

Figure 2.7.a. 10 Decalogues of principles and parameters to be considered in the process of designing trademarks.

<div>Glen Buck (1916) <i>Trademark Power.</i> <i>What constitutes a good trademark?</i></div>
First —Common and familiar forms do not usually make good trademarks, for they lack distinction. The circle, the square, the crescent, the star, the diamond, the heard, the oval, the shield, the cross, all have long ago been usurped and are burdened with significances.
Second —If one is anxious to acquire legal title to a trademark he will not have it resemble any other trademark, nor will he put in it any descriptive phrase or name.
Third —Flags and emblems of all nations, the established devices of societies, associations and institutions should be avoided as not legally usable or protectable.
Fourth —Complicated and confused pictures or devices do not make good trademarks, because they cannot be seen and comprehended at a glance. As they lack simplicitly they lack strength.
Fifth —A good trademark will not depend upon any color arrangement for its effect, as it will undoubtedly be necessary to reproduce it in many places where color cannot be used.
Sixth —It is advisable to avoid designs that are higher than they are wide. A "tall" trademark is often difficult to fit into attractive and harmonious layouts.
Seventh —A trademark should be capable of reproduction by all engraving processes, by zincs, half-tones, and the different offset and lithographic methods, that it may be well printed on all kinds of paper and other printable materials.
Eighth —If the trademark is not as simple as it can be made, and carefully proportioned in all its parts, it may be found impossible to reduce it to small sizes without losing the design, or to increase it to large sizes without rendering it ugly.
Ninth —Care should be taken to evolve a design that will not print too black or too light, for undoubtedly it will be used with many styles of lettering and kinds of typefaces.
Tenth —Designs that have only a temporary significance should be discarded. They may be meaningless, absurd or quite impossible of use tomorrow.
Eleventh —That which is vulgar, repulsive or ugly will never make a good trademark. Also one should be extremely cautious in the use of comic motifs.
Twelfth —It will save expense and trouble, and perhaps prevent disappointment, if the work of designing the trademark is put into trained and understanding hands. It is work that can't be hurriedly done in an idle moment by one who has no conception of the importance of the task.

<div>Elinor and Joe Selame (1975) <i>Developing a corporate identity.</i> <i>Design considerations in choosing a symbol</i></div>
Well-conceived and well-designed symbols all have something in common. They manage to be distinctive but economical. They convey the naem and/or the prupose of the company or an image that the comany wants to project with the fewest possible graphic lines.
First of all, the design has to be clean enough (free of superfluous lines) to reproduce well on all surfaces: metal, glass, paper, and so on. Because all these surfaces have different qualities and because the processes involved in workin the symbol on these surfaces differ, the design has to be flexible in this respect.
Another important design requirement is that the design must reproduce well in different sizes. If it is effective at a quarter of an inch as it is at twenty feet high, it has a good potential.
A third test is how the symbol looks when it is endlessly repeated, such as on can after can on a store shelf. If it becomes boring or annoying, the symbol in question is not a good choice.
A good symbol also works well in color and black and white. It must also be strong enough to stand out in an advertisement; a newspaper page when viewed as a whole is a blur of lines, tones, and type. If the symbol becomes a part of the blur, ist purpose is lost.
For high retention value, geometric forms are preferable to illustrations because there are fewer lines for the eye to take in. Especially under today's vaired and sometimes difficult viewing conditions, the less the eye has to see, the more the viewer can remember.
Complicated ilustrative symbols do not work well in short exposure, poor lighting, or competitive surroundings.

<div>Murphy & Rowe (1988) <i>How to design trademarks and logos</i> <i>Developing the design brief</i></div>
Product constraints: A logo or trademark should be sensitive to the nature of the product.
Competitive constraints: The existence of strong, entrenched competition can provide you with a clear set of established design attributes that need to be followed for the new trademark or logo. On the other hand, it could lead you in a completely new direction.
Positioning constraints: Today's markets are very crowded and very competitive. Few products or companies are differentiated from others in a profound way. Much of modern branding is about taking relatively undifferentiated products, comapnies or services and accentuating the differences between them.
