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**5 Principles  
of Effective  
Logo Design**

Simple

Memorable

Timeless

Versatile

Appropriate

A logo design process usually consists of

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1. The Design Brief
2. Research & Brainstorming
3. Sketching
4. Prototyping & Conceptualizing
5. Send To Client For Review
6. Revise & Add Finishing Touches
7. Supply Files To Client and Give Customer Service

## Typography

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### Two most important things to remember:

*Type is on the page to serve the text.*

It should make the words easy to read and provide a suitable background. Type should not overpower the text. Type can be beautiful and decorative — but if it calls undue attention to itself or makes it more difficult to read the text — then it becomes self-conscious and distracting — like bad movie direction.

*There are not good or bad typefaces, there are appropriate and inappropriate typefaces.*

Think about your reader and the feeling you want to convey, then choose a typeface that fits.

## Typography

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### Which faces work best together?

The answer is usually simple: serif faces work best with sans serif faces. This means that if your body text is in **Goudy Old Style**, a serif face, you should use a sans serif as a companion. Don't use **Garamond with Goudy** (they're both serif faces). It will look sloppy if you do.

Goudy

Garamond

Goudy

Frutiger

## Succeeding With Color

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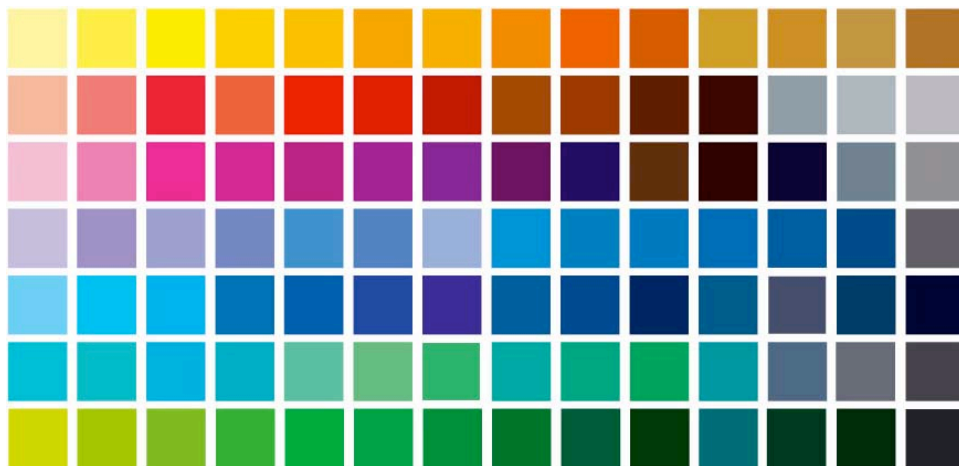
- Think of color as an accessory to a basic wardrobe
- Something to enhance an already strong foundation.
  
- Many designers actually design in black and white first
- Then add color as a separate step.

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- Readability should be your primary consideration when combining type and color.
  - Contrast is the key:
    - maintaining a high degree of contrast between type and background colors
      - > helps keep type readable
    - Reducing contrast reduces ease of reading

## Flat/match/spot color

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- An additional color used as a design element in a layout
- 2, 4, 6 colors
- PMS (Pantone matching system) swatch book
- Mixed out of 9 basic colors



## Sequence

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- progression, the visible experience of movement or change.
- Sequence in the visual sense is a series of events which lead the eye in a specific direction or exhibits a logical order.
- A line of trees becomes a sequence if the eye automatically follows from one tree to another.
- Designers utilize this principle to create an experience by-visually linking one event with another in order to direct the eye to a desired point.



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- A logical sequence unconsciously builds excitement, an anticipation of something more to experience.
  - A pleasant type of rhythm develops in a properly planned sequence which imparts the feeling that one is, in fact, progressing in some direction.
  - A design that incorporates a sequence creates a pleasurable experience for those who move through it rather than a static feeling of monotony.

## Sequence in different layouts

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- Repeating a sequence; having it occur more than a few times.
  - In design, repetition creates visual consistency in page designs, such as using the same style of headlines, the same style of initial capitals, or repeating the same basic layout from one page to another.
- Excessive repetition (monotony) may lead to boredom and uninteresting compositions.
- If one cannot avoid excessive repetitions for any reason, do not forget to add some visual breaks and white spaces where eyes can rest for a while.

## Ad Campaigns

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- consumers seldom respond to a single viewing of an ad.
- But, there is also a point where they get bored and begin to tune the ad out.
- To combat this problem, agencies create campaigns--sets of ads with a single strategic message.

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- The first principle for arranging elements is that a campaign must have continuity.
  - This means that all the ads in the campaign must have a set of visual themes that identify each ad as part of a continuing whole--a member of the set.
  - These themes must appear in ALL ads in ALL media.
  - You can't identify the themes from a single ad. You must see several in order to understand what's going on.

## Questions to ask about the stationery package

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- If the business already has a stationery package in use, what do they like/dislike about the current package?
- How will the letterhead be used? (That is, will it be run through laser printers, inkjet printers, be handwritten, frequently photocopied or faxed?)
- What kind of budget does the business have and what type of volume is required?
- Will color be used? (And how much color will the budget allow?)
- Does the client have a preference for or against thermography, single, bi-fold, or tri-fold business cards, or other definite likes/dislikes?

## Your identity system design should meet all these requirements:

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- The company or individual is clearly identified.
- Contact information is easy to find.
- Design reflects the client's personality.
- The pieces in the package work well together and have a unified or coordinated design.
- The letterhead design leaves ample room for the letter itself.
- The envelope meets postal regulations (placement of return address and other design elements).

## Several principles tell us how (why) we group visual information

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- Proximity -elements close together are perceived as a group
- Similarities -of shape, size, color can group elements
- Continuance -grouped through basic patterns
- Closure -group elements by space filled between them

**Proximity**



**Similarity**



**Continuance**



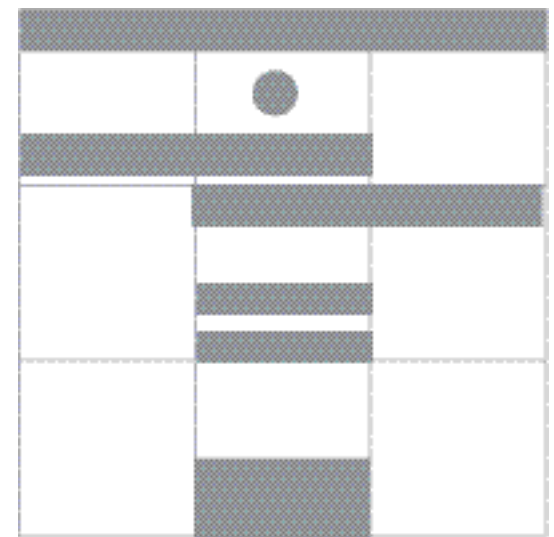
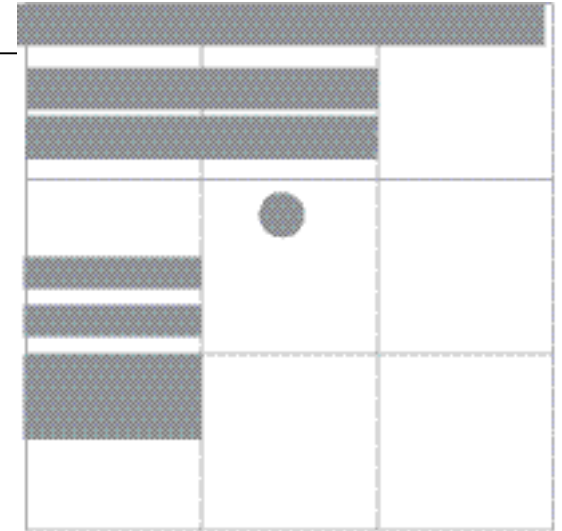
**Closure**



