

# Designing Brand Identity

fourth edition

**Alina Wheeler**

an essential guide for the whole branding team



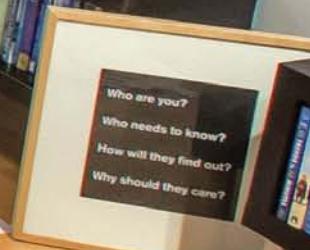


# **Designing Brand Identity**



one eye sees  
the other feels

- PAUL KLEE



Cover design: Jon Bjornson

This book is printed on acid-free paper.

Copyright © 2013 by Alina Wheeler.

Published by John Wiley & Sons, Inc., Hoboken, New Jersey.

Published simultaneously in Canada.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning, or otherwise, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without either the prior written permission of the Publisher, or authorization through payment of the appropriate per-copy fee to the Copyright Clearance Center, Inc., 222 Rosewood Drive, Danvers, MA 01923, 978-750-8400, fax 978-646-8600, or on the web at [www.copyright.com](http://www.copyright.com). Requests to the Publisher for permission should be addressed to the Permissions Department, John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, 201-748-6011, fax 201-748-6008, or online at <http://www.wiley.com/go/permissions>.

**Limit of Liability/Disclaimer of Warranty:** While the publisher and author have used their best efforts in preparing this book, they make no representations or warranties with the respect to the accuracy or completeness of the contents of this book and specifically disclaim any implied warranties of merchantability or fitness for a particular purpose. No warranty may be created or extended by sales representatives or written sales materials. The advice and strategies contained herein may not be suitable for your situation. You should consult with a professional where appropriate. Neither the publisher nor the author shall be liable for damages arising herefrom.

For general information on our other products and services, or technical support, please contact our Customer Care Department within the United States at 800-762-2974, outside the United States at 317-572-3993 or fax 317-572-4002.

Wiley publishes in a variety of print and electronic formats and by print-on-demand. Some material included with standard print versions of this book may not be included in e-books or in print-on-demand. If this book refers to media such as a CD or DVD that is not included in the version you purchased, you may download this material at <http://booksupportwiley.com>.

For more information about Wiley products, visit our Web site at <http://www.wiley.com>.

**Library of Congress Cataloging-in-Publication Data:**

Wheeler, Alina

Designing brand identity: an essential guide for the whole branding team  
by Alina Wheeler.—4th ed.

pages cm.

Includes bibliographical references and index.

ISBN 978-1-118-09920-9 (cloth); 978-1-118-41617-4 (ebk); 978-1-118-41874-1 (ebk); 978-1-118-43163-4 (ebk); 978-1-118-46501-1 (ebk);  
978-1-118-46502-8 (ebk)

1. Brand name products. 2. Branding (Marketing). 3. Trademarks—Design.
4. Advertising—Brand name products. I. Title.

HD69.B7W44 2012

658.8'27—dc23

2012020851

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

Alina Wheeler

# Designing Brand Identity

an essential guide for the whole branding team



John Wiley & Sons, Inc.

## No one does it alone.

Welcome to the fourth edition of *Designing Brand Identity*. My goal is to provide brand builders with the most comprehensive resource in the world about the brand identity process. This book is not my book. It is our book. And it is the result of conversations and collaboration among my colleagues who care about intelligence and creativity, and about building the intersection between brand strategy and design. You know who you are. Thank you for sharing your time, your wisdom, and your insights.

Books, like brands, are built over time. Creating this resource has been my personal Mt. Everest. Love, indeed, does conquer all. My husband Eddy's energy and laughter always make the impossible possible. Tessa and Tearson are my shooting stars. Skylight is my Shangri-La.

This book is dedicated to the memory of Steve Jobs and his relentless quest and to Sylvia Harris for her steadfast humanity.

### Perpetual gratitude

All Wheelers  
Marty Neumeier  
Richard Cress  
Mark Wills  
Heather Norcini  
Suzanne Young  
Lissa Reidel  
Joel Katz  
Richard Stanley  
Meejoo Kwon  
Stephen Shackelford  
Tomasz Fryzel  
Hilary Jay  
Cathy Jooste  
Marc Goldberg  
Liz Merrill  
My favorite cousin  
Quest sisters  
Marie Taylor  
My brother who asked when  
the film is coming out

### Dream Team

Jon Bjornson  
strategic design advisor  
Kathy Mueller  
production designer  
Brie DiGiovine-Florence  
Megan Stanger  
Margie Gorman  
Gretchen Dykstra  
Maureen Brumbach

My publishing team at Wiley:  
Amanda Miller  
VP + publisher  
Margaret Cummins  
executive editor  
Justin Mayhew  
associate marketing director  
Penny Makras  
marketing manager  
Diana Cisek  
production director  
Michael New  
editorial assistant  
Kerstin Nasdeo  
senior production manager



A. Aiden Morrison	Cherise Davis	George Graves	Jon Schleuning	Michael Anastasio	Rosemary Ellis
Abby Woolsey	Cheryl Qatqaq Stine	Gerry Stankus	Jonah Smith	Michael Bierut	Rosemary Murphy
Adam Waugh	Chris Ecklund	Gillian Wallis	Jonathan Mansfield	Michael Cronan	Roy Pessis
Adrian Zecha	Chris Hacker	Ginnie Gehshan	Joseph Cecere	Michael Deal	Russ Napolitano
Al Ries	Chris Marshall	Greg Farrington, PhD	Joshua Cohen	Michael Donovan	Ruth Abrahams
Alain Sainson Frank	Chris Pullman	Greg Shea	Juan Ramirez	Michael Flanagan	Ryan Dickerson
Alan Becker	Christine Mau	Gustavo Koniszcer	Julia Hoffman	Michael Graves	Sagi Haviv
Alan Brew	Clark Malcolm	Hans-U. Allemann	Julia McGreevy	Michael Grillo	Sally Hudson
Alan Jacobson	Clay Timon	Heather Guidice	Julia Vinas	Michael Hirschhorn	Sandra Donohoe
Alan Siegel	Clement Mok	Heather Stern	Karin Hibma	Michael O'Neill	Sandy Miller
Albert Cassorla	Cliff Goldman	Heidi Caldwell	Kate Dastrup	Michal Levy	Sara Rad
Alex Clark	Colin Drummond	Heidi Cody	Kate Fitzgibbon	Michele Barker	Sarah Brinkman
Alexander Haldemann	Colleen Newquist	Helen Keyes	Kathleen Hatfield	Michelle Steinback	Sarah Swaine
Alexander Hamilton	Connie Birdsall	Hilly Charrington	Kathleen Koch	Miguel A. Torres	Scot Herbst
Alfredo Muccino	Cortney Cannon	Howard Fish	Kathy Mueller	Mike Dargent	Scott Tatter
Allie Strauss	Craig Bernhardt	Howard Schultz	Katie Caldwell	Mike Flanagan	Sean Adams
Alvin Diec	Craig Johnson	Ian Stephens	Katie Clark	Mike Ramsay	Sean Haggerty
Alyssa Boente	Craig Schlanter	Isabella Falco	Katie Wharton	Mike Reinhardt	Simon Waldron
Amanda Bach	Cristian Montegu	Ivan Cayabyab	Kazunori Nozawa	Milton Glaser	Sini Salminen
Amanda Duncan	Curt Schreiber	Ivan Chermayeff	Keith Helmetag	Mindy Romero	Sol Sender
Amanda Liu	Dan Dimmock	J. T. Miller	Keith Yamashita	Moira Cullen	Spike Jones
Amanda Neville	Dan Maginn	Jacey Lucas	Kelly Dunning	Mona Zenkich	Stefan Liute
Andrew Cutler	Dan Marcolina	Jack Cassidy	Ken Carbone	Monica Little	Steff Geissbuhler
Andrew Welsh	Dana Arnett	Jack Summerford	Kent Hunter	Monica Skipper	Stella Gassaway
Andy Gray	Dani Pumila	Jaeho Ko	Kim Duffy	Nancy Donner	Stephen A. Roell
Andy Sernovitz	Danny Altman	Jaime Schwartz	Jay Coen Gilbert	Nancy Tait	Stephen Doyle
Angora Chinchilla	Dave Luck, Mac Daddy	Jane Randel	Jay Ehret	Nancye Green	Stephen Sapka
Ann Willoughby	David Airey	Jamie Koval	Kit Hinrichs	Natalie Silverstein	Stephen Sumner
Anna Bentson	David Becker	Janette Krauss	Kurt Koepfle	Nate Eimer	Steve Frykholm
Anne Moses	David Erwin	Janice Fudyna	Kurt Monigle	Ned Drew	Steve Perry
Anthony Romero	David Ferrucci	Jay Coen Gilbert	Larry Keeley	Niall FitzGerald	Steve Sandstrom
Antônio C. D. Sepúlveda	David Kendall	Jay Ehret	Laura Des Enfants	Nick Bosch	Steve Storti
Antonio R. Oliveira	David Korchin	Jaya Ibrahim	Laura Scott	Nicole Satterwhite	Sunny Hong
Antony Burgmans	David Milch	Jaye Peterson	Laura Zindel	Noah Simon	Susan Avarde
Arnold Miller	David Rose	Jayoung Jaylee	Laurie Ashcraft	Noah Syken	Susan Schuman
Ashis Bhattacharya	David Roth	Jean Pierre Jordan	LeRoux Jooste	Noelle Andrews	Susan Westerfer
Aubrey Balkind	David Turner	Jean-Michel Gathy	Leslie Smolan	Pamela Thompson	Suzanne Cammarota
Audrey Liu	Davis Masten	Jeffrey Fields	Linda B. Matthiesen	Parag Murudkar	Suzanne Tavani
Aziz Jindani	Dayton Henderson	Jeffrey Gorder	Linda Wingate	Pat Baldridge	Ted Sann
Bart Crosby	Dean Crutchfield	Jeffrey R. Immelt	Lisa Kline	Pat Duci	Terrence Murray
Becky O'Mara	Debbie Millman	Jen Jagelski	Lori Kapner	Patrick Cescau	Terry Yoo
Becky Wingate	Deborah Perloe	Jen Knecht	Lory Sutton	Paula Scher	Thor Lauterbach
Beryl Wang	Delphine Hirasuna	Jenie De'Ath	Louise Fili	Peggy Calabrese	Tim Lapetino
Beth Mallo	Denise Sabet	Jenn Bacon	Lynn Beebe	Per Mollerup	Tim O'Mara
Betty Nelson	Dick Ritter	Jenny Profy	Malcolm Grear	Peter Emery	TJ Scimone
Blake Deutsch	DK Holland	Jeremy Dooley	Marc Miklich	Peter Wise	Tom Birk
Blake Howard	Donald K. Clifford, Jr.	Jeremy Hawking	Marco A. Rezende	Phil Gatto	Tom Geismar
Bob Mueller	Donna MacFarland	Jerry Greenberg	Maribel Nix	Q Cassetti	Tom Nozawa
Bob Warkulwiz	Dr. Barbara Riley	Jerry Selber	Marie Morrison	R. Jacobs-Meadway	Tom Vanderbauwhede
Bobby Shriver	Dr. Delyte Frost	Jessica Berwind	Marie Taylor	Rafi Spero	Tom Watson
Bonita Albertson	Dr. Dennis Dunn	Jessica Robles Worch	Marilyn Siford	Randy Mintz-Presant	Tracy Stearns
Brad Kear	Dr. Ginny Vanderslice	Jessica Rogers	Jim Barton	Ranjith Kumaran	Travis Barbeaux
Brady Vest	Dr. Karol Wasylshyn	Jenni Bacon	Jim Bittetto	riCardo Crespo	Tricia Davidson
Brendan deVallance	Dustin Britt	Jenny Profy	Jinal Shah	Ricardo Salvador	Trish Thompson
Brian Faherty	Ed Wheeler	Jerome Dooley	Joan Carlson	Rich Bacher	Vince Voron
Brian Fingeret	Ed Williamson	Jeremy Hawking	Mark Lomeli	Rich Rickaby	Wandy Cavalheiro
Brian Resnik	Ellen Hoffman	Jessica Robles Worch	Mark Selikson	Martha Gregor Goethals, PhD	Will Burke
Brian Tierney	Ellen Shapiro	Jessica Worch	Mariah Goethals	Richard C. Breon	Woody Pirtle
Brian Walker	Ellen Taylor	Jody Friedman	Mariel Hoffman	Richard de Villiers	Yves Behar
Bruce Berkowitz	Emelia Rallapalli	Joe Duffy	Mary Sauer	Richard Felton	Zack Shukagel
Bryan Singer	Emily Cohen	Joe Pine	Mary Storm-Baranyai	Richard Kauffman	
Cale Johnson	Emily Kirkpatrick	Joe Ray	Matt Coffman	Richard Saul Wurman	
Carla Hall	Emily Tynes	Joel Grear	Matt Macinnis	Richard Thé	
Carla Miller	Erich Sippel	Joey Mooring	Matt Petersen	Rick Bacher	
Carlos Martinez Onaindia	Fo Wilson	John Bowles	Matt Salia	Rob Wallace	
Carlos Muñoz	Francesco Realmutto	John Coyne	Matthew Bartholomew	Robbie de Villiers	
Carlos Pagan	Gael Towey	John Gleason	Max Ritz	Robbin Phillips	
Carol Moog	Gail Lozoff	John Hildenbiddle	Megan Stephens	Rodney Abbot	
Carol Novello	Gavin Cooper	John Klotnia	Melinda Lawson	Rodrigo Galindo	
Cathy Feierstein	Gayle Christiansen	John M. Muldar, PhD	Melissa Hendricks	Roger Whitehouse	
Charlene O'Grady	Geoff Verney	Jon Iwata	Melissa Lapid	Ronnie Lipton	
			Meredith Nierman	Rose Linke	

**Designing Brand Identity** is a quick reference guide. All subject matter is organized by spread for ease of access in the blinding speed of business and life. All that is needed is your desire and passion to be the best.

Part 1 presents the fundamental concepts needed to jumpstart the brand identity process and create a shared vocabulary for the entire team.

---

**Brand basics**

- 2 What is brand?
  - 4 What is brand identity?
  - 6 What is branding?
  - 8 Who are stakeholders?
  - 10 Why invest?
  - 12 Brand strategy
  - 14 Cross cultures
  - 16 Big idea
  - 18 Customer experience
  - 20 Brand architecture
  - 22 Names
  - 24 Taglines
  - 26 Staying on message
- 

**Brand elements**

- 48 Brandmarks
  - 50 Sequence of cognition
  - 52 Wordmarks
  - 54 Letterform marks
  - 56 Pictorial marks
  - 58 Abstract marks
  - 60 Emblems
  - 62 Dynamic marks
  - 64 Characters
- 

**Brand dynamics**

- 66 Overview
  - 68 Making a difference
  - 70 Social media
  - 72 Mobile
  - 74 Apps
  - 76 Touch
  - 78 Video
  - 80 China
  - 82 Private labeling
  - 84 Brand licensing
  - 86 Certification
  - 88 Crisis communications
  - 90 Personal branding
- 

**Before and after**

- 92 Overview
- 94 Redesign
- 98 Packaging

## Process

Part 2 presents a universal brand identity process regardless of the project's scope and nature. This section answers the question "Why does it take so long?"

## Best Practices

Part 3 showcases best practices. Local and global, public and private, these projects inspire and exemplify original, flexible, lasting solutions.

---

### Process basics

- 102 A process for success
  - 104 Managing the process
  - 106 Measuring success
  - 108 Collaboration
  - 110 Decision making
  - 112 Intellectual property
  - 114 Design management
- 

### Phase 1 Conducting research

- 116 Overview
  - 118 Insight
  - 120 Market research
  - 122 Usability testing
  - 124 Marketing audit
  - 126 Competitive audit
  - 128 Language audit
  - 130 Audit readout
- 

### Phase 2 Clarifying strategy

- 132 Overview
  - 134 Narrowing the focus
  - 136 Positioning
  - 138 Brand brief
  - 140 Naming
  - 142 Renaming
- 

### Phase 3 Designing identity

- 144 Overview
- 146 Logotype + signature
- 148 Look and feel
- 150 Color
- 152 More color

---

### 154 Typography

- 156 Sound
  - 158 Animation
  - 160 Trial applications
  - 162 Presentation
- 

### Phase 4 Creating touchpoints

- 164 Overview
  - 166 Website
  - 168 Favicons
  - 170 Correspondence
  - 172 Business card
  - 174 Collateral
  - 176 Signage
  - 178 Product design
  - 180 Packaging
  - 182 Advertising
  - 184 Environments
  - 186 Vehicles
  - 188 Uniforms
  - 190 Ephemera
- 

### Phase 5 Managing assets

- 192 Overview
- 194 Changing brand identity
- 196 Launching brand identity
- 198 Building brand champions
- 200 Brand books
- 202 Standards + guidelines
- 204 Standards content
- 206 Online branding tools
- 208 Reproduction files

---

### Case studies

- 212 ACHC
- 214 ACLU
- 216 Adobe Community SwApp
- 218 Aether Apparel
- 220 Amazon.com
- 222 Beeline
- 224 Bela União
- 226 Beltline Bike Shop
- 228 California Academy of Sciences
- 230 Carnegie Fabrics
- 232 Chatype
- 234 Coca-Cola
- 236 Deloitte
- 238 Everwines
- 240 GE Brand Central
- 242 GE Sponsorship Central
- 244 Global Handwashing Day
- 246 Good Housekeeping Seal
- 248 Healthy Child Healthy World
- 250 Herman Miller
- 252 High Line
- 254 IBM 100 Icons of Progress
- 256 IBM Watson
- 258 Ieper
- 260 Inkling
- 262 Johnson Controls
- 264 Kleenex
- 266 L'Arte del Gelato
- 268 Laura Zindel
- 270 Minnesota Historical Society
- 272 MoMA
- 274 Nizuc
- 276 NO MORE
- 278 Olympic Games
- 280 Peru
- 282 PNC
- 284 (RED)
- 286 Santos Brasil
- 288 Schoolhouse Electric & Supply Co.
- 290 Slice
- 292 SocialMedia.org
- 294 Spectrum Health System
- 296 SPIN!
- 298 Starbucks
- 300 SUGARFISH
- 302 Tunerfish
- 304 U by Kotex
- 306 Unstuck
- 308 Vueling
- 310 Willoughby Design Barn
- 312 Wonderopolis
- 314 Bibliography
- 316 Index
- 326 About the author

**Image and perception help drive value; without an image there is no perception.**

Scott M. Davis

*Brand Asset Management*

**Unify. Simplify. Amplify.**

Ken Carbone

Cofounder and Chief Creative Director, Carbone Smolan Agency

# 1 Basics

**Part 1 illuminates the difference between brand and brand identity,** and what it takes to be the best. Don't bypass the fundamentals in the speed of a new project. Establish a shared vocabulary for the entire branding team.

---

<b>Brand basics</b>	<b>Brand elements</b>
2 What is brand?	48 Brandmarks
4 What is brand identity?	50 Sequence of cognition
6 What is branding?	52 Wordmarks
8 Who are stakeholders?	54 Letterform marks
10 Why invest?	56 Pictorial marks
12 Brand strategy	58 Abstract marks
14 Cross cultures	60 Emblems
16 Big idea	62 Dynamic marks
18 Customer experience	64 Characters
20 Brand architecture	
22 Names	
24 Taglines	
26 Staying on message	
<b>Brand dynamics</b>	
28 Overview	66 Overview
30 Vision	68 Making a difference
32 Meaning	70 Social media
34 Authenticity	72 Mobile
36 Coherence	74 Apps
38 Flexibility	76 Touch
40 Commitment	78 Video
42 Value	80 China
44 Differentiation	82 Private labeling
46 Sustainability	84 Brand licensing
	86 Certification
	88 Crisis communications
	90 Personal branding
<b>Brand ideals</b>	
92 Overview	
94 Redesign	
98 Packaging	
<b>Before and after</b>	

---

## What is brand?

As competition creates infinite choices, companies look for ways to connect emotionally with customers, become irreplaceable, and create lifelong relationships. A strong brand stands out in a densely crowded marketplace. People fall in love with brands, trust them, and believe in their superiority. How a brand is perceived affects its success, regardless of whether it's a start-up, a nonprofit, or a product.

**Who are you? Who needs to know?  
How will they find out? Why should they care?**

**Brand will become the most powerful strategic tool since the spreadsheet.**

Marty Neumeier  
*The Brand Gap*

---

### Brands have three primary functions\*

---

#### Navigation

Brands help consumers choose from a bewildering array of choices.

#### Reassurance

Brands communicate the intrinsic quality of the product or service and reassure customers that they have made the right choice.

