Brilliant Blues and Smooth Circles:

The Makings of a Brand

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Abstract

A company's brand is its identity. This research examines the creation of an effective brand, focusing specifically on the colors, logo and typography shapes, and taglines utilized by a successful company. The research is applied in two case studies: a large, well-established corporation (General Electric) and a start up company by two Union College seniors (STC). Color, shape, and tagline theory are analyzed to explain the brand changes made over the last century for General Electric examining their two main logo shifts and multiple tagline alterations. In the case study of STC, I work to create the ideal brand for this custom suspension startup based on the analyzed research previously mentioned.

Chapter One: Introduction

The visual aspects of a brand are essential to the success of a business. In fact, sixty percent of a customer's decision to purchase a product comes solely from the colors of the brand (Wheeler 150). Needless to say, the aesthetics have a great impact on customers, but why is this so? Since I was a child I have asked this question and sought after the answer. How can a brand make a person feel so many different things from something that appears so simple? The answer is somewhat complex, although it can be broken down more simply into three design pieces: colors, shapes, and words used. If a designer is able to find the perfect combination of these three tools, then the success of a brand is almost certain.

Of the current research available, the main colors that have been studied in a marketing context are blue, red, black, and white. The primary reason the colors are studied so intensely is that they are the most common colors used by brands in America. In fact, in a study of companies in the United States it was found that every brand involved blue, red, black, or white in some primary or secondary capacity (Labrecque 93). These four colors each elicit unique responses from the viewing party. Blue, for instance, typically evokes feelings of calmness and trust (Labrecque 55). Red, on the other hand, causes people to feel a sense of love and vitality (Labrecque 54). Black gives off vibes of sophistication and power while white implies peace and simplicity (Labrecque 56-57). Therefore, the usage of these four colors can achieve almost any combination of emotional responses from a viewing member. In America, blue tends to have the highest popularity because of its calming effects, while in other countries red tends to take the crown. Overall, color choices impact the opinions of a potential customer because they cause

many different emotional responses. The key then is to find the color that will cause the proper response for the brand at hand.

When considering the shapes that play into a brand, what is studied most is the difference in reactions between rounded and angled edges. Rounded edges, or shapes with a more circular feel, tend to express feelings of harmony and comfort to the viewer (Walsh et al 439). This emotional response is categorized as rather positive and thus rounded shapes are usually seen more in logos. Angled edges, on the other hand, are quite the opposite evoking feelings of harshness and durability (Jiang et al 8). Because of this, stricter angles are not used frequently as the primary component of a logo. Instead, they are primarily used to emphasize edges and add a sense of hardness to what would otherwise be perceived as a soft logo. Therefore, the usage of curved or angled edges is a very interesting debate. Logos that are mainly curved, will have a better reception from potential customers but mainly angled logos will be seen as unique in most marketplaces.

The words that interact to create the voice of a brand are rather interesting to study; in this instance I focused on a brand's tagline creation as a representation of this voice. Creating a brilliant tagline is a rather unique process in that it either takes weeks upon weeks or is established by accident, there typically is not much of an in between. From an analytical standpoint, there are many different tools that combine together for the creation of a successful tagline. The simplest of these tools are rhythm, brevity, and obviousness of meaning (Sherif 454). That is to say, a successful tagline utilizes similar sounds or word lengths to create a speaking rhythm, it is short, and gets across the message of the brand in an obvious manner. When combining together rhythm, brevity, and obviousness of meaning, effective taglines can be

created. While not all companies have taglines, they do prove rather useful as something that a customer can easily remember and pass along to friends. A company might choose not to have a tagline because it does not wish to pigeon-hole itself in one product market. However, this is fairly uncommon because a great tagline can express to a customer the message of a brand without them needing to learn more.

For this thesis I aimed to study these three factors and apply them to two case studies: General Electric, a well established technology company, and STC, a startup car suspension company founded by two Union College engineering students. In the case of General Electric, I analyzed the logo shifts of 1900 and 2004 where in the former the logo became encapsulated in a circle and in the latter the logo went from black and white to blue and white in color. Additionally, I analyzed the tagline transitions of the last century where they have altered taglines approximately every decade since 1912. In the case of STC, I worked with the two company founders and utilized the research learned through this thesis to create an ideal brand identity, including the logo design, tagline creation, and design of mock advertisements.

Chapter Two: An Overview of Color, Shape, and Tagline Theory

I. Color Theory

Color is the absorption or reflection of light rays ("Color – What is Color?"). Why then does it have such a high impact on the day to day lives of most people? Pink for Valentine's Day, red and green for Christmas, green for the environment, color associations have become something so ingrained that companies can make money by merely associating themselves with certain colors that evoke certain feelings or thoughts. Be it on billboards, clothing, or simply the side of a building, color surrounds everything and everyone; color is therefore an important piece of society and cultures across the world.

Where branding is concerned, color helps to increase a potential customer's interest in the product as it assists in grabbing and keeping their attention (Labrecque 24). This is quite important not just because it is difficult to attract attention using solely black and white, but also because it acts as an introduction to the product. Color on a product or advertisement welcomes the customer and attracts them to further explore.

Within this section color is explored in a brand context, the purpose of which is to try and provide advice on the importance of color in a brand and why it is necessary to explore and examine color fully before making a final color decision. Before examining this, however, it is important to understand some basic terminology that is used within this section. First is, *saturation*; saturation is the definition of pure color versus grays, to put it another way the more vibrant a color the more saturated it is, reciprocally the duller the color then it is less saturated ("Color Properties / Terminology"). The *value* of a color is essentially how bright or dull color is and therefore how close to white or black the color is ("Glossary of Color Terms").

A quick note on saturation and value:

In general, saturation is mainly associated with ruggedness, excitement, and arousal; saturation has a positive relationship with all three. Namely, as the saturation increases so do the feelings of excitement, arousal, and ruggedness (Labreque 75, 80, Grobelny & Michalski 86). Value is a tad more complex. Unlike saturation, value has a negative relationship with arousal and ruggedness, as the value increases the arousal and ruggedness decreases (Labreque 75, Grobelny & Michalski 86). High value also yields a positive relationship with calmness and in general a positive relationship with happy emotions (Labreque 75, Boyatzis & Varghese 79). What all this means is that it is important to take into consideration both saturation and value as they greatly impact the response of the customer.

Let's Begin With Blue.

Among Western cultures, blue is the most popular color. Therefore blue is a great choice when beginning to think about a color palette for a new brand. However, many people recognize this fact and thus blue is used a lot as a primary color within brands. In an analysis done by Labrecque (a leader in the field of color psychology) of 281 brands within fifteen product categories, it was found that 48.2% of the analyzed logos contained blue as their main color focus (Labrecque 93). It is important to note, however, that blue was only used in 20% of fast food brands but almost 80% of credit cards and financial service companies (Labrecque 93). Much of what this suggests is that there are certain fields dominated by blue and others that have yet to be explored.

Why might this be? Upon psychological analysis, researchers have discovered that blue is associated with "intelligence, communication, trust, efficiency, serenity, duty, logic, coolness, reflection, and calm" (Labrecque 55). Because blue is highly tied with trustworthy feelings, it is used by companies that want to yield a similar sensation of comfort for their new or returning consumers. For instance, within the top ten technology companies in the United States, four of the ten have blue as a primary logo color (Parietti). Blue is a color that is best used when a company wants to relate to customers, but also provide an air of support, as if to say "we have your back." Additionally, since no two colors can mix together to create blue, it also adds an undertone of purity.

Much of blue, however, also depends on the shade that is used. A navy blue delivers a much different tone than a baby blue or a cyan, because the saturation and value of colors has a great effect on how it is perceived. Because saturation and value play such a heavy role in the responses by consumers, they must be taken into consideration. Take three shades of blue, for example: navy blue, baby blue, and cyan (color swatches may be seen in ***Figure 1a***).

Figure 1a: *(from left to right) Navy blue, Baby blue, Cyan*

Navy blue has a very low value because it is near to black, whereas baby blue and cyan have higher values as they are much closer to white. Saturation, however, it is low for navy blue and baby blue but high for cyan. This indicates that navy blue may not be the best color to use as it

could be associated with negative feelings, at least when used as the primary color for a company. Whereas baby blue may be used to create an air of calmness and positivity; and cyan to add a sense of arousal or excitement. All three of these are blue, a much loved color by many in Western societies, however each would deliver a very different message when used for a brand creation.

It is important to remember however, that blue, while a very popular color among Western cultures, has a significantly different reception amongst other cultures. A deep blue green, for example, was named one of the most preferred colors in Japan, China, and Indonesia, for example (Huang, Lin, Chiang 588). This sort of color in a Western society has almost the opposite reaction as it is of both a low saturation and dark hue. While there are some positive emotions surrounding a dark blue green due to the hues of blue that appears, overall its darkness is off putting. For that reason when selecting colors for a brand it is extremely important to first and foremost analyze the culture.

