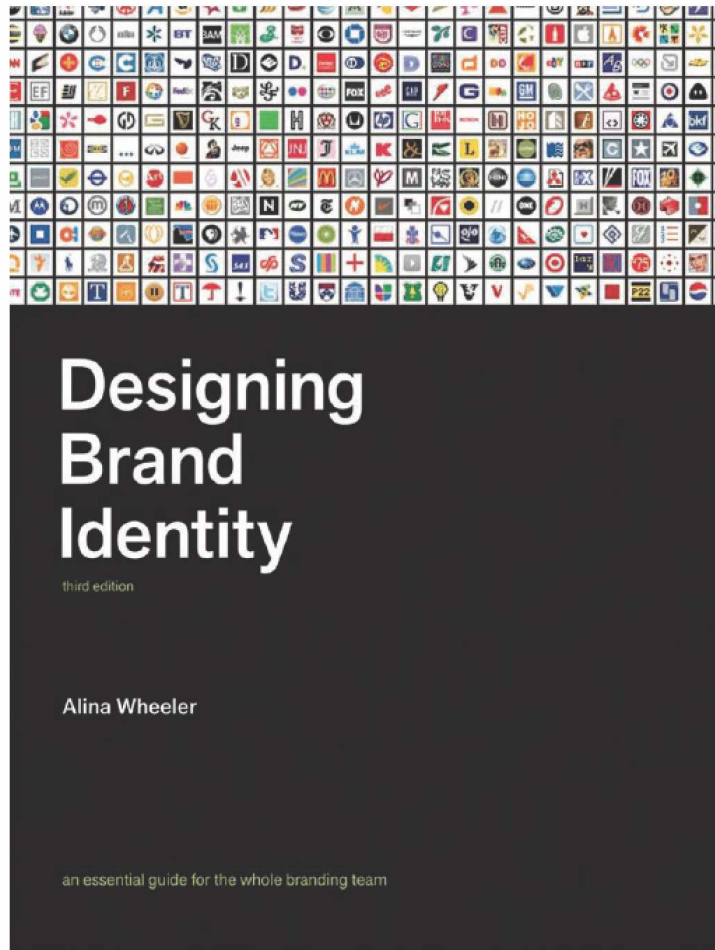


CO jaar1

Visuele Merkidentiteit



Names

The right name is timeless, tireless, easy to say and remember; it stands for something, and facilitates brand extensions. Its sound has rhythm. It looks great in the text of an email and in the logo. A well-chosen name is an essential brand asset, as well as a 24/7 workhorse.

A name is transmitted day in and day out, in conversations, emails, voicemails, websites, on the product, on business cards, and in presentations.

The wrong name for a company, product, or service can hinder marketing efforts, through miscommunication or because people cannot

pronounce it or remember it. It can subject a company to unnecessary legal risks or alienate a market segment. Finding the right name that is legally available is a gargantuan challenge. Naming requires a creative, disciplined, strategic approach.

The right name captures the imagination and connects with the people you want to reach.

Danny Altman, Founder + Creative Director
A Hundred Monkeys

Naming myths

Naming a company is easy, like naming a baby.

Naming is a rigorous and exhaustive process. Frequently hundreds of names are reviewed prior to finding one that is legally available and works.

I will know it when I hear it.

People often indicate that they will be able to make a decision after hearing a name once. In fact, good names are strategies and need to be examined, tested, sold, and proven.

We will just do the search ourselves.

Various thoughtful techniques must be utilized to analyze the effectiveness of a name to ensure that its connotations are positive in the markets served.

We cannot afford to test the name.

Intellectual property lawyers need to conduct extensive searches to ensure that there are no conflicting names and to make record of similar names. It is too large a risk—names need to last over time.

Just by naming a process, a level of service, or a new service feature, you are creating a valuable asset that can add to the worth of your business.

Jim Bitetto
Partner
Keusey Tutunjian & Bitetto, PC

Companies miss a huge opportunity when they fail to communicate the meaning of a new name. Audiences will better remember a name if they understand its rationale.

