

the
SERIAL
BUTCHERY

BRANDING MANUAL

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INTRODUCTION

The design problem was rather simple: create a new and innovate restaurant identity through the use of professional, consistent branding. The possibilities that could stem from such a broad prompt are therefore numerous. My solution to the problem, which I believe to be wholly unique, is **The Serial Butchery**.

The Serial Butchery is a sophisticated and high class establishment that tells the story of the world's most famous serial killers through a series of individually themed tasting menus. In keeping with the nature of the restaurant, the copy that tells the stories is in most cases subtle rather than obvious. Customers are expected to dig into the menu and read every last detail if they are want to see the full picture. The overall visual design is meant to be clean and elegant. A good balance of thin serif and san serif type faces on solid fields of alternating white, black, and red give the brand a clear consistency, and prevents it from becoming stale. At first glance all the individual elements should look perfectly normal, if not slightly sterile, but upon closer inspection the darkness becomes visible.



LOGOMARK

The logomark is visualized as 3 steak knives closely placed in a row, all at a slight angle. If displayed in color, the first two are always to be either black or white, depending on the color of the background, and the third is always to be red. The number and color combination were chosen to represent the number of individual killings that are required to be deemed a serial killer, that number of course being 3. This is a motif that is repeated throughout the branding. The design of the knives themselves comes from a modified letter "t" from the typeface Ratio Modern. The letter was flipped and half of its crossbar removed to allow for the convincing addition of the blade.



WORDMARK

The wordmark also uses the typeface Ratio Modern, and shows the name of the restaurant with each word stacked on top of the other. Rather than being aligned in a standard manner, the angle created by the stacking of the words is meant to mirror that of the logomark, so that when they are combined they fit with each other smoothly. The wordmark is to always be shown in black or white, and is never to be used unless in conjunction with the logomark.

the
SERIAL
BUTCHERY

FULL LOGO

The full logo is a combination of the logomark and the wordmark, and should be used to advertise the brand when the logomark alone will not suffice. Here are illustrated some correct usages of the full logo, along with incorrect usages.



YES



NO



NO



YES



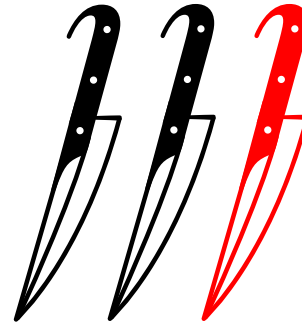
NO



NO

LOGOMARK

The logomark from the primary logo can, and often does, stand alone as the primary logo for the restaurant. This is the logo that appears on branding material such as the menu and wine labels, as well as in the header and footer of the website. If the name of the brand is not necessary in the application, please use the logomark as the primary logo.



WORDMARK

There is a second version of the wordmark as well. Unlike the secondary logomark, the secondary wordmark is very different from the primary. Rather than aligning with the logomark, the type is to be center aligned. The word “the” is both noticeably smaller in font size and written in italics. Additionally, it is flanked on either side by a fine dotted line, that should be aligned with the vertical center of the word. This wordmark should only be used on title pages/homepages, and is meant to match the style of the headers found throughout the brand. It is always to be used independent of the logomark.

..... *the*

SERIAL
BUTCHERY

COLORS

In general, the color hierarchy should be white, black, red. White will be the most common, not for its use in graphics or type, but simply as the color of the background. In order to produce the faint feeling of sterility, white should be used as the predominate paper and webpage color. That being said, there should still be an alternation between all three colors, with red being used the most infrequently. In terms of type, the inverse will of course be true for black and white, with red remaining in the same position. In addition, when used in typography, red should be used only to reveal hidden messages or meanings, not as a standard type color.

4

COLOR

Abyss Black
Pantone: Black 6 C
HEX: #000000
RGB (0,0,0)
CMYK (50%,50%,50%,100%)

Blood Red
Pantone: Bright Red C
HEX: #FF0000
RGB (255,0,0)
CMYK (0%,100%,100%,0%)

Bone White
Pantone: TPX Bright White
HEX: #FFFFFF
RGB (255,255,255)
CMYK (0%,0%,0%,0%)



RATIO MODERN

This is the main font, as it is used in the wordmark, the headers, and often times the body text. It adds a layer of sophistication and class that couldn't be accomplished with a sans serif font alone, but is broken up frequently enough as to not become stale. However, when used as white against a black background, at smaller sizes it becomes illegible, and must be substituted with the sans serif type.

