



Logos, Symbols, Pictograms, and Stationery Systems

OBJECTIVES

- understanding and being able to design logos, symbols, pictograms and stationery systems
- addressing the needs of the client and audience when designing logos, symbols, pictograms, and stationery
- being able to successfully combine type and visuals
- being able to design an elemental visual
- expressing meaning and conveying information
- being able to develop a design concept and follow it through

Logos

If you go shopping for athletic footwear, you need only glance at the logo to know a lot about the shoe — who manufactures it, the quality, the price range, and perhaps even which athletes wear it. Brand name logos such as Nike and Reebok are designed consistently so the consumer will recognize them instantly. Not only does the logo serve as a label, but it conveys a message about the spirit and quality of the product, one that is reinforced through marketing, advertising, and product performance.

An identifying mark, such as a logo or a trademark, communicates a great deal about a product, service, or organization. When you create a logo, you are faced with the task of creating a design that will identify your client's product or business and distinguish it from the competition. Therefore, a logo should be unique, memorable, and recognizable at a glance; it should become synonymous with the company, product, or service it represents. It also is important for a logo to be used in a consistent manner. For this reason, some designers develop extensive guidelines for logo use and reproduction.

A logo must be designed appropriately in terms of style (characteristic manner or appearance), type, shapes, and symbols. For example, what might be appropriate for an insurance company might not be appropriate for an amusement park. A logo should express the spirit or personality of the product, service, or organization.

Since most logos are used for long periods, you need to create a logo that will stand up to the test of time in terms of style and trends. Of course, a logo should be aesthetically pleasing, have



graphic impact, and be designed according to sound principles. There are innumerable applications for a logo: packaging, stationery (letterhead, business card, envelope), signage, advertisements, clothing, posters, shopping bags, menus, forms, covers, and more. A logo should work for all applications that would suit the client's needs.



Figure 6-1

Graphic Identity

Design firm: Harp & Company, Hanover, NH
 Designers: Douglas G. Harp, Linda E. Wagner
 Client: Children's Hospital at Dartmouth,
 Dartmouth-Hitchcock Medical Center,
 Lebanon, NH

For the Children's Hospital at Dartmouth's identity, it was necessary to strike the proper balance between playfulness and dignity. It has to be appropriate for audiences ranging from young children to teenagers, and also their parents. It is an identity that has to survive in the context of the parent medical center's existing identity, as well.

The "C" is meant to capture the spirit of a child, but does not pretend to be drawn by one. Selected the Dartmouth-Hitchcock Medical Center "H" and the Dartmouth varsity letter sweater "D" seemed to be the obvious choice for this playful solution. The lowercase "Century Expanded" "a" plays no less vital a role, and helps to hold the other three forms together.

— Douglas G. Harp, President, Harp and Company



SUGGESTIONS

The following list of criteria, a test by which you can judge your work, may help you to establish some basic objectives when designing a logo. Your objectives are:

- to design clear and legible type
- to create a distinctive look for your client
- to differentiate the product, service, or organization from the competition
- to create a logo that is appropriate for your client's business
- to express the product's, service's, company's or organization's spirit or personality
- to create a design with graphic impact
- to create a design that is consistent with the principles of balance and unity
- to create good positive/negative shape relationships
- to design a memorable logo
- to design a logo that works well in both black-and-white reproduction and color
- to design a logo that reproduces well when reduced and enlarged

A logo may be designed in any of the following configurations.

Logotype: the named spelled out in unique typography

Initials: the first letters of the name

Pictorial visual: representation of object or objects that symbolize the produce, service or organization

Abstract visual: non-pictorial visual forms to symbolize the product, service or organization

Combination: any of the above used together

Four different typefaces were used to distinguish the initial letters, CHAD of each word in Douglas G. Harp's design for the Children's Hospital at Dartmouth (See Figure 6-1). One example of a logotype is Martin Holloway's design for Restaurante Brasil (Figure 6-2). Holloway's unique hand lettering and use of texture give the Restaurante Brasil logo its personality.

The Learning Curve logo combines an abstract visual, representing a curve with the name of the company (Figure 6-3).

A pictogram is incorporated into this fitting and witty logo for Kozmo.com (Figure 6-4). Hornall Anderson Design Works' design concept is perfect for the client, the makers of a voice-recognition, conversational computing system (Figure 6-5). The logo implies conversation; a conversation bubble replaces the "o." Combining type and visuals is a popular way of designing logos, as in

Figure 6-2

Logotype for Restaurante Brasil

Design firm: Martin Holloway Graphic Design, Warren, NJ

Designer: Martin Holloway

Client: Restaurante Brasil, Martinsville, NJ



LearningCurveSM

Figure 6-3

LearningCurve Logo
Design firm: Liska + Associates Inc.,
Chicago + New York
Art direction: Steve Liska
Designer: Holle Andersen
Client: Learning Curve International

Liska + Associates designed this logo as a part of our complete identity program for Learning-Curve International, an educational toy company.

kozmo **com**
We'll be right over.™

Figure 6-4

Kozmo.com Logo
Design firm: DiMassimo Brand Advertising,
New York, NY
©Kozmo.com

The bright and energetic Kozmo.com logo symbolizes fast delivery and user friendliness.

The image displays three variations of the conversã logo and business card design. The top variation shows the logo in black with a red dot on the 'o' and the tagline 'We'll be right over.™' in orange. The middle variation shows a business card with the logo, contact information for Dan J. Williamson, and a red dot on the 'o'. The bottom variation shows another business card with the logo and contact information for Richard Washington, also featuring a red dot on the 'o'.

Figure 6-5

Conversã Logo/Stationery
Design firm: Hornall Anderson Design Works,
Seattle, WA
Art director: Jack Anderson
Designers: Jack Anderson, Kathy Saito,
Alan Copeland

The main objective was to develop a proprietary wordmark for "Conversã" which incorporated a re-stylized saycon icon. The marketing goal created a compelling, proprietary identity that appropriately positions the company, appeals to its audiences and graphically interprets and expresses its personality. Because the client produces a voice-recognition, conversational computing system, it was necessary to emphasize a more futuristic look and feel throughout the corporate branding program.

This design look was applied to a stationery program, corporate capabilities brochure, and a marketing folder.



Figure 6-6

Logo for Retail Store
Designer: Barbara Ensor, New York
Client: Shoofly

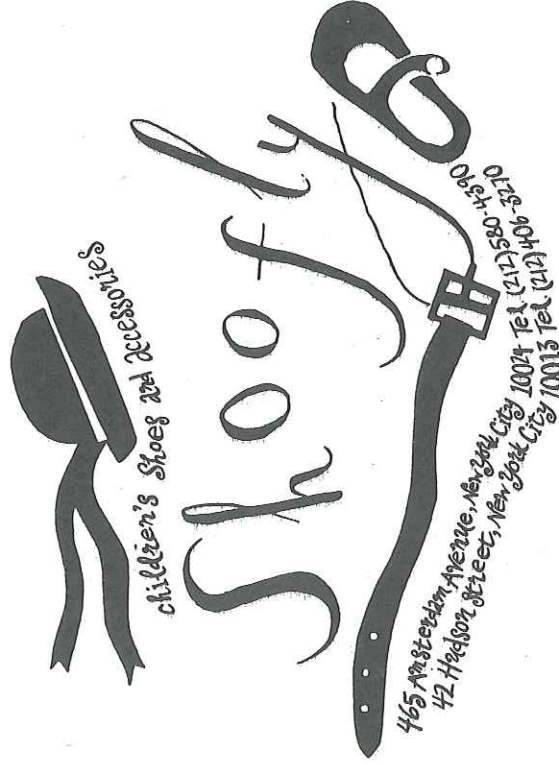


Figure 6-7

Jack Rabbit Logo
Design firm: double entendre, Seattle, WA
Designers: Richard A. Smith/Daniel P. Smith

We wanted to create a logo that implied gourmet food that was good and you could get quickly. The clientele is mostly at lunchtime when people don't have a lot of time to spare.

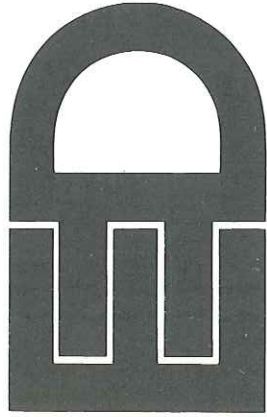


Figure 6-8

Logo/Masthead,
Design firm: Bernhardt Fudyma Design Group,
New York, NY
Designer: Craig Bernhardt
Client: *Electrical Digest*, New York, NY

When I put the uppercase "E" and "D" next to one another and saw the negative spaces in the "E" as the prongs on an electrical plug, which the shape of the "D" resembled, the solution was obvious.

