

# Rebranding project

Process of creating brand identity for a existing brand

by

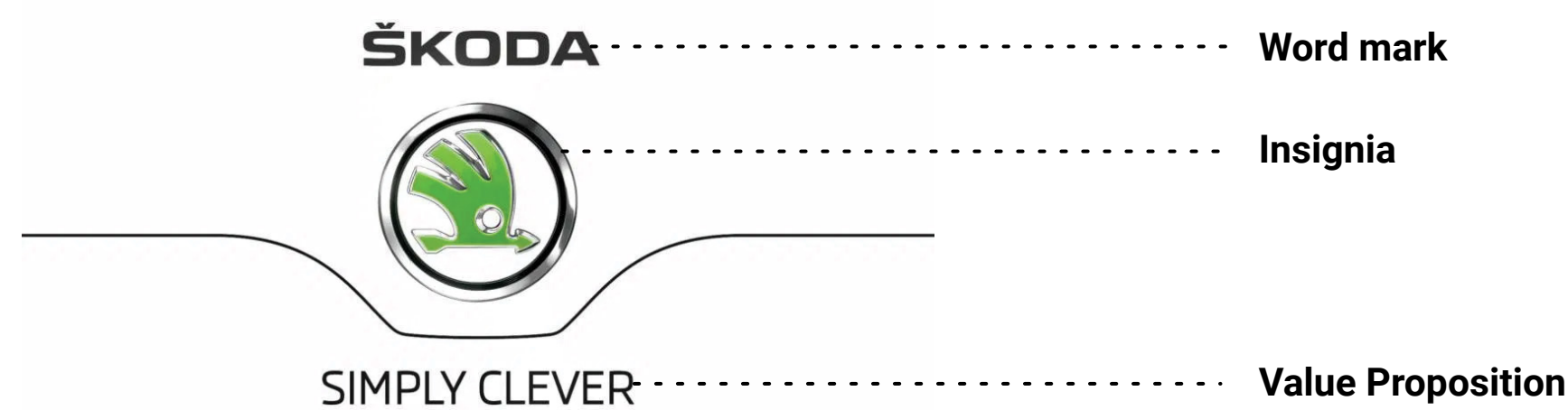
Meet Patel and Ridhi Singhania

# 1. Understanding the client

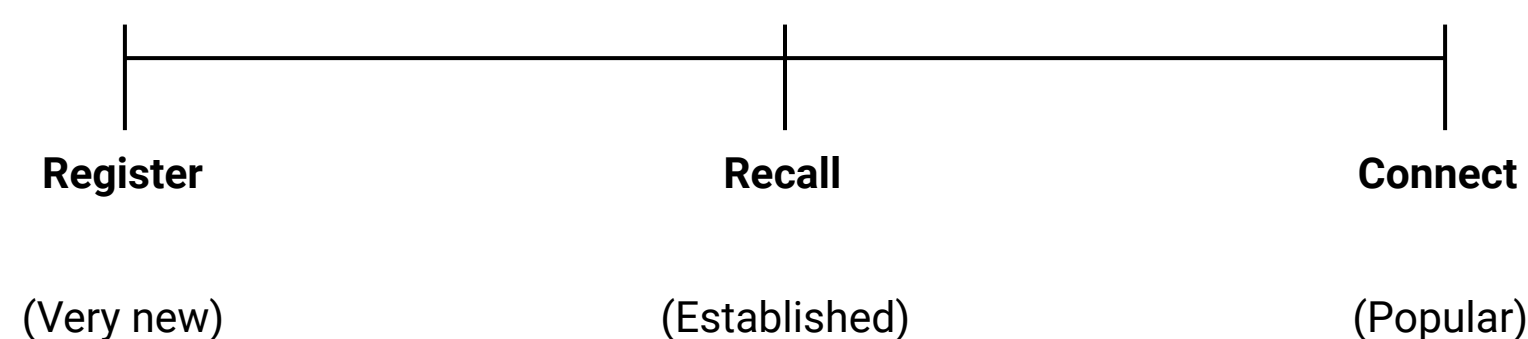
The brief of this project was to rebrand a banglore based company "Handi Talks". Handi Talks is a platform to create a vibrant community in the food ecosystem and innovation. It help aspirants understand the top food tech, investment and innovation trends. It provide Food Entrepreneurs with the tech and business insights, connections and skills needed to revamp the F&B sector. Each Handi Talks session brings together different players across the F&B sector to network, collaborate, share best practices and explore the future of the industry.

To begin with the process, we first needed to understand about our client himself, his company and its existing brand identity. And to do so we first had to educate them about the terms and parts of a brand which becomes the brand's identity. So we began with a small page explaining the anatomy of a logo is followed by a questionnaire, to understand and decode the likes and dislikes of the client, where does the brand lie on market position, what he actually thinks of his brand and what he imagines the output of rebranding to be.

