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**BRANDING AND
IDENTITY BUILDING
FOR A SMALL COMPANY**
(Focused on Visual Identity)

Bachelor's Thesis
Degree Programme in Design

November 2015



KYAMK
University of Applied Sciences

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Thesis Title Branding and Identity Building for a Small Company (Focused on Visual Identity)		50 pages 29 pages of appendices
Commissioned by MatMat Tmi		
Supervisor Satu Peltola, Principal Lecturer		
<p>Abstract</p> <p>The topic of this thesis is branding and identity of a small business, with a focus on visual identity.</p> <p>The major part of this thesis focuses on the research done on visual identity and the basic ideation of branding. The other half specifically focuses on the visual identity, the creation of a logo for the company, defining typography and colour and ephemera, and particularly, the company's business card.</p> <p>The main goal was to execute a unique, individualized branding, which showcases the personality and the familial ties held within the company at hand, called MatMat. Moreover, it had to be a step forward, a base of a sort, for the brand, as the company had been created and it desires to be seen and recognized in the best way possible. Another aim was to thoroughly consider the process of branding and creating a visual identity, while collaborating with the client in close cooperation.</p> <p>The information presented in this bachelors thesis has been collected through client briefs, interviews, comparative research, competitor research and symbol research, as well as using designer tools, such as mind maps and mood boards.</p> <p>The final result was successful, with complete client satisfaction and continuation of cooperation and design work for the said client. It achieved all the set goals, namely, the image the client wanted to present.</p> <p>All the results of this thesis were implemented in a brand style guide and will be implemented in the next few months on the upcoming website of MatMat, alongside new designs, which might arise in the near future.</p>		
Keywords branding, identity, MatMat		

FOREWORD AND ACKNOWLEDGEMENTS

This bachelor's thesis is done in compliance and cooperation with the client the thesis work has been created for. Although thesis author has a personal relationship and knowledge of the client, it does not affect the work or the process itself. This thesis has been written in complete objectivity and with a critical eye, using third parties when needed, in order to keep the author in check.

The client hereby gives full permission to use the work done for them and the resources provided to the thesis author to use in her portfolio and in any other way she desires (See Appendix 1).

The author wishes to thank the client and mentors who provided an objective eye and a helping hand when needed, namely: Matias Näveri, and Mark and Laura Leigh.

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1 INTRODUCTION

A brand is a name, a term or a symbol that is used to distinguish one product from another. It is used in business, marketing and advertising, worldwide, to help define and identify the product at hand (Ambrose & Harris 2010, 177). The branding of a brand is what makes it unique, individual and consequential in the world in which it operates. It helps create an image, a view, and an outlook of what the brand itself represents and/or stands for, and what it conveys to the public and its consumer and/or customer. Oxford business English dictionary defines branding as *“the use of a particular name, symbol (logo) and design for a company’s products so that people will recognize them.”* (Parkinson & Noble 2005, 58.)

This thesis touches on conceptualizing and branding; on forming a visual identity and a clear image—the general idea that the public has of a brand (Parkinson & Noble 2005, 272)—or a small business, in order to define it and its goals and image and reflect the capabilities the said brand has and wants to portray.

This thesis will take you through steps of branding, more specifically, conceptualizing and defining the brand through research, and designing the brand's visual identity and style guide consisting of: **logo design** (a visual symbol of an organization or a brand (Bannock, et al. 2002, 202)), **defining typography** (a study of the design of typefaces and the way in which the type is laid out on a page to best achieve the desired visual effect and to best convey the meaning of the reading matter (businessdictionary.com)), **colour choices**, and the **business card** of MatMat tmi—tmi being the identifier for toiminimi (Finnish; sole trader (Langenscheidt editorial staff 2008, 82))—a sole trader company (a sole trader is a person who owns and runs a business and is the only person who is legally responsible for it (Parkinson & Noble 2005, 517), owned by Matias Näveri. In the company Matias and his wife incorporate their hobbies, love for design and their knowledge and professions, to create an individual and strong web development and graphic design duo.

1.1 Aim of the study

The essential idea and question of this thesis is portrayed in this quote from the Brainy Quotes website: *“Good design is making something intelligible and memorable. Great design is making something memorable and meaningful.”* (Rams 2015.)

The main research question posed in the thesis is: **how to create an individualized brand that stands out from the competition and portrays the professionalism and family ties the company itself holds within?**

The aim is to achieve the set goal/task without losing the values and the work quality of the author and the beliefs and the values of the client.

1.2 Methodology

The information presented in this bachelors thesis is based on the authors previous branding experiences and studies, as well as brand research, comparative research, symbolism research and graphic design and branding theory. It is also based on the deep set thorough knowledge of the brand itself and the persons involved, their desires and the feedback and analysis done on the company and the people themselves through reports, client briefs, inspiration boards and mood boards—an arrangement of images, materials, pieces of text, etc. intended to evoke or project a particular style or concept (oxforddictionaries.com)—all of which presented either in the text or in the appendices.

Cooperation and a hands on approach is the key in the branding process described in this thesis, so that both parties’ happiness and control of the final product and the working process is ensured.

2 COMPANY INFORMATION

According to the book *Designing Brand identity*, brands have three primary functions: navigation, reassurance and engagement (Haigh 2013, 2).

They navigate the consumer to choose the specified brand amongst all the competition, reassure the consumer, in order to reaffirm their choice, and

engage the consumer, in order to encourage them to identify with their brand (Wheeler 2013, 2).

Before even considering the branding of a company, one must have full understanding of the company at hand and how they want their brand identified, how they want it to perform, what aspects of their brand they want to stand out, and finally, what they wish to reaffirm and how they want to connect to their consumer/customer. In order to get a grasp on the task at hand, thorough background information, both professional and personal, was done by the author, to get a full image of the company and its needs, desires and objectives. This chapter focuses on precisely that.

2.1 Company background

MatMat was established early in the year 2015 by Matias Näveri. He and his wife Mattea had been talking for a few years about having a small business on the side which would allow them to combine the passion they share and the knowledge they each possess. They came to the conclusion to open a sole trade company in Matias's name, which legally allows them both to work under the name MatMat.

Branding is a disciplined process used to build awareness and extend customer loyalty (Wheeler 2013, 6). The basic information initially provided by the client immediately suggests and demands an approach akin to personal branding, which is about the way an individual builds their reputation (Wheeler 2013, 6).

Establishing a highly personal approach enables the branding to be specific, exact and unique to the clients' needs in order to show off their own personal relationship. After this discovery, the author approached the client in order to dig deeper and get as much personal information and details as possible. This information can be found in appendices 1/2 and 2/2, the individual client briefs and 3/2, where you can find the client provided personal information and expectations and hopes for their company.

Together, through client briefs which were filled out individually, and the short interviews done throughout the project, vision and mission statements have been defined, which will be placed on the MatMat website in the next couple of months, for their clients/customers to see.

A vision statement is an official statement of how a company or an organization would like to be in the future (Parkinson & Noble 2005, 596).

MatMat vision statement is as follows: *“MatMat is a graphic design and web development company striving to create personalized and contemporary design and web development services for modern companies and individuals. We offer a full experience, a package, with a personal and unique perspective combining our personal strengths to create full solutions.”*

A mission statement, on the other hand, is an official statement of the aims of a company or an organization (Parkinson & Noble 2005, 352).

MatMat mission statement is: *“We desire to exact unique solutions in order to provide a positive, personalized and truly individual service to create a full package optimized to your needs.”*

2.2 Company image and identity

“Brand identity is tangible and appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity takes disparate elements and unifies them into whole systems.” (Wheeler 2013, 4.)

Brand identity, being a set of attributes designed to distinguish a particular firm, product, or line, with the intention of promoting awareness and loyalty on the part of consumers (oxforddictionaries.com), should cooperate and function alongside the company image. The image is usually created through the company’s desire on how they want to be viewed and how the consumer themselves views them.

In this case, the accent was on the image the company has on itself, as it was their starting point and a kick off to their business. Sometimes, the clients’ image differs from the brands identity in which case, the brand itself falters and inevitably fails and disappoints the consumer. To have a fully formed and defined image and identity, the company and the author discussed it together to create a concise picture.

The brand identity of MatMat puts a high value on family and personal ties and it means the choices made by the author have to comply with the set standards and points made by the client and their internal relationship. It influences every choice of colour, type and positioning of objects, shapes and

forms, in the attempt to create the relation of what the brand stands for and its visual identity.

2.3 Objectives

With the identity desires and the image defined, MatMat had a clear idea of who and what they are. The author then set out to identify and list the things that were expected to be achieved in creating the visual identity, which were provided by the client, and are the following: a logotype, typefaces to use with their brand identity, colours and a business card. In the finalized client brief, which combined the individual ones and supplied a conclusion, the clients expectations are outlined, and can be viewed in Appendix 3.

In conclusion, they desired branding in order to kick start the image and reputation they want to create amongst their customers.

The purpose of this thesis is to execute MatMats' branding, with focus on the visual identity, which would result in a consistent brand of a small business that makes it as unique and personal as possible, as well as using imagery and colour to show off the personal relationship and familial ties within the company that makes it stand out in the highly competitive market, all of which in accordance to the clients wishes and desires.

3 BRANDING AND BRAND IDENTITY

Branding is a process that is used to build a brands visibility and attract its customer and/or consumer. Branding is the opportunity to express why people should choose one brand over another (Wheeler 2013, 6). It showcases and envelops a brand, it makes a brand consistent. A brands identity is closely connected to the branding, as the brands visual identity is essentially created through branding.

According to Alina Wheeler in the fourth edition of *Designing Brand Identity* (2013, 6), there are five essential steps to the branding process:

1. Conducting research;
2. Clarifying strategy;

3. Designing identity;
4. Creating touchpoints;
5. Managing assets.

Conflicting this guideline, Gavin Ambrose and Paul Harris, in Design thinking (2010, 12), state that there are seven steps in the design process:

1. Define (Brief);
2. Research (Background);
3. Ideate (Solution);
4. Prototype (Resolve);
5. Select (Rationale);
6. Implement (Delivery);
7. Learn (Feedback).

MatMats' design process and branding is a middle point between the two; specifically, as follows:

- 1. Define** (Brief), covered in the introductory chapter, chapter 1 as well as in the company information chapter, chapter 2;
- 2. Research**, which is covered in the following chapter, chapter 3, and in chapter 4, ideation and development, and essentially consists of the first ideas and thorough research, which provides a start for creation of the new design and branding;
- 3. Designing identity** (Ideation and Prototyping, followed by Selection and Implementation) which is in chapter 5, the brand style guide, that contains branding elements and their guidelines;
- 4. Learning** (Feedback), discussed in the conclusion chapter, chapter 6, which contains the client feedback, and everything learned by the work done for this thesis.

To assist the timing, the creation of this thesis and the design process, the author created a simple model to define the steps and the steps within the

steps, and ensure that nothing is missed and the task is performed through and through, which can be viewed in the Appendix 4.

4 IDEATION AND DEVELOPMENT

This chapter focuses on the starting point of branding, after finalizing the client brief, the initial conceptualization and the research done to pinpoint the design direction for the branding development.

The concept design was done through comparative research, competitor analysis, mood boards, inspiration boards and mind maps (done with the client), and finally, symbolism research. In this chapter you will see the initial research finds, sketches, and figures that clearly show how the perspective and the direction changed and focused with time.

Before the research was initiated, in order to know what kind of research to perform and apply, the author made a mind map to define key words, and therefore, the directions for the research (See Appendix 5).

4.1 Comparative research

Once the mind map initiated the search direction, comparative research was performed online through simple Google searches, Google being the world's biggest web search engine tool, with search words (small business, line logo, modern logo, minimalistic logo), and through books about branding and corporate design, in order to establish a goal for the brand identity. These comparisons were also done with the client, in order to get a clear image and approval on their desires and wants.

The initial search was done on modern and minimalistic logo design. Minimalistic and modern, artistic, utilizing simple lines and/or monograms, because all aspects of the client brief, and the key words defined, suggested such an approach. Figure 1 shows the Google finds of the initial search for inspiration and Figure 2 shows the book finds.

