

# > corporate logo

## > objective(s):

Students will create a contemporary, corporate-style logo for an existing company utilizing current trends in design and typography

## > curricular focus:

This lesson artistically emphasizes minimalistic yet representational logo design, contemporary use of typography, fonts that match mood and the element of space. This lesson technically emphasizes effective use of the Pen tool and Pathfinder, press-ready construction (no unnecessary points or paths or fonts) and the use of Pantones.

## > specifications:

application: Adobe Illustrator  
save as: Corporate Logo\_LastnameF.ai  
size: 8.5"x 11"  
units: Inches  
color mode: CMYK

## > instruction:

- discuss fundamentals of corporate style logos
  - extremely simplified design (minimalistic iconography)  
the complexity of the logo is in its representationalism and cleverness, *not* in its design itself
  - no actual unifying shape
  - contemporary font selection (normally sans serif)
- discuss various design styles
  - graphic icon, graphic letter and abstract symbol (see *Logo Design Approaches* on page 11)
  - look at examples of each category (see Corporate Logo Examples folder)
- discuss typography and trends in corporate logo design
  - see *Typography* on page 14 and *Creatively Altering Text* on page 15
- slide show of cutting edge contemporary corporate identity designs
  - see Corporate Logo Examples: Abduzeedo: Best of Abduzeedo
- browse corporate logo design galleries
  - see Logo Galleries and Logo Portfolios
- discuss how to create a successful logo
  - research company, brainstorm keywords to help inspire ideas, sketch on paper
  - read *Essential Logo Design Tips* on page 12
  - watch *How to Design a Logo* by Karen Kavett (Crazy Girl)
- introduction to grayscale and one-color treatment
  - read *Color Treatment* on page 16 and *Converting to Grayscale* on page 17
- introduction to clean construction
  - read and demonstrate *Clean Construction* on page 18

*see procedures on page 2*

# > corporate logo

## > procedure:

- select company and approve with instructor
  - choose a company that either has a weak logo graphic or is just a wordmark (a text only like Google or Fed Ex)  
remember- your design will be compared to their existing design so choose one that is terrible  
see a list of potential companies in Terrible Corporate logos folder
  - download large format image of company's current logo
  - save as: Corporate Logo Original\_LastnameF
- review each item in *Instruction* section  
this includes lesson plan pages, videos and folder resources mentioned
- follow tutorial beginning on page 3
  - approve each stage of the tutorial with instructor  
Corporate Logo Brainstorm document, graphic icon sketches, font selection, text treatment, Mock-up, color logo, grayscale logo, black (one color logo) and final presentation
- create JPG
  - open the Corporate Logo JPG Template
  - follow the directions inside the template to create your JPG presentation
  - approve with instructor

## > requirements:

- file specifications are adhered to
- all layers are named appropriately
- final presentation has three logo versions (color, grayscale, black and white) stacked and centered vertically with original logo smaller and separated below
- graphic
  - must be an improvement over company's existing logo
  - must represent the company (and its products/services) in a simple, clear and contemporary manner
- type
  - font selection reflects current design and typography trends
  - text has been graphically altered in some way (cannot simply be the original font)
- color usage
  - color logo
    - all elements are tagged with the appropriate Pantone that match company's current colors
  - grayscale logo
    - must have strong separation of tone
      - if using only one gray- 40-50%
      - if using two grays- 30% and 60%
      - if using three grays- 25%, 50% and 75%
  - black and white logo
    - may not use any tint or gradient whatsoever
- architecture must be clean
  - no unnecessary paths (all overlapping paths of the same color are combined); no empty/unpainted points or paths; stroke is expanded to shape; text is expanded to shape; all Pathfinders are expanded;
  - expanded effects (including no white boxes)

# > 1: select company

- select company
  - part of the rubric is whether your design is a noticeable improvement or not
  - choose a company that is very easy to improve upon
    - weak or outdated logo graphic
      - their current graphic is poorly designed or uses a style that does not hold up to current trends
    - simply a wordmark
      - wordmark is a logo that is text only
    - has multiple strong design possibilities
      - company naturally lends itself to many different potential directions for graphic icons
    - select your own or choose from the list below:
      - Adobe
      - Alaska Airlines
      - Anthem
      - Blogger
      - Centene
      - Cognizant
      - FedEx
      - GameStop
      - Google (may use subdivision like Google Maps, Chrome, etc.)
      - Home Depot
      - Humana
      - Intel
      - jetBlue
      - Lyft
      - NASA
      - N-Vidia
      - Pandora
      - Samsung
      - Schoology
      - Sony
      - Spirit
      - Spotify
      - Uber
      - Travelocity
      - Venmo
      - Wikipedia
- approve with instructor
- download large format image of company's current logo
  - go to Google or Bing
  - set Image Size to large
  - prefer PNG (no background) or JPG/GIF with white background
  - save as: Corporate Logo Original\_Lastname

