BRAND IDENTITY EXPLORATION:
REDESIGNING SPEC’S WINE, SPIRITS, & FINER FOODS BRAND IDENTITY

THESIS

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by

Clinton H. Haffelder

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BRAND IDENTITY EXPLORATION:
REDESIGNING SPEC’S WINE, SPIRITS, & FINER FOODS BRAND IDENTITY

Committee Members Approval:

___________________________
Jeffrey G. Davis, Chair

___________________________
Claudia Roeschmann

___________________________
Thomas C. Berno

Approval:

___________________________
J. Michael Willoughby
Dean of the Graduate College
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DEDICATION

This thesis is dedicated to my loving wife, Alexis and son, Johnathan; parents, Ronnie and Jan, brother, Harley; and family for whom I strive to honor each and every day; Claudia Roeschmann, Jeff Davis and Tom Berno, for their exceptional mentorships; and my fellow colleagues in the Communication Design MFA program, whom I am proud to call my friends.
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CHAPTER I

INTRODUCTION

The objectives for creating this brand identity book (BIB) were to modernize the Specs Wine, Spirits, & Finer Foods (SWS) Brand Identity (BI) and introduce the brand into markets where the company does not have brand awareness or equity. The process of modernizing SWS brand identity included preliminary research, methods, and outcomes (i.e. creative process) and resulted in the following illustration.

Company history

In 1962 the Rydman family introduced the world to SWS in Houston, Texas (Southwest). In recent years, it expanded with over 50 stores in Houston, becoming one of the largest proprietors of wine and spirits. Second-generation owner Lindy Rydman expanded the company into new markets, which include Austin, Beaumont, and San Antonio. Within the stores, patrons browse large selections of wine and spirits along with finer foods from Texas and abroad (Nissan, n.d., www.specsonline.com).
Brand identity

BI is one of the most valuable assets a company has, [globally] it accounts “for approximately one-third of all wealth” (Clifton, 2004, p.2). This valuable asset distinguishes businesses in the daily stream of marketing messages (Neumeier, 2007, vii). The building of a BI requires the creation of multiple elements called brand applications. Each brand application has different content and production requirements (Wheeler, 2009, pp 146 – 170). The Brand Identity Applications List (BIL, see page 9) illustrates a variety of brand applications typically associated with the development of a BI. Communication Designers (CD) routinely produce brand applications illustrated on the BIL. Applications listed in the BIL, include letterhead, environmental graphic design (EGD), and advertising campaigns, which are the “outward expression” that comprises the “visual appearance” of BI (Neumeier, 2004, p. 20). Data from the BIL were used to create the Brand Identity Applications Analysis (BIA, see page 8), which indicates 54% of all brand applications are visually oriented. Non-visual brand applications such as speeches, voice mails, customer service and others (see page 9) constitute a 46% minority of BI applications. With less than half of all brand applications being non-visual oriented, much emphasis is placed on creating and developing a cohesive BI system. The key to a cohesive BI system is consistency, especially when each visual media contains assorted nuances (Wheeler, 2009, p. 142).

Consistency in both visual and non-visual brand applications necessitates a robust and thought-out system. Such a system easily coordinates messages from advertising campaigns that build personality and reinforce customer loyalty (Neumeier, 2006 p. 136). Brand application consistency is important because consumers directly experience and
interact with brands through visual brand applications (Ollins, 2003, p. 87). Visual brand applications consist of logos, typography and color palette, visual and narrative content, and derivative elements; that breathe life into the BI.

The visual brand applications proposed in this BIB for SWS provide a comprehensive system that expresses brand messages consistently, concisely, and deliver versatile solutions to establish the SWS brand identity. It capitalizes on equity established in the legacy element—the rabbit icon—of the original SWS brand identity. Along with typography, color palette, and derivative elements, the legacy element was modernized to provide a cohesive BI system. The new rabbit icon is an anthropomorphization of a mammal form: a cottontail rabbit combined with distilled spirits iconography.

