



# **Defining and designing the elements for a company's visual identity**

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<p>Sammandrag:</p> <p>Varje företag borde ha visuella riktlinjer om vilka färger, typografi och andra element skall användas då företagets visuella sida presenteras både externt och internt. Stora företag har ofta väl definierade grafiska regler och instruktioner som berättar hur man får och inte får använda dessa element. Detta examensarbete undersöker vilka dessa element är.</p> <p>Syftet med examensarbetet är att skapa en tilltalande visuell identitet för ett startup företag och på basis av detta, skapa ett verktyg som specificerar de visuella riktlinjerna för företaget SinneWorks Ab. SinneWorks Ab är ett Stockholm-baserat företag inom rekrytering och den första med fokus på språkkunskap.</p> <p>Sekundära syftet är att skriva ett lättläst examensarbete som andra yrkesmän kan använda då de skapar visuella identiteter för andra företag.</p> <p>Detta examensarbete svarar på frågan: Vad bör tas i beaktande då man skapar de visuella elementen för ett företag</p>	
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<p><b>Abstract:</b></p> <p>Every company should have visual guidelines of what colors, typography and other elements can be used in presenting the visual side of the company both externally and internally. Big companies often have a graphic charter that explains what you are allowed to do with these elements. This thesis explores the elements that create a graphic charter for a company.</p> <p>The primary purpose with this thesis is to create an appealing visual identity for a startup company and, on basis of that, create a tool that specifies the visual guidelines for the company SinneWorks Ab, which is a startup company based in Stockholm. SinneWorks Ab is the first recruitment company that has its focus on multilingual jobs.</p> <p>Secondary purpose is to write an easily understandable thesis other professionals can use when creating a visual identity.</p> <p>This thesis will answer the question: What should be taken in consideration when designing the elements for a company's visual identity.</p>	
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<p>Tiivistelmä:</p> <p>Jokaisella yrityksellä tulisi olla asetettu visuaaliset linjaukset siihen, miten värejä, typografiaa ja eri elementtejä tulisi käyttää yrityksen ulkoisessa ja sisäisessä viestinnässä. Monet suuryritykset ovat asettaneet omat linjauksensa ja nämä ohjeet ja säännöt kertovat tarkkaan miten kutakin elementtiä saa ja tulee käyttää. Tämä opinnäytetyö tutkii mitkä nämä elementit ovat.</p> <p>Opinnäytetyön tarkoituksena on luoda puhutteleva visuaalinen ilme startup-yritykselle ja käyttää tätä pohjana luodessa työkalu, joka tarkentaa yrityksen SinneWorks Ab:n visuaalisia linjauksia.</p> <p>Toissijaisena tarkoituksena on kirjoittaa helposti luettava ja ymmärrettävä opinnäytetyö, jota muut ammattilaiset voivat käyttää työssään, suunnitellessaan yritysten visuaalisia ilmeitä.</p> <p>Opinnäytetyö vastaa kysymykseen: Mitä tulisi ottaa huomioon, kun luodaan yritykselle visuaalinen ilme.</p>	
Avainsanat:	SinneWorks, yritys, visuaalinen ilme, suunnittelu, värit, typografia, graafinen ohjeistus, logo
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Thank you!

-Joachim

# 1 INTRODUCTION

The subject is to define, specify and produce the elements that create the graphic charter for the company SinneWorks Ab. The objective for this thesis is to create a tool that specifies guidelines for a startup company's visual communication.

## 1.1 Background

A group of Finnish speaking Swedes who had a business idea of building a career search website specialized on language skills contacted me. All persons in this group have had jobs in both Finland and Sweden and they had realized that they had gotten their jobs mainly because of their language proficiency. Now their goal was to give other skilled professionals the same opportunities as they have had. They asked me if I was able to design and build their visual concept and website. Without hesitation, I answered them yes.

## 1.2 Purpose and question formulation

This thesis will answer the question: What should be taken in consideration when designing the elements for company's visual identity. The primary purpose with this thesis is to create an appealing visual identity for a startup company and, on basis of that, to build a graphic charter, which will work as a guideline for the company's visual communication. Secondary purpose is to write an easily understandable thesis other professionals can use when creating a visual identity.

Questions, which must be answered, are the following:

How do I design an appealing logo?

How do I choose the right font?

How do I choose the right colors?

How do I combine all the above elements?

## 1.3 Method and data

I have chosen to use a qualitative method for my research. In my research, I have gathered my data primarily from internet sources that seem legitimate. When multiple sites have the same data and same conclusions drawn, I have decided that as a factor for legitimacy.

## 2 VISUAL IDENTITY

A visual identity is the visual outcome of the company's values that it wants to deliver to the people inside and outside the company. Wikipedia lists four functions of a company's visual identity:

1. Visible, memorable and recognizable identity of a Company for customers.
2. Supporting a Company's reputation and image.
3. Customers can distinguish between a Company's different departments or product divisions.
4. The employees can distinguish between the different departments in the Company.

(Wikipedia 2016)

### 2.1 Graphic charter

A graphic charter is a document that contains all the rules about the usage of a company's visuals. The charter is used to keep a continuous visual line in all of the company's communication both internal and external. A graphic charter is particularly useful when working with external partners, who doesn't usually know how a logo or color should be used and therefore often misuse them and violate the company's visual line. A graphic charter usually consist of rules at least regarding the Logo, colors and typography (Victoria-agency 2015).

Design shack has an online guide, in which they explain quite well what details should be included. They call the graphic chart a Brand Bible and they do not explain why they do that. One can assume that if the graphic chart becomes very broad to its content and

contains guidelines how the brand's story should be told, it might be more accurate to call it a Brand Bible or Corporate Brand Guide (Design shack 2013).

### **2.1.1 Elements**

The usage of each element in a graphic charter must be clearly defined. Wrongful use of elements is also a good way to clarify the usage. There can be endless rules of how to use the elements but here are listed some ideas of what would be good to think about when creating the charter.

- Logotype
  - Versions: Color, Black and White
  - Safety area
  - Sizing
  - Wrongful use
- Typeface
  - Primary
  - Secondary
  - Substitute
  - Sizing
- Colors
  - In printed media
  - In electronic media

## **2.2 Colors**

### **2.2.1 Color psychology**

Color is light that is transmitted through our eyes into our brains. When a certain color is seen, it affects the hypothalamus, where our hormones and endocrine system lies.

Color psychology is the effect of a color on human mood. Color psychology and color symbolism should not be mixed. Color symbolism is a conscious association with a col-

or and has a cultural source. Color psychology works on an unconscious level and is therefore an objective science. The psychological and symbolical experience of a color can even be the opposites of each other (Colour-affects 2008h).

The psychological primary colors are red, blue, yellow and green. These primary colors and combinations of them affect the viewer's state of mind.

Here is a list of 11 of the main colors and some keywords on how they affect your mind in a positive way:

**Red** – Powerful, stimulating, raising the pulse rate, grabs attention.

**Blue** – Soothing, mentally calming, clear communication, world's favorite color.

**Yellow** – Confidence, optimism, emotional strength, creativity.

**Green** – Refreshment, harmony, reassurance, color of balance.

**Violet** – Spiritual, finest possible quality, time and space, authenticity.

**Orange** – Physical comfort, security, passion, fun.

**Pink** – Soothing, feminine, love, nurturing.

**Grey** – Neutral.

**Black** – Protective, sophistication, excellence, seriousness, total absorption.

**White** – Purity, sophistication, hygienic, sterile, total reflection.

**Brown** – Seriousness, warmth, earth, supportive, reliable.

(Colour-affects 2008g)

When we study the logos of the 10 biggest financial services in the world, we can see that most of them have chosen the color blue for their company color. Since blue is a soothing and mentally calming color, it is quite obvious that the financial services that holds on to peoples money, want to bring this emotion to their customers (Spellbrand 2015).

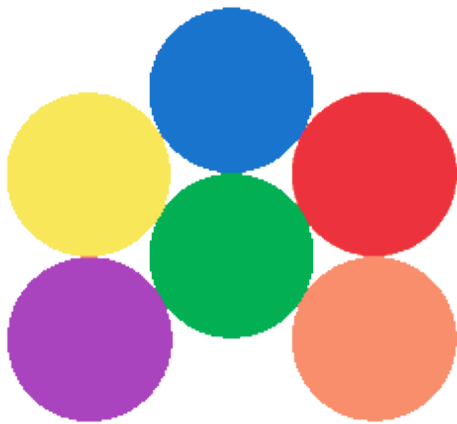
### 2.2.2 Color harmony

Angela Wright is the foremost researcher of how colors influence mood and behavior in humans. Her theory of color influence has since the 70's been the standard in color psychology (Colour-affects 2008a).

One of her findings was that color harmonizing can be done mathematically which means that objective color harmony is a scientific fact (Colour-affects 2008h).

In her scientific publication the Wright Theory, she explains that all colors can be divided into four groups. The colors in these groups can be matched only by the colors in the same group. This means that i.e. colors from group 1 and group 2 can't be matched esthetically. Putting this as a preference, humanity can also be divided into four groups that respond to each color group.

Wright has divided all people into four personality groups. Every single person in these groups reacts more strongly to only one color group (Colour-affects 2008i).