— Craig Bernhardt, Bernhardt Fudyma Design Group

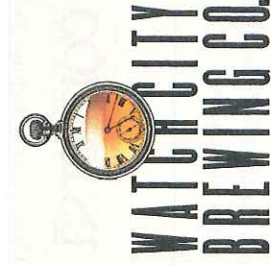
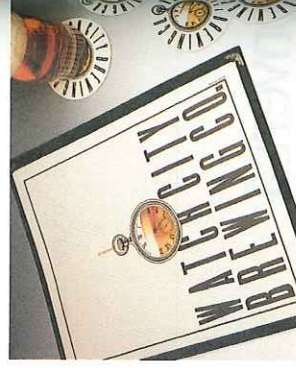


Figure 6-9

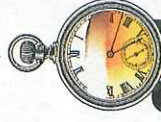
Watch City Brewing Co. Logo
Design firm: Pentagram Design, New York, NY
Partner/Designer: Woody Pirtle
Art director: John Klotnia
Designer: Seung il Choi
Client: Frank McLaughlin

Watch City Brewing Co. is an upscale, 180-seat restaurant microbrewery located in the Boston suburb of Waltham, Massachusetts, or "Watch City" for its turn-of-the-century production of world-famous watches and clocks. The brewpub refers to the names of some of these watches in its beers and menu items.

The logo is an engraving of an old watch filled with beer. The time reads after five, when the workday ends and people stop watching the clock, relax, and have a beer. The logo appears on the brewpub's stationery, signage, glassware, menus, advertising, and promotional items.



WATCH CITY BREWING CO.



11:30 AM
SO MANY BEERS SO LITTLE TIME
256 HOBBS STREET, WALTHAM, MASSACHUSETTS 02453



this whimsical logo for children's shoes and accessories shops (Figure 6-6). Notice how well the type and illustration cooperate in terms of style and weights in this logo design (Figure 6-7).

Another successful example of combining type with an image in a meaningful way is this logo and masthead for *Electrical Digest* (Figure 6-8).

This whimsical merge of a beer mug and a watch conveys a mirthful spirit (Figure 6-9). Woody Pirtle's famous design, combining type and visual in a cooperative way, is a personal logo for Mr. and Mrs. Aubrey Hair (Figure

6-10). The Quaker Oats Company logo is one that many of us see every morning at breakfast. The pictorial part of this logo is an excellent example of high contrast shapes used to create light and shadow yielding a memorable image (Figure 6-11).

Creating a unique identifying mark is very important. A logo should become synonymous with the client, as the AMMI logo has (Figure 6-12). Here is a wonderfully colorful and rich set of pieces for the Monsoon Cafe, including the logo, poster, and invitation (Figure 6-13).

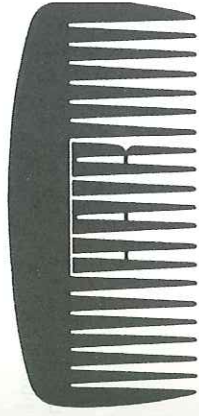


Figure 6-10

Logo

Design firm: Pentagram Design, New York, NY

Designer: Woody Pirtle

Client: Mr. and Mrs. Aubrey Hair



Figure 6-11

The Quaker Oats Company Logo

Logo used permission of The Quaker Oats Company



Figure 6-12

AMMI Logo

Design firm: Alexander Isley Inc., Redding, CT

Client: American Museum of the Moving Image



Figure 6-13

Monsoon Cafe

Design firm: Vrontikis Design Office, Los Angeles, CA

Creative director: Petula Vrontikis

Designers: Christina Hsiao (logo) and Kim Sage (poster and invitation)

Client: © Global-Dining, Inc.



SUGGESTIONS

Here is a checklist of things to think about when designing a symbol. Your objectives are:

- to create a simple visual
- to convey information or express meaning
- to create a distinctive sign
- to create a design that can be recognized quickly
- to design an appropriate symbol for the idea or thing it represents
- to design a symbol that will work well in black-and-white reproduction
- to design a symbol that will work in various sizes

Symbols

It is hard to think of anti-war protest posters without thinking of the nuclear disarmament symbol designed by Gerald Holton in 1956. This graphic, a circle with a few lines in it, stands for something as profound as the abstract idea of peace (Figure 6-14). Similarly, it would be hard to think of Christianity without thinking of the cross. These graphics are symbols. A symbol is a sign or a simple (elemental) visual, that stands for or represents another thing. For example, an object such as a dove can be used to represent an abstract concept: peace. A symbol can be a printed letter meant to represent a specific sound, or a symbol may be a non-pictorial visual such as a question mark. There is an enormous range of visual symbols, from arrows and exclamation marks to software icons and scientific symbols. Symbols may be simple visual marks, but they are a powerful graphically when used to convey information and express meaning.

A symbol may be designed in any of the following configurations.

Pictorial visual: representation of an object or objects

Abstract visual: a non-pictorial visual

Typographic: letter(s) or word(s)

Figure 6-14
Peace Symbol

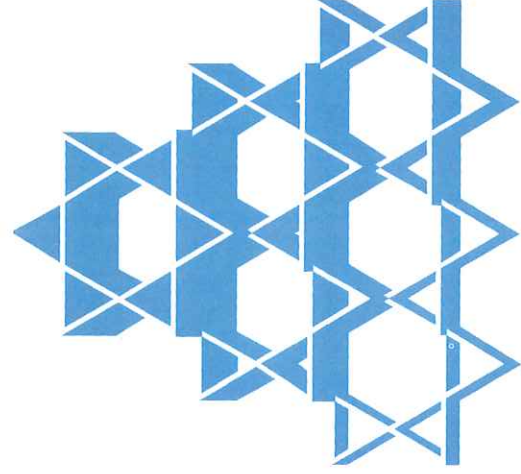
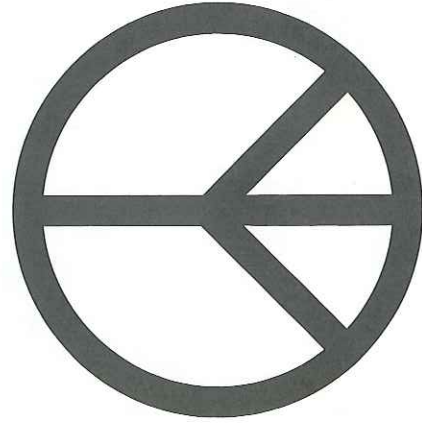


Figure 6-15

Logo, "Preserving our past... Building our tomorrow."
Design firm: David May Design and Illustration, Memphis, TN
Client: Memphis Jewish Community Center

This logo for the Memphis Jewish Community Center Capital Funds Campaign needed to work on two levels. On the surface, it needed to symbolize the actual building renovation and additions that were taking place. On another level, it needed to communicate that the Center was achieving the growth by building on the traditions of its past. The only way to assure that these traditions continued to be passed down was to create an environment that would permit the Center to grow and thrive in the future. By "preserving our past" we were "building our tomorrow."

MEMPHIS
JEWISH
COMMUNITY
CENTER



Designer David Meyer multiplied and stacked the Star of David, the traditional symbol for Judaism (Figure 6-15). Starting from the lower left, each star gets progressively more defined and more three-dimensional.

Arrows, which are traditional symbols for direction, are used in different configurations as symbols for Sun Microsystems Worldwide Operations program, a program of standards and guidelines providing a unified direction for Sun Microsystems' global operations (Figure 6-16). Each symbol, in combination with words, evokes imagery — the globe, a torch, a target, and a building. George Tscherny has said that one of the directions he pursues in his work is “to extract the essence of a subject and present it simply and dramatically,” which is what he does in his SUNPARK logo design solution (Figure 6-17).

Figure 6-16
 Symbols for Sun Microsystems
 Design firm: Gee + Chung Design, San Francisco, CA
 Client: Sun Microsystems

The symbols convey the chairman's belief in “putting all the weight behind one arrow.”

