

## ❖ Introduction

Identity design is a core component of visual design and branding. In fact, it's so fundamental that most design programs already practice its principles in some fashion – discovery (research), development (sketching, designing, refining), and delivery (client presentation) all are components of most design projects.

Identity is the first chapter in a brand's complex story and learning to tell that story through lasting design is a skill that can be applied to a wealth of disciplines.

Logo Creed was intended to bridge the gap between the classroom and the world of identity design. Serving as a foundation textbook and practical guide for design students and professionals alike, Logo Creed educates by example. Some of the most talented designers in the industry contributed their methods, false starts, lessons learned and subsequent masterpieces that tell the real stories of logo design.

This guide is intended to lead educators through the pages of Logo Creed so that students glean the most from its message. It can be implemented in part into existing curriculum, or in full for a complete course on identity design.

Suggested objectives, resources, exercises and assignments have been developed based on the content of each of the book's three sections and their respective chapters. The following schedules are outlines suggesting how to implement the book's content for a full semester course, an eight-week identity project or a four-week identity project. Keep in mind that schedules and assignments may need to be tailored for individual courses due to a number of variables, such as the number of days/hours the class meets, the course level, out-of-class expectations, semester breaks and holidays, etc.

I hope that this resource becomes a useful supplemental tool in your classroom and that you enjoy teaching from Logo Creed as much as I enjoyed writing it.

- Bill Gardner



## CURRICULUM OPTIONS

**4 WEEK PROJECT**

**8 WEEK PROJECT**

**16 WEEK COURSE**

# LOGO DESIGN PROJECT • 4 WEEKS

## SECTION 1 DISCOVERY

WEEK 01	CHAPTER <b>01</b>	<b>Origins</b>	BACKGROUND
	CHAPTER <b>02</b>	<b>The Value Of Identity</b>	
	<b>03</b>	<b>The “R” Word</b>	EXERCISES 3.1 & 3.2

WEEK 02	CHAPTER <b>04</b>	<b>What’s in the Air?</b>	EXERCISE 1.1	CONSIDERATIONS
	CHAPTER <b>05</b>	<b>Practical Concerns</b>		
	CHAPTER <b>06</b>	<b>Logo Redesigns: Special Concerns</b>		
	CHAPTER <b>07</b>	<b>What Sort of Mark Should It Be?</b>		

## SECTION 2 DEVELOPMENT

WEEK 03	CHAPTER <b>11</b>	<b>Brainstorming</b>	EXERCISES 1 & 2	THE CREATIVE PROCESS
	CHAPTER <b>08</b>	<b>Generating Ideas</b>	EXERCISES 1 & 2	
	CHAPTER <b>09</b>	<b>What the Process Can Look Like</b>		
	CHAPTER <b>10</b>	<b>Favorite Techniques</b>		
	CHAPTER <b>12</b>	<b>Did You Try...</b>		
	CHAPTER <b>13</b>	<b>Incubation</b>		
WEEK 04	CHAPTER <b>14</b>	<b>What Defines a Great Logo?</b>		REFINEMENT
	CHAPTER <b>15</b>	<b>Refinement</b>	EXERCISES 2 & 3	

# LOGO DESIGN PROJECT • 8 WEEKS

## SECTION 1 DISCOVERY

		BACKGROUND
WEEK 01	CHAPTER 01	<b>Origins</b> EXERCISE 1.1
	CHAPTER 02	<b>The Value Of Identity</b>
WEEK 02	CHAPTER 03	<b>The “R” Word</b> EXERCISES 1.1, 3.1 & 3.2
		CONSIDERATIONS
WEEK 03	CHAPTER 04	<b>What’s in the Air?</b> EXERCISE 1.1
	CHAPTER 05	<b>Practical Concerns</b>
	CHAPTER 06	<b>Logo Redesigns: Special Concerns</b>
WEEK 04	CHAPTER 07	<b>What Sort of Mark Should It Be?</b>

## SECTION 2 DEVELOPMENT

		THE CREATIVE PROCESS
WEEK 05	CHAPTER 11	<b>Brainstorming</b> EXERCISES 1, 2 & 3
	CHAPTER 08	<b>Generating Ideas</b> EXERCISES 2.1, 2.2
WEEK 06	CHAPTER 09	<b>What the Process Can Look Like</b>
	CHAPTER 10	<b>Favorite Techniques</b>
	CHAPTER 12	<b>Did You Try,,,</b> EXERCISE 2
WEEK 07	CHAPTER 13	<b>Incubation</b>
	CHAPTER 14	<b>What Defines a Great Logo?</b>
WEEK 08	CHAPTER 15	<b>Refinement</b> EXERCISES 1, 2 & 3
	CHAPTER 16	<b>Designing Lockups</b> EXERCISES 1, 2 & 3

REFINEMENT

# LOGO DESIGN COURSE

## SECTION 1 DISCOVERY

		BACKGROUND
WEEK 01	CHAPTER 01	Origins
WEEK 02	CHAPTER 02	The Value Of Identity
WEEK 03	CHAPTER 03	The "R" Word
WEEK 04		The "R" Word(continued)
WEEK 05	CHAPTER 04	What's in the Air?
	CHAPTER 05	Practical Concerns
WEEK 06	CHAPTER 06	Logo Redesigns: Special Concerns
	CHAPTER 07	What Sort of Mark Should It Be?
		CONSIDERATIONS

## SECTION 2 DEVELOPMENT

		THE CREATIVE PROCESS
WEEK 07	CHAPTER 11	Brainstorming
WEEK 08	CHAPTER 08	Generating Ideas
	CHAPTER 09	What the Process Can Look Like
	CHAPTER 10	Favorite Techniques
WEEK 09	CHAPTER 12	Did You Try...
	CHAPTER 13	Incubation
	CHAPTER 14	What Defines a Great Logo?
WEEK 10	CHAPTER 15	Refinement
WEEK 11	CHAPTER 16	Designing Lockups
		REFINEMENT

**LOGO DESIGN** COURSE

**SECTION 3 DELIVERY**

**APPLICATION**

<b>WEEK 12</b>	CHAPTER <b>17</b>	<b>Presentation and Preparation</b>
<b>WEEK 13</b>	CHAPTER <b>18</b>	<b>Application</b>
<b>WEEK 14</b>		<b>Application(continued)</b>
<b>WEEK 15</b>	CHAPTER <b>19</b>	<b>Implementation</b>
<b>WEEK 16</b>	CHAPTER <b>20</b>	<b>How to Predict the Future</b>

## **SECTION 1 DISCOVERY**

### CHAPTER

## 01 **Origins**

### OBJECTIVES

- Gain understanding of the origins of identity and its role in the development of the communication of information and ultimately, visual language.
- Be able to identify specific uses of marks as identifiers from the earliest recorded history through the 18th century.
- Gain understanding of the role symbols and imagery played in evolving products into brands, as well as the influence of technology on the packaging and labeling of products.
- Recognize the role and influence that industrial design/designers had in the development of brand identity and logo design, and be able to identify key designers associated with this influence.

### EXERCISES

#### **1 RESEARCH DESIGN LEGENDS**

#### **2 STUDY THE EVOLUTION OF A SYMBOL**

### ADDITIONAL RESOURCES

**Histories of 100 Famous Logos by Ron van der Vlugt**

**A History of Graphic Design by Phillip B. Meggs**

**Graphic Design History**

**[http://www.designhistory.org/Symbols\\_pages/symbols.html](http://www.designhistory.org/Symbols_pages/symbols.html)**

## ❖ CHAPTER 1 EXERCISES

### 1.1 Researching Design Legends

This exercise will help you to recognize some of the most influential designers of early brand identity design and their influence on the development of logo design.

#### Step 1

Research the work of legendary designers such as Raymond Loewy, Saul Bass, Paul Rand and Walter Landor (*suggestions*). Compare their visual styles and approach to determine what distinguishes and characterizes their work.

#### Step 2

Research the history and work of some of the oldest, most widely recognized brands created by the designer(s) researched in **step 1**, in order to see the evolution of the brandmark(s) and how they reflect the design and cultural influences of the periods during which they were designed/redesigned.

### 1.2 Study the Evolution of a Symbol

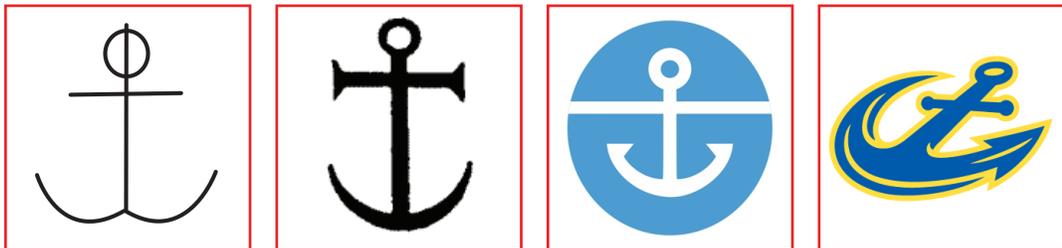
This exercise will help identify the origins of common symbols and how they have been reinterpreted over centuries with the influence of technology and culture(s).

