

# DESIGN FOR CRAFT

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A once improvisational profession has become an expressive medium through complex, scientific specificity. This process requires expertise, grace, and patience—just like design.

Breweries are exploring new avenues of expression in order to differentiate themselves from so many other companies. They have ventured into the art and design world, where they feature striking compositions upon their beer labels and packaging.

This book will go in depth on the process and inspiration behind the **DESIGN FOR CRAFT**.



EVAN MILOWIC



**DESIGN FOR CRAFT**

# DESIGN FOR CRAFT

Evan Milowic





# SPECIAL THANKS

This book would not have been possible without all parties that supported me. I am grateful to have worked with these **outstanding** individuals and companies.

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Sabrina Barnhart

## **Starr Hill Brewery**

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## **DC Brau Brewing Co.**

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# BEER MEETS DESIGN



**With two new breweries every day, staying visible is a living, breathing process.** The quintessential importance of branding design and differentiation has pushed companies to brand their product in every way possible, so they can visually stand out among the competitors on the shelf. Label design plays a critical role in utilizing the container itself, allowing breweries to express who they are and what their beer means to them.

Beer packaging has become a canvas upon which beer-loving artists and designers can liaise; showcasing their abilities as they convey the unique characteristics of beer recipes, and express the personality of not only the beer itself, but the company as a whole—representing their values, interests, beliefs, and ideals.

For this book, I corresponded with six craft breweries spanning from Charlottesville, VA, to Milton, DE, to Escondido, CA to better understand their personalities and how they determine their label designs. Each brewery had their own unique traits, which were reflected through the architecture of their facilities, the demeanor of faculty, and the visual identity of their products.

Throughout my journey I have met many great people, all of which have a deep admiration for beer and creative expression. And while each brewery has their own characteristics, they all have one thing in common:

**Their beer is an extension of themselves.**

Recipe and design inspiration come from a variety of sources—music, illustration, art, design—allowing beer drinkers to see the world from their perspective.

This book will analyze these six craft breweries to better understand how and why they **design for craft**.

Lucky Flannagain 6.2% 350 6- 18- 15- HUMBLE ADMIRATION 7.2% 4- 7- 11- 17-  
 Pleased to Wheat You South 4.8% Shipfaced NEIPA 7.1%



Oktoberfest 5.6% 350 6- 10- 15- Dark Side of the Moo 7.6% 4- 7- 11- 17-  
 PUNKTIN ALE 7.7% 4- 7- 11- 17- John Summer MelonCamp 4.2%



TCBC ABC Managers

- John Hilbert
- Lui Ibarra
- Sabrina Barnhart
- Angelika Guy
- Dillon Jewell
- Ben Alejandro



Any tab left open will be closed with a 20% tip at the end of the day.  
 Thank you for your cooperation.





# TIN CANNON BREWING COMPANY

**is the new brewery on the block.**

Open since 2014, the name Tin Cannon is derived from multiple sources. John Hilkert, the founder, wanted to give a nod to the historical significance of the area—paying homage to land’s heritage. The name is also a play off of the phrase ‘tin cans,’ a shorthand description for the aluminum cans in which their beverages are packaged. This is also in reference to the brewery’s initial drawing of their brewing system set-up which, during the initial phases of drafting their engineering plans, the brewing vessels looked like ‘soup cans,’ and stirred the notion of being called the “Soup Can Brewery.” A few witty phrases later and Tin Cannon was mentioned, to which the owners jovially agreed upon.





The company's personality is described as laid back and non-pretentious. It is reminiscent of the television show "Cheers," where locals are known and new customers gather for a good time. From the classics to new tastes, they cover a broad spectrum of styles in their brewing, and want that reflected in their visual identity.

The brewery's aesthetic has a rustic, industrial motif, with wood-grain browns and metallic surfaces. This is partially due to their placement in the area, where the county was unsure of where to host the brewery's location, so they were welcomed into an industrial park. Tin Cannon embraced their new home and incorporated its look into their aesthetic.

Creativity comes from all parties at Tin Cannon. John is the lead designer, and is supported by his staff in facilitating can designs. His education stems from invaluable resources such as YouTube, and learning on the job from other designers.

### VIRGINIA BLONDE ALE

**Blonde ale with a light malty foundation, coupled with a dash of hops to balance the flavor profile.**

The classic illustration style with varied strokes and hand-drawn elements gives the design an aged aesthetic with classical nuance. This old-time artwork is paired with a two-tone slab serif typeface, communicating well with the signature cannon wheel in the background.

### TWIN CANNON DOUBLE INDIA PALE ALE

**Malty beer with Chinook hops. Has an apricot & peach front-end taste.**

The two crossed cannons portrays a strong, yet cautionary message that speaks to the power of this beer. The black and white color palette boasts stark contrast, further communicating the strength held within the container. This illustration is paired with the signature cannon wheel in the background at a decreased tint to feature an element of the brand's iconic logomark.

## “It’s a laid back environment.”

—JOHN HILKERT / FOUNDER & HEAD DESIGNER

Their logomark, the cannon, was hand-drawn by John’s wife, Marcy Hilkert. It boasts a playful look and feel, with varied widths and wavering edges and a complimentary, frolicsome typeface. This nonchalant approach portrays the fun nature of the people behind the craft, a nature that doesn’t take things too seriously (because it’s beer).

When implementing the company’s brand signature onto labels, high visibility is stressed in order to build recognition of the mark. Color palette is anchored with rustic brown for its hand-made, natural character. When looking for a more specific palette, choices are contingent upon what speaks to the beer itself. For example, the label for their blonde ale, Virginia Blonde, sports a rich yellow to compliment the hair color specified in the name.

**Cease and Desist:** A letter that implicates legal action if a company doesn’t stop (cease) and abstain (desist) from performing a certain action. In context of breweries, this can pertain to names or designs that can be mistaken for another brewery’s previously established product or intellectual property.

The company chooses not to limit itself on what goes on the can, so the possibilities are endless. Considering their whimsical nature, they look for creative names that communicate their playful personality, such as Shipfaced IPA and Pleased to Wheat Ya. As well as their off-the-cuff names, they pay homage to other craft breweries that they admire. For example, Humble Admiration is brewed in the same vein as Stone’s beer, Arrogant Bastard, so they wanted to nod in appreciation to them.

The beer names also show a deeper level of the brewery’s relationship with other breweries. One of their beers, “Twin Cannons IPA,” was open for misconception due to Heavy Seas’ Cannon Line, sporting names such as Tropicannon, Single Cannon, and Double Cannon, and resulted in a **cease and desist**. Heavy Seas didn’t want their beer to be confused with Tin Cannon’s Twin Cannon IPA, so the breweries settled the dispute with Tin Cannon rebranding their beer. After a naming contest, they landed on the name “Cease Fire,” a clever response to the situation as a whole.

After naming a beer, the design process begins. The team draws up multiple ideas that speak freely to the beer’s individuality through initial concept draw-ups, to which John and Louie use the Adobe Suite to compose their ideas. Inspiration is derived from what comes to mind. Considering their recent opening, they choose to get down to business and design the packaging themselves, sometimes along with the help of friends in order to facilitate the process and provide an outside perspective.

After feedback is received, further iterations follow until a final design is agreed upon. Once the team feels the design truly represents the beer, they contact manufacturers and negotiate bids for the project in order to find the most financially viable path.

When printing, the can size used is the 12oz. common, although 16oz. cans are an option with their current canning system. They stick with sticker labels, typically purchasing rolls of 2500 at a time for around \$600.

Upon finalizing a print contract, the vectorized artwork is applied to templates provided by the manufacturer. The manufacturer then runs the designs through quality control and discusses any further revisions needed before the final print is carried out.



### LOBO BLANCO MEXICAN-STYLE LAGER

Light cerveza with malt.

The typeface, “Return to Castle,” compliments the jagged forms of the white wolf’s claw marks tearing through the Mexican flag background. This label is effective because the white wolf breaking out of the can characterizes the beer inside—fierce.

PICTURE CREDIT: SABRINA BARNHART



STARR HILL BREWERY		WHAT'S ON TAP!?		STARR HILL BREWERY	
FRONT ROW	4.9%	LUST FOR LIFE	4.7%	STONE ROSE	5.4%
LOOKING EAST IPA	6.5%	NO CHANCE HIKESLY	7.6%	CITRUS CELEBRATION	4.7%
JOMO	4.0% ABV	TOTAL MAD	4.0% ABV	THE HOOK	4.0% ABV
GRATEFUL PALE ALE	5.0%	OLIVE OIL	6.5%	FESTIVE	5.0%
THE LOVE	4.0% ABV	PARTY IN THE MCK	4.7%	BASKETCASE	4.0% ABV
NORTHERN LIGHTS	4.5%	RESINATE	8.4%	BLACKBORN	6.2%
LAST LEAF	4.0% ABV	SWIG MCT	6.3%	RASPBERRY AMERICAN SOUR	4.5%
DOUBLE PLATINUM	10%			BERLINER WEIÑE	



**STARR HILL**  
BREWERY

STARR HILL  
**OKTOBERFESTIE**  
SATURDAY, OCT. 20 • 12 - 7PM

**FESTY**

STARR HILL

STARR HILL  
PLEASE  
CHOOSE  
YOUR  
BEER  
HERE



# STARR HILL

is the 2nd-oldest brewery in Virginia. BREWERY

The company's name is derivative of the surrounding neighborhood, Starr Hill, in which the brewery was initially founded. Their founder, Mark Thompson, partnered up with Starr Hill Music Hall back in 1999, upon moving back from Portland, OR, where his artisanal beer recipes and the area's booming artistic culture brewed into a well-rounded mixture of creativity, that of which he brought to the city of Charlottesville, Virginia.

In regards to their visual identity: They are inspired by the image style, colors, and textures of vintage concert posters, naturalistic forms from the surrounding landscape, and live music, and express their deep admiration for the outdoors and artistic expression by staying active and hosting live music at their brewery location.