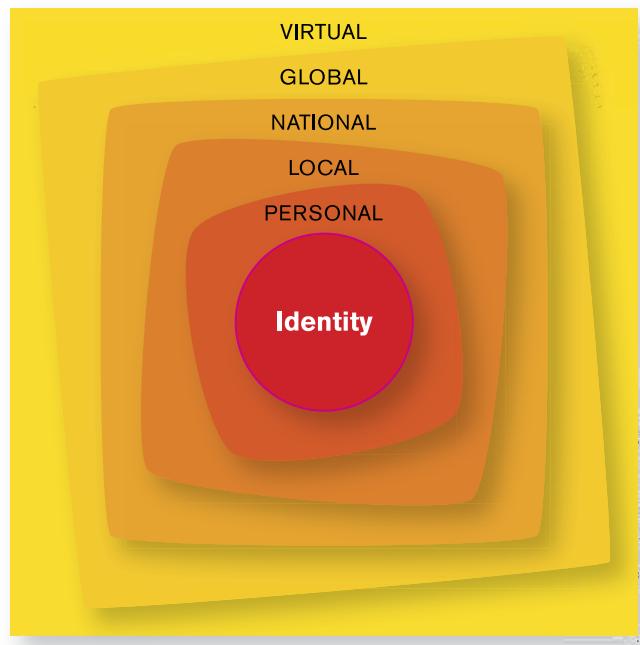
#### Engagement

Brands use distinctive imagery, language, and associations to encourage customers to identify with the brand.

**It is never too late to be what you could have been.**

George Eliot

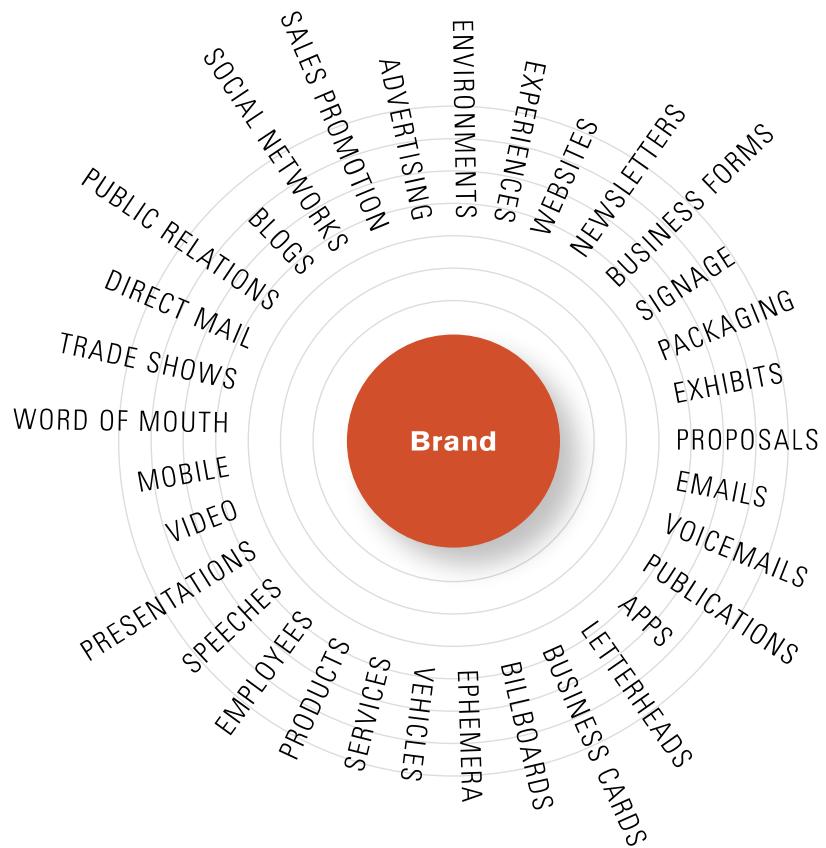
\*David Haigh, CEO, Brand Finance



**Businesses are now only as strong as their brands, and nothing else offers business leaders so much potential leverage.**

Jim Stengel

*Grow: How Ideals Power Growth and Profit at the World's Greatest Companies*



#### Brand touchpoints

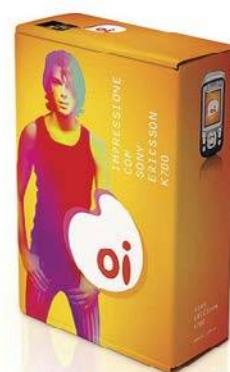
Each touchpoint is an opportunity to increase awareness and build customer loyalty.

**Brands have become the global currency of success.**

*Brand Atlas*

## What is brand identity?

Brand identity is tangible and appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible. Brand identity takes disparate elements and unifies them into whole systems.



Seeing is believing.

Design plays an essential role in creating and building brands. Design differentiates and embodies the intangibles—emotion, context, and essence—that matter most to consumers.

Moira Cullen  
Senior Director, Global Design  
The Hershey Company





**On an average day consumers are exposed to six thousand advertisements and, each year, to more than twenty-five thousand new products.... Brands help consumers cut through the proliferation of choices available in every product and service category.**

Scott M. Davis  
*Brand Asset Management*

Brand identity implies an asset. Corporate identity sounds too much like an expense. This is an important distinction.



## What is branding?

Branding is a disciplined process used to build awareness and extend customer loyalty. It requires a mandate from the top and readiness to invest in the future. Branding is about seizing every opportunity to express why people should choose one brand over another. A desire to lead, outpace the competition, and give employees the best tools to reach customers are the reasons why companies leverage branding.

## Types of branding

Co-branding: partnering with another brand to achieve reach

Digital branding: web, social media, search engine optimization, driving commerce on the web

Personal branding: the way an individual builds their reputation

Cause branding: aligning your brand with a charitable cause; or corporate social responsibility

Country branding: efforts to attract tourists and businesses

Emotional branding is a dynamic cocktail of anthropology, imagination, sensory experiences, and visionary approach to change.

Marc Gobé  
*Emotional Branding*

## Victory belongs to the most persevering.

Napoleon Bonaparte

We continue to invest in our core strengths. First, we don't skimp on understanding the consumer. Second is innovation....And third is branding....We're delivering more messages to our consumers.

A. G. Lafley  
CEO, P&G  
*Business Week*, 2009

**Process:**

**1 : conducting research**

**2 : clarifying strategy**

**3 : designing identity**

## When to start the process

### New company, new product

I'm starting a new business. I need a business card and a website.

We've developed a new product and it needs a name and a logo yesterday.

We need to raise millions of dollars. The campaign needs to have its own identity.

We're going public in the fall.

We need to raise venture capital, even though we do not have our first customer.

### Name change

Our name no longer fits who we are and the businesses we are in.

We need to change our name because of a trademark conflict.

Our name has negative connotations in the new markets we are serving.

Our name misleads customers.

We merged.

We need a new name for the Chinese market.

### Revitalize a brand

We want to reposition and renew the global brand.

We need to communicate more clearly about who we are.

We're going global—we need help to enter new world markets.

No one knows who we are.

Our stock is devalued.

We want to appeal to a new and more affluent market.

Our website doesn't work on a smartphone.

### Revitalize a brand identity

We are a great company with cutting-edge products. We look behind the times.

Will our identity work on the web?

Our identity does not position us shoulder to shoulder with our competitors.

We have 80 divisions and inconsistent nomenclature.

I am embarrassed when I give out my business card.

Everyone in the world recognizes our icon, but admit it—she needs a face-lift.

We love our symbol—it is known by our market. The problem is you cannot read our logotype.

### Create an integrated system

We do not present a consistent face to our customers.

We lack visual consistency and we need a new brand architecture to deal with acquisitions.

Our packaging is not distinctive. Our competitors look better than we do, and their sales are going up.

All of our marketing looks like it comes from different companies.

We need to look strong and communicate that we are one global company.

Every division does its own thing when marketing. This is inefficient, frustrating, and not cost-effective. Everyone is reinventing the wheel.

### When companies merge

We want to send a clear message to our stakeholders that this is a merger of equals.

We want to communicate that  $1 + 1 = 4$ .

We want to build on the brand equity of the merging companies.

We need to send a strong signal to the world that we are the new industry leader.

We need a new name.

How do we evaluate our acquisition's brand and fold it into our brand architecture?

Two industry leaders are merging. How do we manage our new identity?

**4 : creating touchpoints**

**5 : managing assets**

## Who are stakeholders?

Seizing every opportunity to build brand champions requires identifying the constituencies that affect success. Reputation and goodwill extend far beyond a brand's target customers. Employees are now called "internal customers" because their power is far-reaching. Gaining insight into stakeholder characteristics, behavior, needs, and perceptions yields a high return.

**Uncover opinions and biases from a variety of stakeholders to inform positioning and achieve meaningful differentiation.**

Ann Willoughby  
President and Chief Innovation Officer  
Willoughby Design

**Brand is not what you say it is. It's what they say it is.**

Marty Neumeier  
*The Brand Gap*

**Consumers are becoming co-creators. Competitors are becoming collaborators.**

Karl Heiselman  
CEO  
Wolff Olins

Willoughby Design designed a deck of cards for their brand workshops. A typical exercise might be, "Find a picture that represents a key stakeholder and tell us what matters most to them." Participants must fully understand the role they are playing.



Persona Cards: Willoughby Design



### Gen X or Millennial?

Market researchers use the same terms for classifying generation gaps, but don't agree on the dates.

Generation	Born
Seniors	before 1946
Boomers	1946–1965
Gen X	1966–1980
Millennial	1981–1995

Eighty million Millennials are the first generation to have grown up in a digital culture. Millennials aspire more to a set of values—freedom, knowledge, and creative self-expression—than to conspicuous consumption.

Patricia Martin  
RenGen

## Why invest?

The best identity programs embody and advance the company's brand by supporting desired perceptions. Identity expresses itself in every touchpoint of the brand and becomes intrinsic to a company's culture—a constant symbol of its core values and its heritage.

Brands now appear regularly on balance sheets in many companies. The intangible value of the brand is often much greater than the corporation's tangible assets.

Wally Olins  
*The Brand Book*

**Steady investment in design is rewarded by lasting competitiveness.**

Design Council UK

### Impact

When you affect behavior, you can impact performance.



The importance of brand strategy and the cost of building brand identity should be understood at the highest levels of an organization and across functional areas—not just sales and marketing, but in legal, finance, operations, and human resources as well.

Sally Hudson  
Marketing Consultant

---

## Reasons to invest in brand identity

---

### Make it easy for the customer to buy

Compelling brand identity presents any company, any size, anywhere with an immediately recognizable, distinctive professional image that positions it for success. An identity helps manage the perception of a company and differentiates it from its competitors. A smart system conveys respect for the customer and makes it easy to understand features and benefits. A new product design or a better environment can delight a customer and create loyalty. An effective identity encompasses such elements as a name that is easy to remember or a distinctive package design for a product.

---

### Make it easy for the sales force to sell

Whether it is the CEO of a global conglomerate communicating a new vision to the board, a first-time entrepreneur pitching to venture capital firms, or a financial advisor creating a need for investment products, everyone is selling. Nonprofits, whether fundraising or soliciting new volunteers, are continually selling. Strategic brand identity works across diverse audiences and cultures to build an awareness and understanding of a company and its strengths. By making intelligence visible, effective identity seeks to communicate a company's unique value proposition. The coherence of communications across various media sends a strong signal to the customer about the laserlike focus of a company.

---

### Make it easy to build brand equity

The goal of all public companies is to increase shareholder value. A brand, or a company's reputation, is considered to be one of the most valuable company assets. Small companies and nonprofits also need to build brand equity. Their future success is dependent on building public awareness, preserving their reputations, and upholding their value. A strong brand identity will help build brand equity through increased recognition, awareness, and customer loyalty, which in turn helps make a company more successful. Managers who seize every opportunity to communicate their company's brand value and what the brand stands for sleep better at night. They are building a precious asset.

---

## Branding imperatives

---

Acknowledge that we live in a branded world.

---

Seize every opportunity to position your company in your customers' minds.

---

Communicate a strong brand idea over and over again.

---

Go beyond declaring a competitive advantage. Demonstrate it!

---

Understand the customers. Build on their perceptions, preferences, dreams, values, and lifestyles.

---

Identify touchpoints—places in which customers interface with the product or service.

---

Use brand identity to create sensory magnets to attract and retain customers.

## Brand strategy

Effective brand strategy provides a central, unifying idea around which all behavior, actions, and communications are aligned. It works across products and services, and is effective over time. The best brand strategies are so differentiated and powerful that they deflect the competition. They are easy to talk about, whether you are the CEO or an employee.

Brand strategy builds on a vision, is aligned with business strategy, emerges from a company's values and culture, and reflects an in-depth understanding of the customer's needs and perceptions. Brand strategy defines positioning, differentiation, the competitive advantage, and a unique value proposition.

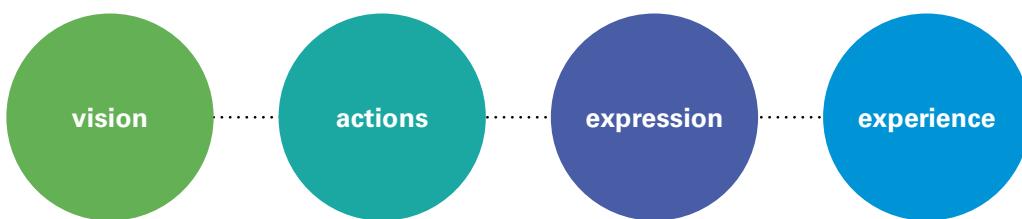
Brand strategy needs to resonate with all stakeholders: external customers, the media, and internal customers (for example, employees, the board, core suppliers). Brand strategy is a road map that guides marketing, makes it easier for the sales force to sell more, and provides clarity, context, and inspiration to employees.

**At the heart of the strategy is our commitment to delight our guests by consistently delivering the right combination of innovation, design, and value in our merchandising, in our marketing, and in our stores. This is the essence of our 'Expect more. Pay less.' brand promise.**

Bob Ulrich  
Chairman and CEO  
Target

## See the world through the customer's eyes.

### Alignment



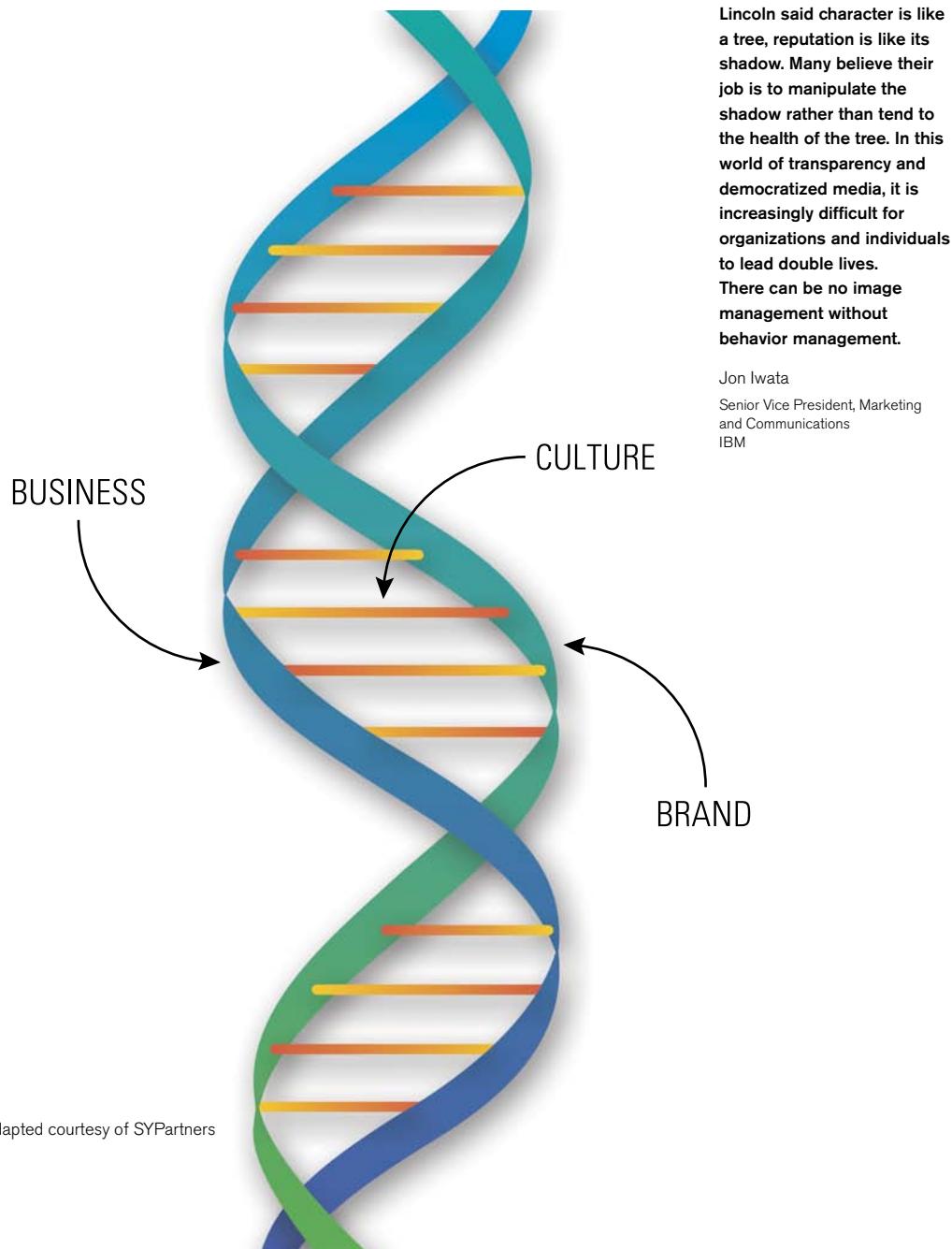
A well-defined, easy-to-articulate strategy makes everything intuitive. The attitude, expression and behavior of the brand simply become second nature inside and outside the organization.

Jamie Koval  
President, Creative Principal  
VSA Partners

## Who develops brand strategy?

It is usually a team of people; no one does it alone. It is a result of an extended dialogue among the CEO, marketing, sales, advertising, public relations, operations, and distribution. Global companies frequently bring in brand strategists: independent thinkers and authorities, strategic marketing firms, and brand consultants. It often takes someone from the outside who is an experienced strategic and creative thinker to help a company articulate what is already there.

Sometimes a brand strategy is born at the inception of a company by a visionary, such as Steve Jobs, Jeff Bezos, or Anita Roddick. Sometimes it takes a visionary team to redefine brand strategy. Companies frequently survive and prosper because they have a clear brand strategy. Companies falter because they do not have one.



## Cross cultures

The web has made us all global companies. In cyberspace, on our desktops, and on our mobiles, geography has become less relevant. While globalization has blurred the distinctions among cultures, the best brands pay attention to cultural differences.

Cultural insight is critical to anyone who is building a brand. Naming, logo design, image development, color, key messages, and retail spaces require the creative team to pay attention to connotation and the complexity of subtle cultural differences. The history of marketing is

filled with too many stories about companies offending the very market that they were trying to impress. Assumptions and stereotypes stand in the way of building brands that understand customers and celebrate their uniqueness.

