VAESA Logo Design Competition
Teacher Guide

Resources to assist in teaching a Logo Design unit.

Design Brief:
VAESA Logo Design Competition

Deadline: **Tuesday 4 May 2021**

Visual Arts Educators South Australia invites students (secondary and tertiary) to take part in our Logo Design Competiton.

Visual Arts Educators South Australia (VAESA) is the professional association of Visual Arts and Design educators in South Australia, who are committed to the growth and development of the visual arts through networking and teachers support, scholarly exploration and promotion of best practice in art education in R – 12, tertiary sectors and educational cultural institutions. We are in need of a new logo to advertise VAESA to a larger audience and build greater brand recognition. We will use the VAESA logo to promote VAESA events, the organisation and all our major events such as the Annual Winter Conference, exhibitions, workshops, seminars (Year 12 Art and Design Forum) and Eventbrite run programs. The final logo design will need to be created in a format that allows itself to be used in a variety of formats (Facebook and Instagram banners and Eventbrite for events, email banners, Posters and Marketing materials and on our Website).

Target Audience and Marketing Objectives:
Teachers of Visual Arts and Design from pre service, early learning through to tertiary. Connecting better with our affiliates, to market to teachers in the country and who teach in both secondary and primary networks plus connect with sponsors and other organisations.

Design Constraints:
- Design needs to be used interchangeably across formats and sizes
- Represents Visual Arts and Design education in South Australia
- The VAESA text is clear and easy to read at a distance, as it may appear on signage, posters or some other place where the logo is seen at a distance.
- Have a visual/memorable element
- Works on multiple platforms (social media, website, print media, signage)
- Theme needs to communicate art and design, contemporary and traditional arts styles
- Needs to include the colour purple or an interpretation of

Aspects to Avoid:
- Brand names or trademarks of any kind.
- Inappropriate images.
- Descrimination based on race, gender, religion, nationality, disability, secual orientation or age.
- Religious, political or nationalist imagery.
- Traditional art clip art including paintbrushes, pallets, pencils, easels.

Contact Information and Due Date:
Please submit all final entries to hello.vaesa@gmail.com by 5pm Tuesday 4th May 2021.

Prizes:
First prize $1000
3 finalists $200 each
People's choice award $150

The winners logo will be used online and on printed materials.
Press release through Educators SA, social media and other appropriate platforms and a certificate of achievement
Winner invited to the Annual VAESA conference
People's choice award voted at the exhibition.

Eligibility/Judging Criteria:
Designs will be judged on the aesthetic, artistic and visual value of the overall design, Contemporary design
the design's creativity and originality, clarity of concept as well as it's versatility across platforms.
All entrants must reside in South Australia. VAESA reserves the right to make final alterations to make the final design press ready.

Submission Requirements:
- Submissions must be original concept and execution.
- Work be created any size and any medium but must be submitted as a digital file (jpeg, psd or ai).
- Resolution must be a **minimum of no less** than 300 dpi.
- Separate artist statement (200 word maximum) explaining your design, creative process and/or the theme.
- Alternative versions of your logo incl.: Facebook Event Cover Photo Size (1200 x 628px)
Instagram (1080 px wide by 566 px)

Extra Information:

Colour:

VAESA's current colour palette utilises the following colours. It is important that the colour purple is utilised in the final design, however, you don't have to stick to these exact combinations.

C=19 **M**=91 **Y**=38 **K**=8

C=85 **M**=98 **Y**=21 **K**=8

C=42 **M**=91 **Y**=38 **K**=15

C=100 **M**=98 **Y**=9 **K**=1

VAESA
VISUAL ARTS EDUCATORS SOUTH AUSTRALIA
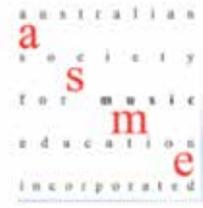*current design*

Inspiration:

Below is a list of other State and National Art Education networks and organisations to use as a starting point when researching possible directions for your logo design.