**Motif:** Process with the goal of better establishing a personality through a new visual identity system.

**Rebrand:** Process of establishing a new visual identity system to more accurately express a company's personality.

Their basic brand color scheme contains a vibrant red and flat black. Accompanying their primary palette are natural tan and oatmeal swatches stemming from a paper background **motif**. They also wanted to represent their expansion out of Charlottesville and into the foothills of the Blue Ridge Mountains. They did so by adding a rich navy blue alongside dynamic mountainous shapes into their design portfolio.

As seen in their textured star emblem and playful logotype, Starr Hill's brand mark is rough around the edges, yet focused. Their values are depicted through their beer labels, along with their names. "Front Row," golden ale, depicts a sunset glistening among a Virginia lakebed. Northern Lights, one of their most popular IPA's, features a moonlit night amongst towering pines and evergreens.

This look and feel has come as a result of their 2013 **rebrand**, executed in collaboration between graphic designer, Wyndsor Hug.

Wyndsor received a BFA in Design from the College of Fine Arts. She began her design career working for a start-up named Musictoday, where she designed brand collateral, merchandise, and e-commerce solutions. Upon leaving Musictoday, she stayed in the music industry for another 10 years, as Art Director and designer for Dave Matthews Band, after which she opened her own studio and eventually took up Starr Hill as a client.

### GRATEFUL PALE ALE

**Malty, hoppy American Pale Ale, with Mosaic and Falconer's Flight Hops.<sup>1</sup>**

Blue and green color palette communicate the natural ingredients within the beer. The cupped hands containing hops signify the drinker's hands holding the bottle, for the hops are the main focus of this beer's flavor profile.

### FRONT ROW GOLDEN ALE

**Malty beer with Chinook hops. Has an apricot & peach front-end taste.<sup>2</sup>**

The sunset illustration is inspired by the name of the beer. The warm, golden yellow contrasts the rich navy blue. This scene portrays the viewer as a front-row spectator to a radiant sunset, while sitting in the back of a classic car; emulating nostalgia, and admiration of nature.

### THE LOVE GERMAN HEFEWEIZEN

**Unfiltered wheat beer with light body and fruity aroma, and spicy notes to finish.<sup>3</sup>**

The red and pink color palette is inspired by the beer's name. The warmth from this color profile communicates the balanced, savory flavor profile of this beer. The wheat field in the background shows the drinker the ingredients' origin.

<sup>1</sup>"Old Jail Pumpkin-Peach Brown Ale." Old Bust Head, 31 Oct. 1970, [www.oldbusthead.com/old-jail-pumpkin-peach-brown-ale](http://www.oldbusthead.com/old-jail-pumpkin-peach-brown-ale).

<sup>2</sup>"The Love." Starr Hill Brewery, [starrhill.com/brews/love/](http://starrhill.com/brews/love/).

<sup>3</sup>"Grateful." Starr Hill Brewery, [starrhill.com/brews/grateful/](http://starrhill.com/brews/grateful/).





## NORTHERN LIGHTS INDIA PALE ALE

American pale ale with full-flavored bitterness and floral-citrus aroma.<sup>1</sup>

The naturalistic, yet graphic illustration gives this beer a wholesome aesthetic, with rough textures and refined lines. This design has lots of character, while simultaneously communicating its value through high-quality execution.

<sup>1</sup>“Northern Lights.” Starr Hill Brewery, [starrhill.com/ brews/northern-lights/](http://starrhill.com/ brews/northern-lights/).

**“The packaging designs are humble and approachable. Using simple, but consistent layouts, combining handcrafted typography with stripped down imagery, textures, and colors inspired by vintage concert posters and the landscape of Central Virginia, the bottle designs represent the quality of what’s in the bottles.”**

—WYNSOR HUG / FORMER GRAPHIC DESIGNER

When it comes to label design, the brewery presents a clear idea on what they want to focus on. This direction can be derived from the ingredients (The Love), the name (The Hook, Snow Blind, BoomBox, Grateful, King of Hop), or even a specific feeling that the brewers want to evoke (Northern Lights). Once an idea is established, the design process begins, consisting of three stages: Discovery, Design, and Feedback & Refinement.



The discovery phase starts with a strategy meeting with the brewery in order to get an overview of the beer style and goals. Brainstorming ensues upon setting up parameters to work within. After coming up with a collective understanding, the designer follows up with research into the target market, and a visual audit of similar beers, their ingredients, and styles. Once research has concluded, imagery, typography, and other visual references are gathered in order to gain an overarching aesthetic goal.

Designing starts with a few initial ideas—exploring multiple directions, layouts, colors, and imagery through both printed and digital mediums. After fleshing out a few, choices are narrowed down to one strong design that reflects the project’s goals. This design is then refined further before being run by stakeholders.

After the initial design concept has been delivered, discussion and feedback focuses the concept even further. After taking in and digesting the feedback - colors, layout, and imagery are all refined, and the neck label is then designed. Considering that a decent amount of time is put into the Discovery and Design phases, the concept is not far off the mark. However, in the case that is not, old concepts that were put aside become a safety net.

Once the bottle label is finalized, the design is fit for a 4, 6, or 12-pack carrier and it’s off for production. Starr Hill mainly prints on beer labels instead of directly on the containers, because the complex, layered designs can be challenging to print directly on the cans.

Packaging is a 4-color process, but the final choice consists of matching, uncoated Pantone colors that are printed on the master cartons. Then everything is ready to be sent off to the press.

**“The Starr Hill designs are created from original and found imagery. I combine multiple photos, and drawings in Photoshop to form a single final image, which I vectorize and import into Illustrator, where I combine and manipulate the image further with additional images and textures I create within Illustrator.”**

—WYNDSOR HUG / FORMER GRAPHIC DESIGNER

## DOUBLE PLATINUM IMPERIAL IPA

**Dry-hopped with Simcoe and Centennial hops. Has a refined, malty foundation, and a strong aroma of pine and citrus.<sup>1</sup>**

The company’s musical background is communicated by the graphic vinyl illustration. The vinyl portrays nostalgia, quality through precision, wholesome creativity, and artistic appreciation.

<sup>1</sup>“Double Platinum.” Starr Hill Brewery, [starrhill.com/ brews/double-platinum/](http://starrhill.com/ brews/double-platinum/).

DC  
BRAU







# DC BRAU

## BREWING COMPANY

**was the first packaging brewery opened inside the District of Columbia for the first time in over 50 years.**

Brandon and Jeff initially opened the award-winning brewery with the mission to produce, package, and distribute their beer throughout the D.C. Metropolitan area. They wanted the name to swank their accomplishment in establishing a historic home base, so they included the location's shorthand abbreviation: DC. Their core beers are primarily based in German-style recipes, so they followed the location's name with "Brau," the German word for brew.

The leaders are described as fearless; their establishment's opening was instrumental to the revitalization of DC's absent beer culture, where they created a local market through a powerful movement. This process was an ongoing battle, with founders and brewery leaders "spearheading legislation when necessary to allow for growth and speaking out on issues ranging from Statehood to equality." Considering their location, it is fitting for politics to have played a major role in their journey opening a brewery within the most powerful city in America—becoming a major characteristic in their personality.

The capital dome logomark is the pinnacle of all of their designs. It's the most iconic and recognizable image of the District of Columbia. It is the vital element that brands each product, and is quintessential in building recognition among consumers. Each flagship beer prominently displays the mark sits alongside a harlequin-patterned backdrop, communicating diplomatic grandeur and communal strength. Their core brand colors consist of a mixture of deep red, black, grey and white, but will "let the creativity fly" when it comes to beer art and design.

Along with the capitol dome, their political background shines brightly through the names of their beers, boasting such titles as Public, Citizen, and Corruption.

One of the common factors when designing is being cognizant of the rapid increase in craft breweries across the US. There have been times when the names of prospective artwork or beer names have required revision as a result of becoming too recognizable among other breweries.

**"We've had to send a few C&D letters, which we don't like to have to do."**

—MEL GOLD / PUBLICIST

## THE CITIZEN

**Session Belgian-style ale with sweet malt and spicy yeast profile, complimented with subtle citrus and hop presence.<sup>1</sup>**

The bright, metallic-yellow capitol dome compliments the light flavors held within the can. One of their flagship beers, the Citizen holds its own by communicating its value with flashy visuals.





Similar to Tin Cannon's predicament with Heavy Seas regarding their beer "Twin Cannon" being misconstrued with Heavy Seas' Cannon line, they've had to come to an agreement among other breweries in order to maintain their unique brand presence.

In regard to their in-house designer, Kayleigh Tanthorey, she is given ample breathing room throughout the process. She employs a cartoon-like visual presence, with bright colors and bold lines.

**“When staring at a wall of dark browns and blacks I want to throw in a bright blue or yellow to shake things up, and do something that is still legible and not overly crowded when you’re viewing a can from 3-5 feet away.”**

—KAYLEIGH TANTHOREY / GRAPHIC DESIGNER

### BRAU PILS GERMAN PILSNER

**Robust hop character with spicy nuances combined with a refreshing malt and neutral lager yeast finish.<sup>1</sup>**

The bright yellow with complementary green is highly visible. The hops create an invisible rectangle around the circular element, providing strength and balance to the design. The hops and wheat elements also communicate the ingredients that were used for this pilsner. This beer contains the signature harlequin pattern accompanied by decorative type.