—Earl Gee, Principal, Gee + Chung Design

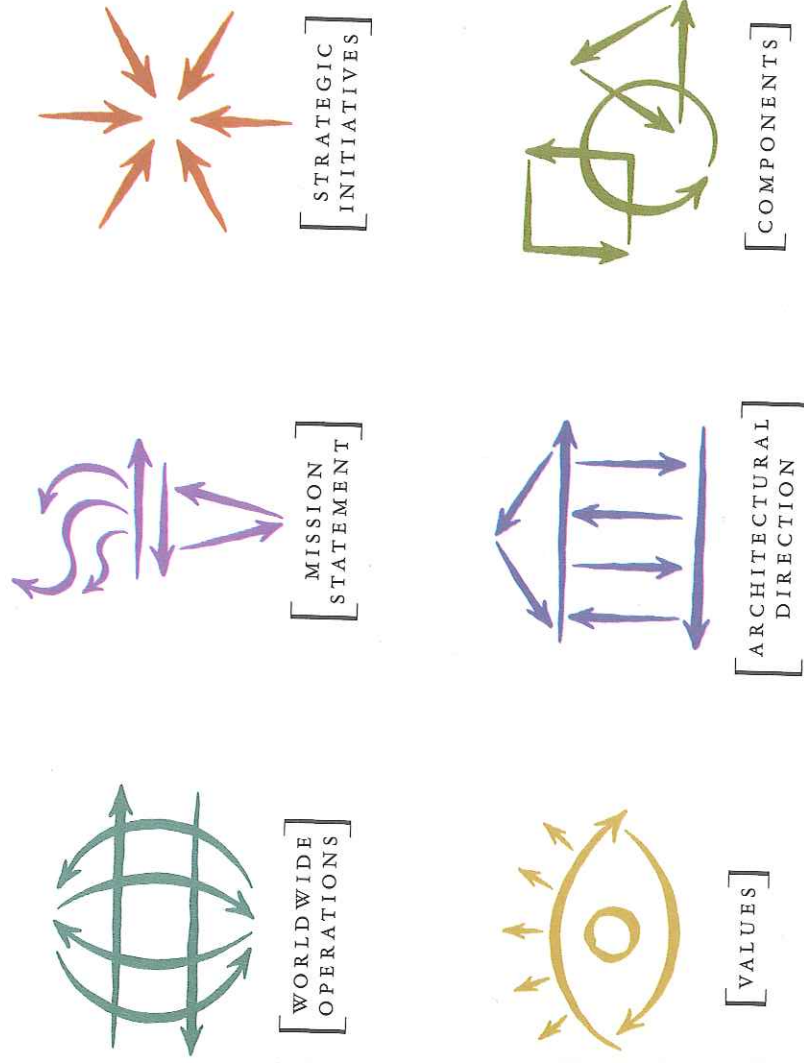


Figure 6-17
 Logo, SUNPARK
 Design firm: George Tscherny, Inc., New York, NY
 Client: SUNPARK

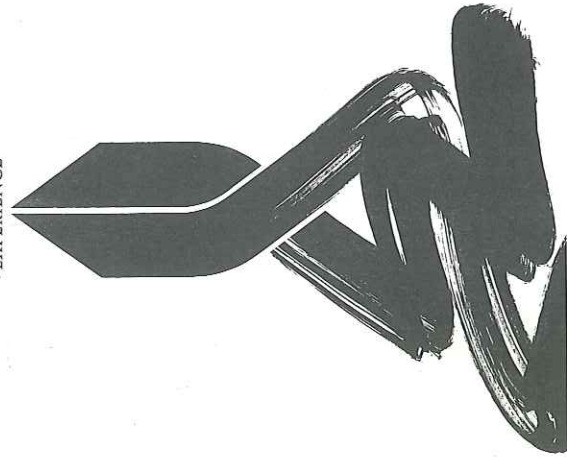
SUNPARK is a company offering parking facilities, mostly adjacent to airports. Hence the “p” in a red circle, which is the universal symbol for parking.

—George Tscherny

S U N P A R K



HUMAN
RELATIONS
ON
NEW JERSEY
CAMPUSES
THE COLLECTIVE
EXPERIENCE



Transforming messy strokes into a clean, straight arrow, design firm Martin Holloway created a symbol of conflict resolution for human relations conference. This symbol was used for several applications including signage (Figure 6-18). Diana Ford designed the symbol for the Food Bank of Alaska (Figure 6-19). Many people think of bread as a food staple that is needed to sustain life; in combination with a heart, a symbol most understand to represent love we get a new symbol about giving food to the needy.

“QuickTime allows for the integration of video, sound, text, and animation for computer multi-media. The imagery used is representative of all the facets of this platform,” says Jennifer Motz. The symbolic imagery on this promotional CD (Figure 6-20). With

Figure 6-18

Symbol, “Human Relations on New Jersey Campuses”

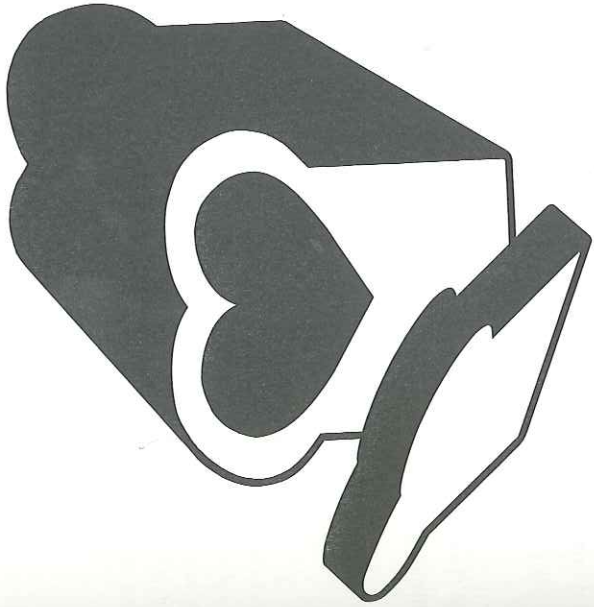
Design firm: Martin Holloway Graphic Design, Warren, NJ

Designer: Martin Holloway

Client: New Jersey Department of Higher Education in cooperation with The National Conference of Christians and Jews (New Jersey Region)

foc





food bank of alaska

Figure 6-19

Symbol

Design firm: Northwest Strategies, Anchorage, AK

Designer: Diana Ford

Client: Food Bank of Alaska

My first step in designing a logo is to make a list of words that correspond to the title. Then I break down the title and make a separate list for each word. Then I bring words from different lists together and see what kind of image they create. Usually its very obvious when the right combination of words creates the perfect image. The Food Bank of Alaska logo came together in about ten minutes using this method.

I chose a very simple technique to illustrate the logo because I did not want to overpower the concept, and I chose a common lowercase typeface in keeping with the humility of the organization.

— Diana Ford, Northwest Strategies



Figure 6-20

Apple Quicktime CD Diggpak

Design firm: Morla Design, San Francisco, CA

Art director: Jennifer Morla

Designers: Jennifer Morla & Craig Bailey

Photography: Holly Stewart

Client: Apple Computer

The CD is distributed to software developers to promote the use of QuickTime in their programs.



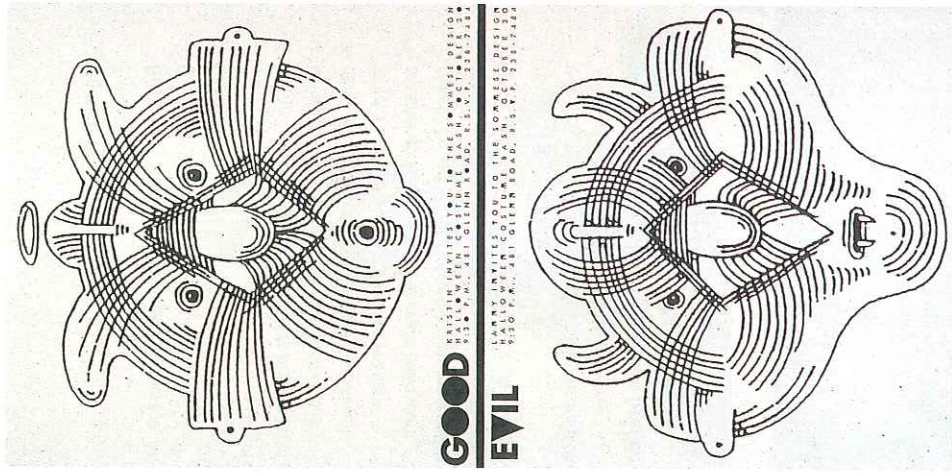


Figure 6-21
 “Good/Evil” Party Invitation
 Design firm and client: Sommesse Design, State College, PA
 Art director: Kristin Sommesse
 Designer/illustrator: Lanny Sommesse
 My wife, Kristin, and I have an annual Halloween party to which we invite our clients, friends, etc. (Sommesse Design is our studio.) The idea was to create two separate invitations—one for her (good) and one for me (bad), which we could send out individually or together. They are 18” square, so if someone wanted to cut the masks out and wear them they could. We also used them together as a poster. In my version, “O’s” are filled in (soft, wonderful, good, etc.). In my version, the angular letters are filled in and appear as fangs (evil, vile, etc.). Actually in real life, this is reversed (Ha ha).
 — Lanny Sommesse

tongues-in-cheeks, Sommesse Design used symbols of good and evil for their annual Halloween party invitation (Figure 6-21).

April Greiman’s compelling design for the Sci Arc website (Figure 6-22) utilizes off-planet looking icons to denote different menu items.

The front cover the Tree Top annual report illustrates four embossed icons used to represent each season and the missions during those times — the apple represents “Harvest,” the branch represents the time to “Prune,” the flower represents the time to “Protect,” and the leaf represents the time to “Fertilize” (Figure 6-23).

Pictograms

We are so used to the simple graphic visuals on restroom doors denoting the sexes that we may forget that these visuals are symbolic — they stand for men and women. These signs communicate quickly, and because they are purely visual (non-verbal), they cross language barriers. This type of sign is called a **pictogram**, which is a simple picture representing an object or person. Although most pictograms are simple, like the ones on restrooms, some have more detail or are more illustrative. Whether the pictogram is elemental or illustrative, essential information should be communicated in a glance. There is much crossover among logos, symbols, and pictograms; sometimes the nomenclature is not as important as the function of the design.