## Axial Relationships

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- Created by placement of elements within grid
- When axis in the interior of composition  
> strong visual relationships formed
- Axis on the edges considerably weaker
- Single element does not create an axis
- The larger the number of elements > stronger the axis

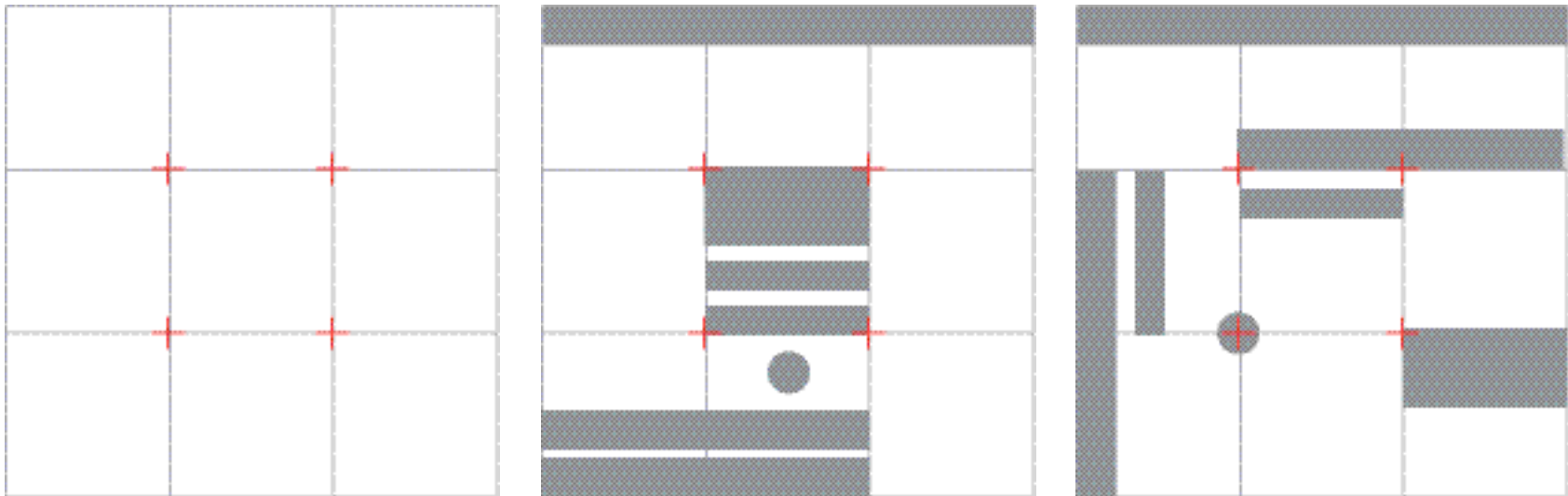




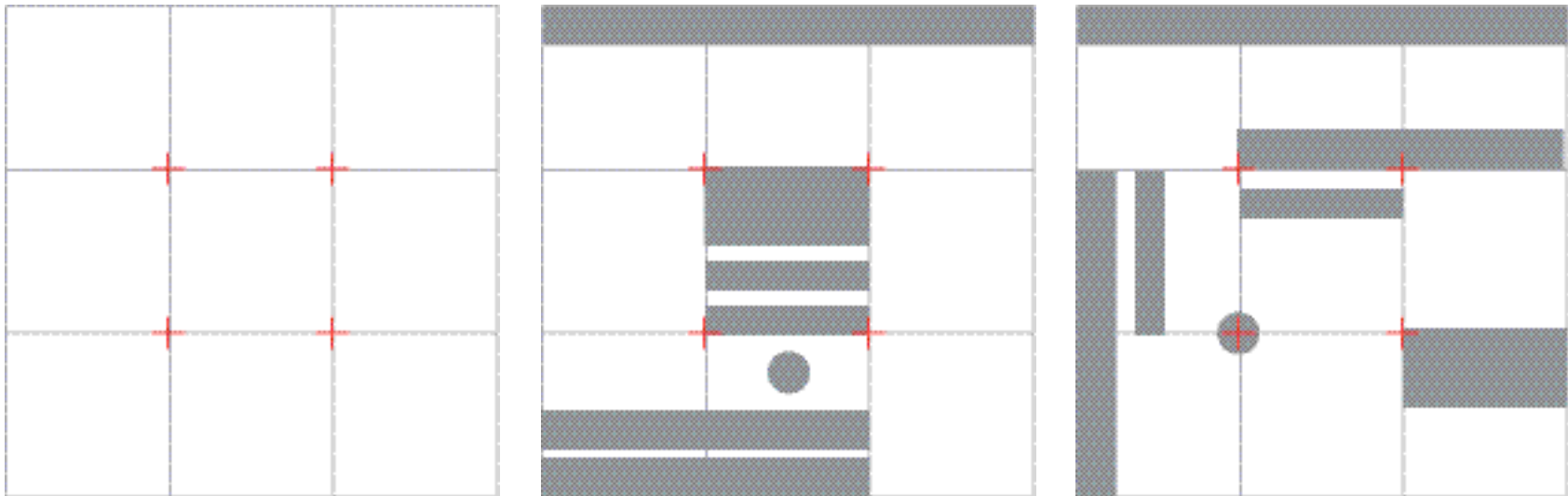
## Law of thirds

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- When a rectangle or square is divided into thirds vertically and horizontally, the four intersecting points are the points of optimal focus



