The Process of Redesigning a Business Identity

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"When designed correctly, the brand experience should feel completely seamless and natural for its audience. It should touch the audience on an emotional level and should inspire their trust." -Steve Liska (Landa 224)

The fourth edition of <u>The American Heritage Dictionary</u>, defines redesign as "to make a revision in the appearance or function of" ("Redesign"). Redesigning is the process of taking a preexisting design and modifying it for a specific purpose. Redesigning a business identity involves taking a preexisting business identity and modifying it for a specific purpose related to the goals of the business. In the article by John Amy, A Simple Guide to Brands, Corporate Identity and Logos quotes "Wally Olins a leading authority on branding defines [business identity] as an organization's 'personality'(Amy)." Branding is the visual and verbal articulation of a business identity. Specifically, branding can include design applications such as logo, business card, letterhead, packaging and website. "A brand identity is a program that integrates every visual and verbal element of a company's graphic design, including typography, color, imagery and its application to print, digital media, environmental graphics, and any other conventional or unconventional media" (Landa 5). Historically, when the process of an identity redesign was first introduced, it was the logo, name, packaging and brand promise. Now, the identity redesigning has grown to include the entire developmental process. This paper will include the steps necessary in the process of redesigning a business identity. These steps are research, identity strategies, creation logo/redesign, implementation and evaluation. Attached is a case study exemplifying the process of redesigning a business identity. The case study involves the small business, Jim Lundborg Photography.

Researching an identity redesign is complex. If a design is being revitalized, the research allows the creative team to understand what needs to be changed and provides a vision for the redesign. Pre-redesign research is important. A designer attempting to redesign needs to meet with representatives of the company.   Research involves a keen sense of listening to the hopes and visions of the company as well as listening to the frustrations and concerns. It is important to document interviews and gather data that can be used in the redesign process. Communication should be full and clear. Creative professionals need to ask penetrating questions.

It is also important to fully understand the reason the company is requesting a redesign of their identity. The Art of Innovation by Tom Kelly suggests the process requires an understanding of the market, the client, and the technology. It is important to understand current perceptions (Kelley pg 6). Research may also include observing the preferences of real people in real life situations.

Another source of information the designer working on a redesign must consider is the competition. This research may involve simple tasks such as clipping and collecting market materials from other companies. Examples would include brochures, ads, and Web pages. The designer doing the redesigning should note the competition's strengths and weaknesses, separating clear strengths from ordinary advertising fluff. The designer should also note what makes the redesign company stand out from their competition, and build on the company's positive uniqueness. In addition, research may include a current assessment of demographics. The book, Exploring Publication Design by Poppy Evans defines demographics as statistics about a population.   It is helpful to

know the trends in the ethnic make up of your company's market. Data that is helpful to assess includes age and educational levels of your clients and the population they service.

One demographic that has a great impact is age. Some populations in the industrialized world are aging (United States, Canada, most European countries and Japan). Older populations often share a common set of values and attitudes that affect marketing. In most societies, elders hold the majority of wealth (23-25). Demographic data is a valuable and yet inexpensive source. Paying attention to demographic data is important for the redesign to be effective and current. Carefully planned research is crucial to the redesign process.

Identity strategies for the redesign process will be a synthesis of the research gathered and the creative vision for the company. The first strategy will be to solidify the brand essence. Brand essence is the combination of the essential data gathered during the research stage and a central core conception. This will later be brought to life through the redesign (Landa 32).

The creative designer working on the redesign will have listened to the visions of the client. They will have asked the following thoughtful question: What do you feel is the best thing about your company? The designer begins the research by brainstorming ideas for the purpose of redesigning. Brand identity begins to move into a visual concept of the redesign. The redesign process starts as the business identity evolves. "The redesign can be looked at as a working progress, or solving a problem to meet a need. All designers plan and then adjust those plans along the way to complete a product" (Bennett 27).

The next strategy is developing the concept. This is a difficult strategy. The concept is the unique design and idea that becomes the foundation of the visual style. The concept evolves into a design that can communicate the focus, the style, and the spirit of a company or product. It is difficult to capture the spirit of the company. The book Designing Brand Experiences describes the job as "Generating the gripping concept that will resonate, engage, and endear a brand to people" (Landa 36). The concept becomes a design that can be marketed to distinguish a company or product or service. "Translating verbal concepts into a visual form is a matter of testing ideas. Sometimes, it is obvious that a verbal concept has little potential as an image. Having to work with such a message may require brainstorming sessions to rethink an approach that is workable" (Thomas 59). Once developed, the concept can be expressed through the next step of the redesigning process, the logo creation and applications.

