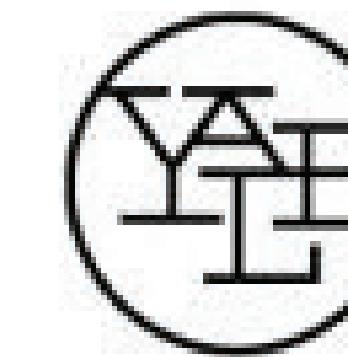
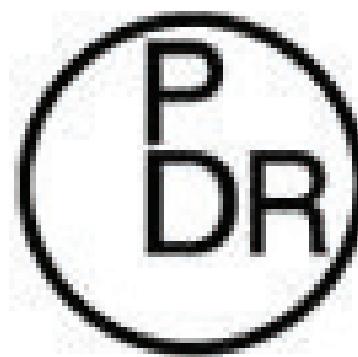
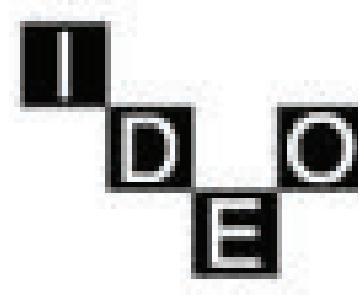
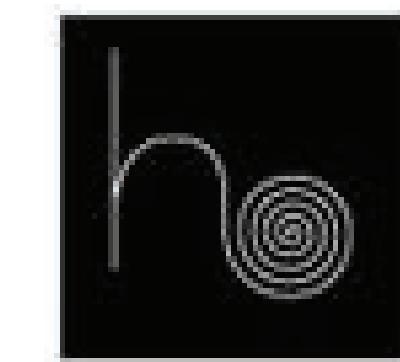
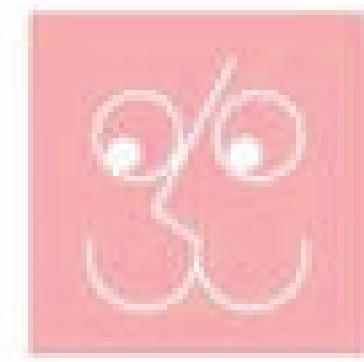
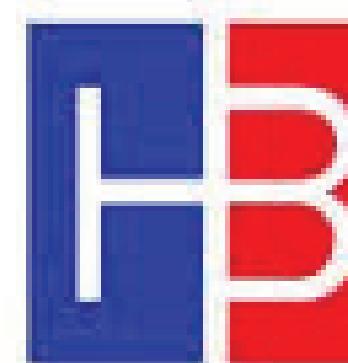
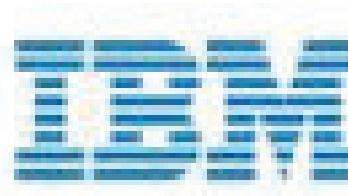


**Logos as platforms,
branding not badging**



Bicentennial Poster

ARBA will license manufacturers, approved by the ARBA, to produce and sell a Bicentennial poster bearing the symbol and bearing the name of a State or designated Bicentennial Community.



The States and designated Bicentennial Communities will be provided periodically with the names and addresses of licensed manufacturers and other information necessary for them to place quantity orders for the poster.

Bicentennial Decal

ARBA will license manufacturers, approved by the ARBA, to produce and sell a Bicentennial decal bearing the symbol and bearing the name of a State or designated Bicentennial Community.



The States and designated Bicentennial Communities will be provided periodically with the names and addresses of licensed manufacturers and other information necessary for them to place quantity orders for the decal.



**Interior Grid Formats:
News Publications**

The examples shown on this page are models for news publications. There are other grids which can be developed depending on the characteristics of a specific publication. Most publications of this type have a great number of articles, photographs and captions to be displayed and a good underlying grid can be very valuable.

a. Employs a two-column format.
Uses a bracket device to isolate photographs and captions which are

complete in themselves—not relating to specific article.

b. Uses a three-column grid. Rule motif is used to isolate photo essays. Photographs always positioned at top or bottom of page.

c. Large scale use of photography in a three-column format. Photographs positioned in loose configurations.



**A ‘brand’ and a ‘logo’
are not the same thing!**

logo

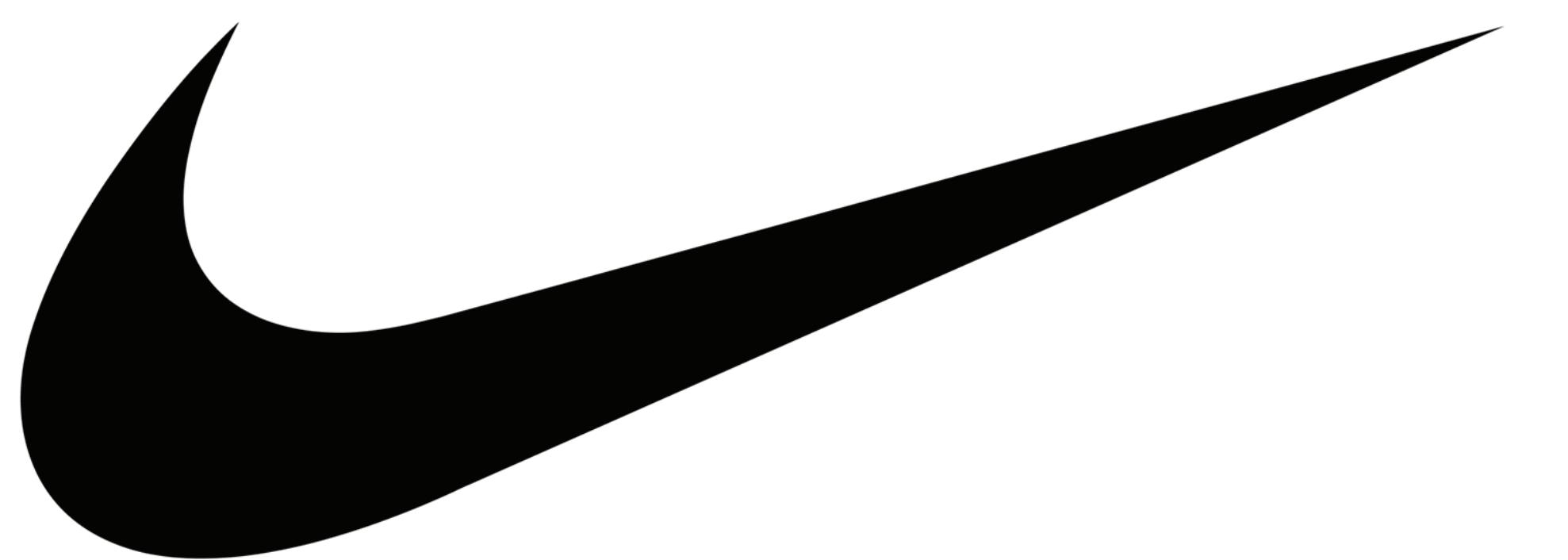
a graphic mark, emblem, or symbol used to aid and promote public recognition. It may be of an abstract or figurative design or include the text of the name it represents as in a logotype or wordmark.

brand

a name, term, design, symbol, or other feature that distinguishes an organization or product from its rivals in the eyes of the customer.

**Logos are born
meaningless.**

**Branding creates
meaning.**





“If this company were to split up I would give you the property, plant and equipment and I would take the brands and the trademarks and I would fare better than you.”

—*John Stuart, chairman of Quaker Oats in 1900*

Logo design was driven by the limitations of the tools:

*Would that mark look okay on a business card?
A billboard? A truck?*

Can we afford multi-color printing?