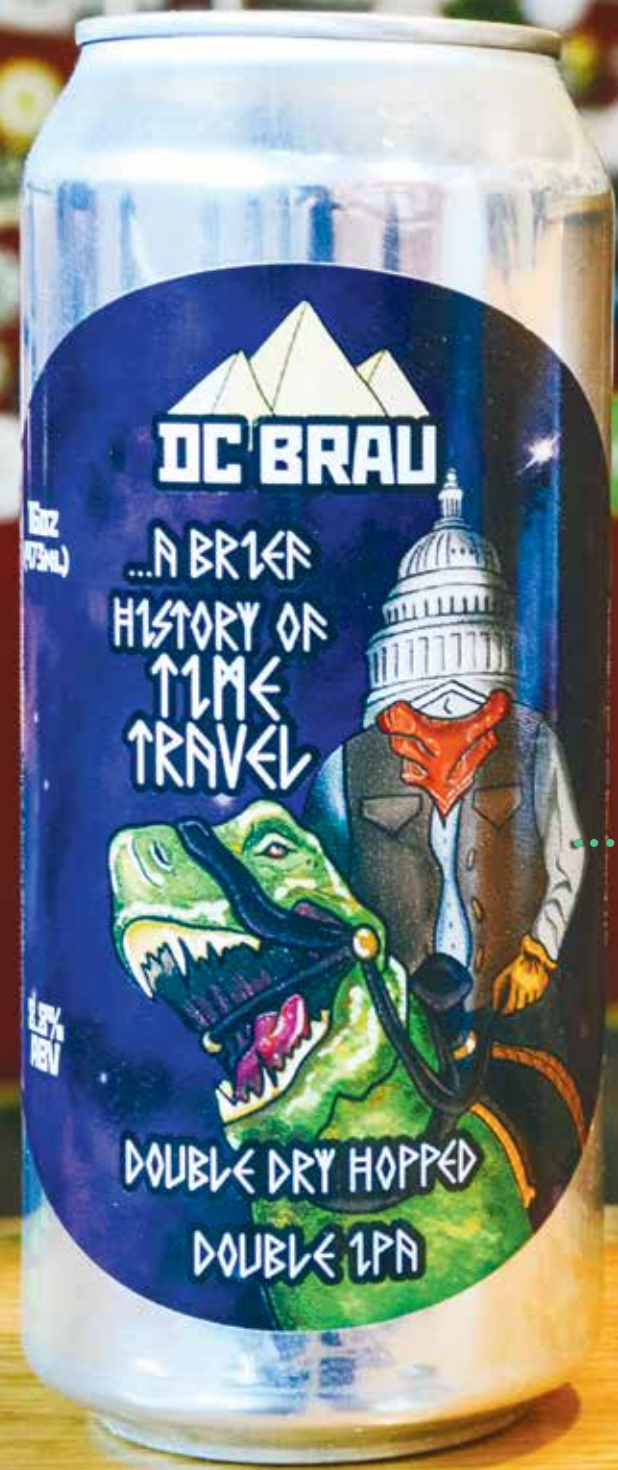
### OKTOBERFEST GERMAN STYLE LAGER

**Creamy mouthful with moderate body. The dominant malt profile is complimented by German Tettnang hops.<sup>2</sup>**

Among florid illustrations is a common German outfit. Alongside this are items associated with Oktoberfest events, such as pretzels and beer steins. Yellow outlined type sits upon the blue sunburst pattern, giving this can a complimentary color palette, and lends to its high contrast.

<sup>1</sup>“Brau Pils.” DC Brau, [dcbrau.com/beer/brau-pils/](http://dcbrau.com/beer/brau-pils/).

<sup>2</sup>“Oktoberfest.” DC Brau, [dcbrau.com/beer/oktoberfest/](http://dcbrau.com/beer/oktoberfest/).



Considering that many of the beers DC Brau releases are one-offs or have limited distribution, there's lots of creative freedom.

Distribution is limited to their heavy-hitters, Corruption and The Public, which are all consistently produced through the same layout template. All other cans, such as the Brau Pils and Oktoberfest, are sold locally. This allows Kayleigh and her team to drum up unique ideas without having to worry about strict adherence to branding guidelines.

They will normally start out with two initial concepts after brainstorming desired words, specific objects, or themes. One will be a straightforward approach and the other will be a crazy interpretation.

After brainstorming, they'll sketch out an overall layout, cleaning up the sketches until a strong idea is formed. Kayleigh likes to work each idea to completion. She'll often bring two to six fully executed images to the party for review.

Once designs have been narrowed down to one that is approved among all parties, they submit it to the for final approval from the government to ensure that all mandatory health advisory information is on the container. Once it's cleared, they apply it onto the printer's template and send it out for production. They mainly package their products in 12oz cans, but have recently started producing 16oz containers. While most of their cans are designed to have the image printed directly onto the aluminum, they have done a few beers with sticker labels, which are applied onto existing printed cans or blanks in house, via a labeling machine.

One of the main issues when designing for DC Brau is space. Real estate is a hot commodity when it comes to designing—maximizing what can be put on the label. When starting out, designs were limited to a 4" circle. Upon switching to full can labels, space has become less of a problem, but it can still limit the amount of information put on the container.

**“They almost always choose the crazy interpretation.”**

—KAYLEIGH TANTHOREY / GRAPHIC DESIGNER

#### **A BRIEF HISTORY OF TIME TRAVEL** DOUBLE DRY HOPPED DOUBLE IPA

**Subtle pineapple and passionfruit flavors with a slight honey finish.<sup>1</sup>**

This container depicts an anthropomorphic-Capitol-Dome-headed cowboy riding a dinosaur, showcasing their odd, yet jovial dynamic in during the creative process. This character, among the space backdrop and extraterrestrial typography, makes this design is one-of-a-kind.

<sup>1</sup>Team, Untappd. “A Brief History of Time Travel - DC Brau Brewing Company.” Untappd, [untappd.com/b/dc-brau-brewing-company-a-brief-history-of-time-travel/2468552](https://untappd.com/b/dc-brau-brewing-company-a-brief-history-of-time-travel/2468552).

# OLD BUST HEAD

BREWING CO.

**ON TAP**

**BUST HEAD ENGLISH PALE ALE** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**VIXEN IRISH STYLE RED** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**CHUKKER CZECH PILSNER** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**SHORT HORN AMERICAN PALE ALE** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**TABLE TALK BELGIAN STYLE WIT** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**RASPBERRY SAISON** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**SUMMER DUCK SAISON** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**BELGIAN QUAD** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**BELGIAN** BALANCED BEER

**ON TAP**

**ACK FEISTY RED DIPLOMAT** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**WILDCAT INDIAN PALE ALE** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**Graffiti House WEST COAST IPA** 7<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 10<sup>oz</sup> \$8.50 12<sup>oz</sup> \$11.50

**WARP FACTOR** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**APPLE CHINA WINTER WHEAT** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**GOLD CUP RUSSIAN IMPERIAL STOUT** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**PEACH SPARKLE DOUBLE IPA** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**DOUBLE AGENT HOPPY PILSNER** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**COLLABORATION W/ EVEREST BREWERY**

**Limited HOPS** (NOTES/RECIPIES)

**ON TAP**

**PINK LEMONADE SOUR ALE** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**STRAWBERRY MARGARITA** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**Margarita Gose** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**TANX HITANIA IMPERIAL IPA** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**OKTOBERFEST MARZEN LAGER** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**OLD JIM PURE KIN PEACH DIPA** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**CAFE VANILLA PORTER** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**OATMEAL STOUT ON NITRO** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**CARAMEL MACCHINNO STOUT** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**GOLD CUP RUSSIAN IMPERIAL STOUT** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**CHOCOLATE CHESTNUT PORTER** 5<sup>oz</sup> \$4.50 6<sup>oz</sup> \$5.50 8<sup>oz</sup> \$6.50 12<sup>oz</sup> \$9.50

**FALL FAVORITE SOUR**

**WIFI** obb12345

**OBH ROOT BEER** \$1.50 34oz \$4.95

**ROOT BEER FLOAT \$5** • ICE CREAM \$3.00  
MADE WITH MID-CENTURY ICE CREAM!

**STOUT FLOAT** \*ADD ICE CREAM TO YOUR FLOAT!  
4oz \$3.00 12oz \$4.20 16oz \$4.30

**NITRO COLD BREW COFFEE** \$1.75 \$3.50

**KOMBUCHA ATO** TOMMY'S JUICE  
\$1.50 \$3.00

FRANKLIN COUNTY WELL WATER \*SPARKLING





# OLD BUST HEAD

BREWING CO.  
has deep roots  
in their location.

The name comes from the road on which they're located, Old Bust Head, a local community spot historically famous for its libations and lively spirit. They chose the name for its connection to the rural community, nicknames, and close-knit setting with a strong sense of belonging. This communal vibe is what Old Bust Head Brewing Company strives for. Their logo is down to earth and friendly, but also classy and refined.

**“Goats are by far the friendliest animals on the farm, always happy and having fun, clearly rural, and with a traditional connection to beer.”**

—JULIE BRODDAUS / MANAGING PARTNER



The initial rendition of the logo was not well-received by the staff, with the head tilted ten degrees backwards from its current angle, raising the head too high and depicting a cocky nature rather than being approachable, friendly, and modestly proud. Upon taking scissors and tape to printed copies of the first version, its head was subtly tilted forward into an understated, playful position, making the logo inclusive, and a symbol of pride with quality-oriented character, everything they wish to portray as a company.

Leaders of the brewery spent many hours pinpointing whom they wanted to visually represent the company. Their personality is

known as an up beat, understated classiness, that's quality driven and community-focused, so they wanted designers that could communicate this with grandeur and flawless execution. The brewery itself holds events such as 5K runs for social causes, proving commitment to the values it holds dear.

Each design has close ties to their community's character. Julie Broaddus, a managing partner of Old Bust Head, spent much of her pre-brewery days studying the history of ordinary citizens that were local to the county. Many beer names have stemmed from this historical background.

The company took ample time pinpointing a fitting illustration style that truly represented them. Communicating through their graphic designer to the illustrator is a challenging process that requires transparency and honesty among all parties. The desired style was detailed, understated, and intelligent. They wanted visuals that you can learn something from if you look close enough.

Old Bust Head incorporates multiple patterns, including their newest series Vint Hill, that replaced the original 12oz packaging design, the Taproom Series that's not included in their packaging family, and their hand bottled series. The Vint Hill Series is comprised of three to four spot colors. The graphic info band on the left side is accompanied by an illustration on the right. These are sold individually in the taproom or in a variety twelve-pack. Taproom Series beers are two-color, graphic-only with no illustration. The purpose behind this simplicity is that it's a cheap and fast layout that they can crank out with ease. Their classy hand bottled series is on estate laid paper, with black serif typography on a linen look and feel paper label.

