ANM 324 Project 3

Creating a logo is often one of the first jobs a designer has to do. The key to success in logo design is clearly understanding the "image" or "brand" that the company or organization wants to communicate. A logo is typically used on a variety of substrates (types of material) and applications from business cards to billboards. The most successful logos are effective on any surface.

Here's my general grading criteria for this project:

95---100---Logo is original and creative and has captured the essence of the organization. The technical rendering skills are excellent and typography is very effective.

90---95---Logo is very well done there are some minor flaws in concept or execution 85---89---Logo is good but may not completely communicate the essence of the company in either type resonance or design elements

80---85---Logo has technical and design issues that will prevent it from being effectively used on a variety of applications. Such as too complex to be scaled down and clearly "read".

70---80---Logo is not effective is communicating the essence of the organization: significant technical flaws

70---below very late work

Note on logo critiques: I've grouped the final logos so you can more easily compare.

Frasier Group

Billy Bowles	Sarah Greening

Diego Juarez	Lesly Lopez
Kelsey Moon	**Kyle Spencer**

Looking for a place to eat fish and chips? The challenge with this logo was to capture the play on words in the name Codfather, while still making the the product clear and appealing. We had a great selection of graphic solutions. Leslie's and Kyles were especially eye-catching and resonated a formal tone, while still making the fish a focus without being off-putting. The "Fish and Chips" text on Lesly's could be stronger/larger to make sure at a glance the viewer understands the menu focus. Both the bowtie fish and the red rose are subtle touches which further link viewers to the the movie theme.

Billy and Kyle had the same concept by incorporating the puppet theme, which viewers familiar with the decades old movie would get…millennials maybe not. Billy's stylized fish was designed to fit the oval and as a result it's a little hard to "read" especially if you're driving quickly by the bus sign. The color is engaging but without the words Fish and Chips, viewers would have to understand the play on Codfather and the "for a meal you can't refuse" slogan. There are two different designs for Billy's Codfather…the fish version is very creative. With some editing and the addition of a simple dot eye it might stand alone as a text logo.

Sarah's logo is simple (good) and translates well on all media. The fish itself is well illustrated but needs a little more contrast to be more visible and appreciated. It's fun and has family friendly appeal. I would include "Famous Fish and Chips" in the logo itself, not just the sign.

Kelsey and Diego both created logos that will generate an immediate response from viewers. I'm attracted to Diego's "bones" artwork…kids would insist that you take them there. The skeleton is image that reflects isomorphic correspondence (Gestalt theory). You can't take your eyes off it because it's kind of creepy and dangerous. The bowtie could be drawn more accurately to take full advantage of the link to The Godfather and not inadvertently be misread as a graphic ornament. I would also integrate Fish 'n Chips within the red boundary and consider using larger type, probably not script which is harder to read. Kelsey's fedora is great but maybe the rose would be better integrated if placed in the hat band. The stylized fish is rather simple compared to the illustration of the hat…could some highlights be added to the tail to add some style without being overdone? I'm conflicted with the heat/steam, which could be interpretation as "fishy" smell..oh dear, maybe just me!

All of the logos were well thought-out and executed. Everyone did an excellent job of adding perspective to the bus sign. Nice work!

Rosenwald Group

Aziza Atebar	Christina Edadiz-Herrera
Jennifer Luce	**Olena Svidersky**

Sarah Worthington	Omar Kabbani

This is definitely a restaurant I'd like to visit…bet they have some interesting "specials"! We had some wonderful creative work with this logo concept. What I look for is a design that clearly communicates the Italian and Chinese cuisines.

My first observation was that everyone used typography very effectively to resonate the the two cuisines. Aziza, Jennifer and Sarah used distinctive fonts to contrast the names with Asian and Italian styles. They also used noodles to represent the similar ingredient that's found in both cuisines. Aziza was very creative in linking the noodle with Ciao. This connectivity and adds visual flow to the logo.

Jennifer's classic takeaway box and chopsticks help us understand the Asian influence which contrast nicely with the spaghetti and meatballs. Maybe consider a hint of red sauce on that pile of noodles…or would that be too much? Box logo is great but your sign does not reflect the correct perspective. Try selecting your artwork and use Effect>Distort and Transform>Free Distort to modify the artwork which is viewed at an angle. Type can be rotated slightly to correctly align with a vanishing point.