#### Step 1

Pick a traditional symbol that has been used commonly throughout history, such as an anchor, lion, angel, etc.

#### Step 2

Do an image search encompassing a broad history. Find relevant technological and cultural influences from at least three historical time periods and document this information. Next, do a search on the LogoLounge site for the same symbol and compare the contemporary aesthetic/visual approaches and influences in these logos with the historical examples you've collected. Technology aside, determine what elements are consistent and which are a result the influence of recent design trends.



**Example: Anchor**

## **SECTION 1 DISCOVERY**

### CHAPTER

## 02 **The Value of an Identity**

### OBJECTIVES

- Gain understanding of the value of identity and the difference between a logo and an identity.
- Recognize the role differentiation plays in communicating traits that can make an entity unique and recognizable within a specific category.
- Gain exposure to the role that aspiration and inspiration play in the process of designing and developing a logo.

### EXERCISES

#### **1 EXAMINE LOGO DESIGN CASE STUDIES**

#### **2 IDENTIFY DIFFERENTIATION WITHIN A CATEGORY**

### ADDITIONAL RESOURCES

#### **LOGO DESIGN LOVE**

<http://www.logodesignlove.com/category/identity>

#### **Fast Company Design**

<http://www.fastcodesign.com/1669273/world-changing-brand-design-that-works-5-case-studies>

## ❖ CHAPTER 2 EXERCISES

### 1.1 Examine Logo Design Case Studies

This exercise will allow you to gain insight into the process and approaches behind logo designs that demonstrate unique solutions, successfully differentiating themselves from others in the category.

#### Step 1

Examine logo design case studies from the following links. Identify the thinking and process behind the development of the logo defining its uniqueness.

<http://www.lippincott.com/en/work/logos>

<http://landor.com/#!/work/case-studies>

#### Step 2

Document key steps/approaches that could be implemented in your own design process.

### 1.2 Identify Examples of Differentiation

This exercise will help identify unique thinking and solutions within a specific category.

#### Step 1

Choose a specific category of business type or organization (example: financial, automotive, fashion, etc).

#### Step 2

Do a LogoLounge search using the category name. Identify and lightbox examples of logos that stand out as being unique within the category. Identify the approach used to create differentiation, such as a unique approach in the variation in the use of the elements of color, line, shape, type, imagery, style, symbolism, etc. Choose three or more examples from your category search and write a bullet point description of how each design has differentiated itself from the category at large. Repeat this for a minimum of two additional categories.

#### 1.2 Example: Keyword, Banking



## SECTION 1 DISCOVERY

### CHAPTER

## 03 The “R” Word

### OBJECTIVES

- Gain understanding of the importance of identifying and clarifying client objectives, and the reason(s) why a new identity is needed. Learn the value in the information gathering process, client interviews and the implications of each and how they influence the approach to research and the design process.
- Gain understanding of the **oral discovery** process, and the importance of engaging the appropriate personnel with questions that will provide information and insight that can be used to help formulate an approach to the design process.
- Gain appreciation of the **visual discovery** process and identify necessary resources for inspiration and relevance to the client and their competitors.
- Be able to identify common design approaches and elements within the field of competitive and/or related brand identities, with the goal of helping establish **graphical differentiation** in the design process.
- Recognize the value of studying **adjacent fields** to those of the client as a part of the design process to help identify graphical cues, as well as existing customer preferences and expectations.

### EXERCISES

#### 1 INFORMATION GATHERING

#### 2 CLIENT INTERVIEW

#### 3 VISUAL RESEARCH

#### 4 COMPARATIVE LOGO MATRIX

### ADDITIONAL RESOURCES

**A Designer’s Research Manual by Jennifer Visocky O’Grady**

## CHAPTER 3 EXERCISES

### EXERCISE 1 INFORMATION GATHERING

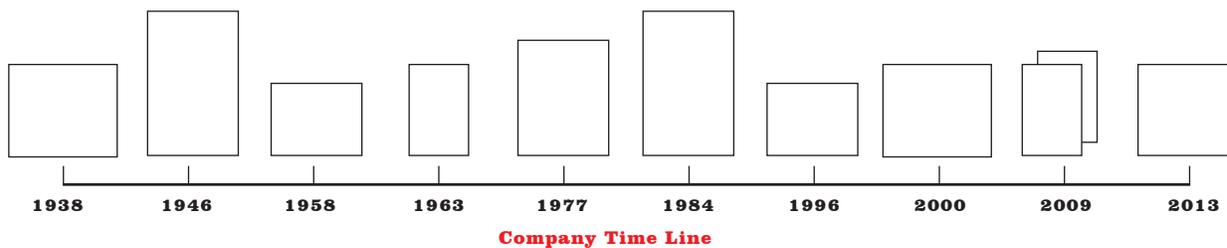
#### 1.1 Review Client Communications

Ask the client for samples of any and all reference materials, written and visual communications they have produced. This can include copies of ads, annual reports, brochures, catalogs, manuals, as well as blogs, websites and online materials. This will help you familiarize yourself to the client and their business as well as the market they are in. It will also give you insight to the company's attributes and they ways and means by which they communicate with the audience they are trying to reach.



#### 1.2 Research the Company/Organizations' History

In order to establish what an organization's key message or story should be, it's necessary to know as much as possible about the company's origins and complete history. This can be researched through historical documents, such as company archives of publications, annual reports, news releases, and even long-term employees.



## **CHAPTER 3 EXERCISES**

### **EXERCISE 2 CLIENT INTERVIEW**

#### **2.1 Conduct a Client Interview**

It is important to get specific questions answered in order to help establish objectives and formulate possibilities for the approach and direction the project should take. If possible, this should be done in person and with key decision makers in the organization, particularly those who will have the authority to make decisions for the project. Prior to the interview, a list of questions should be generated. Remember, the first question to ask is “Why are we discussing a new identity?” Try and keep questions open ended, so that it encourages more discussion. Here are some typical questions to ask:

1. What will define the success of this project?
2. Are you looking for something that is an evolution of what you have, or are you open to something completely different?
3. What changes and/or challenges has the industry seen during its history and are there foreseeable ones in the near future?
4. What characteristics would define the company’s personality?
5. What brands (competitor or not) have identities that you like? Why?
6. Do you have any likes, dislikes or preferences when it comes to colors?
7. Is there any additional information that I should be aware of, or is necessary to consider for this project?

#### **2.2 Summarize Interview Findings**

Review and summarize meeting notes or recordings from the client interview(s). Create a document highlighting important points and client consensus, as well as questions that revealed different answers and/or opinions.

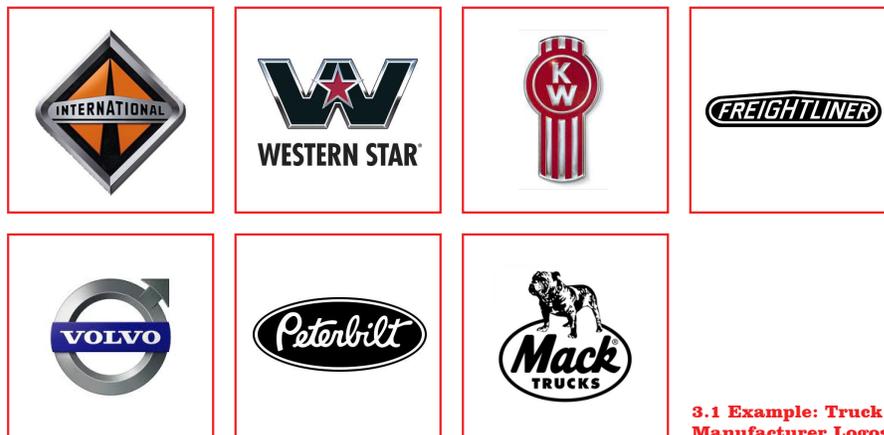
## ❖ CHAPTER 3 EXERCISES

### EXERCISE 3 VISUAL RESEARCH

#### 3.1 Study the Competition

Gather identity and marketing materials of competitors. Evaluate the samples and establish each company's strengths and weaknesses. Answer the following questions for each based on your information.

1. Are they relatively new or do they have a history?
2. Where would they fall on the spectrum between being conservative and being a risk-taker?
3. What is the personality their identity conveys?
4. Compare your findings for the competitors with the research you've done on your client and find a point or points of differentiation that could be leveraged in an identity. Document these in bullet point form.



