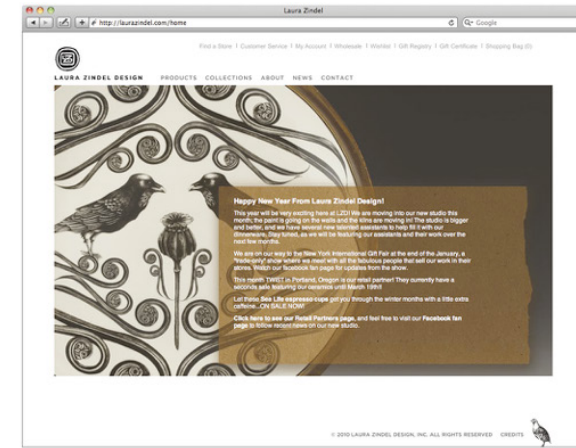
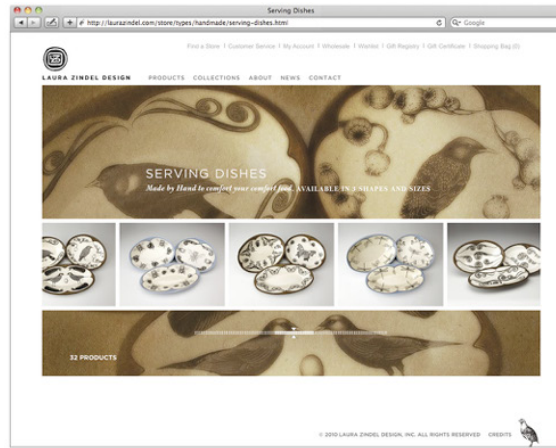