Can this be reproduced quickly?



Digital technologies allowed for a previously impossible flexibility.

Pixels

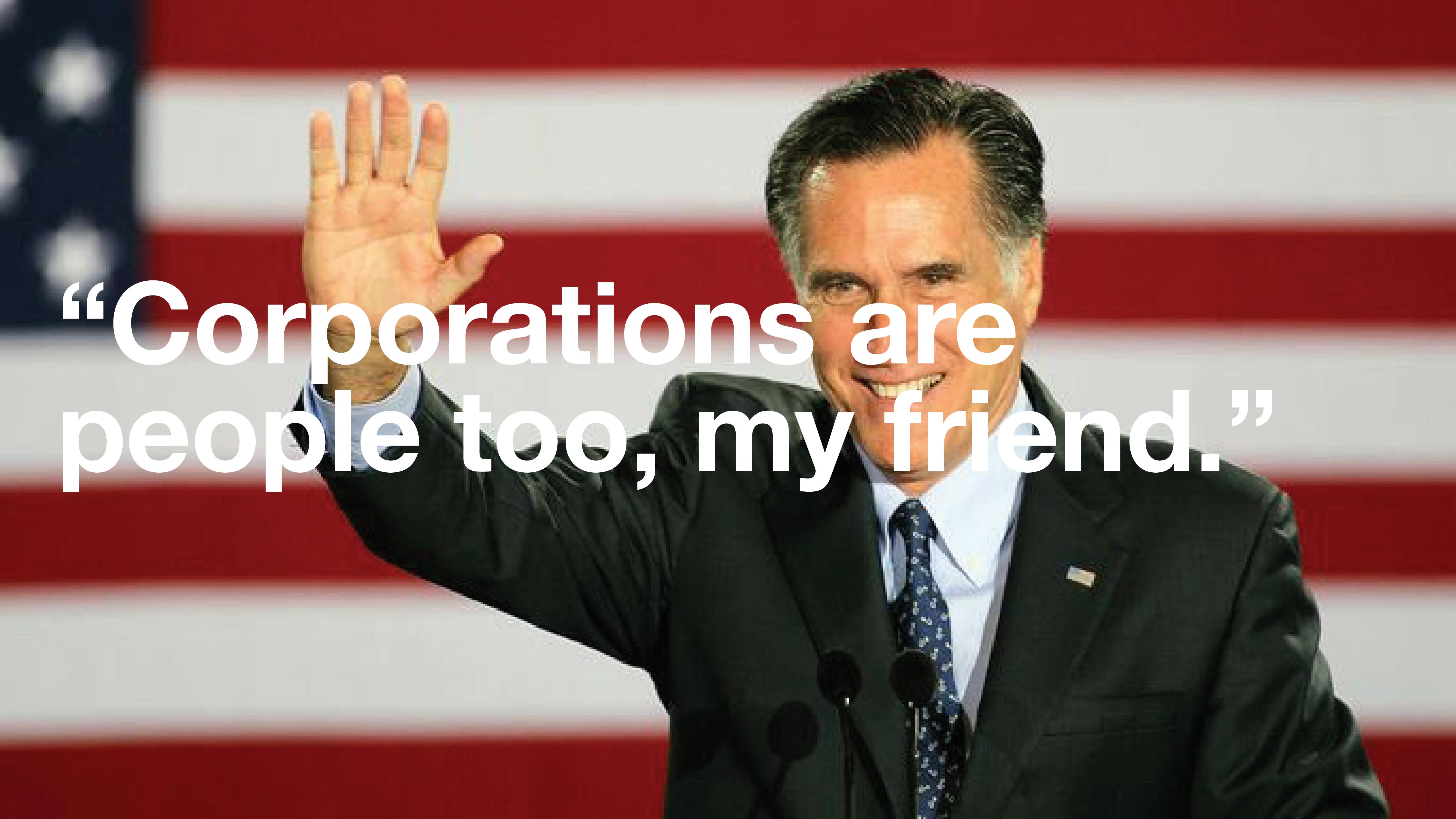
Motion

Detail

Editability/Variability

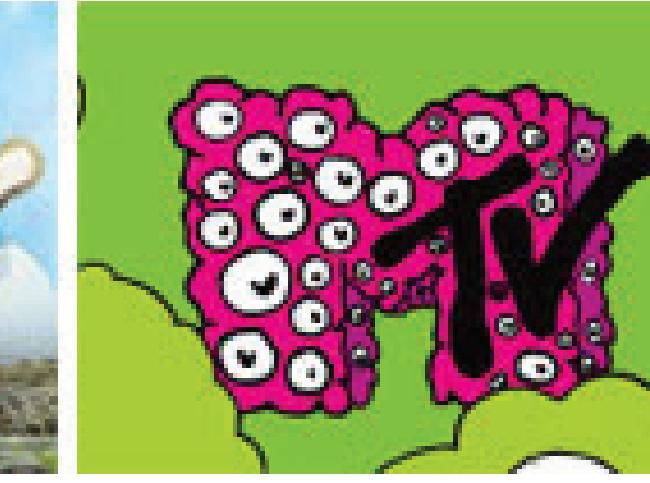
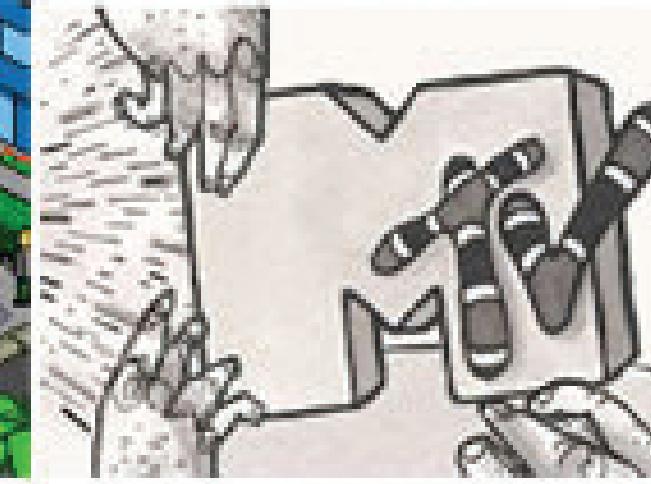
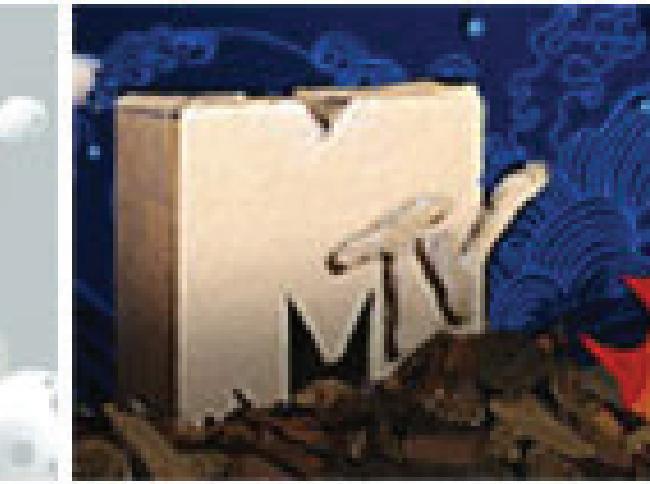
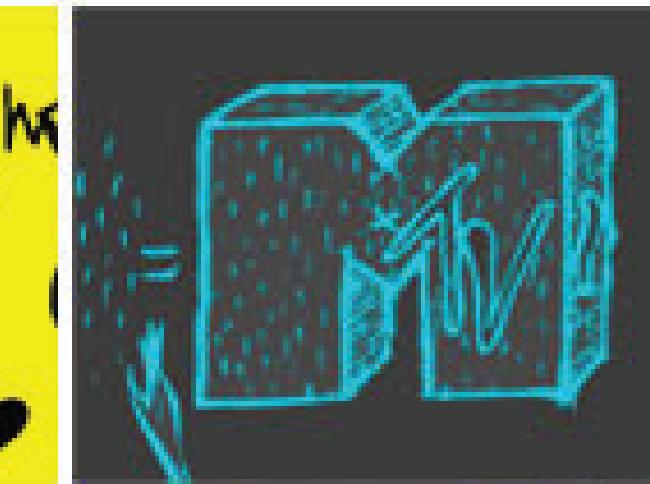
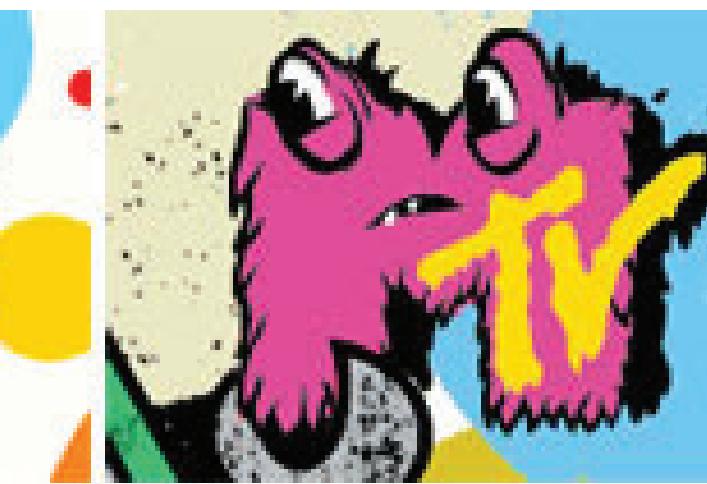