3.1 Example: Truck Manufacturer Logos

#### 3.2 Study Adjacent Fields

Determine which fields the client's industry, product or service is naturally connected to in some way. Research brands within these associated fields and look for graphic approaches and cues that could impact your identity design. By drawing on the success of an approach that might be familiar to a related industry, but uncommon to your client's industry, you might be able to create something that is unique to the client market for which you are designing (differentiation). Make note of any influences you think might be valuable and save examples.

## ↳ CHAPTER 3 EXERCISES

### EXERCISE 4 COMPARATIVE LOGO MATRIX

#### 4.1 Create a Comparative Logo Matrix

This exercise will help identify key approaches, similarities and differences in the identities of companies and organizations similar to your client's industry.

##### Step 1

Do a LogoLounge search utilizing key words describing the type of business. Save all logos that have merit based on their relevance, concept, design and uniqueness (differentiation).

##### Step 2

See if you can identify four words that would categorize common approaches or key descriptive words that could be used to characterize the personality of the brand that are common among the logo examples you have collected. Create an X-Y axis placing each of the logos on the axis based on where they would fall given their association with the four words. (see figure 3.1)

##### Step 3

Consider your client research and place their existing logo on the board based on its relationship to the key words. First, plot a point on the matrix that would reflect your client's current positioning. Next, plot a new point on the matrix that reflects where you think your client needs to be in relation to the keywords.

## CHAPTER 3 EXERCISES

### EXERCISE 4 COMPARATIVE LOGO MATRIX

#### 4.1 Create a Comparative Logo Matrix



Figure 3.1  
Logo Creed, Page 33

## **SECTION 1 DISCOVERY**

### CHAPTER

## 04 **What's in the Air?**

### OBJECTIVES

- Recognize the influence that trends can have, and their relevance in the design process.
- Realize that the goal of understanding trends is twofold: understanding what has already been done and where a trend might go next.
- Identify key sources for researching trends, including international considerations such as history, language, color and typography.

### EXERCISES

#### **1 RESEARCHING TRENDS**

### ADDITIONAL RESOURCES

**LogoLounge Trend Reports**

**<http://www.logolounge.com/trend-reports.asp>**

## ❖ CHAPTER 4 EXERCISES

### 1.1 Examine Logo Design Trends

This exercise will help you identify trends that are consistent and have longevity, as well as those whose time has passed or are nearing the end of their lifespan.

#### Step 1

Examine multiple years of Logo Trend Reports from the LogoLounge website.

#### Step 2

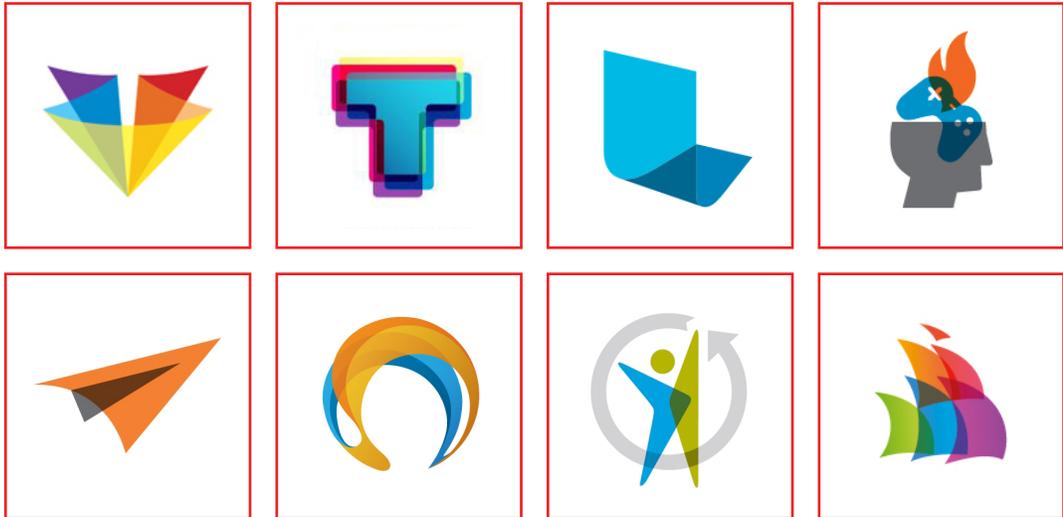
Save or lightbox trends that are consistent for multiple years. Make a list of the type(s) of companies/industries these trends typically serve.

#### Step 3

Identify examples of unique approaches and/or newer trends and consider what kind of lifespan you think they will have based on the following:

- Are they dependent on special techniques, such as gradients, transparency or 3-dimensional effects?
- Are they dependent on multiple colors?
- Do they reflect traditional or digital processes and techniques?
- Do they have strong associations with individual design styles and/or time periods?

#### 1.2 Example:



#### 1.3 Example



## SECTION 1 DISCOVERY

### CHAPTER

## 05 **Practical Concerns**

### OBJECTIVES

- Recognize the importance of identifying specific client needs and limitations as a precursor to the design process.
- Understand the role of determining the client's budget, end use and all possible applications of their logo, both digital and analog.
- Gain understanding the importance of conducting a collateral audit for determining the scope of work and potential limitations that might influence the design process.
- Determine any special concerns and applications unique to the client's industry and/or market they serve.

### EXERCISES

#### **COLLATERAL AUDIT**

### ADDITIONAL RESOURCES

**Design Matters: Logos by Capsule**



## **SECTION 1 DISCOVERY**

### CHAPTER

06

## **Logo Redesigns: Special Concerns**

### **OBJECTIVES**

- Recognize the importance and value of the existing brand equity in a client's logo.
- Identify and define the brand equity in an existing identity, both positive and negative.
- Understand the importance of maintaining relevance and trust with existing customers.
- Evaluate the short-term and long-term goals for the logo, and determine the appropriate direction for the design in terms of evaluating the implications of pursuing trend versus longevity.

### **EXERCISES**

#### **1 LOGO BRAND EQUITY ANALYSIS**

### **ADDITIONAL RESOURCES**

**Managing Brand Equity by David A. Aker**

## : CHAPTER 6 EXERCISES

### 1.1 Evaluate the client's current logo according to the following:

1. Identify and evaluate the key reason(s) for developing a new logo.
2. How well does the current logo communicate the company's business, values and personality?
3. Define the ways that changing the logo will have a positive and negative impact on the company/organization.
4. What are the potential implications for the client's current and potential audience?

### 1.2 Create a list of pros & cons for a new logo design as they relate to both existing and new customers and/or markets.

1. Create a list of criteria essential to the company and its brand positioning.
2. Create columns for existing and potential markets.
3. List pro(s) or con(s) for existing and potential markets.

example 1.2

NEW LOGO CRITERIA	EXISTING MARKETS	POTENTIAL MARKETS
Reinforces the current company mission and positioning	<input type="checkbox"/> PRO <input checked="" type="checkbox"/> CON <i>The company's mission and positioning has evolved considerably since the logo's inception</i>	<input checked="" type="checkbox"/> PRO <input type="checkbox"/> CON <i>Would provide an opportunity to reflect current positioning and initiatives</i>

## SECTION 1 DISCOVERY

### CHAPTER

# 07

## What Sort of Mark Should it Be?

### OBJECTIVES

- Gain exposure to and understanding of the different approaches to logo design and their respective terminology.
- Understand the relevance and appropriate use of **initial**, **letterform** and **monogram** approaches to logo design and their potential use as a mnemonic device.
- Understand the role of **pictorial**, **associative** and **figurative** elements and their ability to communicate on multiple levels.
- Identify any circumstances and/or rationale associated with **abstract** marks that might warrant this approach to a logo design.
- Understand the meaning and relevance of the **wordmark** approach to logo design, as well as rationale and considerations for the type of wordmark to be used (**unaltered**, **modestly altered** or **dramatically altered** type).
- Distinguish the difference between a **logo**, **icon** and **favicon**, as well as their relationship in defining and/or building a brand identity.

### EXERCISES

#### 1 WORDMARK LEGIBILITY

### ADDITIONAL RESOURCES

**Logo Type by Michael Evamy**

**Symbol by Steven Bateman**

<http://www.identityworks.com/issues/issues3.htm>

<http://www.sitepoint.com/surviving-logo-design-in-the-real-world-symbols-and-wordmarks/>

<http://www.peachpit.com/articles/article.aspx?p=676596&seqNum=4>

## CHAPTER 7 EXERCISES

**1.1** Search the LogoLounge site for logos that are examples of unaltered, modestly altered and dramatically altered word marks.



