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Branding Case: Building The Visual Identity of Cornerstone Cafe, Kotka

Bachelor's Thesis 2014

ABSTRACT

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Cornerstone Cafe, Kotka

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This thesis project aims to create a visual identity for a Christian café, Cornerstone. Cornerstone is a pop-up cafeteria that serves the community as an outreach centre, acting as an easy stepping-stone for non-church going people, primarily but not exclusively, teens under 18 years of age.

The aim was to create a strong visual identity that promoted the idea of an approachable and fun way to spend a Friday evening for both teens and adults. The key design questions of this project were: how to create a visual feeling that will appeal to both non-church going people and the church's current members? How does one incorporate a feeling of youthful rebellion without challenging the structure or image of the church? How does one brand a pop-up cafeteria and give it an identity?

The research method is that of a normative case study investigating the process of developing a visual identity. It is a practice lead study based on iterative design carried out in collaboration with the clients. The deliverable was a Brand Identity and style guide on its use.

This thesis looks at how the church can accommodate a feeling of rebellion in its identity in regard to youth activities. Rebellion appeals to teens searching for their identity,

so the church, as a strong community, can through utilizing this sense of rebellion find a way to communicate with and act as a support for youth in the community.

TABLE OF CONTENTS

ABSTRACT

1 INTRODUCTION	5
1.1 AIMS & OBJECTIVES	6
1.2 RESEARCH METHODS	7
2 BRANDS AND BRANDING	7
2.1 WHAT IS A BRAND	7
2.2 WHAT DO BRANDS DO?	8
2.3 BRAND STYLE GUIDE	9
2.3.1 LOGO	10
2.3.2 COLOUR	12
2.3.3 TYPOGRAPHY	12
2.3.4 IMAGERY	14
3 PROJECT BACKGROUND	15
3.1 THE MESSAGE	15
3.2 YOUTH AND IDENTITY	17
3.3 CHURCH AND IDENTITY	18
4 VISUAL IDENTITY CASE: CORNERSTONE	20
4.1 BACKGROUND	20
4.2 LOGO	21
5 CONCLUSION	37
6 REFERENCES	39
7 LIST OF FIGURES	42

APPENDICES

Appendix 1. Cornerstone Style Guide

1 INTRODUCTION

Brands, they surround us. People buy a brand, they feel a brand they need a brand. It is no wonder that companies are constantly building greater awareness of their brands through branding. The stronger the brand, the stronger the company, product or person is believed to be. We build everything on brand awareness; it tells us who is who, what is what and gives a sense of value. To develop a strong brand you need to be seen as strong in the eyes of the consumer. It is vital to develop and maintain a strong brand image that the consumer believes they can rely on. For a starting company or project to gain the clientele it needs, a brand must be built.

This thesis investigates how to create a brand concept for a Christian café that will appeal to young non-church going youth, while at the same time not alienating the older members or the Christian community at large. The cafeteria has been operational since spring 2013 and is managed by two men, Petri Metsälä and Teemu Tammilehto. They have been running the café in the Kotka Pentecostal church's diner, transforming it every second Friday into a cafeteria.

The cafeteria aims to provide coffee and snacks to their customers at a fair price. This is a non-profit organization whose sole intention is to serve the people that come in to relax and enjoy a coffee. They give the customers the chance to sit down and unwind, maybe play some pool, ping-pong, or one of the board games that are available. The Cornerstone Café wants to give the community the possibility of coming into the church for a coffee without any secret agendas. It is meant to be an easy step for those that usually do not come into church. The target customer is a teen under 18 looking for something to do on a Friday night. The atmosphere is homelike, although the visual side of the cafeteria still feels rather cold and diner-ish. At one end of the dining room there is a corner that Metsälä and Tammilehto have been able to transform into a sofa-lounge area, but the rest of the space is still filled with long dinner tables. These tables do serve a purpose as they provide a lot of seating space, however the atmosphere of the venue could be improved.

I was asked to collaborate in a branding project that was going on at the Pentecostal Church of Kotka. The youth pastor of the church, Ville Kalaniemi, has a more progressive vision of the types of activities that should be available today than those seen over the past 30 years since the church was built in the 1980's. Kalaniemi has been

one of the driving forces in the church pushing the visual design towards a more modern viewpoint. Kalaniemi put together a group of people who intend to keep pushing these new ideas and taking the church forward. The younger generation is asking for change, and on many occasions there has been a debate whether some of the old paintings in the cafeteria could be taken off the walls, and replaced with something more youthful or at the very least that the walls could be repainted, as at present everything feels overwhelming biased in taste towards the older community. The proposed improvements will take place slowly, starting with the cafeteria and then expanding into other youth activities. My role has been to create the visual identity for the cafeteria and then aid in the branding process of the other activities.

1.1 AIMS & OBJECTIVES

In this thesis project I aim to investigate the role of branding in uniting contrasting ideas or cultures, in this case the church and youth culture. I examine what a brand is and how brand thinking has emerged as a world-changing factor. As part of the project process I will do research into the elements that make up a brand and how to use them to build a consistent brand image. My aim is to design a visual identity for Cornerstone café that reflects its values and personality and to help the client implement its elements in a coherent way.

The practical part of this thesis focuses on the design of the wordmark or logo, as well as the definition of the brand's colour palette and supporting typography. A visual style guide will be produced explaining how to use these elements, so that all implementations of the visual identity are coherent and successfully reflect the client's brand image.

Ideally, in order to keep the design and identity of the cafeteria consistent, the interior of the venue should also reflect the visual identity. This would create an overall feeling of consistency and enhance the image of Cornerstone café. However since the space where the cafeteria operates is a room where many different church activities take place, it was not possible to apply elements of Cornerstone's visual identity in a permanent way to the interior decoration. As a result the visual design will be implemented by the use of the logo or wordmark on menus, signage, table clothes, advertisements, posters, and handouts, pop up signs and on take away coffee mugs. Corner-

stone is also interested in bringing acoustic music performances to the cafeteria and these events will also be advertised using the café's branding.