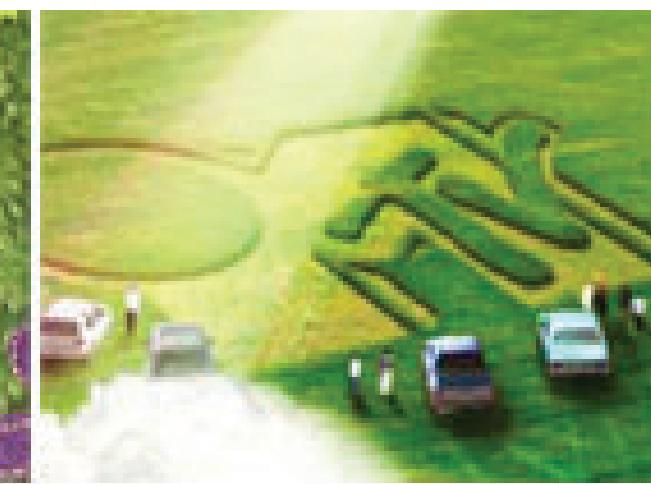
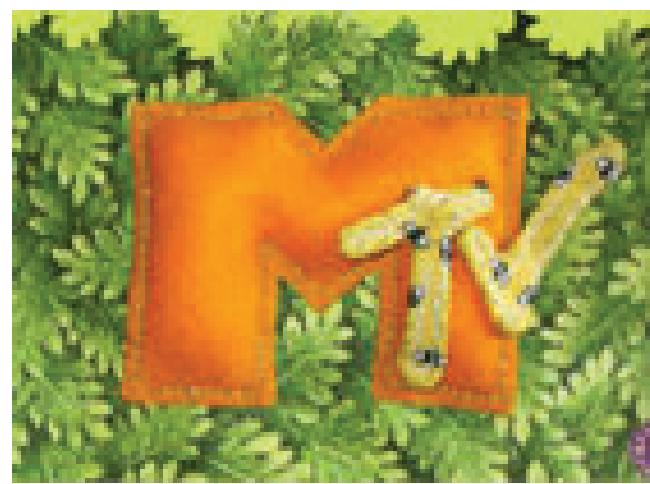
Social Media

Connection between creator and consumer

A photograph of Mitt Romney, an older man with dark hair and a slight smile, wearing a dark suit, white shirt, and patterned tie. He is waving his right hand towards the camera. The background is a blurred American flag. Overlaid on the image is a large, bold, white text quote.