**“I worked for several years transcribing civil war diaries of local citizens.”**

—JULIE BRODDAUS / MANAGING PARTNER

#### GRAFFITI HOUSE WEST COAST INDIA PALE ALE

Potent aroma of passion citrus, fruit, guava, and mango. Juicy, tropical body with a clean citrus finish.<sup>1</sup>

The analog typography, paired with the expressive strokes of the hand give this an imperfect, yet focused look that communicates the aesthetic of graffiti.

<sup>1</sup>“Graffiti House West Coast Style IPA.” Old Bust Head, 7 Nov. 1970, [www.oldbusthead.com/graffiti-house-west-coast-style-ipa](http://www.oldbusthead.com/graffiti-house-west-coast-style-ipa).

Along with the challenges in communication is the cost of designing. Trial and error can become a mounting expense when exploring new substrates used on their cut and stack bottling line, resulting in damaged labels. For example, acquiring the linen-look and feel paper featured on the hand-bottled series that would stick on wet bottles at cold temperatures was a challenge recently solved. “We use different label types for different applications. 47# wet strength dull coating for most labels. Taproom series are metallic. Hand bottled series Estate Laid. Cans have shrink sleeves.”

Juxtapose this cost of exploring material is producing sizable quantities that will justify R&D and manufacturing costs. When exploring new designs, their designer has a great deal of creative freedom as long as it can be justified. Once a general idea is set, they push forward with their focus on consistency. The illustrator is given an idea for what the overall narrative will be, but is given ample room for creativity.

The process starts with developing possible names for beers that correlate to the beer’s flavor profile alongside their communal personality. Some beers just get straight up names that describe the flavor: i.e. Pink Lemonade, Caramel Macchiato, and Margarita Gose.

**“These beers would all be in our Taproom Series. As soon as a beer moves to the Vint Hill series it gets a real name.”**

—JULIE BRODDAUS / MANAGING PARTNER

Once a name has been chosen, Julie then e-mails it to their designer with the story behind it, along with a list of attributes and sample illustrations for reference. The designer corresponds with the illustrator to brainstorm concepts and develop an overarching look and feel. Julie writes most of the content for the beers, but will sometimes hand off writing duties to one of the previous brewers who now work in the sales department.

### TABLE TALK BELGIAN STYLE WIT

**A medium-body ale with sweet caramel up front, accompanied by roasted malt and a soft bitterness to finish.<sup>1</sup>**

Playing card illustrations portray the name, alongside the black, white, and red color palette to emulate the playing card aesthetic. The bottle has high visibility from the white, with red accents for balance between color and white space.

### VIXEN IRISH STYLE RED ALE

**A medium-body ale with sweet caramel up front, accompanied by roasted malt and a soft bitterness to finish.<sup>2</sup>**

Color palette usage is a reversal of Table Talk, with dark reds contrasting the white accents. The Vixen, or female fox, sits among rose plants, giving the label’s main subject a graceful, visual presence.

<sup>1</sup>“Table Talk Belgian Style Wit.” Old Bust Head, 7 Nov. 1970, [www.oldbusthead.com/table-talk-belgian-style-wit](http://www.oldbusthead.com/table-talk-belgian-style-wit).

<sup>2</sup>“Vixen Irish Style Red Ale.” Old Bust Head, 7 Nov. 1970, [www.oldbusthead.com/vixen-irish-style-red-ale](http://www.oldbusthead.com/vixen-irish-style-red-ale).







Julie then coordinates with the digital media manager and photographer, providing feedback on the first round of proofs. Once final art is approved, she works with their graphic designer to ensure elements of the package's illustrations are exact.

Upon completing this process, they begin the printing process, upon which they use a broad spectrum of containers, from 12oz and 16oz cans, to 500ml bottles for barrel aged beers, to 22oz bombers, which are primarily for the imperial series.

After a design is approved, Julie includes the project manager to gather the pieces from various packaging suppliers to push it into proof stages. She, alongside others, sign off on proofs for final production. Upon final approval, the team hands it off to the project manager. The whole process from concept, to design, to order, to receipt, is tracked on a series of spreadsheets.

**“We usually get three options, choose one, and provide edits if necessary.”**

—JULIE BRODDAUS / MANAGING PARTNER

### OKTOBERFEST MÄRZEN LAGER

Clean malt profile with caramel tones, accompanied with toasty sweetness, and a dash of spicy hops.<sup>1</sup>

Part of the Taproom Series: This bottle has a simple type element atop a solid color background. The burnt sienna color depicts fall colors in relation to the month in which Oktoberfest is held.

### OLD JAIL PUMPKIN PEACH BROWN ALE

“Like the ghost that is said to dwell in the Old Jail in nearby Warrenton, Virginia, a pumpkin and peach essence haunts, but does not overpower, our Old Jail Pumpkin Peach Brown Ale.”<sup>2</sup>

The story behind the beer is the inspiration for the design, with the hand-drawn “ghost,” among the pumpkin tie into the beer’s description about the flavor profile. This visual story is complimented by the textured serif typeface.

### CARAMEL MACCHIATO STOUT

“Using our Oatmeal Stout as a base, and locally roasted coffee from Monument Coffee Roasters, our Caramel Macchiato Stout has the rich aroma of flavored iced coffee. Vanilla extract and natural sugar combine with the roasted malts to lend a subtle caramel sweetness”

Another beer from the Taproom Series: This bottle has a simple type element atop a solid, metallic background. The golden foil depicts the value of the smooth, refined flavor profile of this beer.

<sup>1</sup> “Oktoberfest Märzen Lager.” Old Bust Head, 7 Nov. 1970, [www.oldbusthead.com/oktoberfest-marzen-style-lager](http://www.oldbusthead.com/oktoberfest-marzen-style-lager).

<sup>2</sup> “Old Jail Pumpkin-Peach Brown Ale.” Old Bust Head, 31 Oct. 1970, [www.oldbusthead.com/old-jail-pumpkin-peach-brown-ale](http://www.oldbusthead.com/old-jail-pumpkin-peach-brown-ale).

<sup>3</sup> “Caramel Macchiato Stout.” Old Bust Head, 7 Nov. 1970, [www.oldbusthead.com/caramel-macchiato-stout](http://www.oldbusthead.com/caramel-macchiato-stout).



**STONE**<sup>®</sup>  
B R E W I N G

# STONE

BREWING COMPANY

is the 10th-largest brewery in America.

Stone started as collaboration between Stone's President and original brew master Steve Wagner, and Stone's Executive Chairman Greg Koch. A mutual friend in Los Angeles first introduced Steve and Greg in 1989 when they were both working in the music business by performing and working in local recording studios. The two had an affinity for beer and decided to create their own brewery to express their creative roots along with their love for beer.





## SCORPION BOWL INDIA PALE ALE

### Juicy mouthfeel with floral and citrus profile.<sup>1</sup>

Bright, tropical colors, flowers, and stone elements communicate a coastal theme. This color palette mirrors the explosiveness of the beer's flavor profile.

## XOCOVEZA IMPERIAL STOUT

### Cinnamon and cocoa start, with coffee, nutmeg, and vanilla thereafter, accompanied by the heat of pasilla peppers.<sup>2</sup>

The flowering elements among organic, green lines depicts a natural setting, such as a field in which the natural ingredients and spices of this beer are produced.

## WOOT IMPERIAL STOUT

### Dominant dark chocolate flavor profile, accompanied by bourbon, vanilla, and oak.

The white and yellow color palette is energetic, with the lightning bolt emanating from the beer in the Gargoyle's hand. The beer pays tribute to its creators by featuring the faces of each collaborator that developed the recipe. The beer was "dubbed "w00tstout" in honor of w00tstock," a touring show for geeks, hosted by Adam Savage, Wil Wheaton, and Paul and Storm.<sup>3</sup>

Like their founders, the design team has drawn inspiration from various mediums of artistic creation. Contemporary illustrators such as Buff Monster and Jeremy Fish heavily influence the team, as well as lettering artists and designers such as Emrich Office, Dane Danner, and Jessica Hische. From a wider, artistic perspective, they are inspired by a variety of mediums, from music and album covers, to vintage packaging and tattoos.

Stone Brewing Company's name was inspired by the word itself and its physical characteristics. The nature of a stone is solid and natural, plus the founders liked the sound of it. The word coincides with their signature mascot, the Gargoyle, and has established a strong, recognizable brand signature that's become well known across the globe.

<sup>1</sup>"Stone Scorpion Bowl IPA." Stone Brewing, 1 Aug. 2018, [www.stonebrewing.com/beer/year-round-releases/stone-scorpion-bowl-ipa](http://www.stonebrewing.com/beer/year-round-releases/stone-scorpion-bowl-ipa).

<sup>2</sup>"Stone Xocoveza." Stone Brewing, 1 Nov. 2018, [www.stonebrewing.com/beer/special-releases/stone-xocoveza](http://www.stonebrewing.com/beer/special-releases/stone-xocoveza).

<sup>3</sup>"Stone w00tstout 2.0." Stone Brewing, 4 June 2018, [www.stonebrewing.com/beer/stone-collaborations/stone-w00tstout-20#ageGatePassed](http://www.stonebrewing.com/beer/stone-collaborations/stone-w00tstout-20#ageGatePassed).

**"For centuries, gargoyles have been attributed with the power to ward off evil spirits. Since 1996, our gargoyle has helped us ward off cheap ingredients, pasteurization and chemical additives... the modern-day evil spirits of beer!"**

—STONE LOGO STYLE GUIDE



Much like the beers they craft, their designs are prominent and memorable. They use bold, yet simple designs with powerful colors to communicate a message that reflects the brewery's strong recipes, without being garish or obnoxious. When designing, the team communicates constantly to ensure that everyone is on the same page, both aesthetically and conceptually. If they are not, they are able to build a strong case as to why they deviate from the beaten path.

