

PROCESS NOTEBOOK

Wendy French | ART 306 - F | Professor Scherer



TABLE OF CONTENTS

Project 1.....pg 5

Project Brief pg 6

Researchpg 7

Sketchespg 24

Final Execution.....pg 33

Project 2pg 35

Project Brief pg 36

Research.....pg 38

Sketches.....pg 52

Final Execution.....pg 68

Project 3pg 71

Project Brief pg 72

Research.....pg 74

Sketchespg 113

Final Executionpg 125



PROJECT 1

KINETIC Typography

Project Brief

Objective:

Create a kinetic typography video with movie lines, song lyrics, or other audio, approved by the professor. Visually express the audio, using only typography and effects, in a way that will enhance audience interaction.

Target Audience:

The main target audience is anyone interested in the chosen audio, including people who cannot hear the audio, or anyone interested in kinetic typography.

Requirements:

Choose audio to be approved by the professor that is 60–90 seconds. Begin to construct storyboards on Illustrator for the audio. Use typography to visually portray the audio. Do not use imagery. Only visual punctuation can be used to support the typography.

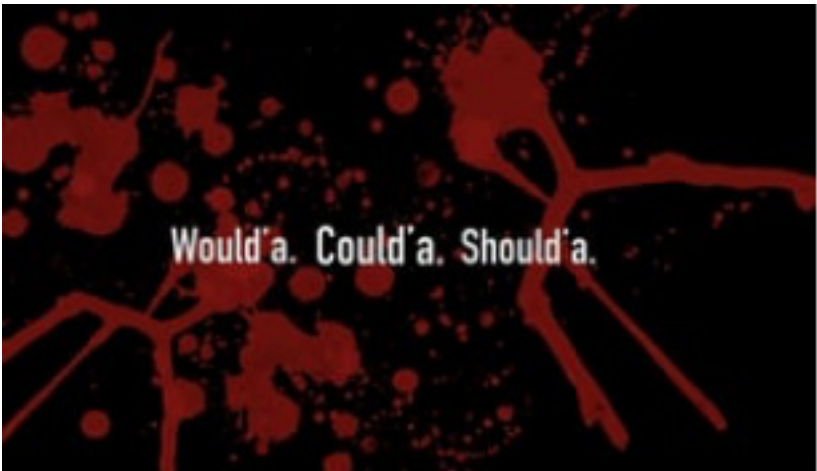
Bring the storyboards to After Effects and begin to add movement to the words. Continue revising the video, especially working on accurately expressing the audio, the typographical hierarchy, and the overall unity and flow of the video.



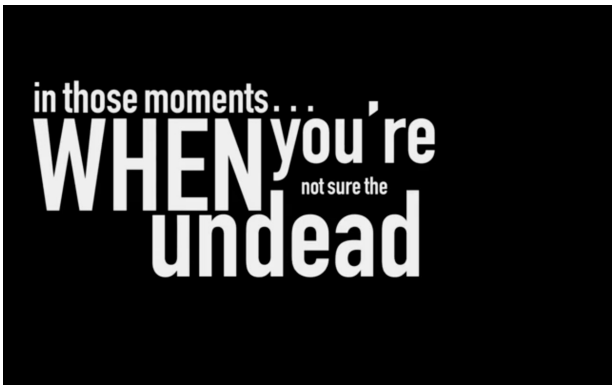
Research

- Previous Students Projects

“Zombieland” by Ian Goldwasser



This video’s most successful parts include how the words were puzzle-pieced together and the use of effects. Goldwasser used the effects to increase the meaning of the word or phrase, which helped resonate that part with the audience. He also broke up the audio, so there wasn’t too much text at any part. However, some words or phrases were overly emphasized that didn’t match the tone of the audio.



Above:
Every piece fits together nicely here, except the “measure the” is a bit awkward. It fills the awkward space that the “you’re” and the “undead” would have caused without it, but it still doesn’t work. Also, the “WHEN” is capitalized, but the audio doesn’t reflect the emphasis being placed on that word.



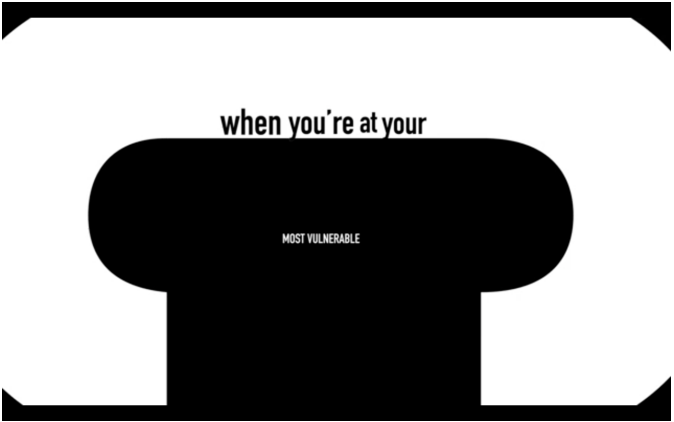
Above:
This also an example of how to puzzle-piece the words together. This one is a bit more successful, because “BULLETS” was the most emphasized. However, the “WITH” and “YOUR” are two different sizes, but they could probably be the same, since neither was highlighted more than the other.



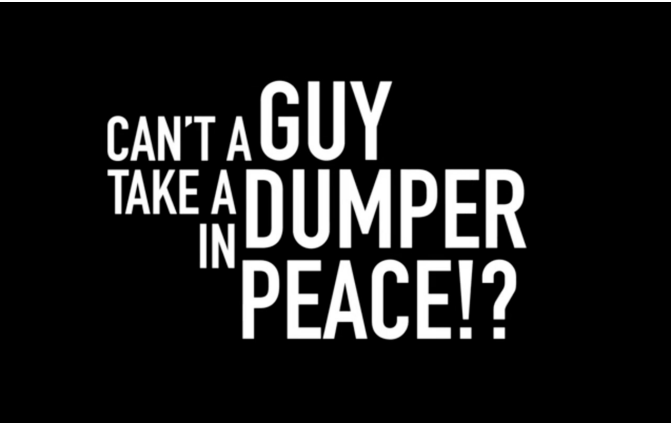


To the left:
Using the previous word from the last part and flipping it to place the next phrase on it, I think worked well, because it connected them and was an interesting transition rather than just having that phrase on the screen by itself. It also works better than leaving the previous text on the screen, which would make it look cluttered. I think it could be improved if there was more contrast though. It's all the same size, weight, and color. It's also very linear and isn't puzzle-piecing the words together.

To the right:
Like the previous part, this part uses the previous words as a transition to the next piece. I think making the words "MOST VULNERABLE" smaller and surrounded by the negative space that the "C" creates works very well, because it visually represents the meaning of that phrase by having it smaller and isolated from the rest of the text.



To the left:
This part is one of the parts that emphasizes the words the most correctly based on the audio. The way the words "GUY," "DUMPER," and "PEACE" are larger matches what the audio was emphasizing. I think it could use a little more contrast though, because the only variable changing is size. For instance, weight and color can be used. Also, all those three words are the same size, but I'm not sure that all three of them should be on the same hierarchical level. "PEACE" could be on its own.

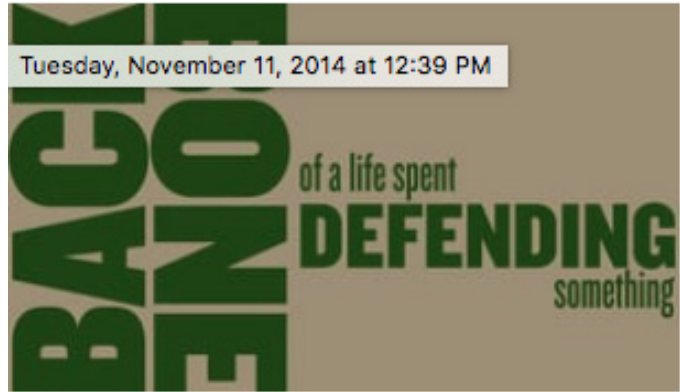


To the right:
This effect worked well, because the "DOWN" appeared to squish down. It's a simple effect, but it adds more meaning to that word. Although the emphasis in the audio doesn't match the screen exactly, it works to add interest, since the audio was fairly monotone. Finding a large contrast in volume and emphasis is difficult in monotone pieces.



To the left:
I don't think this part works as well as the previous one, because the previous one exaggerates the parts being emphasized whereas this part appears just to do it for puzzle-piecing purposes. Although they puzzle-piece together nicely, there's still awkward spacing from the ascender in the "h" in "have." The "you have to" wasn't emphasized more than the "cut all emotional ties" yet it's larger. If anything, it would make sense if the "emotional ties" was emphasized, since it's an important phrase in this part.

"A Few Good Men" by Kim Gnagi

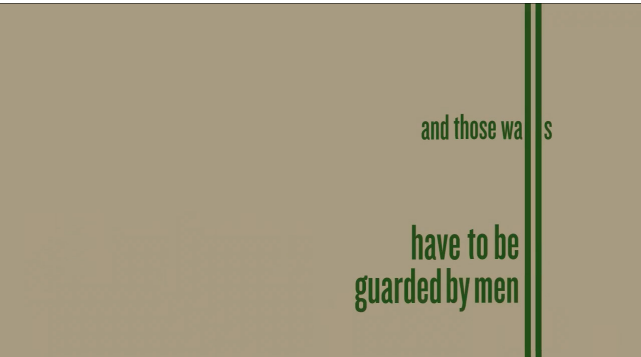
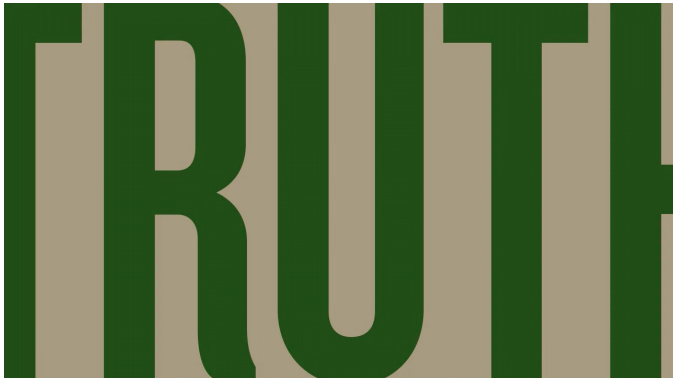


This video provides ample opportunities for contrast, because the audio has parts where there's yelling and regular talking. It portrays how emphasis can be placed on certain words or phrases. Gnagi also demonstrates the meaning of words or phrases well in several areas. The parts where she uses effects to demonstrate the meaning of the word or phrase and then extends the effect to become a transition into the next part successfully helps people follow along. Occasionally though, there are parts where there appears to be too much text on the screen at that moment.

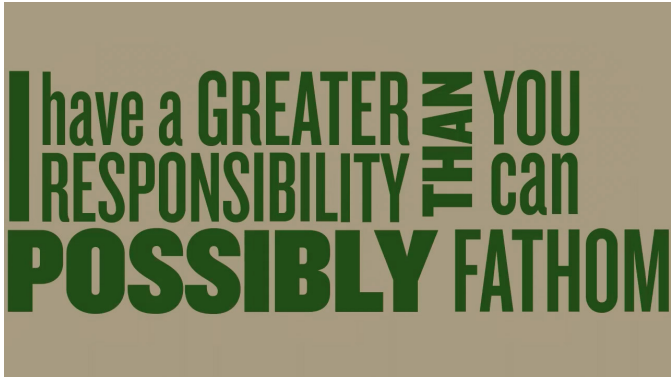


To the left:
This part works well, because the text is a heavier weight, indicating the emphasis on this part. The size could be a bit larger, since he was speaking louder than a normal tone. The word "TRUTH" is larger than the rest of the text, which works because he also emphasized that word more than the other words.

To the right:
Having the word blown up like this I think works, because he was yelling at this point, so it visually represents that. The font doesn't appear very masculine, however. Cutting off the sides of the word works to indicate to the audience that he's yelling, but it doesn't cut off the letters at the end completely, so the audience can still understand what word it is.



Above:
The two images above exemplify how the meaning of the word is also used as a transition. This creates more meaning for the audience, since they can visually see what the word represents. In the image to the right, the bottom phrase seems a bit disconnected from the phrase above it though. The emphasis on the word "WORLD" and "SON" works well, because they were both emphasized enough to match how he said it in the audio.



To the right:
At first, when the words were appearing, the audio matched the emphasis of the words, but once it got to the last part, it didn't match it as well. The emphasis on the word "POSSIBLY" seems to work, but the word "FATHOM" sounded like it was said with the same emphasis, yet visually, it isn't portrayed that way. This could be due to space constraints, so if this phrase was broken up so there wasn't so much text on the screen, there would be more room to emphasize everything properly.



To the left:
I think this one has a better grasp with using typographic hierarchy to help emphasize words and phrases correctly whereas in Goldwasser's video, the focus was on puzzle-piecing. As seen in the image, the word "weep" is slightly emphasized then the word "CURSE" is extremely emphasized, which matches the audio very well. However, it's just two linear lines on the screen, and the words aren't puzzle-pieced together. This creates awkward spacing between the two lines.

To the right:
This is another example of how there's so much text on the screen that it's hard to determine what to look at and where to go next. There doesn't seem to be any rhythm of where to go and makes it difficult to follow along. The emphasis on the words and the puzzle-piecing works, but it's a bit tight. The words could definitely benefit from some breathing room. The negative space around would then help the audience follow, bringing them to the next part.



"Toy Story" by Jessica Moore



This video puzzle-pieces and emphasizes the words well to match the audio. I think color could have been used, however, to differentiate between the two different people speaking, because although you could hear the difference, visually, there wasn't a lot of contrast to differentiate it. I also think the fonts chosen didn't contrast enough, which also made it difficult to visually differentiate between the two.

To the right:
The puzzle-piecing in this part works very well here, because it eliminates awkward spacing and the composition seems balanced. It's easy to follow, since it the text goes left to right. There is greater emphasis on "no" than "panic," so having it larger works well with the less important words much smaller. The word "Sherriff" is spelled incorrectly though.



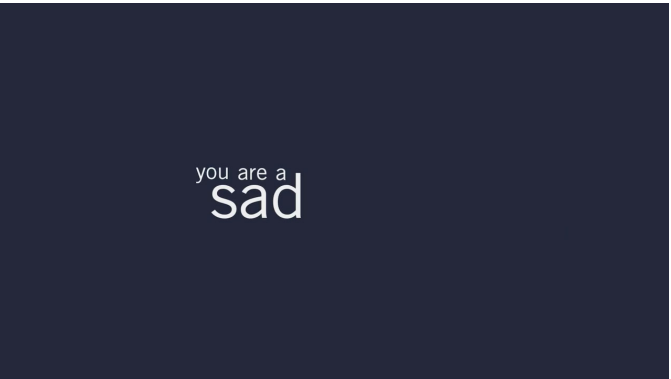
To the left:
This part is also easy to follow, since it goes from left to right. The puzzle-piecing generally works, except the space between the "ti" in "time" and the "PE" in "PERFECT" is a bit awkward. The contrast between the insignificant words and the emphasized words works well. I think there could be been an effect done to the word "PANIC" though to highlight the meaning of that word. The word "TO" is capitalized and larger than "this is the," and I'm not sure that it's necessary to emphasis that word.

To the right:
The emphasis on the words work here, but he's shouting in the audio, so it could have been larger. The "it's" between the "&" and the "YOUR" doesn't work, because you have to jump up to "ALL" then return back down to the same level as the "it's." The "ALL" sticking up at the top also makes it seem unbalanced. The "YOUR" is bolder than the "ALL" and "FAULT" reflecting the emphasis in the audio, but it could be further emphasized with size.



To the left:
Like the last part, this part's emphasis works, because "RENDEZVOUS" is bolder than "DELAYING," but "DELAYING" is a larger size, which doesn't match the slightly larger emphasis on "RENDEZVOUS" in the audio. The "MY" is larger than the "FOR," which seems unnecessary.

To the right:
The contrast between this part and the previous parts where he's yelling work well, because you can visually see that he's resumed speaking at a normal volume. Keeping the "you are a" grouped together and in the same size works well, because it clearly contrasts with the word "sad." If the words in the phrase "you are a" were all different sizes, then it wouldn't make "sad" stand out as much.



"Bob's Burgers" by Sarah Garrity



To the left:
Some successful aspects of this video include puzzle-piecing the words together, using typographic variable to provide contrast between speaking at a regular volume and shouting, and using effects to emphasize the meaning of words or phrases. The fonts chosen also worked well to visually represent that different people were speaking.

To the right:
The movement in this video worked really well to emphasize the meaning of the words. Instead of keeping the words stagnant, Kissel added effects to make the words move across the screen or to enhance their meaning, such as with "Rock & Roll." Since the speaker in the audio was speaking so rapidly, the constant movement on the screen kept that same effect visually.

"Good Morning, Vietnam" by Danielle Kissel



"Chasing the Sun" by Lindsey Davis



To the left:
Like the previous video, movement was also essential for this video, because it's a song. Davis kept the words moving as the singer held each word, which helps the audience follow along. Without the movement, there would be awkward pauses while the singer drew out some words. The size of the words also match the audio with which words are being emphasized. Furthermore, the colors also work well in this video, since they resemble the sun and the part toward the end where it changes to black and white works well to represent the part where the audio mentions "playing in the dark."

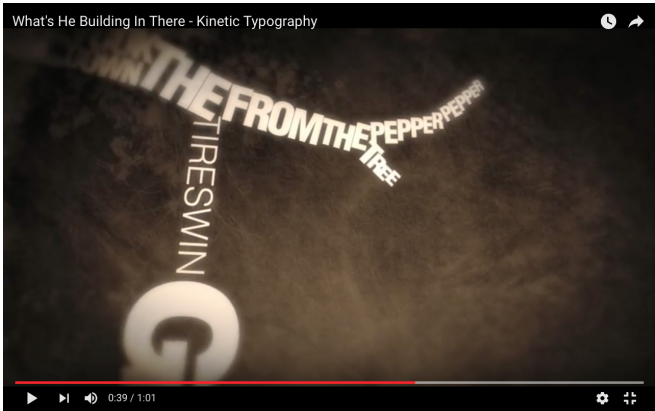
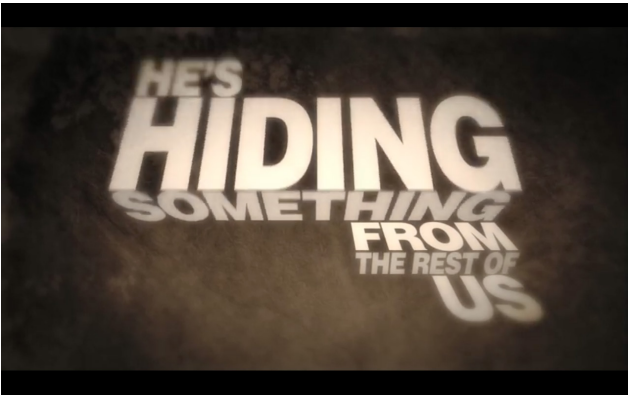
• YouTube

"What's He Building In There" by Stephen Elliget



To the left:
This part uses effects to make it seem like the "WHAT'S" and the "BUILDING" form a wall with the "THERE" as the door. It's interesting how they can give that appearance just by angling them. It reinforces that phrase, which questions what he's building in there, indicating that the "there" is behind closed doors. Although it conveys the meaning successfully, I don't think putting the "HE" in the apostrophe works, because it draws too much attention to it.

To the right:
I think this worked really well, because it was created like blocks, and when they "fell," it left the words "HE'S HIDING FROM US." This gave the phrase more meaning and added more interest. Creating the blocks also added dimensionality to this part.



To the left:
With this video, the meaning is heavily emphasized like how the "G" in "SWING" is enlarged to look like a tire swing. The rest of the words compose the tree that the audio refers to. Although conveying the meaning is very successful in this video, it sacrifices the readability, since the words are squished together.

“Maroon 5 - Maps” by Kurodot



To the left:
The map image inside the text I think works well to portray the meaning of the word, but it does hinder readability a bit. In the video, it flashes the word first, then adds the image, so that helps. However, we can’t use images like that in our video, but it’s a good idea to enhance the meaning of the word.

To the right:
The effect at this part works very well, because it emphasizes the fall part. It could use a little more work with contrast in the text, since the word “FALL” is only slightly larger than the other words, and other than that, they’re all the same size, weight, and color.



To the left:
The change in color works here to visually represent the word “DARKEST.” Even small changes like a change in color helps emphasize the meaning of the lyrics and creates more interest for the audience.



To the left:
This part creates dimensionality to help illustrate the meaning of the lyrics. It portrays how the words themselves can be used to reflect what the lyrics mean without using actual imagery. For instance, here the words create a bend that people can associate with someone kneeling, and it did not require an actual image of someone kneeling.

To the right:
This visual punctuation is simple, but it’s very effective to depict the meaning of the lyrics by visually representing how it goes “BACK TO ME” with the dotted line. The dotted white line resembles the dotted white line usually down the center of roads, further enhancing the association visually. Although it’s successful, the dotted line creates awkward space above the “WHEN ALL THE” and the “TOOK” feels unnecessarily emphasized, not matching the audio.



To the left:
This is an example of how visually representing the words might not be completely successful. The line goes “CAUSE SOMETHING STRANGE HAS COME OVER ME,” so while the “OVER” part is visually represented, it sacrifices the readability. The text forces the audience to read from bottom left to top right, and people typically read from top to bottom, resulting in awkwardness in the flow. The staggering type also isn’t puzzle-pieced together, creating awkwardness and an unbalanced composition.



"Zombieland Rules" by sincroniconofx



To the left:
This part works well, because it places the heart on top of the "I" in "CARDIO." It fits well there, because people are used to seeing something over the letter "I," since the lowercase "i" has a tittle. The heart also has an animation that makes it appears as though it's pumping or beating, visually depicting the word "CARDIO." Additionally, the size and weight is varied accurately to match the importance of certain words or phrases, creating hierarchy in the composition.

To the right:
The cross in this part falls more into the category of imagery rather than visual punctuation, because the cross isn't emphasizing any of the words or phrases in the composition. The cross helps iterate the meaning of the audio, but it doesn't further emphasize the words "Poor FAT BASTARD," whereas in the previous image, the heart enhanced the meaning of the word "CARDIO" in that composition."



To the left:
This part uses imagery to portray this part of the audio, the "HUMAN HAPPY MEAL" part. Aside from using imagery, this part also successfully creates a hierarchy by keeping the insignificant words small and creating a clear contrast between those words and the important ones by using size, weight, and color. Although the text is in a block shape, it works well together, since it leaves room for the imagery on the right. Extending the "L" also works to create that connection between the text and the imagery.



To the right:
A hierarchy is established by emphasizing the important words, "ZOMBIES" and "CLEVER," with size, weight, and color. The other less important words are grouped together, and they fit together well, not causing any disconnecting. However, the word "THE" is vertical next to the word "ZOMBIES," which doesn't work, because it draws attention to that word unnecessarily and makes it seem more important than it really is.