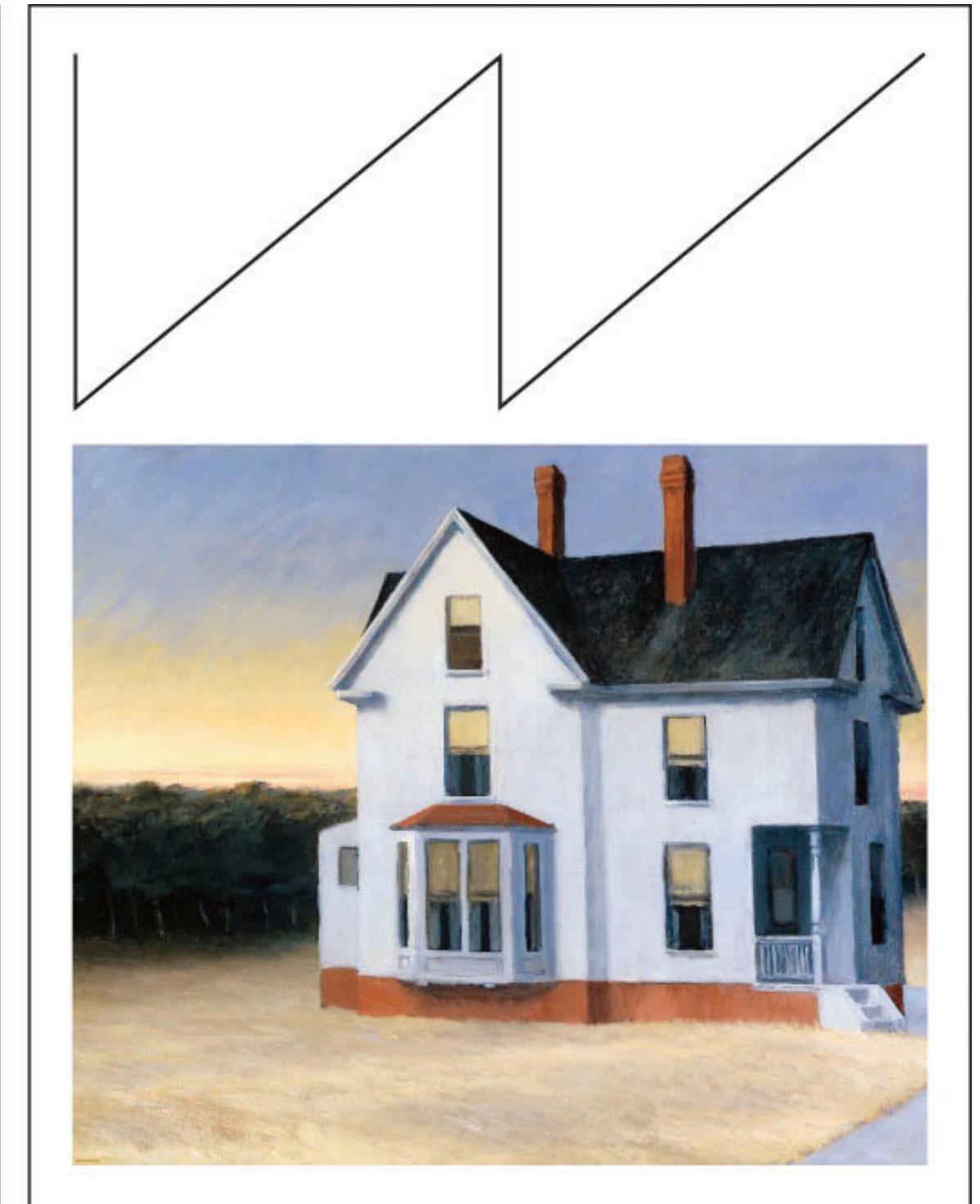
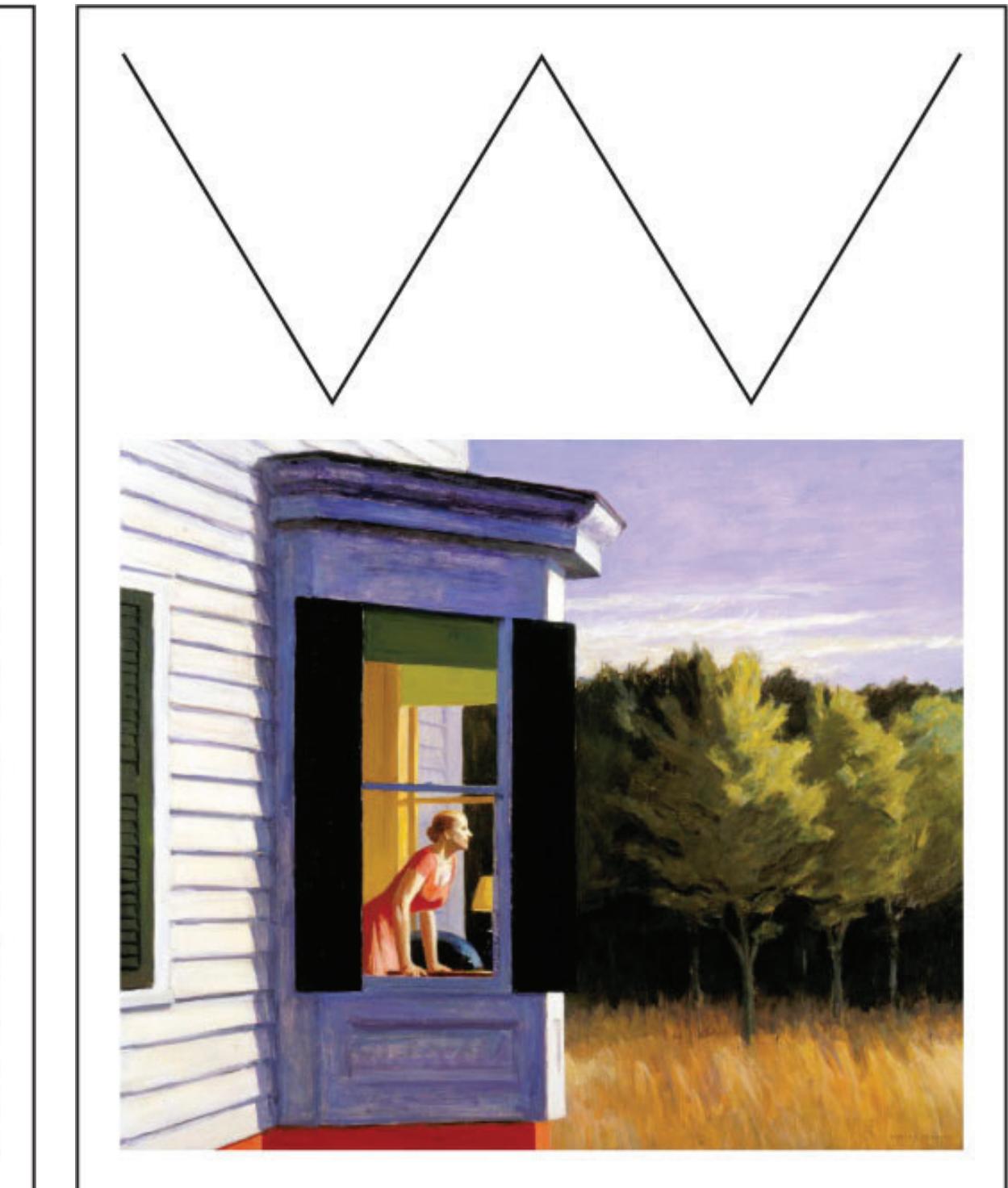
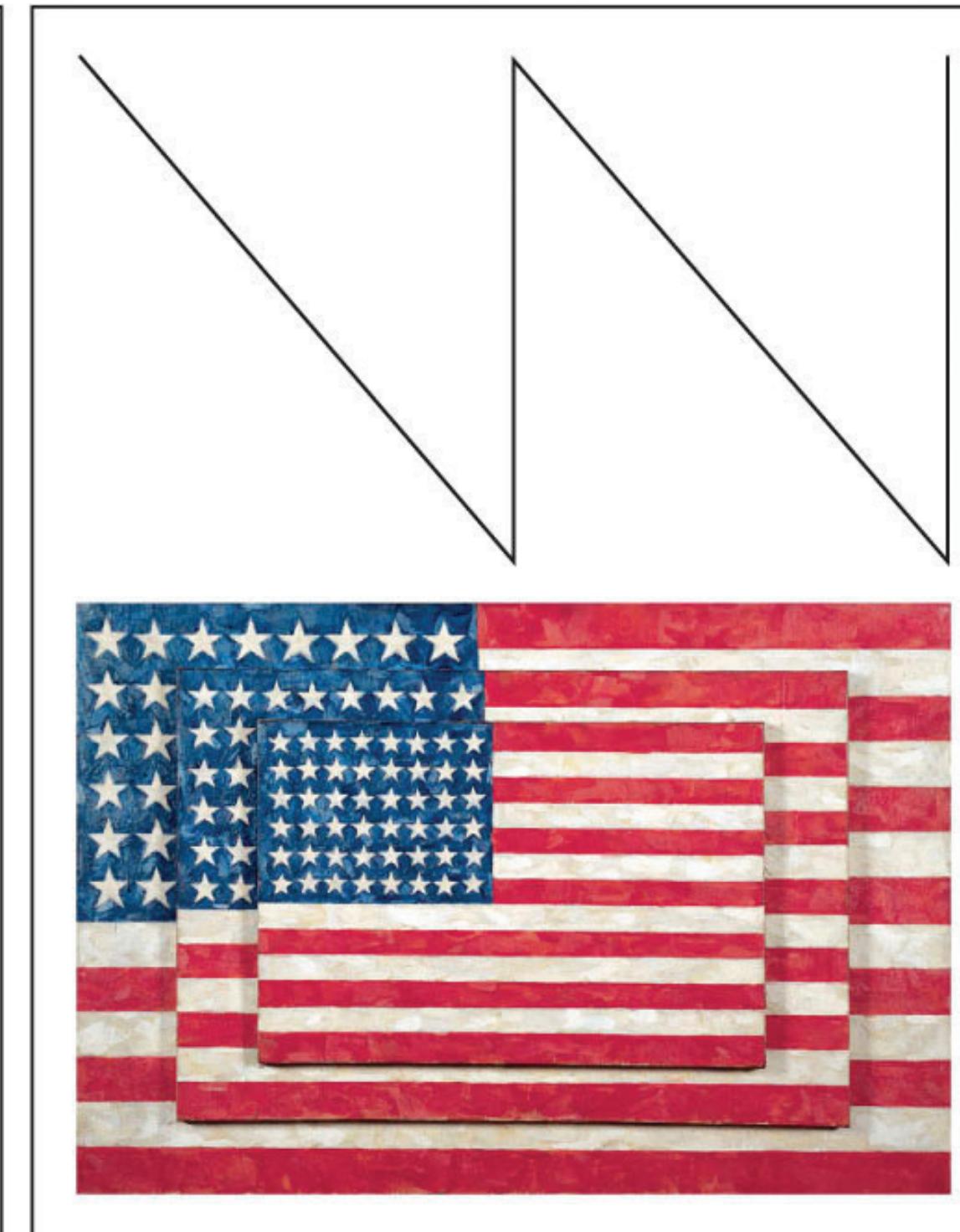
