


CHAPMAN UNIVERSITY

**20 | DESIGN | THE**  
**13 | SYMPOSIUM | BRANDING**  
**ISSUE**

Volume 01. Issue 01.



CHAPMAN UNIVERSITY

**20 | DESIGN | THE**  
**13 | SYMPOSIUM | BRANDING**  
**ISSUE**

Volume 01. Issue 01.

# DESIGN SYMPOSIUM

## CHAPMAN UNIVERSITY

Department of Art  
Graphic Design Program

One University Drive  
Orange, CA 92866

Phone: 714.997.6729

Fax: 714.997.6744

## Design Symposium Journal (DSJ)

is published annually.

© 2014. All rights reserved.

## Current Advisory Board

Eric Chimenti  
Saied Farisi  
Claudine Jaenichen  
Yasmine Say

## Founding Editor

Claudine Jaenichen

## Editors

Claudine Jaenichen  
Jeanie Randazzo

## Copy Editor

Claudine Jaenichen

## Creative Director

Eric Chimenti

## Art Directors

Eric Chimenti  
Claudine Jaenichen

## Production Manager

Eric Chimenti

## Design & Production

EMC illustration & design

## Photography

Ryan Say

## Logo Design

Yasmine Say  
Katie Benedikt '15

## Cover Design

EMC illustration & design

## Web Support

Anna Milioutina '16

## DSJ Video

Panther Productions

## Printer

Blurb.com

No part of this publication may be reproduced in any form or by any means,  
electronic or mechanical, without prior written permission from DSJ.  
Rights to individual submissions remain the property of their authors.

ISBN - 978-1-4951-0759-7



DESIGN SYMPOSIUM JOURNAL (DSJ).  
Volume 01. Issue 01. 2013-2014.

## Editors' Note

**E**stablished last year in 2013, Chapman University's Design Symposium Journal is a refereed journal covering a chosen theme in design. Our first symposium and journal was dedicated to the issues of branding. The journal is published once a year and provides a forum for design scholars, professionals, project managers, writers, and educators. It publishes work and case studies that challenge assumptions and perceptions of design and exemplifies the continued discussion of the ever-changing role of design and designers.

Special thank you to our inaugural contributors for their submissions, to AIGA OC for their sponsored support, and to our visiting professor, Yasmine Say, for moderating the symposium.



**CLAUDINE JAENICHEN**

Associate Professor of Graphic Design,  
Chapman University

# CONTENTS

Introduction:

The Issue of Branding

Yasmine Say ..... 7

Symposium Panelists

Ron Leland..... 8

Niklas Myhr..... 9

Greg Nugent..... 10

Armin Vit..... 11

Heraldry, More Than Pretty Pictures

Brittany Rosenblatt..... 12

Branding Selections

from the '13 OCDA..... 30

On ~~Death~~ Brands and ~~Dying~~ Branding

Xtine Burrough..... 38

Gaining the Edge With a New Brand:

A Transformation to Meet Industry Shifts

Iridium Group ..... 48

2013 Brand New:

Conference Identity

Armin Vit..... 56

Design Notes..... 70



Symposium Pictures by Ryan Say

# Introduction

Chapman University's inaugural Design Symposium launched in September 2013, bringing together a panel of experts to discuss and debate today's hot topics in Design. This year's focus was on 'The Branding Issue' in connection with a Branding class I introduced into the Art Department in the Fall Semester.

My background is in Design and Branding and my most recent role was working as a Brand Executive at the London 2012 Olympic and Paralympic Games. Bringing my Design and Branding expertise has taught the Graphic Design students to think on an international scale and help broaden their skill set.

At this year's Symposium we were lucky to host a wealth of talent on our panel that included Mr. Greg Nugent, Mr. Armin Vit, Mr. Ron Leland, and Mr. Niklas Myhr.

YASMINE SAY  
Visiting Professor of Graphic Design,  
Chapman University



The format for the event began with a brief introduction from each of the panelists, followed by a series of questions to kick-off the debate. The event culminated in a Q&A with questions asked by students and representatives from the Graphic Design community and the AIGA Orange County.

Thanks goes to the Chapman Graphic Design Faculty for their help in organizing the event and AIGA OC for co-sponsoring the event.



**R**on studied and practiced architecture, which has given him a unique perspective on how to build a brand. To Ron, understanding building materials, knowing how far to push creative nuances, and ensuring that the final product can be realized are valuable skills that translate directly into his personal approach to his clients' projects. As a Brand Architect, Ron works with clients to extract their true brand essence, and then define a clear message that engages their customers. He directs his team in developing big picture concepts that become design and communication tools.

Brand architecture involves an intentional approach to problem-solving. Compared to conventional 'designer' approaches, architecture is a more precise way to help clients build their brands. Ron's clients enjoy this approach, as the dialogue throughout the collaborative experience ensures that their expectations are understood and delivered on. Recently he worked on rebranding of one of the largest



**RON LELAND**

Creative Director and Brand Architect

[www.reallifebranding.com](http://www.reallifebranding.com)

financial investment firms in the US, the Pacific Investment Management Company, best known as PIMCO. Focused on messaging, thought leadership, and the development of a communications machine that would deliver financial news content to broadcast and print media globally.

Currently, Ron is Wells Fargo Advisors, helping to move their communications teams into digital media and user experience (UX) areas of new business. Wells Fargo is the third largest bank in the US, and has unique brand positioning of the stagecoach; an innovative means of safely moving money across the US, as early as 1880s.

Ron has been teaching Chapman University students about sustainable design thinking, during the summers in London, since 2009. This program gives students an opportunity to work with international clients and real projects to give them a taste of working in a design studio environment.

**N**iklas, Assistant Professor of Marketing and Director of Executive Education, teaches and conducts research at Chapman University in the areas of Internet & Social Media Marketing, Global Marketing, and Sustainable Supply Chain Management. Dr. Myhr holds a Ph.D. from the University of Virginia and has also taught at American University and at Tulane University. He has worked with Executive Education programs held for large Scandinavian multinationals in Europe, the United States, and China.

Dr. Myhr has presented his research at numerous national and international conferences and universities including a talk on Marketing and Socially Sustainable Supply Chains at Harvard Business School and he has been featured by media outlets such as the BBC, NPR Marketplace Morning Report, InformationWeek, and by national Swedish television networks.

**NIKLAS MYHR, Ph.D.:**  
Assistant Professor of Marketing  
Director of Executive Education,  
Chapman University  
[www.niklasmyhr.com](http://www.niklasmyhr.com)



Dr. Myhr also holds an M.S. degree in from Linköping University in Sweden and is an awardee of the Royal Swedish Academy of Engineering Sciences for his research on partnerships in global supply chains. He has received a Bloomberg Business Week Award for Teaching Innovation, and served as an Executive Director on the Board of the Swedish-American Chamber of Commerce in Washington DC. In a recent ranking of America's Top Social Media Savvy Professors, Dr. Myhr was ranked #6.

Greg began his marketing career at the Nationwide Building Society and went on to hold senior marketing roles at Weetabix and GlaxoSmithKline before joining Eurostar in 2003. His tenure at Eurostar was dotted with marketing successes, playing a key part in the management team that doubled the value and volume of the Eurostar business between 2003 and 2008. Highlights include Eurostar's commitment to cut carbon dioxide emissions, which was championed by Greg and launched in April 2007.

In 2008, Greg left Eurostar to join the Prince of Wales office at Clarence House, where he founded 'Start', an initiative dedicated to helping people live a more sustainable lifestyle. He was founding CEO of Start.

In May 2009, he joined London 2012 as Brand, Marketing and Culture Director, reporting to the CEO, Paul Deighton. At the London Organizing Committee for the Olympic Games (LOCOG), Greg was accountable for a number of key



## GREG NUGENT

Ex-Director of Brand,  
Marketing and Culture, LOCOG  
Ex-volunteer on the Obama 2012 Campaign  
Deputy Chair of the Join in Trust  
Co-Founder of Inc,  
Incorporated London Limited

deliverables that contributed to the success of the London Olympics and Paralympics. After completing his efforts in September 2012 Greg went to volunteer in the US Presidential Election, working in the successful Obama 2012 campaign. The International Olympic Committee awarded Greg the 'Olympic Order of Merit' in August 2012. Greg has also been appointed as a London 2012 Legacy Ambassador for the Foreign & Commonwealth Office.

Greg is Deputy Chair of The Join In Trust, a charity set up by himself and Sir Charles Allen in 2012. The objective behind 'Join In' was to harness the spirit of 2012 and convert this into increased volunteers in local sports clubs. Greg is now Co Founder of Inc, Incorporated London Limited, which he set up with fellow London 2012 Director Godric Smith.

**B**orn and raised in Mexico City, Armin is a graphic designer and writer now living in Austin, Texas. He is co-founder of UnderConsideration, a graphic design firm and publishing enterprise all rolled into one. While he has written for most of the well-known trade publications, he is better known for his writing on the blogs that make up the *UnderConsideration* online network. He also has co-authored books with his wife and partner, Bryony Gomez-Palacio — their most recent efforts being *Graphic Design, Referenced* and the self-published *Flaunt*. Armin spends a modest time on the road lecturing on any number of topics and can be found anywhere from San Diego to Berlin. Through UnderConsideration's Department of Design he designs corporate identities, books and web sites for a few clients.

#### ARMIN VIT

Co-founder of UnderConsideration  
Editor and Writer for Brand New  
[www.underconsideration.com](http://www.underconsideration.com)





All imagery provided by Ms. Rosenblatt.  
Used with permission.

# Branding and Heraldry: Bridging The Gap

*Brittany Rosenblatt, MA  
Art Supervisor*

## **The Beginning: The Origins and Anatomy of Heraldry**

**H**eraldry, in the Middle Ages, was a way a King found order among his people and a family's history could be traced back through the lineage of the centuries. In this time, coats of arms, standards, and other heraldic devices were more than just a design carved on a building or a cute design sewn onto bags and shirts. This was a time when *who* you were, was more important than what you could do. It was not just a way to keep tabs on people, but a way to create order and harmony by using pictorial representation for a mostly illiterate culture. People from the King, to high-ranking families, the armies, and the church, used heraldry as a form of written statement. Heraldic devices were more than just pretty illustrations inscribed within the pages of a book; heraldry was, most importantly, a form of identity.

The origin of heraldry is evident among many pages throughout the eras of history. Most think it began in the Middle Ages, and although soldiers' armored suits was the height of heraldry application, it was not its origin. In ancient Egypt, standards were used; not only for personal use but also for the military where each regiment had a banner according to his district. This is still prevalent today in the standards, coat of arms, and colors of cities and boroughs. The military still uses heraldry as a way to represent the different battalions and ranks. Charges, a pictorial relief used for symbolism, could have started back in the ancient Egyptian period, for they and the Assyrians, flew their standards with images of their gods or other important symbols. The Early Romans were known to have done this too. Into the Late Roman period they started making different standards for specific military units. From the time of the Old Testament (622 BC) people stood under united banners of their families.<sup>2</sup> Since then, Kings have been adopting personal banners as a way to transcend their status. The Norman Kings were well known for this and are depicted in the Bayeux Tapestry holding their standards.

The church used heraldry as well. During the Crusades (1071-1291), the devices used for each commander were very distinctive. This was the period when the Christian cross was adopted as the major symbol of their forces. The cross was used for the religious orders. The main four being: Knights Templar, Knights of St. John, Knights of St. Lazarus, and Teutonic Knights. Each order wore a cross and was differentiated by the shape and color of the baring. These were worn on the knight's shields, mantle and surcoat. The banners were mostly used for directing the legions and could be seen in time of battle, symbolizing authority.

