

Brand Guidelines

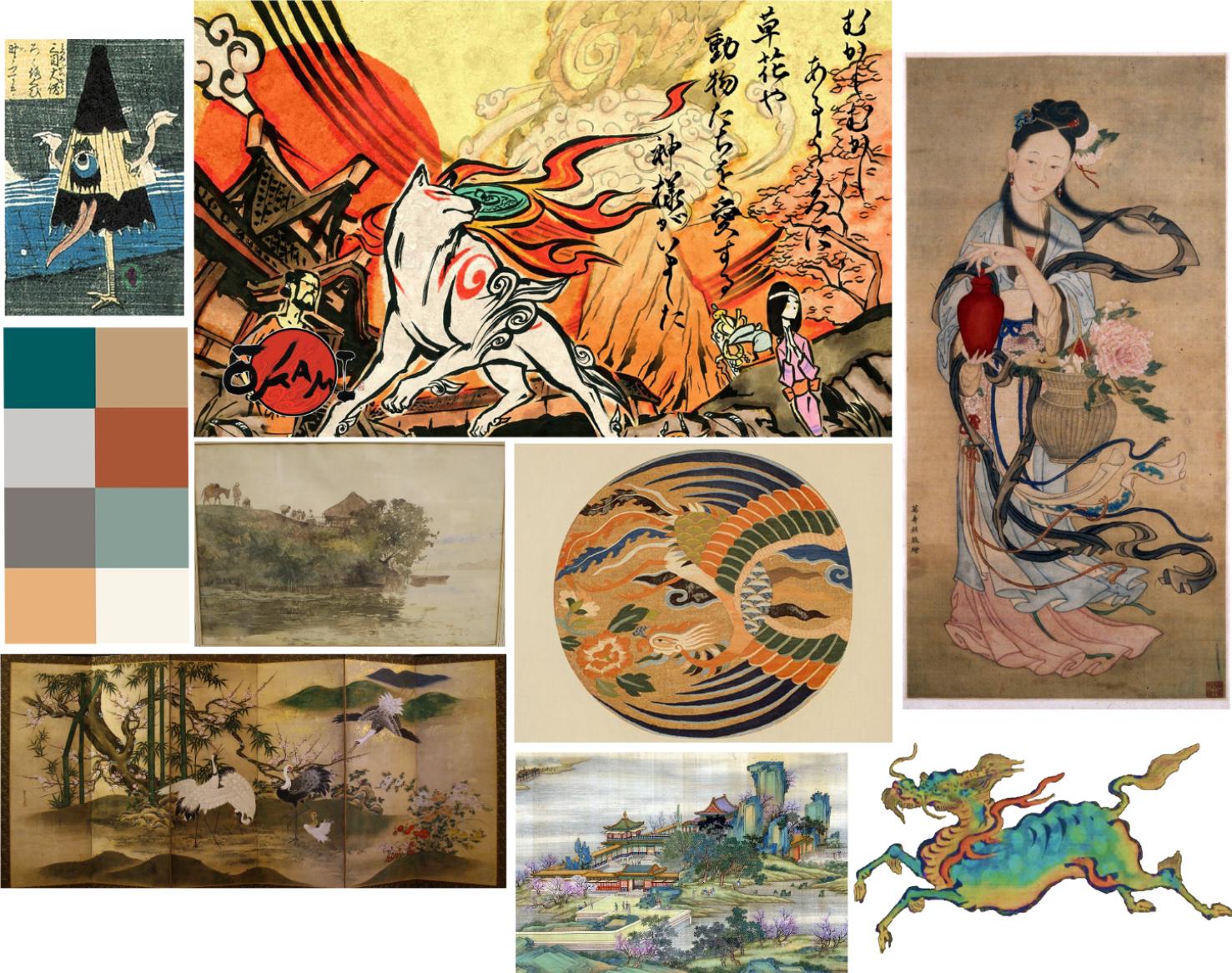
For the
Museum of East Asian Mythology

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The Museum of East Asian Mythology's primary objective is to introduce these myths and folklore to a broader audience, to tell the stories of various cultures. I want to showcase the artwork and creatures of East Asian people, to depict various themes of fortune, protection and afflictions.

I want to deliver the traditional aesthetic and style with a more modern perspective, while maintaining the strong visual style of my source material.