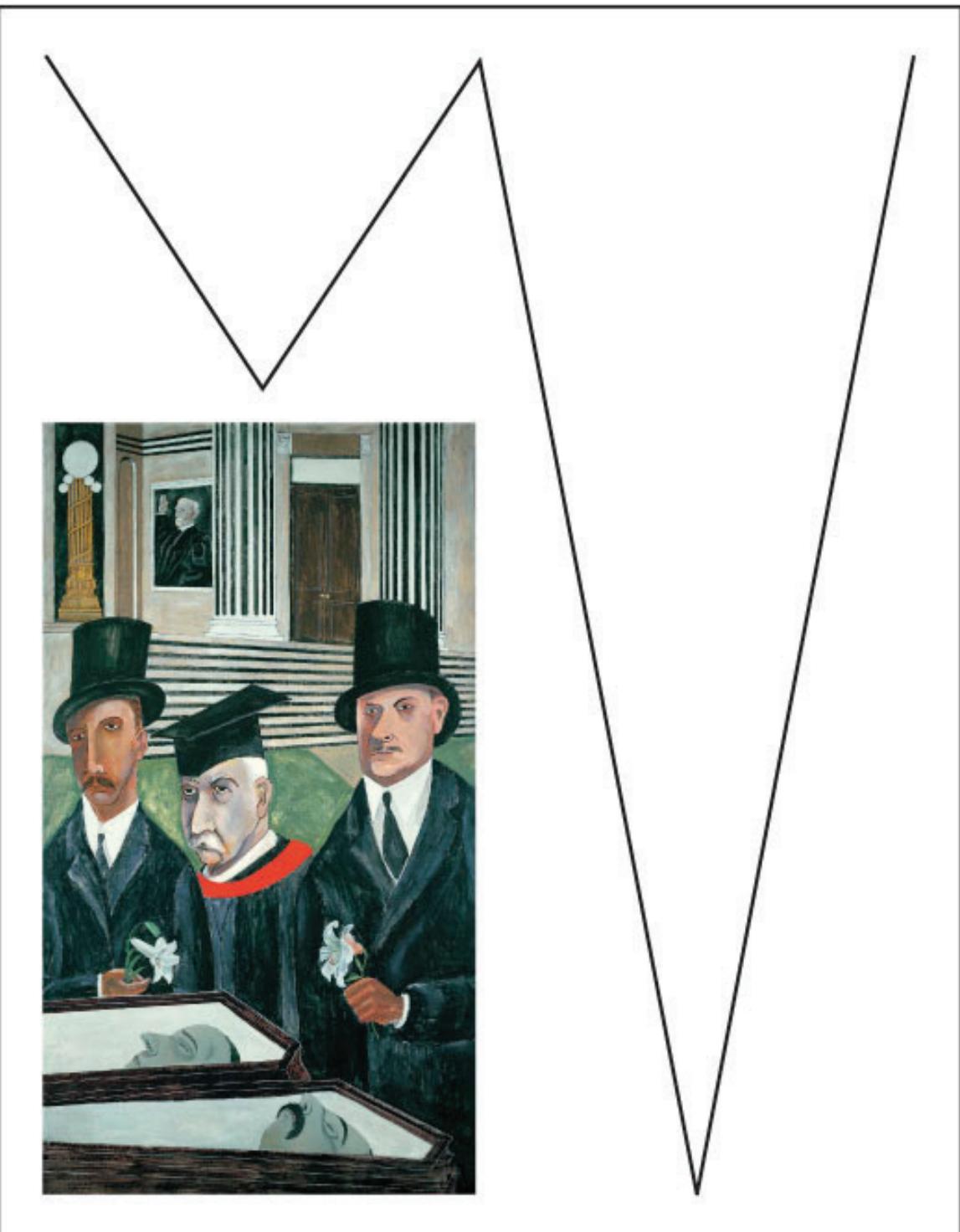
“Corporations are
people too, my friend.”