The primary objective of the Disability Access Symbols Project is for organizations to use these symbols to better serve their audiences with disabilities (Figure 6-24).



Figure 6-22
 Web Site
 Sci Arc website
 Design firm: April Greiman, Los Angeles, CA



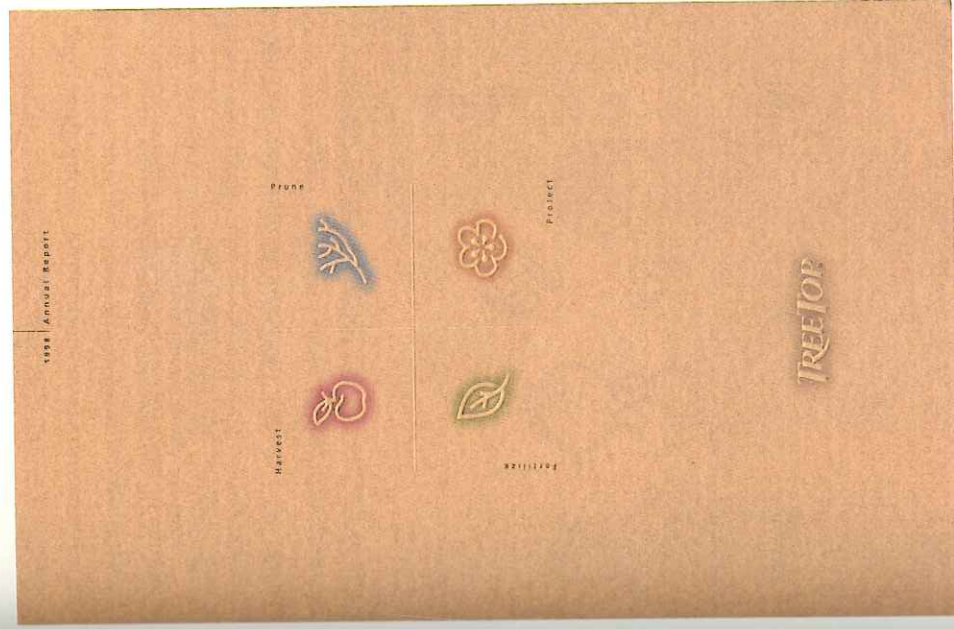


Figure 6-23

Tree Top Annual Report
 Design firm: Hornall Anderson Design Works Inc., Seattle, WA
 Art director: Katha Dalton
 Designers: Katha Dalton, Jana Nishi
 Illustrator: Jana Nishi, Denise Weir (icons)
 Copywriter: Evelyn Rozner
 Client: Tree Top

Unlike past Tree Top annual reports, this year's version focused specifically on the product itself, more than only the financials. The goal was to showcase the product—the apples and the process of growing them.

The front cover illustrates four embossed icons used to represent each season and the missions during those times—Harvest, Prune, Protect, Fertilize.

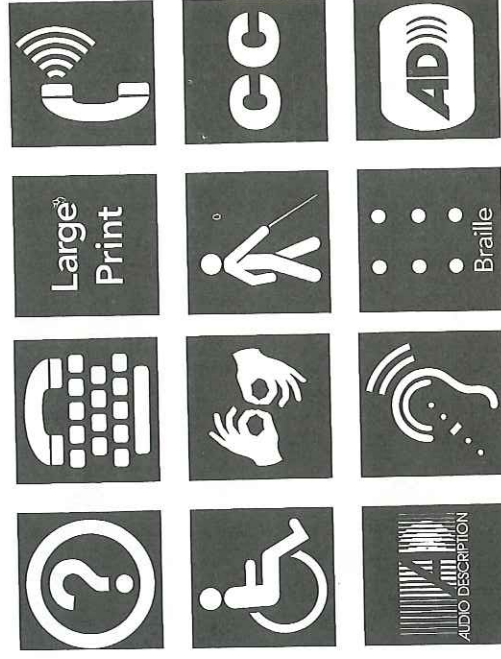
Figure 6-24

Disability Access Symbols Project
 Symbols courtesy of Graphic Arts Guild Foundation
 Produced by the Graphic Artists Guild Foundation with the support and technical assistance of the National Endowment for the Arts, Office for Special Constituencies
 Design firm: X2 Design, New York, NY

The project was extremely challenging in terms of design because the client insisted on having organizations representing people with various disabilities review and comment on the proposed symbols. With the help of a disability consultant, we were able to reach consensus among all these groups and still achieve the primary objective — for organizations to use these symbols to better serve their audiences with disabilities.

Several existing symbols did not meet the standards we established and needed redesign. For example, the old symbol for Assistive Listening Systems focused on the disability (an ear with a diagonal bar through it). The new symbol focuses on the accommodation to the disability, i.e., a device that amplifies sound for people who have difficulty hearing. Other upgraded symbols include Sign Language Interpreted, Access (Other than Print or Braille) for Individuals Who Are Blind or Have Low Vision, and the International Symbol of Accessibility. A new symbol for Audio Description for TV, Video and Film was developed which, through design, proved less likely to degenerate when subjected to frequent photocopying.

— GAG Foundation



SUGGESTIONS

Here are some design considerations for the creation of a pictogram. Your objectives are:

- to create a simple or elemental visual
- to clearly and quickly communicate a message or information
- to design a pictogram that has graphic impact
- to create a design that is consistent with the principles of balance and unity
- to create a pictogram that works in black-and-white reproduction
- to create a pictogram that works when enlarged or reduced
- to create a pictogram that would be expanded into a system of pictograms





Figure 6-25
 Christmas Card
 Design firm: 601 Design, Inc. Denver, CO
 Art director: Bruce Holdeman
 Designers: Bruce Holdeman, Ann Birkey
 Client: Spalding Rehabilitation Hospital, Denver

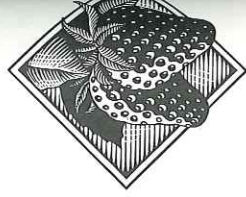
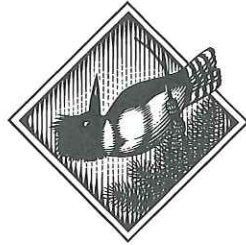
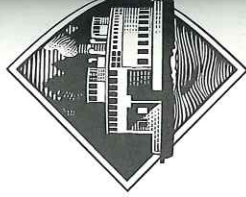
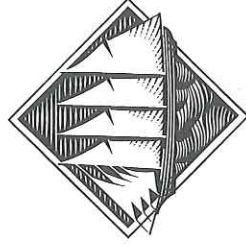
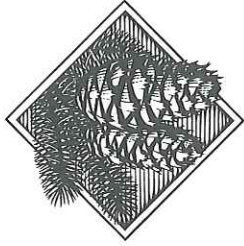
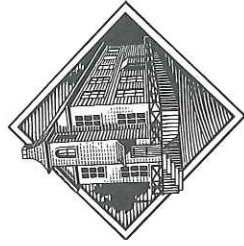
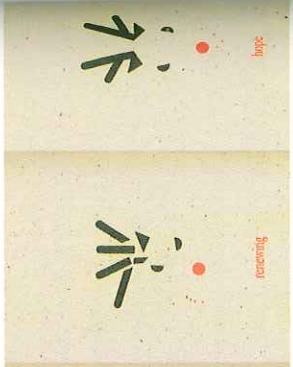
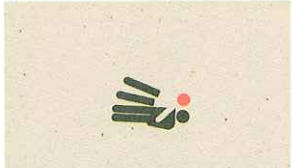
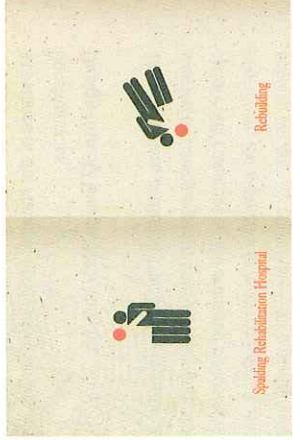
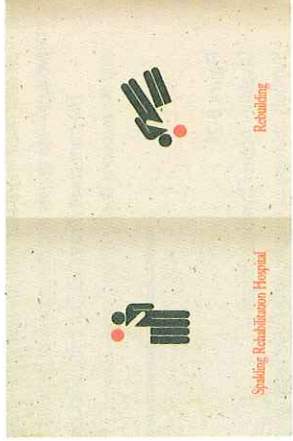
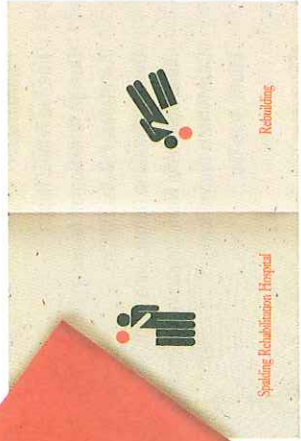


Figure 6-26
 Pictograms for a Planned Community
 Design firm: The Rocky Company, Seattle, WA
 Client: Port Blakely Mill Company

On this holiday greeting for Spalding Rehabilitation Hospital, you see graphic pictograms representing two people changing into one pictogram of a reindeer (Figure 6-25). These pictograms, for Port Blakely planned community, are illustrative and detailed; however, they communicate quickly, and share a common style and format (Figure 6-26). For Oquirrh Park Fitness, Dave Baker and Dave Malone used a linear style to create a series of activity symbols (Figure 6-27). Dots and triangular strokes used to connote movement make these symbols unique. Diamond shapes are used as an element of continuity in the store signage (pictograms) for the Safety Zone (Figure 6-28).

