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Design Fundamentals: Designing Effective Logos with *Maggie Macnab*

Chapter 0 Introduction: Filling Your Design Pockets

The *Designing Effective Logos: Learn by Video* series covers a lot of territory: creativity, sourcing inspiration, learning to make visual connections concisely and accurately, resources for managing your business and displaying your work, creating final documents for the client's use, and finally, the ultimate purpose of designing logos that are beautiful for the audience to experience, fun for you to create, and effective ambassadors for your client's business growth. In my mind, logo design is more than just "design." It's very satisfying to create a successful logo. It constantly teaches you about the most intimate and hidden relationships, and you come to understand the world in a more connected way.

As you move through the principles and ideas presented in the series, take notes. They can be doodles, sketches, words, thoughts. It doesn't matter how you absorb information for later use—however you do it is perfect! The note taking process is simple. Whenever you start a new video, pull out your sketchbook and a pencil or pen, and have them at the ready. When something strikes you as interesting or pertinent, jot it down or sketch it. The concepts you note are the ones that relate to you in the most meaningful ways. I want you to note them because they—or some iteration of them—will become valuable fodder for your ultimate and (hopefully!) very personal logo. Take the time periodically to find ways to integrate these ideas into your own logo. When inspiration strikes, grab it! But even if it doesn't, clear some time for your creativity with the intention of coming up with some good logo concepts of your own (see the video in Chapter 3, "Design Flow" for more on this technique). Periodically sit down and focus on what you can create with the original connection you made.

As you move through the series exploring ways in which to approach logo design, experiment with your own logo ideas using the various concepts. You can experiment with the traditional logo style of symbol, logotypes, and visual metaphors, as well as explore the shapes, patterns, and forms of nature—and even add things like emptiness as an element to your design. If you're diligent in this process, I promise you will have an interesting assortment of concepts to filter through and consider for your own ultimate logo design. As an added benefit, I also promise this process will teach you a lot about yourself. In learning about yourself, you learn more about human nature. This practice inherently makes you a better logo designer.

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Finally, the ultimate benefit of narrowing your concepts to a final logo design prepares you to use your identity in the world to support your business, while the experience gives you a fundamental understanding of how to create a logo that will make your first logo project a success for your client and for you.

You came to this series because you are a special-needs designer: You are one who needs to know and share what you learn. I welcome and commend your curiosity, your persistence, and your desire to serve the greater good of creating design that truly delivers value to its audience.

Thank you for taking part!

A handwritten signature in black ink, appearing to read 'Maggie Macnab', with a long, sweeping horizontal line extending to the right.

P.S. You can actively engage the *Designing Effective Logos* community by joining the Facebook group: <https://www.facebook.com/groups/1457979254455888>. Share your work, comments, opinions, and questions with those who love logo design just like you do.

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Chapter 1 Exercise: Sensual Observation

Use this exercise to note, explore, and enhance your experience of processing sensual information. Being able to perceive everyday experiences with more depth and thoughtfulness will enhance your ability to create observant design.

Plan to take multiple walks over a period of days, taking with you your notebook, colored pencils, paints, and pen and/or pencils (use the medium you prefer but bring along supplies that you can integrate color with). It's handy to use a backpack or other hands-free item for storage; this lets you easily collect found objects and store them for later.

During each walk, choose a particular sense you would like to explore—sight, touch, taste, hearing, or smell—and intentionally focus on just this one particular sense. It's optimal to do one sense/one walk per consecutive day. Your thoughts and external events will tend to make your mind wander, and your other senses will come into play. If you're working with the sense of hearing, for example, you'll be using sight, too. Continually bring your focus back to your chosen sense and remove the distractions you can (eliminate your phone, Internet, or other outside influences you have control over). Listen beyond the louder noises: If you're in a city park, listen to the soft sounds close to you instead of the loud sounds that carry from a distance. Listen for the subtlety in natural sounds. Find alignments between sense and design. Silence is like white space. Reverse your normal tendency to hear (or sense) the overt. Find sound within silence. What does it sound like? Is it abstract or does it have a shape? Does it remind you of something you have experienced before? Take notes on what you become aware of.

1. Take a moment to stop and sit. Reviewing your notes while still paying attention to the selected sense, write about what you experienced and how it made you feel. You can use singular words, a poem, a haiku, or a few sentences. Stay present with the sense so you can capture it as accurately as possible.
2. Draw what you hear (or feel, see, taste, or smell). If you don't know what it looks like, draw what you imagine it to be. This can be abstract and colorful. Integrate it with your writing. Remember to give character to your lettering as well!

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3. You can develop this particular sense after you have fully explored it in notes and drawings. Integrate any found objects from your walks, as well as ideas or visualizations that come up later—clippings, photos, or anything else relevant to you—and create a “designed sense” collage. Pay attention to the organization of your page. Design an initial cap or experiment with hand-drawn lettering styles. Be conscious of what is most relevant to you and how you can order, position, or prioritize with color, shading, boldness, and subtlety. Think about small relationships and how they can work together to create the whole relationship.
4. Experiment and find the best “sensual adjectives” to describe your sense. You can express these descriptions as colors, shapes, frenetic or careful drawing or marks, anything that feels appropriate. If you like, try the same concept with several different approaches. With each approach, take note of the things you can change compared to those you feel can absolutely not change. Identify why. This helps you to sort essential information from what can be eliminated.
5. After exploring each of the primary physical senses, try to find the time to take a walk and explore other sensibilities that range beyond the five physical senses. You can explore memories as they arise (what inspired them?), people or events that spontaneously come to mind (synchronicities), or how things fit together in patterns and shapes you observe. Don’t filter yourself; instead, concentrate on returning to the original intent each time you stray from it.

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Chapter 2 Exercises: Language of Design and Form Fits Function

Learning the Language of Design

This exercise will give you more fluency in the language of design.

1. Randomly choose five well-known brand logos. Select your group based on their diverse qualities.
2. Identify and name the extensions of the logos you have selected, such as brand, identity, icons, and specific extensions.
3. Identify each logo's type and note if any fall under more than one definition.

Form Fits Function

When you understand how something is both constructed and designed to perform in the most efficient way, you have a deeper understanding of how form fits function and vice versa. This is an essential quality of good logo design.

1. Observe traffic signs and signals when you are out and about. Make notes of them in your sketchbook, including the sign's shape, symbol, and color. Do these elements reinforce the meaning of the sign? How?
2. Do research on a product you use daily. Choose one of the following or make up one of your own:
 - Spoon
 - Shoe
 - Bed
 - Toothbrush
3. How does the item differ from culture to culture? Has it changed significantly in history? Why is it shaped the way it is? What material(s) is it made from? Why?

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Chapter 3: Sample Client Questionnaire

Asking your client pertinent questions before starting the identity design process has benefits for you both. It helps the client to consider and focus on objectives in a way they may not have considered previously, and it gives you essential information to lay a sound strategic foundation for the logo and brand. This list is not exhaustive, and you may come up with other questions that are specific to your situation, but it will get you thinking about the kind of information you need to know to deliver the best product possible.

1. How is the organization structured? How is it managed?
2. How do you anticipate the organization evolving over the next five years?
3. What problems must you overcome to get there?
4. What trends affect your industry and how do you anticipate being able to accommodate them?
5. How does the company currently sell/present its products or services?
6. What does the company do well?
7. What does the company do not so well?
8. Who is your audience? What are their problems, needs, and wants?
9. What benefit can your company provide to your audience that they can't obtain elsewhere?
10. How do you currently communicate with your audience?
11. Does the company have specific communications objectives?
12. What do you hope to achieve with a new identity program?
13. Use three adjectives to describe how the company should be perceived (examples: conservative, progressive, friendly, formal, casual, serious, energetic, humorous, professional).
14. Who are your competitors?

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Chapter 3.6 Exercise: Problem-solving, Upside Down and Backward

This is an intuitive exercise to help you try out different ways of interpreting and solving problems. You'll use yourself as a test subject to work on unexpected but meaningful solutions.

You'll need a blank sheet of regular printer paper and a sheet of tracing paper. You'll be creating a list of at least six descriptors for "difficulties" and six for "positives."

When you design following the flow of the message, you're working with that message's inherent power. As nature-artist Andy Goldsworthy describes it, "Everything has the energy of its making inside it." Likewise, all problems inherently contain their own solutions. Finding them often requires thinking differently.

1. Think about a current issue or problem you're having.
2. On a sheet of printer paper, leaving at least ½-inch of space between each entry, list the downsides of the issue, one item per line. How does it negatively impact your life? How does it prevent you from moving forward? Make the list as concise as possible.
3. On a separate piece of tracing paper, list the positive aspects of solving the problem: What would be better if it were worked out? What other issues might it impact in a positive way if it was resolved? Again, one item per line, with ½-inch of space between each concisely defined entry.
4. Lay the tracing paper on top of the printer paper and turn it 90 degrees, so the lines you have written intersect one another at right angles.
5. Look at how the negative interrupts the positive in physical ways. What words run into one another at the places they intersect on the two pieces of paper? Do any visual patterns begin to emerge? Do common words repeat in both directions? See if similarities within opposite aspects can be reconciled. Find differences that can be transformed into complements. See if you can weave difficulties into positives and use them as a common leverage to solve the problem.

■ *An example:*

Issue: I don't ever have enough time.

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■ *Difficulties:*

I'm always stressed and tired.

I get upset with others when I'm pressured.

I blame myself and others, which doesn't fix anything.

I react without thinking.

I can't plan things I enjoy.

Other things always get in the way.

■ *Positives (if I did have more time):*

My design work would be better.

I would have time for the things I enjoy.

I would be more relaxed.

I could think more clearly.

I could plan and prepare for the future.

I could be more responsive to problems and solve them.

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Chapter 4.2 Exercise: Learning to Refine

Refining complex information is an essential skill for good logo design. A good logo designer must sort, highlight, and eliminate visual information to arrive at the most effective design. This exercise will help you develop your refinement skills.