**“We’re given a lot free range, which I use to put magenta or pink on every package I can.”**

—LAUREN GRUTER / GRAPHIC DESIGNER

The process starts with a beer brief from the brewing team, in which the “naming team” uses the information to craft a name and story for the beer. Upon creating a background for the beer, the design team can then work on three to five design directions that visually communicate the underlying sentiment.

During the initial concept phase, their designers have creative freedom to explore new ideas within set parameters that adhere to the message and position of their beer, in order to remain consistent with the Stone brand such as the gargoyle on every bottle accompanied by a highly visible Stone logomark. After several rounds of proofing, a final concept is chosen and they begin the refinement process.

During the design phase, common issues that arise can range from short project turn-around periods, not having an approved beer name, or sales not liking the concept. Label and packaging work supports a stacked beer release calendar, accompanied by work done for three restaurants, six taprooms, and requests from their sales team, along with handling distribution of other brands through Stone's pipelines. So time is always a large factor in the amount of work they can put into each design.

### MOXEE GOLDEN INDIA PALE ALE

**Dominant lemon flavor with clover honey, accompanied by herbal notes and hop resin.<sup>1</sup>**

The hop farm illustrated is located in Moxee, Washington, where Stone receives most of its Centennial hops. The illustration includes a natural color scheme containing pale blue, mixed greens, and a golden yellow—boasting a subtle color palette that's easy on the eyes.

<sup>1</sup>“Stone Moxee Gold IPA.” Stone Brewing, 2 Oct. 2018, [www.stonebrewing.com/beer/stone-seasonals/stone-moxee-gold-ipa](http://www.stonebrewing.com/beer/stone-seasonals/stone-moxee-gold-ipa).





# DOGFISH HEAD BREWING COMPANY

is the 12th-largest brewery in America,  
and the 27th-largest in the world.

Dogfish Head Brewing Company's name comes from a small jut of land off the coast of Maine, where founder Sam Calagione spent his summers growing up. Dogfish's personality can be summed up in their tagline: "Off-centered ales for off-centered people." The owner, Sam, started the company in Rehoboth Beach, DE, with the intention of brewing a product that drastically differentiated from well-known beer companies—a rebellion against traditional brewing methods. Along with this revolution, the founding brewers wanted to inspire culinary recipes and food & beer combinations with their unique formulas.

Their design focus is on their brand signature: The shark and shield. Considering the mark has become a recognizable insignia to craft beer drinkers everywhere, the designers make sure to capitalize on that recognition every chance they get by keeping it highly visible. The majority of labels are designed to portray the ingredients' story and flavor profile, so the consumer knows what to expect before they even open the beer.



Their design team is relatively small; two graphic designers, a junior designer, and the lead designer, Paul Thens (great guy). Paul's education in design started at the Art Institute of Las Vegas, where he received a BS in Graphic Design, after which he earned an MFA in Media Design at Full Sail University. In regard to his design influences, Aaron Draplin, Saul Bass, and Pentagram are the heavy hitters. As for illustrators, he is drawn to Michael Hacker, Ed "Big Daddy" Roth, SHAG, Sas Christian and Richey Beckett.

There are high expectation for designers to be comfortable getting their hands dirty with digital mockups and building **mechanicals**. They expect their junior designer to do additional tasks in order to keep the team's work running smoothly.

A big challenge is determining who gets to work on a project, considering it is the most important work they do – it is the pinnacle, visible element for their brand. When the opportunity arises, they work on multiple concepts for the same package and present them as a **"duel to the death."** As a tightknit team, it's always a healthy competition to push them further in their abilities. For special releases, we like to explore new materials: foils, specialty coating, etc. Sometimes that becomes a budgetary obstacle, so we then need to find ways to get a similar effect with lower cost.

**Mechanical:** A paste-up of the text and images on paperboard, which is typically an overlay upon which directions for the printers is written.

### FESTINA PÊCHE NEO-BERLINER WEISSE

**Peach sour with a tart start with a hint of sweetness, accompanied with subtle acidity and light carbonation.<sup>1</sup>**

V1: The label has an understated painterly approach of portraying the peach plant. These expressive brushstrokes play into the playful, fruity approach of the beer. The color palette plays into the company's logomark, with deep red and muted orange reflecting the color of the peach, with a blue background to depict a clear blue sky.

V2: The Dogfish Head design team revamped this design when the brewery re-released this sour beer. This iteration has a strong focus on the peach, with a large illustration of one on the bottle. The typography received a big boost, with larger letterforms to fill in some of the negative space and lend to easier readability.

### LUPU-LUAU INDIA PALE ALE

**Dominant coconut body with tropical fruits and balanced malt. Light-bodied pale with a refreshing coconut finish.<sup>2</sup>**

The bright green jumps out among brown bottles. Ingredients are shown on the right side—portraying coconut and hops alongside each other. The similar placement format to the Festina Pêche showcases the consistency in design within the Dogfish Head brand.

<sup>1</sup>"Festina Pêche." Dogfish Head Craft Brewed Ales | Off Centered Stuff For Off Centered People, 23 Oct. 2018, [www.dogfish.com/brewery/beer/festina-peche](http://www.dogfish.com/brewery/beer/festina-peche).

<sup>2</sup>"Lupu-Luau IPA." Dogfish Head Craft Brewed Ales | Off Centered Stuff For Off Centered People, 25 Apr. 2018, [www.dogfish.com/brewery/beer/lupu-luau-ipa](http://www.dogfish.com/brewery/beer/lupu-luau-ipa).



Creative freedom depends on the scope of the project. The larger the project, the more scrutiny the work will get. Posters intended for the pub are treated like the “wild west,” where creativity runs rampant, while packaging projects have established guardrails that must be honored. With that being said, Paul’s team still works to push the limits whenever possible.

Regardless of scope, nothing goes without feedback, especially early on in the process. Multiple iterative concepts are shared in order to focus their vision and create a strong design. This is the ideal type of collaboration, for it allows the team to contribute a variety of concepts, but it is typically reserved for high profile items, such as limited and special releases.

**“Aside from larger projects, items such as sell sheets are standardized with templates. Those are situations where you put on your headphones and grind it out!”**

—PAUL THENS / LEAD DESIGNER

Typically, a project request will come in from both internal and external clients. First, it goes into a project management site and is verified for inclusion of necessary details by the Traffic Coordinator. Once in the system, Paul works with the TC to assign the work to various designers based on availability and individual skill sets. He provides art direction and feedback before the work is presented to the VP of Marketing.

**Sell sheets:** One page document intended to attract attention and lead to sales of a new product.

Most projects can then be released for production once approved by VP. Packaging projects and larger initiatives have an additional step of being approved by the owners and the rest of the leadership team before moving forward with production.

## BURTON BATON OAK AGED INDIA PALE ALE

**Hop resin profile with notes of sweet vanilla. Subtle dryness with lingering bitterness.<sup>1</sup>**

The deep red-orange color compliments the brown, oak barrel illustration with a warm counterpart. The hops and wheat plants contrast the rich red-orange and follows suit with their other beers, with the ingredients on the right and beer description on the left.

## MIXED MEDIA VENO-ESQUE ALE

**This fruity ale contains white grape and melon, allowing for a tart flavor profile. This flavor is accompanied by a dry, crisp mouthfeel.<sup>2</sup>**

The bright colors reflect the fruity nature of Mixed Media, with grapes, hops, and wheat decorating the packaging. The ingredients layer over the company’s logomark, creating depth on a two-dimensional plane.

<sup>1</sup> “Burton Baton.” Dogfish Head Craft Brewed Ales | Off Centered Stuff For Off Centered People, 2 Nov. 2018, [www.dogfish.com/brewery/beer/burton-baton](http://www.dogfish.com/brewery/beer/burton-baton).

<sup>2</sup> “Lupu-Luau IPA.” Dogfish Head Craft Brewed Ales | Off Centered Stuff For Off Centered People, 25 Apr. 2018, [www.dogfish.com/brewery/beer/lupu-luau-ipa](http://www.dogfish.com/brewery/beer/lupu-luau-ipa).





PHOTO CREDIT: © 2018 DOGFISH HEAD CRAFT BREWERY

## KNOTTYBITS WILD ALE

**“Bottle-conditioned for an elevated carbonation that resembles a rose-colored sparkling wine, this beer is a perfect balance of funk and acidity.”**

The Piet Mondrian-esque layout gives this bottle a modern feel, with orange and magenta woodgrain to portray the aging process that this beer underwent. The green stripe rounding the circumference of the neck's base provides a complimentary contrast to the fluorescent colors on the bottle's label.

<sup>2</sup>“KnottyBits Bottle Release.” Dogfish Head Craft Brewed Ales | Off Centered Stuff For Off Centered People, 12 Sept. 2018, [www.dogfish.com/events/knottybits-bottle-release](http://www.dogfish.com/events/knottybits-bottle-release).

They first consider the ingredients and what color palettes will fit into their existing portfolio. Considering Dogfish is a colorful brand, a common challenge is finding new color palettes that haven't been used on existing products. For special releases, they find new avenues to tell a deeper story.

They explore new materials, such as foils and specialty coating to give the beer a distinguishable look among their usual suspects. However, these designs can become a budgetary obstacle, so finding ways to get a similar effect at lower costs is a common issue when pushing the envelope. Upon choosing a color scheme, the design team pushes a few concepts until they land on a visualization that represents their intent. From there, Paul provides feedback and iterations will then be presented internally.

Each member is comfortable working with the Dogfish aesthetic, even though it might not be a personal style of choice. The highest compliment Paul can give to his team:

**“We all design for Dogfish Head and not ourselves. And I think we do that really well – even our coworkers have a very hard time guessing which designer did specific projects.”**

—PAUL THENS / LEAD DESIGNER

Once a piece of work is finally approved, they produce mechanical files and begin the proofing process. They use different vendors for labels, carriers and cartons. Labels and carriers are printed offset, while cartons are printed **flexo**. They see PDF proofs for all, and order printed proofs and **ink drawdowns** for final approval. After that, plates are created and they're off to the races.