## Anatomy of a logo:



## Market position:



## Questionnaire with responses:

### 1. Do you need all three (symbol, wordmark, value proposition)?

A. Just a symbol and a wordmark.

### 2. What is the name of your company?

A. Handi Talks

### 3. What is your value proposition?

A. Bringing the F&B community together.

### 4. Explain your company in 3 words?

A. Innovative, Connectivity, Inspiration.

### 5. Explain your company in 1 line?

A. Handi Talks is a platform to create a vibrant community for the F&B ecosystem and the innovation sector.

### 6. Explain your company in one paragraph?

A. Handi Talks is a platform to create a vibrant community in the food ecosystem and innovation. We help aspirants understand the top food tech, investment and innovation trends. We provide Food Entrepreneurs with the tech and business insights, connections and skills needed to revamp the F&B sector. Each Handi Talks session brings together different players across the F&B sector to network, collaborate, share best practices and explore the future of the industry.

### 7. Explain your utility in 5-6 words?

A. Food ecosystem, connection, collaboration, innovative, business.

### 8. What is the emotional value the company wants to convey?

A. It is a place where like-minded people share, bond, get inspired and build a vibrant community together.

### 9. Give 3 references for the logo.

A. Ink Talks, TedX, Your Story

### 10. Where are you in the market?

A. Established (Recall)

### 11. Give 3-4 favourite colours.

A. Really like all warm colours.

### 12. Give 3 favourite images

Yeh nahi diya usne

### 13. Pick a shape (square, triangle, circle)

a.  b.  c. 

A. Circle

### 14. Pick one.

a. \_\_\_\_\_ b. \_\_\_\_\_

A. b

### 15. Pick one:

a.  b. 

A. b

### 16. Choose keywords:

A. Modern, Catchy, Smart

This information would help us in further steps to achieve the desired logo. To begin with, we will extract out all the keywords from the information provided by the company.

# 2. Keywords mapping

The questionnaire responses from the clients give us insights into the kind of branding we want to go after. The responses are analysed to look for keywords that become a basis for the colour scheme mapping and also graphic mapping. The whole keyword set is classified into the following three categories.

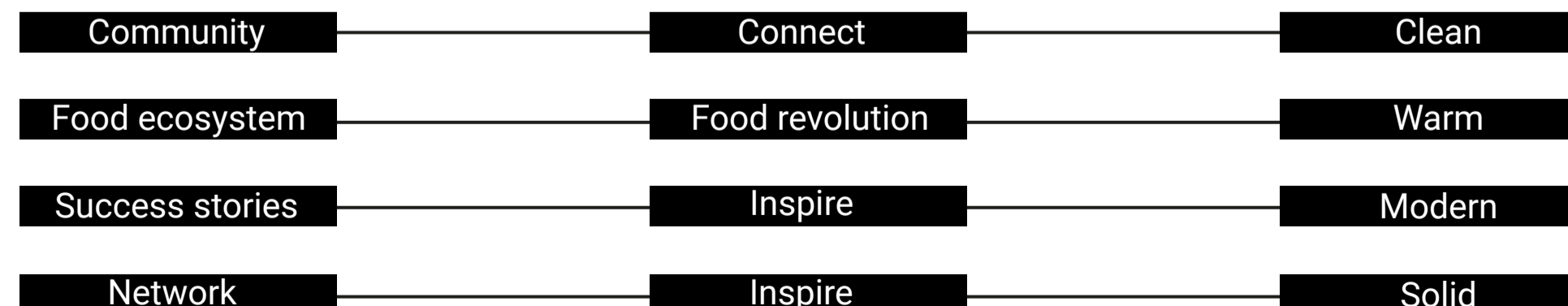
- 1) Utility keywords: what the company does, makes, delivers or deals with.
- 2) Emotional: the users' perspective, their feelings, values and 'vibe' of the brand.
- 3) Design: portrayal of the brand values in graphic terms.

Although all the three categories are used as a guide towards choosing the best possible elements of the branding, utility keywords are predominantly helpful in developing the graphic mapping, emotional keywords strongly influenced the colour scheme while design keywords lead us towards the suitable wordmark. Three sets of three keywords, one from each category, then form a set that we consider primary. These keywords are shortlisted on the basis of their uniqueness, popularity and how essential they are to the brand.

## Derived Keywords

Utility	Emotion/experimental	Design/technology
Creating Community	Vibrant	Modern
Food Ecosystem	Voice of Food Revolution	Medium
Innovation Sectors	Connect	Sharp
Business	Inspire	Yellow
Connection	Empower	Orange
Skill	Strengthen	Solid
Understanding Trends	Bond	Slick
Network (Collaborate)	Build	Clean
Success Stories	Kickstart	Warm

## Grouping Keywords



# 3. Competitive audit

In their questionnaire responses, the clients gave us their three references for the Logo, which we would end up using as a guide in the further stages of the branding process. In order to figure out the similarities the references shared and understand what made them appeal to the client, we broke them down into several components and analyzed each of those components thoroughly.

1. Anatomy: division of the logo into insignia, wordmark and value proposition.
2. Modularity: Whether the insignia is a part of the wordmark and can be used independently.
3. Market Position: position of the brand on the market spectrum(register, recall or connect).
4. Number of letters: total number of letters in the wordmark and the value proposition.
5. Chunking: Whether the wordmark is broken into multiple chunks.
6. Colors: the colors used in the logo and whether they are used as solid or gradient.