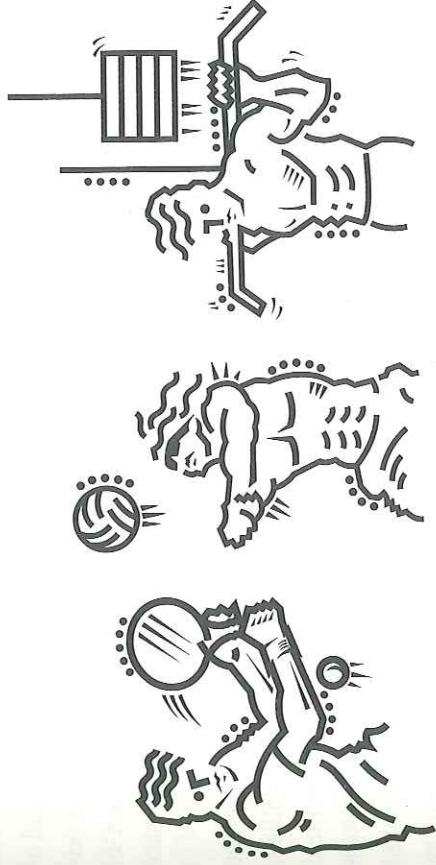


Figure 6-27

Symbols

Design firm: The Baker Group, Salt Lake City, UT

Art director: Dave Baker

Designer: Dave Malone

Client: Oquirrh Park Fitness Center

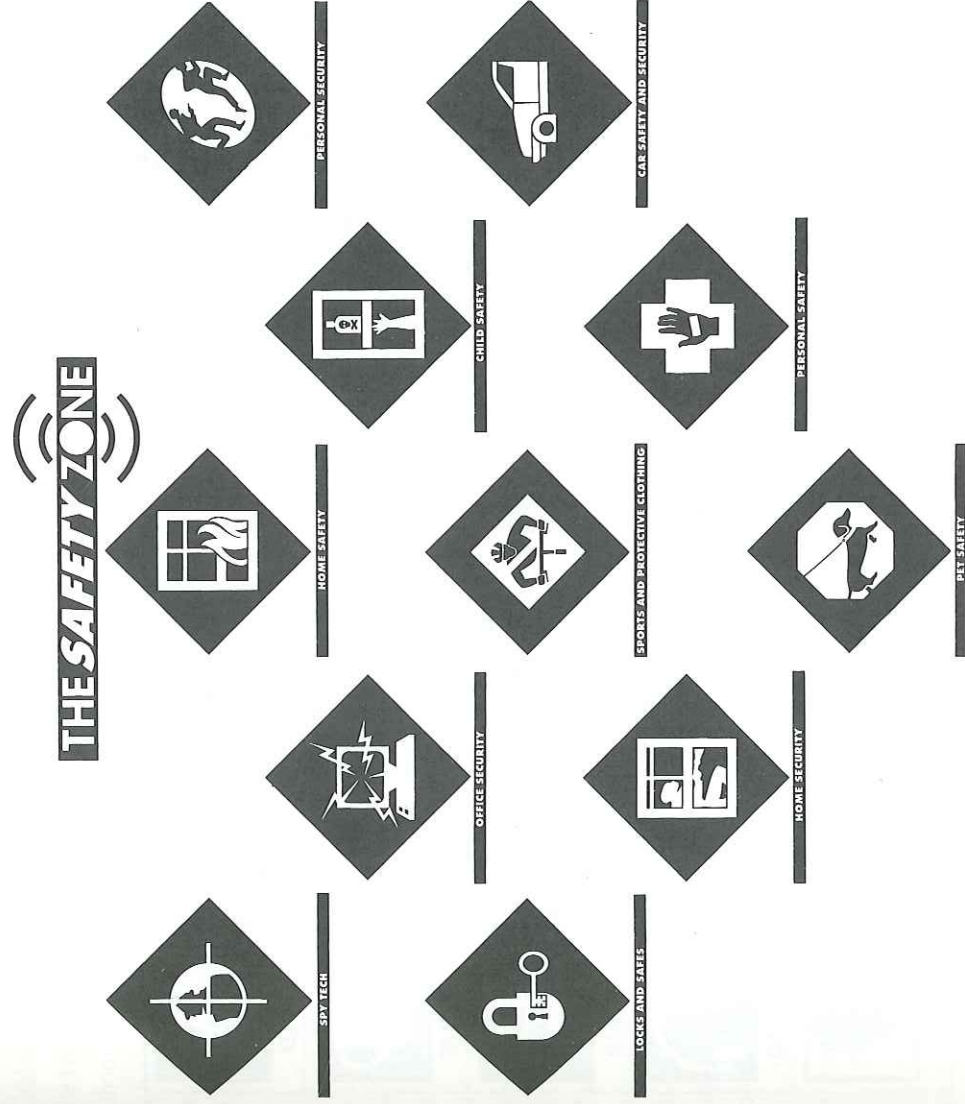


Figure 6-28

Store Signage

Design firm:

Doublespace, New

York, NY

Client: Safety Zone,

White Plains, NY



Figure 6-29

Title: The TalkChart
Description of work: A communication device
utilizing icons

Creative director: Alan Robbins/The Design Studio,
Kean University, NJ

Designers: Various dedicated students

Client: self-initiated

The TalkChart is a communication device for patients
in hospitals and nursing homes.

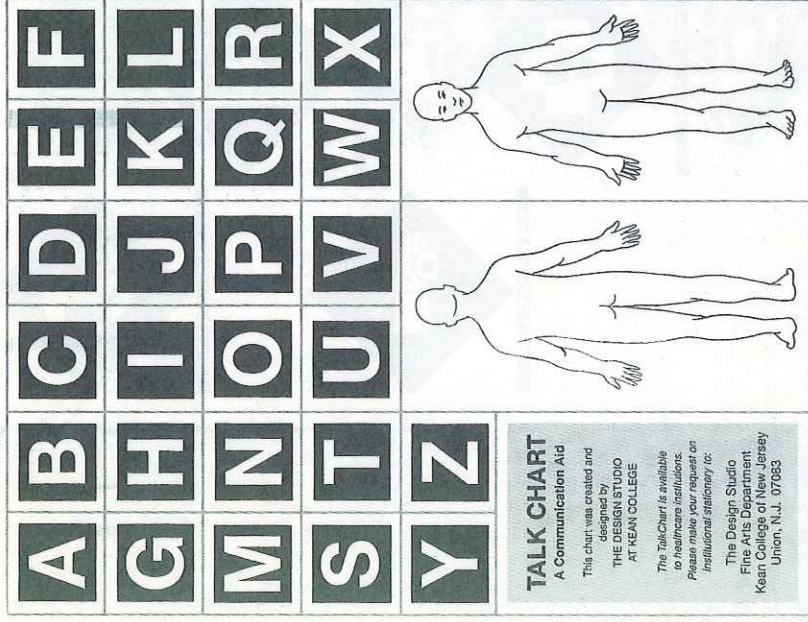
Using the 8 1/2" x 11" laminated chart, patients
with aphasia, throat tubes, or other impairments to
their speech, can now make their needs known to
family and staff by pointing to the graphic symbols
or letters of the alphabet that appear on the chart.

The graphic symbols represent 15 basic patient
needs and figures of the human body for pinpointing
problems.

The TalkChart was created and designed by
college students in The Design Studio at Kean
University, under the direction of Professor Alan
Robbins and donated to local hospitals.

Thanks to articles about the project in The
Newark Star Ledger and The New York Times, many
hospitals throughout the state of New Jersey are
currently using this helpful device.

—Kean University



Designing a system requires a clear design concept and a consistent use of shapes, scale, and all the formal elements. The pictograms in a system look as if they belong to the same family. At times, more than one designer in a design firm or studio will work to produce a system. It is imperative to establish a firm design concept, style, and vocabulary of shapes in order for the system to look like it was created by one hand and mind (Figure 6-29).

Stationery

Look through your wallet. You probably have a business card in it. Look through your mail. You probably received correspondence on letterhead that was enclosed in a design-coordinated envelope. Of course, a business card or letterhead is meant to provide you with pertinent information such as a person's phone or fax number. Stationery, however, also is meant to project an image for a company — one that will attract potential customers and make them remember the employee or the company *because of the design*.

Stationery usually consists of letterhead, envelopes, and business cards. If a company's logo, name, address, telephone and fax numbers, e-mail address, web address, and the owner or employee's name are included on the letterhead and business card. (The telephone and fax numbers and e-mail and web address are excluded from the envelope.) A rolodex card may also be included in stationery. Stationery is often part of a larger visual identity program (see Chapter 10).

