

ILLUSTRATIVE LOGOS

VISUAL STYLE

AN AESTHETIC NICHE

COLOR CHOICES

APPLIED COLOR

COLOR POWER

3-D LOGOS

PHYSICAL ELEMENTS

A SENSE OF PLACE

CONTRAST IN COMPOSITION

CONTRASTING ELEMENTS

BEING DIFFERENT

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INGREDIENT BRANDS

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MANAGING MULTIPLE BRANDS

TRADEMARKS

TRADE DRESS

OWNING AN AESTHETIC

LOGO SPECS

APPLICATION RULES

BRAND BIBLES

LOGOS LIFE CYCLES

# Brand Identity Essentials

## 100 Principles for Designing Logos and Building Brands

			Identity 1	Color 2	Direction 3
			Ig	Cr	D
Content 4	Shape 5	Symbol 6	Typography 7	Writing 8	Form 9
Cn	Sh	Sy	Ty	W	St
Order 10	Visuals 11	Permissions 12	Usage 13	Process 14	Production 15
Or	Va	Pn	Py	Pr	Pd
Digital Identity 16	Icons 17	Shortcuts 18	Brand Icons 19	Multiple 20	Touchpoints 21
Di	Td	Sc	Sm	M	Tm
Documentation 22	Exhibits 23	Generation 24	Originality 25	Use 26	Location 27
Dn	Ev	Cp	Or	Wt	Id
Attribution 28	Construction 29	Storage 30	Transfer 31	Adaptation 32	Refinement 33
Au	Ct	St	Rs	Tp	S
				Brand 100	
				Br	

ROCKPORT

Kevin Budelmann  
Yang Kim  
Curt Wozniak



Color or black-and-white photography, editorial or non-representational illustrations: A strong and clear image style helps define a program aesthetic.

## 19 Monograms and Word Marks

Monograms and word marks rely on words (typically the initials or name of the organization) rather than pictures to represent an organization graphically, although lots of typographic games blur this line. Context and circumstances should guide decisions about whether or not to use a typographic logo.

When the goal is a mark that's clear and straightforward, type may be best. Of course, that goes out the window if the competitors have all done the same thing. See? Context.

For most organizations, word marks or monograms don't ask the viewer to interpret much. That's not true for organizations with unusual names. The Google word mark challenges customers on a different level than the word mark for Heath Ceramics.

A typographic logo opens up more possibilities than an illustrative symbol. And it's closing fewer doors around the globe for U.S. companies as English has established itself as the language of international business. In a world that's rapidly filling up with symbols (Don't believe it? Check out your computer desktop), a word mark can look very clean, professional, and classic.



Monograms can be inspired by a traditional monogram, varsity letter, or family crest.

## 20 Type Choices

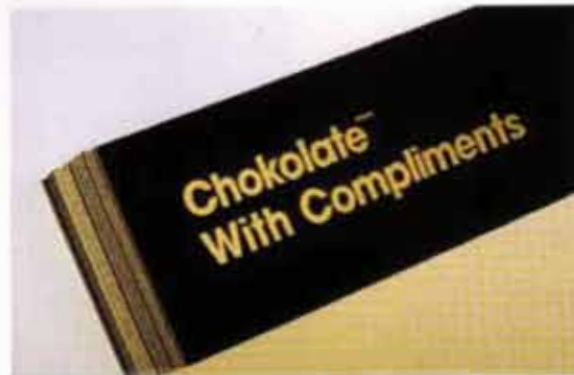
Type has personality. Show us someone who disagrees and we'll show you someone who's the walking embodiment of Times New Roman. Picking the right typeface means picking one that imbues your program with the right feeling. The choice begins with serif vs. sans serif.