## 7. Notes on Insignia:

- (a) Image pyramid- position in the image pyramid i.e (Iconic, Realistic or Abstract).
- (b) Balanced or unbalanced
- (c) Resembling shape - square, rectangle, circle, triangle
- (d) Corners- edged or rounded

## 8. Notes on Typography:

- (a) Family classification - Old style, Serif or Sans serif
- (b) Counter- the amount of enclosed or partially enclosed negative/white space in the letters.
- (c) Contrast- the amount of variance in the thickness of the stroke of a letter.
- (d) Nature- the "weight" of the wordmark and the value proposition.

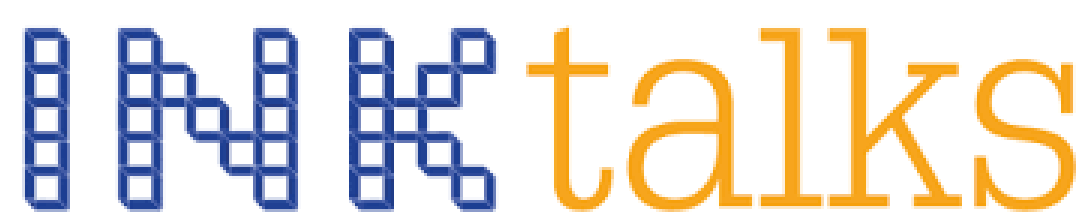
## Reference logos

1.



1. **Anatomy:** wordmark only
2. **Modularity:** no modularity
3. **Market Position:** connect
4. **Number of letters:** 4 in wordmark
5. **Chunking:** between ted and x
6. **Colors:** solid red, warm color.
7. **Notes on Insignia:** no insignia
8. **Notes on Typography:**
  - (a) Family classification - Sans serif
  - (b) Counter- less counter.
  - (c) Contrast- no contrast
  - (d) Nature- heavy weight.

2.



1. **Anatomy:** wordmark only
2. **Modularity:** INK
3. **Market Position:** recall
4. **Number of letters:** 8 in wordmark
5. **Chunking:** between Ink and talks
6. **Colors:** solid blue and orange, contrasting colors (60% warm-40%cool).
7. **Notes on Insignia:** no insignia
8. **Notes on Typography:**
  - (a) Family classification - art decor + serif
  - (b) Counter- high counter.
  - (c) Contrast- very less contrast in 'talks'.
  - (d) Nature- light weight.

3.



1. **Anatomy:** insignia and wordmark
2. **Modularity:** no modularity
3. **Market Position:** recall
4. **Number of letters:** 15 in wordmark
5. **Chunking:** between Food, tech and connect.
6. **Colors:** dark blue as primary in insignia and wordmark, green secondary in insignia, colourful dots between wordmark.
7. **Notes on Insignia:**
  - (a) Image pyramid- Iconic.
  - (b) Balanced or unbalanced - balanced, symmetric.
  - (c) Resembling shape - circle
  - (d) Corners- edged
8. **Notes on Typography:**
  - (a) Family classification - Sans serif
  - (b) Counter- high counter.
  - (c) Contrast- tno contrast.
  - (d) Nature- light weight, more negative space.
























# 4. Color mapping

After keyword mapping, we obtained a set of keywords which we divided amongst the categories - Utility, Emotional/Experiential and Design/Technology. These keywords act as our base for color mapping.

The primary objective of color mapping is to analyze and match these keywords to a color that represents similar qualities; this is achieved through the use of a Color-Psychology Chart. Once a color has been assigned to every keyword they are sorted as warm, cold and neutral. At this point the most common or colors that represent the most important aspects of the brand are chosen to be a priority set. Other priority sets are mapped in a similar fashion from the priority maps and competitive audit. These are cross referenced to the colors obtained earlier on to select 1 - 3 final color samples. A color mixer is used to find various iterations/schemes, from the colors obtained, using algorithms such as Analogous, Triad, Monochromatic, Complementary, Compound colors etc. The scheme that proves to be the most representative of the brand's various aspects is then chosen.

Once the color scheme is finalized, a palette is made and ratios are determined based on aesthetics, client preference, importance of a certain color, etc.

## Color mapping on keywords

Talks		Vibrant	
Community		Food revolution	
Food ecosystem		Connect	
Innovation sector		Inspire	
Business		Inform	
Connection		Kickstart	
Skill		Bond	
Trends		Build	
Networking		Grow	
Collaboration		Accelerate	
Success stories		Passion	
Insights			

## Color mapping on grouped keywords

talk		community	
inspire		connect	
solid		clean	
food ecosystem			
food revolution			
warm			

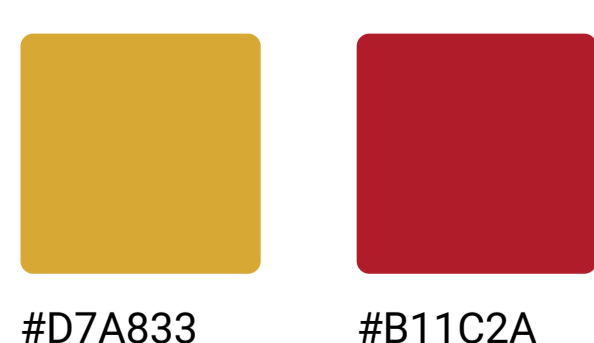
## Sorted by warm, cool and neutral colors

