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# 1.0 Proposal

## Abstract

My thesis project brands a themed café called Effendi that is based on the mid-20th century period of Egyptian culture often referred to as the golden era due to its vibrant arts and media production and sophisticated social life. The branding will incorporate cultural elements of film, dance, fashion, music, and art during the 1950s and 60s in Egypt. The goal of the project is to bring awareness to the Egyptian golden era that is often overlooked and rarely mentioned. This project targets both Americans and Egyptian Americans ages 14 and up, who are open to learning more about Egyptian culture. The deliverables will include a logo and identity system (business cards, envelope, stationery), menu, wall posters, information cards, and paper take-out bags. It will also include a branding style guide, a website, and interior/exterior mockups and collaterals such as stickers and loyalty cards.

## Expanded Project Statement

This branding project for a 1950s/60s themed Egyptian café aims to provide an immersive experience of the mid-20th century Egyptian lifestyle known as the golden era due to its vibrant arts, media production, and sophisticated social life. The branding will incorporate cultural elements of film, dance, fashion, music, and art in the 1950s and 60s Egypt. The goal of the project is to create awareness of the Egyptian golden era that is often ignored and is little known in the US. The deliverables will include:

- A brand identity system: brand identity style guide, logo, including 50/each cotton 2 x 3.5 inch business cards, ten 2 x 3.5 inch loyalty cards, and ten 8.5 x 11 inch matte menus
- Seven illustrated film characters wall posters (18 x 24 inch),
- Six/each 3.5x5 inch brown cardstock information cards placed on the tables

with information on belly dancing, fashion styles, and the Egyptian revolution of 1952 with a small illustration in each topic on each card

- Packaging that will include 40/each 4 oz custom paper cups with logo design, five sets/each of ten brown paper bags, each set representing a different music character illustration,
- 50-100/each 2x2 inch collateral die cut character stickers
- A website that will contain the interior and exterior café design mockups
- Two/each Branding Style Guides, size 6x9 inch perfect binding that provide the design direction.

The title of the café, Effendi refers to men of property, authority, and education during the golden era in Egypt. These men used to wear the tarboosh (headdress) that signified their education and enlightenment. I will use the theme of tarboosh to develop the logo. My branding concept will not only be based on the cultural production of the mid 20th century Egypt, but also on the ideas of cultural sophistication as well as spiritual and intellectual enlightenment. This project targets both Americans and Egyptian Americans ages 14 and up, who are open to learning more about Egyptian culture.

To communicate my brand concept, I will include Arabic and English typography in the design of brand elements along with the minimal amounts of text and large-scale imagery. During the 1960s, computers were still very new and not widespread, so posters were manually painted; typography was hand-drawn, incorporating Arabic calligraphy to create prints for distribution. Graphic designers used mechanical photo-offset printing. Photography was mostly black and white except for tinted photographs that gave off the illusion of being in color. Most poster designs and advertisements were in black and white and some had a very limited color palette. To give my printed media such vintage feel, I

plan to use a limited color palette of black, white, brown, and maybe 2 or 3 retro colors of yellow, red or blue. Branding elements will be printed on brown paper or will be created using a brown paper background in Photoshop.

The branding will also be inspired by the classical Egyptian style. This style features geometric frames for illustration decorated using floral or geometric patterns on all sides, handwritten Arabic calligraphy as the main typography, and retro color palettes. Images of this style were either hand-drawn or manually painted using ink, then reproduced using photo-offset printing. The ornamental frames of the classical Egyptian art style will surround my character illustrations. These illustrations will be used on the posters as well as the takeout bags; the typography underneath the illustrations will be in both English and Arabic.

The branding elements will feature illustrations of historical events such as the destruction of the monarchy following the Egyptian revolution of 1952, illustrations of Egyptian film culture featuring the most famous actors of the era such as Fatma Kamal, Ahmed Ramzi, Rushdy Abaza, Hind Rostom, Soad Hosny, Youssef Wahabi, and most importantly Ismail Yassine. In addition, the branding will draw upon images based on the renowned culture of belly dancing, fashion culture like the tarboosh (headdress of intellectual rich men), classic dresses (fashion choice of rich women), melaya laf (the wrapped body and face veil of native or poor women), and galabeyas (full-length robe worn by religious and native poor men).

Branding will also incorporate music culture, which will be represented through illustrations of the most influential musicians of the era such as Umm Kalthoum and Abdel Halim Hafiz, Farid Al-Atrash, Leila Mourad and Mohamed Fawzi. The 1950s was the golden age of Egyptian cinema; therefore, the actors of this

period will be represented on the wall posters using illustration and the most influential musicians of this period will be shown on the paper bags. Illustrations of dance, fashion, and other events will be printed on the information cards.

The character illustration posters will be vector styled images created using original black and white photo portraits of the historical figures, adding a stylized torn edge filter to the images to create a realistic block or stamped image of the person in Adobe Photoshop. Then using the brush and eraser tool I will remove all backgrounds and smooth the outlines of the historical figure's characteristics basically creating a stylized image of outlines of silhouetted features of the characters face. These images will be created in black with a white background. This image will then be saved as a PNG and added to Adobe Illustrator where I will proceed to create frames in which the characters will be incorporated and then I will add the typography of the posters. The typography will include Arabic calligraphy of specific quotes in the background as a decorative element in a light gray, and then in black type, specific quotes in the foreground of the posters as well as the characters names in a ribbon banner. Unlike Egyptian artworks of the 1950s that were created completely by hand, my designs will be created digitally as a modernized adaptation of these 1950s figures and styles. My ornamental frames will also be created on Adobe Illustrator as vector images using lines of varying strokes based on original 1950s frames.

The branding elements will feature the logo and the combination of Arabic and Roman type that will be used throughout the project. The Style Guide will feature the brush types and strokes, the typography, and patterns used for the ornamental frames. The Guide will contain the interior and exterior mockups of the store that will

also be shown on the project website. The exterior design mockup will be of a typical Egyptian café storefront with open doors; interior mockup will feature the geometric golden painted wood frames on the light pastel colored walls with wall posters and the small tall 4-legged tables with the rounded wooden chairs that are usually present in Egyptian cafés.

The website will feature a gallery of all the character designs with information about them, as well as a gallery of all the deliverables (if not yet printed then will be mocked up in Photoshop). It will have a fixed menu bar at the top featuring an About page, Gallery page, Contact Us page, and a Historical Reference page (describing all the historical information and characters mentioned in the research section). The purpose of the website will be to promote the café; thus it will contain mockup images of the interior and exterior design of the café. It will also feature menu images. The website will feature the details of this period including the gallery of images as well as the historical reference information since the café is promoting the theme of mid-20th century Egyptian lifestyle. That way, customers can prepare to visit the café. Collaterals will include the loyalty drink cards and hand-out character stickers. A creative issue I am facing is how to recreate the Egyptian classical style digitally to achieve the hand-drawn features of the Egyptian golden era. I plan to resolve this issue by using different brushes in Illustrator and testing various brush strokes.

## Background

As an Egyptian growing up in America, I never got to learn much about my culture except for whatever my parents told me. As far as world history classes go, the most that were taught to me about my country was about ancient Egyptian history. When searching for modern Egyptian or contemporary Egyptian art, very few images

were available while most images were of ancient Egyptian art. Whenever I spoke to other people about Egypt, they associated the country with the pyramids, pharaohs, and hieroglyphics.

The thing that a lot of people don't realize is that Egypt has a very rich, unique culture that has little to nothing to do with its ancient Egyptian roots. For example, Egypt was invaded by the Greeks, Romans, Arabs, Turks, French, and Britons, all of whom conquered it for its riches. And during the periods of colonization, the Egyptian people incorporated different cultural aspects from their conquerors. That's why Egyptian culture is so broad and diverse. The 1950s was known as the golden age of Egypt because the people had just gained their independence from the monarchy under King Farouk after the revolution of 1952 and had elected their first president Gamal Abdel Nasser. Cairo was full of many foreigners and could be compared to modern-day New York City. While Arabic is the national language, the streets were full of stores with signs in French, English, Spanish and other languages. I decided to create this project to enlighten Americans and Egyptian Americans of this fantastic period in Egyptian history and help them understand that there's more to Egyptian history, art and culture than the art of the ancient Egyptians.

Before thesis, I had never attempted to create a complete branding project except for in my graphic design elements class in which I created a brand logo, business card, and a brochure. Apart from this, I have not done any other branding projects in my last 3 years at CCNY, so I was interested in testing my limits in creating a full-scale branding project. I have always liked visiting themed cafes, especially those valuing cultural themes; that was why I was interested in seeing if I could hone my skills as a designer and create something similar while introducing new ideas on Egyptian culture.

# Effendi Cafe كافيه افندى



Figure 1A

## Research:

My research is based on a set of restaurant-branding tips devised by Genevieve Babineau. She suggests that understanding the company values is one of the most important prerequisites for a successful branding project. Thus, a large portion of my research is devoted to the golden era in Egyptian modern history communicated through the famous figures, quotes, and styles of the time. Babineau also points out the significance of understanding the target audience (Americans and American Egyptians aged 14 and up) and positioning the project in the market. Thus, in my research, I compiled references for retro or vintage café style venues. Lastly, I selected and assessed references for the color palette, type integration, and the overall retro style.

Images of modern and contemporary Egyptian design in the US are scarce. One of the examples based on retro design is VNYL's Food & Beverage Program. It is a lifestyle space in NYC that uses the 1970s design style to showcase the influence of this period on interior design, fashion, art, music, and attitude in nightlife and hospitality culture. In terms of design, they use ornamental flower wallpaper typical of the 70s. The waiters are also dressed in classic attire of this period; they also have a wall of illustrated images of 70's characters and a vinyl record player of the themed playlists. Their nightlife experience ranges from blockbuster movie premieres to drag performances, live music to dinner parties, internationally renowned DJ nights to intimate dates and their hospitality culture is depicted through their customer service. By combining all these different elements, they immerse the customer in a complete 1970s lifestyle space. Taking this into account, I plan to have the same approach in my café. Other examples of retro-themed locations are Action Burger, which is a Sci-fi bar, comic book, and free retro video game themed restaurant and Big Daddy's which

is a 1980's retro-themed dinner in NYC. These are important sources for my research because they aided in my understanding of the important elements for a themed café. For example, Action Burger displays the 1950s science-fiction game posters, the game characters on the tables, the action figures in glass cases hung on the wall, the 1950s comic books on each table, and the retro video game machines. They also use video game references in their branding like the game buttons on their website, and an illustrated game character on their logo. Similarly, Big Daddy's is a retro-themed restaurant centered around the concept of a hip 1980's old-school classic diner selling massive burgers, crispy tots, and thick milkshakes. Their interior design reflects this period by incorporating 1980s hippie-style flower patterns on the walls and neon signs and bright pastel colors on the tables, chairs, walls and shelves, and using geometric shapes. Their branding uses an 80's Deco style of clean, sans-serif fonts and pronounced angles and curves. This is relevant because it gave me an understanding of how to better brand my café by using specific characteristic of this period on interior design, fashion, art, music, and attitude in nightlife and hospitality culture.

In terms of design, they use ornamental flower wallpaper typical of the 70s. The waiters are also dressed in classic attire of this period; they also have a wall of illustrated images of 70's characters and a vinyl record player of the themed playlists. Their nightlife experience ranges from blockbuster movie premieres to drag performances, live music to dinner parties, internationally renowned DJ nights to intimate dates and their hospitality culture is depicted through their customer service. By combining all these different elements, they immerse the customer in a complete 1970s lifestyle space. Taking this into account, I plan to have the same approach in my café. Other examples of retro-themed locations are Action Burger, which is a Sci-fi bar, comic book, and free retro video game themed restaurant and Big Daddy's which

Egyptian design is also featured in Tuts Hub restaurant (which is now called EGYPT: Royal Cuisine), Horus café, and Mombar. These are NYC restaurants that use an ancient Egyptian theme, centered on hieroglyphic design and pharaonic sculptures. Their branding features characteristics of ancient Egypt like papyrus paper, hieroglyphics and ancient symbolism of ancient gods like the eye of Ra. La Casa de Femme is also an Egyptian-themed restaurant however it is focused on modern luxurious Egyptian art styles and culture. It incorporates this style using elegant Egyptian-style Salon furniture with classic floral prints surrounded by ornately carved wood as well as sheer cotton tents covering the seating area. They also

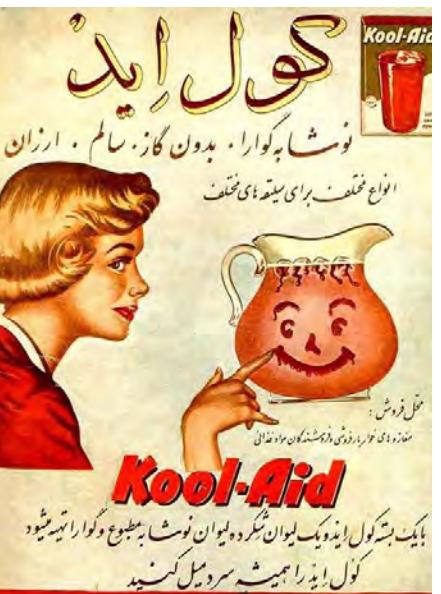


Figure 1B



Figure 2A

represent the culture with live belly dancing performances and exotic music. This is relevant because La Casa de Femme's modern Egyptian style is closest to the style I plan to depict in my café, the floral prints they use as well as their interior design of geometric wall wood linings closely depicts that of 1970s-1980s modern Egyptian style. This gave me a better understanding that in order to fully represent the mid-20th century theme that I aim for I would need to pay closer details to specific styles or patterns used during that period, for example the floral patterns surrounding my frames should be similar to that used in 1950s Egyptian floral patterns.

Zooba, an Egyptian street food restaurant, on the other hand uses modern Egyptian art visuals and incorporate both Roman and Arabic type in their poster design. Zooba uses a mix of a bold serif English font and a hand-drawn Arabic font similar to Comic Sans. This is relevant to my research because I need examples of how I can mix the two types of writing and still make my design work well. I noticed that for their wrapping paper, besides having the burger and name and restaurant name in bold large English and Arabic letters, Zooba uses Arabic type in a box as a pattern for the rest of the design. For their larger posters, they do not mix the two types of writing. In their English-only posters, they use Egyptian decorative elements like shapes and colors and no Arabic text, but they include a new writing style called Franko, which is a mix of Arabic and English. Essentially it is Arabic words pronounced in Roman letters. Thus, Americans can easily read the words but won't necessarily understand them. This was useful to me because it showed me different techniques I could use as inspiration for creating my typography.

I hope to achieve this balanced mix of Arabic type and Roman type with illustrations in my work without using so much color and pattern as shown in the Zooba poster designs.

A Coca-Cola button enamel sign on Pinter-

est (figure 1A) is a good example of using English and Arabic typography together. The Coca-Cola type in English is written in a flowy, script font that resembles Arabic calligraphy. On the other hand, the designer of the old Kool-Aid Ad (figure 1B) used a bold, non-script Arabic font in the upper section of the poster. They added another bold sans-serif Kool-Aid type at the lower section, which does not flow well on the page and looks as if it was just plopped there like a sticker. This shows that bold sans-serif fonts don't work well with Arabic script type.

The designer of the Lloyd Ottoman poster (figure 2A) successfully combined a decorative serif font similar to Baltica bold font with the calligraphic Arabic font in the upper part conveying the vintage feel. Since I plan to use a calligraphic Arabic font for my design, my best options are to mix it with either a script Roman font or a decorative vintage sans-serif font to achieve a nice balance.

According to most Egyptians, the 1940s-60s was the golden age of Egyptian cinema. Movie posters are a good source of research on Egyptian typography, color palettes, designers and historical styles during this period in addition to the ads and posters mentioned above. Hassan Mazhar Gassour & Sayed Ali Ibrahim al-Nasr are two famous designers who created their film posters and managed their print shops during this era. According to Mirna Abdul, "In that era, film posters were serious business. Instead of depending on graphic design and professional cameras, artists used their imagination and creative skill to paint the poster by hand and then these posters were mechanically photo-offset printed into multiples. Artists like Hassan Mazhar Gassour were keen on using symbolic imagery, flashes of color, dramatic facial expressions, and humor – brilliantly depicting the world of Egyptian cinema through art."

One example that I particularly enjoyed is The Nightingales Prayer (figure 2B). The

poster has a hand-drawn feel with a limited color palette of black and red, which I may use in my design.

Graphic designer, Tarek Attrissi, notes that movie posters were "important for the overall development of the graphic design scene in the region, as their peculiar style developed to be seen in various printed layouts as well as book and magazine covers. The design of these Egyptian posters had so much richness in its visual vocabulary, positioning them as a strong model of expression that became the most popular style in the region, acting as a 'seal of quality' to any graphic piece produced then and after.' The color palettes of this period consisted



Figure 2B



Figure 2B



Figure 4



Figure 5



Figure 6

of 3-4 de-saturated colors, usually hand-drawn or hand-painted. to any graphic piece produced then and after.” The color palettes of this period consisted of 3-4 de-saturated colors, usually hand-drawn or

hand-painted.

One of the visuals that inspired my project is an image of a woman reading a magazine in the 1950s created by El Masawer magazine in Egypt (figure 3). This is a perfect example of the classical Egyptian style I plan to design because it features the geometric spherical frame surrounding the image of the women with decorative ornamental lines on the edges and calligraphic Arabic text on the cover of the magazine she’s reading as well as non-calligraphic Arabic text captioning the image on the lower right.

Another visual that inspired my project is this image of an ad for children’s toys at Omar Effendi in 1948 (figure 4), because of the art style. It is similar to the style I plan to depict because it features both Arabic calligraphy and a hand-drawn illustration in black and white. I plan to do similar black and white illustrations for my historical personalities except mine will be portrait illustrations of historical figures. I took typographic inspiration from the Stella Beer 1961 Ad (figure 5) because this ad has a decent mixture of calligraphic Arabic script at the top right mixed with a regular handwritten Arabic type to the left. The organization and mixture of the type are similar to what I plan to use on my menu design except I will be mixing calligraphic Arabic fonts with Roman fonts.

A great example is a propaganda piece promoting Ex-President Nasser in 1965 (figure 6). This is a perfect example of the design of my information cards. They will feature an illustrated example of the Egyptian revolution, or belly dancing, or the Egyptian fashion styles mentioned above with text in both Arabic and English. The ad ‘Your beauty is in your skin’ (figure 7) is one more picture that connects all the past mentioned elements in one image. It has all the features of the classical style I want to depict. It has a black and white palette and illustrated image, a calligraphic Arabic font in script

and non-script, a frame containing the type with a scroll-like ornamental figure at the top-right edge.

I also drew inspiration from the artist Giteli. In this picture (figure 8). Giteli illustrates an image of Oum Kalthoum and writes lyrics to a famous song of hers called Touf Baladna in handwritten Arabic font surrounding the illustration. This is a good example because I plan to do portrait images of my historical figures, but I plan to place this portrait in a geometric ornately decorated frame and then incorporate text in both Arabic and Roman letters, similar to a caption or annotation.

Finally, while this photo of the Vogue model Tatjana Patitz at a Cafe in Cairo in 1992 (figure 9) is not from the period of the 1950s or 60s. I felt it was a good example to show how Egyptians mix Roman and Arabic fonts in their shop signs. This is also a good example of Egyptian fashion, and it showcases the outlook of Egyptian cafes.

I researched facts and quotes about culture, dance, fashion, and events as well as the historical personalities I included in my design. I will have at least one quote for each actor and a part of a song lyric for each musician. This information will be included in the designs on the posters and the cards for each person or topic.

**Shadia:** “A working lady cannot fully succeed and evolve without an intellectual man who understands her role and appreciates her circumstances by her side” – from the movie Meraty Moder 3am (1966)

**Ahmed Ramzi:** “what matters most for someone to be doing something is that they are passionate and understand it” – from the movie Meraty Moder 3am (1966)

**Rushdy Abaza:** “My only wife, I wish I had met you during the first years of my life so I could have learned how dignity

and manliness should be, and what happiness and love is” – from the movie Li Zoga Rakam 13 (1962)

**Hind Rostom:** “No I haven’t forgotten, but does it mean that because I talked to you with respect and decency that this is it, that I love you? – from the movie Ibn Hamedo (1957)

**Soad Hosny:** “Is this how the world is? is this how the people are? Such a shame that I was so happy, I want to go back to my world.” From the movie Soghayara 3ala el hob (1966)

**Youssef Wahabi:** “I will never calm down; not till I have slaughtered him and swam in his blood and swam and swam till I have reached the sea of honor” – ص

**Ismail Yassine:** “The ugly will never get pretty, and the stinky will never get clean”- from the movie Ismail Yassine fil Al-Ostol (1957)

Belly dancing: Egyptian Traditional dance is known as Raqs Baladi “Dance of my country”, Raqs Sharqi “Oriental Dance”, or just regular Belly Dance. It is the most common style of dance in Egypt and is easily applicable to all types of music. During the 1950s, belly dancing was declared illegal in Egypt. After a popular uprising ensued, the government repealed the ban with one condition—that dancers no longer show their stomachs. Many belly dancers used a loop-hole around this ban by simply just covering their belly buttons.

Tarboosh: The tarboosh was fashionable among Egyptian men beginning in the era of the Ottoman Empire. It was worn by every “effendi” (intellectual gentlemen) and military member in Egypt and was highly popular until the revolution of 1952. After 1952, the tarbooses have declined in popularity, but there are still shops that may continue to generate enough business to make them.