South Australia Art's Education Organisations:

DSA - Drama South Australia

http://www.dramaaustralia.org.au/drama-south-australia.html

ASME – Australian Society for Music Education

http://www.asme.edu.au/

MTASA - Music Teachers' Association of South Australia Inc

https://mtasa.com.au/

SAAME - South Australian Association for Media Education Inc

http://saame.wikispaces.com/

Australian Visual Art Education Networks and Organisations:

TATA – Tasmanian Art Teachers Association
https://tata.org.au/

AEV – Art Education Victoria
https://aev.vic.edu.au/

VADEA – Visual Arts and Design Educators Association
http://vadea.org.au/
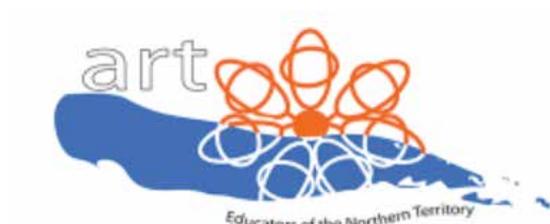
AENT - The Art Educators of the Northern Territory
https://arteducators.nt.edu.au/

artED – Art education association of Western Australia
http://arted.org.au/

QATA – Queensland Art Teachers Association
http://qata.qld.edu.au/

National Visual Arts Organisations:

Art Education Australia
https://www.arteducation.org.au/

NAVA - National Association for the Visual Arts
https://visualarts.net.au/

NGA – National Gallery of Australia (hosts biannual Visual Arts Conference)
https://nga.gov.au/

Glossary of Terminology

Analogous Colours – Colours next to each other on the colour wheel that work in harmony.

Alignment: This is the positioning of textual and graphical elements with respect to the background or each other. An item can be centered, trailing, or leading from a defined frame of reference.

Blend: RGB, CMYK, and Pantone colours

RGB stands for red, green, and blue – the three primary colors. This scheme is used to represent colors on a digital platform by rendering each color as a mix of all three.

CMYK (cyan, magenta, yellow, black) is a color scheme used by printers to print colored media.

Pantone is a proprietary color blending schemes that enhance the effectiveness of CMYK on print.

Case: Font case simply describes the capitalization of characters in a word or phrase. There are three different types of cases that apply to various capitalization rules.

Uppercase – this is the use of the capital letters of a font type. A, B, C, D…

Lowercase – lowercase is the small letter versions of the font type. a, b, c, d…

Small caps – these are uppercase letters that have the same height as their lowercase equivalent.

Complimentary Colours – Colours opposite to each other on the colour wheel that work well together.

Contrast: Contrast is the measure of the difference between various elements. Contrast can be achieved by using opposing colors, sizes, shapes, and meanings among different items.

Emphasis – A principle in art where important elements and ideas are emphasised through the composition (drawing attention to it through use of colour, shape, etc.)

Font Type: Name given to the broader categories of fonts (i.e. serifs, sans-serif, slab-serif, script, decorative)

Font Face: Name given to the actual font (i.e. Calibri, Arial, Times New Roman etc.)

Font Style: Name given to the styles within a font face (i.e. Bold, Italic, Regular, Condensed)

Hex Code: Hex code is a color identification system that assigns a hexadecimal code to specific colors on various blends including RGB and CMYK.

Image Properties: Logo design normally involves working with images during development. Here are some of the terminologies you should know about.

Pixel: A pixel is the smallest building block of an image that can be manipulated. It holds its own unique color and light.

Resolution, Size, Crop, and Aspect Ratio - A resolution describes the level of details in an image; it is indicated by the number of horizontal and vertical pixels –the more the pixels, the higher the quality. Image's size is its physical dimensions measured along its length and width, usually given in millimeters. Aspect ratio is the difference between the physical or pixel length and width of an image. Cropping simply means removing unwanted portions of an image.

File type - A file type refers to the standards used to encrypt and compress an image file digitally. There are several image file types suitable for various uses. The popular ones include JPEG, GIF, and PNG.

Monochromatic – Tints and shades within a single hue or colour.

Negative Space – The areas of space that define that outside of shape/subject in a work of art or design.

Serif - A serif is the little extra stroke or curves, at the ends of letters.

Sans-serif - "Sans" literally means "without", and a sans serif font does not include any extra stroke at the ends of the letters.

Script - Script typefaces are fonts or type based upon historical or modern handwriting styles and are more fluid than traditional typefaces.

Spacing: Spacing refers to the vertical and horizontal gaps between characters. Altering the spacing changes or enhances the appearance of the text. Text spacing is achieved using three techniques:

Kerning - Kerning is the alteration of the space between the letters or characters in the same word. Kerning is used to reduce inappropriate spaces between characters or add more space to make the text more attractive or legible.

Tracking - Tracking is the adjustment of spaces between blocks of text or an entire string of characters.

Height/Leading - Line height is the vertical gap between two lines of text.

Target Audience: The audience the design is being marketed at. This is important in shaping the stylistic choices the designer makes to ensure that it engages the right audience.

Logo Design
Types of Logo

Negative Space Mark

Negative space is, quite simply, the space that surrounds an object in a image. Just as important as that object itself, negative space helps to define the boundaries of positive space and brings balance to a composition.