International use: The implications of this are obvious. For example, it would be unwise to adopt a name that has unfortunate meanings in a foreign language or to use images or analogies that, in overseas markets, might be considered insensitive.
Duration of use: It is tempting for a designer to adopt a design solution that is in the forefront of today's fashion. But the time period over which the design is to be used needs careful attention.
Promotional plans: Trademarks and logos can be used in a wide variety of applications—on letterheads, on vehicles, on products, in advertising and so on. You should take the range of likely use into consideration when developing a design.
Range extension: Be mindful too of possible future developments.
Licensing plans: Complex deisgns requiring careful execution may quickly become corrupted when left to the tender mercies of licenses. Also, your client would be advised to have particularly strong legal rights in his trademark or logo if he is considering a licensing or franchising strategy.
Broad guidelines for the designer of trademarks and logos
Avoid logos that are too intricate or fussy.
If you have designed a logo that has color in it make sure tha the logo still works well in black and white; make sure too that the colors are closely specified
Avoid design solutions that are too vooigush or of-the-moment. Try achieve a timeless quality
Avoid unusual, obscure or non-standard typefaces (there are still hundreds to choose from).
Avoid logos that float in space and have no obvious reference points to indicate where they should be located.
Avoid an overcomplicated design strategy or solution, even if it appears intellectually sound—for example, Division X can use red on a black background, Division Y blue on a pink background and Division Z can use their house green plus their old bulldog symbol to remind the old-timers that until we took them over in 1959... etc., etc.
Avoid designs that are so particularized to today's business they would not work well if the client decided to expand beyond the current business.

<div>Per Mollerup (1997) <i>Marks of Excellence.</i> <i>Practical requirements of trademarks</i></div>
Visibility: Is the trademark visible enough? Graphic qualities must ensure that the mark distinguishes itself from its surroundings to facilitate fast identification.
Application: Can the trademark be used in all desirable applications? Special interetes must be devoted to the areas where marketing battle takes place. Is the company or product going to advertise or be advertised on televised sports arenas? on a concrete truck? on a letterhead, or a small emblem for the buttonhole? Once again, forms follows function.
Competition: Does the trademark distinguish itself from other marks? The trademark must also distinguish itself from trademarks and other marks used by competitors and other enterprises. The reason for this is both the necessary individualization, which is the main prupose of the identification, and the legal protection of existing marks.
Legal protection: Can the trademark be protected? In order to protect the trademark against trademars that may be developed in the future, the trademakr must be elegible for legal protection, ie registration.
Simplicity: Is the trademark simple in its concept and therefore easy to understand? What cannot be said simply is often not worth saying.
Attention value: Does the trademark have attention value? The mark must have a certain attention value depending on the nature of the company or product to be identified. Occasionally irritation capacity is more valuable than good taste.
Decency: Is the trademark decent? The mark must not include visual or linguistic elements that violate common decency. In cases where the mark is to be used in many cultures and language areas it should be tested for unintended meanings.
Colour reproduction: Does the trademark use standard colours? However wealthy the holder of the trademark is, the trademark must, as a rule, fulfil certain economic requirements. In most cases that means using standard and few colours.
Black and white reproduction: Does the trademark work well in black and white reproduction? The trademark must be recognizable in black and white reproduction. Black and white photocopying equipment, newspapers and telefax transmissions do not respect colourful design ideas.
Vehicles: Will the mark work on vehicles? If the trademark is to be used on the sides of vehicles, it must be nondirectional or bidirectional, it must be subject to mirroring. A dot is nondirectional. A horizontal double arrow is bidirectional. A running dog is directional.
Holding power: Does the trademark have holding power? The trademark must, at least in some cases, have a degree of holding power, the ability to arrest the attention for more than a split second. This requirement may violate the need for fast identification.
Description: Is the trademark descriptive? The image of the trademark must, at least sometimes, either describe or hint at the nature of the company or its product.
Tone of voice: Is the tone of voice appropriate? The tone of voice of the mark must be compatible with the holder's marketing strategy.
Fashionability: Is the trademark fashionable? Sometimes a trademark should be fashionable, even if that means that it will eventually become unfashionable.