## > 2: brainstorm

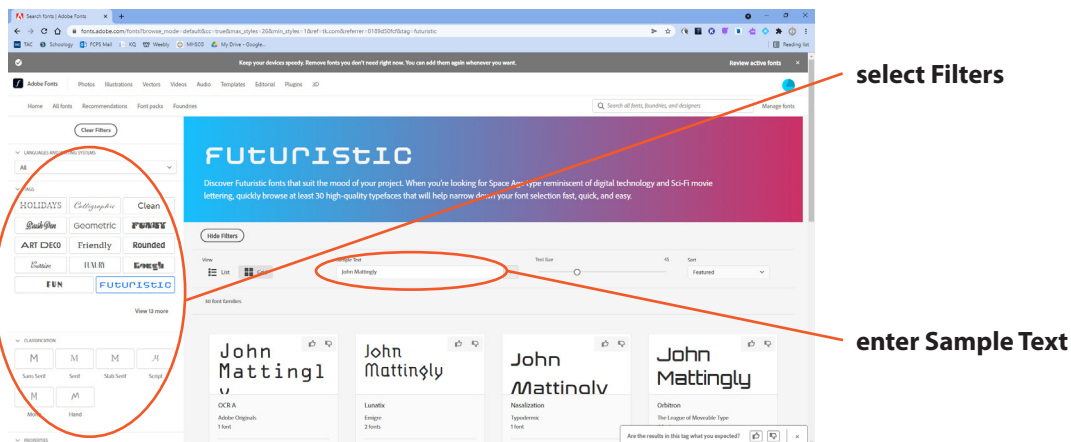
- open the Corporate Logo Brainstorm Template
  - save as: Corporate Logo Brainstorm\_LastnameF
- enter your name and company name
  - simply highlight "type here" and replace
- enter company colors
  - list what is currently used
    - we will find (and enter) their actual official Pantones later
- enter company description
  - write a brief description of company, its products and services
  - go to their homepage and/or their wikipedia page for details
    - summarize a sentence (maybe two)
- enter target audience
  - write a brief description of a stereotypical customer
    - gender- only include if over 80% of the company's client are one gender
      - most companies are not gender specific
      - do not type anything if your company is not gender specific
      - example: Xbox is not gender specific (females make up over 40% of sales)
    - age range- what age range contains 80% of their clientele?
      - example: Xbox targets 15-30 year olds
    - other details- how else can you describe the average customer? what type of person are they?
- create keywords list
  - enter Mood/Feel keywords
    - only includes words that are intangible (cannot physically see or touch)
    - these words help drive emotive decisions regarding line, shape, text, etc.
    - example: Xbox- fast, fun, playful, energetic
  - create categories
    - these serve as the logical grouping/organization for individual keywords
    - do not enter a single keyword until all categories are decided upon
    - example: Xbox- hardware, software, games, player
  - create keywords
    - enter keywords for each category that relate to all aspects of the company (products, services, customers)
    - remember, these are tangible, physical objects you can draw (NOT intangible concepts)
    - anything intangible goes under the Mood/Feel category
    - example: Xbox hardware- D-pad, joystick, processor, motherboard, headset
  - minimum 20 but do not stop until you feel you have exhausted plausible ideas
- approve with instructor and submit to Dropbox