Lori Kapner
Principal
Kapner Consulting

The right name has the potential to become a self-propelling publicity campaign, motivating word of mouth, reputation, recommendations, and press coverage.

Lissa Reidel
Publisher
www.verytogether.com

Zoom, the PBS show, has a name with "long legs."
Zoom brand extensions:
Zoomers
Zoomerang
ZoomNooz
Zoomzones
Zoomphenom
CafeZoom
ZoomNoodle

Birds of a feather flock together:
Twitter
Tweet
Twittersphere

Qualities of an effective name

Meaningful

It communicates something about the essence of the brand. It supports the image that the company wants to convey.

Distinctive

It is unique, as well as easy to remember, pronounce, and spell. It is differentiated from the competition.

Future-oriented

It positions the company for growth, change, and success. It has sustainability and preserves possibilities. It has long legs.

Types of names

Founder

Many companies are named after founders: Ben & Jerry's, Martha Stewart, Ralph Lauren, Mrs. Fields. It might be easier to protect. It satisfies an ego. The downside is that it is inextricably tied to a real human being.

Descriptive

These names convey the nature of the business, such as Toys "R" Us, Find Great People, or E*TRADE. The benefit of a descriptive name is that it clearly communicates the intent of the company. The potential disadvantage is that as a company grows and diversifies, the name may become limiting. Some descriptive names are difficult to protect since they are so generic.

Fabricated

A made-up name, like Kodak, Xerox, or TiVo, is distinctive and might be easier to copyright. However, a company must invest a significant amount of capital into educating its market as to the nature of the business, service, or product. Häagen-Dazs is a fabricated foreign name that has been extremely effective in the consumer market.

Modular

It enables a company to build brand extensions with ease.

Protectable

It can be owned and trademarked.
A domain is available.

Positive

It has positive connotations in the markets served.
It has no strong negative connotations.

Visual

It lends itself well to graphic presentation in a logo, in text, and in brand architecture.

Metaphor

Things, places, people, animals, processes, mythological names, or foreign words are used in this type of name to allude to a quality of a company. Names like Nike and Patagonia are interesting to visualize and often can tell a good story.

Acronym

These names are difficult to remember and difficult to copyright. IBM and GE became well known only after the companies established themselves with the full spelling of their names. There are so many acronyms that new ones are increasingly more difficult to learn and require a substantial investment in advertising. Other examples: USAA, AARP, DKNY, and CNN.

Magic spell

Some names alter a word's spelling in order to create a distinctive, protectable name, like Cingular and Netflix.

Combinations of the above

Some of the best names combine name types. Some good examples are Cingular Wireless, Citibank, and Hope's Cookies. Customers and investors like names that they can understand.

Brandmarks

Designed with an almost infinite variety of shapes and personalities, brandmarks can be assigned to a number of general categories. From literal through symbolic, from word-driven to image-driven, the world of brandmarks expands each day.

The boundaries among these categories are pliant, and many marks may combine elements of more than one category.

Is there a compelling practical reason to categorize them? Although there are no hard-and-fast rules to determine the best type of visual identifier for a particular type of company,

the designer's process is to examine a range of solutions based on both aspirational and functional criteria. The designer will determine a design approach that best serves the needs of the client and create a rationale for each distinct approach.

The designer is the medium between the client and the audience. A mark should embody and imply the client's business goals and positioning, and address the end user's needs and wants.

Joel Katz
Joel Katz Design Associates

Signature

A signature is the structured relationship between a logotype, brandmark, and tagline. Some programs accommodate split signatures that allow the mark and the logotype to be separated. Other variations may include a vertical or horizontal signature that allows choices based on application need.



Spectrum Health: Crosby Associates

Topology of marks

There are no hard and fast rules about which approach works best. Each particular type of identity has benefits and shortcomings that are dependent on numerous factors. At the end of the day, it's important that the design solution responds to the problem that needs to be solved.