Timelessness: Is the trademark durable? Nothing is timeless, but a trademark is not intended to be completely ephemeral.
Graphic excellence: Is the trademark an example of graphic excellence? The graphic design of the mark must convey the notion of managerial competence.
'Buy-me': Does the trademark have 'buy-me' quality? A trademark should encourage a decision to buy.
A trademark as a trademark: Does the trademark have to look like a trademark in order to function like a trademark? A trademark should be an answer rather than a question.
Film/Television: Can the trademark be animated ? The ability to add a temporal dimension to a trademark can prove useful.
Three-dimensionality: Can the trademark be rendered in three dimensions? This kind of versions often make it memorable.
Pronunciation: If the trademark includes a name or another type of word, can that word easily be pronounced in all relevant markets? As well as being easily pronounced, the word should not sound like any obscene or otherwise unwanted word or sound
Nonverbal sounds: Can the trademark be associated or connected with a sound or piece of music? The MGM lion, for instance, can be evoked by irs roar.
Discretion: Can the trademark be used for discreet identification? Discretion is sometimes a characteristic attribute for a trademark.
Likeability: Do you like the trademark? Appeal sometimes goes beyond the twenty-three requirements above.

<div>Chaves & Bellucia (2003). <i>La marca corporativa.</i> <i>Gestión y diseño de símbolos y logotipos.</i> <i>14 High performance parameters</i></div>
Graphic generic quality: Graphic culture constitutes a complex network of heterogeneous genres and languages, expression of the natural heterogeneity of human communication. The quality graphic production is the one that manages to select the appropriate language (s) for each case and interpret them with absolute mastery of its principles.
Typological adjustment: The identifiers, logos, monograms, mascots, colors and complementary graphics, which recognize, in turn, typological variants of great diversity. Each type of sign has its possibilities and limitations that determine its suitability for each case.
Stylistic correction: Interpreting a message is not only detecting its semantic content but fundamentally its style. And even more, the semantic content is accessed through a predictable decoding of his style or rhetoric. The graphic rhetoric of a sign "advances" the filiation of its owner: rhetoric is the voice of the genre.
Semantic Compatibility: The only universal semantic condition is compatibility: the sign must not make explicit references to meanings that are incompatible or contradictory with the identity of the organization.
Sufficiency: The classic binomial "logo plus symbol" is only necessary in certain cases: it is legitimate if both signs fulfill effective functions. Inactive signs are counterproductive: far from strengthening identification, they produce "noise" or interferences to those effectively operating. It is the conditions of each particular case and the weighted set of their technical needs that should guide the decision on what are the sufficient signs and not the a priori routines or beliefs.
Versatility: The identifiers must be conceived with the gift of ubiquity: be understandable with all discourses. Or own "natural" versions conceived from their origin as part of the system. Therefore, the signs must be designed attending to an even performance in all levels of discourse without loss of uniformity.
Validity: The identifiers, while accompanying the entire trajectory of an organization, must be of a validity not inferior to the life of the organization. Therefore, the signs inscribed in fashions or in styles of low inertia are only compatible with those identities of analogous duration: events, ephemeral or remote organisms, and so on.
Reproductibility: Each type of organization is confronted with a type of communicational requirement that determines the type of resources to which it must resort in order to solve it. The type of material support will raise its own conditions of reproduction, and the greater the heterogeneity of the media, the greater the demand in their performance, these directly and ironically determine the form of the identifier.
Readability: The speed of reading is a condition that, in the crowded impulsive market and high concurrency aggressiveness. The rapid detection of the sign in the urban landscape is not only a requirement of reading in movement, but of urban reading in general. The sign should facilitate its reading to the maximum for the message to be collected.
Intelligibility: The ability of a sign to be understood under normal reading conditions, and is a parameter applicable to both abstract and figurative forms. It can also be understood as the clarity and certainty with which the public decodes the meaning of the observed sign.
Pregnant: It is the capacity that has a way of being remembered. It represents its greater or lesser possibility of "recording" itself in the memory of the reader. They facilitate it in the simplicity of its syntax, univocidad, low ambiguity of the sign that facilitates its optical retention.