UNALTERED



MODESTLY  
ALTERED



DRAMATICALLY  
ALTERED

**1.2** Reduce the three logos to 50% of their previous size and evaluate their legibility.



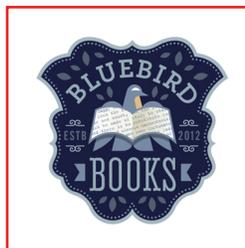
**1.3** In the 16 pixel squares below, generate ideas in sketch form of how these logos might be translated into favicons.

<input type="checkbox"/>									
<input type="checkbox"/>									
<input type="checkbox"/>									

**1.4** Repeat steps 1.1-1.3 utilizing examples of logotypes that incorporate visual elements.



EXAMPLE



## **SECTION 2 DEVELOPMENT**

### CHAPTER

# 11 **Brainstorming**

## OBJECTIVES

- Recognize the value in brainstorming and the merit of soliciting the input and thinking of other people as an important part of the design process.
- Evaluate the three key points to practice and share with those who are part of the process in advance of any brainstorming session(s).
- Be able to pinpoint the ways in which group brainstorming adds depth to the project at any stage of the design process.
- Practice multiple approaches and techniques for both solo and group brainstorming.

## EXERCISES

### **1 WORD MAPPING**

### **2 CONNECTION MATRIX**

### **3 GROUP BRAINSTORMING**

## ADDITIONAL RESOURCES

**50 Brainstorming Methods by Robert A. Curedale**

## ❖ CHAPTER 11 EXERCISES

### EXERCISE 1 WORD MAPPING

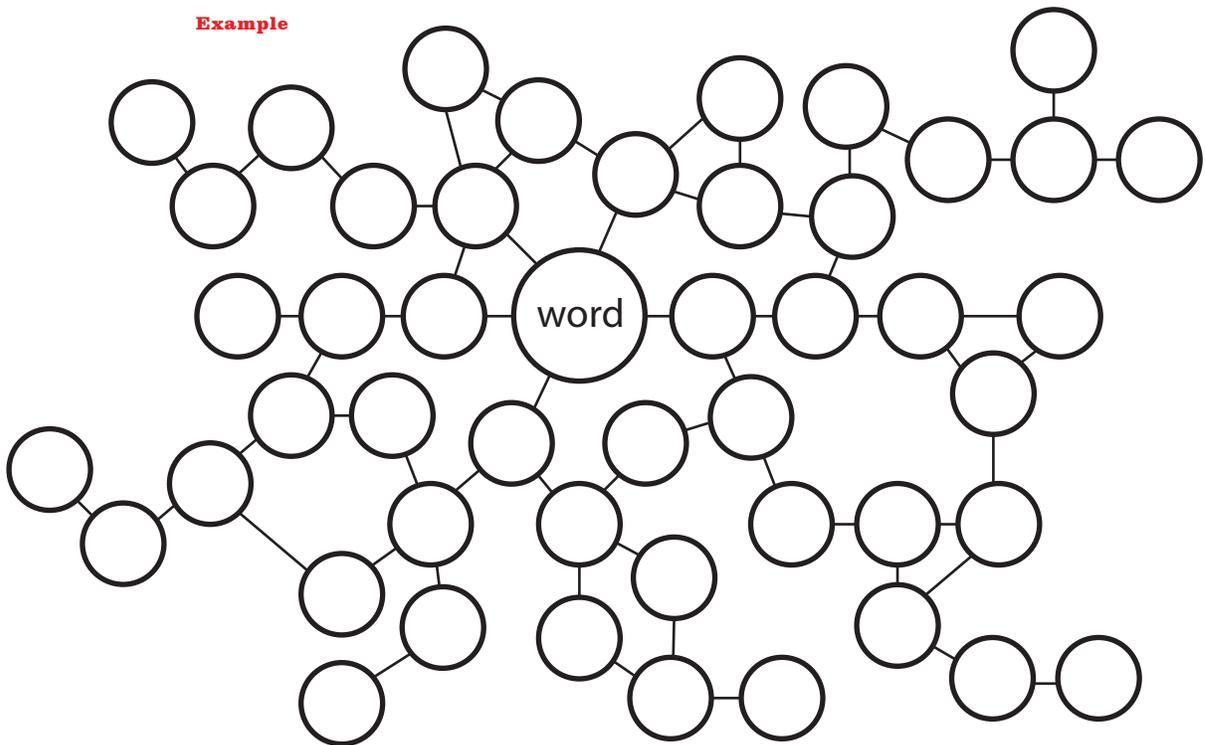
#### 1.1 Review Client Research

Review any and all previous findings from client communications and related brand research completed in Chapter 3. Identify key words used to describe the client, their business persona, character, values and mission. Create a list of these words.

#### 1.2 Create a Word Map

Choose a word from the list of words recorded in exercise 1.1. Write and encircle this word in the central area of the workspace (paper, dry erase board, screen, etc.). Now, think of related words and write them as branches or connections from the central word. Continue to think of words related to the central words, as well as words related to the second and third tier words, and so on. It may also be helpful to use an online thesaurus to generate additional related words.

#### Example



# CHAPTER 11 EXERCISES

## EXERCISE 2 CONNECTION MATRIX

### 2.1 Define category words

Create three or more category words from Exercises 1.1 and/or 1.2 that best convey the client and the design challenge at hand. The words can be nouns, verbs, adverbs, etc.

### 2.2 Create a column matrix

Take each of the words generated from exercise 1.1 and put them at the top of your workspace as individual columns. Now create a list of related words under the category words in each column. Number the columns and words in each column.

### 2.3 Make random connections

Randomly select three different words from three different columns. How you make these random selections is up to you – roll dice, throw darts, put numbered ping pong balls in a bowl, whatever. Continue the process until you have identified all possible combinations for further consideration as viable design directions.

#### Example:

1 Mythological	2 Computers	3 Shopping	4 Ecommerce	5 Greek	6 Anamorphic	7 Tools
1 gods	1 monitor	1 bag	1 currency	1 greek key	1 Ares	1 swords
2 celestial	2 mouse	2 cart	2 coins	2 urns	2 Pegasus	2 sheild
3 greek	3 keyboard	3 register	3 credit card	3 wings	3 Pan	3 arrows
4 warrior	4 circuitry	4 delivery	4 lightning	4 black	4 Cimera	4 spears
5 chariot	5 digital	5 package	5 E synbol	5 tunic	5 eagle	5 helmet
6 armor	6 worldwide	6 pricetag	6 security	6 architecture	6 Grecian	
7 flight	7 mousepad	7 mail	7 lock	7 columns	7 dove	
8 battle	8 @ symbol	8 stores	8 cuce	8 olive leaves	8 horse	

**1-7, 3-1, 5-3 flight + bag + wings**



**1-5, 4-4, 6-1 chariot + Ares + lightning**



**2-6, 5-8, 6-6 worldwide + olive leaves + Grecian**



## **SECTION 2 DEVELOPMENT**

### CHAPTER

# 08

## **Generating Ideas**

### **OBJECTIVES**

- Recognize the value in drawing to generate and record multiple ideas, acknowledging that logo design is more of a migratory and evolutionary process.
- Become aware of the pitfall of becoming too focused on a single idea during this phase of the process. Instead, focus on exploring ideas rather than the quality of the drawing(s).
- Gain understanding of the importance of allowing for a period of incubation as an intentional practice and part of the design process.
- Develop a practice of utilizing multiple sources of inspiration, both related and unrelated, as well as the unusual and unexpected.
- Consider combining incongruous ingredients from research and reference information defining the client, their business, market and customer base.
- Learn to recognize and avoid the common traps that can potentially impede the success of the project.

### **EXERCISES**

#### **1 WORDPLAY IDEA SKETCHING**

#### **2 METAPHOR MATRIX**

### **ADDITIONAL RESOURCES**

**Drawing for Designers by Rockport Publishers**

## CHAPTER 8 EXERCISES

### EXERCISE 1 WORDPLAY IDEA SKETCHING

#### 1.1 Create a Short List of Words From Chapter 11 Exercises

Review the words generated from Chapter 11 exercise one and/or two and create an edited list of words that are relevant to the client's character, values, attributes or type of business. Divide your lists into two groups: Group 1 nouns, Group 2 verbs and adjectives.

#### 1.2 Visual Sketch Studies Based on Word Associations

Using words from the Group 1 list generated in exercise 1.1, sketch ideas for visual interpretations of the word(s). Repeat this process for Group 2 generating as many ideas as possible for the verbs and adjectives. It may be helpful to do an image search using words from Group 2 to generate additional metaphors to explore.