*Figure 1. Personality type 1: Morninglight (Colour-affects 2008c)*

Personality type 1: Morninglight - Clean, clear and fresh colors. Colors that belong in this group are used in corporates that focus on youth, fun, media and optimism (Colour-affects 2008c).



*Figure 2. Personality type: Dreamlight (Colour-affects 2008d)*

Personality type 2: Dreamlight - Cool, subtle and delicate colors. Colors that belong to this group are used in corporates that focus on order, timeless elegance and delicacy (Colour-affects 2008d).



Figure 3. Personality type: Firelight (Colour-affects 2008e)

Personality type 3: Firelight - Rich, fiery and offbeat colors. Colors that belong to this group are used in corporates that focus on strength and integrity. This is the most widespread color group in corporate world (Colour-affects 2008)



Figure 4. Personality type: Starlight (Colour-affects 2008f)

Personality type 4: Starlight - Cold and intense colors. Colors that belong to this group are used in corporates that focus on standards, leadership and status (Colour-affects 2008f).

As color harmonizing is done mathematically, all persons experience a harmony of colors, even though they themselves belong to a different group than certain colors. When a person is shown a color harmony within their own group they experience a more powerful esthetic beauty than with color harmony in the other 3 groups (Colour-affects 2008i).



Color harmonizing can be done by combining colors on a color wheel. There are six common ways to combine colors using the color wheel:

1. Complementary

Colors that appear on opposite sides of the color wheel.

2. Analogous

Colors that appear next to each other.

3. Triad

Colors that are evenly spread on the wheel and form a triangular shape.

4. Split-complementary

A mix of complementary and triad colors. First the opposite color is defined and then the colors next to it are selected. Forms a non-even triangular shape.

5. Tetradic

Two sets of complementary colors. Forms a rectangular shape.

6. Square

Same as tetradic except the four colors are spread evenly through the wheel.

(Tiger color 2015)

### **2.2.3 Color palettes**

Color palettes consist generally of two to four different colors. Usually there are one to two main colors and one to two complementary colors. Typically, these palettes also contain several more colors that are shades of the main colors (Piktochart 2015).

Color palettes are particularly important when it comes to brands. Addthis is a company specialized in growing and engaging visitors to one's website. They have posted on their blog an article: *Why the Right Color Palette Matters for Your Brand*. In this article they refer to a study made by the Institute of color research in which they claim: "the average person makes a subconscious judgment about a product, person or the environment within 90 seconds. More than 2/3 of that judgment is based on color!" (Addthis 2015).

Angela Wright describes in her scientific publication *Wright Theory*, how to design a color palette for a brand following three steps.

1. First identify the brand's characteristics, values and aspirations.
2. Decide on the most appropriate color group to communicate the brand personality, and the desired messages, most powerfully.
3. Thereafter, make sure that every hue, shade, tone or tint used in any brand communication is drawn from that color group.

Following these steps should results in:

- No more mixed messages
- Endless subjective debate dramatically reduced
- More creative freedom
- Rational color decisions
- Ability to back up your color choices

(Color-affects 2008h)

#### **2.2.4 Color rendering**

As we know, colors can be experienced different in different light. A yellowy light will probably make white surfaces look more yellow than white. A black surface can look dark grey when exposed to bright light.

When creating a color palette for a brand one of the results should be to not give mixed messages through color. A company is usually trying to mimic a color throughout every channel it uses. This is where the company should know the different color systems used in print and on screen. Most common color systems:

##### **PMS (Pantone Matching System)**

Pantone is a company that has been creating colors for over 50 years. They have patented the standards of ink colors. Every printer in the world uses Pantone colors and that enables the same colors to be rendered same around the globe. Big brands use Pantone colors for their logos because of their strict consistency through different print media.

##### **CMYK**

Cyan, Magenta, Yellow and Key (Black). These are the colors, that overlapped by each other, create every color in printed media.

## **RGB**

Red, Green and Blue. Digital channels are all using these colors for their rendering process. In RGB the 3 different colors are lightened or darkened depending on which outcome is desired. When adding full light to all colors, the result will be a white screen to opposite of a black screen where no light is added.

## **HEX**

Hexadecimal colors. Used in programming websites. HEX is in fact only a tool to make it easier to define a RGB color. An RGB color is the exact same as the HEX color but HEX is easier to use in programming because of its shorter character length.

Conversions between these color systems is something all designers need to know how to do. Pantone has for example a great tool called Color Bridge that has the colors printed on paper sheets. Below each color there is also the values for CMYK, RGB and HEX so the conversion is as easy as typing the different values in the program or printer. Typically converting RGB colors to HEX is most easily done by searching up a web site that does the conversion for you (Negliadesign 2015).

### **2.2.5 Shapes**

Paula Rupolo claims that the next things you notice in a logo, after colors, are shapes. Different shapes and lines make our subconscious mind react in different ways. Round objects as circles, ovals and ellipses will give us a feeling of a positive emotional message. A circle is often described as a form that reflects community and relationship. Hard objects as triangles and squares are often suggesting stability and balance. The emotion these shapes are giving can be adjusted by using colors. If we use blue or grey together with a hard object, the feeling can be quite cold and uninviting. Horizontal and vertical lines have the same kind of effect as objects do. Horizontal lines are more welcoming and calm as opposed to vertical lines that can be associated with strength and aggression (Creative blog 2014).

### 2.2.6 Symbols

Symbols or icons, as Paula Rupolo calls them, are the non-readable parts of a logo. Not all logos have symbols (Creative blog 2014). A few examples of typography based logos are Coca-Cola, IBM, Nokia and Google. Many logos combine the styled typography with a symbol. A few examples of such logos are Arcada (university of applied sciences in Finland), Adidas, Pizza Hut and NBC. These logos are rarely or never presented with only the symbol or the typography. Famous companies again can leave the typography out and only go with the symbol, because of their well-known brand. Great examples of such companies would be Nike, Shell, Apple and McDonald's. Keeping these brands as our reference, we can make the assumption that a logo can but doesn't have to contain a symbol.

To understand symbols, we have to understand the underlying science of symbols or as the correct term would be, Symbolic Anthropology. Wikipedia defines Symbolic Anthropology as "the study of cultural symbols and how those symbols can be interpreted to better understand a particular society" (Wikipedia 2015c).

Every time when dealing with different cultures, we should be aware of how to use symbols as they can be interpreted differently. A good example is the "Okay" sign (putting your index finger and thumb together while the rest of the fingers are pointed upwards). In western cultures, the sign is interpreted as "I'm alright", "I agree" or "Good work". However in other cultures like in many European countries, the sign indicates that the person is a "zero". In some Mediterranean countries and in South America the sign can even mean "Anus". Historically the sign "Okay" is used in Buddhism and Hinduism as a sign for "Teaching" and "Reason". In many portraits of Buddha, you can see him making this sign (Listverse 2014).

Other example is the well-known Lotus position, which is used in meditation and origins from ancient India. The position often includes resting your hands on your crossed legs while making the sign. In this case the sign is called Jnana Mudra (Knowledge hand gesture) and it symbolizes the connection between the individual and the supreme soul (Syvum 2015).

## 2.3 Typography

The definition of typography is according to Encyclopedia Britannica “the design, or selection, of letter forms to be organized into words and sentences to be disposed in blocks of type as printing upon a page” (Encyclopedia Britannica 2015).

Peter Bil'ak, a teacher at the Royal Academy of Arts in The Hague, tells that the most useful definition in the Royal Academy is the one that has been used by a long term teacher Gerrit Noordzij: “typography is writing with prefabricated letters”. This statement gives more space to the word typography by leaving out the claim that typography can be applied only to print (Typotheque 2007).

Another definition on typography, given by Businessdictionary.com: “Study of the design of typefaces, and the way in which the type is laid out on a page to best achieve the desired visual effect and to best convey the meaning of the reading matter” (Businessdictionary.com 2015).

The latter definition is basically saying that you must first define the purpose of what is expected from the viewer before you can design the typeface and lay it out on a page.

Although I think the most accurate definition would be a combination of all the above but also point out that the medium, in which typography is presented, is irrelevant.

### 2.3.1 Font vs. Typeface

When referring to any text anywhere, people commonly misuse the term font. There are a few theories about where the word “Font” derives from. The most believable theory, in my opinion, is that the metal letters used in printing in the 15<sup>th</sup> century and onwards, were constructed in reservoirs called “Founts”.

Historically, what characterizes a font, is that it has only one size, one style and one weight. The conclusion would therefore be that if one of the mentioned properties changed, it would no longer be the same font (Wikipedia 2015a).

Typefaces, by contrast, are collections of fonts that have a common origin but are usually different in weight. These are also called “Font Families”. When the style property is changed the typeface becomes a new different typeface (Wikipedia 2015d).

### 2.3.2 Readability

Readability is such a wide science that it is impossible to make any short conclusions about it. Readability by Wikipedia is “the ease with which a reader can understand a written text”. Readability can be measured by using following factors: Speed of perception, Perceptibility at a distance, Perceptibility in peripheral vision, Visibility, Reflex blink technique, Rate of work (e.g., reading speed), Eye movements and Fatigue in reading (Wikipedia 2015b).