Vocative: It is the ability of the sign to attract the eye: "draw attention". The resources of vocativity are several: aggressiveness of color, dynamism of form, expressiveness of icons, prominence by size or proportion, and so on.
Singularity: One of the meanings of "identify" is that of "distinguishing from others", that is, assigning an element that individualizes the subject. The decision to adopt a logo with distinctive formal characteristics is the result of combining and weighing the influence of certain factors: the style and profile of the organization, the need to stand out from the competition, the trajectory of the graphic brand itself, the conditions techniques of use, etc.
Extensible: In the identification of products, the graphic brand assumes a prominence far above any other sign; in some cases, any other recurring image becomes superfluous: complementary typographies and secondary graphic elements can vary without deteriorating the unity of the brand.

<div>Alina Wheeler (2006) <i>Designing Brand Identity.</i> <i>Brand Identity Ideals</i></div>
Vision: Great designers demonstrate an uncanny ability to visualize and, in effect, play back what the CEO is envisioning in his or her wildest dreams of the future. Vision requires leadership. Brand identity needs to be a top-down initiative. Designers need access to the vision. Design anticipates and visualizes the future
Meaning: It should stand for something, and inspire the creative process as it is conveyed though a symbol, a word, or an action. It is the DNA of brand identity, where form is imbued with rationale and assigned deeper resonance and fosters employee pride.. Meaning is distilled. Meaning is assigned. Meaning builds consensus. Meaning evolves over time.
Authenticity: Needs to be aligned with its brand and its vision. Brand identity must be an authentic expression of an organization: its unique vision, goals, values, voice, and personality. The design must be appropriate to the company, its culture and values, its target market and the business sector in which it operates. Logo -> Look and feel -> targeted messages -> core messages -> we know who we are
Differentiation: When a designer creates a brandmark, it is his or her responsibility to create a unique symbol that is differentiated, has the power to communicate within a split second, and in many cases is reproduced smaller than a wild blueberry.
Sustainability: Designers, who are arbiters of style, need to design identities that have sustainability, the capacity of an identity to last in changing environment, characterized by permutations no one can predict. Brands are messengers of trust. Credibility is communicated in part by a trademark that does not fluctuate with the economy or changing business trends. Consumers depend on trademarks to be constant, and are reassured by what they represent in a changing world.
Coherence: An effective identity consistently applied over time is one of the most powerful marketing tools that a company can deploy. Consistency does not need to be rigid and limitin—rather, it is a baseline that is designed to build brand equity though repetition, persistence, and frequency. How is coherence achieved? Look and feel. A unified voice. One company strategy. Uniform quality. Clarity and simplicity.
Flexibility: Will the new identity facilitate brand extensions in the future? No one can say with absolute certainty which new products and services a company may offer in five or ten years. The designer, however, needs to anticipate and create a flexible infrastructure to accomodate the future. Marketing flexibility. Bran architecture flexibility. Standards flexibility. Performance flexibility: <ul style="list-style-type: none">- Various scales, from smaller than a dime to as large as a billboard- Color, from full-color, to two-color, to one-color.- Color, from Pantone, through process, though web-friendly- Variations of color combinations- Black and white, from fax through a newspaper ad- Positive and negative- Electronic and print media- New media- Uniform standards
Commitment: a good identity does not guarantee success. An effective brand identity is tied inextricably to management's desire to nurture it. The bottom line is that identity systems need to be enforced, tweaked, monitored, and occasionally revitalized. A new brand identity program signifies the beginning of an investment and captial, not the end.
Value: Effective is valued because it builds awareness, increases recognition, communicates uniqueness and quality, and expresses a competitive difference. Value as a symbol. Valued as an asset. Commitment to value is ongoing. Value is preserved through legal protection. Valued by marketing.