Classic dress: From the 1950s to the 1970s it was a golden age of fashion and style

in Egypt. After 50’s cinema settled into Egypt, the Egyptian’s sense of style grew more varied and daring. For instance, the classic dress which consisted of not padded, round shoulders, shapely bust lines, closely defined waistlines, and A-line midi skirts was one usually worn by higher class women in Egypt.

Melaya Laf: The Melaya Laf was an outer garment widely used for modesty by urban “baladi” Egyptian women in all the major cities such as Cairo, Alexandria, and others. The word “melaya” means a large sheet of fabric, and laf refers to the act of wrapping it around the body. It was worn over the dress to cover the shape of the women’s figure and since the women’s body was wrapped from atop, they would no longer need to remove their arm from it to select and pay for purchases, leaving them with an exposed arm. Women who wore the melaya laf this way were considered to be very sexy, especially if they wore a short sleeve dress exposing their skin.

Galabeyas: Galabeya is a traditional Egyptian garment native to the Nile Valley. The same term used to refer to the traditional Sudanese and Eritrean clothes, but they differ from the popular Egyptian garment which is worn by both Egyptian males and females and is much more colorful. In all Egyptian movies of the 1950 and 60s Galabeyas were restricted to religious men, village men, and poor men.

**Umm Kalthoum “Egypts fourth pyramid” or “the voice of Egypt”:** “Our happiness will make the moonshine brighter, and the stars bigger. We will see the trees bloom before spring. We will forget all the sorrows of yesterday. Come, let’s catch the sweet days of our time. Life is not life without our encounters, and we will not live twice my love!”- from the song Fakkaroni

**Abdel Halim Hafiz “The dark-skinned**

**nightingale”:** “Oh moon, who forgot me. Take me to the absent person. Enlighten



Figure 7



Figure 8



Figure 9

me, show me the road to my loved one. I've made you promise, you who witnessed. To tell her of my state. And what I've suffered during my nights" – From the song Sawah

**Farid Al-Atrash "king of the oud":** "Oh you, with a wonderful laugh. Full of endearment, laugh again, and again, and again, Stay happy, and let us always hear it. For you've got an unbelievable smile. The soul sees it and cannot comprehend it, It rushes to the heart, sends a thousand messengers" – from the song Yabo de7ka genan

**Leila Mourad "El Pasha":** "Love is the garden and we are its flowers. We opened our eyes to the whisper of its birds. Who will pick us, who will help us? The fire is in our hearts. And its color is on our cheeks. I see him in my imagination, I'm hearing him telling me. Oh, my life, come, come, come." From the song Ana albi dalili.

**Mohamed Fawzi:** "And I've been here yesterday, a rose on water. And joy passed by in a glimpse & sang me a song. And his wounding glance captured/took my heart & my eyes. And left me staying up late, haven't even got to say "Oh my!". Thirsty, thirsty" from the song nab3 el hana yanay

Egyptian revolution of 1952: also known as the 1952 Coup, began on 23 July 1952, by the Free Officers Movement, a group of army officers led by Mohammed Naguib and Gamal Abdel Nasser. The revolution was initially aimed at overthrowing King Farouk. However, the movement had more political ambitions and soon moved to abolish the constitutional monarchy and aristocracy of Egypt and Sudan, establish a republic, end the British occupation of the country, and secure the independence of Sudan. The revolutionary government adopted a staunchly nationalist, anti-imperialist agenda, which came to be expressed chiefly through Arab nationalism, and international non-alignment. After the revolution, Egypt gained its first-ever President

Mohamed Naguib in 1953.

For inspiration in designing the illustration style through digital media, the article 'Top 10 Tips for Better Digital Illustrations' by Leigh G on the blog 123RF.com suggests the method of scanning and tracing over an image to create more realistic figures, much like rotoscoping. A pen tablet, I can borrow one from the EDM lab, is also very useful in this regard because it makes it easier to have curvier and less stiff line quality. I will also test various types of brushes, such as smooth brushes, grunge brushes, photo brushes and more. I plan to use a smooth brush that has thick and thin strokes depending on pen pressure, much like an actual painting brush to give off the look I need. I will also study various techniques of using the lasso tool, pen tool, and shape tools; these can come in handy when creating my ornamental frames.

## Methodology

Once my research is done, I will design type combinations on Adobe Illustrator; it will include an Arabic calligraphic font for my headers, which will either be Rakkas or Aref Ruqaa because they have the perfect hand-drawn yet classic vibe I want in my designs. As for my English typography, I found the best script fonts that could work for my headers are Great Vibes or Kaushan script because both are natural script fonts. While Great Vibes is more refined on the edges, Kaushan is not as refined giving it an even more natural hand-written look. Furthermore, they both have a script like flow like the Coca-Cola ad mentioned above, so they will flow nicely with the Arabic type. Lastly, I will use Lateef font for the body text in the menu, business, and information cards. I will test alternative type selection choices and incorporate those in the style guide for the branding. Other type choices include Aldhabi which is thinner in terms of type width, Urudu Typesetting which is a bolder and more condensed type, and Andulus which is a more geometric, thick and less flowy for Arabic calligraphy and Roman type. As well as French script which is a thin, small script type featuring spirals, and Matura Mt Script Capital which is a bolder, compressed type that has

letters do not need to be directly connected (touching) to form words. If the type is not downloaded properly or doesn't have the correct algorithm installed the Arabic, letters will appear singularly on the page and not connect to form actual words.

Thus, the best solution for me when typing with Arabic words is to properly source the type in my code and test it to make sure it follows the correct type of algorithms. Arabic type cannot be displayed vertically letter by letter since it has to be connected; thus, it should only be written horizontally and then rotated once written if a vertical look is required. The best way to combine the two types is either side by side horizontally, or below and on top of one another.

what appear to be ink pen strokes for Roman type this type works well for both headers and blocks of text.

After deciding on the type combination, I will create my first round of logo sketches featuring the tarboosh illustration and the name Effendi in Arabic and English in Adobe Illustrator. I will make the sketches for the logo as vector illustrations. I will create a list of brushes that will not only be used for the logo edits, but also for the rest of my project elements to assure consistency. After deciding on the best logo design, I will test the English and Arabic type selection for the logotype.

After I design the logo, I will create the business card layout in InDesign. It will contain the brand logo exported from Illustrator on the front side and the back will contain contact information. There will be two different layouts: a horizontal and a vertical one. Afterward, I will create a design for the loyalty cards featuring the logo where the holes or stamps will be created on the back and the contact information below the logo on the front.

I will begin the menu design next. It will feature authentic Egyptian food and will be an 8.5x11inch sheet, folded to 5.5x8.5-inch menu on brown paper. The cover will include an ornamental frame around the logo, name, and menu information. The inside menu options will be written in Arabic on the right side of the page and translated in English on the left side. It will include 2 or 3 food illustrations created in Adobe Illustrator using photos of the food for reference. The food illustrations on the menu will be created in Adobe Illustrator and then exported to Adobe Indesign where the rest of the menu content will be designed including the typography and menu page layout. There will be a beverage, an appetizer, and the main course section to follow the theme of the rest of the branding. Because it will be printed on brown paper, the illustrations will be in black and white except the logo and will be printed at New York Solutions.

Next, I will design sample illustrations for the poster design of the actress Fatma Kamal sketching over her portrait photos using the brush tool to make the illustrations look hand-drawn or painted. I will combine the illustrations with the frames (figure 9) in Illustrator to test the best combination for the posters.

During the 6th week, using the same principle, I will design the remaining 6 historical actor illustration series including Ahmed Ramzi, Rushdy Abaza, Hind Rostom, Soad Hosny, Youssef Wahabi, and Ismail Yassine. All of the 18x24 inch posters will include framed illustrations of the actors combined with the historical quotes mentioned above under Research in Arabic (the English translation will be in a caption).

Once I finish posters featuring the golden age actors, I will design the posters representing the prominent Egyptian musicians: Umm Kalthoum, Abdel Halim Hafiz, Farid Al-Atrash, Leila Mourad, and Mohamed Fawzi in Adobe Illustrator.

Since these illustrations will be printed on paper bags, they will be smaller and will have rectangular frames around the portraits rather than oval ones to differentiate between the professions. Rather than adding a quote for each musician, I will add a part of famous song lyrics in each design. I will test print on the paper bag to assess the output and the design. The brown paper bag size is 6x11 inches. I will print these out at home on Kraft paper using Jordan's technique of paper bag

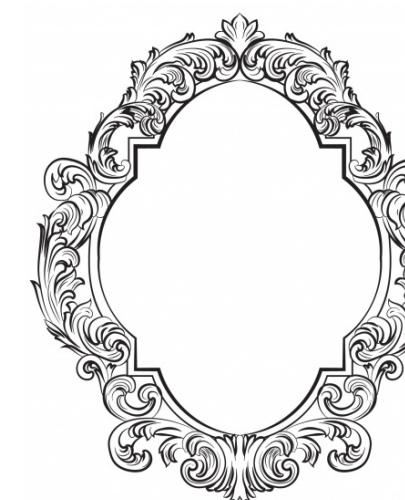


Figure 9.

printing which entails taping the folded edges of paper bag down and running the paper normally through a printer as though it was a regular piece of paper.

I will sketch the information cards which are size 3.5 x 5 inches. I will test the type treatment and create a style guide for the typography sizing and formats; the logo will be on the back of the cards. Once I have created a style guide for the cards, I will create illustrations for belly dancing, fashion (galabeyas, melaya laf, classic dress, and tarboush) and the Egyptian revolution of 1952 in Illustrator. Unlike earlier portraits, these illustrations will be about 2.5 x 3 inches on 3.5 x 5 inch brown cards and will contain the English and Arabic text included in the Research section of this brief. The restaurant logo will be on the back of the card. The information cards will be printed on brown cardstock from New York Printing Solutions.

Once all the illustrations are complete, I will design the Turkish coffee cups (4oz). Originally, I planned to only include the logo on the cups, but I might create a collage of illustrations (designed in the previous steps) on the cups. These will be printed at Party Innovations at the size of 2.375 x 2.5 inches.

Once all the project elements are completed, I will design the stickers using the already created illustrations and the project logo. I will choose a set of 4-character illustrations and the restaurant logo and scale them down in Illustrator and have a set of each outsourced from Moo.com or Sticker Mule. The die cut stickers will 2x2 inches. The café elements like the business cards, loyalty cards, the information cards, the menu and the take out bags which are already previously designed will all be printed on brown Kraft paper and will be outsourced from Vistaprint, except for the take-out bags which I will print at home (since they are all from the same company and paper they should be consistent in color). The wall posters, stickers, and cups will be printed on white paper, the stickers and cups will be outsourced from Sticker Mule or Moo.com, and Party Innovations. I will print out the wall

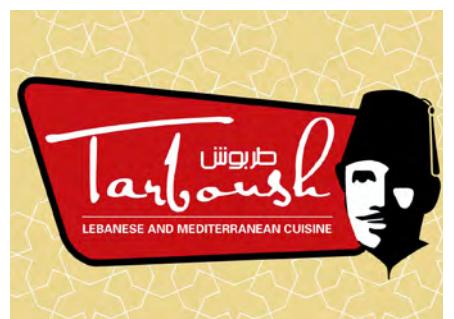


## 2.0 Research

## Effendi Cafe كافيه افندى



Tarboosh design by Pivot. Source: ZillionDesigns.com



Tarboosh design by KenArrok. Source: ZillionDesigns.com



Tarboosh design by JohnGale. Source: ZillionDesigns.com



Tarboosh design by Pivot. Source: ZillionDesigns.com

## Visual References

## Logos

## Visual References

## Coffee Logos



Turkish Coffee. Source: <https://designbundles.net/alicenoir/275272-turkish-coffee-illustration>



Little Wings Cafe. Source: <http://www.ahmedalsadek.com/en/index.php/>



Bello Cafe. Source: [https://twitter.com/b\\_cafee](https://twitter.com/b_cafee)



Aroma Cafe. Source: <https://business.facebook.com/pg/Aromacafeyemen/posts/>



Loosen Up. Source: <http://www.shuuf.com/shof/>

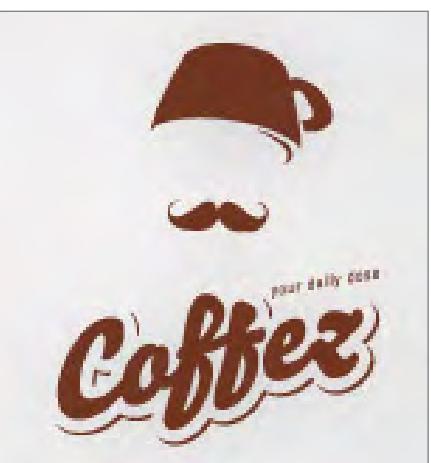
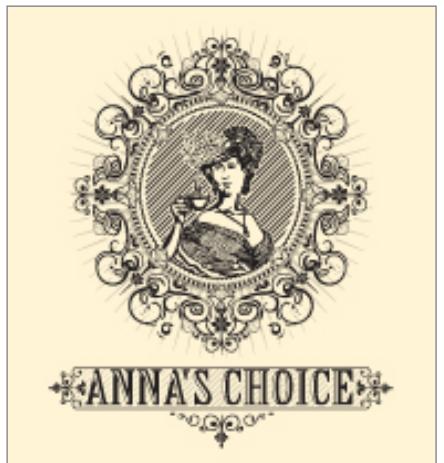


Carlo Cafe. Source: <https://bashooka.com/inspiration/delicious-coffee-logo-design-inspiration/>

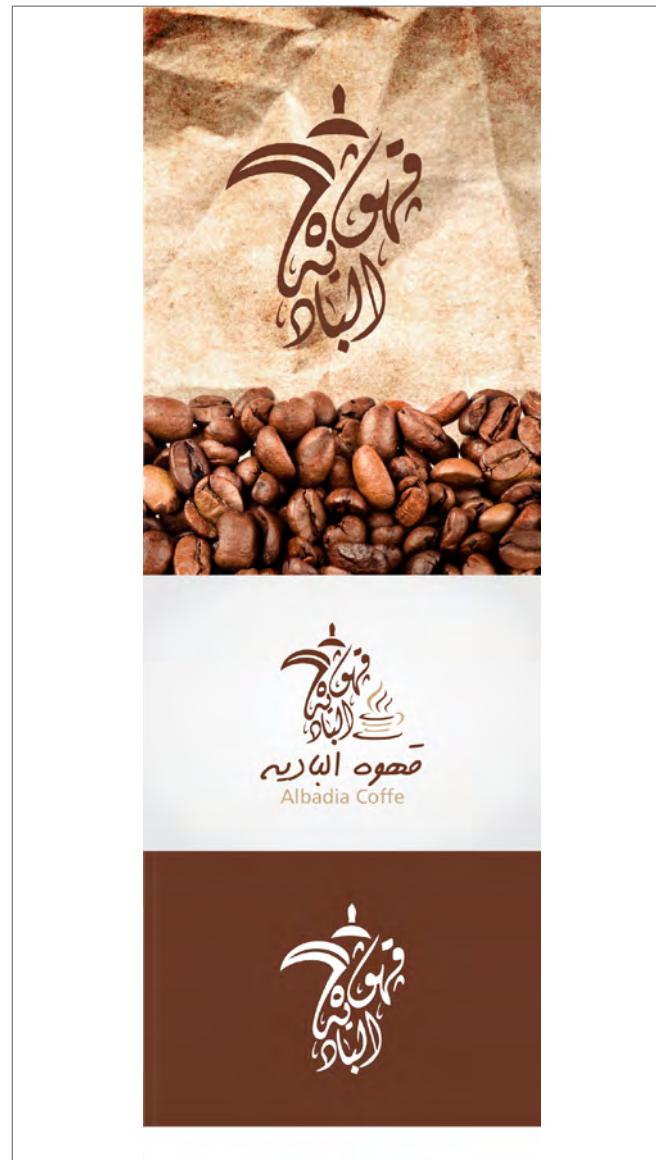
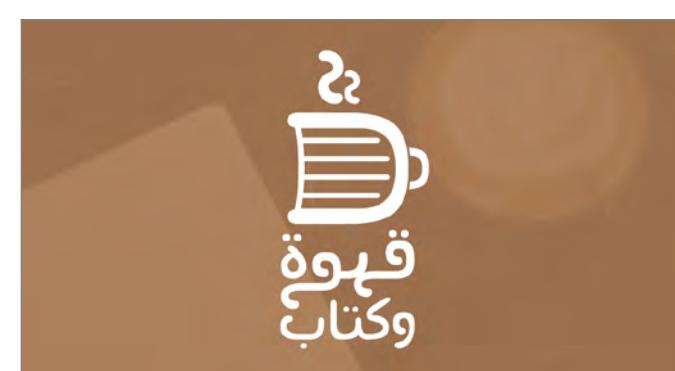


Espresso in Cairo. Source: <http://www.yasserahmad.me/espresso-5/>

# Effendi Cafe كافيه افندى



# Coffee Logos



Source: <https://bashooka.com/inspiration/delicious-coffee-logo-design-inspiration/>

# Coffee Logos

# Effendi Cafe كافيه افندى



Genad Hospitality. Source: [www.isharearena.com/arabic-design/30-business-arabic-logo-designs/](http://www.isharearena.com/arabic-design/30-business-arabic-logo-designs/)



Coffee Cafe Branding. Source: [www.mockuptree.com/hotel-restaurant-branding-mockups/](http://www.mockuptree.com/hotel-restaurant-branding-mockups/)

## Visual References

## Branding



Chefs Cafe. Source: [www.weandthecolor.com/chefs-cafe-brand-identity-fox-sox-design-studio/31134](http://www.weandthecolor.com/chefs-cafe-brand-identity-fox-sox-design-studio/31134)



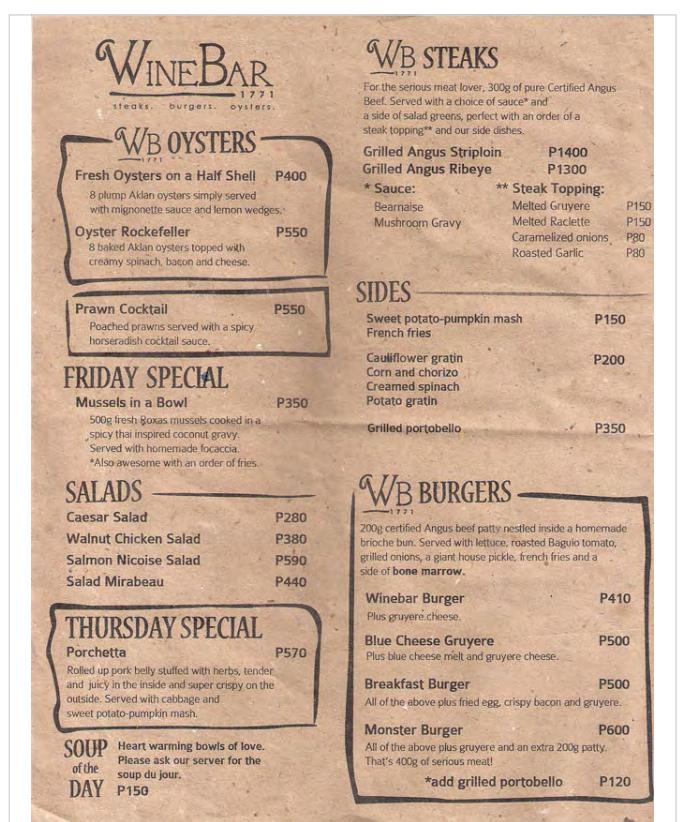
focaccias Delicatessen. Source: <https://focacciasdeli.com/>



Source: [https://www.freepik.com/free-vector/retro-cafe-menu\\_800295.htm](https://www.freepik.com/free-vector/retro-cafe-menu_800295.htm)

## Visual References

## Branding



Source: <http://ph.openrice.com/info/restaurant-menus/american-cuisine/wine-bar.html>