# > 3: thumbnail sketches

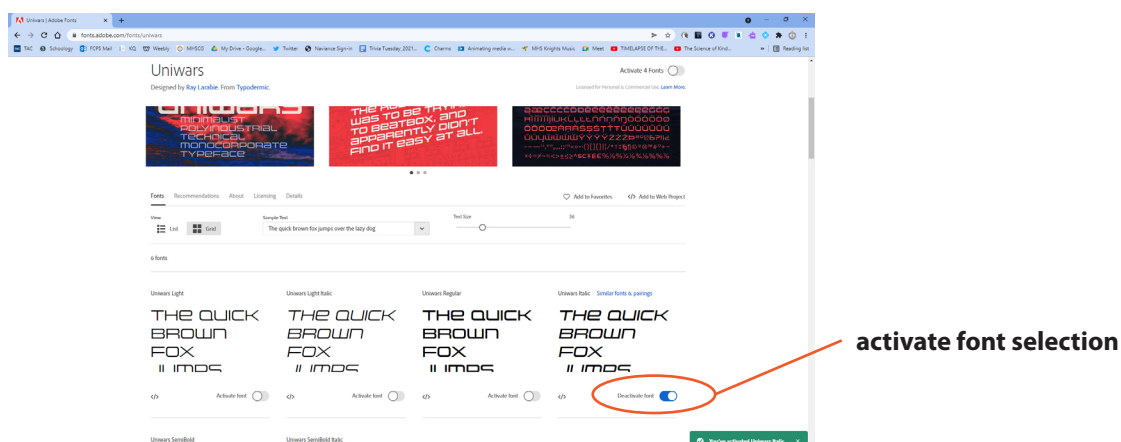
- browse corporate logo design galleries
  - go to Corporate Logo Examples and Corporate Logo Websites folders
- carefully read *Sketching Ideas* on page 13
- create thumbnail sketches
  - step 1: create graphic icons from single words off your brainstorm list
    - these are individual words that can stand alone as a graphic that truly represents the company
    - do not worry about text right now- only focus on the logo graphic
  - step 2: create graphic icons from combining words off your brainstorm list
    - what two words together can pair into a single icon idea?
  - step 3: look for potential graphic ideas with your company name
    - write your company name in all lowercase and all uppercase
    - can any letter be replaced with a graphic icon?
      - example: the T in Knights becoming a sword
      - you still only need to draw the graphic- no need to write out the rest of the company name
    - can any negative space between letters become a graphic icon?
      - example: the Hershey Kiss between the K and I
      - you only need to draw the letter(s) that incorporate the graphic idea
  - step 4: create variations of your strongest ideas (minimum 2)
    - this is a very important step!
    - identify your strongest ideas
    - re-sketch these stronger ideas
      - try simplifying it more, draw it at a different angles, drawn it in different styles, etc.
  - step 5: discuss with instructor
    - if an idea is approved move onto step 7
    - if no strong graphic icon ideas are evident move on to step 6
  - step 6: experiment with graphic letter designs
    - start with initials of company
      - can a graphic icon be created from the shape of the letter or the negative space inside
    - look for clever hidden opportunities with letters of the complete company name
      - what negative spaces within or between letters look like icons of your keywords?
      - is there a graphic that can be two things at once?
    - do not worry about the rest of the text right now- only focus on the letters graphic
  - step 6: discuss with instructor
- revise thumbnail sketches
  - note:** you have an approved graphic idea, but there are dozens of styles you have yet to consider!
  - view logo trend examples
    - see *Logo Lounge Trends* on page 19
    - see *Students Inspired by Trends* on page 20
  - create revision sketches of your selected graphic in various trends styles
    - go to <http://logolounge.com> and select "trends"
    - review each year (2003-current) for styles that would work well with your graphic
    - create revision sketches of your selected graphic in styles you think are possibilities
      - many trends are obvious dead ends, but any that look like a 'maybe' should be tried
  - approve with instructor
  - review revised sketches and original sketches to make a final selection

# > 4: add typography

- carefully read *Typography* on page 14
- go to fonts.adobe.com
  - select All Fonts (top left menu) or Browse All Fonts (top middle button)
- search for appropriate fonts
  - enter your text into the Sample Text field
  - use the Filters to help narrow your search effectively



- open each font possibility in a separate tab
  - right click on View Family and select Open Link in New Tab
- narrow selections down to your top 2-3 choices
- approve with instructor
  - call instructor over to discuss final selection of font family and specific individual fonts within the family
- activate your selected font for use in your file
  - it may ask you to log in (click on Continue With Google)



- creatively alter text
  - step one: carefully read *Creatively Altering Text* on page 15
  - step two: create thumbnail sketches of potential text alterations
    - changes need to fit the style/mood of logo and company alteration should be a natural fit
    - do not choose randomly choose an alteration
    - remember!- design has purpose; if there is not a reason to do it, then you don't do it
  - step three: approve with instructor
    - be prepared to defend alteration choice