To the left:
Aside from the imagery being used here, the hierarchy created in this part works well, also using size, weight, and color. This one has more hierarchical levels than the previous one, but they all fit together nicely, maintaining balance.



To the right:
In addition to the hierarchy and imagery in this composition, the words fit together well. However, it sacrifices the readability flow. The audio states "FASTEN YOUR SEATBELTS. It's gonna be A BUMPY RIDE." Like in the previous example, the text here goes from bottom to top, which makes it difficult to follow. After the words "it's gonna be" it also jumps all the way up to "A BUMPY" when people typically read the entire line, resulting in incorrectly reading it as "it's gonna be RIDE" and awkwardly seeing "A BUMPY" above it afterward, unsure where it fits in.



"Eminem Not Afraid - Typography" by yw92



To the left:
The words at this part creates an interesting three-dimensional shape. However, it sacrifices readability, since they're very close together, and you have to read each side down then move up to the next side. Instinctively, it seems common to read it across like "YOU BUT CAN YOU TRY WON'T" and so on.

To the right:
The word "ALONE" is emphasized in a larger size, but all with proximity. The other words sit in a flow, evenly spaced in a curve, whereas "ALONE" is literally alone in the center, not following the curve that the other words do, which helps to visually represent the meaning of that word.



"OneRepublic - Counting Stars (Kinetic Typography)" by Kurodot



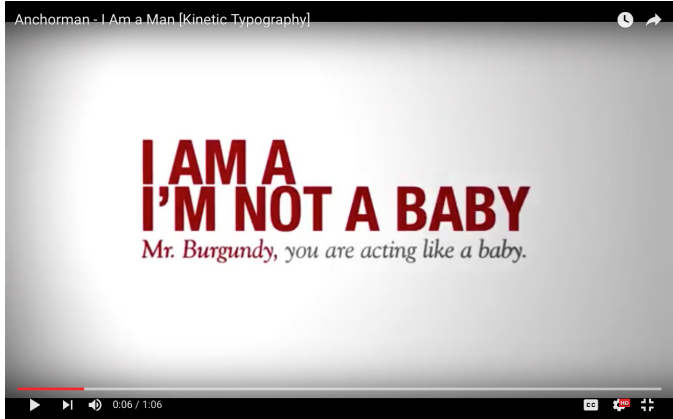
To the left:
This video occasionally used imagery like the stars to emphasize the meaning of the words. Although this video did use some variations in size and color to create a hierarchy, it didn't puzzle-piece the words together very well and had very linear compositions. For instance, in this composition, the words "We'll be" are just centered above "Counting Stars." By not puzzle-piecing them together, it creates disconnect between the top and bottom text, unbalance, and awkward space below the top text.

"Coldplay - Atlas (Hunger Games: Catching Fire)(Lyric)" by Coldplay Official



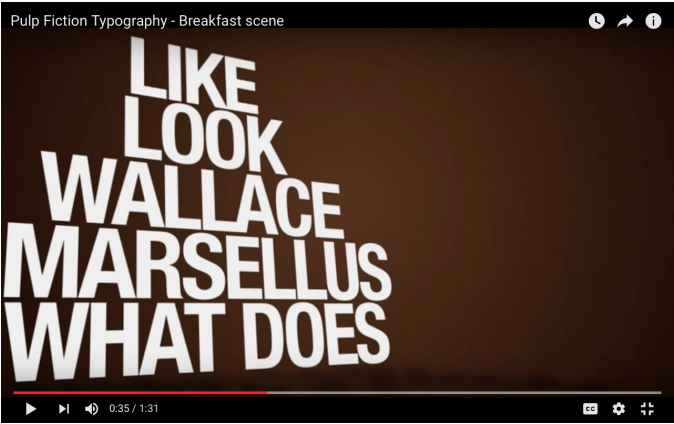
To the right:
This video was mainly imagery used in the background to establish the feel of traveling in space through the stars. The words didn't have a hierarchy and were scattered in each part, creating disconnect. The video did use interesting effects though to maintain the flow from each part to the next, such as using a shooting star, which kept with the space theme and worked effectively as well.

"Anchorman - I Am a Man [Kinetic Typography]" by Cameron Sagey



To the left:
The different fonts used in this video to indicate that there was a man and woman speaking worked very well. The fonts fit the characters well. At one point, the font was varied for one character, which was confusing, because if there are two fonts and each define who's speaking, introducing another seems as though it's a new character. The size of the text in this video also worked well to match the volume the characters were speaking at.

"Pulp Fiction Typography - Breakfast scene" by Cato Skogvoll



To the right:
This video was very concerned with puzzle-piecing that it sacrificed readability and created awkward spacing at times. For instance, in this part, the audio says "WHAT DOES MARSELLUS WALLACE LOOK LIKE," but people typically read from top to bottom. While puzzle-piecing the words together creates more of a connection between the words, it doesn't work if it affects readability and it's counterproductive if there's awkward space between the words to do so like there is in other parts of the video.

"Is Justice Worth It? (Typography) - feat. Micah Bournes [World Relief]" by Stridderaut



To the left:
This video uses imagery often to give the impression of justice. This part uses visual punctuation to make the text appear as though it's a badge. Although it works to give that impression, the varying type treatments on every line creates disconnect within the composition. By doing this, it makes it confusing which hierarchical level is more important than the others. It would work better if "JUSTICE" and "LIFE" remained how they are now and the rest of the text had the same typographic treatment and font.

To the right:
Imagery is used here to portray the meaning of the words. The black bars stand stable, but the words say "STABILITY never PERMANENT," so the bars fall like dominos. This video is heavily focused on imagery though, because the audio continues saying words, but the visual focuses on the bars falling.



"Rules Fight Club - Kinetic Typography" by Adrian Moran



To the left:
This video uses many effects to create visual interest but sacrifices on establishing a hierarchy. The words are usually the same size and weight throughout the video. This part, however, was interesting, because it said "THE 1ST" then the text turned slightly and said the "RULE OF FIGHT CLUB," then all the text disappeared except the "THE 1" and the rest of the text was replaced with a capital "S," so the "1S" looks like an "is," which the audio said next. It was interesting, but overall, there might be a better way of doing it like the "THE" isn't very readable.

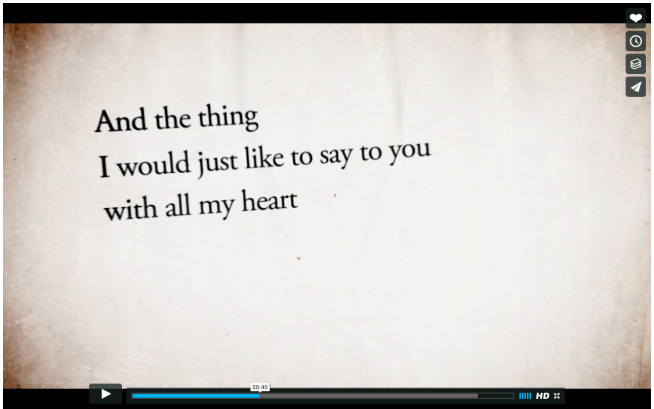
• Vimeo

"Ira Glass on Storytelling" by David Shiyang Liu



To the left:
This part puzzle-pieces the words well and uses size and weight to help establish a hierarchy. This video also emphasized the words well to match the audio. Aside from this part and a couple others, the video generally doesn't puzzle-piece the words, creating awkward spaces and disconnect during many parts.

To the right:
The word "gap" is emphasized with weight and the meaning is emphasized by literally creating a gap between the word "a" and the word "gap." Rotating the last line keeps the phrase "but it's like, there's a gap," connected. It also maintains the flow, making it easier to follow along. At the same time, because the previous text is so large and bold, it takes away a little from the next line, since it's distracting.



To the left:
This is an example of many in the video where nothing is done to the text. There's no hierarchy, structure, or puzzle-piecing. At times, like the first two images, there's a hierarchy established or meaning is created visually, but here, there's just text on a page that blurs together. Keeping the text all the same size, not puzzle-piecing them together, and aligning them to the left creates awkward space and disconnect between the lines.

Sketches

• Phase 1: Storyboards

my baby won't you look my way?	my baby won't you look my way? I can be your new ADDICTION	Hey baby	Hey baby
my baby what you gotta say? All you're giving me is FICTION	I'm a sorry sucker and this happens all the time	all the time I found out that everybody talks	all the time I found out that everybody talks
And that was when I kissed her	I kissed her And then she made my lips hurt	my lips hurt I can hear the chit chat	Take me to your LOVE SHACK

At first, I started with the song, "Everybody Talks" by Neon Trees. There were a few words that stood out, but the song was overall too monotone to visually portray contrast.

• Phase 2: Storyboard Revision

I'm gonna make it BEND & BREAK	but let the GOOD TIMES roll it doesn't show	And I want words to make things RIGHT	RIGHT But it's not that make the words come to WRONGS LIFE
"WHO DOES HE THINK HE IS?"	Better put your fingers back to the keys	ONE NIGHT &	ONE MORE TIME
Thanks for the memories	Even though they weren't so GREAT	"He tastes like you only sweet	ONE NIGHT yeah & ONE MORE TIME

After switching to the song "Thnks Fr Th Mmrs" by Fall Out Boy, I found it easier to really visually contrast different parts of the song. There were still areas of awkward spacing, and I didn't understand how to puzzle-piece the words together yet.

• Phase 3: First 30 Seconds

I'm gonna make it BEND & BREAK it sort you to me without wings	but let the GOOD TIMES roll it doesn't show it sort you to me without wings
And I want words to make things RIGHT	"WHO DOES HE THINK HE IS?"
f that's the worst you got Better put your fingers back to the keys	

Aside from the colors, I needed to work on the typography in general. Instead of putting each word out as the audio played, I had phrases laid out, which is also another reason why I was loading so much text onto each frame. In addition, the two fonts I had chosen, Exo and Roboto Slab, were not working together. The lack of enough negative space was also creating issues of where to look.

• Phase 4: First 45 Seconds



First, I changed the fonts to Akidenz Grotesk and ArmWrestler. I also separated the phrases so each word appears as it's being said. In addition, I tried to break up the text more, so there isn't too much text on the frame. Clearly, I still needed to work on that. I also tried to align the text better, but I didn't understand the concept of puzzle-piecing yet.

• Phase 5: First 60 Seconds



In addition to switching the font to Univers, I also tried to completely redo most of the video, because I was feeling stuck, so the best option for me was to simply start from a blank frame for most of it. After referring to my research videos several times, I began to understand the puzzle-piecing concept and tried to put less words on a screen to really work on puzzle-piecing. There were still parts that needed to be worked on like the "But it's the" part in the sixth frame that I tried to put alongside the "W" in "Wrongs," which didn't work well.

• Phase 6: 60–90 Seconds



Univers wasn't working, because of how curvilinear it is, so I switched to Knockout. I thought Knockout's heavy weight worked well, but some letters like the capital "G" seem too playful. I made a few other minor changes, such as removing the tilt on "the" in the tenth frame, because the tilt on the "the" made it stand out too much.

• Phase 7: First Revision



I tried switching to Interstate and darkening the colors, so it didn't seem so playful. I also worked on the animation aspects of the video, because there were words that needed to be drawn out longer to match the audio part of the song.

• Phase 8: Second Revision



For this revision, I wanted to try something new. I added a drop shadow, which I later removed, because many of the words became fuzzy-looking and it lowered readability for no reason. I also worked on three-dimensional effects. I ended up removing most of the tilts, because it also made readability more difficult and it made it more difficult for the viewer to follow along visually. I also tried something different with the last frame, but it has come to my attention that that frame is a little too "Star Wars-esque."

Type Study

I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it **BEND & BREAK**
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK

I conducted a type study to find a font that expressed the song's angry emotion more accurately. I tried several grotesque, non-grotesque, gothic, and geometric sans serif fonts, which I found in Stephen Cole's *Anatomy of Type*. I eliminated the fonts with the loop in the lowercase "g," because I felt the loops were too playful. I then took the remaining fonts to the second round.

I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK
I'm gonna make it BEND & BREAK

Many of the fonts remaining were geometric like DIN, Interstate, and Gotham, which seemed too curvilinear, especially with the very circular o's. I decided to go with Compacta, because it was the most rectilinear font with its lack of rounded curves. I also decided to not use the Compacta ampersand, because I thought it might be difficult for people to recognize. I decided to go with the Interstate ampersand, because it was more recognizable, but it was also the least rounded aside from the strange Compacta one.

Color Study



“Angry Man Salsa” by The Dieline

The colors I had originally chosen did not adequately portray the emotion of the song. The tone of the song is annoyed and angry, so I knew I wanted to use a red color, because the color red is often associated with anger. From there, I was trying to find colors that would work with red. This image is one of many that I came across when trying to find colors to accurately represent the annoyed emotion in the song. I thought these colors worked well together, but also contrasted enough so that the words wouldn’t get muddled. For the final execution, I decided to make the most frequent background the darker color, because it’s building up to the chorus, which is the part of the song where the most emotion is portrayed. I tried to indicate that emotion by making the background of those parts where the song crescendos the brighter red color.



For the final execution, in addition to changing the colors and the font to Compacta, I also added the Heavyweight font to highlight significant words, increasing contrast and interest in the video. I also removed any animation that seemed too playful, such as the eyes I originally had in the word “looking” in the 23rd frame. Furthermore, I added the “HE IS?” to the eighth frame, because there was too much movement in such a short amount of time to zoom back out to read the word “HE” then to turn again to the word “IS?” Finally, I changed how to represent the last two frames, removing the “Star Wars effect.”

PROJECT 2

Corporate **REBRANDING**



Project Brief

Objective:

Rebrand the assigned company by designing a logo that successfully represents the identity of the company. Create a branding manual that illustrates how the logo was developed and how the company can properly use it.

Target Audience:

The main target audience is the assigned company, because it is their company that is being rebranded, so they are the ones who will, ultimately, approve the final product. An additional target audience could also be the main demographic that purchases the product or service that the company offers, because the logo should appeal to the company's target market as well. Another target to consider would be anyone, even people who haven't heard of the company, because the logo should represent the identity of the company. Therefore, they should have some indication what the company is just from the logo.



Requirements:

Conduct research about the assigned company. Then, write a list of 10 attributes that describe the assigned company. Begin sketching potential logos for the assigned company, using the 10 attributes and the given matrix. Focus on creating a mark without any type. Continue sketching outside of the matrix if needed. Do not use color yet.

Revise the sketches to 15 most successful logos. Then, bring your 3 most successful logos onto the computer in black and white only. Conduct a type study to determine what font and type treatment will be most successful. Explore at least 25 different fonts and 100 different type treatments with those fonts.

Continue revising the logo and work on type placement. Make sure that the logo is reducible to 1"x1". Begin introducing color to the logo and type. Construct an 11"x17" brand manual. The brand manual will consist of a section with background information on the company and a section that depicts the development of the logo, indicating how the final logo was reached.



Research

• Research and Written Brief: LEGO

The LEGO Group is a global children’s construction and building toy company that was founded in 1932 by Ole Kirk Kristiansen. It’s a family company, currently owned by Kjeld Kirk Kristiansen who is a grandchild of Ole Kirk Kristiansen. The word “LEGO” is an abbreviation of the Danish words “leg godt,” which means “play well.” The LEGO Group began with wooden toys, but in 1958, they developed their signature plastic LEGO block that most people recognize today. Their company is based in Billund, Denmark, but they have several locations on six continents and main offices in Enfield in the US, London in the UK, Shanghai in China, and in Singapore. According to their website, their vision statement is to “globalize and innovate the LEGO system in play,” and their mission statement is to “inspire and develop the builders of tomorrow.”

The LEGO Group has six core values, which are imagination, creativity, fun, learning, caring, and quality. The LEGO Group believes that dreaming is “a first step toward doing,” and imagination is the core to how children will develop creativity. Creativity is the value that “combines logic and reasoning with playfulness and imagination,” and fun is the happiness people experience when they’re fully engaged in something. The learning value covers the hands-on experimentation that occurs with curiosity, which leads to new insights. Caring is another core value for the LEGO Group, and it involves making a positive

difference whether that be with the children who play with LEGOs, LEGO’s partners or employees, or the world as a whole. Quality is also significant, because that ensures LEGO’s noteworthy reputation, and it involves continuously working to improve their products. The LEGO Group strives to encompass these values in their brand and represent them in their products.

The LEGO Group’s top-level management consists of a management board, a corporate management board, and a board of directors. The management board has five members: Jørgen Vig Knudstorp, the CEO; John Goodwin, the CFO and VP of Business Enabling; Bali Padda, the COO and Executive VP of Operations; Julia Goldwin, the CMO and VP of Product and Marketing Development; and Loren I. Shuster, the CCO and Executive VP of Marketing. The management board regulates the different departments of corporate management. The corporate management board consists of 21 members who are responsible for the 21 corporate management departments, such as corporate IT, human resources, product development, and marketing development. In addition, there are seven people on the board of directors with Kjeld Kirk Kristiansen as the Deputy Chairman of the Board since 1996 and a member since 1975 and Niels Jacobsen as Chairman of the Board since 2008. The structure of the different departments of LEGO and who they report to is visually depicted in Image 1 on page 39.

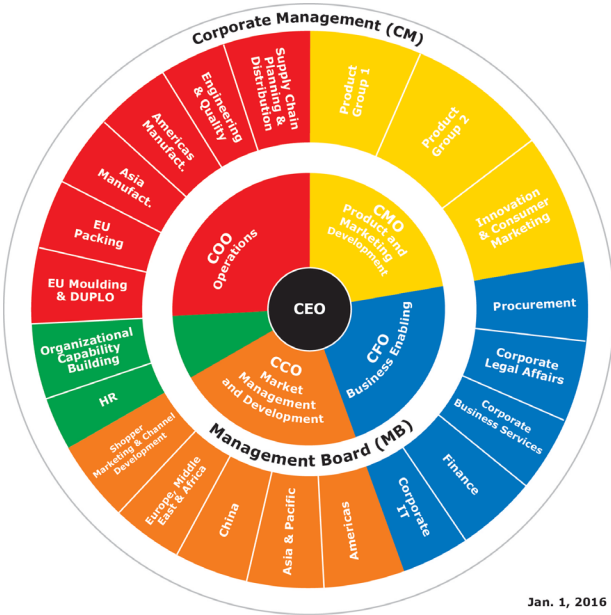


Image 1

The image the LEGO Group wants to portray is that they develop high-quality toys that will enrich children’s lives by encouraging learning, imagination, and creativity during playtime in addition to leaving a positive impact on society and the environment. The LEGO brand extends beyond toy development. LEGOLAND theme parks also fall under the LEGO brand; there are currently seven LEGOLAND locations. In addition, the LEGO brand has extended itself to video games, board games, clothing, books, magazines, TV shows, and movies, such as “The Lego Movie.” Furthermore, LEGO branches off into different themes as well with some geared toward specific genders; this includes Duplo, Friends, Nexa Knights, Bionicle, Dimensions, Ninjago, Minifigures, Mixels, Legends of Chima, and Mindstorms. All of these sub-brands fall under the LEGO Group.

One of LEGO’s main strengths is the educational aspect of their products, especially because they’re for children. This appeals to the parents who are the ones who are actually purchasing the product. Additionally, LEGO has spent decades building their brand, and because of that, they are well-known in numerous countries across the globe. Their success and reputation, however, stems from the actual quality of their products. Customers have an expectation of LEGO in terms of the quality of the toys they’re purchasing, and if those expectations weren’t being met, the LEGO brand wouldn’t be as well-known as it is today. Finally, LEGO has extended their brand into other markets, such as video games, movies, and theme parks. This increases LEGO’s reach beyond families with young children, moving them beyond the toy market.

One of LEGO’s weaknesses is the increase in technological games. Kids now have the option of playing apps or full gaming systems, which weren’t as popular in the past. The downside that also comes along with this is that LEGOs aren’t as portable as tablets, so people may choose to purchase a portable tablet for their kids to keep them entertained in the car or on a plane rather than choosing to purchase LEGOs. Another weakness is that LEGOs are targeted to middle and upper class families, so other building toy brands could develop cheaper, similar toys. The cheaper toys could even be appealing to some middle class, or even upper class, families. Furthermore, LEGO is targeting middle and upper class families, and those families are the ones who can also afford to purchase tablets.

Aside from the products LEGO has in other markets, the toys that they sell come in sets of varying themes and for various ages. These sets could come with hundreds of LEGOs, which are small, colored, plastic, rectangular building blocks. There are instructions in each set, which let the child know how to assemble that set. The sets are broken into age groups, so the parents are aware of the difficulty of putting the set together. By segmenting their products by age, LEGO has broadened itself so new products can be purchased as the child grows. LEGO also offers storage containers for the LEGOs and other items that resemble LEGOs, such as clocks or pencil holders.

The public's perception of LEGO is generally positive, because of their high-quality products. There's rarely complaint about people's expectations not being met. If there are complaints, it mainly revolves around the prices of the LEGO sets. This issue began in 2003 when LEGO was struggling and close to bankruptcy when CEO Jørgen Vig Knudstorp took over. After letting 1,000 employees go and outsourcing some production, he went back to the basics to uncover what makes a child desire a toy and how long it holds his or her interest. By answering these questions, he could ensure that LEGO products satisfy children. From here, he developed some of the themes LEGO currently has, such as Atlantis. Knudstorp focused on creating products that would excite children and make them want to play with them. He also increased the prices, especially on the LEGO products geared toward adults like LEGO Architecture. Since then, in 2009 and onward, LEGO has been increasing its number of employees, and its net profit has been increasing as well. Despite their economic struggles, the quality of the LEGO products has not changed and the appearance of the LEGO has not changed since it was developed in 1958.

Beyond the competition technological games pose, other toy companies have developed construction toys in an effort to compete with LEGO's success. Major toy companies like Hasbro, Mattel, and Spin Master have developed construction toys in addition to smaller companies like the Bridge Direct, Cobi, and OYO Sports. However, LEGO's biggest competitor is Mattel's subsidiary brand, MEGA Brands, which was formerly known as MEGA Bloks. MEGA Brands is also a global company that controls four brands: Mega Bloks, Rose Art, Mega Puzzles, and Board Dudes. These four brands allow Mattel to compete in a variety of markets. For instance, Rose Art allows them to compete with Crayola in the market for children's art supplies. The Mega Bloks brand is LEGO's biggest competitor, especially because their products almost identically resemble LEGOs and their values are the same with education, creativity, and imagination. Mega Bloks, however, has the rights to different franchises, and because of that, their success along with LEGO's will vary, depending on what franchises are the most popular with children. In addition to LEGO's own created themes like LEGO Friends, LEGO also has the rights to create Lord of the Rings LEGOs, Scooby-Doo LEGOs, Simpsons' LEGOs, Minecraft LEGOs, and Disney Princess LEGOs. Mega Bloks, on the other hand, has the rights to SpongeBob, Despicable Me, Monster High, Thomas & Friends, and Teenage Mutant Ninja Turtles. LEGO has the advantage of specifically being dedicated to construction toys whereas the Mattel brand encompasses a variety of toy types. Finally, LEGO has 9-11 and 12+ age ranges whereas Mega Bloks stops at 8+.