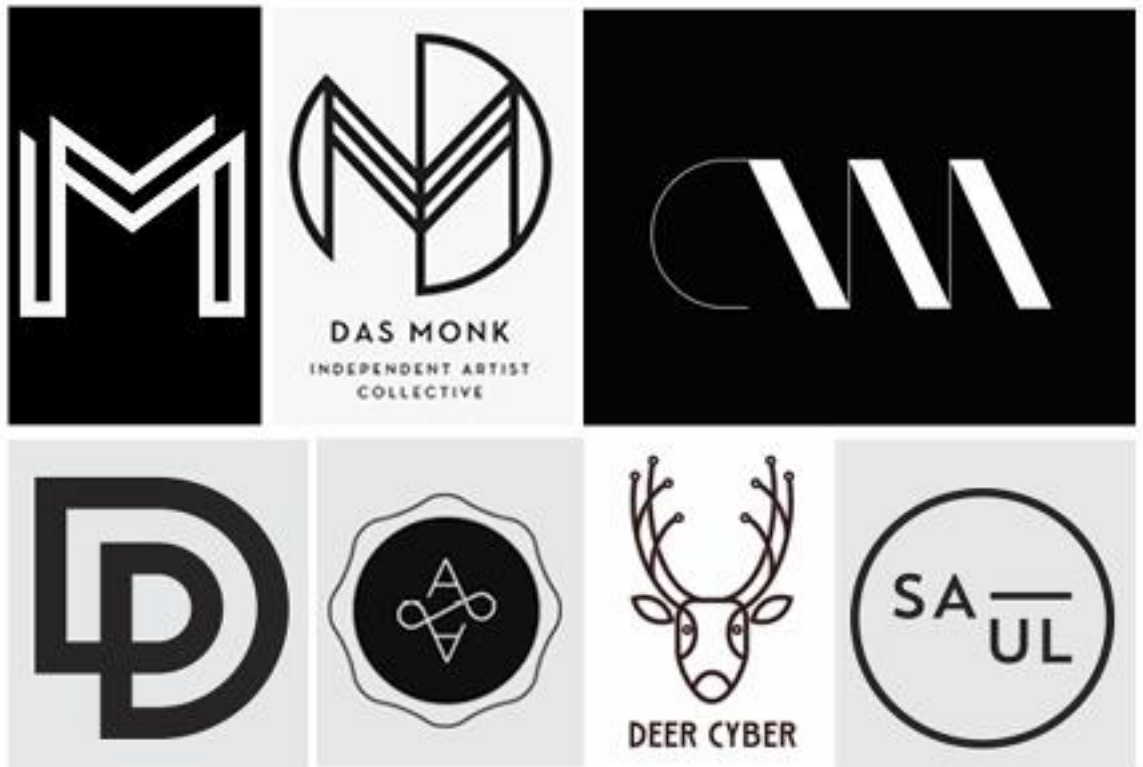


Figure 1: Modern and minimalistic logos (Google search finds)

According to Figure 1, the simple and modern logos mostly keep to black and white colour schemes, utilizing geometric forms and architectural shapes. As the search was done on monograms as well, the play on letters and letterforms is obvious and shown in the figure as well. The designs are simple and modern, clean and to the point and provide great inspiration for the continuation of work.



Figure 2: Timeless branding (Book finds)

Figure 2 focuses more on older design, something more traditional that can be seen utilized today. The left hand side shows simple black and white design that seems compatible as the source inspiration for MatMats' design. The right hand colour side is a great source of inspiration for the energy of colours and colour schemes the author had in mind for MatMats' colours.

Combining something modern with tradition is something that was established and pinpointed to be tried out and possibility utilized in the final logo design for MatMats' branding case.

4.2 Competitor analysis

Although the comparative research was already done, the focus was decidedly put on some research towards the competition, to ensure the personalization and the brands image were shown and that the client stood out to their desired clientele.

"It is nice to have valid competition; it pushes you to do better." (Versace 2015.) Without competition, there is no one and nothing to push you to do better and that is exactly what both the challenge and the goal of MatMats' branding is.

Although the competition sources were quite limited, some examples and nearby direct competitors were found. The finds were very diverse (See figure 3).



Figure 3: Competitor research finds

According to Figure 3, the accent in the logos seems to be intensively put to the text, rather than a symbol or an image relatable to the company. It is quite clear that the typeface choice and position differ immensely, but they are the things making the logo itself and the focus of the branding.

It is also hard to pinpoint the specific competition, which is diverse, as there are freelancing individuals, duos and smaller companies as well, as shown in this figure as well.

Most specifically, it seems that freelance graphic designers like to use their full names to establish themselves and their image. In this manner, MatMat is different, as they took a play on their names to create a new and individual one. The name MatMat came from the first parts of the spouses' names, MATias and MATtea.

Having both the comparative research and the competition research done, the client was shown the chosen direction of the project, which would be focused

Figure 4, the mood board, created an optimistic, positive, perky and energetic atmosphere with simple, minimalistic and geometric shapes utilized to showcase what the client does. All of the images on the mood boards have been found through Google searching by combining key words: modern, geometric, graphic design, Finland, birch trees, splash of colour, colourful, nature and blots.



Figure 5: Inspiration board

Figure 5, the inspiration board, which is almost the same thing as the mood board, differentiated by specifics of what it shows, most importantly, existing logos as inspiration, shows the same or similar mood and the feel of existing brands visual identities. It serves as an amplifier of the emotions and the mood of the visual branding case being done, combining the previous research finds and design direction the author decided on initially, and clarifies and narrows the design process and focus even further. The images have been collected through Google search by combining key words: art, gallery, simple, modern, logo, minimalistic, colourful, design.

4.3 Symbolism

From the earliest times, it is clear that humans had abilities to communicate, to understand meaning behind the patterns of the world, which was important

for their survival and ascent to become the dominant species they are now. As humans established communities, the ways to communicate progressed, eventually forming into language, writing and counting, therefore adopting an ability to create symbologies (Lunde 2009, 11).

In order to create new symbols and meanings we need to understand the history behind them and the ways we communicate today.

“Content enables communication, and form determines its degree of success. Our ancient ancestors have left us images carved into rock and painted on cave walls. They figured out how to put the world around them and meaningful human gestures into visual form. Technology has made it easier, but we are still learning how to design and use signs and symbols.” (Hampshire & Stephenson 2008, 6.)

For designers and the public, symbols are a universal language, differing slightly culturally and/or religiously. Graphic images are signs whose context gives them a meaning and the placement and position can give them a new significance (Hollis 2001, 7). They range from icons (for example: a cross, symbolizing religion, a Christmas tree, symbolizing Christmas, etc.), company logos (for example: arched M symbolizing McDonalds), to signs (for example: two fingers held up, palm out, symbolizing peace).

To get a firm grasp on symbols behind MatMat, another mind map was created (See Appendix 6). In the case of MatMat the focus was placed on the personal relationship behind the business, specifically, the symbolism of love, partnership and marriage. That was then narrowed down to hearts, rings, a knot and closed shapes to symbolize unity (a rectangle and a triangle for their geometric properties and beauty).

The most commonly known symbol for love is a **heart**. It is used in a wide range of products and places, signs, jewellery, shirts (“I love NY”), candy (Valentine hearts with signs: be mine, etc.), and even expressions (“I give you my heart”) (See Appendix 7).

In connection to the heart the author stumbled onto **rings**, traditionally representing marriage, love, protection and belief (Tresidder 2003, 230). The traditional Irish ring was what the author gravitated towards, for its long historical meaning. The Claddagh ring is a traditional Irish ring which

represents love, loyalty, and friendship (the hands represent friendship, the heart represents love, and the crown represents loyalty (Jones 1890, 320) (See Appendix 8).

The expression “**tie the knot**” came to the forefront, connecting the rings, the love and the marriage into a single symbol (See Appendix 9).

“The expression tie the knot derives from the nets of knotted string which supported beds prior to the introduction of metal-sprung bedframes. The theory goes that, in order to make a marriage bed, you needed to 'tie the knot'. Like many such folk-etymological explanations, there's not a shred of evidence to support this idea. It isn't clear whether this expression derives from an actual knot used in marriage ceremonies or whether the knot is merely symbolic of a lasting unity. Knots have a place in the folklore of many cultures and usually symbolize unbreakable pledges. Actual knots have certainly been used in marriage ceremonies for some time and the tradition of trying the wrists of the bride and groom with twine continues today in marriages in the use of sashes which are placed over the principal's wrists. The word 'knot', although not in the phrase 'tie the knot', has been associated with marriage since at least the 13th century.” (phrases.org.uk.)

The attraction to **triangles** came from the form itself, but once some research was done, the alchemical meaning behind them came up and peaked the authors' interest. Alchemy connects the nature and it is a science, a predecessor to modern chemistry, of transformation of natural material. Most famously known for studying transformation of materials into gold. The triangle, in different positions, with lines, or without, symbolizes air, earth, fire and water, the four elements (Hampshire & Stephenson 2008, 28) (See Appendix 10). Not only is the triangle a beautiful geometric closed shape, but it brought out the hidden connection to nature and the four elements which would connect to Finland, where the company is from, in a nice way, which is a country highly connected to nature and the environment.

Rectangle on the other hand is the simplest way to fortify and unify the connection. Not only is it purely simple and easy to use, it is often a go to shape for many projects.

“This common shape creates a sense of equality and conformity. The familiar shape is seen as stable and trusting. The square further relates to the earth, with each of the four corners relating to the four points on a compass.”

(Designshack.net.) *“Four sides provide stability, boundary, and secured stillness. This is the shape we build our world with-four sides make up sidewalks, buildings, furniture, windows, paper money and city grids. Four anchor us into workable, tangible space.”* (Macnab 2008, 5) (See Appendix 11.)

In combination with the finds, the heart was immediately discarded, for its “cheesy” and seen qualities, the ring for its too traditional standpoint, however, the rope and the geometric forms were grasped onto and pinpointed as the start for sketching and ideation of the logo (See Appendix 12).

5 THE BRAND STYLE GUIDE

To define a brands identity, make it obvious for others and have a brand overview, designers create style guides. The style guides contain the pieces of the visual brand identity and instructions and rules on how to use the brand essentials. They may differ from designer to designer, or company to company, but are there to offer support and definition for the branding and the brands' identity.

This chapter follows the branding process after finalizing the research and showcases parts of a brand style guide, which was created for the client.

5.1 Logo

A logo is a symbol, the face of a company. It is the start and the forefront of branding. A logotype is a word, or words, in a determined font. Often it is in juxtaposition with a symbol in a formal relationship called the signature (Wheeler 2013, 146) (See Figure 6).



Figure 6: Parts of a logo

As shown in the Figure 6 a logo can consists of three main areas, a brandmark, a logotype and sometimes, a tag line, the fourth area (Wheeler 2013, 146).

Brandmark is a visual identifier for a company or a brand. There are different styles of a brandmark (wordmarks, letterforms, emblems, pictorial marks), but there are no simple rules on which approach works best (Wheeler 2013, 49).

A logotype is a word or words in a determined font used with or without a brandmark (Wheeler 2013, 146). Signature is the relationship between the logotype and brandmark. Sometimes they might allow variations that allow the separation of a logotype and the brandmark (Wheeler 2013, 48).

A logo is a very important part of branding. It conveys a substantial amount of information to the viewer, in a short and simple manner (Gang, et al. 2009, 4). It is what makes the consumer gravitate towards the brand, create a loyal customer and is how the brand is usually remembered. Through a logo one can create the face of a consistent brand, the emotion trying to be conveyed and the beliefs ones company stands for.

MatMats' logo had been thought out through deep research, and once the initial ideation and the research were done, the author proceeded to sketch

the logo itself. The sketches, roughly drawn on paper, are the very first drafts, playing on the letters creating the name MatMat, done to test the space and possibilities of the actual letters individually, before placing them together (See Appendix 13).

A few had been chosen as the best options, and the author proceeded to input them into Adobe Illustrator, an Adobe computer software used for vector illustration, in order to find the right mood and feel, through testing out different typefaces, (a set of letters, numbers, etc. of a particular design used in printing (Parkinson & Noble 2005, 581)), and line thicknesses (See Appendix 14).

Typefaces, as a designing tool, have different styles and feels, and those chosen to be tested were entirely based on the key words used for the branding of MatMat: modern, geometric, unique, personal, and artistic.

Realizing that none of the typefaces tested truly worked as they are for the logo, the typeface that was the closest to the authors' idea was put to Adobe Illustrator where it was manipulated into something individual, fitting the brand (See Figure 7).