Preliminary Research

Research plays an important role in developing BI, and when done properly, it guides the entire process, shapes outcomes, and determines effectiveness. The processes used in this BIB are central to the Communication Design Discipline (CDD). The Competitor Brand Audit (CBA) compares visual commonalities among known competitors. CDs avoid these visual commonalities during the methods phase to reduce “an overabundance of look-alike products and me-too services” thereby ensuring individuality (Neumeier, 2007, vii). Individuality occurs by keeping visual similarities of known competitors to a minimum, which “separate[s] winners from the clutter” (Neumeier, 2007, vii). For SWS BIB, the CBA compared two visual brand applications, logos and web sites. Results from the CBA provided data for the Strengths, Weaknesses, Opportunities, and Threats (SWOT) method.
Methods: SWOT & VB

The SWOT method provided insight for devising strategy by highlighting positive and negative attributes of SWS. It also identified key brand attributes (viz., customer experience, customer focused, family owned, and value centered) that were incorporated into the new BI. Another method utilized in creating the BI was the Visual Brief (VB). The “visual brief takes what the client wants us to achieve and puts it into a form designers can work from” (Duffy, 2010). The VB is an essential step in converting non-visual content (i.e. words) into a visual context (i.e. images). In this method of “making intelligence visible,” the CD selects images that visually represent a brand’s key attributes (Wheeler, 2009, p. 11). These images focus the CD’s visual vocabulary during the outcome phase (i.e. creative process) and keep visual brand applications unified.

Outcomes: Designing The SWS Brand Identity

SWOT and VB methods provided the basic information needed to create the following visual brand applications for SWS brand identity: stationary system, interactive media, ephemera, EGD, vehicle graphics, advertising print campaigns (APC), and uniforms. SWS elements (viz., logos, typography and color palette, visual and narrative content, and derivative elements) were consistently used in creating the aforementioned visual brand applications.

*Stationary system: Letterhead, envelopes and business cards*

Letterhead, envelopes, and business cards constitute “a core application in the BI” (Wheeler, 2009, p. 146). The first step was to create numerous sketches—though not all are shown. Multiple designs were refined resulting in the final design which reflects SWS’ brand identity.
**Interactive media: Web site and digital mobile media**

Web sites are one of the most interactive visual brand applications. Technological advancements create entirely new experiences for consumers (Wheeler, 2009, p. 152). SWS web site design consisted of a home page and subsequent web pages. These secondary pages provided information about products and company history. Functionality was the overriding feature in designing the web site. It had to be simple and flexible, allowing for planned growth and unforeseen expansion. In recent years, digital mobile media arose as a popular offshoot of web sites. With digital mobile media "information moves freely and can reach specific recipients," made possible by "devices [that] are portable (Groebel, Noam, & Feldmann, 2006, p. xi). Similar to web sites, functionality was an important consideration for designing SWS digital mobile media. The digital mobile media design was not simply a miniature version of the web site, it was designed to communicate brand messages directed at consumers more immediate needs that can only be addressed with the digital mobile media application.

**Ephemera: Shopping Bag and Gift box**

A reusable shopping bag functions as free advertising and necessitates a design conforming to the BI. Keeping the shopping bag design minimal ensured cost effectiveness as production methods inhibit intricate designs. Shopping bags are produced for consumers to carry purchases and are either given away free of charge or sold at a nominal cost. As shopping bags leave store locations they act as brand ambassadors and must be designed with this in mind (Neumeier, 2004, p. 14). Similar to shopping bags, gift boxes also become brand ambassadors when consumers take them into their homes (Wheeler, 2009, p. 160).
EGD: Exterior, Directional, and Informational.

