



Barbara L. Kistner  
COLOR SOLUTIONS

Process Manual

# Objective



Barbara L. Kistner, an Interior Designer in Central, PA was historically utilizing a logo that caused functionality issues when used in various platforms. The logo was not as well representative of the owners values and personality as it could have been.

The new logo creation (shown on the left) gives Barbara the opportunity have a combination logo, which also states her tag-line, “color solutions”. This level of detail is needed so that the potential customer, who isn’t familiar with her business or the “bk” symbol will be able to understand the business and its capabilities. This logo also creates a sense of efficiency and affordable and still have a modern element to it as the previous logo variation did not.

# Keywords



The list below captures a laundry list of words that come to mind when thinking of this brand to help articulate the thought behind the logo development:

- Creative
- Adventurous
- Determined
- Straight Shooter
- Honest
- Outgoing
- Pug Dog Lover
- Purple
- Golds
- Grays
- Yellows
- Seasonal Decor
- Contemporary
- Luxurious
- Victorian
- Home owners
- Commercial
- Furniture
- Collaborative
- Diversity
- affordable
- On a budget
- Authenticity
- Color schemes
- Functional
- Room facelift
- Classic
- Decor
- Metals
- Accessories
- Wood grains
- Cabinetry
- Blueprints
- Lighting
- Flooring
- Industrial
- Re-purpose
- Rustic
- Versatile
- Re-inventing
- Sculptures
- Modern
- Design tips
- Painting
- Design solutions
- Color solutions
- Textures
- Upholstery

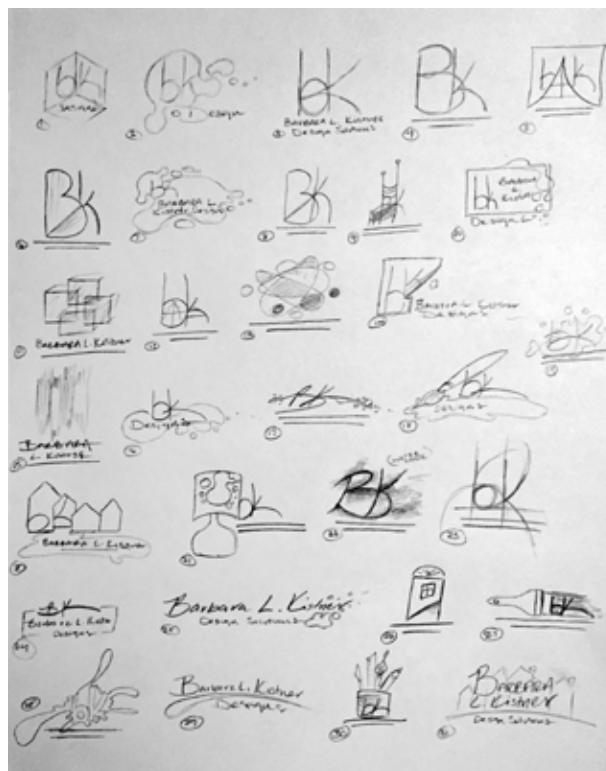
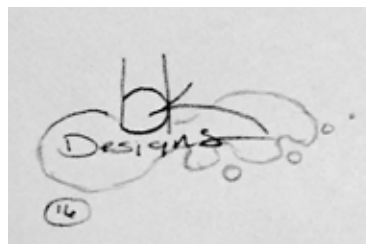
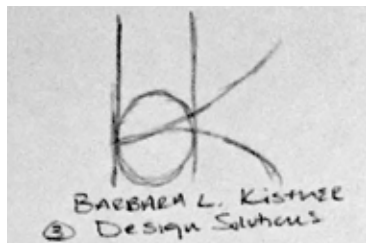
# Inspiration





# Roughs

After collecting research and inspiration, rough pencil thumbnail sketches were developed to explore logo concepts that best fit objective and keywords list that were previously established. Out of over 30 thumbnail sketches, the third and the sixteenth seemed to resonate with the client and best. Further refinement would be required, but these two specific roughs were the start of the final logo development.



# Typography

At this phase of the development, the rough pencil concepts were further developed into digital roughs created in Adobe Illustrator to further explore typography. The three main concepts were created using Baskerville Old Face in different sizes and various amounts of tracking as well as Caviar Dreams to explore a san serif font as well. Ultimately, the Baskerville Old Face font captured the company's essence.

## Baskerville Old Face

AaBbCcDdEeFfGgHhIiJjKkLlMmNn  
OoPpQqRrSsTtUuVvWwXxYyZz  
0123456789~!@#\$\$%^&\*()\_+,-

## Caviar Dreams

AaBbCcDdEeFfGgHhIiJjKkLlMmNn  
OoPpQqRrSsTtUuVvWwXxYyZz  
0123456789~!@#\$\$%^&\*()\_+,-





Shown here: Three Digital Roughs exploring various design elements, general overall logo shape, and typography.

# Logo Exploration



After receiving feedback regarding the digital roughs with the client and others, the logo needed to essentially find a “happy medium” where the paint splatter element was predominate enough to be recognizable at a small scale, but not so overpowering that it distracted from the “bk” element. The final logo concept is shown on the left.

the next phase in the development process is to explore color schemes that best represent the brand identity. Historically, rich purples and golds were used often for the original logo, which became very recognizable. So, you’ll see some of those colors were carried through as options in the color exploration.



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# Logo Solution



After much deliberation, the rich purple still remained as a primary color and is complimented well with a medium tone gray. The colors needed to have enough difference in their values in order to create a considerable amount of contrast so that the paint splatter was easily identified and not muted within the “bk”.

The final colors selection is:

 Pantone 7644 C (Primary color)  
CMYK: 51, 83, 52, 45  
RGB: 90, 44, 63

 Pantone 7545 C (Secondary color)  
CMYK: 76, 60, 44, 25  
RGB: 69, 84, 101



Shown here: final combination logo (color and black and white, brand mark (in color and black and white and various sizes), and the stand-alone paint splatter design element.

# Logo Execution



Here are a few examples of how this new logo would be utilized throughout collateral pieces, promotions, and advertising. For example, below showcases a promotional coffee mug that would be left behind after a consultation with a home or business owner and a “signature” frame, which states interior design was done by Barbara L. Kistner





Shown here: Logo execution utilizing a shopping tag, photography watermark, print advertisement, and business card (front and back)



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Designed by:

