





4

 The logo for Venice Ventures, featuring the word "VENICE" in yellow and "VENTURES" in grey, stacked vertically.	 The logo for Vivid Sea, featuring the word "vivid" in red and "sea" in blue, stacked vertically.
 The logo for Superfiliate, featuring the word "superfiliate" in a bold, dark grey sans-serif font.	 The logo for Yorder, featuring the word "yorder" in a dark grey sans-serif font with a yellow Wi-Fi symbol above the "o".

BRAND IDENTITIES

Here is a selection of some of the straight brand identity work I've done for clients over the years.

For these examples, I thought I would show the in-process communication I had with the client at one point during the project. My hope is that you will be able to see some of my thinking and give a preview of what kind of communication you can expect from me as an employee or contractor.

vivid
sea

The following pages are from a document sent to my client, Vivid Sea, which was in the process of building a highly specialized robotic submarine to help replant the coral reef.

The small company approached me for brand guidance as they were attempting to come to a decision about the company name. After reviewing their final name candidates, as well as all their rejections, I advised them to go with Vivid Sea. They were considering names that more directly inferred robotics or submarines, and others that invoked the environmental urgency of coral reef repopulation. While some of them were pretty good, I really liked Vivid Sea because it very clearly describes the ultimate end-goal of the company, but in a way that was emotionally positive and visually (to the imagination) something we all want, a clear and vivid sea. I also felt this name kept the door open to a future expansion of their robotic work that might not necessarily involve submarines.

I then started to sketch out ideas for the logo, focussing on the idea of a wordmark, since it was already an abstracted name. The following pages are from a document I sent after a couple of prior brainstorming and rounds of sketches. The revision previously sent was R1, this was the R2 document.

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Vivid Sea Identity

R2

Oct.16, 2021

Where we left off at R1

vivid
sea

R2 Directions to explore

- 1. Typeface – tone down some swoopiness**
- 2. Color – change magenta, expand palette**

Alternative typeface of wordmark

vivid
sea

vivid
sea

I looked through dozens of typefaces with the retro vibe of R1, but toned-down a bit. This one was the closest, but I don't like it. The lower-case "s" is weak, and there's not a good way to fix it.

While the search was not exhaustive, I decided to focus on the existing version to see what could be done to improve it for our use.

Color changes to wordmark

vivid
sea

The logo for 'Vivid Sea' features the word 'vivid' in a bold, red, lowercase, rounded sans-serif font, positioned above the word 'sea' in a bold, blue, lowercase, rounded sans-serif font. The two words are slightly offset to the right, creating a dynamic, layered effect.

I liked the red-orange suggestion from our R1 conversation, and landed on this for R2. I brought the value down of the blue to match. I think this direction is a big improvement. I adds a bit more gravitas as well, while still being vibrant.

HEX reference:
vivid - FF665E
sea - 53CAEC

Expanded color palette tests

vivid
sea





Working screen of initial pass at a wide palette. Will need to eventually refine further using color-matching software, but chose a basic group to start.

Custom changes to R1 typeface

vivid
sea - to - *vivid*
sea

Modified the dots of the “i” to tone them down a bit and to match the forward shear (tilt) of the letters to help the eye flow over the letters.

vivid
sea - to - *vivid*
sea

Modified the “a” to be the same base as the “d” which removed some of the extra curviness on the underside of the “a” and made it stronger.

vivid
sea - to - *vivid*
sea

Shortened the height of the ascender of the “d” to make the overall mark feel more integrated. The “d” was calling too much attention to itself before.

vivid
sea - to - *vivid*
sea

First pass at kerning (spaces between all the letters).
Expanded it out a bit, for reasons that are explained in the
next section.

**Full-screen image of the last
change**

vivid
sea



vivid
sea

I felt these modifications combined helped the goal of toning down the R1 mark to the point where I think this typeface has a good shot at being the right fit.

I also branched off with the idea of the solid ellipse with the wordmark as the negative (or solid white) space. This branch was partially responsible for my modifying the “d” ascender and the kerning shown previously.

Ellipse concept









Since the red-orange and blue are such strong colors, we had talked previously about the use of the wordmark on real-world objects, and I had done a pass at an all-white mark and a solid-color ellipse background. I decided to play a bit more with this idea and came to this sketch with the horizontal text within a slightly tilted ellipse, which conveys (subtly, I think) the idea of a submarine.