Heraldry was so effective that carvings were made to be used as a seal of approval. The seals were important because in most counties very few people had seen their ruler or Lord and only

Dates	2010-1900	1800			
Events	 <b>Afghanistan War</b> The War Against Terrorism 2001-Present	 <b>E = MC2</b> Relativity Theory 1905	 <b>Crimean War</b> Russia vs. Ottoman Empire 1853-1856		
People	 <b>L. Armstrong</b> Won the Tour de France 1999-2005	 <b>C. Eames</b> Designer and Architects 1907	 <b>Queen Victoria</b> Queen of England 1819-1901		
Trademarks	 <b>Rolex</b> Watch Makers 1905		 <b>Coca-Cola</b> Beverage Company 1886		
Heraldry	 <b>Logos</b> Corporations 1800-Present		 <b>City Coat of Arms</b> The Rise of the City 1800-Present		
Pre-History					
Europe	Post-Modern Era	Modern Era			
Periods	Information Age	Cold War	World Wars	Edwardian Period	Victorian Era

knew authority through military efforts and hear say. By the Twelfth Century Renaissance, using heraldry shifted from only being used to represent military, church, and family lineage. This period, also known as the “Age of Chivalry”, provided the populous perception that heraldry connotated gallant men who fought in tournaments, and did so under their colors. Stephen Friar stated that heraldry in the Medieval Period grew in such favor because the Angevin kings promoted it. The tournaments provided a place for heraldry to become seen and

recognized. Knights, minstrels and scholars communicated it to the masses. The Age of Chivalry had three main codes that knights had to uphold: believe in the church and its defence; courage and loyalty towards your sovereign, lords and fellow knights, and respect and generosity in the defence of the less fortunate (this time period this included women). In turn inspired much of the literature around this period, including, Gallant King Arthur, Roland of France, El Cid of Spain, and many more.

Heraldry was quite popular and heralds became essential. Heralds, or officers of arms, were individuals who set up tournaments, determined eligibility, and managed the protocol and laws of heraldry. Therefore, heralds acquired such a particular expertise and became very much needed. By



the late 14th century, heralds were some of the closest people to the king and his court. Though tournaments originated as a brutal sport, by the 14th and 15th centuries, they were as much about the fight as the ceremony which encased them. The heralds created very strict codes, which were to be used on and off the 'field of honor.' To go against any of these codes would be un-chivalrous and would defy the pride and honor of not only the knight himself, but also that of his family. "By the sixteenth century the heralds had taught all men that the



shield of arms was symbol and voucher of gentility, and that without one, wealth was ignoble” (Oswald Barron - 1916). The heralds required visitations which included traveling throughout the country recording devices and pedigrees of the correct persons to bare arms. The herald would write down the pedigree of each person and sketch the arms with great detail so it could be transferred into the Visitation Books. These were then given to the monarch as a record of nobility. During the 16th and 17th century, heralds had the duty of Ulster Office and some of his duties were used during the last rites of a man. The next heir had to produce the certificate of the right to bare arms by the deceased armiger (barer). The originals were then taken by the new title of King of Arms and recorded. Most of these books have in fact been kept and published by



Dates	1300-1000	900-300			
Events	 The Siege of Constantinople 4th Crusade 1204 Byzantine Empire Captured by Crusaders	 Invention of Gun Powder Chinese 800			
People	 Geoffrey Chaucer 1343-1400	 William The Conqueror 1066			
		 Saint Benedict 480-550			
Trademarks	 Heraldry Coat of Arms 1200-Present	 Numbers A Chapter in the Bible 622			
Heraldry	 The Cross The Crusades 1095-1291	 Numbers A Chapter in the Bible 622			
Pre-History					
Europe	Middle Ages	Dark Ages			
Periods	The Renaissance Period	High Middle Ages	Norman Conquest	Viking Age	Migration Period

the College of Arms and are held at the British Library and Guildhall Library, both in London.

In the 18th and 19th centuries, visitations stopped. New requirements had been put in place and in order to be granted rights to bare arms, a person needed signed consent by the Earl Marshal. Applicants had to be holders of a public office and have two gentlemen signers to confirm their person. It was difficult to be granted arms during this period, as the grants process now went through only one man. By the Georgian

Period (1714-1830), the Classicism period came back into favor among architects and artists. These were a reference to the classical periods in Greece and Rome and were not known at the time for its heraldry. The Industrial Revolution and the Victorian Period saw chivalry brought back. Manners, and how one conducted oneself, were most important. By this point, heraldry was back up to its level of importance. It is said that the reason heraldry prospered throughout the centuries is because those who were in charge of it were required to see the significance of social change. As the centuries passed and changed, so did heraldry. It gave people the power for social mobility and helped hardworking, self-made men, become bearers of arms.<sup>3</sup>

### **Blazon – A New Language**

300AD-3500BC		Pre-History	
	<b>The Trojan War</b> War between Greece and Sparta 1194-84 BC		<b>Stonehenge</b> Prehistoric Monument 3000 BC
	<b>Julius Caesar</b> 100 BC-44 BC		<b>Homer</b> 850 BC
	<b>Pottery Marks</b> Craftsmen mark: 1300BC		<b>Stone Seals</b> Craftsmen mark: 6000BC
	<b>Banners</b> Ancient Roman 2000 BC-300		<b>Standards</b> Ancient Egypt 3000 BC-395
		Iron Age, Bronze Age, Neolithic Age	
Ancient History			
	Ancient Roman Period	Ancient Grecian Period	

So how was it that heralds from across the country knew the same terms? Blazon is the heraldic language used to regulate and discuss terms of heraldry. Blazon is so precise that when used between heralds, there is no confusion of what coat of arms and charges look like. The heralds created this language exclusive to themselves, mixing both Old French and Latin. These terms are still used today.

### **Tinctures – The Colors of the Divide**

The shield on the coat of arms is the most important aspect in

heraldry. The shield itself is broken down into sections: dexter side (left), sinister side (right), chief (top), base (bottom), and fess point (centre). The surface of the shield is known as the field. The next important characteristic of the shield is the colors, or tinctures, in heraldry. There are two metals, Or (gold) and Argent (silver) which are sometimes represented by yellow for Or and white for Argent. No medal should be placed on top of another metal, and the same with tinctures. The point of shields is for identification, thus clean and simple designs were the preferred method to go about creating something which can be identified quickly.

There are five original tinctures; Purpure (purples), Sable (black), Vert (green), Azure (blue), and Gules (red). The lines, which divide a shield, are called ordinaries, simple shapes on the shield of various colors, different from the metal. In the early days of heraldry, these were the sole charges placed on the shield, simpler than the versions we are used to seeing today with mythical beast and many tinctures. 'Lines of partition' were another way to divide a shield which included halves, quarterly, or checky (multiple smaller squares, such as a tiled floor).<sup>4</sup>

### **Charges**

Charges are any objects which lie upon the shield. It can be anything from a mythical beast, such as a unicorn, to a real beast, such as a lion. Even foliage passes for a charge. Charges symbolize the bearer and his family. In the early years, they tried to represent the bearer's name with the charges on the shield. For example, in the time of Henry III, there were five families to illustrate: De Lucy, Corbett, De Swyneburne, Burdon, and De La River. These were very literal. The shield for De Lucy was represented by three "lucies," or fish resembling pike. The Corbett shield contained two corbeaux and De Swyneburne had three heads of pigs or swine. The latter two were more symbolic. Burdon had a pilgrim's stave on its shield, which in that period was called a burdon. The shield for De La River had two blue (azure) zig-zag bars to represent a rippling river. If charges did not represent the surname, it represented the bearers themselves. The lion, crown, fleur-de-lis (in France), even the Tudor rose, are known depictions of royalty. Animals and other charges were given terms to differentiate their characteristics. For example, a Guardant lion is one looking directly at you, Dormant (laying down) and Rampant (standing on one back leg). Anything said to be 'armed' meant to have claws, beaks, teeth, etc., but these terms are not only for that of lions. Mythical creatures and other beasts were

given these terms in order to decipher exactly how they are painted on the shield. Charges may sit on ordinaries and can be combined in any way. If you duplicate a single charge to fill the entire shield, that is called Semé. If you look at the Royal Arms of France you see Semé de lis (fleur-de-lis repeated).<sup>5</sup>

### **A Quick Note on Cadency**

Each son in England may bare his father's arms. So how do we tell the difference in whose arms we are looking at? Cadency marks are used on the original arms, one for each son. The eldest son displays a label, the second a crescent, the third a molet (star), and fourth a martlet (bird). A female may display her father's arms as well, using her own arms in a small shield in the chief portion on the father's arms.<sup>2</sup>

### **Blazoning**

Though the shield tells the most about the bearer, there are other aspects of the coat of arms that state important information about the gentleman. If you take a look at the example of the coat of arms below, you will learn the different pieces of the coat of arms and what they are called.

### **Some of My Peers**

Each different rendering of the helm stands for a person's rank. There are four major helms: one for the sovereign and royal princes, another for the peers of the realm (called the Helm of Degree), then baronets and knights, and lastly, esquires and gentlemen. On the helm lies the crest which can be either a wreath with an animal or object located on top, and a crown or coronet for specific rank. The shield, crest, and helmet of rank are usually all that is needed in a full coat of arms—or more properly named Achievement of Arms.

### **Marching Orders**

The orders of the knights, such as the Knights Templar from The Crusades, came about under the church as a way to gain service of loyal knights to fight in The Crusades. There were secular orders, which were founded by the sovereigns over the centuries. To become one of these renowned knights, a man had to perform great service for the crown and royal house. This honor was not handed out lightly, and for most, it was achieved under the Age of Chivalry. The most famous of these orders is the Order of the Garter, founded under King Edward III. Two other famous orders, which still exist today, are the Order of the Thistles (Scotland) and The Order of the Golden Fleece. Men who have been awarded this honor are allowed to display the Orders badge or insignia on their coat of arms.<sup>2</sup>

The King of Arms of each Order records these orders accurately and does not take this duty lightly. The Order of the Golden Fleece has the arms and their bearers painted within the pages of the record book, whereas the Order of the Garter display their arms on stall-plates within St. Georges Chapel with in Windsor Castle.

### **Cords**

The church, the same as with the military, uses heraldry as a main form of identification among its ranks. Though the reason to bare arms is the same, the variety of charges displayed are quite different. The church most commonly displays the keys of St. Peter for its symbolism, crosiers, mitres, the eagle of St. John and many other crosses. The men of the Church of England may use their own arms, if applicable, though many choose to use the marks associated with their rank. The archbishops and bishops replace the helm with a mitre and other members of the clergy display the ecclesiastical hat of their station within the church. Secondly, men of the church wear cords, which through their color and quantity of cords, also show his station.<sup>3</sup>



### **Take a Look Around**

Heraldry was also used to represent cities including council that bared their arms. In the Middle Ages, cities received its arms from the royal or lord who was the patronage of the city. However, that changed in the 1500s when cities were granted their own arms without relation to the lord in residence. Many of these arms symbolize significant events or a person of great importance. Craftsmen guilds

were also awarded arms, most of which remain from the Middle Ages. These were formed to protect the craft and to control the market place in which they worked. In turn, they wore the livery with their guilds arms for reputability.<sup>2</sup>

Universities continue to use heraldry. Their shields typically represent the original patron or whom the university was dedicated to. Andrew Jamieson states that many private and commercial companies use heraldry as their marks because it “imparts a sense of dignity and timelessness.”