EGD applies visual brand applications to both interior and exterior business environments. Exterior EGD brand applications serve as identifiers for consumers, which are especially useful in tenant development sites where businesses share a structure. Legibility was a key consideration in the creative process for EGD brand applications. Complex designs were avoided on exterior brand applications to ensure maximum legibility over distance. The EGD brand applications explored for SWS brand identity were exterior (viz., main site, building, anchor, tenant, and light pole signage), directional (viz., departmental and aisle identifies), and informational (viz., product, wine points, and key price signs). Generally, exterior anchor signage is used when a business owns the developments site. It allows extended branding compared to tenant signage that must conform to landlord specifications, which vary at each development site. Light pole signage generates brand awareness and identifies parking lanes. Directional signage is not only aesthetic; it also provides important functionality to consumers by signifying locations of departments, products, or services. Typically, signs contain more detailed information as they approach eye level. For example, department identifiers that hang from the ceiling specify department locations only. Whereas aisle identifiers that mount above shelving units display more general information about products or product categories located on an aisle. After reaching an aisle, consumers use informational signage such as a wine points sign to help with more informed decisions about products.

Vehicle graphics

The function of vehicle graphics is to “make the brand identity immediately recognizable” to consumers on a daily basis (Wheeler, 2009, p. 166). The absence of
vehicle graphics is a lost opportunity to reinforce brand messages because large portions of consumer goods are transported using semi-trucks. Designs for SWS vehicle graphics reinforce brand messages with brand elements and simple content.

**APC: Billboards and Print Advertisements**

Advertising is the one area that allows for the introduction and use of brand attributes in brand applications. APC consist of three or more advertisements that follow the same structure, contain similar content, and/or build upon one another’s message in succession. These messages may be distributed across different visual brand applications. Billboards are brand applications utilized in the barrage of “3,000 marketing messages” consumers receive daily (Neumeier, 2007, p. 7). But, “with the decline of print,” billboards are becoming less important (Wheeler, 2009, p. 162). This once monolithic brand application is now part of, but not integral to, a BI. Print advertisements continue to be an impactful media. Additionally, print advertising allows CDs to incorporate more information (i.e. narrative) and personality (i.e. visual content) into brand messages as identified by SWOT.

**Uniforms**

Uniforms provide consumers an easy way to identify employees during their shopping experiences. They establish employees as brand ambassadors while interacting with consumers. The uniforms created for this BI color-coordinate with department identifier signage to indicate which department employees work in. Most importantly, by using brand elements the uniforms are part of the overall SWS comprehensive BI.
Conclusion

This thesis, *Brand Identity Exploration: Redesigning Spec’s Wine, Spirits, & Finer Foods Brand Identity*, used preliminary research, industry practices, and methodologies to explore solutions for modernizing SWS brand identity (see illustration). The aforementioned processes resulted in key brand attributes (viz., family owned, customer focused, value centered, and customer experience) that were incorporated into the outcomes (i.e. creative process): a comprehensive BI system. The BI system of unified visual applications (i.e. Specs Wine, Spirits, & Finer Foods brand identity book) cohesively expresses brand messages, heightens awareness, and increases equity for SWS.
ILLUSTRATION
SPECS
WINE, SPIRITS,
& FINER FOODS
BRAND IDENTITY
BOOK
“What really matters here is that a logo, or any other kind of trademark, is not the brand itself. It’s merely a symbol for it.”

(Neumeier, 2007, p. 1)
Introduction

The objectives for creating this brand identity book were to modernize the Specs Wine, Spirits, & Finer Foods (SWS) Brand Identity (BI) and introduce the brand into markets where the company does not have brand awareness or equity. The process of modernizing SWS brand identity included preliminary research, methods, and outcomes (i.e. creative process) and resulted in the following illustration.
Company History