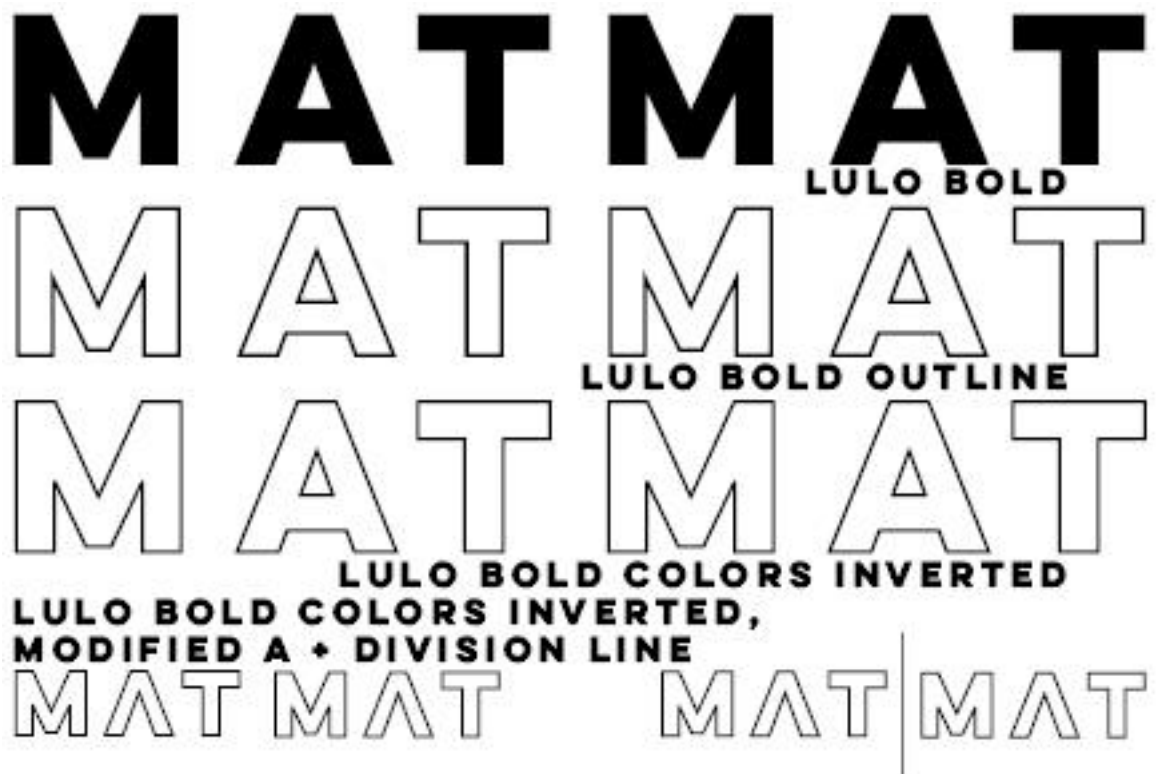


Figure 7: Typeface manipulation steps for the logo

Figure 7 shows the steps the typeface chosen took. From the basic Lulo Bold to Lulo Bold Outline, ending up on Lulo Bold with inverted colours. The letter “A” was simplified, having taken the mid line out. And, finally, a thin division line was added. It resulted in something simpler and more minimal, which added to the artistic and geometric feel the logo is trying to convey.

Once the type was set and placed, it was time to add a symbol, alongside the text and existing framework. The symbols were chosen through the before mentioned research, the triangle, the rectangle and the knot.

In conversation with the client, the overview of the sketches and with the feedback received, two options were pinpointed as prototypes, to be worked on more and tested out to see how they might possibly work (See Figure 8).

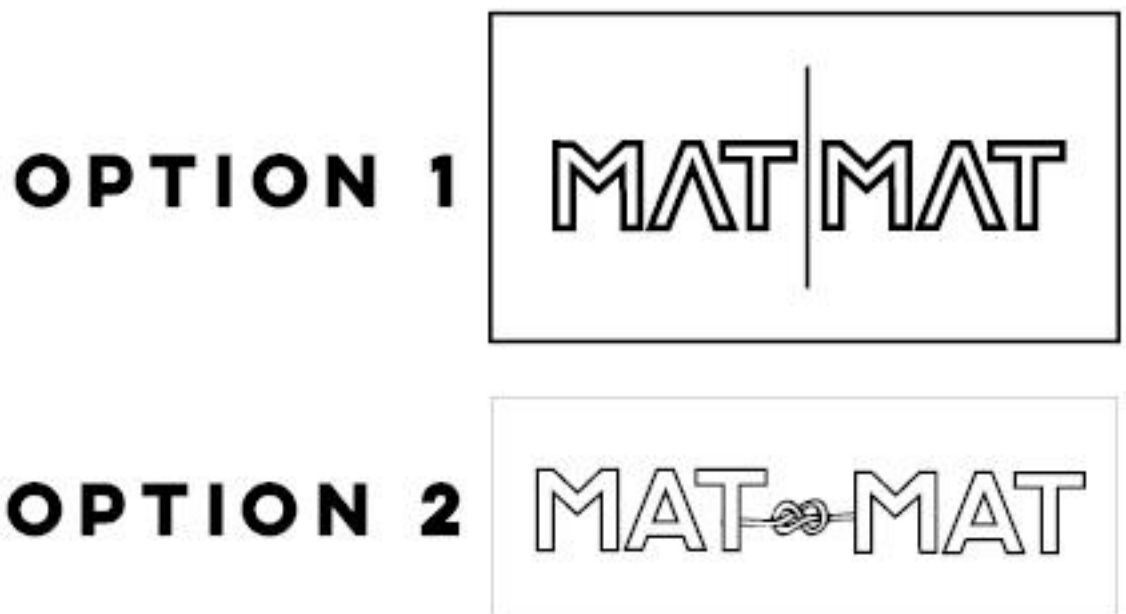


Figure 8: Final two logo options

Figure 8 shows the options which had been presented to the client, one using the rope as a symbol and the other having the simple line divider, the main idea of the positioning meant to signify the relationship and the unity of Matias and Mattea.

The author tried mirroring and modifying it in many different ways, finally deciding to put the emphasis on Mat and Mat individually, with the simple line

divider to signify the two different people and add the rectangle around to symbolize the unity and togetherness of the two separate individuals.

Out of the two options, a final logo design had been chosen, the first option, with the line divider, which had then been chosen as the official MatMat logo, from then on only having to be slightly modified and cleaned to be made perfect (See Figure 9).

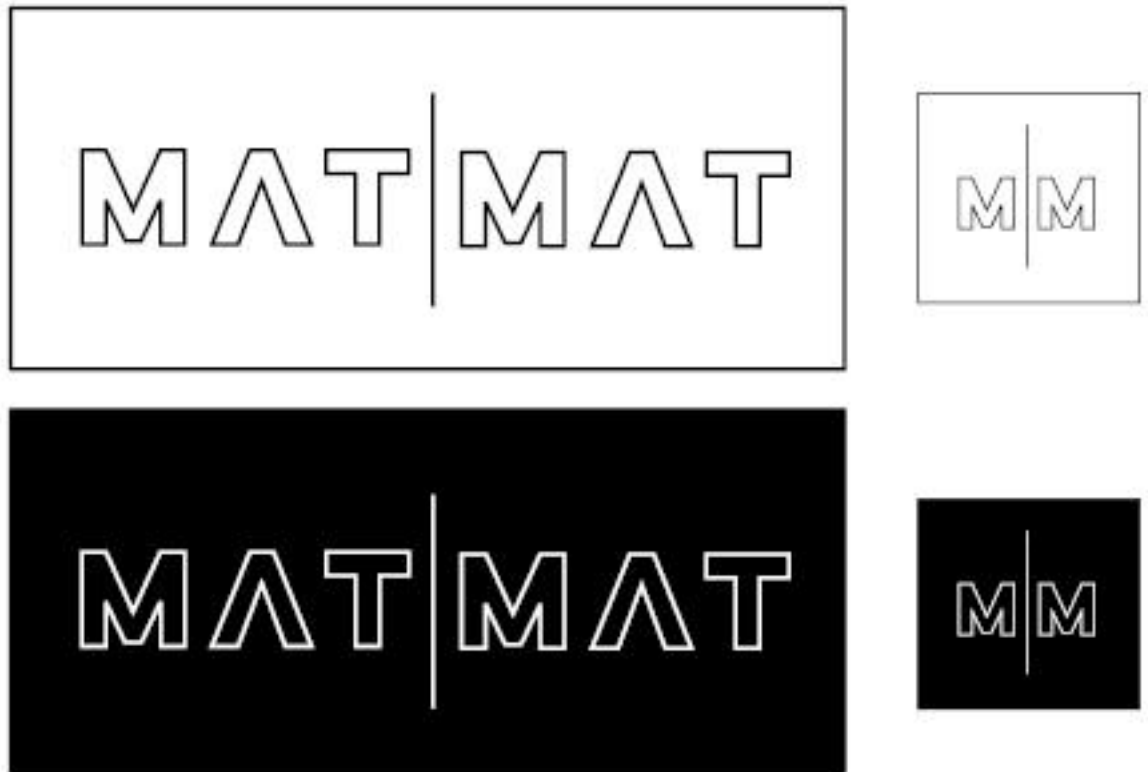


Figure 9: Final logo choice

Figure 9 shows the finalized, cleaned up version of the logo and how the author decided to position the text within the rectangle and use black and white only, to keep it simple and clean.

Once the logo had been finalized, the rules and guidelines on how to and how not to use the logo had to be established. These rules were formed and inputted in the brand style guide (See Appendix 15).

The rules of logo usage serve both external and internal purposes. They are designed to keep the original design intact and unharmed, in order for the brand image to stay as it is meant to be, without accidentally, or on purpose, being distorted by wrongful use.

5.2 Typography

Language itself has evolved since the evolution of humans started. As humans started expressing themselves, they started finding ways to tell each other things in a visual form and leave their marks in a physical way as well. From the symbols drawn on the walls of caves and forms on the ground created with sticks and stones, type, ever moving and changing, slowly progressed and evolved with the creation of civilizations (Lunde 2009, 11-15).

With the creation of the printing press, new ways of thinking of type arose. Laying out movable letters in order to achieve the desired print started out the thought of how to place things in order to have them work in the best way. As printing spread, different typographic styles rose and the first independent type foundry was established (Ambrose & Harris 2011, 18) (Meggs 1992, 17).

Typography is all around us, it surrounds us everywhere we go and in everything we do. It tells us how to use machines, how to behave in traffic, what to name our local cafés; it's in the magazines we read, the streets we walk, the books we browse in the bookstores (Ambrose & Harris 2011, 6).

“Typography at its best is a visual form of language linking timelessness and time.” (Ambrose & Harris 2010, 8.)

The function of printed text is communication, emphasis and the logical sequence of the contents. Modern day typography is focused on the point that form should be created out of function (Tchichold 1995, 67).

In the case of MatMat, the typography had to be defined on several levels.

First, the type used for the logo and how it was used was defined, which is shown in chapter 5.1. Then the clients' needs for print and or digital material had to be detailed. Since they are a starting company, they did not have a need for a lot. They didn't want brochures, leaflets, or any printed collateral. For now, they only asked for a business card.

Typography has structure, more importantly, a hierarchy, which is precisely what had to be established. That meant that the author had to choose a primary typeface, a type that corresponds with the logo and is meant to be used for headlines, titles and things that should be accented, and a secondary typeface, meant to be used for body copy, the text used to project the most of

the content and information. Ideally, the secondary type would have different weights, which is the thickness of the stroke of a typeface (Ambrose & Harris 2010, 268), so that it can also be used for subtitles, picture captions and headings. The authors' desire was to find a type that would work both for print and digitally.

The typeface the author was looking for had to be simple and clean. It should also be free to use, or already be in possession of the client or the designer, as there was no budget assigned for typeface use.

Serif types are usually used for print, while sans serifs get used digitally, as it translates better (Wheildon 1996, 53). Serifs are the small strokes at the ends of main vertical and horizontal strokes in a type that aids in reading text by guiding the eye across the line (Ambrose & Harris 2010, 226).

Since the author already modified a typeface for the logo, the most natural and obvious choice was to use that same typeface for the primary typeface. All that was needed was to find a secondary one and test it out to find a nice match to create the ideal mood and feel that matches MatMats' identity.