### **The Great Divide**

The United Kingdom is divided between Great Britain and Northern Ireland. The UK’s heraldry is divided into three divisions: England and Wales, Scotland (controlled by Lord Lyon), and Northern Ireland (controlled by Norroy and Ulster King of Arms). Each of these countries have different

jurisdictions concerning heraldry.<sup>1</sup> For example, in Scotland only the heir may inherit the arms, it may be any heir as long as they are blood related. The Lord Lyon has the power to decide the rightful heir to the clan and the rest of the family may wear the family badge, but not exhibit the coat of arms. Most of the coat of arms in Scotland are shown with supporters, though in England this is something only the peers of the realm are granted. Historically in Wales, royalty and tribe leaders were entitled to arms, and they passed down the same arms to their descendants without any changes. Today, the jurisdiction lays with the College of Arms in London. In England and Northern Ireland, the applicant has to prove legitimacy and at least three generations must have bore the arms before 1800. As far as charges, Ireland tends to lean towards religion (Catholicism) whereas Wales and England tend to keep it secular with heroic deeds, etc.

### **Unique Position**

Though heraldry is thought of in a historical context, companies and people continue to be influenced by heraldry and using marks to create associations with their identities. With the history of heraldry rooted deep within western culture, it has the unique position to remain faithful to the past while still molding to the needs of the future.



## **Heraldry and Commercial Applications**

Historically, the first commercial applications of pictorial identification were the guild symbols of the middle ages. Although these ‘marks of trade’ were instituted for a populace, largely illiterate population, their usefulness eventually became the basis from which the modern trademark was developed (Metzig, W. 1970, p.104). Symbols are the other very important aspect in learning how to create a good trademark. Historic heraldry is a bench mark to where trademark design can accumulate to. Turner states symbols are forms of expressions, communication and control (Turner, V. 1975, p.1) and “stand for something else by relationship, suggestion, interpretation, resemblance, or association” (Chu, S. 2003, p.4). As an instrument, symbols are also interpreted by the masses and are seen by many people in many different cultures. A symbol, like a trademark, is often seen without words and definitely without the aid of an explanation; therefore, the need to be self-explanatory is essential.

Many anthropological symbols have become timeless throughout the centuries, their meanings, as well as visual aspects. By utilizing similarities and techniques as heraldry and historical symbols, corporate identities and trademarks have the potential of becoming timeless. Heraldry, as an example of an anthropological symbol “[Heraldry] was a practical innovation, born of the necessity to establish signs of personal identity” (Metzig, W. 1970, p.12), and “by and large, new and old heraldic devices, are found in numerous commercial applications such as corporate and brand identities” (Metzig, W. 1970, p.83). By analyzing heraldry, conclusions can be drawn to show heraldry as being one of the earlier forms of branding.

### **An Understanding of Symbols**

A symbol can be a shape or picture which represents another thing all together different, by association or resemblance. This is different from a sign. Whereas a symbol links the signifier to the signified, a sign does not. In comparison to this definition, Turner states the uses of symbols over their meaning, “symbols are<sup>17</sup> seen as instrumentalities of various forces-physical, moral, economic, political, and so on operating in isolable, changing fields of social relationships” (Turner, V. 1975, p.1). An icon is something related to a sign, but not a symbol. “The icon is the sign in which ‘the signifier–signified relationship is one of resemblance, likeness’ – i.e. objective likeness, rather than analogy motivated by interest, establishes the relation. The index is the sign in which “there is a sequential or causal relation between signifier and signified; that is, a logic of inference, rather than analogy motivated by interest” (Kress, G. 2006, p.8). Kress further states a sign is like a metaphor: draw out the train of thought utilizing this method he uses the example of a car. “A car is (most like) wheels and wheels are (most like) circles” (Kress, G. 2006, p.8). The German word *Schriftbild* means writing and picture combined. (Stöckl, H. 2005, p.2) The textual letterforms are actually read as symbols and not individual letters, it can be suggested that people have the preference of symbols over text.



I N F I N I T Y

In recent years, graphic designers such as David Carson have tested this theory by creating layouts where form is prioritized. Perhaps this is because the contemporary consumer deals with an average of 3,000 messages a day. Designers are now looking towards a new way to catch the eye of some of the passer byers. Theo Van Leeuwen in *New Forms of Writing*,

*New Visual Competencies*, states, “first of all, writing can be called a connotative sign system (in the sense of Barthes, 1996) as it uses content-form combinations of a primary sign system (language) as signifier in a secondary system (typography). Although this explains the relatively close connection between graphic design and aspects of language, things are slightly more complicated. Berger has shown that typographic elements are complex signs which comprise various semiotic layers, each capable of independently conveying meaning” (Stöckl, H. 2005, p.3). If the “signing mode between language and image” is pictographs, then perhaps there is something to say about the antiquity of symbols.

As stated before, text is read as symbols, and before text, people conveyed their messages through pictographs or symbols. Perhaps there is a connection as to why people in stores today recognize the logo of a product before the name. Trademarks connects together writing and image yet disconnects the link between speech and writing, which Van Leeuwen thinks is a renewed interest the pictographic forms of writing (2006, p.4). Stöckl, had the same thought, “Finally, on yet another level of typographic meaning making, the graphic signs of writing can assume pictorial qualities.”<sup>18</sup>

### **Semiotics and its Role**

Semiotics plays a large role between the symbols and the language they represent. In fact, through semiotics, the connection between linguist and the study of languages, and the form semiotics takes in writing, renewed a focal point for new studies. Linguists are now looking into language as being more than just the spoken word, but the communication between two or more people. “Interestingly, the three semiotic layers of typography correspond to the three general types of signs (according to Peircean semiotics): reading is mainly symbolic, an act of deciphering conventional signs, but it can take on indexical and iconic qualities” Stöckl continues later with, “in many ways, registering the connotative and pictorial aspects of typographic design can be seen to be prior to the symbolic decoding in the process of reading as graphic shapes intrude upon our perception as gestalt properties of images” (Stöckl, H. 2005, p.3).

The gestalt principles are useful in deciphering the many ways people visually perceive things, in this case, identifying logos. Stöckl speaks of relating the relevance between the graphic





sign or symbol and the gestalt principles it employs with its meaning as a symbol. The more pictorial logos become, the more legible.

As the conceptual environment of symbols and text replaces tactile and kinaesthetic interaction with artwork, new forms of creative expression codify form, space, action and time into diverse levels of abstraction (Search, P. 1995, p.1). Symbols seem to have strong influences in the lives of people; their meanings and pictorial forms are highly regarded among all walks of life. Loan Lewis agrees when he stated symbols have strong holds on men. He considers symbols as normative forms, which meanings stand ambiguously for many meanings, giving emotions to men and compelling them into action (Lewis, I 1977, p.117). In 'Symbolic Studies,' Turner (1975), states that religion or political aspects are related to the symbol or how it is described. The person who controls the symbols meaning also controls how meanings are distributed. He gives the example of Our Lady Guadalupe, a skirmish



between the Spaniards and the Hispanics showing the power of a symbol. To both religious cultures, Our Lady Guadalupe was of importance; whoever had control of this symbol had the power of the uprising. The skirmish was literally who had the upper hand in the use of the symbol of Our Lady Guadalupe. Both cultures felt they were entitled to it as their symbol of the church. "The more potent the symbol, the more total the involvement of the self" (Lewis, I 1977, p.123). That was certainly true regarding<sup>20</sup> Our Lady Guadalupe. Now the symbol, no matter what it represents, has the ability to transcend class and local origins

in time of war or peace (Turner, V. 1975, p.5). Some studies explain if symbols are shown by themselves without their meanings, their impact is not as memorable. However, if the symbol is in congruence with the meaning, it is interesting to find more people have the ability to remember the symbol. The same thoughts are applied to heraldry; therefore, it is interesting to see the connectivity between the two. There may be yet another, very practical reason for some of the amazing similarities between heraldic charges and ancient symbols and forms. Though their purposes differed, both ancient and medieval artist employed a 'picture language,' which necessitated creating pictorial symbolizations of the subject matter being conveyed (Metzig, W. 1970, p.7).

Heraldry is said to have originated to distinguish armored knights. Though this was the height of heraldry, it was not its origin. The Old Testament made reference to heraldry, and even the Egyptians were said to fight under banners. Yet it was in the medieval period, heraldry was most popular. The knights of this time often used only the best blacksmiths, and because many had the same techniques, knights tended to be indistinguishable when in full armor. Metzig wittingly described this as the first “packaging problem.”

## **Heraldry’s Impact on Trademarks**

Heraldry employs the iconic forms, such as the charges in the shields, and associates meaning to the forms. A charge is anything depicted and symbolized to represent that person. For example, many shields have a likeness of a lion. Lions in the wild are the “king of the jungle,” given that name for the place they hold at the top of the food chain. Thus in heraldry, the iconic imagery of the lion is given the same due respect. The lion usually represents royalty or high birth. Metzig discusses this in his book, *Heraldry for Designers*, “Heraldic designers selected animals for their symbolism, which was usually based on a principal characteristic observed in, or attributed to, the creature” (Metzig, W. 1970, p.39). To utilize the blazoning with the terminology, Brooke-Little uses this example: “To them, the Earl of Leicester’s shield was *de glus ove un leon blank la cove furchée-red*, with a white lion, the tail forked” (Brooke-Little, J.P. 1973, p.14). By stating the heraldic syntax or blazoning in the correct sequence, there were no mistakes as to where each tincture, line, field or charge was located in relation to the others upon the shield. This flawless example of guidelines, when reinstated and applied to trademark design, could be very efficient. Modern heraldry however, is mostly decorative, and as opposed to the medieval period which “relied upon [heraldry] to express identity,” modern heraldic uses lean towards the ornamental application. Brooke-Little stated it best when he described what heraldry is today, not only to different times, but also to different people it [heraldry] appeals in various ways. “The scholar values it for its historical and antiquarian interest; the artist and architect for its decorative qualities; the man of ancient family for the tradition it enshrines; the new-made armiger for the attainment it represents.” Its appeal is not limited to those who themselves possess armorial bearings. We all have a share in national insignia, and in the arms of our country, city or town; and many of us hold in esteem the shield

of some college, school, or society. Thus heraldry symbolizes many loyalties which interlock to form the social structure (1973, p.2).

The Mitsubishi logo does not look heraldic in nature, but it is just that. This company began as a shipping firm. There are two families represented, Iwasaki and Tosa. The name itself “mitsu” meaning “three” and “hishi” meaning “water chestnut,” represented in<sup>24</sup> the three rhombuses, the direct link to the Iwasaki family. The Tosa crest is a three leaf fern also incorporated within the logo. From this alone you can see the significance of heraldry in logos and the linked associations between historic symbols and logos. “Yet for the designer, this sampling should more than suggest the applicability of heraldic charges to modern design problems” (Metzig, W. 1970, p.17). In order to create a logo which has longevity, the meanings associated with it should be studied further and in order to create a more substantial bond, heraldry should be considered.

Metzig believes heraldry made a huge contribution to design because of its similarities: limited space, color, and use of simplified form, all of which trademark design has to consider as well (Metzig, W. 1970, p.14). These assumptions are accurately portrayed and therefore studied closely to find more links between these two fields.



### Summary

A famous anthropologist, Clifford Geertz, once said, ‘On earth the broken arcs, in heaven the perfect round.’” But symbols operate among the “broken arcs” and help to substitute for the “perfect round.” Possibly, in this situation the broken arcs could refer to symbols and likewise perfect round, trademarks. If the concepts taken from symbols are applied to logos, such as the pieces which work best and why people have remembered them even before type, we can start creating memorable logos. A key objective for any designer is to make a logo memorable in the public’s eye that with longevity, would create the perfect brand. The ingenious of the past heraldic designers should not go unnoticed for they had the very parameters designers today have. By studying their methods, trademark designers can utilize their solutions and build upon these as a way to create new and unique trademarks. Examining the reasoning and concepts behind heraldic designs may also invite for a new idea spun from an old concept.<sup>25</sup>

This close connection between heraldry and logos should be further developed; perhaps then designers will be able to utilize the facets, which make these symbols timeless. “The accomplishments of the heraldic designers were so outstanding that more than five hundred years later we can still apply their creative ideas to modern graphic problems” (Metzig, W. 1970, p.6). A final thought: globalization is forcing cultural semiotics, social understandings, epistemological and rhetorical effects of visual communication to be comprehended internationally and cross-culturally (Kress, G. 2006, p.14).