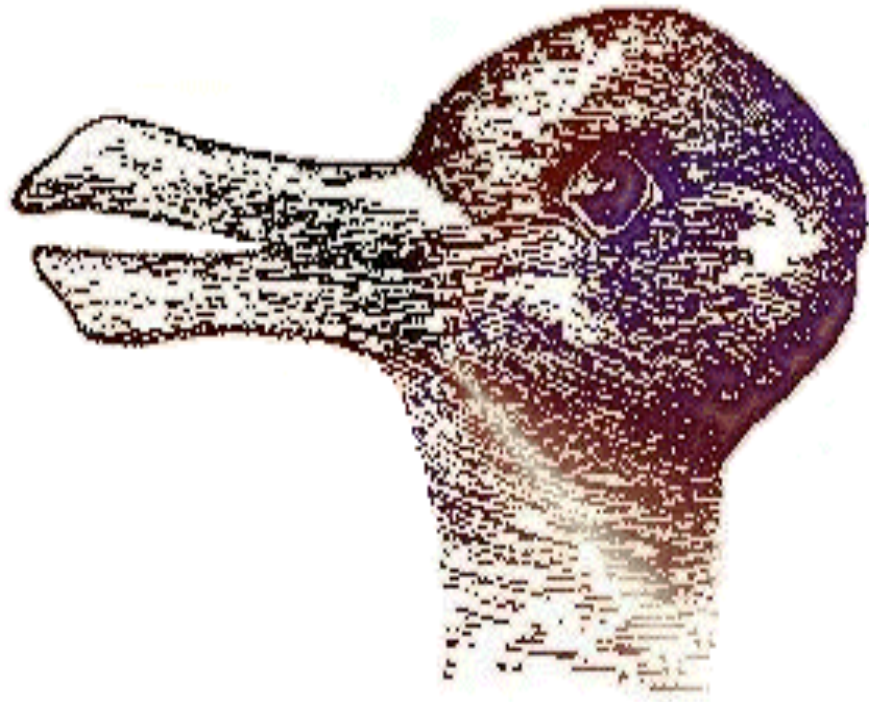
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- Use placement and proximity to determine which point hierarchically most important
  - Focus attention where it will most naturally occur.
  - Do no need to land precisely on the points but proximately



## Gestalt switching

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- There is another kind of ambiguity, known as “gestalt switching”.
- In this case, we can see two figures, but not at the same time.
- We must switch from one “pattern” (gestalt) to another pattern.
- We can switch voluntarily (we can control when and whether we switch).



This effect depends on the existence of double figures:

- The same lines form the contours (outlines) of two different figures.
- The two figures are incompatible with one another: we can either see one or the other.
- This is why we must switch.



## The Golden Mean

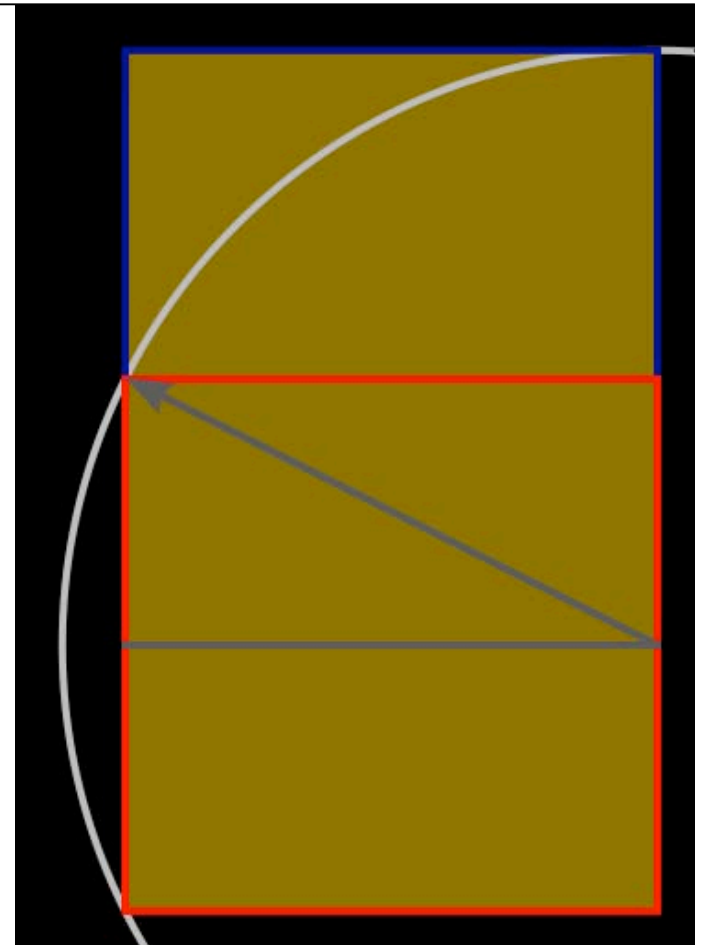
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- The **golden ratio** is 1:1.618034
- It is often represented by a Greek letter **Phi**  
 $\Phi$ .

## Construction

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1. Construct a simple square
2. Draw a line from the midpoint of one side of the square to an opposite corner
3. Use that line as the radius to draw an arc that defines the height of the rectangle
4. Complete the golden rectangle



## The golden ratio and Fibonacci numbers

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- sea shell shapes,
- branching plants,
- flower petals and seeds,
- leaves and petal arrangements



## The Parthenon

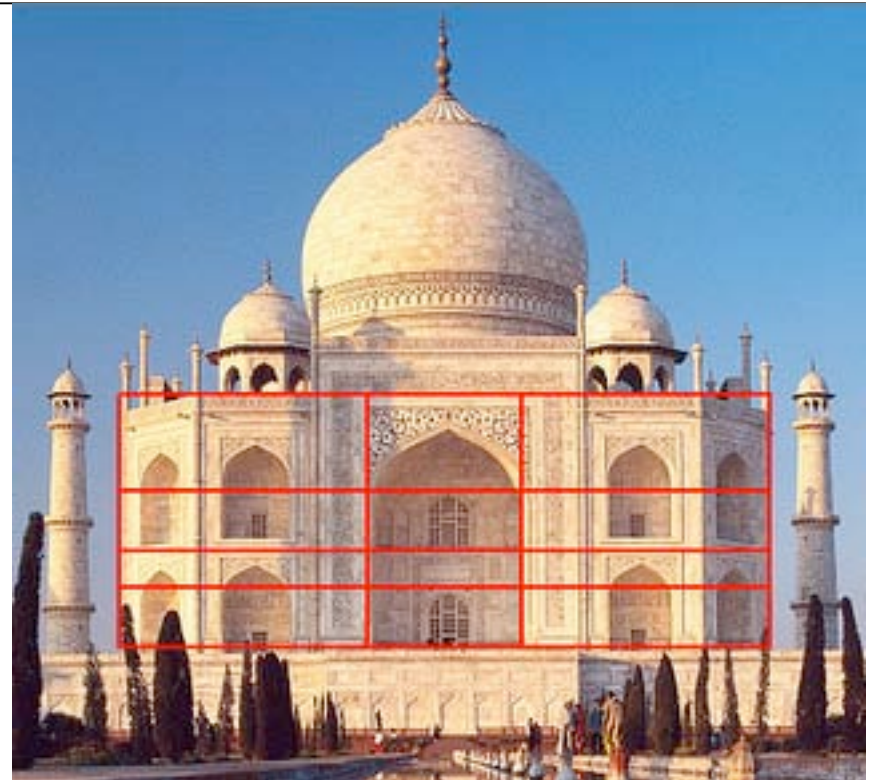
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- “Phi” was named for the Greek sculptor Phidias.
- The exterior dimensions of the Parthenon in Athens, built in about 440BC, form a perfect golden rectangle.