**What if we treated
brands as people?**

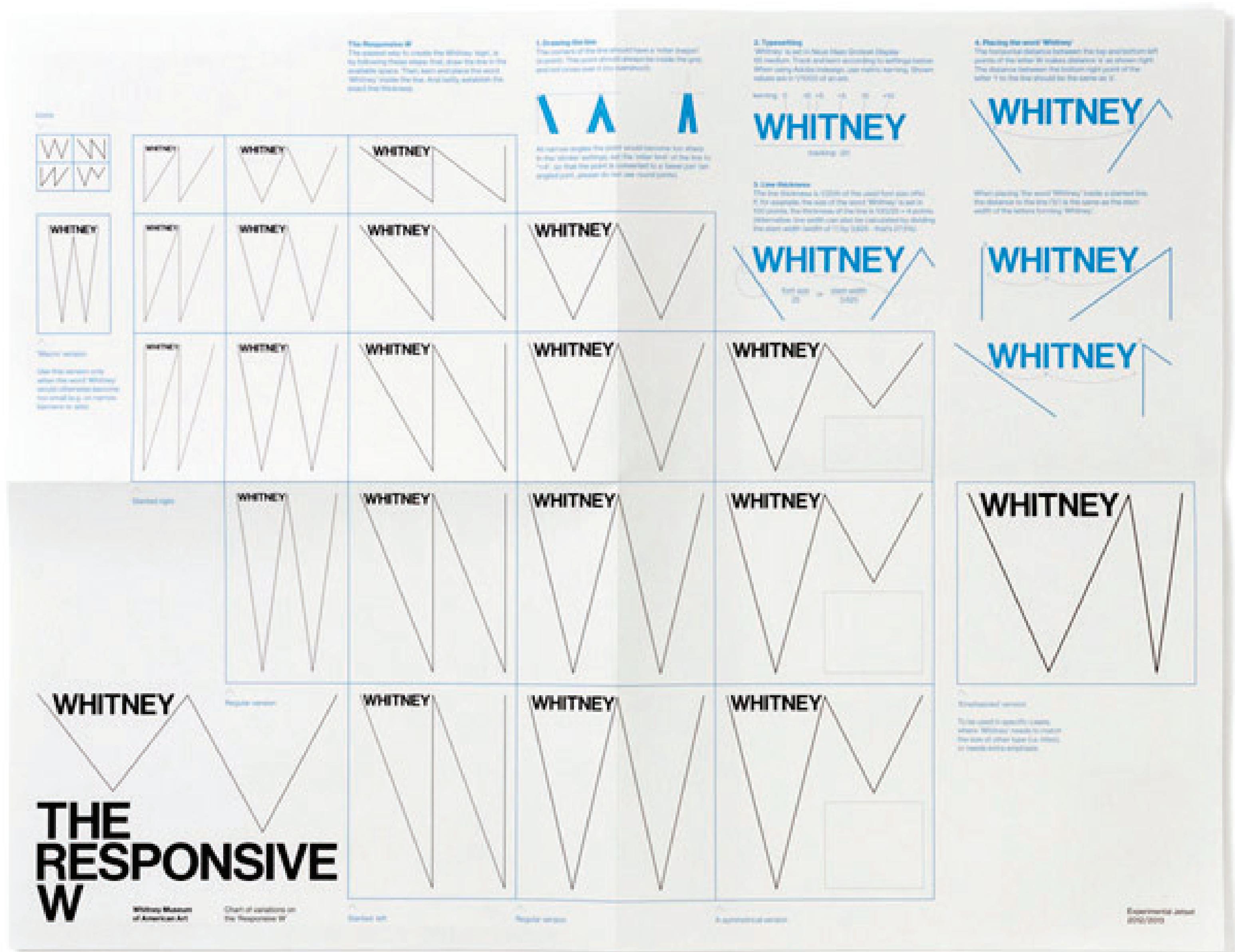


**Variety
Evolution
Chance
Personality
Tone**

“The Responsive W”



“A kit of parts”



Flexible identities



USA TODAY, Wolf Ollins (2012)

KRALIÇE OPEN, APRIL – AUGUST 2011
BY PROJECT PROJECTS WITH TIMO GAESSNER

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALIÇE UNCERTAIN, JANUARY – APRIL 2012
BY SULKI & MIN (SOUTH KOREA)

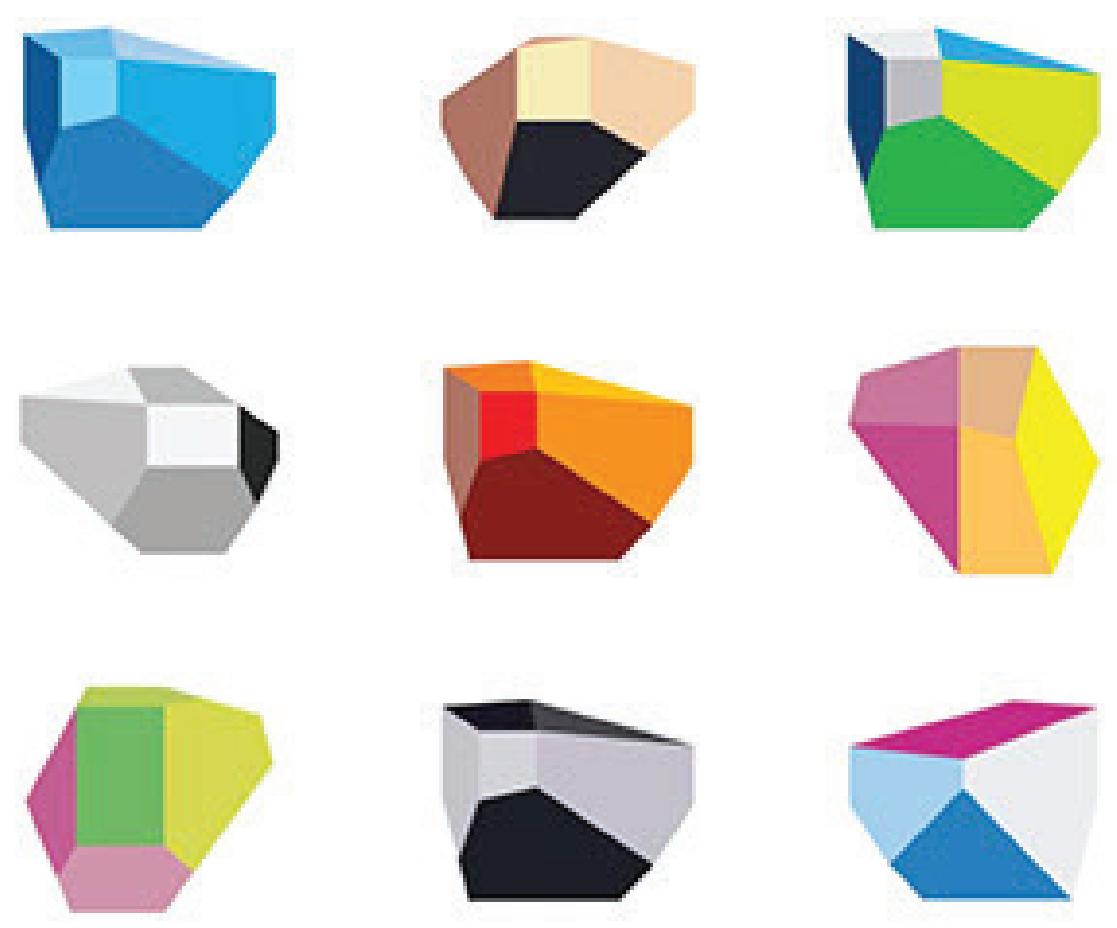
SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALIÇE MARBLE, SEPTEMBER – DECEMBER 2011
BY DRIES WIEWAUTERS (BELGIUM)

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.

KRALIÇE 2WAY, SEPTEMBER – DECEMBER 2012
BY THIRST (USA)

SALT EXPLORES
CRITICAL AND TIMELY
ISSUES IN VISUAL AND
MATERIAL CULTURE, AND
CULTIVATES INNOVATIVE
PROGRAMS FOR RESEARCH
AND EXPERIMENTAL
THINKING.



Casa De Musica, Stefan Sagmeister (2009)