In a stroke of luck, the author had a typeface in mind immediately that has been recently used a lot and is available for free use, and proceeded to test it out with the primary typeface, Lulo, already in the author's possession (See Figure 10).

LULO IS A HEADLINE TYPE

Open Sans is a secondary typeface, used for body copy. Volorerro veresed itates aute vellquia doluptia corepro tem ipsandam que prat repelluptin pore ius, sum debit omnihic iatur?

“Open Sans is a secondary typeface, used for body copy.”

Open Sans is a secondary typeface, used for body copy. Volorerro veresed itates aute velNe elit, sunt. Onsequi soluptate conest, sit prempores es eic tem eossunt aut ut excestem rectorio berferum ut que volorion consequas excearum dunt destius aliqua quiduntia de nihil et, volorem estionse

Figure 10: Testing primary and secondary typefaces

As the Figure 10 shows, Lulo was put along with Open Sans and tested how they look and feel like together. The test was an immediate success and both the author and the client agreed that these are the perfect choices for MatMats identity. Lulo, being a slightly retro, strong type, timeless and with many options, easily variable, allowing it to be artistic when needed, and Open Sans, which is a neutral and friendly type with a timeless appearance, together make a lovely and simple combination.

As the decisions finalized, another step in the brand style guide had been achieved and the rules implemented. As with the logo guidelines and rules, the same had been established for typography used with the MatMat brand and implemented into the brand style guide (See Appendix 16).

5.3 Colour

“Colour is the most immediate form of non-verbal communication.” (Ambrose & Harris 2005, 6.) Colour holds incredible importance in any design. Colour is everywhere around us. It is what makes the mood and the feel of the world surrounding us. It influences us consciously and subconsciously, outwardly and inwardly.

Colour is used to represent thoughts and emotions, which also can be applied to the company's colour in branding.

Having said that, no amount of fancy gradients or colour will rescue a poorly designed logo (Airey 2010, 184). It is why it is highly recommended to work in black and white first, before even considering colour.

The simplicity and modernism of MatMats' identity, as well as the message of the logo makes it ideal to keep black and white. However, black and white do not convey the image MatMat want to present; the emotion, the energy, the optimism and positivity, the "thing" the brand is offering to their customer.

A literal "splash" of colour was what was being searched for. The author thought that that is precisely what should be used, a colour blot. Proceeding with the idea, some image searches were done to corroborate the idea before implementing it (See Figure 11).



Figure 11: Colour blot tests

Figure 11 shows the attempts of implementing the colour splash with the words MatMat, including and excluding white background and in different styles and colours, all of which were not exactly the hoped result.

The colour choices and their properties shown in the figure are simply not quite matching what the visual identity in this thesis is striving for.

Every element of the colour specifically changes the mood and the energy of a colour (Drew & Meyer 2008, 197).

Colours have three parts, hue, value and saturation (Hornung 2005, 21). Hue is essentially the name of the colour, it is the zone of the colour spectrum where the colour is. Value is the luminosity of the colour and saturation is the colour's purity (Hornung 2005, 22-29).

The author wanted to implement the energy of the branding to the colours chosen, a light and airy, but positive and energetic feel, specifically finding the right hues and saturations of the colours that flow and gradate.

The decision made that the logo needs a splash of colour, and unsuccessfully implementing single colour blots, with the wrong hues, values and saturations, the author went to find a pre-existing splash of colour.

With some luck and a lot of searching, shutterstock.com (a web based stock photo source), proved to be the right place.

The blot found contained the ideal colours and all in perfect harmony. Both light and energetic, with light values and gradations in all aspects, making it look hand drawn, it is the perfect blend of airy and energetic to be matched with the geometricity and minimalism of the existing logo base. It creates the perfect artistic feel and mood that the pair wants to show to their customer (See Figure 12).



Figure 12: Multi-coloured ink blot

Figure 12 shows the Shutterstock, multi-coloured ink blot, with a range of bright and light colours, perfectly fitting the mood and feel of MatMats' brand.

The colour blot being approved, it was implemented into the logo, as though initially, when the "splash of colour" came to mind (See Figure 13).



Figure 13: Final logo with ink blot

According to Figure 13, the existing logo base was placed in the middle of the colour blot, with an added rectangle around the logo rectangle, in order to add to the elegance and fun of the logos appearance. This created the final version of MatMat logo, meant to be used as their primary logo.

Loving the colours and the blot, the author decided to personalize the brand even more. An idea came to mind, because the brand had so many different roles, to personalize with colours in order to make the brand branches specific and more unique, which meant assigning colours to each branch. In the quest to appropriate the right colour to the right branch, research was made into colour psychology.

The belief that colour has a direct effect on humans was first proposed in a research by the French psychologist Charles Fèrè in the 1880 (Gage 2003, 31).

Before even focusing on which colour could be used for what, the author pulled out colours from the colour blot, in a few different variants of each hue, using the ink dropper in Adobe InDesign (Adobes computer software used for

creating layouts), a tool used for picking out colours in images and text (See Figure 14).

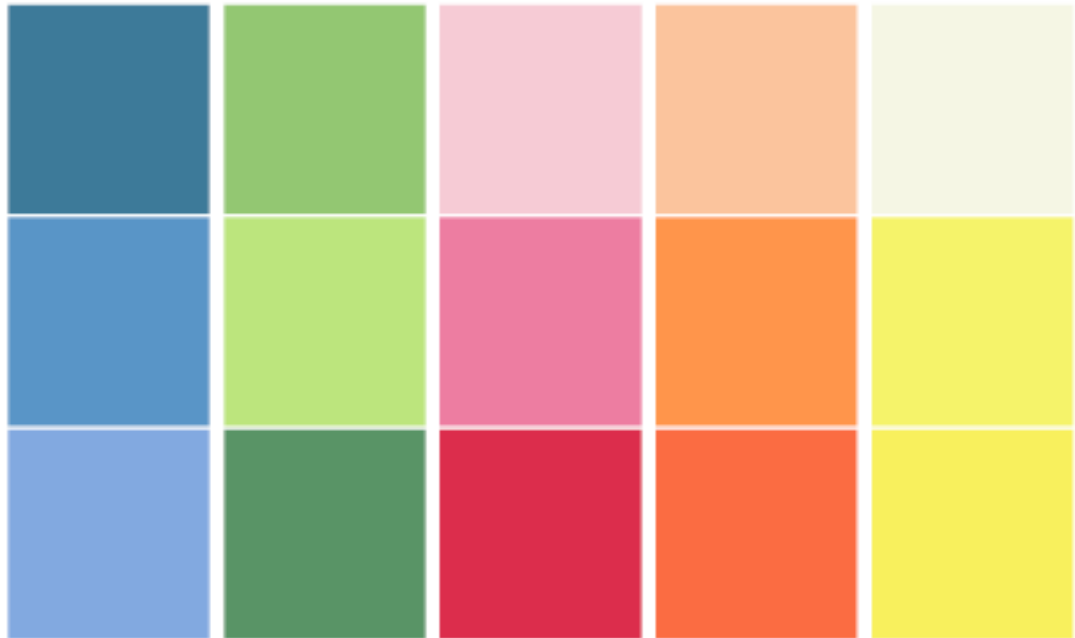


Figure 14: Colours picked out from the ink blot

As Figure 14 shows, there are five colours' used in various saturations and vibrancies to create movement and energy and give a natural, hand drawn feel to the colour blot previously shown (in Figures 12 and 13). The author decided to pick out three different levels (hue, saturation and vibrancy differences) of each colour, to have a few options for each designated colour for a specific field.

Now it was time to look into colour psychology in order to match each chosen brand part to their partner colour with full understanding of why and how they are being used together and what emotional reactions they inspire in the viewer.

According to Ambrose and Harris in *Basic Design 05: Colour*, the author (2005, 106-123) collected the following information:

Red is an exciting, dynamic and energetic colour. When deepened to burgundy, red is more authoritative, refined and elegant. When diluted and softened into a rose or pink it is youthful, delicate and gentle. It also makes us think of danger, anger and excitement.

Pink is warm and exciting, fun and feminine. We associate it with love and romance and good health. It is often used in fashion and cosmetic industries.

Orange is playful, attention demanding and appealing to children. It is flamboyant and is frequently used for food packaging and signage design.

Yellow is a bright and happy colour, with thoughts of vibrancy and sunshine. The bright yellows are usually associated with vitality and happiness and greens with illness, nausea and disease. It offers a great opposition and contrast with black, which is often seen in nature and used by humans for signs of hazard and obstacles.

Blue alludes to mysteries and power. It is the colour of the oceans and the sky, it is relaxing and calming. It is also perceived as cool and cleansing. Darker blues are considered conservative and uniform and often used with corporate colours, while pale are connected with youthfulness, spirituality and mysticism.

Green embodies wellbeing, the nature, fields and forests. It represents health, life and new beginnings. It is peaceful and provides balance, harmony and stability. It is often used in environmental issues and food packaging.

In conversation with the client, a few branches of their brand were defined as well as what they offer to their clients. They are the basic two, which are web development and graphic design, but those branch out into a few different fields of their own (See Figure 15).

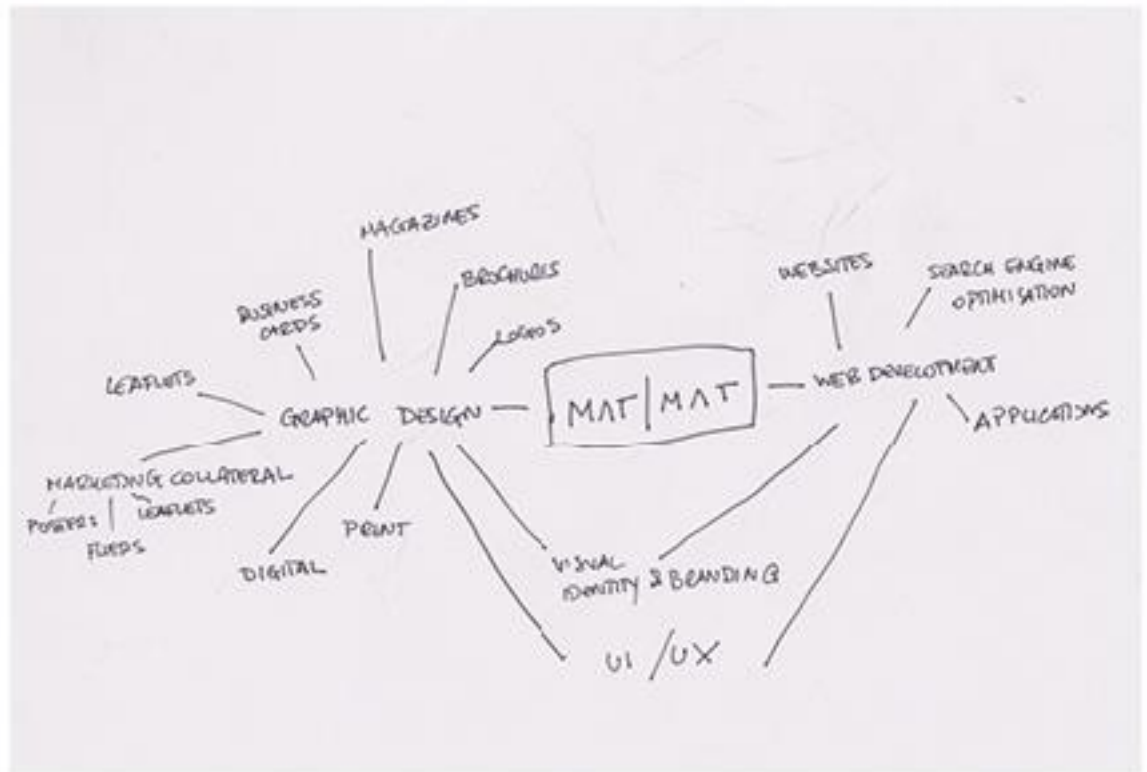


Figure 15: MatMat branches map

As seen in Figure 15, there is a lot of branching and sub branching of what MatMat offers to their clientele.

From the given graphic design and web developing branches, the author and client pulled out the most prominent ones. Their graphic design branch has five sub branches: **visual identity and branding** (which it shares with the web development branch), **print** (brochures, leaflets, posters, fliers) meant for individual project separate from their visual identity, such as concert posters or promotional fliers, **collateral** (business cards, logos, pamphlets/leaflets, roll ups) which are more tightly connected to companies and their existing visual identities, **digital** (which is alike the print branch, but meant to be only digitally published) and finally **UI/UX** (user interface and user experience) design, shared with the web development branch, meant for applications and program making. Their web development has three branches: **Visual identity and branding** and **UI/UX** design, both shared with the graphic design branch and **search engine optimization and website design**, separate from visual identity and branding cases.