The director of Marketing Services for Pershing, Denise Anderson, states "A logo's makeup should define and represent a brand's character" (Landa 137). A logo identifies an entity: a group, company, product, service, person, social cause or issue. It must clearly communicate through its design. The logo communicates the personality, character, and nature of the company. Great amounts of meaning, content, and emotion can be articulated in a logo. The book Exploring The Elements of Design by Mark Thomas and Poppy Evans states a logo can convey a sense of structure and stability in a company depending on its design elements. There are key elements in designing a logo. A logo must communicate the style and character of a company. It should be easy to remember and have graphic impact. It has to stand out from the competition. A logo

needs to be versatile in its application and work well in small or large sizes. The logo must have a black and white rendering with a color option. Often, publications are printed solely in black and white (162-167).

Finally, a logo needs to connect with the audience. "Every time we have more than two moving parts in something we start to get into trouble. Simpler is so much better. With a new brand, the issue is, 'who are you and what do you do.'"(Thaler 146). Designing a logo requires a design that is simplistic to the eye. In our changing culture of less is more, a logo needs to reflect this new idea. "Because they need to be easy and often universally understood as well as recognizable in both small- and large- scale applications, symbols and logos are images or words that have been stripped down to their simplest form" (Thomas 161).

A well-designed logo is significant. It is the graphic design stamp of every brand design application. The logo is the identifier. It is an instant label or an alarm announcing which brand or company you are dealing with. The logo carries great importance and significance. It is the main attraction of any graphic design plan. The new redesigned logo needs to be approved by the client. It can be reviewed with input by many parties to give the client confidence in the newly designed logo/identity (Thomas 165).

Once an identity logo has been developed in the redesign process, this process shifts to the application component of the redesign. In the application process, an identity manual is necessary to provide information on each application of the logo. Professor Steve Sundahl, course Visual Arts 3707 Product Design at Bemidji State University

University lectured that an identity manual is a guide containing the standards for each logo application. The identity manual is the key component of the applications process of a redesign. The purpose of the identity manual is to provide the company with a current logo and identity along with guidelines on proper use. It is important to follow the guidelines to keep the identity of the design uniform and consistent. Manuals will include examples and specific instructions for the marketing of the identity. The manual will promote a common look throughout the redesign of the identity. The identity manual includes the following components: Philosophy Statement, Symbol Description, Symbol Arrangement and Restriction Zone, Symbol Color, Symbol Reversal, Typography, Correct/Incorrect Usage, Symbol Reconstruction Grid, Stationery, Signage, Vehicle Application, Applications, Web Template, and Master Art Work. (Sundahl)

The following are brief descriptions of each of the components of an identity manual. The Philosophy Statement is the message that the company wants to express regarding its services. Symbol Description is a detailed guideline for the logo. It includes the font usage and rationale for specific font usage. It states the primary and secondary logo, including the symbol used, logo type, and slogan. Symbol Arrangement and Restriction Zone insures the integrity of the logo. This component explains the proper clear space around the logo. Symbol Color is the place where the logo is given its color numbering system. The worldwide industry standard is the Pantone Matching System (PMS). Colors often appear different on computers and monitors when printed, so it is important to include the specific PMS number. (Sundahl)

Symbol Color also includes a black and white version of the logo to be manipulated in black and white printing. The Identity Manual Typography references the primary and secondary logos. It gives guidelines for the use of the logo as a whole unit, as separate components, or with a slogan. Correct and Incorrect Usage provides improper examples of the logo. It gives a visual example of incorrect logo usage, including rotating, scaling, placing shapes or designs over the top of or behind the logo. The Symbol Reconstruction Grid provides the logo with a grid overlaid on top if needed to be displayed on a large scale. The grid can be used to plot out each square to benefit the exact proportions of the logo. (Sundahl)

Stationery is an important component of communication with customers. Stationery information provides guidelines for proper use of necessary stationery applications. It gives detailed direction regarding spacing and printing of the logo. The stationery guideline is set up for printing the logo in a consistent and unified manner. Signage is the communication device for the company. The logo needs to be displayed at the highest quality and consistency with all components of their communication devices. Included are both interior and exterior signage examples. (Sundahl)

Vehicle Application gives a precise, non-distorted logo design when applying it to a vehicle. A guideline is given for maximum and minimum logo size restrictions and the exact location for placement on the vehicle. It will state the PMS colors to be used on the logo along with vehicle color recommendation. Applications are important to remind clients of the service provided. This element is important when working with referrals. Any touch of the design logo will remind clients of the company's character.

