

Les Héritières de Bacchus

Visual identity and event graphics for the first wine fair devoted to women winemakers, in Claret, at the foot of the Pic Saint-Loup

**CLIENT**

Les Héritières de Bacchus
Claret, France

YEAR

2015–2022

ROLE

Visual Identity Designer
Illustrator · Event Graphic
Designer
Production Artist

BY

Ian David Marsden
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A fair with no precedent, and a figure to greet its visitors

In 2015, Laurent Lafont opened Les Héritières de Bacchus in Claret, at the foot of the Pic Saint-Loup: a wine fair devoted to women winemakers from across France, the first of its kind.

The name suggested the image. Heiresses of Bacchus: a lineage of women who carry forward the oldest of crafts. Ian David Marsden proposed a figure to stand for them and designed the fair's visual identity. The fair went on to use the figure and the name through the editions that followed, with Marsden designing the posters for selected editions.

The figure had to be graceful and unmistakably feminine, drawn from the classical Greek statues and paintings that gave Bacchus his image, yet light, modern and good-humored, with a small, warm smile. It had to stay as delicate as the wines it represented, and still hold its own on a poster, a glass, a jacket and the side of a vehicle. The images in this case study show the 2015, 2017 and 2018 editions.

The brief

A figure with the grace of classical Greek art and the lightness of today.

A line as fine as the wines it stands for, and strong enough for glass, thread and a vehicle.

An identity that could change from one edition to the next without losing its face.

CLIENT

Les Héritières de Bacchus (Laurent Lafont), Claret, France

PERIOD

2015–2022

ROLE

Visual Identity Designer · Illustrator · Event Graphic Designer · Production Artist

APPLICATIONS

Logo · posters · screen-printed glasses · embroidery · vehicle graphics

PRESS

Midi Libre, 2015



Press coverage of the logo in Midi Libre, 2015.

Classical grace, with a modern smile

She is in motion. A flowing dress follows her stride, vine leaves and grapes crown her hair, and she raises a glass in greeting, with a small smile that keeps the classical from turning solemn.

Marsden drew her in fine line, as vector artwork, so that the delicacy of the drawing survives at every size: small on a glass, large on a poster, in full color or in a single ink. The script lettering of the name completes the mark, with *Héritières* in the red of the wines themselves.

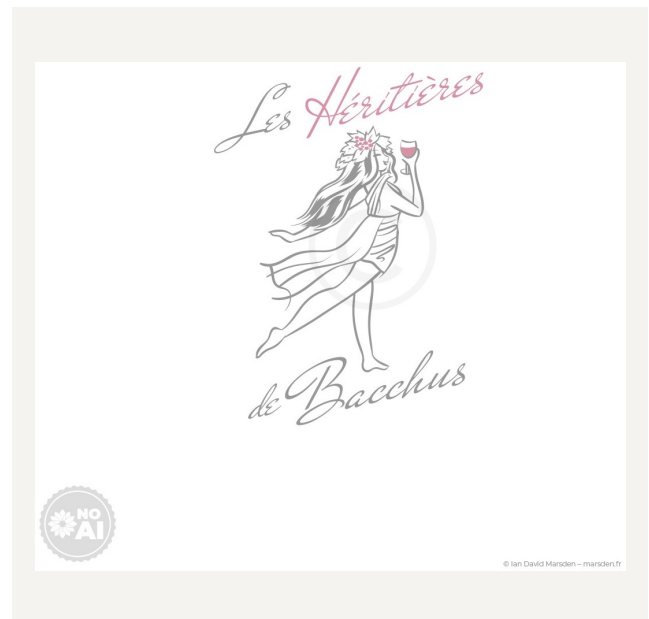


The logo.

Identity elements

The figure, drawn as vector artwork

Script lettering for the name



A tinted version.

Wine red as the accent color

Color, monochrome and tinted versions

Posters built around one face

Each poster had to say the essentials, with dates, venue, program, partners and the price of admission, and still read as an invitation.

The posters of 2015 and 2017 keep to the logo and let the information breathe around it, in wine red and cream for the first edition and warm orange and cream for the third. For 2018, Marsden took another direction: a bolder palette, expressive lettering and a composition that follows the movement of wine from the glass across the page. He designed the posters for selected editions, and the figure and the name carried the fair in the years between.



1st edition, 2015.



3rd edition, 2017.



4th edition, 2018.

A glass to taste with, and to keep

Admission to the fair came with a limited-edition glass, screen-printed with the figure: the visitor's badge and tasting glass in one.

Drawing for a glass means drawing for a curved, transparent surface, where a fine line has to stay delicate and legible. The photographs show the 2015 glass and the collector glass of 2018. The same figure was also embroidered in gold thread on jackets.



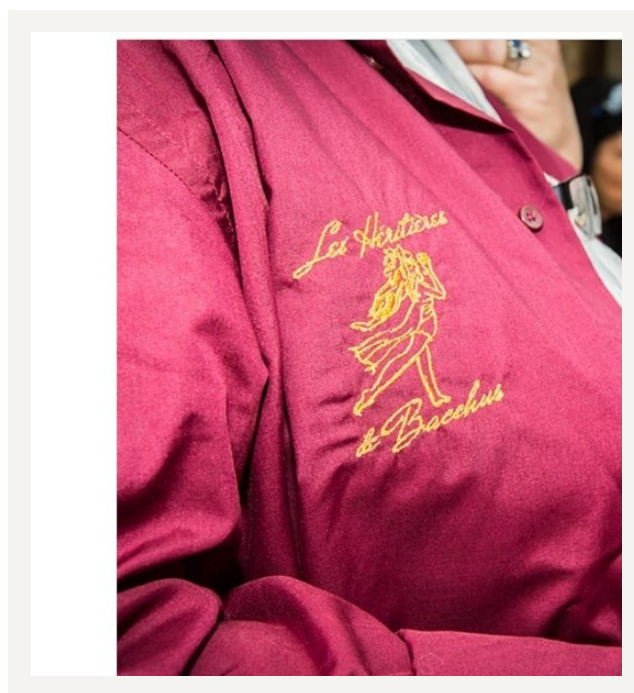
2015 glass, on a table and in hand.