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The visual brand applications proposed in this BIB for SWS provide a comprehensive system that expresses brand messages consistently, concisely, and deliver versatile solutions to establish the SWS brand identity. It capitalizes on equity established in the legacy element—the rabbit icon—of the original SWS brand identity. Along with
Brand Identity Ideals (continued)

typography, color palette, and derivative elements, the legacy element was modernized to provide a cohesive BI system. The new rabbit icon is an anthropomorphization of a mammal form: a cottontail rabbit combined with distilled spirits iconography.
Over half of all applications are visually oriented, so, great detail must be placed on a cohesive system supporting the other 46% of nonvisual applications.
An important aspect of a brand are the visual applications. The visual applications shown above (Wheeler, 2007) indicated in red, represent many of the applications explored in this brand book. The remaining nonvisual applications highlighted in gray are not explored in this brand book.
PRELIMINARY RESEARCH

“Applying traditional research methodology to the process of graphic design also positions the designer in a consultative role. Armed with this supporting evidence, the commercial artist (traditionally viewed as a vendor) instead becomes a strategic consultant.”

(Viscoky O’Grady, 2006, p. 11)
Preliminary Research

Research plays an important role in developing BI, and when done properly, it guides the entire process, shapes outcomes, and determines effectiveness. The processes used in this BIB are central to the Communication Design Discipline (CDD). The Competitor Brand Audit (CBA) compares visual commonalities among competitors. CDs avoid these visual commonalities during the methods phase to reduce “an overabundance of look-alike products and me-too services” thereby ensuring individuality (Neumeier, 2007, vii). Individuality occurs by keeping visual similarities of known competitors to a minimum, which “separate[s] winners from the clutter” (Neumeier, 2007, vii). For SWS BIB, the CBA compared two visual brand applications, logos and web sites. Results from the CBA provided data for the Strengths, Weaknesses, Opportunities, and Threats (SWOT) method.
CBA

Main competitor logos

Twin Liquors


Block7


Gabriel’s Wine & Spirits

CBA (continued)

Main competitor web sites

A presentation of concept, Brand Identity for **Specs**
METHODS:
SWOT AND VB

“Every detail matters, because detail is what people notice and live by. You can’t eat, drink, or sit on vision and value statements.”

(Olins, 2003, p. 87)
Methods: SWOT & VB

The SWOT method provided insight for devising strategy by highlighting positive and negative attributes of SWS. It also identified key brand attributes (viz., customer experience, customer focused, family owned, and value centered) that were incorporated into the new BI. Another method utilized in creating the BI was the Visual Brief (VB). The “visual brief takes what the client wants us to achieve and puts it into a form designers can work from” (Duffy, 2010). The VB is an essential step in converting non-visual content (i.e. words) into a visual context (i.e. images). In this method of “making intelligence visible,” the CD selects images that visually represent a brand’s key attributes (Wheeler, 2009, p. 11). These images focus the CD’s visual vocabulary during the outcome phase (i.e. creative process) and keep visual brand applications unified.
## SWOT

### STRENGTHS
1. Family owned and local. In a time of big corporations, SPECS can capitalize on perception of being a smaller company.
2. The use of an animal icon in identity allows for creative anthropomorphism.
3. SPECS name is concise & easily understood.
4. Large infrastructure allows quick response to market opportunities.
5. Southern customers are acclimated to large format stores.
6. Southern hospitality is evident in Specs friendly employees.

### WEAKNESSES
1. Identity application is inconsistent.
2. Messaging is inconsistent in tone.
3. Mission and values are not evident or established across applications.
4. Brand drivers (principle, personality, and associations) are unfocused and vague.
5. Store environments don’t create destinations, instead they feel like storerooms.
6. Advertising lacks brand personality.

### OPPORTUNITIES
1. Capitalize on larger customer base by creating friendly identity and personality.
2. Introduce own brand label of liquor or wine.
3. Consolidate and rollout own brand product lines of finer foods.
4. Transform store into destinations.
5. Reinforce message that Specs is community member.
6. Imbue brand with southern hospitality and family owned traits.