Applications can include t-shirts, post-it-notes, pens, bags and various give-a-ways. (Sundahl)

Web Template is an important element in the redesign/update of a company. The Web Template describes the possible setup of a web page. It includes the placement of the logo, the links necessary and the color theme used. Master Artwork is to be printed on a plain white sheet of paper, ensuring a quality reproduction of the logo if needed. This page includes multiple sizes of the redesigned logo. (Sundahl) "Create a consistent message or 'look' for all of your marketing products. Make sure that the following items all present the same company title, logo, colors and marketing message" (Cross 197).

Planning the order of production and management of the implementation is crucial. To ensure the success of the redesign, the process must be managed to safeguard the design. Implementing the new redesign involves utilizing the creative redesign in print or electronic material. Designing Brand Experiences by Robin Landa suggests that when implementing the redesign it is important to prioritize the items needed first (37). Examples are business cards, brochures and stationery. These items are important on a daily basis in a business. Upon approval from the client, one needs to select a printer and a programmer. The printer is selected for your print materials and needs to be knowledgeable and detailed. The programmer needs to be competent in web site design and other interactive options. (37-38)

"To be able to build a truly enticing Web site, one that will keep your user actually engaged, you first need to explore the power of images and how they speak to us" (Anderson 23). The Web site designer needs to be conscious of good design. The

Web designer needs to bring consistency to the new environmental branding. The new redesign is represented by a Web site. If the site design is cluttered or has no visual impact or energy, if it looks unprofessional or doesn't function well the new redesign or company will seem likewise. However, if the design and concept are crisp and clear, functional and intriguing, the public perception of the company will be the same.

A final important part of the implementation is to continue to have the creative professional provide guidelines and specifications as well as support the installation of environmental identity. This can involve conversations with the company staff or checking in on the production itself to ensure quality and integrity of the redesign. It may also include gathering data regarding a possible increase of business sales or a possible increased recognition of the redesign. The last stage is the evaluation of the process of redesigning the business identity.

"Simply put, publishing means communicating with people. The word is derived from the Latin word publicus, meaning 'belonging to the people'" (Evans 3). Evaluation is communication. The evaluation process involves gathering data on the impact of the new redesign. Interviews of clients past and present can offer information. Research data regarding business sales, business inquiries and rate of growth is also helpful in evaluation. If available, data regarding number of hits on the Web site is important. It is helpful to know the status of the new business generated. Interviews or other information gathering systems of new clients is advantageous. Whenever possible, ask questions. As the new redesign is launched into the marketplace, continuous monitoring of its success is

required. For example, the Marshall Fields to Macy's redesign process has seen business

loss and decline of sales. An article stated,

> "Macy's Inc. reported disappointing earnings and noted that sales at the former Marshall Field's
> stores continued to lag nearly a year after they became Macy's stores. 'The turnaround at Macy's
> North is going to take us longer,' Hoguet said. The company said that for the year, earnings
> excluding merger costs would fall between $2.15 to $2.30. That's off a forecast in May of between
> $2.45 and $2.60 in per-share profits for 2007" ("Macy's").

Customers are not accepting the new identity. However, there are additional

factors that affect the Macy's decreased sales. The business suffers at the owners' and

shareholders' expenses. The Macy's redesign process demonstrates that evaluation is

necessary in order to update, make changes and remain current. When the redesign of the

business identity is effective, it will feel fresh. It will make prospective clients remember

the brand message. The new redesign will leave a positive perception of the company.

Redesigning is the process of taking a preexisting design and modifying it.

Redesigning a business identity involves taking a preexisting business identity and

modifying it for a specific purpose related to the goals of the business. The redesign

process of a business identity is complex and creative. It needs careful attention. This

paper has explained the necessary steps in the process of redesigning a business identity.

These steps are research, identity strategies, creation logo/redesign, implementation and

evaluation. Attached is a case study exemplifying the process of redesigning a business

identity. The following case study involves the small business Jim Lundborg

Photography.

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Case Study for Jim Lundborg Photography

Redesigning Business Identity

I met with Jim Lundborg, owner of Jim Lundborg Photography. This is a small independent photography business. The owner wanted a change. He designed his logo 30 years ago and needed a fresh, current look. Mr. Lundborg shoots traditional wedding photography with 120 film and medium format cameras. He wanted to capture that classic essence in a newly-designed logo. The logo design needed to reflect the company's new focus. His future plans included showing/displaying his nature photography and still-life photographs. The redesigned logo still needed to reflect his traditional wedding photography. We surveyed clients regarding the company's greatest strengths. The survey showed that the quality of work and personal attention were the strong points. The greatest strength was his traditional classic wedding style of photographs. I reviewed the competition by visiting photography studios in the Twin Cities, gathering brochures, business cards and other print information. I browsed web pages to view electronic information and to view logo designs of the competition. Researching the demographics of the company, it was evident that the business marketed to engaged adults. They were older and more educated. This process was quite easy. I found that the business clients were warm and helpful in the interview process. This business was ready for a change, and the company was excited for it.