1.2 RESEARCH METHODS

The study uses qualitative research methods. This method tries to answer the questions 'why' and 'how' in the decision-making process not just 'what', 'where' and 'when' in regard to creating a brand style guide that will have the emotional value that fits to a Christian cafeteria. The research data helps to build a coherent outcome by the study of identity of adolescence and the church community. To gain more awareness of the matter a meeting was held with the youth pastor and the cafeteria owners to gather answers for questions that were needed to create the visual feel and look for this project. To create a brief there were questions that would help to understand what the client's needs are and desires, why do they want this branding to happen and what are they waiting in the end result. One of the major things was the feeling that they were after. And to get more response with iterative research methods by experimenting colours, fonts, graphic elements and shapes it was sought to get the core feeling.

The research method is that of a normative case study investigating the process of developing a visual identity. It is a practice lead study based on iterative design methods carried out in collaboration with the clients. The deliverable was a Brand Identity and User's guide to the use of the visual identity.

2 BRANDS AND BRANDING

2.1 WHAT IS A BRAND

The word "brand" comes from the Germanic language meaning 'to burn'. The brand has literally been applied in situations such as marking cattle or objects like a jar of wine, to imply the owner. (Healey 2008, 6) There are people who think that a brand is a logo or a name, however these are just some representations of the brand. In fact brands are not what they look like or sell, but what the consumer believes they stand for. Brands live in the minds of the consumer. Branding in the end is a process for developing beliefs and perceptions within the consumer, saying what the brand wants to be. (Chiaravalle, Schenck 2007, 11)

Brands are in people's subconscious; brands are the feelings they have about an organization. In short a brand is a reputation. Brands represent all the things we are meant to think when it comes to a company's product. When we meet a new brand it is like meeting a new person. Immediately the consumer begins to make assumptions and have impressions about it. The consumer begins to make mental decisions about what the brand says, does, acts, and how it operates. These mental opinions could also be defined as the brand's attributes.

Later some brand attributes will be enhanced and some erased or added depending on the customers' experience of the brand. A Brand is not a logo or name, nor is it the company employees or website; it is all these things combined. This brand experience influences and shapes the feelings and thoughts of the consumer towards your organization. Brands are built more on the outcome of actions, than the words that are said. It is the promises and guarantees, the commitment of what the brand stands for that are the strongest driving forces of a brand. They are at the core. (The Financial Brand, 2011)

2.2 WHAT DO BRANDS DO?

Brands can do a lot of useful things such as aid in the achievement of a product or company's key objectives. Brands are built to ensure the fact that consumers think about products in the right way. In competitive markets branding helps the consumer differentiate between similar products. Successful branding can influence the customer to buy because they associate or aspire to a company's perceived values or image. As example Apple products have a cool brand image when compared to that of Microsoft.

Matthew Healey 2008 argues in his book "What Is Branding?" that consumers tend to believe that a branded product is more valuable than a generic one, even in a situation where these two products may be similar or identical. For example, if there is a DVD player made by a reputable manufacturer like Sony, with a list price of 200€ and then there is a very similar DVD player from an unknown competing company selling at 50€, the consumer will end up paying 150€ more for the Sony branded product even though in the end the two players are relatively similar. The consumer is willing to pay 3 times as much for the reputation of the name. Healey argues that consumers think when a large company devotes more time and money to building up its brand, it

must be better. Another good example of this phenomenon is the mobile phone market. Consumers are willing to pay 800€ for an Apple iPhone when the price of a lesser-known phone model or manufacturer is hundreds of Euros less. iPhones might be perceived as having more applications, being more reliable or having more features than their competition but basically calling, texting and internet browsing are the same on all these devices. So the question remains, is the iPhone actually that much better?

By having a known name or brand associated with a product, it can raise the supposed value of the item. Research has shown that consumers are more willing to try a new product by a brand that they know and trust. (Healey 2008, 10-11) There has been research between the parallels of cults and brands as well as religious faith and faith in brands. The papers discovered that for example the Macintosh community seems to behave like a cult, there are followers that see Steve Jobs as a saviour in faith and PC is seen as the devil. Consumers use brands as an express of identity just as faith is an expression of who they are. This states that brands serve as the self-expressive function for the non-religious. (Dawar 2011)

Packaging also plays an important role in this process, as consumers look for hints and clues from the style of illustration and typography used or details about the place of origin as signs of the quality of the brand itself. Brands give the consumer access to an imaginary world that is built by advertising and publicity, and it allows the consumer to fulfil their aspirations and reaffirm their values. (Healey 2008, 10-11)

2.3 BRAND STYLE GUIDE

Brand style guide is a book that describes all of the guidelines in the brand and offers some visual examples for some of the guidelines. These books can be placed online, printed or handed in a CD or DVD. This book should be available for all internal and external associates that are some how responsible in the communication and visual adaption of your brand. It is for the employees and for people who are looking for more information on your company, or they are going to be using your logo, colour palette or imagery.

A brand style guide is like a manual that you get when purchasing a new product such as a phone or new software. The manual tells you step by step how to use the new

product. It gives a systematic break down of how to use the elements of the visual identity. (Creating a brand book)

In the bottom line brand book is an essential element for a well functioning brand. It is a consistent brief that allows you to access the elements of the brand. This book influences all aspects of your marketing, communication and products. By covering the aspects of your company it works as a coherent strategic guideline. All style guides are unique but still there are certain things that they have in common. Usually the guide books consist of the name of the brand, logo and variations, typography, colour palette and imagery. (What is a brand book)

2.3.1 LOGO

A logo is typically consisted of a graphic image or text or the combination of both. It is an important part of the corporate design visual identity. There are some that think the logo is the foundation of which a corporate design is based, when others see it as just a finishing touch, thinking that a well made corporate design is ultimately identifiable without the use of a logo. (Ehrhoff, Marshall 2008, 249)

A logo is not meant to be a detailed description of the company; it is supposed to be an identifier. Though there are many clients that would like the logo to describe all aspects of the company. The logo is an indicator that reflects the company's values and attitudes. (Adams Morioka 2006, 25) It is important to keep the logo simple, memorable and recognisable. Simplicity keeps the logo versatile allowing it to be used on more than one media, and makes it more recognisable and it helps people to remember your design. People sometimes only have seconds to glance at the design it is good to use forms that are memorable and easily recognisable. (Airey 2010, 22-23, 33)

Logos come in many forms such as wordmarks, letterforms, emblems and pictorial marks.(Figure 1.) The brand signature is the combination of the brandmark logotype and tagline. (Figure 2.) Some companies may use these elements separately allowing the brand mark and logotype to be separate. Logo is the most vulnerable element of company's visual identity because they can be inappropriately used without guidelines. So a brand book can indicate the exact colours, sizes and ways to use the logo. (Creating a brand book)



Wordmarks

A freestanding acronym (a word made from the initial letters of other words), company name, or product name that has been designed to convey a brand attribute or positioning



Letterforms

A unique design using one or more letterforms that act as a mnemonic device for a company name.