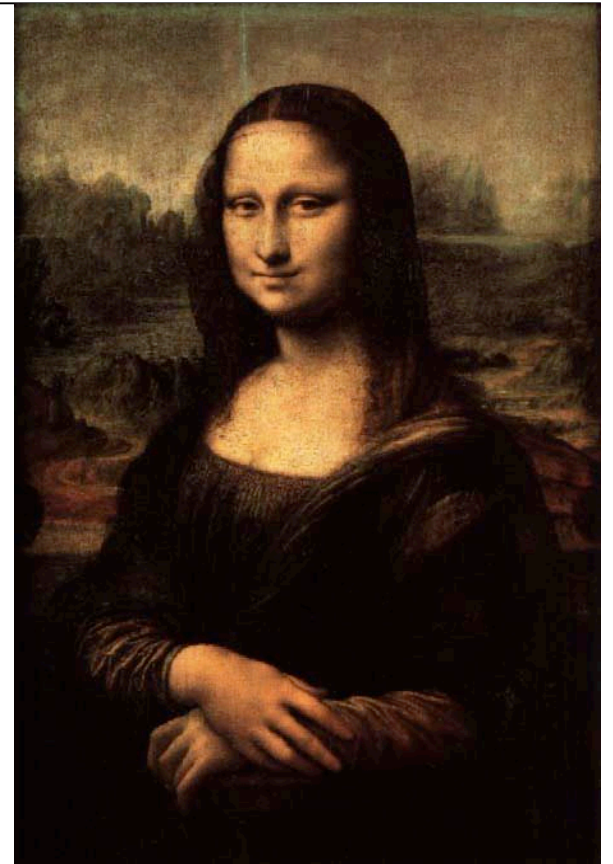
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- Tahjmahal



## Leonardo Da Vinci

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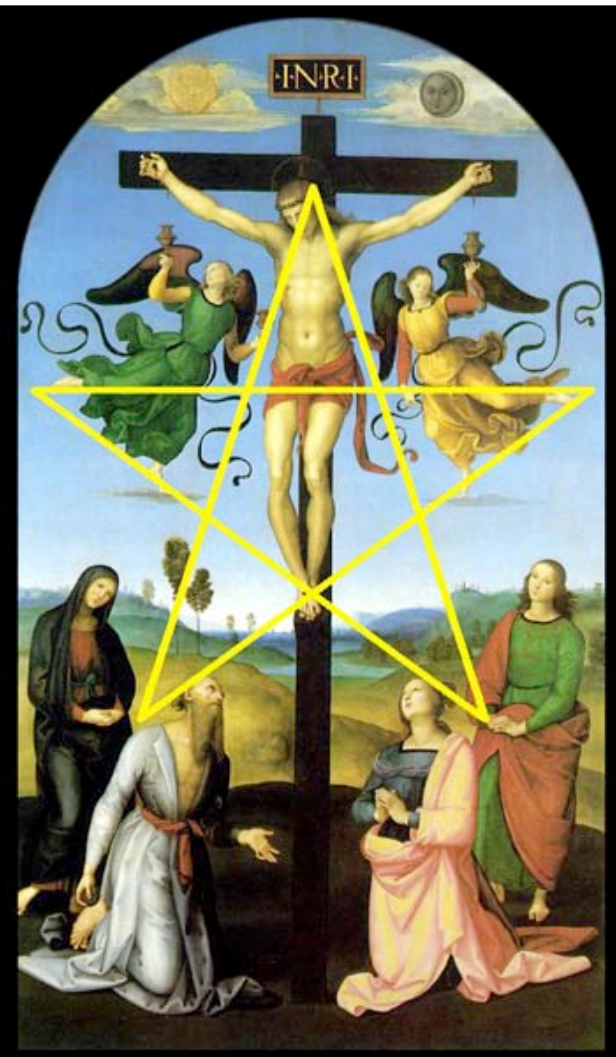
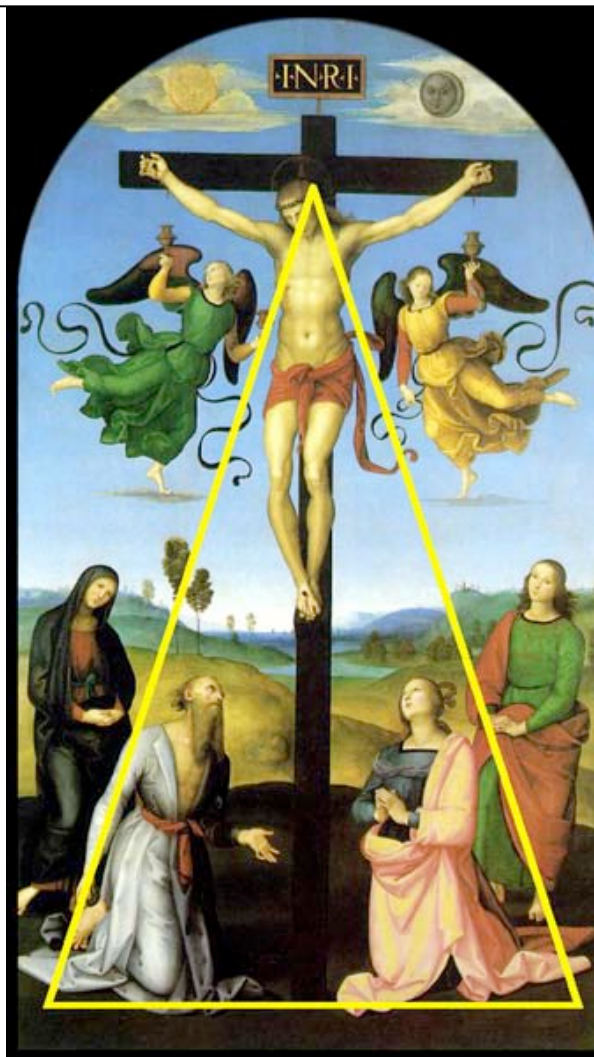
- Mona Lisa