Combining these finds and the colour psychology/theory, the colours picked out from the colour blot colours were chosen for each of the branches and sub

branches in direct correlation to each other in order to make logical and hierarchical sense.

They were divided into four main colours: **greens** for visual identity and branding (See Figure 16), **yellows** for collateral and search engine optimization and website design (See Figure 17), **reds**, (See Figure 18) pinks and **oranges** (see Figure 19) for print and digital and **blues** for UI/UX design (See Figure 20).

VISUAL IDENTITY AND BRANDING



Figure 16: Green for visual identity and branding

Green was chosen for visual identity and branding because of the natural and energetic feel to it. It is peaceful and suggests new life, new beginnings, which is exactly what visual identity and branding is about.

As shown in the Figure, there are three colour systems used to define the colour. CMYK, RGB and HEX.

CMYK is a colour system that produces colour images by using four different **printing** inks: stands for cyan, magenta, yellow and black (Ambrose & Harris 2005, 32-33).

RGB is **digital** colour reproduction, made out of three colours, red, green and blue, and used on television screens or computer monitors (Ambrose & Harris 2005, 34-35).

The HEX colour code is a binary colour code used for web, defined through the RGB colour system (mathisfun.com).

WEBSITE DESIGN AND SEO

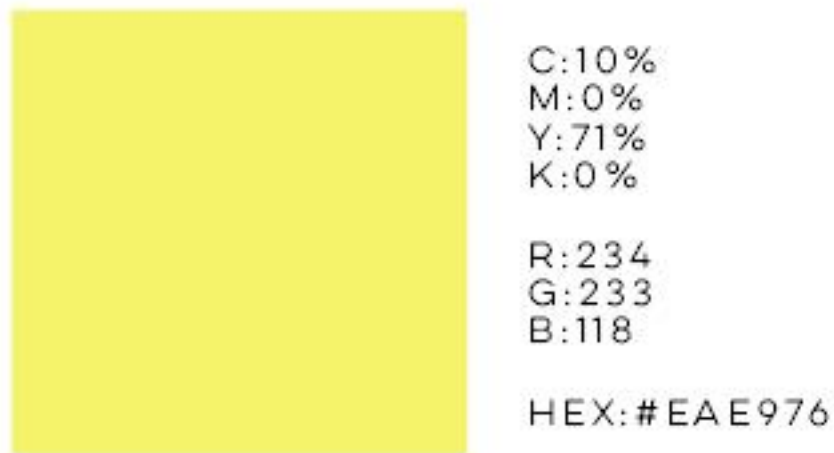


Figure 17: Yellow for website design and SEO

Yellow, chosen for website design and search engine optimization, is a bright and positive colour, the colour of sunshine and pure energy, which is what web design is all about, new things, keeping up with trends, and looking towards the future and invoking interest.

DIGITAL

C:0%
M:90%
Y:56%
K:0%

R:197
G:55
B:80

HEX:#C53750

Figure 18: Red for digital

For the digital branch, the pinkish, flamboyant red was chosen for its brightness and high saturation, which will stand out and give a nice kick, a punch of colour, suggesting the same for designs meant for digital publishing.

PRINT

C: 0%
M: 54%
Y: 71%
K: 0%

R: 221
G: 140
B: 91

HEX: #DD8C5B

Figure 19: Orange for print

Orange is chosen for print as it is so flamboyant, playful and extroverted. It is something that print wants to be, in order to be noticed in the vast competition it has.

UI/UX DESIGN

C: 87%
M: 39%
Y: 26%
K: 2%

R: 61
G: 121
B: 152

HEX: #3D7998

Figure 20: Blue for UI/UX design

Finally, blue was chosen for UI/UX design, in a darker, more sombre tone, because its corporate feel, and UI/UX design is what requires a lot of patience and competence and the client should have a high belief in from MatMat.

The client wholeheartedly approved of the idea and the chosen colours to be used in a minimal way to accentuate the brand and the branches and sub branches, to have a more concise, clear and organized way of their work and cases that they show to their clients/customers.

The most significant intent is for those colours to be used on MatMats' website and digital portfolio.

Again, once the colour choices had been designated and approved, they too were implemented into MatMats' Brand style guide (See Appendix 17).

5.4 Ephemera

As part of the brand style guide, designers use ephemera and imagery in order to define the visual identity and style and help other understand the brand image and identity in full and know how to use it.

They also use photography and other visual aids, such as photography, mock-ups and grids.

This sub chapter displays the business cards and mock-ups used to high-light the brand in the style guide.

“Ephemera is defined as objects with a short life, or more simply put, stuff.”
(Wheeler 2013, 190.)

It has endless possibilities, shirts, cups, fliers, bags, etc. The most basic, and commonly used ephemera are business cards.

Business cards are small, portable and easily handled marketing tools. They contain the most essential information about their company, field of operation and contact information (Wheeler 2013, 190).

A business cards needs to contain the brands visual identity while still performing the task of carrying information. It reveals something about the card owner's identity for a prospective customer or partner.

MatMats' business card had to be designed keeping in mind the personality and fun behind their brand. It was optimized with thought of the geometric aspects used in the logo and the simplicity of the assigned typefaces.

The must have content was established: the name of company and the logo, and the contact information (phone and email) for both Matias and Mattea. Everything else was open for testing, in order to fill out the space of the card, if need be.

The author started with some basic ideas, using the standardized card size for Finland, 90x50mm (designerstoolbox.com). Proceeding with some tests and prototypes, the author decided it was too standardized and boring and decided to make a brake in the rules and look at different possibilities for the card size.

Before continuing with the designing process, the author turned to the internet once more, to find some inspiration in modern and well-designed existing business cards, using the combination of words: modern, business card, geometrical, fun, and unique. The results were excellent and served as a great boost for the continuation of the design (See Appendix 18).

Having had experience of an online printing service called Moo, their size guides and paper option were checked and two possibilities were chosen. One was a mini card, with the set size of 70x28mm, and the other a square, with the set size of 65x65mm, both with original paper quality possibility, heavy paper, with a silky finish, available in matt or gloss finish, and in luxe version, with a thicker quality paper, which has a seem on the side that offers eight different colour possibilities.

Testing out the two version, the square was clearly winning over the mini card. It added on the geometric aspect of the logo and made it individual, but professional.

Playing around with the positioning of the content, the author saw the pieces were fitting in like a puzzle and falling in like Tetris pieces (a console game from the 90's in which the player is meant to put together different geometric shapes in order to match them up), and decided to fill in the must haves and then proceeded to add more info to fill out the card in a proportionate way, to

have a finished square that is both fun and full of valuable information (See Figure 21).



Figure 21: Final version of MatMat business card

As shown in the Figure 21, the front side of the square business card (left) has the logo with the colour blot, and the back side (right) has the geometrical, puzzle-like information grid, with the information the client requested to be put in, as well as some extra information the author added, in order to make the pieces fit in perfectly.

The client reviewed the prototypes and the final work and immediately agreed on the final result and gave the thumbs up for sending the card to print, both having had chosen the lux moo square business card version.

Before the business cards were finished, to show the possibilities of other logo and visual identity use, the author also decided to use mock ups, to showcase the ephemera possibilities. The mock-ups were done using Adobe Photoshop, Adobe computer software used for photo manipulation and digital painting, and the templates were found on graphicburger.com (See Appendix 19).

6 CONCLUSION AND FEEDBACK

Branding is a huge process that involves a lot more than just the visual identity. In this thesis, the author only scratched the surface of branding, but managed to achieve the set task and goals.

Throughout the process, new information was found and the author found out just how much more there is to learn. Plenty of resources were used and many new and interesting topics unearthed. Having had the opportunity to exact something like this gave time and consideration as to what exactly it takes to form a visual identity and truly brand a brand, and has ensured new capabilities and possibilities for the author to evolve and get better.

The research process, scheduling and timeline, proved to be difficult and a lot to handle, mainly because of all the documentation required to write a bachelor's thesis. It takes time and effort to really consider how to explain a process and not just keep it in one's own head.

The set task was to create a visual identity for a small sole trade company, MatMat tmi, which allows them to stand out from the competition and put their best foot forward, showing off what they are all about through the visual aspects of their brand.

The task proved much too large to be fully incorporated in this thesis and the thesis topic was minimized and focused only on certain aspects of the branding and visual identity creation, those most necessary to achieve the desired goal.

This thesis resulted in a logo, typography choices for the brand, colour choices and a business card. Though the author initially planned to add imagery and a website concept, they were left out from thesis documentation, but will be added in the next months to MatMats' web domain, www.matmat.fi.

The company has now a great beginning to their endeavours, and their brand does stand out from the competitors. With their logo set and the business card printed, they are able to promote themselves and spread the word of their business.

The client is satisfied with the results and intends to keep cooperating with the author until the website is up and fully functional.

Though the company does not strive for growth, but rather on improvement of their own skills and working together as a husband and wife, they still desire to spread the word and be visible.

“Design is people” (Jacobs 2015.) MatMat truly incorporates that statement. Their brand does not only advertise MatMat, but also tells about Matias and Mattea as individuals, and as designers, which is visible in the branding and visual identity shown in this bachelor’s thesis.

In sum, the task was a success and both the client and the author are happy with the end result.

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FIGURE LIST

Figure 1: Modern and minimalistic logos (Google search finds)

SOURCES (left to right):

<http://fffffound.com/image/7e1051919a76cc042836b3d7ec8c1cc20fc08328>,

<https://www.flickr.com/photos/33273581@N00/7754121622/>,

[http://www.brandingidentitydesign.com/creation-visual-](http://www.brandingidentitydesign.com/creation-visual-merchandising/?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed:+BrandingIdentityDesign+%28Branding+Identity+Design%29#.VkITHSs3ta)

[merchandising/?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed:+BrandingIdentityDesign+%28Branding+Identity+Design%29#.VkITHSs3ta](http://www.brandingidentitydesign.com/creation-visual-merchandising/?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed:+BrandingIdentityDesign+%28Branding+Identity+Design%29#.VkITHSs3ta), second row, pictures one, two and four from left to right:

https://www.behance.net/gallery/Marks_/8088661, deer cyber

<http://logopond.com/gallery/detail/182049>.

Figure 2: Timeless branding (Book finds)

SOURCES (left to right):

Gang, et al., 2009, p.158; Carter, 2001, p.220; Carter, 2001, p.288; Carter, 2001, p.187; Hewes & Hodges, 2010, p.188.

Figure 3: Competitor research finds

SOURCES (left to right):

<http://fffffound.com/image/c42db3494560146aefa8d7d6385937b814056106>,

www.juliabfragoso.com, www.markomyllyaho.com, www.jokisaari.com,

www.dzgdesign.com, www.hennasakkara.com, www.freelancegraafikot.fi

Figure 4: Mood Board

SOURCES:

<https://www.blogthings.com/thecolorfulpatterntest/results/?result=4>,

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http://veerle.duoh.com/inspiration/detail/modern_graphic_design,
<http://weandthecolor.com/tag/minimal/page/5>, <http://www.printaholic.com/15-inspiring-minimal-posters/>, <http://funmozar.com/geometric-wallpaper/>,
<https://www.pinterest.com/pin/123919427216408024/>,
<http://ziobron.eu/mieszko.html>,
<https://www.pinterest.com/pin/91831279876290053/>,
http://catalog.flatworldknowledge.com/bookhub/reader/22209?e=stangor-ch11_s01.

Figure 5: Inspiration board

SOURCES:

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<http://webneel.com/webneel/blog/55-creative-logo-designs-hidden-messages-find-it-now>, <https://www.pinterest.com/pin/447897125414282101/>,
<http://logofaves.com/2008/12/seven-and-six/>,
<http://logofaves.com/2012/10/wmcat/>,
<http://www.designbolts.com/2013/12/27/10-new-trends-of-logo-design-for-2014/>.