Emblems

A marque in which the company name is tightly connected to a pictorial element.



Pictorial Marks

An immediately recognisable literal image that has been simplified or stylised

Figure 1 Different brandmarks

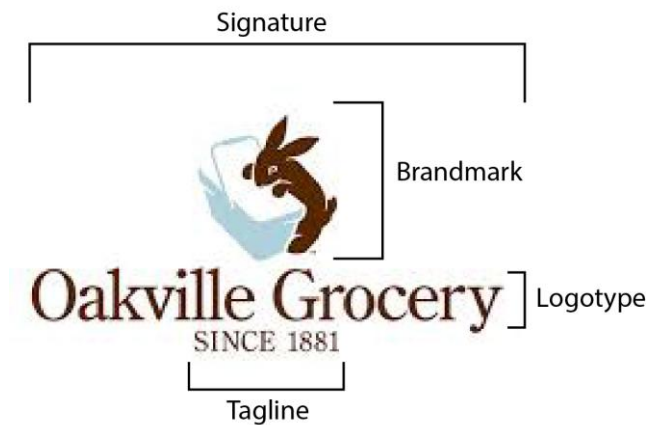


Figure 2 Oakville signature

When building a brand book the designer should state the use of the logo, the different sizes and ways it can be applied and the correct use of the logo. (Creating a brand book)

2.3.2 COLOUR

In every brand, there is a colour that is associated with it. Colour is one of the key elements when talking about identifying and recognizing the brand. When you are choosing a brand colour think far beyond subjective preferences because colour is a key element in the brands story. Colour is one of the first perceptions your customers will have of your brand.

When designing with colour we need to remember the fact that colours have some psychological meanings. Colours don't just enhance the appearance of the item but they can also influence our behaviour. As an example when viewing at the walls and all interior decoration of fast food restaurants they are decorated with vivid reds and oranges. Studies have shown that red and oranges make the diners eat quickly and leave. And there is a reason why black and red appears on many adult websites, these colours have sexual associations. (Daye, Van Anken, 1-2)

The essential information that the designer should input in the graphic manual about colour is to define the all the mediums colour will be used in the company. This will give colour consistency in the company. Note what background colours can be used because the brandmark can become illegible or the symbolic meaning can be seen in a negative way. Implement RGB and HEX codes for digital media. (Leavey 2012)

2.3.3 TYPOGRAPHY

What is typography; it is pictures of words and the letterforms that convey a message. The same way as we interpret photographs and imagery we try to decode typography. To find the best typeface for a company is a complex task. The designer should consider the shape and also the legibility of the typeface. Mainly every time to find the right typeface the designer is to examine different options of typefaces. Sometimes this research will end up to the creation of a completely new typeface. (Adams, Morioka 2006, 46)

The different sizes and forms help the font generate emotion and give the text more ways to communicate. Different typefaces have different personalities that the designer comes to examine when selecting the final typeface for the work at hand. (Ambrose, Harris 2009, 38)

In this study the designer will take a look at kerning of the letters, this is an action that is referred to the spacing of two letters. (Figure 3) The suitability of different font families like Serif/Old face, Sans Serif, Script fonts and decorative fonts also slab and retro fonts are being researched for the designer to find the right personality for this design task.(Figure 4)



Figure 3 Kerning of letters



Figure 4 Font families

Essential information to include about typography in the graphic manual is to start with the introduction of the main typeface or typefaces. The designer should create a

type sheet where you can find the character set, numerals, key punctuation marks for all weights of the typeface used and state the minimum type size used. (Leavey 2012)

2.3.4 IMAGERY

Imagery is an important asset in the graphic manual as it symbolizes the individuality of the company. Every printed and digital image that is used in advertising or describing the company should have the vision of the company. (Figure 5)

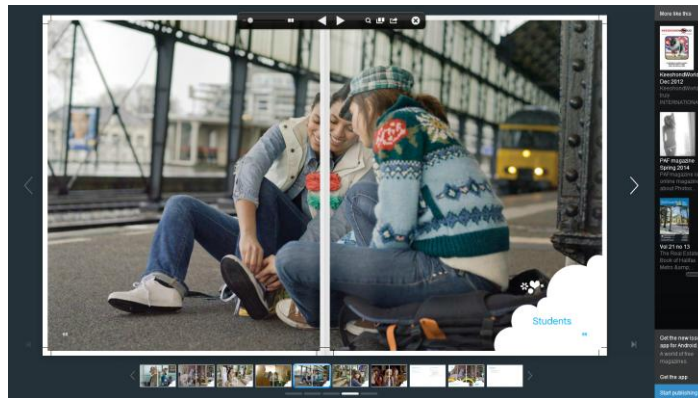


Figure 5 Screen shot of Skype imagery from issuu.com

Depending on the client the images should reflect feelings and energy that bring out the personality of the company. They could express energy, diversity or rebellion. Colour scheme should be present here too and the pictures should represent the values of the company. (Visual branding, 2012)

The essential things to apply in to the graphic manual about imagery, make a list of descriptive words of the company that evoke the feeling and mood that works for the target audience and show examples of this action.

3 PROJECT BACKGROUND

3.1 THE MESSAGE

In February 2014 Kotimaa magazine published an article by Juhana Torkki about stories. Torkki is a rhetoric instructor and a doctor of theology. In this article Torkki argued that the press today is not so much a non-aligned voice that neutrally looks through both sides of a story and then tells the truth to the public, it has become a seeker of stories and scandals. For example, if the majority of people say they hate the Guggenheim museum and feel that it should not be built in Finland, the press catches on to this public opinion and creates a scandal as argued in the *Ilta-Sanomat* (2012) article “Guggenheim ei saa museotaan Helsinkiin”, the press brings out facts that feed the readers negative thoughts. The media has transformed itself from a necessary counterforce that brought a measured word into an industry that runs behind the scandals.

