The next project requires the examination of the characteristic shape and structure of the two letters of your initials. It demands attention to all of the details of letterform design, including stroke, weight and contrast, serif style, case and especially positive and negative space. **The goal is to determine how the two forms can be combined into a unified whole to create a mark in which each letter is integral to the other.**

**The Opportunity: Part 1**
Design a visually interesting logo that integrates the initials of your first and last name into a unified symbol, along with YOUR BUSINESS NAME. **The letters should be based upon the classic typefaces, no decorative/ornamental typefaces allowed!** You may incorporate either serif or sans serif, uppercase or lowercase, roman or italic, condensed or expanded, bold or light, or any combination. You may truncate, remove, and overlap parts of your letters. You also may extend strokes of your letters.

Your final solution must first work in grayscale—it cannot rely on color to be successful. You will next, if you desire, expand your final solution to color (some designers may choose black/white). **And last, but most certainly not least, you must incorporate the name of your business with your mark.**

**The Opportunity: Part 2**
Apply your newly designed logo by creating a basic identity system for your business: business card, letterhead and #10 envelope. All three pieces should be populated with text (we will discuss this in class).

**Presenting Your Solution**
You will turn in two versions for your final logo, one grayscale and one color (if you choose to work in color), along with printouts of your identity system (again, color please if working in color). These items should be creatively mounted on presentation board. You must also turn in a **A WRITTEN STATEMENT defining your final concepts and summarizing the key techniques you have learned.**

**BRAINSTORMS DUE:** TUESDAY, OCT 3

**THUMBS DUE:** TUESDAY, OCT 3
quarter-scale (1.5x1.5”), 24 thumbs

**ROUGH1 DUE:** TUESDAY, OCT 10
half-scale (3x3”), 4 roughs

**ROUGH2 DUE:** TUESDAY, OCT 17
half-scale (3x3”), 2 roughs

**COMPS1 DUE:** TUESDAY, OCT 24
full scale (6x6”), final choice

**COMPS2 DUE:** TUESDAY, OCT 31
please present your entire identity system for final critique

**FINALS DUE:** MONDAY, NOV 7
NOTES ABOUT LOGOS FROM LETTERFORMS...hey brainstormers!

As you work through this project, there are many things, both visual and visceral, to take into account. The actual letterforms themselves can be deconstructed in many ways. As you explore, consider the following...

- What are the primary shapes of your letterforms?  
  (i.e. C=circle, N=square/rectangle, A=Triangle)
- What is unique to your forms?
- Typefaces (must use classic typefaces, what is a classic typeface?)
- Uppercase to lowercase
- Thin to fat
- Vary the heights
- Break the forms
- Outline vs. filling in shapes
- Abstract the forms
- Tone/color
- Position
- Scale

WHO ARE YOU?

The other side of this problem is to think about what type of image you want to project. This mark can be a visual representation of your personality, of your likes and dislikes, of your style.

Who are you?

What visually appeals to you? (research logos, styles, forms)

What tone do you want to convey? (fun, classic, edgy)

If you wanted to create ONE new letterform from your two intials, what would it be called? How would it sound? And where would it sit in our alphabet?

Logo: origin from...?

While you are at it, think about the word ‘logo’...

What does it mean?

Where did it originate?

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A creative solution always seems to be one that, when seen, appears obvious, but completely unexpected. Anyone seeing it understands it immediately. It does not require explanation. Everything fits...You understand it more from an intuitive than from a logical thought process.

KIT HINRICHES