Since trends are always changing, it would be most beneficial when designing a new brand identity to form a brand identity rooted in what people will recognize as LEGO at any point regardless of the changing trends. The brand identity should focus on the LEGO itself rather than any of the themes LEGO has. For instance, Minecraft could be a popular theme at the moment, but years from now, it could just as easily become outdated. LEGO exemplifies their emphasis on creativity and learning through their actions. In January of 2016, LEGO partnered with Tsinghua University in China to establish Laboratory for Lifelong Learning Tsinghua University, which will introduce new technologies and activities that will enhance children's learning and creativity. LEGO also portrays its care, not only in its customers, but also in improving the world as a whole by investing in a wind farm in the UK. This alternative form of energy illustrates LEGO's intention of improving the planet. By revealing their humanistic attributes through their actions, it strengthens the LEGO brand. People can infer what LEGO's values are through their actions, which most likely increases support for them. For example, rather than simply stating that LEGO cares for the planet, they are specifically taking actions that clearly portray that, thus building trust in the LEGO brand.

Sources:

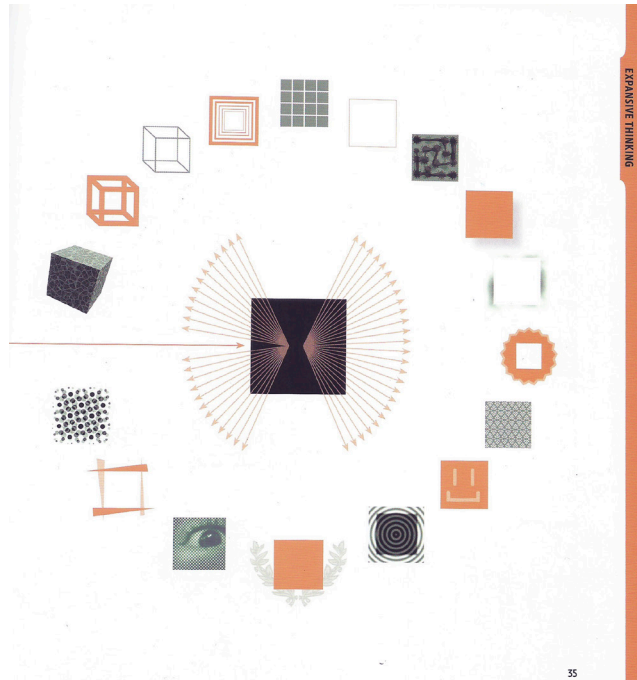
Delingpole, James. "When Lego lost its head – and how this toy story got its happy ending." Daily Mail Online. Associated Newspapers Ltd, 18 December 2009. Web. 28 February 2016.

MEGA. MEGA Brands, Inc., 2016. Web. 28 February 2016.

Ringen, Jonathan. "How Lego Became The Apple of Toys." Fast Company. Mansueto Ventures, LLC., 18 January 2016. Web. 28 February 2016.

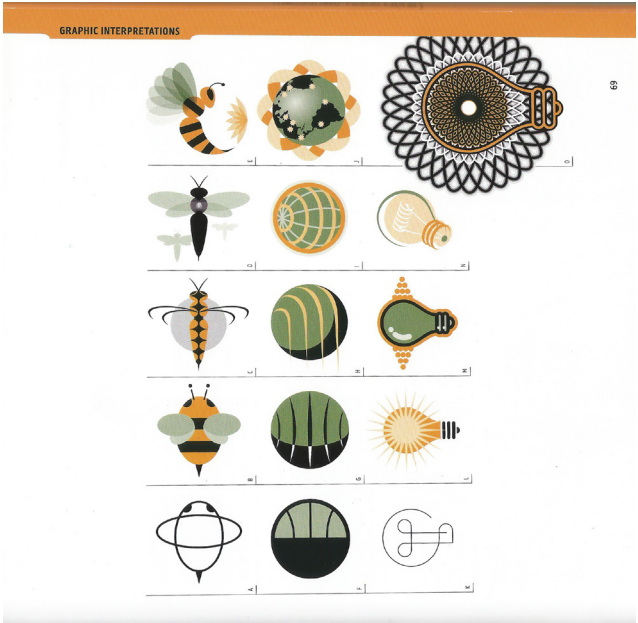
Sandgaard Jenson, Martin Vang. "The LEGO Group." LEGO. The LEGO Group, 12 February 2015. Web. 28 February 2016.

• *The Logo Brainstorm Book* by Jim Krause



To the left:
The image on the left portrays how one simple shape can be represented in a variety of ways. This was an important piece in my research, because it depicts how someone chooses to represent that shape gives it a personality and says things about it. For instance, the square with the smiley has different connotations than the square with the eye. The square with the smiley is more playful and fun, and the square with the eye seems mysterious and a bit creepy.

To the right:
This image portrays the way shapes can be combined to form other symbols. These symbols are all very different yet they're all combinations of squares and circles with only three colors. Like the image above, these symbols also all have different connotations. This is important when designing a logo to ensure that the symbol created accurately represents the brand and has appropriate connotations for that brand.

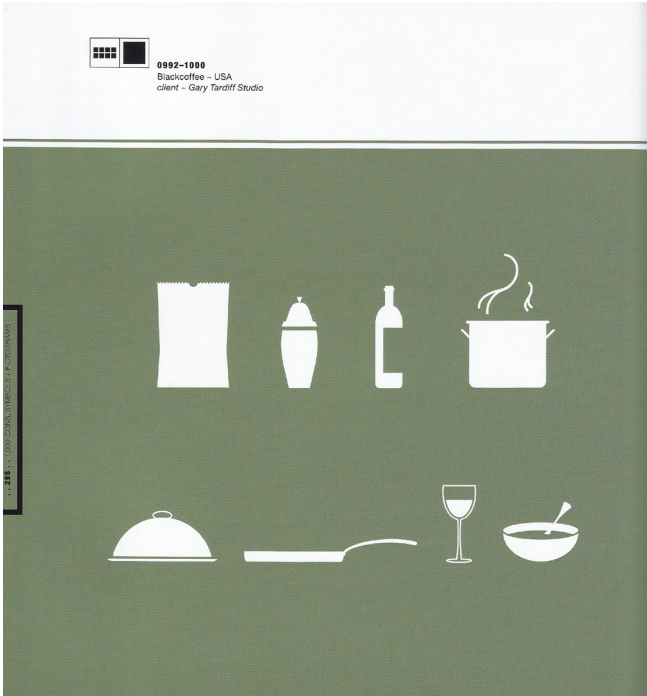


To the left:
This image is interesting, because it depicts how images can be represented in a variety of ways. This is useful for logo design, because it encourages outside of the box thinking instead of just portraying the expected. For instance, some people would draw a bee like the one in the fourth row or the lightbulb in the second row, but as seen in the image, these images can be illustrated in a variety of ways. The bee in the top row is interesting, because it's a sideways bee. Looking at other ways of representation is important to get to the best way of conveying the desired image.

• *1000 Icons, Symbols, + Pictograms* by BLACKCOFFEE

To the right:
I thought this symbol set was interesting, because of their use of negative and positive space, how they used shapes, and their color scheme. The positive and negative space really works in the sailboat and seagull symbols, especially because in the sailboat symbol, the negative space completes the idea of a sailboat as the mast. The negative space in the seagull symbol separates the area below the beak and creates the eye, enhancing the comprehension of the symbol. All of the symbols are encompassed in a circle, but the sand dollar symbol circle has divots on the edge purposefully to help communicate that it's a sand dollar. I think the yellow and the blue work especially well because these images would be found on the beach, so the yellow and blue represent the sand and water. The green also works well, because most of the images are wildlife, which is commonly portrayed with the color green.

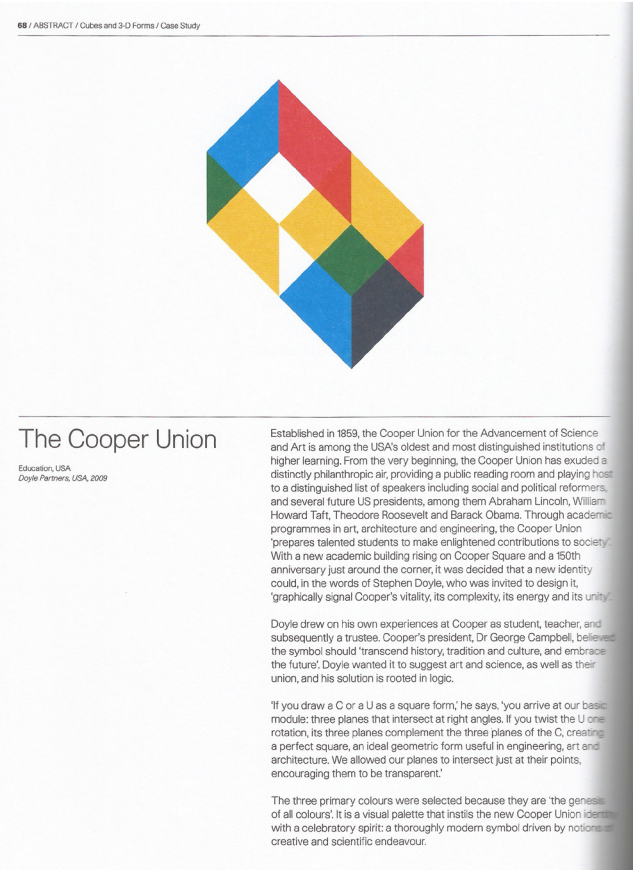




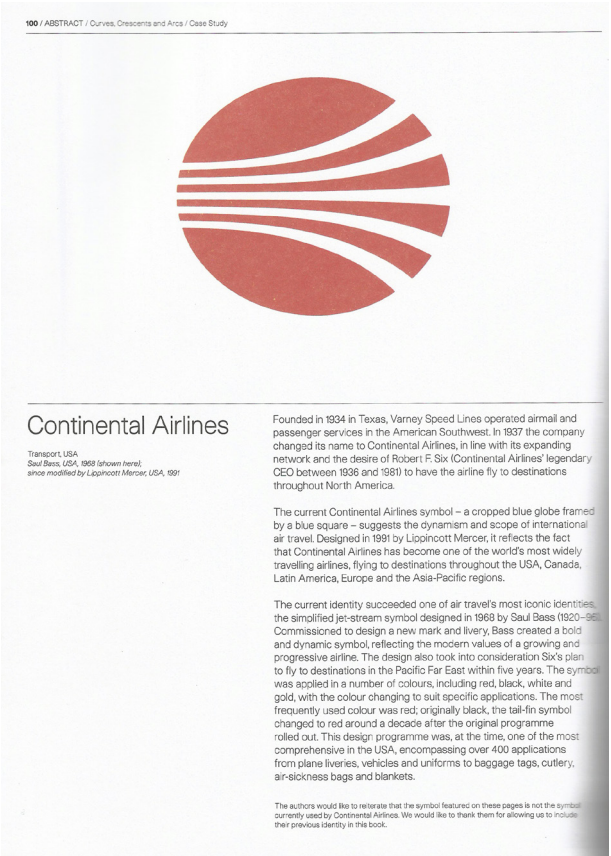
To the left: This image has strong use of positive and negative space as well. Both the positive and negative space help enhance the understanding of the symbols. For instance, the negative space in the wine bottle indicates the label, which is typically on a wine bottle. The negative space in the bowl on the bottom right creates dimension in the bowl, suggesting that the front of the bowl is the bottom half of the symbol and the top portion is further back. Without this purposeful division of positive space, the idea of the bowl would have been lost. The use of positive space also works well. For instance, the shape of the bag is well done. By slightly bringing the sides in and creating rivets in the top of the bag, it is much more successful at communicating that it is a paper bag than just a plain rectangle.

• Symbol by Angus Hyland and Steven Bateman

To the right: I think the simplicity of this logo is very successful, because it can be easily reduced. It's also very versatile as seen in their reports. The logo can be replicated to form different designs. The strong mark with sharp edges indicates the serious nature of their company and the modern aspect of their company. The logo is very clean, which suggests professionalism and gives it a corporate persona. The chosen blue color also suggests trustworthiness, which is an important quality for a bank to have. Although this logo works for them in that aspect, it doesn't necessarily indicate that it's for a bank. However, the single stroke is memorable like the dollar sign.



Above: I selected this logo to include in my research, because I thought the dimensionality of it was very unique. It adds visual interest, which makes the logo memorable. Since the Cooper Union combines science and art, I think this logo was very successful. By using a variety of colors, it highlights the art aspect, but the clean lines in the cubes portrays the technical aspect, which is the science part of the brand. How the colors overlap was also done well, because they appear translucent rather than being opaque. It gives the idea that the cubes are more open and they're not closed off.



Above: This is an interesting logo, because it does portray the concept of movement, the idea behind it being the jetstreams. While that makes sense, in my opinion, I'm not sure if it would successfully communicate the idea of an airline company without being exposed to the logo previously. Encompassing the lines in an ellipse and inverting the positive and negative space does work I think, because a circular shape suggests a globe, and planes fly to many different locations around the world. Aside from establishing their brand, I'm not sure if this logo would be able to stand alone as being unique for Continental Airlines as opposed to any other airline.

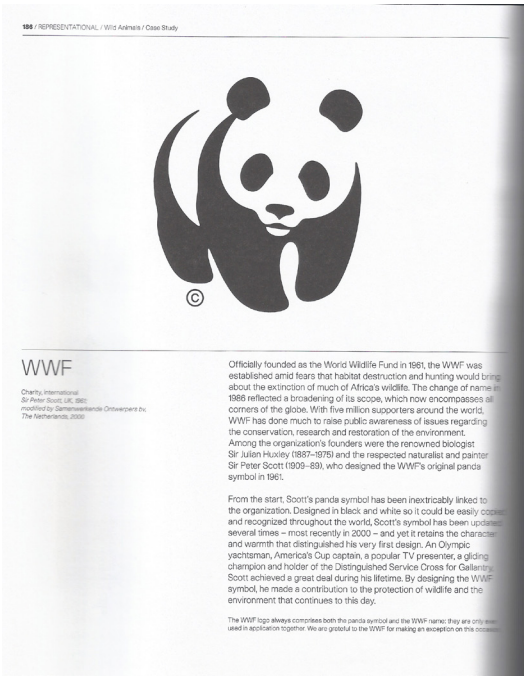


Above:
The classic Nike swoosh serves as a way to represent the Nike brand. I think the movement in the symbol works as Nike is an athletic brand. The shape resembling a check mark works as well, since Nike often emphasizes reaching your goals, specifically your fitness goals. The logo works well as a symbol, because it is simple and reducible. As in, the symbol can be reduced without sacrificing readability, so people can still recognize the logo at a smaller size. The fact that Nike has its own shape, the “swoosh,” is an indication of how successful it has become and how well known it is. The only hesitation I can think of is that though the swoosh might represent the Nike brand, it doesn’t give a clear indication of what products Nike sells.



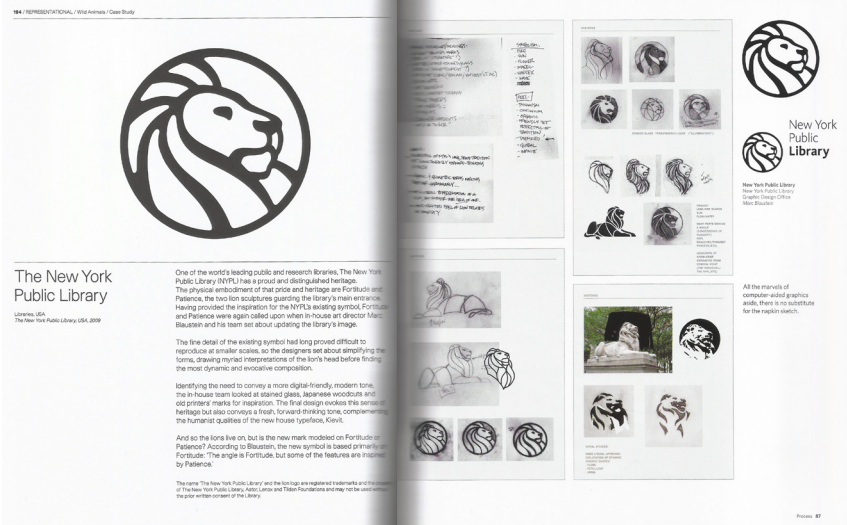
Above:
I think the simplicity of the logo in correlation with the company name works very well. The name of the company is Apple, so it is intuitive that the logo is an apple. Because it is so simple and intuitive, I think that helps with how memorable it is. By removing a piece of the apple, suggesting a bite, it adds more meaning to the logo. Some examples include a play off the technology aspect of computer storage “bytes” and a biblical reference of Adam and Eve with the forbidden fruit. It implies that Apple is the forbidden fruit and a temptation, something that is to be desired.

To the right:
The Shell logo is also very simple like the Apple logo. Simplicity is an important aspect of logos, because it helps with reducing it and eliminating unnecessary details help focus on the main idea. It's similar to Apple where Apple's logo is an apple, Shell's logo is a shell. I think companies with names like that need to go with it in order to reinforce memorability. Trying to fight the obvious at times like this creates a high chance of confusing people. Although using a shell might be expected, there are many ways to portray a shell like in my research images from Krause's *Logo Brainstorm Book*. As seen on the right page, Shell has altered and updated their logo throughout the years while keeping the same main concept of the shell.

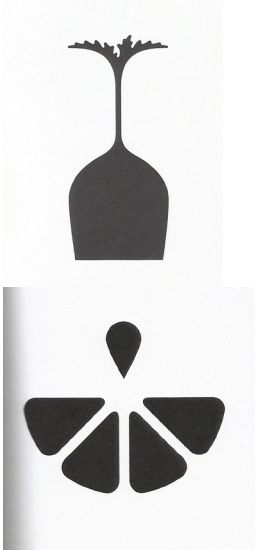


To the left:
For this logo, the panda bear was chosen to represent wildlife, which I think is successful, but I included this image in my research, because it gave me the idea of using an animal to represent a company. Designing a logo is difficult, because almost always the logo incorporates several aspects about the brand in one cohesive symbol, and an animal can help suggest many things about a brand. With this logo, the construction of it was also well done, because the shapes are fairly simple and the overall logo doesn’t appear complex. The face and part of the body are defined by the negative space, but it still communicates the idea of a panda bear clearly. There is enough information for people to complete the image of the panda bear themselves without needing to literally draw out the line to finish the top of the head or body.

To the right:
Like the panda bear logo for WWF, this logo conveys the strength and dignity of the New York Public Library by just using an animal. It was interesting to see the process for developing this logo as well. Once they decided that a lion accurately portrays their brand, they needed to determine the best way to depict that lion as there are several ways to do so. This concept of experimenting with different representations of one image is mentioned earlier in my research and is portrayed in Krause's Logo Brainstorm Book. It was interesting to see how they originally had the entire body of the lion and concluded that the entire body wasn't necessary to communicate the message of the lion. I agree that it wasn't necessary, because as seen in their logo, just featuring the head of the lion is successful and still conveys the same message of strength and dignity.



To the right above:
This logo is for a vegetable bar, and I thought it was clever how they incorporated both images into one cohesive shape. The idea that it's a vegetable bar is successful by the chosen imagery. The logo appears to be a sprout growing, but the way the bottom is shaped and the thinness of the stem suggest an upside down wine glass as well, tying in the bar concept.



To the left below:
The logo below is for fruit baskets. This logo is like the vegetable bar logo where it successfully combines two images into one symbol. The bottom half of this logo resembles an orange, the fruit aspect of the logo, then the top shape combined with the bottom shape suggests the basket aspect of the logo. This logo utilizes negative space more successfully than the logo above it, but this logo might be overly simplified. The orange could be mistaken for pizza or a cake. I would use negative space more maybe to suggest the outer skin of the orange.



Above:
These logos were interesting concepts for portraying multiple people without actually depicting the entire bodies of the people. The people in the top logo are spaced together so it can be seen as one symbol, but looking closer, the people-resembling shapes can be identified. The bottom logo appears to be three people reading together and would make an interesting logo for a library or educational program.

Above:
The logos above illustrates the different ways people can be depicted in a simplistic way. The logo in the middle row on the right is interesting how it is solely made of different curves, but still communicates the idea of the mom and the baby. I think the top two logos successfully communicate the idea of family, because they use scale with the heads of the people to indicate age, and typically, small groups of people of different ages often represents family. I utilize the knowledge when attempting to sketch logos that encompass the family-oriented trait of LEGO.

• Primary Research

Aside from watching videos on children playing with LEGOs and interviewing people on what they think of when they think of LEGOs, I visited a Learning Express store to purchase LEGOs for myself.



Above:
I decided to purchase this small set. This one was interesting, because you could choose which car to assemble. To be honest, I was very excited, and I didn't even notice that part until after I had made the first option.



To the left:
I was overwhelmed with the options they had just at this small store. They had an entire wall dedicated to LEGOs. The varying themes that I had read about in my research about LEGO I could then see for myself in person. The options were overwhelming for me, but as a child, I can imagine their excitement as he or she looks at all the different sets. It was kind of exciting figuring out which one to get. I would imagine that parents would look at the recommended age range and the number of pieces to determine which set to purchase.

To the left:
Inside the box was a bag of pieces and a set of instructions, which is probably typical for every LEGO set regardless of the size of the set or the theme purchased. With larger sets, there are probably multiple bags of pieces though with larger instructions.



To the left:
I dumped out all the pieces first into a pile like anyone would.