As linguists are now discovering, not all cultures comprehend in the same manner, they now believe language is the major reasoning behind this (Boroditsky, L. 2010). Now may be time to take back our own identities, differentiate from each other, and tell of our own cultural history; utilizing heraldry in trademark design may just be the key to branding longevity.

**...GLOBALIZATION IS FORCING CULTURAL  
SEMIOTICS, SOCIAL UNDERSTANDINGS,  
EPISTEMOLOGICAL AND RHETORICAL EFFECTS OF  
VISUAL COMMUNICATION TO BE COMPREHENDED  
INTERNATIONALLY AND CROSS CULTURALLY.**

## Footnotes, sources and images

1. Brooke-Little, J.P. 1973. *Boutell's Healdry*. 7th Edition. Frederick Warne and Co. LTD. London, England.
2. Friar, S. 2004. *The Sutton Companion To Healdry*. 2nd Edition. Sutton Publishing LTD. Gloucestershire, England.
3. Jamieson, A. 1998. *Coats Of Arms. Pitkin Guides*. Great Britain.
4. Metzsig, W. 1970. *Heraldry for Designers*. Van Nostrand Reinhold Company. New York, New York.
5. Armstrong, C. 2009. *The Role of the Logo in Brand Expression*. (Online). Available at: [www.Interbrand.com](http://www.Interbrand.com) (2009). (Accessed 5 Nov. 2009).
6. Bateman, A. 2009. *How Brands Work*. Available at: [www.Interbrand.com](http://www.Interbrand.com) (Accessed 4 Nov. 2009).
7. Boroditsky, L. 2010. *Lost in Translation*. Available at: [www.thewallstreetjournal.com](http://www.thewallstreetjournal.com) (Accessed 20 July 2010).
8. Brooke Little, J.P. 1973. *Boutell's Healdry*. 7th Edition. Frederick Warne and Co. LTD. London, England.
9. Chu, S, Martinson, B. 2003. *Cross Cultural Comparison of the Perception of Symbols*. (Online). *Journal of Visual Literacy* 23.1 (2003): 69 80. Available at: *Web of Science*. (Accessed 4 Nov. 2009).
10. Clifton, Rita. 2009. *Editorial: Brands and our times*. Available at: [www.Interbrand.com](http://www.Interbrand.com) (Accessed 2 Nov. 2009).
11. Henderson, P, Cote, J. 1998. *Guidelines for Selecting or Modifying Logos*. *The Journal of Marketing* 1998th ser. 62.2: 14 30. Available at: *Web of Science*. (Accessed: 3 Nov. 2009).
12. Kress, G, Van Leeuwen, T. 2006. *Reading Images*. 2nd Edition. Routledge. New York, New York.
13. Larger, Michael. 2001. *Communication among All People, Everywhere: Paul Arthur and the Maturing of Design*. Available at: *Design Issues* 17.2 (2001): 81 90.
14. Leeuwen, Theo V. 2008. *New forms of writing, new visual competencies*. *Visual Studies* 24.1 3 (2008): 130 35. Available at: *Web of Science*. (Accessed: 4 Nov. 2009).
15. Lewis, I. 1977. *Symbols and Sentiments*. Academic Press. London, England.
16. Liszkam J J. 1989. *The Semiotic of Myth: The Critical Study of the Symbol*. Indiana University Press. Bloomington, Indiana. 59
17. Metzsig, W. 1970. *Heraldry for Designers*. Van Nostrand Reinhold Company. New York, New York.
18. Morioka, N, Adams, T.S.S. 2006. *Logo Design Workbook: A Hands On Guide to Creating Logos*. Rockport Publishers, Inc. Gloucester, Massachusetts, USA.
19. Morris, C. 1979. *Foundations of the Theory of Signs*. Vol 1 Number 2. The University of Chicago Press. Chicago, Illinois.

20. Naddaff, Andrea. 2004. Branding By Design. *Communication World* (2004): 18. Available at: Web of Science. (Accessed 4 Nov. 2009).
21. Neumeier, M. 2006. *The Brand Gap*. Revised Edition. New Riders Publishing. Berkeley, California, USA.
22. Olins, W. 1995. *The New Guide To Identity*. Gower Publishing Limited. Aldershot, Hampshire, England.
23. Olins, W. 1990. *The Wolff Olins Guide to Corporate Identity*. The Design Council. London, UK.
24. Peirce, C. S. 1931-1958. *Collected Papers of Charles Sanders Peirce*. Vols. 1-6, 1931-1935, vols. 7-8, 1958. Harvard University Press, Cambridge, MA.
25. Peterson, Ivars. 2000. Visions of Infinity. *Science News* 158.26/27 (2000): 408-10. Available at: Web of Science. (Accessed: 4 Nov. 2009).
26. Search, Patricia. 1995. The Semiotics of the Digital Image. *Leonardo* 28.4 (1995): 311-17. Available at: Web of Science. (Accessed 4 Nov. 2009).
27. Sebeok, T.A. 1994. *An Introduction to Semiotics*. Pinter Publishers. London, UK.
28. Stöckl, Hartmut. 2005. Typography: body and dress of a text a signing mode between language and image. *Visual Communication* 4 (2005): 204-14. Available at: Web of Science. Web. (Accessed 11 Nov. 2009).
29. Turner, Victor. 1970. Symbolic Studies. *Annual Review of Anthropology* 4 (1975): 145-61. Available at: Web of Science. (Accessed 4 Nov. 2009).

*Brittany Rosenblatt is an Art Supervisor at ACI Brands, a multi-million dollar brand management company whose focus is in the fashion industry. She heads the team of designers in the Art Department as well as traffic manages and designs. She works with brands such as Kenneth Cole, Disney, Under Armour, Stila and St. Tropez and her work can be found in retailers such as Target, Walmart, The Bay and Sears. She has previously worked in the Marketing Department of Wet Seal Inc., in California and has worked in the industry for the past 12 years. Brittany holds a Bachelors of Fine Arts in Graphic Design from Chapman University and a Master's degree in Design with a specialty of Branding with honors from the University of Leeds in the UK. She is currently working toward her Ph.D in Toronto, Canada.*

**OC  
DA**  
**OC Design Awards**

# Winning Brand Work from the 2013 Orange County Design Awards

**T**he OC Design Awards recognizes design solutions and the designers, students, companies and organizations throughout the country that use their creative influence to create a positive impact for the graphic design profession. The competition recognizes design that challenges us to think of solutions that solve everyday problems and is based on the organization's fundamental belief that, through better design, we can build a better society. Work that is entered reflect these attributions. The work that was entered, needed to be for Orange County or made in Orange County.



# Orange County

CONNECT ▶ INFORM ▶ INSPIRE ▶

Encouraging all designers to show their creative talent, the AIGA OC accepted work in the following categories to be juried by experts in the field: including brand identity, print design, motion graphics, packaging design, ad design, packaging design, sustainable design, environmental graphics and web, interactive, UI Design. The following work were winners in the brand identity category.



Before:



**R**usty Pelican is located waterfront in Miami, Florida. The logo and design was a rebrand of a beautiful, but outdated, classic seafood restaurant. Hatch Design Group was hired to do the interior design and the new look was clean and contemporary with pops of orange. We worked from their design boards to make sure the look and feel was integrated into the space. The logo needed to retain the pelican and sun image but with a new modern feel and tagline.



Designer: Gina Mims  
Client: Rusty Pelican  
Project: Logo Redesign  
for Restaurant in Miami, FL

The parent company also owns several other restaurants including Orange Hill located in Orange, CA. They wanted to make sure the look spoke to a younger target audience while incorporating the look into their overall Specialty Restaurant Group Brand.



After:



Tribeca Film Festival, an international film festival that supports emerging and established directors, were in need of a variety of branded product designs. The goods will be marketed and sold to attendees of the festival, local neighborhood supporters, and Tribeca Film Festival fans as well as consumers around the globe. Sales of the goods will be through both onsite pop-up shops and ecommerce platforms. Designs included the Tribeca Film Festival logo and is fashionably relevant and reflect the urban environment of this event. The overall concept behind the branded goods reflects the edginess and iconography of the NYC Tribeca neighborhood, as well as Manhattan as a whole. The graphics feature well known NYC landmarks, maps and signage, including the Chrysler Building, the Tribeca Water tower, and subway signs. The graphics use a monochrome color scheme and are drawn in a sketchy, grunge fashion. A range of high quality goods has been chosen to be attractive to the large variety of consumers across the globe.



Designer: Margeaux Pawell, BFA in GD '15  
Client: Tribeca Film Festival  
Project: Tribeca Film product design





In the Fall of 2011, a 1971 Winnebago caught fire and burned to the ground. What appeared to be broken dreams and a pile of ashes turned out to be destiny.

After 2,500 miles of hitchhiking and sharing the news about a miracle peanut butter substance known as Ready-to-use Therapeutic Food (RUTF), Alex Cox and Mark Slagle partnered with an organization called MANA who produced RUTF. They created a company intent on reducing childhood malnutrition around the world. Through the efforts of many good people, the peanut butter company Good Spread was born and began producing individual packets of all-natural peanut butter mixed with organic honey. With profits from each sale, more RUTF could be generated and sent to children around the world.

When you buy a packet of Good Spread peanut butter, we give a packet of MANA RUTF. Good Spread is for people who want to turn the tide of severe acute malnutrition and change more than just an economy with peanuts. It's for people looking for a healthy snack with a healthy cause. It's for people like you.

[helpgoodspread.com](http://helpgoodspread.com)



Designer: Jovenville & Cross Grain

Client: Good Spread

Project: Logo Design

Jovenville was responsible for collaborating with Crossgrain to work on a worthy cause... that allows a customer to buy a packet of all-natural peanut butter then a malnourished child will receive a packet of therapeutic food. Everyone wins! Yeah!

*"At Jovenville, we give birth to great ideas every day. We feed them, nurture them... to keep them fresh. These are all essential to building your brand, capturing marketshare, and making your business a success that we can all be proud of."*

*"CROSSGRAIN is a business-minded design firm whose marketing strategies generate revenue for service-based companies."*





KEEP  
CALM  
AND  
CARRY  
ON

# On Death Brands and Dying Branding

*Xtine Burrough, Associate Professor  
California State University, Fullerton*

In 1969 Elisabeth Kübler-Ross wrote her seminal work at the intersection of psychiatry and healthcare practices for the terminally ill. With advances in science came a sterile healthcare system and a larger group of aging patients who would live long enough to face terminal diseases. Kübler-Ross noticed the extreme differences for patients and families facing terminal illness in small country-side towns, like the one in Europe where she grew up, and those rushed to the hospital in an ambulance full of sirens and gadgets, only to be cared for by doctors who often failed to explain to their patients the severity of their diseases. Modern doctors were so consumed by new technologies and the bureaucracy of the health-science industry, that their focus on diagnosis and treatment was lost when it came to emotional care. For instance, Kübler-Ross writes about doctors who preferred to discuss the “situation” of a patient’s illness with her family, rather than tell the patient of her own illness.<sup>1</sup> She writes of nurses who were, themselves, so afraid of the denial, anger, or depressive stages a sick person faces that they lacked the ability to provide emotional support to the patient. This lack of empathy led the patient and medical teams into a vortex of combative or frustrating experiences. Kübler-Ross saw a poiesis<sup>2</sup> where a psychological awareness of the patient’s perspective might be brought forth to the health-science industry. The text is most notable for her frequently cited five stages of grief faced by a terminally ill patient: denial, anger, bargaining, depression, and acceptance. These stages are outlined with supporting case studies in the form of dialog between doctors and terminally ill patients, sometimes with chaplains or others present.