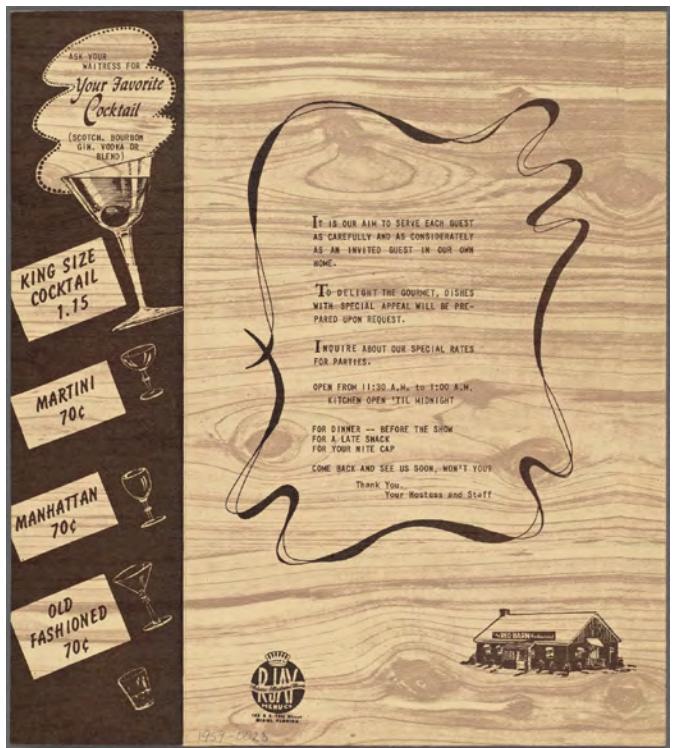


Source: <https://cargocollective.com/leejowono/The-baron>



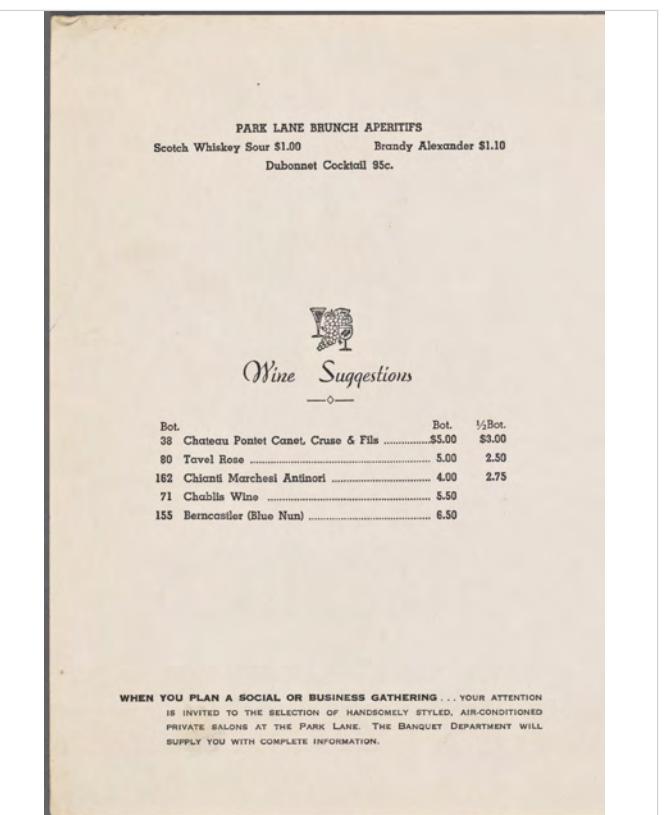
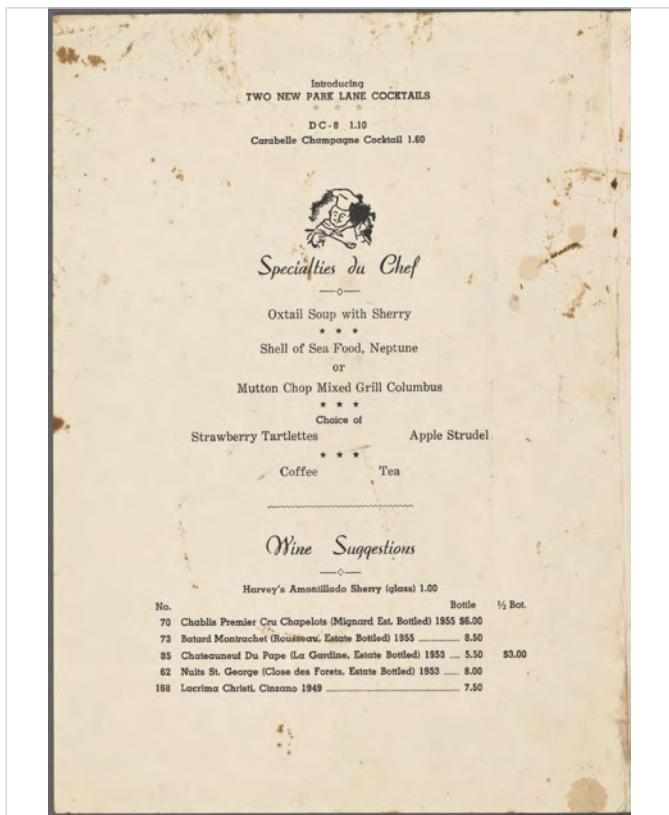
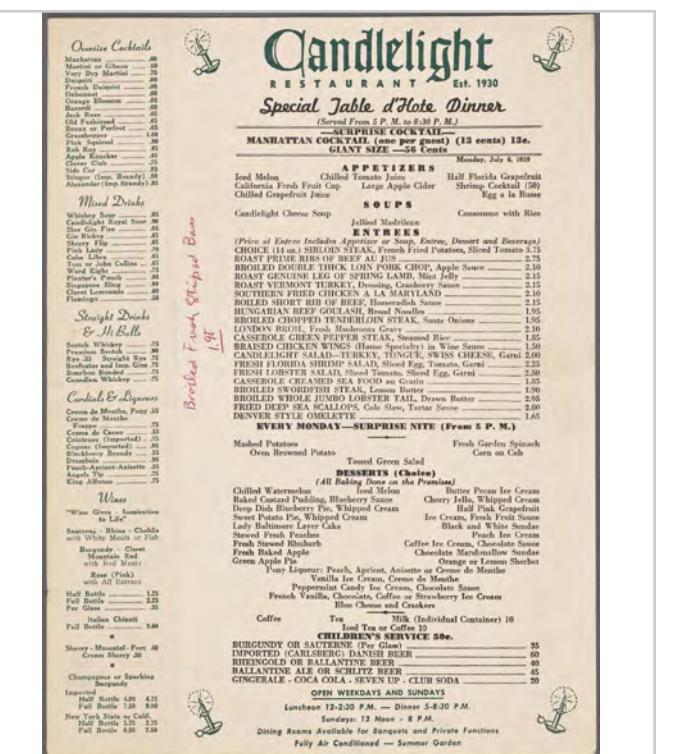
Source: <https://cargocollective.com/leejowono/The-baron>

# Effendi Cafe كافيه افندى



## Visual References

## Branding



Source: <http://menus.nypl.org/>

## Visual References

## Arabic English Type

ORYX  
الoryx

فندق  
فندق الريان

فاسروي  
VICEROY

ADACH  
مهرجان  
الشرق الأوسط  
السينمائي الدولي  
أبو ظبي ٠٩

فندق  
فندق الريان

كتيمبارابيا  
contemporaria

FOCUS  
FOCUS ART GALLERY

Ji | Jabria  
Ind'l

SD47  
SABBAG • ASSI • ARCHITECTS

DNK Art  
Consulting



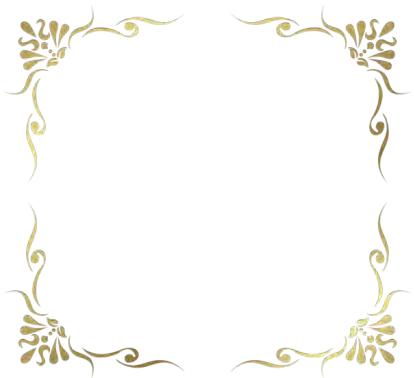
All you need is love. Source: [www.pixels.com/featured/all-you-need-is-love-english-and-arabic-typography-nasser-shariff.html](http://www.pixels.com/featured/all-you-need-is-love-english-and-arabic-typography-nasser-shariff.html)



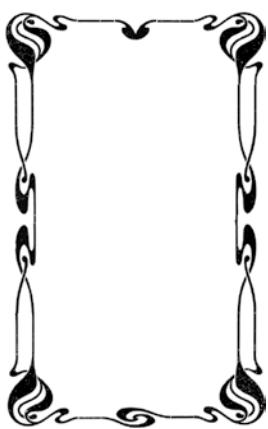
Ignorance is not bliss. Source: <https://www.nytimes.com/2016/03/17/t-magazine/design/middle-eastern-fonts-letters-graphics.html>

Arabic english Logo Mix. Source: Pinterest.com

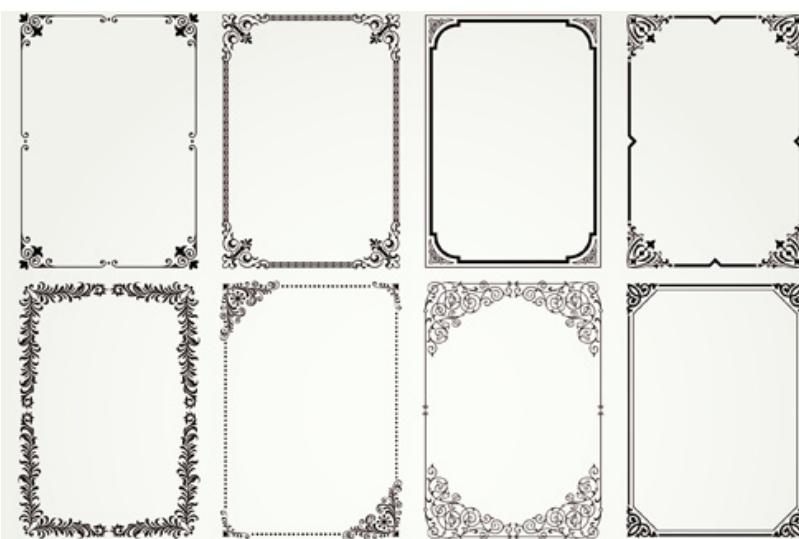
# Effendi Cafe كافيه افندى



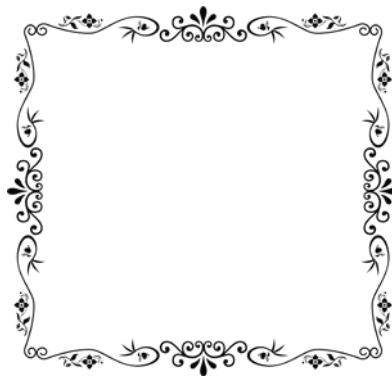
Decorative Elements PNG . Source: [www.gallery.yopriceville.com/Free-Clipart-Pictures/Decorative-Elements-PNG/Transparent\\_Decorative\\_Frame\\_Border\\_PNG\\_Picture#.XjudF2hKjZs](http://www.gallery.yopriceville.com/Free-Clipart-Pictures/Decorative-Elements-PNG/Transparent_Decorative_Frame_Border_PNG_Picture#.XjudF2hKjZs)



Decoration Border Cliparts. Source: [www.clipart-library.com/clipart/1006910.htm](http://www.clipart-library.com/clipart/1006910.htm)



Vintage Frames. Source: [www.all-free-download.com/free-vector/download/vintage-frames-ornaments-vector-set\\_587579.html](http://www.all-free-download.com/free-vector/download/vintage-frames-ornaments-vector-set_587579.html)



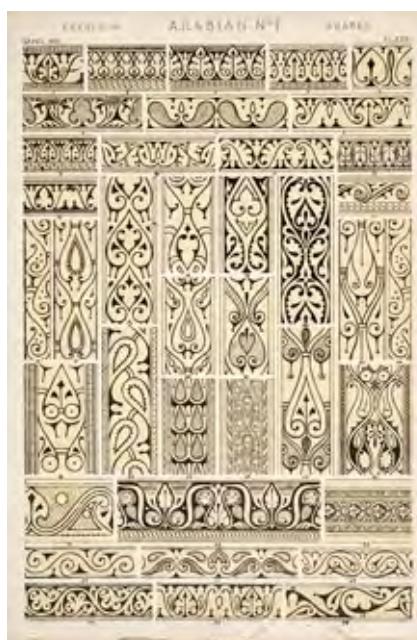
Decorative Frames Cliparts Source: [www.clipart-library.com/clipart/864513.htm](http://www.clipart-library.com/clipart/864513.htm)



Decorative Frames Cliparts Source: [www.clipart-library.com/clipart/864513.htm](http://www.clipart-library.com/clipart/864513.htm)



Egyptian Ornaments. Source: [www.thegrammaroformament.com/](http://www.thegrammaroformament.com/)



Arabian Ornaments Source: [www.thegrammaroformament.com/](http://www.thegrammaroformament.com/)

## Visual References

## Ornamental Frames

## Visual References

## Egypt 1950s



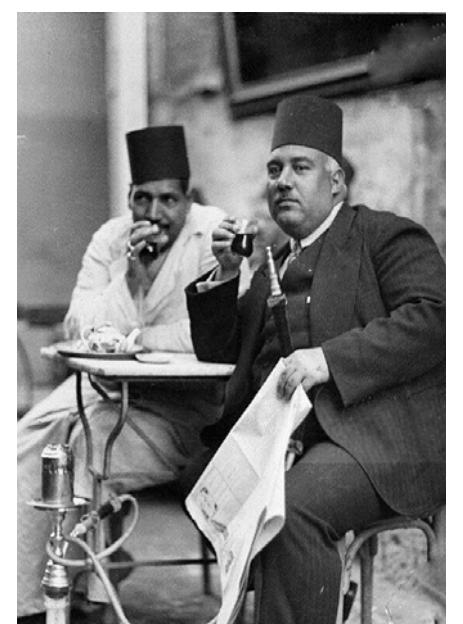
Melaya Laf, Galabeya, and Tarboush. Source: <https://www.youm7.com/story/>



1956 Beauty competition. Source: <https://egyptianstreets.com/2014/04/05/egypts-golden-years-in-23-vintage-photos/>



Revolution of 1952. Source: <https://www.egypttoday.com/Article/2/13316/How-do-experts-see-revolution-of-1952-after-65-years>



Tarboush. Source: <https://www.pinterest.com/pin/297519119112594036/?lp=true>

# Effendi Cafe كافيه افندى



## Visual References

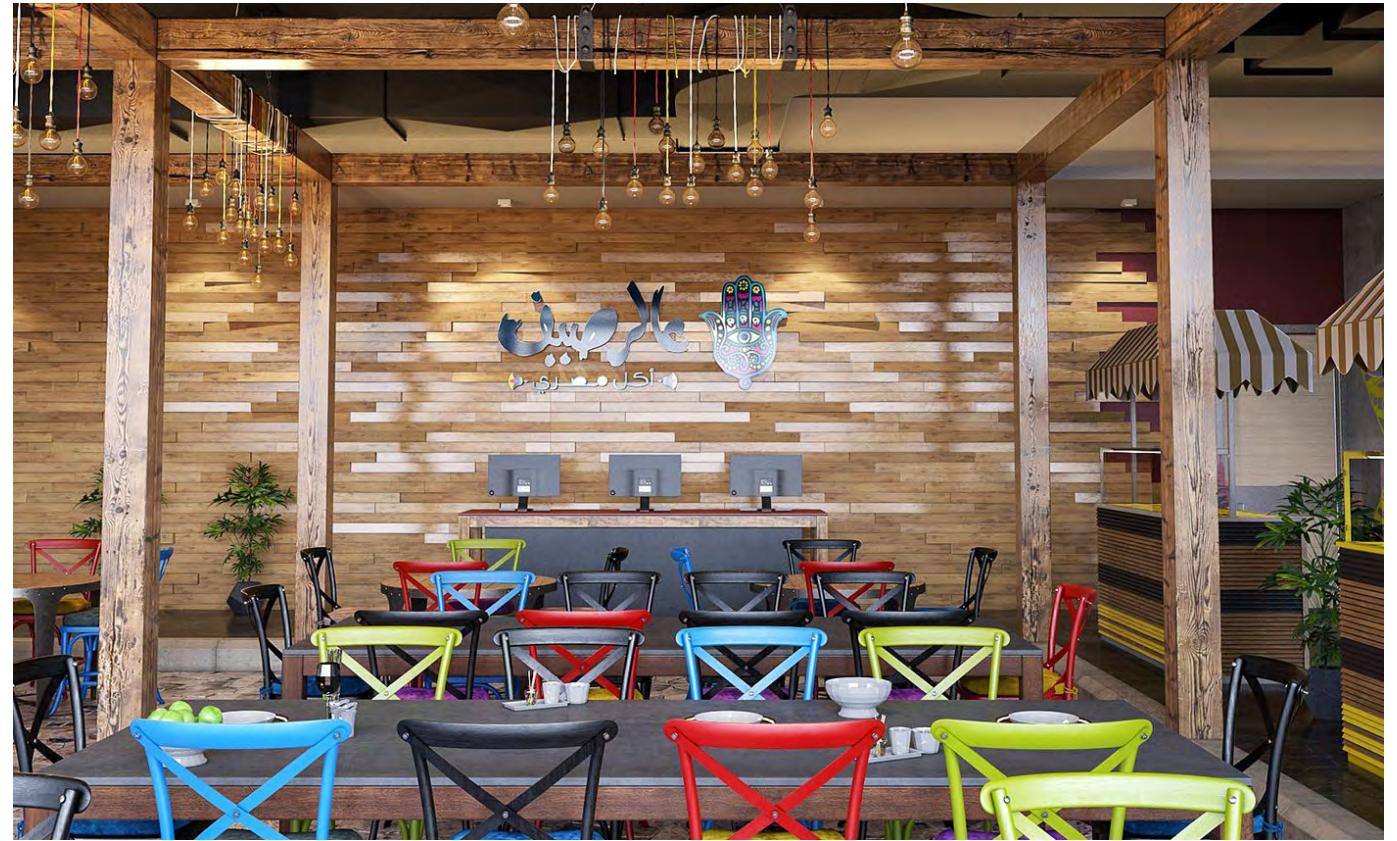
## 1950s Nostalgia



1950s Nostalgia by Dina Maher. Source: <https://www.behance.net/gallery/90630071/Nostalgia>

## Visual References

## Cafe interior



Source: [https://www.behance.net/gallery/45693911/Egyptian-Restaurant?is\\_a=1](https://www.behance.net/gallery/45693911/Egyptian-Restaurant?is_a=1)



Source: <http://paulking.blogspot.com/2012/02/old-cairo-coptic-jewish-and-islamic.html>



Source: [https://www.instagram.com/p/BlwFqcWBoJT/?utm\\_source=ig\\_share\\_sheet&igshid=1nnntmacqmc4](https://www.instagram.com/p/BlwFqcWBoJT/?utm_source=ig_share_sheet&igshid=1nnntmacqmc4)



Source: <https://traveltoeat.com/coffee-and-tea-in-alexandria-egypt/>

## Effendi Cafe كافيه افندى



Source: [https://better1.co/%D9%82%D9%87%D9%88%D8%A9\\_%D8%B2%D9%85%D8%A7%D9%86\\_%D8%B5%D9%88%D8%B1\\_%D9%82%D9%87%D8%A7%D9%88%D9%89\\_%D8%A7%D9%84%D8%B2%D9%85%D9%86\\_%D8%A7%D9%84%D8%AC%D9%85%D9%8A%D9%84/](https://better1.co/%D9%82%D9%87%D9%88%D8%A9_%D8%B2%D9%85%D8%A7%D9%86_%D8%B5%D9%88%D8%B1_%D9%82%D9%87%D8%A7%D9%88%D9%89_%D8%A7%D9%84%D8%B2%D9%85%D9%86_%D8%A7%D9%84%D8%AC%D9%85%D9%8A%D9%84/)



Source: <https://www.egypttoday.com/Article/9/26368/7-historical-caf%C3%A9s-in-Cairo-that-are-proud-of-their>



Source: [https://www.alshaya.com/images/Press\\_Release\\_Images/CorpNews/2018/avenues\\_p4\\_03.jpg](https://www.alshaya.com/images/Press_Release_Images/CorpNews/2018/avenues_p4_03.jpg)

## Visual References



Source: <https://www.egypttoday.com/Article/9/26368/7-historical-caf%C3%A9s-in-Cairo-that-are-proud-of-their>



Source: <http://www.rahalat.net/montada/viewtopic.php?f=2&t=7854>



Source: <http://www.rahalat.net/montada/viewtopic.php?f=2&t=7854>

## Cafe Nostalgia



<https://www.restu.cz/en/kavarna-carlos-cafe/mapa/>



<https://www.restu.cz/en/kavarna-carlos-cafe/mapa/>

## Visual References

## Cafe Nostalgia

# Effendi Cafe كافيه افندى



# Visual References



# Cafe Nostalgia



# Visual References



# Coffee Nostalgia



*Effendi Cafe*  
کافِہ افندی

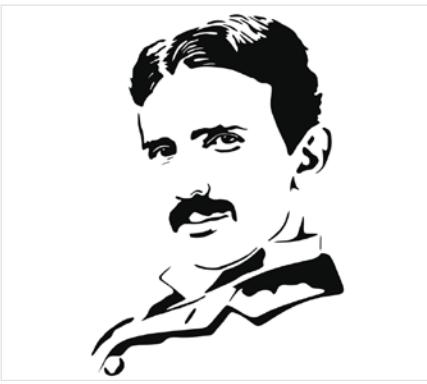
## *Visual References*



Roushdy Abaza by Heba Ashri Source: <https://www.behance.net/gallery/10845483/OLDIES>



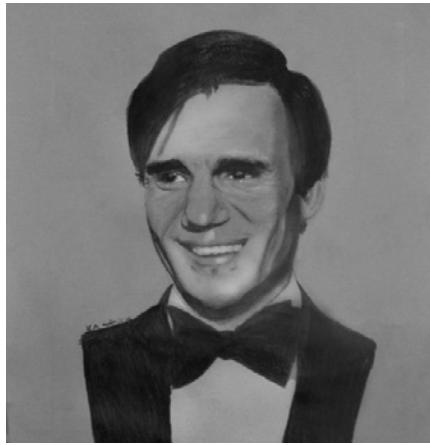
Hassan Fayek by Ghada Elzamalek Source: Pinterest.com



Nikola Tesla Source: Pinterest.com



Omar Sherif by Vectorportal. Source: www.vectorportal.com



Abdelhalim Hafez by Abood Aziz. Source: www.artpal.com/  
SketchAlex?i=107612-8



Tom Cruise Source: [www.pinterest.com](http://www.pinterest.com)



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Abdelsalam El Nabolsi by Nermene Ghazal.  
Source: [www.artstation.com/artwork/rRRrEJ](http://www.artstation.com/artwork/rRRrEJ)



Marilyn Monroe by Dreamer Gorras  
Source: [www.pngitem.com/middle/iRbmwx1\\_marilyn-monroe-png-marilyn-monroe-vector-png-transparent/](http://www.pngitem.com/middle/iRbmwx1_marilyn-monroe-png-marilyn-monroe-vector-png-transparent/)