**Not every culture has a nationality.**

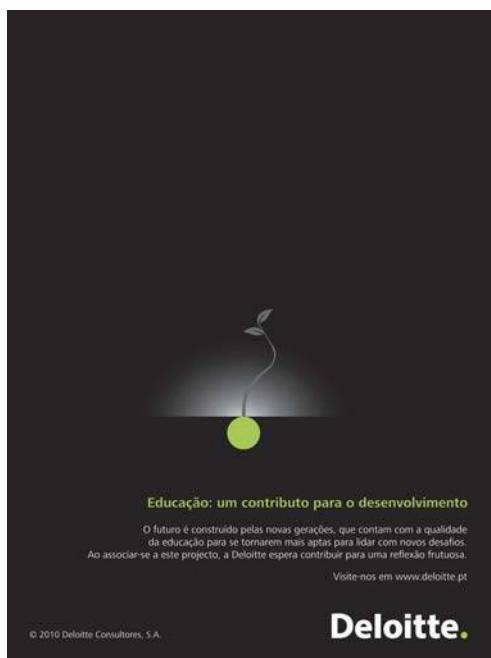
HSBC advertisement

## Understand the different layers of a culture. Show your respect and make it relevant.

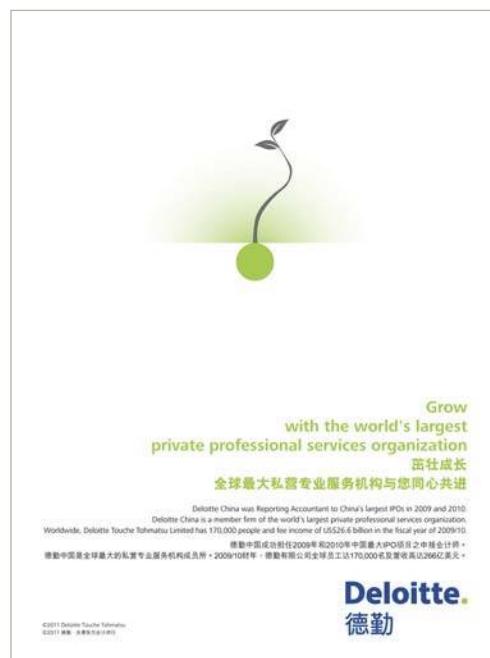
Carlos Martinez Onaindia

Senior Manager, Global Brand, Deloitte Touche Tohmatsu Limited

Japanese advertisement



Chinese advertisement

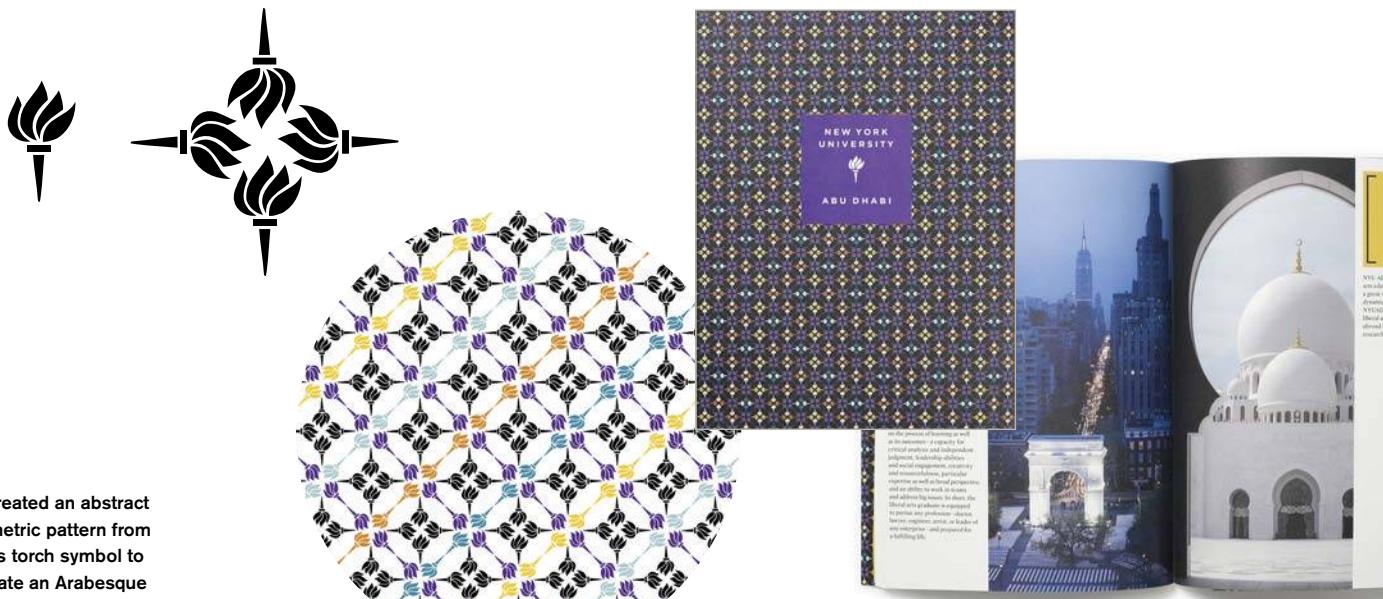


**From local to national, regional, and global, the best brands grow one customer at a time, creating conversations, understanding individual customer's needs, and transcending all geographic boundaries.**

Gustavo Konisczcer

Managing Director  
FutureBrand Spanish Latin America

For most countries, Deloitte's Green Dot campaign utilizes black backgrounds. The Chinese culture associates black with death, and so Deloitte uses white as the background in China.



We created an abstract geometric pattern from NYU's torch symbol to emulate an Arabesque design for New York University Abu Dhabi. NYUAD was created in partnership with the Emirate of Abu Dhabi.

Michael Bierut  
Partner  
Pentagram

### Layers of culture

Developed by Carlos Martinez Onaindia, Deloitte Global Brand Team

Objective variables	Subjective variables	Cultural variables
Naming	Aspirations	Societal
Language	Emotions	Economic
Writing	Humor	Spiritual
Symbols	Expectations	Religious
Color	Feelings	Intellectual
Sound		Ethical

The Latino market is not monolithic, monochromatic, one dimensional, and definitely not dull. Do your due diligence, then open your eyes, ears and minds. Start by being relevant.

Joe Ray  
President/Creative Director  
Estudio Ray

### Fundamental principles

Developed by Ronnie Lipton, *Designing Across Cultures*

Assume cultural complexity. "Hispanic," "Asian," or "Chinese" is not "a" market.

Immerse your team in the cultures of your customers. Explore perceptions, values, behaviors, and trends.

Make sure your team includes trusted native experts. Subtle cultural differences and trends are often invisible to outsiders.

Research and test to avoid stereotypes and other misconceptions.

Test widely to ensure brand connection across diverse cultures within a country or region.

Test often to keep the brand relevant. Plan to keep a team in—or in close touch with—the region.

## Big idea

A big idea functions as an organizational totem pole around which strategy, behavior, actions, and communications are aligned. These simply worded statements are used internally as a beacon of a distinctive culture and externally as a competitive advantage that helps consumers make choices.

Big ideas are a springboard for responsible creative work (thinking, designing, naming) and a litmus test for measuring success.

The simplicity of the language is deceptive because the process of getting there is difficult. It requires extensive dialogue, patience, and the courage to say less.

A skilled facilitator, experienced in building consensus, is usually needed to ask the right questions and to achieve closure. The result of this work is a critical component in the realization of a compelling brand strategy and a differentiated brand identity.

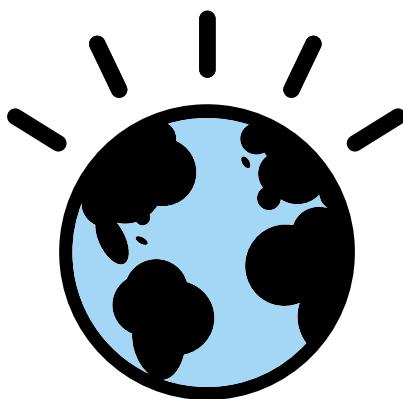
## Less is more

Apple	Think different
Coca-Cola	Happiness in a bottle
Disney	Make people happy
eBay	The world's online marketplace
FedEx	The world on time
GE	Imagination at work
Harley-Davidson	Rider passion
IBM	Smarter planet
Method	People against dirty
MINI Cooper	Let's motor
Target	Expect more. Pay less.
Unilever	Adding vitality to life
Virgin Mobile	Live without a plan

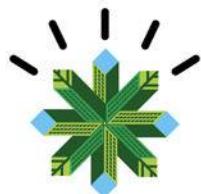
## A brand becomes stronger when you narrow the focus.

Al Ries and Laura Ries

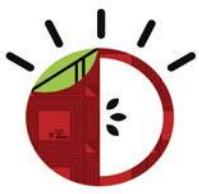
*The 22 Immutable Laws of Branding*



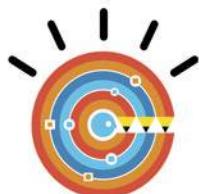
IBM Smarter Planet: Ogilvy & Mather Worldwide



Buildings

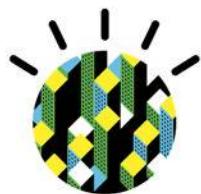


Food

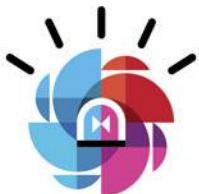


Education

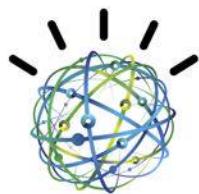
**IBM**



Cities



Public Safety



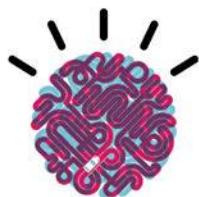
Watson



Healthcare



Water



Traffic

Technology has the potential to transform how the world works. Smarter Planet describes that phenomenon for our time. We set out to market this idea—an agenda that others could embrace.

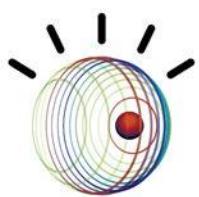
Jon Iwata  
SVP, Marketing and Communications  
IBM

The icons help communicate complex stories in a simple way that everyone can understand. Every time there was a new story to tell whether it was smarter transportation systems or a smarter power grid, an icon was developed.

Susan Westre  
Worldwide Creative Director  
Ogilvy & Mather Worldwide



Telecommunication



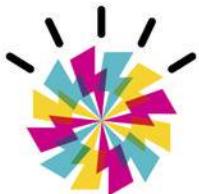
Security



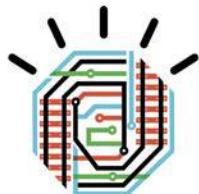
Managing Risk



Cloud



Energy



Rail

## Customer experience

Global competition is fierce. Consumers are inundated with choices. Brand builders need to think far beyond the point of sale, and use their strategic imagination and business acumen to deliver one-of-a-kind engaging experiences that no other competitor can replicate. Think barrier to entry.

Compelling experiences attract new customers, extend customer loyalty, and, if they are truly differentiated, command a premium. Every customer interaction must be viewed as an opportunity. A memorable experience generates positive buzz and is fun to share; a bad experience becomes a lost opportunity that can sabotage the brand.

A customer heads to the Genius Bar at the Apple Store for education, the American Girl Place for afternoon tea, and Wegmans for dinner and some great live music before he does his marketing. The possibilities are endless.

**It is the experience a brand creates and curates, through its products and services, that defines it in the minds of customers.**

Nathan Williams  
Senior Strategist  
Wolff Olins

## Work is theater and every business is a stage.

B. Joseph Pine II and James H. Gilmore  
*The Experience Economy*

**The art of being a great retailer is to preserve the core while enhancing the experience.**

Howard Schultz  
Founder and CEO  
Starbucks



Families like the Morrisons love to go to Disney World to have fun and create a life memory. Sharing the experience through Facebook and Instagram becomes as important as having the experience.

## Fundamentals of experience

Excerpted from *The Experience Economy*  
by James H. Gilmore and B. Joseph Pine II

People have become relatively immune to messages targeted at them. The way to reach your customers is to create an experience within them.

Experiences you create should be treated as distinct economic offerings that engage your customers and create memories within them.

Even the most mundane transactions can be turned into memorable experiences.

Experiences are an opportunity to generate new sources of both revenue and profits in an increasingly commoditized world.

Companies need not limit themselves to the physical realm, but can use virtual experiences as well in a series of related experiences that flow one from another.

The experience is the marketing.

It's only when you charge admission that you will be forced to design an experience that's worth an admission fee.

## Principles for designing a strong brand experience

Developed by Nathan Williams, Wolff Olins

**Ubiquitous:** Be available every day, through the right channels, at the right time.

**Social:** A brand that helps customers build connections with others will enhance their experience.

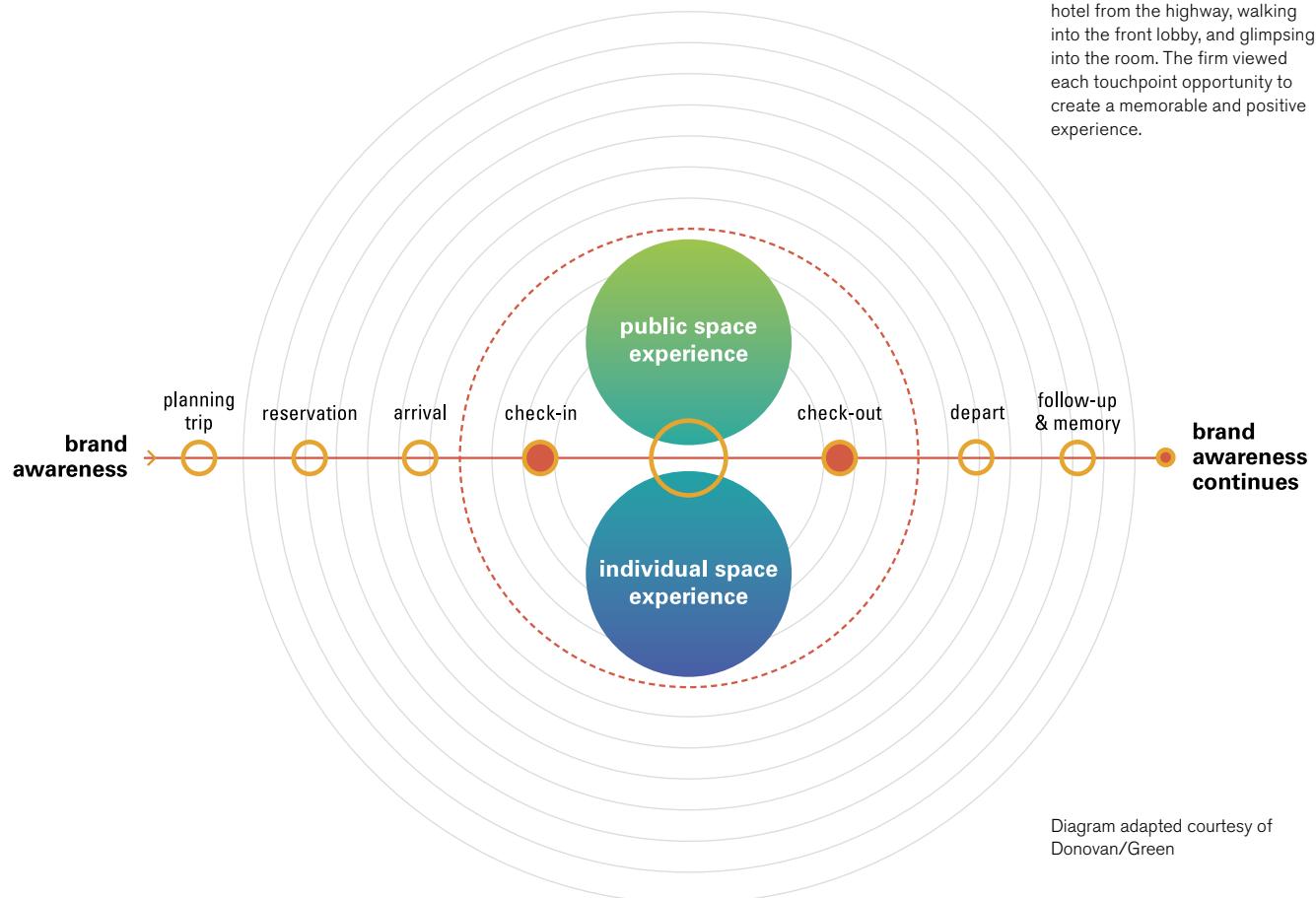
**Semantic:** More data exists than ever before: what information should you be making available to customers?

**Sentient:** The brand experience should create connections to the real world, by sensing the context of customers.

**Human:** What is the most natural way for customers to interact with your brand? How do we simplify complexity?

## Moment of truth

Donovan/Green identified moments of truth for a hotel guest that ranged from sighting the hotel from the highway, walking into the front lobby, and glimpsing into the room. The firm viewed each touchpoint opportunity to create a memorable and positive experience.



## Brand architecture

Brand architecture refers to the hierarchy of brands within a single company. It is the interrelationship of the parent company, subsidiary companies, products, and services, and should mirror the marketing strategy. It is important to bring consistency, visual and verbal order, thought, and intention to disparate elements to help a company grow and market more effectively.

As companies merge with others and acquire new companies and products, the branding, nomenclature, and marketing decisions become exceedingly complex. Decision makers examine marketing, cost, time, and legal implications.

The need for brand architecture is not limited to Fortune 100 companies or for-profit companies. Any company or institution that is growing needs to evaluate which brand architecture strategy will support future growth. Most large companies that sell products and services have a mixture of strategies.

### Strategic questions

What are the benefits of leveraging the name of the parent company?

Does the positioning of our new entity require that we distance it from the parent?

Will co-branding confuse consumers?

Do we change the name or build on existing equity even though it was owned by a competitor?

Should we ensure that the parent company is always visible in a secondary position?

How do we brand this new acquisition?



FedEx is a global logistics powerhouse with a broad portfolio of shipping, ecommerce, and business services. Each operating unit has its own wordmark.



## Types of brand architecture

Various marketing strategists identified numerous brand architecture scenarios, however there is no universal agreement on brand architecture terms.

### Monolithic brand architecture

Characterized by a strong, single master brand. Customers make choices based on brand loyalty. Features and benefits matter less to the consumer than the brand promise and persona. Brand extensions use the parent's identity and generic descriptors.

Google + Google Maps  
FedEx + FedEx Express  
GE + GE Healthcare  
Virgin + Virgin Mobile  
Vanguard + Vanguard ETF

### Endorsed brand architecture

Characterized by marketing synergy between the product or division and the parent. The product or division has a clearly defined market presence, and benefits from the association, endorsement, and visibility of the parent.

iPod + Apple  
Polo + Ralph Lauren  
Oreo + Nabisco  
Navy Seals + the U.S. Navy

### Pluralistic brand architecture

Characterized by a series of well-known consumer brands. The name of the parent may be either invisible or inconsequential to the consumer, and known only to the investment community. Many parent companies develop a system for corporate endorsement that is tertiary.

Tang (Kraft Foods)  
Godiva Chocolate (Campbell Soup)  
The Ritz-Carlton (Marriott)  
Hellmann's Mayonnaise (Unilever)  
KFC (Yum Brands)  
Kleenex (Kimberly Clark)  
Elmer's (Berwind)



### Google

iGoogle	Chrome
Google Images	Android
Google Maps	YouTube
Google Translate	Picasa
Google Play	Android
Google Earth	DoubleClick
Google +	AdMob
Gmail	Feedburner
Google Docs	
Google Alerts	
Google Calendar	
Google Translate	



### Apple

iBook  
iCloud  
iDVD  
iLife  
iMovie  
iPad  
iPhone  
iPhoto  
iPod  
iTunes  
iWeb  
iWork

## 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 and Creative Director, A Hundred Monkeys

Tell the story behind your new name and it will be a memorable part of who you are.

Howard Fish

Brand Strategist  
Fish Partners

### 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.

#### There is no perfect name.

#### Be ready to compromise.

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

## Qualities of an effective name

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

Lissa Reidel  
Marketing Consultant

Zoom, the PBS show, had a name with "long legs."

Zoom brand extensions:

Zoomers  
Zoomerang  
ZoomNooz  
Zoomzones  
Zoomphenom  
CafeZoom  
ZoomNoodle

Birds of a feather flock together:

Twitter  
Tweet  
Twittersphere

### 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. Easy to share on social networks.

### 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: Tory Burch, 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. Good examples are YouSendIt, E\*TRADE, Find Great People, and Toys "R" Us. 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.

### Fabricated

A made-up name, like Pinterest, Kodak, 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 to allude to a quality of a company. Good examples are Nike, Patagonia, Monocle, Quartz, Zappos, and Amazon.com.

### 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. Acronyms are difficult to learn and require a substantial investment in advertising. Good examples are USAA, AARP, DKNY, CNN, and MoMA.

### Magic spell

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

### Combinations of the above

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

## Taglines

A tagline is a short phrase that captures a company's brand essence, personality, and positioning, and distinguishes the company from its competitors. Deceptively simple, taglines are not arbitrary. They grow out of an intensive strategic and creative process

Taglines have become shorthand for what a brand stands for and delivers. Originally used in advertising as the centerpiece of a global marketing campaign, taglines historically have had much shorter life spans than logos. The best taglines have a long life, and transcend marketplace and lifestyle changes. They are meaningful

and memorable, and require frequent and consistent use. Taglines like Nike's "Just Do It" have become part of the popular culture. Target's tagline "Expect More, Pay Less" is a brand promise to its consumers.

**Brand mantras are poetry. And they are powerful tools, not just for building brands, but for building organizations.**

Chris Grams, *The Ad-Free Brand*

### Ashoka Vision

Ashoka envisions an Everyone A Changemaker world: a world that responds quickly and effectively to social challenges, and where each individual has the freedom, confidence, and societal support to address any social problem and drive change.



---

## Essential characteristics

---

Short
Differentiated from its competitors
Unique
Captures the brand essence and positioning
Easy to say and remember
No negative connotations
Displayed in a small font
Can be protected and trademarked
Evokes an emotional response
Difficult to create

---

**A tagline is a slogan, clarifier, mantra, company statement, or guiding principle that describes, synopsizes, or helps create an interest.**

Debra Koontz Traverso  
*Outsmarting Goliath*

The origin of the word "slogan" comes from the Gaelic *slaughgairm*, used by Scottish clans to mean "war cry."

**Our brand promise "sense and simplicity" encapsulates our commitment to intimately understand the needs and aspirations of consumers and customers in order to deliver innovative solutions that are advanced and easy to experience.**

[www.philips.com](http://www.philips.com)

---

## A cross-section of taglines

---

**Imperative:** Commands action and usually starts with a verb

YouTube	Broadcast yourself
Nike	Just do it
MINI Cooper	Let's motor
Bausch + Lomb	See better. Live better.
Apple	Think different
Toshiba	Don't copy. Lead.
Virgin Mobile	Live without a plan
Outward Bound	Live bigger
Crocs	Feel the love
Coca-Cola	Open happiness

---

**Descriptive:** Describes the service, product, or brand promise

TOMS Shoes	One for One
TED	Ideas worth spreading
Ashoka	Everyone A Changemaker
Philips	Sense and simplicity
Target	Expect more. Pay less.
Concentrics	People. Process. Results.
MSNBC	The whole picture
Ernst & Young	From thought to finish
Allstate	You're in good hands
GE	Imagination at work
Nature Conservancy	Protecting nature. Preserving life.