Rely on Red

Where blue yields a calming and trustworthy sensation, red is its exciting younger sibling — vibrant, arousing, and attention seeking. Red is a color, that unlike blue, crosses the borders of different cultures. It is favored by the Netherlands (Huang, Lin, Chiang 588), worn as a sign of good luck in China (Gehrmann), and just an overly favorable color in the bulk of Western cultures. Because of this, red may be used across a myriad of countries. It is therefore more versatile and accessible to new consumers and needs no alteration based on where the advertisement or brand is viewed.

While blue is a very popular color to use, as it is favored by both genders in Western cultures, it does not cross over through many cultures. Red, therefore, is more versatile since, as mentioned, it can apply to both Western and Eastern societies. On top of this, like blue, it is also highly appreciated by both genders, making it a color accessible to all groups (Hemphill 277). Red is thus seen across many international brands; in fact three of the top ten brands of 2016 in the world contain red as their primary color while three others use red as an accent color ("The World's Most Valuable Brands" & Appendix B). One of these companies is Coca Cola, a brand that has survived since 1886, has never changed their color palette from their signature vibrant red. Coca Cola is a perfect success story as their signature red is known and makes an impact on customers across the globe.

Red is also an interesting color in how it affects the human body. Studies have shown that viewing the color red actually "increases blood pressure, respiratory rates, and frequency of eye blinks" (Labrecque 14); blue does the opposite. In this context we refer to a shade of red with a high saturation and value as seen to the right. The association of red with harm has been primed in humans for some time as it is the color of blood and injuries; however, this connection also ties red to life and vibrancy as a whole (Labrecque 54).

Figure 1b:
A red with a higher saturation, like above, will yield more bodily responses

Arousal, excitement, and strength are just a few of the many emotional responses people have to red. Due to the physical effects that red has on the human body, there is a high correlation with the psychological reactions of customers. The two aforementioned associations with red are logical responses as the body's blood pressure increases; the linkage with strength,

similarly, falls into this category. Red is also connected with sensations of love and passion, once more tied with the relationship of red with the human body as well as the association with excitement (Labrecque 54).

Red is therefore a versatile color best used by companies to appeal to many different sects of people or a very specific group. Namely, a product meant for both men and women may use red, or something aimed at solely men or solely women. This is because, when targeting men, it is best to play into reds that tie in with strength. Whereas when appealing to women, it is best to associate the color red with arousal. However, despite all of this, much of the final color choice is based on what market sector the business is entering. The retail industry, for example, has primarily red branding, whereas the reverse is found for apparel (Labrecque 93). So research the field heavily before selecting this seemingly perfect color.

Keep It Simple — Black And White

When first creating a brand, many rely heavily on two simple colors: black and white. The reason for this: black and white are the least expensive printing option for new organizations. That being said, black and white are proven as a beneficial color choice to use. In fact, they are two of the most commonly used colors. In a sample of 281 brands, 39.3% had white as a main color and 26.1% had black (Labrecque 93). While not a favorite color, as is blue, black and white provide an essence of simplicity and sophistication.

Most commonly, black is positively correlated with sophistication while white is correlated positively with sincerity (Grobelny & Michalski 86). This means that as the use of black and white increases so does sophistication and sincerity, respectively. Black, as the absorption of all colors, also has different meanings across many cultures. While it is a

commonly used color in Western societies, black does have a mental connection to death, and therefore is not usually picked as a favorite color. White, contrarily, is seen as a very pure color and thus tied with things like innocence and peace (Labrecque 57). In countries like Japan, China, Indonesia, and Senegal, however, black is deemed a most pleasing color. This is likely due to the fact that in Japan and China, for example, white is associated with death while in Senegal the color of death is red. Therefore, black and white in these countries have almost an opposite meaning as those in more Western cultures.

In Western society, therefore, both of these colors are decent options, but it all depends on context. Black is best used to show strength, but not the masculine sort of strength that red portrays, this is a more sophisticated, leadership sort of strength (Labrecque 56). So, a brand pursuing a number one spot in their field might utilize black to show dominance in the field. Black can also, however, be used to portray elegance and class (Labrecque 56). This is shown perfectly in the fashion industry, a field that sells these qualities. Of the top ten fashion brands (DiVirgilio), all of them incorporate black as either a main or accent color in their logos. In contrast, white is the reflection of all colors (the opposite of black), it has thus become associated with purity because white itself is such a pure color. For this reason, white also has a heavy religious subliminal connection as it is correlated by some with the heavens and God itself (Labrecque 57). That being said, white is a commonly used color in a multitude of fields, especially as an accent color.

II. Shape Introduction

While the shape of a logo is not something that people normally pay attention to in day-to-day life, it is an extremely crucial part to building a brand. The shape helps a potential

customer to decide whether the product they see is comfortable or rough, durable or fragile. The main way that this is conveyed within shape is through curved or angled edges (a rounded versus a ninety-degree corner). While most logos are not purely one or the other (for example just a circle or just a square), there is always one shape type that outshines the other. Within modern day logos there has been an increase in the use of rounded edges. This is primarily due to the fact that when a company rebrands itself it almost always will go with a more rounded logo (Walsh et al 439). The reason for this is linked with the increase in research on how the shape of the logo affects the consumer.

How the Logo Shape Affects a Customer

One of the first studies to analyze people's associations about curved and angled edges was done by Ludholm in 1921. Ludholm gave his participants a set of adjectives and asked them to draw lines to express the different tones of each word. He found that "more angles were drawn for adjectives like hard, harsh, and cruel and more curves were drawn for adjectives like weak, gentle, and mild" (Jiang et al 2). This research helped to springboard the notion that rounded edges are associated more heavily with softer and friendlier concepts, while angled edges are connected with harsher feelings. This makes sense since the concept of circles is tied with unity and much gentler concepts whereas angles are very rigid in nature. Ludholm's research helped to inspire some modern day research that has taken his work a step further and applied it to the world of marketing.

Researchers Yuwei Jiang, Gerald J. Gorn, Maria Galli, and Amitava Chattopadhyay (referred to as Jiang et al) were some of the first in modern times to analyze the effect of an angled or rounded logo. In their study they took two identical advertisements for a couch and

showed it to potential customers; the only minor difference between the two advertisements was that in one the name of the company was encapsulated in a circle while the other was in a square. The research team then asked the participants to rate the couch on different characteristics (ruggedness, comfort, and price to name a few). Jiang et al saw from this study, that people would associate characteristics like ruggedness and durability to the couch that had the square logo, while those who viewed the circular logo advertisement gave the same couch characteristics of comfort and softness (Jiang et al 8-9). Based on this study the research team was able to conclude that, "The mere circularity [or] angularity of a logo is powerful enough to influence the inferences that consumers draw about products and the attitudes they have toward them" (Jiang et al 12).

Based on this research it becomes important to remember the amount of affect the shape of a logo will have on potential customers. The logo acts as an introduction to the product. It is best to use that introduction to begin the process of the consumer thinking about the product. This concept is also known as pre-suasion, a concept developed by famed social psychologist Robert Cialdini. In a speech at the 2017 South by Southwest conference in Austin, Texas, Cialdini pointed out that "the factor that often guides our behavior is not necessarily the most accurate or the wisest or the most practical feature, it's the one that's top of mind; whatever is top of mind often guides behavior" (Cialdini). So, if a customer sees a logo that incites a feeling of comfort (i.e. a circular logo), then they will be more likely to purchase the more comfortable product, the opposite is also true for angled logos.

A Note on Typography Selection

The shape of the logo is quite important as it can influence heavily a customer's buying decisions. Additionally, this logic of how angled and curved edges affect people applies to the typography selected to explain everything from the title to the instructions of how to use a product. While the choice of typography is traditionally tied with solely "semantic associations, legibility, and appearance" (McCarthy & Mothersbaugh 665), the chosen font can influence a consumer's decision to purchase. Font selection becomes an important decision, because even the smallest details can influence a consumer. For example, the height of the ascender (an example of an ascender may be seen in ***Figure 1c***) can add or subtract a sense of grace to the piece, where the former occurs more as the height of the ascender increases (Seddon 16). The font is therefore a subtle but necessary shape to consider when a brand is established.

Figure 1c:
A few examples of ascenders

III. Tagline Introduction

When it comes to creating a brand, the voice that is put forth is one of the key elements to grasp the attention of consumers. The easiest way, therefore, to expose the customer to this voice is through the creation of a tagline. Taglines have been used for decades to communicate, in a short phrase, what a company is selling or trying to accomplish. A good tagline, in fact, should allow a consumer to recognize the company before they even see the business name. For example: "I'm Lovin' It." Most people when they see this phrase immediately think of the golden arches that are McDonald's. It takes three simple words for someone to know the company and what it sells.