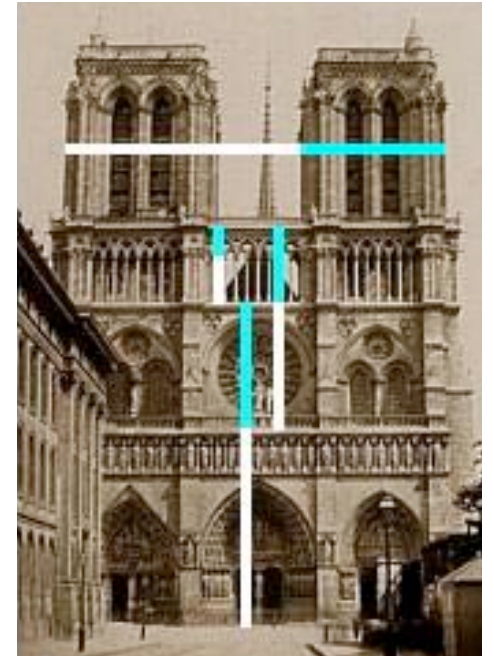
- Leonardo's face studies



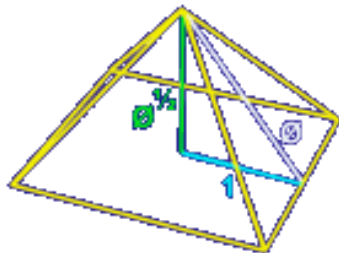
# Renaissance paintings



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- Leonardo's Last Supper
  - Le Corbusier's architecture
  - Medieval cathedrals
  - Musical instruments



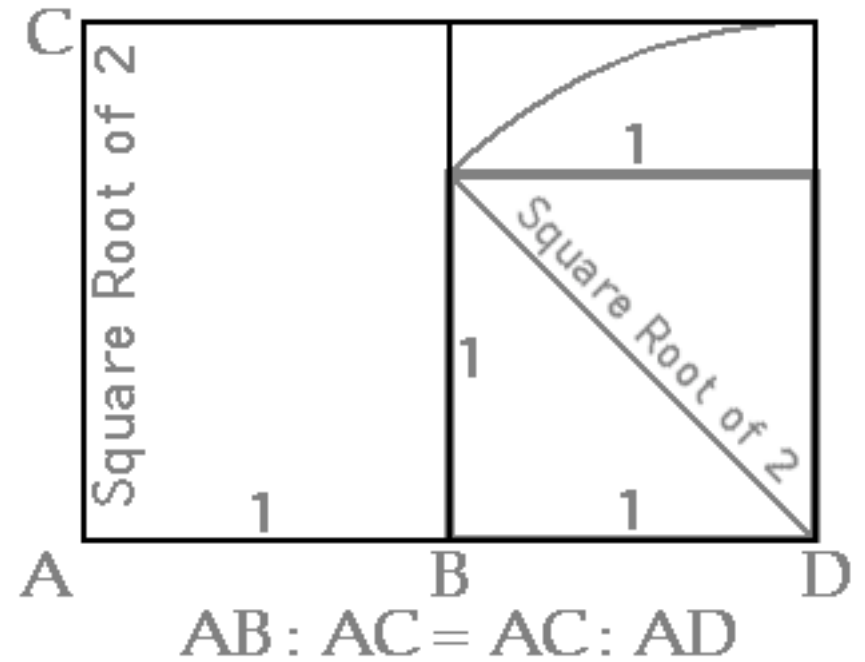
- 
- Pyramids



## Square root of 2

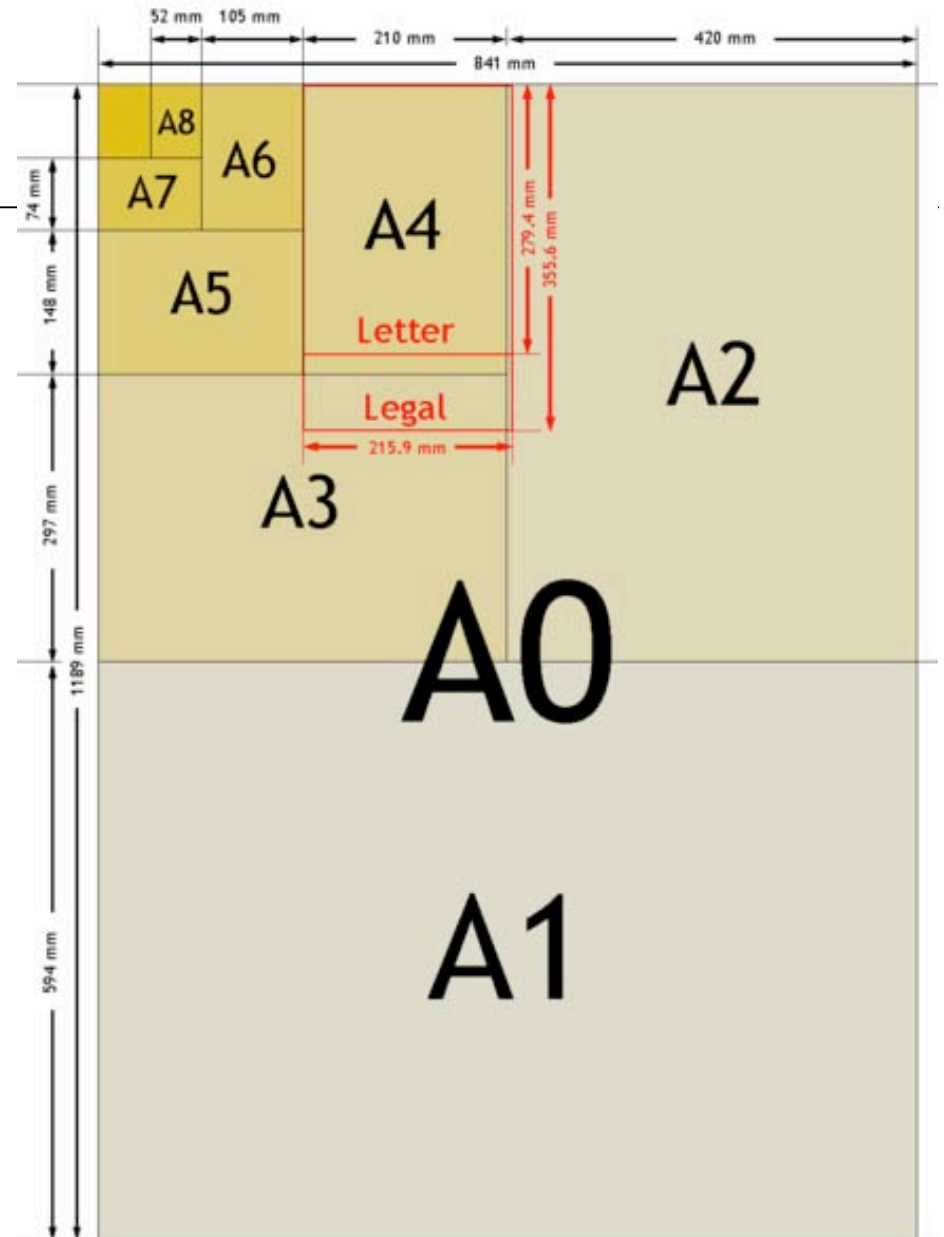
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- Another proportioning system is the ratio of (Square root of 2) : 1
- Approximately 1:1.4142



## ISO 216

- The international paper size standard, ISO 216, is based on the German DIN 476 standard for paper sizes.
- ISO paper sizes are all based on a single aspect ratio of square root of 2, or approximately 1:1.4142.