## > 5: create mock-up

- create to-scale mock-up of selected design
  - step one: determine arrangement of logo graphic and text
    - see *Typography* on page 14 (at the bottom)
    - remember- the two most common places is logo graphic on top or logo graphic to the left
  - step two: draw text
    - draw text in the selected font exactly as it actually appears, including alterations
    - label color and font name
  - step three: draw logo graphic
    - locate and scale in accordance with text
    - label colors
  - approve with instructor

## > 6: create color logo

- set up project file
  - crop original logo
    - open original image in Photoshop
    - crop the image tight to the logo
    - be sure to not cut into any part of the logo or text
- create Illustrator document
  - see Specifications on page 1
  - place image of company's original logo
    - go to File: Place and select file
    - embed into document (click on Embed in Control palette or go to Window: Links: Embed Image)
    - center logo on x-axis with the base of the image 0.5 in from the bottom of document
    - scale logo small
  - check set up with instructor
- set up Swatch palette
  - delete all swatches except None, Registration, Black and White
  - match current company colors with Pantone(s) from Solid Coated library
    - research the company's logo's official Pantone colors online if possible
    - find the closest match to the original logo's color using the Pantone Solid Coated library
    - go to Swatches: Open Swatch Library: Color Books: Pantone solid coated
  - final swatch palette should only include final Pantone selection(s) and None, Registration, White and Black
  - all elements must be "tagged" with the appropriate swatch
    - when you click on any element, the color swatch should highlight in the Swatch palette
- create logo artwork and text
  - you may trace photographs of actual objects/things
    - you may not reference/trace any existing artwork created by another person
  - do *not* use Live Paint
  - make sure text is scaled according to approved mock-up and guidelines on *Typography* on page 14
    - when creatively altering text it may be better to expand the text into shape first
    - go to Text: Create Outlines or press Shift + Ctrl + O
  - approve artwork with instructor
- simplify/clean up logo construction
  - see *Clean Construction* on page 18
  - approve clean construction with instructor

## > 7: create grayscale logo

- carefully read *Color Treatment* on page 16 and *Converting to Grayscale* on page 17
- find the setup below that best matches your color logo
  - if your logo is only one color
    - skip to 8: *Create One Color Logo*
  - if your logo is black plus one color
    - black stays black and the other color becomes a gray value
    - usually 40% but can be adjusted in 5% increments until it look "right"
  - if your logo is black plus two colors
    - black stays black and the other colors become gray values
    - use 30% for the lighter color and 60% for the darker color
    - you can adjust in 5% increments until it looks "right"
  - if your logo is black plus three colors
    - black stays black and the other colors become gray values
    - use 25% for the lighter color, 50% for the middle color and 75% for the darker color
    - you can adjust in 5% increments until it looks "right"
  - if your logo is two colors but does not use black
    - your darkest color becomes black and the other color becomes a gray value
    - usually 40% but can be adjusted in 5% increments until it look "right"
  - if your logo is three colors but does not use black
    - your darkest color becomes black and the other colors become gray values
    - use 30% for the lighter color and 60% for the darker color
    - you can adjust in 5% increments until it looks "right"
- approve grayscale logo with instructor
  - make sure you review *Color Treatment* on page 16 and *Converting to Grayscale* on page 17 before meeting

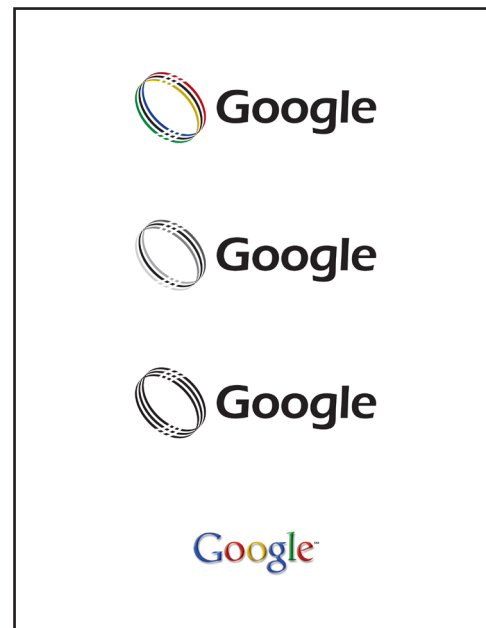
## > 8: create one color logo

- convert grayscale logo to only one color (black)
  - all elements must be converted to black or negative space
    - this means no gray or white is permitted
  - if two elements that share an edge must both be black then add a strip of negative space in between them
    - add a stroke to one of the elements
    - determine which shape makes the most sense to add a stroke to
    - set stroke to middle of path (default) or outside path
    - expand stroke (Object: Expand or Expand Appearance)
    - select entire logo then go to Pathfinder and select Divide
    - delete stroke to create negative space