Torkki argues that the church has lost its ability to tell engaging stories. The article says that religion has at its foundation a tradition of storytelling, but it is now losing the battle to capture audiences on its home ground. While the church is clearing away much in the way of unexplainable elements and is trying to be more rational in its approach, it has watched the public leave for more interesting campfires. What churches are preaching is a basic therapeutic message, there is nothing uniquely Christian about this message, it is the same thing people could hear from any other therapist. Torkki argues that because of this perception people have to work harder to find a reason why they should get this message directly from the church rather than any other non-religious source.

Torkki also argues that many humans are suffering from a feeling of insignificance. How do you answer this issue in a sermon? Even for those people who feel that they are accepted, still life does not feel as if it has a great depth of meaning. This is where the church can present its stories, because it is in these stories that meaning can be found. Of course it is natural that people want the church to accept them, but acceptance is the minimum the church can provide, it is not the added value. For people to go to church, they need to feel they will get answers to the burning questions they have. Torkki argues that emptiness and meaningless are the burning questions of the modern man. (Kotimaa 2014)

The church could be an example of moral development to adolescents in a positive way. By using the activities organized by the church, teens can find their own voice by expressing themselves for example through dancing, singing, and drama and youth programs. This will help them develop their moral compass towards adulthood and give them the possibility of finding their identity. Adolescents need to have specific intellectual and social experiences in order for them to accomplish the levels needed for good moral reasoning. The church can act as a practice area for moral reasoning. (Williams 2003)

Torkki states that he feels sad about the fact that the church is crippled by inner arguments. This consumes a lot of energy. In general the church could be compared to an indecisive man with inner conflicts, who in the end will not be able to do anything meaningful. Instead of being focused on being right, they should concentrate on action. (Kotimaa 2014) The thing is to start focusing on community. The church can give the adolescence a safe place to be in. Everybody needs someone who believes in them and everybody needs a place to belong, a strong community can give these both. In time people grow up influenced by the community they are in. (Joiner 2010,186, 191) Torkki says he sees a lot of indecisiveness and paralysis in the church. He says that any community that hides its identity lacks power. It is important to re-energize the lost power of the church as a story teller and build a new brand identity for the youth activities that will make it easier for modern youth to associate with the cafeteria and the church activities. Since everything nowadays is about brands, social hierarchy is based under what brand you are wearing or using, and the vocabulary of young children is one thirds about brand products. This means that a “no-logo”, an unbranded brand or an outdated brand will not be appealing enough for teens for them to start using a product or experiencing a business. (Lehtimäki, Suoranta 2006, 109)

In the simplest form ‘story’ is what ignites emotions within us. Emotional connection is built when the puzzle pieces in the speech fall into place. There is a crisis in the sermon when the people do not know who or what the priest is talking about. The thing is not that the church has lost its story it is more that the church is searching for a modern interpretation of its story. So this means that the identity of the church at this present time is unclear.

3.2 YOUTH AND IDENTITY

One of our central tasks in adolescence is the creation of a stable identity. Although our identity creates thru time adolescence is the first time we start to think about the affects of how identity changes us. Identity refers to our sense of who we are as individuals in a social group. Identity is not completely our own creation it is a reaction of external and internal factors. (Figure 6) Although we create our own identities it is also the environmental factors like peers and home that create our self awareness. There are two sides to identities self-identity and social identity. Self-identity is how we characterize our selves. It is the basis of our self-esteem. The way we see our selves as teens changes in response to family, school and other social situations. Our social identity is constructed by peers in school or hobbies. Typically people characterize us by social and ethical standards. (Act for youth – centre for excellence)

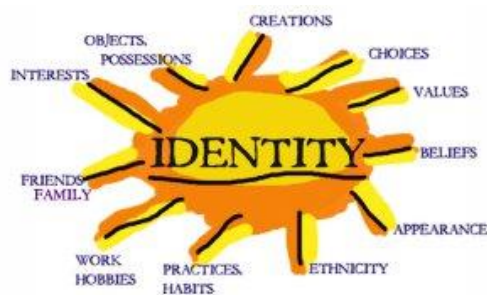


Figure 6 Identity creation factors

As teenagers we start to search for our identity. Les Parrot a professor of psychology argues that there are five different ways in which teens demonstrate their struggles with identity; through status symbol, forbidden behaviours, rebellion, idols and cliquish exclusion. Rebellion is a sign a separation and the search for a teens own story. This is when teens want to distinguish the difference between their parents, but still stay accepted by their friends. Creating an identity is not easy; there are many confusing choices to make. (Bellows 2007) Teens rebel because they find the story that their parents are giving them bad and boring. They are searching for the story that is full of adventure, danger and pleasure. Teens want to be wanted and missed. Many times parents are giving teens stories where they are yelled at and they feel guilty and unwanted and not being able to express them selves. (Joiner 2010, 207) Adolescent are using subcultures to create a shock. Subcultures like Punk and Hip hop are movements

that are devoted to rebel against the dominant culture, which is often the culture in our homes. (Youth subcultures)

Milestones of youth are categorized in the book *Ajatuksena Oranssi* by Reggie Joiner with these segments. 7th grade; to belong to something. Seventh graders step in to the world of opportunity. There are people to come friends with, new hobbies and teachers. But the main question comes from where they will be placed in the social world. So their primary goal is in the road of acceptance and to fit in. 8 to 9th grade, freedom. At the age of fifteen teenagers are old enough to work and to get a moped card which gives them freedom. Some identity questions have already been answered and they begin to know their place. The great question is what to do with the freedom they have earned. High school, identity. This is a period of philosophical pondering. This is when the students begin to lift their wings. During these years teenagers most likely have argues on what they believe in and this most likely is not the same thing what mom and dad believe. (Joiner 2011, 249)