The potential with this concept is that, once the final palette is established, the logo can be rendered in different colors. The different colors could contextually represent the different sub-mission it is on (i.e. coral restoration, sea grass, etc.),



I also feel that the colored wordmark (the one without the ellipse) and the logo (the wordmark combined with the ellipse) can work together from an overall identity sense without creating cognitive dissonance, given the strength of the shape of the wordmark itself. One rule to follow would be to never intentionally place them adjacent (as they are on this page).

**Looking forward to discussing and getting
your feedback.**

VENICE VENTURES

This drawing shows the result of my final concept for the wordmark. I found with this name that there was a rare relationship between the two words, Venice and ventures, in that they contained many of the same letters in a similar sequence, allowing the letters of two words to “interlace.” This fit well with how I developed the motion animation of the wordmark. Since the word Venice is a normally proper noun but ventures is not, making the mark with all capitals avoided any sub-conscious distraction around capitalization, and also made the animation behavior work well.

Animation behaviors of all marks is a very important element in how I develop a mark and later set as an integral part of the corporate identity guidelines. This document described the animation concept to the client. A brief video of the animation itself can be found in my LinkedIn profile or by visiting <https://vimeo.com/syversonlabs/venice-ventures-animation>.

SYVERSON LABS

ANIMATION BEHAVIORS OF VENICE VENTURES WORKMARK VERSION 3

VENICE VENTURES

INITIAL "CONVENTIONAL" STATE: LEFT ALIGNMENT, EACH WORD A SEPARATE COLOR. IF ANIMATED IN, HOLD FOR .25 SECONDS.

VENICE
VENTURES

ANIMATE TO STATE 2: MOVE INDICATED LETTERS OVER .5 SECONDS.

VENICE
VENTURES

The image displays the words "VENICE" and "VENTURES" in a staggered, overlapping arrangement. The word "VENICE" is positioned above "VENTURES". The letters "V", "E", "N", "I", and "C" of "VENICE" are in a bold, yellow font, while the letters "V", "E", "N", "T", "U", "R", "E", and "S" of "VENTURES" are in a bold, grey font. A blue double-headed arrow is drawn vertically between the first "E" in "VENICE" and the first "E" in "VENTURES", indicating that these two letters are to be swapped during an animation.

ACTION DURING ANIMATION TO STATE 3: THE FIRST LETTER "E" IN EACH WORD TO SWAP POSITIONS.

The logo consists of two lines of text. The top line reads "VENIČE" in a yellow, bold, sans-serif font. The bottom line reads "VENTURES" in a grey, bold, sans-serif font. The letters "V", "N", and "E" in the top line are positioned above the "V", "E", and "S" in the bottom line, respectively. Two small grey downward-pointing triangles are located above the "I" and "Č" in the top line. Four small yellow upward-pointing triangles are located below the "R", "U", "R", and "S" in the bottom line.

ACTION DURING ANIMATION TO STATE 3: THE INDICATED LETTERS TO SWAP COLOR.

V E N I C
V N E
E T U R S

ACTION DURING ANIMATION TO STATE 3: COLOR ARRANGEMENT AFTER POSITION AND COLOR SWAPS.

VENICE
VENICE
VENTURES

ACTION DURING ANIMATION TO STATE 3: EACH LETTER IN "VENICE" WILL SHIFT RIGHT TO FINAL ALIGNMENT.

The text "VENICE VENTURES" is displayed in a bold, sans-serif font. The letters are arranged in two lines: "VENICE" on top and "VENTURES" on the bottom. The letters are colored in a mix of yellow and grey. Three green dashed arrows point downwards from the top of the frame to the letters 'E', 'N', and 'I' in the top row. Five blue dashed arrows point upwards from the bottom of the frame to the letters 'E', 'N', 'T', 'U', and 'R' in the bottom row. The entire text is centered within a dotted rectangular border.

ACTION DURING ANIMATION TO STATE 3: EACH LETTER MOVES BACK TO RESPECTIVE BASELINE.

VENICE VENTURES

ANIMATE TO STATE 3: ALL CHANGES OCCUR SIMULTANEOUSLY AFTER STATE 2 OVER .7 SECONDS, NO HOLD TIME ON STATE 2.