After reviewing the research, I developed the idea of a traditional feel symbolizing his experience and style. I found this to be his biggest strength among his competition. The vision of the client was to develop a logo that had elasticity to be reflective of both his traditional photography and his art/nature photography. This process was difficult. It was hard to take two different fields of photography and design a logo that could relate to

both. Jim Lundborg was helpful in the idea process; he clearly had been thinking about changing his logo, but without much computer knowledge, it was difficult for him.

Logo Creation/Redesign:

Jim Lundborg Photography's current logo design was an old fashioned oval shape. The font was scripted and difficult to read. It was not a digital file; it was never designed on a computer. Its reproduction was poor. First, I developed five different logo designs for the client to review. This helped narrow the idea and style the client was looking for. I then designed ten more options from the one the client liked the best. The client chose the final design. This redesign logo includes the word "classic", "photography", and "Jim Lundborg". These three components, stated clearly, were important to the client. The word "classic" was displayed above the word "photography" in a scripted font. The word "photography" was a bold serif font. The name "Jim Lundborg" was displayed in all caps, and the leading was positioned to fit below the word "photography" in a serif font. I found that this process was a struggle. Jim Lundborg had an idea, and as a photographer, he recognized a good design. He was particular about the design and wanted it to look perfect. Many detailed revisions on the final logo were completed before a final redesign was accepted. Once the logo was redesigned and approved, the Jim Lundborg Photography Identity Manual was created. This included the Philosophy Statement, Symbol Description, Symbol Arrangement and Restriction Zone, Symbol Color, Symbol Reversal, Typography, Correct/Incorrect Usage, Symbol Reconstruction Grid, Stationery, Signage, Vehicle Application, Applications, Web Template, and Master Artwork. This manual was a detailed look into the logo. It explained almost every aspect of the logo and its potential use. I worked hard to make the manual in a tasteful yet creative way. I added a red border to the top and displayed the title of each page in that location. I also tried, when I could, to follow a grid system of the logo image on the left and the type on the right. There were times that it was necessary to have the logo on the top and the type below it. Each page is numbered at the bottom left corner. There are two graphic light transparencies of rings crossing, symbolizing the rings of marriage to help the page number be identified. Attached is the Identity Manual.
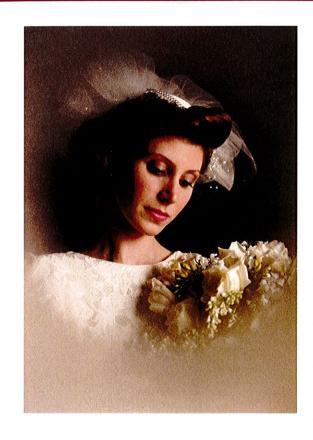
Implementation:

Following the Identity Manual standards, I designed a letterhead, business card, brochure, stationery and envelopes. For summer employment, I was a graphic designer at a local printing company. I had the opportunity to learn to set up the digital files for print production. I actually printed all the new redesigned print material. It was a learning process that included the redesign all the way to the final printed product. I was able to control both the quality of printer and paper used. I printed on our best printer, the color Canon and used 28-pound paperweight instead of standard Xerox printer 20-pound paper. Business cards were set up and e-mailed to a specialized business card printing company to have a raised logo for greater graphic impact. I printed the letterheads two-up on 8 ½ x 11 inches paper size and cut them in half. I printed the brochures two sided on 60 pound paper weight for a substantial thickness. The envelopes were set up on the computer to size and sent to the printing press. The redesigned logo was in the upper left corner with an added return address line. The process was enjoyable and unique in that I controlled the integrity in the printing process because I did the printing.

Evaluation:

The owner's response to the redesign was positive. He was pleased and eager to print and distribute the brochures, cards, etc. Several engaged couples sent written responses commenting on the quality and concept of the redesign. Since the redesign was complete, the owner has mailed information to four engaged couples requesting brochures. Three of the couples have booked weddings with deposits. I received compliments on the redesign from the owner and the staff at the printing company. The lead designer wanted a sample for their design book. This redesign process was rewarding and I enjoyed it.
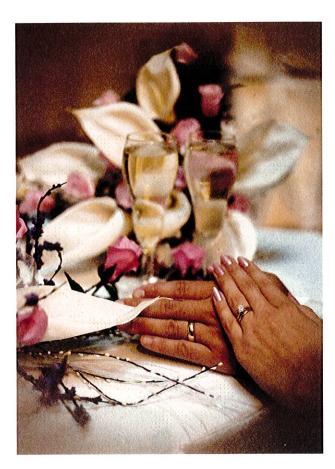
Classic Photography