### 2.3.3 Styles and Shapes

Everyone who has ever written anything on a computer has certainly stumbled upon terms like “Roman”, “Italic”, “Bold” etc. These are called “Styles” and they determine the look of a typeface. The two most well-known styles are “Roman” and “Italic”. Roman is an upright and often a little wider style in contradiction to Italic, which is less space consuming and often a little tilted to the right. Historically these two styles were actually two different typefaces. Nowadays Roman tends to be “the original” and Italic is a style derived from it.

## Roman - *Italic*

Figure 5. Typeface styles: Roman vs. Italic

Some typefaces have even more styles, which mostly concern their width and weight. In some cases there can be up to 15 styles in just weight. The variants in a scale from thinnest to thickest style can be named as one pleases but in my opinion, the most commonly used scale is the following:

Hair	Light
Ultra Light	Semi Light
Extra Light	<b>Regular</b>

**Semi Bold**

**Black**

**Bold**

**Ultra Black**

**Extra Bold**

The width factor determines how wide the characters in a typeface are. In some cases there can be up to 6 different widths but usually they are about 3: Compressed, Condensed and Wide (from narrowest to widest) (Fontfeed 2009).

The visual appearance of a typeface can also be adjusted by using other methods than the ones mentioned. For example, when space between the characters is added or decreased it can create an effect of being impactful or modern, depending of course of other factors as well. Using upper case or lower case characters can give a streamlined versus a casual and friendly look.

Combining different typefaces is also a great way to achieve a certain effect. One has to bear in mind that some typefaces go well together where some others might not. Typically, if you have a script or a handwritten typeface, you can combine it with a Serif or a Sans Serif type of typeface (Serif and Sans Serif typefaces are explained later in this thesis). Sure, there are exceptions and depending on what kind of effect one is striving to achieve, there are no rules. Shannon Whealy says in her blog post “What does typography say about your brand?” that one should use the number of fonts in a logo sparingly. She tells that one should not use more than one or two carefully paired choices when designing a brand identity (Turnarounddesign 2014).

#### **2.3.4 Serif vs. Sans Serif**

When talking about typography, you can't miss hearing two terms: Serif and Sans Serif. These terms comes from Latin as well, meaning “with” and “without”. Serif typefaces are typically the ones, which have some sort of stroke or a curve in some or every end of the lines, which form the character. Sans serif is therefore a typeface without these strokes and curves. Serif typefaces are typically used in books and media that focuses

on readability while Sans Serif typefaces are more modern looking, creating a more impactful and clean experience for the viewers (Writing spaces 2015).

Examples of Serif and Sans Serif typefaces:

Serif

**Times New Roman**

**Georgia**

**Century**

Sans Serif

**Arial**

**Calibri**

**Century Gothic**



### 2.3.5 Popular typefaces

There are certain typefaces that are more used than others. This could be the result of years and years of testing or it could be just an economic, cultural or era based choice made by one or many or simply just a chance. However, there is one typeface that has gained a reputation that is bigger than the other typefaces'. That typeface is called Helvetica. Wikipedia uses over 60 references to the iconic typeface and it's easy to draw the conclusion that Helvetica is the Alpha and Omega of typefaces. The typeface was created in the 1950's by the Swiss typographer Max Miedinger. The name "Helvetica" is the Latin word for "Switzerland". Helvetica is popular among designer because it has a clean, bold and modern look. Many big companies uses Helvetica as their primary font in their logos. Here are a few examples: BMW, Kawasaki, 3M, Nestlé and Skype (Newlyswissed 2010).

There are also many other fonts that are very usable and readable. MI Printing, discusses in a blog post typeface alternatives for different Medias. They mention Helvetica as the most widely used font for printed media but also give examples on other typefaces like Bodoni, Letter Gothic and Futura that works good as well. They also discuss about the use of Arial and how it's doesn't work well in a narrow style especially on screens. But if you make it bold and decrease the space between characters, the result can be very appealing.

On screens, there are more restrictions, like what typefaces are used by Microsoft or Ios and how the pixels on the screen are showing different typefaces. When selecting a typeface for screens, concentrate on the x-height. Usually typefaces with a high x-height are considered easier to read on screens (Miprinting 2012).

The definition of X-height according to Typographydeconstructed.com is: "The distance between the baseline of a line of type and tops of the main body of lower case letters (i.e. excluding ascenders or descenders)" (Typographydeconstructed 2010)



Figure 6. X-height

## **2.4 Composition**

When colors, shapes and typography are defined, they need to be put together in a composition that looks good and delivers the message throughout different channels. There are a few ground rules you are recommended to follow:

1. Because of different media, the logo should be created in both portrait and landscape format (Brian Joseph Studios 2008b).
2. Symmetry is harmony. Humans unconsciously experience a company as stable, when the logo is created symmetrically (Brian Joseph Studios 2008d).
3. A logo usually consists of several elements. These elements should be harmonizing together despite their different sizes. A good thing to remember is that a logo should work well even at the size of 2 cm (Brian Joseph Studios 2008c).
4. Even though when many elements look good, combined they can have the opposite effect. Use only those elements, which are necessary (Brian Joseph Studios 2008a).

There are many other recommendations on how to harmonize elements, but I think that if too many rules are made, the result can be somewhat stiff and unimaginative.

## **2.5 Graphic charter**

A graphic charter is a document that contains all the rules about the usage of a company's visuals. The charter is used to keep a continuous visual line in all of the company's communication both internal and external. A graphic charter is particularly useful when working with external partners, who does not usually know how a logo or color should be used, therefore often misuse them, and violate the company's visual line. A graphic charter usually consist of rules at least regarding the Logo, colors and typography (Victoria-agency 2015).

### **2.5.1 Elements**

The usage of each element in a graphic charter must be clearly defined. Wrongful use of elements is also a good way to clarify the usage. There can be endless rules of how to use the elements but here are listed some ideas of what would be good to think about when creating the charter.

**Logotype**

Versions: Color, Black and  
White  
Safety area  
Sizing  
Wrongful use

**Typeface**

Primary  
Secondary  
Substitute  
Sizing

**Colors**

In printed media  
In electronic media

## **3 CASE: SINNEWORKS**

### **3.1 What is SinneWorks?**

SinneWorks is a company registered in Sweden in 2015 and operated by its four owners. The web site [sinneworks.se](http://sinneworks.se) is the main platform for SinneWorks's business. SinneWorks is striving to get its foot between all the other businesses that have a focus on employment and recruiting by putting the main focus on language skills. At the point of writing this thesis the web site has just been launched and marketing actions are put into effect.

### **3.2 Visual identity for SinneWorks**

#### **3.2.1 Colors**

Followed by the studies in color psychology I made a suggestion to the owners that the colors SinneWorks should be using, would be:

- a. Calming and clear.
- b. Exciting

The color blue is matching quite well with "Calming" and "Clear" and that one wasn't hard to decide. The word "Exciting" is more difficult to pair up with a color. The psychological state of 'being excited' could somewhat be compared with 'stimulating', 'optimism', 'creativity', 'passion' and 'fun'. According to the research, these colors are best matched with these states of mind:

Red – Powerful, stimulating, raising the pulse rate, grabs attention.

Yellow – Confidence, optimism, emotional strength, creativity.

Orange – Physical comfort, security, passion, fun.

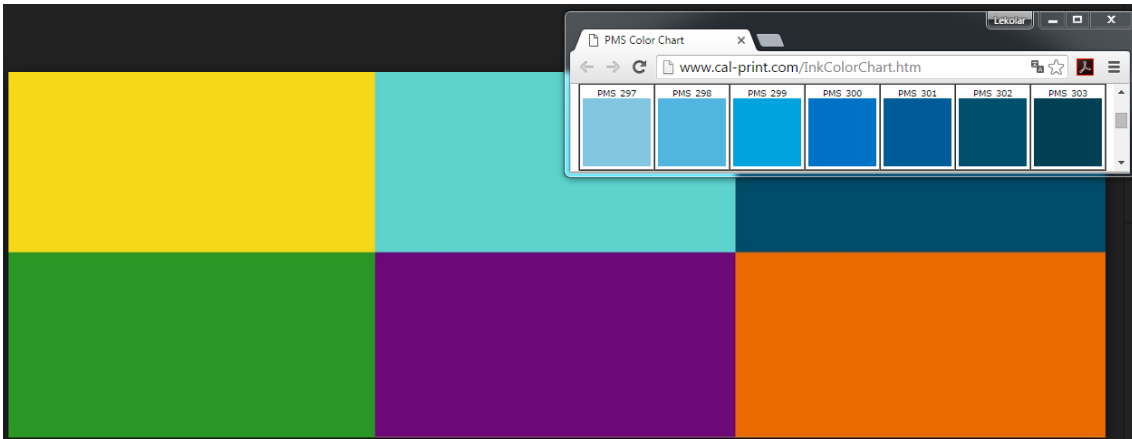
I presented these color choices to the owners by backing up why I had made these choices. We all agreed on that red would not be a good color because it is a pulse-raising color that is probably too powerful for a calming web site. This left us with the col-

ors yellow and orange. Since orange is often used in call-to-actions like buttons, we decided to choose yellow as the other primary color beside blue, and used orange in call-to-actions.