2015 glass, detail of the print.



2018 collector glass.



The figure embroidered on a jacket.

Through the streets of Montpellier

For the first edition, the figure also took to the road, across the flanks of a vélo-taxi promoting the fair.

Marsden prepared the artwork for the full wrap, fitting the composition to each face of the vehicle, respecting the cutting zones and preparing the files for production and fitting. According to Midi Libre, the vehicle could be seen on the Place de la Comédie in Montpellier.



Side view with the artwork.



Front and side view.



Rear panel.



Side view, parked.

Flat artwork for a curved vehicle

A wrap begins as a flat drawing that must later fit a body of curves.

The vehicle operator's template defines the four faces, the safe zones, the scale and the production instructions. Marsden composed the artwork within it and prepared the files for cutting and fitting.

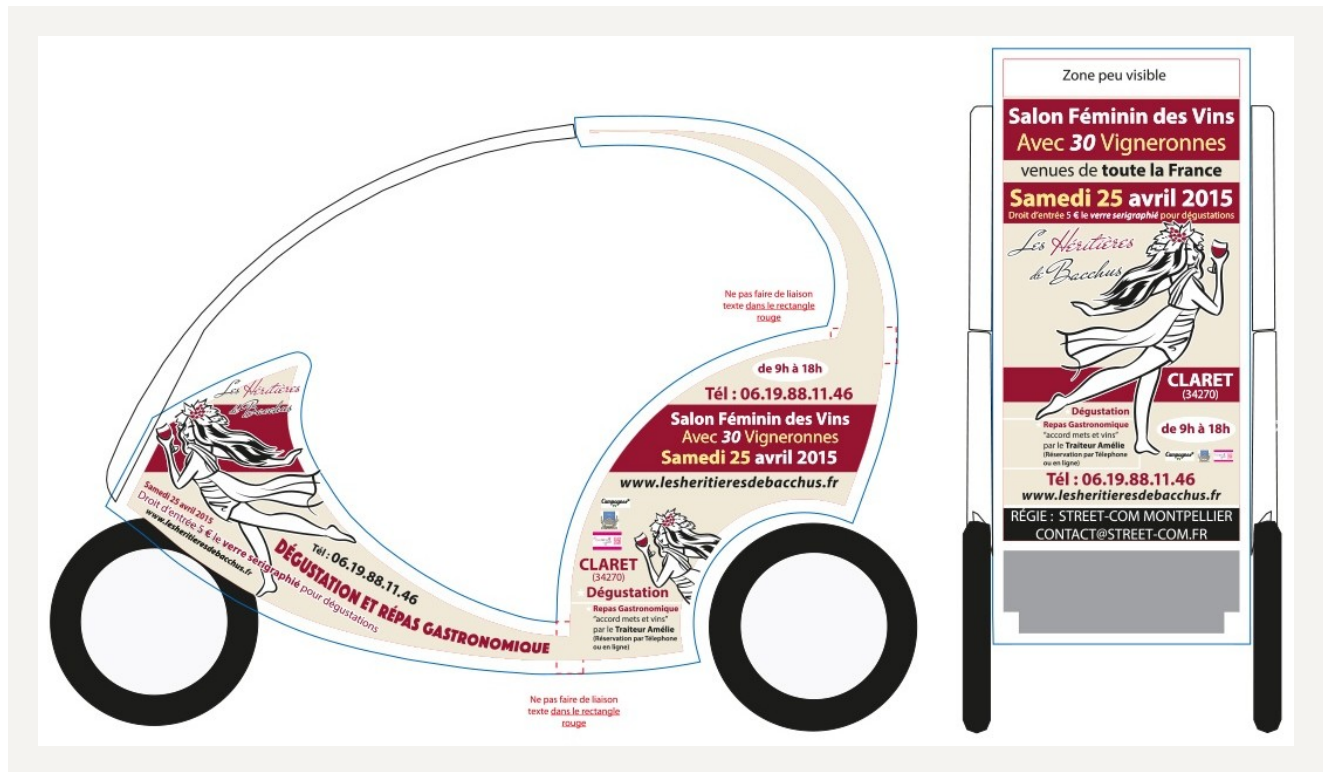


The full template sheet: four faces, scale, instructions and contact boxes.

The faces of the wrap

The side and rear faces carry the figure, the lettering and the practical information.

On the side, the figure rises above the words *Dégustation et repas gastronomique*. On the rear, the poster of the first edition gives its date, venue and web address.



Artwork for the side and rear faces.

One figure, carried across paper, glass, thread and street

From the first sketch to the final production file, a single drawing carried the fair’s identity across every surface it needed.

Scope of work

Logo design, in color, monochrome and tinted versions	Logo for embroidery on textiles
Original vector illustration	Vector artwork for a four-face vélo-taxi wrap
Posters for selected editions	Print-ready production files
Artwork for screen-printed glasses	

ABOUT IAN DAVID MARSDEN



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