A medical industry that denies its patients’ grief, it seems to me, must be entering the first stage of it (denial). But I digress. My purpose is not to pass judgment on the medical industry—I’m not nearly qualified for such a task.

I came to Kübler-Ross because when prompted to assess the positive and negative effects of branding on contemporary culture, I couldn’t help but think of the title of her seminal work: *On Death and Dying*. Though more than half a century old, the divide between the medical industry and the human



experience strikes me as a dyad that runs parallel to the advertising and branding industries and the post-digital, global community. Put simply, the reach of brands—from our phones to our sightlines (wherever we are, there it is—something branded, some recognizable logo or Pantone color)—produces the same stages of grief as Kübler-Ross defines them for patients with terminal illnesses. We deny the fact of the ever-present brand, are depressed by it, become angry, bargain with ourselves, and finally, accept our position.

What follows is a selection of Kübler-Ross' text accompanied by notes relating to branding and its effects on 21st Century culture. In each of the following quotes, I've replaced the words "death" and "dying," with "BRAND/S" and "BRANDING." I have made only minor adjustments to the surrounding text, when absolutely necessary, in order to account for the rules of grammar. My footnotes support a translation of Kübler-Ross' original ideas in a demonstration of how her text could be used to illuminate the emotional state of a citizen (perhaps an undiagnosed patient) facing "brands and branding."

### **I On the Fear of ~~Death~~ THE BRAND**

Epidemics have taken a great toll of lives in past generations. ~~Death~~ BRANDS in infancy and early childhood WERE frequent and there were few families who did not lose a member at an early age. <sup>3</sup>

The process of grief always includes some elements of anger. Since none of us likes to admit anger at a ~~deceased~~ BRANDED person, these emotions are often disguised or repressed, and prolong the period of grief, or show up in other ways... The ~~dead~~ BRANDED person then turns into something the child loves and wants very much, but also hates with equal intensity for this severe deprivation. <sup>4</sup>

~~Death~~ BRANDING is still a fearful, frightening happening, and the fear of ~~death~~ THE BRAND is a universal fear even if we think we have mastered it on many levels. <sup>5</sup>

What has changed is our way of coping and dealing with ~~death~~ THE BRAND and dying BRANDING... <sup>6</sup>

OURS IS a society in which ~~death~~ THE BRAND is viewed as taboo, discussion of it is regarded as morbid, and children are excluded with the presumption and pretext that it would be "too much" for them. The child senses that something is wrong, and his distrust of adults will only grow if other relatives add new variations to the story, avoid his questions or suspicions,

and shower him with gifts as a substitute for a loss he is not permitted to deal with.<sup>7</sup>

The more we are achieving advances in science, the more we seem to fear and deny the reality of **death** THE BRAND. How is this possible?<sup>8</sup>

One of the most important facts is that **dying** BRANDING nowadays is in many ways more gruesome, more lonely, mechanical, and dehumanized; at times it is even difficult to determine technically when the moment of **death** BRANDING has occurred.<sup>9</sup>

## II Attitudes Towards **Death** THE BRAND and **Dying** BRANDING

What happens to man in a society bent on ignoring or avoiding **death** THE BRAND? What is going to become of a society which puts the emphasis on numbers and masses, rather than on the individual...?<sup>10</sup>

Is it surprising, then, that man has to defend himself more? If his ability to defend himself physically is getting smaller and smaller, his psychological defenses have to increase manifoldly.<sup>11</sup>

If all of us would make an all-out effort to contemplate our own **death** BRAND, to deal with our anxieties surrounding the concept of our **death** BRAND, and to help others familiarize themselves with these thoughts, perhaps there could be less destructiveness around us.<sup>12</sup>

...with rapid technical advancement and new scientific achievements men have been able to develop not only new skills but also new weapons of mass destruction which increase the fear of a violent, catastrophic **death** BRAND. Man has to defend himself psychologically in many ways against this increased fear of **death** THE BRAND and increased inability to foresee and protect himself against it. Psychologically he can deny the reality of his own **death** BRAND for a while.<sup>13</sup>

If denial is no longer possible, we can attempt to master **death** THE BRAND by challenging it. If we can drive the highways at rapid speed, if we can come back home from Vietnam, we must indeed feel immune to **death** THE BRAND. If a whole nation, a whole society suffers from such a fear and denial of **death** BRANDING, it has to use defenses which can only be destructive.<sup>14</sup>

Now that we have taken a look into the past with man's ability to face **death** BRANDING with equanimity and a somewhat

frightening glimpse into the future, let us come back to the present and ask ourselves very seriously what we as individuals can do about all this. It is clear that we cannot avoid the trend toward increasing numbers altogether. We live in a society of the mass man rather than the individual man.<sup>15</sup>

Though every man will attempt in his own way to postpone such questions and issues until he is forced to face them, he will only be able to change things if he can start to conceive of his own **death** BRAND. This cannot be done on a mass level. This cannot be done by computers. This has to be done by every human being alone.<sup>16</sup>

If science and technology are not to be misused to increase destructiveness, prolonging **life** THE BRAND rather than making it more human, if they could go hand in hand with freeing more time rather than less for individual person-to-person contacts, then we could really speak of a great society.<sup>17</sup>

### **III First Stage: Denial and Isolation**

“No, not me, it cannot be true.”<sup>18</sup>

ONE can consider the possibility of HER own **death** BRAND for a while but then have to put this consideration away in order to pursue life.<sup>19</sup>

Since in our unconscious mind we are all immortal, it is almost inconceivable for us to acknowledge that we too have to face **death** THE BRAND.<sup>20</sup>

### **IV Second Stage: Anger**

Her THEIR wish to have him quiet and not move only reinforced the patient’s fear of immobility and **death** THE BRAND.<sup>21</sup>

... the rich and successful, the controlling VIP is perhaps the poorest under these circumstances, as he is to lose the very things that made life so comfortable for him. In the end, we are all the same, but the Mr. O’s cannot admit that. They fight it to the end and often miss an opportunity for reaching a humble acceptance of **death** THE BRAND as a final outcome.<sup>22</sup>

### **V Third Stage: Bargaining**

The bargaining is really an attempt to postpone; it has to elude a prize offered “for good behavior;” it also sets a self-imposed “deadline”...and it includes an implicit promise that the patient will not ask for more if this one postponement is granted. None of our patients have “kept their promise”...<sup>23</sup>

## VI Fourth Stage: Depression

... depression is necessary and beneficial if the patient is to **die** BE BRANDED in a stage of acceptance and peace.<sup>24</sup> Only patients who have been able to work through their anguish and anxieties are able to achieve this stage.

DOCTOR: Do you ever think about **dying** BRANDING?

PATIENT: Yes. What were you going to say about it?

CHAPLAIN: I just wondered what thoughts you had about life in relationship to **death** BRANDING and vice versa.

PATIENT: Well, ah, we'll have to admit it, I've never thought of **death** BRANDING so much as a thing, per se, but I have thought of the worthlessness of life under such situations.<sup>25</sup>

## VII Fifth Stage: Acceptance

In other words, the harder they struggle to avoid the inevitable **death** BRAND, the more they try to deny it, the more difficult it will be for them to reach this final stage of acceptance with peace and dignity.<sup>26</sup>

## VIII In Summary: Hope

Once a patient (or, for this treatment, a branded citizen) has passed through all five stages, she will be maintained by a "glimpse of hope," Kübler-Ross writes, "through days, weeks, or months of suffering. It is the feeling that all this must have some meaning, will pay off eventually if they can only endure it for a little while longer."<sup>27</sup>

Call it hope, or call it endurance—but there is good news. One can leave a branded world by enduring, only to pass through death's final doors. Or, with hope and smart instincts, the other way "out" of the brand is to co-opt it for individual purposes. A tactical approach to appropriating the branded world might offer "patients" of the globe a "glimpse of hope."

## Footnotes

- 1 Elisabeth Kübler-Ross M.D. *On Death and Dying* (New York: Macmillan Publishing Company, 1969), see pages 28-37.
- 2 Martin Heidegger used this term broadly to mean a "bringing forth." Poiesis often indicates a poetic opening, or artistic production. See Alexander Di Pippo. *The Concept of Poiesis in Heidegger's An Introduction to Metaphysics* (IWM Junior Visiting fellows Conference, Vol. IX/3, 2000). September 10, 2013, <http://www.iwm.at/publ-jvc/jvc-09-03.pdf>.
- 3 Kübler-Ross M.D. *On Death and Dying* (New York: Macmillan Publishing Company, 1969), 15. Joe Camel was the center of a long-running controversy that R.J. Reynolds purposefully used a cartoon character to advertise cigarettes—slyly—to children. Matthew Myers, Vice President of the Campaign for Tobacco-Free Kids wrote, "Good bye and good riddance. For nearly 10 years the Joe Camel cartoon character has stood as the most glaring example of the tobacco industry's efforts to market their addictive products to kids." Myers. "Statement: R.J Reynolds' Decision to Eliminate Joe Camel from its Advertising," [TobaccoFreeKids.org](http://www.tobaccofreekids.org/press_releases/post/id_0212), last modified July 10, 1997, [http://www.tobaccofreekids.org/press\\_releases/post/id\\_0212](http://www.tobaccofreekids.org/press_releases/post/id_0212)
- 4 Kübler-Ross M.D. *On Death and Dying*, 18. Anyone with a digital identity, a Facebook account, for instance, is perpetuating a brand. In the Masters Program in Learning and Organizational Change at Northwestern University, Jeff Merell asks, "Are there legitimate situations that call for managing more than one identity? Or just one, obscured identity? Or is it possible – even facing what may seem like insurmountable odds – to have one authentic digital identity that continually fuels our professional and personal selves equally, with manageable risk?" Jeff Merell, "Personal brand and digital identity. Which I am I? #msloc430," *Learning. Change. Design.*, last modified February 12, 2013, <http://purplelineassociates.com/2013/01/25/personal-brand-and-digital-identity-which-i-am-i-msloc430/>.
- 5 Kübler-Ross M.D. *On Death and Dying*, 19. As a Gen-Xer, mine is a generation who mastered cynicism. We said "whatever" to the government, authorities, and brands. Yet, still, I was terrified to see William S. Burroughs as the star of a 1994 NIKE CM commercial. See: <http://youtu.be/85zCwCQPD18> Burroughs' deal with Nike exemplifies of the cooption of "cool" in branded media that Thomas Frank explores in his book, *The Conquest of Cool*. Thomas Frank. *The Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism* (Chicago: University of Chicago Press, 1998).
- 6 Kübler-Ross M.D. *On Death and Dying*, 19. See note 4 where Jeff Merell raises salient questions in regards to the new conundrum of branding across multiple digital selves in social networks.
- 7 *Ibid.*, 20. In *Alone Together* Sherry Turkle suggests digital natives (children she interviewed aged 5-early 20s in the 2000s) who are "insecure in their relationships and anxious about intimacy... look to technology for ways to be in relationships and protect themselves from them at the same time." Sherry Turkle. *Alone Together: Why We Expect More from Technology and Less from Each Other* (New York: Basic Books, 2011, Kindle Edition) 153.
- 8 Kübler-Ross M.D. *On Death and Dying*, 24-5. As Henry Jenkins suggests in *Convergence Culture*, "no sooner is a new technology...released to the public than diverse grassroots communities begin to tinker with it, expanding its functionality, hacking its code, and pushing it into a more participatory direction" (244). THE BRAND is at once an ally and an enemy. Suddenly we must all be branded, from the individual to the community organization.

We want to feel unique, authentic, or casual, but we need to gain respect, to seem professional, to send a unified message. THE BRAND is an undeniable force in convergence culture. Henry Jenkins. *Convergence Culture: Where Old and New Media Collide* (New York: NYU Press, 2008).