Choosing the right tone of color was done by presenting the owners only the qualities of the different Personality types so that their personal liking wouldn't affect the choice. The owners liked the idea that one color group was 'youthful, fun and optimistic' but they also liked the group that was focusing on 'strength and integrity' which even is the most used in corporate world. They felt that the chosen colors (blue and yellow) would bring enough youthfulness and fun so in selecting the tone, they wanted to proceed with strength, which belongs to the group 'Firelight'. At this point I showed them the colors that lie beneath these different personality types. They all agreed that the personality type they had chosen ('Firelight') was definitely the one we should use. Once the basic colors and the personality type was chosen, I began to determine the tones and shades of supplementary colors by following the guidelines Angela Wright had given: "Make sure that every hue, shade, tone or tint used in any brand communication is drawn from that color group."

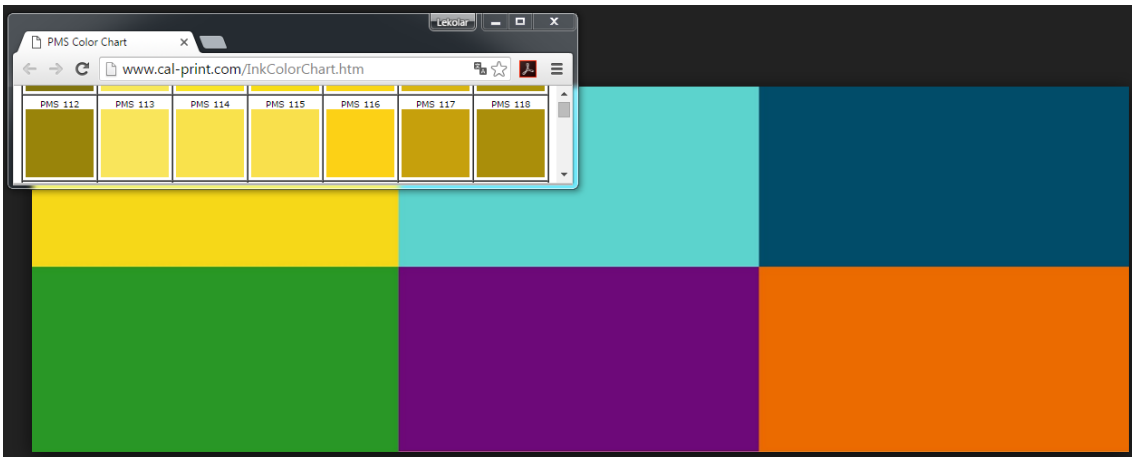
Since the chosen colors (blue and yellow) both have a strong saturation, I decided to make the supplementary colors lighter. I also wanted to find the right orange tone for the call-to-action buttons.

I thought that it would be the best choice to first try to match the Firelight colors with Pantone colors so that the colors would be universal ones. By comparing on-screen colors of Firelight to PMS colors, I managed to find these PMS equivalents:



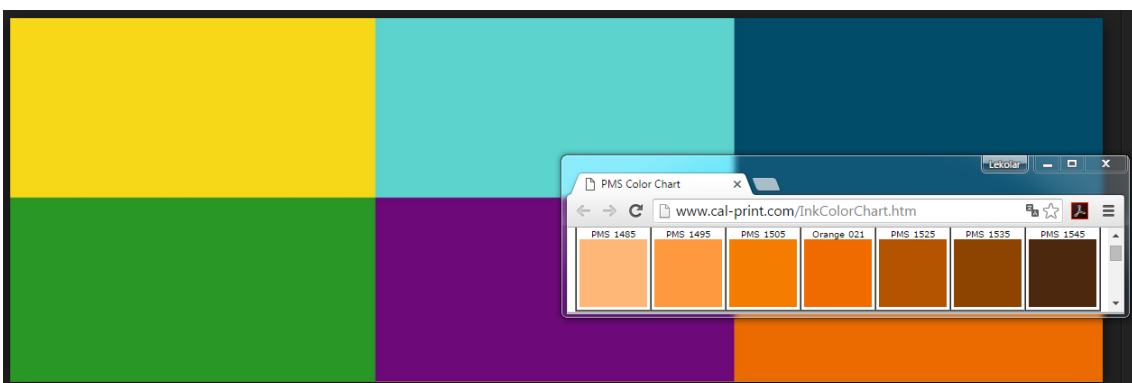
PMS 302

Figure 7. PMS-value 302



PMS 116

Figure 8. PMS-value 116



Orange 021

Figure 9. PMS-value Orange 021

I searched these values from Pantone Color Bridge. Under every color there are conversion values for CMYK, RGB and HEX (marked HTML)



Figure 10. Pantone Color Bridge

In Adobe Photoshop, I converted the PMS colors to CMYK and started reducing the percentage of transparency so the colors would get lighter against a white canvas. I reduced the percentage by 10 % each time and gathered the shades next to each other. I did not do this same procedure to the color orange since I felt that the call-to-action buttons would only have one tone. I decided also to make high quality prints at a printing house, so that I could see how these colors work on printed media.

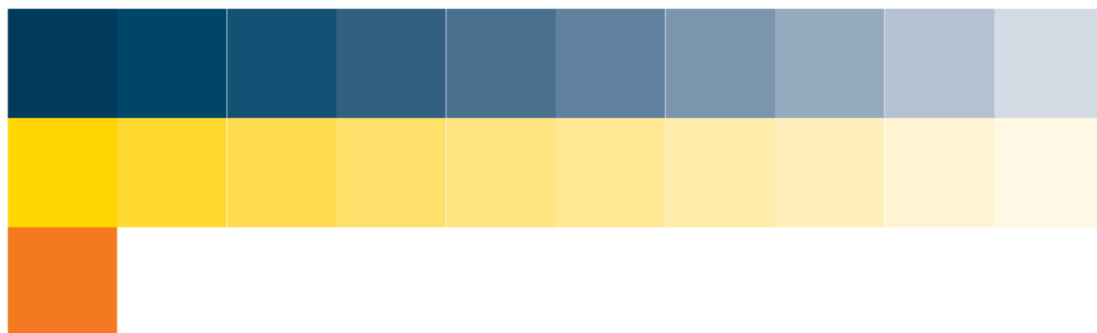


Figure 11. Original colors

The colors worked on print as well and now were the time to select which shades would be the final ones. In my opinion, the lightest shades would probably be handy in some cases where the color white would be too clean to use. I did not want to pick the colors that had reduced transparency only 10 % and 20 %, because I thought they would look too similar to the original colors and possible mix-ups would be likely to occur. This led to choosing all of the seven lightest shades.

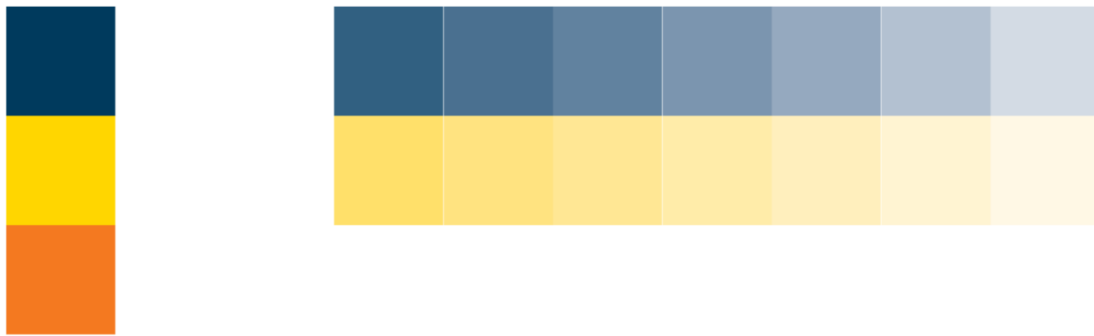


Figure 12. Original colors without transparency 10 % and 20 %

At this point, I started to think that maybe it would be a good idea to match these colors to a gray scale. I thought that in some cases there was not going to be colors available but the printed material still had to be done. By decreasing the K-value on the CMYK scale, I managed to find these matching gray shades:



Figure 13. Original colors with added gray tones



When all colors were decided, it was time to convert their values to CMYK, RGB and HEX. Photoshop gives the exact values from the color picker tool.