More information:
https://www.canva.com/learn/negative-space/

Minimalist Logos

Minimalism can be described as the stripping away of all unnecessary elements and focusing on what needs to be there. In this sense, minimalism encourages purpose. While minimalism often appears simple on the outside, a lot of thought, practice and time goes into the production and development of a minimalistic piece. So, here are some ways you can get the most out of minimalism:
https://www.canva.com/learn/minimalist-design-beautiful-examples-and-practical-tips/

Letter/Word Mark

A letterform mark uses one or more letters as an iconic symbol to represent a brand. Often, these symbols are highly stylized so the mark is distinctive enough to stand alone.

Advantages of Letter Marks:
• Iconic
• Simplicity
• Independent

Animal/Mascot Mark

Throughout life, animal symbolism has been used to describe almost anything. How many times have you heard sayings such as 'strong as an ox', 'tall as a giraffe', 'big as a bear' or 'quick as a cat', I could go on all day. This concept can then be applied to describing a brands personality.

Advantages of Animal Marks:
• Promotes Brand Culture
• Tangible
• Anthropomorphic Potential

Logo Design
Elements of Successful Logo Design

Keep it Simple!

Make sure you are developing a logo that is simple, versatile (able to be used on a variety of products) and is easy to recognise and remember. It must be easy to read and recognisable at all sizes.

Relevance

Make sure the logo is appropriate to the product and the target audience. The trick here is that you develop something that is not too obvious as to be boring.

Tradition

Make sure you are developing logos that are memorable and will stand the test of time.

Tradition=Trust.

Distinctive

Make sure the logo you are developing has a recognizable shape and form. It should be very easy to describe and recognisable after one quick glance.
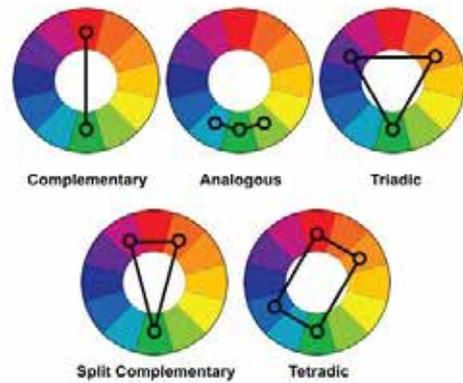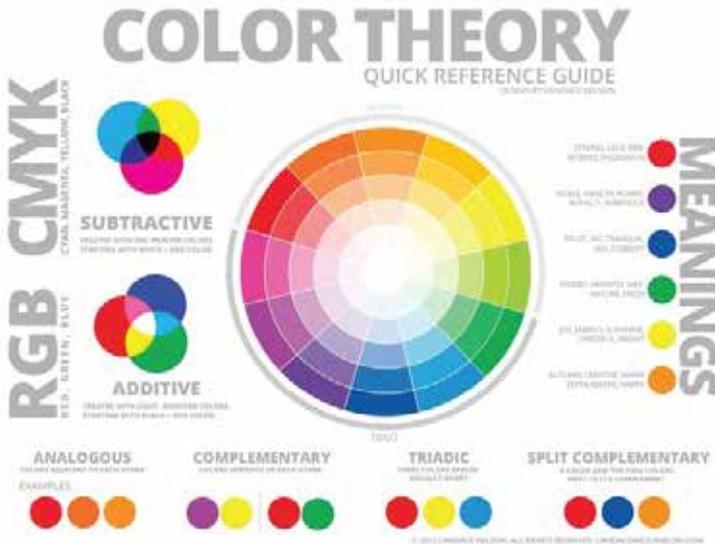

Draw attention

Focus on developing a design that has one distinctive feature. Simplicity is the key to clear communication.

Logo Design
Colour Theory

The colours we choose can say a lot about the business we want to brand. Deepending on what you plan on selling, the kind of feelings the business want the consumer to think of when they think of that business can have a big influence on what you create.

For example - a company like BP doesn't want people to think of the damage they have done to the environment when they look at their logo so have chosen a bright green and yellow (analoguous colour scheme) that represents growth and positivity.