### THREATS
1. Grocery stores compete for beer & wine sales.
2. Competitor—Twin Liquors—has a better grasp on its brand and identity.
3. Twin liquors is growing in San Antonio, Austin and surrounding communities.
4. Twin Liquors acquired two local competitors in the past decade giving them over 60 locations in a 100-mile radius.
5. Twin liquors actively supports over 500 community events annually.
6. Twin liquors has compelling story dating back to prohibition era.
SWS Key brand attributes as identified by SWOT

» Customer experience

» Customer focused

» Family owned

» Value centered
VB Key Brand Attribute: Customer experience
VB Key Brand Attribute: Customer focused
VB Key Brand Attribute: Family owned
VB Key Brand Attribute: Value centered
OUTCOMES: DESIGNING THE SWS BRAND IDENTITY

“A logo should have an appearance unlike that of other logos. Ideally, the distinctive logo will stand out in a crowded field by virtue of its unique appearance. A distinctive logo may, and probably will, have an appearance that is in some way similar to imagery that has preceded it, but will have an essence all its own, separating it from the pack.”

(Gernsheimer, 2008, p. 54)
Methods: Designing the SWS Identity

SWOT and VB methods provided the basic information needed to create the following visual brand applications for SWS brand identity: stationary system, interactive media, ephemera, EGD, vehicle graphics, advertising print campaigns (APC), and uniforms. SWS elements (viz., logos, typography and color palette, visual and narrative content, and derivative elements) were consistently used in creating the aforementioned visual brand applications.
Creative Process Sketch: Primary Identity

A presentation of concept, Brand Identity for Specs
Identity Element
Typography Palette

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789&?!  
Knockout JuniorLightweight

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789&?!  
Knockout Welterweight

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789&?!  
Knockout FullMediumweight
Identity Element
Color Palette

PMS 448  PMS 7502  PMS 1245  PMS 4625  PMS 432  PMS 429  PMS 179
Icon Anthropomorphization

A presentation of concept, Brand Identity for Specs
Primary Identity
Full Signature Comparison

**SPEC’S**
WINE • SPIRITS & FINER FOODS

*Current Specs full signature*

**SPECS**
WINE & SPIRITS
FINER FOODS
*ESTD 1962*

*Updated Specs full signature*

A presentation of concept, Brand Identity for **Specs**
Secondary Identity: Emblem
Secondary Identity: Icon
Secondary Identity: Logotype 1
Secondary Identity: Logotype 2

SPECS WINE & SPIRITS FINER FOODS

A presentation of concept, Brand Identity for Specs
Identity Element
Derivative Patterns Palette
Stationary system: Letterhead, Business Cards, and Envelope

Letterhead, envelopes, and business cards constitute “a core application in the BI” (Wheeler, 2009, p. 146). The first step was to create numerous sketches—though not all are shown. Multiple designs were refined resulting in the final design which reflects SWS’ brand identity.
Creative Process Sketch: Letterhead, Business Card and Envelope
Letterhead
Business Card

BEAR DALTON
WINE MANAGER
2410 SMITH ST. HOUSTON, TX 77006
713.526.8707 W | 800.526.8707 T
BEAR@SPECSONLINE.COM
WWW.SPECSONLINE.COM

A presentation of concept, Brand Identity for Specs
Envelope
Interactive media: Web Site and Digital mobile media

Web sites are one of the most interactive visual brand applications. Technological advancements create entirely new experiences for consumers (Wheeler, 2009, p. 152). SWS web site design consisted of a home page and subsequent web pages. These secondary pages provided information about products and company history. Functionality was the overriding feature in designing the web site. It had to be simple and flexible, allowing for planned growth and unforeseen expansion. In recent years, digital mobile media arose as a popular offshoot of web sites. With digital mobile media “information moves freely and can reach specific recipients,” made possible by “devices [that] are portable (Groebel, Noam, & Feldmann, 2006, p. xi). Similar to web sites, functionality was an important consideration for designing SWS digital mobile media. The digital mobile media design was not simply a miniature version of the web site, it was designed to communicate brand messages directed at consumers more immediate needs that can only be addressed with the digital mobile media application.
Creative Process Sketch: Web Site