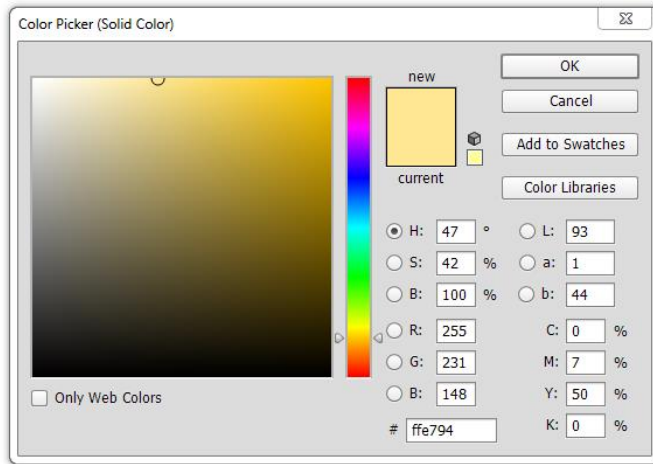


Figure 14. Example of a yellow shade with CMYK, RGB and HEX values

The complete color palette:

0-0-0-93 57-56-57 393839	0-0-0-80 88-89-91 58595b	0-0-0-71 107-108-111 6b6c6f	0-0-0-62 126-126-129 7d7e81	0-0-0-52 143-145-148 81f9194	0-0-0-42 163-165-168 a3a5a8	0-0-0-30 188-190-192 bcbec0	0-0-0-17 216-217-218 d8d9da
PMS 302 100-48-12-58 0-59-92 003b5c	70-34-9-41 49-96-129 316081	60-29-7-35 74-112-144 4a7090	50-24-6-29 97-130-159 61829f	40-19-5-23 123-149-175 7b95af	30-15-4-18 149-169-191 95a9bf	20-9-2-12 179-193-209 b3cd1d	10-5-1-6 211-219-228 d3dbe4
PMS 116 0-14-100-0 255-205-0 ffc000	0-10-70-0 255-224-106 ffe06a	0-9-60-0 255-227-128 ffe380	0-7-50-0 255-231-148 ffe794	0-5-40-0 255-236-169 ffeca9	0-4-30-0 255-239-189 ffefbd	0-3-20-0 255-244-210 fff14d2	0-2-10-0 255-248-229 fff8e5
0-0-0-13 224-225-226 e0e1e2	0-0-0-10 230-231-232 e6e7e8	0-0-0-9 233-233-234 e9e9ea	0-0-0-8 235-235-236 ebebec	0-0-0-7 237-237-238 ededee	0-0-0-6 239-239-240 efeff0	0-0-0-3 246-246-246 f6f6f6	0-0-0-2 248-248-248 f8f8f8
PMS Orange 021 0-65-100-0 254-80-0 fe5000							
0-0-0-38 171-173-176 abadb0							

Figure 15. Complete color palette

### **3.2.2 Logo**

The owners of SinneWorks did not want to use symbols, for the simple reason that the company focuses on language and inevitably, there is a huge cultural diversity among clients. Using a symbol can be quite hard because of the possibility of different interpretations.

We all agreed on making a typography-based logo with the word “Sinne” to avoid any unnecessary interpretations. Although we were quite sure, we wanted to add some minor styling to the logo. I suggested that we could use a shape of some kind to ultimately balance the outcome. The research claims that: “Round objects as circles, ovals and ellipses will give us a feeling of a positive emotional message. A circle is often described as a form that reflects community and relationship. Hard objects as triangles and squares are often suggesting stability and balance. The emotion these shapes are giving can be adjusted by using colors.”

However, at this point we would have to decide what kind of typography should be used, as this would be the primary part of our logo. When the typography has been decided, we need to analyze the overall nature of the logo and balance the whole looks by adding appropriate shapes.

### **3.2.3 Typography**

I presented my research on typography to the owners. They got truly excited about using Helvetica. I tried to take the focus out of this iconic typeface and showed them other types of typefaces. They insisted on that Helvetica was the one we should use. These people did not have a clue that a world famous typeface would cost them money. When I explained this to them they were no longer that interested in using Helvetica. Bodoni, Letter Gothic and Futura also cost money so I excluded them as well. This led to the question: Should I use Arial, which resembles Helvetica a bit? Arial could work well if I decreased the space between characters and changed the style to Bold. After spending some time on different font web sites, I found a typeface called Coolvetica. It is a commercial free typeface and the similarities to Helvetica were obvious except of some additional strokes to the upper-case Q, lower-case Q and T. Since

these letters would not be used in this typography-based logo, I thought it would not be an issue. I presented my findings to the owners and they loved it.



*Figure 16. Arial, Helvetica and Coolvetica*

In this picture we have Arial Bold with a space between the letters (kerning) decreased by 40. Helvetica Bold (kerning unknown because I do not have the rights to use the typeface.) Coolvetica Regular with kerning -10.

### **3.2.4 Composition**

When all bits and pieces are defined they need to be put together to a harmonizing composition.

I started with the typography and just wrote the word “Sinne” with the right blue color on a blank canvas.

# Sinne

*Figure 17. Typography – first phase*

I felt like the kerning was a bit too much so I decreased it a bit. I thought that the right amount would be a value that makes the distance between the letter “i” and “n”  $\frac{1}{4}$  of the thickness of the letter “i”.

# Sinne

*Figure 18. Typography – second phase*

The owners now requested if it would be possible to add a text under the logo, which would describe what the company would be about. They wanted to use the phrase “rätt språk för jobbet” which roughly translated means “the right language for the job”. Although, the English version would later on be simply “skilled in languages”. I began with picking typefaces that would harmonize with the powerful Coolvetica. After hours and hours on searching, I managed to find three typefaces, which all look good with Coolvetica. These three were (from left to right) Gunguh, Corbel and Calibri.

rätt språk för jobbet      rätt språk för jobbet      rätt språk för jobbet

*Figure 19. The phrase – typeface alternatives*

Which one of these typefaces should I pick?

One of the ground rules was that the logo should work well even at the size of 2 cm, so I shrunk the texts to that size.

rätt språk för jobbet      rätt språk för jobbet      rätt språk för jobbet

*Figure 20. The phrase – typeface alternatives shrunk*

They all worked quite well but in my opinion, the first one is a bit harder to read than the other two, so the choice would be between Corbel and Calibri. These two typefaces are quite similar as we can see. Corbel has more twist to the end of lines and this feature is most visible on the downright corner of the letter “a” (In this case å). When shrunk down and put before the letter “k” it feels like the two of them are almost touching. For this simple reason, I chose to go with Calibri.

The next step was to combine Calibri with the parent typeface Coolvetica. First I tried to sink the phrase “rätt språk för jobbet” under the text “Sinne” so that the distance between the lowest point on “Sinne” and the highest point of the x-height of the phrase “rätt språk för jobbet” would be the same as the thickness of the letter “i”. I also adjusted the size for “rätt språk för jobbet” to a size which x-height would also be the same as the thickness of the letter “i”. Immediately I realized that combined this way the outcome would not look good because the phrase “rätt språk för jobbet” would be too long in relation to the word “Sinne” and possibly look too big in general.



**Sinne**  
*rätt språk för jobbet*

*Figure 21. The Phrase – too big*

I realized that matching the thickness of the letter “i” to everything had, from the start, been the wrong way of doing it. I should have looked at the horizontal lines instead of verticals because a human’s eye wants to find similarities and create patterns. It can be hard to process and find similarities in vertical and horizontal line. Instead, I thought that matching the phrase with the thickness of the lowest, curved line of the letter “S” would work.



Figure 22. The phrase – positioning

Red lines are showing the thickness of the letter “S”. Green lines are a copy of the red lines and adjusted vertically to touch the lower end of the x-height of the word “Sinne”. The lower green line gives the distance to the phrase. The x-height of the phrase would also be the same as the line distances. When these adjustments were made, the outcome would look pretty good.



Figure 23. The phrase – correct size

I think the logo works well like it is but as I previously mentioned, the owners wanted to add some minor styling to it. The overall nature of the logo is quite welcoming and trustworthy. With this blue color through the design, the feeling can also be a bit boring. We still have the color yellow, which was one of our two primary colors. Adding yellow to some detail could work. At this point we need to remember that the logo is supposed to be used on both light and dark surfaces and the contrast should be visible. Any usage of yellow in the big letters and especially in the small caps phrase would not work when the logo was shrunk to 2 cm.



Figure 24. The phrase – poorly visible in yellow

This means that we need to use yellow as an effect that does not disturb the readability and keep in mind that we wanted to change the overall nature to a bit more interesting. We know that shapes can also give us emotional messages. Circles reflected community and relationship when triangles and squares reflected stability and balance. I wanted to try and turn the dot on top of the letter “i” into some colored shape. Here are a few examples:



Figure 25. The dot on top of the letter “i” - alternatives

The first example with the yellow dot resembled of something that I really could not put my finger upon. The second one is a bit stiff and doesn’t really make the logo that much more interesting. The third one is definitely not suitable because it looks really hard and uninviting.

If I thought that if I turned the shapes on the second and the third logo, the feeling could change.