Choose a photograph; a simple one works best.

Analog:

1. Put a piece of tracing paper over the image and tape it into place.
2. Try to find the most distinctive parts of this image and roughly fill them in with pencil or black marker.
3. Remove the first sheet of tracing paper and replace it with a clean one.
4. Try the exercise several more times, each time with a new sheet of tracing paper in place, and try to remove as much information as possible with each attempt.

The idea is to eliminate as much detail as possible while still retaining the essential information of the image.

Digital:

1. Scan or screen-grab a photo.
2. Create a new document in Illustrator and place the image on a layer and lock it.
3. Create a new layer.
4. Using the pen tool, roughly construct lines around what you determine to be the most defining information of the image.
5. Enclose the lines as shapes and fill.
6. Toggle back and forth between the image, the outline of your work in preview mode, and the filled shape to continually check your relationships to the photo.

Again, you're attempting to get the most comprehension with the least amount of information.

This exercise is about learning to see and bringing out the most important information to retain the integrity of the image. The goal is to have the image still convey what it is after eliminating as much unnecessary detail as possible. This will take a few tries so don't get frustrated. The refining process is a skill that you learn by doing.

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Chapter 4.3 and 4.4 Exercise: Exploring Scalability

A good logo or logotype must scale well. This is not negotiable! Use this exercise to check the viability of various logos to retain their integrity from small to large sizes.

Find a variety of logos and logotypes online or work with ones you've already created in Illustrator. Look for vectorized formats so that you can scale them without rasterization getting in the way of your interpretation of their ability to scale.

1. Open a logo in Illustrator and choose Select All.
2. Experiment with scaling it up so it almost fills your screen, and then reduce it to a half- to a quarter-inch in size.
3. How does it hold up?

It's inevitable that some information is lost in the process of applying the logo to different media and applications. What you're looking for is whether or not the logo is still distinct enough to carry the intent of the original design. If not, look at what overwhelms the design at larger scales or what is lost at small sizes. What would fix these problems?

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Chapter 4.6 Exercises: The Power of Empty Space

Being able to see reverse images hones your skill to create them in your own logos. The following exercises will support your development of this essential ability.

Exercise 1: Mind Toggling

1. Collect 10 to 20 black and white optical illusions that appeal to you and are at least somewhat challenging. Start with images first; you can move on to animations later if you want to.
2. Practice seeing both empty and filled space. Consciously move your vision and mind between the two areas of negative and positive space. Practice this until you begin to naturally see both in new images.

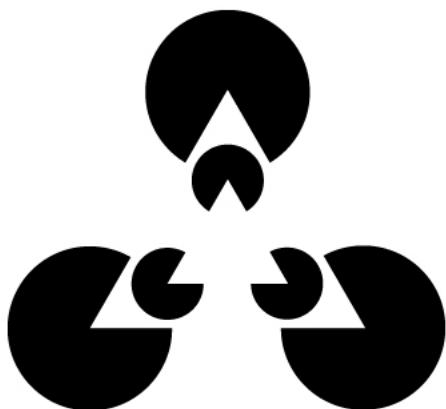
Tip: Look up M.C. Escher's work.

Exercise 2: Create a Figurative Design Using an Effective Spatial Arrangement of Shapes (Illustrator)

You can use Illustrator's background grid, go freeform, or create abstract arrangements. Shapes can be duplicated, overlapped, reflected, rotated, or otherwise turned in any direction in the document. The idea is to look for relevance in both positive and negative space and to try to create a meaningful design from random elements.

1. Any shape can be duplicated, cropped, reflected, scaled, and so on.
2. Work only in black and white.
3. Try to use minimal shapes to create an effective design; always simplify when you can.

Example:



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Chapter 4.7 Exercise: Shapes & Spaces Search

The process of elimination is another essential skill of a good logo designer. You have to know what to keep and what to eliminate to create effective visual communication—a relevant practice to all design but most particularly in logo design.

Part 1. Look at a natural or human-made object, the space it occupies, and/or the ground around it. Sketch this item to see it better using your skills of observation.

1. Is the space located on, behind, or within an object?
2. Is it “positive” or “negative”? Is it proportionately smaller?
3. Are there many voids or spaces found on this object, or only one?

Part 2. Shine a portable light source on a partner, piece of furniture, a sleeping pet, or any still life you would like to create.

1. Trace a series of shadows from interesting parts of the body or object. These can be full figures or fragments.
2. Focus only on the parts in shadow. What can be identified about the object using these shapes only? Simple and complex objects need different treatments when they’re simplified into shapes. Notice how you might need to add information in simpler objects, while you must simplify more complex objects.
3. Test your shapes out on people to see if they still retain enough distinguishing qualities. Which are the most successful and why?

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Chapter 5.5 Exercise: Create a Golden Section Spiral

The following steps show you how to create a golden section spiral using Illustrator.

1. Draw a constrained square in Illustrator.
2. Place a vertical guide in the center.
3. Draw a constrained circle originating the center point where the guide intersects with the bottom side of the square. Expand the circumference out to the top corners of the square.
4. Pull a rectangle out beginning from the lower left-hand corner of the square to the left circumference of the circle.
5. Delete the circle.
6. Pull a square out from the lower left-hand corner of the new rectangle and expand until it touches the left-hand side of the original square.
7. Continue Step 6 four additional times as you work your way around, rotating the original phi rectangle.
8. Create a second layer in the layer window.
9. Using the Arc tool, constrain it by holding the Shift key and pull it out from the top right-hand corner to the bottom left-hand corner of the original square.
10. Continue creating arcs in the same sequence as the squares built in Step 6.
11. Delete your rectangle layer.
12. Select all arcs and Object>Path>Join.

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Chapter 5.7 Exercise: Create a Fibonacci Sequence Spiral

The following steps show you how to create a Fibonacci sequence spiral using Illustrator.

1. Open Illustrator and the 5.7 Fiboannci_Spiral.ai file and turn on View Grid and Snap to Grid.
2. Starting in the lower right-hand third of your document (view the included finished Fibonacci Spiral in the exercise file to estimate the area), select your Rectangle tool and, while holding the Shift key to constrain proportions, draw a square spanning a 4 x 4 grid box width. Remember the sequence: 0+1 and then 1+1, which equals 2.
3. This queues you to double the size of your previous square. Duplicate the first square (use Command-Option to drag and duplicate the square).
4. Position the duplicated squares directly above the first square (this is why you have Snap to Grid turned on). Use Command-D to duplicate this process and create the second square of 2.
5. Continue to create the number of squares necessary according to the next number in the sequence: after 2 will be 3 (2+1), after 3 will be 5 (3+2), and so on.

After you complete your rectangles (the combined squares always create rectangles of the same proportion), do the following:

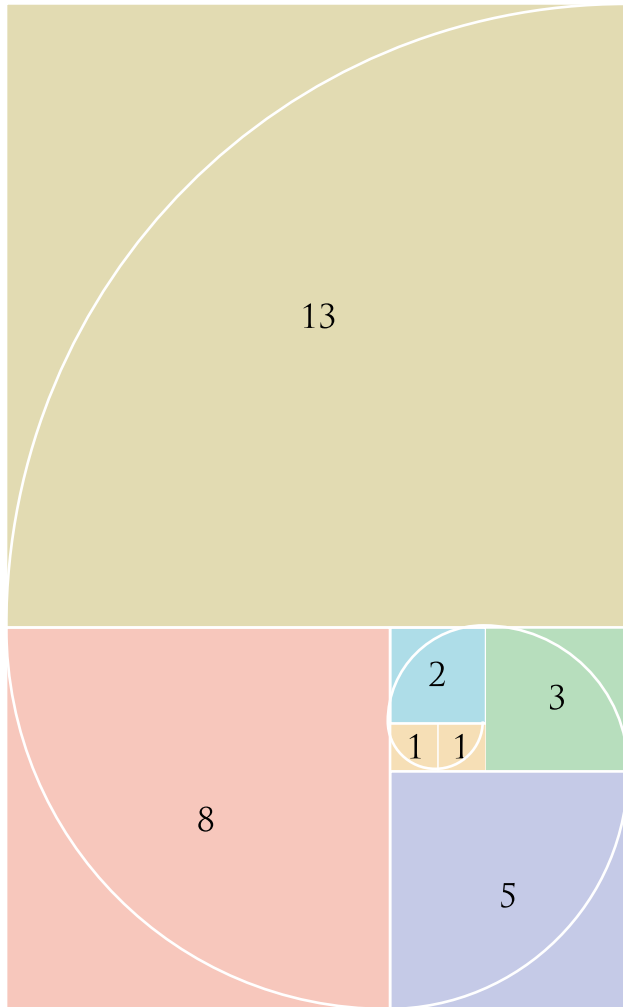
6. Pull a circle out from the center point between the first two boxes using Command-Shift-Option to constrain the proportions. Expand it until the circumference hits the bottom two boxes where they meet.
7. Find each center point in the rotating pattern and continue to draw an enlarged circumference for each per Step 4 above.
8. Connect the parts of the circle that intersect and delete the rest of the circle.

Hint: You can turn on the hidden Squares and Circles layers to check your work.

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Completed Fibonacci Spiral



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Chapter 6.3 Exercise: Create the Three Symmetries

The following three procedures show how to create the three symmetries in Illustrator.

To create translation symmetry in Illustrator:

1. Select the element from which you want to create translation symmetry.
2. From the toolbar, choose Effect > Distort & Transform > Transform.
3. Enter the vertical or horizontal distance and the number of copies you want to make, and then select Preview to double-check the results. Click OK when you see the desired result. Keep in mind that software allows you to quickly make transformations, which allow for all sorts of variations that introduce more complex orders of symmetry, such as rotation and scaling.

To create reflection symmetry in Illustrator:

1. Select the element with which you want to create a mirrored effect.
2. From the toolbar, choose Effect > Distort & Transform > Reflect. Choose a vertical or horizontal orientation and the necessary degrees (typically 90° to create a simple side-by-side reflection).
3. Preview your work. When it looks the way you want, click OK. Reflection symmetry can also be achieved using the Reflect tool in the Tool menu (located next to the Rotate tool).