Designing Identity

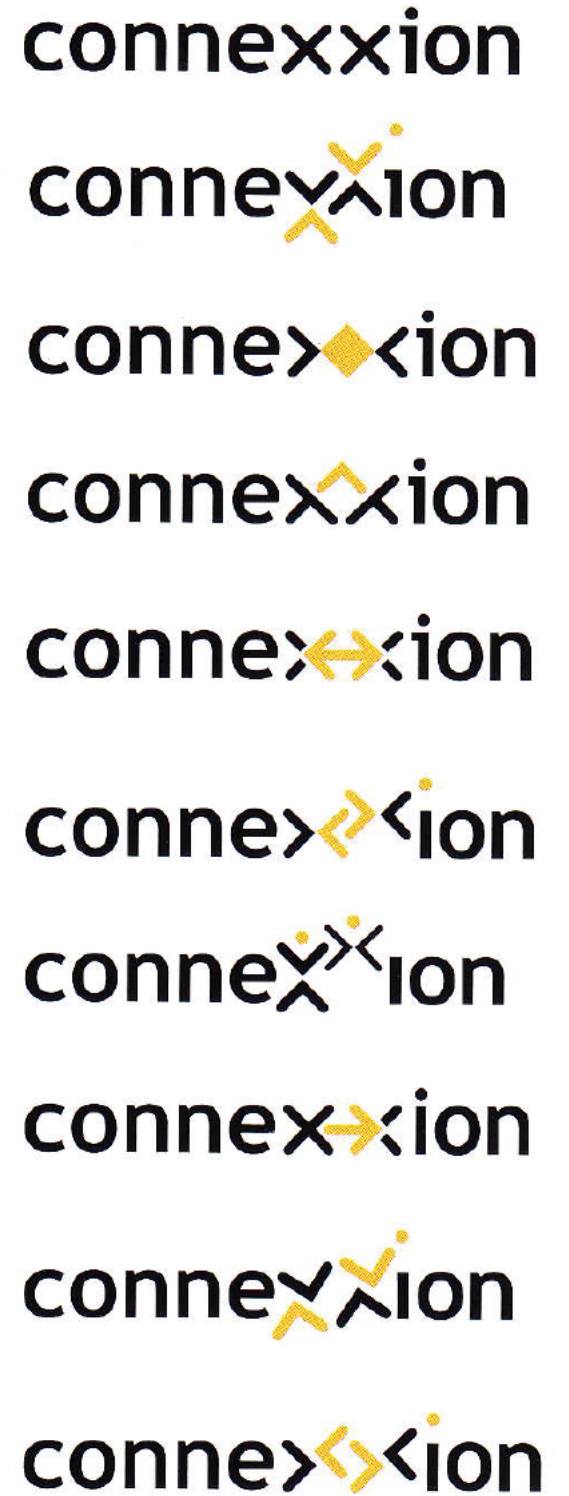
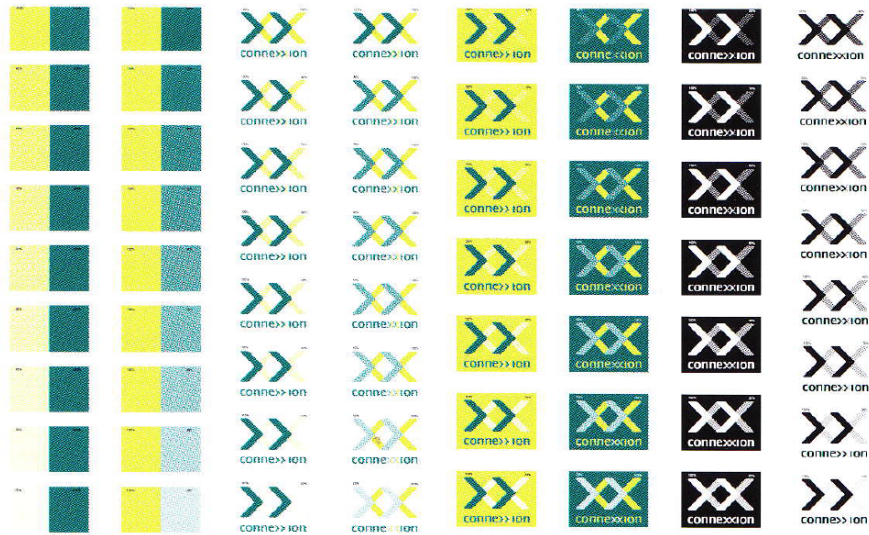
Investigation and analysis are complete; the brand brief has been agreed upon, and the creative design process begins in Phase 3. Design is an iterative process that seeks to integrate meaning with form. The best designers work at the intersection of strategic imagination, intuition, design excellence, and experience.

Reducing a complex idea to its visual essence requires skill, focus, patience, and unending discipline. A designer may examine hundreds of ideas before focusing on a final choice. It is an enormous responsibility to design something that in all probability will be reproduced hundreds of thousands, if not millions, of times and has a lifetime of twenty years or more.



Creative Process

Creativity takes many roads. In some offices numerous designers work on the same idea, whereas in other offices each designer might develop a different idea or positioning strategy. Routinely hundreds of sketches are put up on the wall for a group discussion. Each preliminary approach can be a catalyst to a new approach.



Look-and-Feel

The trademark, although a most important element, can never tell the whole story. At best it conveys one or two notions or aspects of the business. The identity has to be supported by a visual language and vocabulary.

Look and feel is the visual language that makes a system proprietary and immediately recognizable. It also expresses a point of view. This support system of color, imagery, typography, and composition is what makes an entire program cohesive and differentiated.

You should be able to cover up the logo and still identify the company because of the look and feel is so distinctive. ~ Michael Bierut, Pentagram

In the best programs, designers create an overall look that resonates in the mind of the customer and rises above the clutter of a visual environment. All elements of a visual language should be intentionally designed to advance the brand strategy, each doing its part and working together as a whole to unify and distinguish.