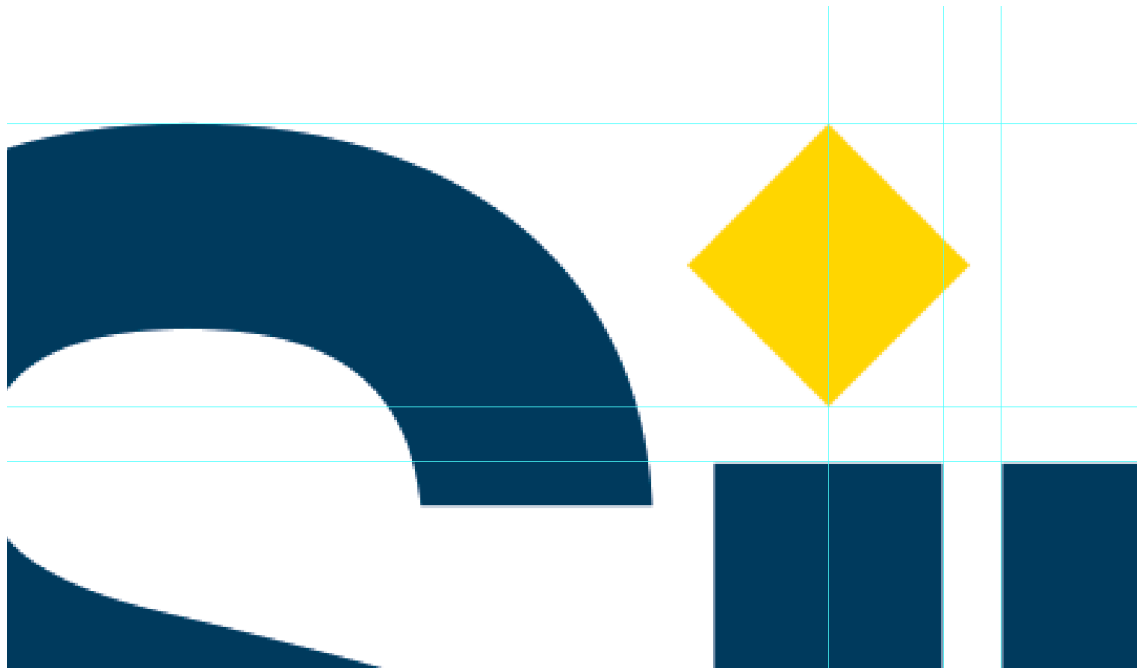
Figure 26. The dot on top of the letter “i” – more alternatives

The yellow triangle looks like a Play-button in the first example. The second looks quite alright, maybe the rectangle should be smaller though. The third does not look good this time either. Maybe it would be allowed to use a little symbolism if it was something intercultural? I thought that the example in the middle would be very suitable because the rectangle would resemble the points of a compass.

I made the rectangle smaller and vertically adjusted its position to the cap height of the letter “S”. The distance between the letter “i” and the rectangle was determined by the distance between the letters “i” and “n”. The width of the rectangle went a little over the borders of the letter “i”. This was something inevitable because if the width would



match the width of the letter “i” the size of the rectangle would automatically change to a significantly smaller and not harmonize with the rest of the logo.



*Figure 27. The rectangle on top of the letter “I” - adjustments*

At this point, I introduced the logo to the owners. They thought that I had made an exceptionally nice looking logo.

Previously I said that the logo should work well on both light and dark surfaces and the contrast should be visible. I can always add rules to how the logo should be used but I did not want to just make up rules but also try different solutions.

I began with making the canvas black to see how the logo would work.



*Figure 28. Blue logo on black canvas*

On black surface the logo would not work that well. The contrast between the blue and the black was too low. Next, I made a few versions of the logo with different combinations of yellow and white and left out the blue color.



Figure 29. Different versions of the logo on black canvas

The first of the three examples looked quite good but perhaps a little too pale. The second one was all right and the third one didn't work because if it was used a lot with these colors and with the yellow color being so dominating, it could confuse the viewers and not be recognizable as the company SinneWorks. This led to selecting the second example.

Now I had made two logos on light and dark surface. It felt a little restricted if the company could use the logo only on black and white surfaces. Since the two main colors were blue and yellow, it would be preferable if the logo worked on those colors as well. First, I made a blue canvas, on which the logo worked well without problems.



Figure 30. White logo on blue canvas

Then I made a yellow canvas and stumbled upon some minor difficulties. The rectangle and the phrase would obviously not be visible against the same colored surface.



Figure 31. Different versions of the logo on yellow canvas

I tried using white and blue but as we can see, none the logos above looked too good. At this point the easiest solution would have been to just make a rule that says that the logo isn't allowed to be used on a yellow surface. But I was determined to make it work somehow, so I tried to come up with other solutions.

Due to the narrowness of the phrase, I decided that it should be dark against the yellow surface, otherwise it would not be visible enough. If all elements would be made blue, the interesting and welcoming feeling would again disappear. I decided to try to add some stroke to the word “Sinne”.



Figure 32. Different versions of the logo with stroke on yellow canvas

The first one looks pretty interesting but the stroke looks pretty heavy especially on the rectangle. The second one is more balanced but doesn't look as interesting as the first one. The third one has the same stroke width as the first one but it seems unnecessary to add a stroke just to get the yellow rectangle to stand out. I wanted to see if a version between the thick and the narrow stroke would work.



Figure 32. The logo with different strokes on yellow canvas

The logo in the middle has a stroke which's width is exactly between the widths of the two others. I still think that the first one looks most welcoming. I started to wonder if it would be accepted to increase the kerning in the typeface so that the stroke width would be the same as the spacing between the letters. In that case it would have to be specified in the graphic charter, so that any mix ups would be avoided. I also needed to lower the phrase because it would otherwise be too close to the stroke.



Figure 33. Logo on yellow canvas – narrow phrase

When the kerning had been increased the outcome looked very harmonic. Now the narrowness of the phrase started to annoy me. If I changed the style from Italic to Italic Bold it could work.



Figure 34. Logo on yellow canvas – bold phrase

I was quite satisfied with the logo so far but as I have looked at it for many hours, I started to feel that the distance between the letter “S” and the letter “i” should be increased to match the other distances. The distance between the letter “n” and the letter “e” should also be measured because it also looks to be a bit smaller than the rest. This meant that I was forced to start from the beginning.

I analyzed the distances and came to realize that all the gaps were different. After this I started to adjust the distances according to the one between the letters “i” and “n” because that distance was already exactly  $\frac{1}{4}$  of the width of the letter “i”.

When all distances were adjusted the result was much more appealing as one can see in this black and white picture.



Figure 35. White logo on black canvas

So all I had to do now was to make it work on the yellow surface by using the same methods as earlier. To get an exact kerning, I had to adjust the distance letter by letter because of the different gaps. I was very satisfied with the result.



Figure 36. The final logo on all different color canvases

### 3.3 Graphic charter

In a graphic charter you won't have to explain why some elements should be used the way they are. A graphic charter is a rule book where the company makes the rules. As simple as that. If I decide that the logo is not allowed to be smaller than 2 cm, any usage against this rule will violate the corporate identity and possibly lead to further measures. Interesting to think that you can make up any rules you want to and others are obliged to follow them.

In chapter 2.1. I listed some things to think about when making the graphic chart. I am going to follow these guidelines and even add a few of my own. The complete list of rules and examples can be found in a separate document Sinne – Visual guidelines, which is owned and in possession by the corporation SinneWorks Ab.

### 3.3.1 Logotype

The logo is available in four colors and it is allowed to be used on four different color canvases. The blue logo is allowed to be used only on white canvas. The white logo (without stroke) is allowed to be used only on blue canvas. The white logo (with blue stroke) is allowed to be used only on yellow canvas. The black logo is allowed to be used only on white canvas. The black logo is allowed to be used only when the usage of the blue logo is not possible due to printing or other technical restrictions.

The canvas is the surface on which the logo is projected. Allowed canvas colors in printed media are the following: Blue CMYK: 100, 48, 12, 58. Yellow CMYK: 0, 14, 100, 0. White CMYK: 0, 0, 0, 0. Black CMYK: X, X, X, 100, where the X's can be of any value from 0 to 100. If possible, the value of rich black is preferred: CMYK 50, 50, 50, 100.

The tag line below the logo must be used according to the language of the media. The English tagline “skilled in languages” is used in all international contexts. The Finnish tagline “kielitaidolla töihin” is used only in Finnish contexts. The Swedish tagline “rätt språk för jobbet” is used only in Swedish contexts. In some cases, the tag line can be left out. These exceptions will be handled case by case.

The logo must have a safety area which is determined by the thickness of the letter “i” in the word “Sinne”. The safety area is rectangular in form and is measured from the outmost left, right, up and down positions. The safety area is 2 X the thickness of the letter “i”.



Figure 37. Safety area

Minimum size of the logo, excluding safety area, is 20 mm in width. No maximum size defined.

The logo is not allowed to be stretched or compressed or in any way altered from the originals.

Wrongful use:



Figure 38. Wrongful use of logo

In figure 38: The most typical cases of wrongful use are explained. Starting from top row: Do not change the color of the logo. Do not stretch the logo. Do not compress the logo. Second row: Use only a background that is mentioned in 3.3.1. Logotype. Do not put the logo on a picture. Use only the right colored logo for the right colored canvas. Third row: Do not recreate the logo. Totally white logo can be used only on black canvas. Do not turn or twist the logo. Fourth row: Do not apply shadow on the logo. Use a safety are that is of right size. Use only high quality images or vectors of the logo.

### 3.3.2 Typeface

The typeface of the word “Sinne” is Coolvetica. The typeface of the tag line is Calibri. Whenever possible, the Coolvetica is used in headings. The paragraph text is Raleway regular, if possible.

# Heading 1

## Heading 2

### Heading 3

Paragraph text: Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

*Figure 39. Headings and paragraph text*

Substitute typefaces in written text: Heading: Arial Black. Paragraph: Arial Unicode MS.

