



Bibliography

Articles

Blake, A. B., Nazarian, M., & Castel, A. D. (2015). Rapid communication: The apple of the mind's eye: Everyday attention, metamemory, and reconstructive memory for the apple logo. *Quarterly Journal of Experimental Psychology*, 68(5), 858-865.

Apple's logo is one of the most iconic in the world. However, only one person out of 85 was able to recreate it accurately, and fewer than a half could even correctly identify it. The poor memory for the Apple logo "may be a form of attentional saturation, which could later result in 'inattentive amnesia.' People are often exposed to this logo and may then stop attending to the details of the logo."

Luffarelli, J., Stamatogiannakis, A., & Yang, H. (2019). The visual asymmetry effect: An interplay of logo design and brand personality on brand equity. *Journal of Marketing Research*, 56(1), 89-103.

Asymmetrically designed logos can create visual excitement and boost brands that have exciting personalities: "We showed the visual asymmetry effect: asymmetrical logos can boost consumers' evaluations and the market's financial valuations of brands with an exciting personality, but not of brands with any other personality. We also showed that this effect occurs because asymmetrical logos tend to be more arousing than symmetrical ones and thus perceived as more congruent with brands with an exciting personality."

Books

Airey, D. (2015). *Logo design love: A guide to creating iconic brand identities* (2nd ed.) New Riders.

This book is a great source of information that guides readers through the entire identity development process. Airey's chapters on Elements of iconic design (CH 3), Brainstorming (Ch 7), Your questions answered (CH 10) were particularly helpful for this project.

Bruce-Mitford, M., & Wilkinsons, P. (2008). *Signs & symbols* (1st ed.). New York, NY: DK Publishing.

This is a helpful reference for the symbolism of flowers and colors. Flowers symbolize beauty, youth, springtime, perfection, and peace. Lilies are associated with purity, and roses are a symbol of perfection and passion. Green represents youth, hope, and joy. Red is the warmest color and the most stimulating. Purple symbolizes wealth, power, and modesty.

Carter, D. E. (1985). *Designing corporate symbols* (8th ed.). New York, NY: Art Direction Book Company.

"A good symbol accurately portrays the personality and function of the company. For every good corporate mark, there is a story behind it." This short book is a great reference. It includes brand marks submitted by designers who explain their design decisions. It offers inspiration and insight into the design process of some of the best identity designers of the 1970s.

Greer, M. (1993). *Inside / outside: From the basics to the practice of design*. New York, NY: Van Nostrand Reinhold.

This book demonstrates how Malcolm Greer approached teaching design at the Rhode Island School of Design. It's a wealth of information, and its Design Commissions is a terrific source of inspiration and includes numerous brand identity examples.

Hagen, R., & Golombisky, K. (2017). Mini arts school. *White space is not your enemy: A beginner's guide to communicating visually through graphic, web & multimedia design* (Third ed., pp. 46-64). Boca Raton, FL: CRC Press.

This short chapter is a good overview and reminder of Gestalt Theory, which is important to graphic design. Proximity: we perceive objects that are close together as belonging to the same group. Similarity: our minds group together things with similar properties (e.g., color or shape). Continuity: our minds continue patterns beyond their ending points. Closure: we mentally fill in gaps to complete a perceived shape.

Kroeger, M., Rand, P., & ProQuest Ebooks. (2008; 2012). *Paul rand: Conversations with students*. New York: Princeton Architectural Press.

This short book provides an excellent account of Paul Rand's take on graphic design. "Design is relationships...it has to be related some way to something that gives you a clue." Design is the conflict between form and content. Content is the idea, and form is what you do with the idea. Design process: "start with a problem, forget the problem, the problem reveals itself or the solution reveals itself, and then you reevaluate it."

Muller, J. (2018). In Widemann J. (Ed.), *Logo modernism* (I. V. Riley Trans.). Taschen.

This is a great inspiration resource for ideas about shapes, letterforms, and positive and negative space. Josef Muller-Brockmann: "A good logo can be a very effective trademark for a company, institution, exhibition or event, making any further explanation superfluous. The logo must be simple and must embody a forceful representation of the subject or object, and its shape must be memorable and easy to understand."

Rand, P. (2016). *Paul rand: A designer's art* (1st ed.). New York, NY: Princeton Architectural Press.

Paul Rand says that trademarks or logos are subject to an infinite number of uses and abuses, and therefore cannot survive unless their design is simple. He mentions that good designs are recognizable even out of focus. He says that stripes attract attention, create an optical illusion, and suggest speed.

Stone, T. L., Adams, S., & Morioka, N. (2006). *Color design workbook* (1st ed.). Beverly, MA: Rockport Publishers, Inc.