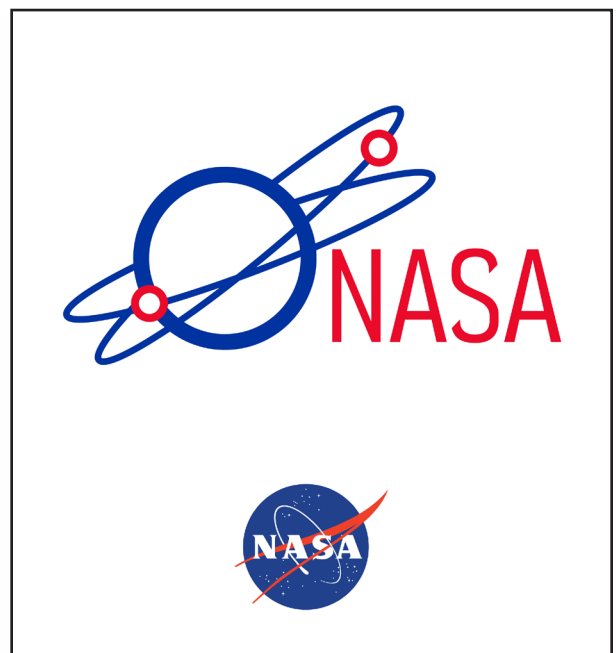
# > 9: final presentation

- create final presentation
  - original image should appear smaller and centered at the bottom of the page
  - logos should be stacked vertically with color on top (see example to right)
    - logos should be centered on the X axis
    - logos should be evenly distributed
      - meaning the gaps between the logos should be identical
    - the gap to the original jpg should be noticeably greater than your three logos
  - run Clean Up to eliminate unnecessary elements (Object: Path: Clean up)
  - approve final presentation with instructor



## > 10: create JPG

- open Corporate Logo JPG Template.ai
- step one: copy and paste color logo
  - scale it as large as possible within the gray area
  - enter along both the x and y axes (300px x 235px)
- step two: place your company's original logo
  - go to File: Place and select Corporate Logo Original\_LastnameF
  - align the bottom edge of the logo to the bottom guide
  - scale it as large as possible within the gray area
  - center on the x axis
- step three: approve arrangement with instructor
- step four: export JPG
  - hide Guides & Instructions layer
  - go to File: Export: Export As and select JPG
    - set Color Model to RGB
    - set Quality to 10
    - set Resolution to 300 dpi
  - save as Corporate Logo\_LastnameF.jpg
- step five: submit to Dropbox
  - copy and paste Illustrator, PDF and JPG
    - Corporate Logo\_LastnameF.ai
    - Corporate Logo\_LastnameF.pdf
    - Corporate Logo\_LastnameF.jpg



# > logo design approaches

## Graphic Icon



## Graphically Enhanced Letter



## Abstract Symbol



# > essential logo design tips

## 1. design style must represent the company

There are many different design styles to choose from when creating a logo. To pick the right one you must have background information about the client and the brand. Research your client and its audience before you begin your preliminary work. This will help you determine the best design style from the start. Do your homework!

## 2. preliminary work is a must

Preliminary sketches are an important first step in designing an effective logo. You will compromise the final result if you rush or skip this step. Start sketching ideas and then branch out to create variations of the original ideas. If nothing seems to work, start over and begin sketching new ideas. *An effective graphic designer will spend more time on this preliminary work than any other step in the design process.*

## 3. K.I.S.S. (keep it simple stupid)

The simpler the logo, the more recognizable it will be. For example, the Nike swoosh is an extremely simple logo and is also one of the most recognizable in the world. Follow the K.I.S.S. rule right from the start of the design process when you are brainstorming and sketching. Work your designs down to its essentials and leave out all unnecessary elements.