# Heading 1

## Heading 2

### Heading 3

Paragraph text: Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.



### 3.3.3 Colors

All colors with PANTONE names and values for print (CMYK), electronic (RGB) and web (HEX).

0-0-0-93 57-56-57 393839	0-0-0-80 88-89-91 58595b	0-0-0-71 107-108-111 6b6c6f	0-0-0-62 126-126-129 7d7e81	0-0-0-52 143-145-148 8f9194	0-0-0-42 163-165-168 a3a5a8	0-0-0-30 188-190-192 bcbec0	0-0-0-17 216-217-218 d8d9da
PMS 302 100-48-12-58 0-59-92 003b5c	70-34-9-41 49-96-129 316081	60-29-7-35 74-112-144 4a7090	50-24-6-29 97-130-159 61829f	40-19-5-23 123-149-175 7b95af	30-15-4-18 149-169-191 95a9bf	20-9-2-12 179-193-209 b3c1d1	10-5-1-6 211-219-228 d3dbe4
PMS 116 0-14-100-0 255-205-0 ffc000	0-10-70-0 255-224-106 ffe06a	0-9-60-0 255-227-128 ffe380	0-7-50-0 255-231-148 ffe794	0-5-40-0 255-236-169 ffeca9	0-4-30-0 255-239-189 ffefbd	0-3-20-0 255-244-210 fff4d2	0-2-10-0 255-248-229 fff8e5
0-0-0-13 224-225-226 e0e1e2	0-0-0-10 230-231-232 e6e7e8	0-0-0-9 233-233-234 e9e9ea	0-0-0-8 235-235-236 ebebec	0-0-0-7 237-237-238 ededee	0-0-0-6 239-239-240 efeff0	0-0-0-3 246-246-246 f6f6f6	0-0-0-2 248-248-248 f8f8f8
PMS Orange 021 0-65-100-0 254-80-0 fe5000							
0-0-0-38 171-173-176 abadb0							

Figure 40. All colors with values

## 4 SUMMARY

### 4.1 Conclusion

When creating a company's visual identity one must be familiar with a surprising number of different disciplines. For example, the color choices must be based on human psychology, as well as the fact that one must understand the different cultural effects of colors. The colors must also reflect the company's values at every point.

Color reproduction in various media, including print production and digital production, is also taken into account. When selecting colors, one must always select them from the same rendering point of view. In this case, I used the Pantone PMS system, which

works only on printed material. I chose all the colors from the Pantone Color Bridge. Color Bridge also gives values for CMYK and RGB - colors, as well as digitally used HEX format. Thanks to this, I was able to display all the selected colors similar in different medias.

The psychological aspect is also apparent when using symbols. Cultural differences in understanding symbols can be very large. I wanted to minimize the cultural effect of symbols by using only a typographic logo. However, the owners wanted some small styling to the logo, and on this point I agreed entirely. Thus, I was able to use the square symbol as part of the logo, because of its minimal cultural effect.

The choice of typeface must be well thought, because in a typographic logo the visual importance of the typeface is emphasized. When selecting a typeface, it helps if you know what fonts are generally used in the business world. This gives the viewer a subconscious impression that the company could be a large company. This in turn creates a more solid basis for business, especially as a start-up company wants to stand out to be reckoned with. Even if a font pleases your own eye, this does not necessarily mean that it gives the same picture to the customer. The task becomes even more difficult when you have to choose for example two fonts that work well together, creating a harmonizing entirety and still keeping the company's values clear.

When selecting fonts one must try to keep in mind the overall picture of the project and the desired end result. Fonts on logos are rarely seen the exact same way as, for example, computer programs often present them. Font settings will almost always be adjusted to ensure they are suitable for the big picture. In this project, I have used most of the time just editing fonts, as well as adjusting their coordination with other elements.

A ready logo, in this case, is a combination of all the elements created during this project: the colors and typography, font styling and minimalistic symbols. By combining these elements, it is possible to create even larger entities which emphasize the underlying message, that is, the company's message and values in visual form.

The different elements created in this project build the basis for all visual narrative. The font and the color schemes used in the logo will be used on the website and in other publications, whenever it is possible.

The outcome of this project is a graphic charter that will be used by the company SinneWorks Ab, when they are creating content to their own media. The importance of this graphic charter will emphasize when an external partner is using the elements. The graphic charter will tell how to use the elements in a proper way. It also tells how you shouldn't use the elements by making examples of common mistakes. The graphic charter tells also to turn to SinneWorks Ab, if a party is unsure of the use of the elements related.

The project could have been executed in a shorter time as well. If I had had a certain deadline, I would probably have left out most of typographical adjustments. I think that the final result would then have become good, but not anywhere near perfect. Due to my exact nature, I was really grateful that I got the time to complete this project, making the outcome as perfect as I originally intended to.

The project helped me find new dimensions to the psychological and cultural levels. In addition, this project showed that if you focus a lot on the details, you can probably find practices that could be implemented better. I believe, after this project, I am even more demanding with myself. I know I can now analyze the visual identities of already operating companies and be able to find errors in the smallest of details.

If I at some point will continue to cooperate with SinneWorks Ab, I believe that the next step should be a comprehensive review of their website elements, as well as the analysis and the results of the implementation phase. I believe that the elements on a website must be based on user experience, but at the same time, be rigorous to a company's profile and values.

## **4.2 Discussion**

The project settled in time for the November 2015 - July 2016. During this time, active work on the project was about five weeks. During this time I met with the client that is SinneWorks Ab, about half a dozen times. Each time the owners were very motivated and excited about what discoveries I had made since the last meeting. They showed understanding of the project scope, and appreciated the uncompromising attitude, which I had throughout the project. Even though the actual project took me about 5 weeks it has been a top priority throughout this whole time. Projects that demand creativity are a

constant flow of ideas and insights, even though the project itself stands still for the moment.

The project itself didn't have any major issues or setbacks possibly because I have some experience in this field of work. I believe that my previous projects in this same area have prepared me to ask the right questions and to be thorough with analyzing the results of each question. The primary purpose was to create an appealing visual identity for a startup company. As the owners have been pleased with the results, the conclusion would be that the project was a success.

I hope this thesis can give other students and professionals an insight into the work of an Art Director in a startup company. I also hope this thesis can help them understand the process and prepare them to create visual identities in their upcoming projects.

Time will tell how far SinneWorks Ab will get. At this point, I wish them all the best and success in their business.

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## **6 SUMMARY IN SWEDISH**

### **6.1 Introduktion**

Varje företag borde ha visuella riktlinjer om vilka färger, typografi och andra element skall användas då företagets visuella sida presenteras både externt och internt. Stora företag har ofta väl definierade grafiska regler och instruktioner som berättar hur man får och inte får använda dessa element. Detta examensarbete undersöker vilka dessa element är.

### **6.2 Bakgrund**

En grupp finsktalande svenskar hade en businessidé om att starta en karriärportal, som skulle vara specialiserad på språkkunskap. Dessa personer hade hört talas om mig i andra företagssyften, så de tog kontakt med mig.

Personerna i fråga, hade alla jobbat både i Sverige och i Finland och de var alla ense om att de hade haft en otrolig nytta av sina språkkunskaper och högst sannlikt blivit anställda just på grund av det.

Deras mål var nu att ge andra arbetssökande samma möjligheter som de själv hade haft.

De frågade mig ifall jag var kunnig att hjälpa dem att planera deras företags visuella profil och på basis av detta, programmera deras webbplats. Utan att tveka, svarade jag dem ”Ja”.

### **6.3 Syfte och frågeställning**

Syftet med examensarbetet är att skapa en tilltalande visuell identitet för ett startup företag och på basis av detta, skapa ett verktyg som specificerar de visuella riktlinjerna för företaget SinneWorks Ab. SinneWorks Ab är ett Stockholm-baserat företag inom rekrytering och den första med fokus på språkkunskap.

Sekundära syftet är att skriva ett lättläst examensarbete som andra yrkesmän kan använda då de skapar visuella identiteter för andra företag.

Detta examensarbete svarar på frågan: Vad bör tas i beaktande då man skapar de visuella elementen för ett företag

## **6.4 Metod och samling av data**

Jag har valt att använda mig av en kvalitativ metod i min forskning. Jag har samlat min data huvudsakligen från Internetkällor. Jag har bestämt att källan är legitim efter att ha jämfört informationen med andra källor.

## **7 VISUELL IDENTITET**

Ett företags visuella identitet är företagets sätt att visuellt uttrycka sina värden både internt och externt. Ett företags visuella identitet bör:

5. Vara synlig och igenkännbar.
6. Stöda företagets rykte och bild.
7. Ge kunderna en klar bild av företagets olika divisioner eller produktgrupper..
8. Ge anställda en klar bild av företagets enheter..

(Wikipedia 2016)

## **8 FORSKNING**

I min forskning analyserar jag vilka beståndsdelar utgör en visuell identitet för ett företag. Jag har delat in forskningsdelen i fyra huvudkategorier som behandlas i korthet till nästa.

### **8.1 Graphic charter – Visuella riktlinjer**

Graphic charter är ett dokument som innehåller alla regler om användningen av företagets visuella element. Dessa riktlinjer är speciellt viktiga då företaget arbetar med externa parter, som inte vet hur t.ex. en logo eller en font får användas.