To create rotation symmetry in Illustrator:

1. Select the object to be rotated, and then click the Rotate tool in the Tools panel.
2. Press and hold the Shift-Option keys, and click your center point of rotation.
3. The Rotate dialog box appears. Divide 360 by the number of rotations you want (for instance, threefold symmetry requires 120 degrees of rotation, which is the result of dividing 360 by three rotations), or more simply, you can key in 360/(the number of rotations you want to achieve) and click Copy.
4. Check your work by clicking the Preview button. If it looks good, click OK.
5. Duplicate the action by pressing Command-D to position the subsequent rotations perfectly into place.

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Chapter 6.7 Exercise: How to Create a Simple Tessellation

Here's how to create a basic tessellation in Illustrator using a square or triangle shape.

To create a translation, or slide, tessellation in Illustrator:

1. Start with a document size that gives you enough room to move across and up and down on your artboard at least four times the size of the image you begin with. Make the width and height dimensions the same for this example as one that uses a square dimension.
2. Click the Rectangle tool in the Tools panel. While holding down the Shift key to constrain dimensions, create a square (if you're working with a graphic that is one inch by one inch, start with a document that is at least four inches by four inches). Or, click the Rectangle tool and then click the artboard to enter dimensions manually.
3. For twofold translation, the dimensions are repeated in a line; for fourfold translation, the dimensions are repeated in rows and are alternated for glide translation (the same pattern that footsteps or the growth pattern of alternating leaves along the stem of a plant makes).
4. Create your shape with the appropriate tool. For simple round shapes, use the Ellipse tool. For more organic or complex shapes, use the Pen tool. Overlap your new shape on the base square.
5. With both shapes selected, choose Window > Pathfinder. The Pathfinder dialog box appears. Select Divide in the dialog box.
6. Using the Selection tool, click the image. Ungroup the image by choosing Object > Ungroup. Use the Selection tool to choose the cutout shape and delete it.
7. Choose Effect > Distort & Transform > Transform and enter the number of repetitions and distance for a linear design.
8. For a tiled tessellation, you can enter distance information into the Vertical field in the Move area.
9. The copied row or rows are clones and can't be edited until you select the parent design.
10. Choose Object > Expand Appearance to create an independent generation of the design that you can edit.

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Chapter 6.8 Exercise: Create a Complex Tessellation

Follow the procedures below to create a complex tessellation using Illustrator. Refer to the illustrated step-by-step example at the end of this procedure.

Creating a tessellation is challenging, but it's fun and teaches you both software and conceptualization skills. Precision is essential when you create a tessellation. Enlarge your work with the magnifying glass when you're clicking rotation points to be sure you're dead on. An additional aid for this is to use outline mode Command-Y so you're working with the actual outlines and not strokes. You can easily toggle between outline and view mode by clicking Command-Y again.

1. Using the Illustrator document provided in the downloadable folder, create a triangle with your Shapes tool (this is an equilateral triangle by default) positioned on the center of the vertical guide. You're using the polygon tool with three sides. Lock it (Command-2) to prevent it getting in the way for the next step.
2. With the Pen tool draw a random shape. A circle will appear on your Pen tool when the end of the line meets the beginning indicating you can join the two and create an enclosed shape. Click to close it (your shape must be enclosed to be a whole shape). The color default is usually a white fill with black outline. Change this to an empty fill so you can see where the shape is positioned over the triangle. Unlock the triangle so that pathfinder can recognize and combine these two shapes.
3. Select both shapes with the Selection tool (black arrow), and in your Pathfinder dialog box (Window > Pathfinder) hold down the Option key and click the Divide Pathfinder (second row, first pathfinder tool). This will divide the two shapes where they intersect. The two shapes will automatically be grouped; ungroup them (Option > Ungroup, or just Command-U). With the Direct Selection tool (open arrow), delete the excess shape outside of the triangle area.
4. This will leave a moveable piece that you'll subtract from one side and add to the other. Move it out with the Selection tool to make sure it's a separate piece, and then put it back into its original position with Command-Z. It's essential for this to be precisely positioned when you rotate it to the opposite side.
5. Select the new piece with the Selection tool. Choose the Rotate tool from the toolbox and Option-click the top point of the triangle dead center. This gives the rotation tool a center point to reference, and the Rotate dialog box will pop up. Enter 60 into the

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Rotation Degrees field of the dialog box. This angles it perfectly to fit on the opposite side and drops it into place (remember, perfection is essential for a clean tessellation).

6. With the Selection tool, select both the piece on the right side of the triangle and the triangle. Click the top left Unite Pathfinder option. Voila! You now have a fused piece! (Note: If this is not precise, the Pathfinder tool will not unite the two pieces.)
7. You will now create the bottom shape. Remember to cut out only within the left- or right-hand half of the triangle baseline. Make a guideline to be sure you do not overlap into the other half of the triangle's base and to create a point of reference for the rotation tool again. Create a new shape using the steps above.
8. With the Rotate tool, Option-click the base of the triangle on the exact center to reference the center point. When the dialog box pops up, enter 180 as you're cloning the opposite shape and rotating it upside down on the other half of the triangle's base.
9. Select both shapes and use Step 6 to combine them.

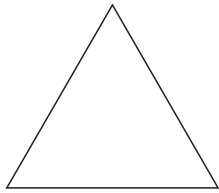
Now you're ready to start the imaginative part! Look at your new shape. What is living in there? This is where you begin to imagine what it will become. You may want to do this a few times to finesse your odd shape and intentionally create something.

10. Select your new shape with the Selection tool. Select the Rotate tool and Option-click the top point (perfectly!) of the mutated triangle. This is your point of reference to rotate the shape six times. The Rotate dialog box will pop up. Enter 360/6 as you are now moving the object a complete 360 degrees and it will take six rotations of the design to complete the circle. (Note: You'll want to colorize; I recommend at least two different color sets so that the object is clearly defined in each rotation, and add any interior drawing lines before you start duplicating it so that you only have to do this involved process once. Be sure to select Copy so the Rotate tool knows to make extras.
11. After you've created your first rotation of a total of six, use Command-D to duplicate your selection. Continue until they fill the rotation space.
12. Copy your group of six and slide it to perfectly fit and fill your page.

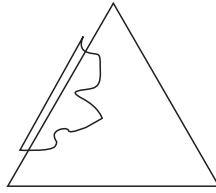
You have just accomplished an extraordinarily complex piece of geometry using Illustrator skills and your creativity and imagination to the maximum degree!

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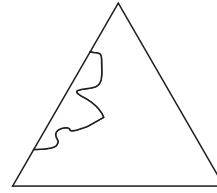
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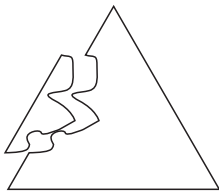
1.



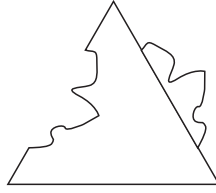
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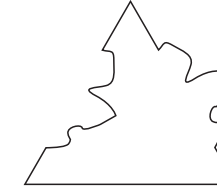
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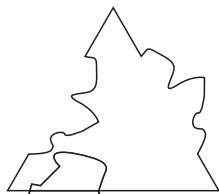
4.



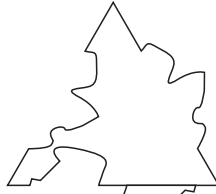
5.



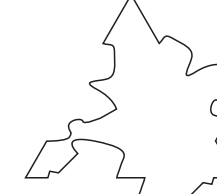
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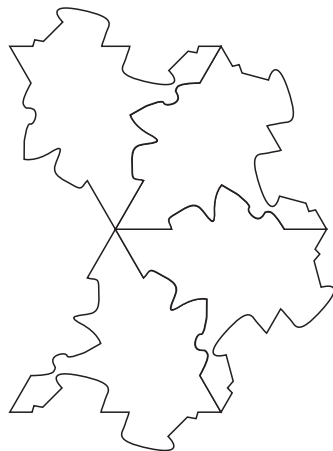
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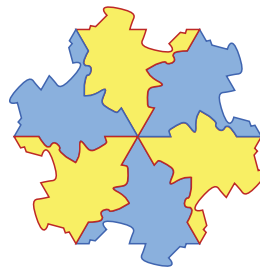
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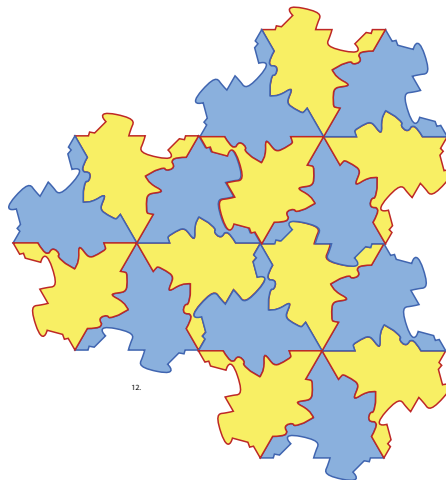
9.



10.



11.



12.

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Chapter 7 Exercise: Logo Gestalt Hide and Seek

Many gestalt principles combine with each other, but there is often a dominant characteristic that will clearly identify one gestalt over another. This exercise allows you to become more attuned to seeing and sorting the principles and to learn how they function within the logo.

1. Using a magazine, a book, or the Internet, find a variety of logos that combine elements.
2. Identify as many of the five gestalt principles as you can within 10 to 15 minutes.

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Chapter 7 Exercise: Shape Gestalt

Using the basic shapes—square, circle, triangle, intersecting lines, and spirals—have the shapes interact with one another to demonstrate the five gestalts. They can overlap, be side by side, follow a path, or combine in other ways to express continuity, closure, proximity, figure/ground, and similarity. You can use pencil, pen, or Illustrator. Work in black and white.