A presentation of concept, Brand Identity for Specs
Web Site: Home page
Web Site: Company History Page

Back in 1962 the Rydman family opened the doors of the first Specs Wine & Spirits Finer Foods in Houston, Texas. Along the way the Rydman family brought their love of wine and fine foods to a few other cities. In addition to our 50 locations in Houston we’re proud neighbors in a few of the best cities in Texas like Beaumont, Austin, and San Antonio. Under second-generation owner Lindy Rydman Specs transformed into a true shopping destination where our friends and neighbors can find over 40,000 labels of wines, spirits, and finer foods including Godiva Chocolate, teas imported from around the world, and over 100 different coffees roasted right here in Texas.
A presentation of concept, Brand Identity for *Specs*
Creative Process Sketch: Digital mobile media

A presentation of concept, Brand Identity for **Specs**
Digital mobile media: Home Screen Icon

A presentation of concept, Brand Identity for Specs
Digital mobile media: Splash Page
Digital mobile media: Store Locator
Digital mobile media: Wine Listings

A presentation of concept, Brand Identity for Specs
Ephemera: Shopping Bag and Gift Box

A reusable shopping bag functions as free advertising and necessitates a design conforming to the BI. Keeping the shopping bag design minimal ensured cost effectiveness as production methods inhibit intricate designs. Shopping bags are produced for consumers to carry purchases and are either given away free of charge or sold at a nominal cost. As shopping bags leave store locations they act as brand ambassadors and must be designed with this in mind (Neumeier, 2004, p. 14). Similar to shopping bags, gift boxes also become brand ambassadors when consumers take them into their homes (Wheeler, 2009, p. 160).
Creative Process Sketch: Shopping Bag
Shopping Bag: Side 1
Shopping Bag: Side 2
Creative Process Sketch: Gift Box
Gift Box: Dimensional Mock-up Interior and Exterior

A presentation of concept, Brand Identity for Specs
EGD: Exterior, Directional, and Informational

EGD applies visual brand applications to both interior and exterior business environments. Exterior EGD brand applications serve as identifiers for consumers, which are especially useful in tenant development sites where businesses share a structure. Legibility was a key consideration in the creative process for EGD brand applications. Complex designs were avoided on exterior brand applications to ensure maximum legibility over distance. The EGD brand applications explored for SWS brand identity were exterior (viz., main site, building, anchor, tenant, and light pole signage), directional (viz., departmental and aisle identifies), and informational (viz., product, wine points, and key price signs). Generally, exterior anchor signage is used when a business owns the developments site. It allows extended branding compared to tenant signage that must conform to landlord specifications, which vary at each development site. Light pole signage generates brand awareness and identifies parking lanes. Directional signage is not only aesthetic; it also provides important functionality to consumers by signifying locations of departments, products, or services. Typically, signs contain more detailed information as they approach eye level. For example, department identifiers that hang from the ceiling specify department locations only. Whereas aisle identifiers that mount above shelving units display more general information about products or product categories located on an aisle. After reaching an aisle, consumers use informational signage such as a wine points sign to help with more informed decisions about products.
Creative Process Sketch: Main-site
Building

A presentation of concept, Brand Identity for Specs
Anchor

A presentation of concept, Brand Identity for Specs
Tenant

A presentation of concept, Brand Identity for **Specs**
Light Pole

A presentation of concept, Brand Identity for Specs
Creative Process Sketch: Aisle Identifier
Aisle Identifier

A presentation of concept, Brand Identity for Specs
Department Identifier

FINER FOODS

A presentation of concept, Brand Identity for Specs
Creative Process Sketch: Product Sign

A presentation of concept, Brand Identity for Specs
Product Sign

Schloss Johannisberger Rotlack
Riesling, Kabinett
Rheingau .75l

GRAPE VARIETIES: Riesling
COLOR: Bright Yellow
TASTING NOTES: It's sprightly fresh, still full-bodies
   bouquet harmonises fine fruit and lively acidity.
SERVING SUGGESTIONS: Ideal for poultry, veal
   and Asian cuisine.
RECOMMENDED SERVING TEMPERATURE: 50°F
Wine Points Sign
Key Special Price Sign