Figure 6: Parts of a logo

SOURCE:

Wheeler, 2013, p.146

Figure 7: Typeface manipulation steps for the logo

SOURCE:

Typeface Lulo in possession of the author, purchased in 2015, designed by Yellow Design Studio. (<http://www.yellowdesignstudio.com>)

FIGURE 8: Final two logo options

FIGURE 9: Final logo choice

FIGURE 10: Testing primary and secondary typefaces

SOURCES:

Typeface Lulo in possession of the author, purchased in 2015, designed by Yellow Design Studio (<http://www.yellowdesignstudio.com>); and typeface

Open Sans downloaded for free from free type source page
(<http://www.fontsquirrel.com/fonts/open-sans>)

FIGURE 11: Colour blot tests

FIGURE 12: Multi-coloured ink blot

SOURCE:

www.shutterstock.com

FIGURE 13: Final logo with ink blot

FIGURE 14: Colours picked out from the ink blot

FIGURE 15: MatMat branches map

FIGURE 16: Green for visual identity and branding

FIGURE 17: Yellow for website design and SEO

FIGURE 18: Red for digital

FIGURE 19: Orange for print

FIGURE 20: Blue for UI/UX c

FIGURE 21: Final version of MatMat business card

CLIENT PERMISSION FORM

J. Matias Näveri, the owner of
MatMat tmi (Y-tunnus 2680382-1),
hereby give permission to
Mattea Näveri, to use branding and
Visual identity done by her for my
company, freely for her portfolio
and bachelor's thesis.

in Finland, Kouvola;
date: 10.11.2015;
for MatMat, Matias Näveri.



CLIENT BRIEF

THE ESSENTIALS OF YOUR BRAND/BUSINESS

1. Name of your company / brand / business? Name of person filling out this form.

MatMat TMI, Matias Näveri.

2. What is your business?

Graphic design & web design&development.

3. Describe your business in one sentence.

Personalised design and web development for modern companies and individuals.

4. Describe your business in one word.

Personalised.

5. What differentiates your business from your competitors?

Our passion for design and web development and our personal strenghts combined to create full solutions.

6. Is there a story behind your company?

Husband&wife duo with love for all types of design and user experiences, but with different styles and expertise combined as a finalised package.

THE IMAGE OF YOUR BRAND/BUSINESS

7. If your company was a person, who would it be any why?

An enthusiast and a trustworthy partner.

8. If your company was an animal, which would it be and why?

A swan. Partners for life, elegant and high flying.

9. How do you want the public/your clients to perceive your image?

Trustworthy, professional and full of personalised ideas to suit situations of any size and needs.

10. How do you perceive your image?

Personalised and individual business

11. What should the public associate your business with(name three)?

Design, web, partner.

THE COMPETITION

12. Who is your competition?

Other small companies and freelances in similar areas of business.

13. Which business might you cooperate with in the future?

COmpanies of all sizes as subcontractors or partnerships and start-ups.

TARGET AUDIENCE

14. Who is your customer?

Special individual needs(weddings,public events, authors) or startups. Smaller and fast projects.

15. How do they find out about you?

Social networks and mouth to mouth reputation directed to our website.

16. What do they want from you?

Expertise and consultation on design and web solutions.

17. What kind of customer do you not want to attract?

People with too high and unattainable demands.

THE ESSENTIALS OF DESIGN

18. What do you want to achieve with the design for your brand?

Atmosphere of trusty partners with unique ideas and professionalism.

19. What brands design do you like?

Anythign with a clear, positive feel, true to cause and with a unique style.

CLIENT BRIEF

THE ESSENTIALS OF YOUR BRAND/BUSINESS

1. Name of your company / brand / business? Name of person filling out this form.

MatMat TMI, Mattea Näveri.

2. What is your business?

Graphic design & development.

3. Describe your business in one sentence.

Personalised and contemporary graphic design and web development service.

4. Describe your business in one word.

Personalised.

5. What differentiates your business from your competitors?

We offer a full experience/package with a personal and unique touch of two creative people with family ties.

6. Is there a story behind your company?

Husband&wife team that wants to improve and work off of eachothers strenghts.

THE IMAGE OF YOUR BRAND/BUSINESS

7. If your company was a person, who would it be any why?

A happy hipster.

8. If your company was an animal, which would it be and why?

A deer, a cool king of the forrest.

9. How do you want the public/your clients to perceive your image?

As a bubbly, personalised and individual business, professional and trustworthy.

10. How do you perceive your image?

Personalised and individual business.

11. What should the public associate your business with (name three)?

Design, web, graphics.

THE COMPETITION

12. Who is your competition?

Any freelancers ont he graphic design market.

13. Which business might you cooperate with in the future?

Small marketing companies and start ups.

TARGET AUDIENCE

14. Who is your customer?

Small businesses and individuals with special needs (weddings, baby showers, etc).

15. How do they find out about you?

Social networks and our website

16. What do they want from you?

Smart, quick and personalised design service.

17. What kind of customer do you not want to attract?

...

THE ESSENTIALS OF DESIGN

18. What do you want to achieve with the design for your brand?

A strong and personal view of who we are.

19. What brands design do you like?

A lto fo on trend brands, thigns that stand out and make you feel good when you see them.

CLIENT BRIEFS

CLIENT BRIEF PERSONAL

THANK YOU!

For filling out the client brief.

I kindly ask you if you would shortly tell about yourselves and the expectation you have for your company.

MATIAS

I am Matias Näveri, I'm a Finn, age 29 and am a web developer. I graduated from Lahti's Kauppaopettajas school in 2005 and have been working since. I am currently employed in Lahti, I work for JppSoft. I live in Kouvola with my wife, cat and two bunnies.

I wish to build a solid and individual brand that shows our personal and unique approach to our clients tasks. I like to keep up with web design trends and I continuously learn.

MATTEA

My name is Mattea Näveri, ex. Savretic. I am Croatian, living in Finland for the past 5 years. I'm 27 years old and am an international design student, currently finishing my studies, in Kouvola's Kyamk. I really want to have a brand that shows both of us and the way we work together as well as the people we are behind our brand. I want to be able to show that we create very personalised designs, with a unique and fun approach and am looking forward to working with my husband and combining our strengths. I like to stay on top of current trends and keep up with what's currently happening in all design fields.

FINALISED CLIENT BRIEF

FINALISED CLIENT BRIEF:MATMAT

1. Name of company?

MatMat TMI,

2. What is your business?

Graphic design & web design&development.

3. Describe your business in one sentence.

Personalised design and web development for modern companies and individuals.

4. What differentiates your business from your competitors?

Our passion for design and web development and our personal strenghts combined to create full solutions.

5. Is there a story behind your company?

Husband&wife duo with love for all types of design and user experiences, but with different styles and expertise combined as a finalised package.

6.How do you want the public/your clients to perceive your image?

Trustworthy, professional and full of personalised ideas to suit situations of any size and needs.

7. How do you perceive your image?

Personalised and individual business

8.What should the public associate your business with(name three)?

Design, web, partner.

9. Who is your competition?

Other small companies and freelances in similar areas of business.

10. Who is your customer?

Special individual needs(weddings,public events, authors) or startups. Smaller and fast projects.

11. How do they find out about you?

Social networks and mouth to mouth reputation directed to our website.

12. What do they want from you?

Expertise and consultation on design and web solutions.

13. What do you want to achieve with the design for your brand?

Atmosphere of trusty partners with unique ideas and professionalism.

MATMAT CONCLUDED

KEY WORDS:

Personal, individual, unique, modern

tone of voice:

Highly perosnalised, fun and professional

THE FUTURE:

No plans for expansion,the business open only for joining husband & wife shared passions and to grow and learn

BRANDING DESIRES:

Ceartion of a solid, unique, artistic brand, showcasing what they stand for:

logo

typography

colors

business cards

web site(in the future)

collateral and imagery (in the future)

TIMELINE & STEPS

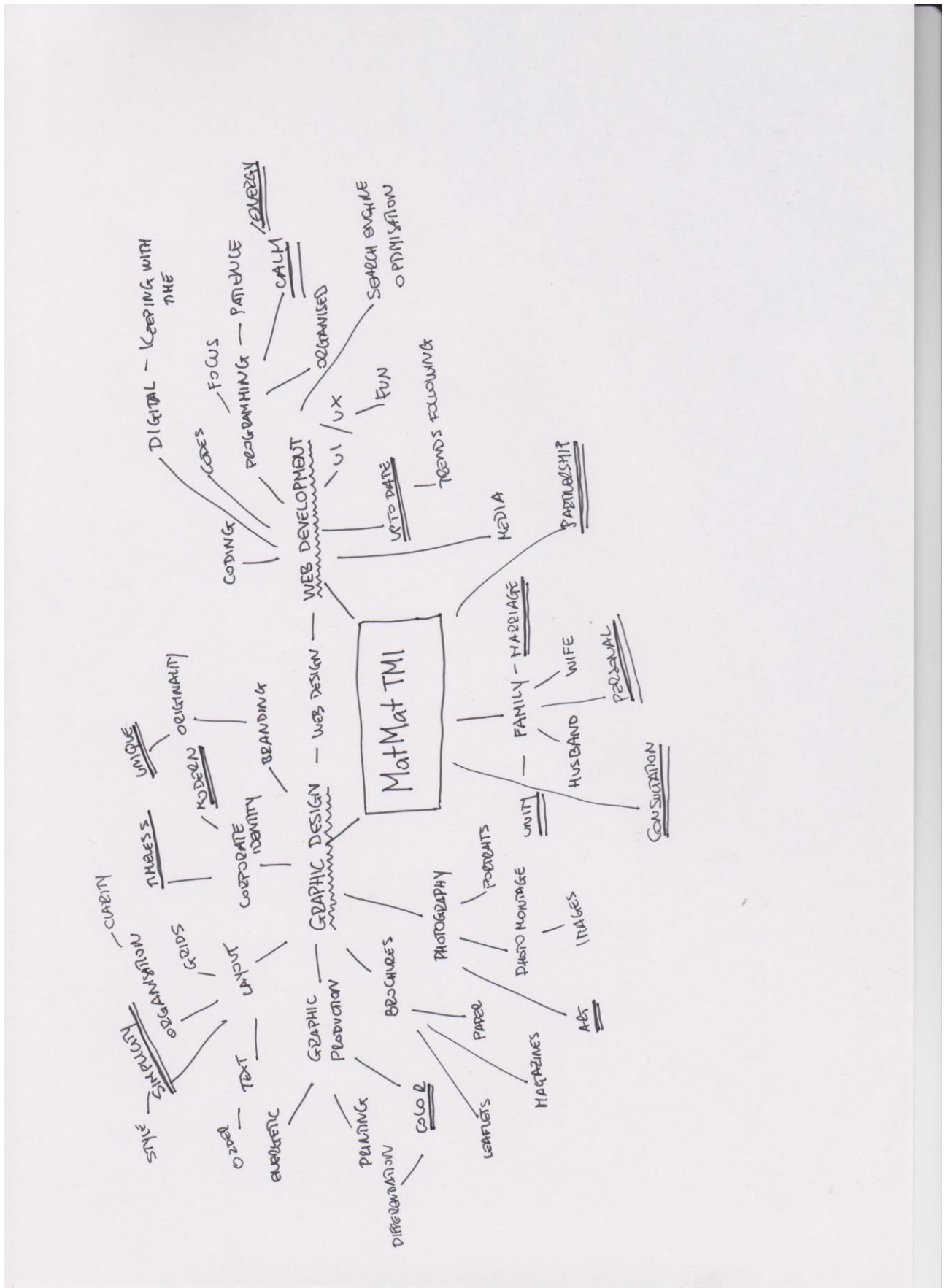
1 **DEFINE**
brief the client
professional and personal viewpoints
thorough company info and company desires
define what do they want from me

2 **RESEARCH**
ideas!
mood boards
minds maps
inspiration boards
symbol and comparative research
competition?
Google!Google!Google!