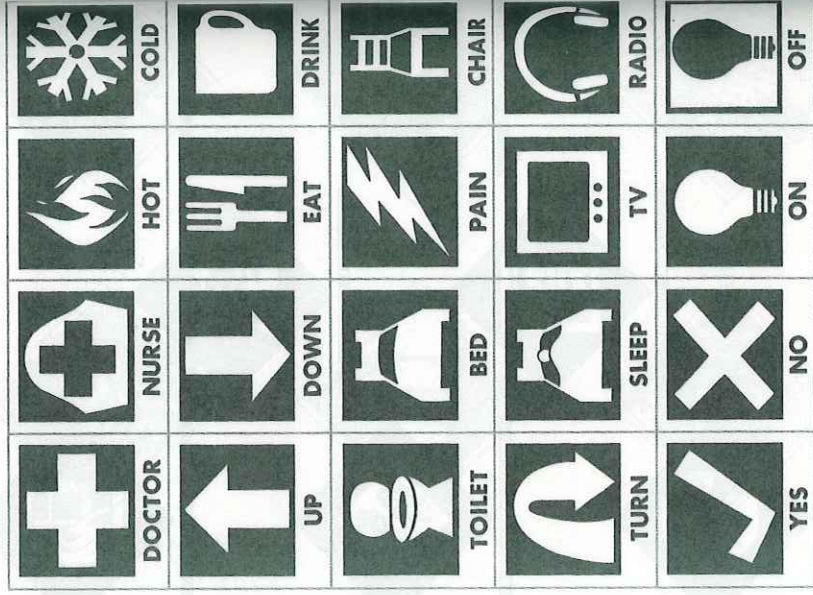
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Most designers position much of this information at the head, or top, of the page, which is why we call it letterhead. That kind of arrangement leaves ample room for correspondence. Some designers split the information and position some type at the foot, or bottom, of the page. Others break with tradition and position type, graphics, or illustrations in any number of ways — in a vertical direction at the left or right side, all over the page in light or ghosted values or colors, or around the perimeter of the page.

Any arrangement is fine, as long as it works. You can design anything you want as long as it is a sound solution to a visual communication problem. The arrangement should leave a good amount of space for a message and it should be appropriate for the client. Information should be accessible. It should be in a visual hierarchy; for example, the zip code should not be the first thing the viewer notices. The logo is usually the most prominent element on the stationery; all other type and visuals should be arranged accordingly, from most to least important. An element other than the logo can be the most prominent element in your design, as long as your solution is logical and stems from your strategy and concept.

Choosing paper for your letterhead, envelope, and business card is part of a design solution. There are many paper companies and numerous qualities, styles and colors of paper. The weight of the paper is very important because the letterhead and envelope must stand up to typewriters, computer printers, pens, and markers. Letterhead must be sturdy enough to withstand being folded. A business card is usually inserted into one's wallet and therefore must be a heavier weight paper than the letterhead. When choosing paper, think also about texture, how the color of the paper will work with the ink's color, and whether the shape will fit into a standard envelope. Most paper companies provide paper samples and have shows to promote their products. They also advertise in leading graphic design periodicals.

Papers and envelopes come in standard sizes. Anything other than standard size is more expensive. A business card should be of a size and shape that fits into a wallet — usually the size of a credit card. If someone has to fold a card to fit it into their wallet, the design is being compromised. (Folded cards are an exception.) A designer must also be aware of the printing processes available, including special technical processes such as die-cuts, varnishing, and embossing. Research the printing process by visiting a good print shop.

The design — the arrangement of the elements, the creation of a visual hierarchy, the use of the logo, the selection of colors and typefaces — usually is consistent on all three parts of the stationery. Any design system, whether it is stationery or an extensive visual identity program, should have continuity — that is, similarities in form. Some designers feel it is perfectly acceptable to have slight to moderate variations in color, type, or arrangements among the letterhead, envelope, and business card. You can design a unified stationery system that incorporates variety.

Think of all the business cards or letterheads you have seen. Do any come to mind? Were any of them unique or particularly well-designed? A well-designed piece is usually memorable, such as this one designed for Maha Yoga



CLASS SCHEDULE

January 4 - April 4, 1999

MONDAY
6:20-8:00
9:15-10:45
11:00-12:30
12:30-1:15
2:00-3:30
6:00-7:30
7:30-8:45
9:00-11:00

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6:30-8:00
9:15-11:00
11:00-12:30
12:30-1:15
2:00-3:30
6:00-7:30
7:30-8:45
9:00-11:00

WE
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9:15-11:00
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7:30-8:45
9:00-11:00

SUN
10:30-12:15
12:15-2:00
4:00-5:30
7:15-8:45

SPECIAL EVENTS
Evening Chants w/Steve
January 15, February 10
March 19, 8:00 p.m. free
Holotropic Breathing w/Steve
February 5, March 5
8:00 p.m. \$20
Zen Dancing w/Micheline
January 13, 8:00-10:30 p.m. \$15
Om Chanting w/Max
January 22, February 26,
March 26, 8:00 p.m. free
Tibet's Yoga
w/Paul & Suzee Griley
January 18, 8:00-10:00 p.m. \$20
Yin and Yang Practice
January 9 & 10, 2:00-4:00 p.m. \$40

*Pre-registration recommended.

CLASS PRICES
Single class \$15
10 classes (120 day limit) \$80
20 classes (120 day limit) \$110
20 classes (120 day limit) \$180
\$150 monthly unlimited (30 days)
Series cannot be extended
beyond 120 days - no exceptions
Student discount: 20% off a
5 class series - with valid school ID
Gift certificates available.

*See desc.

Figure 6-30

Maha Yoga Logo, Schedule and Business Card
Design firm: Vrontikis Design Office,
Los Angeles, CA
Creative director/Designer: Petruia Vrontikis
Client: © Steve Fross

Maha means "great" or "supreme" in Sanskrit. The concept was to cleverly combine old and new, and simple and complex—this dichotomy is part of bringing this ancient wisdom to the modern world.
— Petruia Vrontikis

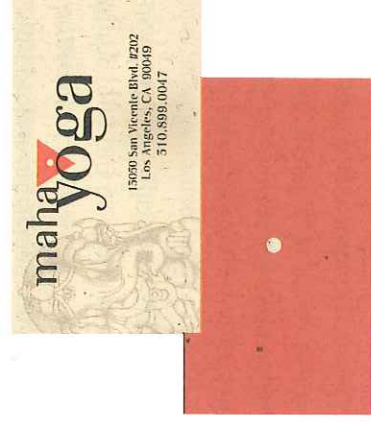
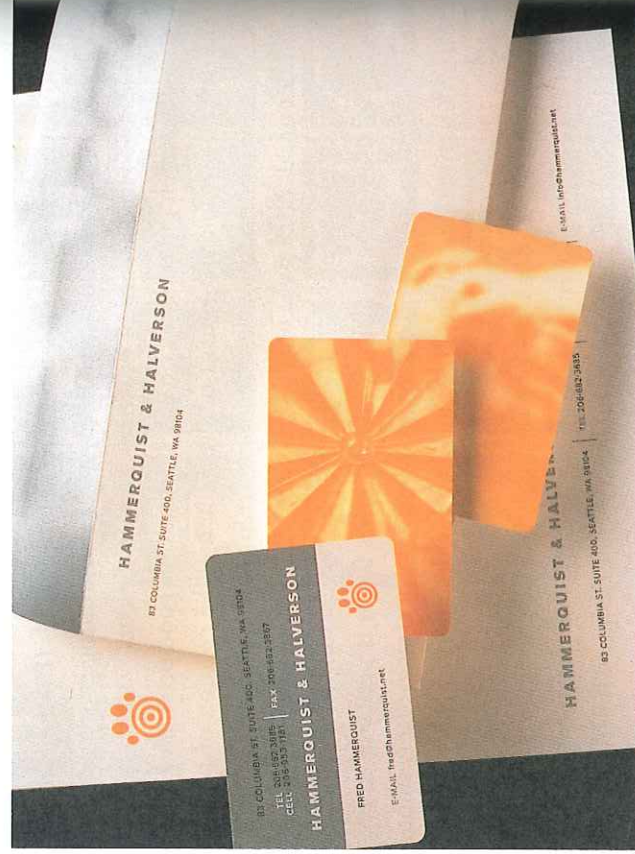


Figure 6-31

Hammerquist & Halverson Stationery
Design firm: Hornall Anderson Design Works Inc.,
Seattle, WA
Art director: Jack Anderson
Designer/Illustrator: Mike Calkins
Client: Hammerquist & Halverson

The marketing objective behind the Hammerquist & Halverson stationery program was attributed to the redesign of the client's original logo and identity. After years of enlisting the image of a bulldog standing before a target in their corporate identity, the advertising agency decided it was time to update their image.

Rather than eliminating the idea behind their original look, it was decided that the new logo would continue to retain these images. The logo, itself, was altered to reflect a dog's paw. Elements of the "target" are employed in the design of the paw. The business cards alternate with full-bleed images of a bulldog and of a bull's-eye target printed on the backs.