PRICE
$31.99

SAVE
$3.00

ITEM
J Bookwater Merlot
Vehicle Graphics

The function of vehicle graphics is to “make the brand identity immediately recognizable” to consumers on a daily basis (Wheeler, 2009, p. 166). The absence of vehicle graphics is a lost opportunity to reinforce brand messages because large portions of consumer goods are transported using semi-trucks. Designs for SWS vehicle graphics reinforce brand messages with brand elements and simple content.
Creative Process Sketch: Vehicle Graphics

A presentation of concept, Brand Identity for Specs
Vehicle Graphics: Design 1 & 2, Sides A & B

A presentation of concept, Brand Identity for Specs
APC: Billboards and Print Advertisements

Advertising is the one area that allows for the introduction and use of brand attributes in brand applications. APC consist of three or more advertisements that follow the same structure, contain similar content, and/or build upon one another’s message in succession. These messages may be distributed across different visual brand applications. Billboards are brand applications utilized in the barrage of “3,000 marketing messages” consumers receive daily (Neumeier, 2007, p. 7). But, “with the decline of print,” billboards are becoming less important (Wheeler, 2009, p. 162). This once monolithic brand application is now part of, but not integral to, a BI. Print advertisements continue to be an impactful media. Additionally, print advertising allows CDs to incorporate more information (i.e. narrative) and personality (i.e. visual content) into brand messages as identified by SWOT.
Creative Process Sketch: Billboard
Billboard: Design 1

“If you drink don’t drive. Don’t even putt.”
Dean Martin
Billboard: Design 2

“Alcohol may be man’s worst enemy, but the bible says love your enemy.”

Frank Sinatra

A presentation of concept, Brand Identity for Specs
Billboard: Design 3

“Alcohol gives you infinite patience for stupidity.”

Sammy Davis, Jr.
Creative Process Sketch: Print Advertisement

A presentation of concept, Brand Identity for *Specs*
Print Advertisement: Design 1

“If you drink don’t drive. Don’t event putt.”

Dean Martin
Print Advertisement: Design 2

“Alcohol may be man’s worst enemy, but the bible says love your enemy.”
Sammy Davis, Jr.
Print Advertisement: Design 3

"Alcohol gives you infinite patience for stupidity."
Sammy Davis, Jr.
Uniforms

Uniforms provide consumers an easy way to identify employees during their shopping experiences. They establish employees as brand ambassadors while interacting with consumers. The uniforms created for this BI color-coordinate with department identifier signage to indicate which department employees work in. Most importantly, by using brand elements the uniforms are part of the overall SWS comprehensive BI.
Creative Process Sketch: Uniforms
Uniforms: Manager Collared Shirt Design
Uniforms: Employee T-shirt Design
REFERENCES


VITA

Hoyt Haffelder was born in Austin Texas, the son of Jan E. and Ronnie L. Haffelder. After completing his work at Jack C. Hays High School, Buda, Texas, in 2001, he entered Texas State University-San Marcos. He received a Bachelor of Fine Arts in Communication Design in May 2006. Afterward, he worked as an environmental graphic designer for H.E.B. Grocery Company. In August 2007, he entered the Graduate College of Texas State University-San Marcos in pursuit of a Master of Fine Arts in Communication Design.

His communication design has been featured in publications from this discipline including Communication Arts, For Print Only: A Division of Underconsideration, STEP Inside Design, and Logo Lounge. Additionally, his communication design has received awards and been honors in national and international design competitions including Dallas Society of Visual Communication, Art Directors Club of Houston, Good 50X70, Logo Lounge, and Logo Lounge Master Series.

Permanent Address:
216 Sequoyah
Buda, Texas 78610

This thesis was typed by Clinton H. Haffelder