As a teen, creating identity is to find a clear sense of who you are. This research is done by “trying on” various roles for example in home and school. In this role teens tend to explore their values of ethics, spirituality and sexuality and so on. This role play increases the need to “fit in”. There fore the creation of identity becomes harder for teens that are different because of their culture, race, gender and sexuality. (This is emotional life, 2011)

3.3 CHURCH AND IDENTITY

A “no-logo” brand is an impossible idea. By According to research done in Norway 90% of under school aged children recognise the logos of Kellogg’s and Coca cola and a third of the thousand word vocabulary of little children are the names of brand products. And when asked from where an adolescent learns belonging and models of sociality the answer is from brands and the identities of brands. As easy as it is to learn rules and laws adolescents absorb the qualities of brands and the “rules” of its users. To a teen the behavioural patterns of groups and communities will justify their behaviour using what they see in advertisements as being socially acceptable as easily as what they have actually been taught by their parents or teachers? (Lehtimäki, Suoranta 2006, 109-111) So to create a strong community and emphasizing the com-

munity with a strong brand identity will guide the adolescence to navigate thru some of the crisis identity creation brings them. (Joiner 2011, 192)

What can the church do when teen are struggling with identity crisis? Self-understanding is a time taking process. The questions who am I, why am I here and where am I going are constantly asked when building the characteristics of ones identity. To help in this process adolescence need someone who has an understanding of who they are. Church can make them feel like they matter. Some of the most significant things in building an identity is the feeling of belonging and that “I” matter to others. (Gillespie 1996)

To make adolescence feel like they belong they should be engaged to an activity that is important to them. They should be encouraged to activities that will help them express themselves. Teens should be given responsibility in activities, they should be given the possibility to attend ideating meetings and their suggestions should be heard. These factors will enhance the feeling of “fitting in” and make teens feel like they matter. (Hudson)

The church should make every teen feel like they are a part of the story. The relevant thing is to make everybody feel something bigger than they are. Whether the church gives the adolescent that opportunity or not, they will find a way to participate in something adventurous. Keeping teens isolated from experiences means that they are being separated from the surrounding world. Unwillingly adolescents are suffocated from feeling amazement, discovery and passion. By removing those attributes from the story offered to them, they are held back from a story that captures their imagination or affects their emotions. So by killing amazement, discovery and passion we are making teens read between the lines and go searching for them from elsewhere. This is why teenagers are leaving church. They have found something more exiting – they have found something that seems like a greater story. When adolescents look back on their time in church it may appear they have been standing still and that there was nothing happening. (Joiner 2010, 208-209)

If teenagers are given a certain amount of independence and responsibility, if they are allowed to make mistakes and fall within a supportive community, this allows them to develop into healthy adults and binds the adolescent to the community because they

know there are people they can trust and feel free to express themselves with. (Currie) (Joiner 2010, 192)

Think what would happen if we let teens act. Joan of Arc was 20 years old when she led the French army in the 1400's. Alexander the Great was 16 when he founded his first colony. Mary Shelley wrote Frankenstein in 1818, she was 19. (Van Ryn 2012) The church should encourage on teens to find their story instead of not letting them serve the community. If the church is not letting teens find their story and allowing them to serve in the community, and is always saying they can not instead of they can, they will be afraid to take the next step. As a result of this they will not know what they are capable of. This leads to seeing only what the world can offer to them instead of seeing what they can offer to the world. And when grown up they see the church only from the viewpoint of consumers, asking what can the church give to me. So as the most important message from the view point of the church is that serving the community adolescents will be given the chance to get responsibility teens will grow up to be more interested in what they can get instead of what they can give. (Joiner 2010, 212)

4 VISUAL IDENTITY CASE: CORNERSTONE

4.1 BACKGROUND

The Cornerstone cafeteria is run by Petri Metsälä and Teemu Tammilehto. It is a pop up café situated in the diner of the Kotka Pentecostal church. Cornerstone is supposed to be an easy access point for young adults to come in to the church without feeling cornered by any secret agendas. It is not open exclusively to this age group, everyone is welcome, however Cornerstone's target customer is a teenager under 18 years of age and it is being promoted as a new place to spend a Friday evening. At the moment the cafeteria has no visual identity of its own and the interior is built from the furniture Tammilehto and Metsälä could find around the church. So if the visual identity is built strong enough so that it is appealing to teens they will come to the cafeteria and enjoy the atmosphere and this might encourage them to come more often and maybe in the future be able to take part of some of the happenings in the cafeteria, for example music. The products in the cafeteria are sold with a "conscience" fee, so if you feel like it, you can pay. This business model will continue into the future.

The client wanted the visual feeling of the wordmark and all the elements created for the cafeteria to reflect a synergy between Christianity and the image of the Hard Rock café (Figure 7.) that gives the feeling of freedom and rock n roll, along with a sense of youthful rebellion (Figure 8.). The visual identity should also harmonize with the attributes given to me when describing the brands core values. These attributes are: home, family, real, inspiring, modern and fresh.



Figure 7 Hard Rock cafe logo



Figure 8 Referencing image from client

4.2 LOGO

The first area of research I undertook when building the wordmark was to find a suitable typeface that could represent the basic feelings and energy of the cafeteria. To help me understand the visual language already used in this market sector I searched for other examples of Christian cafeteria logos, word marks and monograms to see

what had been done so far. How did these figures embody youth, friendliness or rebellion (if there was any) or did these logos have an inviting tone to them? (Figure 9.) (Figure 10.) (Figure 11.) Another consideration was that I needed to think about the client's desire to capture that Hard Rock Café feeling that is a musically influenced youthful and a bit rebellious café.



Figure 9 Verso Cafe logo



Figure 10 Youth Cafe logo



Figure 11 Alfa & Omega cafe logo

The brandmarks I found online did have a Christian feel in them but they were also outdated and some even had an amateurish feel in them. For example Verso café, with its stencil look spoke of a more boring or elderly place than a youth full, full of life emitting cafeteria. Of course I have never been in this cafeteria so I do not actually know if this is what it is supposed to be. The youth café was one that had the freshest feel in it by indicating a sort of a hip hop personality in it. And Alfa&Omega has a de-

fined Christian symbolism but this one also feels like it is directed for a more elder crowd.