- 9 Kübler-Ross M.D. *On Death and Dying*, 25. It is difficult to tell when branding has occurred as much as it is difficult to tell when we are branding ourselves. It is difficult to tell if we should or wish to have multiple branded versions of ourselves or if it would be smarter to merge our multiple digital identities into one brand.
- 10 *Ibid.*, 28. We have no choice. THE BRAND is all-pervasive. Numbers have found their way into all facets of life. See Issue 17-10 of *Wired Magazine* (October, 2009) for a series of stories about living by numbers. Also see Nicholas Felton's *Feltron Annual Report* series. Felton explores how to graphically encapsulate a year using statistics that capture his every move. <http://feltron.com/>
- 11 Kübler-Ross M.D. *On Death and Dying*, 29. This line encapsulates Kübler-Ross' intentions with her book.
- 12 *Ibid.*, 30. Here Kübler-Ross suggests the same type of contemplation in regards to death and dying in 1969 that our society faces today in regards to brands and branding—most especially towards the branding of individuals.
- 13 *Ibid.* Translate "weapons of mass destruction" to technologies of mass communication and this statement is salient for the masses in 2013.
- 14 *Ibid.* Consider, for example, the significance of answering the phone. A smart phone will blink or call out for your attention whether you are receiving a call, text, status update, or being mentioned in someone else's updates. Turkle suggests that the allure of the smart phone is that we want to know who wants us on the other end of the ether. In the *Fortune* article "Do You Answer Your Cell Phone During Sex," (August 28, 2006) Dan Schulman found one in five people will answer the phone...David Kirkpatrick, September 10, 2013, [http://money.cnn.com/2006/08/25/technology/fastforward\\_kirkpatrick.fortune/index.htm](http://money.cnn.com/2006/08/25/technology/fastforward_kirkpatrick.fortune/index.htm).
- 15 Kübler-Ross M.D. *On Death and Dying*, 33.
- 16 *Ibid.*, 34.
- 17 *Ibid.*
- 18 *Ibid.*, 55.
- 19 *Ibid.*
- 20 *Ibid.*, 58.
- 21 *Ibid.* Remaining quiet and immobile creates a mass audience that remains passive and more easily manipulated. The British government designed three posters before the beginning of the Second World War to motivate the British public. The series included, *Keep Calm and Carry On*, a poster design that has been parodied or re-used during modern public crises such as the bombing at the 2013 Boston Marathon's *Keep Wicked Calm and Carry The Hell On*. See Hamilton Bean and Lisa Keranen. "Discussion Point: 'Keep Wicked Calm and Carry the Hell On': Boston, Terrorism, and the Rhetorical Power of Resilience," [start.umd.edu](http://www.start.umd.edu), last modified June 21, 2013, <http://www.start.umd.edu/start/announcements/announcement.asp?id=545>

- 22 Kübler-Ross M.D. *On Death and Dying*, 69. For example, Maria Wilson (Matilda, Mrs. Doubtfire, *Miracle on 34th Street*) said of her experience of “growing out of your cuteness” as a child star, “You lose that praise. You lose what you had. And you are so used to it; it’s almost like a drug. And all of a sudden it’s like withdrawal. You just go off of it, and you feel very rejected. I write in my piece that a lot of kids feel very rejected and very uncomfortable. They’re going through puberty, but imagine if the whole rest of the world was basically saying, ‘Yeah, you know what, you are pretty useless. You are pretty ugly.’ And there’s a lot of that out there.” NPR Staff. *Talk of the Nation*, last modified June 10, 2013, <http://m.npr.org/news/Arts+%26+Life/190372191>
- 23 Kübler-Ross M.D. *On Death and Dying*, 69. Kübler-Ross’ patients are bargaining for their lives. In this treatment, the “bargaining” that happens is in relationship to overcoming the inevitable branding of the self. It is a negotiation whereupon the bargainer wishes to release authentic information into the datasphere while simultaneously upholding a set of professional criteria.
- 24 *Ibid.* More than half of the American population has engaged in retail therapy, according to a study by TNS Global on behalf of Ebates.com. Ebates.com. *Ebates Survey: More Than Half (51.8%) of Americans Engage in Retail Therapy—63.9% of Women and 39.8% of Men Shop to Improve Their Mood*. Accessed on September 10, 2013, <http://www.businesswire.com/news/home/20130402005600/en/Ebates-Survey-51.8-Americans-Engage-Retail-Therapy%E2%80%9463.9%26%2039.8%26%20Men-Shop-to-Improve-Their-Mood>. Also see Kit Yarrow. “Is Retail Therapy for Real? 5 Ways Shopping Is Actually Good for You,” (April 16, 2013), <http://business.time.com/2013/04/16/is-retail-therapy-for-real-5-ways-shopping-is-actually-good-for-you/#ixzz2ej2Wt8Wr>.
- 25 Kübler-Ross M.D. *On Death and Dying*, 111. Danah Boyd’s interview with eighteen-year old Skyler resulted in the quote, “If you’re not on MySpace, you don’t exist.” This summarizes the “worthlessness” a person may feel if left unbranded or without a digital identity (the two are equivalent). Danah Boyd. “Why Youth (Heart) Social Network Sites: The Role of Networked Publics in Teenage Social Life,” page 1, <http://www.danah.org/papers/WhyYouthHeart.pdf>.
- 26 Kübler-Ross M.D. *On Death and Dying*, 125. The co-option of brands, for instance, as a form of culture jamming, is a tactic one can use to appropriate culture for herself. This reclaiming of the brand is demonstrated by massive public events such as Bats Day at Disneyland (a day where fans of goth and industrial music take over the Park in Anaheim dressed in black and, ironically, looking like characters from the *Haunted Mansion* or *The Nightmare Before Christmas*, distributed by the Walt Disney Company) or Buy Nothing Day on Black Friday.
- 27 *Ibid.*, 148.

## Bibliography

- Bean, Hamilton and Lisa Keranen. "Discussion Point: 'Keep Wicked Calm and Carry the Hell On': Boston, Terrorism, and the Rhetorical Power of Resilience." Start.umd.edu. Last modified June 21, 2013. <http://www.start.umd.edu/start/announcements/announcement.asp?id=545>
- Boyd, Danah. "Why Youth (Heart) Social Network Sites: The Role of Networked Publics in Teenage Social Life." Danah.org. <http://www.danah.org/papers/WhyYouthHeart.pdf>.
- Ebates.com. "Ebates Survey: More Than Half (51.8%) of Americans Engage in Retail Therapy—63.9% of Women and 39.8% of Men Shop to Improve Their Mood." Business Wire. Accessed on September 10, 2013. <http://www.businesswire.com/news/home/20130402005600/en/Ebates-Survey-51.8-Americans-Engage-Retail-Therapy%E2%80%9463.9%20of-Women-and-39.8%20of-Men-Shop-to-Improve-Their-Mood>
- Felton, Nicholas. Feltron Annual Report. <http://feltron.com>.
- Frank, Thomas. *The Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism*. Chicago: University of Chicago Press, 1998.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: NYU Press, 2008.
- Kirkpatrick, David. "Do You Answer Your Cell Phone During Sex." Fortune. Last modified September 10, 2013. [http://money.cnn.com/2006/08/25/technology/fastforward\\_kirkpatrick.fortune/index.htm](http://money.cnn.com/2006/08/25/technology/fastforward_kirkpatrick.fortune/index.htm).
- Kübler-Ross, Elisabeth. *On Death and Dying*. New York: Macmillan Publishing Company, 1969.
- Merell, Jeff. "Personal brand and digital identity. Which I am I? #msloc430." Learning. Change. Design. Last modified February 12, 2013. <http://purplelineassociates.com/2013/01/25/personal-brand-and-digital-identity-which-i-am-i-msloc430/>
- Myers, Matthew. "Statement: RJ Reynolds' Decision to Eliminate Joe Camel from its Advertising." TobaccoFreeKids.org. Last modified July 10, 1997. [http://www.tobaccofreekids.org/press\\_releases/post/id\\_0212](http://www.tobaccofreekids.org/press_releases/post/id_0212)
- NPR Staff. "'Matilda' Star Mara Wilson On Why Some Child Actors Lose It." Talk of the Nation. Last modified June 10, 2013. <http://m.npr.org/news/Arts+%26+Life/190372191>
- Turkle, Sherry. *Alone Together: Why We Expect More from Technology and Less from Each Other*. New York: Basic Books, 2011. Kindle Edition.
- William Burroughs NIKE CM. YouTube.com. Posted by hiroo yamagata. <http://youtu.be/85zCwCQPD18>
- Wired Magazine. Issue 17 (10). October, 2009.
- Yarrow, Kit. "Is Retail Therapy for Real? 5 Ways Shopping Is Actually Good for You." Time. Last modified April 16, 2013. <http://business.time.com/2013/04/16/is-retail-therapy-for-real-5-ways-shopping-is-actually-good-for-you/#ixzz2ej2Wt8Wr>



# Iridium Group™

Strategic Brands | Creative Solutions

# Gaining the Edge with a New Brand: a Transformation to Meet Industry Shifts

*IridiumGroup:*

*Dwayne Flinchum, Frank McGill, Gary Dolzall, Maurizio Masi,  
Cindy Hon, Minh Kim, Sheila Babayan, Ali Hoffman*

In 2013, the Direct Marketing Educational Foundation made bold plans to announce a new name and visual identity to better reflect its mission, to serve all constituent audiences, and to meet evolving practices in the field of marketing.

Now known as Marketing EDGE ([www.marketingEDGE.org](http://www.marketingEDGE.org)), a 501(c)(3) educational nonprofit, the organization works to Educate, Develop, Grow, and Employ college students in the field of marketing.

According to Marketing EDGE president, Terri Bartlett, “As our board and staff embarked on a major strategic plan in 2011 it became apparent that this organization had grown beyond its original mandate.” Working to understand and respond to industry changes, Marketing EDGE began a strategic analysis. Says Bartlett, “In today’s business world, we seek to build awareness among a wider range of students, education professionals, and companies in the marketing field, which has broadened in recent years to include direct, digital, and other integrated marketing solutions.”

Founded in 1966 by the Direct Marketing Educational Foundation, Marketing EDGE was briefly known as The Foundation for Education in Business Communications of the DMAA (Direct Mail Advertising Association). It soon became known as the DMAA Educational Foundation, then the Direct Mail Educational Foundation, the Direct Mail/Marketing Educational Foundation and later still, the Direct Marketing Educational Foundation.

Through all of its changes, Marketing EDGE has remained deeply committed to connecting students, academics, career centers, corporations, and independent professionals to advance marketing best practices in college classrooms, and to streaming market-ready talent into the field of marketing.

## The Process

A brand in the midst of transformation, Marketing EDGE sought first to better understand its value proposition, its strengths, weaknesses, opportunities, and threats through research. A robust Board of Trustees was engaged to map the strategic direction of the organization, and to define all audiences and desired results. Target audiences were: students, academics, college career centers, corporations, and leaders within the industry.

Plans were made to create and launch a new name that would resonate with its four constituent audiences, and that would more appropriately represent its mission in the evolving era of direct marketing. The name, Marketing EDGE, not only spoke to the student segment and immediacy of robust, digital practices emerging in the field, it proved a suitable acronym for the four pillars of the organizational mission: Educate, Develop, Grow, and Employ.

The nonprofit organization engaged a consortium of companies to execute the new branding direction and support the work. San Francisco-based firm Creative Lift served as a strategic creative partner to design the signature logo and website creative to reflect the new brand. Creative Lift in San Francisco was engaged to develop the signature logo.

**our mission**

The mission of Marketing EDGE is to Educate, Develop, Grow, and Employ college students in the field of marketing.