Leonardo DiCaprio. Source: [www.vectorpicker.com/leonardo-dicaprio-vector-portrait\\_269137\\_50.html](http://www.vectorpicker.com/leonardo-dicaprio-vector-portrait_269137_50.html)

## *Character illustrations*



WELCOME TO  
ARABIAN TEA HOUSE RESTAURANT



<https://www.horusrestaurants.com/>



<http://www.creamcoffeeny.com/>

## *Visual References*



## 3.0 Typography

**Rakkas**  
Effendi Cafe  
کافیہ افندی

a b c d e f g h i j k l m n o p q r s t u v w x y z  
**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
!@#\$%^&\*()\_+-=. /~`  
اب ت ج ح خ د ذ ر س ش ص ض ط ظ ع غ ف ق ک ل م ن ه و ی

**Andalus**  
Effendi Cafe  
کافیہ افندی

a b c d e f g h i j k l m n o p q r s t u v w x y z  
**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
!@#\$%^&\*()\_+-=. /~`  
اب ت ش ح خ د ذ ر س ش ص ض ط ظ ع غ ف ق ک ل م ن ه و ی

**Aref Ruqaa**  
Effendi Cafe  
کافیہ افندی

a b c d e f g h i j k l m n o p q r s t u v w x y z  
**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
!@#\$%^&\*()\_+-=. /~`  
اب ت ن ج ح خ د ذ ر س ش ص ض ط ظ ع غ ف ق ک ل م ن ه و ی

**Aldhabi**  
Effendi Cafe  
کافیہ افندی

a b c d e f g h i j k l m n o p q r s t u v w x y z  
**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
!@#\$%^&\*()\_+-=. /~`  
اب ت ش ح خ د ذ ر س ش ص ض ط ظ ع غ ف ق ک ل م ن ه و ی

**Lateef**  
Effendi Cafe  
کافیہ افندی

a b c d e f g h i j k l m n o p q r s t u v w x y z  
**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
!@#\$%^&\*()\_+-=. /~`  
اب ت ث ج ح خ د ذ ر س ش ص ض ط ظ ع غ ف ق ک ل م ن ه و ی

**Urdu Typesetting**  
Effendi Cafe  
کافیہ افندی

a b c d e f g h i j k l m n o p q r s t u v w x y z  
**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
!@#\$%^&\*()\_+-=. /~`  
اب ت ش ح خ د ذ ر س ش ص ض ط ظ ع غ ف ق ک ل م ن ه و ی

**Sakkal Majalla**  
Effendi Cafe  
کافیہ افندی

a b c d e f g h i j k l m n o p q r s t u v w x y z  
**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
!@#\$%^&\*()\_+-=. /~`  
اب ت ث ج ح خ د ذ ر س ش ص ض ط ظ ع غ ف ق ک ل م ن ه و ی

**Natura MJ Script Capital**  
Effendi Cafe

a b c d e f g h i j k l m n o p q r s t u v w x y z  
**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
!@#\$%^&\*()\_+-=. /~`

# Effendi Cafe

# *Visual References*

# *Script Typography*

## *Visual References*

## *Mixed Typography*

*Dynalight*

Effendi Café

*a b c d e f g h i j k l m n o p q r s t u v w x y z*  
*A B C D E F G H I J K L M N O P Q R S T U V W X Y Z*  
*! @ # \$ % ^ & \* ( ) + - = . / ^ .*

ArabDances

Effendi Cafe

a b c d e f g h i j k l m n o p q r s t u v w x y z  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
! @ € \$ % € € \* ( ) + - € , . / ^

# French Script

## Effendi Café

Kahfi

Effendi Cafe

a b c d e f g h i j k l m n o p q r s t u v w x y z  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
! @ # \$ % ^ & \* ( ) \_ + - = . , / `

*Great Vibes*

Effendi Cafe

نحو ملة

~~essendi cäse~~

# Kaushan Script

Effendi Cafe

*a b c d e f g h i j k l m n o p q r s t u v w x y z*  
*A B C D E F G H I J K L M N O P Q R S T U V W X Y Z*  
*! @ # \$ % & \* ( ) \_ + - = . / ^*

Ramadhan Karim

Effendi Café

a b c d e f g h i j k l m n ö p q r s t u v w x y z  
ä ß c D E F g H I J K L M N Ö P & R S T U V W X Y Z  
! @ # % & \_ + - = , . /

*Effendi Cafe*  
كافيه افندى

4.0 Logo

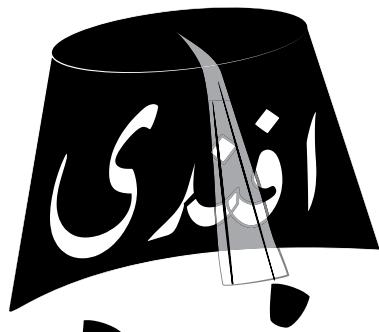
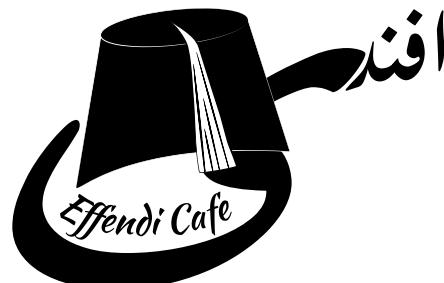
Effendi Cafe  
كافيه افندى

Branding/ Identity

First Sketches

Branding/ Identity

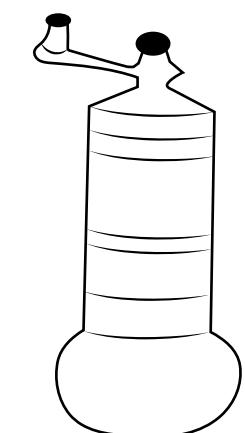
Second Sketches



Branding/ Identity



First Sketches



افندى

Effendi  
Cafe



افندى  
Effendi  
Cafe



Effendi Cafe  
كافيه افندى

Branding/ Identity

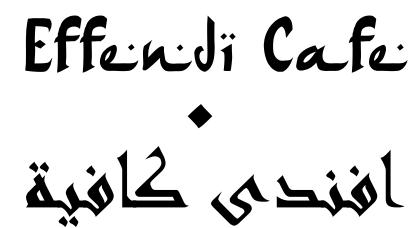


Branding/ Identity

Third Sketches



## *Branding/ Identity*



## *Branding/ Identity*

*Final Logo*



# Effenküche



أُفندی

## Headlines

AralDances

a b c d e f g h i j k l m n o p q r s t u v w x y z  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
! @ € % € \* () - + . / ^

# Urdu Typesetting

ا b c d e f g h i j k l m n o p q r s t u v w x y z  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
! @ # \$ % ^ & \* ( ) \_ + - . / ~`  
اب ت ش ج ح خ د ذ ر ز س ش ص ض ط ظ ع ف ق ک ل م ن ه و ی

Pattern



Colors



CYMK 0,0,0,100



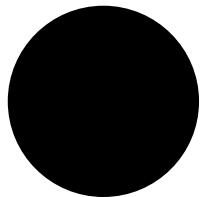
CYMK 26,98,90,24

CYMK 25,40,65,0  
Opacity 25%

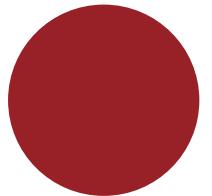
Tagline

## Egypt's Golden Era

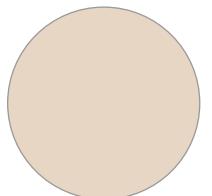




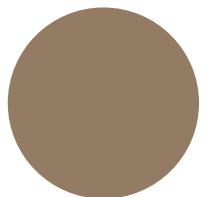
CYMK 0,0,0,100  
RGB 0,0,0  
Hex #000000



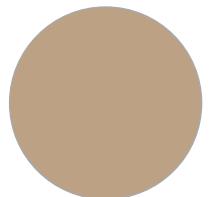
CYMK 26,98,90,24  
RGB 152,33,39  
Hex #982127



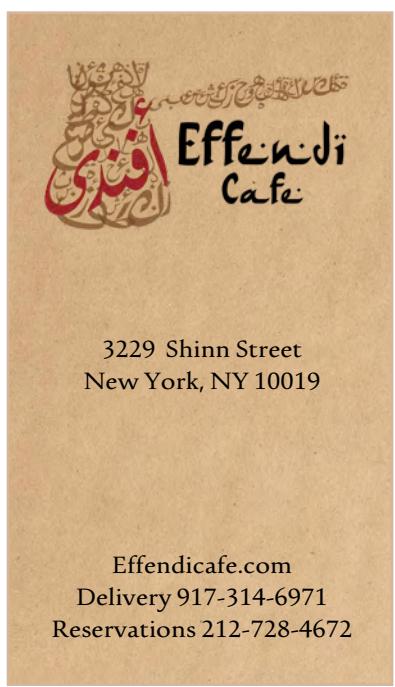
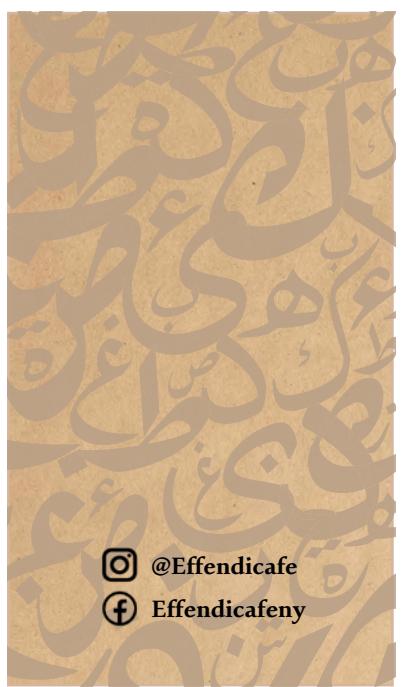
CYMK 25,40,65,0  
RGB 196,154,108  
Hex #c49a6c  
Opacity 25%



CYMK 40,65,90,35  
RGB 103,67,33  
Hex #674321  
Opacity 70%

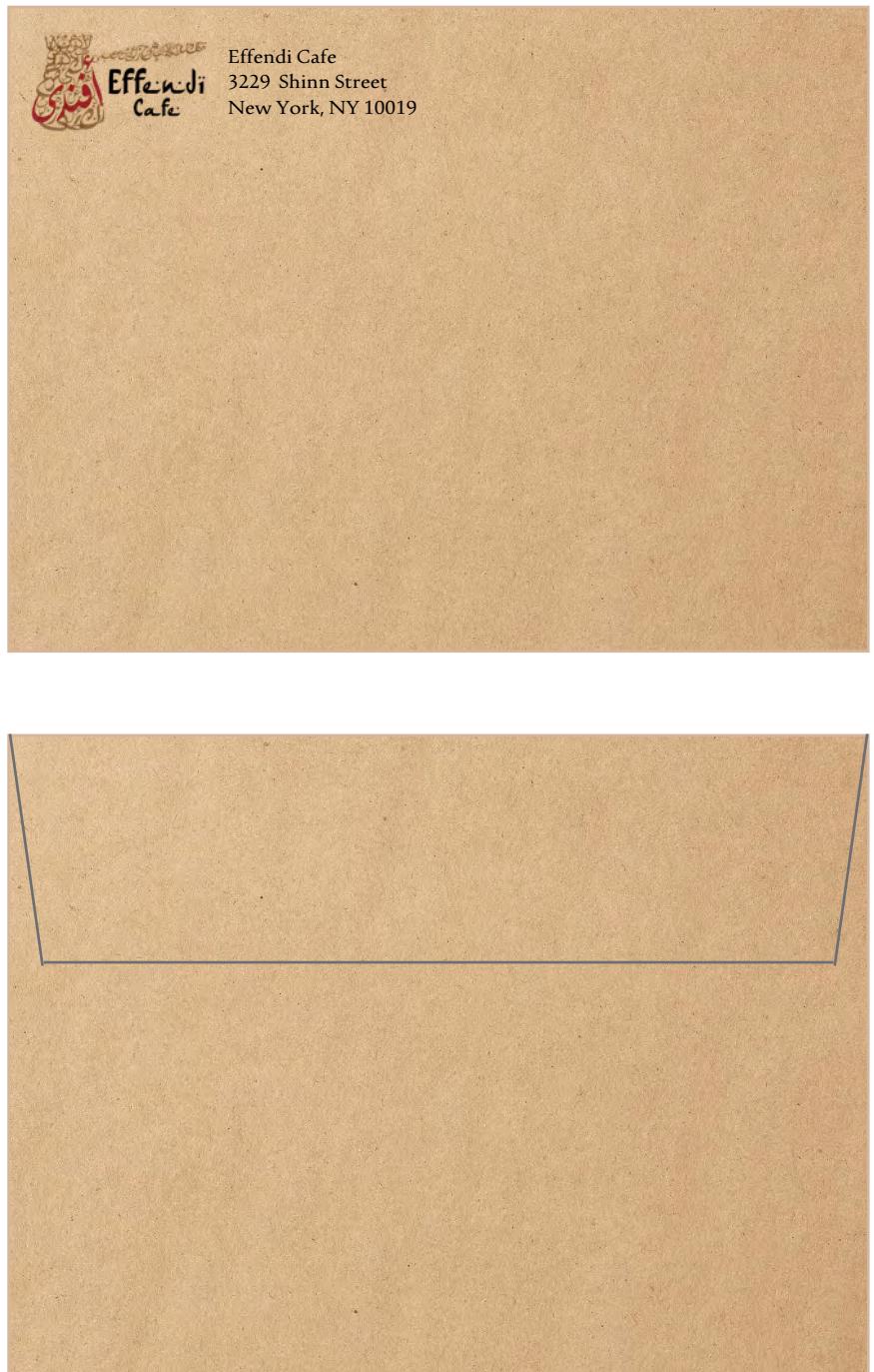


CYMK 27,34,49,0  
RGB 188,162,134  
Hex #bca185



# Effendi Cafe كافيه افندى

## Branding/ Identity

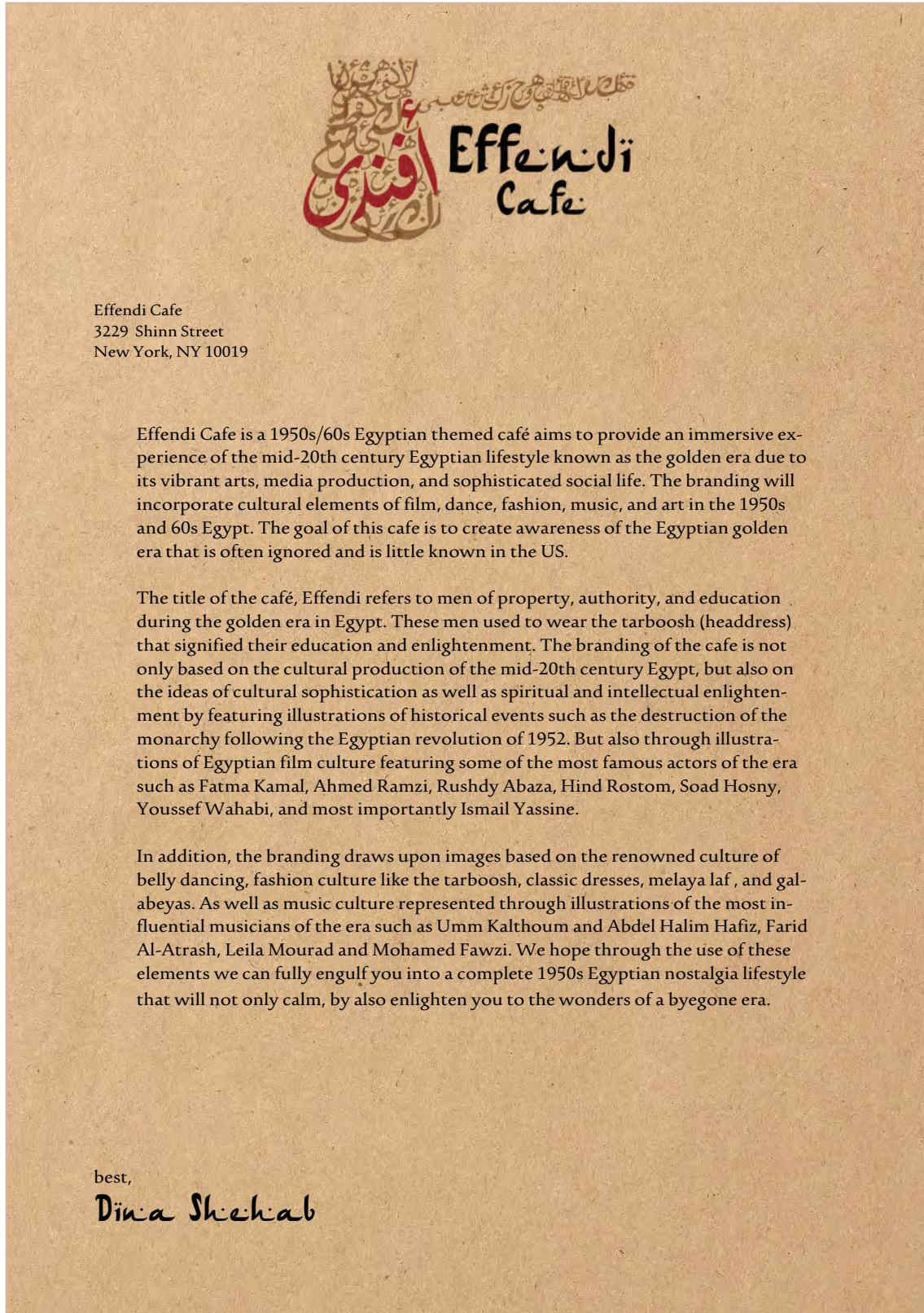


Actual size is 5.25 x 7 inches

## Envelopes

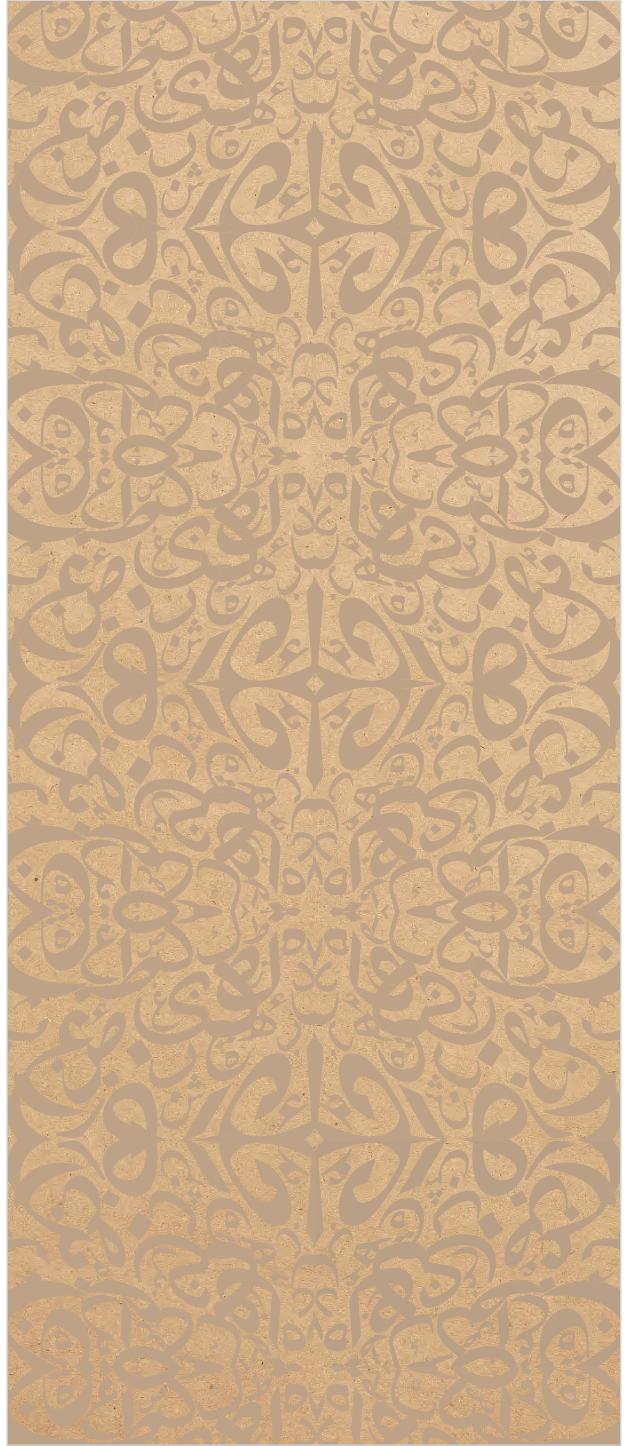
## Branding/ Identity

## Cover Letter



Actual size 7x10 inches

*Effendi Cafe*  
كافيه افندى



*Branding/ Identity*



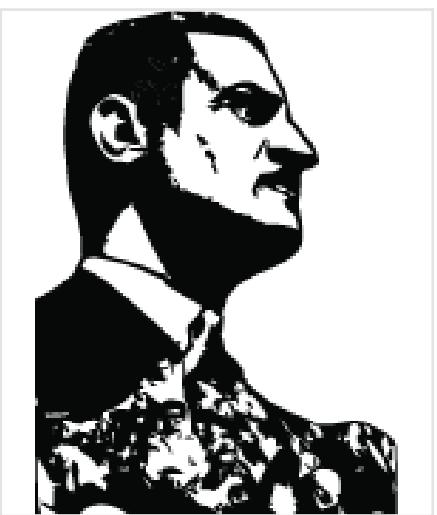
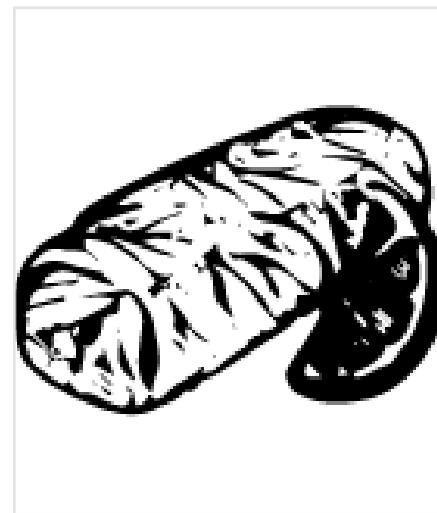
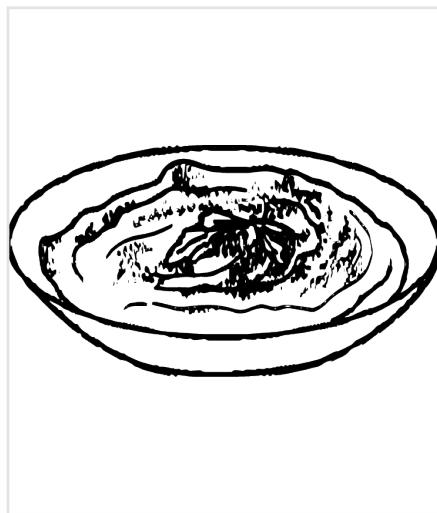
*Menu Design*