Moodboard



References

[photo 1](#) (Kasa Obake)
[photo 4](#) (Colour palette)
[photo 7](#) (Bird sheet artwork)

[photo 2](#) (Okami game)
[photo 5](#) (Watercolour house)
[photo 8](#) (Watercolour village)

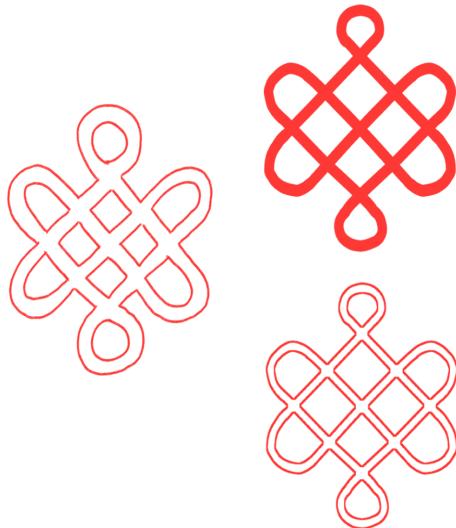
[photo 3](#) (Watercolour woman)
[photo 6](#) (Circular artwork)
[photo 9](#) (Kirin)

Part 1. Logo or Wordmark

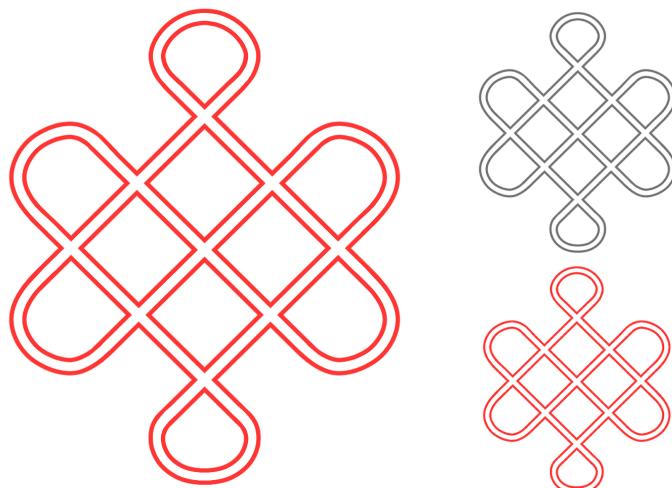
I began by creating a logo for my museum. I debated between doing a more intricate logo to represent the traditional artworks of Asian Mythology, and a more simple, contemporary design to modernise my subject.



I wanted to create a circular design for my logo, based on the most popular and common Asian mythological creature, a dragon. It is easily recognisable, but requires precise detail in order to separate its features from a western dragon, especially in the head, snake-like body, and long whiskers. I chose it due to its versatility to represent all Asian mythology.



A simple logo based on a pan chang knot. Used in many East Asian countries as a symbol of good luck. Began as a form of Chinese folk art, only to spread across Asia. Also known as an endless knot, I chose this as I thought it would represent a link between cultures, as well as the never-ending cycle of how myths continue to exist, and grow.



My final, cleaned up version of my logo. I decided to go with the simpler logo as I felt it had a strong meaning, despite its simplicity. It encapsulates my themes of good fortune and folklore in a simple rendition.

I also altered the original design, to make this design more 'square' shaped and less tall. I also included a black version to check if the design still worked in monochrome.

Part 1. Wordmark + Part 3. Typography

Museum of East Asian Folklore
Museum of East Asian Mythology

MoEAF
MoEAM

First I had to decide on a name, between Folklore and Mythology. Both are fitting, but I ended up choosing Mythology as I think it results in a neater looking title and acronym.

Museum of East Asian Mythology MoEAM

Barlow Semi Condensed (Normal), 20

Museum of East Asian Mythology MoEAM

Nunito (Normal), 18

Museum of East Asian Mythology MoEAM

Montserrat (Normal), 17

I decided to use a more modern approach to my font style, as I thought it would better match my simplistic logo. I felt a font with serifs looked too old fashioned, which didn't match a modern, current day museum.