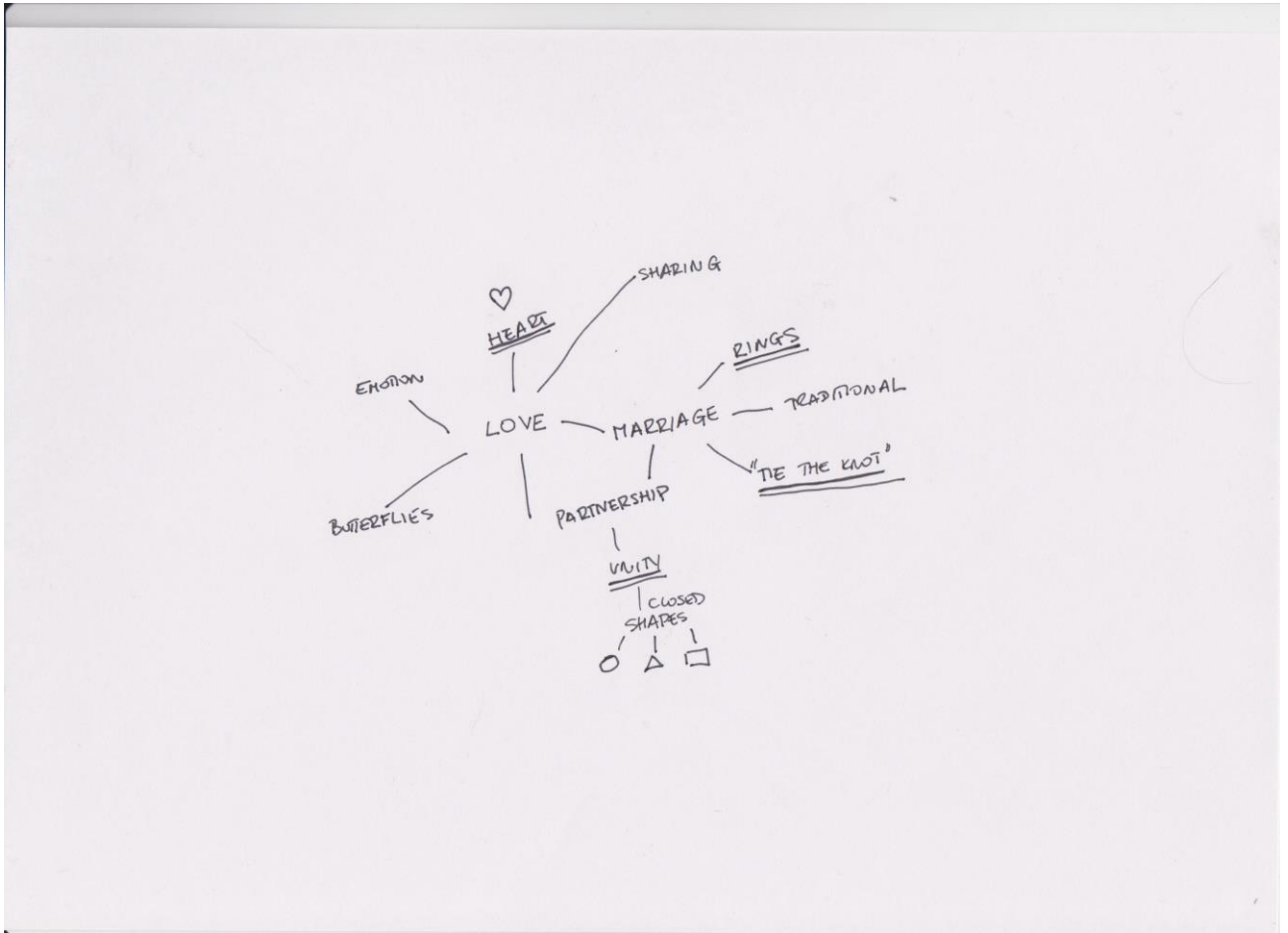
3 **DESIGNING IDENTITY**
what do I need to include?
sketches+Illustration sketches
brand style guide
logo
typography
business cards
colors
mockups?

4 **LEARNING**
talk to the client
review your work
feedback?
review books
fall back and review again!

KEY WORD MIND MAP



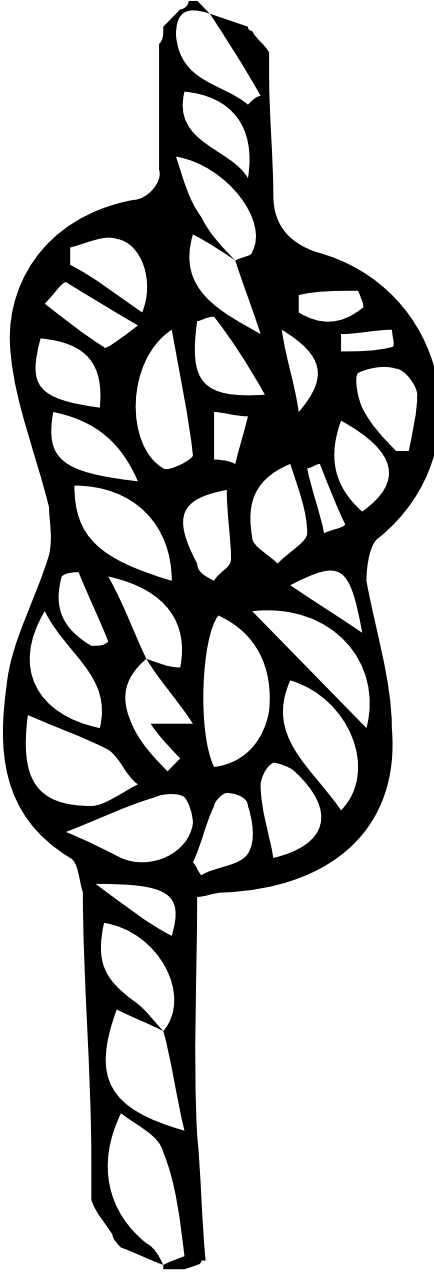
SYMBOLS MIND MAP



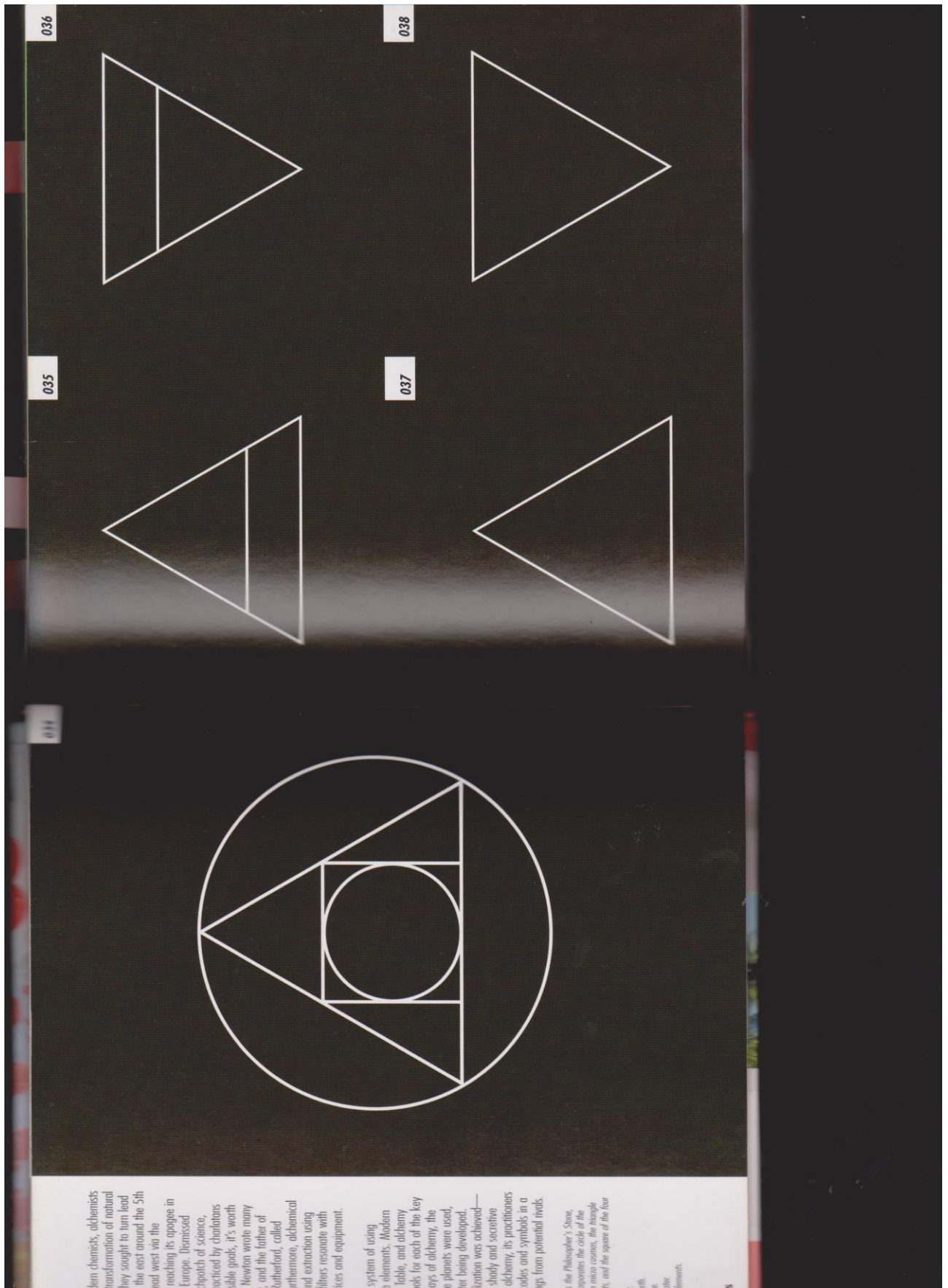


THE CLADDAGH RING





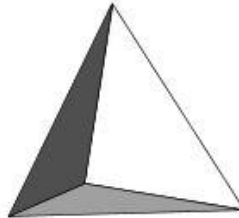
TRIANGLES



RECTANGLE

The Number

4

The Shapes*Quality and Principle*

Adding a fourth point to the plane of three brings depth to the equation. A tetrahedron illustrates the approximation of three dimensions in two dimensional space, or a square suffices as a simplified descriptor. This shape's purpose is clear: four sides provide stability, boundary, and secured stillness. This is the shape we build our world with—four sides make up sidewalks, buildings, furniture, windows, paper money and city grids. Four sides anchor us into workable, tangible space.

Example 1: The H&R Block identity is about as plain as they come, but clearly illustrates the purpose of the company: it communicates that H&R deals with the monotony of tax returns so you don't have to, and implies they have the expertise of simplifying the complex. The next workable feature: It's a square. The shape corresponds to the founders' name and the worldly reality of paying taxes. Its symbolism connects several fundamental qualities about the client simultaneously.

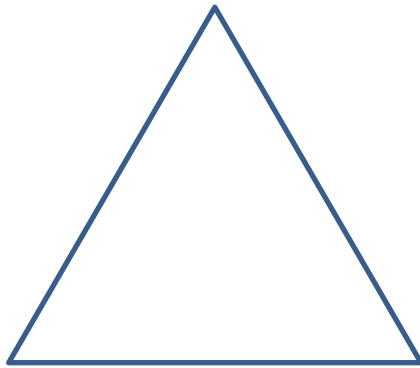
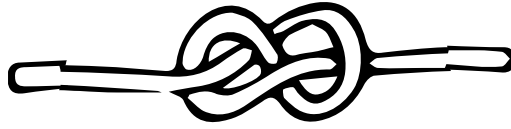