Talks		Community		Talk		Food ecosystem	
Innovation sector		Food ecosystem		Food revolution		Community	
Skill		Business		Warm		Connect	
Trend		Connection		Inspire		Solid	
Success stories		Networking		Clean			
Insights		Collaboration					
Vibrant		Connect					
Food revolution		Bond					
Inspire		Build					
Inform		Grow					
Kickstart							
Accelerate							
Passion							

## Selecting color scheme



## Final colors selected



#D7A833

#B11C2A

# 5. Graphical mapping

After keyword mapping, we obtained a set of keywords which we divided amongst the categories - Utility, Emotional/Experiential and Design/Technology. These keywords, act as our base for graphical mapping.

In Graphical Mapping, we take all these keywords, and try to give them a physical form by assigning popular icons that most commonly convey their meaning. We assign at least 9-12 popular icons to each of the keywords. Utility and Emotional/Experiential icons are the most important ones in this phase as they communicate the most about a company.

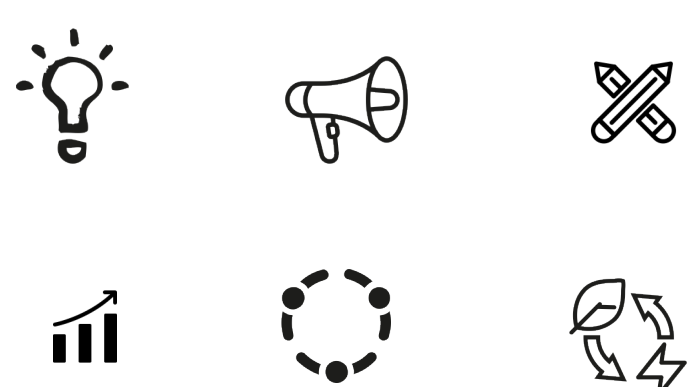
After mapping out all keywords, take out all keywords we linked in our keyword mapping. These are the ones we are going to refer to the most.

Select 10-12 most common icons out of all the keywords, with an emphasis on the linked keywords. These will be our reference icons for building our Insignia.

## Graphical mapping on keywords

talks					inspire				
solid					food ecosystem				
clean					build				
buiseness					creating				
food revolution					success				
connect					trend				
empower					network				
innovation					skill				

## Popular icons



## Common icons from competitive analysis



# 6. Iteration for insignnia

## Empirical

The empirical approach looks at how two images interact with each other. During the logo ideation this helps create concepts rapidly, drawing from icons corresponding to the relevant keywords. This also makes sure that the designer has a bunch of iterations to pick from and improve upon.

## Alternate

This approach looks for different ways to convey the same idea in a logo. This may be achieved by changing the layout, icons or colors. Typically used after the empirical stage.

## Top Down

In this approach, if the existing graphic elements are not enough to convey the desired message, more elements are added to enhance the logo. It should only be done mindfully and only if necessary as it may drastically decrease the legibility.

## Bottom Up

During the logo ideation the amount of elements in the design might increase to a point where the logo seems too busy and fails to convey its meaning. Hence, the extra elements are removed to simplify its meaning and make the logo read better.