KADIST

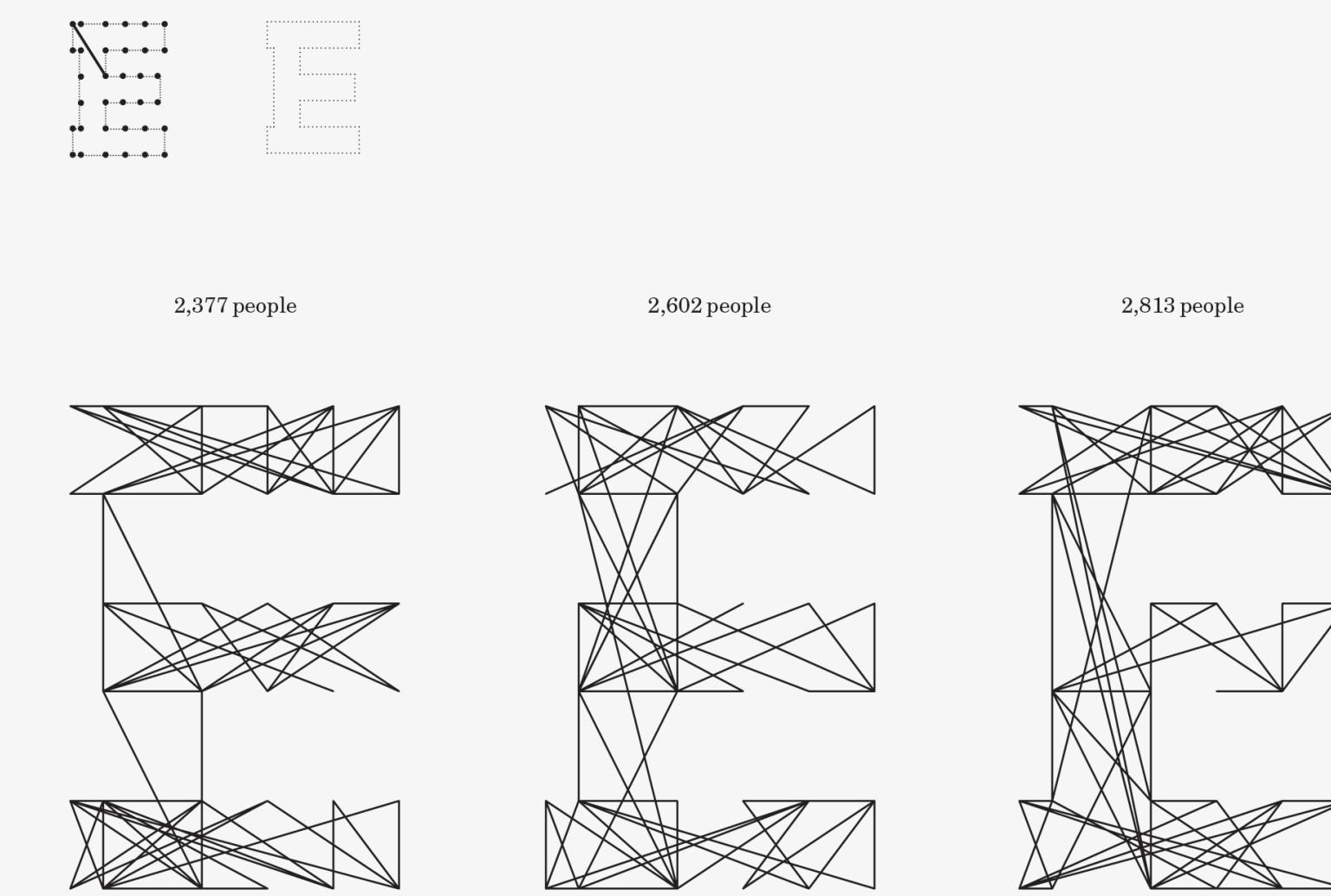
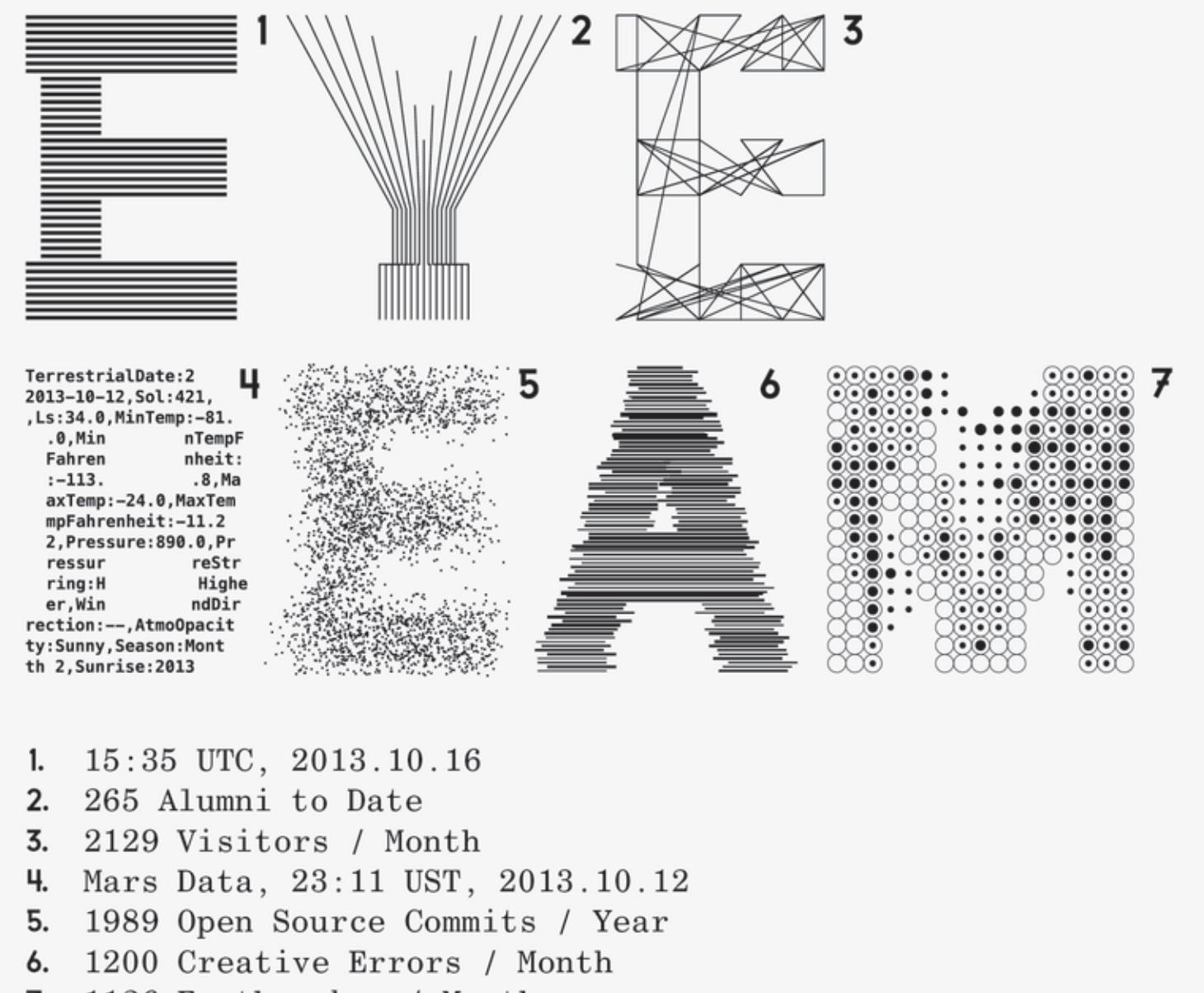
KADIST

KADIST

KADIST

KADIST

KADIST



Eye Beam, Project Projects (2014)



Marres, Maureen Moorin (2007)

**Coherent,
not consistent.**



Repetition



The late design genius Tibor Kalman was once asked to design a brand identity for a museum. Rather than designing a logo, he handed the client a book of typefaces and said to simply pick one and use it over and over again: if that did that long enough, they'd have an identity.



HIP I N H O L
HIP IN HO LA D
HIP-HOP IN TH HO Y LA D
H -HOP IN THE HOLY LAND
H OP HE Y L ND
H P HE Y Y N

TITLE
CARD

TITLE
CARD

TITLE

TITLE CARD
TITLE CARD
TITLE CARD
TITLE CARD
TITLE CARD

TYP E

T I C A
T L R
E D

THIS IS A
JUSTIFIED
TITLE CARD. THEY
ADD VARIETY
TO THE SYSTEM.