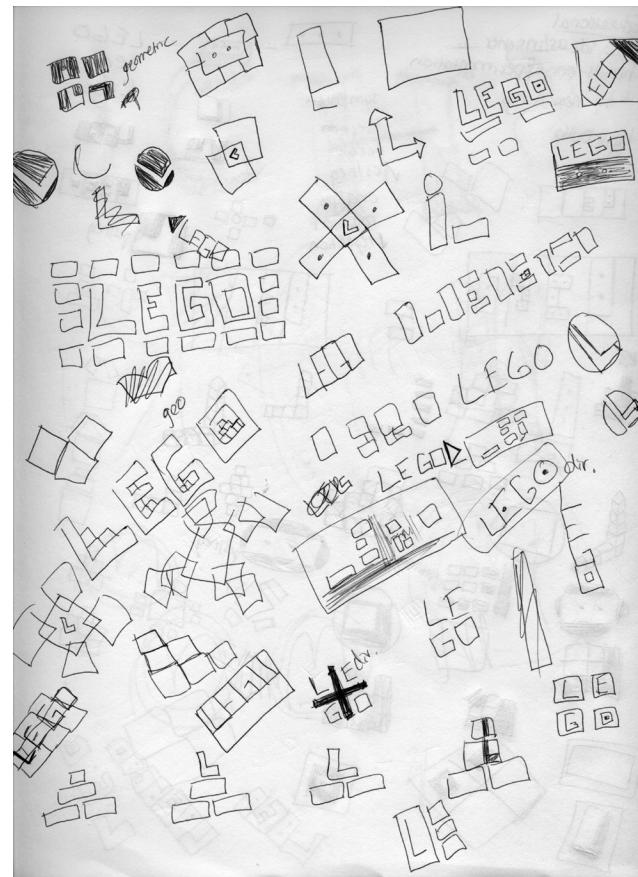
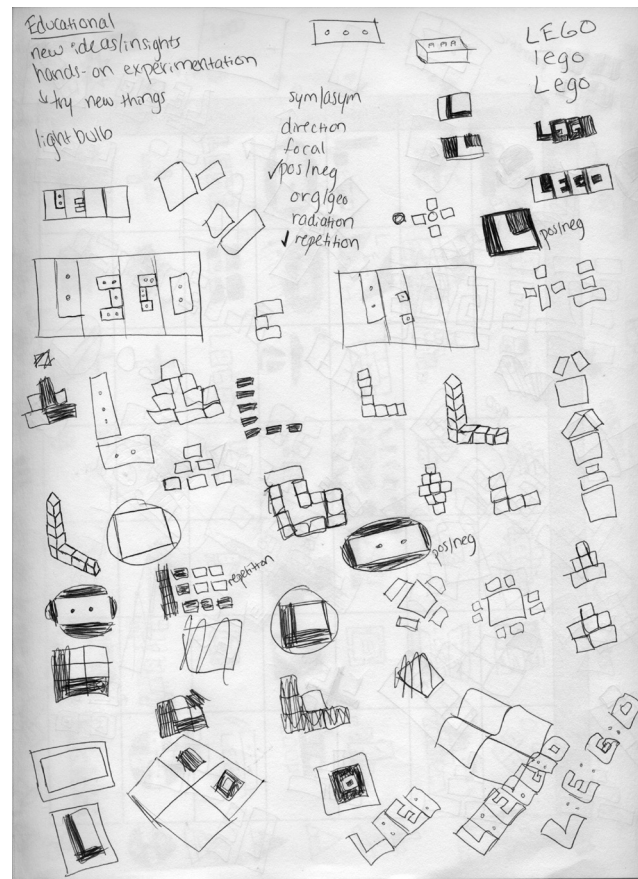
Above:
The two images on the right were taken after completing the first set of instructions, creating the little red jeep in the middle photo. As seen in the image on the right, there were small pieces left over at the end. Extras of the smallest pieces were included, since they would be easy to lose track of, especially for young children, but even the smallest pieces are essential when assembling LEGOs. I can imagine that if they did not include extras, they would receive many calls from unsatisfied customers.

To the left:
The image on the left is the notes that I took while constructing my LEGO truck. They are mainly observations that I noticed or some ideas that I thought could possibly be helpful when trying to design a logo.

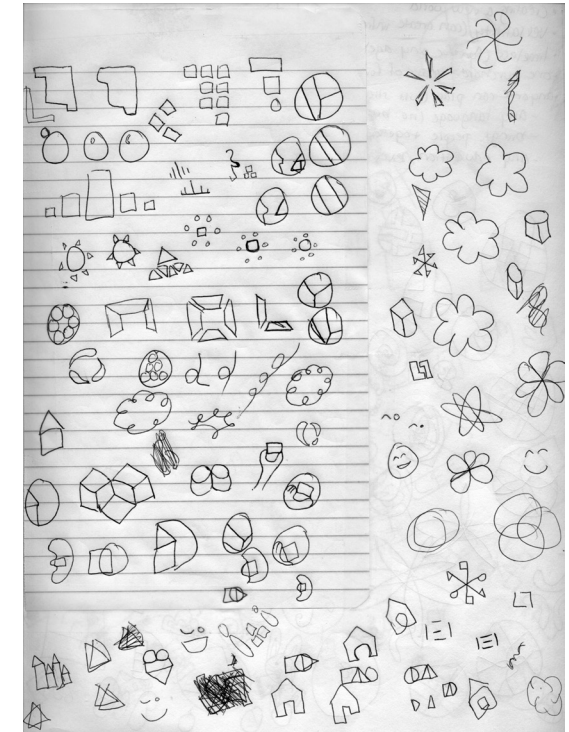
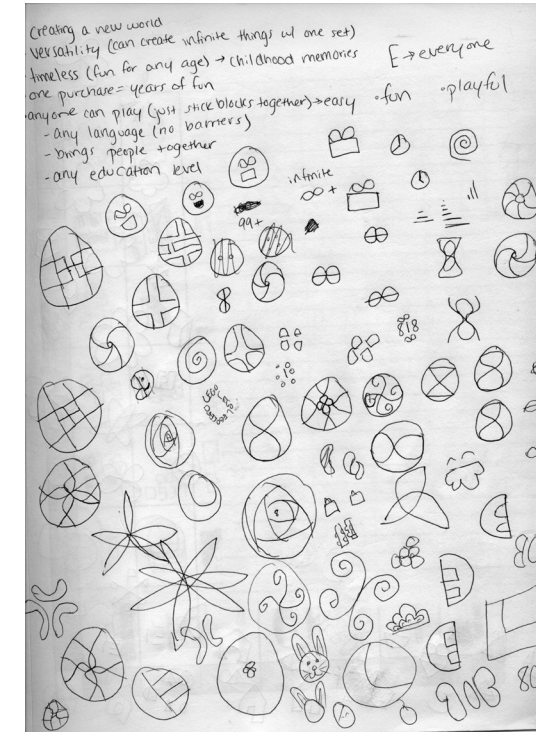
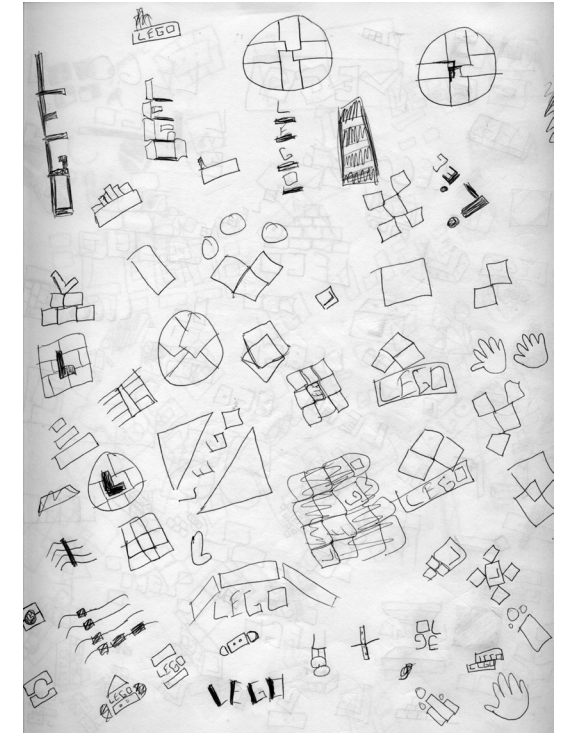
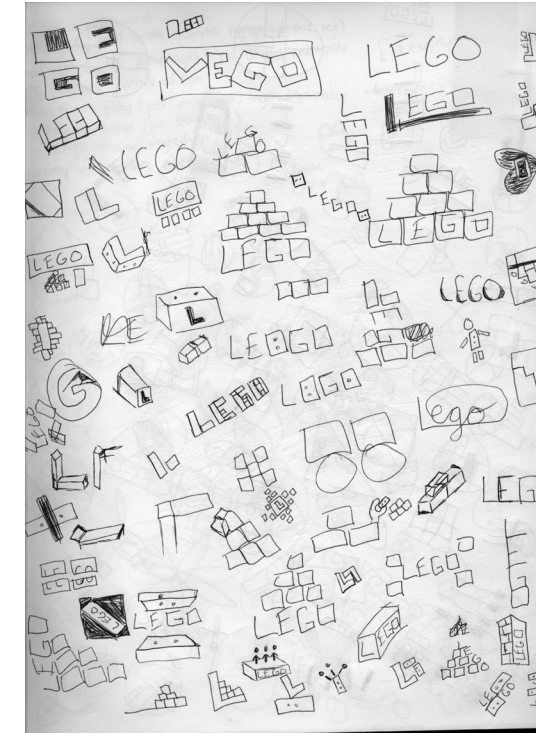
hard to match up the pieces to the picture
took me 5 minutes to realize the piece was upside down
and that's why I couldn't find it
(and this is ages 6-12)
must be difficult to package
(miss one piece → screws up constructing it → unhappy kids + parents)
precise
important to go in order + follow directions
(build off each other)
mainly square/cube pieces → also rounded pieces/transparent pieces/etc angled pieces
matching the pictures completely
→ no words in the directions
very small pieces → could make 2 small pieces into one so there's less pieces → not as fun for the kids though maybe?
few steps from one pic to the next → need to pay attention closely to catch everything
exciting going to the next page + seeing what it's going to look like next
literally constructing/building from the ground up
versatility
gives extras of the smaller easier to lose pieces
based off the same circle connectors
→ ~~same~~ unlimited possibilities building
everything put together (even the wheels)
nothing is constructed already for you
anything they can deconstruct for you to put together they do

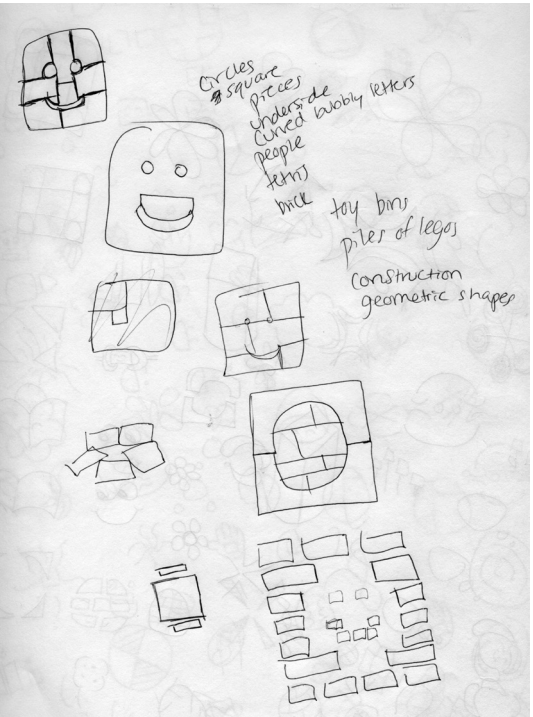
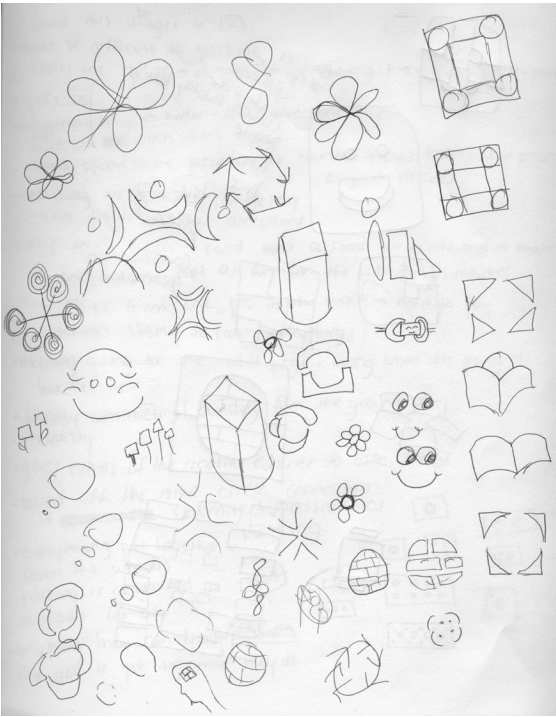
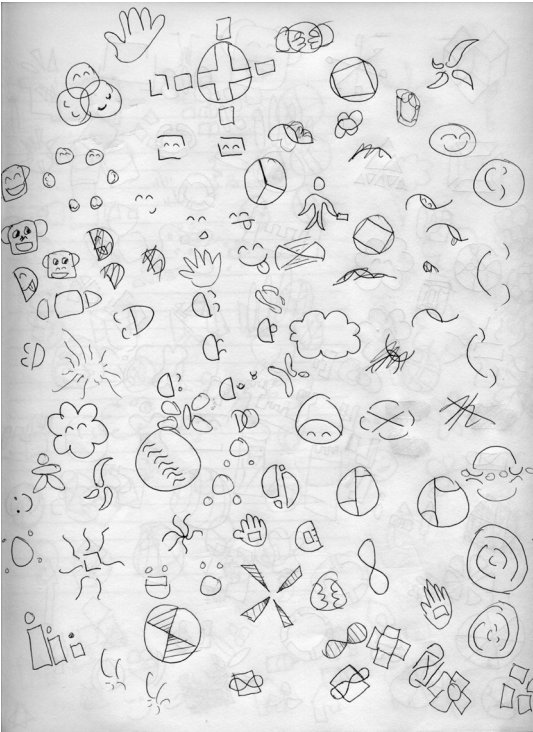
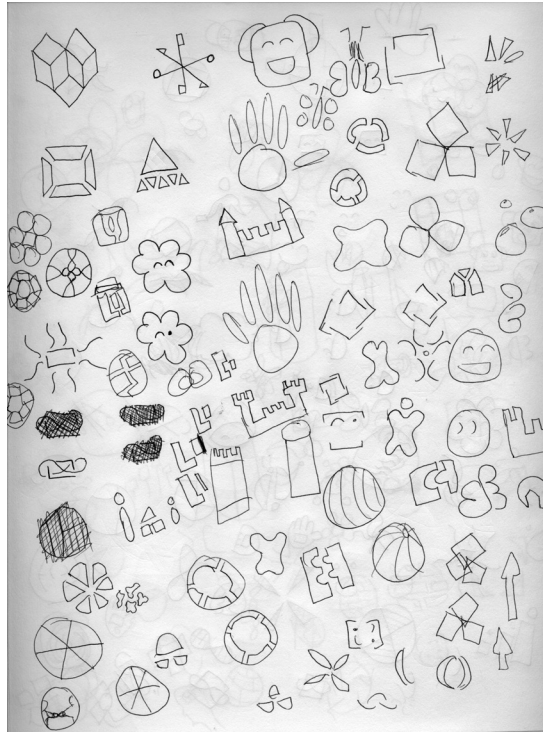
Sketches

- Phase 1: Brainstorming



I spent a large amount of time sketching different variations of potential logos that came to mind. Most of them I couldn't use, because they didn't accurately represent LEGO or because they incorporated the letter "L." Many of these sketches were inspired by the geometric shape combinations as seen in my research. I continued these sketches throughout my entire process, and some of the later sketches can be seen in computer renditions in later phases.





• Phase 2: Matrix Sketching

	Educational	Imaginative	Creative	Fun	Caring	Quality	Family-oriented
asym/sym							
direction							
focal pt							
pos/neg							
org/geo							
radiation							
repetition							

On the top bar of the matrix, it lists 7 attributes of LEGO. The left bar of the matrix lists different elements that symbols can possess. The goal of this was to use the different attributes and express them in varying ways, based on the elements in the left bar. This is the first version of my matrix.

	Educational	Imaginative	Creative	Fun	Caring	Quality	Family-oriented
asym/sym							
direction							
focal pt							
pos/neg							
org/geo							
radiation							
repetition							

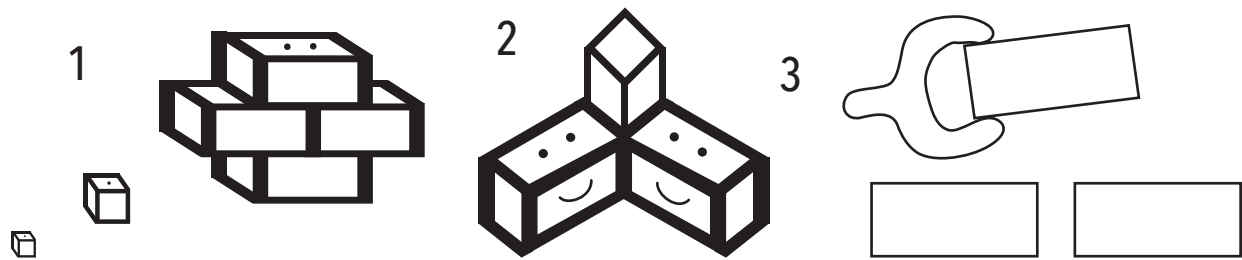
This is the final version of my matrix. These logos depend too much on the word "LEGO" and the letter "L" rather than focusing on portraying the actual attributes of LEGO. Since the goal is to first create a unique mark for LEGO then to add type to it, the use of type in the mark would be redundant. Further sketching is necessary, since most of these logos heavily depend on type. Half of the logos without type are formed in an "L" shape like the family-oriented radiation logo or the quality focal point logo. The other half don't represent LEGO very much. For instance, the educational positive/negative space logo doesn't even resemble an actual LEGO, and placing a LEGO within an oval isn't very innovative. A huge part of LEGO is the creativity and imaginative aspect of actually playing with LEGOs, and none of that is conveyed in any of the logos above.

• Phase 3: Keep Sketching



These logos begin to steer away from the logos that were very dependent on the type. They're very basic and geometric, but they still don't represent LEGO very successfully. When looking at these logos, LEGO is not the first thing that comes to mind. These logos mainly tried to focus on the idea of how LEGOs are pieced together to form something new, but the pieces aren't identifiable as LEGO. For instance, the first logo, I thought it was interesting how it could be looked at as if there was an upside cube in the middle or two cubes next to each other. However, even though that might look interesting, it doesn't portray LEGO. If blocks are being used in the logo, they need to look more realistic to actual LEGOs.

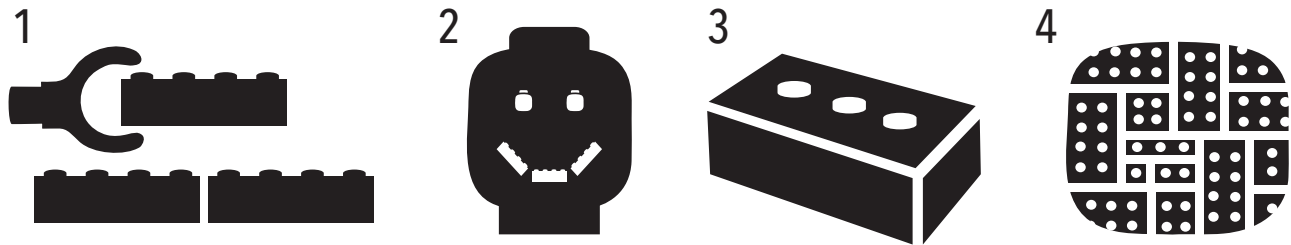
• Phase 4: Digital Versions



I focused on using LEGO blocks in these logos, because they're one of the most well-known pieces of LEGO though the blocks in these particular logos do not resemble the LEGO blocks. This first set of logos encompass the building aspect of LEGOs, but they do not uniquely identify themselves as LEGO compared to other toy building blocks. They do not portray the classic LEGO block, which is an essential component of LEGO. The first logo communicates the imaginative aspect of building, but the construction of it doesn't communicate the imaginative aspect that comes when playing with LEGOs. The second logo looks like a building of some sort, which works because children often construct buildings with LEGOs, and the smiles

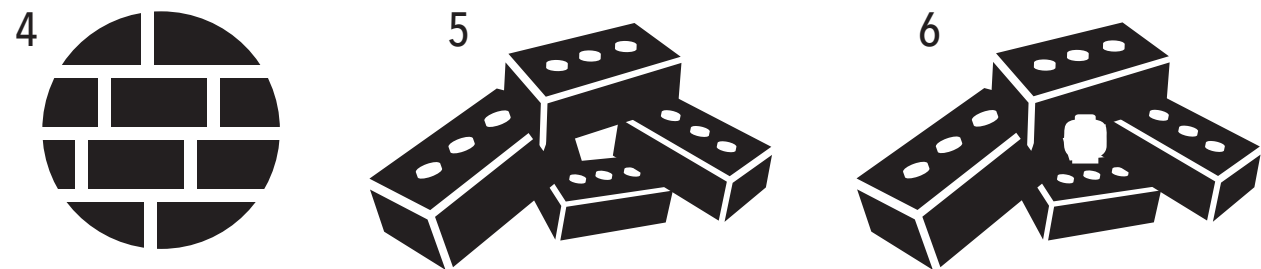
do portray the fun that comes when playing with LEGO. However, realistically, the LEGO blocks themselves don't have faces on them, and that will hinder people's ability to recognize the logo as LEGO, because it is not true to the brand's product. The idea of the third logo could communicate LEGO if it were constructed properly as a symbol by reverting the positive and negative space and creating more negative space between the hand and the block and if the hand and blocks more accurately resembled actual LEGO hands and blocks. The concept itself is too basic though, and that doesn't convey the creativity and imagination that the LEGO logo should communicate.

• Phase 5: First Revision



With the first logo, I tried reconstructing the third logo from the previous set, but it still did not convey the creative aspect of LEGO. The large space of positive space also makes it difficult to distinguish what the shapes are. Adding in negative space would help people understand the shapes better, such as negative space between the notches of the LEGO and the block piece or the hand and arm. Without the negative space, it gets lost and mixes together. The second logo maintains the fun experienced when interacting with LEGOs, but the detail where the mouth is made from LEGO pieces is completely lost because it is so small.