Scan this QR code with your smartphone to visit our new website at [marketingEDGE.org](http://marketingEDGE.org)

**MARKETING  
EDGE**  
EDUCATE | DEVELOP | GROW | EMPLOY

@mktgEDGEorg  
[facebook.com/marketingEDGEorg](http://facebook.com/marketingEDGEorg)

See our website for latest figures: [marketingEDGE.org](http://marketingEDGE.org)

**1,675** Collegiate ECHO participants 2008-2012

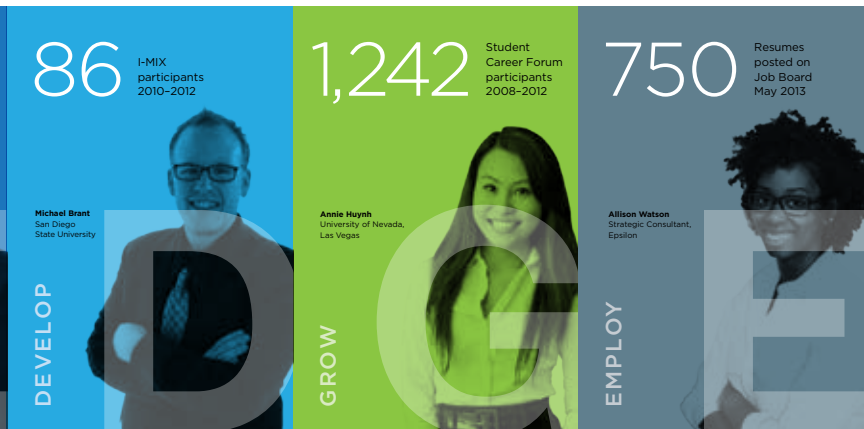
**Dustin Terteling**  
Boise State University

**EDUCATE**

According to Tim Carr of Creative Lift, “we needed to appeal to all stakeholder groups, reflect the EDGE acronym clearly, and be differentiated from competing or peer organizations. We wanted a simple, refined approach, one that would also convey the progress and growth of the organization.”

Iridium Group played a role in positioning the brand to its critical audiences and creating messages that support the positioning and resonate with individuals within the four audience segments. Next stage: extending the new brand to multiple channels, including the event displays and marketing collateral for the annual Rising Stars Dinner, the signature event where the new brand was announced.

As Frank McGill, IridiumGroup Director of Strategy, stated: “Our goal was to support the organization’s mission and strategy by aligning their positioning and critical messages to their audiences, which we accomplished through a message-mapping process. At all times we focused on the benefits Marketing EDGE delivers to its discrete audiences: College students benefit from scholarships, programs, and connections to marketing job opportunities; academics benefit from resources, publishing, and data to enhance their research and curriculum; college advisors benefit from connecting students



Left and Above: Brand Wall developed for the launch of the new name, debuted at the 2013 Rising Stars Awards Dinner.



to real career opportunities; corporations benefit from a pipeline of talented new employees; and industry individuals benefit from giving back to their industry and celebrating their success.”

Prior to the announcement, a teaser campaign was created to generate interest around the impending announcement. For the event, a 30’ x 10’ brand wall was developed for temporary exhibit at the dinner; animations brought the new logo to life on videos throughout the space, and wallet cards were created and distributed to share all social contact information, mission, and program areas.

After the launch, Marketing EDGE developed a detailed schedule of communication and outreach initiatives to be sent to each of its five target audiences in and related to the marketing industry. IridiumGroup created targeted sets of audience-specific messaging to assist the organization in maintaining a consistent tone across all communication efforts and channels. To increase awareness of the new brand and to ensure a consistent visual tone, a series of email templates



Left and above: System of emails developed to promote the signature events sponsored by Marketing EDGE.

targeting each of the audience segments was designed and deployed, using the audience-specific messaging. Printed postcards and flyers echoed the emails to reinforce Marketing EDGE's message, and visual elements from all creative work were highlighted on the homepage.

Currently, Marketing EDGE continues to work toward building awareness and recognition of the new name and brand identity. Across the U.S., at dozens of events and through many channels of traditional, as well as digital communication, the organization is building a stronger, more relevant brand image that resonates with college students, academics, career centers, and professionals working in the field.

DMF

IS NOW

MARKETING  
**EDGE**  
EDUCATE | DEVELOP | GROW | EMPLOY



1,242 Student Career  
Forum participants  
2008-2012

1,675 Collegiate ECHO  
participants  
2008-2012

850 Resumes posted  
on Job Board  
May 2013

## Our New Name

MARKETING EDGE, BETTER REFLECTS HOW WE:

- serve the dynamic field of marketing today;
- connect with **students, academics, career centers, corporations, independent professionals, and service providers**; and
- stream **top talent** into the industry.

## Our Mission

**EDUCATE, DEVELOP, GROW**, and **EMPLOY** college students in the field of marketing.

[marketingEDGE.org](http://marketingEDGE.org)



@mktgEDGEorg



[facebook.com/marketingEDGEorg](https://facebook.com/marketingEDGEorg)



[MarketingEDGE.org](http://MarketingEDGE.org)  
Marketing EDGE

Above and right: Launch tools created to facilitate Marketing EDGE's transformation and brand story. "Tell-all" wallet card designed to share the rationale for the name change, mission, program areas, performance metrics and fast facts.



*Based in New York, IridiumGroup delivers enduring brand value through strategic thinking, compelling design and clear communication. We believe in partnering with our clients and our solutions are driven by the clients' business objectives. We succeed when the client succeeds.*

*Founded in 1995, IridiumGroup is a full-service agency with a broad range of skills and experience in brand identity, marketing and communications. We have partnered with many global organizations to create exceptional brands, visual systems and guidelines, flagship communications tools and marketing campaigns. Very often, we help implement or apply an established identity to an organization's communications channels or tools, invigorating the brand image and marketing efforts of our clients.*

*IridiumGroup is committed to strategic partnerships that improve your market viability, customer relationships and brand value. We believe in substantial diligence, research and collaboration as a foundation to brand change and we always customize the solution to the specific client need.*

***Our goal, in everything we do,  
is to deliver measurable, lasting results.***

[www.iridiumgroup.com](http://www.iridiumgroup.com)



# Brand New Conference

September 7, 2012, New

A one-day event on the development of  
some of today's most active and influ

## An ever

A graphi  
organ

# 2013 Brand New: Conference Identity

*Armin Vitt  
Under Construction*

**T**he Brand New Conference was a one-day event organized by UnderConsideration, focusing on the practice of corporate and brand identity—a direct extension of the popular blog, Brand New. The conference consisted of eight sessions offering a broad range of points of view with speakers from around the world practicing in different environments, from global consultancies, to in-house groups, to small firms. The Brand New Conference was organized and hosted by UnderConsideration co-founders Bryony Gomez-Palacio and Armin Vit.

## **Logo**

If we were to give the identity a title it would be “The Brand Debris Quilt.” Through a rather strange path of concepting that started with wanting to create an identity that poked fun at a few trends in logo and identity design - Gotham! Overlays! Patterns! - we arrived at a variation and combination of these three trends that we felt wasn’t totally gratuitous. Self-indulgent? Yes. (One of the benefits of being our own clients). But not totally gratuitous.

## **Trend 1: geometric letterforms**

The Gotham trend led us down a path of creating custom geometric letterforms, with counterspaces filled in and lots of trendy triangles and circles.



Above: typographic structure

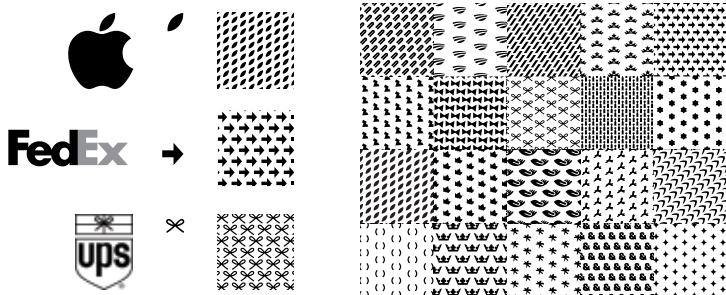
## Trend 2: color overlays

The overlay trend was pretty easy to achieve. We picked two colors that yielded a nice third one; blue and red to render purple. We didn't do a true overlay because a) it would be trendy and b) we wanted more control over the color palette, so we just used it as a starting point.

## Trend 3: patterning

This is where we started to have fun. The geometric letterforms looked a little lame just like that, not adding anything new. So we established a concentric grid of circles and vertical, horizontal, and diagonal lines to break down each letter.

The first result was interesting but it could have been used for any other conference. Our conference boils down to talking about logos, identities, and brands and at the core of what we do is a respect for the “great” logo, the ones we can identify with our eyes closed. So first we thought about filling in the

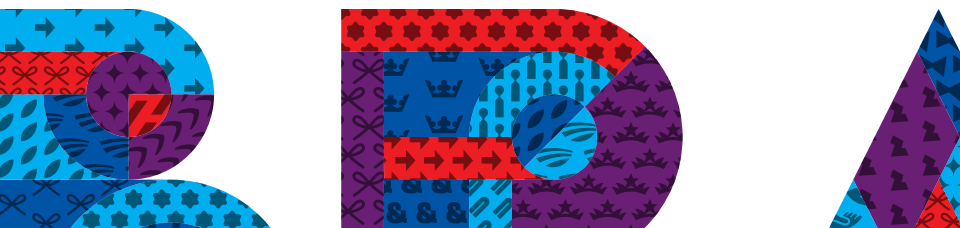
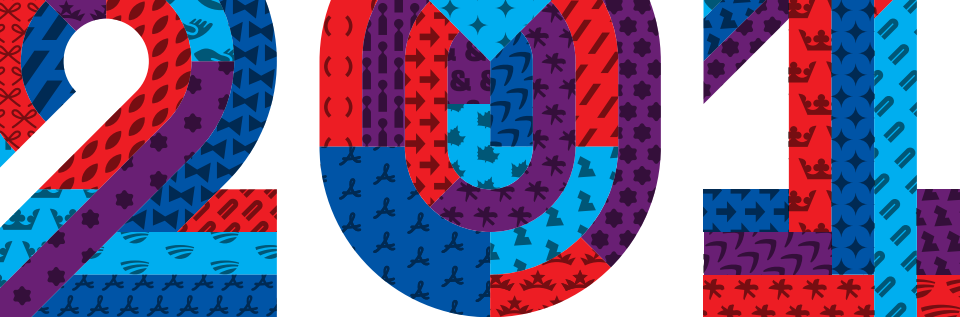


letters with famous logos, but that felt like rolling out the red carpet to a bunch of lawyers and that's when the idea of “debris” came. Instead of showing the logos, we would take bits and pieces of them to create new patterns that carry an essence of these logos.

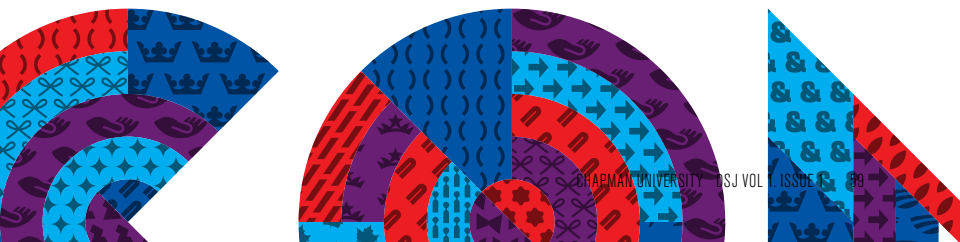
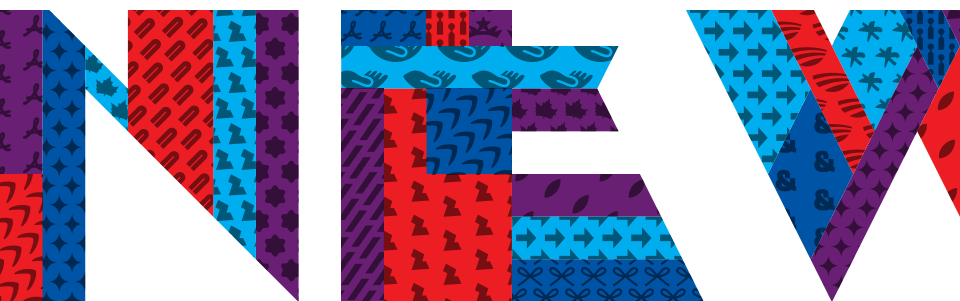
We chose 20 different logos to create patterns from and we generated “tight” and “loose” versions to provide different textures. Each segment of the letterforms has its own color and pattern, giving it the sense of a pretty crazy quilt.