JIM LUNDBORG

Contents

Philosophy Statement

Jim Lundborg Photography is a photography business that works with weddings, commercial, portrait, and nature photography. The company works to provide classic creative custom photography. It captures images for a lifetime of memories. Jim Lundborg Photography is a small business that runs on references and referrals. The photographer has been refining his skills for 30 years and works with each individual client diligently to give them the results that they deserve. The company provides an honest, personal business. Each client receives personal attention and detailed services when working with this company. The genuine character of the photograph connects with the clients. You can expect sharp images and creative shots for important moments and great attention to detail. Jim Lundborg provides excellent customer service with a long list of references. His classic style is proven in the execution of his talent.

The purpose of this manual is to provide the company with a current logo and identity along with guidelines on how to use it properly. It is important to follow these guidelines in order to allow the identity of the design to stay unified and consistent. This manual will incorporate examples and specific instructions for the marketing of this identity. Some of the elements that will be addressed are logos, stationery, vehicle applications and signage. This manual is used to create a consistent look and feel throughout the company of Jim Lundborg Photography.

The logo for Jim Lundborg Photography is to be used as a whole unit. This logo is designed with three important elements that are to be included at all times.

Classic
Photography
JIM LUNDBORG

1. The type style AdineKirnberg-S is used for the word "Classic". This is a script font that gives the company a mature feel to go along with the use of film processing. The word "Classic" is the signature of the company and it gives the company its character.

2. The type used in the word "Photography" is Mona Lisa Solid ITC TT, a nice readable font that is a serif type style. This type is in contrast with the script font used in the word "Classic". It is simple and gives the word "classic" a perfect fit in between the "T" and the "H" in photography. This is to project the company's service and its order.

3. The type used in the name of the photographer, "Jim Lundborg" is Charlegmagne Std. This correlates with the word "Photography," but it is in a smaller type size and has less dense lines. This lettering is kerned out to fit under the word "Photography" and fits in a nice box shape. This helps to create a simple form under the free-flowing design of the word "Classic".

The Photography logo is the main communication of the identity of the company and needs to stay consistent.

The visibility of the logo is important and will change depending on what size logo is being used. To help ensure the integrity of the logo, there should be a clear space the size of the lowercase "y" of the word "Photography" in Mona Lisa Solid ITC TT font in the logo around the image.
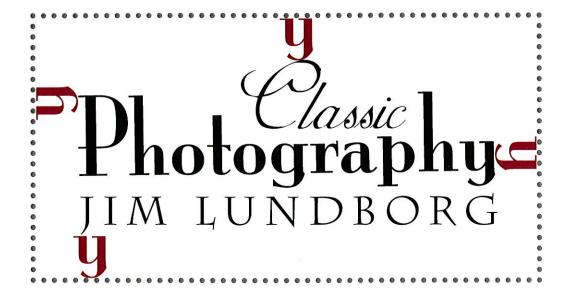
On the bottom the space should be from the capital "J" and down.

From the right side it would be from the edge of the "y" and right.

On the top it would be from the top of the capital "C" and up.

On the left side it would be from the edge of the capital "P" and over to the right.

This will create equal space around the symbol and unify it when placed beside other images. This clear space should contain no other text or images. This logo is the central form of communication by the company in projecting its identity and creates a consistent style for the business. The logo should not be altered and should have absolute conformity in these guidelines. The area shown is the minimum space required. It has the option to have a larger area if the design allows it.
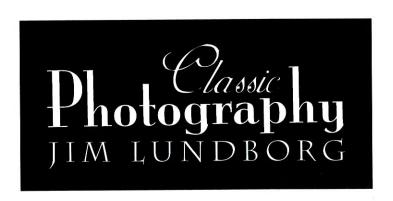
There are two logo designs appropriate for the Jim Lundborg Photography business. The logos are created as a unit with important features to each element. Any diversion from the logo standards will dilute the uniqueness of the design. It must not be altered in any way except for the given opions below.

This logo will be printed in a single color at all times. Colors of the symbol will be only black type on white background or the reversal of white type on a black background.

Classic
Photography
JIM LUNDBORG

Classic
Photography
JIM LUNDBORG

WHITE

BLACK

Classic
Photography
JIM LUNDBORG

When using the logo it has only one option of display. It is to be presented as a unit. Any other usage is prohibited.

The Primary Logo is the whole logo including the scripted font, the word "photography" and the name. They are to be used all together as a unit. It is not allowed to separate the type from the scripted font.

There is not to be any substitutions in this logo. It stands as it is in its design.