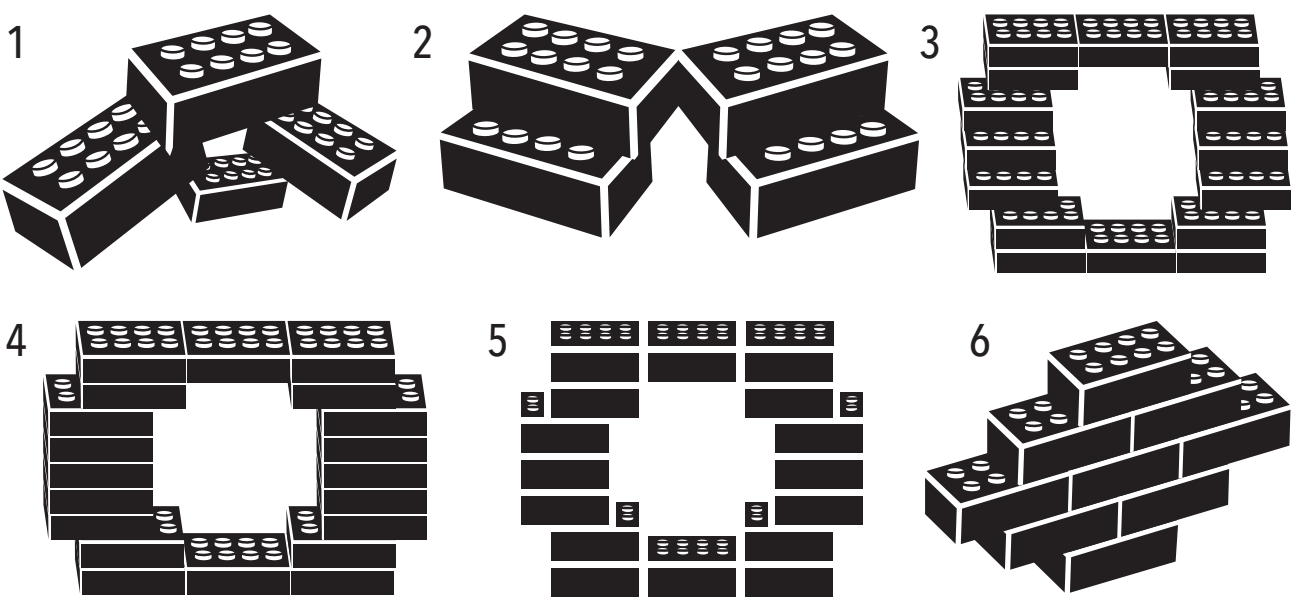
For the third logo, I returned to the basics. However, it's just a LEGO block. This block conveys nothing other than a block all by itself. One important aspect of LEGO is to play with many LEGOs and create something by combining them. The actual construction of the LEGO itself is better with the negative space, but it still could be misread as a box of some sort, especially without the other LEGOs present. Actual rectangular LEGOs also have two rows of the circular notches. In the fourth logo, there is an attempt to play off the concept of many LEGOs being combined to create one cohesive shape, but that concept is not successfully portrayed, because they're not creating anything. They are just pieced together and cut off to form the shape of a rounded square. In addition, without adding dimensionality, the blocks resemble dominos.



With the fourth logo, there's a simplified variation of the fourth logo. However, it resembles a brick wall in a circle and doesn't give even the slightest implication of LEGO. The idea of having multiple LEGOs to create something returns in the fifth logo though there is still only one row of circular notches that still impedes people's understanding of it being LEGO. Having more LEGOs is a step in the right direction though, because children play with many LEGOs, not just one. The idea of LEGOs in a pile isn't completely communicated due to the placement of the LEGOs. Also, since there's only four LEGOs, their placement looks intentional and

LEGOs don't connect together that way, which creates confusion. The sixth logo attempts to create something with the LEGOs like a pile of LEGOs coincidentally also creating something else. However, it's not coincidental; it's forced, because LEGOs don't naturally form the shape of a LEGO head in the center. While the idea has some potential, the execution is not fully communicated. It also might not be the best idea for LEGO, because when people play with LEGOs, they are assembling with purpose. They have some idea in mind when building, and it's not coincidental or random as that concept suggests.

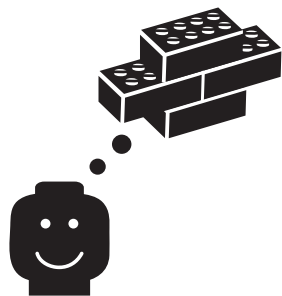
• Phase 6: Second Revision



For the first logo, I tried to redo the fifth logo from the previous revision but more realistic to LEGO with the two rows of circular notches. However, the concept still does not convey the creativity that LEGO possesses. Logos #2-6 play with the concept of using LEGOs to create something, because that is what people do with LEGOs. However, the small details would never hold up when reduced, and the concept of a hidden message is lost. The second logo plays with the concept of having a hidden house, since people often build houses and other buildings with LEGOs.

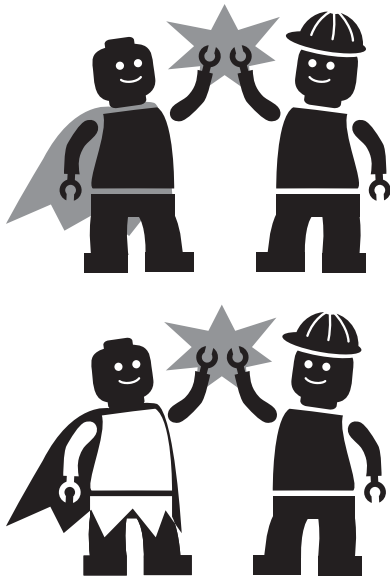
Logos #3-5 attempt to create the shape of a LEGO head within the structure. The fifth logo is a simplified version of the fourth logo, but even so, the idea of LEGO becomes lost with all the rectangles and the circular notches that help identify LEGOs as LEGO are too small to recognize. The sixth logo attempts to return to the thought bubble concept from the first logo of phase 4, but with more of a LEGO resemblance. However, it doesn't remind people of a thought bubble. It also doesn't portray the fun aspect of building due to the regularity of the structure.

• Phase 7: Third Revision



As indicated by the thought bubble, this logo portrays the imaginative attribute of LEGO, and the smiling LEGO head connects imagination with fun. The thought bubble being constructed by LEGOs suggests the LEGO building process, illustrating how the pieces connect to form certain shapes and create different images. Although this logo combines these different aspects of LEGO, it also suggests a removal of the subject. When children play with LEGOs, they don't consciously think that they're going to make these LEGOs become something else. The focus is on the creation itself. In other words, their LEGO skyscraper isn't a skyscraper made of LEGOs, it *becomes* a skyscraper in their mind. The construction of the logo needs work as well in order to enhance people's recognition of the logo as LEGO, since the LEGO man's face is slightly different, such as the eyes are larger and the mouth isn't that curved. The thought bubble's negative space also will not hold up very well when reduced. In addition, this logo would be difficult to pair with text because of the negative space above the head and below the thought bubble.

• Phase 8: Fourth Revision



In these logos, the creative and imaginative attributes are highlighted in the superhero. This concept works better than the concept in the logo in phase 7, because in that logo, the LEGO head would be imagining the superhero, but in these logos, the LEGO man *is* the actual superhero. The construction worker implies the building process without having to include the actual blocks themselves, and the high-fiving implies the positive relationships LEGO has and promotes, such as the relationship between children and adults or the relationship between LEGO and their employees. The secon logo is a variation of first logo, because the arm of the superhero gets a bit lost.

• Phase 9: Type Study

These fonts were chosen as potential fonts that could represent LEGO. A sans serif font was chosen to represent the cleanliness and linear quality of the LEGOs, which would not have been successfully portrayed with a serif font. Sans serif fonts are also more informal than serif fonts appear to be, attracting children more than serif fonts would. They're also bolder and more simplistic than serif fonts. I tried to find rounded fonts that would represent the playfulness of LEGO while still looking for rectilinear fonts to represent the building block aspect of LEGO.

Lego	Lego	Lego	Lego	Lego
Lego	Lego	Lego	Lego	Lego
Lego	Lego	Lego	Lego	Lego
Lego	Lego	Lego	Lego	Lego
Lego	Lego	Lego	Lego	Lego

- | | | | | |
|--------------|---------------|----------------|-----------------------|--------------------|
| DIN | Avenir | Helvetica Neue | Dosis | Fedra Sans |
| Meta | Comfortaa | Interstate | FF Bau | Rocko |
| Varela Round | Frutiger | Lato | Gotham | Sofia |
| Hero | VDS | Univers | Gotham Rounded | Museo Sans Rounded |
| BPrePlay | Optien | Verlag | Myriad | Quicksand |

Lego Lego L Lego l Lego L
Lego LEGO E Lego e Lego L
LEGO Lego G Lego o LEGO O
LEGO Lego O
Lego

Lego L Lego Lego Lego Lego
Lego E LEGO Lego LEGO LEGO
Lego G Lego LEGO lego Lego
LEGO O Lego LEGO lego Lego
LEGO Lego LEGO lego Lego
LEGO Lego LEGO lego Lego

Lego l Lego L LEGO Lego L
lego e Lego E LEGO Lego E
Lego g Lego G lego LEGO Lego G
LEGO o lego O lego LEGO Lego G
LEGO lego lego LEGO Lego G

Lego L Lego L lego l Lego L
Lego E LEGO Lego e Lego L
LEGO G Lego G LEGO lego L
lego O lego O LEGO lego L
LEGO O

Lego L Lego Lego L Lego l
Lego L Lego lego L Lego e
lego G lego LEGO G lego o
LEGO O lego
LEGO

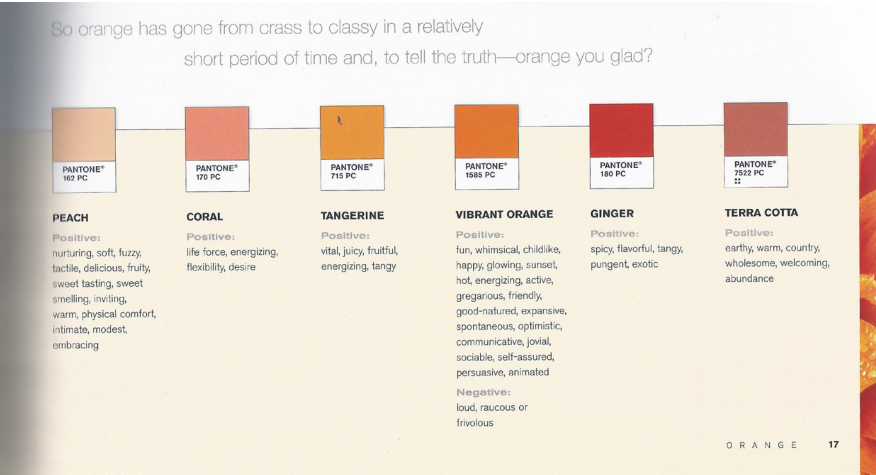
Lego L LEGO l lego
LEGO E lego LEGO
LEGO G lego lego
lego O Lego Lego
lego lego

I used all the fonts and tried laying them out in a variety of ways. I discovered that treating the first letter different from the rest, such as increasing the size or weight or changing the placement of it in any way to make it stand out, would create disconnect in the word, adding difficulty in readability. I almost discovered that stacking the type vertically did not work as well as keeping it horizontal, because it hindered readability. Dosis in all caps works the best, because there is low stroke contrast, which would appear too excessive and take away from the simplicity that a sans serif

can accomplish. The low stroke contrast also enhances readability, especially when reduced. The width of each letter is about the same, suggesting each letter can fit in a rectangle, which implies the classic shape of a LEGO block. The modernness and rounded edges of the font will also attract young children as opposed to a more antique-looking font or a font with sharp edges. The bold weight adds more personality to the logo than a lighter weight. It also displays a stronger presence than any of the lighter weights.

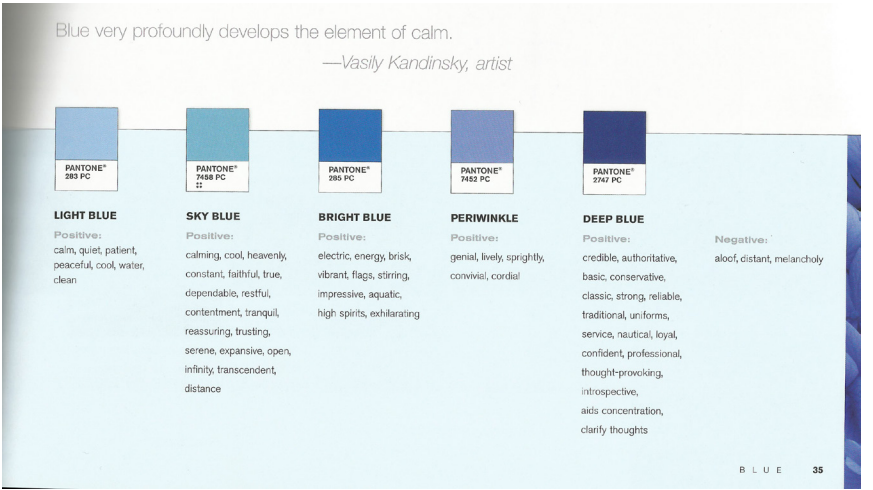
• Phase 10: Color Study

Primary and secondary colors work the best to attract LEGO’s main target audience, children. The colors red, orange, green, and blue work the best, because they are the colors of the classic LEGO blocks. By using the same colors, it reminds people of the product itself. Keeping the LEGOs realistic looking is also an important aspect, which can be accomplished by keeping the LEGO head yellow. Further studies were done in the textbook *COLOR: Messages and Meaning* by Leatrice Eiseman to determine the shades of the chosen colors.



I wanted to use a bright red color for the type, because red is exciting, especially for children. Red is a powerful color that grabs people’s attention. Although it can have negative connotations, by combining it with other bright primary and secondary colors, it eliminates those ideas.

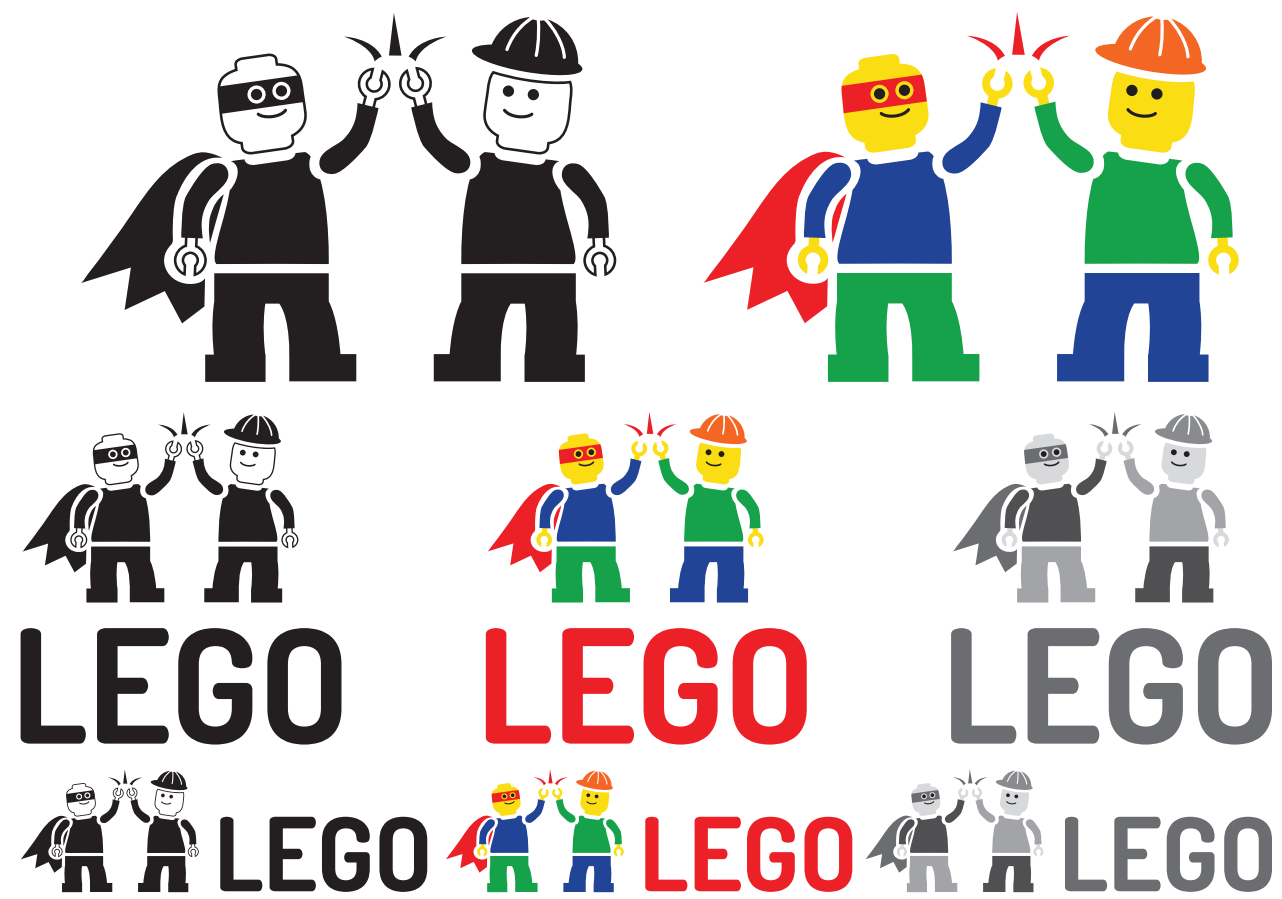
Vibrant orange has positive associations that will especially appeal to children. It suggests fun and looks happy and friendly. It’s also a childlike color that energizes people.



While yellow should be used to help with recognition for the LEGO people, a bright yellow best accomplishes the message that LEGO should portray. It’s energetic, innovative, friendly, and joyful, which would help appeal to children.

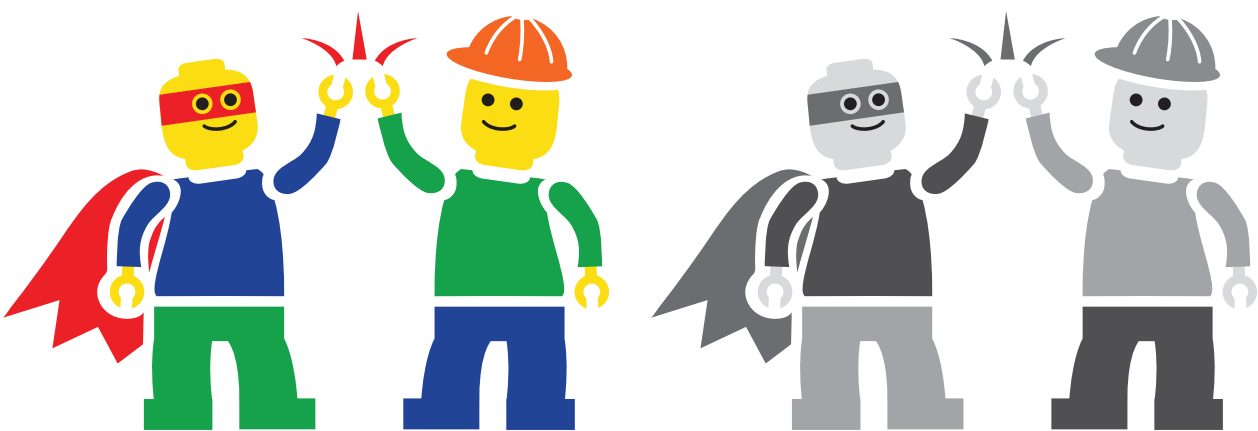
Green is often used to imply freshness and depict an earthy image. However, the bright green is a lively color, which appeals especially to children. Combined with other primary and secondary bright colors, it no longer has environmental insinuations, but rather, it adds to the high energy that’s created with such bright colors.

Like the previous colors chosen, the bright blue contributes the best when trying to create an energetic logo. Although the deep blue suggests that the company is credible, the credibility of a company would not appeal to children. A toy brand should appear fun and exciting, which is best displayed with colors that emphasize the high energy of a company.



The final logo encompasses the imaginative and creative aspect of the LEGO and combines it with the building process. The combination of those significant attributes defines what LEGO is. The construction of the characters also stay true to what they actually look like, which is important for recognition purposes. This version also solves the issue with the cape and the arm by incorporating negative space. Keeping the eyes dark and the head white adds authenticity, because the actual LEGO head has black eyes and a yellow skin color. This version resembles the LEGO head much more than the dark LEGO head and the empty eyes and mouth. The addition of the mask adds to the realistic

aspect of a superhero, because a LEGO superhero would have some sort of mask, further identifying it as a superhero. This reinforces the idea that this LEGO character is a superhero, and not just a regular LEGO character playing dress up. Further styling of the body, such as removing divots for the head and the arms, increasingly imply the idea that they're connected. This allows people to read it as one cohesive LEGO character and not just body parts hovering around the body. Removing the star allows for further comprehensive, because it allows the negative space around the hands reinforce the shape of the two hands. The lines above the hands still give the notion of a high-five, which depicts the collaboration between the two, one signifying creativity and imagination and the other signifying the literal building process.



Color associations are essential, especially with children, because they use color to help them identify objects. For example, they could interpret an orange circle to be an orange or a basketball. Further detail will help them differentiate between the two, but aside from shape, color is a significant indicator. The superhero's mask and cape are red, because it is the color of Superman's cape. This color association assists with recognition that the character is a superhero. Since Superman's colors are blue and red, the blue shirt also contributes with that understanding. In addition, a red cape and a green shirt could insinuate Christmas, and it also becomes difficult to distinguish the shape of the arm in greyscale. As seen in the greyscale version of the logo, the green parts of the logo are lighter than the blue parts. Because it is necessary for the arm to be prominent so it does not become lost in the cape, blue works better than green would for the shirt, since it's darker.

Red is also used for the high-five marks to indicate that there is an action occurring. It is the most aggressive color, which helps imply that an action is occurring. If it were blue or green or any other color, it would not be as effective for that reason. The construction hat is orange, because construction hats are typically yellow or orange. As mentioned earlier, using colors that are associated with the object help children identify them. Yellow could not be used, since that is the LEGO character's skin color.

The clothes of the LEGO characters are blue and green in order to reserve the red and orange for the aspects of the characters that identify them. In other words, aside from the action marks, red is only used for the mask and the cape, and orange is only used for the construction hat. By isolating these colors, it brings attention to them, making it easier for people to understand what those characters are. Blue and green were then used for the clothing items. Different colors were used for the shirt and pants to help create separation between the two clothing items. If they were the same color, it would give the impression that the characters were wearing jumpsuits rather than a shirt and pants. The colors are flipped on the characters to indicate that they are different people, which implies the variety of characters and pieces that LEGO offers.

PROJECT 3

Package DESIGN

Project Brief

Objective:

Create a package design for a product in your assigned topic category. Design a series of three packages that work as a unified whole, so the packages can be identified as the same brand. Develop a product name and corporate identity that can be reflected in the package design. Identify and research a target market and design the packages to appeal to that market.

Target Audience:

The main target audience should be the target market that the product is intended for. The overall design needs to appeal to this target market. The goal is to get the target market's attention and spark their interest through the package design. Package design plays a critical role during the consumer's design to purchase a product, so creating a package design that will appeal to the chosen target market is essential to successfully selling the product. In order to determine what design would work best to gain the target market's attention and spark their interest, it is crucial to research the product's industry to determine who the best target market is and what they're interested in when purchasing that type of product.

Requirements:

Conduct research about the industry of the assigned topic category, and package design in general. Purchase and analyze at least one product in the assigned topic category. Continue researching throughout the process. Brainstorm and sketch potential names and/or logos for the product. Begin package design sketches, and brainstorm and research potential containers for the product.

Use target market research to narrow down the ideas from the sketches and create three variations on the computer. Print and construct the packages. Continue revising the package designs, printing and constructing them, and researching the chosen target market and overall package design to develop a strong package design that would appeal to the chosen target market.