Wordmarks

A freestanding acronym, company name, or product name that has been designed to convey a brand attribute or positioning

examples: IKEA, ebay, Google, Tate, Nokia, MoMA



Letterforms

A unique design using one or more letterforms that act as a mnemonic device for a company name

examples: Univision, IBM, OLIN, Unilever, Tory Burch, HP, GE, UPS, B Corporation



Synonyms

Brandmark
Trademark
Symbol
Mark
Logo
Identity

Emblems

A mark in which the company name is inextricably connected to a pictorial element

examples: TiVo, OXO, LEED, Elmer's Glue-All



Pictorial marks

An immediately recognizable literal image that has been simplified and stylized

examples: Apple, NBC, CBS, Polo, Lacoste, Greyhound, Twitter



Abstract/symbolic marks

A symbol that conveys a big idea, and often embodies strategic ambiguity

examples: Target, Sprint, Nike, HSBC, Merck, Herman Miller



Sequence of cognition

Brand awareness and recognition are facilitated by a visual identity that is easy to remember and immediately recognizable. Visual identity triggers perceptions and unlocks associations of the brand. Sight, more than any other sense, provides information about the world.

Through repeated exposure, symbols become so recognizable that companies such as Target, Apple, and Nike have actually dropped the logotype from their corporate signatures in national advertising. Color becomes a mnemonic device—when you see a brown truck out of the corner of your eye, you know it is a UPS truck.

Identity designers are in the business of managing perception through the integration of meaning and distinctive visual form. Understanding the sequence of visual perception and cognition provides valuable insight into what will work best.

Think about how IBM triggers an immediate response with its horizontal banded television ads. Before the ad even runs, you know it's IBM, and you know it's going to be intelligent and engaging.

Marjorie Gorman
Marketing Consultant

The sequence of cognition

The science of perception examines how individuals recognize and interpret sensory stimuli. The brain acknowledges and remembers shapes first. Visual images can be remembered and recognized directly, while words must be decoded into meaning.

Shape

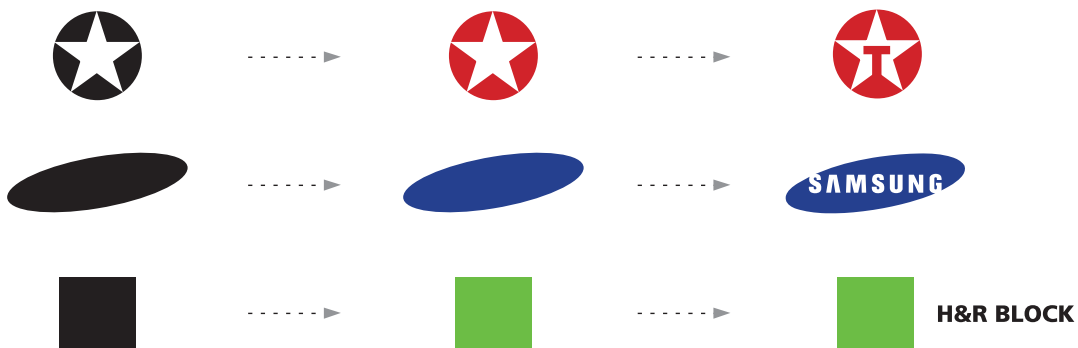
Reading is not necessary to identify shapes, but identifying shapes is necessary to read. The brain acknowledges distinctive shapes that make a faster imprint on memory.

Color

Color is second in the sequence. Color can trigger an emotion and evoke a brand association. Distinctive colors need to be chosen carefully, not only to build brand awareness but to express differentiation. Companies, such as Kodak and Tiffany, have trademarked their core brand colors.

Form

The brain takes more time to process language, so content is third in the sequence behind shape and color.





Heidi Cody © 2000

Name that brand

Artist and cultural anthropologist Heidi Cody demonstrates how we can recognize a consumer brand just by seeing one of the letters through her artwork "American Alphabet."