Barlow Semi Condensed, 45

MoEAM

Normal + Italics

MoEAM

Normal

MoEAM

Light + Italics

MoEAM

Extra Light

MoEAM****

Light + Italics

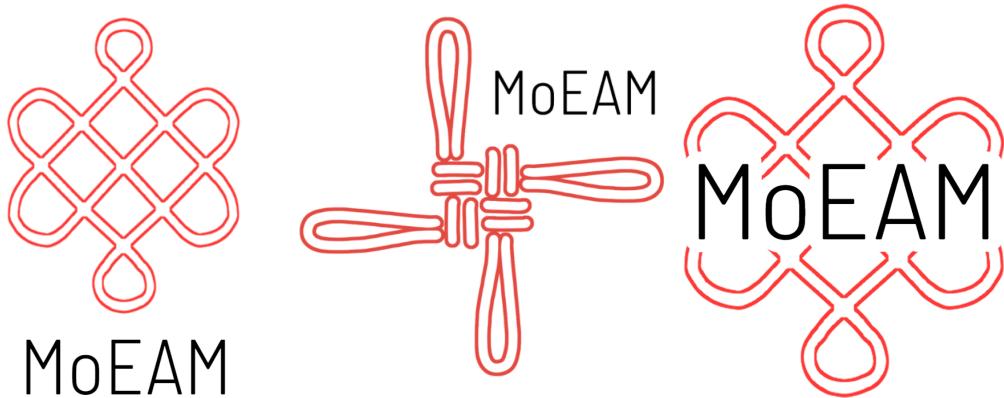
MoEAM

Light + Bold

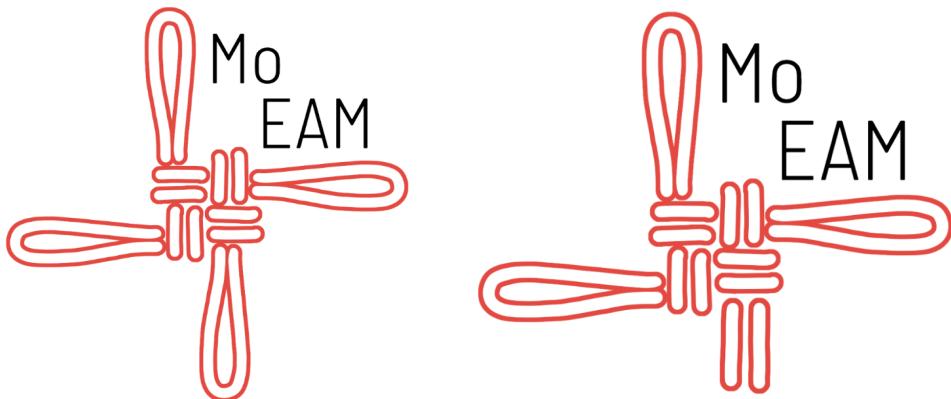
Because of the length of my museum's name, I thought it would be best to represent it as an acronym. Using my chosen font, Barlow Semi Condensed, I experimented with font weights, italics, and bold. In the end, I like the 3rd and 5th combination the best, the light+italics in black, and the light+italics with EAM highlighted in red.

To choose a final wordmark, it is dependent on how it looks with the logo, when it all comes together in the lockup.

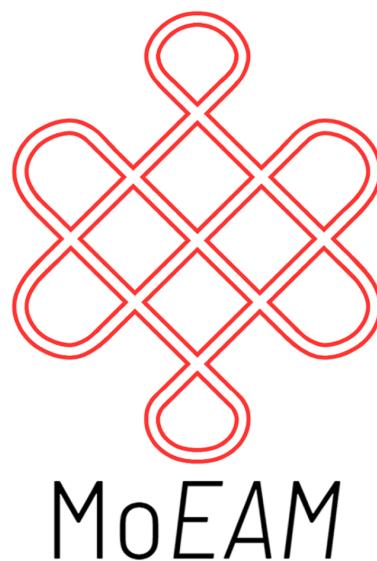
Part 2. Lockup



For my lockups, I started by using my Barlow Semi Condensed font over my endless knot. I used the draft of the endless knot, and quickly drew another knot for the second, another knot used for goodluck. For the third, I enlarged the font, and deleted the logo that surrounded the font.



Next I broke the acronym into two to make the logo more balanced. I also altered the logo slightly, by cutting it at the bottom, in order to make the logo longer lengthwise.



For the final logo I firstly redrew the pan chang knot to clean up the lines. I also divided to change the font, and made 'EAM' italicised, to emphasize the theme.