**Flexo:** Shorthand term for flexology; the printing process that uses flexible relief plates in order to stamp ink on a variety of substrates, such as paper, cardboard, metal, and plastic.

**Ink Drawdown:** Ink color test that determines the accuracy of color matching and mixing processes, the compatibility of various ink combinations, ink performance on substrates, and the ink's drying characteristics.

# MY TURN

After analyzing the information I've gathered, I realized three major factors when designing for breweries:

# 1

## **Time is the biggest factor when designing.**

Nearly every designer I spoke to mentioned how scarce time was. Many expressed that, if given just a little while longer, they would have executed the design differently in order to push it over the top and achieve maximum visual impact.

# 2

## **Budget is the biggest factor when producing.**

Production is expensive. One 2,500-label roll, without special substrate, foil print, or any other bells and whistles, can come out to upwards of \$800 per roll. After factoring in the purchase of packaging and containers, companies need to produce large enough quantities in order to gain a justifiable return on investment.

# 3

## **Justification is the biggest factor for concept development.**

Every designer I spoke to was given freedom to explore designs as long as they were within the set parameters established by the brewery, and could justify their decisions. Allowing each design team to create their own vision with the company's direction in mind facilitates genuinity and speaks to both the brewery's and designer's perspective.

After learning this information, I was now ready to create my own designs for a craft brewery.

I AM PROUD TO PRESENT TO YOU

**Hammer Jammers Brewing Company**





# HAMMER JAMMERS

BREWING COMPANY

requested a logomark and three beer label designs for their first round of releases.

The CEO, founder, and head brewer, **Justin Weems**, wanted the process to be fun. He didn't want to take things too seriously when brainstorming, so that characteristics in his company's personality could shine through the designs with pride and genuinity.

Collaborating with him firsthand allowed me to understand what kind of person he is, what kind of business he runs, and how I could best approach these concepts.

I was given a time frame of three weeks to brainstorm, draft, and execute these designs. The budget was open as long as the ends justified the means.

An open dialogue took place that focused on how to visually represent the company. He ran a jovial company that likes to poke and prod at the brewery culture.

Justin talked about his vision, and set up parameters to work within—establishing a general direction for his company and each beer. I sketched out a handful of ideas for him to look over and he provided feedback.

He was very open to my ideas and provided honest feedback. There was a fair amount of creative freedom throughout the process as long as I could justify my decisions, so I was able to explore a variety of concepts.

WE PROCEEDED THROUGH THREE PHASES:

1  
**Concept Development**

2  
**Design & Refinement**

3  
**Final Delivery**

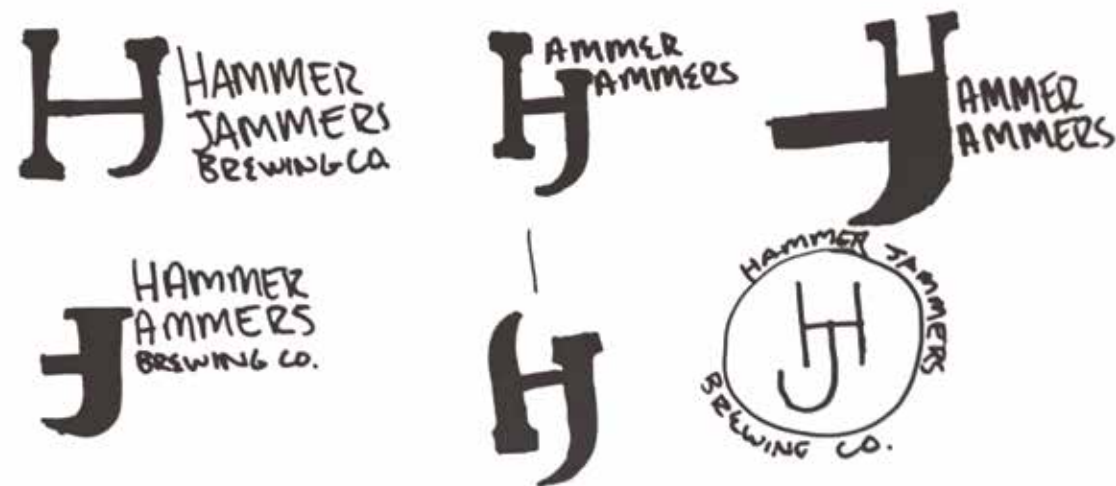
# CONCEPT DEVELOPMENT

We started with brainstorming. Justin talked about his background in music and influences from bands he's listened to over the years. He spoke of breweries that he has enjoyed as a brewer, and designs he appreciates. All this information helped me grasp his interests, and gauge his underlying aesthetic.

In regard to music, Justin listens to primarily rock and metal. He showed me vinyl covers for albums he enjoys, such as Mastadon's *Once More 'Round The Sun*, and Metallica's *Self-titled*.

He talked about his admiration for Dogfish Head and their labels designs, where they focus on quality of ingredients. He spoke of Midnight Brewing Company and their logomark, and it's round, iconic look. He spoke of Tree House Brewing Company, and showed me professional photography of their beers in the settings amplified the labels' impact.

I took all of this into consideration when designing, and explored a handful of concepts that I believed he would like.

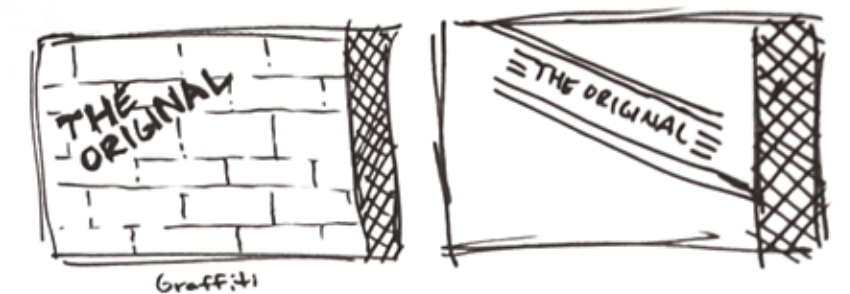


## THE ORIGINAL

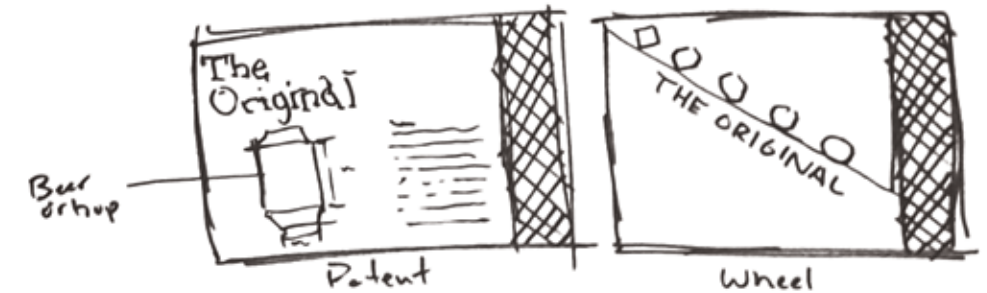
*India Pale Ale*

Named as a joke that prods at all other breweries that have brewed IPAs (invented in the late 18th century), boasting that HammerJammers Brewery was the first to create it—discrediting all others as non-original recipes compared to Justin's "original" recipe.

THE ORIGINAL - IPA  
 - Hop profile visualized  
 - 12oz. can  
 - Streamline look  
 - Old-style design that communicates age



Parameters  
 - Old-timey  
 - Multicolor  
 - Simplistic



# YOU'RE DRUNK

Double India Pale Ale

The name reflects the high ABV content (9%). Two of these beers will make most seasoned beer drinkers feel drunk. I focused on concepts based on paint splatter and optical illusions.

## YOU'RE DRUNK

~~12oz can~~ 12oz. bottle

- Optical illusion to disorientate
- Messy Design to emulate sloppiness
- ↳ Spilled drinks



### Parameters

- Fun
- Communicate high ABV

# THE DARK

Chocolate coffee stout

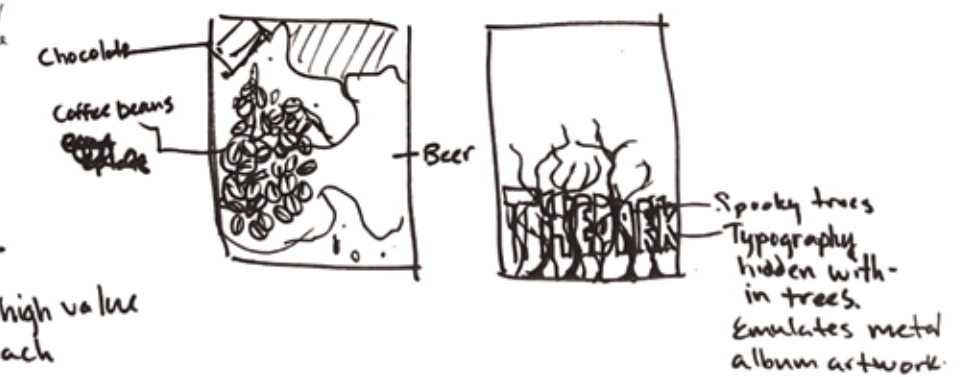
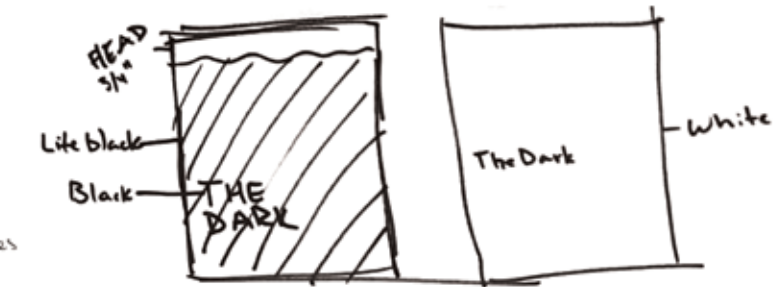
Named as a joke that prods at the customer and their dialogue with a brewer or bartender when they order this beer:

[Patron]: "I'll have The Dark Stout."