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<div>Capsule (firm) (2007) <i>Design matters//Logos.</i> <i>Creating: Essential Criteria</i></div> <div>Simplicity: Simplicity is essential for many reasons, the most important being society's current volume of messages. Logos marking almost every piece of any given organization's communications or products constitute a large percentage of this visual chaos. It is essential that designers reduce a logo design's elements down to only its most essential components.</div> <div>Uniqueness: Uniqueness serves clients in two major ways. Legally, it ensures that clients remain safe from litigation. Creatively, it enriches the client's brand and makes it more memorable. But there's a difference between being truly unique and just being different. Genuine uniqueness stands out from the crowd and provokes further thought. It is different for the sake of something better and permeates its host at all levels.</div> <div>Metaphor: A worthwhile story does not change with time, new management, or external rotation. Great metaphors communicate complex stories to a large, diverse audience. Find the right metaphor and you've struck brand gold. It will be the foundation for everything that follows. The point is not to make consumers completely understand the brand; it's more important to make them trust the brand.</div> <div><i>Creating: Creativity and Knowledge</i></div> <div>Inspiration sources: Beyond books, immerse yourself in the world around you. The most obvious place to go is where the logo design will eventually live: trade shows, retail stores, or along park trails. Catching ideas takes time, dedication, and patience. A word, illustration, or recipe could tigger a metaphor or visual language that can be applied to anything, so long as you connect it well.</div> <div>Surrounding layout: Consider how your logo designs embody simplicity, uniqueness and metaphor, in what capacity and in what applications. Also consider how it fits into both the three-dimensional and the two-dimensional world. The surrounding layout impacts a logo design if the logo designer considers it. Consider it and your design will have a better chance of survival.</div> <div>Color and clients: The most common mistake in logo design is creating one that requires more than one color to retain the original concept. A successful should present the same concept in one color as it does in three. If the logo requires three colors, in some media, that can be costly relative to the value they will see.</div> <div>Color and emotion: Owning a color is to choose one that no competitors in your category own. If there are a lot of established, visible brands in your category, this is tricky. Identify typical colors, seek the option that fit, make sure there isn't a reason certain colors haven't been used before. Consider how well will work across a variety of media.</div> <div>Memory and meaning: If you want your logo to stay in people's memories, make it something that attaches to something in people's lives, something they want to remember and maybe even share with friends.</div> <div>Typography: Consider the subtle influences of type, if you can defend the way in which a certain typeface reinforces a core brand message. Consider creating a custom typeface or adapting a particular typeface to make it unique. Find complementary typefaces that work as a secondary typeface.</div> <div>Hierarchy: Study how the sub-brands' personalities and roles are reflected in logos. The better you understand all the connected brands when you're designing, the easier it is for the audience to associate the new logo to the umbrella brand.</div> <div>Protectable: Do not overlook the legal side of the logo design process. No matter where a logo design is sold, it runs the chance of sharing traits with other designs. Just because the client's brand name is trademarked doesn't mean the logo is as well. Competitors can use a different name and a very similar mark. The rights of first use do offer some protection, but they often don't go far enough to protect your design.</div> <div>Technical Considerations: Follow these technical considerations to avoid making simple mistakes: 1. Any logo should work just as well on a golf ball as it does on a billboard. 2. Avoid using gradients or complicated techniques. They may excite clients, but wilt under the harsh light of implementation. 3. Produce alternatives for different situations or contexts. 4. Avoid imitations of famous logos. 5. Design the original logo in vectors to ensure scalability without distortion, then convert in all other formats. 6. Design logo first in black and white—then add color. 7. Do not lock the brand's tagline to the logo design, taglines change more often than logos. 8. The logo should retain its integrity in a varied of media. 