## **8.2 Färger**

### **8.2.1 Färgpsykologi**

Färgpsykologi fungerar på en undermedveten plan och klassas därför som en objektiv vetenskap. Den psykologiska och symboliska erfarenheten av en färg kan även vara varandras motsatser (Colour-affects 2008h).

De psykologiska primärfärgerna är röd, blå, gul och grön. Dessa primärfärger och kombinationer av dem, påverkar individens känslor.

### **8.2.2 Färgharmoni**

Färgharmoni kan åstadkommas genom matematiska beräkningar, vilket betyder att objektiv färgharmoni är ett vetenskapligt faktum (Colour-affects 2008).

Alla individer upplever någon slag av färgharmoni och upplevelsen blir starkare då man blir utsatt av en färg som tillhör ens egna psykologiska färggrupp (Colour-affects 2008i).

### **8.2.3 Färgpaletter**

Färgpaletter består i allmänhet av två till fyra olika färger. Vanligtvis finns det en till två huvudsakliga färger och en till två komplementfärger . Normalt innehåller dessa paletter också nyanser av komplementfärgerna (Piktochart 2015).

"En vanlig människa gör en undermedveten bedömning om en produkt, person eller en miljö inom 90 sekunder. Mer än 2/3 av bedömningen bygger på färg! "(Addthis 2015).

### **8.2.4 Rendering av färger**

Ett företag försöka oftast efterlikna en färg på samma sätt i varje kanal som används. Företaget bör känna till olika färgsystem som används i tryck och på skärmar. De vanligaste färgsystem är PMS (Pantone Matching System), CMYK, RGB och HEX. (Negliadesign 2015).

### **8.2.5 Former**

Olika former och linjer gör att ens undermedvetna reagerar på olika sätt. Känslan dessa former ger kan justeras med hjälp färger.

### **8.2.6 Symboler**

Symboler eller ikoner, som Paula Rupolo kallar dem, är de icke-läsbara delarna av en logotyp. Inte alla logotyper har symboler (Creative blogg 2014). Varje gång när det handlar om olika kulturer, bör vi vara medvetna om hur man använder symboler eftersom de kan tolkas på olika sätt. (Listverse 2014).

## **8.3 Typsnitt**

### **8.3.1 Terminologi**

Historiskt sett vad som kännetecknar en font, är att det har bara en storlek, en stil och en vikt. Slutsatsen är därför att om en av de nämnda egenskaperna ändras, är det inte längre frågan om samma font (Wikipedia 2015a).

Typsnitt, däremot, är samlingar av fonter som har ett gemensamt ursprung men är vanligtvis olika i vikt. Dessa kallas också "font familjer". När stil-egenskapen ändras, förvandlas typsnittet till ett nytt annorlunda typsnitt (Wikipedia 2015d).

### **8.3.2 Stilar**

De två mest kända stilarna är "Roman" och "Italic". Roman är en upprätt och ofta lite bredare stil än Italic, som är mindre utrymmeskrävande och lutar ofta lite åt höger.

### **8.3.3 Populära typsnitt**

Det finns många typsnitt som är mycket användbara och lättlästa. MI Printing, diskuterar i ett blogginlägg typsnittsalternativ för olika medier. De nämner Helvetica som det mest använda typsnitt för tryckta medier, men de ger också exempel på andra typsnitt som Bodoni, Letter Gothic och Futura som fungerar också bra. På skärmar, finns det

fler restriktioner, som vilka typsnitt används av Microsoft eller Ios och hur pixlarna på skärmen visar olika typsnitt. När du väljer ett typsnitt för skärmar, koncentrera sig på x-höjd. Vanligtvis anses typsnitt med en hög x-höjd lättare att läsa på skärmar (Miprinting 2012).

## **8.4 Komposition**

När färger, former och typografi är definierade, måste de sättas ihop i en komposition som ser bra ut och levererar meddelandet genom olika kanaler. Det finns några grundregler du rekommenderas att följa:

1. På grund av olika medier, bör logotypen skapas i både stående och liggande format (Brian Joseph Studios 2008b).
2. Symmetri är harmoni. Människor upplever omedvetet ett företag som stabil, när logotypen skapas symmetriskt (Brian Joseph Studios 2008d).
3. En logotyp består vanligen av flera delar. Dessa faktorer bör harmonisera tillsammans trots deras olika storlekar. En bra sak att komma ihåg är att en logotyp skall fungera bra även i storleken 2 cm (Brian Joseph Studios 2008c).
4. Även om många element ser bra ut separat, kan kombinationen av dem ge en motsatt effekt. Använd endast de delar som är nödvändiga (Brian Joseph Studios 2008a).

## **9 SINNEWORKS**

### **9.1 Vad är SinneWorks?**

SinneWorks är ett företag registrerat i Sverige år 2015 och drivs av dess fyra ägare. Webbplatsen [sinneworks.se](http://sinneworks.se) är den viktigaste plattformen för SinneWorks verksamhet. Sinne strävar till att få ett fotfäste inom rekryteringsbranschen genom att sätta fokus på språkkunskaper.

## **9.2 Visuella identiteten för SinneWorks**

### **9.2.1 Färger**

På basis av min forskning, presenterade jag olika färger för ägarna. Vi beslöt att välja gul som den andra primära färgen vid sidan om blå, och att vi skulle använda orange i ”Call-to-action”-delarna.

### **9.2.2 Logo**

Ägarna av SinneWorks ville använda symboler, av den enkla orsaken att bolaget fokuserar på språk och oundvikligen, finns det en enorm kulturell mångfald bland kunder. Användning av en symbol kan vara riskabelt på grund av risken för olika tolkningar. Men vid denna punkt skulle vi behöva bestämma vilken typ av typografi skall användas, eftersom detta skulle vara den främsta delen av vår logotyp. När typografin har beslutats, måste vi analysera den övergripande karaktären av logotypen och balansera hela utseende genom att lägga till lämpliga former.

### **9.2.3 Typografi**

De insisterade på att Helvetica var det typsnittet vi skulle använda oss av. De hade dock ingen aning om att ett världsberömt typsnitt skulle kosta dem pengar. När jag förklarar detta för dem, var de längre inte intresserad av att använda Helvetica. Jag hittade på internet ett typsnitt som kallas Coolvetica. Det är frågan om ett kommersiellt fritt typsnitt och likheterna till Helvetica var uppenbara förutom några ytterligare slag till i versaler på Q och T. Eftersom dessa bokstäver inte skulle användas i denna typografi-baserade logotyp, tänkte jag att det inte skulle vara ett problem. Jag presenterade mina fynd till ägarna och de blev försälskade i Coolvetica.

### **9.2.4 Komposition**

När alla delarna definieras måste de sättas ihop till en harmoniserande komposition. Ägarna begärde nu att kunna lägga till en text under loggan, som skulle beskriva vad



företaget skulle handla om. De ville använda frasen "Rätt språk för jobbet". En bild av den slutliga kompositionen hittas på sida 44.

### **9.3 Grafiska riktlinjer**

Den kompletta listan över regler och exempel kan hittas i ett separat dokument Sinne - Visual riktlinjer, som ägs och är i besittning av företaget Sinne Works Ab.

## **10 DISKUSSION**

Projektet pågick under tiden november 2015 - juli 2016. Under denna tid, arbetade jag aktivt med projektet i c. fem veckor. Under denna tid träffade jag kunden, som är SinneWorks Ab, ungefär ett halvt dussin gånger. Varje gång var ägarna mycket motive-  
rade och entusiastiska över vilka upptäckter jag gjort sedan det senaste mötet. De visade  
förståelse av projektets omfattning, och uppskattade min kompromisslösa attityd, som  
jag hade haft under hela projektet. Även om själva arbetet tog mig ungefär fem veckor  
har detta projekt varit högsta prioritet hos mig under hela denna tid. Projekt som kräver  
kreativitet är ett konstant flöde av idéer och insikter, även om själva projektet skulle stå  
stilla för tillfället.

Att arbeta med SinneWorks Ab har varit en stor glädje. Ägarna har varit motiverade och  
de har gett respons varje gång jag har behövt det.

Själva projektet hade inte några större problem eller bakslag möjligen eftersom jag har  
en viss erfarenhet inom detta arbete. Jag tror att mina tidigare projekt inom samma om-  
råde har förberett mig att ställa de rätta frågorna och vara noggrann med att analysera  
resultaten av varje fråga. Det primära syftet var att skapa en tilltalande visuell identitet  
för ett nystartat företag. Eftersom ägarna har varit nöjd med resultatet, skulle slutsatsen  
vara att projektet varit en framgång.

Jag hoppas att denna undersökning kan ge andra studerande och yrkesverksamma en  
inblick i arbetet som en Art Director i ett nystartat företag. Jag hoppas också att denna  
undersökning kan hjälpa dem att förstå processen och förbereda dem för att skapa visu-  
ella identiteter i sina kommande projekt.

Tiden visar hur långt SinneWorks Ab kommer att gå. Vid det här laget, önskar jag dem  
all lycka och framgång i sin verksamhet.