COLOR THEORY
QUICK REFERENCE GUIDE

RGB / **CMYK**

SUBTRACTIVE

ADDITIVE

MEANINGS

ANALOGOUS   COMPLEMENTARY   TRIADIC   SPLIT COMPLEMENTARY

RED	PINK	PURPLE	NAVY	GREEN	BLUE	ORANGE
MEANS:	MEANS:	MEANS:	MEANS:	MEANS:	MEANS:	MEANS:
passionate **active** EXCITING **bold** energy youthful **physical** PIONEERING leader confidence ambition **POWER**	love **calm** respect **WARMTH** longterm feminine assertive sensitive NURTURE possibilities UNCONDITIONAL	**DEEP** creativity original stimulation individual WEALTH compassion respectable **fantasy**	trust order **LOYALTY** **sincere** authority communication confidence **PEACE** control responsible **success** CALM	BALANCE **growth** **restore** sanctuary EQUILIBRIUM generous clarity prosperity safety	**spirit** perspective **CONTENT** control **rescue** goals awareness OPEN ambition	**INSTINCT** WARMTH gut reaction optimistic extrovert social **FREEDOM** impulse motivation
BRANDS:	BRANDS:	BRANDS:	BRANDS:	BRANDS:	BRANDS:	BRANDS:

Complementary   Analogous   Triadic

Split Complementary   Tetradic

boutique

Rebranding and Refreshing -
Important Notes to Consider

Logos are important for communicating key aspects of a brands identity. Often a logo has to be tweaked or adjusted to keep up with shifts and changes in your company (or the design world).
Key questions to consider when updating a brands logo (and can be used when students analyse logo designs):

1. What is it about my current logo that isn't working?
(Has the business expanded or changed? Do they have new competition? Are they aiming to reach a new audience? Has the brands core values changed or altered? Is the design dated?)

2. What elements of the current logo need to stay?
(You may be ready to give a logo a complete overhaul, but before you deconstruct it completely, consider the current design elements that are represent the organisation effectively. This may be specific colors, a type style or a certain capitalization of your company name. It still needs to be recognisable to its current audience).

3. Does the current logo have a strong association with its customer base?
A major challenge with redesigning logos is disrupting the visual connection that customers have with the old logo. Take some time to understand how customers are relating to the current logo and explore the possible consequences of a dramatic rebranding. Will existing customers be confused? Is it better to keep recognisable elements?

GRAIN

GRAIN

Analysing Logo Designs

Below are some questions that may be useful to your students when analysing Logo Designs effectively. These are only a guide and a great place for students to start if they are unfamiliar to the specific area of Design.

ANALYSING LOGOS
1. First Impressions:
What is the logo promoting?
2. Describe:
What design elements does this logo use?
Negative/Positive Space?
Typography?
What style of logo is it? (word/letter mark? animal/mascot mark logo?)
What type of iconography (symbols) is being used? (Abstract (e.g. Nike) Pictorial (e.g. Apple) Typographic (Coca-Cola)
3. Analyse:
What is the target audience of the company? (Age (Traditional or Modern) Socio-Economic Status (e.g. Sophisticated (Expensive) Feminine/ Masculine?)
What colours are used in the logo and are they suitable? (Contrasting colours (e.g. black & white) Monochrome (single colour/ cheaper printing) Full colour (more expensive printing) Warm/cold colours, Harmonious colours
4. Interpret:
What is the logo communicating?
5. Evaluate:
Is the logo aesthetically pleasing and does it successfully communicate the businesses' personality?

Example

First Impressions:
Logo is for 'The Guild of Food Writers'.
Describe:
The style of this logo features both a symbol and name. Logo uses visual double entendres, with the pictorial element of this logo uses negative space to form a long handled spoon. The positive space forms an old-fashioned fountain pen nib.
Analyse:
Logo is evenly balanced with the centrally place spoon. Contrast is created through a back and white palette. To create some visual variety and interest, the balance between black and white is approximately 70%/30%.

THE GUILD OF FOOD WRITERS

Interpret:
Long handled spoon, suggests desserts, a friendly comfortable shape as opposed to say a fork. Pen nib suggests tradition and trust. These elements suggest a non-gender specific target audience of a higher socio-economic status.
Evaluate:
Successfully communicates the two main functions of the company. Also suggests trust and comfort.

Adobe Illustrator Resources

As a preference, students should develop their final logo designs in Adobe Illustrator. Illustrator is part of the Adobe Creative Suite and allows for the creation of Vector graphics. Vectors can be rescaled without losing any of the clarity of the original artwork which is common when working with raster graphics software (i.e. Adobe Photoshop).

Illustrator can, for many students, appear to be an intimidating Interface to work with. However, with the right tutorials and not focusing solely on the use of the Pen Tool it can be a quick program for them to learn.

Helpful links to Adobe Illustrator tutorials:

Adobe Help:
https://helpx.adobe.com/au/illustrator/tutorials.html

PGSD:
https://www.pgsd.org/cms/lib07/PA01916597/Centricity/Domain/202/illustrator_for_beginners_tastytuts.pdf

Tuts+
https://design.tutsplus.com/tutorials/101-adobe-illustrator-tutorials--cms-29782

Creative Bloq:
https://www.creativebloq.com/digital-art/illustrator-tutorials-1232697"