Italic

The quick brown fox jumps over the lazy dog

Regular

The quick brown fox jumps over the lazy dog

Medium

The quick brown fox jumps over the lazy dog

QUASIMODA

This font is most commonly used in sub-headers, but is also used for the body text against black backgrounds. It works along with the serif type to complete the overall typographic look of the brand.

Light

The quick brown fox jumps over the lazy dog

Medium

The quick brown fox jumps over the lazy dog

SemiBold

The quick brown fox jumps over the lazy dog



SECONDARY FONTS

Sheila - Regular

The quick brown fox jumps over the lazy dog

This font is used to represent the handwriting of Jack the Ripper. It is not to be used in any location other than his "autopsy" page.

Reenie Beanie - Regular

The quick brown fox jumps over the lazy dog

This font is used to represent the handwriting of the Zodiac Killer. It is not to be used in any location other than his "autopsy" page.

Providence Sans Pro - Regular

The quick brown fox jumps over the lazy dog

This font is used to represent the handwriting of the Zodiac Killer. It is not to be used in any location other than his "autopsy" page.

Kremlin Pro - Expanded Demi

The quick brown fox jumps over the lazy dog

This font is used to represent the handwriting of the Cleveland Torso Murderer. It is not to be used in any location other than his "autopsy" page.

Marydale - Regular

The quick brown fox jumps over the lazy dog

This font is used to represent the handwriting of the Jeffrey Dahmer. It is not to be used in any location other than his "autopsy" page.



COPYWRITING

Below are examples of copy taken from the menu. The goal of the copy is to deliver the theming of the brand in a clever and subtle way. Direct references and over the top call outs should be kept to an absolute minimum, if at all used. Allow the reader to fill in the dots. Refrain from using the names of the killers in the copy, with a possible exception being a case of their name being a proper word (Zodiac). The ideal targets of this copy are those who have some knowledge of the killers in question, with the secondary goal of educating those who have none.

MENU DESCRIPTIONS

Sometimes, simple can be sublime. Our first tasting menu puts this idea to the test. Experience the cuisine from a time long past reimagined for the modern palate. What was once all that could be found will instead provide a varied, and sometimes exotic, tasting profile that will leave you dying for more.

Perhaps our boldest endeavor, menu three turns a traditional taboo into a culinary delight. Delicious meals should not be avoided out of fear or aversion, even if they are staring back at you. Death is merely a release from suffering. For those wishing to try both new flavors and unfamiliar textures, this is the perfect choice.

ITEM DESCRIPTIONS

A. Seared Backstrap.....

draped with blackberry sauce

B. Venison Bolognese.....

cooked in rich tomato sauce and lightly spiced

C. The Zodiac Spread.....

humanely bound and shot in pairs

A. Barbacoa

worthy of the head of the table

B. Head Cheese

marinated in spices and set in aspic

C. Beef Tongue Pot Roast

a sweet vegetable flavor mixed with hearty meat

HIDDEN MESSAGES

The theming of the restaurant lends itself very well to hidden messages and phrases. As serial killers hide a dark and twisted nature underneath a facade of normalcy, so too will the copy, and therefore the brand. The messages should be hidden well enough that a casual glance will not detect them, but are not impossible to find upon close inspection. There are various ways this can be accomplished, and some will be shown below. The most common method is manipulating individual letters on a page so when read together they deliver a brief sentence. You should also notice the menu titles all have a red letter in their names, this is another, more obvious example of a hidden message.

HEADERS

WHITECHAPEL
VALLEJO

CLEVELAND
MILWAUKEE

IN-LINE

Perhaps the most noticeable method of creating in-line messages is adding a slight baseline shift on the desired letters. Ideally, this shift will only be by 1 pt. Due to the smaller size of the text, this may appear like a misprint at first, but that is the idea as it draws the eye. Another method is changing the font style or weight of the desired letters. This approach tends to be less noticeable at the small size of the text, but this is a good balance against the baseline shift. Ideally a combination of both will be used.

served with skin to add an extra blast of flavor

Pinot Noir

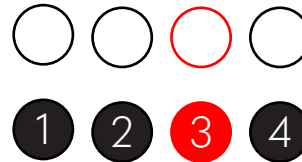
there's already enough misery in this world