## 4. create balance

Balance is important in logo design because our minds naturally perceive a balanced design as being pleasing and appealing. Keep your logo balanced by keeping the “weight” of the graphics, colors, and size equal on each side. The rule of balance can occasionally be broken but remember that your logo will be viewed by the masses, not just those with an eye for great art, so a balanced design is the safest approach.

## 5. size matters

When it comes to logo design, size does matter. A logo has to look good and be legible at all sizes. A logo is not effective if it loses too much definition when scaled down for business cards, envelopes, and small promotional items. The smallest scale is usually the hardest to get right, so test your logo by printing it at a small size.

## 6. typography matters... a lot!

Choosing the right font type and size is much more difficult than many beginner designers realize. Since your logo design includes text, you will need to spend time sorting through various font types — often, dozens of them — and testing them in your design before making a final decision. Try both serif fonts and sans-serif fonts as well as script, italics, bold, and custom fonts. Consider these main points when choosing a font to accompany your logo design:

- avoid commonly used fonts, such as Comic Sans, Arial, and Times or your design may look amateurish
  - make sure the font is legible when scaled down, especially with script fonts
  - one font is ideal; avoid more than two
  - strongly consider a custom font for your design; the more original the font, the more it will distinguish the brand
- examples of successful logos that have a custom font are Yahoo!, Twitter and Coca Cola

## 7. recognition is the goal

The whole point of creating a logo is to build brand recognition. The goal is for the average person to instantly call the brand to mind. Examples of this are the logos for Coca-Cola, Pepsi, McDonald's and Nike. Just a glimpse of any of these logos is all you need to recognize the brands. The key to making a popular and recognizable logo is to combine all of the elements discussed above: size, style, color, typography and originality.

## 8. use other designs for inspiration only!

The last rule for designing an effective logo is quite simple: don't copy other designers' work! While there's nothing wrong with being inspired by other designers, *copying another person's ideas or work is morally and legally wrong*. You may not, under any circumstances, copy or trace someone else's artwork (hand-drawn, painted, computer generated, etc.). You may, though, trace a photograph but be sure to drastically simplify the image to ensure it is truly a graphic icon.

# > sketching ideas

## > create sketches from your keyword list

- start with individual keywords that can stand alone as graphic icons
- next try combining words for new ideas
- stick to sketching the logo- do not worry about text yet

## > create a multitude of graphic ideas

- each idea should be *significantly different* from each other visually
  - for example: when designing a logo for "Knights"
    - a sketch of a knight helmet in profile and another helmet straight on is still just *one* idea
    - a sketch of a knight helmet and a shield are *two* different design ideas
- create variations of a specific ideas that have potential
  - simplifying them more
  - try different angles
  - try a different design style
- start with graphic icons, then move onto graphic enhanced letters
  - can any of your letters be made into an object?
  - what about the spaces inside or around your letters?
- do not worry about text right now

## > do not draw from someone else's artwork

- when someone creates a piece of art, they have what is called "intellectual property," or ownership of their work; when you copy from someone's artwork, this is trademark infringement and is against the law (this includes clipart)
- you may draw from photographs only (infringing on someone's intellectual property will result in a "0" grade)

## > get inspiration from other designs

- logos of any company, team, restaurant, etc. can give you ideas you can incorporate in your own way into your design
- other logos can help launch ideas such as...
  - popular fonts
  - type treatment (warping, bookending, canting, bevelling, etc.)
  - composition arrangement (scale, unifying shapes, where the text is in relation to the logo, etc.)
  - design trends
- remember! it is *okay to be inspired* by other designs, it is *not okay to copy* other designs!

## > draw simple *symbols*, not pictures!

- logos are highly simplified icons, not detailed drawings
- with each sketch, think how you can re-draw it even more simplified (then of course actually re-draw it)

## > unify your design

- unity is incredibly important in logo design and should be one of your biggest considerations while sketching ideas
- can you use a text placement or treatment that helps unify your design?

## > carefully consider font selection & text placement

- once you have numerous graphic ideas, you may start to consider type
- select fonts that reinforce the mood you are trying to convey
- do *not* put text inside your graphic (when you shrink your logo, the text will become too small to read)
- text can appear above, below, to the side or even overlap the graphic
  - text must remain large enough to be easily read when the logo is very small
- don't forget you can alter type by converting it into paths (Shift + Ctrl + O)

# > typography

## > contemporary vs. traditional sans serifs

The world's most common sans serif font is Arial (or Helvetica). It has dominated typography for decades. But a new trends is finally pushing this outdated font aside. Arial has letterforms that are very "closed," meaning the ends of strokes often come back in close to another part of the letter (like the top hook of a lowercase "a" or the bottom curl of a lowercase "e"). Now, font designers realize this decreases legibility, so these strokes are now "opening up." See below.