H&R BLOCK®

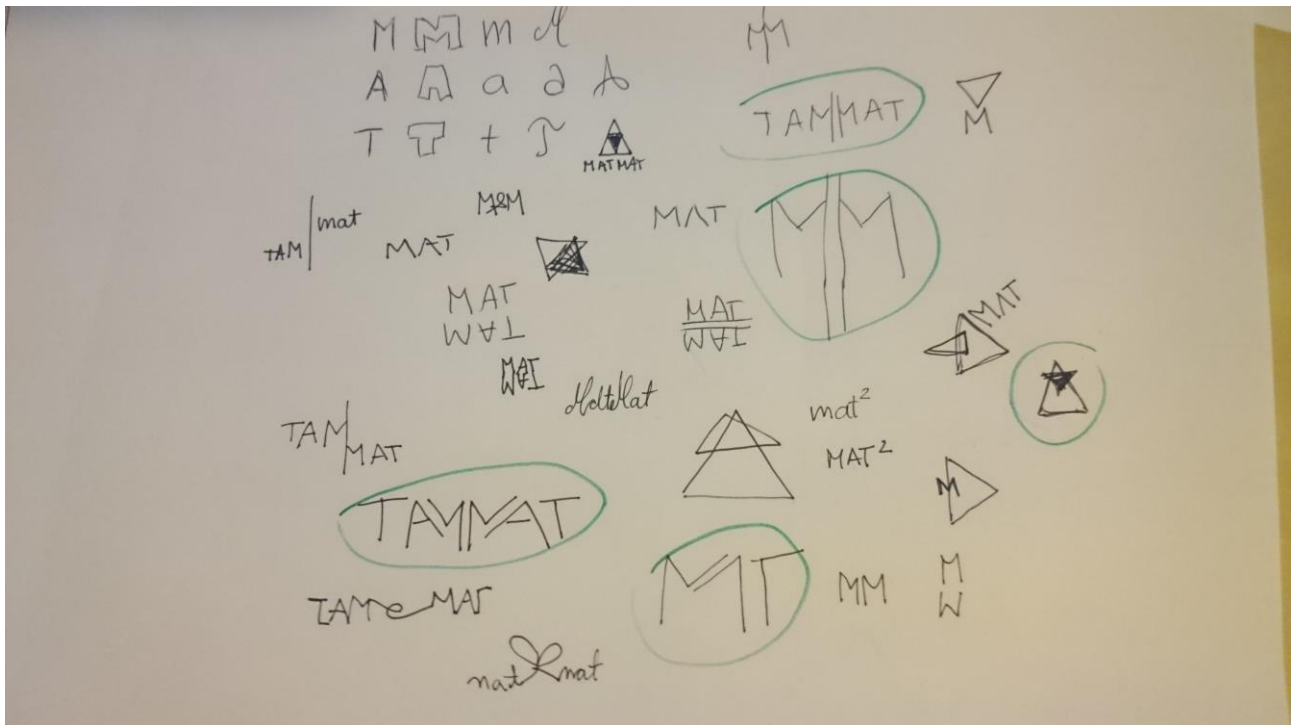
Example 2: The Heart Hospital of New Mexico incorporates the four directions of the Zia symbol and reflects the criteria most important to the client: human care, cardiology, and the southwestern location. It also subtly integrates the symbol for "hospital"—the four sided, equilateral cross. Illness requires stabilization of health and four is the number associated with steadfastness and security.



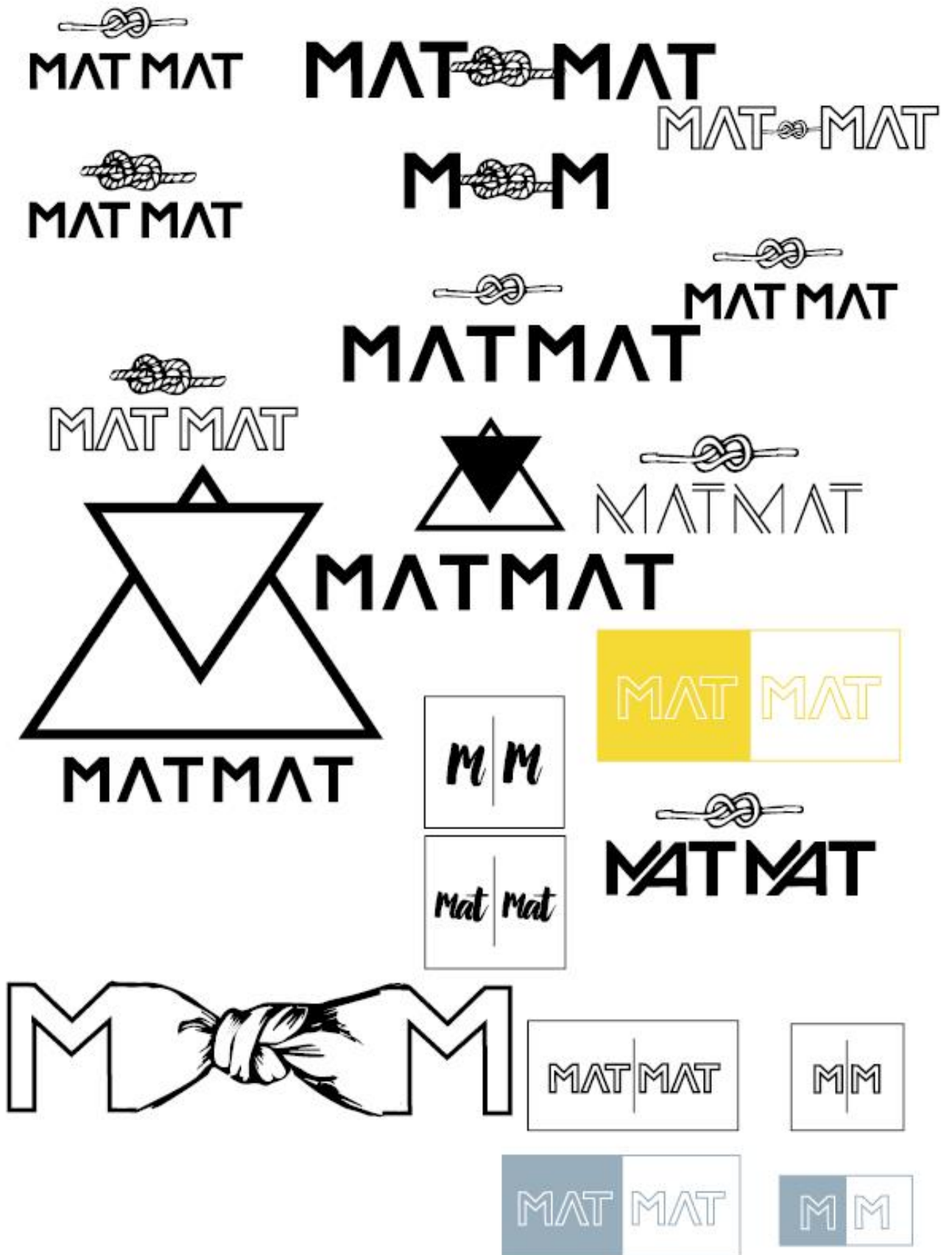
CHOSEN SYMBOLS (KNOT, TRIANGLE & RECTANGLE)



FIRST SKETCHES



ADOBE ILLUSTRATOR SKETCHES

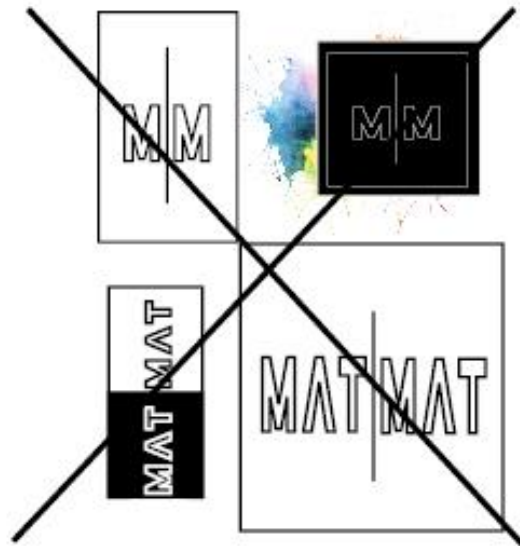


LOGO EXAMPLES

YES



NO



MINIMUM SIZE:1,5CM HEIGHT

LOGOTYPE

FULL VERSION

Meant to be used on regular basis as the main brand logotype. The logo is created to be used in black and white only, having colorful backgrounds to enhance its personality when needed.



MINIMISED VERSION

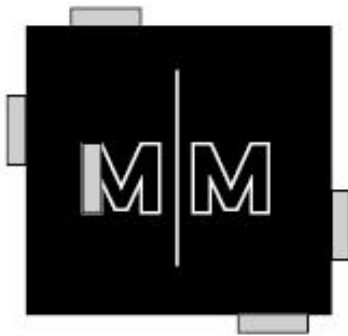
Meant to be used when the space for the main logo is unavailable. A shortened version meant for minimised use.



LOGOTYPE DEFINED

SPACE

The space that needs to be left open in the use of both logo versions needs to be the width of the letter M first vertical line (marked grey in the shown image)



LOGO DEFINED IN THE STYLE GUIDE

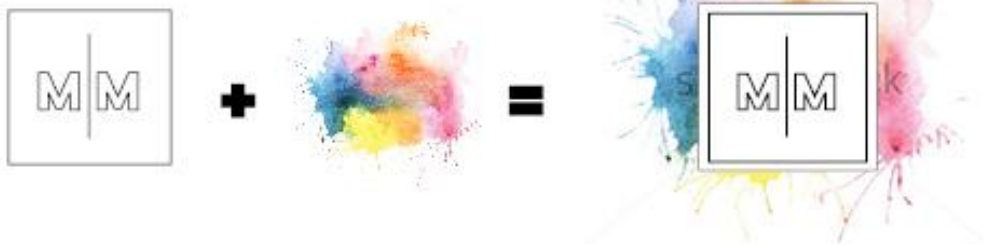
COLOUR+LOGO

THE LOGOTYPE

Meant to be used as a minimised version of the brand logo. The logo is created to be used in black and white only, having a colorful background to enhance its personality when needed.

THE PAINT SPLOT

Meant to be used whenever possible with the logo, in the background. Always preferred, whenever the use of it is allowed/possible.



TYPOGRAPHY

LULO

Lulo is a strong, fresh, organic type with a retro vibe. It was designed by Yellow Design Studio. It is a layered font, opening up many creative possibilities of utilising it in a fun, powerful and easily manipulated way.

LULO LULO
 LULO LULO
 LULO **LULO**
 LULO LULO
 LULO LULO

OPEN SANS

Open sans is tall and neutral type. It has many weights which gives us many options and possibilities of use.

Light *SB Italic*
L Italic **Bold**
 Regular *B Italic*
Italic **ExtraB**
 Semi B ***EB Italic***

TYPOGRAPHY DEFINED IN THE STYLE GUIDE

TYPOGRAPHY DEFINED

LULO IS A TITLE AND SUBTITLE

While Open Sans is meant to be used as body copy, in different weights according to importance. *“Such as using italics for speech or quotation.”*

As well as accenting small headings with heavier weights.

“LULO CAN
ALSO BE USED
TO PULL OUT
IMPORTANT
THINGS.”

et quaeceatur, ommo odionest estem et por moluptat reicae sequuntecus magname ndebist, que laborum volupti suntem derumen derepero ea sitgjhfh

While Open Sans is meant to be used as body copy, in different weights according to importance. *“Such as using italics for speech or quotation.”*

Nectet aut volecto eum, quod maxim samenet eostrum fugit aut vellamenti necumque comnihil et quis est expla volut oditia ditem vellaut emolorem et quaeceatur, ommo odionest estem et por moluptat reicae sequuntecus

As well as accenting small headings with heavier weights.

magname ndebist, que laborum volupti suntem derumen derepero ea sit aborat quat.Um quo velecto delique ped quibust, occumque sapiend itatius, cullam ipsamust in rem consequelupti suntem derumen derepero ea sit aborat quat.Um quo velecto delique ped et quaeceatur, ommo odionest estem et por moluptat reicae sequuntecus magname ndebist, que laborum volupti



COLORS DEFINED IN THE STYLE GUIDE

COLORS

COLOR AS IDENTITY

Each defined color is taken from the ink blot. Each color corresponds with a field/branch of MatMat.

MINIMALS USE

These colors are accent colors only. They are meant to be used sparingly and only as the tiniest splash of color to recognise the assigned field.



COLORS DEFINED IN THE STYLE GUIDE

**VISUAL IDENTITY &
BRANDING**

C: 57%
M: 0%
Y: 70%
K: 0%

R: 141
G: 192
B: 126

HEX: #8DC07E



UI/UX DESIGN

C: 87%
M: 39%
Y: 26%
K: 2%

R: 61
G: 121
B: 152

HEX: #3D7998



COLORS DEFINED IN THE STYLE GUIDE

DIGITAL

C:0%
M:90%
Y:56%
K:0%

R:197
G:55
B:80

HEX:#C53750



PRINT

C:0%
M54%
Y:71%
K:0%

R:221
G:140
B:91

HEX:#DD8C5B



COLORS DEFINED IN THE STYLE GUIDE

WEB DESIGN

C:10%
M:0%
Y:71%
K:0%

R:234
G:233
B:118

HEX:#EAE976



INSPIRATION FOR THE BUSINESS CARD



BRANDING EXAMPLES

BUSINESS CARD

Meant to be used on regular basis as the main brand logotype. The logo is created to be used in black and white only, having colorful backgrounds to enhance its personality when needed.



BUSINESS CARD & MOCK UPS



BUSINESS CARD & MOCK UPS