In terms of tagline creation, there are traditionally five different types of taglines: imperative, descriptive, superlative, provocative, and specific (Wheeler 25). Imperative demand action from the customer and get them thinking. Nike is a great example of this with its tagline "Just do it." This slogan has a double meaning in that it tells customers to go out and be athletic, while also implying that they should purchase Nike products; but most importantly, it commands attention and gets the customer to do something. Descriptive taglines are those that can give the consumer a good idea of what the company is about. Target, for instance, utilizes a descriptive tagline to tell consumers that their prices are the lowest by saying "Expect more. Pay less." Superlative taglines make the company seem as though it is the best in the business. Budweiser provides a great example of this with their tagline "King of beers," a saying that, through simplicity, tells the customer that they are in fact the best. Provocative taglines are those that, as the name suggests, pose some sort of provocative thought and are almost always a question. One of the most famous provocative taglines is from the dairy council: "Got milk?" While this may not appear to be awe inspiring, it does get a consumer thinking about milk. Finally, specific taglines tell the consumer the sector of business the company belongs to. HSBC provides a good example of this with their tagline "The world's local bank," (Wheeler 25).

Once the type of tagline has been identified, it is important to review the different tools to make a tagline great. In the "Psychology of slogans" psychologist Muzafer Sherif discusses that there are fourteen main techniques to make a tagline; it is important to note as well that not all fourteen need to be implemented for success. The fourteen techniques are: rhythm, alliteration, antithesis, repetition of sounds, brevity, appeal to curiosity, punning, sentiment of patriotism, entering the inner sanctuary of one's private life, meaty, appealing to a certain class, obviousness

of meaning, obscurity of origin combined with euphonious words (Sherif 454). As Sherif's article was written in 1937 not all of these tactics still apply, however, the first half of the traits listed are still heavily in use.

Taglines are very necessary to create a brand. They provide a voice to the consumer that is representative of what they should expect. While sometimes difficult to create, once a great tagline is out there, it becomes the embodiment of a brand and equates to a product more than the actual business name.

Chapter Three: A Large Case Study — General Electric

I. Who is General Electric?

In 1867 famed inventor Thomas Edison opened a research lab in New Jersey where he and his team worked tirelessly to invent technologies that would revolutionize the usage of electricity; one of the most famous inventions from this lab would be the light bulb. While Edison's lab was growing, another lab, the Thomson-Houston Company, was rapidly innovating the electrical world. From all the patents each company had received, it had become almost impossible to build a complete system using patents only from one of the companies. Therefore, in 1892, the two companies merged because of the need for scientific revolution. This new combination became known as General Electric Company (GE) ("Thomas Edison & The History of Electricity"). Today GE has far surpassed its light bulb origins, revolutionizing electrical products across most disciplines. They have also grown outside of their America based origins, expanding their operations internationally.

Since this merger, the company has expanded to products in most fields ranging from household washers and dryers to military airplane engines. Over the 125 years of General Electric's existence, the company has slowly become a household brand, however it was not initially this way. Originally, the company focused solely on company to company marketing, meaning the products they made were only sold to other corporations (the exception being the light bulb). However, in the 1920s GE decided it wanted to personalize itself and thus appeal to more than just manufacturer's (Marchand 113). So, they hired the BDO marketing agency to lead this rebrand and take General Electric from just another company to being a family friendly

and relatable brand. The tagline "Initials of a friend… GE" would come out of this rebrand, and launch the concept that General Electric is more than just a company.

Within the following sections, the logic behind certain logo rebrands and tagline shifts, from its founding in 1892 to current days, will be analyzed and explored in GE's historical context; specifically exploring the logo shifts of 1900 and 2004 and the tagline shifts that occurred almost every decade starting in 1920.

II. The Logo Shifts of General Electric

The Circular Shift of 1900

In 1900 the GE logo took a dramatic shift from its two scripted non dimensional letters that stood alone to similar letters engulfed in a decorated circle with a metallic gradient (as illustrated in ***Figure 2a***). The original logo is referred to as the 1891 logo; the latter is referred to as 1900 logo. When a company rebrands, it almost always rebrands with a more rounded logo (Walsh et al 439). GE took this to the extreme as it literally encapsulated the new logo in a circle. Interestingly enough, however, the logo has barely changed since this one massive shift.

Figure 2a:
Left - GE logo 1891-1900
Right - GE logo 1900-1934

Placing the scripted letters in a circle is a very strategic alteration for the GE logo. This begins the logo discussion of angled versus curved designs. As previously discussed, in a study done by Ludholm in 1921, he gave participants adjectives and then asked them to draw lines based on those words. He found that more people draw angles for words like hard, harsh, and cruel where more curved lines are drawn with words like weak, gentle, and mild (Jiang et al 2).

Ludholm was the first to connect angled shapes with harsher thoughts or feelings and curved shapes with softer thoughts and feelings.

Ludholm's results have been replicated in recent years. Jiang et al, for example, show that if a product is surrounded by a circular logo it is perceived as softer or more comfortable, whereas if it is surrounded by a more angled logo it is perceived as harder or more durable (Jiang et al 8-9). This experiment was done looking at the context of advertisements of furniture and how people feel about a couch based on the logo. GE has always tried to be a company that innovates and includes as many people as possible. It is therefore strategic to go with a more circular logo as it brings together a stronger sense of comfort and harmony.

When looking at the customer base and goals of GE, not just as a company, but as a brand, shifting to a more circular path was very strategic. It does not immediately exclude anyone as a more angled logo design might accomplish. Instead, it invites the consumer to learn more about the brand and provides a sense of approachability, another trait heavily associated with rounded shapes (Walsh et al 442). The only major downside of going with the 1900 logo instead of incorporating harsher angled edges as the 1891 logo did, is that GE loses a sense of durability. In other words, any product GE associated with their logo is now primarily seen as innovative and not necessarily durable. Since, as a brand, one of GE's main focuses is to innovate this association is positive. There are also some negative consequences; for example, someone thinking that the company is so focused on innovating that they do not have the time to focus on reliability or durability of the product/s.

The 2004 Blue Shift

In 2004, with a new CEO at the helm, GE introduced blue into their logo, opening the doors to a softer more inclusive logo and brand. Blue is, among Western cultures, the most popular color, being listed as the favorite color amongst fifty-three percent of men and fifty-five percent of women (Hemphill 277). More specifically, a light blue is, within Western societies, the second most preferred color with only a pure white slightly ahead (Huang, Lin, Chiang 590). This General Electric shade of blue is therefore a great choice for a new color palette. The chosen blue on the RGB (red, green, blue) scale is listed as 2, 108, 182; for some perspective, perfect white is 255, 255, 255 and perfect black is 0, 0, 0. This means that the blue has barely any red input and is primarily made up of blue and green additives with blue as the most prominent portion. The chosen blue would not necessarily have received as good of a response had it been a darker shade. This is due to the fact that overall brighter colors yield more positive responses from consumers (Hemphill 275). Additionally due to the effects of saturation on reactions to colors, a more saturated version of this blue would have created unnecessary feelings of excitement, arousal, and ruggedness (Labreque 75). An example of a more saturated blue may be seen in ***Figure 2c***.

Figure 2b:
GE logo from the 2004 rebrand

Figure 2c:
More saturated blue with RGB coding of 2,108,230

The biggest issue with this switch from black and white to blue is that many people recognize the popularity of blue and therefore use it frequently as a primary color within brands. As mentioned in Chapter Two, in an analysis done by leading color psychologist Lauren Labrecque of 281 brands in the United States within fifteen product categories, it was found that

48.2% of the analyzed logos contained blue as their main color focus (Labrecque 93). As has been established, blue is an extremely popular color and therefore it is highly utilized in marketing strategies. One explanation for blue's popularity is due to the fact that it actually creates a physical reaction from the human body. When a person views certain shades of blue that are in the middle of the saturation spectrum, the human body will decrease blood pressure, eye blinks, and respiratory rates (Labrecque 14). This means that blue yields an immense sensation of calm and relaxation from the viewing party. Because of the technological and innovative nature of all of General Electric's products, a color that calms a new consumer is indeed worthwhile and a good contrast to the normally harsh world of technology.

Since 2004 General Electric has continued to shift more and more towards being a brand for the people instead of a cold corporation. Some of this may be attributed to this color shift in 2004 which opened the doors to a more welcoming brand for consumers. Since sixty-percent of the decision to buy a product is based on its color, this addition of such a loved color to their brand has proved quite strategic (Wheeler 150). Over the last decade GE has stuck with this same blue making it a shade now primarily associated with the company.

III. The Tagline Shifts of General Electric

From a Corporation to a Brand: 1912-1929 Taglines

In the beginning, GE was focused primarily on creating products for other businesses: generators, turbines, and other manufacturing technologies. The one exception for the time, was the lightbulb, but due to its status as a common good, it required far less marketing to the masses. For this reason, when initially developing a tagline, GE focused on something more formal and professional.