Do not put a shape or design over the logo to change the color of the logo itself. This prevents it from standing out on the paper.

Do not rotate the symbol in any direction. This causes the symbol to be unreadable.

Do not take out a part of the logo's type. It is to be all inclusive for the visual representation of the photographer.
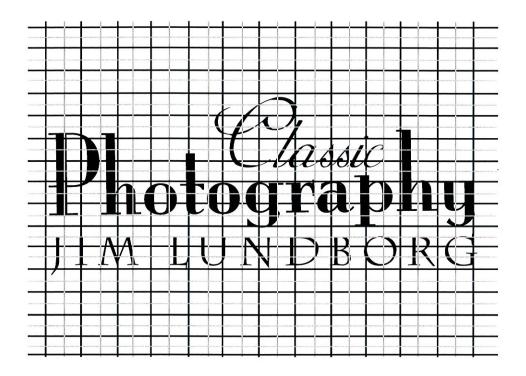
Do not change the size of the symbol in a vertical or horizontal distortion without keeping it to scale. This loses the type and will cause it to be unreadable.

Do not put type behind the logo. This causes the logo to become lost in the type and unreadable.

Sim veliquismod minibh ercinci pismolo rtinim iusci ex ex ex el dolesto dolut prat. Nulput wis dolobore mod ent la feuis aliquipis nibh ero dolobore faciliqu-isl irit ing euis dolobor alis nullum volorem quamet praessim dolore con dunt diame riscidunt ullutat. Ut dolenisi.Patem zzriure molore mincidunt la facilit, quam, vel ex etue enibh ero dolortis erostio core feuis am, veliquisisi bla facing eugait praestie tis

This is a reconstruction grid of the logo. If needed to display on a large scale, this grid can be used to plot out each square to benefit the exact proportions of the logo. It is important when displaying the logo on a large scale to have it precise to the original design.

Classic
Photography
JIM LUNDBORG
413 Schilling Circle, Forest Lake, MN 55025

Classic
Photography
JIM LUNDBORG

651.464.4136

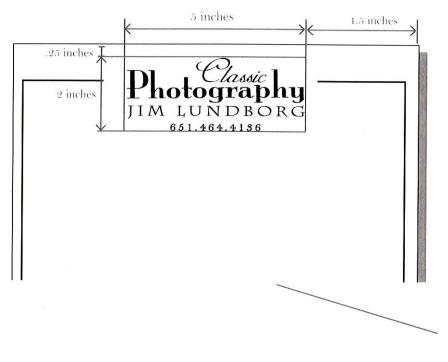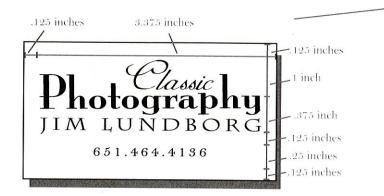**Classic**
Photography
JIM LUNDBORG
651.464.4136

The use of stationery and business cards is an important part in communicating with customers. The applications are forms of advertisement and need to be treated with care. Following the guidelines given will ensure proper usage of your logo. It is important to follow these guides to preserve the company's identity.

5 inches

1.5 inches

.25 inches

2 inches

Classic Photography
JIM LUNDBORG
651.464.4136
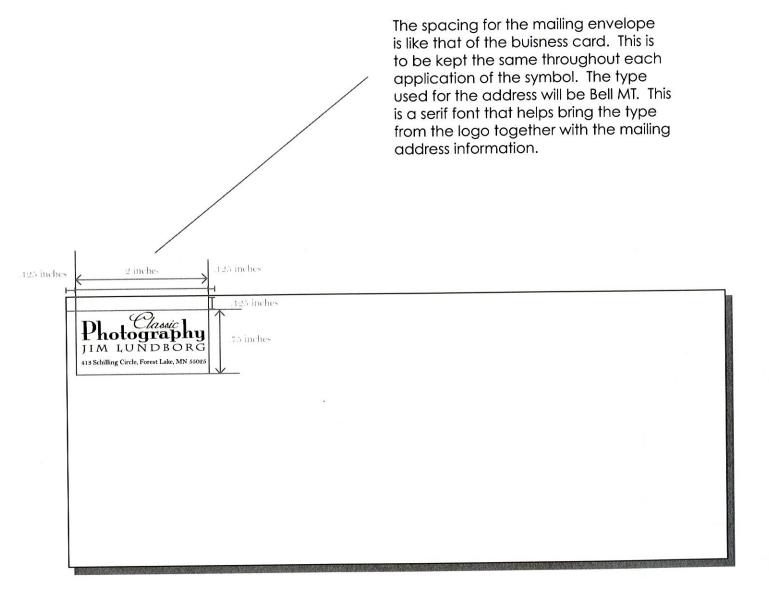
The spacing for the letterhead around the logo is centered. The logo is in the top middle of the page. It is 1.5 inches in from the left and right sides of the paper. It is to be 0.25 inches from the top of the printable area of the letterhead. This is to ensure readability of the logo.