---

**Superlative:** Positions the company as best in class

DeBeers	A diamond is forever
BMW	The ultimate driving machine
Lufthansa	There's no better way to fly
National Guard	Americans at their best
Hoechst	Future in life sciences
Budweiser	King of beers

---

**Provocative:** Thought-provoking; frequently a question

Sears	Where else?
Microsoft	Where are you going today?
Mercedes-Benz	What makes a symbol endure?
Dairy Council	Got milk?

---

**Specific:** Reveals the business category

HSBC	The world's local bank
The New York Times	All the news that's fit to print
Olay	Love the skin you're in
Volkswagen	Drivers wanted
eBay	Happy hunting
Minolta	The essentials of imaging

## Staying on message

Stay on message is the brand mantra. The best brands speak with one distinctive voice. On the web, in a tweet, in conversations with a salesperson, in a speech given by the president, the company needs to project the same unified message. It must be memorable, identifiable, and centered on the customer.

Voice and tone work harmoniously with clarity and personality to engage customers, whether they are listening, scanning, or reading. Each word offers an opportunity to inform, inspire, and fuel word of mouth.

Whether it is a call to action or a product description, language must be vital, straightforward, eloquent, and substantive. Be sure the meaning is accessible to all customers. When developing key messages and company descriptions, preserve the impact by cutting through hype and

clutter. Brand messages work well if they distill the essence of the product or service. A memorable message grows with repetition, taking on a life of its own.

Language and communications are intrinsic to all brand expressions. Unified, consistent high-level messages demand buy-in at all levels: the commitment must be long-term. Integrated communications require that content and design work together to differentiate the brand.

## Let's give them something to talk about.

Bonnie Raitt

### Each word is an opportunity to be intentional

Nomenclature	Brand essence	Communications	Information	Touchpoints
Company name formal	Mission statements	Voice	Content	Websites + blogs
Company name informal	Vision statements	Tone	Call to action	News releases
Taglines	Value propositions	Headline style	Phone numbers	FAQs
Descriptors	Key messages	Punctuation	URLs	Press kits
Product names	Guiding principles	Capitalization	Email signatures	Annual reports
Process names	Customer pledges	Emphasis	Voicemail messages	Brochures
Service names	Vocabulary	Accuracy	Abbreviations	Shareholder communications
Division names	History	Clarity	Titles	Call center scripts
	Boilerplate	Consistency	Addresses	Sales scripts
	Elevator speech		Directions	Presentations
				Announcements
				Blast emails
				Advertising campaigns
				Direct mail
				Product directions
				Signage
				Apps

---

## Fundamental principles

Developed by Lissa Reidel, Marketing Consultant

---

Use language that resonates with meaning. Readers will complete the message with layers of their own experience.

---

Aim for clarity, brevity, and precision. A busy executive with only minutes to spare can glean what she needs to know.

---

Polish and cut as if you were a jeweler. Every sentence will reveal new, intriguing facets to the customer.

---

Cut through the clutter to produce soundbites that acquire a vibrant identity when they are heard again and again. Consistency is built on repetition.

---

Edit out modifying phrases, adverbs, and extraneous conversational text and what remains is the distillation, the essence. Eliminate distracting references and the text will have impact. Less is more.

---

## Powers of three

In brand communications, the unified big idea is ideally supported by three key messages.

Originally developed by Dr. Vincent Covello as a risk communications strategy, message mapping was developed because people at risk can comprehend only three messages. This thinking is helpful in brand communications and press relations.

Twitter's 140 characters challenge us all to be more concise.

**We had our client team take each word in the long scientific name, and put it into different parts of speech (verb, adjective, adverb, noun). It was a starting point to exploring meaning, understanding nuance, participating in discovery, and coming together as a team to discuss key messages.**

Margaret Anderson  
Managing Principal  
Stellarvisions

**Establishing our key messages for the holding company helps protect our assets and conveys to our operating companies that we value clarity and strategic communications.**

Jessica Berwind  
Managing Trustee  
Berwind Corporation

**Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts.**

William Strunk, Jr. and E. B. White  
*The Elements of Style*

## **Brand ideals: Overview**

Ideals are essential to a responsible creative process regardless of the size of a company or the nature of a business. These ideals hold true whether the brand identity engagement is launching an entrepreneurial venture, creating a new product or service, repositioning a brand, working on a merger, or creating a retail presence.

Functional criteria do not get to the heart of brand identity. There are over one million trademarks registered with the U.S. Patent and Trademark Office. The basic question is what makes one better than another and why?

What are the essential characteristics of the best identities? How do we define the best identities? These ideals are not about a certain aesthetic. Design excellence is a given.

## **The best brands marry intelligence and insight with imagination and craft.**

Connie Birdsall  
Creative Director, Lippincott

---

### **Functional criteria**

---

Bold, memorable, and appropriate

---

Immediately recognizable

---

Provides a consistent image of the company

---

Clearly communicates the company's persona

---

Legally protectable

---

Has enduring value

---

Works well across media and scale

---

Works both in black and white and in color

---

## The ideals



---

### Vision

A compelling vision by an effective, articulate, and passionate leader is the foundation and the inspiration for the best brands.

---

### Meaning

The best brands stand for something—a big idea, a strategic position, a defined set of values, a voice that stands apart.

---

### Authenticity

Authenticity is not possible without an organization having clarity about its market, positioning, value proposition, and competitive difference.

---

### Differentiation

Brands always compete with each other within their business category, and at some level, compete with all brands that want our attention, our loyalty, and our money.

---

### Sustainability

Sustainability is the ability to have longevity in a world in constant flux, characterized by future permutations that no one can predict.

---

### Coherence

Whenever a customer experiences a brand, it must feel familiar and have the desired effect. Consistency does not need to be rigid or limiting in order to feel like one company.

---

### Flexibility

An effective brand identity positions a company for change and growth in the future. It supports an evolving marketing strategy.

---

### Commitment

Organizations need to actively manage their assets, including the brand name, the trademarks, the integrated sales and marketing systems, and the standards.

---

### Value

Building awareness, increasing recognition, communicating uniqueness and quality, and expressing a competitive difference create measurable results.

## Vision

Vision requires courage. Big ideas, enterprises, products, and services are sustained by organizations who have the ability to imagine what others cannot see and the tenacity to deliver what they believe is possible. Behind every successful brand are passionate leaders who inspire others to see the future in a new way.

## Good design is good business.

Thomas J. Watson, Jr.  
Chairman and CEO, IBM Corporation, 1956-1971

For more than one hundred years, IBM has been building a culture centered on a defined set of values and shared beliefs about its larger purpose—to simply make the world work better. “Think,” a motto introduced by Thomas J. Watson, Sr. in 1914, remains a continuous challenge to IBMers to reinvent the future.

In 1956, IBM pioneered a corporate design program based on the idea that “good design is good business.” Leadership collaborated with creative design thinkers to express IBM’s brand, culture, and values across all possible touchpoints, from architecture to product design and communications. Eliot Noyes was IBM’s first consultant design director. Charles and Ray Eames created the classic film *The Powers of Ten*, and Paul Rand designed the timeless IBM logo.

In the twenty-first century, rigorous design thinking is essential to IBM’s thought leadership and culture. Under the leadership of Jon Iwata, Senior Vice President of Marketing and Communication, a cadre of the best creative thinkers work collaboratively with IBM to express the enduring idea that the application of intelligence, reason, and science can improve business, society, and the human condition—from the company’s Smarter Planet agenda to the Icons of Progress and Watson.



**One simple way to assess the impact of any organization is to answer the question: how is the world different because it existed?**

Samuel J. Palmisano  
Chairman  
IBM Corporation

**What it means to look like IBM, to sound like IBM, to think like IBM, to perform like IBM, and ultimately to be IBM—we strive that every IBM experience live up to the company's character on these dimensions.**

Jon C. Iwata  
Senior Vice President  
Marketing and Communications  
IBM Corporation

**If you believe that brand = culture, then it's vital to equip employees to understand the unique and enduring character of the brand—so they can embody it in everything they touch, create, think, and do.**

Keith Yamashita  
The Charles and Ray Eames Brand Fellow at IBM

## Meaning

The best brands stand for something: a big idea, a strategic position, a defined set of values, a voice that stands apart. Symbols are vessels for meaning. They become more powerful with frequent use and when people understand what they stand for. They are the fastest form of communication known to man. Meaning is rarely immediate and evolves over time.

**Symbols engage intelligence, imagination, and emotion in a way that no other learning does.**

Georgetown University Identity Standards Manual

### Stand for something

#### Meaning drives creativity

Designers distill meaning into unique visual form and expression. It is critical that this meaning is explained so that it can be understood, communicated, and approved. All elements of the brand identity system should have a framework of meaning and logic.

#### Meaning builds consensus

Meaning is like a campfire. It's a rallying point used to build consensus with a group of decision makers. Agreement on brand essence and attributes builds critical synergy and precedes any presentation of visual solutions, naming conventions, or key messages.

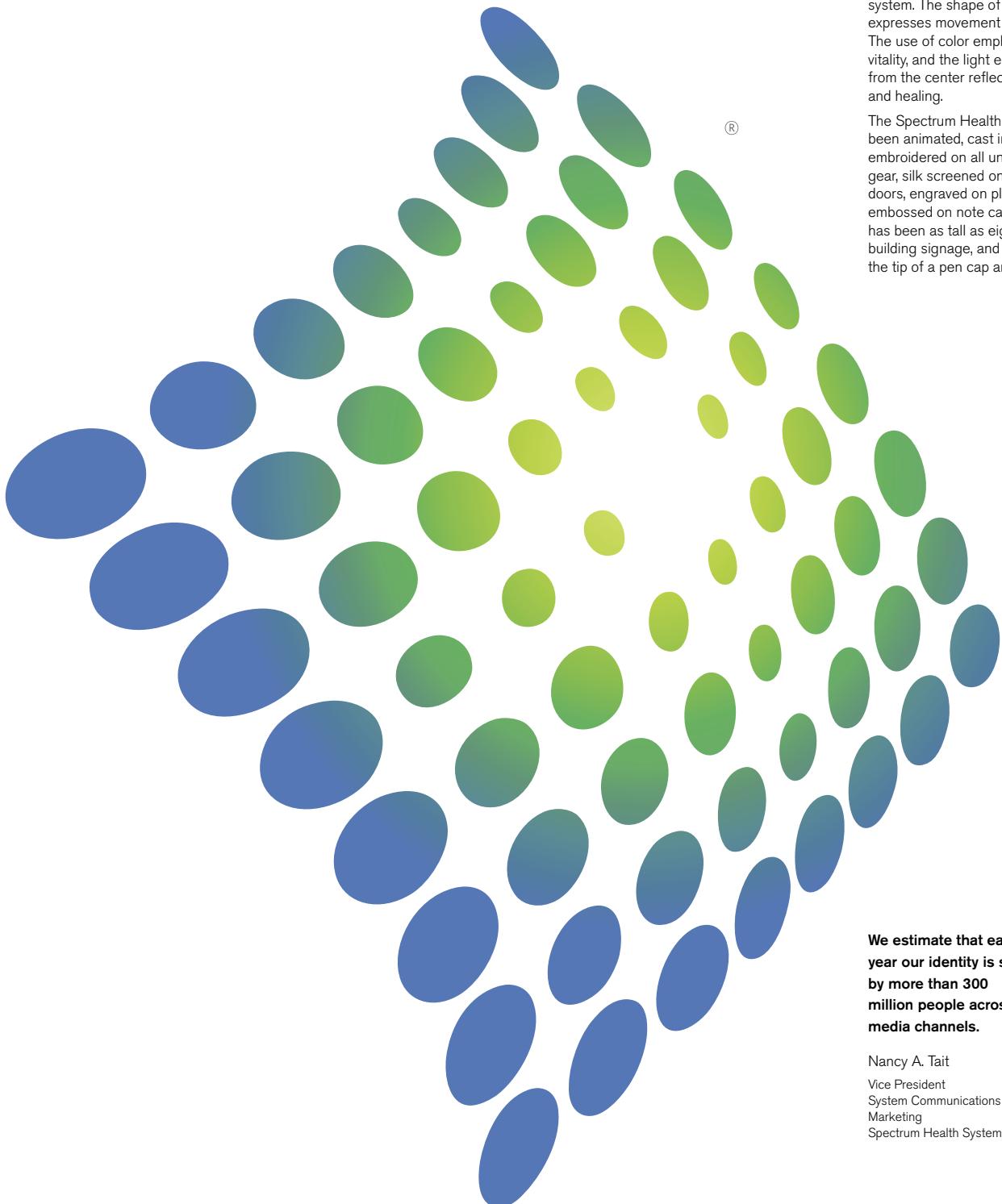
#### Meaning evolves over time

As companies grow, their businesses may change significantly. Similarly, the meaning assigned to a brandmark will probably evolve from its original intention. The logo is the most visible and frequent reminder of what the brand stands for.

**The logo is the gateway to the brand.**

Milton Glaser  
Designer





Spectrum Health System's mosaic represents the many parts of the organization working together to form a unified, integrated health system. The shape of the symbol expresses movement and energy. The use of color emphasizes vitality, and the light emanating from the center reflects inspiration and healing.

The Spectrum Health identity has been animated, cast in platinum, embroidered on all uniforms and gear, silk screened on walls and doors, engraved on plaques, and embossed on note cards. The mark has been as tall as eight feet in building signage, and as small as the tip of a pen cap and a lapel pin.

**We estimate that each year our identity is seen by more than 300 million people across media channels.**

Nancy A. Tait  
Vice President  
System Communications and Marketing  
Spectrum Health System

## Authenticity

In psychology, authenticity refers to self-knowledge and making decisions that are congruent with that self-knowledge. Organizations who know who they are, and what they stand for, start the identity process from a position of strength. They create brands that are sustainable and genuine. Brand expression must be appropriate to the organization's unique mission, history, culture, values, and personality.

## Know thyself.

Plato  
*First Alcibiades*

As reality is qualified, altered, and commercialized, consumers respond to what is engaging, personal, memorable and above all, what they perceive as authentic.

Joseph B. Pine II  
*Authenticity*

Authenticity, for me, is doing what you promise, not "being who you are."

Seth Godin

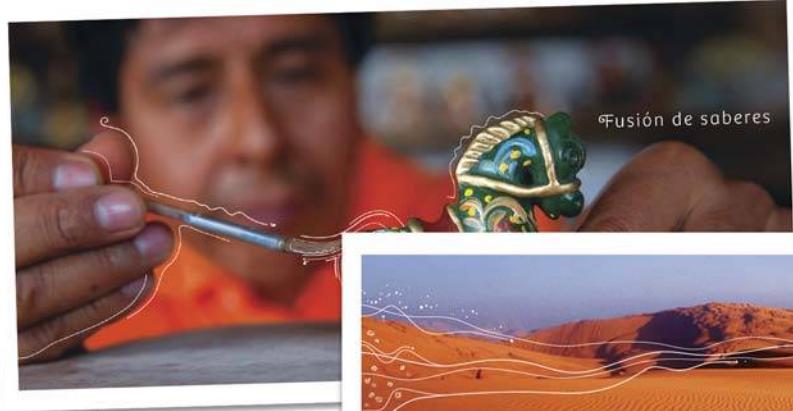




The aspects that truly differentiate a country brand are its associations and attributes across five key dimensions: Value System, Quality of Life, Good for Business, Heritage and Culture, and Tourism.

FutureBrand  
Country Brand Index

The strategic platforms that led to positioning the Peru brand were based on three pillars: multifaceted, specialized, and captivating, reflecting the country's uniqueness from a cultural and natural standpoint. A team of brand ambassadors from tourism, exports, and investments agreed that Peru's big idea was evolution, change, and transformation. The icon, like a fingerprint, communicates, "There is a Peru for each individual." The campaign has engendered a widespread sentiment: "I am proud to be Peruvian." Working together, the public and private sectors continue to build tourism and exports and position Peru in the global marketplace.



## Coherence

Whether a customer is using a product, talking to a service representative, or making a purchase on his iPhone, the brand should feel familiar and the experience should have the desired effect. Coherence is the quality that ensures that all the pieces hold together in a way that feels seamless to the customer. It doesn't need to be rigid and limiting—rather, it is a baseline designed to build trust, foster loyalty, and delight the customer.

---

Principles of iconic brands  
Developed by Turner Duckworth

- Confidence to be simple
- Honesty (no overpromising)
- In tune with the current culture
- Highly considered use of icons
- Attention to details

---

### How is coherence achieved?

---

#### Unified voice, a dynamic central idea

The company is clear about its positioning and how it wants to be perceived. Every communication uses a consistent voice and evolves from a central dynamic idea.

---

#### One company strategy

As companies diversify into new areas of business, consistency jumpstarts awareness and acceptance of new initiatives.

---

#### Every touchpoint

Coherence emerges from understanding the needs and preferences of the target customer and designing a brand experience that produces a desired perception. Every touchpoint is considered a brand experience.

---

#### Look and feel

A brand identity system is unified visually and structurally. It builds on cohesive brand architecture and utilizes specially designed colors, typeface families, and formats. The identity system advances immediate recognition of the company and supports brand attributes across various media.

---

#### Uniform quality

A high and uniform level of quality imparts a degree of care that is given to each of the company's products and services. Anything less than superior quality reduces the value of the asset on both a conscious and unconscious level.

---

#### Clarity and simplicity

Using clear language consistently to communicate about products and services helps the customer navigate choices. Naming that is logical and consistent within the brand architecture also makes it easier for the customer.



Each day 1.7 billion servings of Coca-Cola products are enjoyed by people around the world. Turner Duckworth helped revitalize Coca-Cola's iconic brand presence and created a visual celebration of the simple pleasure of drinking a Coke anytime. Research revealed that there was a cultural longing for Coca-Cola to be great again. The branding process gave Coca-Cola the confidence to drive simplicity and communicate more emotion and meaning through iconography, wit, and bold design.



Coca-Cola: Turner Duckworth

## Flexibility

Innovation requires brands to be flexible. No one can say with certainty which new products or services a company might offer in five years. Or for that matter, what devices we will all be using to communicate with one another and how we will be purchasing our worldly goods. Brands that are open to change need to have flexible brand identity systems in place to quickly seize new opportunities in the marketplace.

**The best thing about the future is that it comes one day at a time.**

Abraham Lincoln

### Get ready for the future

#### Marketing flexibility

An effective identity positions a company for change and growth in the future. It needs to be a workhorse in a wide range of customer touchpoints from the website to an invoice to a vehicle or retail environment. A good system embraces the evolution of marketing strategies and methods.

#### Fresh, relevant, and recognizable

The brand identity toolbox encourages creativity within parameters that always keep the brand immediately recognizable. A carefully designed balance between control and creativity makes it possible to adhere to the identity standards while achieving specific marketing objectives.

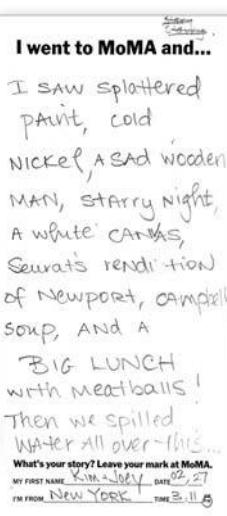
#### Brand architecture

Brand identity systems should have long legs, which means that the marketing of any new product or service is facilitated by a durable and flexible brand architecture and an overarching logic to anticipate the future.

**I went to MoMA and...**

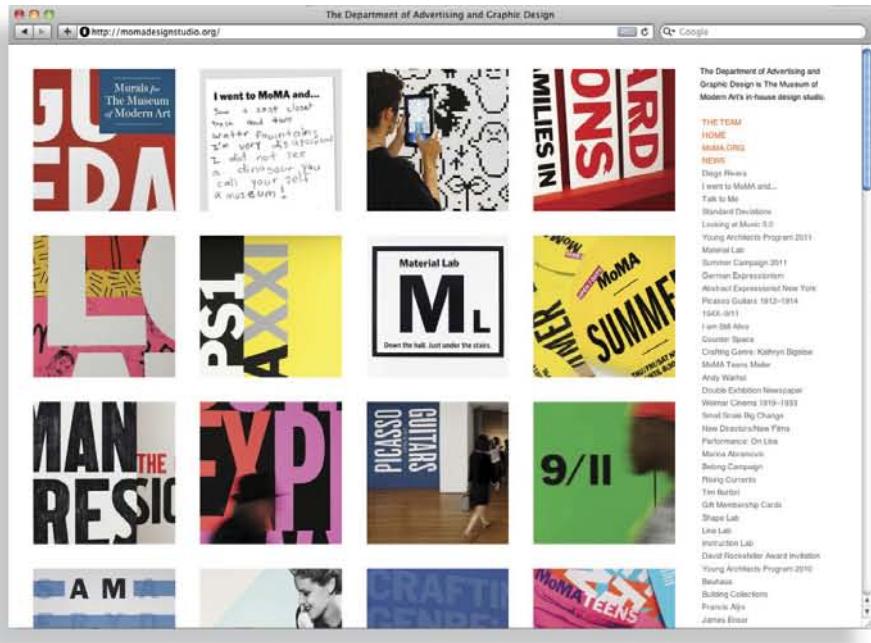


What's your story? Leave your mark at MoMA.  
MY FIRST NAME: Mateus DATE: 09/25  
I'M FROM: Brazil TIME: 0:16 PM



What's your story? Leave your mark at MoMA.  
MY FIRST NAME: Kim-Jolyn DATE: 09/27  
I'M FROM: NEW YORK TIME: 3:11 PM

Visitors of all ages and nationalities had the opportunity to draw and express themselves in one of the greatest museums in the world. "I went to MoMA and..." is an interactive campaign that has resulted in personal and emotional messages.