One of the earliest taglines developed by GE is in 1912 and read: "The guarantee of excellence in goods electrical" ("GE | Brand Story"). This tagline focused heavily on corporation to corporation marketing, in other words more formal, informational, and descriptive words and structure. They even use the word "electrical" as part of the tagline, which is a specific reference to the company. Since a slogan should "highlight the brand's main strengths… in a clear manner" (Kohli et al 420), these word decisions are quite logical for the time that they were chosen. In 1912, the main strength of GE was making large manufacturing goods, thus "The guarantee of excellence in goods electrical" fits well in communicating this message.

By the early 1920s there had not been a shift in the purpose of the GE tagline. In 1915, General Electric went even more specific creating the tagline: "Largest electrical manufacturer in the world," which was much more a boast than a tagline. This message was not one for the masses, instead it perpetuated the business to business model in which GE thrived. As the roaring twenties began to take hold, however, household electricals became more and more necessary to the sustainability of one's day-to-day life. It is at this point that we see a massive overhaul in the image put forth. GE hired an advertising agency to create a new personality for a new age, the personality? "Initials of a friend… GE."

There is something so simple, sweet, and welcoming about this new tagline. It conveyed to potential customers that GE was no longer simply about massive manufacturing, but instead wanted to focus on YOU the consumer. In other words, GE wanted to be your friend, a company that can be seen as a person and not just something cold and corporate. It tied in almost all of the essential characteristics of a tagline, as defined by Wheeler in the wording section of the

introduction, and is thus a perfect springboard for a new feel for General Electric. This humanizing shift proves to be long lasting, from the 1920s to today.

The Depression through World War II: a Reflection in Taglines

As one might expect, when the great depression hit in 1928, General Electric took a hit. The depression caused thousands of people to lose their jobs, their homes, and their livelihoods. However, because of the electric boom in the 1920s, many had become reliant on electronic products to survive; most notably, almost every home had lightbulbs and thus needed GE in order to maintain their homes. For this reason, GE created a new tagline in the early 1930s to take advantage of the situation and also remind people of the necessity of electricity. This new slogan is three simple words: "Live better electrically."

These three words encompassed everything a tagline should be: short, to the point, in the tone of the company, getting the point across. With this new slogan, the public was reminded that if they want to maintain any sense of their lives before the depression, they need electricity, and who better to provide electricity than their good friend General Electric? This does, somewhat, exploit a group of people already struggling for money, however in a hopeful sense it reminded those who see the tagline what it is like to be successful and happy as they were in the 1920s. It did what any great slogan should do, help the consumer escape to a place where the only thing that can help their lives is that one product they have always relied on.

As the depression came to a relatively abrupt end, with the beginning of World War II, General Electric again changed their tagline to reflect what the public needs. The new slogan reads: "You can put your confidence in General Electric." Although longer than what is traditionally deemed a successful tagline, it did mirror the mood of the time. The 1940s were

focused on patriotism, who was truly an American, and thus confidence in an American company was a heavily sought after trait. Also, due to the wartime mentality the slight formal undertone is pulling at the heartstrings of those who know someone fighting in the war. The addition of "General Electric" at the end is interesting. It could have read "You can put your confidence in us" but instead they intentionally refer to themselves. One possible explanation, because General Electric played such a crucial role in fighting World War II (manufacturing and researching weapons), they are essentially name-dropping; reminding the people that they know they are the best.

The "Progress" Phase: Post WWII through the 1970s

With the end of World War II, one of the most prosperous times for America began and a feeling of innovation and reinvention became an overarching theme. Additionally, this time period began the cold war, which was one of the most technologically progressive times in US history. It was logical then, that the next GE tagline reads "We've got a patent on progress." This slogan came to fruition in the 1950s when being the first to do something, especially in a scientific field, meant a lot. It was for this reason that the word "patent" was used. A patent implied that it was the first and usually the best. So with this tagline General Electric was putting in the minds of consumers that not only did they look to the future with new ideas, but they also had the newest and best products. It is useful to also note that this tagline is one of GE's first uses of alliteration to help the consumer remember it better. Additionally, the alliteration adds an air of playfulness while the length (six words) makes it more official.

In the 1960s, when the American culture shifted to being more people focused and less corporate focused, General Electric took the slogan of the 1950s one step further and shortened it

to “Progress for people.” With the civil rights movement gaining momentum and other factors like the hippie culture taking hold, people and individualism really were at the forefront of many people’s thoughts. Therefore, tagline emphasized the progress of the 1950s, but was much more personal. Because this slogan utilized the specific words “for people” and was only three words long, it was easy for people to relate. And, since in the decade prior General Electric had already established that they were the company of progress, there is no need for them to specify themselves in this new slogan.

The 1970s once again brought another shift, this time away from people and back to a more business sort of outlook. The tagline became “Progress is our most important product” which was almost a middle ground of the 1950s and 1960s. While there was still a focus on people and individualism, with the hit of the recession in the 1970s corporations needed to shift back to making sure people knew about the products as well. This slogan thus went back to the professional style of being longer but still utilizing tools like alliteration to maintain a sense of fun.

Changes in GE Leadership Yields a Change in Tone: 1980s-Current Day

In 1981, John F. Welch takes over as the Chief Executive Officer of General Electric, and with Welch came a massive overhaul of the company. Any department deemed inefficient was cut; any employee not reaching a certain point of efficiency was fired. Despite these drastic cuts that left many cities devastated, Welch put a new innovative and catchy face to General Electric. That face read “We bring good things to life.” This tagline is one of the most memorable within the history of GE. It essentially takes all the good qualities of past taglines (humanizing, simplicity, the specific product) and combined them into one phenomenal tagline. While it does

not have alliteration, a commonly used tactic as we saw throughout much of the 1950s through the 1970s, it has a certain rhythm to it that is gained by the fact that it only uses one syllable words. Additionally, it used very simple words to appeal to a much broader customer base, showing them not just the "good" products that GE would bring to life, but also the products that they should bring to their homes. This slogan allowed General Electric to truly become a household name, as it once and for all separates the company from just manufacturing electric goods to making lifestyle products such as washers and dryers.

With the departure of Welch in 2001, General Electric rebrands once again. This time it took "We bring good things to life" a step further with the creation of "Imagination at work." This most recent tagline was truly the culmination of the evolution of GE. It went back to their roots of simplicity, while putting forth the goal of innovation. However, because the word "innovation" had a harder or more technological connotation, it was wise to utilize "imagination" as that played into one's child instincts while connoting a feel of invention. Additionally, this new tagline was a good reflection of a time when innovation in technology was rapidly accelerating. "Imagination at work" told the consumer that GE was keeping up with the competition and continuing to innovate everything imaginable.

IV. General Electric Case Study Conclusions

General Electric has been an extremely influential company in the world of technology for more than a century and the evolution of its logo and taglines have truly reflected this fact. There is a reason that GE has been such a prosperous powerhouse for so long. Much of this prosperity can be attributed to the success of their marketing campaigns. Without the shift in the 1920s from focusing primarily on other manufacturers to everyday people as customers, GE

would surely not be the brand it is today. This shift not only brought in a diversity of customer base, but also began General Electric's immense innovation of products since they now needed to appeal to more than just other manufacturers.

The first sign of this shift came with the encapsulation of their logo into a circle in 1900. With this new logo came a softer more inviting feel as well as a higher level of professionalism. However, it was not until their first tagline as a brand ("Initials of a Friend… GE") that the company truly became the icon it is today. While yes, GE did have two taglines prior to this one, these two were merely that of a company and not of a full fledged brand; the difference being that a company just sells a product while a brand sells a lifestyle. With the transformation of General Electric to a people oriented brand, they were able to relate with customers through countless other taglines, most famously and modernly "We Bring Good Things to Life."

General Electric has been able to thrive by constantly changing with the times. They take cues off what is occurring in the world and adjust accordingly. For this reason they are able to maintain their reputation as one of the top ten brands in the world ("The World's Most Valuable Brands"). Additionally, it is through their constant subtle rebranding efforts which allow them to be a household name of constant technological innovation.

Chapter Four: A Startup Case Study — STC

I. The Project

During the spring of 2017, I worked with Union College senior engineering majors John Kodera and Scott Zinck to design a brand identity for their startup STC. The goal of STC is to create a bag suspension system for custom cars that will allow the car's height to be completely adjustable. The unique aspect of their product is that their suspension system can easily attach to the frame of a car, whereas all other options currently available involve drilling into the frame in some capacity. Being both engineers with no marketing background, Kodera and Zinck brought me in to help design a logo, tagline, and color scheme for the startup. Approaching the project, I took into consideration much of the research that has already been done in color, shape, and tagline theory to develop the most logical designs based on what said research maintains will cause the most positive customer reactions. The goal of this project, in the end, was to create the most ideal brand based on the pre-existing research.