Part 4. Colours



hex #e34940 rgb 227, 73, 64 cmyk 0, 68, 72, 11



hex #2c2222 rgb 44, 34, 34 cmyk 0, 23, 23, 83



hex #cea891 rgb 206, 168, 145 cmyk 0, 18, 30, 19



hex #889f97 rgb 136, 159, 151 cmyk 14, 0, 5, 38



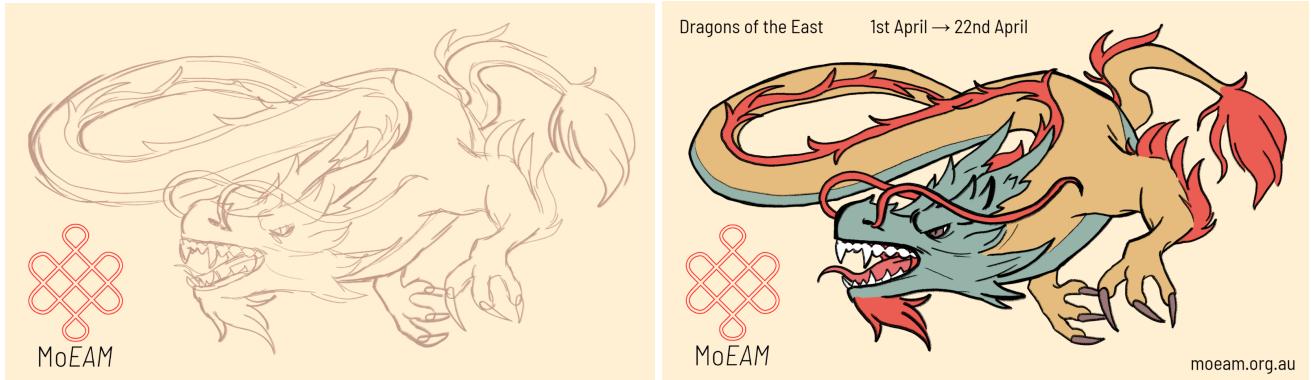
hex #e6b17b rgb 230, 177, 123 cmyk 0, 23, 47, 10

Above are my five final colour choices.

I chose these colours as they are commonly found in traditional East Asian artworks depicting mythology, and they give a sense of being 'aged' and vintage.

I thought these colours would also look good with simple colours like black and white. I also added the second colour, a deep brown, for the same reason, to be used as a replacement for black when needed.

Part 5. Printed Application



I knew that I wanted to make a poster of a dragon, for the same reason as my potential logo, due to its iconic design and frequent use within many East Asian cultures. I sketched the dragon first, facing it towards my logo to draw attention, and then lined it properly using my moodboard as reference for the heavy, rough textured lines and the colours I used.



My finished poster. I shrunk the dragon to give the information more space, and shaded his body, adding scales, shadows, and texture. Lastly I overlaid the illustration with a brown paper texture to give it texture, and add age. I've attributed the paper image below. In terms of the font and logo, I used my chosen font Barlow Semi Condensed, in the dark brown from my colour palette, and shrunk the font size. I didn't want it to take away from the illustration, I just wanted it to add the necessary information for hypothetical viewers.

[Brown Paper Texture](#) by jcomp, on freepik

Part 6. Additional application



Firstly I edited this brown paper bag, adding a cloud pattern and a pan chang knot. I used this as a base of what I actually had in mind, which is sketched on the right.

In my sketch I drew a box wrapped in scrunched paper, tied together with an endless knot. I wanted to use brown paper to look more vintage, and eco-friendly. I also want the red of the pan chang knot to be the main colour, so the paper should use very limited colours.

I included the sources of the images I used for my quick edit below.

Image sources: [Brown paper bag](#), [Cloud pattern](#), [Endless knot](#)



I then recreated the wrapped box in real life, scrunching the paper together at the top and tying it together with string. I then attached an endless knot to the string, and began editing photos. I removed the background, and adjusted the colours to deepen the shadows.



Lastly I edited my wrapped box to create the packaging of the museum's gift shop. Ideally when a visitor would purchase from my museum's store, it would be wrapped in printed brown paper, with a cloud pattern on the insides of the paper, and the MoEAM logo printed on one side. This would be wrapped with a red cord, tied together with a pan chang knot.

I wanted to aim for simplicity when designing my merchandise, using very limited colours, to bring the viewer's focus to the knot. The pan chang knot symbolises fortune, and I thought it'd be an impactful way to send off visitors, with the traditional custom of gift giving, and bringing it back to my central theme of goodluck.