This book is a good reference for color and graphic design. The ten rules of color section is particularly useful. Designs using primary colors attract our attention instantly. "The eye naturally recognizes certain contrasts and colors, specifically the colors found in the rainbow spectrum. Perception of other colors, such as muted tertiary colors and tints and shades of spectrum hues, may require an intellectual shift to recognize."

Wheeler, A. (2009). *Designing brand identity* (3rd ed.). Hoboken, New Jersey: John Wiley & Sons, Inc.

Wheeler's book is a complete guide to branding; it covers all the variety of brand marks and is a good overview of brand strategy. The sequence of cognition part was interesting: "The brain acknowledges and remembers shapes first. Visual images can be remembered and recognized directly, while words must be decoded into meaning."

Courses

Seeley, J. (2015, September 14). *Creating brand identity assets*. [Video file] LinkedIn Learning. Retrieved from: <https://www.linkedin.com/learning/creating-brand-identity-assets/welcome>

This course is a good overview of the process for creating brand identity pages. It has quick and useful instructions that I used to build the logo guides for this project.

Glitschka, V. (2018, August 9). *Flexible systems for visual identities*. [Video file] LinkedIn Learning. Retrieved from: <https://www.linkedin.com/learning/flexible-systems-for-visual-identities/leveraging-a-brand-with-flexible-identities>

This course is a good overview of the benefits of a modular logo and its practical applications. Von Glitschka offers suggestions and tips on building brand identity assets like business cards, signs, and advertisements that keep brand continuity.

Krause, J. (2016, February). *Color for design and art*. [Video file] LinkedIn Learning. Retrieved from: <https://www.linkedin.com/learning/color-for-design-and-art/welcome>

Author Jim Krause recommends not being scared off by the topic of color because there are only three components: hue, saturation, and value. Hue is another word for color. Saturation is a color's brightness or intensity, and Value is how light or dark a color appears. RGB (Red, Green, & Blue) is used for screens; CMYK (Cyan, Magenta, Yellow, & Black) is used for color process printing. Most designers use spot colors (e.g., Pantone) because they're more dependable and accurate than CMYK colors. Krause's formula for selecting branding colors: it connects with the audience, is unique in the field, and express what the client does or makes.

Gardner, B. (2018, February 14). *Logo development: Identity design and discovery*. [Video file] LinkedIn Learning. Retrieved from <https://www.linkedin.com/learning/logo-development-identity-design-and-discovery/welcome>

Discovery/research builds a consensus amongst stakeholders. Gardner recommends talking to people who have the authority to say, "yes." Ask open-ended questions and ask clients what they like. The common motivations for a new identity are new ownership, new leadership, product shift, mood shift, and course correction.

Gardner, B. (2018, December 12). *Logo development: Identity development*. [Video file] LinkedIn Learning. Retrieved from <https://www.linkedin.com/learning/logo-development-identity-development/logo-design-the-awesome-power>

Start the identity development process with target words and create word maps (or mind maps). When initially sketching, avoid refinement and keep discarded concepts—you may come back to them. A strong concept should include repetition of shape, common weight, and detail scalability. Only show the client concepts that you have confidence in.

Lidwell, W. (2017, August 29). *The science of logo design*. [Video file] LinkedIn Learning. Retrieved from <https://www.linkedin.com/learning/the-science-of-logo-design-2/the-armm-model>

Lidwell presents the ARMM model, which is an acronym for what makes an effective logo. Attention: a logo must grab attention. Response: a logo should elicit an appropriate emotional response. Meaning: a logo should express appropriate (relevant) meaning. Memory: a logo should be easily recognizable.

Magazines:

Polianskaya, A. (2019). *Creating a “playful” brand identity for a london DJ school* (4-10 February 2019 ed.) Design Week. Retrieved from <https://www.designweek.co.uk/issues/4-10-february-2019/creating-a-playful-brand-identity-for-a-london-dj-school/>

The redesign of Grooveschool’s logo is interesting because it shows that visual interest can be created by adjusting type. The logotype is just condensed fonts with letter offset (e.g., above or below the rest of the letters). It highlights the effectiveness of design simplicity. The logo is black and white.

Wong, H. (2019). *Oslo’s new identity is inspired by shapes of the city* (24-30 June ed.) Design Week. Retrieved from <https://www.designweek.co.uk/issues/24-30-june-2019/oslos-new-identity-is-inspired-by-shapes-of-the-city/>

The new logo created for Oslo, Norway, is an excellent example of the need for flexibility and versatility in identity development. The new design needs to work on tax collection documents and for youth music festivals. The identity package includes a logo, typeface, and three basic shapes inspired by the city’s architecture.

Newspapers

Fulton, L. (1997, May 12). Image makers: Designers say an effective logo can help convey your corporate message. *Calgary Herald*, Retrieved from <https://advance.lexis-com.libraryproxy.quinnipiac.edu/api/document?collection=news&id=urn:contentItem:3SR8-STY0-002G-51DR-00000-00&context=1516831>.