9. Avoid using photography, are very difficult to reproduce in challenging media. 10. Be careful when using culturally sensitive images, shapes, colors or other visual language.</div>	<div>Budeman, Kim & Wozniak (2010) Essential Elements for Brand Identity. <i>100 Principles for Designing Logos and Building Brands</i></div> <div><div><div>Imagery</div><div>1. IllustrativeLogos 2.Visual Style 3. An Aesthetic Niche</div></div><div><div>Color</div><div>4. Color Choices 5. Applied Color 6. Color Power</div></div><div><div>Dimension</div><div>7. 3-D Logos 8. Physical Elements 9. A sense of Place</div></div><div><div>Contrast</div><div>10. Contrast in Composition 11. Contrasting Elements 12. Being Different</div></div><div><div>Shape</div><div>13. Logo Shapes 14. Shape Patterns 15. Shape and Meaning</div></div><div><div>Symbols</div><div>16. Cultural Symbols 17. Symbol Vocabularies 18. Brands as Symbols</div></div><div><div>Typography</div><div>19. Monograms and Word Marks 20. Type Choices 21. Type and Meaning</div></div><div><div>Writing</div><div>22. Names and Taglines 23. Editorial Style 24. Voice</div></div><div><div>Story</div><div>25. Logos as Storytellers 26. Narrative Applications 27. Brand Stories</div></div><div><div>Order</div><div>28. Logo Structure 29. Program Consistency 30. What Is "On Brand"?</div></div><div><div>Variation</div><div>31. Logo Flexibility 32. Flexible Systems 33. Brands that Surprise</div></div><div><div>Personalization</div><div>34. Personal Logos 35. Inclusive Programs 36. My Brand</div></div><div><div>Psychology</div><div>37. Marks and Meaning 38. Program Context 39. Brand Psychology</div></div><div><div>Process</div><div>40. Idea Generation 41. Prototyping 42. Strategic Foundations</div></div><div><div>Production</div><div>43. Production Methods 44. "Image" as a Verb 45. New Sources of Meaning</div></div><div><div>Digital Identity</div><div>46. Pictures in Pixels 47. Building an Online Identity 48. Digital Brands</div></div><div><div>Trends</div><div>49. Logo Trends 50. Building an Online Identity 51. Macro Trends</div></div><div><div>Shorcuts</div><div>52. Do the Right Thing 53. Program Investments 54. Walk the Talk</div></div><div><div>Social Media</div><div>55. New Interactions 56. Social Innovation 57. Transparent Brands</div></div><div><div>Multiples</div><div>58. Ingredient Brands 59. Standards of Hierarchy 60. Managing Multiple Brands</div></div><div><div>Intellectual Property</div><div>61. Trademarks 62. Trade Dress 63. Owning an Aesthetic</div></div><div><div>Documentation</div><div>64. Logo Specs 65. Application Rules 66. Brand Bibles</div></div><div><div>Evolution</div><div>67. Logos Lifecycles 68. Planning for Change 69. Change Strategy</div></div><div><div>Competition</div><div>70. Dueling Logos 71. Programs That Stand Out 72. Competitive Landscape</div></div><div><div>Originality</div><div>73. Timelessness 74. Taking Chances 75. The Human Element</div></div><div><div>Wit</div><div>76. Logos with a Sense of Humor 77. Fun with Programs 78. Funny Brands</div></div><div><div>Idealism</div><div>79. Standing for Something 80. Building toward Something 81. Promising Something</div></div><div><div>Authenticity</div><div>82. The Truth Comes Out 83. Authenticity Grows 84. Honesty Is Sustainable</div></div><div><div>Commitment</div><div>85. Stick with a Good Idea 86. Program Confidence 87. Decisive Brands</div></div><div><div>Strategy</div><div>88. The sign of a Promise 89. Customer Immersion 90. Positioning</div></div><div><div>Research</div><div>91. Do your Homework 92. Constraints and Opportunities 93. Know Your Customer</div></div><div><div>Touchpoints</div><div>94. Experiencing the Logo 95. Connecting the Dots 96. Customer Experience Planning</div></div><div><div>Inspiration</div><div>97. A Good Idea 98. Contextual Inspiration 99. 99% Perspiration</div></div><div><div>Simplicity</div><div>100. Keep it Simple</div></div></div>	<div>David Airey (2015) <i>Logo design love.</i> <i>31 practical logo design tips</i></div> <div><div>1. Interview your client: The last thing you want is to discover near the end that a previously competitor uses a similar mark, or the design just doesn't relate to client's goals.</div><div>2. Think clearly: The public will most likely glance at the logos you design for only a second before moving on, so clarity is key, especially when the brand isn't well-known.</div><div>3. Expect the unexpected: If you're unsure how long a task will take to complete, always estimate longer.</div><div>4. A logo doesn't need to show what a company does: Dentist logos don't need to show teeth, plumbing logos don't need to show toilets, and furniture store logos don't need to show furniture.</div><div>5. A symbol isn't always necessary: Sometimes your client just needs a professional wordmark to identify his business. The use of a symbol can be an unnecessary addition.