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Chapter 8 Exercise: Develop the Story as a Visual

Learning to develop a visual story is essential in creating a meaningful logo. In this exercise, you'll experiment with developing a story from your own experience to create a meaningful symbol. Remember that logos are necessarily simple and concise. Your images should be refined to their simplest iteration.

1. Remember back to an important event in your life. Happy, sad, or terrifying, it doesn't matter. Work with an experience that made a significant impact on you.
2. Begin doodling. Images may come to mind instantly, or you may just start with abstract shapes. Angles help to express edginess while curves indicate smoothness or a gradual transition. Work with this process until you feel as though you have accurately expressed this experience in images, symbols, or abstractions.
3. Study the images you've created. Look for the images that affect you emotionally. This helps to identify the authenticity of the visual to the experience.
4. You may have ideas that you want to explore further. Don't feel as though you have to push this exercise; you can return to again and again. Visual storytelling takes time to get right.
5. Can you combine several of your images to make the story more succinct?

This exercise is about finding and combining images to tell a story. It is not about being able to draw but about identifying the most important elements of a story you wish to tell. Work with the images until you feel they convey the experience you had in the most accurate way. Then share it with others and consider their reactions.

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Chapter 9.2 Exercise: Individualize the Cliché

In this exercise you'll customize a cliché to turn it into something new and fresh. You'll take an everyday expression and transform it into a design tailor-made for a client, stretching your ability to think beyond the obvious.

Take one or more of the standard expressions listed here (each of which was selected for its visual qualities) and combine with the invented client to create a unique logo concept. You don't necessarily have to create a logo, but think about the visual options that would create a memorable logo and do a few conceptual sketches.

"A rose by any other name" for a composting company

"Bent out of shape" for a metal-working company

"All ears" for a hearing aid company

"Airing dirty laundry" for a laundromat

"Making waves" for a surf shop

"Second banana up" for a leadership/mentoring service

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Chapter 9.4 Exercise: Designing Metaphors

Metaphors link concepts together. This design exercise will help you learn how to create a logo based on a metaphor. When it's done well, this is one of the most powerful ways to relate the logo to the audience, so take your time and try it out on more than one concept.

1. To prepare your mind, eyes, and creativity for this exercise, look at examples of visual metaphors. You can do a search on the Internet.
2. Choose a topic to visually describe as a metaphor. Examples would include support services for runaways, intellectual learning skills, or a training service for seeing-eye dogs. Or come up with your own idea. This could be something you're already interested in and would like to explore further.
3. Your basic question is: What kinds of metaphors will make the simplest and most direct visual associations? Visually brainstorm a variety of ideas and create quick sketches and word lists to remember them. For example, if you're brainstorming for a seeing-eye dog service logo, you'd probably think of things like a dog's face, support, help, loyalty, sunglasses, a cane, the banner service dogs wear in public, or Braille. Leave yourself open to whatever comes to mind and make a sketch or note of it. This is an associative exercise; whatever you associate with the concept is relevant (although some metaphors will be stronger than others).
4. Review your visual metaphors and deconstruct them further. Again, using the seeing-eye dog service example, you might deconstruct one of the most obvious attributes of this service: blindness, perhaps, or the dogs themselves. Look for further associations as words such as:

- Dogs:

- Loyal helpers*

- Doe eyes*

- Furry*

- Affectionate*

- Smart*

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- Blindness:

Sunglasses

Braille

Touch

Cane

5. Distill your source metaphors down to the most effective ones and that work well with other visual metaphors. For example, you might put sunglasses on a German shepherd's face. Keep in mind this concept could be construed as "cool" instead of relating to "blindness," so think of other ways to integrate relationships between the images. Something that might more clearly suggest the service is the full body of the dog wearing the service banner (possibly an opportunity to put the company name or a message on it). Another potential idea for a seeing eye service based on the lists provided could be a business card that uses a blind emboss of letters composed of dots, similar to Braille, but legible to all. The service might simply be called "Good Dog Seeing-Eye Service." Work to simplify your ideas but always focus on what communicates the most effectively.
6. From the visual and word lists you have generated in this exercise, experiment with the most promising concepts and see if they prompt thoughts on how they can be combined as visually linked associations.
7. Take your ideas from this exercise and use them to generate potential logo design concepts.

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General Pattern Exercises

Review videos for Chapters 10 through 15 and then try out these three pattern exercises that will allow you to observe, identify, and recreate patterns.

In Pattern Exercise 1, *Walk the Nature Talk*, you'll identify patterns by getting outside and finding them in nature. In Pattern Exercise 2, *Find the Essence of Patterns*, you'll learn to really observe patterns by studying them closely for a period of time. Pattern Exercise 3, *Express Pattern as Design*, includes a short how-to on creating a vector from a natural pattern with a downloadable file; you'll also be able to more finely hone your observation and execution skills.

Pattern Exercise 1: Walk the Nature Talk

Level: Easy

Get your sketchbook and pencils, and take them with you on a walk.

1. Focusing on natural forms only (not buildings, sidewalks, or anything else human-made), try to identify each of the five patterns discussed in the previous chapters about patterns: branching, meander, spiral, helix including waveforms and weaving patterns, and stacking and packing shapes. As you find them, sketch them in your book and identify what pattern you think is dominant in the objects you're observing.
2. Look a little deeper. What does their form tell you about what kind of work they do (moving, storing, connecting)? Can you identify what the pattern is doing in context of how it's used?
3. Is there more than one pattern working together? How do they interact or support one another?

Pattern Exercise 2: Find the Essence of Patterns

Level: Intermediate to Advanced

Any significant human discovery has come by accident or observation, or a combination of the two actions. The best-case scenario uses both actions because the human mind and heart are designed to work together. The mind rationalizes with its intellect, while the heart feels its way to the right solution. While you can't force yourself to be more inspired, you can create more opportunities to experience inspiration and creativity by engaging both your heart and mind. This exercise will allow you to flex your thinking and feeling powers by experiencing them in both analog and digital technologies.

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Part I: Observing Patterns

Learning to observe what you see.

Take your sketchbook outside and choose an object to draw every day for a week. You don't have to be an artist to do this. This exercise isn't about realistic drawing skills or making a perfect piece of art. It's about *really* looking at what you see. Make notes about your observations, and if possible, collect actual samples of your subject and keep them in your book if they're flat or in a separate container if not. For example, if your subject is a tree, you can't put a branch into your sketchbook, but perhaps a leaf from a branch would do. Remember to observe the parts as well as the whole. Take photos if you want to, but keep in mind that a photograph is a representative artifact and doesn't show life's true movement or interaction. Spend at least 15 minutes each day with this exercise, and more if you can.

- 1. Choose a subject in nature.** This will be your drawing matter for the week. It can be an animal, vegetable, or mineral; it's your choice. It's best to do this outside, but if you're experiencing inclement weather or it's too difficult to get out and into nature on a daily basis, choose a houseplant or a pet, or look out the window.
- 2. Get a feel for the overall structure.** Create "gesture" drawings. These are quick, broad drawings without detail. Find the feel for the object you're drawing. What clues do you see in it? Is it sharp and angular or flowing and smooth? Perhaps it has both features, like a cat has both soft fur and sharp claws. Do several drawings in a few minutes; set a timer if you like and do one drawing every 30 seconds.
- 3. Don't change the subject.** Focus on one object or entity every day for a week. How many angles can you observe it from? How many different gestures can you find in it? Create a relationship with it through consistent observation.
- 4. Identify the pattern(s).** Which are dominant? Are there secondary or tertiary patterns? Make notes about your findings as visuals or words.

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Part II: Detailing Patterns

Everything is in the details.

You should be fairly intimate with the object you have spent a week observing and sketching.

- 1. Choose a detail from your nature subject.** What attracted or intrigued you most when you created the gesture drawings? This is what you'll focus on.
- 2. Explore this one detail.** What pattern is it related to? Is it obvious what purpose this pattern is serving in this particular context? (For example, if it's linear, what is being transferred: sunlight, water, food? If it's a spiral, what is generative or creative or connecting about it? If it's an enclosed shape, what is being stored?) Note your observations to prepare for the next exercise.
- 3. Explore your subject to its fullest and transform its literal context into an abstract one.** You should now be familiar enough with your subject to take liberties with stylizing it. Go through your notes and sketches, and find the most prevalent shapes and patterns to prepare for the next exercise.

Pattern Exercise 3: Express Pattern as Design

To be an effective logo designer, you must learn how to identify and extract valuable information. The entire series of pattern exercises is designed to give you a true working context of observation, interaction, refinement, extraction, elimination, and reordering, while using critical thinking skills at all stages of the process.

A Pattern Examples PDF file has been included in this folder to show how others have interpreted this exercise.

In this exercise, you'll choose three or four different ways to represent your subject to communicate the dominant pattern. The accompanying slide show demonstrates different ways previous students have problem-solved this exercise and found different ways to interpret and present patterns they chose from nature.

This exercise will enhance your overall skill of observation as you create sketch studies and refine the overall pattern into a highly stylized vector illustration. This will help you to identify and replicate patterns by observing, defining, and recreating them in different media.

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- 1. Create a realistic drawing.** Draw your subject as accurately as you can with your choice of media (pencil, colored pencils, pen, and so on). If the subject is too detailed and you find it overwhelming to draw the entire object, pick a part of it and focus on that.
- 2. Explore your subject in three dimensions.** Take an aspect of your subject (or the whole subject, if you care to), and create a three-dimensional representation of it. You can do this with paper folding, craft materials, or natural materials. Observe the primary movements or shapes of patterns to help define a three-dimensional representation that accurately conveys the pattern. Origami is not difficult to do, and you can find all sorts of instructional videos on the Internet on how to create different folded and bent forms.
- 3. Create a detail.** Find an aspect of your natural object to detail. Many students have explored micrographs of their subject via online searches and discovered a common shape or pattern that scales throughout their subject. This process unmistakably leads you to essential information about the object. This can be an edge, a shape, or the overall pattern refined into a simplified detail of it.
- 4. Stylize the form.** From the previous parts of the exercises, identify the dominant pattern you're working with and stylize it as a black-and-white vector illustration created in Illustrator as a repeating form. (For an example, see the video in the Chapter 10 folder of a branch of mistletoe transformed into a stylized vector.)