Garden Salad with Grilled Chicken Slices

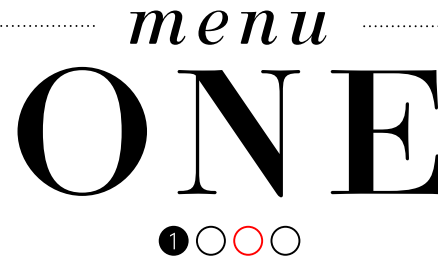


ICONS

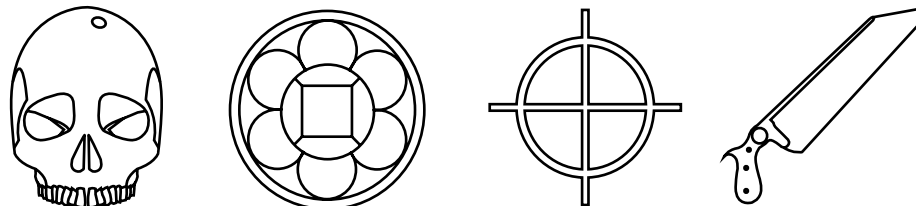
The most commonly used graphics in the brand are the dotted line and numbered circle, as shown below. Often, but not always, used together, they are meant to represent a sequence that has clearly divided steps. This is most obvious in their implementation on the menu listings. Dotted lines may be used without being accompanied by the numbered circle, as they are in the headers, but the circles should be used in conjunction with the line as much as possible. An exception to this would be their lone implementation underneath the header type. As with the logo, any circles with the number 3 should be colored red, and any others may be in either black or white.



The title page headers are a special case. Typographically, they are identical to the secondary wordmark, only using different words. They also make use of the dotted lines in the same location. However, underneath should be 4 circles, placed close together, the third of which being red. These circles represent the 4 parts of the menu. Only the circle for the corresponding menu should have a fill, and likewise a visible number.

