*Pierre Hermé Wines*

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My design brief required me to create an entire branding package for the French world-renowned vigneron, winemaker and artisan, Pierre Hermé, as he transitioned into the Australian wine market starting his practice afresh in McLaren Vale. Looking to capture the suave quality of his wines, Hermé reinforced the core brand characteristic of 'Sophisticated Minimalism' as he requested a logo, the front and back label designs considering the entire bottle aesthetic, boxes, tissue paper packaging, a multi-box, multiple advertisement variations, and an adaptive website design. The designs had to reflect the quintessential belief of the brand of being rooted in the past, but pioneering new and emerging technologies through a balanced, yet novel combination of traditional and contemporary design practices. All created original visual assets had to be united and stylistically consistent, whilst ensuring scalability and adaptability were primarily considered for the logo and all integrated material.

Researching the demographic and region Hermé was practicing from, McLaren Vale, allowed me to gain an indication of the existing brands and local consumer market in the region. It was found that McLaren Vale was a region with a deep history in winemaking, with an aging population, whilst steadily rising in popularity from 18–30-year-olds in the past 5 years. I also discovered the depth and range of wines developed and was inspired to represent the region's diversity in the designs for the brand. I engaged in an interview with a premier winemaker in the region, Chester Osbourne of d'Arenberg to gain a greater understanding of the demographics and wine cultivation process in the area and was offered tips as to essential brand core values to consider such as Delicacy, Passion, Awareness, Luxury, and Authenticity. These became the core brand characteristics for the entire project.

I discovered the majority of wine brand logos were linear typographies combined with some form of iconography to complement the logomark. As a result of this, the scalability and variations in applications constrain the amount of detail, whilst also increasing the creative freedom due to limitations in size, detail, and scale. Inspired by the logotypes of Oakvale Wines and Coombe Yarra Valley, my final logo juxtaposes softness and sharpness, mirroring the brand's balance of traditionalism and modernism in practice. The typography-based logo features a custom majuscule typeface, displaying elegance and simplicity through exaggerated typographic tails and spurs on some letterforms, yet uniform weight distribution on other letterforms. Furthermore, the icon is centrally aligned between the typography, depicting the wineries' location. Weighted, curved lines mimic the vines nestled in undulating hills and valleys of the McLaren Vale Wine region on the Fleurieu Peninsula.

'The Backyard' label series design was a direct result of the works of Frankland Estate, inspired by the use of high-fidelity illustrations and flat, low-contrast colouring. The grape and vine illustrations consider movement and rhythm, guiding the viewer along the grapevine and down the bunch of grapes to create linear movement down and across the label. This allows the entire label to be viewed naturally and organically to provide the customer with a comprehensive understanding of the essential information regarding the series and individual wines specifications. The imagery of the outline of the state encapsulates the entire composition, to create a rhythmic and abstract container for the illustrative graphics and majuscule typography. The unification of colour balances the composition highlighting the tonal features of the graphics, representing the colour of the wine and the grapes used to grow the wines themselves, this also serves the functional purpose of identifying the wines by

the colour of their labels. My personal aesthetic was developed through the designs of the Frankland Estate's collaterals, with a style that enhanced macro-detail and softened overall compositions through flattening colours and prioritising rhythmic movement across a work.

A series of posters were created, featuring the wines in different environments to express different characteristics and experiences related to each wine. In reference to the photographic works of John Montesi, the depth-of-field creates a shallow bokeh to establish a focal point, drawing the viewer's attention to the wine bottle. The body of advertisements combine to convey a sensual experience, appealing to the feel, through textual references, smell, and taste. Inspired by Showpony's Irvine Wines campaign, I used a linear vignette to increase the contrast between the logotype and copy and the background. Furthermore, vertical linear movement is created, further drawing visual attention and a focal point towards the wines themselves. The use of light is manipulated to create natural and organic environments through triangular refraction, sun flares through the optics of the lens, and light absorption through the translucent qualities of the linen sheet.

In relation to the growing use of e-commerce in the target audience of the brand and across the consumer market, an adaptable online webstore was created. The site needed to be functional first, allowing even the most technologically unaware customers an easy and faultless experience. However, the webstore also needed to aesthetically match the brand, and become an integrated collateral as part of the entire branding package. As a reference to historical alcohol advertisements from mid-century Europe, the banner and grid structure guides the viewer through the webpage. This is due to the target audience's increasing ownership of small-scale mobile devices, the interface that customers would primarily use. This was presented through the medium of a motion graphic, a crucial element of the practical as it allows the viewer to see the rhythm and movement of animations across the interface. The use of whitespace is integral as it allows the user's individually sized interface to match the form, but also provides the viewer with visual relaxation and a feeling of calmness, mirroring the experience of consuming the wines in the flesh.

Throughout the designing of the branding for Pierre Hermé, I ensured the designs were able to stimulate the audience and target customer base through sensual imagery and 'Sophisticated Minimalist' graphics. It was important to create easily recognisable and recollectable designs to build brand awareness and create reach within the historically established market of the wine industry. The advertising was flexible and highly effective as a result of adaptable variations.