STATE 1

VENICE
VENTURES

STATE 2

V E N I C E
V E N T U R E S

STATE 3, FINAL

V E N I C E
V E N T U R E S

Detailed description: This diagram illustrates the final alignment of the words 'VENICE' and 'VENTURES'. The word 'VENICE' is positioned above 'VENTURES'. Vertical dashed lines connect the letters of 'VENICE' to the corresponding letters of 'VENTURES' to show their alignment. A diagonal dashed line is also present, starting from the top of the 'V' in 'VENICE' and extending downwards to the right, passing through the 'E' in 'VENTURES'.

REFERENCE OF IMPORTANT LETTER POSITION ALIGNMENTS OF "VENICE" WITH "VENTURES."

superfiliate

For some clients, sometimes all they want is just a quick review or exploration of a mark. For some, it's a question of budget. I'll give them a quick sketch with some ideas so they can take it from there.

For others, like Superfiliate, I can give them some thoughts and sketches early and they'll think about them while developing their product. When the time comes for launch, they usually hand these off to the design team they just hired, and they go from there.

This document shows a very fast pass I made for their future identity. Since they had some web page mockups already made, I placed my ideas in the context of a web page, rather than give them just a bunch of floating, abstracted logos. This is fairly critical when the product or service is primarily digital. The founders were also interested to learn more about typography, so I put in some explanations as I was going along.

(There are some notes to each mock-up page in the upper right. I kept them subtle so as not to distract from the overall look. This is fine to do in these very early stages. As the refinement continues, I wouldn't dream of putting comments on the pages themselves.)

Superfiliate identity sketches

version B

2021-05-20

Craig Syverson releases all rights to these concepts and designs to Superfiliate, Inc.

superfiliate

All lower-case Souvenir as a starting point.
Also did some minor tweaks to the copy.

Stop trying to find new customers. You already know them.

Superfiliates are more than customers, they are growth marketers. Reward them for acquiring and retaining new referrals.

Want to know more about it?

superfiliate



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superfiliate

"filiate" is toned darker to add emphasis to the separation.

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superfiliate

One cool thing about your name is that all the extra ascenders are in the "filiate", so I offset the top line of "super" with that of the topline of "filiate" to give "super" a superposition. This is my current favorite for the friendly consumer vibe.

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superfilialte

Slightly larger version of the previous - not as good as the smaller.

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Want to know more?

superfilialte



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Superfiliate

Just the straight word with a custom capital S - it's aligned on the top with the other ascenders, and it's descender splits the difference between the baseline and the descender of the "p" - all this to give a better balance. I also like that the capital S in the Souvenir font is not far off from the S on the Superman costume.

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SUPERFILIATE

Copperplate - the banker's classic. I was surprised that it looked better than I thought, but it's too serious and serif-y. However, it lead me to seek a non-serif cousin, shown next.

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SUPERFILITATE

This is a font called Sacker Gothic - not as buttoned-down as Copperplate, goes well with your body font, is more serious than Souvenir, but still kinda cool. Like Copperplate, it only comes in all-caps. Their capital version of S I found to be weak, so I took the capital S from Copperplate and shaved off the serifs to match better.

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SUPERFILIALTE

Sacker Gothic again, but not capitalizing the S. It's cooler and better this way.

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typography geekery

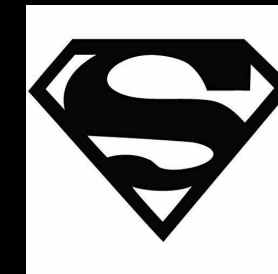
superfiliate

Matching the ascenders

superfiliate

Superfiliate

Capital S enlarged and centered to match ascender height and an equal distribution of descenders to provide balance



The Souvenir capital S has just a slight, sub-conscious nod to the Superman S

Superfiliate

SUPERFILITE

S



Sackers Gothic capital S felt weak (the lower bump of the S points upward and lacks confidence)