Look and feel basics:

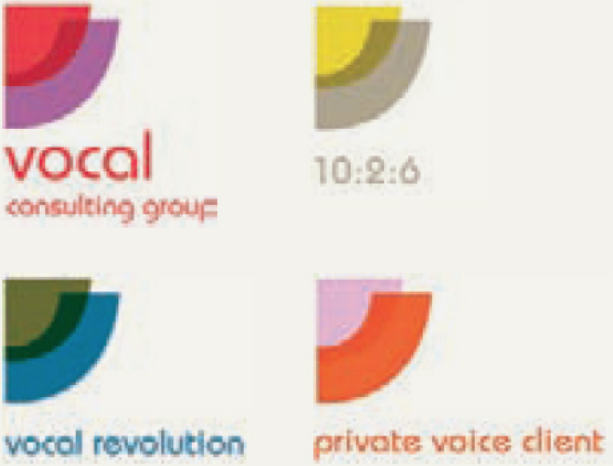
- Design
- Color
- Typography
- Imagery
- Sensory
- Animation



Color

Color is used to evoke emotion and express personality. It stimulates brand association and accelerates differentiation. As consumers we depend on the familiarity of Coca-Cola red. We don't need to read the type on a Tiffany gift box to know where the gift was purchased. We see the color and a set of impressions comes to us.

Choosing a color for a new identity requires a core understanding of color theory, a clear vision of how the brand needs to be perceived and differentiated, and an ability to master consistency and meaning over a broad range of media.



What does color say? The Vocal brand's logo comprises overlapping complementary colors, a design that works for a variety of groups within the organization. ELEMENT



Deconstruct color. A color's context matters and has a tremendous impact on the final result. In the jewelry category, Tiffany's classic blue sets the industry standard. It is registered under its founding date, 1837. In the construction category, Cemstone's robin's egg blue is a non-traditional color that grabs attention and stands out from traditional construction yellow. CEMSTONE



Color Brand Identity Basics

- Use color to facilitate recognition and build brand equity. Is it distinctive, differentiated, appropriate
- Colors have different connotations in different cultures. Research.
- Color is affected by various reproduction methods. Test and maintain color consistency across platforms, such as packaging, printing, signage, and electronic media. It can be challenging.
- Does the color work on white? Can you reverse the mark out of black and still maintain the original intention? What background colors are possible?
- Your logo should be able to work in one color to retain the original concept.
- Traditionally the primary brand color is assigned to the symbol, and the secondary is assigned to the logotype, business descriptor, or tagline. Families of color are developed to support a broad range of communications needs.
- 60% of the decision to buy a product is based on color.
- You can never know enough about color. Depend on your basic color theory knowledge: warm, cool; values, hues; tints, shades; complementary colors, contrasting colors.