##### Example 1.1 Sketches for noun (BIRD)



##### Example 1.2 Image search for adjective (Key word: NAUTICAL)



**EXERCISE 2 METAPHOR MATRIX**

**1.1 Create a Matrix Utilizing Nouns and Adjectives**

Create a matrix utilizing words from the two groups generated in Exercise 1.1. One axis will be labeled nouns, the other verbs and/or adjectives. Create rows and columns to accompany the list of words on each axis.

**1.2 Sketching Combined Words/Metaphors**

Intersecting words from each axis on the matrix, sketch an idea that comes to mind for combining the two words into a visual metaphor, utilizing the space created by the intersection of rows and columns of the matrix. Consider both literal and abstract interpretations for metaphor sketches.

**Example: Utilizing a matrix to explore possible metaphors**

		NOUNS					
		SHIPS WHEEL	PROPELLER	TRITON	SEAHORSE	COMPASS	ANCHOR
VERBS/ADJECTIVES	RELIABLE						↓
	ARTISTIC	→					↗
	SMART						
	VISIONARY						
	SOCIAL						

## **SECTION 2 DEVELOPMENT**

### CHAPTER

09

## **What the Process Can Look Like**

### **OBJECTIVES**

-  Be able to understand and identify the different approaches and design processes used by prominent logo designers.
-  Document these approaches for consideration in your logo design project(s).

### **ADDITIONAL RESOURCES**

**Logo Design Workbook: A Hands-On Guide to Creating Logos**  
by Noreen Morioka, Sean Adams and Terry Stone

## **SECTION 2 DEVELOPMENT**

**CHAPTER**

# 10 **Favorite Techniques**

### **OBJECTIVES**

-  Gain appreciation for and understanding of the valuable tips, insights and opinions of experienced logo designers.
-  Identify and document relevant tips and practices for consideration in your logo design process.

### **ADDITIONAL RESOURCES**

**LOGO DESIGN LOVE**

<http://www.logodesignlove.com/logo-design-tips>

## **SECTION 2 DEVELOPMENT**

### CHAPTER

# 12 **Did You Try...**

## OBJECTIVES

- ❖ Consider multiple approaches to interpreting, executing and expanding logo concepts.
- ❖ Identify and explore specific approaches most appropriate to the client, project goals, considerations and requirements.
- ❖ Assess approaches in light of their implied meaning, number and type of logo applications, as well as production methods and budget requirements.
- ❖ Be able to write a rationale for the specific approach(es) applied to concepts that will be presented for consideration by the client.

## EXERCISES

### **1 AMALGAM EXPLORATION**

### **2 CONTINUOUS LINE/MONOLINE EXPLORATION**

## CHAPTER 12 EXERCISES

### EXERCISE 1 AMALGAM EXPLORATION

#### 1.1 Create a Letterform From Multiple Icons

Utilizing icon sketches created in exercise 1 of chapter 8, combine icons to form a letterform that could be used as a monogram for the client's identity. You can use a combination of different icons (1.1), or repeat the same icon studying scale, positioning and negative space between icons (1.2). Also consider dropping the icon(s) out of a color, shape or letterform to create the mark.



Figure 1



Figure 2

#### 1.2 Create a Metaphor From Multiple Icons



Figure 1

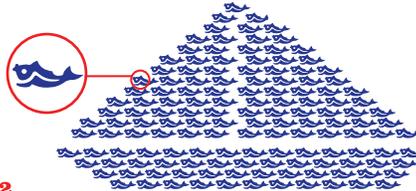


Figure 2

## CHAPTER 12 EXERCISES

### EXERCISE 2

#### Continuous Line/Monoline Exploration

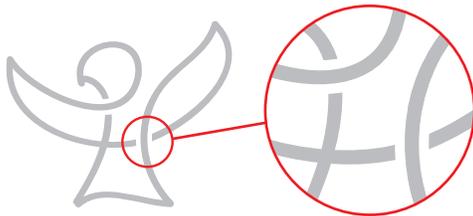
Utilizing icon sketches created in exercise 1 of chapter 8, explore interpretations of one or more subjects by rendering them with a single continuous line. Once drawn, explore variation in line weight and consider line breaks to create interaction with the negative space.



**Example: Bird**



**Study of line weight**



**Overlapping line treatment**

## SECTION 2 DEVELOPMENT

### CHAPTER

# 13 Incubation

## OBJECTIVES

- Gain understanding of “incubation” as a valuable and necessary part of the design process.
- Realize that the human brain is often most creative when it is relaxed.
- Acknowledge the ability of your subconscious to problem solve and process information and ideas during periods when you are not actively working on the task(s) at hand.
- Value the importance of stepping away from a project for a period in order to gain additional perspective when evaluating design concepts.

## EXERCISES

### 1 IDEA JOURNAL

## ADDITIONAL RESOURCES

### Fast Company Design

<http://www.fastcodesign.com/1662565/a-look-inside-the-sketch-books-of-12-top-designers-slideshow>

## :- CHAPTER 13 EXERCISES

### EXERCISE 1 IDEA JOURNAL

#### 1.1 Keep an Idea Journal

Keep something on hand at all times (journal, sketchbook or tablet) to capture ideas and inspiration. Record any and all things you find interesting, unique, creative, etc. These can be thoughts, objects and experiences you encounter in daily life. Intentionally develop a practice of paying attention to the detail(s) of everyday things and experiences.



Figure 1

## **SECTION 2 DEVELOPMENT**

### CHAPTER

# 14 **What Defines a Great Logo?**

## OBJECTIVES

- Understand the importance of evaluating logo concepts utilizing specific criteria, rather than merely aesthetics.
- Identify and utilize six criteria examples used to evaluate the effectiveness of a logo
  - It lives on (at least) three levels
  - It has economy of line
  - It has quality craftsmanship
  - It has a “sweet line”
  - It has clever juxtaposition
  - It truthfully conveys who the client is
- Lean on the experience and opinions of successful logo designers relative to their criteria for effective logo design.

## EXERCISES

### **1 LOGO CRITERIA CHECKLIST**

## ADDITIONAL RESOURCES

**Design Matters: Logos by Capsule**

## ➤ CHAPTER 14 EXERCISES

### EXERCISE 1 LOGO CRITERIA CHECKLIST

#### 1.1 Create a checklist of criteria for evaluating logo design(s).

Using the content from Chapter 14, create a list of criteria for evaluating logo design(s).

This will serve as a resource to judge the viability of concepts, as well as identify necessary revisions and/or refinements.

<i>Yes</i>	<i>No</i>	<i>Logo Criteria</i>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	A good logo should be memorable (achieved by being conceptual, unique, bold, elegant, outrageous, etc.).
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should be reasonably simple, but not at the expense of being boring.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should appear as timeless as possible. A good logo should look appropriate within the industry's established visual language.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should be legible when reproduced as small as a dime or as large as an elephant.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should have a proper balance of positive and negative space.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should be as conceptual as possible, displaying a clever interplay of imagery and/or typography.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should attempt to tell a story, but not at the risk of oversimplifying.
<input type="checkbox"/>	<input type="checkbox"/>	A good logotype utilizes customized or custom-rendered letterforms.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should distinguish and elevate a company above its competition.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo attempts to communicate the core values of the organization as well as the tone of its message with a smart color palette and appropriate rendering style.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should be desirable to the brand's target audience.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should not confuse the public by resembling a competitor's logo.
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should be able to be rendered convincingly in vector format, even if the visuals suggest that it has been created in a traditional method such as watercolor, photography, wood burning, letter press, chiseling, and so on.
<input type="checkbox"/>	<input type="checkbox"/>	A logo should be reproducible in a single color (positive or reversed).
<input type="checkbox"/>	<input type="checkbox"/>	A good logo should also be reproducible with consistent color in both reflective and emissive media (such as RGB monitors, CMYK printing, spot color, embroidery, vinyl, silkscreen, enamel, etc.).

## **SECTION 2 DEVELOPMENT**

### CHAPTER

# 15 **Refinement**

## OBJECTIVES

- ❖ Develop a discipline for selecting only the strongest concepts to refine for presentation to the client.
- ❖ Gain understanding of the importance and rationale for involving other professionals in this process.
- ❖ Develop a diversity of concepts and/or differentiation of ideas that are built around the same concept.
- ❖ Build uninterrupted time in the schedule in order to fully focus and allow for intense investigation of all possible directions and refinements of viable concepts.
- ❖ Recognize finessing as a critical component to the success of the logo. Consider adopting the following standards when evaluating what components need to be refined and finessed to arrive at the best possible mark.
  - Addressing corners
  - Consistency of shapes and angles
  - Consistency of line weight and negative space
  - Possible surface treatments
  - Evaluation of gradients and transparency
  - Positive/negative crossovers
- ❖ Evaluate and document important considerations for color, including its ownability, existing associations, cultural ties and meanings, as well as implications for how the color(s) must be reproduced.