## ways to achieve symmetrical patterns

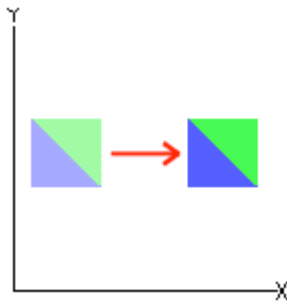
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1. Translation
2. Rotation
3. Reflection
4. Glide reflection

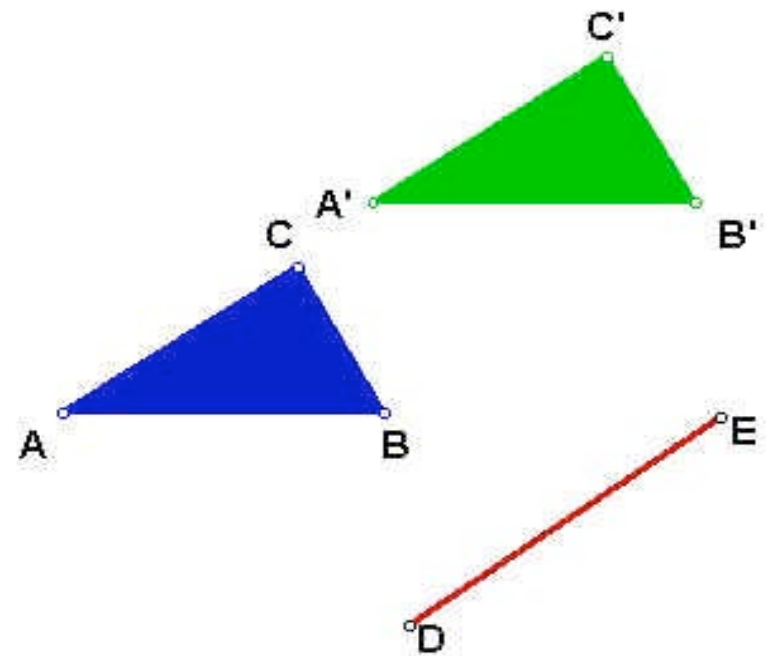
## Translation

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- All points in a figure are moved the same distance in the same direction.



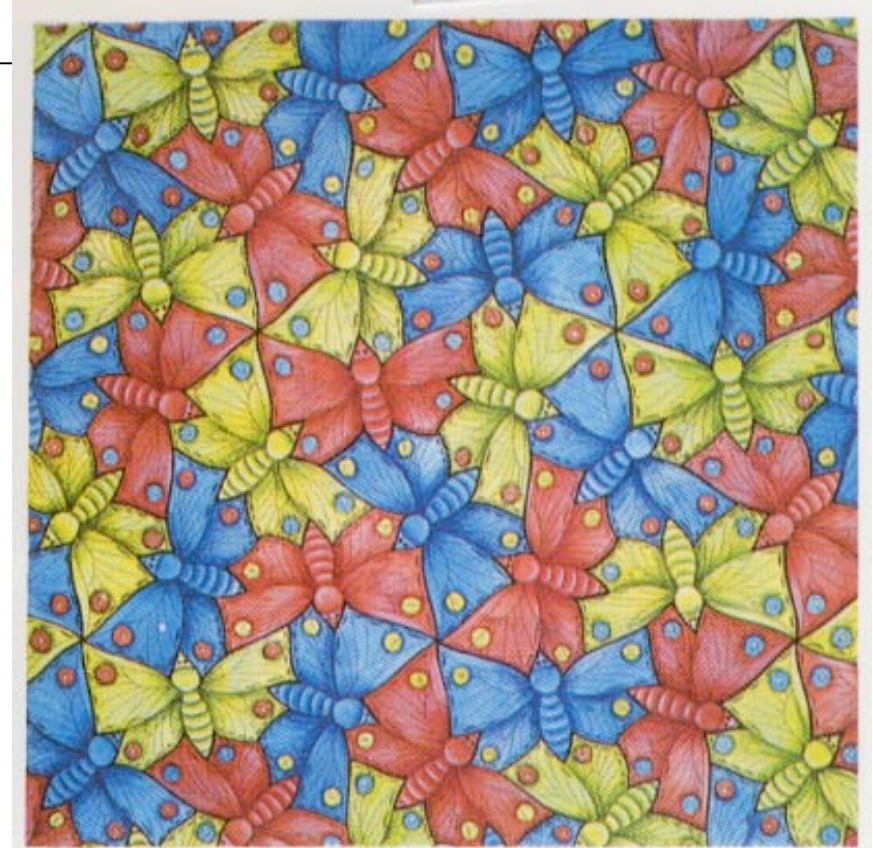
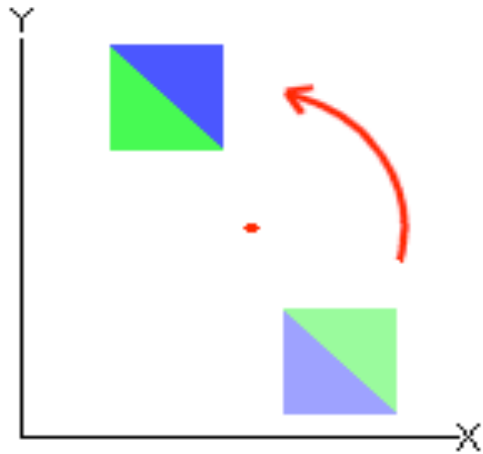
Triangle  $A'B'C'$  is a translation of Triangle  $ABC$  in the direction of  $D$  to  $E$  and distance  $DE$ .