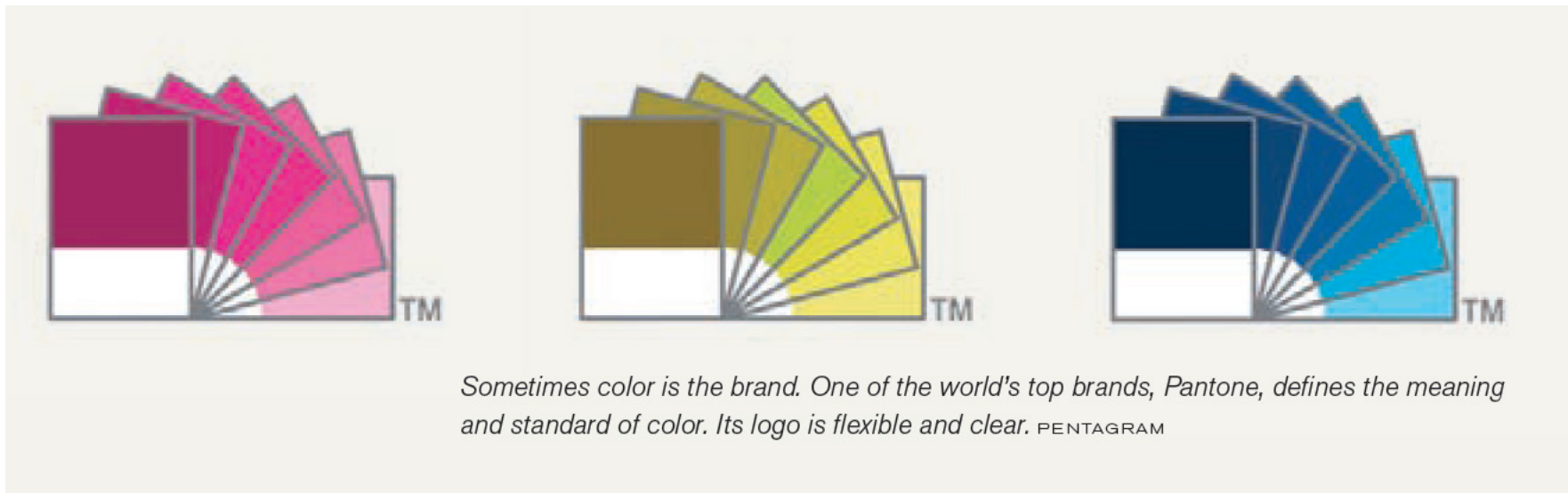
Color and Clients

One of the most important things to know about color is how to get a client to think about it rationally. A lot of clients burden colors with emotional associations. For no reason in particular, one man's burnt sienna is another man's nightmare.

When discussing color with clients, let your swatches do the talking.

Then ask what the client likes, what the client's audience would like, what will make the logo design distinct in the existing market. Make sure clients factor in how the logo's color will extend into every area of the business, from overall system color to office carpeting.

Let the client pick a few favorites. Then review how each will work with the brand objectives and personality. Tell them in what ways the color gets people talking and buying into the brand.

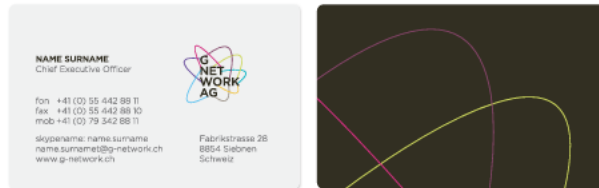


Color and Emotion

Color can give clear direction when language fails to translate. It's a simple communication device that directs global traffic, helps establish status for everything from the Olympic Games to pie baking contests, and makes organizations stand out.

Step outside and identify typical colors. Then let your eyes rest on the atypical ones. Seek options that fit your brand and filter through them, to make sure there isn't a reason certain colors haven't been used before. How will the filtered choices work across a variety of media.

Group business card



G-Network AG is a global architecture group composed of eight complementary business units offering a wide range of services. The identity was conceived to portray boldness and out-of-the-box thinking throughout a simple, clever, and flexible system.

Units business cards



Aiming to create unity and strengthen the identity, all logotypes were designed under the same constructive basis. Distinct colors were used to allow each unit to have its own personality while providing differentiation.

Roger Oddone
Founder and Creative Director
Roger Oddone Design Studio

Color Meanings

The human eye and brain experience color to produce a mental and emotional response. As a result of this, colors themselves have meanings. The exact symbolism is often a cultural agreement. Listed below is a sampling of color meanings in the U.S.A., Canada, and Western Europe. We recommend the investigation and consideration of a particular color's meaning when using it in an identity system.

Red

Passion, Anger, Stop, Battle, Love, Blood

Yellow

Joy, Intellect, Caution, Cowardice, Youth

Green

Fertility, Money, Healing, Success, Growth

White

Perfection, Purity, Wedding, Clean, Virtue

Blue

Knowledge, Tranquility, Calm, Peace, Cool

Black

Fear, Negativity, Death, Evil, Secrecy

Purple

Royalty, Wisdom, Spirituality, Imagination

Orange

Creativity, Invigoration, Unique, Energy

Grey

Neutrality, Uncommitted, Uncertain

53 Red and gray were selected as the colors for architectural lighting fixture manufacturers Gotham. According to designer Clive Piercy, it was chosen because these colors are “prettywittysoftiespecial.” Ph.D

57 Information, Advise and Guidance Network, or IAG, is an organization, that is committed to helping people with training, career counseling, and job placement with regional offices throughout the United Kingdom. The chartreuse color makes this logo both visible and memorable.
blue river design limited