[Bartender]: "All stouts are dark, moron."

## THE DARK - STOUT

- CHOCOLATE & COFFEE
- 750ml bottle
- Simple/bold
- Label that circulates the beer inside, w/ 1/4" head & gold flakes inside.
- ↳ All dark label w/ darker beer name for typography.



### Parameters

- Dark
- Communicate high value ingredients approach

# DESIGNING

After developing a few concepts, it was time to execute the designs. This was the time to get down and dirty and grind out some iterations to show to Justin.

This pushed me into uncharted territory, where I explored multiple avenues of illustration to accurately portray each concept. While I primarily used illustration for my work, I implemented photography into The Dark concept to capture the rich color of the ingredients, i.e.: Chocolate and coffee.

**HAMMER  
HAMMERS**  
BREWING COMPANY

Justin loved the idea of the 'H' and 'J' formed together, and was pleased with the 'J' emulating a hammer, but requested a circular logomark that could be easily applied on various labels and merchandise.



# THE ORIGINAL

India Pale Ale

The client expressed interest in a classic look, as well as a modern iteration. I created two strong concepts from ideas they provided.

I chose the graffiti approach to signify originality spraypainted onto what was already there.

I took the patent approach to signify the originality of the beer.

## GRAFFITI

The fresh graffiti element “The Original” covers the dated lettering behind it saying the exact same thing, only with the “Est. 1840” tag to further communicate the dialogue of the beer.

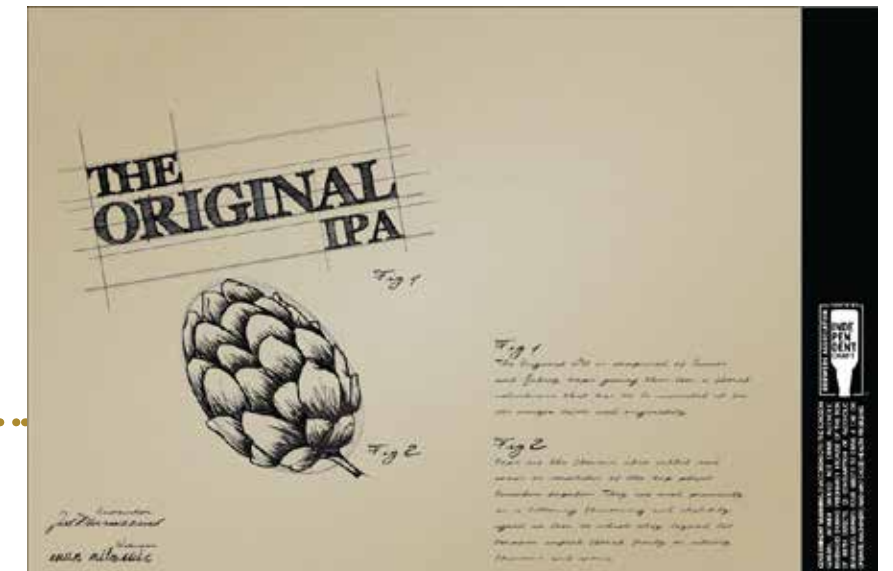
The bright color palette make this label pop out. Graffiti elements cover a brick wall for an inner-city aesthetic.



## PATENT

Patent depicts a patent illustration to signify the originality of the beer.

The sketched style along with textured paper and handwritten type give this label a dated look.



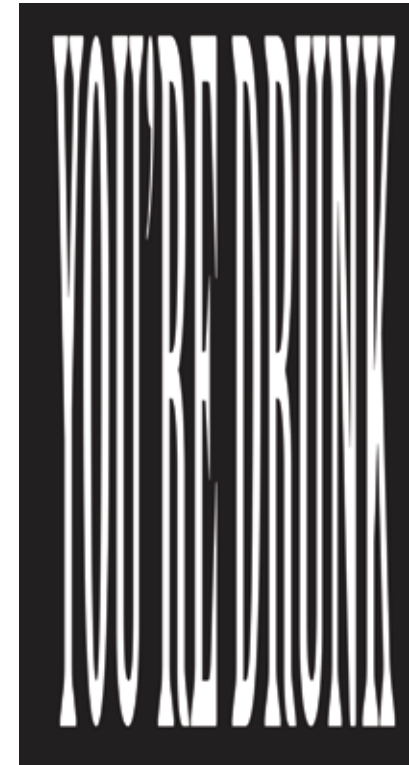


# YOU'RE DRUNK

*Double India Pale Ale*

I took an illusory approach to signify the beer's disorientating qualities.

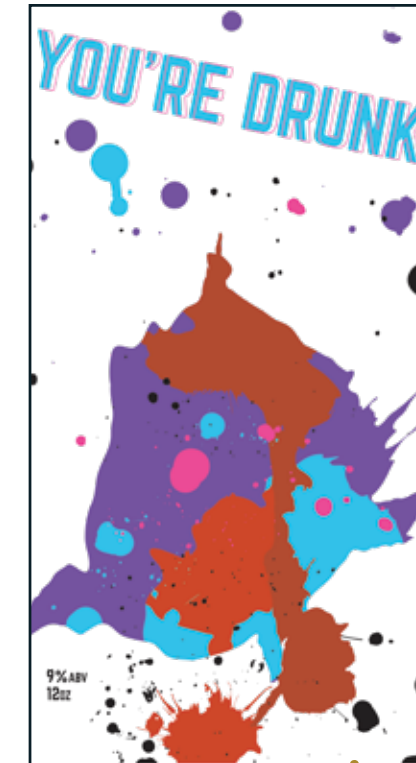
I took the paint splatter approach to signify the sloppiness that comes as a result of drinking, where motor functions suffer as a result of the alcohol in the beer.



## PERSPECTIVE

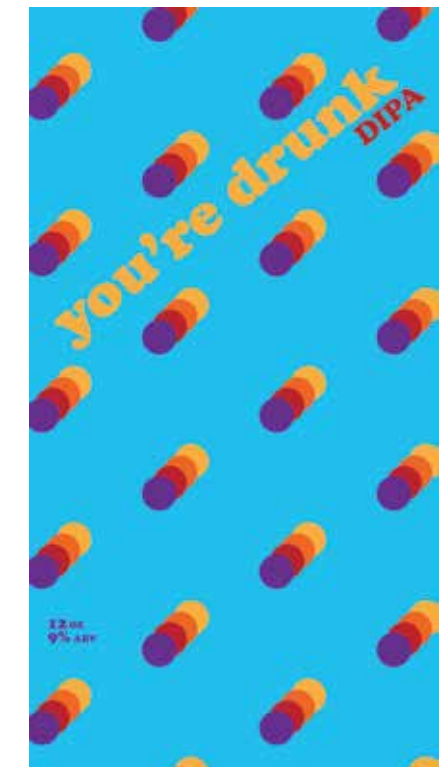
The optical illusion concept disorients the vision, much like being under the influence.

The beer name was elongated into an illegible form, and becomes readable upon tilting the neck forward. The letterforms become less distorted as a result of a change in perspective.



## SPLATTER

I used ink splatter brushes for this label design. The bright colors are meant to jump out at the viewer in order to grab the attention of potential customers.



## MODERN SIMPLISTIC

Pattern-based graphics with an emphasis on trails, portraying blurred vision when intoxicated (by this beer).

# THE DARK

*Chocolate coffee stout*

I took an ingredients approach, because it highlights what went into the beer.

I chose to do a narrative approach not listed below. This depicted a wolf in the wilderness, because it signifies the darkness outside in the elements, with the lone wolf being the customer soaking in the darkness.

Seasonal, my final approach, was illustrated with the beer's color in mind. Alongside this darker color palette are illustrations of bare trees, signifying the changing of seasons. This label in particular was inspired by metal album covers.



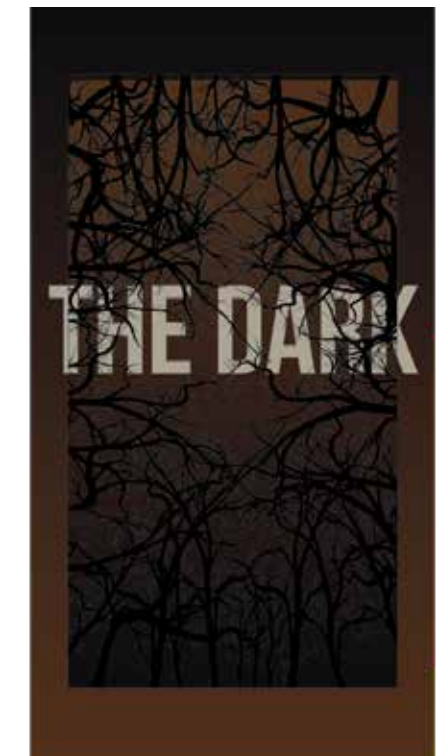
## INGREDIENTS

This design was inspired by the flavor profile. I hand-picked the nicest looking coffee beans, and place chocolate bars within them. The letters "THE DARK" were added in Photoshop.



## LONE WOLF

This design was based on isolation, and the wilderness at night.



## SEASONAL

This design reflects the darkness that comes with the changing of seasons from fall into winter. The bare trees further communicate the changing of seasons.

# REFINEMENT

After the first round of designing, Justin gave his feedback for each design. At this point in the process, it was all about polishing the designs. This process involved anything from shifting objects around to create balanced negative space, color changes, adjusting forms to better represent the concept, and adding subtle nuances that push the designs over the top.



Justin was pleased with this iteration, and agreed to push it forward into refinement.