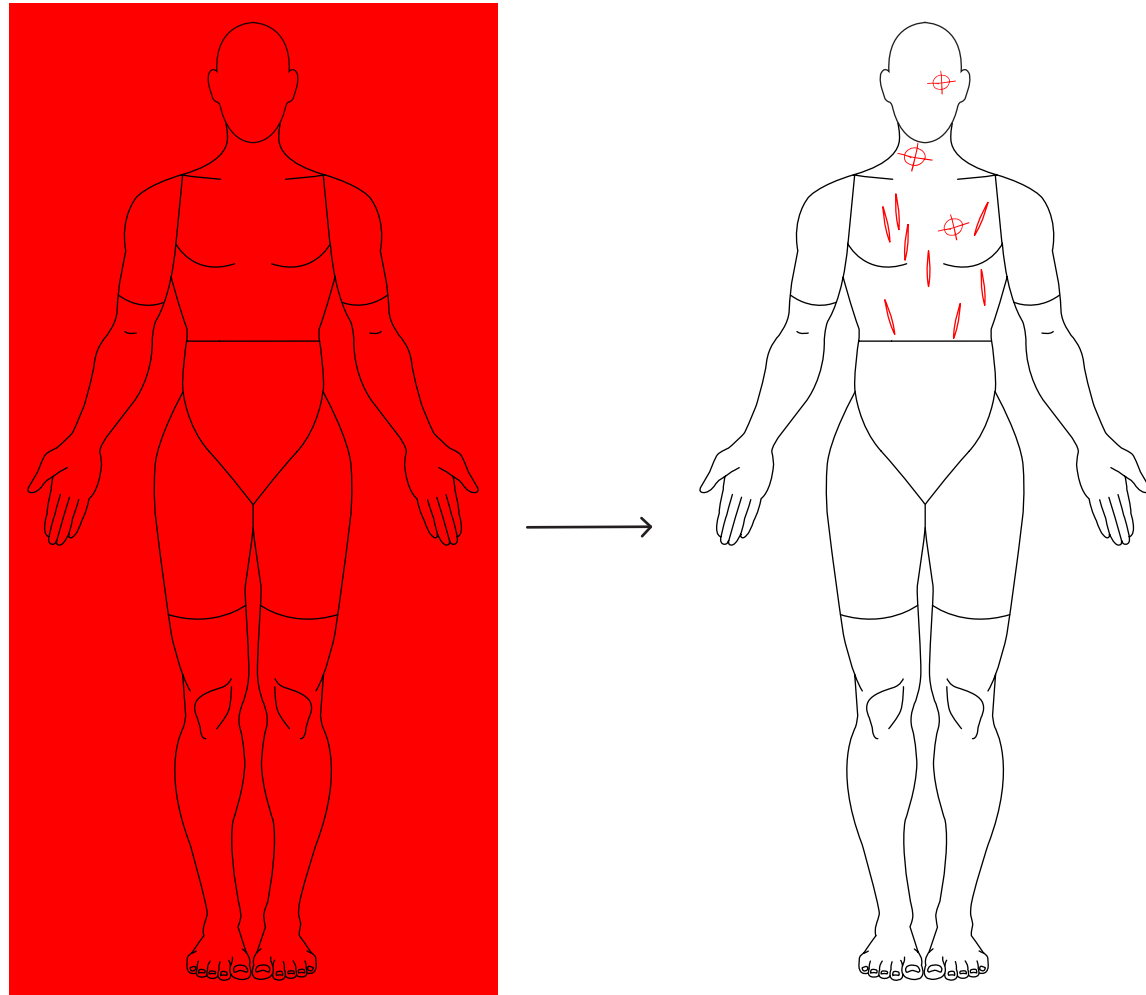


Additionally, the brand has 4 primary standalone icons, one representing each chosen killer. These icons are to be used sparingly in the varying elements of the brand. For example, only one appearance each in the menu, one on the website, etc. The icons were chosen to represent an interesting and unique aspect of each killer as to make them each distinct. Typically, they will be rendered as line illustrations of uniform weight, but they may also be created through the use of dots as well. However, this is only to be used on the pages opposite the appropriate title page.



ILLUSTRATIONS

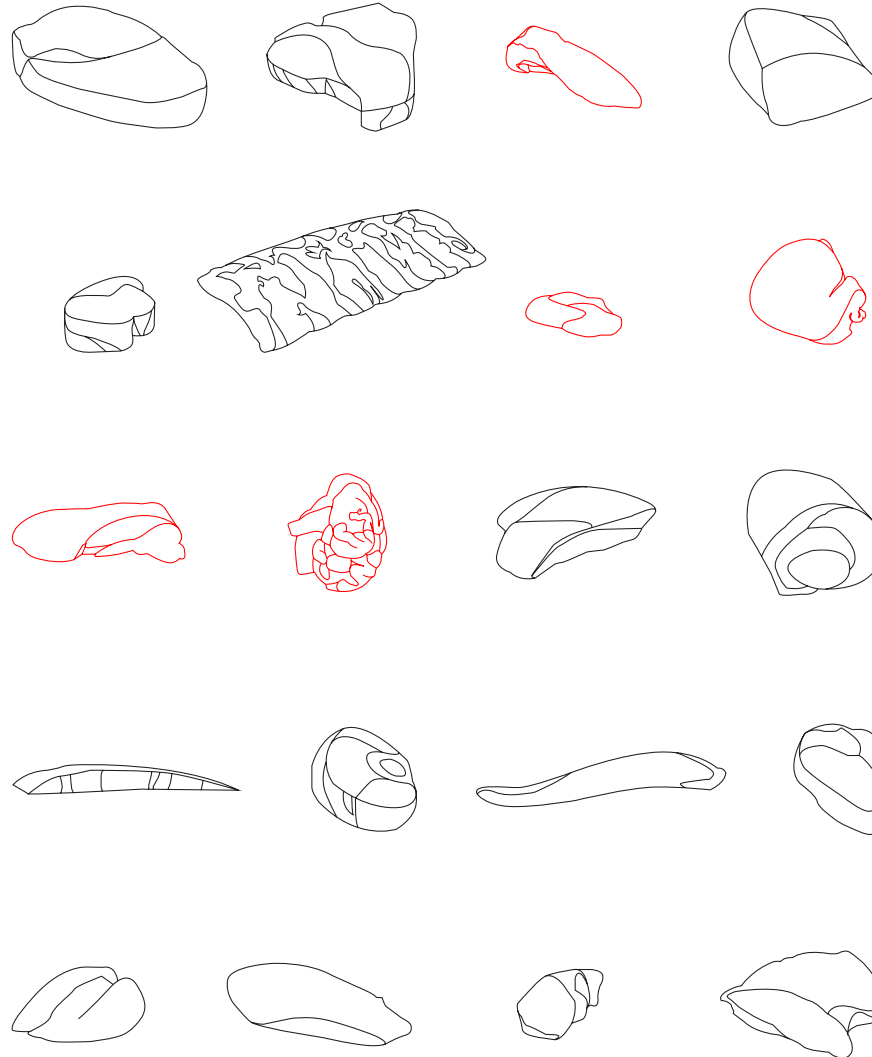
The main illustrations for the brand are the bodies used to represent the victims of the killers. All 4 of the illustrations use the same base, which is a line drawing of a moderately detailed human form. The styling is meant to invoke thoughts of medical diagrams. Additionally, the body is divided into cuts, much like butcher diagrams of beef and pork, to the best of my estimation. On top of this is illustrated in red the method of murder for each killer. This is meant to unsettle the viewer, yet not outright disgust them. This is accomplished through the simple rendering, as excessive detail and blood would be overkill.