## EXERCISES

- 1 PEER REVIEW**
- 2 CLASS CRITIQUE**
- 3 REFINE AND FINESSE**

## ADDITIONAL RESOURCES

**Really Good Logos Explained: Top Design Professionals Critique 500 Logos and Explain What Makes Them Work by Margo Chase, Rian Hughes and Ron Miriello**

## **▷ CHAPTER 15 EXERCISES**

### **EXERCISE 1 PEER REVIEW**

#### **1.1 Review Logo Concepts/Sketches with Individual Peers**

Divide the class into small groups of three to six students (depending on the class size). Have each student share concept sketches for logos generated in Chapter 11 exercises. Students should consider and evaluate peer feedback for the purpose of determining which concepts should be developed for class critique.

Students should consider the following logo design criteria when evaluating concept sketches:

- **Is the mark distinctive? memorable?**
- **Is it simple? practical?**
- **Is it appropriate for the business/organization and respective audience(s)?**

### **EXERCISE 2 CLASS CRITIQUE**

#### **2.1 Class Critique of Logo Concepts**

In preparation for the class critique, establish presentation standards by providing a standard template to ensure consistency in the presentation and display of logo concepts.

Have each student present their logo concepts and briefly discuss their research, process and rationale behind each concept. Have them be prepared to communicate how their concept(s) meet the logo design criteria discussed in Exercise 1.

### **EXERCISE 3 REFINE AND FINESSE**

#### **3.1 Refine and Finesse Logo Concept**

Based on feedback from the critique in Exercise 2, students will explore one concept direction to develop for presentation. This process will involve exploring multiple interpretations of the concept while considering the following refinements:

- **Addressing corners**
- **Consistency of shapes and angles**
- **Consistency of line weight and negative space**
- **Possible surface treatments**
- **Evaluation of gradients and transparency**
- **Positive/negative crossovers**

**\*Refer to pages 170-171 as a guide for these refinements.**

## **SECTION 2 DEVELOPMENT**

### CHAPTER

# 16 **Designing Lockups**

## OBJECTIVES

- ❖ Develop an understanding of the importance of establishing parameters to ensure consistency in the use and application of a logo.
- ❖ Be able to explain how a solid lockup helps to ensure consistent use of the logo when applied in any number of applications by the client.
- ❖ Be able to establish minimum size requirements and restrictions, as well as identify potential problems created by color limitations, various media, production methods, etc.
- ❖ Identify opportunities for potential misuse in logo applications that could jeopardize consistency and ultimately diminish the value of the brand.
- ❖ Be able to spot, and incorporate into your own designs, the additional elements that are part of the identity's visual language. These elements could consist of colors, textures, imagery, typefaces, etc.

## EXERCISES

### **1 TYPE STUDIES**

### **2 TYPE ALTERATION/MODIFICATION**

### **3 COMPOSITION, SPACING AND COLOR SPECIFICATION**

## ADDITIONAL RESOURCES

### **Wichita State University Standards**

**[http://webs.wichita.edu/?u=visualstandards&p=/wsu\\_logo/article:](http://webs.wichita.edu/?u=visualstandards&p=/wsu_logo/article:)**

### **Logo Design Love**

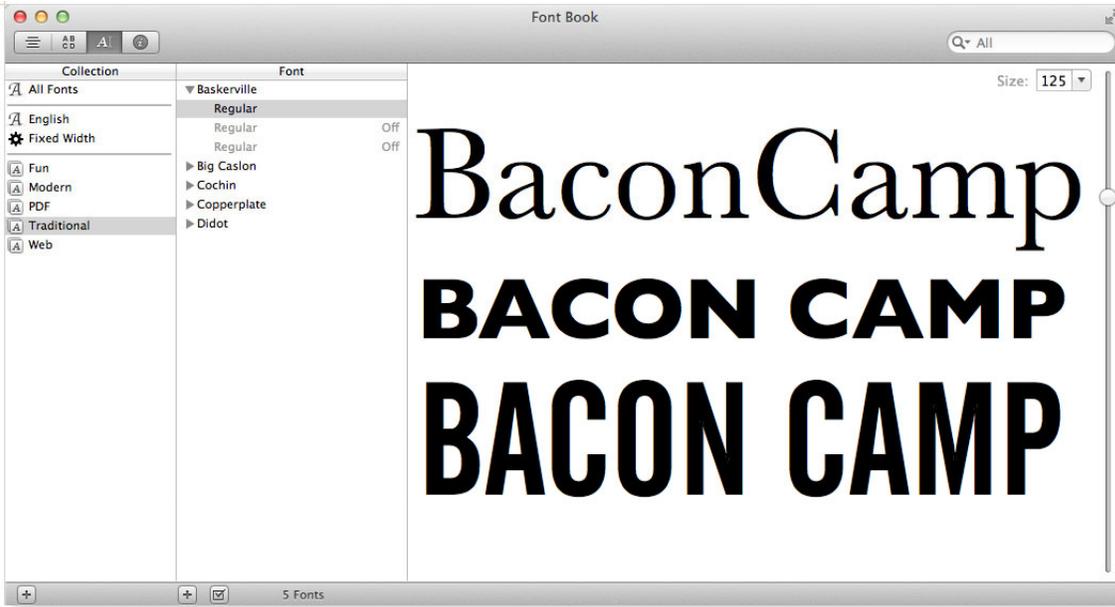
**<http://www.logodesignlove.com/brand-identity-style-guides>**

## ➤ CHAPTER 16 EXERCISES

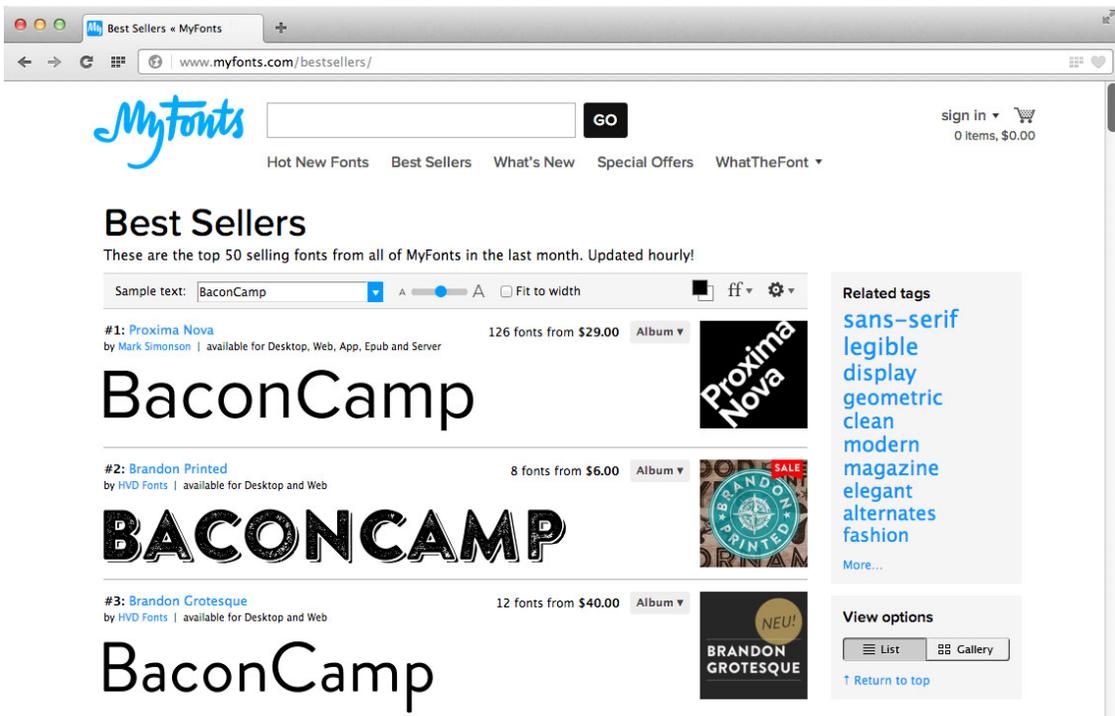
### EXERCISE 1 TYPE STUDIES

#### 1.1 Study Typefaces for Client Name to be Used in a Lockup

Look at different typefaces for application of the client/business name in conjunction with your refined logo concept. Utilize font management software, as well as online resources offering previews of fonts with custom text. Identify typefaces that both reflect the nature of the client and compliment your logo concept.