MoMA, one of the most important museums in the world, has approximately forty new exhibitions a year. The in-house design team produces all the brand identity materials, exhibition graphics, and advertising. Their department has a website that showcases all of the projects that the in-house team designs. The system is highly flexible and was designed by Pentagram in 2008. All of the work is unified by a strong aesthetic, and is highly recognizable.

**We are always looking for ways to keep things fresh, to keep evolving our language and tackling new challenges. On an in-house team, everyone is in the same boat for the long run; other departments become your clients and your collaborators.**

Julia Hoffmann  
Creative Director  
Advertising and Graphic Design  
MoMA

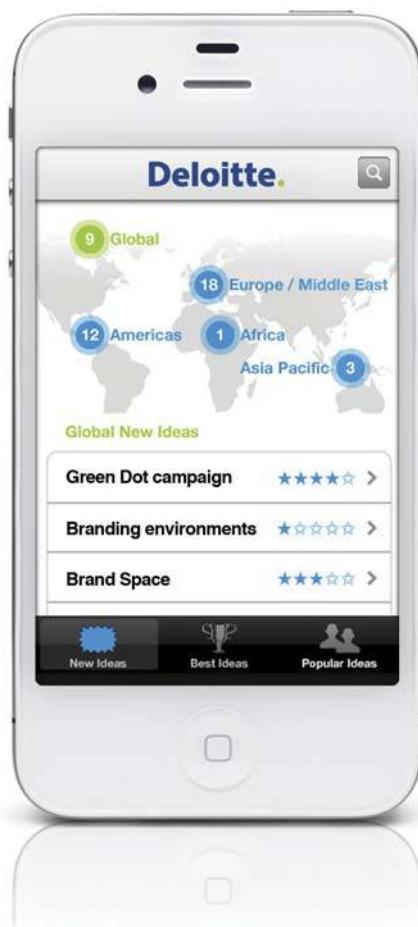
## Commitment

A brand is an asset that needs to be protected, preserved, and nurtured. Actively managing the asset requires a top down mandate and a bottom up understanding of why it's important. The best companies provide their employees with tools that make it easy to be a brand champion. Building, protecting, and enhancing the brand requires desire and a disciplined approach to insure its integrity and relevance.

## A strong brand binds us internally and differentiates us externally.

Brian Resnick

Global Brand and Visual Identity Leader, Deloitte Touche Tohmatsu Limited



### Commitment to best practices

The Deloitte Brand Experience is an internal website that houses Deloitte member firm best practices organized by brand touchpoints, by country, by channel, and by stakeholders. The case studies are intended to both inform and inspire, and to ignite a cross-border idea exchange by providing member firms around the world with a dynamic, easy-to-use environment that facilitates local implementation. This app showcases the commitment from colleagues around the world to make the brand come to life. One hundred and one brand touchpoints have been identified from events to business materials and branded environments.

# Deloitte.

The grid consists of 40 cards arranged in 5 rows and 8 columns, each representing a different aspect of Deloitte's brand strategy:

- About our brand:** A bubble chart showing 'More people plus more' and 'More people plus better'.
- Brand attributes:** A Venn diagram with overlapping circles for 'Pragmatism', 'Relentlessness', and 'Delightfulness'.
- Brand positioning:** A Venn diagram with overlapping circles for 'Pragmatism', 'Relentlessness', and 'Delightfulness', with a central yellow circle labeled 'One Step Ahead'.
- Primary logo:** The Deloitte logo in white on a dark blue background.
- Secondary logo:** The Deloitte logo in white on a light blue background.
- Primary color palette:** A square containing blue and green squares.
- The four pillars:** A grid showing 'A 21st century client', 'A fast growing business', 'A culture of innovation', and 'The ability to deliver'.
- Market messages:** A green card with 'Market messages'.
- Brand architecture:** A blue card with 'Brand architecture'.
- Secondary color palette:** A horizontal bar with blue, light blue, and green squares.
- Primary typeface:** A card with the text 'Giving birth to a new breed of innovation? Ingenuity within the life sciences industry'.
- Secondary typeface:** A card with the text 'The Deloitte brand platform is designed to easily work across cultures and 150 countries. Brand Space, Deloitte's global content management system, is constantly being infused with new thinking, strategies, and tools.'
- Global endorsement:** A card showing a certificate for 'Deloitte' from 'PwC Name Generation Service'.
- Brand vs. legal name:** A blue card with 'Brand vs. legal name'.
- Functions:** A green card with 'Functions'.
- Primary imagery:** A card showing a black watch face and a green flower.
- Secondary imagery:** A card showing a woman smiling, a group of people, and a stack of books.
- Secondary imagery - people:** A card showing five small portraits of people.
- Industry programs & segments:** A dark blue card with 'Industry programs & segments'.
- Proprietary products & tools:** A green card with 'Proprietary products & tools'.
- Information graphics:** A card showing a bar chart with data points.
- Iconography:** A card showing a grid of icons.
- Music:** A card showing musical notation.
- Required Deloitte language:** A blue card with 'Required Deloitte language'.
- Brand building initiatives:** A card showing a screenshot of the 'Technology Fast500' website.
- Proprietary products and tools:** A card showing a screenshot of the 'Technology Fast500' website.
- Information graphics:** A card showing a bar chart with data points.
- Iconography:** A card showing a grid of icons.
- Music:** A card showing musical notation.
- Flash animation:** A card showing a circular animation with colored dots.
- Branded email:** A card showing a screenshot of a branded email interface.
- Desktop icons:** A card showing four icons: a tree, a clock, a gear, and a calculator.
- Out of office email:** A card showing the text 'I will be out of the office until [date]...'.  
Telephone: A card showing the text 'Good morning Deloitte. How may I help you?'.
- Screensaver:** A card showing the Deloitte logo with a circular graphic.
- Email signatures:** A card showing an email signature template.
- Screen formats:** A card showing a video player interface.
- Audio visual templates:** A card showing icons for 'Ae' and a clapperboard.
- Logo:** A card showing the Deloitte logo.
- Highlight information:** A card showing a video player interface with a video thumbnail of a man speaking.
- Legal information:** A card showing the text '© 2009 Deloitte Touche Tohmatsu'.
- Information graphics:** A card showing a bar chart with data points.
- Footage styles:** A card showing a portrait of a woman.
- Color:** A card showing a color palette.
- Defined by its people:** A card showing the text 'Defined by its people.'
- Transitions:** A card showing a graduation cap with a Deloitte logo.
- Watermark:** A card showing a Deloitte logo watermark.
- Music:** A card showing musical notation.

Deloitte, the largest professional services firm in the world, believes in the value of a consistently applied brand towards achieving strategic objectives. Deloitte Touche Tohmatsu Limited's Global Brand Team is an internal consultancy, and acts as a catalyst for member firms for brand strategy, brand implementation, and employee engagement. Its mission is to bring the Deloitte brand to life, and to build brand eminence with practitioners, clients, and communities around the world. Its dynamic brand platform is designed to easily work across cultures and 150 countries. Brand Space, Deloitte's global content management system, is constantly being infused with new thinking, strategies, and tools.

**It is vital to personally engage your entire organization with innovation, inspiration and creative thinking.**

Carlos Martinez Onaindia  
Senior Manager, Global Brand  
Deloitte Touche Tohmatsu Limited

**When you add individual components of a global brand, you exceed the sum of its parts and launch an organization towards greatness.**

Brand Space

## **Value**

Creating value is the indisputable goal of most organizations. The quest for sustainability has expanded the value conversation with consumers. Being socially responsible, environmentally conscious, and profitable is the new business model for all brands. A brand is an intangible asset—brand identity, which includes all tangible expression from packaging to websites, upholds that value.

## **A strong brand commands a premium.**

David A. Aaker and Erich Joachimsthaler  
*Brand Leadership*

---

### **Brand identity is an asset**

The brand identity is viewed as a strategic business tool and an asset that seizes every opportunity to build awareness, increase recognition, communicate uniqueness and quality, and express a competitive difference. Adherence to brand identity, uniform standards, and the relentless pursuit of quality are business priorities.

---

### **Value is preserved through legal protection**

Trademarks and trade dress are protected in the range of markets that are served, both local and global. Employees and vendors are educated about compliance issues.

The website features a prominent logo at the top left. The main content area includes a large, hand-drawn style graphic on the left with the text: "IT'S NOT JUST A BURRITO. IT'S A FOIL-WRAPPED, HAND-CRAFTED, LOCAL FARM SUPPORTING, FOOD CULTURE CHANGING CYLINDER OF DELICIOUSNESS." Below this is a call to action: "LEARN MORE ABOUT FOOD WITH INTEGRITY →". To the right, there are sections for "BACK TO THE START" (with a video link), "LOOK OUT!" (about the iPhone ordering app), and a search bar.



When Chipotle opened its first store in 1993, the idea was simple: demonstrate that food served fast didn't have to be a "fast-food" experience. Chipotle is now seeking better food from using ingredients that are not only fresh, but also, when possible, sustainably grown and naturally raised with respect for the animals, the land, and the farmers who produce the food. This vision is called Food with Integrity. Their animated short film, *Back to the Start*, invites people on a journey to a more sustainable future. It depicts the life of a farmer as he slowly turns his family farm into an industrial animal factory before seeing the errors of his ways and opting for a more sustainable future.

We're delighted that our continuing efforts to serve the very best food made from high-quality ingredients raised with respect for the animals, the environment, and the farmers are resonating with our customers, allowing us to deliver double-digit comps and record earnings during the quarter.

Steve Ells  
Founder, Chairman, co-CEO  
Chipotle Mexican Grill

The page features a large title "WHAT IS FOOD WITH INTEGRITY?" and a sub-section: "FOOD WITH INTEGRITY IS OUR COMMITMENT TO FINDING THE VERY BEST INGREDIENTS RAISED WITH RESPECT FOR THE ANIMALS, THE ENVIRONMENT AND THE FARMERS." To the right, there's a video thumbnail of Steve Ells and a call to action: "STEVE SHARES CHIPOTLE'S VISION ON NIGHTLINE. WATCH THE VIDEO NOW →". At the bottom, there are several columns of text explaining what "Food with Integrity" means, including sections on animals, organic produce, and dairy.

## Differentiation

Bumper-to-bumper brands clamor for our attention. The world is a noisy place filled with a panoply of choice. Why should consumers choose one brand over others? It is not enough to be different. Brands need to demonstrate their difference and make it easy for customers to understand that difference.

An excessive abundance of choices and options in every aspect of life—from the mundane to the momentous—is causing anxiety, perpetual stress, and actually diminishing our sense of well-being. The best companies of our time help “curate” their offerings so the consumer isn’t overwhelmed and doesn’t need to spend vast amounts of time sorting through every possibility.

Paul Laudicina  
Managing Partner and  
Chairman of the Board  
A.T. Kearney

**In order to be irreplaceable, one must always be different.**

Coco Chanel  
House of Chanel

**When everybody zigs, zag.**

Marty Neumeier  
*Zag*



Photographs: © Ed Wheeler



## Sustainability

Brands are messengers of trust. We are all moving at blinding speed and our institutions, technology, science, lifestyles, and vocabulary are in a state of continuous flux. Consumers are reassured by trademarks that are recognizable and familiar. Durability is achieved through a commitment to the equity of a central idea over time, and the capacity to transcend change.

**Trademarks, by definition, must last well beyond the fashion of the moment.**

Chermayeff & Geismar



Three years after the car was born (1896), Bibendum, the name of the Michelin Man, became the company's unique symbol. Redrawn numerous times, the "tire man" is immediately recognizable around the world.

### Trademarks and their date of origination

Löwenbräu	1383	Greyhound	1926	Exxon	1966
Guinness	1862	London Underground	1933	Metropolitan Life	1967
Olympics	1865	Volkswagen	1938	Leggs	1971
Mitsubishi	1870	IKEA	1943	Eastman Kodak	1971
Nestlé	1875	CBS	1951	Nike	1971
Bass Ale	1875	NBC	1956	Quaker Oats	1972
John Deere	1876	Chase Manhattan	1960	Atari	1973
Johnson & Johnson	1886	International Paper	1960	Merrill Lynch	1973
Coca-Cola	1887	Motorola	1960	United Way	1974
General Electric	1892	Westinghouse	1960	Dunkin' Donuts	1974
Prudential	1896	UPS	1961	I Love NY	1975
Michelin	1896	Weyerhaeuser	1961	Citicorp	1976
Shell	1900	McDonald's	1962	PBS	1976
Nabisco	1900	General Foods	1962	United	1976
Ford	1903	Wool Bureau	1964	Apple	1977
Rolls-Royce	1905	Rohm & Haas	1964	Transamerica	1979
Mercedes-Benz	1911	Mobil	1965	AT&T	1984
IBM	1924	Diners Club	1966	Google	1998

Since John Deere's founding, the leaping deer has been the core identity element.



1878



1912



1936



1937



1950



1956



1968



**JOHN DEERE**

2000

## 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 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.

### Signature

A signature is the structured relationship between a logotype, trademark, 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.

**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



Spectrum Health: Crosby Associates

---

## Topology of marks

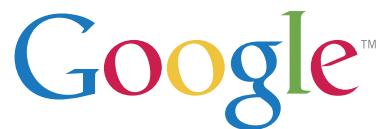
---

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, Pinterest, FedEx



### Synonyms

Brandmark  
Trademark  
Symbol Mark  
Logo Identity

### 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, Flipboard, B Corporation, HP



### Emblems

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

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



---

### 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: Chase, Sprint, Nike, HSBC, Merck



## 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 logo-type 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.

### 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

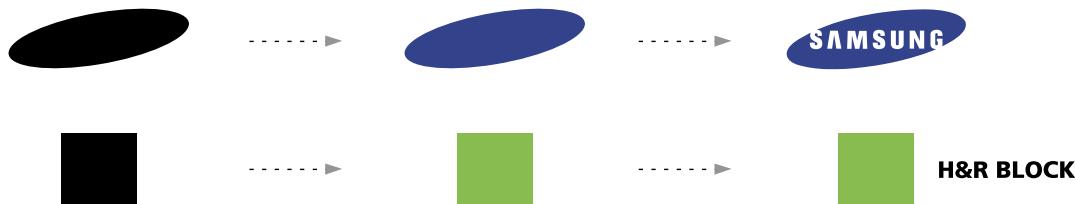
Reading is not necessary to identify shapes, but identifying shapes is necessary to read. The brain acknowledges distinctive shapes that make a faster imprint on memory.

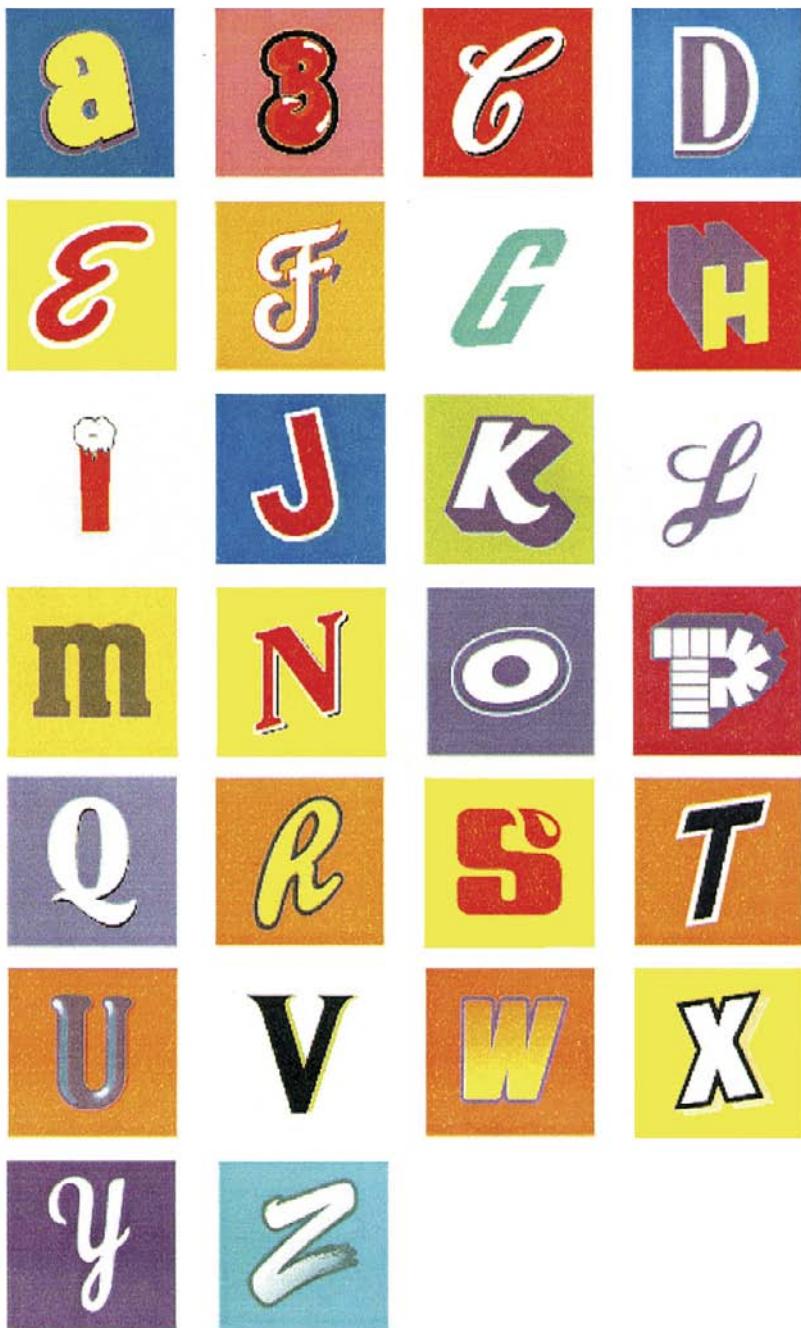
#### Color

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 also 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.





### 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".

Heidi Cody © 2000

a. All	b. BubbleGum	c. CampsieLis	d. Dawn	e. Eggo	f. Fritos	g. Gatorade	h. Hebrew National	i. Lee	j. Jell-O	k. Kool-Aid	l. Lysol	m. M&Ms
n. Nilla Wafers	o. Oreo	p. Pez	q. Q-tips	r. Reese's	s. Stirburst	t. Tide	u. Uncle Ben's	v. V-B	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 or words 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.



Each of Tate's wordmarks is used interchangeably and appears in various degrees of visual focus. The fluidity of form and expansive color palette reflects the essence of Tate's point of view and central brand idea, "Look again. Think again."

Tate: Wolf Olins

Late July: Louise Fili Ltd.  
MoMA: Matthew Carter

LATE JULY<sup>TM</sup>

MoMA

---

Braun: Wolfgang Schmittel  
redesign  
Aetna: Siegel + Gale

BRAUN

aetna<sup>SM</sup>

---

Oslo Airport:  
Mollerup Design Lab  
CAM Raleigh: New Kind

OSL 

CAM  
RALEIGH

---

Pinterest: Michael Deal and  
Juan Carlos Pagan  
Kubota: Pentagram

Pinterest

Kubota

---

IBM: Paul Rand  
eBay: CKS Group

IBM

eBay

## Letterform marks

The single letter is frequently used by designers as a distinctive graphic focal point for a brandmark. The letter is always a unique and proprietary design that is infused with significant personality and meaning. The letterform acts as a mnemonic device, and is easy to apply to an app icon.

Quick Chek's bold, lime green "Q" makes a friendly, refreshing statement. It reflects the brand's commitment to speed, quality, and affordable freshness.

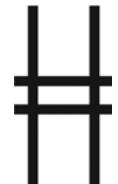
Brendán Murphy  
Senior Partner  
Lippincott

Quick Chek: Lippincott



## Letterforms A to Z

Opposite page:  
Aether: Carbone Smolan Agency  
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:  
Allemann Almquist + Jones  
High Line: Pentagram  
Irwin Financial Corporation:  
Chermayeff & Geismar  
Tubej: Roger Oddone  
Kemper: Lippincott  
LifeMark Partners: Rev Group  
Herman Miller: George Nelson  
NEPTCO: Malcolm Gear Designers  
Dallas Opera: Woody Pirtle  
Preferred: Jon Bjornson  
Quest Diagnostics: Q Cassetti  
Radio Shack: Landor Associates  
Seatrain Lines: Chermayeff & Geismar  
Telemundo: Chermayeff & Geismar  
Univision: Chermayeff & Geismar  
Vanderbilt University:  
Malcolm Gear Designers  
Westinghouse: Paul Rand  
X31: Matchstic  
Yahoo: unknown  
Zonik: Lippincott

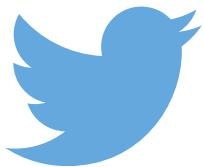


## Pictorial marks

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 simpler the form, the more difficult it is to draw. The most skillful designers know how to translate and simplify, play with light and shadow, and balance positive and negative space.