It became clear that I had also to start thinking and researching about the role of identity in terms of the individual, the church and society. I visited another church-run cafeteria in Kotka and asked them about books written on the relationship between youth, identity and the community. There I talked to Henry Jansen, a priest in the evangelic free church of Finland, who pointed me in the direction of Kotimaa magazine, where I found the article about stories. This article gave me a focus, what is the actually story behind the cafeteria? It also raised a lot of other questions. What visual factors can enhance that feeling of rebellious Christianity? How does a name express a personality or idea and how is that affected by the designer's choice of typeface? What role do colours play in building a brand and how do they contribute to the feeling or customer experience?

Another area to consider is the feelings of existing church members to this project. If the church's identity is on the verge of a significant change and this in turn brings uncertainty to the people who already attend, how can anybody feel at peace or confident about the church's activities? How can people who are searching for answers in the church find anything other than more questions, if the church itself is in a state of change and self-discovery? When I think about some of the major brands in the world they all have a common denominator, they all know who they are and what they want. So this is the key question in this project, how do you rebuild the lost identity of this church through the cafeteria and all the youth activities it runs?

An excellent example of branding a church is Australia's Hillsong Church. They know who they are, what they want and what their long-term aims are. Hillsong Church has spread to England and the United States, combining to create the Hillsong United Church. It is said to be the most powerful brand in Australia (Hicks 2012). Hillsong Church is very well branded and it uses a visually powerful combination of typography, graphic imagery, youthful modern photography and colour palettes in products such as their album covers, as well as in their websites, advertising and live shows (Figure 12.) (Figure 13.) (Figure 14.) They have built a unified image, which many other brands should look up to.

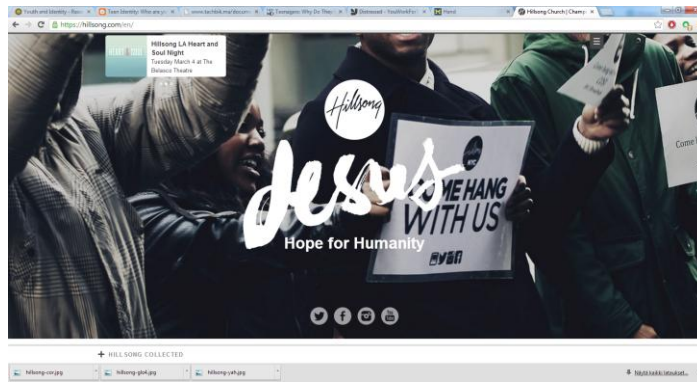


Figure 12 Screen shot from Hillsong webpage



Figure 13 Hillsong Glorious Ruins album cover



Figure 14 Hillsong Cornerstone album cover

Since the cafeteria also intends to host music and acoustic shows I researched the artwork and typography used on popular Christian music album covers for inspiration. I noticed that many of the fonts used by these bands were in the sans serifs and script typeface families. I began my research for a suitable typeface for the wordmark by categorizing choices according to their family classifications (Sans serif, serif /slab serif and scrip/retro). The feeling in the Hillsong cover art is youthful and modern with the colours and typefaces. This actually is what Hillsong is, youthful and modern and powerful in its images and typographic language. If I wanted to gain the same effect I should try to research typeface that speaks with the same personality that I am after, a youthful rebellion that will somehow compel to teens. I tested the name Cornerstone in many typefaces, trying to find something that reflected the brand's keywords and the look and feel I was searching for. From this starting point the typefaces shown below were selected as potential candidates (Figure 15.) (Figure 16.) (Figure 17.) I sent the typeface research to Metsälä and Tammilehto, and they liked the results but I felt as if they wanted something more.

Sans serif

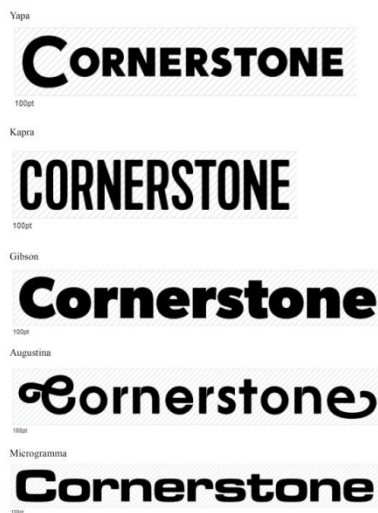


Figure 15 Font experiments



Figure 16 Font experiments



Figure 17 Font experiments

The identity was not there. The typefaces had a personality in them but none of the really spoke out rebellion.

Everything I was doing was about identity or the search for one. For the story of the cafeteria Metsälä said that the idea came from the need for some action to Friday evenings. And because there was nothing happening in the church on those Friday evenings they thought to use the space somehow. And what comes to the cafeteria the boys thought that it would be quite easy to run a cafeteria and the need was for some

sort of social event. And what comes to the rock spirited rebellion Metsälä says that it is the musical taste that bound rock in to the picture and to show non-Christians and Christians alike that the church can be much more than just a place for sermons.

I met with Janssen again on Saturday 1st March 2014 to discuss some questions and concerns I had about the subject. I asked him “Is it stupid to think of the church as a rebellious institution?” and this question led to us having a long discussion about the church and its relationship to the youth culture of our time. Janssen pointed out that in his youth during the 1970’s and early 1980’s the church had had a period of rebellion. For example the rise of the charismatic directions like the Pentecostal church was a cause of this period. World Council of Churches and Lutheran World Federation held seminars and published books where the charismatic directions were heavily criticized. The charismatic movement was a way out of the liturgies to a church that held worship and speaking with tongues a way to express faith. (Ahonen)

Me and Jansen also pondered the fact that the church is presently silent on many issues as it is trying to accompany the ways of the world instead of proclaiming what it actually thinks or dictating what should be thought. Because of the current crisis of identity in the church, there is no clear direction for people to confidently follow. Everything is in flux. When considered in comparison to Islamic religion for example, where they have strict rules of behavior, Janssen and I thought that this clarity of rules and boundaries must be one of the reasons for Islam’s popularity. They have a code to practice and they follow it. Nobody questions it and this makes it easier to create a brand based religion on these strong core values..