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Chapter 11: The Branching Pattern Defined

Definition: The branching pattern shows energy moving from one place to another with urgency and directness.

Branching Purpose: Branching is an angular pattern with purposeful linear movements that show direct intention, efficiency, and interaction. The energy of branching contains immediacy and efficiency (directness implies urgency).

Branching Examples, Natural: Branching corals, river tributaries, brain dendrites, leaf veins, trunk extensions in trees or animals, fingers, circulatory and nervous systems.

Branching Examples, Human: Direct road systems (highways, city grids), family trees, circuitry, hierarchical structuring in governments, businesses, or religions.

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Chapter 11 Exercise: Explore the Branching Pattern

The purpose of this exercise is to observe and identify the branching pattern in nature and in human-made objects that follow nature's principles. When you can do this, you're able to effectively embed this particular principle of nature into a logo design to support its communication.

Part 1. Find a minimum of five branching patterns in nature. Be imaginative and look beyond the literal branches of plants or trees. Be aware that you're looking for core aspects of branching as a pattern, that is, don't mistake the edges of things as this pattern. You're looking for an inherent quality. Think in terms of systems that move things or energy.

Part 2. Look for a minimum of five human-made designs that embed the branching pattern as an inherent quality of the design. Be creative with your thinking; for instance, the lines of type that compose a page of a book or beams that support the structure of a roof have this quality.

Part 3. What kinds of clients might this pattern be appropriate for? Make a list of at least three businesses or organizations along with a brief explanation of why the pattern fits.

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Chapter 12: The Meandering Pattern Defined

Definition: Meandering patterns visualize the pattern of energy moving from one place to another in a relaxed, distributed movement.

Meandering Purpose: Meanders show patterns of movement that are wandering, and a loosely diversionary method of delivery or spreading. Meandering is circuitous and efficient over a body of space with more comprehensive distribution.

Meandering Examples, Natural: Animal paths and trails, brain coral, brain convolutions, winding valley streams, intestines.

Meandering Examples, Human: Human paths and trails, labyrinths, decorative borders popular in art and architecture from the Mediterranean to Native American pottery designs called Greek Key or Greek Fret patterns.

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Chapter 12 Exercise: Explore the Meandering Pattern

The purpose of this exercise is to observe and identify the meandering pattern in nature and in human-made objects that follow nature's principles. When you can do this, you're able to effectively embed this particular principle of nature into a logo design to support its communication.

Part 1. Find a minimum of five meandering patterns in nature. Be imaginative and remember that more than one pattern can be contained in one object. Be aware that you're looking for core aspects of meandering as a pattern. Don't mistake an edge of an object as the inherent pattern (although an edge can be indicative of it). Remember to look beyond hard materials like earth; also look at sky, water, and all the elements to find this pattern. (Hint: Sand dunes and clouds contain this quality.) Undulation implies fluidity and fluidity implies processes that are moving and ever-changing.

Part 2. Look for a minimum of five human-made designs that embed the meandering pattern as an inherent quality of the design. Be creative with your thinking. Why was this pattern used in this particular design? Learn to associate form with function. For example, a country road follows the undulating curves of hills and valleys in the same way a stream would.

Part 3. What kinds of clients might this pattern be appropriate for? Make a list of at least three businesses or organizations with a brief explanation of why the pattern fits.

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Chapter 13: The Spiral Pattern Defined

Definition: Spirals express the pattern of energy regenerating itself, an act of creativity (although energy itself is not created or destroyed). This pattern extends into the future through the connection of self-similar progressions.

Spiraling Purpose: Spiraling is an ever-expanding pattern of curves that progress geometrically outward (logarithmic spiral) or coil in successive turnings that have a constant distance of separation (Archimedean spiral).

Spiraling Examples, Natural: Mollusks, plant tendrils, hurricanes, the pattern rose petals follow around their seed head, fingerprints, vortices.

Spiraling Examples, Human: Staircases, Celtic knots, the Golden Mean (you can learn to create a golden and Fibonacci spiral in another video).

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Chapter 13 Exercise: Explore the Spiraling Pattern

The purpose of this exercise is to observe and identify the spiral pattern in nature and in human-made objects that follow nature's principles. When you can do this, you're able to effectively embed this particular principle of nature into a logo design to support its communication.

Part 1. Find a minimum of five spiraling patterns in nature. Be imaginative and remember that more than one pattern can be contained in one object. Be aware that you're looking for core aspects of the spiral as a pattern. The spiral pattern is associated with new growth, creativity, and regeneration; keep these principles in mind as you look for the pattern in nature.

Part 2. Look for five human-made designs that embed the spiral pattern as an inherent quality of the design. Be creative with your thinking. Why was this pattern used in this particular design? Learn to associate form with function. Architects have used this pattern in the structuring of buildings such as museums and residences. See how many ways you can find it used in human-made designs.

Part 3. What kinds of clients might this pattern be appropriate for? Make a list of at least three businesses or organizations with a brief explanation of why the pattern fits.

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Chapter 14: The Helix Pattern Defined

Definition: Helices express the pattern of energy regenerating itself but this pattern is more typically seen at miniscule (DNA) or gigantic (some nebulae) sizes. This pattern extends into the future through the mingling of the DNA of two parents in a helical pattern. It has a singular diameter that emphasizes its principle of concentrated penetration, rather than the expansive or contracting aspects of the spiral as an active growth process.

Helices' Purpose: The helix is a concentrated form of energy funneled precisely and directly with purposeful intent.

Helix Examples, Natural: Spider webs, genetic materials, waterspouts, black holes.

Helix Examples, Human: Staircases (they come in both helix and spiral shapes), the medical caduceus, woven fabrics, balanced cultural integrations within individual countries.

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Chapter 14 Exercise: Explore the Helix Pattern

The purpose of this exercise is to observe and identify the helix pattern in nature and in human-made objects that follow nature's principles. When you can do this, you're able to effectively embed this particular principle of nature into a logo design to support its communication.

Part 1. Try to find a minimum of five helical patterns in nature. (Hint: Weaving is a helical pattern). If you have trouble finding this many, don't be discouraged. I don't expect you to locate a waterspout! If they're things that are too miniscule to see or too dangerous to come into contact with, describe them instead. You're looking for core aspects of the helix as a pattern. This pattern is associated with new regeneration more than it is with growth. It's therefore hard to find at a human scale, or can be a bit dangerous in close proximity.

Part 2. Look for five human-made designs that embed the helix pattern as an inherent quality of the design. Be creative with your thinking. Why was this pattern used in this particular design? Learn to associate form with function. Remember its use as a tool from the video and think along the lines of penetrating, drilling, weaving, or strongly connecting things together.

Part 3. What kinds of clients might this pattern be appropriate for? Make a list of at least three businesses or organizations with a brief explanation of why the pattern fits.

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Chapter 15: The Stacking and Packing Pattern Defined

Definition: Stacking and packing patterns are derived from the multiple spherical and cylindrical shapes in nature that compress into angled shapes when pressurized. They're often comprised of 120 degree angles or hexagonal shapes (a circle collapses into a six-sided shape when compressed).

Stacking and Packing Purpose: Stacking and packing patterns store energy in a stable and accessible way until it's needed.

Stacking and Packing Examples, Natural: Beehives, wasp nests, cracked mud, settled layers of stratified rock, the scutes of a tortoise's exoskeleton, snowflakes.

Stacking and Packing Examples, Human: Money, built environments, catacombs, modular furniture, fencing, grates, air filters that capture contaminants, and Chinese Ru ware crazing.

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Chapter 15 Exercise: Explore the Stacking and Packing Pattern

The purpose of this exercise is to observe and identify the stacking/packing pattern in nature and in human-made objects that follow nature's principles. When you can do this, you're able to effectively embed this particular principle of nature into a logo design to support its communication.

Part 1. Find a minimum of five stacking and packing patterns in nature. (Hint: Remember that a stacked/packed pattern doesn't always create a perfect hexagon. It's a product of pressure and gravity collapsing a spherical shape into a tight fit; a seed head is an example of the stacking and packing pattern.) Stacking and packing patterns store energy in a stable and accessible way until it's needed, so think in terms of the kinds of things nature would store until needed or ready.

Part 2. Look for five human-made designs that embed the stacking and packing pattern as an inherent quality of the design. Be creative with your thinking. Why was this pattern used in this particular design? Learn to associate form with function. Human beings model their designs on natural designs because they're so effective. For example, eggs are spherical-like and fragile. Therefore, egg cartons were designed as a solution for storing them.

Part 3. What kinds of clients might this pattern be appropriate for? Make a list of at least three businesses or organizations with a brief explanation of why the pattern fits.

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Chapter 16: An Introduction to Shapes: Degrees of Freedom

Degrees of freedom is a scientific term that refers to orders of dimensional space. Degrees of freedom references the autonomy higher dimensions have over lower ones. As examples we've all personally experienced, think of the freedoms an adult has over a baby, or a flower has to a seed. As the animation in the video series shows, dimensions directly relate to the fundamental geometric shapes and they, in turn, directly relate to the communication embedded in your logo design. What follows are basic descriptions of each degree of freedom and how they're constructed from geometry.

The point. The point is a fundamental object of Euclidian geometry. The point solely references a location in space and has no other properties. If it were a space, it would be a space in which there is only one possible position, therefore, it has a zero degree of freedom, or is a *zero-dimension* object. All circles have a center point at their origin, just as you have a navel at the center of your body's beginning.

The line. When you "push" a point in space you create a line segment, or a *one-dimension* of space. This horizontal line extends infinitely in both directions and is usually called the x-axis and has one degree of freedom, or a position of only being a line in space.