These illustrations are only to be used on the pages adjacent to the corresponding menu. They will lay underneath red transparency paper as to obscure the red details until said page is turned over. This provides an unexpected surprise to the viewer, and reflects how the dark and twisted mind of a serial killer is hidden only just underneath the surface.

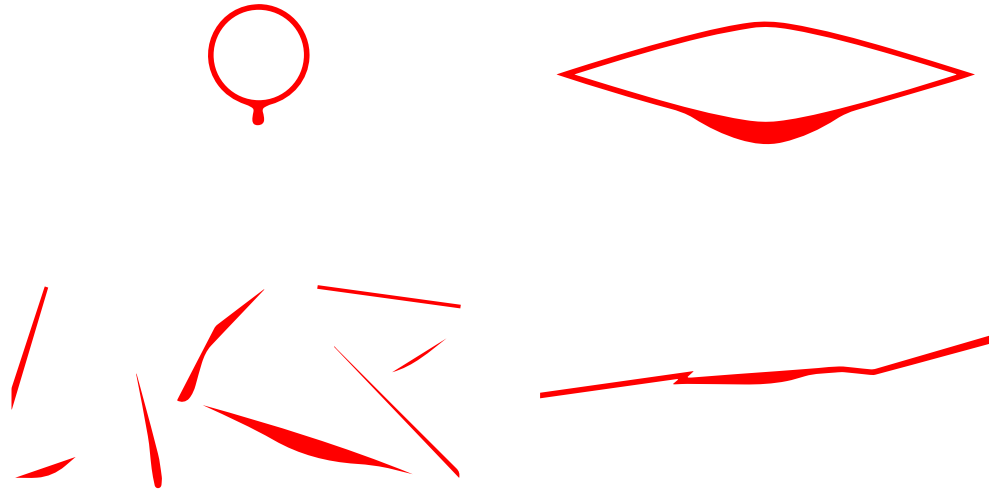
ILLUSTRATIONS

There are also illustrations to represent the various meats sold by the butchery. These illustrations are made in the same style as the bodies and the killer icons, but lack the questionable undertones. Except perhaps the illustrations representing unusual cuts such as brain and liver.

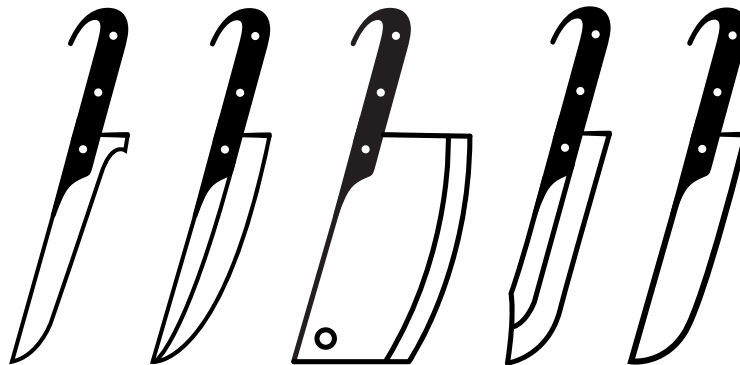


ILLUSTRATIONS

Lastly, there are a few illustrations unique to the collateral. The most prominent are those used at the tops of the wine labels. These 4 illustrations are meant to represent the 4 methods of killing detailed in the menu.