# THE ORIGINAL

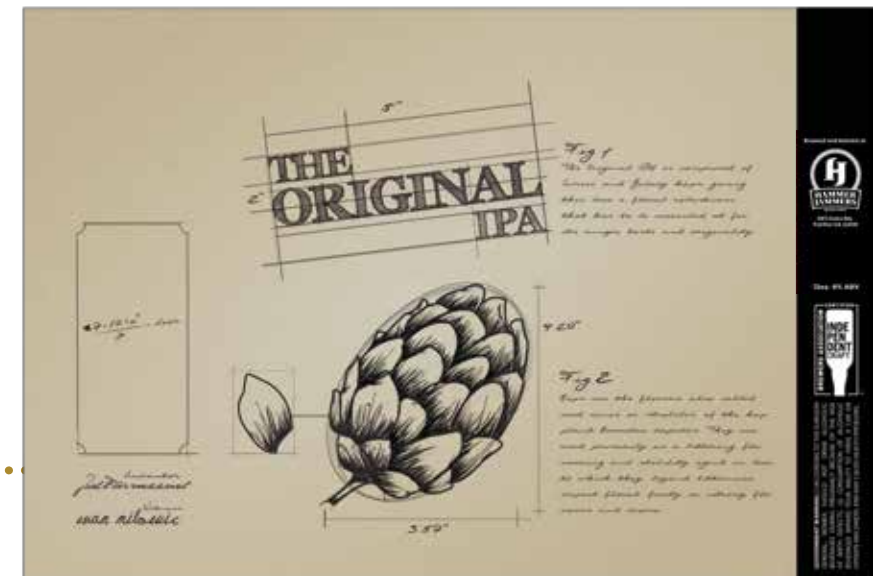
## GRAFFITI

Justin asked to get rid of the downward lighting element, and suggested ancillary graffiti elements to push the urban aesthetic further.

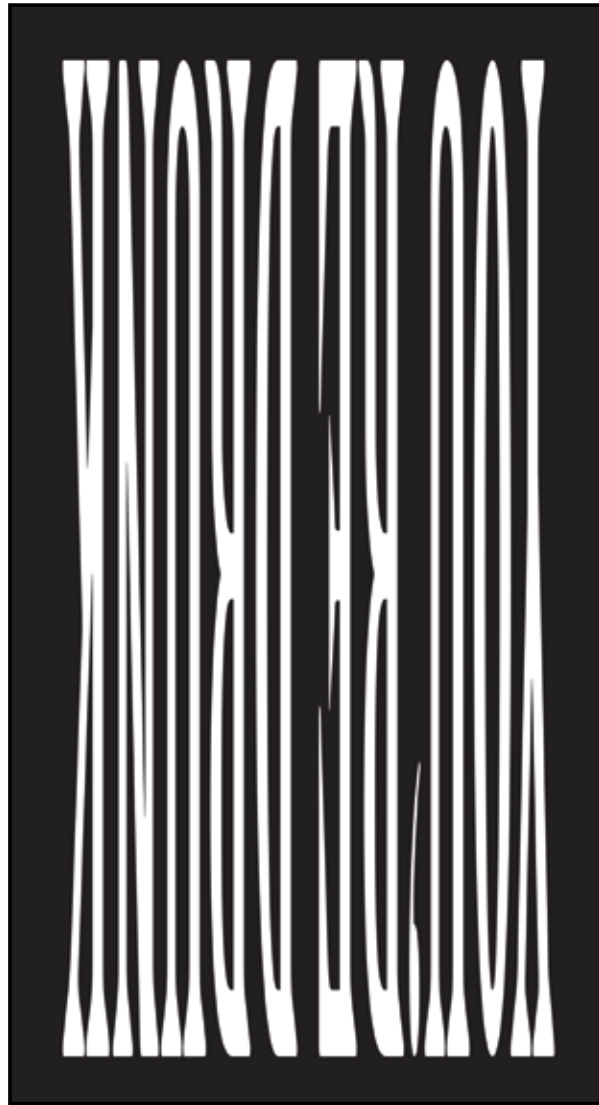


## PATENT

Justin suggested adding measurements, mathematical formulas, and sketchy background elements to bolster the concept.



# YOU'RE DRUNK



FRONT

## PERSPECTIVE

Justin enjoyed the perspective approach the most, and requested the letters be turned upside-down, so when drinking the beer the letterforms becomes legible.

# THE DARK



BACK

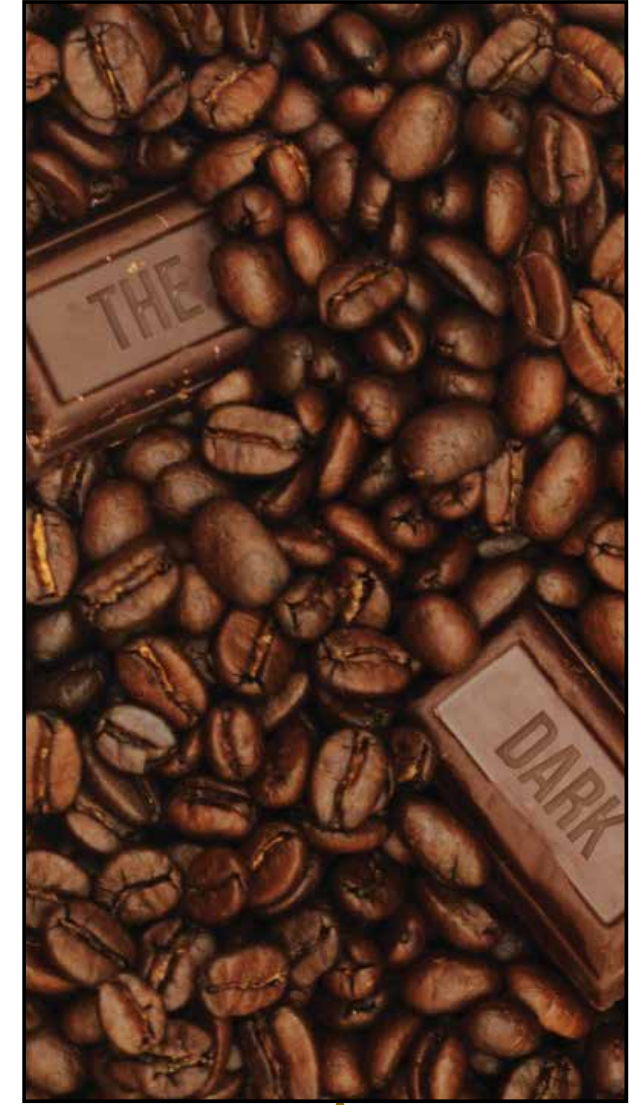
For the back label, we decided to delve further into the name and include a drinking story of Justin's.



FRONT

## SEASONAL

He chose the seasonal approach for the front label, but it had visibility issues with the tree elements overpowering the typography, so I took the initial idea and made it more type-driven.



BACK

## INGREDIENTS

Justin chose the ingredients approach for the back label as is.

# FINAL DELIVERY

After polishing the designs, the labels were almost ready for delivery. I looked over everything one last time, checked checking the **preflight panel**, and finalized the work. Upon doing so, I handed Justin the files in print-ready PDF's on an encrypted flash drive. They were now ready to be sent to the printers for production.

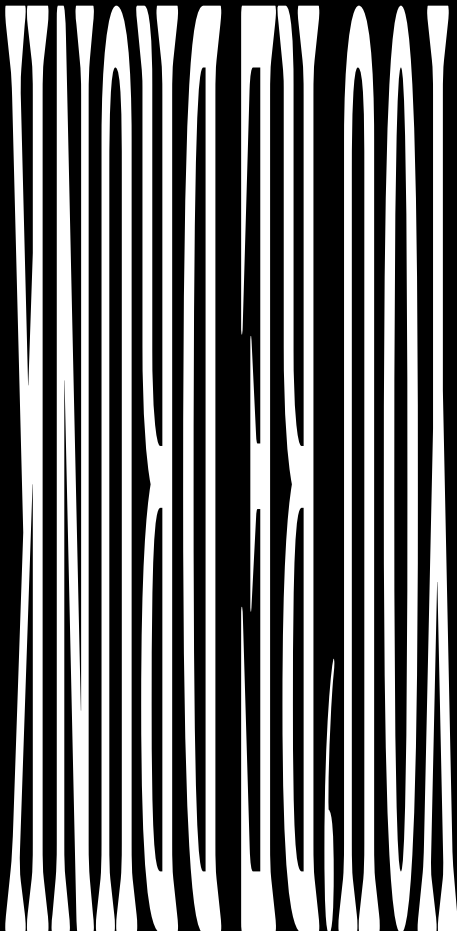
**Preflight Panel:** InDesign feature that checks documents for any errors that may cause issues during the production process, such as overset text, missing links to fonts and photographs, and low-resolution images.



**THE ORIGINAL INDIA PALE ALE**

**Malts:** Marris Otter, 2-row, Munich Malt, Amber Malt  
**Hops:** Centennial, Simcoe





YOU'RE DRUNK

**YOU'RE DRUNK** DOUBLE INDIA PALE ALE

**Malt:** golden promise, marris otter, flaked oats, wheat malt  
**Hops:** Vic Secret, Galaxy, Citra

# THE DARK



## THE DARK STOUT

**Malts:** Roasted Barley, Chocolate Malt, Oat malt, 2-Row

**Hops:** Fuggle





# TAKEAWAY

I have come to the conclusion that there isn't just one client, but two: **The company and the customer.**

Designing for a brewery requires versatility, not only in design, but also in artistic abilities and pop culture knowledge.

Being able to understand the brewery's perspective and create a relevant product that connects to both the company and the customer is extremely challenging, yet incredibly rewarding.

Having the ability to remain flexible in my approach allowed me to explore a variety of avenues in order to accurately portray the brewery's personality on the beers in a way that's easily digestible, relatable, and visually & conceptually interesting.

With all that being said, I would like to say that this has been an incredible journey. I have enjoyed beer from all around America, and yet there are so many more breweries out there to explore.

Once again, I would like to thank all parties involved. You have made this an amazing project, and I wouldn't have had it any differently. Lastly, I want to thank you for taking the time to read this book, and look at my work. I hope it has been as fun for you as it has for me.

**Cheers!**  
—Evan Milowic



**STARR HILL**  
BREWERY





This book is dedicated to my grandmother

**Yvette M. Milowic**

who passed away on August 23, 2018.

I am grateful for having such an amazing person in my life.

You are loved and missed, grandma.