Fork in the Road Foods:  
Studio Hinrichs



---

Pictorial marks  
From left to right

SUGARFISH: Clement Mok

British Telecom: Wolff Olins

NBC: Chermayeff & Geismar

Tunerfish: Liquid Agency

Franklin Institute:  
Allemann Almquist & Jones

Twitter: Pepco Studio

Starbucks: Starbucks Global  
Creative Studio with Lippincott

The WILD Center: Fish Partners

PBS: Chermayeff & Geismar

World Wildlife Foundation:

Landor Associates *redesign*

Apple: Rob Janoff

Drexel University:  
Meredith Gatschet

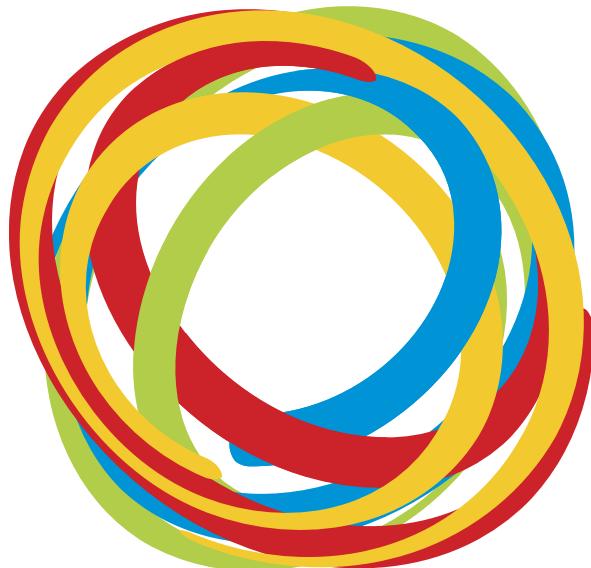
Fancy Pants Press: Alusiv

## Abstract marks

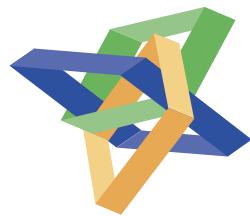
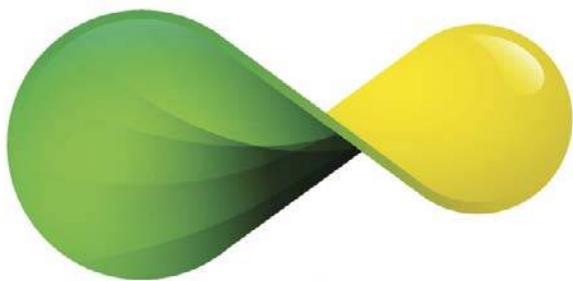
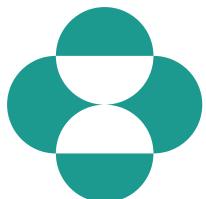
An abstract mark uses visual form to convey a big idea or a brand attribute.

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.



Criativia: Criativia Brand Studio



---

#### Abstract marks

From left to right:

Hyatt Place: Lippincott

Merck: Chermayeff & Geismar

NoMore.org: Sterling Brands

EUE Screen Gems:  
Chermayeff & Geismar

Novi: Liquid Agency

MIT Media Labs: TheGreenEyl

Time Warner:  
Chermayeff & Geismar

Alina Wheeler: Rev Group

Darien Library: Steff Geissbuhler

Captive Resources:  
Crosby Associates

Brinker Capital: Rev Group

Green Energy Reporter:  
Hexanine

## 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.



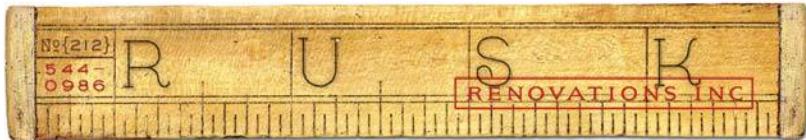
L'Arte del Gelato: Louise Fili Ltd.

When I drive my car in New York City, L'Arte del Gelato becomes the center of the attention. Everyone cheers. This really makes me feel proud of where I came from and what I have done so far.

Francesco Realmuto  
Founder  
L'Arte del Gelato

---

Rusk Renovations: Louise Fili Ltd.



---

Tazo: Sandstrom Design  
Design Within Reach: Pentagram



---

Bruegger's Bagels: Milton Glaser  
NYU Abu Dhabi: Pentagram



---

L'Arte del Gelato: Louise Fili Ltd.  
TiVo: Cronan



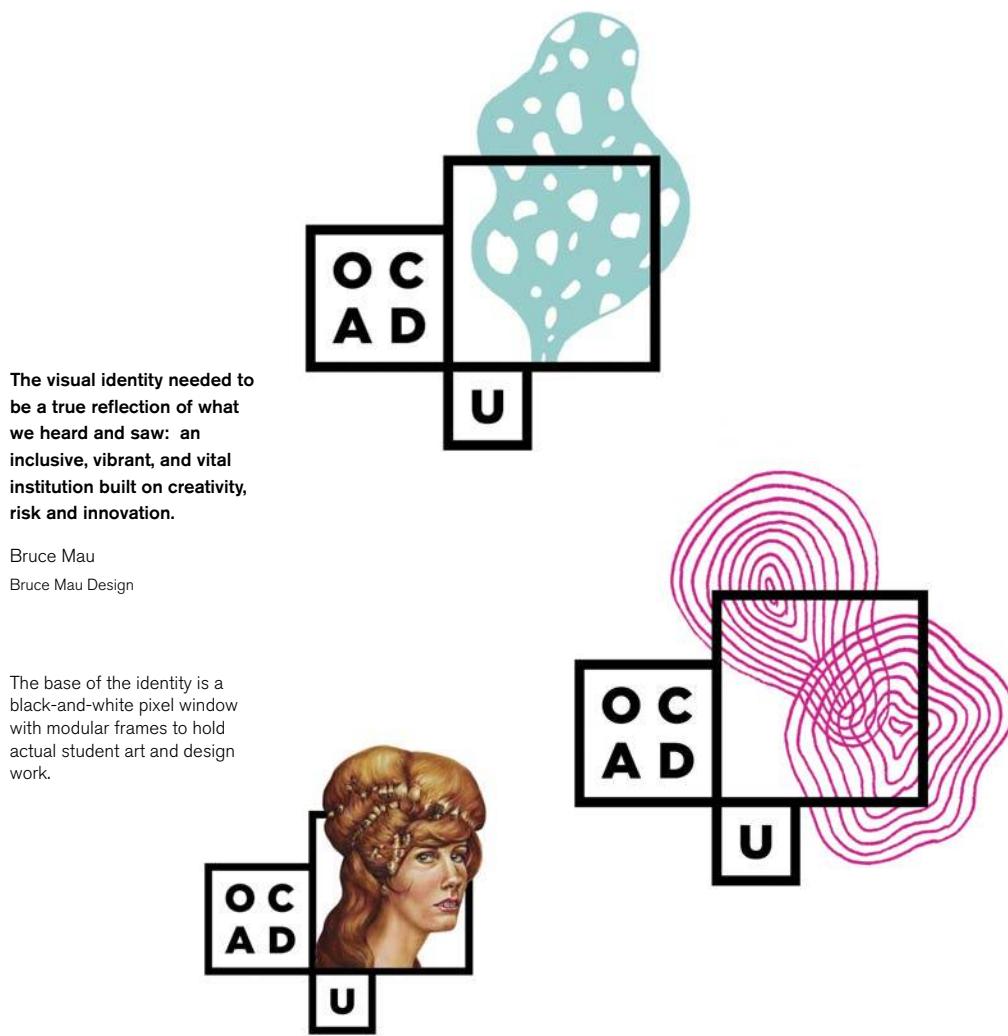
---

TOMS Shoes: Unknown  
Brooklyn Brewery: Milton Glaser

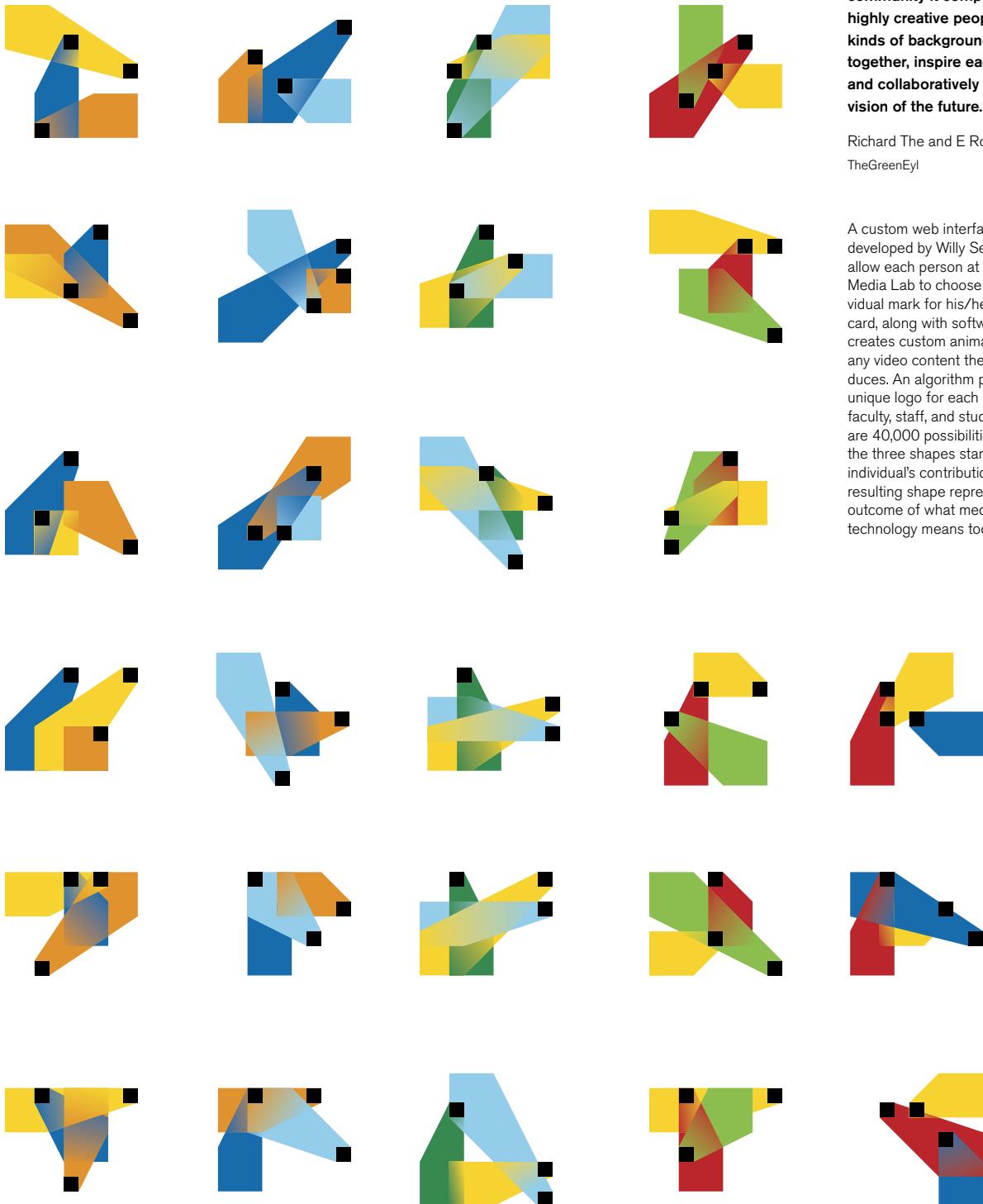


## Dynamic marks

Creativity always finds a way to challenge convention. Historically brand equity has been achieved in part by the frequency and global reach of a single icon, like Apple's trademark or Nike's swoosh. As life becomes more complex and more digital, designers have found new ways to express big ideas. This method is dependent on the craft of the designer, as in IBM's Smarter Planet icons and Google Doodles. Engineers are beginning to partner with creative teams to program the future.



OCAD University: Bruce Mau



The visual identity of the MIT Media Lab is inspired by the community it comprises: highly creative people from all kinds of backgrounds come together, inspire each other and collaboratively develop a vision of the future.

Richard The and E Roon Kang  
TheGreenEyl

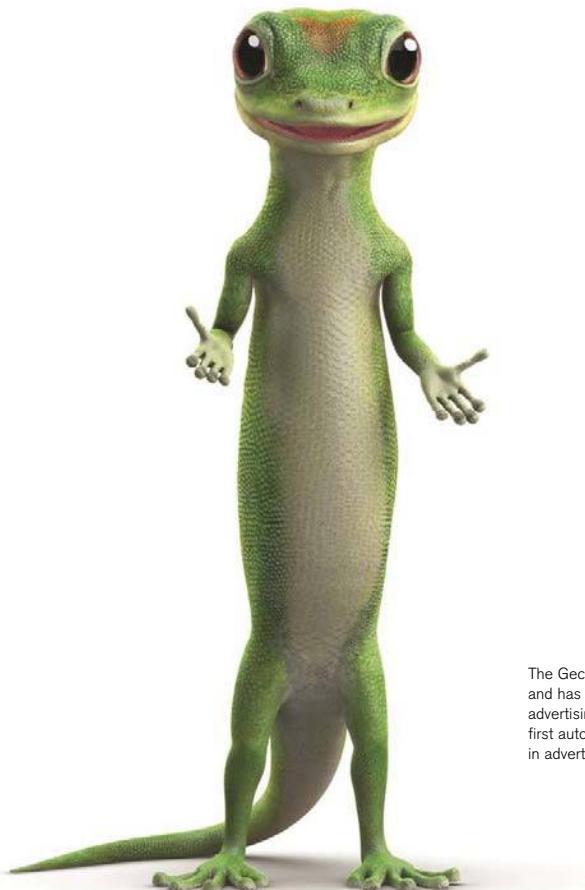
A custom web interface was developed by Willy Sengewald to allow each person at the MIT Media Lab to choose an individual mark for his/her business card, along with software that creates custom animations for any video content the lab produces. An algorithm produces a unique logo for each person, for faculty, staff, and students. There are 40,000 possibilities. Each of the three shapes stands for one individual's contribution, and the resulting shape represents the outcome of what media and technology means today.

## Characters

It's alive! A character trademark embodies brand attributes or values. Characters quickly become the stars of 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 one hundred years old, has been modified numerous times. As moms became working women, Betty Crocker was caught

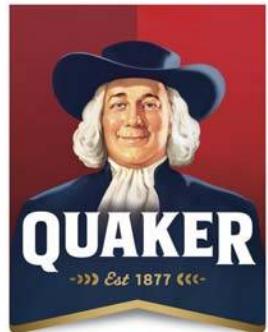
between generations. The Columbia Pictures goddess received a major facelift, but she has never looked happy and satisfied holding that torch. Each Olympics creates a mascot that will be animated and reanimated in thousands of stuffed animals. Who knew a gecko could sell car insurance?



The Gecko has a Cockney accent and has starred in television and advertising campaigns. Geico was the first auto insurance company to invest in advertising.



Before



After

Quaker Oats Redesign:  
Hornall Anderson

## Historic characters

Character	Company	Year created
Uncle Sam	Government war bonds	1838
Aunt Jemima	Pancake mix and syrup	1893
Michelin Man	Michelin tires	1898
Mr. Peanut	Planters	1916
Betty Crocker	Food products	1921
Reddy Kilowatt	Electric company	1926
Jolly Green Giant	Green Giant vegetables	1928
Leo the Lion	MGM Pictures	1928
Mickey Mouse	Walt Disney Co.	1928
Windy	Zippo lighter	1937
Elsie the Cow	Borden Dairy Products	1939
Rosie the Riveter	Illustration for working woman, WWII	1943
Smokey the Bear	US Forest Service	1944
Elmer the Bull	Elmer's Glue-All	1947
Tony the Tiger	Kellogg's Frosted Flakes	1951
Trix the Bunny	General Mills cereal	1960
Charlie the Tuna	StarKist tuna	1961
Columbia Goddess	Columbia Pictures Corporation	1961
Ronald McDonald	McDonald's restaurants	1963
Exxon Tiger	Exxon Oil Company	1964
Pillsbury Doughboy	Assorted Pillsbury foods	1969
Ernie Keebler & the elves	Kellogg's crackers	1969
Nesquik Bunny	Nesquik	1970s
Energizer Bunny	Eveready Energizer batteries	1989
Jeeves	Ask Jeeves	1996
AFLAC duck	AFLAC Insurance	2000
Gecko	GEICO	2002



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 percent of the American public knew who Elsie was, compared to 84 percent 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.

## Brand dynamics: Overview

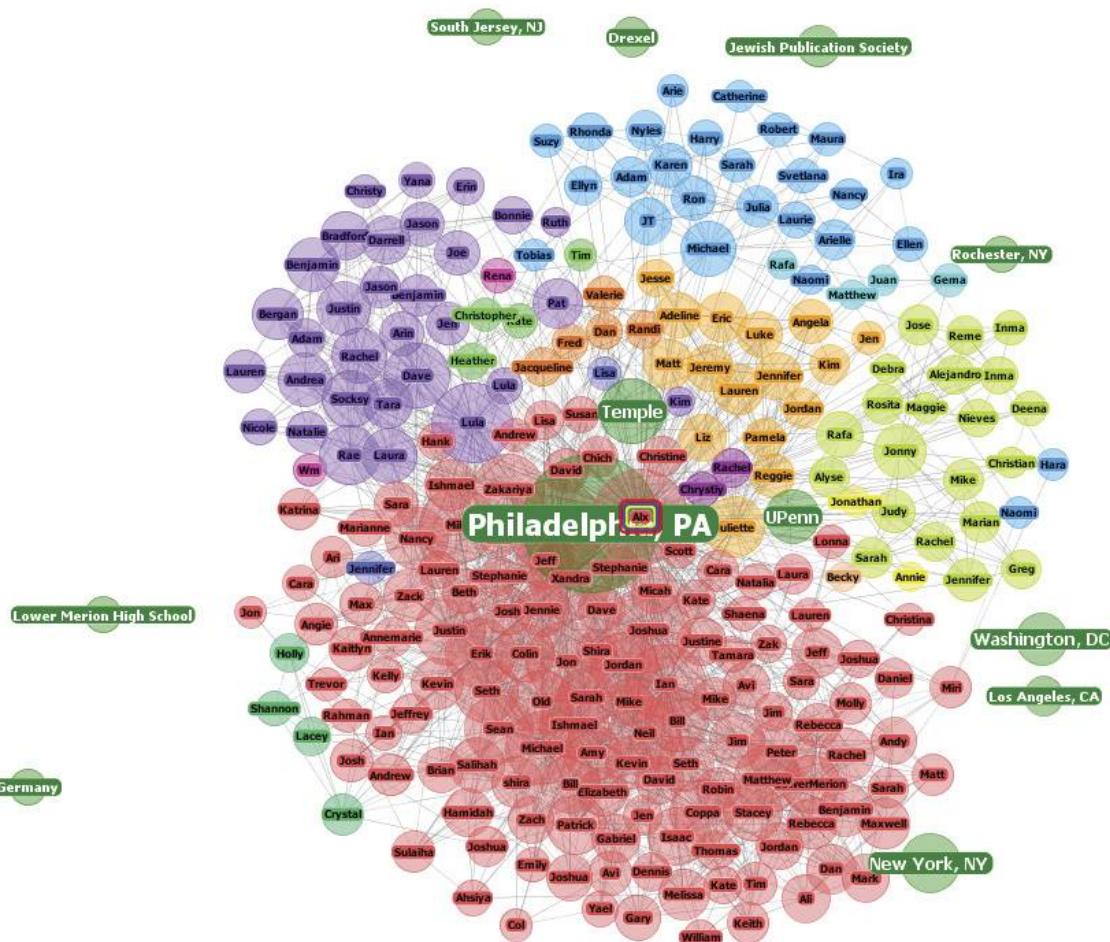
What's the next big thing? Does it matter? Does it have long legs or is it a fad? What begins as an idea on the outer fringes may quickly snowball and become mainstream, or it may fizzle. Brands are about relevance and permanence. Seismic shifts in the culture, in the capital markets, and technology provide brand makers food for thought.

Change almost never fails because it's too early. It almost always fails because it's too late.

Seth Godin  
Tribes

All truth passes through three stages. First, it is ridiculed. Second, it is violently opposed. Third, it is accepted as being self-evident.

Arthur Schopenhauer



This is me. This is my network. It is me interacting with the world.

Alex Block  
Principal  
Elixir Web Solutions

A visual display of relational data by TouchGraph.

---

## Moving into the mainstream

---

### Sustainability

James O'Toole and Warren Bennis, *Harvard Business Review*, June 2009

Moving forward, it appears that the new metric of corporate leadership will be closer to this: the extent to which executives create organizations that are economically, ethically, and socially sustainable.

### Social media

Lee Aase, Manager, Social Media, Mayo Clinic

Social media combines the potential worldwide reach of news media stories with the personal touch of a friend's recommendation.