S



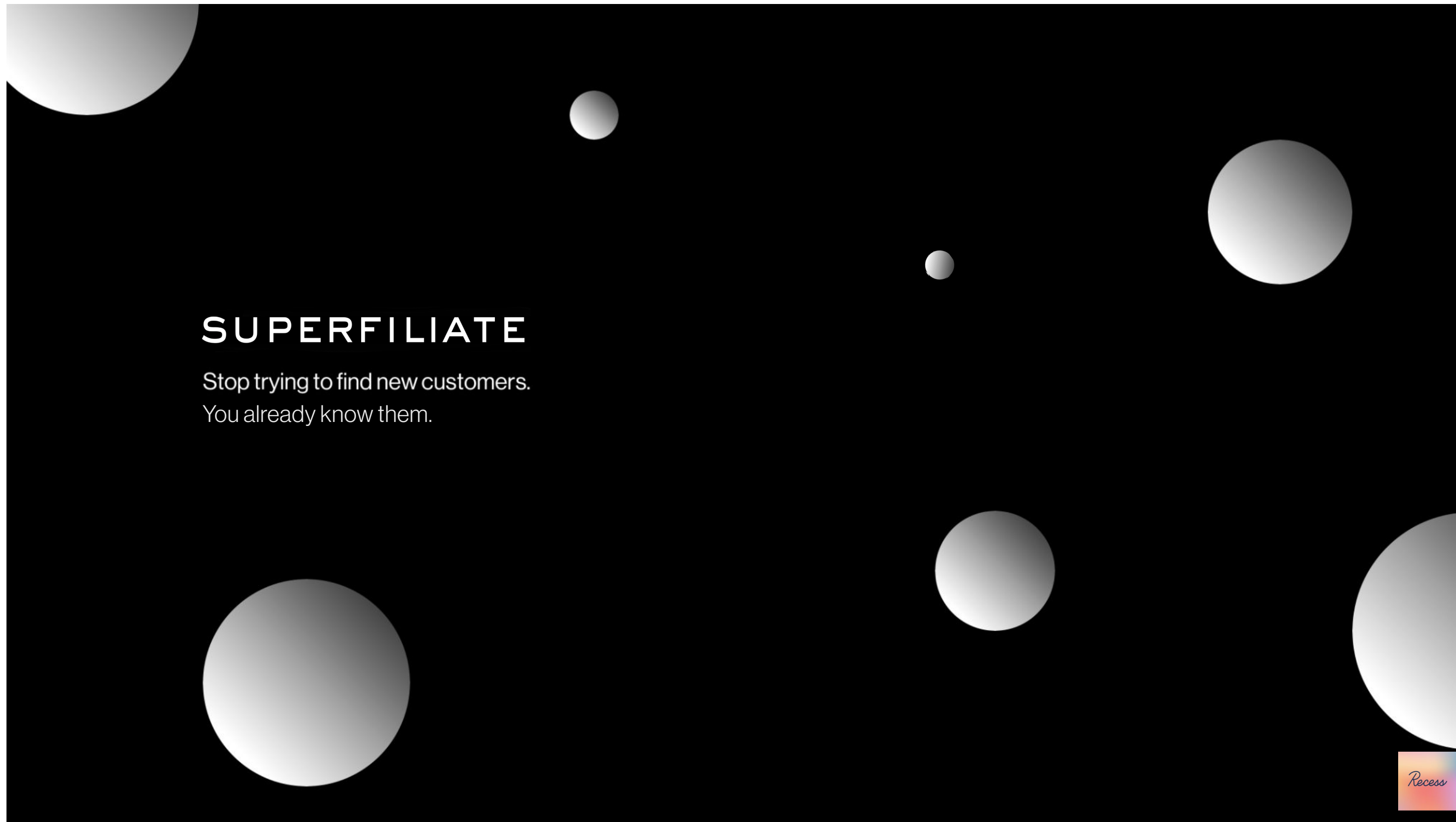
Copperplate capital S serifs don't match