</div><div>6. Offer one thing to remember: All strong logos have one single feature that helps them stand out. Leave your client with just one thing to remember aabout the mark you've created.</div><div>7. Treasure your sketchpad: You don't need to be an artist to realize the benefits of sketching during the design process. Imaginative ideas flow much faster when you use a pen and paper compared to a mouse and monitor..</div><div>8. Leave trends to the fashion industry: Trends come and go. Where your client's brand identity is concerned, longevity is key.</div><div>9. There's nothing wrong with using clichés: Provided you find a fresh way of using them.</div><div>10. Work in black and white: If doesn't matter how beautiful your color spectrum is—no amount of gradients or color choices will rescue a poorly designed mark. By leaving color until toward the end of the process you can focus on the idea.</div><div>11. Keep it relevant: Are you designing a law firm? Ditch the fun approach. Designing for a Kid's TV show? Nothing too serious. A Michelin star restaurant? Probably best to avoid brigh, fluorescent colors. I could go on, but you get the gist.</div><div>12. Understand print costs: It's your job to inform the client aabout commercial print requirements and limitations early in the process.</div><div>13. Preserve brand equity: Many visual identities are accompanied by style guides, and the creation of these guides will often be your responsibility. Consistency breeds trust. Trust wins customers.</div><div>14. Match the type to the symbol: Display a level of unity across the logos you design. For example, if you show a playful symbol, match it with a playful typeface. If your symbol uses a heavy line weight, don't pair it with thin characters..</div><div>15. Tag it: Taglines tend to come and go much faster than loogs, but it can be important to present your designs with an without these brief client statements.</div><div>16. Offer a single-color version: A logo might contain anumber of different colors, but it's good practice to supply a version that uses just one, doing so you'll save your client from coming back to you if the company opts for a single-color print run.</div><div>17. Pay attention to contrast: Whether a design brief calls offr a soft approach or something that's in your face, the contrast levels of your work can make a huge difference to the outcome.</div><div>18. Test at a variety of sizes: If a symbol loses detail at small sizes, you can always create different versions ofr different measurements, where a small-scale symbolo might contain fewer and heavier lines that's large scale.</div><div>19. Reverse it: Offer clients a logo option that works on dark backgrounds—in other words, supply a white version.</div><div>20. Turn it upside down: Just because your design looks okay the right way up doesn't mean it will be as suitable when viewed upside down. Consider your design from all angles before finalizing it.</div><div>21. Don't neglect the substrate: The paper or card stock on which logo is printed can make a very big difference to how it appears on final presentation.</div><div>22. Know enough about trademark registration: Registering a trademark can prevent legal issues for your client. Learn what you can about the process so that you're prepared for any basic questions your client might have..</div><div>23. Don't be afraid of mistakes: Everyone makes mistakes. Learn from them, and move on.</div><div>24. Be flexible: Your client may need the option to extend or grow the logo in line with an expanding market strategy. Ask yourself how sub-brands will be identified.</div><div>25. A logo is just one small but important element: A logo is not a brand. The brand, as a whole, represents much more—the mission of the company, its history, people's perceptions of it, and so on. Given time, an effective logo plays an important role, but it will never save a poor product or service.</div><div>26. Remember, it's a two-way process: Your clients will be more open to your ideas if you're open to theirs.</div><div>27. Differentiation is key: If competition is using blue and green, it will clearly help to differentiate your client by choosing red or orange.</div><div>28. Exercise cultural awareness: Gestures and colors can mean different things in different parts of the world. Clients who trade internationally need to pay particular attention to the varying cultures of their customers, and as such, that's something you need to consider, too.</div><div>29. Aid recognition: Logos that are simple in appearance, are easier to recongize because of it. Simplicity also allows for flexibility in size. Ideally, your logo will work at a minimum of around one inch without loss of detail.</div><div>30. Give context: Applying your logos to a variety of touchpoints can help clients to buy into your ideas.</div><div>31. Make people smile: Don't be afraid to show some wit.