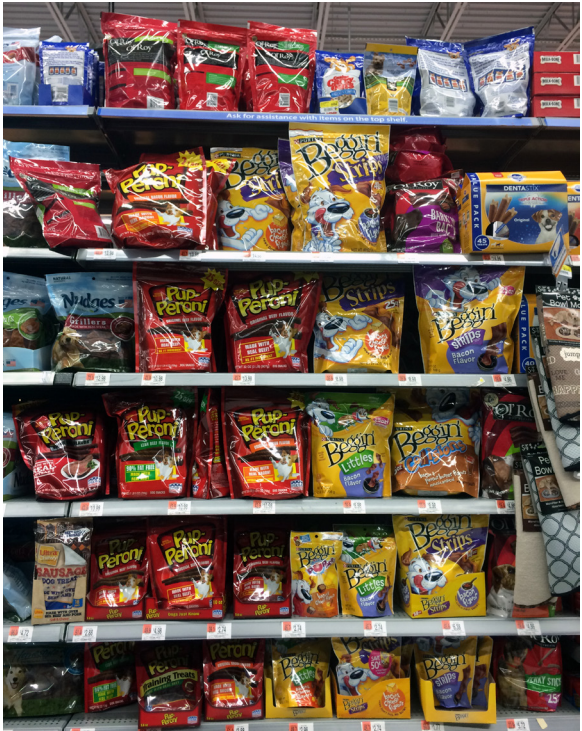
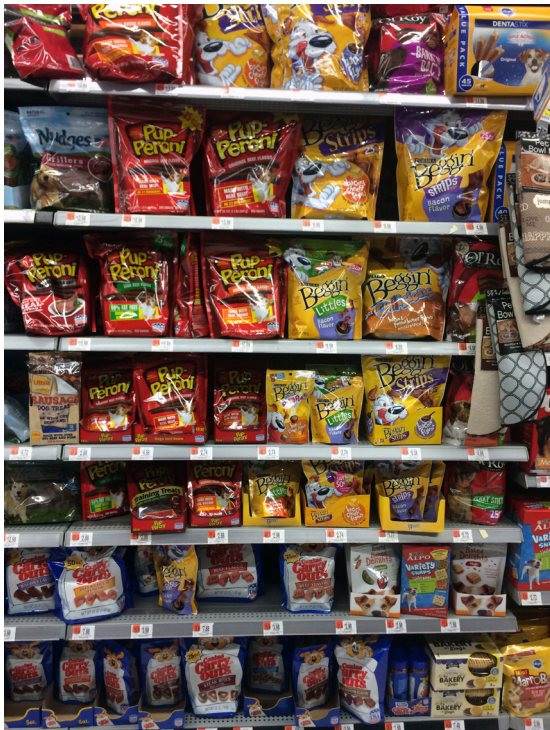
Print and construct the final package design, so there are three packages that are visually unified. Take photographs of the product prototypes.

Research

• Primary Research: Big Box Stores

The selection of dog biscuits and dog treats at Walmart was overwhelming. There's is such a large variety of options to choose from, so clearly, packaging would play a vital role. Packaging helps consumers decide which of the many options fits their needs. An important component that would come into play first would be the overall design itself. Depending on what demographic the product is targeting, the design should appeal to them to get their attention.

The demographic also influences what benefit needs to be highlighted to get their attention. For dog treats, it could be generalized that many people care about the health of their dog. However, it's much more specific than that. For instance, some people are looking for treats that improve the health of their dog's teeth or breath while others only want all natural dog treats. Determining the benefit that the demographic is seeking will help get and keep their attention.



Many of the designs featured a dog of some kind on the primary display panel whether it was an actual photograph or an illustration. Deciding this would depend on the demographic, since different demographics relate to different images and different types of images.

The font is also unique to each package. This is one of the brand identifying marks that helps people recognize the product as a certain brand. Choosing the font will also depend on the demographic. The fonts chosen vary greatly, indicating that several demographics are being targeted. For instance, the clean fonts chosen on the MilkBone and Ol' Roy packages probably don't target the same demographic as the more playful fonts on the Pupperoni and Beggin' packages.



I realized the amount of options there are in package design. One is whether the product will be displayed and how. These three images portray how there can be a see-through window, illustrations of the product, or neither of those options. The top two images both feature a "MADE IN THE USA" icon on the top while the bottom image doesn't. Those two images also feature the flavor near the top in a large font size whereas the bottom image does not. The bottom image includes information about the flavor in a small text blurb off to the side of the primary display panel, but the top two images have the flavor centralized. Furthermore, the two images on the left seem to be designed better than the image on the top right, because that one seems tacky-looking with the black outline around the stars and the shadow behind the star burst that says "SKIN & COAT FORMULA." The two left images also are in a plastic bag, and the top right image is in a small paper carton.



The MilkBone cylindrical clear plastic jar was unique, because most of the dog treats were in a plastic bag or paper box or carton of some sort. This helps it stand out on the shelf. In addition, the transparency probably appeals to its target audience, because they can see exactly what they're purchasing. The Milo's Kitchen Chicken Meatballs were interesting, because the actual product itself was designed to look like meatballs. This probably creates more connection with people, because they can relate to the appearance of the product as something that people normally eat, rather than foreign-looking food. The recognition factor also helps with trust, since people know what to expect. The Full Moon Artisanal package was interesting, because of the chicken being portrayed as the outline of the window on the primary display panel. Although the outline is interesting, it doesn't communicate that it's dog treat very well, since there's no indication that it's for dogs other than the fact that it's on the shelf with other dog treats.



There appears to be a lot going on with the first package of the Beggin' treats with the bursts in the background, but it doesn't make it look chaotic. It makes it look exciting and fun. The dog illustrations on both packages look so happy and excited to eat this product with their mouths watering. This helps to create that feeling for the consumers. The font for the product name, "Beggin'," matches the font for the brand name, "Purina," while a more playful sans serif is used for the other text. This works to help people associate the product with that brand while maintaining the overall playful look of the product. The letters in the word "Beggin'," are also staggered and tilted to fit together, creating a playful look with the normally not very playful-looking serif font.



Both of these images are the same product, but they vary based on the size of dog it appears. The first product appears to be the standard product, and the second appears to be specialized for smaller dogs as indicated by the "Littles" on the violator on the primary display panel. I think it works well, because it's large, but not so large that it competes with the product name. It is important that it's large though, because that is what will tell consumers what differentiates it from the product next to it. The illustration on top is also cute, works with that specific product, and adds to the playful appearance of the product. It keeps the classic Beggin' dog illustration but has him pulling down the edge of the bag so the little dog can get those treats. The little dog's mouth is watering, indicating it's for him, and he's reaching for the area where the treats are. The color palette, typographic treatments, dog illustration, and the package itself keep the packages unified, so consumers know they're the same brand.

• Written Analysis: Nudges



The package implies that the target audience cares about healthy, natural products without any artificial additives as indicated by the content of the text. Phrases like "natural ingredients," "made with real steak," and "no artificial preservatives" are displayed on the front, which suggests that these are phrases that would appeal to the target audience. The text logo features a leaf at the end of the lowercase "g" further emphasizing the natural aspect of the product. The target audience also cares that this is an American product, also indicated by the text content, the graphics, and the color palette. There's a "MADE IN USA" graphic at the top next to the name of the product with an American flag to highlight that aspect of the product.



The word "USA" is a heavier weight, making it stand out more than the other text. The fact that this is an American product is emphasized again lower on the package when it states "USA-Raised Beef." The designers probably wanted to emphasize that this was an American product, because it is probably sold in American markets and creates a connection with numerous people regardless of age or gender. Another key characteristic that the target audience shares is that they want to have a healthy and happy dog as indicated by the smiling dog on the front.



The aesthetic as a whole appears like this dog is relaxing outdoors on a nice day, and the bar about steak with an emphasis on the USA and the grill marks give it a barbeque feel. The packaging sets up a scene where both the pet owner and the pet are happy and enjoying life.

The design is extremely significant to the target audience when deciding whether they should purchase it. They're going to look for indicators that the product is competent. In this case, it would be indicators that the dog would enjoy the product. Since they can't specifically ask their dog what they like, it is important that the product appeal to what they believe their dog would enjoy. Most people believe that dogs enjoy meat, which is indicated by their reaction to it, so using images or text that suggest meat that people think look good would increase the chance of them buying that for their dog. This could also include features about the product that wouldn't necessarily appeal to the dog but are currently important to people. For instance, dogs are not concerned with nutrition; people are. People usually have strong relationships with their pets, so they would probably be more likely to purchase that indicate that it would make their pets happy or that the company cares about their pet as well, which could also be tied in with maintaining pets' health. The design of the product can emphasize all of these indicators. It's important that the aesthetics are professional, not in the corporate sense, but in the sense that it looks like it was designed by professionals. For instance, if there were typos, that suggests carelessness. People would be less likely to buy products that appear as though it were designed carelessly, because if it was designed carelessly, then that could reflect the product itself and it could indicate that the product isn't of quality.

With this product, the type and imagery are used to emphasize the features of the product, such as the product being made in the USA and the healthiness of the product. I think it works, but it seems a bit scattered like it's emphasizing a bunch of different things. I think it would be more effective if it emphasized one benefit and simultaneously also ties in the others. This would create more unity, especially with the product's type. The imagery is more unified than the type in my opinion, because although there are different features being highlighted, the designers have combined type and imagery, which makes it appear like a seal or a logo as seen with the "Made in USA" type with the flag and the "USA-Raised Beef" type in a circle around the picture of the steak. This adds to the authenticity of the product. Adding more negative space would also help organize the different elements, because everything looks like it's squished together.

The product also uses many typographic treatments, making the hierarchy a bit confusing. By adding more negative space, it would help group the elements further. On the front, the only place where the text appears treated the same is the corners with only one word emphasized. All of the other text is treated differently. The type used for "Made in USA" is a different sans serif than the font that's used for the secondary text, and the type at the bottom used for the "NET WT" is a different sans serif than the other two used. All three sans serifs are extremely similar. It is potentially a different treatment of the same font, but they are too similar, and it would have created more unity by just using the same font. The all caps is mainly consistent for the sans serif, except the "Wholesome Dog Treats" below the logo.

The back maintains consistency with the front as several features are repeated on a smaller scale. The nutritional and ingredient information along with more information about the product uses scale, weight, color, and proximity to establish the hierarchy, which is much clearer on the back. It also helps that it is all in the same font. Another font could have been used, but it would need to contrast significantly unlike the sans serifs used on the front. While the front also uses scale, weight, color, and proximity, the back does so more successfully, because it groups similar parts in the hierarchy and treats the text the same whereas the text in the front is all different.

Aside from using the same sans serif font on the front of the package, the "Made in USA" could also be smaller. In order to keep it aligned with the flag graphic, that could be smaller as well. This would keep that separate from the logo, which is tied in with the "Wholesome Dog Treats." This way people would read the logo then the "Wholesome Dog Treats" then they could move over to the "Made in USA" rather than separating the "Wholesome Dog Treats." It appears as though it should be read after the logo, because of its proximity to the logo. The "Natural" on the top could be smaller, because its weight and large size are making it stand out a lot, and that causes people to jump from the logo down to the steak bar then back up to the top. The "Grillers" size works, because it isn't larger than the logo, but it is larger than the other type on the front. Once people see the logo, then they could move down to the bar and see information about how it's "made with real steak" and so on. I think the size of the "USA-Raised Beef" and "Tender Treats" should be the same, because they're both in the circle, so it would unify them more. Having "Tender Treats" a larger size than the "USA-Raised Beef" seems unnecessary as that information does not need to be highlighted over the "USA-Raised Beef." If it was necessary, then the

"Tender Treats" text should be on the top portion of the circle, since that is a closer proximity to the "Grillers" text. With that on the bottom, it requires people to read "Grillers," jump down to "Tender Treats," then jump back up to "USA-Raised Beef." Either solution I think would assist with helping people follow the information.

Aside from the basic information, key information is highlighted on the packaging. As mentioned, the fact that it was made in the USA and the healthiness of the product. On the front, this includes type, such as "Made with Real Steak," "Tender Treats," "Natural Ingredients," "No Corn, Wheat or Soy," and "No Artificial Preservatives." These key phrases are selected to appeal to the target audience. On the back, these same features are repeated in more of a list formation with graphics. I think that helps people look through the list of benefits rather than having it scattered. If it is scattered, there should be a strong hierarchy to indicate to people where to look next. The top of the back panel also includes a benefit of the packaging, emphasizing to the target audience why they should choose these dog treats over others, and instructions for how to best store this product. The bottom of the back panel provides more information about the company itself. It includes the website and their Facebook contact information as well as a small "Product Guarantee" statement at the bottom.

The green hills, blue sky, and happy dog on the front probably seem very inviting to the audience. The grass and blue skies background is repeated around the entire package, which creates interest for the audience as opposed to just an image on the front. The package is created to be the image, so it doesn't look like a photograph; it looks like it's part of the package itself.

The bar about steak brings attention to the open panel, since it's placed directly above it. The open panel also invites the audience to look inside the package and see the product. The bar about steak enhances the product, because the pieces inside also have the grill marks on it, joining the package design and the product itself. The packaging container itself isn't anything special, just a regular plastic bag, and the top portion is intended to be ripped off to open it. The resealing feature is useful as this product is meant to be kept in someone's house for at least a few weeks. There's also a hole in the top in case stores intend to hang the bags rather than place them on a shelf, making it easier for the distributors.

The color palette used includes shades of blue, green, and red with a bit of white. This works for this target audience, because based on the content of the text, the target audience cares about the healthiness of the products and natural ingredients. The green assists with communicating that aspect of the product while the blue, red, and white highlights the fact that it's a product made in the USA. The green and blue also work together to create the outdoors image, and the red also works to emphasize the steak. These colors fit what the designers were trying to communicate. For instance, using other colors like purple or black wouldn't properly communicate that message. Colors have associations, so the designers used the proper colors for the images they were trying to highlight. If people were asked what colors come to mind when you think of a steak, you'd get colors like brown, pink, and red. Using pink wouldn't work though, because it also has feminine connotations. The shades used work as well, because a bright red would look like a stop sign versus the darker reds they chose for the bar about steak.

They chose a lighter blue for the sky and a darker blue for the text, but the darker blue works, because a darker blue is used for the American flag. The only colors that aren't working that well are the shades of green. I think it would be more effective on the back panel to keep the shades of green for the text the same. The green for "Wholesome Dog Treats" is different than the green for the headers for the nutritional information. I think using a shade of green from the logo or a shade of green from the grass would work better and create more unity. Using a darker shade would also work better than the bright green the headers for the nutritional information, because the bright green appears neon, which doesn't fit with the rest of the natural colors.

Since nutrition and the healthiness of the product is an important aspect for people when choosing dog treats, I would probably include a shade of green to help emphasize that. Dark blue also indicates credibility, which is another important aspect for a brand to have. Furthermore, dogs typically react very positive to meat and meat is often represented with a dark red color. I would consider using some variations of these colors, carefully considering the combinations that they make. For instance, omitting the blue would make it look like Christmas treats. While I think that this color palette is effectively considering color associations, I would not use the exact shades of those colors, because it might appear too similar to the competition. I am considering developing a consistent style for the packaging that can adapt to slightly different color palettes. For instance, using two colors for one flavor and two different colors for another flavor. I would generally use darker shades, since brighter colors seem child-like and unfitting. Some of those colors might be a shade of green, a dark blue, and a dark red, but they wouldn't all be combined, and the packaging itself would appear different.

The primary display panel is effective in that it engages the audience with the open display panel, tied in with the bar about steak. The logo is largely displayed, so people can easily find the product, which is also important for repeat customers. As mentioned above, the imagery and type combined make it appear as though they're seals, enhancing credibility. The imagery and text chosen were well thought out to emphasize key features that the target audience would be looking for in dog treats. Using a background for the package rather than just a color was effective in that it doesn't look like it's cheap like a bag of chips. It increases the quality of the product, because it looks like it was intentionally designed.

The product is in a plastic bag, but it's in a stiff plastic, not like the thin plastic used for a plastic bag. The stiff plastic maintains the shape of the bag when sitting on a shelf or in a cabinet. The plastic bag is about 6 1/2" x 8 1/2". There are small portions of the plastic missing on both sides near the top to indicate to the buyer that the top portion is intended to be torn off to open it. The top below the piece that is meant to be torn off is thicker, because it has the resealing piece, similar to what Ziploc sandwich bags have. There's also a hole in the top, since some distributors might hang the product instead of sitting it on a shelf. The bottom is wider and tapers off to the top. Aside from helping the product stand on its own, it also makes it easier to hold as opposed to a box. The bag itself is about as thin as a piece of paper, but toward the middle it bows out and is as thick as about 3". The top has a hole for hanging the product up on store displays, but that piece is torn off when the product is opened.

• The Dieline



To the left:
This design was interesting, because based off my research from Walmart, most of the packaging design consisted of an image of a dog, whether an illustration or a photo. The black background makes gives the packaging a luxurious quality to it, most likely to emphasize the quality of the dog food, but the typography is more playful, indicating a younger target audience. The script font chosen also indicates a female target audience. I also think the violater on the primary display panel works well for the design, because the color makes it stand out. There's also flexibility with it, so the color can change, indicating some variance within the product, such as flavor.

To the right:
The white background works well for this product, because the product is training pads. Since one of the benefits of having training pads is so you won't have to clean up your dog's mess, the best way to communicate that is probably to have a clean design. The way the dog illustration is designed also helps communicate that message.



To the left:
The contrast between the white background and the image of the cat in addition to the contrast between the white background and the colored background help capture the people's attention, especially when sitting among other products. This product's typography is also interesting, because it forms a triangle. It's a creative way of organizing the information and accomplishes multiple functions. From afar, it can appear like a triangle as a design element, but upon closer inspection, it delivers information about the product like the flavor and the grams in the can.



To the right:
The brown paper material, black background, simplistic and clean design, and the chosen typography give this product more of a masculine appearance. This product also uses color to accent certain information and changes based on flavor.

To the left:
The packaging chosen gives this product a gourmet appearance. The typography chosen and overall design makes it appear more sophisticated than regular dog treats. Aspects that enhance the sophistication of the product include choosing to use simplified dog illustrations as opposed to a cartoon or photograph, organizing the text and other design elements in a clean linear fashion, displaying the dog treats themselves, choosing mainly muted colors as opposed to bright colors, and using decorative elements, such as the ridges on the side of the flavor box and using banners to separate information. The orange box stands out, since it's the only element not in the dark brown and beige colors. This makes it easy for people to see the information about the product, since it's the first thing they'll notice, maybe after the display panel. The color of the box can change as well to indicate the flavor.



To the left:
Compared to the sophistication and simplicity of the previous packages, this one is probably the most playful, since the text is encased in a box that is tilted on an angle. There is a clear beach theme as indicated by the faint illustration in the background and color palette. The speech box on back of the package is an interesting element that adds more to the design than just a regular box.





To the left:
The bright colors, also changing based on variance in the product, probably attract a younger target audience. I'm not sure changing the color of the dog works though, because it looks unnatural. However, by doing so, it gives this product a distinct look compared to other products, and the dog is still recognizable as a dog.

To the right:
The packaging of this dog food replicates the look of a magazine cover, which could work if the target audience reads magazines like that, since they'll have that connection of familiar recognition.



To the right:
This package design reminded me of comic books or some retro designs, probably because of the black lines, separating elements, and the lighter colors in rectangular shapes in the background. Other aspects of the design that I thought were interesting include changing the graphic of the dog along with the color for each variation of the product and extending the text from one side of the carton to the next, because if people are curious about what it says, they'll have to turn the product, requiring them to pick it up, engage with the product, and expose them to another side with more information that could interest them.



To the left:
Particularly with this packaging, I noticed the imagery, because I think it works well with the brand name. I also noticed the typography, because there is a lot of text, but with size, proximity, and weight, there's still a clear hierarchy, indicating what should be read first.



Above:
The black and white photograph in the background was interesting, because it gives the product a more masculine appearance, which isn't often seen with animal products. The bold font with sharp edges chosen also contributes to the product's masculinity. Their type treatment of their brand name was also interesting with the cat head outline in the "C" and the dot at the end of the cross of the "T".



Above:
The package itself with the handle makes this product very convenient for consumers, since cat litter is probably fairly heavy. Using a brown bag gives it a more environmentally friendly and approachable appearance, because it would probably make some people take a closer look at it, just because it has an interesting package. The basic primary display panel contributes to the approachable aspect of the product, since it's straight to the point.



To the left:
This package is also simplistic but appears more feminine with the curvilinear serif font. The image of the cat playing with the yarn is the focal point of the package, which would probably attract women. The colors chosen have warmer undertones with the brown background as opposed to bright colors like bright red and orange. The words highlighted in color help make the product appear desirable.



To the left:
This package design is very playful, since the package appear to be the dog. The way the dog is designed helps establish the playful appearance in addition to the typography with the varying sizes of letters and script font of the brand name. The colors of the dogs also contribute to the playful appearance in addition to their mouths, since one is holding a stick, one has its tongue out, and the other has a big smile. Not showing the eyes of the dog also adds interest to the design.

To the right:
The color palette for this package design contributes to emphasizing the organic benefit of choosing this product. The colors work well with each flavor as well, since the salmon flavor is pink and the lamb and peas flavor is a shade of green similar to peas. The photographs of the food also make it more desirable to people who are the ones purchasing the food for their dogs.



• Graphic Design USA: March/April Issue

I researched food and beverages packaging to see what people look for and find appealing in food packaging, since they will be the ones purchasing dog treats, and they'd be more likely to buy products that they think they're dog will enjoy.

To the right:
The texture on the Juice From The Raw label creates interest and visually emphasizes the "raw" concept. Staggering letters in "RAW" also creates interest, and the stem and leaf at the top help emphasize the juice part of the brand name. The illustrations in the Cello Cheese packaging work well, since it references a time when the product can be used, highlighting the benefit to the consumer. Using illustrations, opposed to photographs, help maintain the younger demographic this product most likely targets.



To the left:
The design under the cap of the Rolled Edge Flush Fit product is interesting, because it's unexpected and it also reinforces the appearance of that brand's packaging by repeating the pattern. The design of the Meijer Carbonated Soft Drinks and the Meijer Flavored Tortilla Chips work well, because they're bright and they look fun, which is probably important for food because there are so many options, and for soda and chips, you can't emphasize the nutrition value. The soda is interesting because the type of soda looks like it's in a bottle cap, but it could also look like a splash of liquid with the the bubbles around it. Since that design aspect remains consistent, they are able to change the color and the font for the type of soda while still maintaining a unified look.





To the right:

All of the packaging in these images portray the product in some way. In the Hot Cocoa Kit, it leaves cut outs, so the consumer can literally see the product, similar to how the Cūpola Artisan Cheese is wrapped in clear wrap. Although the Spiced Infused Coconut Water & Juice Blend Packaging is transparent, the image of the fruit on the primary display panel indicates the flavor of the drink. The simple Enstrom Packaging and color palette helps emphasize the sophistication of the product. The image on the Okami Matcha Green Tea Powder package draws people’s attention, however, the diagonal line across the box splits the primary display panel, and I’m not sure how effective that is or what the purpose for doing that is.