- a. All
- b. Bubblicious
- c. Campbells
- d. Dawn
- e. Eggo
- f. Fritos
- g. Gatorade
- h. Hebrew National
- i. Icee
- j. Jell-o
- k. Kool-Aid
- l. Lysol
- m. M&M's
- n. Nilla Waters
- o. Oreo
- p. Pez
- q. Q-tips
- r. Reese's
- s. Starburst
- t. Tide
- u. Uncle Bens
- v. V-8
- w. Wisk
- x. Xtra
- y. York
- z. Zest

Wordmarks

A wordmark is a freestanding word or words. It may be a company name or an acronym. The best wordmarks imbue a legible word(s) with distinctive font characteristics, and may integrate abstract elements or pictorial elements. The distinctive tilted “E” in “Dell” activates and strengthens the one-syllable name. The IBM acronym has transcended enormous technological change in its industry.



Late July: Louise Fili Ltd.

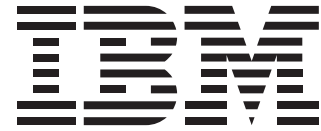


Alvin Ailey: Chermayeff + Geismar

Late July:
Louise Fili Ltd.



Braun:
Wolfgang Schmitt redesign



IBM: Paul Rand

Oslo Airport:
Mollerup Design Lab



DesignPhiladelphia:
Polite Design



truth:
Crispin Porter + Bogusky



Kubota:
Pentagram



Letterform marks

The single letter is frequently used by designers as a distinctive graphic focal point for a trademark. The letter is always a unique and proprietary design that is infused with significant personality and meaning. The letterform acts as a mnemonic device, e.g., the “M” for Motorola, the “Q” for Quest Diagnostics. The Westinghouse mark by Paul Rand represents the ideal marriage of letterform and symbolism.

Letterforms A to Z

Opposite page:

Arvin Industries: Bart Crosby

Brokers Insurance: Rev Group

Champion International: Crosby Associates

Dominion: Lizette Gecel

Energy Department Store:
Joel Katz Design Associates

Fine Line Features: Woody Pirtle

Goertz Fashion House:
Alleman Almquist + Jones

Herman Miller: George Nelson

Irwin Financial Corporation:
Chermayeff + Geismar

JoongAng Ilbo: Infinite

Joel Katz: Joel Katz Design Associates

LifeMark Partners: Rev Group

Motorola: Morton Goldsholl

NEPTCO: Malcolm Gear Designers

Dallas Opera: Woody Pirtle

Preferred: Jon Bjornson

Quest Diagnostics: Q Cassetti

Rogers Ford: Summerford Design

Seatrains Lines:
Chermayeff + Geismar

Telemundo:
Chermayeff + Geismar

Univision: Chermayeff + Geismar

Vanderbilt University:
Malcolm Gear Designers

Westinghouse: Paul Rand

X31: Matchstic

Yahoo: unknown

Zeek's Pizzeria:
Nick Glenn Design



Vanderbilt University:
Malcolm Gear Designers



Pictorial marks

A pictorial mark uses a literal and recognizable image. The image itself may allude to the name of the company or its mission, or it may be symbolic of a brand attribute. The eagle of the U.S. Postal Service is both a symbol of America and a symbol of speed and dependability.



My Apple MacBook Pro



Pictorial marks
From left to right

sugarFISH:
Clement Mok

British Telecom:
Wolff Olins

NBC:
Chermayeff + Geismar

Lacoste:
Robert George

March of Dimes:
Pentagram

Merrill Lynch:
King-Casey

Flab Bat 25/a division
of the Swiss Army:
Allemann Almquist + Jones

The WILD Center:
Points North Communication

PBS:
Chermayeff + Geismar

World Wildlife Foundation:
Landor Associates *redesign*

Greyhound USA:
Raymond Loewy

Fancy Pants Press:
Alusiv

Abstract marks

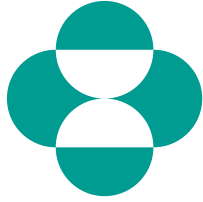
An abstract mark uses visual form to convey a big idea or a brand attribute. These marks, by their nature, can provide strategic ambiguity, and work effectively for large companies with numerous and unrelated divisions. Marks, such as Chase's, have survived a series of mergers easily. Abstract marks are especially effective for service-based and technology companies; however, they are extremely difficult to design well.



Dosirak: KBR and Associates

Dosirak's mark can become an amorphous texture filling everyday objects in a range of applications.