</div></div>	<div>Michael Shumate (2015) <i>Logo Theory. How Branding Design Really Works.</i> <i>Seven Deadly Sins of Logo Design</i></div> <div>Can't Work in Black Only: Every identity ought to be able to work in one single flat color, like black. Even if black isn't the official "corporate" color, if the design doesn't work in black, it doesn't work. Color is a beautiful thing, but even when using flat colors in identity design, multiple colors can be a mask that hides the lack of a fully developed core design. Too many colors can be a crutch. Ask yourself, "Can the design walk without the crutch of color?" Design implies finished forms, not half-baked shapes that must have the color to work. If it doesn't work in black only, it doesn't work.</div> <div>Lack of Mass: Mass gives an identity visibility at a distance or in small sizes. The shapes that make up the identity should not be lightweight or thin. An identity with insubstantial and flimsy parts is ineffectual and feeble. This principle of needing mass also applies to the typographic elements, but we will come back to those issues later.</div> <div>Obscure contrast: Legibility is readability, the capacity to be correctly perceived or clearly deciphered. Legibility is a function of contrast. And contrast is a function of value. It doesn't matter so much what the hue or saturation is in the colors. What matters most for contrast is sufficient difference in value. Any logo that has low contrast—and therefore low legibility—has failed its very reason for being: to be clearly seen and read. There are two major kinds of contrast, and they are both essential for a good corporate identity: external contrast and internal contrast. External contrast means having a good value difference between the design and the background. Internal contrast means that the logo elements can be distinguished from one another. A good identity has both. This another drawback to using gradients. In one area there may be sufficient contrast, but in others not.</div> <div>Wayward or Parts Out of Harmony: Visual conflict—elements that don't harmonize—is another big pitfall in identity design. Because there are so many different manifestations of this particular deadly sin. Treating letters in a single word in different graphic styles or colors is also disruptive to reading the word; is it two words or one? The same disruption happen when some letters are different size. Generally, it is better to keep the logo separate from the signature. Otherwise, just design a cohesive wordmark to begin with. Finally, a design that shows a double-entendre is a serendipitous delight, but when two or more concepts are forced together poorly or in an overly contrived manner, the result is a disastrous hodgepodge. This is akin to using every spice you have in a stew: garlic, cinnamon, thyme, peppermint and cayenne all together.</div> <div>Unrefined Shapes: Vector art is the medium in which all identities should be created, but it can be deceptive. Vector art can give the impression that shapes are better than they are because the edges are crisp and clean. But shapes can be clean and sharp without being well rendered or refined. Here we come to a principle I call Visual Logic. Everything you draw sets up a visual expectation for the rest. For instance, in a series of uniform structures, one element that is slightly atypical will stick out like the proverbial sore thumb. If the difference is deliberate, overt and skillfully done, it becomes a point of emphasis. If it is not, it just comes across as ineptitude and clumsiness.</div> <div>Tiny Elements, Thin Lines: We have already dealt with the problem of overall mass. A similar but distinct issue is that of tiny elements or thin lines, even when found in a logo that has sufficient overall mass. All kinds of printing, be it offset, digital, laser or ink jet, have a similar drawback. It call it Ink Creep: the ink from the bigger object fills in fine negative lines to some degree. If the lines are substantial enough, the lines survives this minute encroachment. On the other hand, if the line is thin, it can be compromised or filled in. this is why experienced designers avoid printing type with small serifs in reverse; the serifs fill in. Fine reversed lines in a logo are subject to a similar fate. This principle applies to typography as well, and is why fonts in the Didone family (such as Bodoni, Modern, Didot, etc.) are so seldom used in identity design. They have some nice, thick strokes, but they also have very thin strokes that tend to disappear.</div>
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Meaningful
Visible
Applicable (functionally applicable)
Timelessness (applicable throughout time)
Protectable

Figure 2.7.b. 10 Decalogues of principles and parameters to be considered in the process of designing trademarks.