54 When the logo was redesigned, electronics retailer Good Guys asked Pentagram to continue to use their existing colors of red and black for branding continuity. Pentagram SF

58 Vodovod-Kanalizacija Ljubljana is the town’s water supply service. Blue is an obvious choice to represent water. The “V” for Vodovod and the waves combine to create the dynamic shape of this logo. KROG

55 The color palette for the pan-European graphic design conference Grafic Europe is not restricted to one combination. The colors are intended to change to reflect each city chosen to host the conference. This logo is for the conference in Barcelona, Spain.
Lippa Pierce

59 Steel blue grey and sans serif typography create a solid minimalist logo for polygon. Lippa Pierce

56 Sonic Fruit is a sound design company. The logo’s colors are a modern interpretation of classic corporate colors. The colors—red, blue and a touch of orange—reflect the hip nature of the client’s business. Volker Dürre

60 Holland Festival is an annual avant-garde cultural festival in Amsterdam. The “HOLND” is red and the “FSTVL” is blue, which results in a logo that resembles the Dutch flag. Anthon Beeke

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Developer is a company that trains software engineers and developers. Their logo is black and orange to give a twist to the traditional corporate colors. Ph.D

62

Green typography with red circles above the l's suggest a growing plant for Geo. J. Ball—growers and distributors of seeds of plants. Chermayeff & Geismar

63

The primary blue of the VH1 logo references multiple musical ideas: the blues, Blue Suede Shoes, Blue Note Records. AdamsMorioka, Inc.

64

"The official VT color is blue, any blue. Why? Because research has shown conclusively that blue is America's favorite color," says designer John Bielenberg. John Bielenberg

65

Blue was chosen for Mediabolic, a company that provides home entertainment networking systems, to be an unexpected nature-based color instead of a slick high-tech one. Tom and John, A Design Collaborative

66

Danes Oblikujem Jutri means Today I Design for Tomorrow. This logo was created for a Slovenian conference on sustainable development, with green selected because of its connection to nature and the environment. Kontrapunkt

67

Eneos is the gasoline service station brand of Nippon Oil Corporation. The radiating spirals of red and orange convey energy, innovation, and provide visual impact. Landor Associated International Limited

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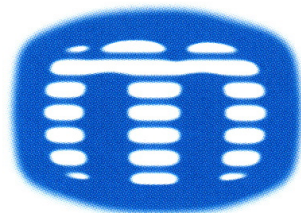
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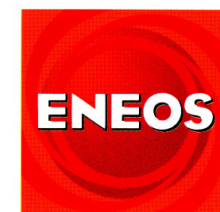
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Typography

Type can have as much influence as color when put in a designer's hands. To a designer, the difference between Goudy and Garamond is the difference between burlap and tin foil. It has a major presence and a subtle but potent ability to convey tone and personality.

Typography is a core building block of an effective identity program. Companies like Apple, Mercedes-Benz, and Citi are immediately recognizable in great part due to the distinctive and consistent typographical style that is used with intelligence and purpose throughout thousands of applications over time.

Choosing the right font requires a basic knowledge of the breadth of options and a core understanding of how effective typography functions.



Turn convention on its head. The Change logo design uses an ambigram to create a memorable moment of discovery when you happen to see the logo upside down.

SUBPLOT DESIGN INC.



The simple type solution for the Dutch Presidency of the European Union in 2004 balances three colors and seven unique shapes. The elegant, calligraphic logotype creates a logo design that lives in a box, yet

thinks outside of it. STUDIO DUMBAR



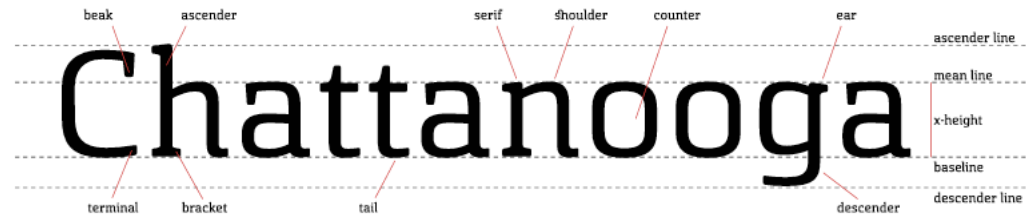
Take a little off the top. The logo type for Yosho evokes clever simplicity with an arresting visual edit. The cropped numerals refer to the Internet marketing company's number based solutions. SEGURA, INC.