TY
PE

T I T L E

T I T L E

W V T I T L E

T
ITLE

THIS IS A WAVE TITLE CARD
THIS IS A WAVE TITLE CARD

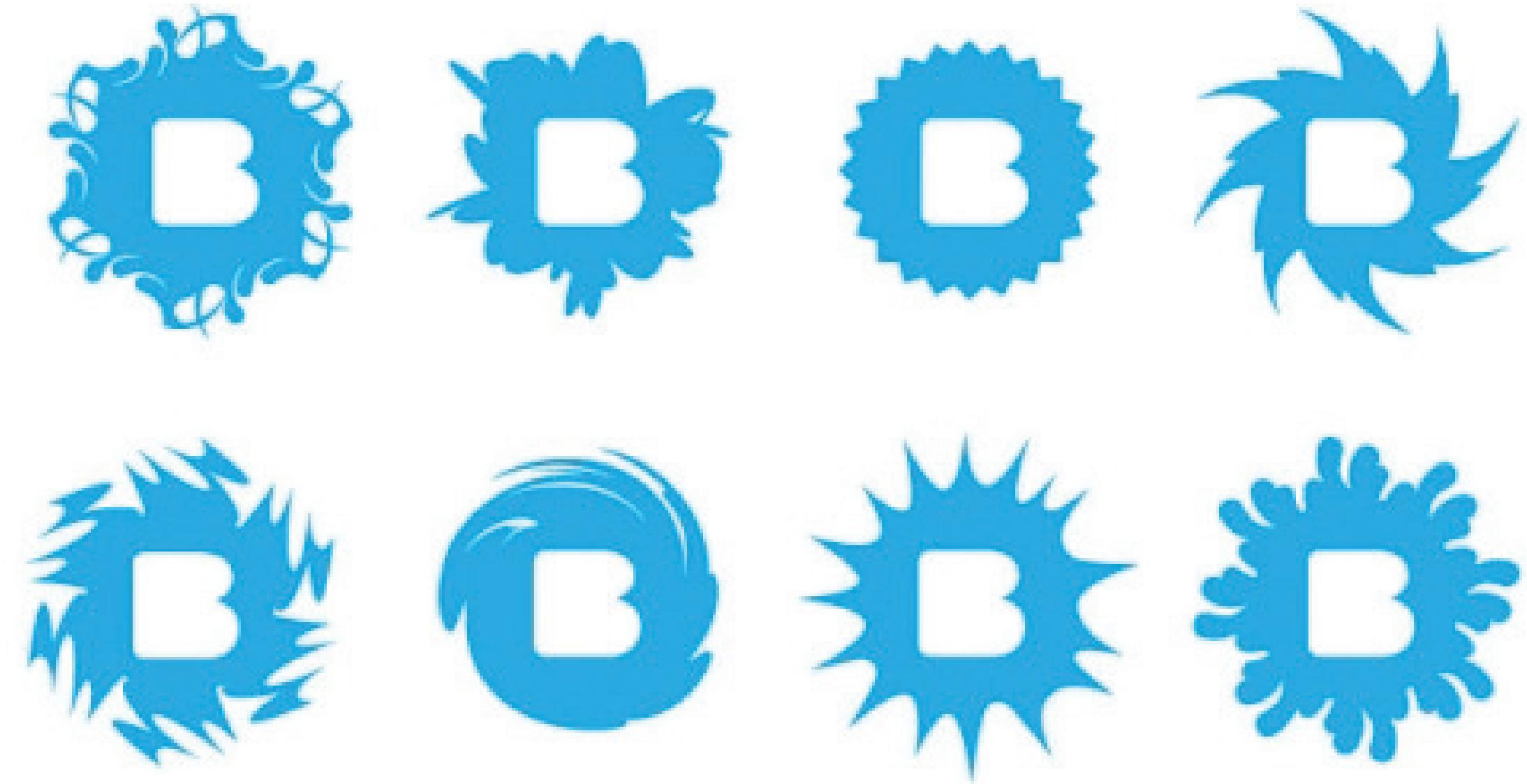
THI W IT C
THIS I WA VE IT E CA D
THIS IS A WAVE TITLE CARD
TH S IS A AVE TITLE CARD
SA ET EC RD
A ET E R

TYPE CAN LIVE IN TWO COLUMNS

TITLE
CARD

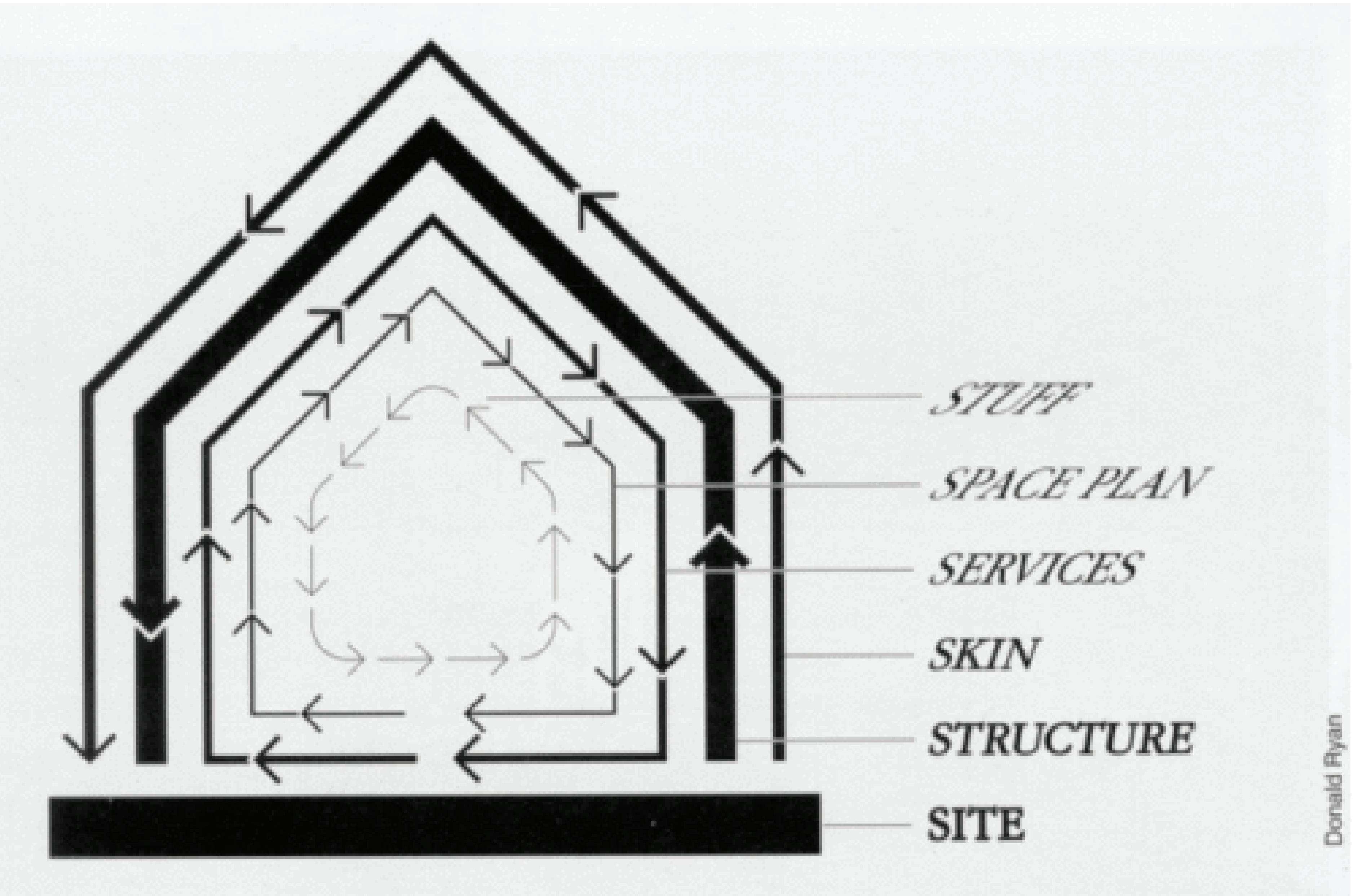


Framework/Rules



Typography
Color
Illustration
Format
Voice/Language
Pattern
Photography style





Dorothy Ryan

**What are advantages of static
logomarks? Of flexible logos?**

What are methods of coherence?

What the places for variety? For sameness?

What the boundaries of the framework?

The border of the brand?