### Transparency

James O'Toole and Warren Bennis, *Harvard Business Review*, June 2009

Because no organization can be honest with the public if it's not honest with itself, we define transparency broadly, as the degree to which information flows freely within an organization, among managers and employees, and outward to stakeholders.

**With some effort, you may come to view Twitter as I do: the best new marketing tool of this century. Tweet long and prosper.**

Guy Kawasaki

### Design thinking

Marty Neumeier, *The Designful Company*

Design drives innovation; innovation powers brand; brand builds loyalty; and loyalty sustains profits. If you want long-term profits, start with design.

---

### Personal branding

Tom Peters

Regardless of age, regardless of position, regardless of the business we happen to be in, all of us need to understand the importance of branding. We are CEOs of our own companies: Me Inc. To be in business today, our most important job is to be head marketer for the brand called You.

**It doesn't matter whether you're shipping paper clips, pork bellies, or videos of Britney in a bikini, blogs are a phenomenon that you cannot ignore, postpone, or delegate. Given the changes barreling down upon us, blogs are not a business elective. They're a prerequisite.**

Stephen Baker and Heather Green  
*BusinessWeek*, February 2009

**Our digital devices have become our lifelines, our portable toolkits, and objects of desire. We're a nanosecond away from having mobile implants.**

Blake Deutsch

## Making a difference

Making a difference has become essential to building a brand. Consumers are shopping their values, and businesses are rethinking their value propositions. The triple bottom line—people, planet, profit—is a new business model that represents a fundamental shift in how businesses measure success.

Historically, the purpose of business has been to create shareholder value. The new imperative integrates economic prosperity with protecting the environment, and demonstrating care for communities and employees. For many, sustainability will require radical innovation: retooling what they make, how they make it, and

how it is distributed. A new generation of companies envisions sustainability as the core purpose of their brand promise. Authenticity is critical. Social networks quickly broadcast brands that don't stand true to their promise.

## Does it come from a socially and environmentally responsible company? Is it made locally? Do we really need it?

Chris Hacker  
SVP, Design, Johnson & Johnson

## Sustainability

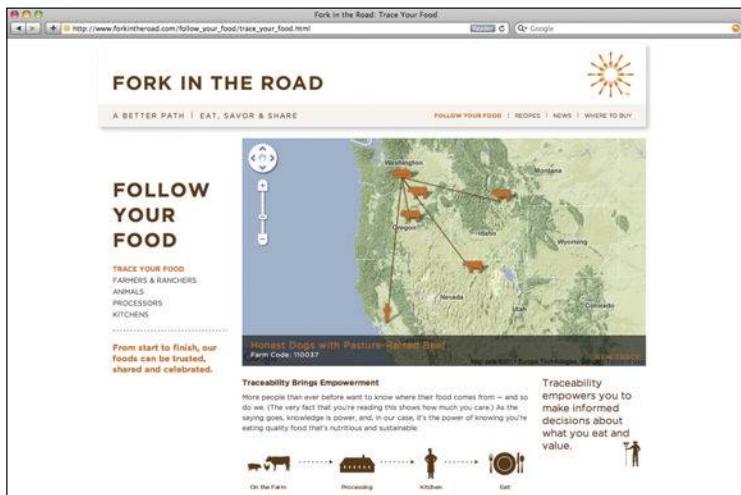
- Develop new business model.
- Innovate responsibly.
- Build community + volunteer.
- Reduce carbon footprint.
- Design smarter.
- Rethink product life cycle.
- Create long-term value.
- Redesign manufacturing process.
- Eliminate waste.
- Do no harm.
- Instigate meaningful change.
- Make theory action.
- Use energy efficiently.
- Look at material alternatives.
- Use renewable resources.
- Value health and well-being.
- Evaluate supply chain.
- Rethink packaging and products.
- Promote environmental awareness.
- Do business with integrity.
- Educate about sustainability.
- Reuse, recycle, renew.
- Promote credible certification.
- Think people, planet, profit.
- Revisit your mission.
- Commit to core values.
- Set environmental policy.
- Demand transparency.
- Evaluate business practices.
- Benchmark for progress.
- Create healthy workspaces.
- Redefine prosperity.
- Buy fair and buy local.



### TOMS Shoes

TOMS was founded on a simple premise: With every pair you purchase, TOMS will give a pair of new shoes to a child in need. One for One.

Fork in the Road: Studio Hinrichs



### Fork in the Road

A community of family farmers, chefs, workers, and people with generations in the food business use sustainable farming methods to make hot dogs, sausages, and deli meats. To find out where the food comes from, consumers can enter the product and farm code printed on packages.



### Seventh Generation

The leading brand of green cleaners offers people avenues to express their idealism, passion, and commitment to causes larger than themselves at every point along its supply chain—from suppliers and partners to shareholders, customers, and its own staff.

Herman Miller: Herman Miller



### Herman Miller

After the devastating earthquake and tsunami in 2011, Herman Miller sent two teams to Japan to support the relief effort. The Hope and Friendship poster, designed by Steve Frykholt, Creative Director, was one of many pieces of art produced by Herman Miller designers to raise money for the relief. SAYL, designed by Yves Behar, is a lightweight task chair that is 93 percent recyclable.

## Social media

Social media has become the fastest-growing budget in the marketing arsenal. While there is still much debate about how to measure and manage the ROI on social, one thing is clear: consumers have become active participants in the brand-building process. Retweets work at speeds much faster than the rollout of a global marketing campaign. Everyone has become a player, producer, director, and distributor.



**And in the end, the love you take  
is equal to the love you make.**

The Beatles

Earn the respect and recommendation of your customers. They will do your marketing for you, for free. Great service starts great conversations.

Andy Sernovitz  
*Word of Mouth Marketing*

Measuring success	Social media categories
Quantitative	Communication
Fans/followers	Blogs
Shares	Microblogs
Likes	Internet forum
Comments	Social network
Traffic/visitors	Listserv
Clicks/conversions	Collaboration
Qualitative	Wikis
Engagement	Social bookmarks
Conversation quality	Social news
Fan loyalty	Reviews
Insights/research value	Entertainment
Word of mouth	Photo sharing
Brand reputation	Video sharing
Influence	Livecasting
	Audio and music sharing
	Virtual worlds
	Games

## Five steps toward a better social strategy

Developed by Danny Whatmough

### What's the objective?

From customer service and customer engagement to driving sales and media outreach, social media can be used for a vast array of different business tasks. So it's important to think about which ones are important to you.

### How will you build a community?

Having an objective is one thing, but if no one is listening to you, you'll never achieve it. Building or tapping into a community is therefore an important first step. So find where your audience is, listen to what they are saying, and begin to reach out to them.

### What are you going to say?

Content is key. You could have the best community in the world, but if you've got nothing to say, you won't be able to engage in conversation.

### Who's going to manage it?

Deciding who will run and manage your social media activity will again depend on what you are trying to achieve and who your audience is. Invest in training and find the right people—internally and/or externally—for the job.

### How will you measure success?

As with all types of marketing and PR, if you can't measure outputs, outcomes, and impact, you'll never know whether it is working. Agree on metrics in advance and review them on a regular basis to help you work out whether it's working.

**We use social media to build, energize, and empower communities to support our brand.**

Matt Dunn  
Social Media Strategist  
Cerner

**Good social media is the difference between teaching a class and hosting a great party.**

George Eberstadt  
CEO  
TurnTo Networks

## Disclosure best practices checklist

Excerpted from Socialmedia.org

Err on the side of over-disclosure. If a reader would be surprised to discover a fact later, we will disclose it up front.

Use the space available for improved disclosure. When space is limited (such as on Twitter), disclosure may be minimal, but for media with no space limits (such as on blogs, Facebook, or comments on other forums), we will provide complete disclosure in the comment.

Ensure that the agencies and contractors working for us are meeting or exceeding our standards, not asking us to lower them.

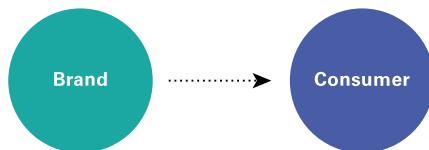
Ask: Would we be uncomfortable if our family and friends were involved in this campaign?

Ask: Is there anything about this project that we would be embarrassed to discuss publicly?

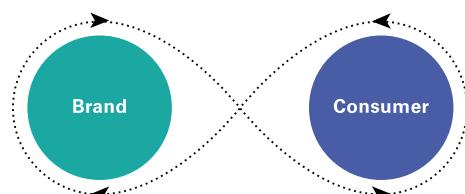
Ask: Would we consider this action with any other media, or are we looking for a social media loophole for a questionable action?

## No more one-way brand conversations

Before social media



After social media



## Mobile

Our devices have become second nature. Wherever we go, they go. We text like mad, check our emails at midnight, place our smartphones under our pillows, compare prices, watch YouTube, read the news, and conduct business. As smartphones and tablets get smarter, more interactive, and more intuitive, desks are being left behind. Everything we need to do, learn, and respond to fits in our pockets. Devices are our shopping malls, mini-universities, and spas for our minds. Siri eagerly waits to serve us, while armies of algorithms watch our every move.

Day and night,  
you are the one.

Frank Sinatra

What did people do  
with their idle time in  
supermarket lines and  
trains before there  
were apps?

Kevin Lee  
Technologist

The web has moved beyond the desktop,  
and it's not turning back.

Ethan Marcotte  
*Responsive Web Design*



Interactive displays capture the attention of busy commuters in subway stations and bus stops in South Korea. Shoppers scan a QR code with their smartphones. Groceries are added to their online shopping carts, and later delivered to their homes. "Let the store come to the people" was the core idea that Tesco, the British multinational grocery chain, developed.

## Fundamentals of responsive design

Developed by Vijay Mathews, Partner, Winfield & Co.

Adopt a flexible approach to web design to address the variety of current device formats and to adapt to future formats.

Maintain a clear relationship between the families of resolutions to reinforce a visual recognition of the site.

Design for the device and format with the greatest constraints to define parameters that will rollout to the other resolutions.

Recognize each device's physical input to develop more native experience. (Not everything is point-and-click now.)

Structure the access of content to respond to environments and behaviors. The user's environment can dictate the user's content needs, be it on-the-go or sitting at home.

Establish a clear hierarchy of information that lends itself to an intuitive user experience.

Utilize webfonts to preserve legibility across varying resolutions and formats.



Wolff Olins: Winfield & Co.

A responsive design solution is a singular system with a singular content management system that responds to varying screen sizes because of its flexible grid. Instead of designing multiple variations of applications or websites to work on specific device formats, one website is developed to adapt to all devices.



iPad

iPhone

Android

BlackBerry

Windows Phone

Palm



My Nav: Central Park: Winfield & Co.

## Apps

Apps have become a necessity. Like the best brands, you can't imagine life without them. Housed in a digital curio cabinet of collectibles, our choices reveal who we are, what we value, and how we manage our priorities. These small bits of affordable software have wide ranges of functionality and interactivity. The average smartphone user has 23 apps on her device. Whether you have an iPhone, Droid, or iPad, there are hundreds of thousands of choices.

### Qualities of the best apps

Developed by Andrew Gazdecki,  
CEO, Bizness Apps

Reliable and consistent in performance; carefully tested and tried

Compatible with whatever mobile platform and device you choose

Fast loading time

Continuous and uninterrupted performance

Useful and/or entertaining

**The best apps are the ones that become part of your daily routine and life.**

Kevin Lee  
Technologist



### App categories

Books  
Business  
Catalogs  
Education  
Entertainment  
Finance  
Games  
Health and Fitness  
Lifestyle  
Medical  
Music  
Navigation  
News  
Newsstand  
Photo and Video  
Productivity  
Reference  
Social Networking  
Sports  
Travel  
Utilities  
Weather

The best apps focus on one task, and do it very, very well. The single easiest way to screw up an app is to make it try and do too many things.

## App icons

### Abstract



Flickr



Pic Stitch



Living Social



Waitrose



Spotify

The most unique app icon design expresses an attribute or a brand idea.

### Letterform



Monocle



Shazam



Flip Board



The New York Times



Pinterest

A single bold letter may be the actual trademark, or one letter of the name. Pinterest uses a circular icon with the letterform of its wordmark.

### Wordmark



Five Guys



MoMA



TED



i.TV



ColorID

The entire brand name logotype is legible on the app icon. MoMA uses color to differentiate a family of apps.

### Photographic



X-Ray Scanner



FatBooth



Instagram



Geo Walk



Eebee's Baby

Lifelike imagery is used as a differentiator that may relate to an app feature or character.

### Illustrative



Evernote



The Reading Game



Lynda



The New Yorker



Audubon Wildflowers

A range of illustration styles are used to communicate the character and personality of the brand.

### Iconic



Smithsonian



Target



Starbucks



Urbanspoon



Google Chrome

Brands build on the equity of their trademarks in this approach. The best ones work at this scale.

## Touch

Touch. Pinch. Zoom. The world is at your fingertips. Your business, your life, your news, your music. Moving a brand into an intimate interactive space requires new thinking about not only scale, placement, and color, but also navigation, sound, motion, and iconography. This new platform requires an ability to design and optimize engaging content, as well as the business acumen to distribute and monetize the content. Shaping the tone and attitude of the brand will never be the same.

## Touchable design demands a new way of thinking and designing, and a radical shift in customer experience and understanding.

Dan Marcolina  
Marcolina Slate

The brand experience is the way you designed it, unlike designing for the web where the playback is altered by size of screen, browser type, connection speed, font limitations.

You can offer unique mobile brand enhancements and take advantage of location, direction, speed, angle of view, time of day, user habits.

Dan Marcolina  
Marcolina Slate



Video tutorials, surprise features, before and after images, and a compendium of resources are quickly accessible with a mere touch. The iObsessed Companion extends the readers' learning curve and fun with photo apps.

iPhone Obsessed: Marcolina Slate



SoundPrism is an intuitive and enchanting app to compose music that puts complex harmonic concepts into easy to use graphical interfaces. Together with Audanika GmbH, Edenspiekermann developed this innovative musical instrument for the iPad, iPhone, and iPod Touch using technology by Fraunhofer IDMT.

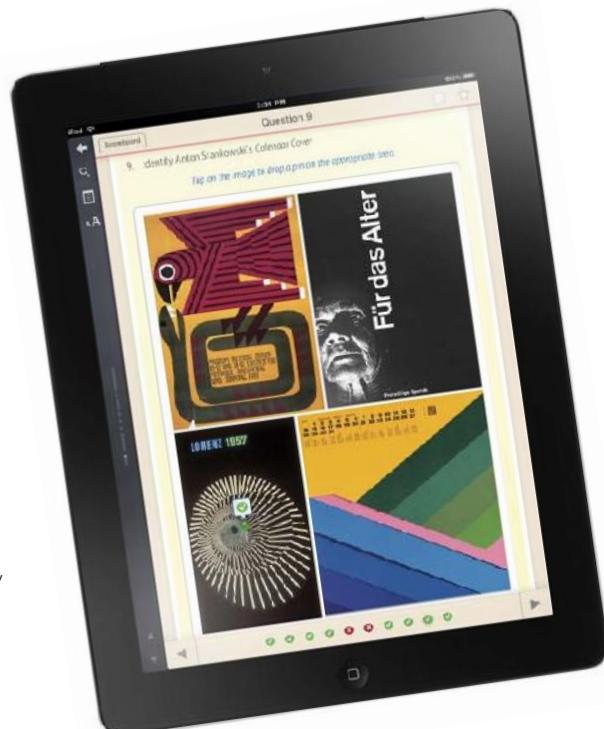
**SoundPrism is a tool to create emotions and a musical landscape for people to explore. Impress your crush with some lovely handmade tunes, relax during a stressful day, and dream.**

Sebastian Dittmann  
CEO  
Audanika GmbH

We aren't just reinventing publishing, or reinventing the book. We're reinventing the way people learn.

Matt MacInnis  
Founder and CEO  
Inkling

*Meggs' History of Graphic Design, Fifth Edition* by Philip B. Meggs and Alston W. Purvis, Published by Wiley as an Inkling interactive textbook.



## Video

As bandwidth gets wider and attention spans get shorter, a brand can move to the medium that appeals to the masses. The masses want videos. YouTube is the second most utilized search engine on the planet, and brands have created their own channels that function as well-curated playlists. Perfecting the art of the branded video takes more than pressing “record.” The best videos tell stories, embody a brand’s voice, engage customers, build communities, and unify a company—all in two minutes.

## Video brings dramatic new depth to how brands can express themselves.

Broadcast yourself.

YouTube

Paul Pierson

Partner/Design Director, Carbone Smolan Agency



The screenshot shows the Deloitte Brand Space interface. At the top, there's a navigation bar with links to 'Brand overview', 'Elements', 'Composition', 'Applications', 'Best practice', 'Downloads', and 'Image library'. Below this is a search bar and a 'Country selector' set to 'Global'. The main content area features a large video player window displaying a bowl of popcorn. The video player has a play button icon and a circular progress bar at the top. Below the video, a dark banner reads 'Showtime' and 'A full library of audio and video clips for your use'. On the left side of the page, there's a sidebar with sections for 'What's new', 'User guides', and 'Most popular'. Under 'What's new', there's a section for 'Audio visuals' which includes a brief description and a link to '2011-12 Holiday e-card'. To the right of the video player, there's a 'Related links' sidebar with links to 'Purchase photos', 'Deloitte Brand Experience', 'Frequently Asked Questions', 'DTTL style guide', and 'Deloitte merchandise'. At the bottom of the page, there are social media icons for RSS, YouTube, Google+, and Facebook, along with links for 'Log Out', 'Legal', 'Sitemap', 'Disclaimer', 'Contact', 'My Account', 'User administration', 'Agency/Vendor Administration', and a copyright notice for '© 2011 Deloitte Touche Tohmatsu Limited'.

## Build brand with video

Developed by Carbone Smolan Agency

Uses the best storytelling mechanisms to connect one-to-one with audiences.

Communicates the brand voice quickly with authenticity and sincerity.

Launches a new brand or a rebrand with a clarity of mission and a singular voice.

Articulates a common vision or message, both internally and externally.

Simplifies complex subjects through storytelling or animation.

Demonstrates the personality of a brand without parroting a long list of attributes.

Makes the viewer feel like an insider by inviting people into the inner workings and quirks of your brand.

Builds camaraderie. People love videos, especially when they're in them.

Conveys important brand information without being preachy.

Showcases the brand's personality, even in non-branded environments like Facebook or YouTube.

## Video checklist

Excerpted from YouTube Creator Playbook

Optimize the first 15 seconds of your video.

Include specific calls to action in the video or through annotations.

Set a recurring schedule for your channel; maximize your investments to optimize how often you are able to release content.

Create a programming calendar and identify tent-pole events that are relevant to your audience, around which you can create content.

Identify channels with similar content and/or relevant audiences. Work with them to create meaningful cross-promotion opportunities and collaboration videos.

Use analytics to better understand your audience, improve your content, and help you develop effective programming and production strategies.

I showed Dear Sophie to a group of executives and the dads cried.

Alina Wheeler

The video helped me finally communicate to my kids what I do at work.

Millbank senior partner



Milbank, a law firm, commissioned a video to share their internal culture with recruits. It ended up bringing the firm's worldwide leadership together in unexpected ways.

## China

As brand builders rush into the emerging BRIC markets (Brazil, Russia, India, and China), they most covet China, which represents the largest consumer market in the world and a dynamic economy. However, from a branding perspective, China is the most complex by far. Its vast diversity of regional, linguistic, and cultural nuances and its relative newness to branding demand extensive research, native advisors, and local partners.

The multinational companies that are most successful in China are the ones that don't rush. They begin by finding in-country native partners and advisors, taking the necessary time to build relationships based on trust, respect, and understanding. Perhaps no branding activity reflects

the complexity of these cultures more than naming—whether to blend and balance the East and West or to emphasize one over the other, and if so, which? What the name sounds like and means in which dialects further contributes to the challenge of multilingual branding.

We are a fourth-generation wine producer and we are turning our attention to China.

Miguel A. Torres  
President  
Torres SA

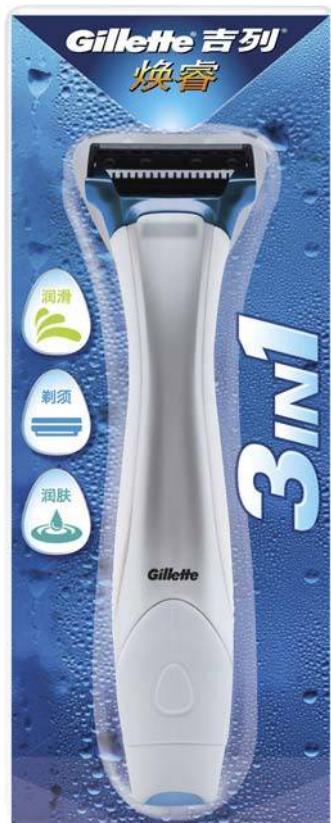
**Succeeding in China is adapting to China. When a brand innovates in China, it opens pathways for global innovation.**

Vladimir Djurovic  
President, Labbrand



Gillette: Sterling Brands

Gillette's SCR-1 stands for Skin Care Razor. This razor was designed for Chinese men to begin wet shaving, as many currently use electric razors for dry shaving. The packaging structure was based on triangles because Chinese men typically only need to shave what is referred to as "the sensitive triangle." This area includes the chin and upper lip.