## Rotation

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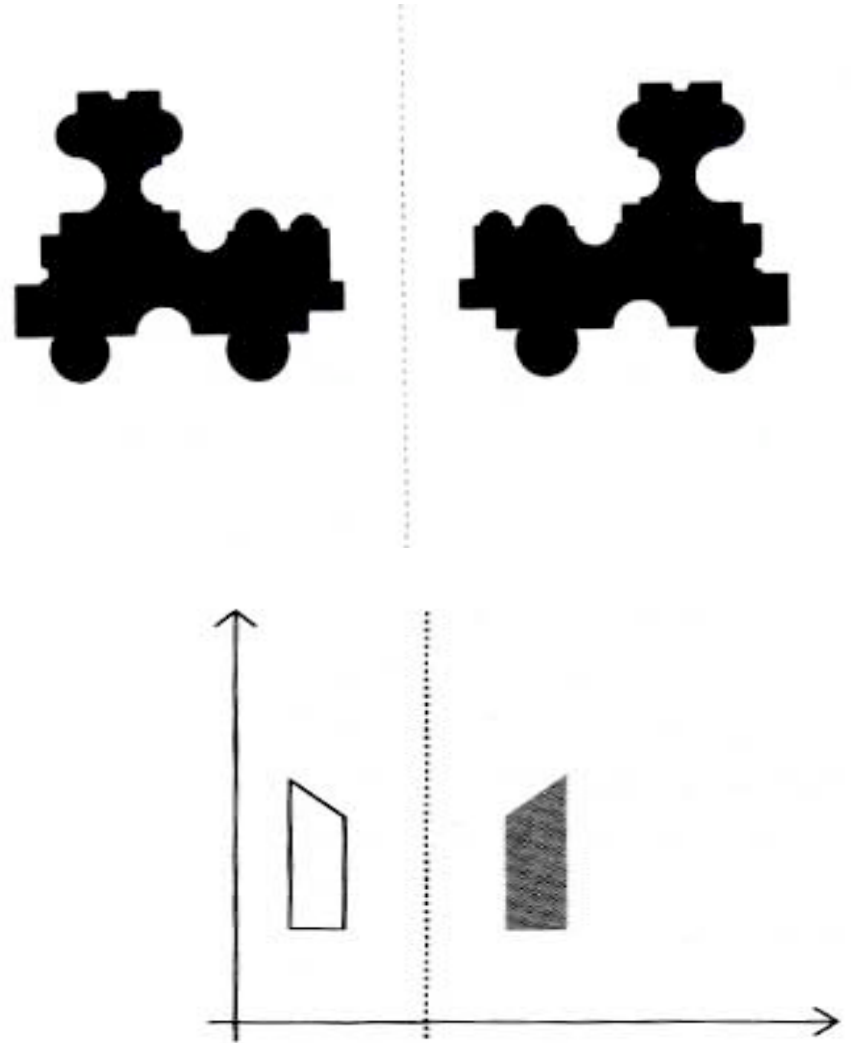
- A figure is turned on an angle.
- This angle is the **fixed point** of the rotation.



## Reflection

Preserves shape (distances) but alters “handedness”.

- The figure is “flipped”.
- Its right-hand side and left-hand side are exchanged.



## GESTALT GROUPING

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- We tend to group elements together, establishing relationships.
- How does our perception do this?

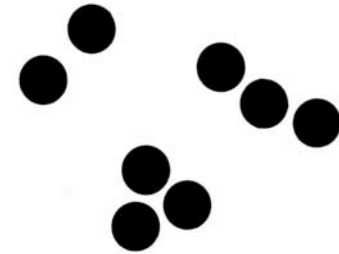


Figure 55

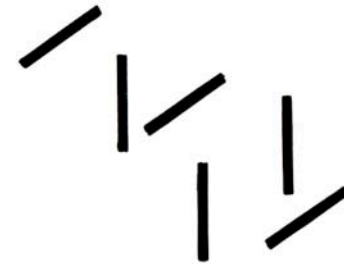


Figure 56

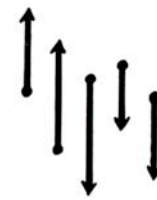


Figure 57

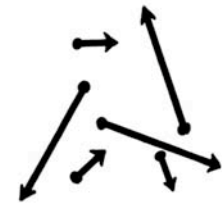
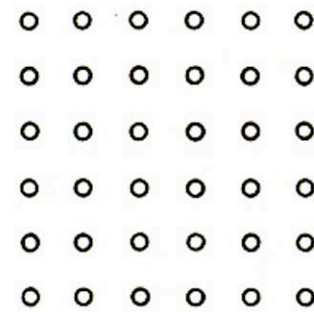


Figure 58

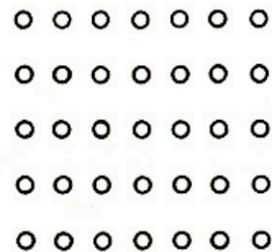
## 1. Principle of Proximity (nearness):

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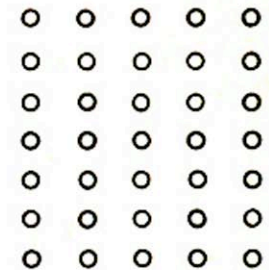
- Elements close together are more easily seen as a whole group
- A change in the spacing of elements can affect gestalt grouping:



**A**



**B**

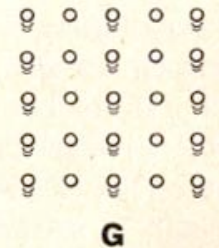
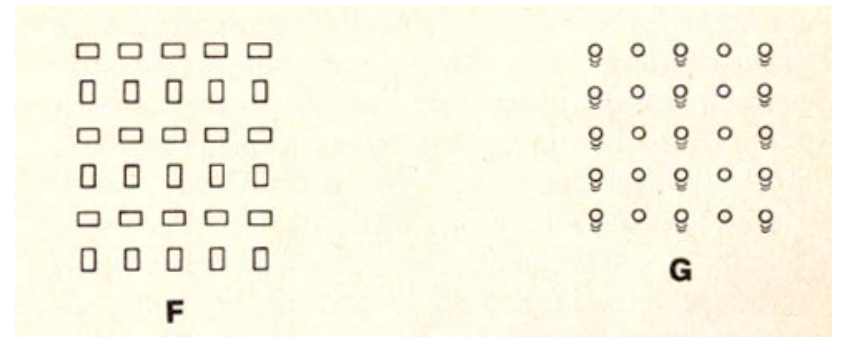
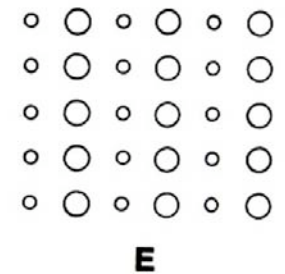
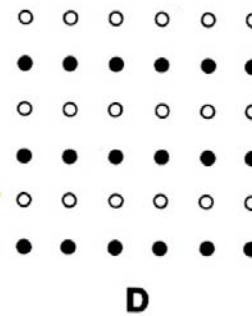