To the right:

The imagery on the Element Package Design is interesting, because it combines the image of the flavor while conveying the creaminess aspect of the product, making it more interesting and appealing. The flowing script font chosen also reiterates the creamy aspect. I think the packaging could use a line of text that indicates what the product is though. I’m not sure if it’s a cookie or a bar. It might indicate it on the back, but I think that information should be on the primary display panel. It might not be necessary, since it would be in the aisle with other items like it, but I don’t think it should depend on brand recognition or the packaging around it for the consumer to determine what it is. The Little Kernel Packaging works very well with the cute character that is a piece of popcorn. Each flavor is the character on a different adventure, which plays off the fact that the name sounds like a children’s storybook.



To the left:

The Toscanini’s Ice Cream packaging stands out with the square box, the bright color, and the text running around the box. I think using a square box makes it unique, since most ice cream products are in rounded rectangular containers or circular containers. I think this works for ice cream, because people usually choose ice cream based off brand or flavor rather than nutrition value aside from special products like dairy or gluten free. This design makes it stand out among the other brands. Bigelow’s Steep tea also works for capturing attention. with the dark background and the gradient highlighting the image, which indicates the flavor of the tea. The design remains consistent aside from the image and the name of the flavor, which helps with brand recognition for the product.





To the right: The State Street Honey Packaging appears more luxurious than the Once Again Killer Bees Honey, based off the imagery and colors. The State Street Honey Packaging also has a seal along the top, making it appear more opulent. Rather than being a solid color, the seal is the honeycomb pattern, which emphasizes what the product is. The image of the bee also works well, because it can also double as a honeypot. The Keurig Green Seraphine packaging works well, because the water is splashing out of the glass. It creates movement and adds interest rather than just a glass of water sitting there. The water drops splashing out of the glass also creates texture for the background.



To the left: Black Forest Gummies uses the image of the shape of the product as the cut out to see the actual product works well, because it's more interesting than just a circular or rectangular display window. It's also interesting how they chose to display images of the product next to the display window. The images probably look more appetizing than the actual product though, so it could entice some people who might not have purchased it if it was just the display window. Combining elements together that normally aren't paired together could work if they both serve a purpose. The background for the Once Again Killer Bee Honey works well, because people associate the honeycomb pattern with bees and honey. It's there without being overly stressed, but still noticeable, so people can automatically know that the product is honey. The racoon on top adds interest, because normally racoons aren't associated with bees or honey.

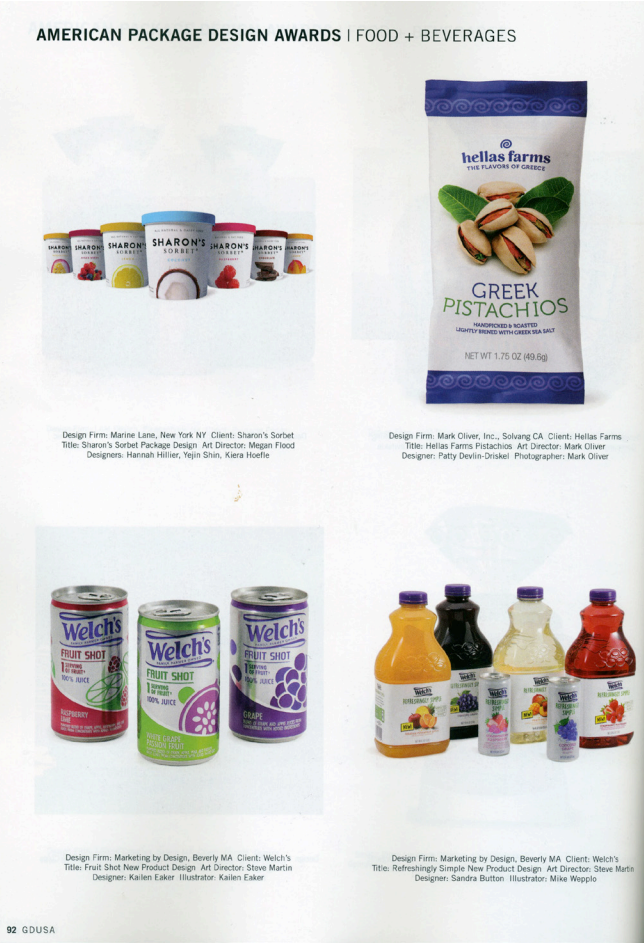


To the right: I think the colored bar at the bottom of the Lenders Premium Bagel package, indicating the flavor, works well, because it can be easily substituted without completely changing the overall feel of the package. It's also interesting how they changed the bar at the top of the plastic package and the bar in the logo itself. It adds more variation and draws your eye to those areas, especially when they're in close proximity with each other. The texture of the McKensie Natural Artisan Deli works well, because it appears more rugged along with the color palette. Additionally, the brand shadow of the brand name works well, because it adds depth to the package and emphasizes the brand name. The repetition of design elements and color in Schwebel's 'taliano Dinner Rolls also help establish a unique brand identity.



To the left: The Little Spoon Organic Package Design uses the food in the flavors to create a pattern. This works well, because many packages have the image of the flavor large and in the center, but this package uses those images to actually create a design, making it more visually appealing. While the image in Natural Sins Chips Packaging it just a large image in the center, the image itself is captivating, because the top half is cut up. This helps reiterate that the product is chips, but the bottom half retaining the shape of the food helps people recognize what the flavor is. While the image and colors change, the overall design of the package remains the same with placement of elements and the typography, which help keep the design unified.





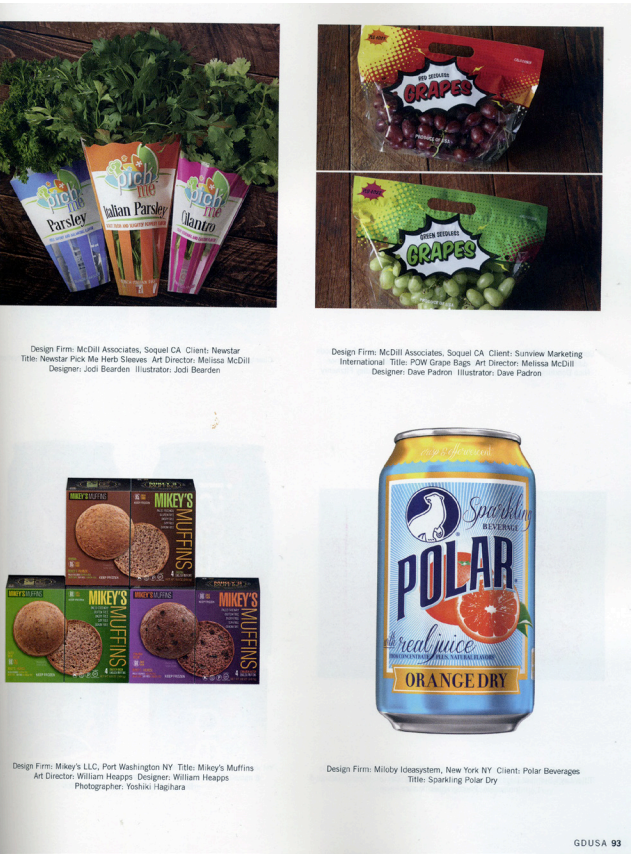
To the right:

The POW Grape Bags stood out to be, because you don't expect grapes to have that kind of packaging. It's similar to how the Petit dog food packaging resembled a magazine, because the POW Grape Bags packaging resembles a comic book. The packaging makes the grapes more exciting and appealing to the audience. I also thought Mikey's Muffins was interesting, because normally the package stands alone, which these packages can, but when put together, it creates its own image. I think it works well, because it would stand out among the other muffin products. It's also interesting, because it doesn't have to be a different package, it can be the side panel of the same package.



To the left:

Sharon's Sorbet Package Design features food that represents the flavor like many products, but to differentiate this product from the rest, the image of the food is at the bottom of the package and cut off at the bottom. It's interesting how the concept is the same as the other packaging designs, but just by moving the placement of it, it creates its own brand identity. The lid of the container changes color with the flavor as well. Welch's Fruit Shot New Product Design has simplified illustrations of the fruit cut off by a curve at the bottom. I think this works well, because the curve resembles the curve in the logo at the top. Repetition also helps reinforce the brand identity. The curves from the logo, the design, and the illustrations of the fruit all work together to create a unique look for the product.



To the right:

The Crunchies Packaging is similar to Sharon's Sorbet Package Design in the sense that they both take the image of the ingredients and present them in a more interesting way than just placing them in the center of the primary display panel. The Crunchies Packaging scatters cut up pieces of the food that represents the flavor across the primary display panel. I think this works well, because in addition to making it look appetizing, it also adds movement across the primary display panel. The 7 Up Vintage Cans are interesting, because they all look like completely different compositions with different colors, different typographic treatments, and so on. However, because they're so well-known, they don't need a lot of text explaining what it is and they don't have different flavors. This allows them to create a more diverse set and the vintage theme keeps them unified.



To the left:

In Hilary's Brand and Packaging, there's a consistency with the way the product is laid on the cover and the anomaly where the cookie is missing draws attention to it. It's a successful way of highlighting the logo, making it more memorable. It's also interesting how the images of the product are different in each variation of the product. The typography in the Blue Smoked Salmon works with the other visual elements well, because it looks like someone is writing notes about salmon with the font chosen and the way the arrows are constructed. The tail of the fish fits perfectly with the circle with a more realistic image of the fish. Cutting the fish off so only the tail is seen helps move the audience's eye through the composition.





To the right:

I think it's interesting how the Matcha LOVE Culinary Matcha Package Design's type changes colors within the words "CULINARY MATCHA." It adds visual interest, but I'm not sure it's the best solution to create a unique brand look unless the highlighted letters stand for something. Although it's visually interesting, there should be a purpose other than just changing the color for the sake of it. The seal and decorative elements in the Community Coffee Redesign adds a regal aspect to this design. Placing the text in a circle makes it look like a seal and the script below it looks like a signature. The design has elements like the signature and seal that resemble a royal letter. The serif font also adds to the regal look.



To the left:

The label is only a small sticker for the Small Tea Packaging, but it works well, because of the design on the bag. This is repeated on the top of the label, reinforcing that this brand is associated with that pattern. The minimal design and small label works with the name "Small Tea," since all of the information is squeezed onto a small sticker as opposed to using the entire front of the package like most do. The large letter at the bottom of the sticker and the color indicate the flavor. The image in the Sonoma Flatbreads package design works with the illustration in the background, because the background implies nature and the flatbread on the wooden paddle with the handle on the bottom like that makes it resemble a tree, which works with the illustration.



To the right:

The brand name in the Bare Snacks package design stands out, because pieces of the actual product are used to spell out the name. I think this package system works well, since the main concept of the design remains consistent with only small pieces changing for the different flavors. For instance, the brand name is always made out of the product pieces, but the product pieces look different for each flavor, so that particular product is used to for each package rather than having the exact same brand name printed on each package. The typographic treatment of the Vermont Smoke & Cure Packaging is also unique, because the "o" is lowercase and raised to fit the words "Smoke and Cure." It's something different rather than placing another line of text below the brand name.



To the left:

The packaging chosen for Martin's Handmade Pretzels Identity and Retail Packages works well, because the shape stands out as opposed to a regular box shape, and the cardboard-like material chosen emphasizes the handmade aspect of the product. The imagery for the Retro Nuts Packaging also works well, because the black and white photos add texture, and although the photos are different for each flavor, the black and white photos add consistency to the package design. Boxing off the flavors and extending the line below connects the flavor with the text below it, helping people follow the text.





To the right: I think featuring the kids' faces on the Crazy About Cookies Packaging works well, because other people's faces normally grab people's attention. Their expressions contribute to the fun personality the package creates in addition to the color palette, the typography, and the design elements, such as the shape behind the brand name and the cookie graphic next to the image of actual cookies. The Greek Yogurt Treats Packaging uses realistic illustrations rather than photographs, which I think helps appeal to a younger demographic than the demographic they would appeal to if they used photographs. The pattern on the top and script brand name make it appear sophisticated, but the other sans serif font along with the illustrations keep the design aimed for a younger demographic or a demographic that wants to be younger.



To the left: Both the Nutline Redesign and Dr. Praeger's Package Design incorporate hands in their photographs, which add a more realistic aspect to the design, since it incorporates hands of actual humans, not just illustrations. Adding that aspect to the design probably brings credibility to the product. The Vertical Water Packaging is unique compared to other water brands that usually stick to plastic bottles. The blue color palette and curved design work well to convey that it's water, since the bottle probably wouldn't be recognized as water. It's interesting how the "a" is in a different color, and I'm not sure what the purpose is for that design choice.



To the right: The Side Delights Roastable Packaging gives the impression that their product is fun. Aside from the design, the products are given fun names like "Awesome Little Yellows" and "Rad Little Reds." The mixed pack combines design elements from both packs, which works well to communicate that it contains both the yellow and red ones. It has the words "ROAST 'EM or GRILL 'EM," making it seem like cooking them is fun. I think the Ajoyo Almondmilk Packaging is successful, because people can automatically tell what the product is based on the imagery before even reading any of the text. The milk splashing contrasting with the texture of the almonds create interest. The Wolf Trap Honey seems pricier, because of the glass jar and the honeycomb design on it. In general, it's a simplistic design, but still memorable.



To the left: The Dog Treats Gift Tins look very opulent with the gold and black color palette. The decorative design indicates that the target audience is probably women who can afford such a luxurious product. The text "Life is better with a dog" conveys a positive message, but it's broken up by the three different typographic treatments all for that one phrase. The information on the Ideal Balance Crafted Pet Food Line's primary display panel is clearly and neatly organized. Again, the focal element remains the image of the flavor. Using a photograph works well here, since it adds depth that the rest of the design doesn't have. If it did though, it would take away from the photograph. While both the Dog Treats Gift Tins and the Ideal Balance Crafted Pet Food Line's packagaing is so different, neither is more successful, because they are conveying two different messages about their product.





To the right:

The package design for Fruitables Bioactive is fitting for its name. The focal point for the design is the image of the product highlighted by the design behind it, which resembles a stylized version of a molecule, visually connecting the “bio” aspect of the product. The bright colors chosen emphasize the fruit aspect. The Smart n’ Tasty Brand and Packaging relies on illustrations to communicate probably to a younger demographic. This is also communicated by the typography with the fonts chosen, the text angled on a curve, and the actual words used on the package. It’s interesting how the display window on the dog version is larger and curved whereas the display window on the cat version is in the shape of a fish. Despite that inconsistency, both products are clearly unified with the same placement of the elements, the background with the hills, and the typographic treatments.



To the left:

With the Holistic Drizzles design, the gradient design in the background emphasizes the dog. The design gives the package more of a personality than if it were just a blank gradient. The design resembles a flower, so it makes it somewhat feminine. The feminine quality is reinforced by the font chosen for “Drizzles.” The Wellness CORE Air-Dried package is interesting, because the dog outline is inside the “O” in “CORE.” The “O” serves a dual purpose: it serves as the “O” in “CORE” in addition to highlighting the dog outline. The negative space around the dog outline brings attention to it. The Born Free Dog Food Packaging appears to serve a target audience that is looking for a more sophisticated product as indicated by the photographs chosen, the style of the photographs, and the font chosen for the brand name.



To the right:

The Great Value RTE Popcorn caught my attention at first from the bright color, but then because the corn was an illustration, but there were pieces of realistic popcorn around the top. The combination of illustration and photographs could make it seem chaotic, but with this package design, there are only a few pieces of popcorn around the top while the illustration remains the focal point. Since they’re not competing, I think it works. The Sprouts Potato Chips package seems simple, because it’s just color and text, but looking closer, each design is slightly different. The background is also a texture, not just color, so that adds interest as well.



To the left:

It’s interesting how the Tops Coconut Water has text within the design elements like the drops on the side and how the entire palm tree isn’t shown. The Tops CSD Program package design is similar to the 7 Up Vintage designs, because they’re all extremely different designs. I don’t think these are as successful as the 7 Up Vintage designs, because they don’t really have a theme. They have a similar playful style and color palette, but I don’t think it unifies them enough. I think the shape the name of the drink is in like on the Lemonade and the Wild Cherry Soda should be maintained in each design or the Cola and Root Beer pattern should be maintained, so there’s more unity between the different drinks.





To the left:
The Lucerne Dairy Farms package design works as a set, because they're clearly unified, since the design is the same except the color and type of milk. The silhuoettes of the image at the top work, because they're easily identified as a cow with a person and a fence to the side. The simplicity of this design could work for some demographics. The Muddy Buddies package design uses the product to create a pattern, which I think is effective, because it connects the product itself with the packaging. While the name is catchy, I'm not sure it works for a food product, because normally mud isn't associated with food. The Rocky MTN Provisions design's repetition of the mountains helps reinforce the brand name. Aside from the logo, the display window is in the shape of mountains so the product takes that shape in addition to the mountain illustration below it.



To the left:
The photo for the Operation Drool Overload Treat Package Design works, because the photo portrays the companionship between a dog and a human. In addition, there are patriotic undertones to the product, since the man's in his military uniform. I'm not sure that the brand name goes along with this theme though. The brand name is "Lazy Dog," but the word "lazy" has negative connotations, and most people don't want to associate themselves or their dog with that word, so I'm not sure that's the direction to go in.

The Little Book of Big Packaging Ideas by Catherine Fishel & Stacey King Gordon

Image 1



Image 2



Image 3



The first image portrays how the design can affect the overall look of the package. The way it was designed makes it appear technology-related.
It was interesting to see in the third image how concepts can be reiterated in a multitude of ways, each presenting the same message slightly differently to give off different connnotations. For instance the second design on the left page appears rounded and cartoon-like whereas the designs on the left on the right page appear more geometric.

Image 4



Image 7



Image 10



Image 5

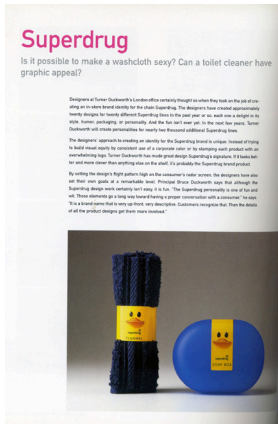


Image 8



Image 11



The concept of making the package an animal or object of some sort like in Image 5 I also tried, but it was too common. This concept can also be seen already with Dog Days from page 88. I tried the technique in Image 6, but with my design it affected readability. The contrast between the background and the image help maintain the readability for that design though. Images 7-11 portray how a design concept can be reiterated in a variety of ways while still maintaining unity, which is important for consumers to be able to recognize any of those iterations as that brand.

Image 6



Image 9



Image 12

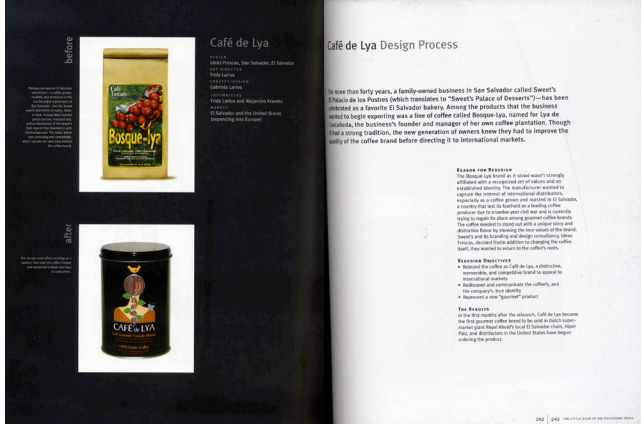


Image 14



Image 16



Image 13



Image 15



Images 12-15 portray how some package designs were redone. In both cases, the newer design seems cleaner and more cohesive whereas the older one seems outdated and it doesn't work. The typography also seems stronger in the newer designs than the old designs. The new design for Café de Lya seems more sophisticated as well. The illustration works better than the photo in the old design, because it adds a human

quality to it. The old design was just a photo of something without any aspect of actual people. Image 12 stood out to me because of the image on the primary display panel. The idea of a showerhead is accomplished using the fruit. The combination of the fruit and a shower works and is unexpected.



Image 17



Image 18



The package redesign for Clearly Canadian works really well. It seems much more fun, brighter, and sleeker than the other design. The designs used on each bottle are also much more interesting than the blank bottle they used to have. In addition, having the text on the bottom works a lot better as well, because with the text bunched up on the top like it previously was, it seemed unbalanced. Image 18 portrays all the sketching and previous design ideas before they reached the final decision. The largest image they have on the right page does seem to work the best, since it's a beverage. The white blurb in that organic shape represents the flow of liquid, compared to the geometric shapes in the design in the bottom left of the right page. The final design, however, is still stronger than the largest image on the right page, because it's more interesting. Without the designs that they added, it would seem blank, bland, and boring.

• The Package Design Book by Taschen

Image 1



Image 2



Image 3



Image 4



Image 5



It's interesting how the first image creates a shape out of the product. I also try a similar concept in one of my iterations, but not as successfully due to poor quality images and it didn't work with my design as well as it does in the first image. The focus is on the product in that shape whereas the focus of mine was not on that, it was on actual dogs. Image 4 explores a similar idea, but they combine the product with other images rather than just back shapes or outlines. This is a creative idea that gets the product itself more involved with the consumer.

Image 2 also focuses on the idea of the product itself creating a shape or object, but the font and colors chosen make it appear more kid-friendly, compared to the sophisticated look of the product in Image 1. The typographic treatment in Image 3 work really well across the varying products, because it can be altered to work with each individual word as opposed to a typographic treatment that relies on a specific letter to accomplish that effect. This allows for flexibility with the design while maintaining unity for all of the brand's products.

Image 6



Image 7



Image 8



Image 9



Image 10



Image 11



The image on the product displayed in Image 6 is eye-catching, because it is very bizarre and unique. The style is demonstrated for each product variation, which creates more interest than if they all had the same image. Image 7 uses the product to create something, which was also seen in Image 1 on page 107. It works, because that remains the focal point of the design and it helps consumers identify what flavor it is.

Images 9 and 11 use textures as the background. This works, because people associate those textures with that product like using the fish scales for the salmon product. It makes it more interesting than just a solid color background. Image 9 also substitutes an object in place of a letter with the "O." I think it works with the "O" though, because a ball is being used, which is circular. Image 10 was interesting, because it combines the concept of tools with pasta, which are seemingly unrelated, but as seen in the image, can work together.

Image 12



Image 13



Image 14



The products in Image 12 seem so different, but they're both selling cat food. The top product has a more natural color palette and uses illustrations and a serif font whereas the bottom product has a brighter color palette and uses photos and a sans serif font. It's interesting to compare these designs, because they both work though they vary so much. They work, because everything seems to fit together. For instance, the font chosen for the top product is very clean, natural, and curvilinear. The photos used on the product in Image 13 work well, because the consumer can see the differentiation right away, but although the photos are different, they're styled the same with the one eye, nose, and mouth, which helps to maintain unity across all of the products. The same can be seen in Image 14, because different cat scenes and colors are being used, but the placement of the content and the way the content is styled is all the same.