*Branding/ Identity*

*Illustrations*

Actual size is 4.5 x 10.5 inches



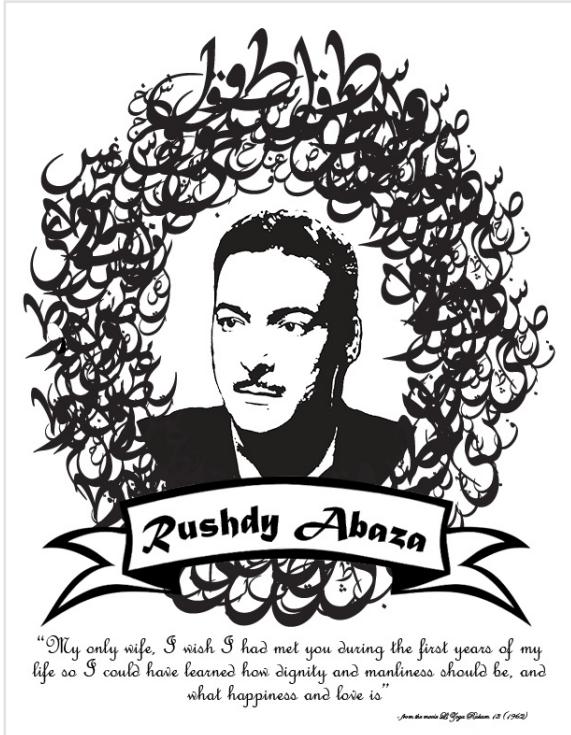
*Effendi Cafe*  
كافيه افندى



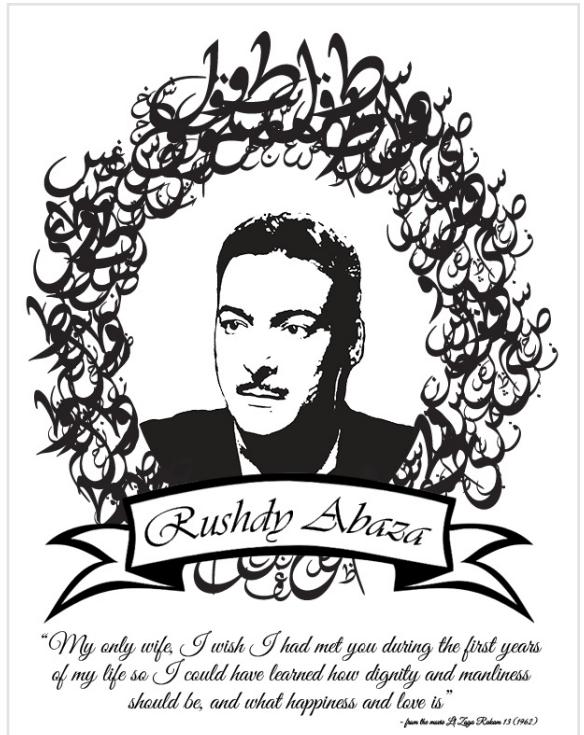
*Branding/ Identity*



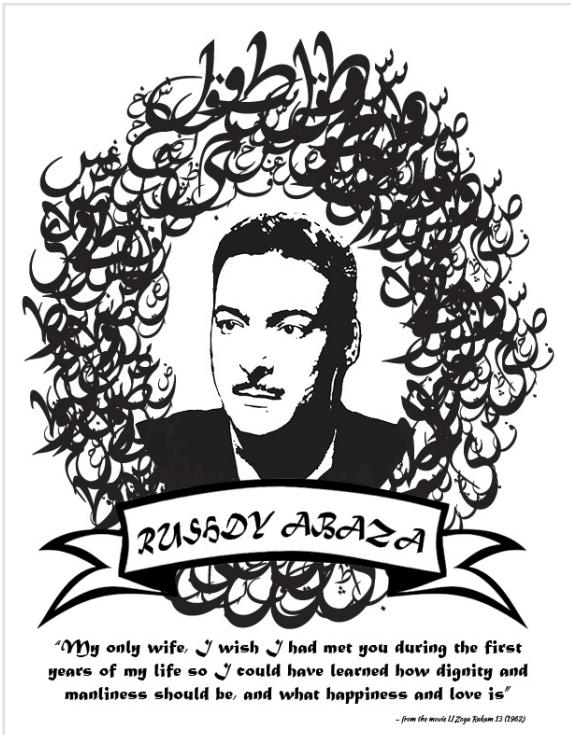
*Illustrations*

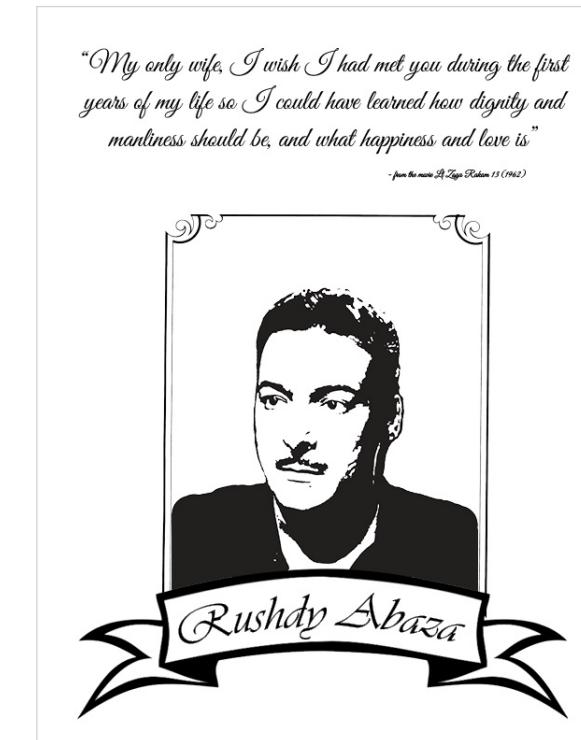
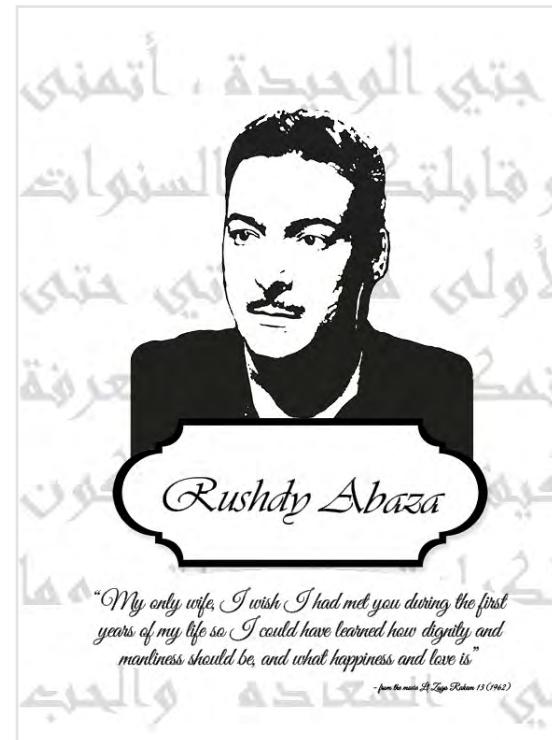
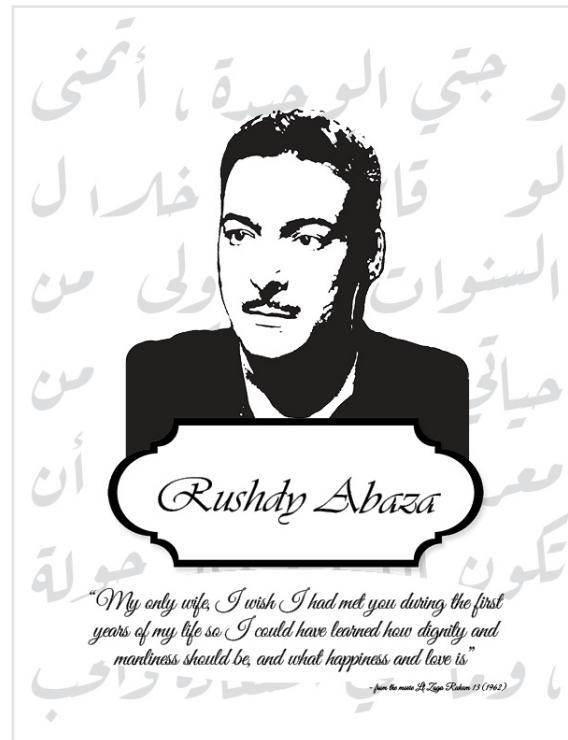
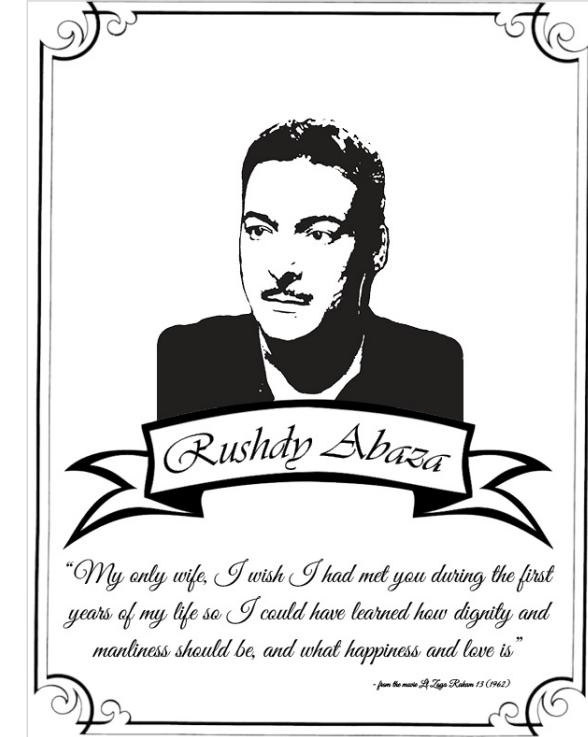
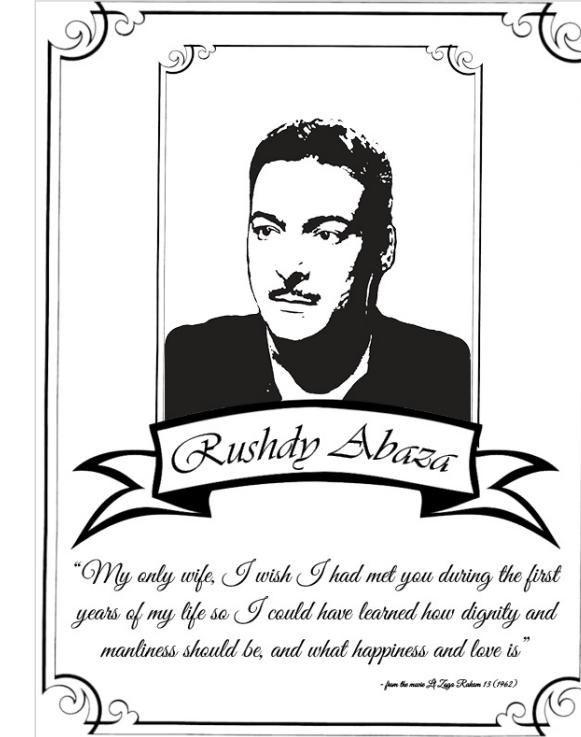
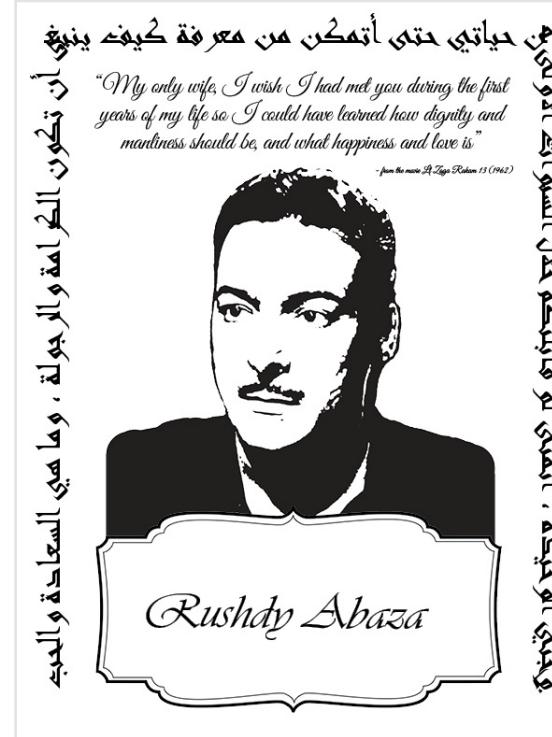
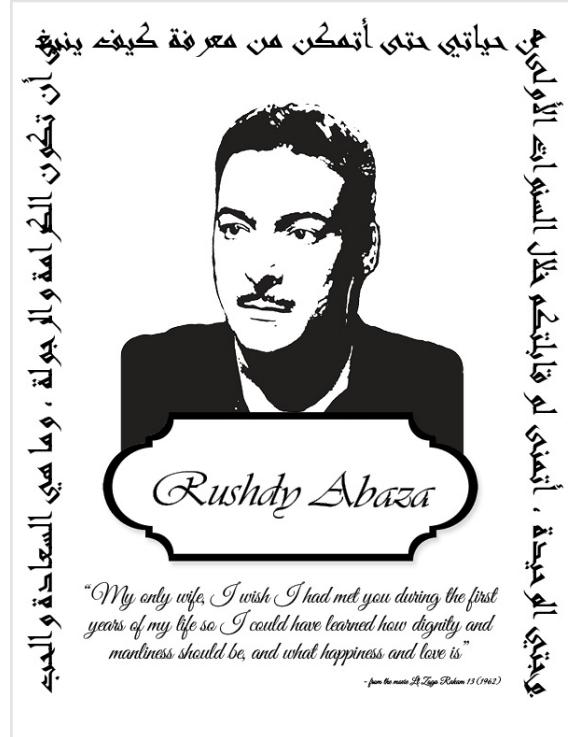


*Branding/ Identity*



*Character Sketches*

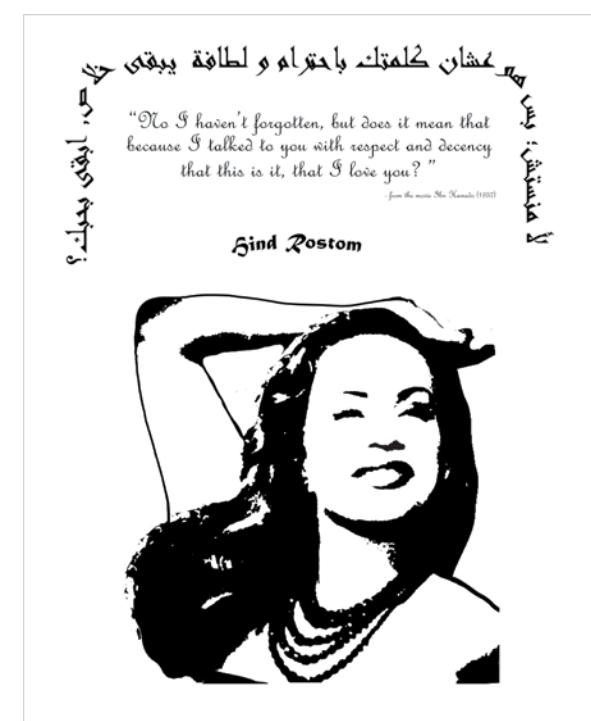
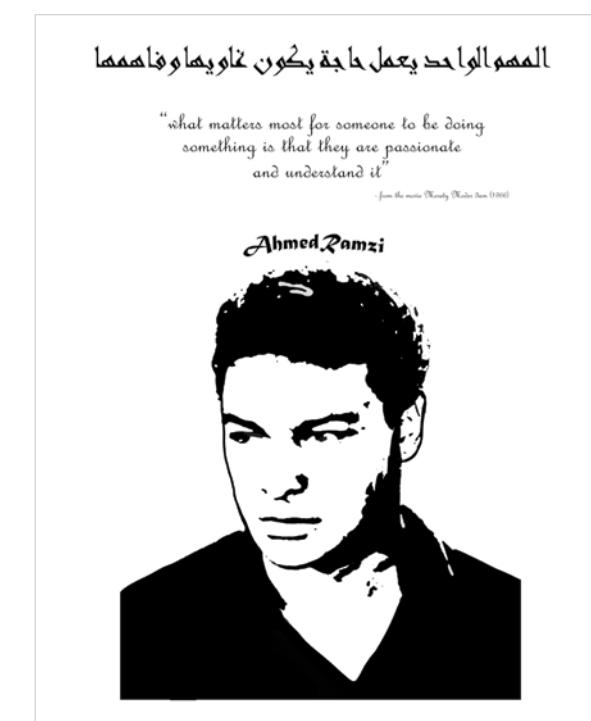
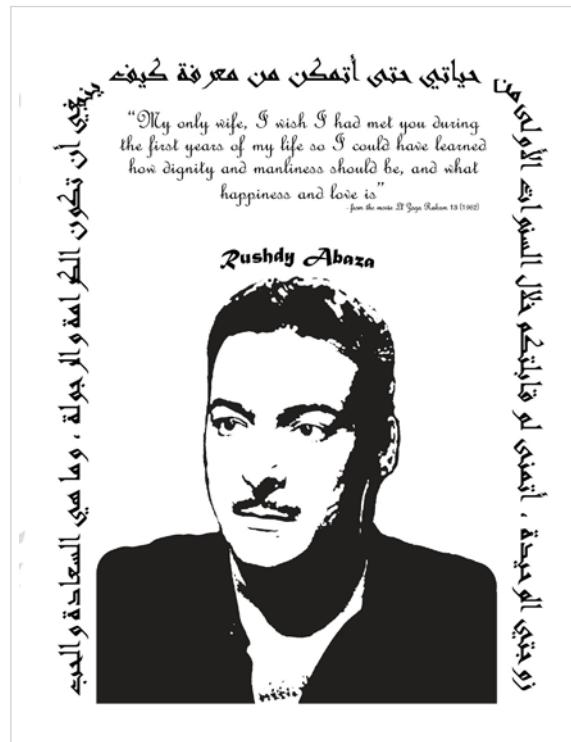
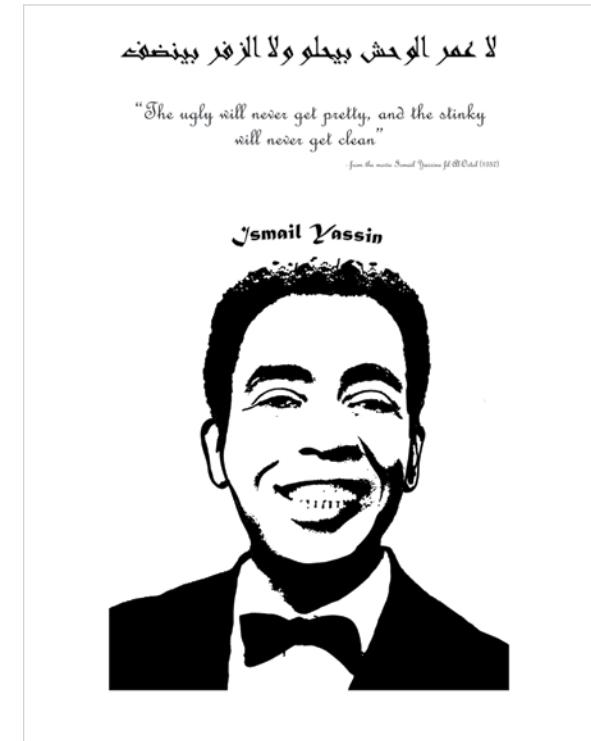
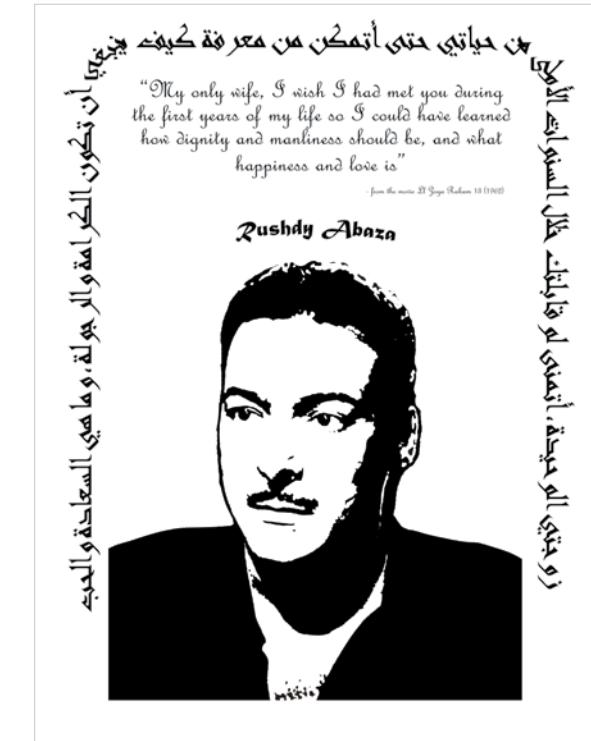
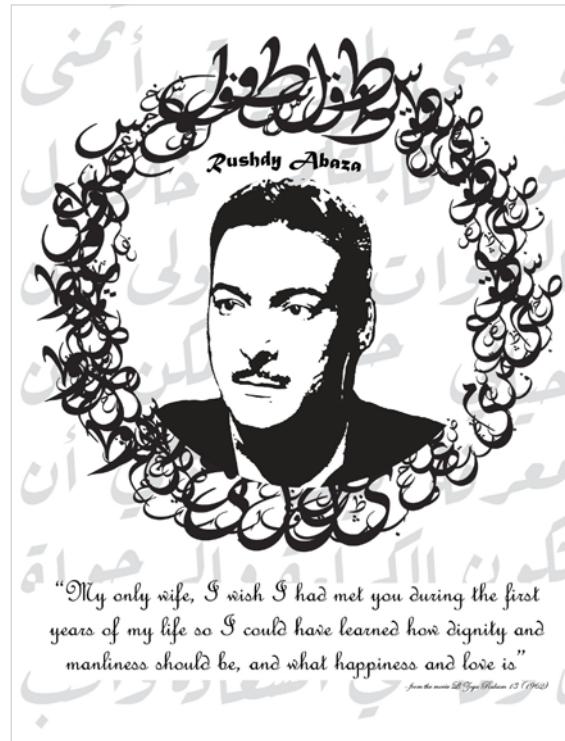
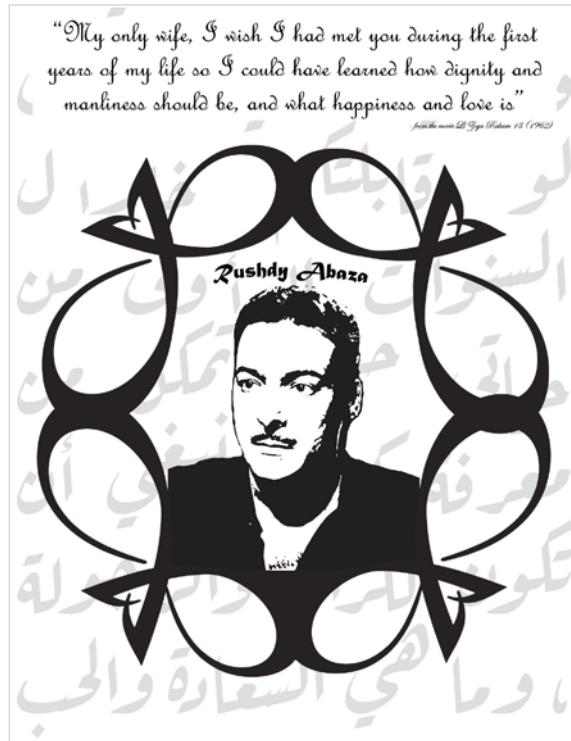