Typeface Family Basics

- Chosen for their legibility, unique character, range of weights and widths
- Supports information hierarchy
- Chosen to complement the signature, not necessarily replicate it
- Limiting the number of fonts is cost-effective
- Many companies choose serif and sans serif faces; some companies choose one font for everything
- Basic standards sometimes allow special display faces for unique situations

Examine Typefaces that

- Convey feeling and reflect positioning
- Cover the range of application needs
- Work in a range of sizes
- Work in black and white and color
- Differ from competitors
- Compatible with the signature
- Legible
- Have personality
- Are sustainable
- Reflect culture



Chatype font will be the first implemented custom typeface for any municipal area in the United States. Chatype, a successful grassroots Kickstarter project, puts the spotlight on Chattanooga, Tennessee, and draws more national attention to typography and city branding.

Chatype: Insigne Design and Wilton Foundry

44 (opposite)-45

Brasserie 8 1/2, the restaurant at 9 West 57th Street, references the large three-dimensional figure “9,” which is a famous New York City landmark in front of the building. The curves of the beautifully drawn custom letterforms of the Brasserie 8 1/2 logo have been simplified; the shapes of each letterform echoes the shapes of the others. Chermayeff & Geismar

46

The Architects Alliance is an amalgam of several architectural practices. The Trade Gothic letterforms are clear, confident, and minimalist in their creation. Concrete

47

Goût du Jour is a Japanese cake and bread bakery chain. The letterforms are hand-drawn and communicate an attitude of spontaneity and joyfulness. Anthon Beeke

48

Gizmo, a board game, is a combination of various forms based on the slab serif font Geometric 703. The dingbats simulate the action of this game about creating mechanical “inventions.” The shift of letters on the baseline forces the viewer to “hear” the word. Tom and John, A Design Collaborative

49

Based on the classical font Firmin Didot, the ITC Didi letterforms used on the Bocconi logo exaggerate the terminal of the “c,” which echoes the dot on the “i” and creates a proprietary element. Pentagram UK

50

The Design Exchange promotes connections in cultural identity and design innovation. The name is simplified into an iconic language with minimal means. The letterforms are based on Gill Sans. Concrete

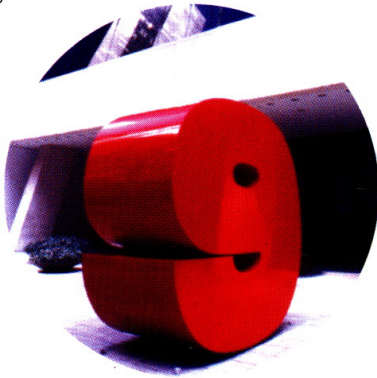
51

Lowe and Partners is one of the world’s leading advertising agencies. Taking advantage of the possibilities inherent in each letterform, a custom letterstyle was developed with a square as the primary guide. Carter Wong Tomlin

52

MTVI Group, the online division of MTV Networks, connects three online businesses. As opposed to using the MTV logo, heavily modified versions of News Gothic and Venus were used, while the three dots of the “i” relate to the composition of the division. AdamsMorioka, Inc.

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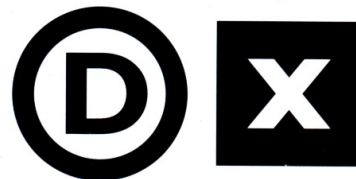
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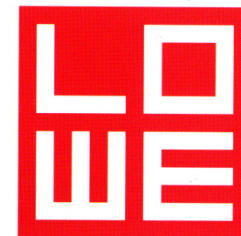
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