Example 1: Font management software



Example 1: Online font seller

## CHAPTER 16 EXERCISES

### EXERCISE 1 TYPE STUDIES

#### 1.2 Create a Visual Shortlist of Potential Type Treatments

Utilizing selections from Exercise 1.1 create a visual shortlist of type treatments to study in conjunction with your logo as a possible lockup.



### EXERCISE 2 TYPE ALTERATION/MODIFICATION

#### 2.1 Type Alteration/Modification

Consider exploring type solutions and potential alterations/modifications that could make the type more unique and ownable as a brand element. Below are a few common approaches to consider.



Adjust the weight by increasing or decreasing slightly



Modify the height or width of characters



Add a slight angle or tilt to the letters



Change the size, shape or angle of terminations



Apply full or partial interruption in stroke transitions



Add secondary strokes or elements



Manipulate the strokes and counter space



Manipulate counter space(s)



Apply outline or inline treatments



Change the angle or perspective

## CHAPTER 16 EXERCISES

### EXERCISE 3 COMPOSITION, SPACING AND COLOR SPECIFICATION

#### 3.1 Study Potential Lockup Compositions

Utilizing selections from **Exercise 1.2** and/or **2.1** combine selected type treatment(s) with your icon in various compositions to evaluate potential lockup solutions. In addition to considerations like balance, symmetry, scale and contrast, also consider the dimension of space the composition will occupy.

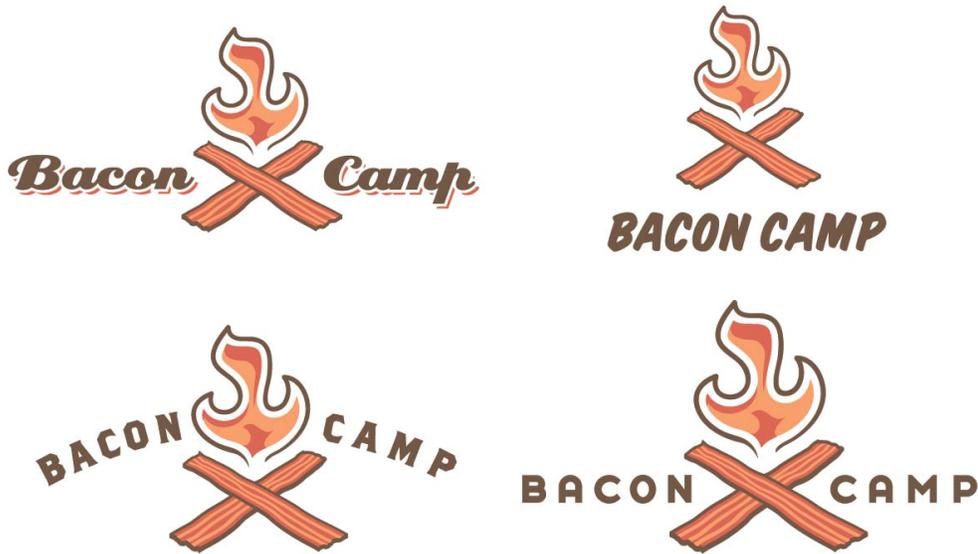


Figure 1.1. Composition studies

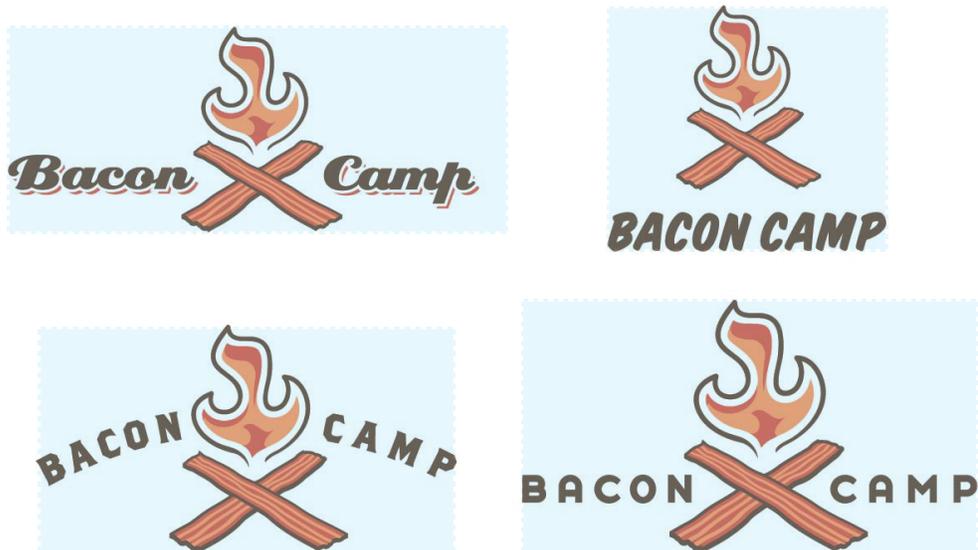


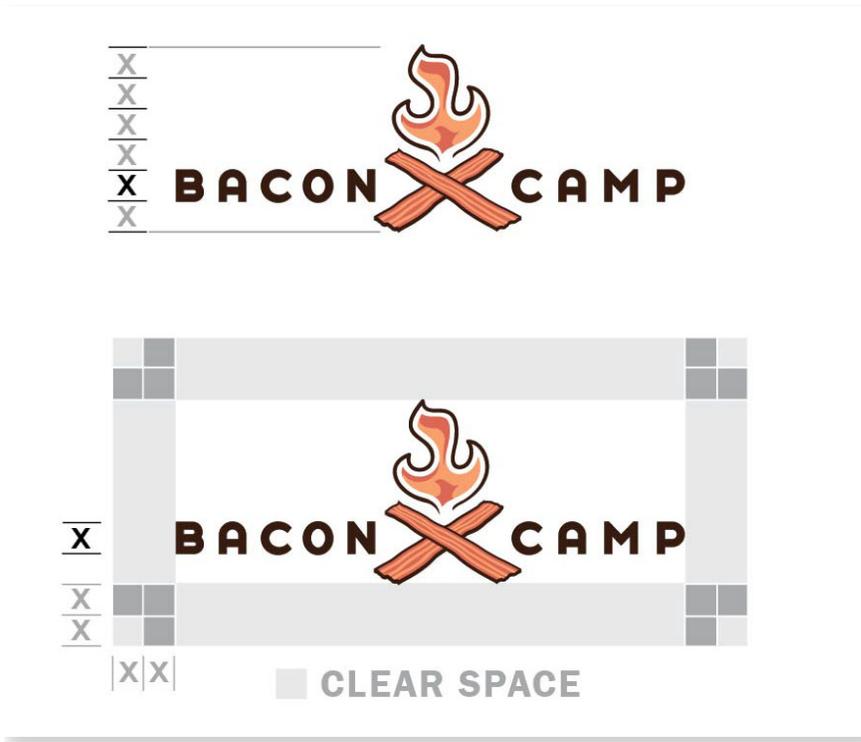
Figure 1.2 Dimension and space evaluation

## CHAPTER 16 EXERCISES

### EXERCISE 3 COMPOSITION, SPACING AND COLOR SPECIFICATION

#### 3.2 Define Units of Measure for Spacing and Protective Zones

Utilizing a selection from **Exercise 3.1** establish measurement units reflecting the size and spatial relationship of elements in the lockup. Next, use these units as a guide to establish appropriate spacing defining protective zones around the logo.



#### 3.3 Define Color Standards for Process and Spot Colors

Select and document Pantone spot colors used in the logo, as well as CMYK values for each color when the logo is printed using process colors.



## **SECTION 3 DELIVERY**

### CHAPTER

# 17

## **Presentation and Preparation**

### **OBJECTIVES**

- Understand the value of preparing the client for the presentation of logo concepts, in order to overcome any client objections that could potentially impede understanding of the design concepts.
- Develop a practice of reiterating the project goals and objectives, as well as important thoughts and insights that have been expressed in previous meetings and conversations prior to the actual presentation of concepts.
- Recognize the importance of thinking through the presentation beforehand in terms of what you choose to present and how it will be presented. This includes what you will communicate when presenting each concept.
- Identify and develop presentation materials that show the logo concepts in context to relevant client applications.

### **EXERCISES**

- 1 CREATING A PRESENTATION FORMAT**
- 2 DEVELOPING PRESENTATION TALKING POINTS**
- 3 REHEARSING THE PRESENTATION**

### **ADDITIONAL RESOURCES**

**Show and Tell: How Everybody Can Make Extraordinary Presentations by Dan Roam**

## CHAPTER 17 EXERCISES

### EXERCISE 1 CREATE A PRESENTATION FORMAT

#### 1.1 Determine a Format for Presenting Logo Concepts

Determine which logo concepts will be presented and what the format of presentation will be.