So can the church be considered rebellious? Yes, as was proved in the past but it has currently forgotten how to project this. So to build a visual identity that reflects this new sense of rebellion I thought of youth cultures that are closely related to this feeling such as punk, hip hop, rock and flower power. (Figure 18.) What do they all have in common? What draws youth culture to rebellion and what is the common denominator?





Figure 18 youth group examples

In my research I have discovered that one way of rebel against the mainstream is by wearing shocking clothes, something that your parents would not approve, maybe even by colouring ones hair or getting piercings, anything that seems like out of the current I went through the font's selection process again, this time with a more rebellious viewpoint. Since adolescence rebellion was one type of measure to indicate the self search of one's identity the typeface also had to have the same personality. I felt that the typeface had to indicate somehow the feeling that it is underground, that is outside of mainstream culture, or handmade. Because a handmade font gives a feeling of a non-corporate community, it shows that the community is more based on people than money. And when we think about, for example sex pistols they had this handmade font and it was also a way to show rebellion. Stencil or spray painted lettering seemed a likely option as in some way the typeface needed to be eroded or cut out. The cut out or eroded feeling gives an impression of rebellion like something would have been painted on walls as a sign of stand.

After considering commercial fonts for the design, it became obvious that the church did not have enough money in the budget to cover the cost of both the paid fonts and

the interior changes. As a result I decided to find typefaces that were free to use. When searching a font from online there are several versions for usage but sometimes if you want a font for commercial use you have to pay for the usage rights. Then there are fonts that are allowed to be used for personal projects but not commercially. I needed a font that was free to use personally and commercially. I found several fonts that fit the description of eroded, or handmade and somehow reflected youthful rebelliousness. I started narrowing down the possible choices and ended up with six typefaces that served the rebel mood. I finally selected the font Apple tree (Figure 19.) which is a cutout typeface that has a youthful feeling and suggests something that could have been used on handmade posters by a teenager in their mother's basement. After showing this to the clientele they were excited, although they did have their own ideas and pictures related to the tribal's in the referencing picture.

CORNERSTONE

Figure 19 Apple tree font

From here I started to work on the kerning of the wordmark and tested the typeface in context on some posters. I experimented further trying to capture the rebel feeling using only black and white. Black is assumed as a rebel colour in some cultures. (Chapman 2010) Also from 1880's anarchists have used black as their symbol. It is said that colour black also symbolizes the dried blood from the rebels in the fight against oppressive rule. Even pirates used black flags to symbol lawlessness and rebellion. (Figure 20.) (The classical symbolism of anarchism)



Figure 20 Black and white pirate flag

Developing on from the wordmark I thought that if the café wants to appear more rebellious maybe it needs some sort of a sign or symbol. Symbols are easier to remember than a long name or a wordmark, just as David Airey said to commit to memory because sometimes people only have seconds glance at what you are trying to sell and this needs to make an impression. I looked through some symbols associated with rebellion or honor, for example the Black Panther's 'fist' (Figure 21.) for inspiration.



Figure 21 Raised fist

This gave me the idea that a hand or a fist could be a good symbol. However on consideration I decided that the hand should not be closed because, when I think about the church, a closed hand or fist is too aggressive a symbol. A closed hand could not symbolise the openness of the church. I considered using the image of a hand with one finger pointing to the sky, to God. This form was too literal, bringing to mind the image of God creating Adam in Michelangelo's painting in the Sistine Chapel. I decided that an open hand was the most appropriate symbol, since it brought to mind the earliest marks of humans, the hands that appear in prehistoric cave paintings.

I did further research into the symbolic meanings associated with human hands and found that two hands represented justice. However I decided to dismiss this option as it would result in too many elements in my opinion to create a successful logo, following the advice of David Airey in his book *Love Design Love* (2009), who said the best way to create an easily recognizable logo or symbol is to keep it simple. Next I considered the symbolism of using only one hand. The Left hand is thought to symbolize weakness, decay and death, were as the right hand symbolizes the rational and logical as well as consciousness and aggressiveness. A raised open hand is meant to symbolize honesty. The open hand was selected since it gives a more welcoming feeling that

a closed hand. I decided to create an original hand symbol, so I took a print of my own hand that I then scanned as a picture (Figure 22.) (Brown, Smith 1997, Jaffe 2001).



Figure 22 Scanned hand

After looking at the hand for a while and testing it in different situations I had a feeling that there was something wrong with it, that something was missing. So I did not use the hand print for a while and did some sketching to find if I could come up with another logo or symbol.

I began searching to see if I could get something out of the word Cornerstone. The research led to a point where I used the c and the s from cornerstone to create a cup that could work as a landmark. (Figure 23) Above the cup would be steam or a “flame” that would somehow represent the Holy Spirit.



Figure 23 Cornerstone cup

After this the church creative team had a meeting and I showed them what I had made so far and they all seemed to like it. I had also made some dummy layouts to bring out

more of the feeling. (Figure 24)



Figure 24 Cornerstone imagery

The image in Figure 24 illustrates the a feeling of rebellion but also friendship. Metsälä and Kalaniemi were really happy and so they asked me to start thinking about the construction of flyers and advertising. In this same meeting we discussed the future branding processes of the Church's youth activities and I had a vision of where I saw the hand being used in different activities and so at this time I decided to not to use it with the Cornerstone brand.

The next week I had a meeting with my teacher Sarah-Jane Leavey and we discussed about the apple tree font and the supporting typefaces. For the supporting typography I had chosen Courier New as my typeface because it is a typewriter font that represents a personality something secret and homemade in a basement instead with computers and printers. Of course the whole project is designed on a computer and printed, but in the end the visual feeling is non-corporate. A second supporting typeface we discussed, OCR-A and after testing this font it was decided that they both work very well with the overall feeling that this brand is going for. (Figure 25)

CORNERSTONE

Kahvila avoinna
perjantaisin klo 19 - 22
Kaivokatu 10
48100 Kotka
Courier New

CORNERSTONE

Kahvila avoinna
perjantaisin klo 19 - 22
Kaivokatu 10
48100 Kotka
OCR-A Extended

Figure 25 OCR-A and Courier New fonts

When Leavey and I talked about the apple tree font she pointed out to me some negative factors of this free font. It actually had an amateurish feel to it, not the font but the construction of how the font was made. We came to the decision that it would be better if I either made my own version of the letters or that I would try to fix the problems in the typeface.