.125 inches

3.375 inches

.125 inches

1 inch

.375 inch

.125 inches

.25 inches

.125 inches

Classic Photography
JIM LUNDBORG
651.464.4136
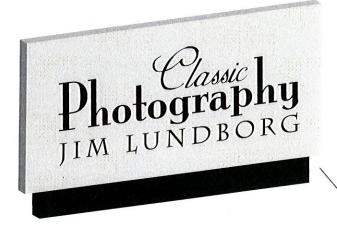
The spacing for the business card is close and detailed to ensure the best quality of the logo and readable type.

The spacing for the mailing envelope is like that of the buisness card. This is to be kept the same throughout each application of the symbol. The type used for the address will be Bell MT. This is a serif font that helps bring the type from the logo together with the mailing address information.

.125 inches   2 inches   .125 inches

.125 inches

.75 inches

Classic
Photography
JIM LUNDBORG
413 Schilling Circle, Forest Lake, MN 55025

A sign can play a huge role in identifying a company anywhere around the world. It is a communication device for a company. Like all devices designed to benefit the company, you want a logo to be displayed at its highest quality and consistency with your other communication devices.

The exterior sign designed would be a horizontal sign that is lit inside to be shown at night. It would be placed on a black pedestal and would give off a luminating light from within that shows off the logo. This is a simple sign that would be placed outside of a main road, but not high off the ground because it is a small business. The dimensions of this sign would be no larger than 5 feet tall and 3 feet deep.

The interior sign design would be a practical sign that would hang on the outside door of the business. It would be made out of black sheet metal with the logo cut out. The company's theme is to keep a classic look, being that it still uses film photography. This classic look of the black steel sign would help display the philosophy behind the photographer. The dimensions of this sign would be a minimum of 1 foot tall to the maximum of 3 feet tall.

The importance of keeping the logo consistent throughout the signs is a large part of the communication that is created within the company and its identity. The logo needs to be created to the proportions given to ensure consistency throughout the company.
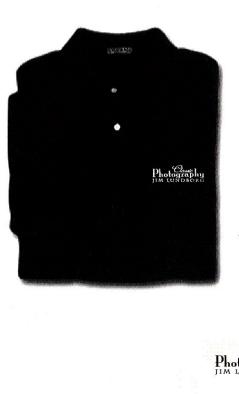
Vehicle Application

The application on the vehicle is another important communication device that uses the logo. The design needs to be precise and not distorted when applying it to a vehicle.

The design will be in white and displayed on a black or gray vehicle, more likely a larger vehicle due to equipment that needs to be hauled. The symbol is to be displayed below the driver's side of the vehicle, and right below that window if applicable. The design would only be limited to that side of the vehicle due to security of the equipment.

The logo would be a minimum size of 2 feet vertically and a maximum of 6 feet vertically. It is to be set 6 inches from the bottom of the window ledge. The logo cannot be lower than 12 inches from the bottom of the vehicle. The logo cannot be placed over other colors or curves on the vehicle. It is to be on the flat surface of the driver's side door.
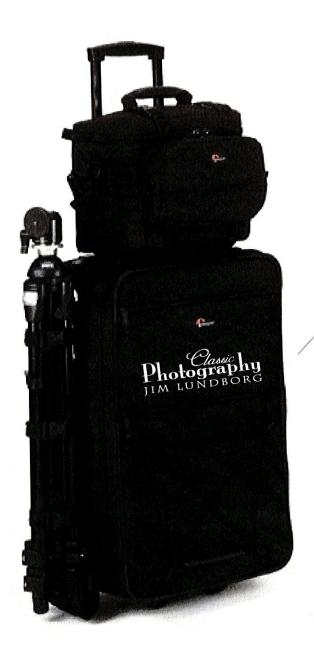
The display of the logo on applications is important so that clients will be reminded of your service. This element is especially important when working mainly with referrals. Any touch of the logo that will remind clients of the company is always helpful.

A black, polo t-shirt is the style on which the logo will be displayed. The logo needs to be in the top left quadrant of the t-shirt and in white. It may not be reproduced in a size smaller than 1x1.5 inches or larger than 5x7.5 inches.

Another application that can be shared when you have notes for clients are post-it notes with the logo displayed in the background. The logo is placed on the top middle of the post-it notes. The size of the post-it notes will be 3 x 3 inches.