There have also been more styles of knives created to match the logo and be used in any implementations of the collateral pattern.



PHOTOGRAPHY

Any photos used for the brand should be relegated to the website and advertisements. Physical brand elements such as the menu and wine bottles should be clean and feature no photography. That being said, the types of photographs that may be used in the acceptable locations are limited as well. An effort should be made for the pictures to reflect the sterile and mildly disturbing atmosphere of the brand. This means photos with predominantly white backgrounds and extremely clean, metal surfaces. Blood should be implied by the rare or raw state of the meat, not shown in reality. Also acceptable are pictures of the meats hanging in the butchery. When used on the website, images should be placed underneath a box of matching size with a fill of black and an opacity set to 50%



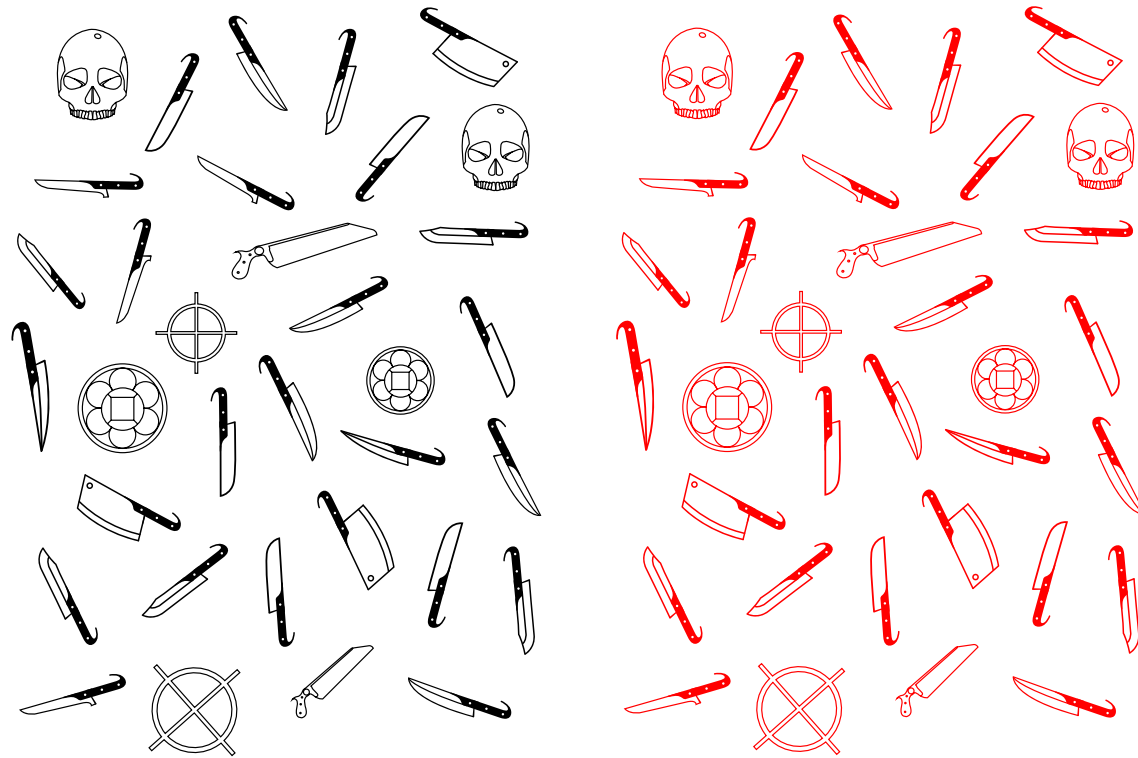
COLLATERAL

The wine bottles are meant to uniquely reflect the stylization of the menu and details of the appropriately linked killer. The previously shown illustrations are used to create cuts at the tops of the labels on each bottle. The edges of these cuts are to be made with red vinyl, representing blood. This provides visual interest and creates a conceptual link, but once again avoids being disgusting.