### traditional sans serif

Notice how the ends of strokes curl back towards the letterform and come very close to another part of the glyph. This closes down the letterform and makes it more difficult to read.



aces

### contemporary sans serif

Notice how the ends of strokes are more "open" and point away from the letterform, thus avoiding another part of the glyph. This makes it more easy to read.



aces

## > capitalization

There are several different ways of typing your company's name. These include all lower case, all upper case and downstyle (where the initial letter of each word is capitalized but the rest of the letters are lower case).

### lower case

**company name**

### upper case

**COMPANY NAME**

### downstyle

**Company Name**

## > text location and size

### location

the two most common locations for text is to the right of the logo and centered underneath the logo  
occasionally a logo on top is offset so it is not perfectly centered

### size

understand these are guidelines on where to start, not rules; begin with the ratios below then adjust to need  
when text is to the right of the logo, it is usually 2/3 the height of the graphic  
when the text is underneath the logo, it is usually twice the width of the graphic

 **COMPANY**  
**COMPANY**  
**COMPANY**

## > creatively altering text

You are required to alter your text graphically, if even in just a minor way. There are many options at your disposal. Below are some of the most common approaches.

Original Text **ABCDEabcde**

Tight Tracking **ABCDEabcde**

**swell**

Loose Tracking **A B C D E a b c d e** **G U C C I**

Custom Italics ***ABCDEabcde***

***BRIDGESTONE***

Serifs **ABCDEabcde**

**HARPOON**

Slices **ABCDEabcde**

**JACKSONVILLE**

Disconnections **ABCDEabcde**

**LA ✦ GALAXY**

Connections **ABCDEabcde**

**MAPR**

Strike-through **ÀBĀC̄DĒabcde**

**ECHOSTAR**

No Space Change **ABCDEABCDE**

**boostmobile**

# > color treatment

## CMYK

- CMYK stands for Cyan, Magenta, Yellow and Black



- used for printed designs; all printers use these for inks to create all available colors
- colors are referred to as a sequence of numbers representing each ink in order, separated by a hyphen



white (0-0-0-0)



red (0-99-100-0)



blue (100-60-0-0)



green (100-0-100-0)



light red (0-49-50-0)



light blue (65-20-0-0)



light green (40-0-40-0)

## rich black versus flat black

- flat black 0-0-0-100



- rich black 75-68-67-90



## grayscale

- one gray: use 0-40-100 rule (40%) because 50% often appears too dark  
gray CMYK values are 0-0-0-40



- two grays: use 0-30-60-100 rule (30% and 60%)  
gray CMYK values are 0-0-0-30 and 0-0-0-60



- three grays: use 0-25-50-75-100 rule (25%, 50% and 75%)  
gray CMYK values are 0-0-0-25, 0-0-0-50 and 0-0-0-75

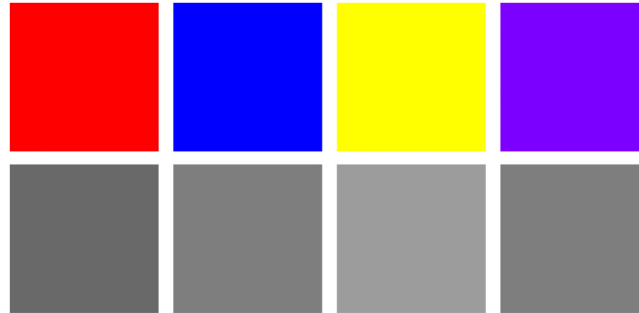




# > converting to grayscale

## color to grayscale conversion:

Just because colors contrast each other does not mean the same contrast will be evident when converted to grayscale. Colors of the same intensity will produce virtually identical grays. See the example below where four very contrasting, high intensity colors are simply converted to grayscale. Because of this issue, designers create a separate grayscale file where they custom adjust tones to maintain effective contrast.



## example:

In the color logo below, the grays follow the 0-30-60-100 rule. The orange uses CMYK values of 0-70-100-0.