The customer in question is an interesting phenomenon, because the product will appeal to two very different customers. The first kind of customer is the mechanic shop builder, who is primarily male, and in their forties or fifties. This customer is then contrasted with another male, who is in their twenties, and has lots of expendable income put into customizing their car to perfection. This creates a conundrum for brand design, as some design decisions that will appeal to one of these clients would cause the other to not purchase the product. Therefore, both sides must be brought into the design equation and a happy medium must be found.

Within this chapter, I will explain the design process for developing a brand identity for STC as well as how each conclusion was reached. Additionally, I will explore further suggestions for the company as it moves forward from an idea with a prototype to an actual business.

II. The Design Process and Selection

Tagline Creation — "Suspend Belief"

The first portion of the brand identity to be created was the tagline. At one of the first sit down meetings with clients Kodera and Zinck, we brainstormed for several hours about a name for the company and while a name was not selected at this meeting a tagline was: "Suspend Belief." This tagline was selected based on having several dozen words up on a white board and mixing and matching until the perfect feeling was found. Being a company aiming to revolutionize the custom car suspension market, a play on words with the word suspension seemed crucial. Additionally, upon much discussion, it was concluded that the clients wanted customers to feel that when using their product the customer could really accomplish whatever their minds could imagine, the suspension of their cars should not stop them from an adventure. For this reason "Suspend Belief" became the ideal tagline as it puts across an air of adventure, in a sense telling the customer that with this STC product they can suspend the impossible and accomplish practically anything imaginable.

While this tagline was primarily created by happenstance, many of the traits of a great tagline appear nonetheless. For instance, the tagline utilizes seven of Sherif's fourteen features of a good slogan: rhythm, brevity, appeal to curiosity, punning, entering the inner sanctuary of one's private life, obvious of meaning, and obscurity of origin (Sherif 454). Sherif's ideal features of a tagline, however, are outdated as they were written in 1937. Wheeler, on the other hand has

produced a set of essential characteristics of a tagline that are much more applicable in modern day, they are that the tagline should be: short, differentiated from its competitors, unique, captures the brand essence and positioning, easy to say and remember, no negative connotations, evokes an emotional response, and difficult to create (Wheeler 25). Again, "Suspend Belief" fits in all these categories: it is only two words, a different style than used by competitors, it's unique, tells the customer about the brand, is simple, is positive, gets the customer thinking about what they dream of doing, and was created after in depth discussion with the client.

While these are very important aspects in tagline creation, the most important factor is that the tagline can actively convey to a new customer the brand identity and be used by current customers to easily remember and pass along the message (Kohli et al 415). In Seth Godin's novel Purple Cow, he describes the perfect tagline as just this:

> A slogan that accurately conveys the essence of your Purple Cow is a script. A script for the sneezer to use when she talks with her friend. The slogan reminds the user, 'Here's why it's worth recommending us; here's why your friend and colleagues will be glad you told them about us' (Godin 102)

The tagline created for STC does just this, it allows people to easily tell their friends the goal of the company: your car suspension should not stop everything you want to accomplish. Therefore, while this tagline evolved through the creative process of brainstorming and discussion, it does portray many of the essential qualities of an outstanding tagline.

The Logo

Compared to the tagline, the logo took much more preparation and time to develop fully. As with any design project, the first step was initial sketching to start getting ideas down on

paper, these initial drawings may be seen in Appendix A ***Figure A***. This set of designs was then shown to the clients and two were selected to define more and move forward. Appendix A ***Figure B*** shows this step of digitizing these two selected designs into more official looking logos. At this point, I showed both designs (Appendix A ***Figure C***, the first fully flushed out version of the designs) to Kodera and Zinck and it was decided that I would focus solely on the more rounded design. In this stage, I also began to explore fonts that would eventually spell out "STC" and "Suspend Belief" in the formal logo, this search may be seen in Appendix A ***Figure D***. The end result of the designs may be seen in Appendix A ***Figure F***.

Upon initial sketching for this project I focused on primarily one kind of shape, the shape of the product itself, which may be seen in ***Figure 3a***. However, due to the differences in customers a solely rounded logo would not be ideal. This is because rounded logos tend to be more elaborate, harmonious, and nicer overall (Walsh et al 439), which would deter the older group of male customers as it puts off an air of superiority. The reverse is also true, where if the design was only angled, it might attract the older customer but deter the younger demographic. For these reasons, it was important to find a balance between an angled and rounded logo. The final two logos, seen in Appendix A ***Figure C***, both maintained the same basic shape, the main difference being that the bottom design was completely angled while the top incorporated circularity. While the clients made their decision solely off aesthetics, the selection of the logo with rounded edges is quite logical since it is easier to appeal to both customer demographics with such a design.

Figure 3a: *An example of a traditional double bag suspension system.*

In terms of typography selection (seen in Appendix A ***Figure D***), some form of sharpness was definitely a requirement due to the softness now sought after in the overall logo shape. When searching for fonts, I looked for something with longer edges that had a technological feel balanced with a certain sleekness. The final four fonts were: Good Times, Remarcle, Turnpike, and United Kingdom. The reason for the fonts not chosen is as follows: Remarcle - in the end, too hard to read and too thick; Turnpike - each letter was too much like an oval which might have been received as too soft by the customer; United Kingdom - letters too thick, however a close second to Good Times (the selected font). Good Times was selected because it is easily legible, not too clunky, and provided a nice balance of curves with angles.

The final logo design (Appendix A ***Figure F***) combines together many key elements necessary to create a successful logo. A prosperous logo is essential because "The symbolic connotations associated with certain elements of a logo (e.g., its color and typeface) with a brand name (e.g., its sound) have been found to influence both specific brand perceptions and overall brand evaluations" (Jiang et al 2), that is to say a customer will heavily base their opinions of a brand on the logo they view; I believe that the created logo does just this. To those involved with the world of custom cars, they are able to view the logo and acknowledge the shape is a reference to a traditional double bag suspension system. They also are able to then associate this shape and sleekness with a company that wishes to make something stylish but durable (as reflected on in the curved and angled portions of the logo, respectfully).

Color Choices

While the final color selections are still in discussion with the clients, Kodera and Zinck, the primary colors are relatively finalized. The primary colors for the brand are black and white.

The reason for this decision lies in the elegance, sophistication, and simplicity displayed through these colors (Labrecque 56-57). While these qualities appeal strongly to the younger customer demographic, they do not quite appeal to the older. That being said, white also has a strong connection with efficiency and black with substance (Labrecque 56-57). The combination, then, of these five reactions to the colors makes them quite worthwhile to any of the potential customers on either end of the spectrum. From a practicality standpoint, having black and white as the primary colors cuts down on certain essential startup costs such as banners and flyers which cost significantly less if printed in black and white.

Accent colors are still being explored, although there are three currently in the running and can be seen in Appendix A ***Figure G***. Each accent is currently a gradient color of either yellow, red, or orange. The reason for the gradient is to add a metallic feeling to the brand that, at the moment with solely black and white, remains rather flat in texture. While yellow has not always been the most appreciated of colors, in recent years it has begun to be associated with confidence and creativity (Labrecque 54) which are two traits both customer bases can relate with. Orange, on the other hand, is a color of security and energy that would allow the older customer base to trust the brand and the younger base to get excited about the brand. Red, as previously discussed, is a color that overall is enjoyed by almost all demographics. For these reasons, these colors were selected for consideration as accents to the brand as a whole. They would not be used in the logo, per-se, but rather on literature produced, advertisements, and the website.

A Note On Potential Advertisements

Appendix A ***Figures H-I*** feature two mock advertisements for STC to showcase the tone and visuals desired for the brand. The images that the advertisements are built on were taken by STC co-founder John Kodera. The goal of these advertisements is to provide a frame of reference as to how STC should considered marketing and branding in the future. Note the distinct redness of the car, which roughly matches the accent color, while the rest of the image maintains a more muted tone. This balance is quite important as the high saturation from the color of the car allows for a sense of ruggedness contrasted with the muted greyer tones of the background that yields the opposite of calmness (Labrecque 75).

In ***Figure H*** it can be noted that "Suspend Belief" has a minor curve. This curve is designed to mimic the shadow produced by the car, as well as add some softness to an overly rugged image. This advertisement also makes use of the white logo and typography, to lighten up the dark demeanor of the image. ***Figure I*** tells a different story to the audience, one that is more personable. Because of the placement of the model in this image, it allows the customer someone with whom they can identify. Additionally, because of the lighter nature of this image, the black versions of the logo and typography are used and because of the curved nature of the model's stance, the tagline is written in a straight way to provide some balance.

Figure H is also an interesting case because the original picture of the car on the highway was facing the other direction. As the designer I chose to flip the image so it would appear as though the car was driving to the right. The reason behind this decision is because "the right hemisphere is better suited to process pictorial information and the left one is more logical and verbal, placing the image on the left hand side of the text enhances the processing of the whole

message (text and graphics) as the left field of view is processed by a right brain hemisphere and the right part by a left one" (Grobelny & Michalski 87). That is to say if the starting point of an image is on the left, a person will process it better and thus pay it more attention. So, in the case of ***Figure H***, the red of the car starts towards the left and moves the eye right which helps to engage a potential customer; the same logic can be applied to the person in ***Figure I*** who is positioned to the left of the car.