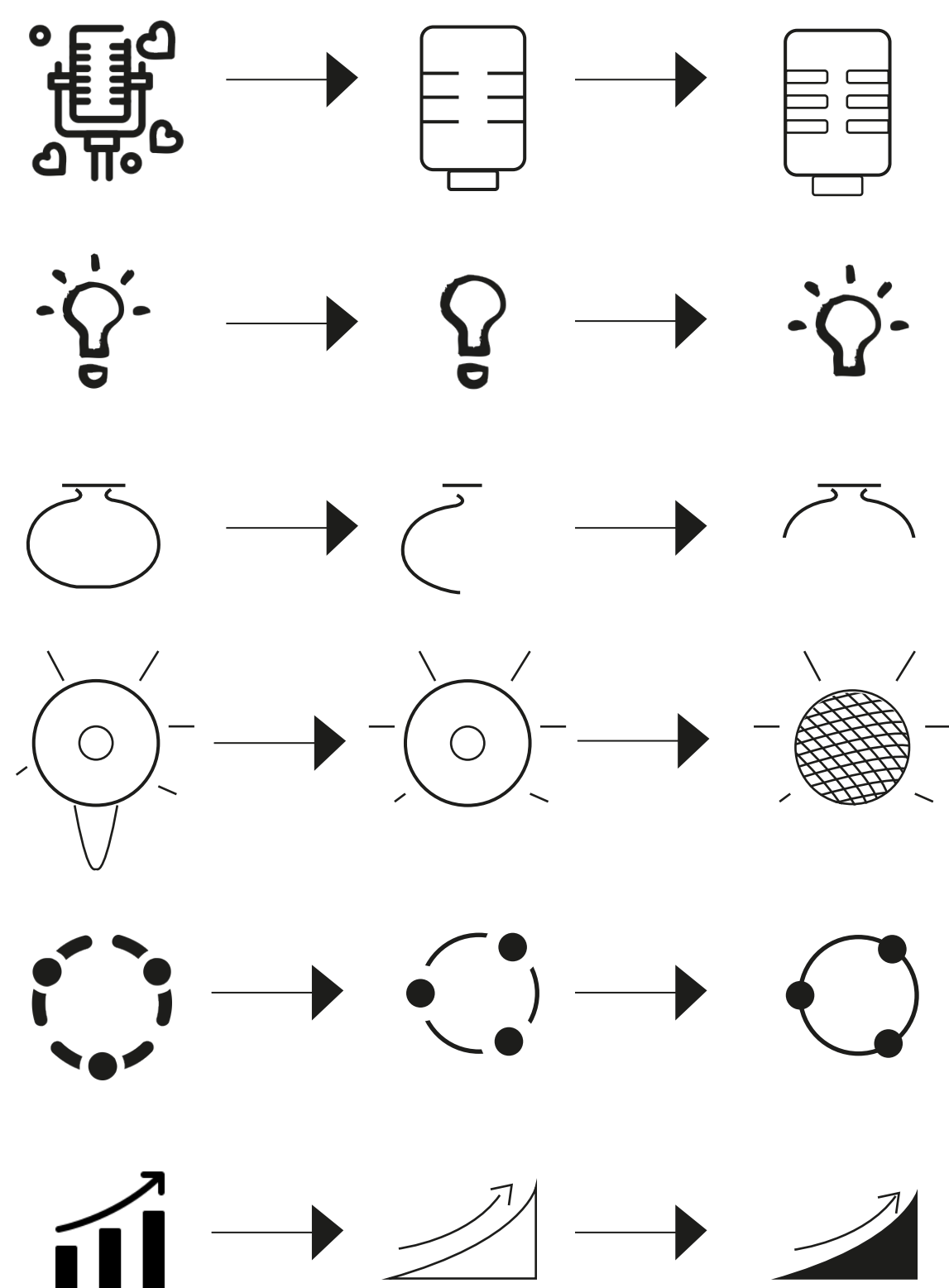
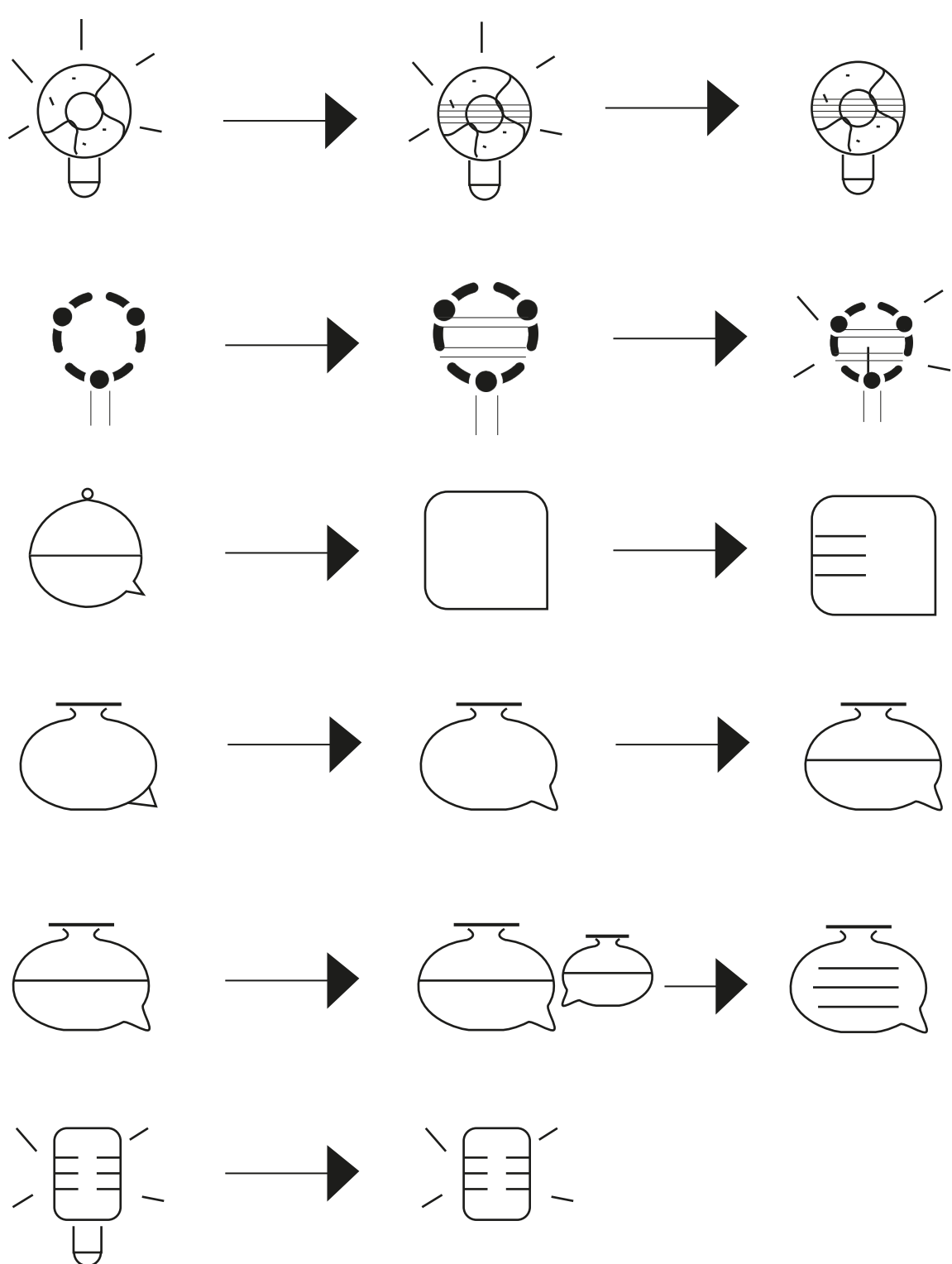