Logos speak for business owners when they can’t speak for themselves. Designer Todd Frasers says, “If you don’t have something unique to say, you’re really behind the eight-ball.” He says businesses often look at brand marks through the eyes of their competition. Professionally designed logos strengthen a business’ profile.

Schonbrun, Z. (2017, Logo recall is not what you’d think. *The New York Times*, pp. B6.

Despite the industry trend toward simplifying logos, most people can’t recall iconic logos. A recent Signs.com study found that only 16 percent of participants draw iconic logos from memory. Perhaps the aim for designers should be adjusted—to create a brand mark that is simple and recognizable.

Videos

Aaron draplin takes on a logo design challenge. (2014, December 5).[Video file] LinkedIn Learning. Retrieved from <https://www.linkedin.com/learning/aaron-draplin-takes-on-a-logo-design-challenge/aaron-draplin-takes-on-a-logo-design-challenge-film>

Designer Aaron Draplin recommends field notes for sketches, and he emphasizes simplicity. He reminds viewers to think about logos in context, how they’re likely to appear in the real world.

Malcolm gear. (2016).[Video file] Networks Rhode Island. Retrieved from <https://vimeo.com/154416537>

Malcolm Gear researches, interviews, and really gets to know the companies he creates identities for. He makes thousands of sketches for a single identity. Many of his designs incorporate negative space prominently. “Graphic design is purposeful communication.”

Whalers logo designer peter good interview on WFSB-TV. (2014, June 29).[Video file] WFSB-TV. Retrieved from <https://www.youtube.com/watch?v=DDmP1im8L5Y>

So strong is the identity of the Hartford Whalers that it has outlived and prospered more than the team ever did. According to the logo's designer, Peter Good, symmetry is what makes the logo enduring. It has a symmetrical letter H, letter W, and whale's tail. The visual interest is established in the negative space H created by the letter W and the whale's tail.

Websites & Blogs

11 steps to better logos. (2019, March 15). Retrieved from <https://www.creativebloq.com/features/11-ways-to-create-better-logos>

Use negatives space. It can provide balance, contrast, interest, or an additional image. Find relevant symbols that help tell that brand's story. Use line weight and density and grouping of objects to create a sense of light, shade, depth, and structure.

Boyd, N. (2016, July 25). 10 logo design tips for establishing credibility. Retrieved from <https://www.printmag.com/design-education/online-design-courses/10-logo-design-tips-credibility/>

Logos must symbolize the company business and be credibility-based (i.e., display the organization's unique credibility traits). It's important to use the logo system that fits the organization (text only, monogram, and symbol with text). A logo must communicate (i.e., think about its use in context).

Carson, N., & Airey, D. (2019, April 29). Logo design: Everything you need to know. Retrieved from <https://www.creativebloq.com/graphic-design/pro-guide-logo-design-21221>

David Airey suggests starting with a sketch pad, working in black and white and focusing on simplicity. Design simplicity helps people to recall logos. Choose a typeface carefully and consider tweaking it to add personality. Consider adding humor and don't forget that some of the most iconic logo designs use only black and white.

Krantz, W. (2016, November 18). What made a logo great. Retrieved from <https://www.printmag.com/logo-design/what-made-for-successful-logos/>

Wally Krantz, executive creative director at Landor, explains that creating a timeless logo requires designers and clients to think beyond launch day, consider ten or twenty years in the future. "I discuss this quite a bit with clients, recognizing that brands must be agile, and that managing a brand—and a logo—is less about rigid consistency and more about the ability to adapt and connect."

Savic, V. (2017, April 7). Designer's perspective: How to design a logo. Retrieved from https://www.popweb-design.net/popart_blog/en/2017/04/designers-perspective-how-to-design-logo/

This article is a quick overview of the common tools used to create identities. Designers generally make 10 to 15 sketches on paper and recreate their best concepts in Adobe Illustrator because it creates vector images, which are scalable. It's a best practice to work in black and white first because it's important to focus on shapes before color is applied. Logos are generally delivered AI files, PDFs and PNGs.

Stone, T. L. (2015, March 18). Design essentials: Color in brand identity design. Retrieved from <https://www.howdesign.com/design-creativity/design-inspiration/how-to-talk-to-clients-about-color-in-design/>
“Color attracts and holds attention, conveys information on conscious and subconscious levels, and assists in mnemonics.” The best way to have a color palette approved is to demonstrate it in context. If you can, use the project brief to support your color choices.

Walter, J. L. (2012, February 20). From ligatures to lilos. Retrieved from <http://www.eyemagazine.com/blog/post/from-ligatures-to-lilos>
Designer John McConnell has created impressive brand identities with just type. His Unicorn (children’s theatre logo) is a great example that visual interest can be created by raising a single letter of a word. His Japan Festival logo shows how changing the color of part of a letter can have a profound visual impact.