The plane. The plane enters into the realm of shape with a third point that, when connected with the other two, encloses a *two-dimensional* surface. The plane has two degrees of freedom, or is a shape that can be measured with two numbers (the x- plus y-axis) to fix its position in space.

The tetrahedron or cube. Depth is brought into the equation with a fourth point, the z-axis. Drawing a cube or tetrahedron is a little laborious to describe *three-dimensional* space and so we often refer to the four points of three-dimensional space as a square or four-sided shape. The square is a universal symbol for the tangible solidity of three-dimensional space. The tetrahedron contains the three axes of width (x-axis), height (y-axis), and depth (z-axis), or three degrees of freedom.

The representation of a third dimension on a two-dimensional surface is created by an illusion. Another way to visualize this is to actually construct the cube in three-dimensional space. It's easy to do and will give you some hands-on experience with package design (however, at its most simplistic level!). Try other shapes in three dimensions to better understand how they work. There are many references online to show the basic construction from simple to complex package designs.

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By thinking in detail about how you can use degrees of freedom to extend ideas from a lower-dimensional space to a higher-dimensional space (physics), you'll be able to see the basic constructions that form all material objects in nature (geometry), as well as how these objects develop from nothingness (philosophy). This is how the rules of simplicity progress as increasingly complex conceptual theories that take you far beyond everyday experience. The designer's familiarity with the fundamental workings of the universe support design that is effective, beautiful, and universal.

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Chapter 17: The Circle Defined

Definition: The circle is all encompassing. Just as the fertilized egg contains the blueprints within its circular shape to create any body part needed, the circle contains all other shapes within it that can be realized through geometry. The circle symbolizes wholeness, connectivity, independence, and/or movement.

Dimension: The circle begins with only a location in space represented by a single point, or zero dimension. It's expanded into its full shape by drawing an infinity of points that are connected as a line.

Archetype: The circle contains all within itself and excludes all that is without. It is both whole and hole, and all and nothing (as in zero).

Emotion: *Negative:* Aloofness, isolation. *Positive:* Self-starter, independence, sacrifice of self for the overall "whole."

Purpose: The circle is wholeness personified. As such, it expresses working independently and autonomously or towards a greater good in teams.

Natural Expressions: Germs, cells, viruses, planets, stars, bubbles, eggs, seeds and their extensions of trunks and stems, revolutions of the seasons, and planets.

Human-made Expressions: Sports balls and stadiums, religious artifacts (halos, stained glass, Dharma wheel, yin yang), and ceremonial or institutional structures (Stonehenge, kivas, cathedral or governmental domes).

Types of clients this shape would be appropriate for: Community organizations, non-profits, comprehensive services or groups, whole-thinking businesses.

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Chapter 17 Exercise: The Circle

Look for three identities within your community or on the Internet that integrate the circle as a primary template of the logo design. How does the circle help to support their mission and/or how is it relevant to what they do?

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Chapter 18: Intersecting Lines Defined

Definition: The line is the point's first foray into space. By extending itself beyond a singular position, it creates one-dimensional space. The line is defined in a literal and linear way. Intersecting lines (equidistant cross or plus symbol) are the shape of relationship: Two opposites combined at their intersection or point of relationship.

Dimension: The line is one dimension.

Archetype: The line is created by cloning the circle and connecting the two circle's center points together. Its partner, the opposite line, is constructed by joining the points of overlap between the two circles. The lines both separate and join opposites together through the intersection of the vertical and horizontal lines. It can also be constructed within the circle as two half-sized "daughter" circles to create the yin yang shape.

Emotion: *Negative:* Linear, logical, unable to integrate other perspectives; *Positive:* Complete precision and relationship oriented.

Purpose: The line connects in the most rudimentary way. Not typically used alone in logo design, it is still an essential element to all other constructions that follow and can be used to lead the viewer's eye, just as a pathway does. Two intersecting lines create the archetypal symbol of opposites in a relationship.

Natural Expressions: The horizon, rivers and streams, edges between ecosystems, and as a tracing of the paths of other objects.

Human-made Expressions: Roads, suspension supports, power lines, the Christian cross, the division between empty and filled space in the yin yang symbol, plumb bob, ruler, trails and paths.

Types of clients this shape would be appropriate for: Overlapped circles or the progression of intersecting lines are shapes that suggest partnerships, relationships between diverse businesses, or cooperation/collaboration.

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Chapter 18 Exercise: Intersecting Lines

Look for three identities within your community or on the Internet that integrate intersecting lines as a primary template of their logo design. How does this shape help to support their mission and/or how is it relevant to what they do?

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Chapter 19: The Triangle Defined

Definition: The triangle is the shape of aspiration and higher goals. It embodies this in its shape of a broad base that funnels into a point. As an example of our personal experience of this, one might go outside and look up at a star. We stand on solid ground with a tangible horizon all around us, the horizontal line of our real world experience. But we also look up at the stars and wonder about what lies beyond our experience, the point beyond our reach. This shape combines the first two dimensions of point and line into a transformation or movement that allows for progression into the next dimension.

Dimension: The triangle connects the line with a third point to enclose a plane as a two-dimensional space.

Archetype: The triangle is a line and a point combined, and serves to direct broader concepts into a refined and focused point. The arrow symbol is exemplary of this.

Emotion: *Negative:* Continual aspiration without real-world results, a dreamer;
Positive: Stability, inspiration, and ability to transcend obstacles.

Purpose: The triangle is the shape of energy gathered and compressed to prepare for transformation.

Natural Expressions: Mountains, high-elevation trees (such as pines), some leaves and fern fronds, 120° angles created by drying mud or pressure-cracked rocks, faces of crystals and other two-dimensional surfaces.

Human-made Expressions: Religious and transformative symbolism, pyramids, monuments, triangle (the tool), all angles including the expanded compass.

Types of clients this shape would be appropriate for: Businesses associated with goals, higher aspirations, security and precision, and transformation.

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Chapter 19 Exercise: The Triangle

Look for three identities within your community or on the Internet that integrate a triangular shape as a primary template of their logo design. How does this shape help to support their mission and/or how is it relevant to what they do?

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Chapter 20: The Four-Sided Shape Defined

Definition: The four-sided shape indicates durability, stability, and manifestation. It embodies rigidity and solidness.

Dimension: A fourth point is added to the plane, bringing depth, or the z-axis, to manifest energy into three-dimensional space. This is the dimension in which we live: the real world.

Archetype: The four-sided shape *is* tangible space: what you experience every moment of every day as a living being. Most of the built world—including the city grids—is based on the four-sided shape, a shorthand for the fourth point of the tetrahedron that creates the z-axis of three-dimensional space.

Emotion: *Negative:* Sternness, rigidity, addiction; *Positive:* Stable and supportive.

Purpose: Four-sided shapes structure the built world as a human-made form.

Natural Expressions: There are some squarish-shaped broken rocks and cracks in nature, but no true squares. Some crystals, such as salt, sugar, and crystallized soy sauce, have squarish shapes at molecular scales.

Human-made Expressions: Just about everything you see around you: windows, doors, walls, monitors, tables...*everything!* The built world is based on the four-sided shape. Financial, insurance, and mega corporations often use this shape to imply stability. And obviously, so do building contractors.

Types of clients this shape would be appropriate for: Businesses or organizations who want to imply complete stability, control, immobility, or literal manifestation.

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Chapter 20 Exercise: Four-Sided Shape

Look for three identities within your community or on the Internet that integrate a square or rectangular shape/s as a primary template of their logo design. How does this shape help to support their mission and/or how is it relevant to what they do?

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Chapter 21: The Spiral and Star Shapes Defined

Definition: The spiral is the shape of regeneration and creative connectivity (as opposed to linear connectivity). The spiral is a dynamic form that equalizes and brings oppositions into balance. The star is symbolic of human form and excellence.

Dimension: The spiral represents the fourth dimension of time. Time is always new and yet cycles with the seasons. The same holidays come again and again, and you celebrate your birth with each new sun cycle marking it. The spiral regenerates a prior pattern as a new thing.

Archetype: The spiral winds around itself. It continually revisits and continually renews. Stars contain a spiral within their geometric form when curves are added to angles.

Emotion (both star and spiral): *Negative:* Inability to stay with new projects through completion (the thrill of the conquest without commitment), an obsession with perfection; *Positive:* Generative, innovative, great facility to experiment with new ideas and things. Commitment to the highest standards.

Purpose: The spiral renews and regenerates. The star is associated with humanity and excellence.

Natural Expressions: Spirals: tornados, water spouts, snail and mollusk shells, unfurling life, the shape of the human ear. Five-Pointed Stars: the number of extensions from the torso, the number of flower petals from plants that grow edible fruit, the basic human senses, our fingers and toes.

Human-made Expressions: Staircases (usually a helical shape), half of the traditional heart symbol that expresses "love," jewelry, art, labyrinths. Stars are used as a symbol of excellence for national flags and military insignia, and are symbolic aspirations of achievement in excellence ratings.

Types of clients this shape would be appropriate for: Businesses or organizations concerned with highest achievement, creativity, regeneration; governmental organizations.

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Chapter 21 Exercise: Spiral and Star Shape

Look for three identities within your community or on the Internet that integrate spirals or stars as a primary template of their logo design. Spirals are associated with creativity and regeneration, while stars represent the highest standards. What kinds of clients might want to identify themselves in this way?

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General Shapes Exercises

Review videos for Chapters 16 through 21 and then try out these three shapes exercises that will allow you to create your own personal symbol and see how to deconstruct a corporate logo.

Shapes Exercise 1: Shape Preference Warm-up

Level: Easy

Now that you understand the principles of basic shapes, let's try using them as a starting place to create a personal symbol.