# Effendi Cafe كافيه افندى

## Branding/ Identity

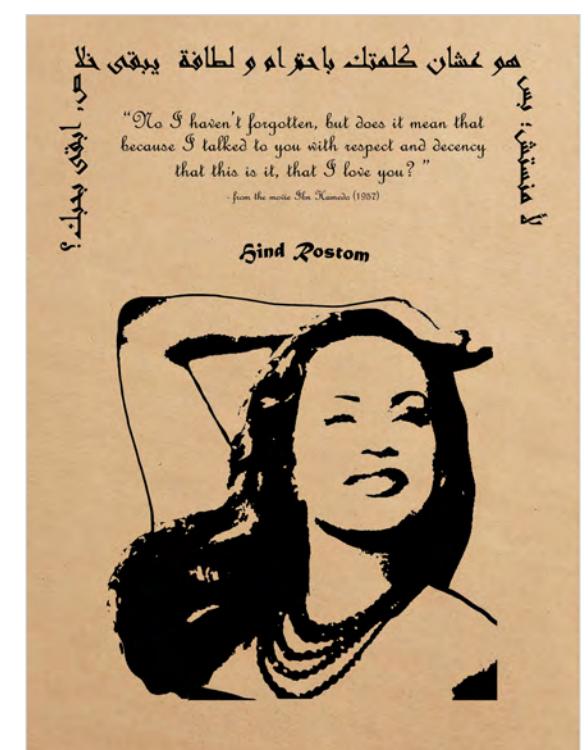
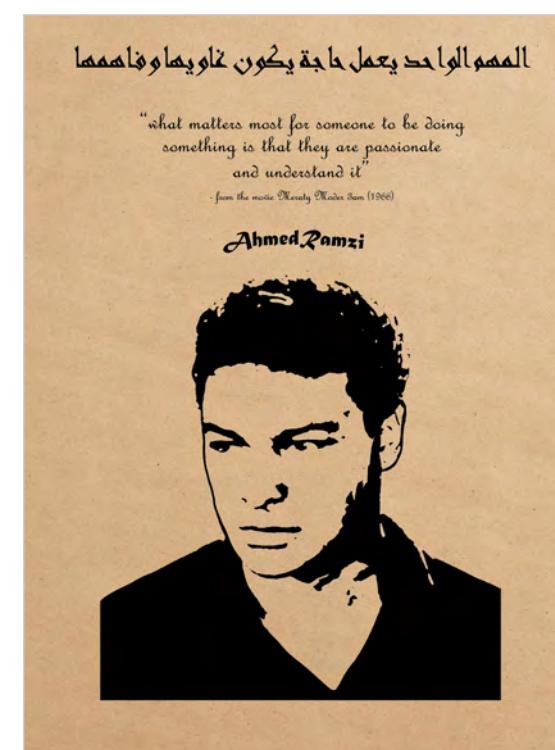
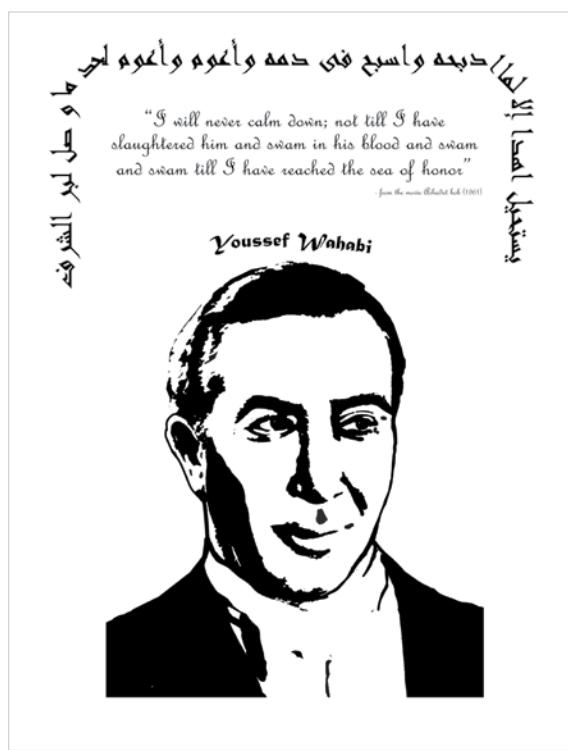
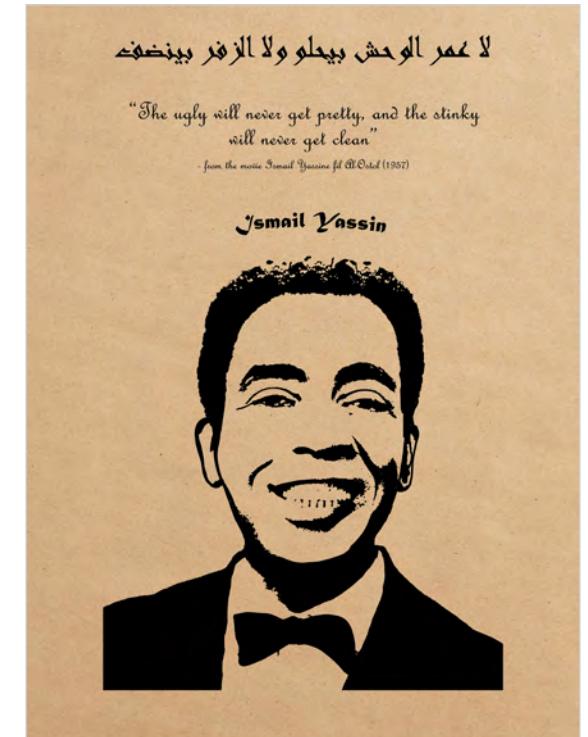
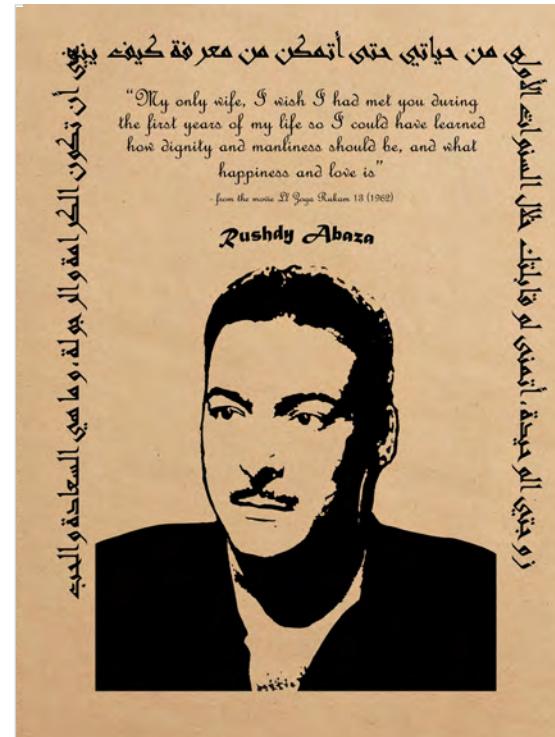
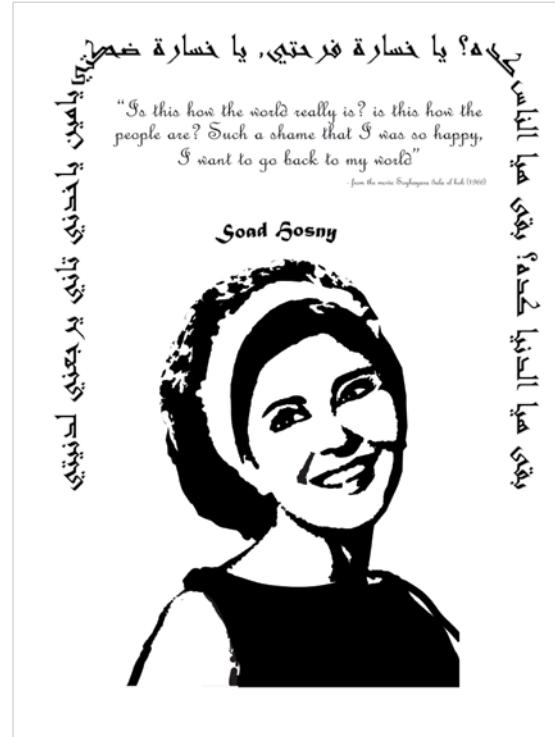
## Character Sketches



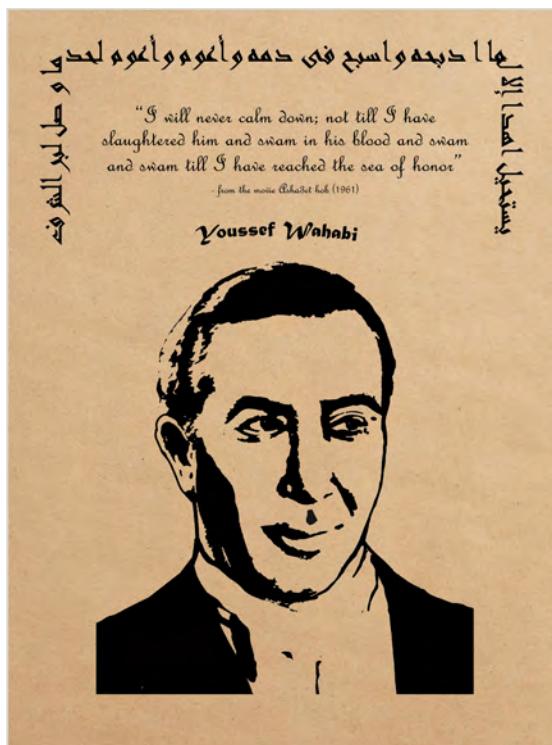
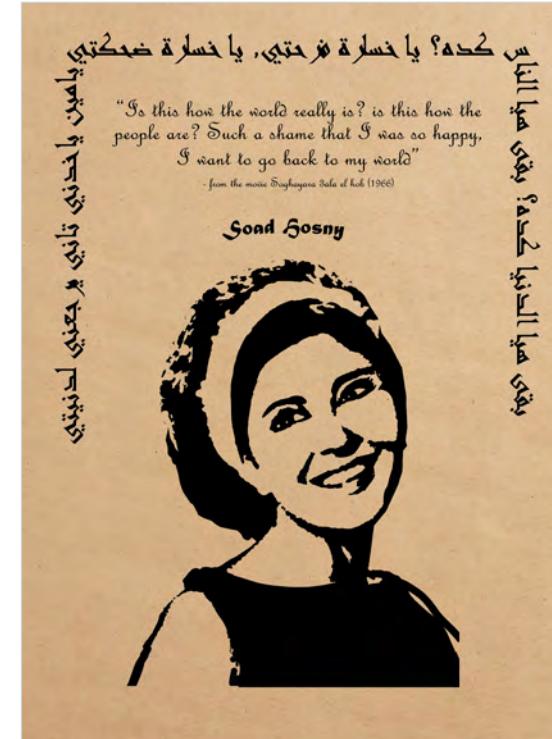
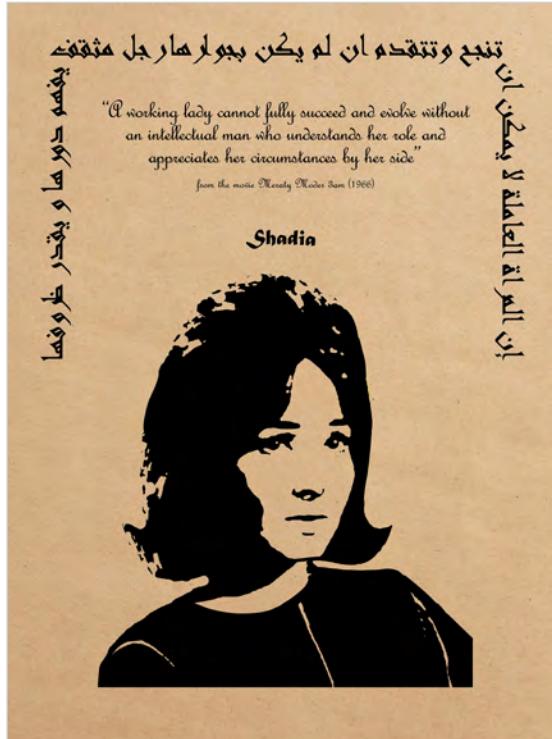
# Effendi Cafe كافيه افندى

## Branding/ Identity

## Final posters



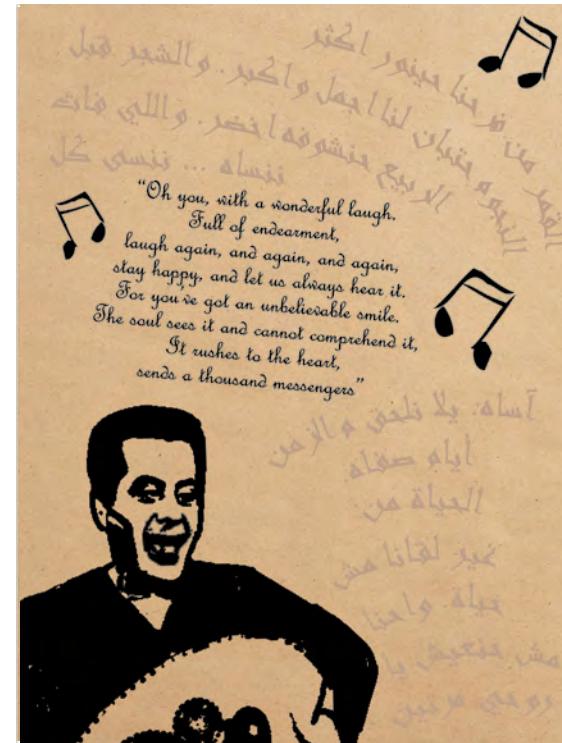
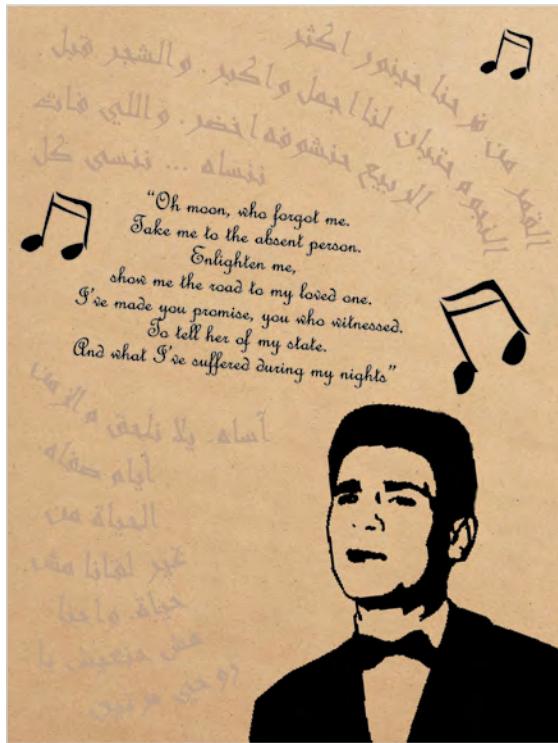
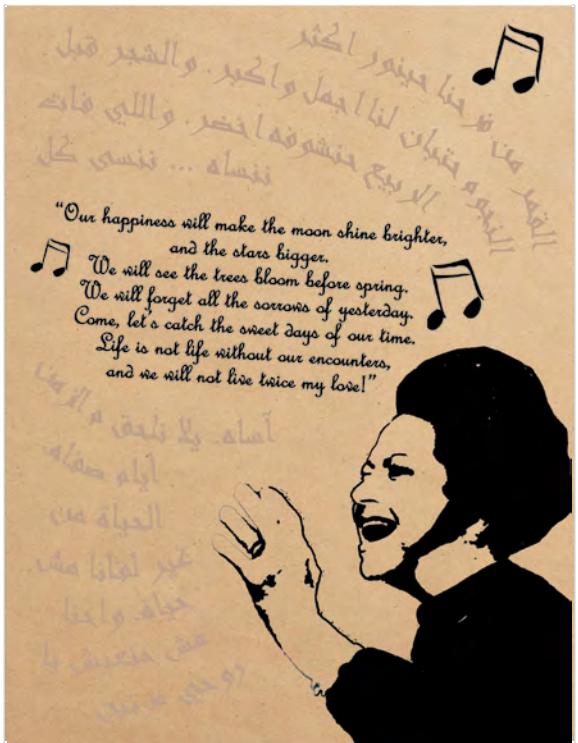
# Effendi Cafe كافيه افندى



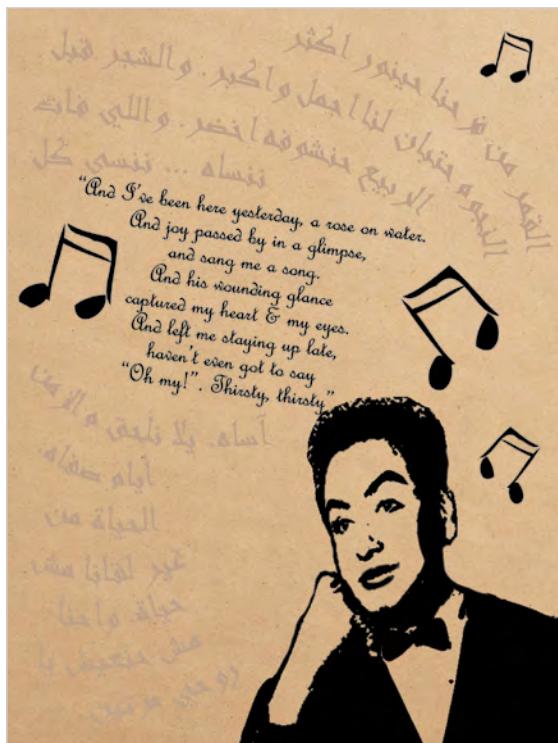
Branding/ Identity Musician bags Concept