Sarah's use of flag colored chopsticks is subtle but very effective. It adds elegance to the logo. I especially like the business card with the vertical layout which emphasizes the verticality of the sticks. This was one of the best overall solutions.
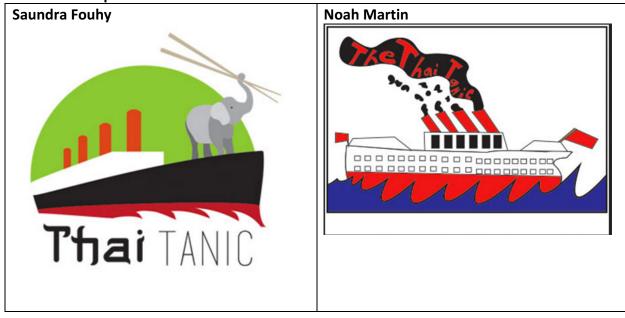
Christina's logo incorporated hand-drawn artwork with the dragon representing the Chinese cuisine and the Italian flag to contrast the two countries. The food samples are a little rough and hard to see clearly…except for the wine bottles. The perspective on the sign works OK for the art but it's not accurate for the block of type
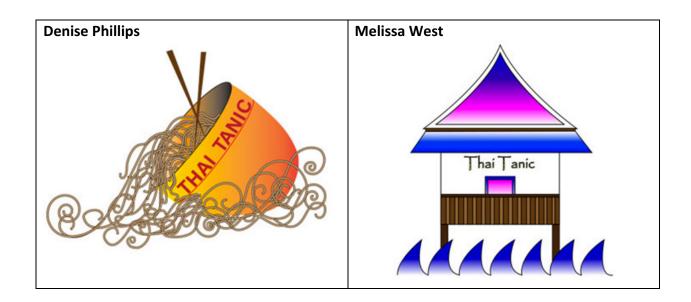
Olena and Omar chose to use the same type for both Ciao an Mein, but they still are effective logos. Olena has a half sushi pizza…very clever but I wonder if it would be easy to read and understand if you drove by the bus sign. Oh, I also see text color which relates to Italy and China..that's an effective but subtle touch. I like the compact layout of this design.

Omar depends primarily on his custom edited type (very creative) to communicate this restaurant theme. The little bowl balanced on the N is a nice touch. I would consider using a different color on the bowl to make sure it's not missed. Good use of gradient on the letter fills too.

Summary: Excellent work overall but Aziza had the most successful logo using image and type. She created excellent contrast with the black background in both the sign and business card making it striking and memorable. I'd go find that place!

Kroencke Group

Saundra Fouhy	Noah Martin

Denise Phillips	Melissa West

I was excited to find the name of the "real" restaurant and knew it would be a challenging task to integrate the Thai Tanic theme into a logo design. There are a couple of ways you could parse Thai Tanic. It could be related to it's namesake sinking ship or it could be based on the interpretation of titanic as large, gigantic or enormous. It's fun to see how each of you addressed this challenge.

Saundra and Noah chose to literally interpret the theme by incorporating a ship in their design. Saundra's is beautiful in its color and simplicity. The type face resonates the Thai influence as does the elephant, which has a strong cultural connection. The addition of the chopsticks implies a food relationship although I would consider adding a tag line such as "Classic Cuisine" to make it abundantly clear that it's a restaurant.