**C**

## 2. Principle of Similarity:

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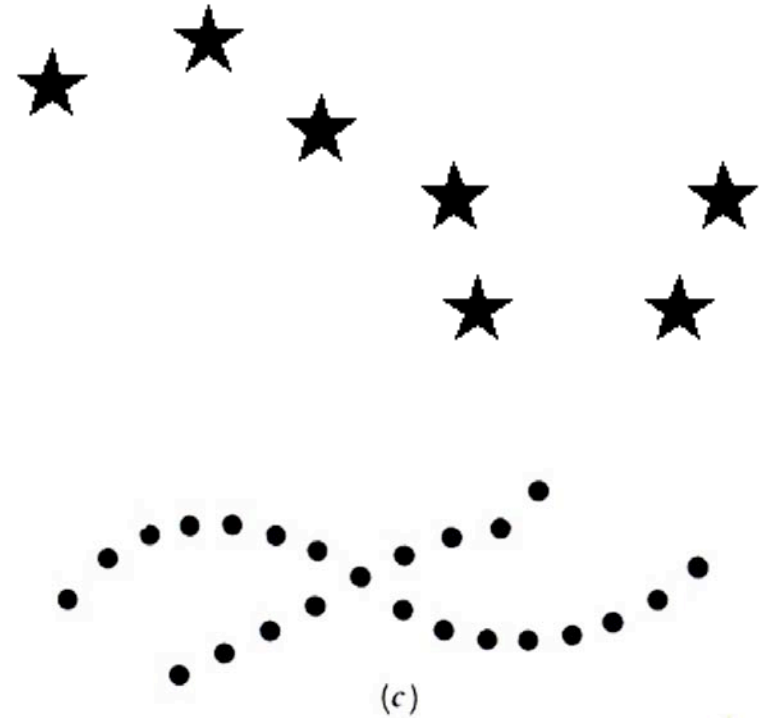
- Elements of similar characteristics (form, color, size, orientation) are easily seen as a whole group



### 3. Principle of Continuation

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- Elements arranged in either a straight line or a smooth curve tend to be seen as a unit.





#### 4. Principle of closure:

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- Elements are grouped together if they tend to complete a pattern.
- Human beings tend to close gaps and complete shapes.

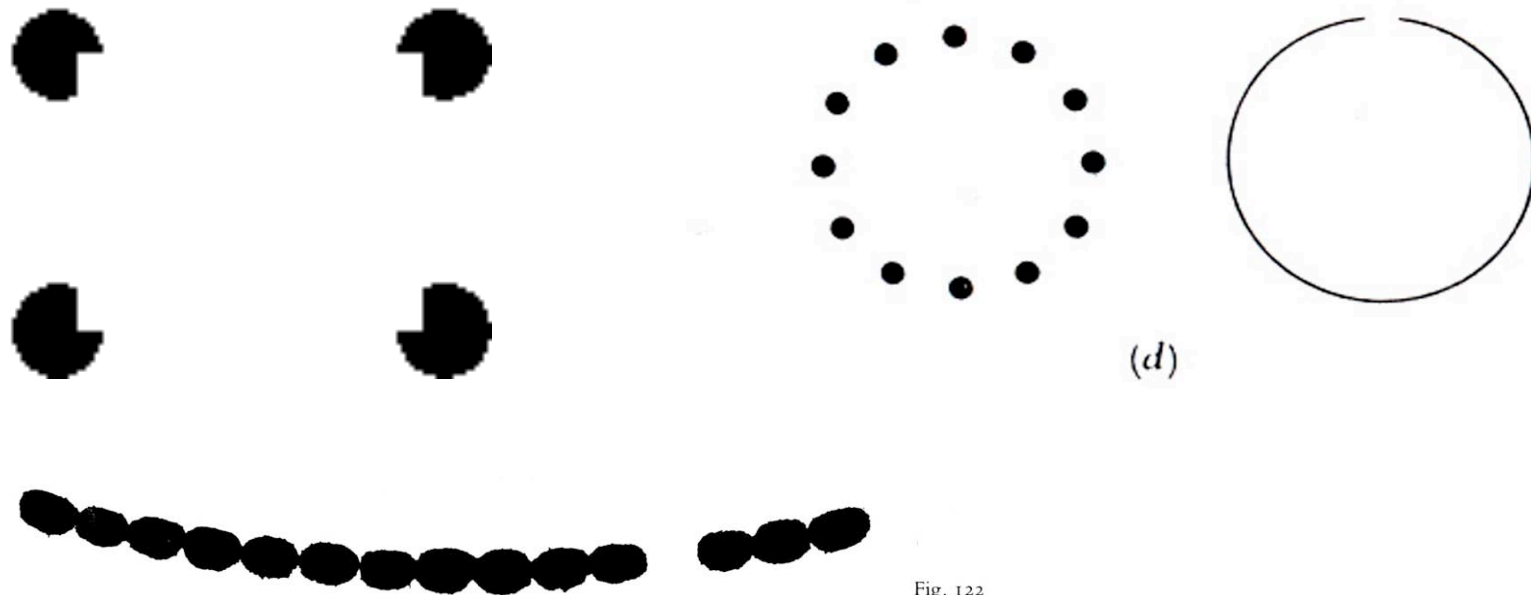
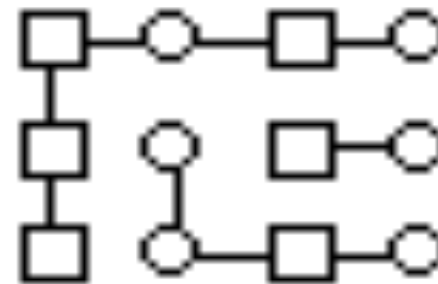


Fig. 122

## 5. Principle of connectedness

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- Lines drawn between some elements but not others will cause the connected elements to be grouped together perceptually.



## 6. Principle of common region

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- A common background around a set of elements will cause those elements to be grouped together



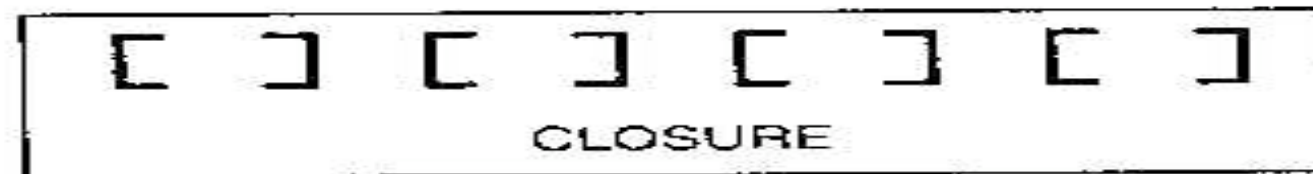
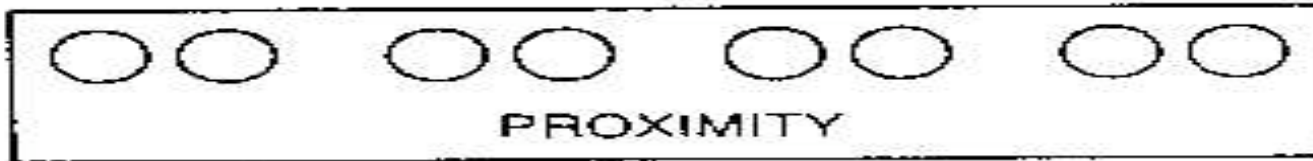
## Conclusions

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We group elements into patterns according to the following principles:

- Proximity
- Similarity
  - Contrast and counterpoint can create accents and enhance rhythm
- Good Continuation
- Closure
- Connectedness
- Common region

## GESTALT LAWS OF GROUPING



## NEWLY PROPOSED LAWS