## Fundamental branding principles in China

Developed by Labbrand

**Decoding China's cultural codes is essential for creating successful and memorable brands.**

Denise Sabet  
Vice GM  
Labbrand

In 2011, trademark registration applications in China numbered 1.41 million, a 32 percent increase from the previous year and double the number in 2008.

### General

The need for cultural understanding impacts naming, product design, identity design, taglines, and color selection.

Due to the rapid rate of development in China, it is vital to monitor cultural and economic changes.

China is a place where diverse influences converge, where local and foreign brands coexist, and where changes are local and international.

Cultural heritage is important for Chinese consumers. It is an ancient culture.

Mandarin and Cantonese are the main, but not the only, Chinese dialects.

China's trademark registration is competitive. Brands must be aware of the intellectual property regulations in China and incorporate this into their brand development process.

### Naming

Chinese is a character-based language with essentially small picture icons conveying both meaning and pronunciation.

A Chinese name should reflect brand attributes, and does not need to be a direct translation of the original name.

The pronunciation and connotations of the Chinese language vary greatly by region. Testing in the main Chinese dialects to avoid negative associations is critical.

Creating a local- or foreign-sounding Chinese name depends on the brand's target consumer, competitors, cities, industry, and other marketplace dynamics.

Sometimes Chinese names are chosen for the similarity of sound to the original brand name, but more often for an associative and relevant meaning.

The emphasis on auspiciousness, good fortune, happiness, power, and status is important in Chinese culture.



Everwines is a wine retail chain in China developed by Torres SA, a fourth-generation Spanish wine producer. The final Chinese name chosen was 咏萄 (yǒng táo). 永 (yǒng) means to sing or praise; it also is pronounced the same as 永 (yǒng, "forever"), thus corresponding to "Ever" in the English name. 葡 (táo) means grape, the source of wine.

Everwines: Labbrand



Kleenex brand: Kimberly-Clark

The Chinese name for Kleenex means clean and comfort.

## Private labeling

For many retailers, private labeling has become a powerful marketing strategy to build brand equity and a differentiator that gives consumers more reasons to shop at their stores. The perceptual shift has begun from low quality to value-added, accelerated by more upscale and better-designed packaging, combined with insights about consumers' unmet needs.

The days when you could recognize a private label brand immediately because it looked generic, cheap, and low quality are over. Initially, private labeling was a business strategy aimed at higher profit margins per product and increased revenues. A private label product line is created and branded by a store, usually a large retail

chain. The products themselves are produced by a third-party supplier, which usually makes other name brand products for established national brands. Companies like IKEA use the master brand on all of their products, while companies like Safeway and Aldi create multiple brands.

**We upped the quality, upped the price, and we're selling more units. Because it's the best tuna you could buy.**

Richard Galanti  
Chief Financial Officer  
Costco

**Since it exists in branded environments, private label can devote less energy to brand recognition, and more to great product stories.**

Bruce Duckworth  
Principal, Turner Duckworth



Waitrose: Turner Duckworth

## Private label brand architecture strategy

Tesco in the UK offers petrol; President's Choice from Canadian retailer Loblaw offers everything from cookies to financial services; and Costco's private label, Kirkland Signature, offers tires alongside fresh food and alcoholic beverages.

Robin Rusch  
*Private Labels: Does Branding Matter*  
Brandchannel

### Single master brand

Monolithic brand architecture

- Waitrose
- IKEA
- Trader Joe's
- Carrefour
- Best Buy
- CVS
- Tesco
- Saks Fifth Avenue

### Multiple brands

Pluralistic brand architecture

A&P	Costco	Supervalu
Greenway	Kirkland Signature	Urban Fresh
Hartford Reserve	Food Lion	Target
America's Choice	Nature's Place	Archer Farms
Aldi	Smart Option	Market Pantry
Fit & Active	Blue Stream	Sutton & Dodge
Clarissa	Giant Eagle	Tesco
Shique	Smart Option	Fresh & Easy
Casa Mamita	Taste of Inspirations	Smart & Final
Grandessa	Nature's Place	Walmart
Rain Fresh	On the Go Bistro	Great Value
Kwik 'n Fresh	Home 360	Sam's Choice
	Loblaw	Ol' Roy
	President's Choice	Marketside
	Safeway	Waitrose
	O Organics	Love Life
	Eating Right	Good to Go
	Waterfront Bistro	Wegmans
		Italian Classics
		Discover the Orient
		Whole Foods
		365 Organic
		Wild Oats



Waitrose: Turner Duckworth

## Brand licensing

Licensing is big business for established brand owners who generate revenue from royalties on sales of products bearing their brand's logo, name, slogan, or other legally protected asset. It's an opportunity to attract new customers and to delight existing brand champions.

The world of brand owners seeking new distribution channels for their intellectual property assets is expanding beyond consumer and entertainment brands to include nonprofits, branded destinations, and cultural venues.

Whether a property is a consumer brand, a media personality, a comic character, an artist or designer (dead or alive), the business imperative

is the same: protecting and preserving the brand asset, being clear about what the brand stands for, and ensuring that each licensing opportunity is strategic. Brand owners (licensors) want experienced licensing agents to find and negotiate deals with licensees, who develop, manufacture, market, and sell approved products to approved retailers.

Consumers find comfort in brands they're familiar with—and have a greater propensity to purchase new products from those brands.

David Milch  
President  
Perpetual Licensing

## Strategic licensing builds brands, protects trademarks, and generates revenues.

David Milch  
President, Perpetual Licensing



For fashion designer Roberto Capucci's retrospective exhibition, the Philadelphia Museum of Art worked closely with the studio in Rome. The images for all the products we produced for our store were licensed from the foundation, including the "Cracks" dress, which inspired the shopping bag design.

Alain Sainson Frank  
Manager of Product Development  
Philadelphia Museum of Art

Top 5 licensors  
 Disney  
 Iconix  
 Warner Brothers  
 Marvel  
 Nickelodeon

<b>Benefits of brand licensing</b>	<b>Brand roles</b>
Developed by Perpetual Licensing	Developed by Perpetual Licensing
<b>Licensors or brand owners</b>	<b>Licensor</b>
Enhances the brand image	Set licensing goals and establish objectives
Grows the value of the brand	Approve annual strategic licensing plan
Increases awareness of the brand	Approve prospective licensees
Reinforces brand positioning and brand message	Approve licensed products, packaging, marketing and collateral materials
Attracts new consumers to the brand	Provide access to licensable assets and/or develop style guide
Builds competitive advantage	Register trademarks in appropriate categories
Builds stronger relationships with customers	Pursue trademark infringers
Gains entry into new distribution channels	Execute license agreements
Lets consumers exhibit their love of the brand	
Protects the brand via trademark registration and policing of marketplace	
Provides consumers genuine alternatives for illegal and unauthorized products	
Generates incremental revenues through increased sales of core product and royalties from the sales of licensed products	
<b>Licensees or manufacturers</b>	<b>Licensee</b>
Increases market share	Set licensing goals and establish objectives
Opens new retail channels	Approve annual strategic licensing plan (brand acquisition)
Gains shelf space at retail	Approve prospective licensors
Increases awareness of their products	Develop, manufacture, and market approved products
Attracts new customers to their products	Monitor marketplace for trademark infringers
Builds competitive advantage	Deliver quarterly royalty reports and payments
Increases sales through a wider assortment of products	
Lends credibility to their products	
Generates incremental revenues through the sale of licensed products	
<b>Agent</b>	
	Develop strategic licensing program for presentation and approval
	Create sales materials to solicit interest from licensees or licensors
	Prospect qualified licensees or licensors
	Negotiate terms of license agreement
	Guide contract management process
	Lead the acquisition and/or development of licensable assets, or the creation of a style guide
	Manage product, packaging, and collateral material approval processes
	Administer royalties
	Police marketplace for trademark infringement
	Handle daily program needs

We are very judicious about how we approach the licensing business. It's about the history and the heritage of the brand.

Ruth Crowley  
 Former VP, General Merchandise  
 Harley-Davidson

## Certification

As the proliferation of choices grows exponentially, consumers are looking for ways to facilitate their decisions and align their values with their purchases. Which products and companies should they trust? Which brands are environmentally and socially responsible? Which products are safe? Is their privacy protected?

To qualify for certification, products must undergo a series of rigorous tests by government bodies or professional associations. As the world continues to shrink and the number of certification

symbols continues to grow, it will be essential to develop clear and trustworthy symbols that communicate across cultures.

B Corporations earn certification by meeting higher standards of social and environmental performance, accountability, and transparency. B Corps earn a minimum score on the B Impact Ratings System which measures their impact on their employees, suppliers, community, consumers, and environment, legally expanding their corporate responsibilities to include consideration of stakeholder interests.

Jay Coen Gilbert  
Cofounder  
B Corporation

**Certification matters because we all want to be able to tell the difference between ‘good companies’ and just good marketing.**

Jay Coen Gilbert  
Cofounder, B Corporation

Green building



Green products



Sustainable business



Efficiency



---

Social justice



No animal testing



---

Data and privacy



---

Food



Heart-healthy

---

Responsible forestry



---

Recycling



---

Environmental responsibility



## Crisis communications

It takes years to build a brand, but only a nanosecond for a poorly managed crisis to ruin it. A crisis is an event—either internal or external—with the potential to negatively affect the brand. The most effective reputation management begins long before a crisis ever occurs. It's about what you do *before you must respond.*

Reputation management is the art of advancing and protecting a brand among its various audiences. A well-designed crisis communications plan is your best defense during the high-stakes communications challenges of the digital age. It includes proactive planning, message development, strategic communications counsel, and media training, all of which will help an organization manage an issue before it escalates into a crisis. However, such a plan is merely step one.

You need to train against it and update it on a regular basis.

No organization can afford to underestimate the potential impact of seemingly short-term decisions on its long-term reputation and business fortunes. The media and public have long memories, and will remember how a crisis was handled—or not.

By the time you hear the thunder,  
it's too late to build the ark.

Unknown

## Crisis communications is more than just PR. It's a management issue and reflective of an organization's leadership.

Suzanne Tavani

Tavani Strategic Communications

If it's not important to senior management, it will not be important to middle management or line management at all.

Denny Lynch

SVP of Communications  
Wendy's

If you lose money for the firm, I will be very understanding. If you lose reputation for the company, I will be ruthless.

Warren Buffet

## Principles of crisis communications

Developed by Tavani Strategic Communications

### Critical planning questions

- Do you have a crisis team leader and team?
- Do you have a crisis communications plan that is regularly reviewed?
- Are all of your senior leaders familiar with the plan and trained against it?
- Have you included in-house and outside legal counsel in plan development and training?
- Do you have an organizational protocol for determining a crisis?
- Have you assessed where opportunities exist for potential crises within your organization?
- Are you prepared with key messages and FAQs about your organization?
- Has your organization identified and trained a spokesperson?
- Do you have a social media policy, including a well-developed protocol for online forums such as blogs, Facebook, and Twitter?
- Have you considered which audiences may be affected by your crisis, and have you identified the vehicles you will use to communicate with each of them?

### Proactive planning steps for leadership

- Identify and retain outside communications counsel.
- Organize an internal crisis team to develop a plan with outside communications and legal counsel.
- Conduct an audit of various threats to your organization's reputation.
- Familiarize yourself with the plan and conduct regular training sessions against the plan for your crisis team.
- Participate in a simulated crisis.
- Establish organizational and media monitoring systems.
- Track emerging issues on an ongoing basis.
- Align your key messages across the enterprise.
- Ensure that everyone in your organization understands the key messages.
- Practice, assess, and refine the plan on an annual basis.

### Imperatives

- Be prepared:** Have a plan on which you and the leadership team have been trained. Make sure that it's updated regularly.
- Be quick:** Get ahead of the story by getting your statement out first. Don't be forced into reacting to false or negative information floating around in cyberspace.
- Define the issue:** Get your message out there before the story breaks or as soon as possible afterward so you define the issue rather than the media, your adversaries, and other opinion makers.
- Be forthright:** Acknowledge action steps with strong rhetoric.
- Be helpful:** Don't speculate. If you know, say so. If you don't know, say you don't know. Provide the media and the public with information to make an informed decision.
- Be transparent:** Monitor, engage, and update information on a timely and consistent basis in both traditional and social media forums.

### Social media

- Have a social media policy:** Create a social media policy before a crisis occurs, when you and your communications and legal counsel can think about it objectively.
- Provide continuous updates:** Establish a microsite to provide 24/7 updates.
- Be available 24/7:** Establish a round-the-clock social media monitoring schedule.
- Respect all opinions:** Do not delete negative comments on your organization's Facebook page or blogs.
- Prepare your team:** Train your organization's crisis team on social media.

## Personal branding

We used to count the business cards in our Rolodex. Now we count the colleagues on LinkedIn, the number of friends on Facebook, and sleep with our digital devices under our pillows. Social media and digital devices have accelerated the blur between business and life, work and leisure, and public and private.

Every time a person sends an email, it's personal branding. Colleagues used to exchange business cards; now, blogs are becoming mainstream for anyone in business. Being authentic is critical because the web never forgets.

Personal branding (think Sun King, Napoleon Bonaparte, and Cleopatra) used to be for indulgent monarchs. Now it's de rigueur for being in business whether you are a corporate exec, a design guru, an aspiring entrepreneur, or a sales

associate. We are all rock stars now. Social media have made the world our stage. And the competition is fierce.

Why has personal branding become so important? Jobs no longer last forever. The number of self-employed individuals has increased dramatically over the last decade. A third of our workforce is now self-employed. And we are all connected 24/7.

**Be yourself; everyone else is already taken.**

Oscar Wilde

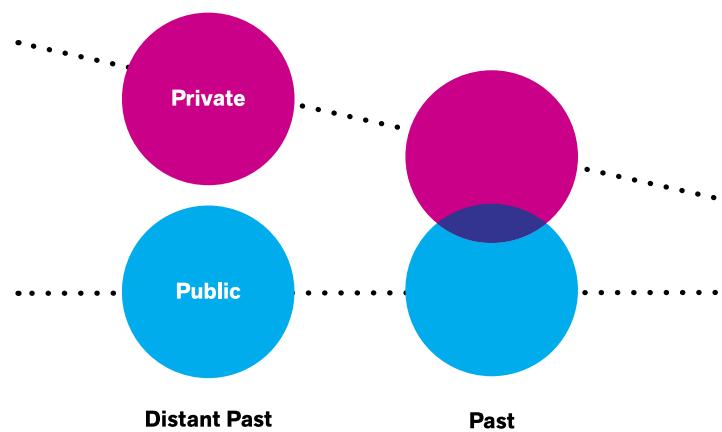
In a world that is bewildering in terms of competitive clamour, in which rational choice has become almost impossible, brands represent clarity, reassurance, consistency, status, membership—everything that enables human beings to help define themselves. Brands represent identity.

Wally Ollins  
*On Brand*

Six career secrets

1. There is no plan.
2. Think strengths, not weaknesses.
3. It's not about you.
4. Persistence trumps talent.
5. Make excellent mistakes.
6. Leave an imprint.

Daniel H. Pink  
*The Adventures of Johnny Bunko*





## Before and after: Overview

As organizations grow, their purpose becomes more lucid, their positioning is refined, and the stakes may shift as new global markets open. The creative team is challenged by three crucial questions: What is the business imperative for the change? What elements need to be maintained to preserve brand equity? Should the change be evolutionary or revolutionary? The majority of branding initiatives involve repositioning and redesign.



We believe that [up & up] will stand out on the shelf, and is so distinctive that we'll get new guests that will want to try it that maybe didn't even notice the Target brand before.

Kathee Tesija  
EVP of Merchandising  
Target



Target asked Wolff Olins to help them reinvent their own consumables brand, which spans fifteen categories from household cleaning to personal care to over-the-counter drugs. Their goal was to create new levels of guest loyalty, increase purchase frequency, and differentiate from national players with this important brand that had exposure throughout the store.



up & up: Wolff Olins



Before



After



Aetna's refreshed brand promise reflects our goal of creating a health care system that is more connected, convenient and cost-effective.

Belinda Lang  
VP, Brand, Digital and Consumer Marketing  
Aetna

Aetna: Siegel + Gale



We wanted the new positioning to convey the dynamic, multi-platform nature of how today's Meredith delivers content.

Connie Birdsall  
Creative Director  
Lippincott



The new identity reflects the company's growing presence in ophthalmic care. The program includes a corporate icon that functions as a simple, recognizable B + L.

Paula Scher  
Partner  
Pentagram



A simple blue circle underlined with green symbolizes our blue planet—emphasized, supported, and sustained—as well as a unique human form.

Sagi Haviv  
Partner  
Chermayeff & Geismar



We needed to revitalize our brand and prepare the organization for growth and expansion.

Nancy A. Tait  
VP, System Communications and Marketing  
Spectrum Health System

## Redesign

Before



After



We wanted to communicate an Italian sensibility and personality for an authentic product.

Louise Fili  
Founder  
Louise Fili, Ltd.



Brooklyn Botanic Garden was redesigned to embody the new tagline "Where plants come to life."

Ken Carbone  
Cofounder and Chief Creative Director  
Carbone Smolan Agency



Columbus Salame was repositioned to appeal to more sophisticated, upscale customers.

Kit Hinrichs  
Partner  
Pentagram



We wanted to help the ACLU look like the guardians of freedom.

Sylvia Harris  
Design strategist



Jefferson's handwriting is a counterbalance to a symbol of his octagonal retreat where he sojourned in his retirement.

Lynn Beebe  
Executive Director  
Thomas Jefferson's Poplar Forest

Before



After



The identity reflects Johnson Controls' ability to create sustainable environments for homes, cars, and offices.

Rodney Abbot  
Creative Director  
Lippincott



The new visual identity reflects the management consulting firm's simple, concise and practical manner.

Bart Crosby  
Principal  
Crosby Associates



Unilever's new brand identity expressed a core brand idea aligned with the mission "Adding Vitality to Life."

Wolff Olins



The iconic Hot Wheels logo was evolved to better fit on the Hot Wheels cars.

riCarlo Crespo  
WW Group Creative Director  
Hot Wheels™



Our goal was to position Blip as the premier network for original web series.

Sagi Haviv  
Partner  
Chermayeff & Geismar

## Redesign

Before



After



By freeing the Siren from the band, we enabled customers to have a more personal connection.

Jeffrey Fields  
Vice President  
Global Creative Studio  
Starbucks



The new logo preserves the strengths of the company and promotes the harmony of health and care.

Melissa Hendricks  
Senior Director  
Corporate Positioning  
Cerner



BALA

The new Bala logotype is streamlined and simple, just like the best engineering solutions.

Jon Bjornson  
Jon Bjornson Design



The new logo increases the perception that the brand is up-to-date, cheerful, and innovative.

Christine Mau  
Brand Design Director  
Kimberly-Clark



We created a monolithic brand architecture for this market leader organized under the Santos Brasil master brand.

Marco A A Rezende  
Cauduro Associates

Before



After



Pinterest needed a custom logotype that was casual, but also carried signs of craft.

Michael Deal and  
Juan Carlos Pagan



A more concise and memorable name was a strategic triumph for the brand.

Craig Johnson  
President  
Matchstic



To ignite a movement, we created a new name that is a succinct statement of the goal—one everyone essentially understands.

Michael Cronan  
Partner  
CRONAN



The new name is short and easy to pronounce and has positive meaning globally while providing continuity from the previous name.

Adam Stringer  
Partner  
Lippincott



Rebranding one of the biggest Romanian private industrial groups was a courageous project.

Adrian Mironescu  
IDEGRAFO + Nucu Florea  
  
Grup Romet:  
IDEGRAFO + Nucu Florea

## Packaging

Before



After



Lean Cuisine aspires to bring out the best in women by helping them to eat healthier. Our new design expresses the brand's happy, culinary spirit.

Amanda Bach

Design Director  
Nestlé

Lean Cuisine: Wallace Church



Quick Chek's old private label strategy and new design system reflect the company's straightforward commitment to fresh convenience.

Brendán Murphy

Senior Partner  
Lippincott



Reimagining the coffee category allowed us to dramatically increase brand quality perceptions and instantly segment all forms, flavors, and grinds.

Rob Wallace

Managing Partner, Strategy  
Wallace Church



We revolutionized Sesmark's identity to tell a compelling health from the heartland story to capture the brand's authentic, all-natural positioning.

Rob Wallace

Managing Partner, Strategy  
Wallace Church

Before



After



The new Steaz identity disrupts category norms with a contemporary and relevant presence.

Stan Church  
Managing Partner  
Wallace Church

SAKS  
FIFTH  
AVENUE



We wanted to signal continuous change, the essence of fashion.

Michael Bierut  
Partner  
Pentagram



A new logo featuring a wood engraving, and botanical illustrations on the labels, brought new life to this family business.

Louise Fili  
Louise Fili Ltd.



A makeover for Irving Farm Coffee was inspired by 19th century engravings and typography.

Louise Fili  
Louise Fili Ltd.