When the logo is converted to grayscale, the orange becomes a midtone value that washes out the other two grays. This is a huge problem because contrast is so enormously important in logo design.

The existing grays from the color logo cannot be changed to make room for an additional gray. (They are already gray in the color version so changing them in a grayscale image would not make sense.) To solve this problem, the orange was converted to white to maintain a high level of contrast separation. See the image examples below.



### Incorrect:

In this image, the color logo has simply been converted to grayscale. The orange becomes an additional midtone that washes out against the two existing grays. This drastically decreases the contrast.



### Correct:

To maintain value separation and effective contrast, orange was changed to white. This keeps the existing grays from being altered.

# > clean construction

## > what is "clean construction?"

Clean construction is where your work is completely simplified. Text is converted to paths. Strokes are converted to shape. Effects like 3D and Warp are expanded so their paths line up with the intended effect. Overlapping shapes are cut precisely to where they intersect.

## > why is clean construction important?

Basically, simplifying your work as much as possible protects it when it is used by others. As an example, text left as text requires the proper font files on other computers. Another example would be someone scaling your work that contains stroke without having the Scale Stroke and Effects turned on- this would change proportions of your work.

## > how do I clean construction?

### • expand text to shape

- Ungroup your text from any group you've created (go to Object: Ungroup or press Shift + Ctrl + G)
- click on your text with the Selection Tool (black arrow)
- go to Text: Create Outlines (or press Shift + Ctrl + O)

### • expand appearance

- click on any element that has a Filter or Effect applied to it  
(you may need to Ungroup them from any group they belong to)
- go to Object: Expand Appearance and select Okay

### • expand stroke to shape

- click on all elements with stroke with the Selection Tool (black arrow)  
(you may need to Ungroup them from any group they belong to)
- go to Object: Expand and select Okay (you may need to select Expand Appearance instead)

### • simplify artwork

- Note:** artwork elements should not overlap; they should be cut precisely edge to edge  
(meaning one object covers another, or after stroke is expanded it covers part of the original shape)
- select overlapping elements (it may be easier to simply select all)
  - go to the Pathfinder palette and select Divide (bottom left)  
this will create cuts where elements overlapped, but retains the color that was on top  
(thus eliminating the shape that was covered)
  - ungroup elements (when you run Divide, it automatically groups the result)  
go to Object: Ungroup or (press Shift + Ctrl + G)
  - rejoin shapes of the same color that touch (no paths/points can be within a shape, only along the exterior edge)  
with the Direct Selection tool, select an element of a specific color  
go to Select: Same Fill Color  
(this will select all other shape areas of the exact same fill color)  
go to Pathfinder and select Add To Shape Area (top left)  
(this will combine areas of the same color into one)  
this may take a while depending on how many pieces need to be recombined
  - delete any unnecessary anchors/paths  
caution!- anchor points/paths should only define edges of shape areas  
sometimes you may end up with "ghost" anchors or even paths within shapes  
(this is due to the complexity of things that you previously expanded and divided)  
use the Delete Anchor Point (minus) feature with the Pen Tool until all unnecessary anchors/paths are deleted  
you may also want to delete anchor point inside straight lines (do not do this on curves)

### • run Clean Up

- go to Object: Path: Clean Up  
make sure all boxes are checked then select OK

# > logo lounge trends

## > using design trends to further develop your concept

Once you have created and sketched several various graphic ideas, you can push these ideas by exploring different style approaches. A great place to turn is Logo Lounge, who tracks the biggest trends in logo design each year. Looking at these yearly trends can take your ideas in directions you have not thought of.

In the example below, I have a graphic letter idea for Nintendo. Then I went to <http://logolounge.com> and checked out the 2014 trends. Some of the trends worked well, and some of them were dead ends because they did not match the company very well. Check it out below. Keep in mind that these trend reports go back more than a decade. Check them all out. You never know how a former trend can take your design to the next level.



Original sketch  
idea for graphic  
enhanced letter



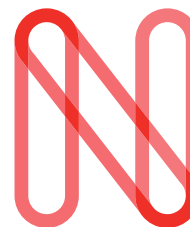
Letter Stacks



Hexagons



Flat Facets



Links



Waves



Motion Lines

# > students inspired by trends

SLINKY



TRANSPARENCY



3D ORB



ECO-SMART



OVERLAP



RUBBER BANDS



## > inspirational designs