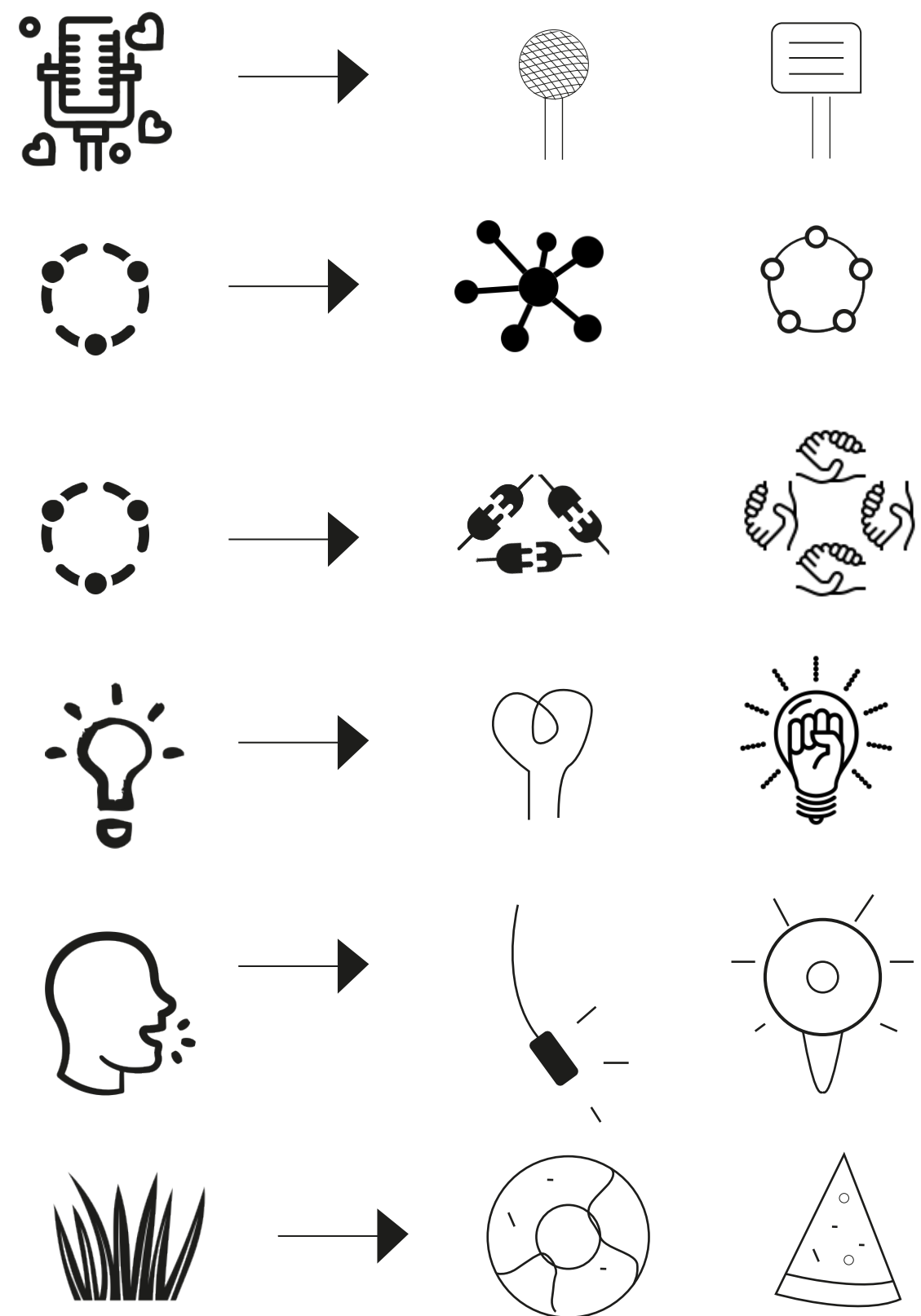
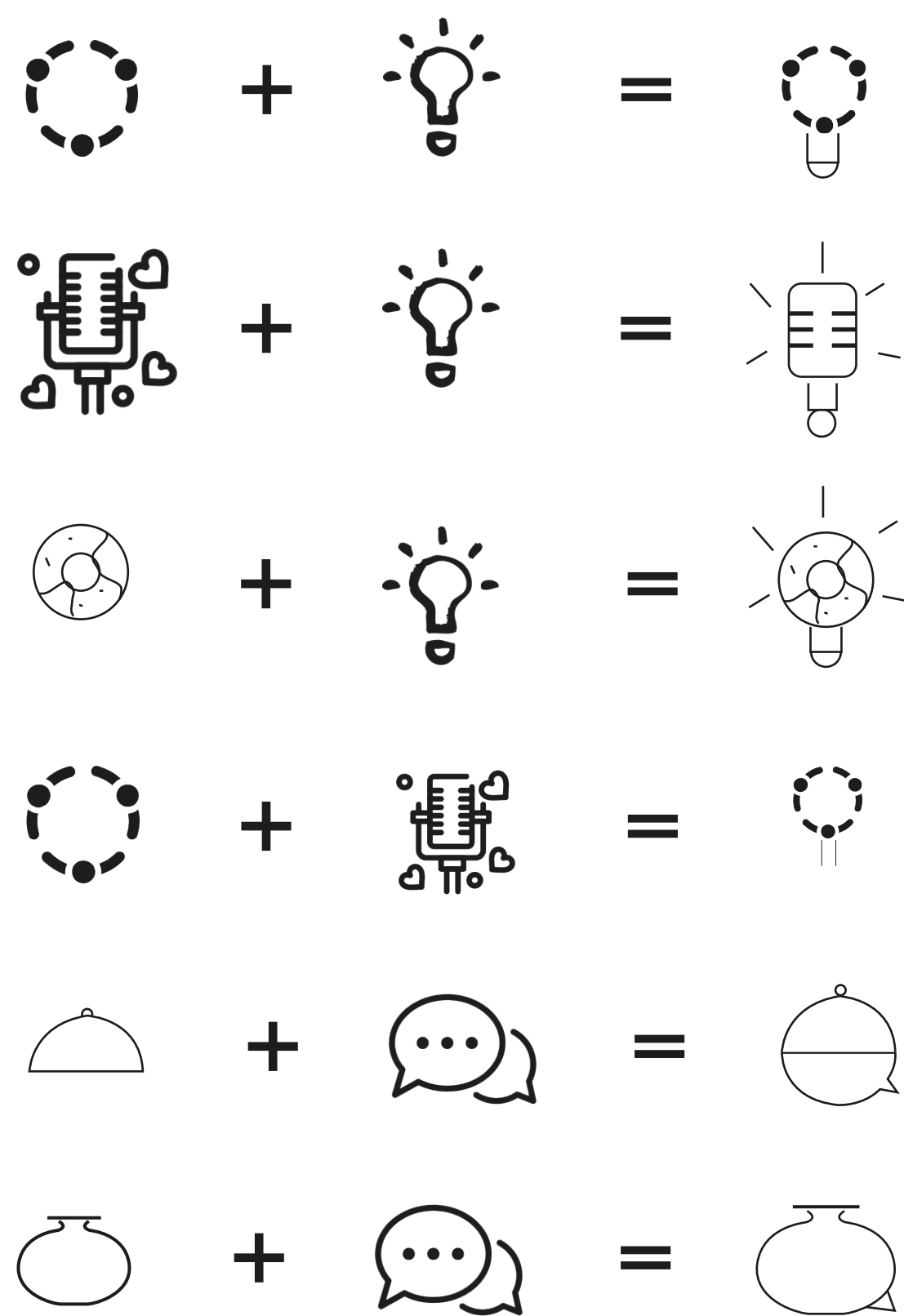
## Chunking