1. Of the five shapes described (circle, intersecting lines, triangle, four-sided shapes, and spiral), order them by your preference. Don't think about this; just choose them in the way that feels right to you.
2. Take the first, third, and fifth shape from your list and begin to blend them into a composited sketch that appeals to you. You can do this by hand, or you can create a more finished looking draft in Illustrator. Create several different possibilities.
3. Blend the shapes into a refined single design as much as possible. The idea is to get cooperation going between what you see as a priority (the first shape you chose), what your core leaning is (your third shape choice), and those principles that are not as strong or important to you (your last shape choice).
4. Refer to the definitions included with the various shape videos to see if their descriptions fit you. For example, if you have a spiral in position one, a triangle in position three, and a square in position five, the positioning implies that creativity is a priority to you (#1); stability is not (#5); and you lean toward setting goals and inspiration as a core personality trait (#3). This is a warm-up for the next exercise.

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Shapes Exercise 2: Create Your Own Personal Symbol

Level: Moderate to Complex

Using the shapes from Exercise 1 as a starting point, you will develop a personal symbol. This gives you practice creating a new entity by combining essential parts that don't have specific meaning alone. You can start with your shapes but you don't need to limit yourself to them. For examples of how others have created personal symbols beginning with the shapes preferences from Exercise #1, see the enclosed Personal Symbol Examples pdf.

1. Think about what is truly important to you. Make a list, create a thought cloud, or doodle ideas that represent various ideas. Whatever fits for you is the right way to do it.
2. Pull from these ideas the juiciest, most wonderful things that you love or that spark your interest. What is your passion? No holds barred; this is your symbol and it's anything you want it to be.
3. Keep your shape selections from the previous exercise in mind, but don't limit yourself to them. You can use them as a place to start or they can become integrated as a part of the personal symbol's template.
4. Begin combining your ideas as visual composites. Find places they match up—similar shapes or common metaphors that might represent more than one idea. How can you begin to merge concepts in a way that makes visual sense?
5. Remember that you are your toughest critic. Don't get discouraged if you don't hit on something brilliant immediately. Let the process work and revisit it until you've evolved your symbol into something you know fits for you. Remember your dreams and save your doodles to look at later: Your unconscious is always at work and more in touch with your feelings than your intellect is.

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Shapes Exercise 3: Deconstruct a Corporate Logo

Level: Moderate

This additional exercise blends the patterns and shapes explored in Chapters 12 through 21, and helps you to develop critical thinking skills. It also assists you in identifying and expanding the symbolic communication contained within corporate branding communications to reinforce your own communication skills. My first book, *Decoding Design: Understanding and Using Symbols in Visual Communication*, has several examples of deconstructed corporate logos based in the patterning and shape used in the design and how they can be quite telling as to the actual intention of the corporation.

1. Choose a logo that you have strong feelings for (pro or con), or feel is a powerful design.
2. Using what you've learned from the chapters on patterns and shapes, begin by breaking down the components in the logo (general shape/s, pattern/s, colors, intent of the company, mission statement, actual press, and so on).
3. Make notes about the patterns and/or shapes used in the company logo to describe the organization and fully deconstruct how the shapes, patterns, and other information contained within the design effectively support the message or brand.
4. If you see inconsistencies between the design and the message, deconstruct why they don't work. Take these elements and redesign them to more appropriately reflect the company.

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Chapter 22 Exercise: Color Your World

1. Begin to explore the colors that are most appealing to you. Attraction implies a conducive connection between things, including you and your choices.

Hint: You can reference your mandala from the Chapter 6 exercise on symmetry. Select the colors that really worked for you in this exercise; ignore the ones that didn't.

2. Create a palette in Illustrator or Photoshop. You can use the software-supplied color swatch libraries or your mandala, or do a search on the Internet to find various palettes that you like. If you choose color selections outside of a standard graphic design color tool such as Pantone, find the closest equivalent in match inks applicable to printing in your software program once you've created your color palette in your software program. For example, in Illustrator these palettes are located under the Window menu: Window > Swatch Libraries > Pantone Solid Coated or Pantone Solid Matte.

3. Expand your preferred palette to include the associated saturations and values of the hues you've selected.

4. Now expand your basic hue palette into its complimentary colors.

Hint: Find an extensive color wheel on the Internet and look for colors that come as close as possible to your hues and reference their opposite hues on the wheel. You may need to tweak them a bit to find the best contrast.

This color chart will be a reference for your personal brand.

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Chapter 23 Exercise: Presentation Prep

Bring together your various logo concepts that you've developed over the duration of this video series with their associated patterns, shapes, colors, and typography as a presentation for your own potential identity. Use this as an opportunity to get valuable feedback on which logo designs are the most effective to represent your identity.

Presentation Prep 1: The Digital Presentation

1. Select your most viable potential concepts to represent your own identity. Limit yourself to three to five choices. If you haven't refined your best contenders into a finished enough state to present, do that now.
2. Create a digital multi-page presentation (one logo design per page) in InDesign or Keynote. Include a color *and* black and white version of the design, side by side. This will help you to identify the strongest designs from the weakest. Remember that stripping your logo to its essence is the best way to determine if the logo has the flexibility it needs to work in any environment.
3. Tweak the presentation so that the images are consistently located from page to page and have a good balance of air to filled space, and so that nothing is crowded or looks "off." Other than the logotype—if you're using one—and the page numbering, there should be no words (explanations, for example) on the pages. The most effective presentations are neutral, and consistency helps to achieve this.
4. Export your presentation as a PDF document and send it to people whose opinions you respect and you know will provide valuable feedback. A good sample would be feedback from at least six recipients. Be sure to set up a cover page just as you would for a client with a description of what they're receiving; when you would like to get comments back (two to three days should be sufficient); and your contact information for their response (you won't be branding this document with your identity yet). This is a blind sampling, much like a focus group, so in this case you will not be directing the presentation process. You want responses that are unencumbered by your opinion. Thank your recipients for their time and valuable feedback.

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5. Review the feedback from your sample group. Is there an overwhelming winner? (If so, you most likely already knew that.) Are there two or three that are very close in preference? If so, can you possibly combine/eliminate aspects of the preferred designs to more accurately/beautifully/efficiently convey your work? You want to simply but substantially pack the most relevant information into the design.

6. Complete your logo from the most viable feedback.

Hint: If your design was significantly changed since receiving feedback, you may want to go into a Round 2 presentation.

7. Once your design has been completed, host a dinner or take your respondents out for drinks and appetizers as a thank-you. Unveil your new logo at this event. Acknowledge their time and effort (but don't forget to privately acknowledge yourself for completing this process. It's not easy to put yourself out there as someone who offers value via their work!).

Hint: This is an excellent opportunity to create a giveaway as a thank-you (even if it's just your new business card, which may help to inspire referrals) and get a jumpstart on your brand.

Presentation Prep 2: The Hardcopy Presentation

This procedure is the same for Step 1 and Step 3 (no page numbers for Step 3); Step 2 will probably have printouts generated from Illustrator.

1. Follow the same steps as for Step 1, above.
2. Follow the same steps as for Step 2, above, but you will probably generate printouts from Illustrator.
3. Follow the same steps as for Step 3, above, but don't include page numbers.
4. Find a good viewing size for your presentation that all of your various logos will accommodate, and determine a complementary board size and color. Mount your presentation, one logo per board in both color and black-and-white versions (you can also show each logo on separate boards, but make sure they are in sequence with their color/black-and-white counterpart).

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Hint: You can set up both the color and black-and-white versions of each design on a single document and trim them apart after printing. Remember to leave enough air around all sides so that the design is not crowded by edges. I recommend orienting the color and black-and-white versions of the design at opposite ends of the page, with enough air in between, which allows you to only trim two sides of each design. Experiment with page and design sizes and orientations to get a good visual “fit” for the trim.

Hint: Use a neutral-colored mounting board so as not to conflict or distract from the color selections in the various logo options you’re presenting. I’ve always used a heavy-weight Crescent board in a medium gray color for in-person presentations, but many designers use a simple black Railroad board. Railroad board now comes in very light weights; be sure to choose one that is substantial if you go this route. You don’t want your presentation to fail in its execution and detract from the quality of the work. Do some measuring between the two logos that will be shown per board and the parent board size. This will take some back and forth to get the most use out of the board, while displaying the logos at their most optimal size. Art supply stores typically carry a wide variety of mounting board and can trim it down cleanly to your specified size.

5. You only need to create one hardcopy presentation of the various logo designs. Present it to your select sample group (you don’t want a lot of cross talk or opinions influencing the honest response of others). They’re dedicating time and energy to your endeavor, so be respectful of their time and accommodate their schedule. It takes some effort on your part, but will be worth the feedback to help determine the best design. Thank your recipients for their time and valuable feedback.

Downside: It’s much harder to cover emotion in person than online, but you need to keep a poker face when presenting your work, particularly when you’re sharing a logo meant to represent you. Neutrality will yield honest feedback and help lead you to the most viable selection.

Upside: Presentations delivered in person offer the benefit of getting immediate gut reactions to your logos. Frame your questions appropriately and be sure to get complete information. For example, if a responder says, “I don’t like this one,” find out *why* he or she doesn’t like it.

Steps 6 and 7 remain the same as above.

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Chapter 24 Exercise: Finalizing the Artwork

This is the last step before implementing the logo, so make sure you have clean artwork! You will do a structural review in black and white first.

1. Bring your nearly complete logo into Illustrator as a black and white.
2. Toggle between viewing your work in outline and in normal view using Command-Y. This command allows you to see any points that are invisible in normal viewing mode (for example, beginning but not finishing a line of text will create an unused point). Find any extra points you may have inadvertently created and eliminate them.
3. Also review the number of points you have in your Bezier curves. If the curves are lumpy or not pleasing, you probably have more points than you need. If this is the case you need to create a copy of the original logo for reference while you tweak the lines using either of these procedures:
 - Create a copy of your logo (Command-C) and place it directly below the original (Command-F) on a second layer, or
 - Create a copy of your logo (Command-C) and place it directly below the original (Command-F), turn it into guides (Command-5) and then lock them (Option + Command + ;)

To check your work and see how it looks, you can also toggle between viewing layers by turning the eyeball off and on, or by hiding guides (Command-;).

Hint: In the event things go wrong (for example, you copy over the original when you didn't mean to), it's a good idea to always reserve a copy of the original when correcting work.