Things to consider in determining which logo concepts to present:

- Does the concept reinforce the creative brief and/or project initiatives?
- Does the concept meet the criteria for effectiveness in a logo? (Chapter 14)

Things to consider in determining presentation format:

- Will the presentation be made in person or remotely?
- Will the presentation be viewed as printed or electronic media?
- Will the presentation need to be printed by the client?

#### 1.2 Establish Content and Layout for Presentation

Consider any additional content that should be included with logo concepts and how the elements will be laid out to establish a format for presenting the concepts. This information can be important for referencing concepts and information after the presentation as well.

Elements to consider in determining content to include in the presentation format:

- Numbers and/or letters that identify and label individual concepts, or secondary versions of concept directions
- Color reference for Pantone and/or CMYK values
- Secondary version(s) of the logo shown at a reduced size or in black & white
- Description of the concept direction highlighting strengths and uniqueness

Example 1.2



## **⇨ CHAPTER 17 EXERCISES**

### **EXERCISE 2 DEVELOP PRESENTATION TALKING POINTS**

#### **2.1 Develop a List of Key Points to be Covered in the Presentation**

Determine key talking points relative to the project and individual logo concepts.

Things to consider in determining talking points:

- **Original project initiatives**
- **Any previously agreed upon strategy and criteria**
- **A brief explanation of the premise and thinking behind each concept**
- **Uniqueness and individual strength of each concept**

### **EXERCISE 3 REHEARSING THE PRESENTATION**

#### **2.1 Practice Talking Through the Presentation Content**

Think through and practice what you will say in presenting logo concepts.

Rehearse presenting concepts in groups of two to three people and:

- **Solicit feedback**
- **Refine presentation**
- **Rehearse revised presentation**

## **SECTION 3 DELIVERY**

### CHAPTER

# 18 **Application**

## OBJECTIVES

- Understand the importance of brand DNA to ensure that the identity lives, serves, and functions well and with longevity.
- Recognize the importance of individual support elements (**typography, color, texture, pattern, material, illustration and photography**) and the role each play in establishing the brand DNA.
- Appreciate the necessity of communicating vital brand information with the client's brand steward to ensure continuity in the application of the logo and support elements.
- Become familiar with standard content and common approaches used in the execution of graphic standards manuals.

## EXERCISES

- 1 EXPLORE GRAPHIC SUPPORT ELEMENTS**
- 2 RESEARCH GRAPHIC STANDARDS MANUALS**
- 3 CREATE GRAPHIC STANDARDS PAGES**

## ADDITIONAL RESOURCES

### **LOGO DESIGN LOVE**

**Brand Identity Standard Guides from Around the World**

**<http://www.logodesignlove.com/brand-identity-style-guides>**

## CHAPTER 18 EXERCISES

### EXERCISE 1 EXPLORING GRAPHIC SUPPORT ELEMENTS

#### 1.1 Explore Type Fonts to be Used in Conjunction With the Logo

Study and select typefaces to be used in conjunction with the logo. Explore type that can be used as text with the logo as well as type that contrasts or compliments the logo.

Things to consider in selecting fonts to be used with the logo

- Is the font part of a larger family that includes multiple weights, italics, etc.?
- Does the font have a complete character set? (caps & lower case, numerals, punctuation, etc.)
- What is the cost of the font(s)? Does the font require a separate license for use in both print and Web? Can the client can afford it?

Example 1.1



#### 1.2 Explore Secondary Colors to be Used in Conjunction with the Logo

Study and select secondary colors to be used in conjunction with the logo. Evaluate colors by placing them as a field of color behind the logo

Things to consider in selecting secondary colors to be used with the logo

- Is the color able to be reproduced consistently in both spot and 4-color process?
- What connotations might the color choice have? (both positive and negative)
- Is the color a brand color used by a competitor or nationally recognized brand?

Example 1.2



## :- CHAPTER 18 EXERCISES

### EXERCISE 2 RESEARCH GRAPHIC STANDARDS MANUALS

#### 2.1 Research Company Standards Manuals

Research company standards manuals to become familiar with their content and the best approaches and practices being used. Keep reference on the best examples and make notes of specific applications that are relative to your client/logo.



<http://www.scouting.org/filestore/pdf/310-0231.pdf>



[http://www.cityofsydney.nsw.gov.au/\\_\\_data/assets/pdf\\_file/0018/153414/REDFERN\\_GUIDELINES.pdf](http://www.cityofsydney.nsw.gov.au/__data/assets/pdf_file/0018/153414/REDFERN_GUIDELINES.pdf)

## **⇨ CHAPTER 18 EXERCISES**

### **EXERCISE 3 CREATE GRAPHIC STANDARDS PAGES**

#### **3.1 Create Graphic Standards Pages as a Guide for Logo Usage**

Using research from Exercise 2 as a guide, create the following graphic standards pages:

- The logo with spacing and safe zone guidelines (Chapter 16, Exercise 3).
- Logo color standards
- Acceptable and unacceptable applications of the logo.
- Primary typography to be used with the logo.

## **SECTION 3 DELIVERY**

### CHAPTER

# 19 **Implementation**

## OBJECTIVES

- ❖ Gain appreciation of the importance of timing and planning for the client's release and implementation of the new identity.
- ❖ Develop a script for telling the brand story with the release of the logo explaining the meaning and rationale behind the new identity.
- ❖ Recognize the importance of the brand story's role in managing consumer/customer response to the new identity.

## EXERCISES

- 1 DRAFT A SCRIPT FOR THE BRAND STORY**
- 2 DRAFT A BRAND POSITIONING STATEMENT**

## ADDITIONAL RESOURCES

**Make Your Idea Matter: Stand Out With a Better Story**  
by Bernadette Jiwa

## **:- CHAPTER 19 EXERCISES**

### **EXERCISE 1 DRAFT A SCRIPT FOR THE BRAND STORY**

#### **1.1 Drafting a Script for the Brand Story Behind the New Logo**

Draft a script of the brand story to be used by those within the company to explain the rationale and meaning behind the new logo.

Things to consider in developing the brand story:

- **What potential questions will the new logo raise with consumers/customers?**
- **People will want to know what the logo means and why this work was undertaken.**
- **The brand story should be able to be communicated by anyone at any level within the company/organization.**

### **EXERCISE 2 DRAFT A BRAND POSITIONING STATEMENT**

#### **2.1 Use Key Words to Craft a Brand Positioning Statement**

Use key words identified from Chapter 3 research to create a positioning statement for the brand. Leverage these words to create a few sentences or a short paragraph that defines the clear, concise focus of the brand.

Things to consider in developing the brand positioning statement:

- **The brand's origins, history and offering(s).**
- **The target audience. The core group representative of those who utilize the brand.**
- **The brand's point of differentiation. What makes the brand unique and distinctive from its competitors or those with a similar offer?**

## SECTION 3 DELIVERY

### CHAPTER

## 20 How to Predict the Future

### OBJECTIVES

- ❖ Value the formula for evaluating and formulating logos that will have longevity: (1) Doing due diligence in research and design (2) Learning to recognize and avoid fads (3) Learn to spot trajectories in logo design in order to evaluate and formulate logos that will have longevity.
- ❖ Recognize the value in taking clues from classic designs. Can you identify which traits give them enduring value? Is it their shape, color or degree of complexity?
- ❖ Value the importance of being conscious of trends, what makes them appealing and where they might go next.
- ❖ Know the effect that type, pattern and color can have in the longevity of a logo design.
- ❖ Learn to plot design trajectories by categorizing logo types and following their history and progression over time.

### EXERCISES

#### 1 EVALUATE THE LONGEVITY OF A LOGO

### ADDITIONAL RESOURCES

**LogoLounge Trend Reports**  
<http://www.logolounge.com/trends.asp>

**LogoLounge 2014 Trend Report**  
<http://www.logolounge.com/article/2014logotrends#.U39kNhY0p8s>

## **↳ CHAPTER 20 EXERCISES**

### **EXERCISE 1 EVALUATE THE LONGEVITY OF A LOGO**

#### **1.1 Evaluate a Logo Concept and Assess its Longevity**

Evaluate your logo concept to determine if it will have the necessary longevity.

Use the following steps in determining a logo's longevity potential:

- **Research to see if the concept falls into an established logo design trend. If so, follow the history of logos over that trend's existence to determine if the trend is likely to endure and/or evolve over time.**
- **Evaluate the logo in terms of its enduring traits (shape, color, type and degree of complexity).**
- **Evaluate the type used in the logo, is the typeface one that is currently popular; or one that is likely to be associated with the current time period?**
- **Does it incorporate a pattern or other design element that is likely to have a relatively short shelf life?**
- **Are the colors used in the logo likely to become dated over time?**