COLLATERAL

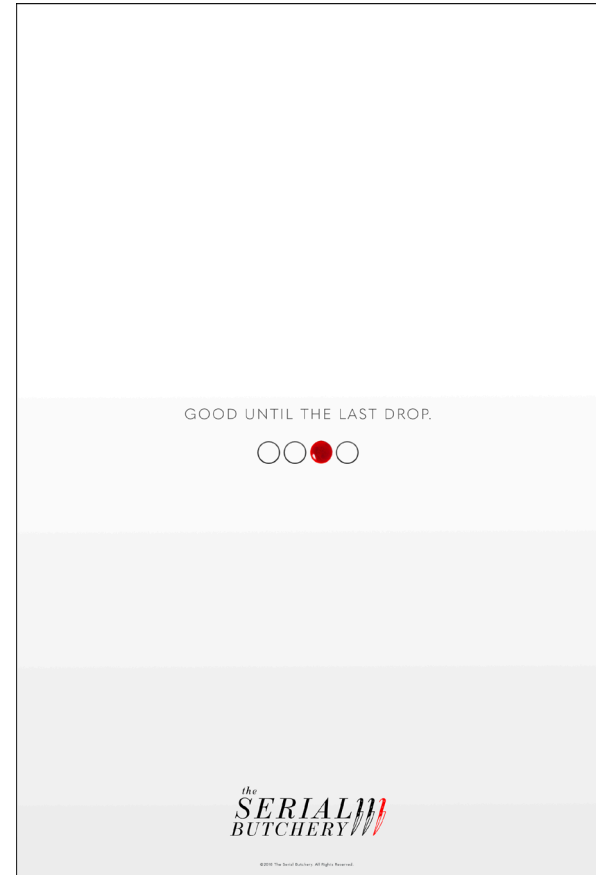
The butcher wrap is an essential part of any butchery. Instead of using plain paper, I have designed a pattern that is unique to the restaurant and can be used on paper of all three brand colors. The pattern features the 4 logos of each killer, along with a variety of stylized knives.



MOCK UPS

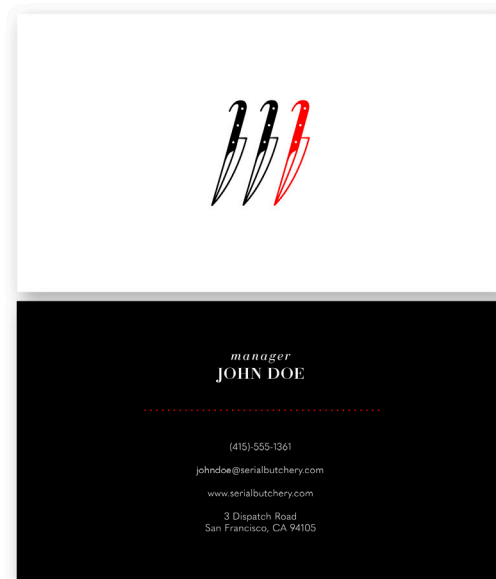
Here are some examples of how the brand can be expanded into additional applications.

ADVERTISEMENTS



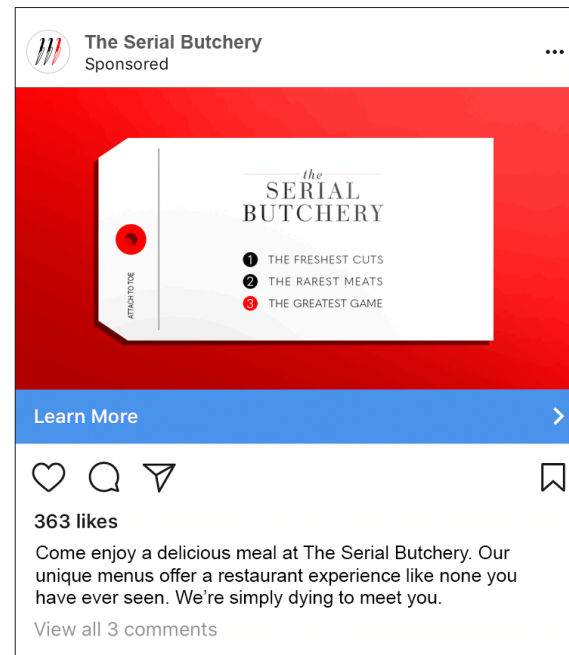
MOCK UPS

BUSINESS CARDS



MOCK UPS

SOCIAL MEDIA



KNOCK 'EM
DEAD.