S




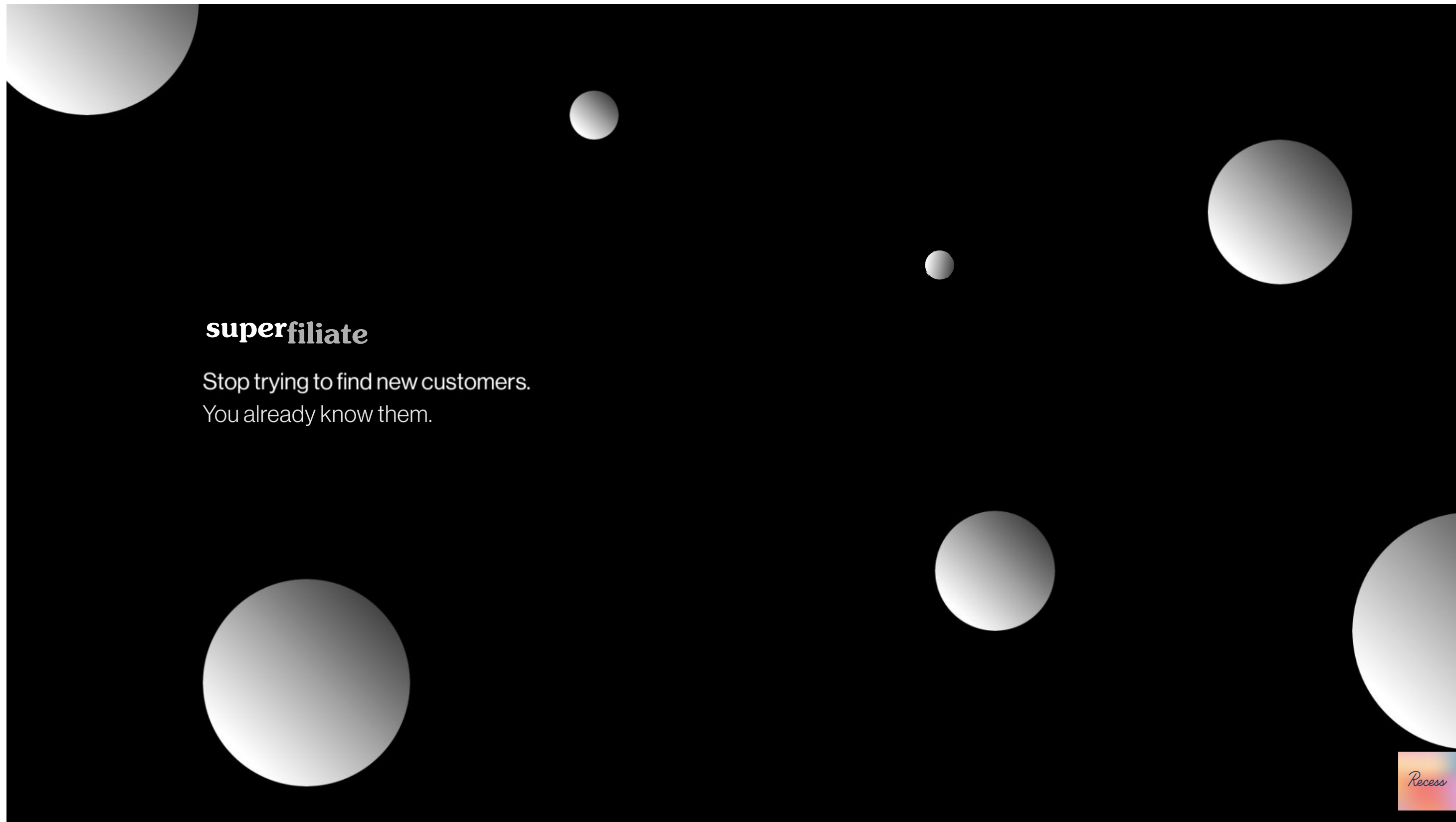
Modified Copperplate capital S with serifs removed and rotated forward 2 degrees matched better

last-minute tests




Superfiliate
Stop trying to find new customers.
You already know them.





superfiliate

Stop trying to find new customers.
You already know them.



yorder

Yorder, formerly iConsessionStand, was seeking a new name and identity before launching their first working trial for the San Joe Sharks. Yorder is a service that allows sports fans who are attending a game to order food and other concessions from their phones and have it delivered to their seats. The service was also expanded to participating food trucks who could enable their customers to place their orders ahead of picking them up at the truck's location.

Collaborating with Christina Allen on the naming, we came up with Yorder, as we felt it was a simple, memorable take on “your order.” After this was agreed upon by the company, I designed the logo.

I also drew up a quick marketing concept incorporating retro graphics and quotes, which follows.



...in the future, I'll just **yorder** it



...what the heck, **yorder** it



...and to think, all I had to do was **yorder** it



yorder, place your yorder



what did I do before I had **yorder**?



the smart money is with **yorder**



yup, that's my **yorder**