These two mock advertisements, however, are merely recommendations. There is still a ways to go to fine tune the brand aesthetics. That being said, these two are a good starting point because they combine together a feeling of ruggedness and reliability to appeal with the older demographic with a feeling of sleekness and simplicity for the younger demographic.

III. Conclusions and Suggestions

When creating a brand identity for a startup, the main blockade can sometimes be the entrepreneurs themselves. In the case of STC, Kodera and Zinck, both being engineers, tended to focus more in meetings on the functionality of the brand rather than the aesthetics themselves; although, more than once they did mention their desire for the brand to look presentable. This gave me a good deal of freedom towards the begin of the design process since, as long as it was functional, I felt Kodera and Zinck would appreciate the designs. After the first few rounds of the design process, it became more obvious the message that they wanted their brand to portray; a message of flexibility, creativity, and endless possibilities.

Once this message became solidified much of the brand could easily fall into place. For example, the decision between a more and angled or curved logo became clear, we needed to go with a curved design with angled accents to provide a soft but nuanced feeling to the customer

(Appendix A ***Figure F***). Additionally, the decided upon font needed to portray a similar tone but could be more angled to help balance the primarily rounded nature of the logo. The next steps for finalizing the logo would be to make the final decision of whether or not it will remain solely in black and white or if colored shall be added, as well as showing it to a test market to record the responses from actual potential customers. I believe that testing the logo with actual people who may purchase the suspension system is crucial especially considering the extreme differences of the two main demographics.

As stated earlier, the tagline was something that came very naturally to myself and the clients after several hours of brainstorming. There are three primary next steps for the tagline, the first would be to test it with potential customers, just as I suggested with the logo. Again, this is necessary because sometimes what seem like the best taglines to the clients and designer do not resonate with the customer, and if the customer is not on board then it is not successful. The second step I would recommend is playing with how the tagline fits with the logo. At the moment, the finalized version of the logo incorporates the tagline but that does not have to be the case. It is very possible that this structure will appear to busy when shown to customers and will therefore need to be adjusted. The last step I would highly recommend would be seeking out a trademark for "Suspend Belief." In the world of marketing having a trademark for the tagline is essential as it helps to keep the brand unique in a legal fashion.

The primary reason that colors have not been finalized for STC as of yet, was primarily because of lack of time for meetings as the 2016/2017 academic year came to a close. Kodera and Zinck do have my suggestions of black and white as primary and yellow, red, and orange gradients as accent colors (Appendix A ***Figure G***). It is my belief that black and white should

remain as the primary colors for reasons listed in the Color Choices section. In terms of the accent colors, however, this decision will not be as simple. The first thing to consider will be how the accent color will be used in the context of the brand. My primary suggestion for accent color usage is as a guideline for website colors; for example the yellow, red, or orange gradients could be used as the website menu bar color. In the end if Kodera and Zinck do not wish to make this decision, it should be case tested amongst potential customers.

The two sample advertisements (Appendix A ***Figures H-I***) are also not finalized for similar reasons to the colors; it is important to note, however, that the actual creation of advertisements was not an intended part of this project. That being said, they are a good starting point as Kodera and Zinck move forward with this start up. The advertisements provide a good base of the desired tone, in terms of the images selected and the colors highlighted in said images. They also may be best used as samples to show new or potential customers to receive feedback about the up and coming brand. This is rather important as half of the market of custom car suspension systems is the brand design; without a convincing brand it is difficult to succeed.

STC still has a ways to go in building their brand, but I believe I have provided them with a decent starting point. Much of my advice for next steps revolves around getting feedback from those who may purchase their suspension system. Without this feedback, it is tough to judge if this brand will thrive. However, if one was to solely base the success of STC on what research says of each design component, I believe it will be well received.

Chapter Five: Conclusion

Much of marketing and branding is a well timed dance that has been perfected for centuries. A company can have the best product or idea, but without a good marketing strategy it is practically impossible to be successful. Marketing is made of many different components, from the analytics to the campaigns themselves. However, within this thesis, the design aspects were the most explored. Finding the purpose behind marketing designs can be difficult as they are not always created intentionally; but when they are, a product can become a brand or lifestyle that eventually yields a high impact on consumers. The goal here, was to find the theoretical meanings behind specific design changes at General Electric and STC looking primarily at the colors, shapes, and words involved in the brands.

In the case of General Electric, the branding changes over the last century have been rather strategic. The first major change came in 1900 when their logo of two initial was placed in a circle. This rebrand opened up the door to a more welcoming brand since circular shapes cause such feelings. After 1900 GE barely changed their logo because it had become so iconic, the only minor alterations were smoothing out certain edges. This is not much of a surprise since as a company GE was looking to take steps towards becoming more people oriented; the addition of circularity does just this, it creates a welcome mat for new customers. Additionally, the switch to blue as a primary color in 2004 seems almost inevitable since blue is tied with security and intelligence, two things General Electric exudes.

The tagline shifts also appear unavoidable because of the immense amounts of historical events that occurred in the 20th century. For instance, the way to market in the roaring twenties is substantially different than how to market during the Great Depression or World War II or the

Cold War. Because of this, new logos were not necessary but new taglines certainly were, since with each event came a new message that GE needed to portray. These messages differed decade to decade. During the prosperous 1920s this message was one of friendliness and how General Electric was more than just a company, while in the 1930s it molded into a reminder of why it was still essential to spend money on GE products. The evolution of General Electric's logo and taglines provides insight into how marketing aesthetics research can be applied and utilized in a successful fashion, as the brand is still one of the most prosperous in the world.

In the case of STC, the creation of a new brand is not a simple endeavor, it takes lots of time and discussion. The biggest thing to consider is the customer at hand, because without the customer no company can thrive. STC's largest marketing challenge lies in the fact that their customers are two very unique people; a twenty-something who cares significantly about their custom car, and the fifty-something who loves their truck. Because these are such unique sets of people, they require special attention when developing a brand. The biggest challenge at hand, therefore, is finding the balance in marketing to appeal to both sets of customers. My approach to this was to create a logo that was primarily rounded but had angled accents so it did not appear too soft in nature. Additionally, the tagline created aimed to bring together these different potential customers through their shared desire to build an exceptional vehicle. STC provides a microcosm to look at the ideals of a new startup brand. While there are many startups on the market nowadays, many fail to put marketing efforts to the forefront of their priorities. For this reason, STC provides guidance for how startups might create brand identities swiftly and successfully.

In the future, this research can be applied to many pre-existing corporations, however it may be more useful in the context of new or rebranding brands. The knowledge put forth in the previous chapters is the culmination of work done by dozens of researchers, and is very useful as a baseline for further brand creation. However, there is still a ways to go. At the moment there has not been much research done on colors other than blue and red in a marketing context as well as the effects of taglines on consumers. To further this research could prove rather beneficial as it would expand the color opportunities for companies and give explanations of why certain taglines work while others do not. The biggest issue, nonetheless, is that the majority of research available explores these topics of color, shape, and tagline theory but does not put them in a marketing or advertising context. It is my opinion that placing this research in said context, would be extremely beneficial and arguably crucial for future advertising endeavors.