4. Once everything looks good to you, review the logo again. This time look at it upside down, reflected, and in any other orientation you choose to help see any outstanding errors you may not notice when it's in its correct orientation. Correct if necessary.
5. Review your color. Check your palette in spot and CMYK color versions for printing. Make sure none of your CMYK percentages are in decimal points. If so, round to the lowest/highest number.

Hint: Print out test hardcopies of the logo in color. While desktop printers do not match a printing press, they often give you a more accurate assessment of color than a monitor can.

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Chapter 25 Exercise: Create Your Own Identity Guidelines Brief

Using your logo and any extensions you have designed, create an identity guidelines brief to get an idea of how the process works and its usefulness to your clients.

1. Using your completed logo, create an identity guidelines brief (a single page document). You can create this in Illustrator or in InDesign.
2. Bring your logo into the software program of choice. Define color palettes in RGB and CMYK formats (and match colors, if you used them), and break down any uses of the logo applied to collateral such as business cards. Include point size, typeface, line- and letter-spacing, and distances between elements. You can also get into detail such as the exact spacing between the logo and logotype in various orientations.
3. Include any optional orientations in which the logo might be used, such as in vertical or horizontal formats, and define instances when the logotype and/or logo might be used separately.

Hint: Watch the videos on creating identity briefs and extensive standards to get an idea of what kind of information you might want to include in your guidelines.

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Chapter 26 Exercise: Begin Your Own Branding Process

Experimenting on yourself is a tenet of learning to become a good designer. You can afford to make mistakes here. It is both easier (you know yourself better than anyone else does) and harder (you are your own worst critic) than branding a client. In this branding exercise, you'll begin the process by trying out expansions of your logo to fit and express who you are as a designer.

1. Make a list of the top three things you want to use to describe yourself and/or your services. Where do you excel? Where do you want to excel?
2. What can you create beyond a standard business card to bring more dimension to who you are and/or how your services are different than other designers? I did this very simply with my business card by adding die cut square and round corners to suggest both strategic and creative thinking. Think beyond the 2D design of the piece and how it might be ramped up with a simple technique that more fully describes your work.

Hint: Describing your business might also be in the name you choose if you don't use your own name. Do you have a particular talent that is unique to you, for example, as an illustrator? Find a way to expand on this to set your brand apart from the others.

3. Experiment! Try things that feel right or capture the objectives you want to achieve. Are you a humorous person? There is no need to hide that! Do you want corporate work? Be sure that every aspect of your image presentation fits your message and intent. Your portfolio will expand on your brand to describe your work in detail.

It's OK for your brand to change over the years as you develop as a designer. My brand has changed four times, or about once a decade. Each time I've changed it, it was because my experience demanded I revisit how I present my image to the world.

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Chapter 27 Exercise: Copyright Your Work

It's good practice to copyright your original work. This helps tie your name to your design and ensures your rights against plagiarism.

1. Select a piece of your work that you think would merit a copyright registration. This can be anything original such as a logo or illustration. Remember that letterforms and symbols are not copyrightable unless they have been modified creatively and significantly.
2. Go to the online Electronic Copyright Office website (<https://eco.copyright.gov>) and register your new User ID and Password.
3. Go through the registration process to familiarize yourself with it. This will cost you a small amount (\$35 per registration at the time this was written). If your design is accepted for registration, congratulations! This confirms it is an original piece of work. If not, review the Copyright Office's reason/s for not accepting it. If you disagree, you may request a review with your reasons why you believe it is eligible for registration. You will need to pay the registration fee again for a review.
4. Do this for all of your work you feel is original enough to receive a registration, whether or not you sell or grant full rights to it. This ensures that the work is always tied to your name and gives you legal recourse if it is ever plagiarized.

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Chapter 27 Exercise: Create Your Own Business Papers

Apply your logo and identity extensions into a client proposal/agreement and invoice.

Using InDesign or other page layout program, style your invoice and proposal with your identity. This includes your logo, color palette, and any additional elements you may have designed that would be pertinent in this use.

The styling of the typography is critical. These are business documents; ease of use and legibility are the priority. They should be styled with your identity in mind, but be attentive to the fact that the proposal is a legal document, and the invoice a financial one. Restraint is more important than trying to demonstrate design skills (and restraint is a crucial design skill!). Always think of the recipient and how the design is being used.

Included in the exercise folder for this video is the general terms language needed for a design project agreement. Please review the overview of the invoice and front of the proposal, and the recommended resources in the videos. Modify the language to suit your particular needs, and don't forget to add sign-off areas for you and your client to acknowledge your mutual agreement.

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GENERAL AGREEMENT TERMS FOR A DESIGN PROJECT

Based on the Graphic Artist Guild's standard contracts and the Joint Ethics Committee Code of Fair Practice for the Graphic Communication Industry

1. Fees

Design and production will be billed at flat fee (or hourly) rate stated on front of proposal. This includes the creation of final artwork/production and time consulting with Client and any others to facilitate completion of the assignment.

This agreement is based on a reasonable time schedule. In cases when the schedule changes requiring the work to be done on a RUSH basis, Designer reserves the right to revise the estimate to cover overtime expenses, which will be billed at the additional charge of \$X/hour.

The stage and price breakdowns stated in this document and any other estimates relating to this assignment will hold for 60 days, after which time they may be revised by the Designer.

2. Fee Schedule

A 1/3 retainer fee down is required to initiate the project, 1/3 is due upon design acceptance, and the balance is due upon design completion. Fees do not include any applicable taxes or out of pocket expenses (approved prior to purchase).

3. Expenses

Client will reimburse Designer for all out-of-pocket expenses arising from the assignment. This includes any applicable unusual or excessive supplies, outside services, delivery charges, sales tax, shipping, postage, toll telephone charges, facsimiles, and any film production and printing related costs. There will be no more than a X% mark-up on these expenses. Invoices will be supplied to client upon request. Mileage will be charged at the current rate of \$.X per mile for trips beyond normal consultation with client and support services.

4. Cancellation

If the assignment is canceled during Phase I or II, ownership of all rights and original artwork is retained by Designer. A minimum cancellation fee of the first phase deposit shall be retained by Designer to compensate for work completed thus far, as well as any hourly charges (at the rate of \$X/hour) for work extending beyond Phase I, if applicable.

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5. Credit

Designer retains the right to use any artwork or finished product for self-promotional purposes in print or digital format.

6. Changes

Changes made at the design or production stage of the assignment will incur additional costs based on the current hourly rate. Development of Phase I and II includes two rounds of revisions determined in consultation with client.

If there are other significant changes to either the design or production stages that were not in the original assignment, a modification of this agreement will be written. Client agrees to pay any fees for changes that were orally authorized in order to proceed promptly with the assignment.

No additional payment will be made for changes required to conform to the original assignment description. Client will offer Designer the first opportunity to make any changes.

7. Ownership

Designer transfers limited rights to Client to use in commerce to promote Client provided all fees are paid in full. Full rights are not extended for franchising, transferring, or selling the design to another organization, or expanding the design into national or international branch offices. Under these circumstances, a new agreement with compensation commensurate for use will be negotiated.

All preliminary artwork from this assignment will remain the property of the Designer, along with any design ideas not used in the assignment.

8. Legal Matters

Client is responsible for all claims made, all trademarks, copyrighted materials, and clearances.

Designer agrees to protect any property or materials belonging to the Client and to guard against any loss of these materials. In the absence of gross negligence, Designer is not responsible for loss, damage, or unauthorized use of property by others such as printers, photographers, or media.

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Should Designer sustain any losses as result of a claim, suit, or proceeding brought against the Client from the publication of material approved and authorized to be produced, Client will indemnify Designer for those losses.

Should Designer need to retain an arbitrator or attorney to settle any disputes arising from this assignment (including the collection of any invoices), all fees and court costs that are reasonable and necessary, as well as any interest charges incurred, will be paid by the Client.

At the bottom of your agreement, be sure to set up blank areas for signatures and dates for both parties (client and designer).

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Chapter 28 Exercise: Put Your Work Out There!

Putting your work into the world is the culminating exercise of this series. It is also the hardest. As you have come to realize by now, Designing Effective Logos is about so much more than just design. The true litmus test is getting the work. But to get it, you must put yourself out there. This last section of videos is designed to get you in front of your future clients so you can get the work.

- 1. Live and in person!** Develop and design a hardcopy portfolio. Include your best work, printed out on a high-quality printer, trimmed concisely, and mounted to look its best. You can go the traditional route of a portfolio flip book or you can design something much more elaborate.
- 2. Get a web presence!** From simple to sublime, you can get your work up and start working the business end of design. There are multiple platforms for web portfolios, from free to pricey, and from simple to complex. You don't have to know HTML to use most of these platforms and their tools; you just need patience and some good work to display. Research the platforms, ask designers who use these platforms what they do and don't like about their chosen method of delivery, and try one out. You can start simple and evolve as your business does.
- 3. Pick a cause!** Do you need more work for your portfolio? Whether you're an animal advocate, a gardening proponent, politically active, or just want to help out your community, choose a cause and offer pro bono services to help an organization you care about—and build your portfolio at the same time.
- 4. Uniquely you!** Design a self-promotional piece. It can be a standard email announcement or mailed postcard, but be sure to brand it to uniquely convey you and your work. Or push it a bit and design something completely unexpected. You can apply your logo and brand to just about anything you can think of. Don't stop at mugs: Consider a laser-cut poster (or product), a chocolate bar design, a T-shirt, or even a street art campaign.
- 5. Finally, share the love!** Please join the Designing Effective Logos Facebook group. We want you, your work, and your comments! Everyone's work improves in a professional forum that is supportive, offers resources, and provides constructive feedback. The entire purpose of the *Designing Effective Logos* series is to support you in doing what you love to do so that you can provide the world with more beautiful design. You've watched this video because you're committed to doing your best as a logo designer. Now let the design community support you in making that happen. Questions, critiques, advice...whatever your interest or need, please join and ask!