Abstract marks

From left to right

- Hyatt:
- Lippincott
- Merck:
- Chermayeff + Geismar
- Darien Library:
- C & G Partners
- EUE Screen Gems:
- Chermayeff + Geismar
- BP:
- Landor Associates
- Penn's Landing:
- Joel Katz
- Sprint:
- Lippincott
- Time Warner:
- Chermayeff + Geismar
- Alina Wheeler:
- Rev Group
- Sacred Heart Hospital:
- Infinite
- Franklin Institute:
- Allemann Almquist + Jones
- Brinker Capital:
- Rev Group

Emblems

Emblems are trademarks featuring a shape inextricably connected to the name of the organization. The elements are never isolated. Emblems look terrific on a package, as a sign, or as an embroidered patch on a uniform. As mobile devices continue to shrink and multi-branding ads with one-sixth-inch logos increase, the emblem presents the biggest legibility challenge when miniaturized.

The sea nymph that dwells inside the green and black Starbucks Coffee trademark will never swim away from her green circular band.



Bayn is a pre-pay service designed to give control back to the Moroccan consumer. The mark's flexibility to lead with the Arabic or roman namestyle for the Bayn name allowed the brand to adapt to its national and regional audiences.

Bayn: Lippincott

Rusk Renovations:
Louise Fili Ltd.



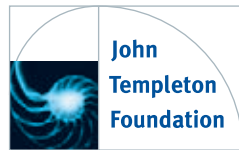
Bruegger's Bagels:
Milton Glaser
Tazo:
Sandstrom Design



City Church Eastside:
Matchstic
Zao Noodle Bar:
Cronan
Bayn: Lippincott



John Templeton Foundation:
Rev Group
TiVo:
Cronan
333 Belrose Bar & Grill:
Anne Pagliarulo



Studio 360:
Opto Design
Brooklyn Brewery:
Milton Glaser
92:
Louise Fili Ltd.



Characters

It's alive! A character trademark embodies brand attributes or values. Characters quickly become central to advertising campaigns, and the best ones become cultural icons cherished by children and customers alike. Along with their distinctive appearance and personality, many characters have recognizable voices and jingles, enabling them to leap off the silent shelf space onto your desktop.

While the ideas that drive the personification may be timeless and universal, characters rarely age well and usually need to be redrawn and dragged into contemporary culture. The Michelin Man, well over 100 years old, has been modified numerous times. As moms became working women, Betty Crocker was caught

between generations. The Columbia Pictures goddess received a major facelift, but she has never looked happy and satisfied holding that torch. Each Olympics creates a mascot that will be animated and deanimated in thousands of stuffed animals. Who knew a gecko could sell car insurance?



Elsie the Cow was created in 1939 by Stuart Peabody, Director of Advertising for Borden Dairy Products.

In 1948, on the eve of the presidential election, 88% of the American public knew who Elsie was, compared to 84% for the Republican candidate, Thomas Dewey.

In 1957, in Borden's centennial year, Elsie had twins. A name-the-calves contest drew 3 million entries via mail.



Reddy Kilowatt



Eveready Energizer Bunny



Color

Color is used to evoke emotion and express personality. It stimulates brand association and accelerates differentiation. As consumers we depend on the familiarity of Coca-Cola red. We don't need to read the type on a Tiffany gift box in order to know where the gift was purchased. We see the color and a set of impressions comes to us.

In the sequence of visual perception, the brain reads color after it registers a shape and before it reads content. Choosing a color for a new identity requires a core understanding of color theory, a clear vision of how the brand needs to be perceived and differentiated, and an ability to master consistency and meaning over a broad range of media.

While some colors are used to unify an identity, other colors may be used functionally to clarify brand architecture, through differentiating products or business lines. Traditionally the primary brand color is assigned to the symbol, and the secondary color is assigned to the logotype, business descriptor, or tagline. Families of color are developed to support a broad range of communications needs. Ensuring optimum reproduction of the brand color is an integral element of standards, and part of the challenge of unifying colors across packaging, printing, signage, and electronic media.