Actual size is 18x24 inches



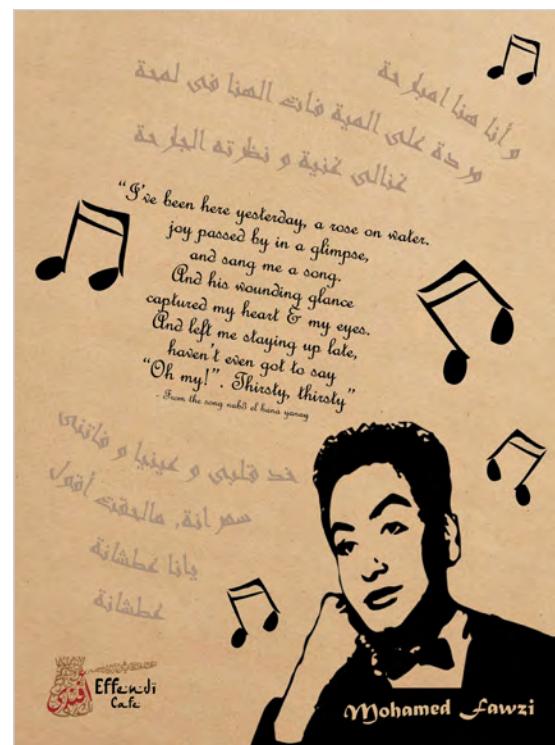
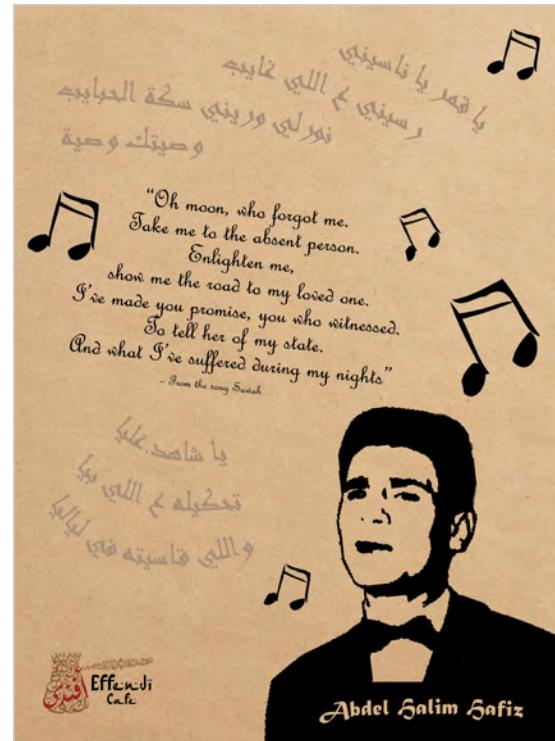
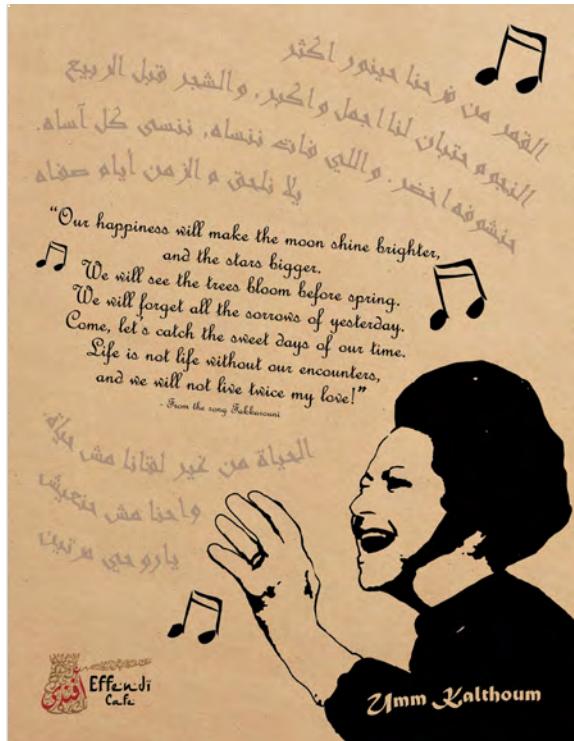
## *Final Wrapping paper*



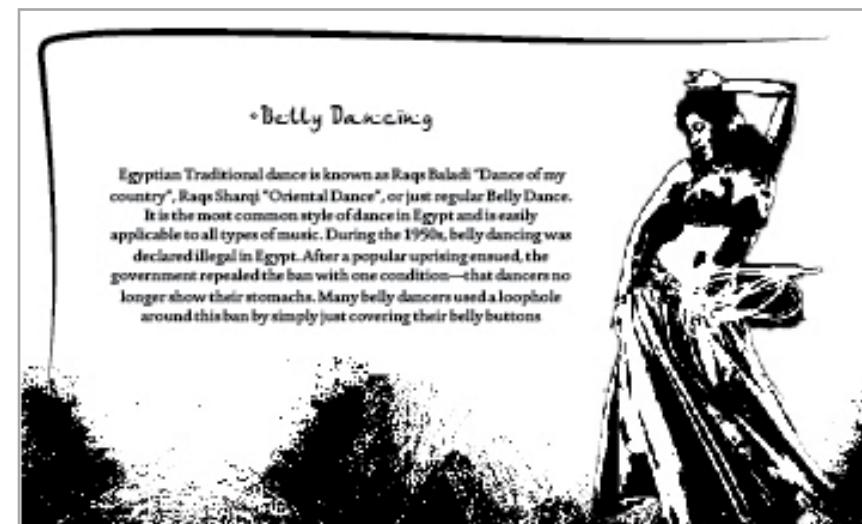
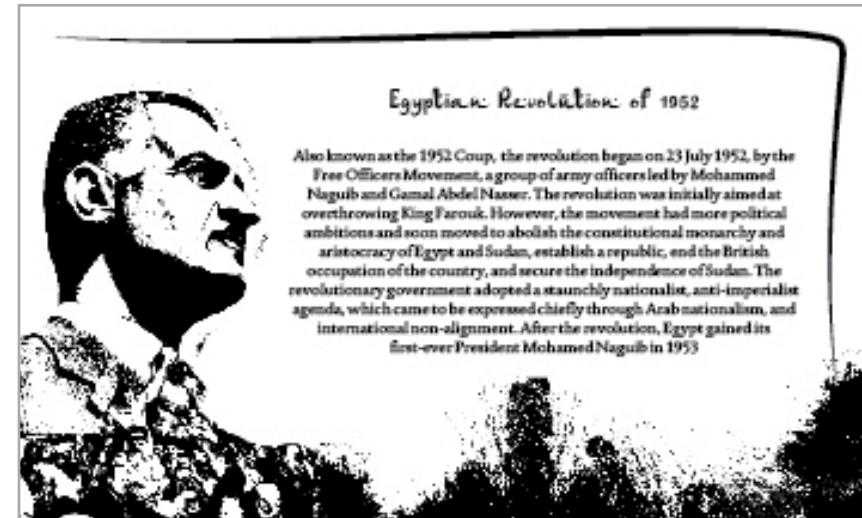
Actual size is 8x10.5 inches

*Effendi Cafe*  
کافِیہ افندی

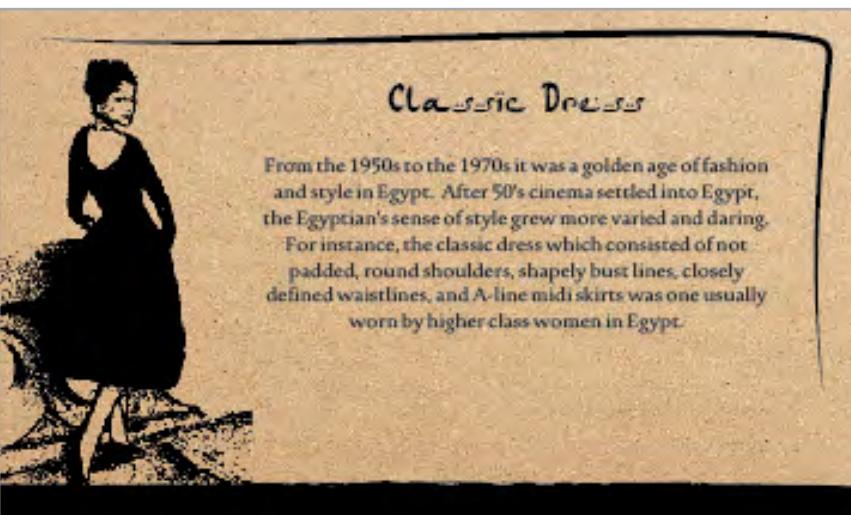
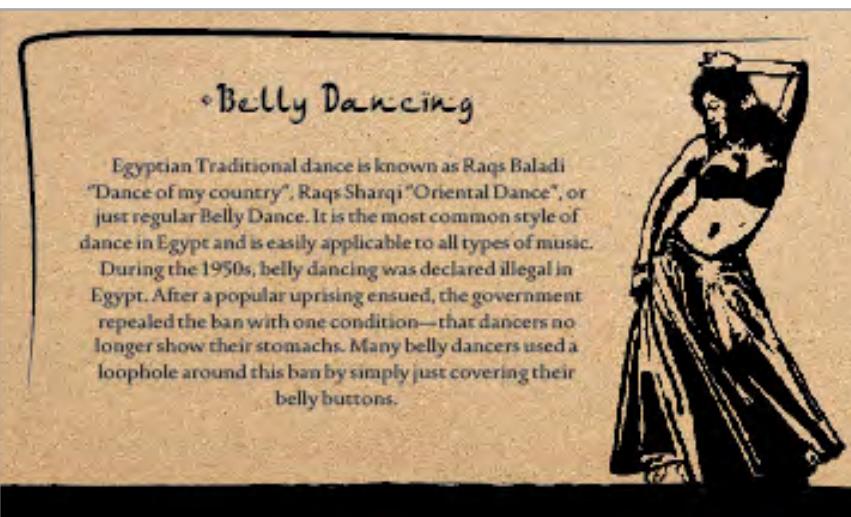
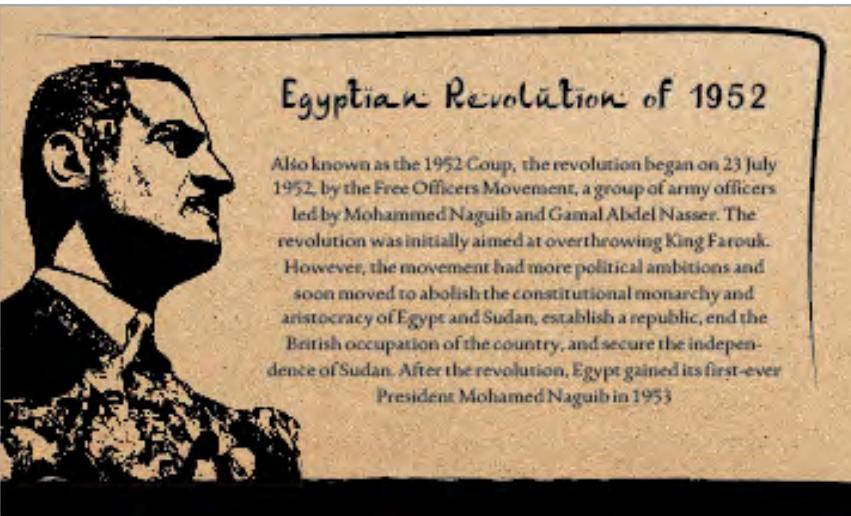
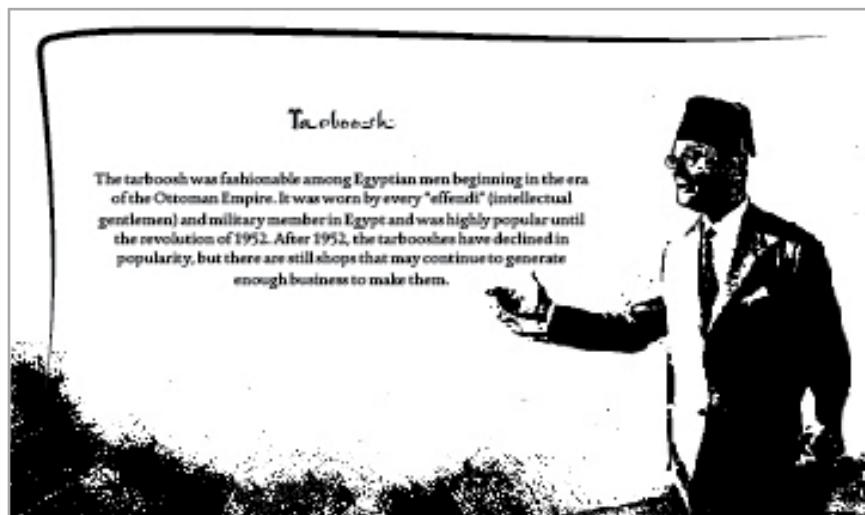
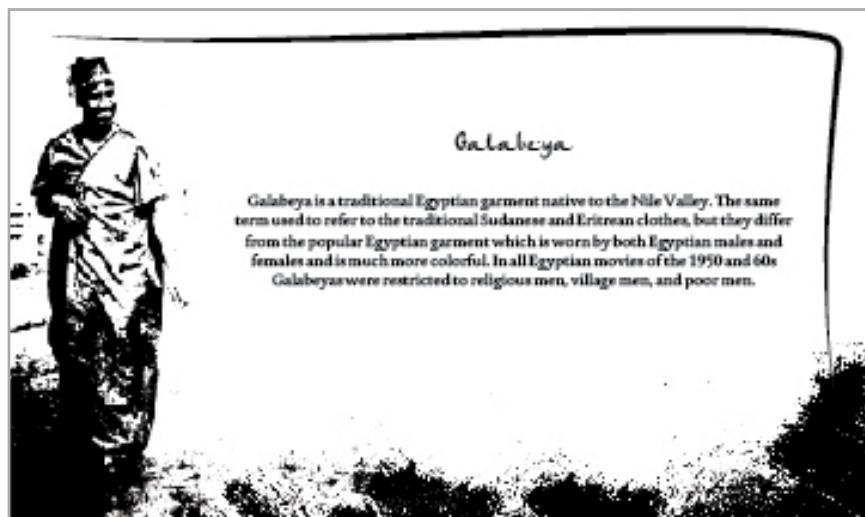
# *Branding / Identity      Final Wrapping paper*

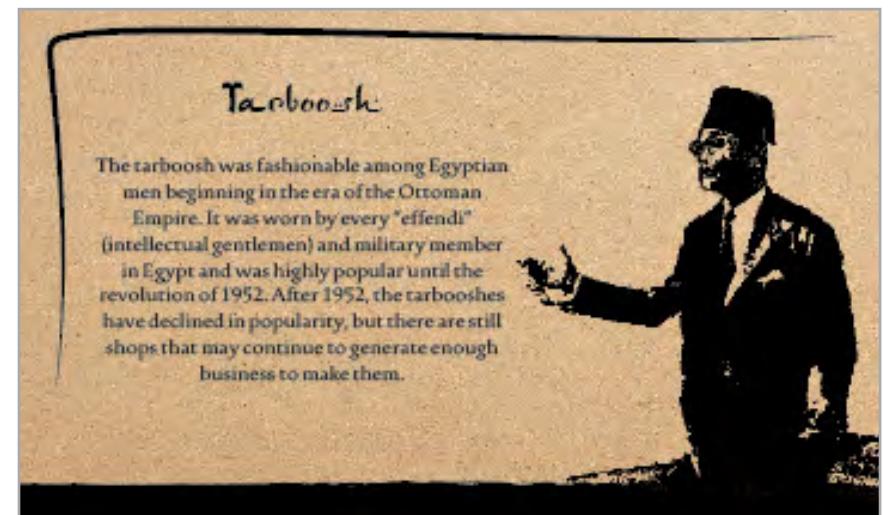
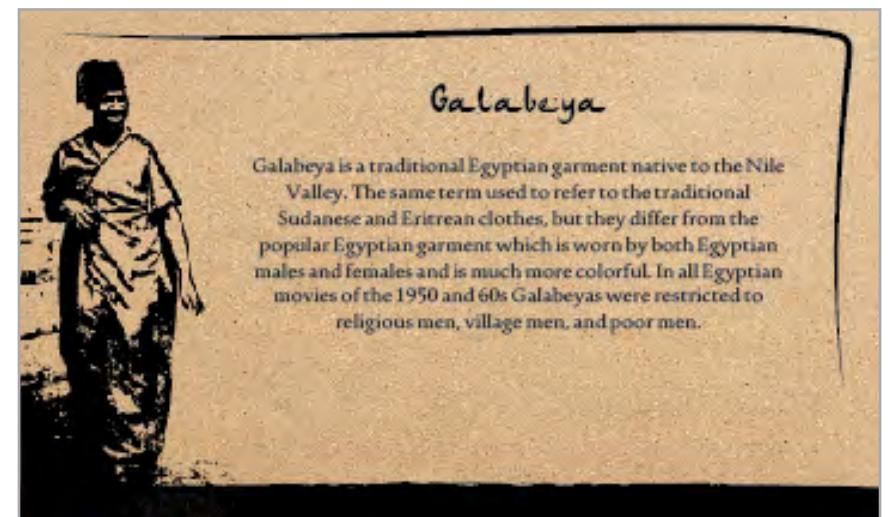


## *Branding / Identity*

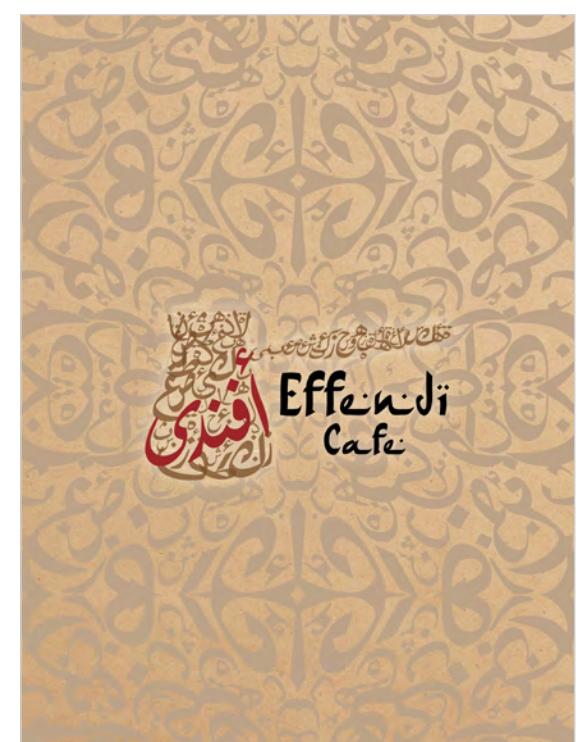
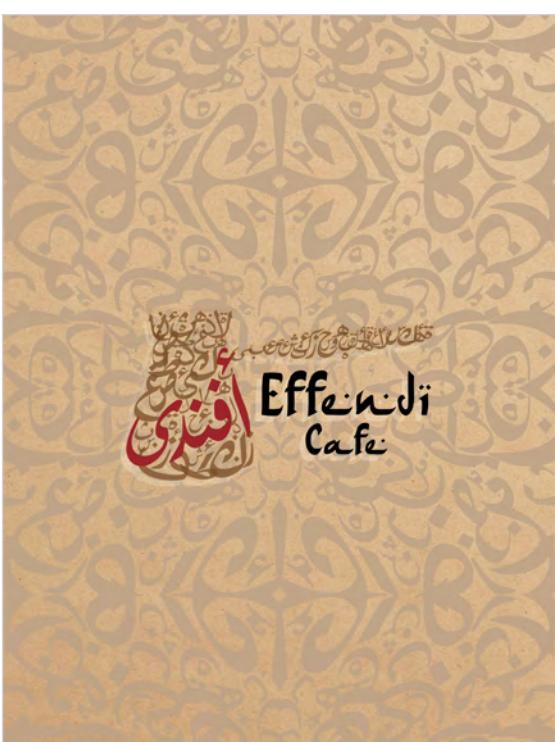