The pen application is another helpful tool to use. The logo dimensions when being set on a pen or pencil would be a minimum of 1/8 x 5/8 inches and a maximum of 1 x 1.5 inches. This is to keep the logo still readable and recognizable.

Classic
Photography
JIM LUNDBORG

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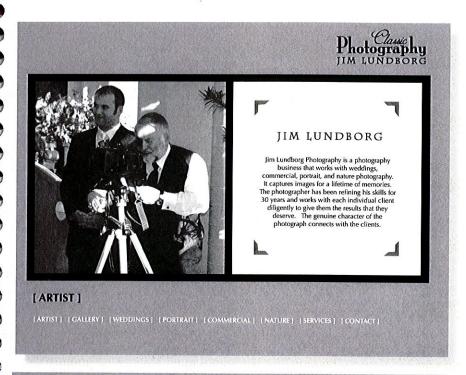
Displaying the logo on a personal item that is used at all of your business events is another communication device.
This usage is most important to keep the consistency of the logo .

The logo may be placed on camera bags as a means of advertisement. It would be placed in the middle in white, if the camera bag is black. It would be placed on a flat surface and not overlap any other product names or type. The logo should be sized down to a minimum of 3 x 5 inches and a maximum of 5 x 7.5 inches. This is to keep the logo readable and ensure its purpose on this application.

[ARTIST]

[ARTIST] [GALLERY] [WEDDINGS] [PORTRAIT] [COMMERCIAL] [NATURE] [SERVICES] [CONTACT]

JIM LUNDBORG

Jim Lundborg Photography is a photography business that works with weddings, commercial, portrait, and nature photography. It captures images for a lifetime of memories. The photographer has been refining his skills for 30 years and works with each individual client diligently to give them the results that they deserve. The genuine character of the photograph connects with the clients.

[CONTACT]

[ARTIST] [GALLERY] [WEDDINGS] [PORTRAIT] [COMMERCIAL] [NATURE] [SERVICES] [CONTACT]

JIM LUNDBORG

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651.464.4136

jlundborg@mac.com
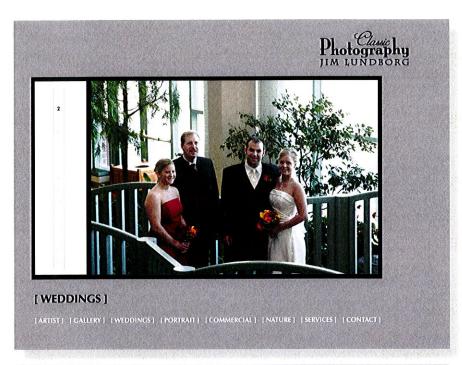www.jimlundborgphotography.com

The webpage set up is important to the identity of this company. The logo will be placed on a light gray toned backdrop located at the top right corner of each page within the web site.
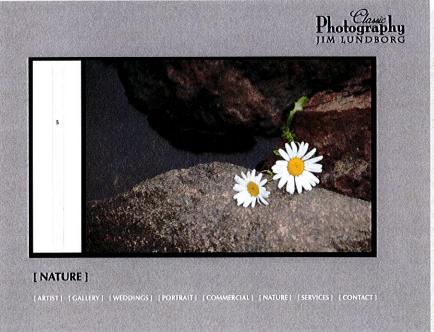
The link will be located below in white and the selected link will be brought up to the top, in bold, larger font and black. One can navigate home by clicking on the logo at the top.

For the Artist page layout there will be a creative photograph of the photographer at work on the left side to balance with the logo on the right. There will be a black line separating the text and the photograph. There is a quick introduction and artist statement located between the artistic corners in the same font used for the links, Optima.

The contact page is similar to the style of the Artist Statement page. It has an image on the left and text on the right separated by a solid black line. This one includes the contact information for the business. The font used is Optima.

Web Template

[WEDDINGS]

[ARTIST] [GALLERY] [WEDDINGS] [PORTRAIT] [COMMERCIAL] [NATURE] [SERVICES] [CONTACT]

[NATURE]

[ARTIST] [GALLERY] [WEDDINGS] [PORTRAIT] [COMMERCIAL] [NATURE] [SERVICES] [CONTACT]

The preceding links are similar in style. Included are two examples that show what the following links will look like: gallery, weddings, portrait, commercial, nature, and services.

Each page will have a scroll bar down the left side indicating how many images are being displayed and which image you have selected. The font for the numbering is in Optima, which is uniform throughout the web site. There is a black line separating the image and the numbering system to help the photograph be framed.

The web site style is to be a classic look, gray tones with white and black accents. The photographs are to be what is on display not the web site layout. The web site is just a tool to navigate around the creative images. It is to be user friendly and with minimal flash usage.

Classic
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