Appendix A - STC Design Progression

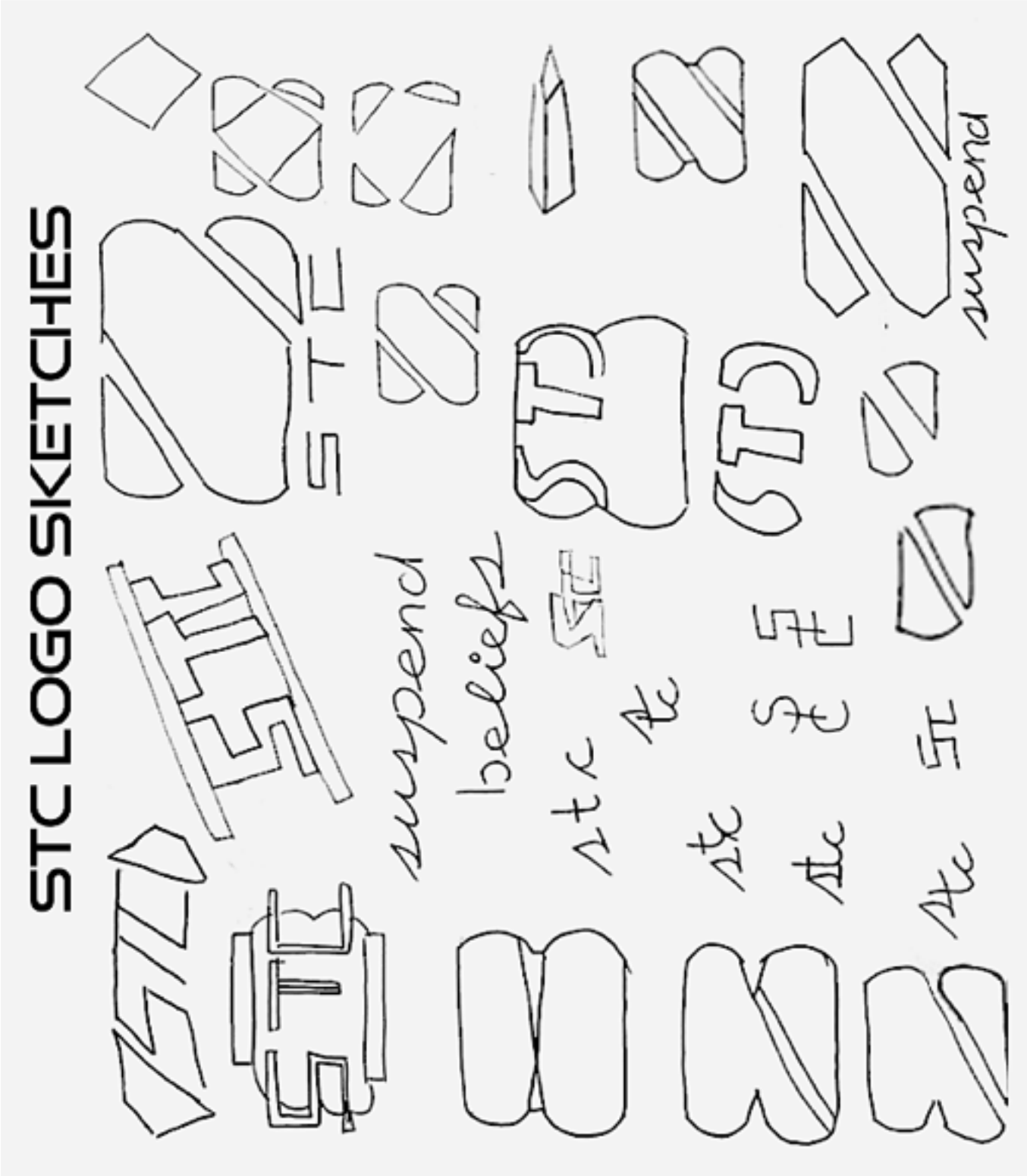

Figure A: *STC Logo Sketches - A compilation of all the hand drawn sketches from my sketchbook*

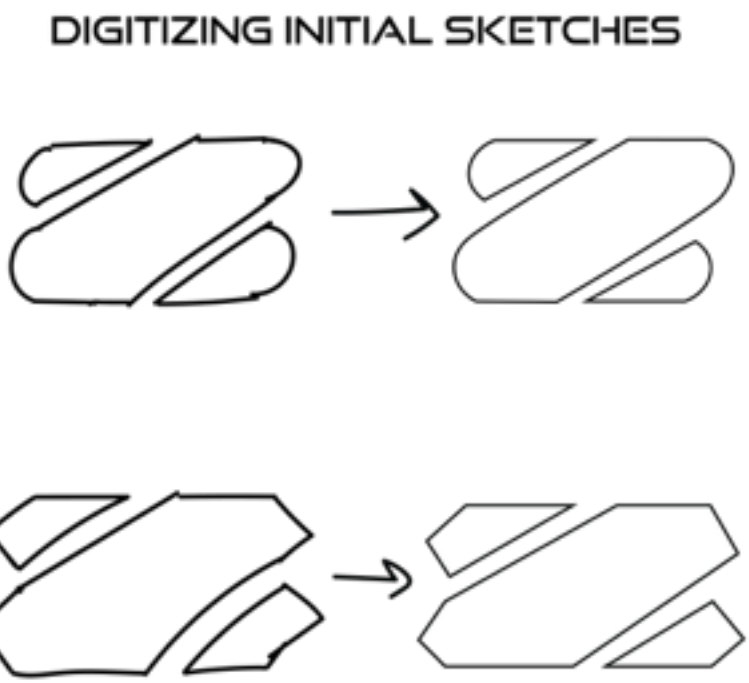

Figure B: *Digitizing Initial Sketches - Transforming hand drawn sketches from paper to the computer*

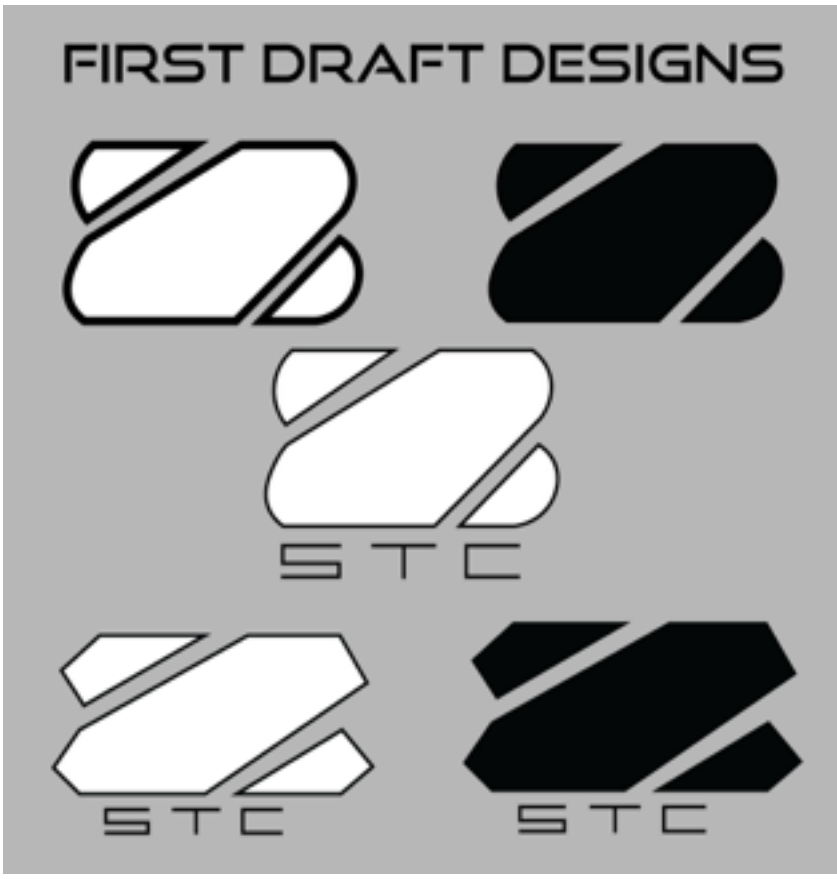

Figure C: *First Draft Designs - the first set of more flushed out and professional looking designs*

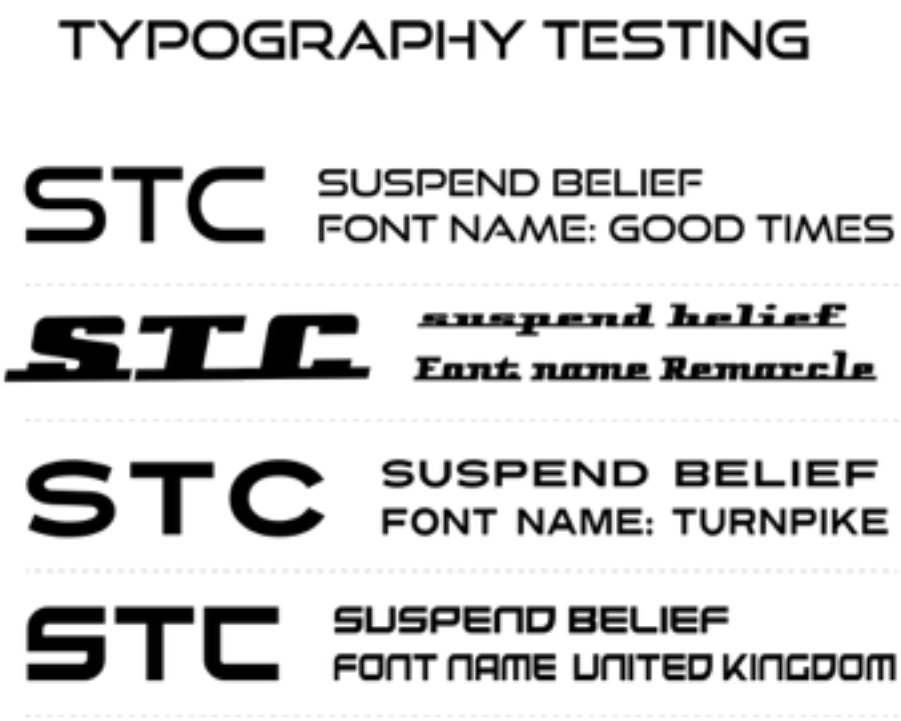

Figure D: *Typography Testing- A listing of different fonts that were considered throughout the design process before "Good Times" was finally selected*