Noah has an interesting take on the ship theme with the name integrated into the smokestack plume. I think if the text was a bit more readable and larger it would be stronger. There needs to be a link to the fact that it's a restaurant. You only drew the basic logo but the project required that logo incorporated into a sign and business card.
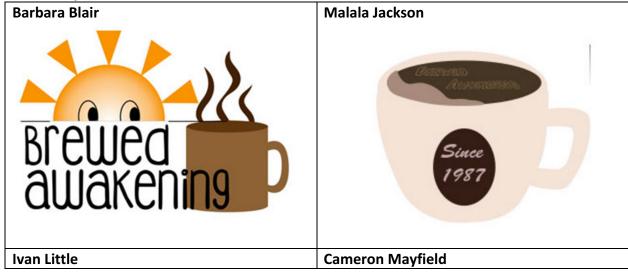
Denise was the only designer who made sure that food was clearly reflected in the logo. Great job drawing the noodles and giving the bowl form with gradients. The noodles spilling out of the bowl relate, in a much more-subtle way, to "tipping" or "sinking" in waves. This adds complexity but the logo is strong enough to be easily read at a top level first. The only modification I would suggest is have Noodles included under the name on the logo itself. The logo is very attractive and would be eye-catching and memorable. The text on the sign would be stronger if center justified, perhaps with a more interesting font and scaled to establish visual hierarchy.
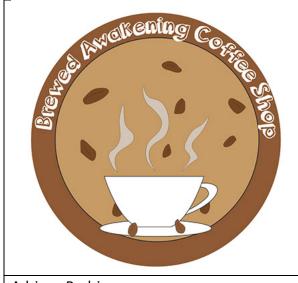
Melissa's logo has a stylized Thai building in water...this I assume is the relationship with the Titanic ship before sinking :) The color gradient certainly gives it visual impact but I initially saw

the waves as shark fins…oops. The relationship to food is weak and depends on text in the sign to communicate…how could you illustrate a link to Thai food in your artwork? Maybe it's a bowl with sticks in the hut rather than a door? Just a thought.

Summary: Saundra and Denise both had very strong and successful logos. The signage and business card (front/back) on Saundra's media set was particularly impressive.

Kunz Group

Barbara Blair	Malala Jackson
Ivan Little	Cameron Mayfield

Adriana Rodriguez

Madeline Villena

Love the name of this coffee shop and I expect to see interesting readable font styles along with artwork that illustrates the awakening/coffee theme. For me the strongest logos that reflect this are Barbara's, Cameron's and Adriana's.

Barbara's sunrise is bright and playful…ready to jump-start your day when you stop in for a that steaming cup of coffee. The font is attractive, easy to read and has been left aligned. I do think the overlap on the cup affects readability. Perhaps a slightly smaller cup resting on the top of the "ing" rather than behind would resolve. The sun might be slightly smaller so as to not be hidden. It's very attractive on the business card but perspective on the bus sign is slightly off. To adjust, try Effect>Distort and Transform>Free Distort.

Malaia's coffee cup illustration helps us understand that this is a coffee shop but the "floating" Brewed Awakening name doesn't have the strong contrast it needs to be easily read. I think it just needs to be a cream color like the cup itself. The idea of it floating on the surface is very creative. The cup itself would have more form if you applied a gradient to shape it. I think the business card is is the most effective with the added type. For the bus sign, I think you could use the type on path feature to wrap the name around the cup..that might even be a better way to ad the title name to the logo itself.

Adriana has an "eye" for design :) I especially like the script font with drop shadow which is easy to read and adds depth to the logo. I must say having the awakening eye staring at me is a little strange. I get it that the first cup is an an eye-opener. The eye is well drawn and your use of gradients adds form to the cup and saucer. You've done a great job with positioning on the bus sign and the business card looks very professional.

Cameron's Brewed Awakening logo is very creative with the morning sun pouring out of the cup. I especially like the arrangement of text and artwork. The font is a basic bold sanserif that's very easy to read at a glance. The only adjustment I might try is modifying the gradient on the drip to extend into the coffee browncolor range so it's reads sunshine delivering the coffee drip. Business card looks good but the Grand Opening text on your bus sign needs to be adjusted down on the right to "fit" the perspective.

Madeline and and Ivan had similar ideas for a round logo with artwork in the center and surrounded by the Brewed Awaking type. Madeline's artwork is well illustrated with sun and waves. I do think some link to coffee would be important to make the art reflect the coffedd shop theme. Maybe something as simple as coffee colored waves would do it. Your bus sign and business card layouts look very good. Why are you not being consistent with the background color? Just asking…

Ivan's round logo takes advantage of an interesting font that's very attractive. The art work is very simple…better if you don't use visible stroke to define the shapes…fill with gradients to add form and 3D look. Type on business card isn't consistent with larger logo and you didn't include the bus sign layout.