SUGGESTIONS

Although every rule in graphic design can be broken with a successful creative solution, here are some that a novice should keep in mind. A letterhead design should provide ample room for correspondence, and should not interrupt the correspondence. The design on the envelope should meet with postal regulations for the positioning of information. The design should work equally well on all pieces of the stationery. Your objectives are:

- to develop a unique, appropriate, and interesting concept
- to create a design that is immediately identified with the sender
- to coordinate the letterhead, envelope, and business card; establish unity
- to design and use legible typography
- to clearly display the address, telephone and fax numbers, e-mail and web addresses
- to express the spirit or personality of the company or client

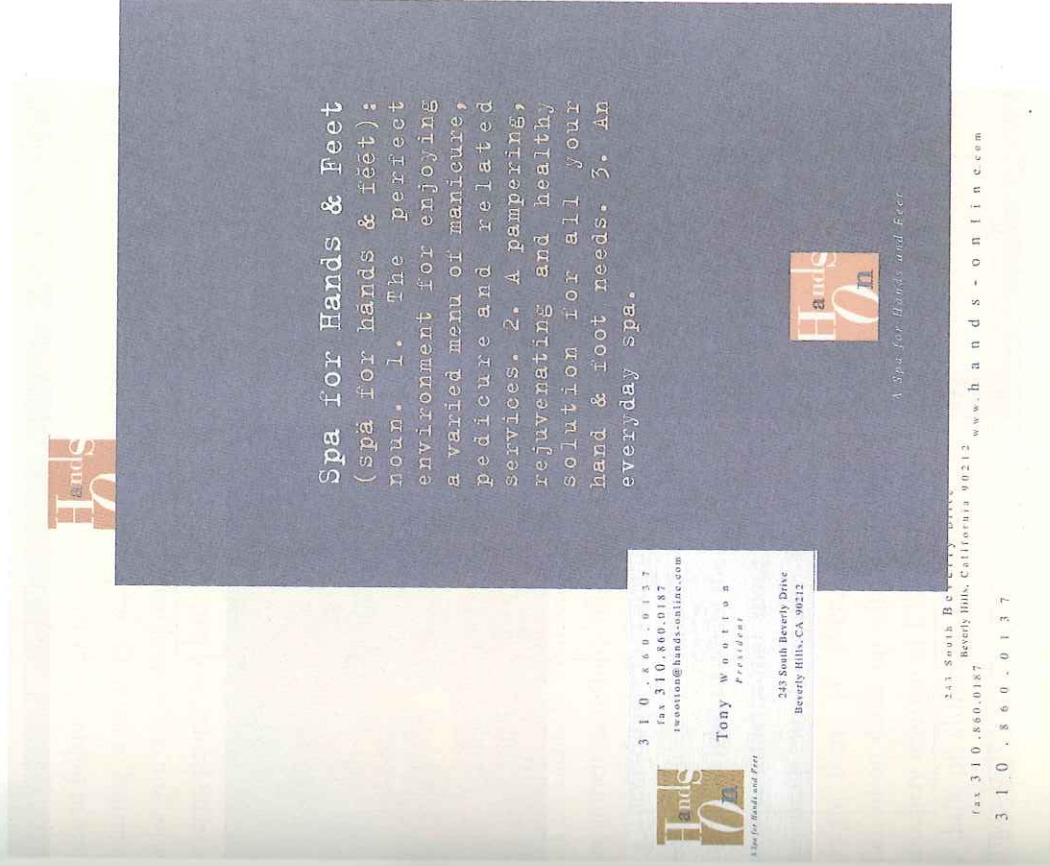


Figure 6-32

Hands on Stationery, Press Kit, and Logo
Design firm: Vrontikis Design Office,
Los Angeles, CA
Creative director: Petula Vrontikis
Designers: Peggy Woo (logo), Eena Kim (stationery)
Client: © Wolper, Wootton and Company, Inc.

The design for Hands on, a day spa, is upbeat, fresh, and easy. The dancing text changes scale against a square background reminiscent of a canvas. The client asked us to stay away from any cliché imagery of hands or fingernails. They challenged us by asking for a “type only” solution.

— Petula Vrontikis



Figure 6-33

Stationery
Designer: Tommie Ratliff, Crestwood, KY
Client: Vietnam Veterans Widows Research Foundation, KY

The project was one of those rare instances where, from the moment the idea comes to you, you know it is perfect. From that point, it is a matter of getting the piece produced the way you see it in your mind's eye. In this case, that included making a metal plate and doing dozens of pencil rubbings to have as a starting point for the artwork. I was able to achieve the effect I wanted even though it was a one-color piece.

— Tommie Ratliff, Crestwood, KY

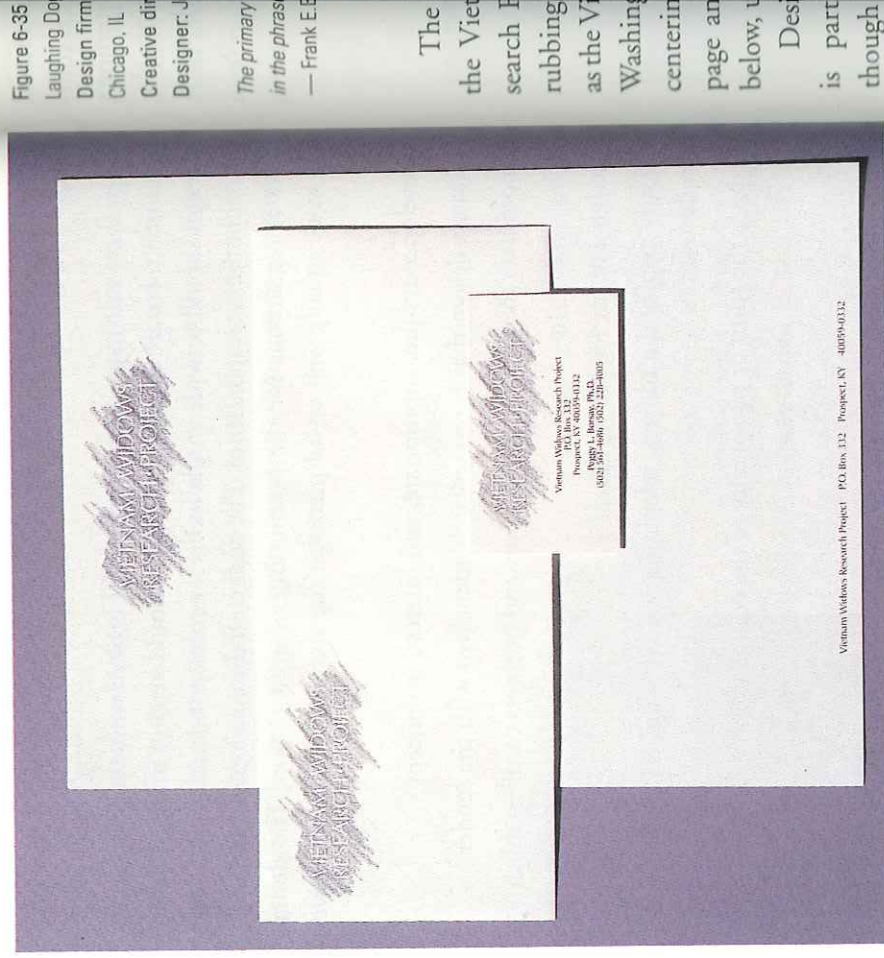


Figure 6-34

Lieber Brewster Design Stationery System
Design firm: Lieber Brewster Design Inc.,
New York, NY

Creative director: Anna Lieber
Client: Lieber Brewster Design

Lieber Brewster Design was inspired by the old monograms and insignias forming a coat of arms; however, the intent was to create an identity that was clean, contemporary, and versatile. An unusual color jolt of violet on the ivory stock helps to give it distinction in a sea of corporate button-down blues and grays on crisp white. The logo has morphed into another form in a photogenic treatment on our quarterly promotional postcards.

On a serendipitous note, a medical expert recently wrote us a letter pointing out that our logo is also the biological symbol for the right and left sides of the brain. Being graphic designers, our knowledge of biology is quite limited and this was a big revelation. As people who rely on both sides of our brains, we were charmed by the coincidence.

— Anna Lieber, Creative director,
Lieber Brewster Design Inc.