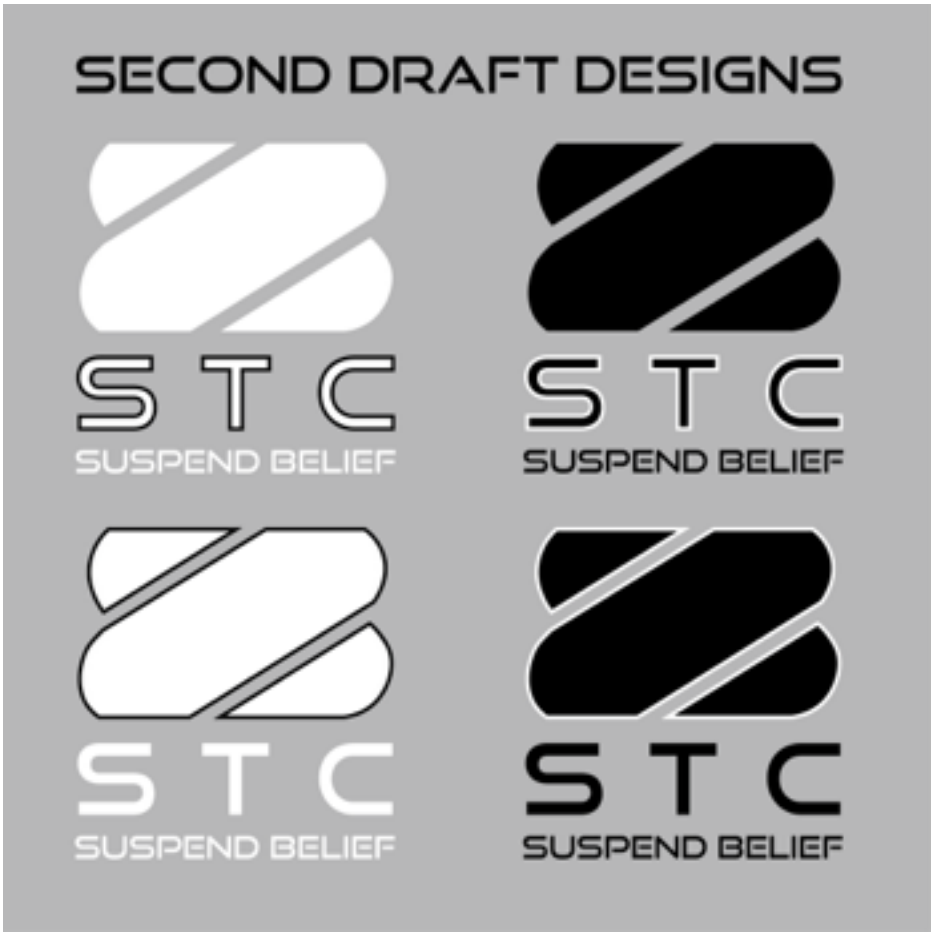

Figure E: *Second Draft Designs - First draft of designs shown to the clients for discussion and potential approval*

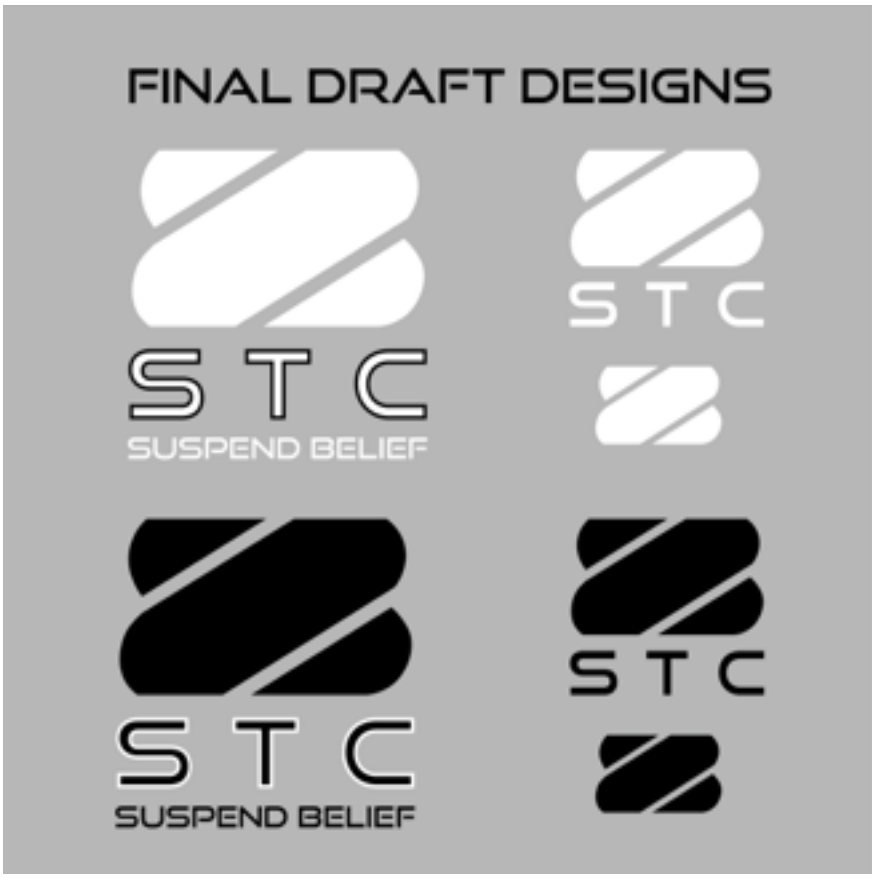

Figure F: *Final Draft Designs - The final logo designs to be shown to the clients for approval*

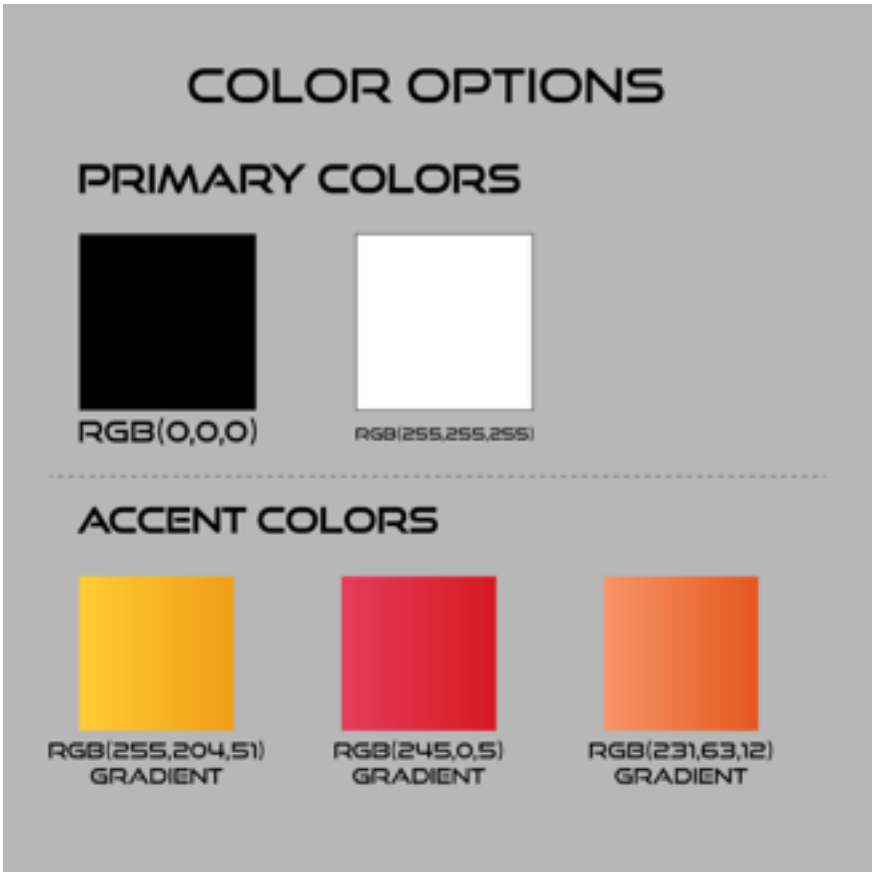

Figure G: *Color Options - Color suggestions for the clients as they begin their startup company*

Figure H: *Mock Advertisement One - A mockup of how an advertisement would look for STC*

Figure I: *Mock Advertisement Two - A second mockup of how an advertisement would look for STC*

Appendix B - Top Ten Charts

TOP US TECH COMPANIES (COLOR FOCUS)

1. APPLE

2. AT&T

3. VERIZON

4. AMAZON

5. HP

6. MICROSOFT

7. IBM

8. ALPHABET

9. COMCAST

10. INTEL

(PARIETTI)

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