

## Personal Logo

**Task:** Design a Personal Logo meeting the specifications below. This is huge. It's the core of your identity package as a designer and as an artist! Something about it should always remain the same. Then you can build variations on a theme.

### Specifications:

- Must be vector output, fully scalable, *except* for any full-color versions you make on your own for Web, motion graphics, or video.
- Live and Pen Tool trace of hand-drawn or other elements okay.
- Three different logo solutions:
  1. Type only
  2. Type & Illustration
  3. Image only
- Colors (for each logo):
  1. One-Color (Black-no tonal variations)
  2. Two-Color (Pantone Spot Colors)
  3. Full-Color (CMYK/RGB with raster effects)—Anything more than just two colors is acceptable if you still want to keep it simple, even in “full color.” If you wish, you may rasterize it in Illustrator and apply Photoshop Effects from ‘below the line;’ or bring it into Photoshop directly and let your imagination run wild! This would be the one for websites, Flash animation or high-end print output.]
  4. Grayscale—Based on tonal range created by applied colors from two- and/or four-color converted to grayscale.
- Sizes & Presentation:
  1. Size all logos to fit a one-page grid showing every version.  
(see [LogoGrid12-up.pdf](#) for example)
  2. Choose one final version to be presented similar to Logo-Proof-Sheet-Template-2.pdf

**Get a concept.** Your Personal Logo should tap into what you have learned about good typography and may utilize the type effects as demonstrated/assigned in class. Your logo will be an original design and not just a collection of effects and filters. Remember, Illustrator is a paintbrush—a smart rake, an intelligent shovel—make it do your bidding in unique and unforeseen ways! Digital anything *only* exists in the computer world—the rest of the world is much bigger! Start by drawing Thumbnails\*\* so as not to be limited by the tools of the computer. Collect sample logos and figure out why you like them. Emulation, synthesis is a worthy beginning, all design being ultimately derivative of something else. Appropriate something else and transform it into your own!

**Start with your initials.**

<http://creativepro.com/illustrator-how-to-creating-your-own-chop/>

This is your “chop,” a kind of second signature. Not just signing your name, it defines you in terms of leaving your mark; your Personal Logo can represent a real or alias identity, speaking for your true and soulful self, or just a facet of that personality you may wish to portray. Fictional, whimsical, an alter ego or nicknames are all candidates. Be prepared to explain your choices and motivations.

**Who are you?** Having grasped the idea that apples are round and we can reinforce that meaning by making the word “apple” round, how do you define, picture, and reinforce yourself? What images and/or typography are associated with you? How can the initials of your name be graphically represented to reflect the person you are? What words would you use to describe yourself? What traits or idiosyncrasies has your family always recognized and kidded you about? How do your friends describe you? What words would your spouse or significant other use? How about your kids, what would they say?

**Make a mind map.** Begin by writing down your name and circling it. Now write a word that describes you and circle that, too. Connect the circles with a line. Now continue the process, keeping yourself in the center, until you have enough descriptive words to propel you forward.

**Think about your style.** Are you a bit like David Carson—grungy and sloppy and unstructured but somehow wonderfully coherent? Or might you be more like Michael Doret—tight, neat, precise and clearly organized? Or maybe you're altogether different. You decide—sporty, funny, serious, spiritual\*\*\*, cryptic, provocative, service oriented, elegant, professional, cold, hot, humble, flamboyant, arrogant, threatening, appalling, etc.

**Do the one-color first.** Always begin to design a logo in one color (black). Reducing the number variables constrains you to get the most out of fewer elements. Less is more. It needs to work in black (the color of its poorest reproduction medium) before it can work in color. Or to put it another way, if it works in black, it will *definitely* work in color. Color should be an enhancement to an already strong design. Strong design is a wildflower; weak design is a wallflower.

**Keep working it.** You may continue to upgrade, modify, or redesign your Personal Logo as the semester progresses to include in your Final Project, *Vector Self-Portrait with Personal Logo*. The logos we see for this project may or may not resemble the logo included in the Final. Feel free to include your Personal Logo, wherever appropriate, in subsequent class output.

**Production thinking.** The requirements specified for this project are meant to convey a real-world situation. Output is organized by size and color in consideration of end use.

**Size**—It must be legible and look good not only at t-shirt and billboard size, but also at 2 inches (or smaller) for various document uses, and when reproduced poorly on a b/w copy machine. [Adobe Illustrator (vector) is ideally suited to this task, being resolution independent and fully scalable without loss of clarity or sharpness.]

**Color Modes**—CMYK, PMS, RGB? Are you designing for print, Web, video, or some other specialized format?

- Logos for print are most widely used in one and two colors (when not black) chosen from the Pantone Matching System (PMS), a standardization for mixing consistent ink color.
- Continuous full-color imagery is printed in the CMYK or process color mode (photographs).
- RGB mode is for output to web or video.

[Your logo has to work in any format, so you are preparing to be used for a variety of media. (Palomar gradient and non-gradient—  
<http://www.palomar.edu/guidelines/logos/>

Adobe In Design, Photoshop, and Illustrator all contain these color modes, and more like Lab, Toyo, and hexadecimal]

**Commercial thinking.** Is it enough that a design (a work of art) should exist in your head and on your hard drive only? No! Not just art for art's sake! It must be put to some useful purpose! Not so you can just look and say, "that's pretty." Get over yourself! If you want to get paid to design you have to output files to formatted for any number of end devices, the parameters and restrictions of which must be learned to work effectively in the digital graphic design industry.

**Begin with the end in mind.** Design for the final output device. If that is unknown, or of multiple format (print and web), work in high resolution. You can dumb a file down (making it smaller) but you can't smarten it up! One color method is to stay in RGB (the largest gamut) as long as you can, then convert to other modes as necessary. An RGB copy of a full-color logo should be retained for use on the Web. RGB has a much larger gamut than CMYK, so colors you can see on the screen cannot always be reproduced in print. Printing requires high resolution to get good results; websites need small, lean files optimized to load quickly. Expect to be asked to deliver a logo in multiple formats.

**Art as work.** Believe me, there is a unique level of satisfaction that comes with being paid for your designs and seeing them in use! But it's a big job making art for a purpose, for someone else. Your art becomes your craft and you sell it. It's a certain commercial perspective I would have you understand. Your skills are marketable and highly in demand and you can work creatively for a living! But it is a very different perspective—a paradigm shift—far and away from creating art to please only you or simply for “art's sake.” There is no greater validation of your work as artist and designer than to see it used professionally—on the Web, in print, signage, clothing . . . the pay is just gravy.

\*I have never had the pleasure of designing a full-color logo commercially. The very nature of graphic design, of logo design, is a paring down of complexity into quickly discerned forms of communication, very often of limited color. Full-color elevates the logo to fine art. This has become more prevalent since the advent of the Internet, where no cost restrictions attached to color exist, as compared to printing.

\*\*Thumbnails:

<http://drawsketch.about.com/library/bl-thumbnail-sketching.htm?terms=thumbnails>

\*\*\*Sacred geometry and the logo:

<http://www.google.com/search?client=safari&rls=en&q=golden+mean&ie=UTF-8&oe=UTF-8>