Color creates emotion, triggers memory, and gives sensation.

Gael Towey, Creative Director
Martha Stewart Living Omnimedia

Color brand identity basics

Use color to facilitate recognition and build brand equity.

Colors have different connotations in different cultures. Research.

Color is affected by various reproduction methods. Test.

The designer is the ultimate arbiter for setting color consistency across platforms. It's hard.

Ensuring consistency across applications is frequently a challenge.

Remember, most of the world uses a PC. Test.

Sixty percent of the decision to buy a product is based on color.

You can never know enough about color. Depend on your basic color theory knowledge: warm, cool; values, hues; tints, shades; complementary colors, contrasting colors.

Quality insures that the brand identity asset is protected.

Test your brand for proprietary strength. When you cover up your identity is your brand still present?

Heidi Caldwell
VP Marketing
Brand Engine

essn[™]

A true measure of brand strategy success is when employees can articulate and act on the vision, and the customer experience reflects it.

Johanna Pino
Brand Strategist
Brand Engine

Essn is a sparkling beverage targeted at discerning twenty-somethings. The name "essn" is shorthand for the fruit essence of the drink. Focusing on the target customer's lifestyle, Brand Engine defines a brand voice that speaks to a group bored with the same old choices. The brand's personality is young, fresh, and stylish. Successful at launch, essn has developed a cult-like following on the party circuit, appearing in a *New York Times* article on popular alternative beverages.



essn[™]



essn[™]



essn[™]



essn[™]





More color

Testing the effectiveness of a color strategy

Is the color distinctive?

Is the color differentiated from that of competitors?

Is the color appropriate to the type of business?

Is the color aligned with brand strategy?

What do you want the color to communicate?

Will the color have sustainability?

What meaning have you assigned to the color?

Does the color have positive connotations in the target markets?

Does the color have positive or negative connotations in foreign markets?

Is the color reminiscent of any other product or service?

Will the color facilitate recognition and recall?

Did you consider a specially formulated color?

Can the color be legally protected?

Does the color work on white?

Can you reverse the mark out of black and still maintain the original intention?

What background colors are possible?

What background values are necessary?

How does scale affect the color?

When you have a one-color application, such as a fax or newspaper, how will you adjust the color so that it reads?

Are there technical challenges to getting the color right?

Can you achieve consistency across media?

Have you tested the color on a range of monitors, PC and Mac?

Have you looked at ink draws on coated and uncoated stock?

Have you considered that the PMS color may look dramatically different on coated and uncoated stock?

Will this color work in signage?

What are the color equivalents on the web?

Is there a vinyl binder color that is compatible?

Have you tested the color in the environment in which it will be used?

Have you created the appropriate color electronic files?

Wana: Lippincott



Color trivia

Kodak was the first company to trademark a signature color.

Bianchi created a special color green for its bicycles.

When British Petroleum and Amoco merged to form BP, British Petroleum's distinctive green and yellow colors were kept.

Color systems

Will the color system be flexible enough to allow for a range of dynamic applications?

Does the color system support a consistent experience of the brand?

Does the color system support the brand architecture?

Is the color system differentiated from that of the competition?

Have you examined the benefits and disadvantages of:

using color to differentiate products?

using color to identify business lines?

using color to help users navigate decisions?

using color to categorize information?

Do you need both a bold palette and a pastel palette?

Can you reproduce these colors?

Have you developed both a web palette and a print palette?

Have you named your colors?

Have you created identity standards that make it easy to use the color system?

Mergers, acquisitions, redesign

Have you examined the historical use of color?

Is there equity that should be preserved?

Is the color aligned with the new brand strategy?

Is there a symbolic color that communicates the positive outcome of the merged entities?

Will developing a new color for the company send a new and immediate signal about the future?

Will retiring an existing color confuse existing customers?

BP: Landor Associates



Our primary brand color is CIGNA teal. It is a specially formulated color that is unique to our industry. We want CIGNA to be strongly associated with CIGNA teal. Therefore, all businesses are encouraged to use this color broadly across their communications.

CIGNA Brand Identity Guidelines