## *Information cards*





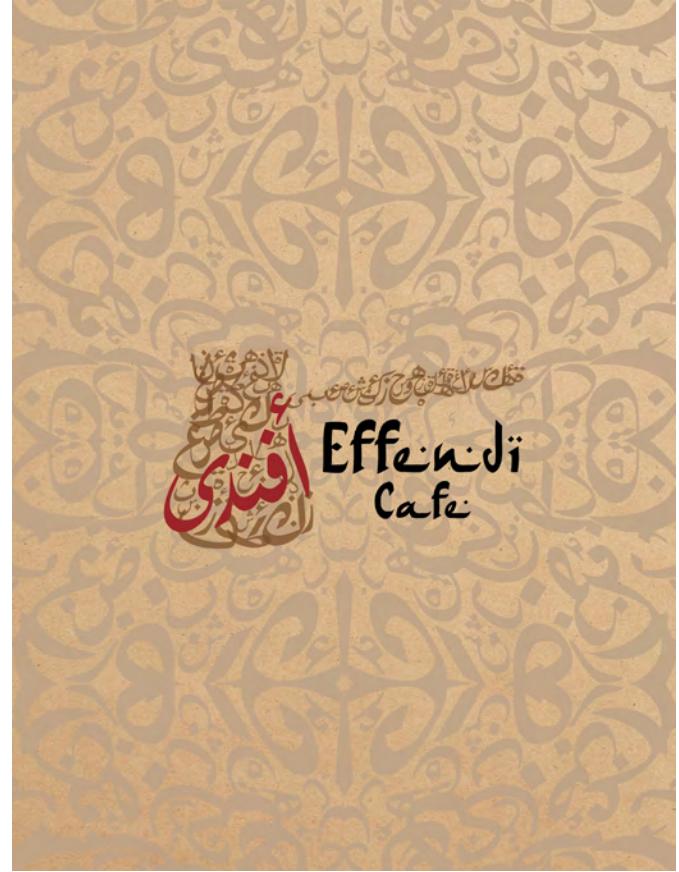
Actual size is 3x5 inches



Effendi Cafe  
كافيه افندى

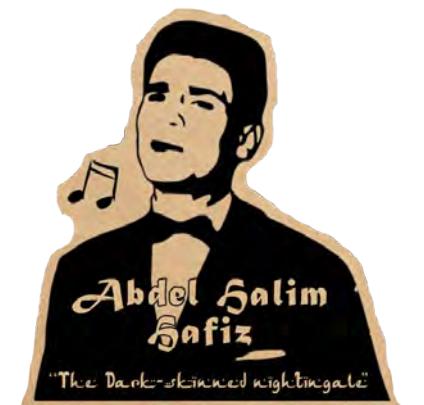
Branding/ Identity

Final Takeout bag



Branding/ Identity

Stickers concept



Actual size is 8x10.5 inches

*Effendi Cafe*  
كافيه افندى

*Branding/ Identity*



*Final stickers*



Actual size is 2x2 inches

Actual size is 8.5x11 inches

# Effendi Cafe كافيه افندى

## Branding/ Identity

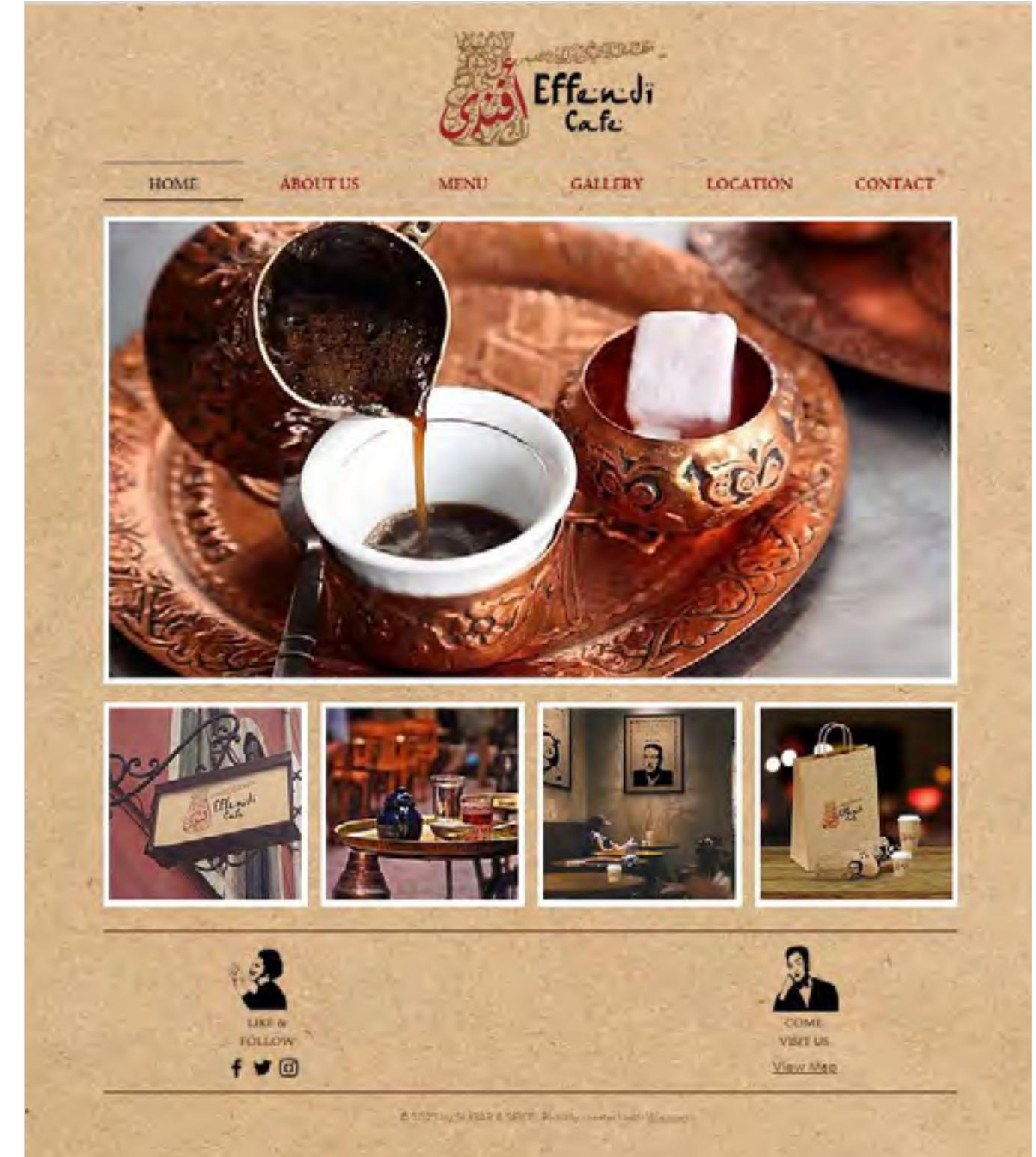
## Website concept



Actual size is 1284x1498 pixels

## Branding/ Identity

## Finalized website



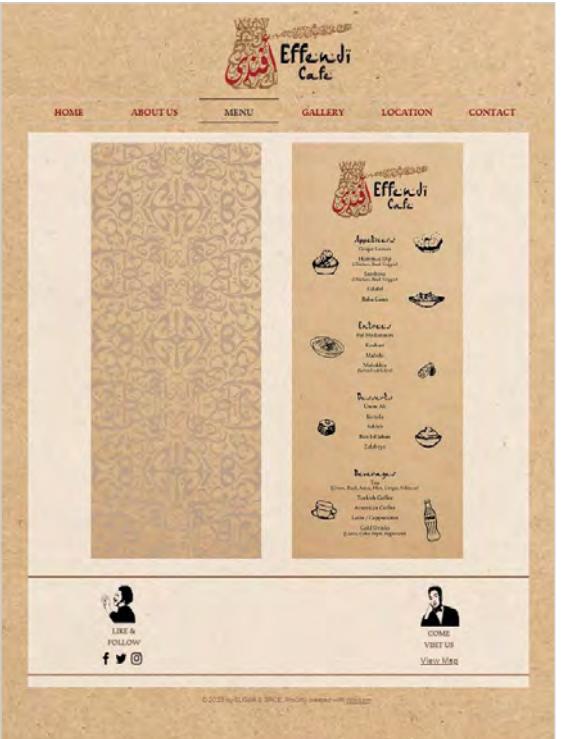
Actual size is 1284x1498 pixels

# Effendi Cafe كافيه افندى

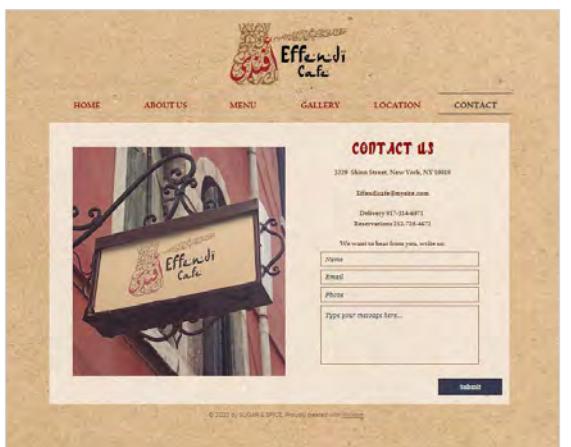
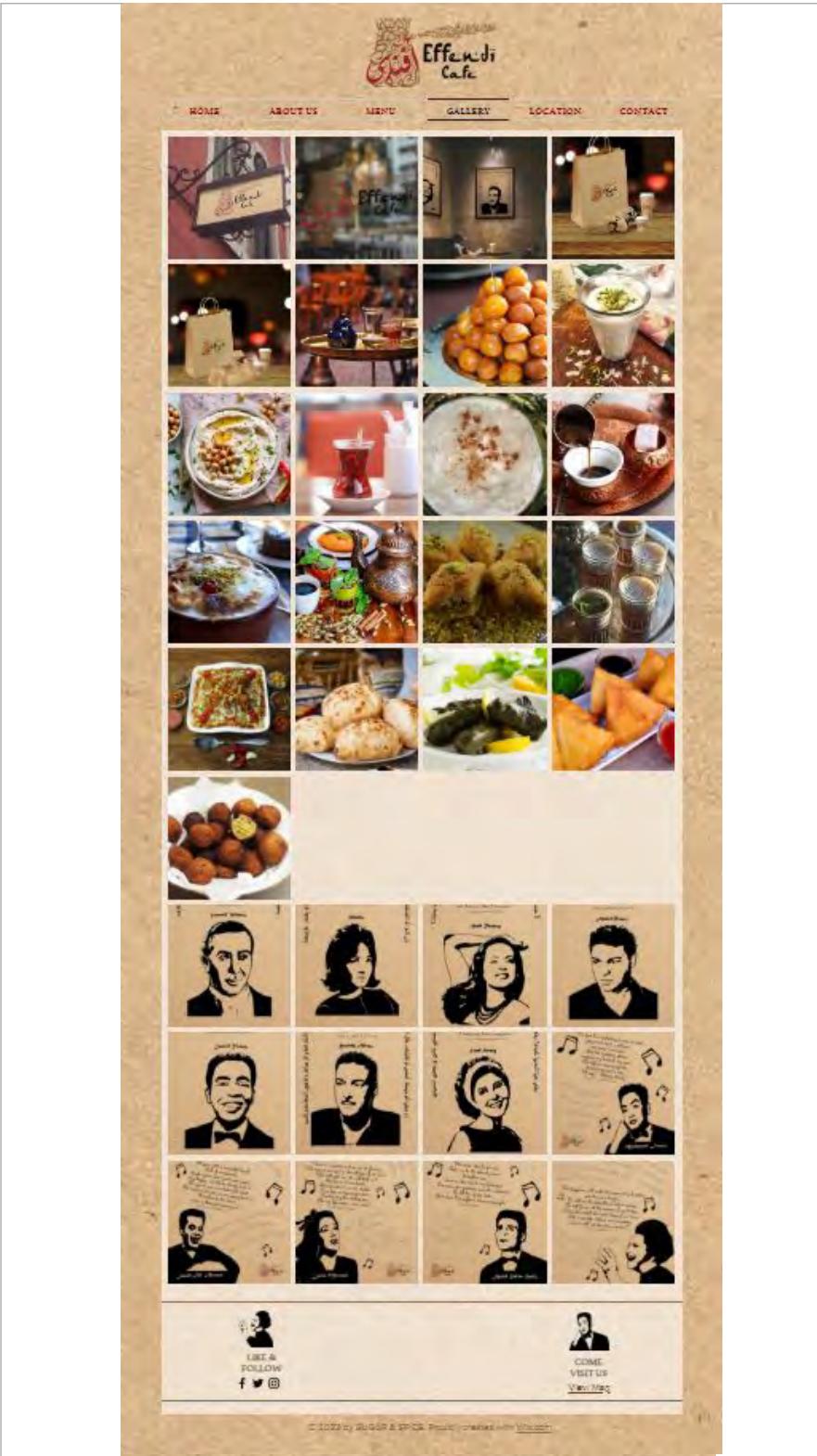
## Branding/ Identity



## Finalized website



## Branding/ Identity



## Finalized website

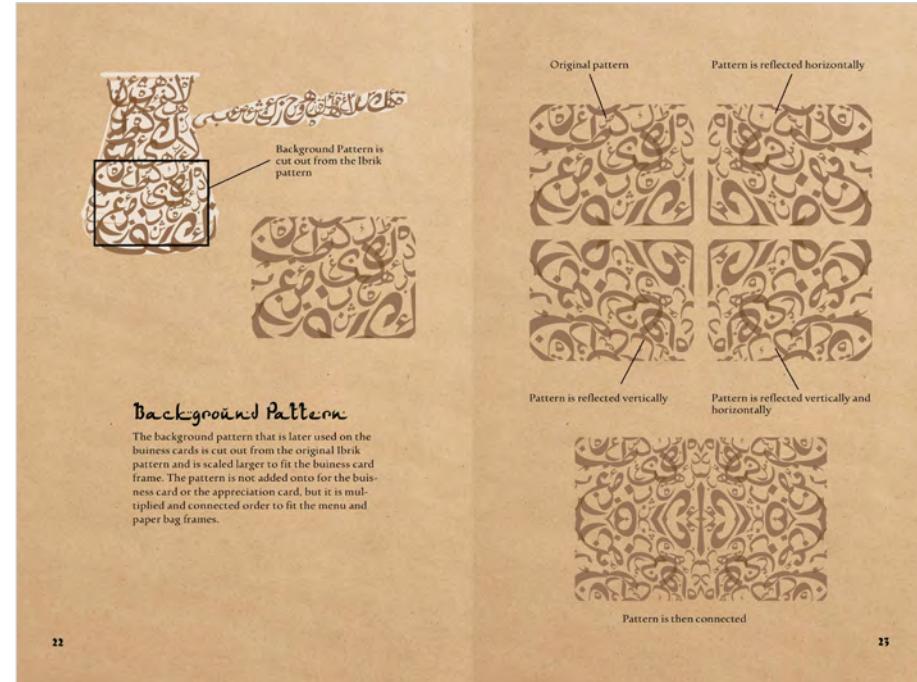
# Effendi Cafe كافيه افندى

## Branding/ Identity



## Guidebook

## Branding/ Identity



Actual size is 6x9 inches



## Guidebook

## 7.0 Assets

# Effendi Cafe كافيه افندى

## Branding/ Identity

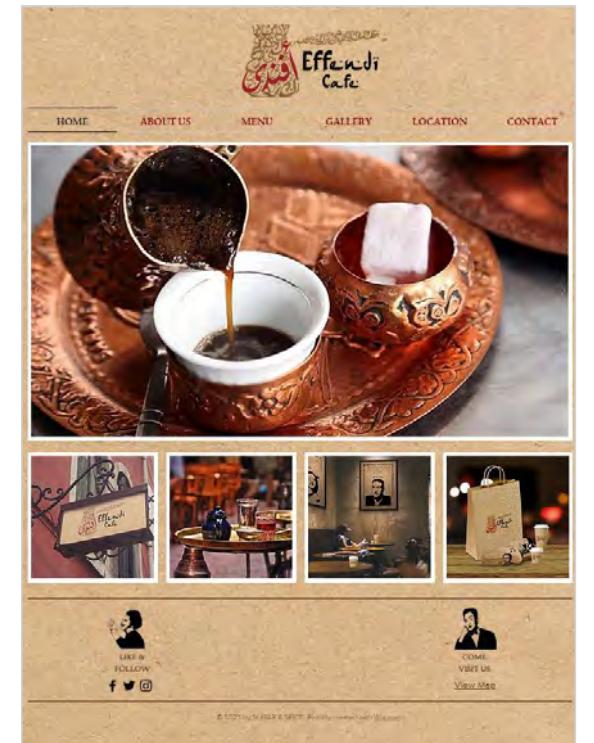
## Cafe mock ups



## Branding/ Identity

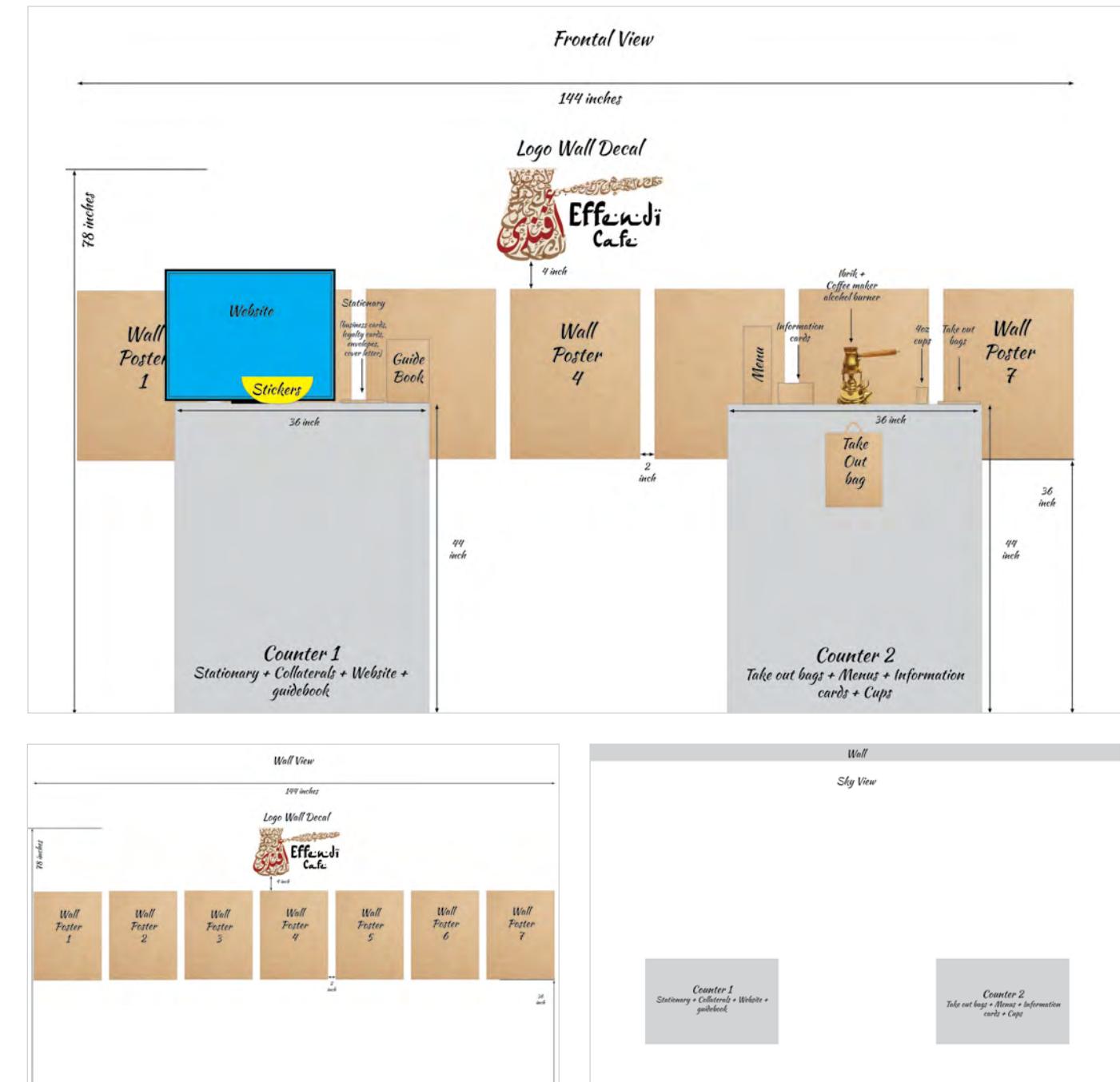
## Cafe mock ups





## 8.0 Planning

	Thesis Proposal	Collect reference images	Design	Printing	Gallery Installation
Week 1 1/30/2020		Revise until approved			
Week 2 2/6/2020		Collect reference images			
Week 3 2/13/2020			Logo Sketches  2nd logo sketches, 1st character design		
Week 4 2/20/2020			3rd logo sketches, 2nd character design		
Week 5 2/27/2020	Proposal approved		4th logo sketches, 3rd character design, 1st menu design		
Week 6 3/5/2020			Finalize logo, design branding items and menu		
Week 7 3/12/2020			Begin information card designs and sticker designs		
Week 8 3/19/2020			Begin Guidebook designs first 10 pages	Branding items (business cards, cover letter, envelopes)	
Week 9 3/26/2020			Finalize posters, bag designs, more work on guidebook 10+	Send cups and stickers to be outsourced (2-3 weeks)	
Week 10 4/2/2020			Finalize Guidebook	Send guidebook to be outsourced (2-3 weeks)	
Week 11 4/16/2020			Create Website with interior and exterior mockups	Print character posters at Digital output center, print take out bags	
Week 12 4/23/2020				Finalize all packaging and printing	
Week 13 4/30/2020					Setup gallery Installation
Week 14 5/7/2020					
Week 15 5/14/2020					



- **Branding:** 20/each 2 x 3.5 inch kraft paper business cards  
20/ each 2 x 3.5 inch kraft loyalty cards  
five/ each 5 x 7 kraft paper envelopes  
one/ each kraft paper cover letter
- Seven/each, 18 x 24 inch illustrated film characters wall posters printed on matte poster paper
- **Wall Decal** 44 x 24 inches
- Ten/each 4.5 x 10.5 inch menus printed on kraft paper
- Six/ each 3.5 x 5 inch information cards printed on kraft cardstock paper
- Two/ each brand guidebooks that are 6 x 9 inches perfect binding booklets about 24-40 pages
- An exterior and interior café mockup made on Adobe Photoshop.
- Restaurant Website
- **Packaging:** 10/each 4oz custom paper coffee cups with logo design
- Five/ each 8 x 10.5 inch brown paper bags
- Five/ each 8 x 10.5 inch brown wrapping paper/oil paper each with different deasign
- **Collaterals:** About 50-100/each Small 2 x 2 inch stickers

- Dim lighting
- Computer Monitor
- 2 Counters
- Speakers
- Double Sided Tape/ other mounting materials
- Ibrik and Coffee Maker Burner (I will provide this myself)