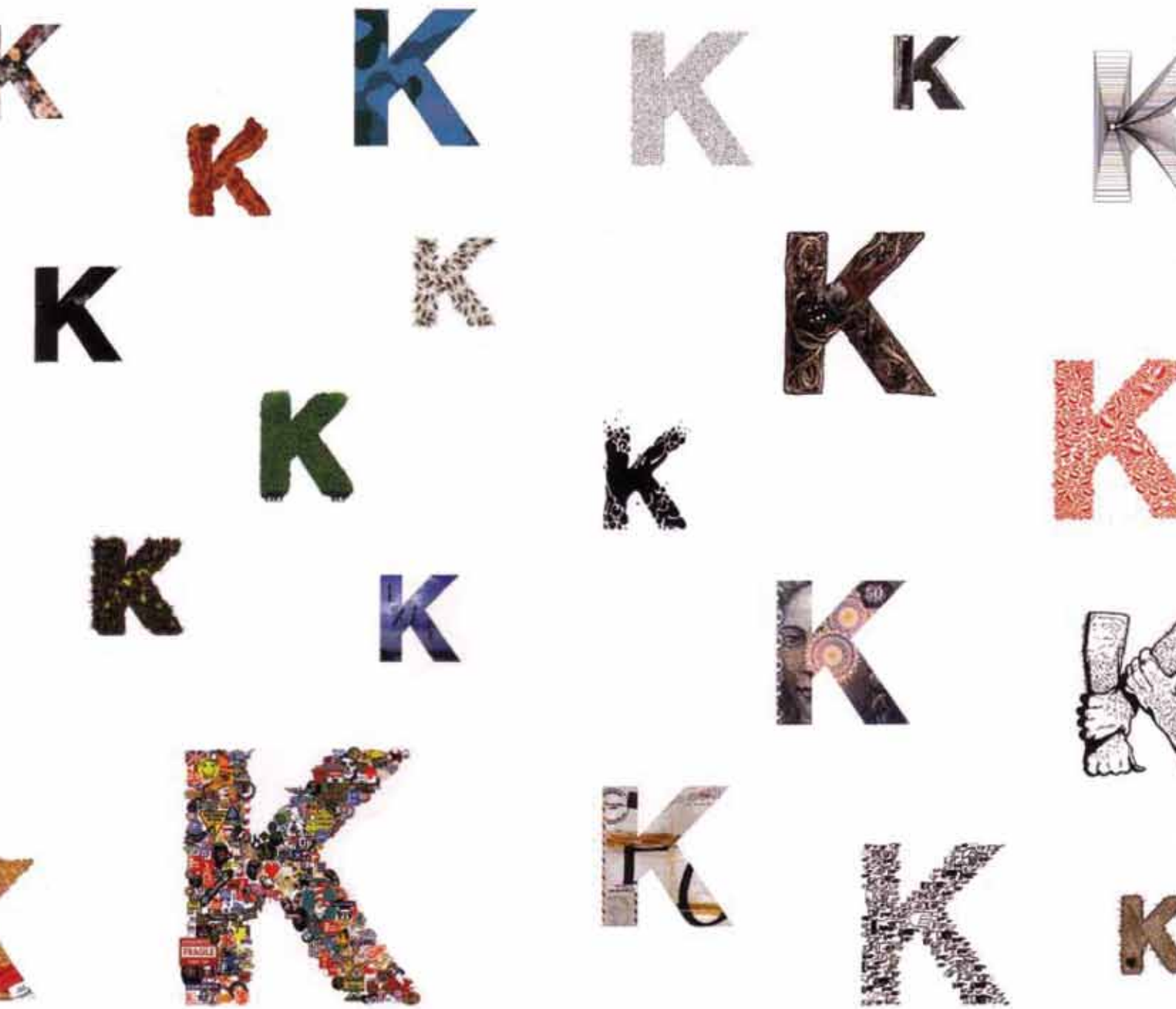
The thicks and thins of serif typefaces evolved from the pressure points created by a calligrapher's hand. Given that lineage, serif typefaces often get equated with tradition. By contrast, the relatively younger sans serif typefaces get equated with modernity. However, evidence hints that these personalities are in flux. Sans serif typefaces have been adopted for signage systems all over the world. As a result, what was once seen as quintessentially modern, now can be seen as institutional.

Personality is an important consideration when selecting a typeface, but it should not be the only consideration. Legibility, flexibility, and consistency are also important factors to consider for an identity program.



All programs require choices about type. Some programs lead with type when establishing a brand image.





## 32 Flexible Systems

Effective identity programs require enough consistency to be identifiable, but enough variation to keep things fresh and human.