After this I started working with the typeface and decided it would be simpler to build the wordmark from scratch. I used the logo of the band Wolfmother as a reference image since it was from this logo that the typeface was actually built in the first place.

(Figure 26)



Figure 26 Above apple tree font center Wolfmother logo below, structural creation of type

In the end I found out that I should use the same grid that the Wolfmother logo, because the apple tree typeface grid had constructional dilemmas. For example the S and N were created so that they did not follow the grid of the logo, and because I did not find any reference in any other letter than the word Wolfmother, I thought that the apple tree designer had taken same liberties in building the font. That is when I decided to take some too and I built the letter s and n in another way compared to the apple tree font. (Figure 27)

CORNERSTONE
CORNERSTONE

Figure 27 above apple tree typeface below redesigned typeface

After creating the new typeface I thought of recreating the Cornerstone coffee cup, based on the new s and c. The visual image that I got from that was not as good as I had hoped and it made me wonder if there was any rebellion hidden in the cup. Then I remembered the building blocks I used to create the new typeface and wondered if there was a way to bring out the rebellion hidden inside so I did some sketches. (Figure 28)

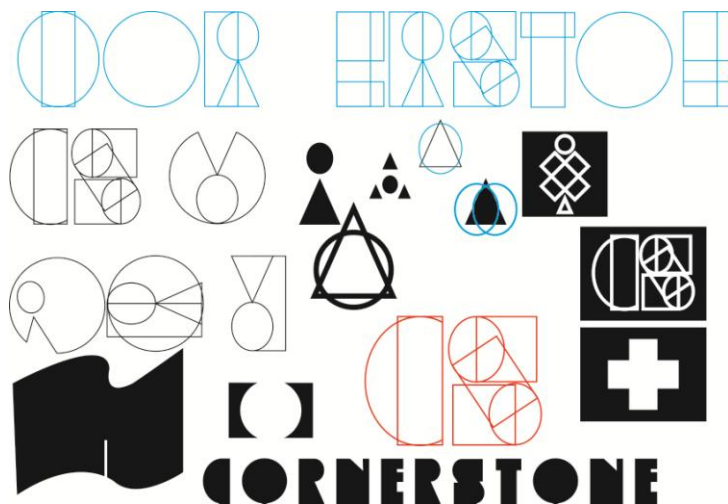


Figure 28 Logo creations

I knew that there was something in there. These forms had something in them but I did not know what it was. I started to look through Anarchist symbols where I found the black flag but also the fist. So I tried the fist again to find out if there was a way that it would talk about rebellion more. And this time it actually worked. I made some tests with negative forms in a series of colours and found out that the hand and the new typeface worked well enough together to give a rebellious feeling that could be implemented in the church spaces. When I showed Metsälä these new creations he said that the previous ones were good but these were amazing, so I knew that I had found the personality that they were after. (Figure 9)



Figure 29 Final brand signature

I still had a feeling that the building blocks inspired by the Wolfmother logo had features I could use. Again I went through the earlier reference images and came upon a symbol from Hillsong that caught my attention. (Figure 30)



Figure 30 Cross = Love

This gave me another idea for a symbol that I could create using the Cornerstone building blocks. I came up with the form of a heart that could work as an additional symbol in different applications. (Figure 31) This form could be used in different situations as a supportive imagery.



Figure 31 Heart diamond figure

5 CONCLUSION

The aim of this thesis work was to create a visual identity for a Christian cafeteria that served the vision of the two cafeteria keepers Petri Metsälä and Teemu Tammilehto. It was to create a visual feeling that would appeal to non-church goers as well as the old clientele.

This particular job was not easy for me. The research of adolescent identity was not within my field of expertise. However with the help of people who knew about this subject I came to understand the basic elements of building an identity during adolescence. I was also able to get information concerning the identity of churches and what a church can do to help in the development of the identity of an adolescent.

In answer to the aims and objectives I was able to create a brand signature that resembled the vision the clientele desired. Due to time concerns this thesis was narrowed down in scope to create only the necessary design articles that would make a graphic manual. The logo turned out to be very good and it projects the personality that I was after. In the end the visual feeling represented by the design was very pleasing to the client.

I found out that for rebellion there was a lot of symbols the black flag and a raised fist for example. But there is not an exact sign for Christian rebellion. This is why it was needed to create these symbols using subculture signs and other rebel culture imagery, such as the fist and certain typefaces. In this case the name of the cafeteria, Cornerstone, does not speak about rebellion. I believe that the personality was gained with the use of the typeface. The colour scheme that was chosen has a warning sign feeling which therefore can personalize rebellion.

I believe that through conducting deeper research on the meaning of symbols and asking the adolescents questions about what they think of the cafeteria, I could have taken the identity to a deeper level. I also believe that if the cafeteria could be run in a space other than that of the diner in the church, it would be possible that the interior decoration could be built more in keeping with the brand guide, making the whole feeling more coherent. Also that there are signs of the church being in a state of self-search some sort of branding based approach could help find the answers needed.

Maybe in the future the cafeteria will rent its own space, and by then I could design a working web site and business cards and other elements to give this cafeteria a real brand feel.

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Figure 3: Kerning. Picture available at:

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Figure 8. Referencing figure from client

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Figure 15. Font experiments

Figure 16. Font experiments

Figure 17. Font experiments

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Figure 19. Apple tree font

Figure 20. Black and white pirate flag. Picture available at:

<http://hdwallpappers.com/pirate-flag-wallpaper/>

Figure 21: Raised fist. Picture available at:

<http://upload.wikimedia.org/wikipedia/commons/2/2a/Fist.svg>

Figure 22. Scanned hand

Figure 23. Cornerstone cup

Figure 24. Cornerstone imagery

Figure 25. OCR-A and Courier New fonts

Figure 26. Above apple tree font center wolfmother logo below, structural creation of type

Figure 27. above apple tree typeface below redesigned typeface

Figure 28. Logo creations

Figure 29. Final brand signature

Figure 30. Cross = love. Picture available at: http://www.stevfogg.com/wp-content/uploads/2014/04/Crossequalslove_hillsong.jpg

Figure 31. Heart diamond figure