Chunking is a way to break up or divide up large amounts of information into smaller pieces that are "digestible" or easier to remember. This approach is usually taken to improve legibility and make the logo easier to recall. During the logo iteration we try to break down a larger symbol to smaller elements and then group those elements and check if it makes sense.

## Clustering

Clustering here means to group smaller amounts of information into clusters that are more legible or easier to remember. This approach is taken when the logo iteration already consists of a lot of smaller elements; these elements are then grouped into clusters in a way that makes sense.

### Iteratons using the above approaches



# 7. Wordmark generation

After working on insignia we had to work on the wordmark. For that we had to select a suitable typeface based on the client's data and competitive audit.

Typography can be classified into three broad categories

Blackletter  
Serif

Blackletter fonts are the ones which were created in the 18th century. These were the handwritten biblical fonts which were very decorative and had a lot of swooshes and curves. These fonts are mainly used for brands which want to convey a vintage feel.

Serif are the fonts which have a small stick like projection at the terminals of their letters. These are called serifs. Serif fonts can be further classified into three categories based on their characteristics. Humanist serif fonts are handwritten and have non uniform and organic serifs. Transitional serif fonts have a more uniform and machine generated serifs which are well defined. Modern serif fonts have a very thin hairline serifs which are generally used for fashion brands and have a very high contrast between their serifs and stem. Last one is the slab serif which have no brackets. Their serifs are usually thick and rectangular like slab and have very less contrast between.