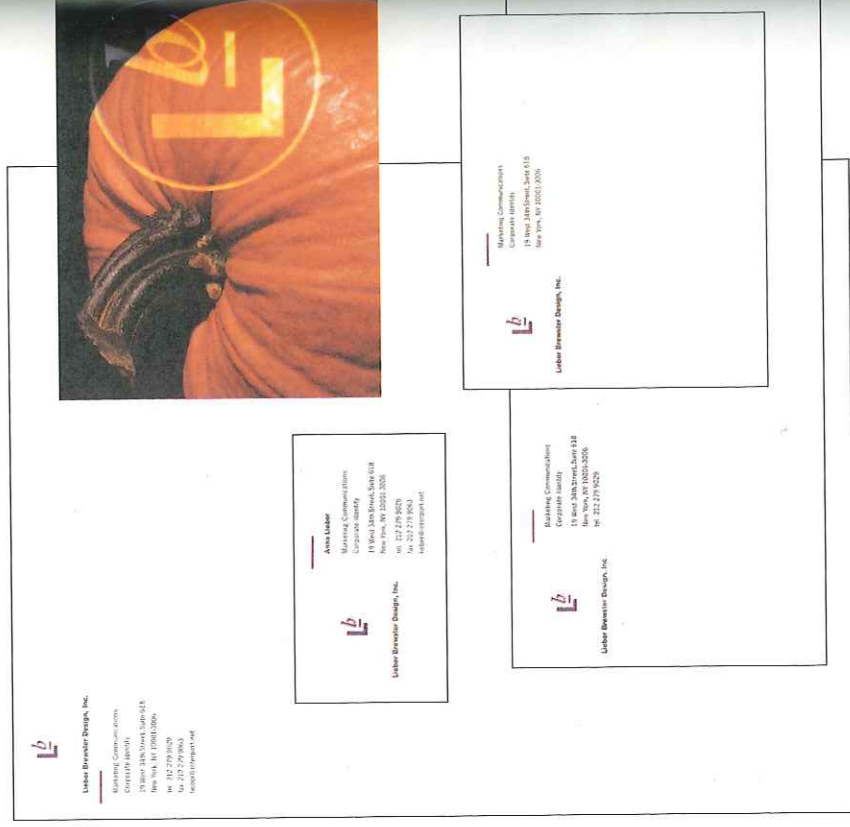


Figure 6-35
Laughing Do
Design firm
Chicago, IL
Creative dir
Designer: J

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— Frank E.

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Figure 6-35

Laughing Dog Creative Stationery, "Top Dog"
Design firm: Laughing Dog Creative Inc.,
Chicago, IL
Creative director: Frank E.E. Grubich
Designer: Joy Panos

*The primary objective here was to exploit the sounds
in the phrase "Bow Wow Tee Hee."
—Frank E.E. Grubich, Laughing Dog Creative Inc.*

The type on this stationery for the Vietnam Veterans Widows Research Foundation appears to be a rubbing taken from a memorial, such as the Vietnam Veterans' Memorial in Washington, D.C. (Figure 6-33). By centering the title at the head of the page and aligning it with the type below, unity is established.

Designing stationery for yourself is particularly demanding. Even though you are the subject, you still have to follow the usual steps in formulating a strategy and concept. Since you are a designer or design student, people will look at your stationery as an example of your capabilities, as a piece in your portfolio. After all, if you design a great piece for yourself, you will probably come up with a great solution for someone else. Leiber Brewster Design's logo and stationery system reflect their design studio's style; potential clients can get a sense of their work by looking at their stationery (Figure 6-34).

The stationery for Laughing Dog Creative uses overlapping type of varying weights to create the illusion of three-dimensional space and to conjure up sounds (Figure 6-35). The design firm of Richardson or Richardson came up with a playful stationery solution of J.W. Tumbles, a chain of children's gymnasiums (Figure 6-36).

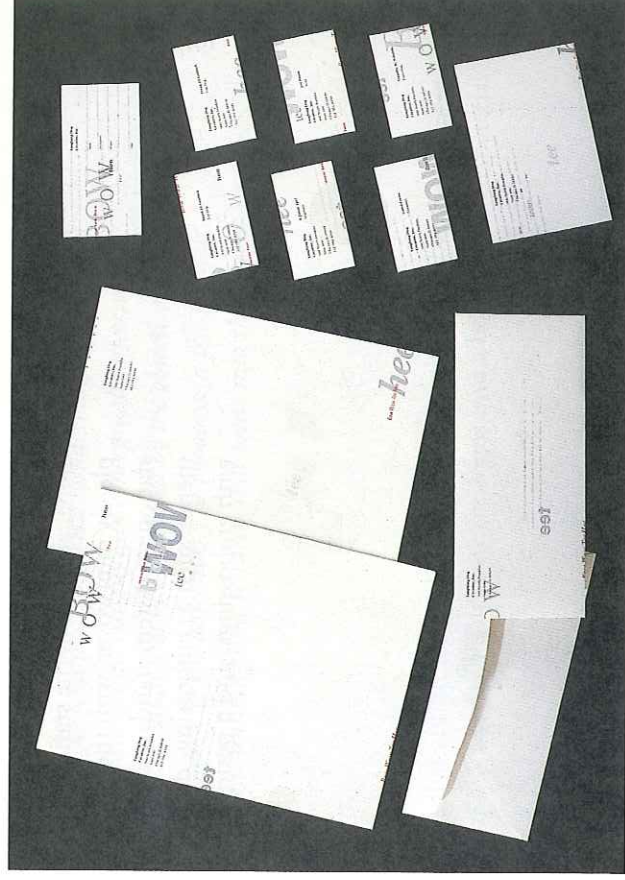


Figure 6-36

Stationery
Design firm: Richardson or Richardson, Phoenix, AZ
Designers: Forrest Richardson, Rosemary Connelly
Client: J.W. Tumbles, San Diego, CA

The client's trademark is a series of symbols, or glyphs, that may be tumbled to any position while still communicating the primary business — a children's gymnasium. The six different symbols combined with the various positions and six color options create an almost endless choice of looks for use on stationery and cards. Each symbol is an actual label that is self-adhesive and is applied by the client at the time of use to the single color, pre-printed stationery paper.

— Richardson or Richardson



A logo is the central part of an identity system. Sometimes a logo can stand alone, apart from the stationary system or program. At other times, it is completely interwoven with the entire stationary system design. Jennifer Sterling's stationary system stands apart from most others in the way she combines elements, such as embossing, dates that require a hole-puncher, linear elements with embossings, and a perforated bottom edge (Figure 6-37).

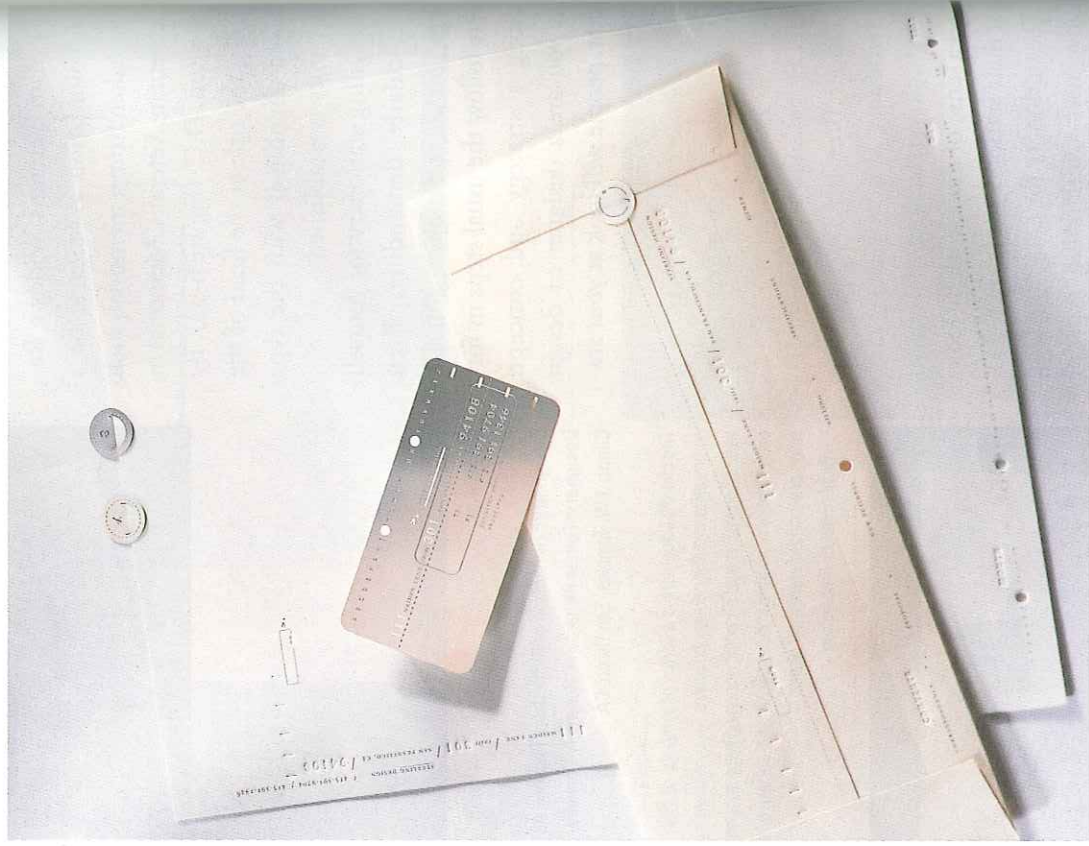


Figure 6-37
Jennifer Sterling Design Identity System
Design firm: Jennifer Sterling Design,
San Francisco, CA
Art director/Designer: Jennifer Sterling
Client: Sterling Design