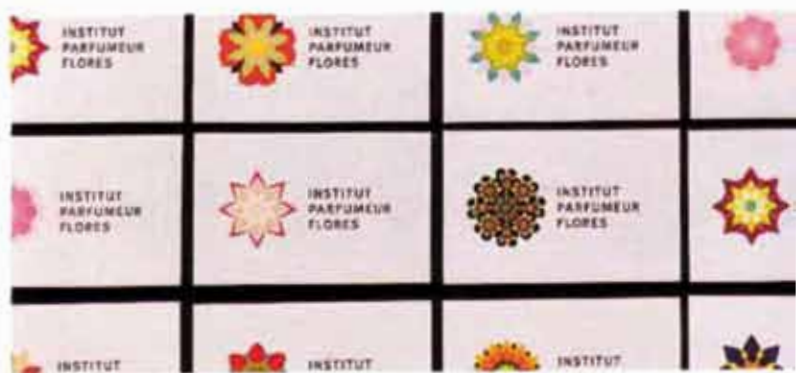
Programs should be designed to not only accommodate variation, but also to carefully orchestrate where variations take place. Whether they highlight certain features or information, variations are an integral part of the program, not an anomaly outside of it. Too often organizations scrap identity programs because they don't include enough built-in variation.

On the other hand, identity programs that accommodate too much variation create their own problems. If you highlight every line of every page in a book, you haven't actually created a single highlight. In fact, if you skipped highlighting one line of one page, that would be a highlight.

Consistency will always set the standard, but the variations of any program typically will become its standout features.

Some programs strive to support system-wide flexibility while holding together as a cohesive whole. The Institut Parfumeur Flores program maintains a generally clean, modern aesthetic while offering a variety of variations on the visual theme of flowers.

Institut Parfumeur Flores  
Bunch





## 35 Inclusive Programs

Good identity programs provide for variation from the start, but the larger trend of customer or user personalization has tested the traditional boundaries of consistency.

An expectation of variety has combined with the ready availability of desktop and online publishing tools to shift emphasis away from the hard rules of conformity one might have found in an identity standards manual a few years ago. In this landscape, the rules loosen as customization and personalization become possible in identity programs. The sort of litmus test for appropriateness you might find in a brand bible might provide all the order a program needs.

Customization and personalization are powerful tools, but they can erode brand recall if used haphazardly. Identity program designers are increasingly challenged to define new kinds of rules for use as well as application. In an increasingly noisy and competitive landscape, successful identity programs will need to draw some lines that should not be crossed.

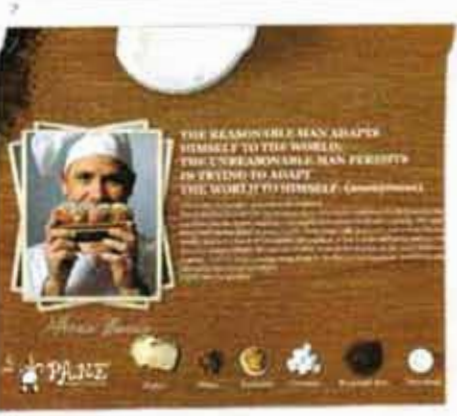
The audience isn't just listening. They're also making your program their own through customized amenities, and in doing so, they're taking a personal stake in the brand.



**1. Smokzy Bones**  
Push  
Chris Robb, Mark Unger,  
Kevin Taylor, Gordon Weller,  
Kevin Hanzel

**2. Bunchism**  
Bunch

**3. Johnson & Johnson Summit**  
BIC/Ogilvy  
Brian Collins, Kijona Chung,  
Tracy Jenkins, Todd Kimball,  
Emily Leonard, Noah Venezia,  
Charles Wittington



1. **Loose Collective**  
LAKAN

2. **Bloomscape**  
Hedge Design

3. **Proces 15**  
Bunch

4. **From the Desk of Lola**  
L&L Works  
World Pinchikrean

5. **Cumberland Furniture**  
Hedge Design

6. **Sweet Dreams**  
The Creative Method  
Tom Sherratt

7. **Creative Byline**  
People Design

8. **Workamajig**  
Push  
Chris Robb, Monk Unges, Forest Young

9. **American Numismatic Society**  
Piscatello Design Centre  
Rocco Piscatello, Junna Hamaguchi

10. **Pane Srl**  
Ad Grafica & Comunicazione  
Giancarlo Salvadori, Gianpietro Sestini



Identity designers must continue to expand their knowledge and skills to meet the evolving challenges of the digital media landscape.

1. Artificio  
Gabriela Soto Grant
2. TextaChef  
Designfox Interactive  
Martin Ili
3. T-HT Award  
Bunch



3



madame  
demode  
able to disable

madame  
demode  
able to disable