Above: debris collected from popular logos to create patterns

Right: Final logotype with patterns



**2012  
BRAND  
NEW  
CONFERENCE**



# BNC2012

Registration | Speakers | Schedule | Webcast | Videos | After-party | About | Sponsors | 2013 Site | 2010 Site

	<p>↑ <b>Howard Belk</b> RISDEL+SALE / NEW YORK FULL BIO</p>	
<p>↑ <b>Simon Manchipp</b> ARMORNS / LONDON FULL BIO</p>		<p>↑ <b>Aaron James Draplin</b> DRAPLIN DESIGN CO. / PORTLAND FULL BIO</p>
	<p>↑ <b>Miles Newlyn</b> LONDON FULL BIO</p>	
<p>↑ <b>Mike Rigby</b> INTERBAND AUSTRALIA / SYDNEY FULL BIO</p>		<p>↑ <b>Yolanda "Yo" Santosa</b> PERFORMANCE / LOS ANGELES FULL BIO</p>
<p>↑ <b>Massimo Vignelli</b> VIGNELLI ASSOCIATES / NEW YORK FULL BIO</p>		
<p>↑ <b>Yah-Leng Yu</b> FOREIGN POLICY BRANCH GROUP / SINGAPORE FULL BIO</p>		

## PRESENTING SPONSORS



**Behance**

**typekit**

**Etsy**

Monotype Imaging

*MailChimp*

AQUENT

## EVENT SPONSORS

Newspaper & Out

HUGOBON & BERNARDINI

## AFTER PARTY SPONSORS



The Public Society

## MEDIA SPONSORS

**tdc.**

**2012  
BRAND  
NEW  
CONFERENCE  
NY**

REGISTRATION  
SPEAKERS  
SCHEDULE  
WEBCAST+VIDEO  
AFTER-PARTY  
ABOUT  
SPONSORS

AN EVENT BY UNDERCONNECTION LLC  
September 7, 2012 at the Museum of Modern Art Theater  
119 West 53 Street, New York, NY

## CONTACT

brand@underconnection.com | connect@underconnection.com  
info@underconnection.com | 212.774.4811 | @brandnewconf  
ABOUT THE 2 DIFFERENT IDENTITIES

WHO CARES?  
See registered attendees

FOLLOW ON TWITTER  
@brandconf



2012  
BRAND  
NEW  
CONFERENCE  
NY

Above: Marquee  
Opposite: Website  
Left: Logotype pattern  
Below: Stage graphics



Right: poster  
Opposite: details



### Poster

The poster for the 2012 Brand New Conference was a modest giveaway to the attendees, but really it was an excuse to showcase the ingredients of the conference’s identity. The identity consists of two main layers: custom geometric letterforms that spell out the name and twelve patterns that are made up of “debris” from well-known logos.

For the poster we wanted to highlight both these layers in a subtle way, because the rest of the identity was very much in-your-face and colorful. The logo patterns are printed as tinted letterpress, meaning they only darken the color of the heavy red paper. The geometric letterforms are then applied on top through a clear foil stamp; you can still see the color and texture of the paper but with a nice gloss. If you look at the poster straight on, you almost can’t see a thing—but once the light hits at an angle, it’s full of highlights and shadows.







The clear foil plate on the poster was reused on the cover of the conference's program— also featured in the book—but on purple paper so that we were able to both establish some visual consistency between the materials and save some money. The poster also has some good old-fashioned typography in the bottom right corner with the basic conference information and the eight speakers in Meta Serif and Proxima Nova, both of which performed great in letterpress and the less forgiving clear foil stamp.



## Program

I had been wanting to use the Newspaper Club for a few months. For those who don't know, Newspaper Club makes it extremely easy to print newspapers by ganging up multiple projects on one print run and maximizing the effort and cost it takes to get a web press running. They have a super simple method for uploading a full-proof PDF and then you get a newspaper on your doorstep a couple of weeks later. Doing it with Newspaper Club meant I could have a very large canvas and have plenty of pages without having a huge cost. You obviously sacrifice image quality but I think people are quite forgiving in that regard, and the size of it makes up for any newspaper-ey limitation.

So, Idea Number One: print the guts of the program with them. Which led to Concern Number One: the thing I don't like about newspapers is that once you open them and flip through them they are impossible to keep together and pages start falling out of your hands and unto the floor, making the experience



Opposite top left: Poster detail

Opposite bottom left: Program detail

Right: Program cover



irksome, and imagining our attendees fumbling with the program didn't feel right. Hello Idea Number Two: What if, once we got the newspapers, we trimmed the spine and then bound them in something more sturdy so that the pages were contained? The newspaper arrives as a giant signature anyway, so as long as I left wide enough margins on the inside we could trim off an eighth of an inch without sacrificing space.

With those ideas in place I also started thinking about a fun commemorative poster that would take advantage of the cool patterns we had made for the conference's identity so I approached Atlanta, GA-based Henry+Co to see if they would be interested in doing it for us. Luckily we are both mutual fans of each other so agreeing to work together was a easy.

I told Jason Henry about the program too, to see if they wouldn't mind making it part of the deal. He agreed. But I'm not a douchebag and I didn't want to overstay my welcome so Concern Number Two came up: How can I make sure that I don't make Henry+Co spend more money than they need to and how can I make their job easier? Idea Number Three came up: I was sure there was a way to recycle the larger plate(s) for the poster to be reused on the program cover but somehow make them feel like they were two different things altogether.

I started designing the poster and cover the program jointly to make sure than one informed the other and that somehow some of the artwork could be reused. Eventually, through enough math and positioning I came up with a design where large letters would spell out the conference name and they would be seen in full on the poster. Then that same plate could



Program spreads and details

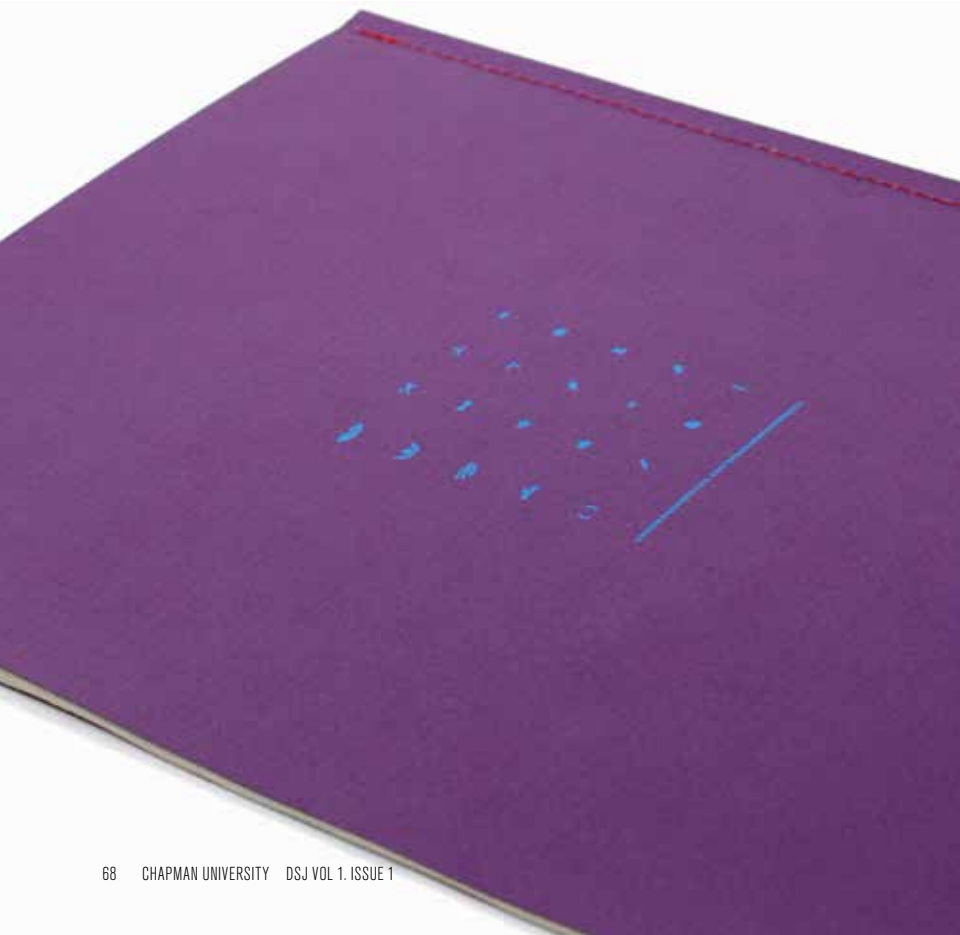
be used on another kind of paper and it would simply be a tight “crop” of that plate. Talking it through with Jason we decided to make that plate a clear foil stamp so that it would take on the flavor of the paper and make the two items feel different.

For the third year in a row, we got to pick our paper from Neenah, who have sponsored the conference three years in a row, and each year their selection seems to grow and/or get better. Based on our color palette — red, purple, navy blue, and cyan — I looked for matching papers. In their CLASSIC CREST family, Neenah has introduced a most delicious “Red Pepper” color across many finishes and weights. Jason suggested aiming for the fences and going with the granddaddy of a 130 double cover weight. There weren't any bright blues to be had, but there





was a purple in the EAMES line, which had a great texture too. The only problem was that the heaviest it came in was 80 cover which wouldn't get much of an impression from the clear foil, but the color matched and I figured that the lighter cover would match nicely with the light newsprint. You can see the relationship below between the two papers and the large clear foil plate. I was damn proud of arriving at that layout.





# Design Notes

This Design Symposium Journal (DSJ) and the graphics utilize the following:

**MINION PRO** Chapman's serif family, is a digital typeface designed by Robert Slimbach in 1990 for Adobe Systems. The name comes from the traditional naming system for type sizes, in which minion is between nonpareil and brevier. It is inspired by late Renaissance-era type.

**CONFIDENTIAL** is the display face chosen by BFA in Graphic Design student Ms. Katie Benedikt for use on the DSJ logotype. It was designed by Just van Rossum in 1992 and published by FontFont it has no lower-case characters.

**BERTHOLD AKIZEDENZ GROTESK** is Chapman's sans serif family. It is a grotesque typeface originally released by the Berthold Type Foundry in 1896 under the name Accidenz-Grotesk. It was the first sans serif typeface to be widely used and influenced many later neo-grotesque typefaces after 1950.

Journal design by EMC Illustration & Design. EMC's work has won a Gold Advertising Award, been selected for inclusion into *LogoLounge: Master Library, Volume 2*, and been featured on visual.ly, the world's largest community of infographics and data visualization. The studio has 16 years of experience in the communication design industry. To view a client list and see additional samples please visit [www.behance.net/ericchimenti](http://www.behance.net/ericchimenti).



CHAPMAN  
UNIVERSITY

Press

Established in 2013, Chapman University's Design Symposium and refereed Design Symposium Journal (DSJ) cover all aspects of design. Our first symposium and journal were dedicated to the issues of branding.

\$34.99  
ISBN 978-1-4951-0759-7  
5 3 4 9 9 >



9 781495 107597