• Target Market Research

“Study: Whites, baby boomers account for most pet spending” on petfoodindustry.com

- Under 25 age group (the lowest-spending group) should be industry priority.
- Groups that account for 80% or more of pet spending: metro area dwellers, homeowners, white but not Hispanics, two or more people living together, incomes of more than \$30,000 annually.
- Pet product industry should focus on: keeping baby boomers spending money on their pets, get the under 25 age group to start spending on their pets earlier, look into the racial disparity in pet spending.

“Pet owner demographics will change as boomers age” on petfoodindustry.com

- Baby boomers are aging, meaning that more will start to be unable to care for pets.

“Market Focus – Pet Owners: It’s Raining Cats and Dog Lovers” on targetmarketingmag.com

- More women make purchasing decisions for the pets than men.
- Households without children tend to spend more on their pets than households with children.
- More manufacturers that are known for selling human products are starting to sell animal products, such as Paul Mitchell and Omaha Steaks.
- Dog owners tend to be house owners, and they’re more likely to do things outdoors and have fenced-in backyards for their dogs to run around.

“The AVMA Pet Demographic Study & Partners for Healthy Pets” on pijac.org

- 81% of females have the primary responsibility for pet care with males at 19%.
- 89% of dog owners believe that vet check-ups are somewhat to very important.
- 86% of dog owners believe their dog is of average weight with 12% believing their dog is overweight and 2% believing their dog is underweight.

“Baby Boomers, step aside: Millenials now own more pets” on petfoodindustry.com

- 35.2% of US Millenials (ages 18-34) own pets, compared to the 32.8% of baby boomers
- Findings indicate that 63% of Millenials agree that pets should be pampered.

Information about Millenials:

- Influenced by trends (what’s hot and what’s not)
- Like to try the latest technology and new products/services
- Spend more on the pets
- Not brand loyal
- Less likely to seek products promoted for their “Made in the USA” label
- Highly likely to use social media to connect with brands, research products, and read and post online reviews
- Will seek advice from friends/family before making some purchasing decisions
- Willing to participate in “shared economy” services (like Uber for transportation)
- Purchase products/brands that reflect their lifestyle
- Will purchase brands that support a case they care about, socially or environmentally

“Consumer Corner: Canadian Pet Market Outlook, 2014” on agric.gov

- Higher income households (\$100,000+) account for 25% of pet owners in general. Higher income households have more discretionary income so they’re able to spend more. They read labels and are more attentive to health claims.
- Pet owners tend to gravitate toward products with natural formulations and enhanced health benefits.
- Dog owners are 21% more likely to spend more to get healthier, higher quality foods for their dogs.
- 79% of dog owners purchase treats for their dogs. Consumers aged 55-64 are 25% more likely to buy “tasty” treats, whereas consumers aged 35-44 are more likely to buy nutritional treats.

“Americans and Their Pets” on gallup.com

- 6 out of 10 Americans own some type of pet with 44% owning a dog.
- 68% of American pet owners have given presents to their pets on Christmas.
- 60% of Americans believe that pet owners lead more satisfying lives than non-pet owners.
- People who are married are much more likely to own cats and dogs.

“Marketing to Urban Millenials” on marketingcharts.com

- Among pet owners, 7 out of 10 own a dog.
- Women are more likely to own a pet than men. Women: 69%, Men: 55%
- Americans earning \$100,000 or more annually are more likely to own pets. (66% more likely with the percentages falling for each lower bracket.)

“Petplan Pet Census 2011” on petplan.co.uk

- Pet intimacy (i.e. licking owners’ faces) is more common among 18-24 year olds (62%).
- 94% of 18-24 year olds believe that pets are more spoiled now than they were 20 years ago.
- 17% of respondents said their pets eat fruits and vegetables. 14% said their pets enjoy dairy products. 12% eat leftovers, and 11% enjoy crisps and sweets.
- When admitting to giving in to “puppy dog eyes” styles of pleading for food, 44% of 65+ year olds admitted it, 36% of 55-64 year olds admitted it, 22% of 25-34 year olds admitted it, and 15% of 18-24 year olds admitted it.
- More females look for a pet as a companion.
- 18-24 year olds and retired owners spend less.
- 25-34 year olds and females were more inclined to cut back on luxuries if a pet became ill.
- To cut back on costs, only 11% would switch from a leading brand to own brand pet purchases.

“Pet Food & Supplies Wholesaling” on ibisworld.com

- Households with higher incomes are able to spend more on discretionary items, such as pet food and supplies, leading to higher demand.
- Consumers have become more concerned about the quality and nutrition of their pet foods. The pet humanization trend has bolstered demand for premium pet food products, especially natural and organic pet food.

“Profile of Pet Owners” on pewsocialtrends.org

	Pet Owner	No Pet	Don't know	Have a Dog	Have a Cat
	%	%	%	%	%
All adults	57	43	*=100	39	23
Men	56	44	*=100	40	21
Women	57	43	*=100	39	24
Race/Ethnicity*					
White	64	36	0=100	45	27
Black	30	70	0=100	20	9
Hispanic	39	61	0=100	26	11
18-29	58	42	0=100	40	23
30-49	64	36	*=100	45	25
50-64	57	43	0=100	40	23
65+	41	59	0=100	26	18
Family Income					
\$100,000 or more	69	31	0=100	50	26
\$50,000 to \$99,999	62	38	0=100	44	24
\$30,000 to \$49,999	60	40	0=100	42	22
Less than \$30,000	45	55	0=100	29	20
Urban	51	49	0=100	33	21
Suburban	57	43	*=100	39	24
Rural	65	35	0=100	51	23

*Whites include only non-Hispanic whites. Hispanics are of any race. Interviews conducted in English and Spanish.

“US Pet Ownership Statistical Breakdown” on btoellner.typepad.com

- Families with children are more likely to have pets than families without children.
- 46% of US homes own a dog.
- 18-24 year olds are 58% more likely to own a dog, 49% for 25-34 year olds, 51% for 35-44 year olds, and 46% for 45-54 year olds.

“U.S. Pet Spending Demographics: The 2014 Winners and Losers are....” on petbusinessprofessor.com

- The under 25 age group performed the worst. Improving pet spending of this demographic should be an industry priority.
- Though consumers of all income levels own pets, it’s still a factor in spending.
- While pet ownership is not dependent on education, higher education generally means increased pet spending.

Conclusion:

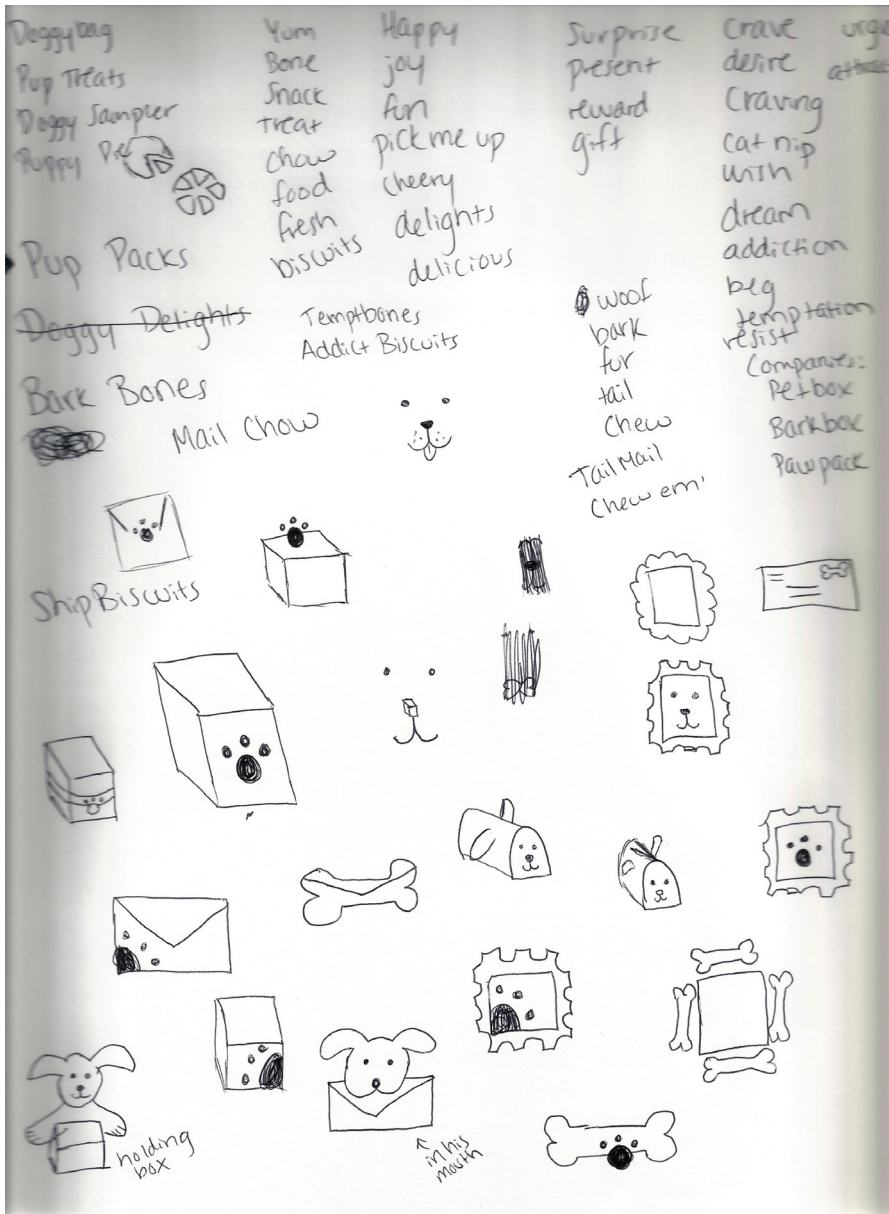
Target Audience:
25-30 year old middle-class dog owners

About The Target Audience:

- They probably have a job and their own home whether they’re renting or they actually own a home.
- They probably have a college education.
- They could be single or looking to get married and start a family.
- It’s probably the first time they’re living on their own.
- They have some disposable income and can afford to spend a little extra on some things.
- They’re still young and want to have fun.
- They’re not brand loyal yet.
- They don’t care about the “Made in the US” label.
- They’ll purchase products that reflect their lifestyle.
- They’re influenced by trends (current trend: nutrition and natural ingredients in pet foods)
- They believe pets should be pampered.

Sketches

• Phase 1: Branding Sketches

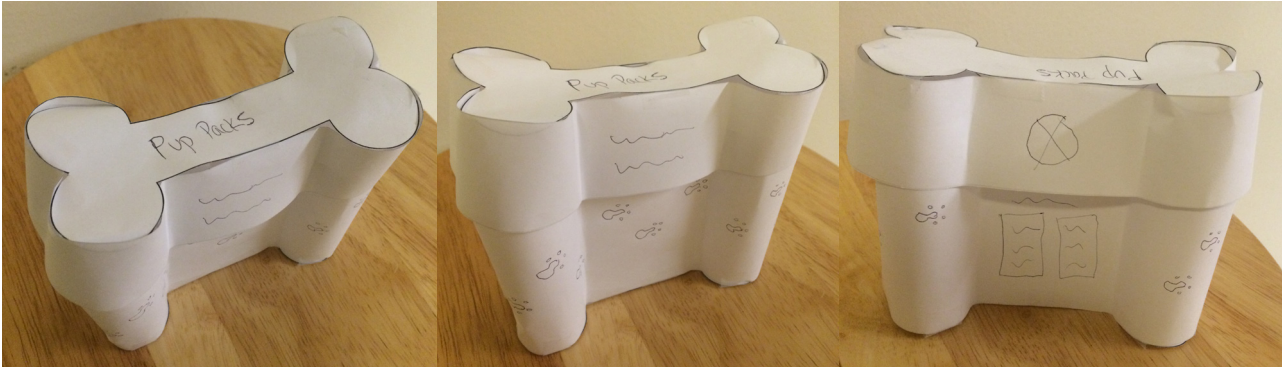


First, I just started brainstorming names for the brand by writing a list of words that were related to dogs or food and any synonyms for them that I could think of. Meanwhile, I was also doing visual research, noting the types of names they used.

Originally, I wanted to do a dog treat mail service where they would deliver the dog treats to your door step, and they would be different every month, which is why the logos are related to shipping and mailing.

This didn’t work out, because I would need to create spots for mailing addresses and work out how it would ship safely. This would create a new product also rather than a product that would sit on the shelf among the other dog treat packages like the ones in my research.

• Phase 2: Prototype Ideas



With my original idea about mailing the dog treats, the bottom left prototype on page 114 would work the best for mailing purposes, but after switching to regular dog treats that you would purchase in a store like Walmart like in my Bix Box Store Research, a flat box like that really wouldn't work sitting on a shelf.

The cylinder idea on the top right of page 114 is interesting, because there weren't any cylinder shaped dog treat packages that came up in my research, except for the MilkBone jar. The feel of the container doesn't really look like a dog treat container though, so I ended up not going with that idea.

The bottom right prototypes on page 114 felt more like a dog treat package. They both had a little handle, so the consumer can carry the package, almost like a doggy bag. The one all the way on the bottom right looked like a bag though, and most of the dog treat packages in my research were either a plastic bag or a cardboard box. I considered doing a paper bag, but it still has the same shape that the other dog treat brands have, so it wouldn't stand out.

The dog bone box idea was unique, but constructing it would be difficult, meaning that manufacturing this in mass quantities would probably be difficult as well. In addition, the box would sit on the shelf, so you would only see the side, not the top, unless it was on a lower shelf. However, eye-level with your target audience would be a prime spot on a shelf, because they're more likely to look there than down below or up above. They might glance up or down, but eye-level products are probably more likely to catch their attention. Regardless, they wouldn't be able to see the bone shape, unless the box was constructed so it was sideways. However, it might still be annoying for the consumers to hold or carry, since it doesn't have handles and it's an awkward shape.

In the end, I decided to go with the carton prototype on page 114, because it was the easiest to construct while still also being a unique package shape. I can picture it sitting on the shelf and catching someone's attention, compared to the dog bone box where the shape of the box itself won't really catch your attention unless you're looking at it from a bird's eye view.

• Phase 3: Digital Prototypes



I started with a variety of options for my first set of prototypes. For the first one, I tried to focus on the nutrition aspect of the product, also making it appeal to both genders. For the second one, I made it more feminine and cute, since a lot of my target market research stated that females usually made the purchasing decision when it came to pet products. The third one I went for a more upscale appearance to indicate that it was a higher quality to target people with larger disposable incomes. After getting rid of the mailing idea, I started brainstorming new names, trying out different ones, referring to the list of words I generated in my branding sketches.

Of the three prototypes, the first concept was the most successful, because the second one was too feminine and the design didn't feel like a dog treat product. The design for the third one also didn't feel like a dog treat product. Furthermore, in the second prototype, I had tried substituting an object in place of a letter like some of the packages in my research did, but it didn't work, because the paw interfered with the readability. Rather than seeing an "O," it looked like an image. Because of that, it's then read as "Paws ff." For the name, the third one, "Bone Box," has funeral connotations to it. The first name, "Puppy Pop 'Ems," I tried to think of snack names, because they're dog treats, not dog food. I went along the lines of the donut holes "pop 'ems," but with the word "puppy," it didn't work, because it sounded like you would be eating puppies. Since none of these names worked, I revisited my branding sketches to try to come up with a new one.

• Phase 4: First Revision



I reworked my first concept to incorporate a dog. None of my previous prototypes used a photograph or illustration of a dog, so it was difficult for people to make that connection. Adding a photograph of a smiling dog makes it more approachable and friendly. I also changed the name and added a fact about dogs under the flap.



Above:
The prototypes printed very dark, which is why doing test prints on the actual material is so important.



Unsure about where to go, I referred to my research. I thought that the Organix packaging on page 88 was interesting, and it was similar to what I was going for. I thought about using a dark background to make the speech bubble and the dog stand out more. I also added texture to the background with the use of gradients. Finally, I tried aligning the secondary text on the primary display panel, “Tasty treats to go,” to the right to anchor it more though it just ended up looking unbalanced in the end.

Type Study #1

DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS

DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS
DOGGY DELIGHTS

The fonts chosen in the previous set of prototypes weren’t working. I knew I wanted a clean looking sans serif, so I experimented with mainly different geometric and gothic fonts. It was difficult, because I ran into different problems. For instance, Impact and Knockout were too heavy. In the end, as seen in my prototypes, I went with Futura, because it was very clean looking, visually portraying the clean all-natural ingredients in the product, and didn’t have any connotations, such as gender connotations.

• Phase 5: Second Revision



Because my previous design was so dark and the dark brown was already done by Organix, I tried a lighter brown, because I still wanted to use brown. Brown reminds people of nature, and it's a color people can associate with dog food and dog biscuits. I put a radial gradient in the background as well to highlight the dog more. I also tried changing the name to "Sup Dog" after a classmate said "Whaddup dog."



Above:
I tried printing on posterboard, but when there were printing complications, I had to print on matte paper.



The overlapping dog treats were not working on the flap at all, because it was hard to tell they were dog treats. I tried using photographs of the flavors, because people are the ones who are purchasing the product, so I tried to find images of the flavors that would make people hungry. However, seeing the images on the package, they didn't look very appetizing.

Type Study #2

SUP DOG
SUP DOG
SUP DOG
SUP DOG
SUP DOG
SUP DOG

I wanted to find a unique display font to accompany the supporting font Futura, so I tried a few out, just to see what would work and what type of display font I was looking for. The first one was too plain and wouldn't contrast enough with Futura. Taking note of the connotations that each font provokes is important. For instance, the second font, if in red, would look like it was written in blood. The association of fonts and colors should be noted. The fifth font appears as though it's from a comic book, and the last one looks like it could be from a horror movie or action movie. I ended up going with the fourth one for now, because it was so bold. I thought it would contrast nicely with Futura because of that.

- Phase 6: Third Revision



Since the phrase “sup dog” has so many cultural connotations, it doesn’t remind people of dog treats. I changed it to “Bone Bites,” playing off the product “Little Bites.” This name works better, because the word “bone” makes people think of dogs and the word “bites” makes people think of snacks like the human snack “Little Bites.” The radial gradient in the background didn’t work that well, because it was still flat and blank. I added a small scene in the back with green grass and a blue sky, but I lowered the opacity to keep the focus on the dog and not on the scenery. I was going to only use one dog, so it was iconic like the Beggin’ brand dog, but by changing the dog for each flavor, it adds more interest. I also changed the flap from the photograph of the food to a symbol of the food, so it’s not so gruesome. I can then use each symbol for the side panel, changing the “RICH FLAVOR” icon to match the flavor that package is. In addition, I moved the “Fun Fact” to the back; added more nutrition information on the back, such as the calorie count and the guaranteed analysis; and added short descriptions under each icon on the side panel.

This left me room under the panel to add a coupon to encourage repurchasing the product. Furthermore, I never changed the side panel that said “ALL NATURAL, ALL DELICIOUS” before. I created a paw print path to make that panel more visually interesting than just four large words. Finally, I moved the other flavors higher up on the back panel and tried changing the color to match that flavor’s speech bubble color.

Type Study #3

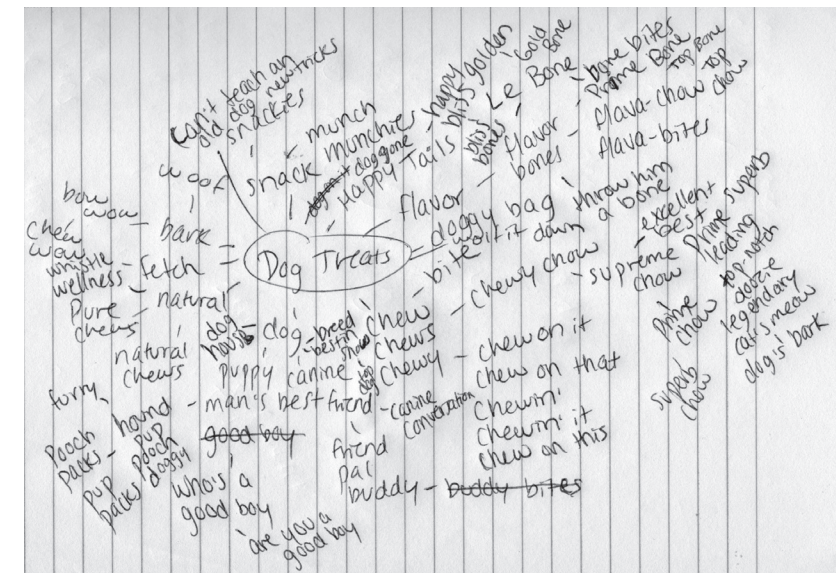
BONE BITES
BONE BITES
BONE BITES
BONE BITES
BONE BITES
BONE BITES
BONE BITES
BONE BITES
BONE BITES
BONE BITES

BONE BITES
BONE BITES
BONE BITES
BONE BITES
BONE BITES
BONE BITES
BONE BITES

TASTY TREATS TO GO

The previous font used for the product name appeared like it had overlapping text, which made readability difficult. I took note that though that font didn't work, the heavy weight did contrast well with the other font, Futura. For this type study, I focused on getting fonts that were a heavier weight and compared it with the "TASTY TREATS TO GO" in the Futura. I eliminated the geometric fonts, because they were too similar to Futura, even in a heavier weight. Futura also has a heavier weight, so I could use that if I needed. I decided to go with Troika, which is the last one in the left column, because it had straight edges that looked like the letters could have been made from bones, but the corners were rounded, maintaining a more playful appearance.

Product Name Mind Map



Every time I tried to rename the product, I referred to my list from my branding sketches. Since none of them were working and I had more ideas from my research, I decided to do more brainstorming to help come up with a product name, which worked, because I came up with the name "Bone Bites."



I was able to print my design on the posterboard. However, it was extremely difficult to cut through with my exacto knife. I cut the “LAMB” box and my finger before taking the “BEEF” and “CHICKEN” box to Kinkos. They were unable to get a close cut though as seen in the top two images. I ordered a sharper knife, but there was still an issue with folding the box. Because the board was so thick, even with scoring, it wouldn’t bend at a 90-degree angle like it would need to for constructing the box. As seen in the bottom left image, when forced, cracks appear in the material.

As a back-up plan, I decided to use the material I used to print my second revision prototypes, matte paper. This material allows me to fold it nicely after scoring it. In the end, I decided to go with having a nicer and cleaner product than to have a thicker, sloppier product.



For the final execution, I reworked the back panel to create more balance. I also changed the flavors to just have their colors be the bullet points to not disrupt the flow. Having each word a different color can look confusing, because people usually don’t know where to look, especially when they’re treated the same otherwise like with size and weight. It’s also confusing, because the information on the back is clearly organized a certain way, establishing a hierarchy. Breaking that hierarchy creates confusion. I also created a text wrap on the side panel with the icons to eliminate awkward spacing and create more connection between the icon and the text. With the text wrap, the groups of information are more clearly defined. Finally, I added a slightly shadow below the dogs, so the contrast between them and the grass wouldn’t be so sharp, resulting in a floating effect.