Sans serif fonts were designed after 19th century. These fonts can be classified into three categories. Humanist sans serif fonts are those which look like handwritten and have small x-height. They are more organic. Neo-grotesque are the fonts which were specially designed for digital spaces and are machine made. They have high x-height and very less contrast. Last category is geometric sans serif fonts which are made using basic geometric shapes. They have no or zero contrast.

Based on this classification, notes on typography from competitive audit and the design keywords obtained from client's data, we found a suitable category from the classification. We chose 5-6 fonts from that category, wrote the name of the brand and compared them. Then one font was selected which reflects the brand in the best possible way. Then we checked which case out of upper case, lower case and sentence case suited best for the brand. Changed the kerning, tracking and weight of the stroke and experimented to get desired output. We tried to bring in ligature where we tried to combine two or more letters to make one character so that number of characters remained balanced. Then we Made silhouette of the letters using basic geometric shapes and check if the insignia resembles with any letter and could be replaced.

## Keywords on typography

Sans serif, modern, heavy.

## Set of font families

<b>HANDI TALKS</b> <b>Handi talks</b> <b>handi talks</b>	<b>HANDI TALKS</b> <b>Handi talks</b> <b>handi talks</b>	<b>HANDITALKS</b> <b>Handi talks</b> <b>handi talks</b>	<b>HANDI TALKS</b> <b>Handi talks</b> <b>handi talks</b>	<b>HANDI TALKS</b> <b>Handi talks</b> <b>handi talks</b>
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## Lower case

<b>handi talks</b>	<b>handi talks</b>	<b>handi talks</b>	<b>handi talks</b>	<b>handi talks</b>
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Selected font family: Paytone font (only has regular style)

<b>Handi talks</b>	<b>handi talks</b>	<b>HANDI TALKS</b>
<b>Handi Talks</b>	<b>handi talks</b>	<b>HANDI TALKS</b>

## Ligature

<b>handi talks</b>	<b>Handi Talks</b>	<b>HANDI TALKS</b>
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## Modularity

**handi talks**

handi talks

handi talks

**handi talks**

**handi talks**

**handi talks**

**handi talks**

**handi talks**

**handi talks**

Using colours from colour mapping:

**handi talks**

handi talks

**handi talks**

handi talks

**handi talks**

handi talks

handi talks

**handi talks**

handi talks

**handi talks**

**handi talks**

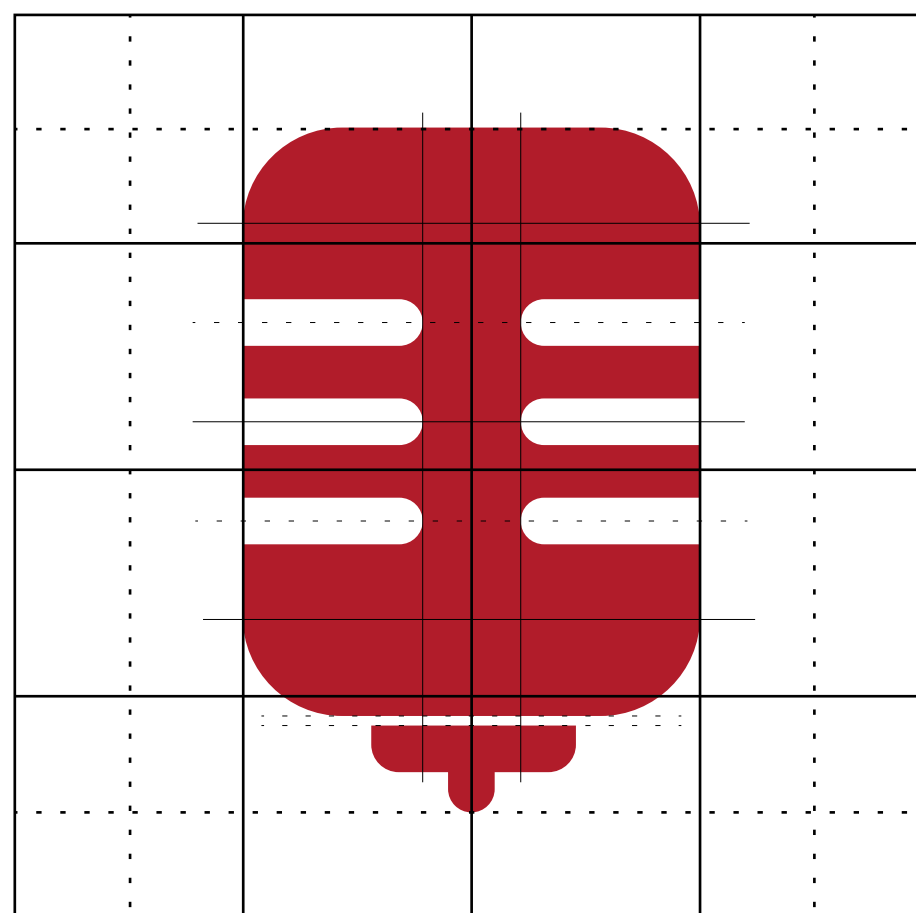
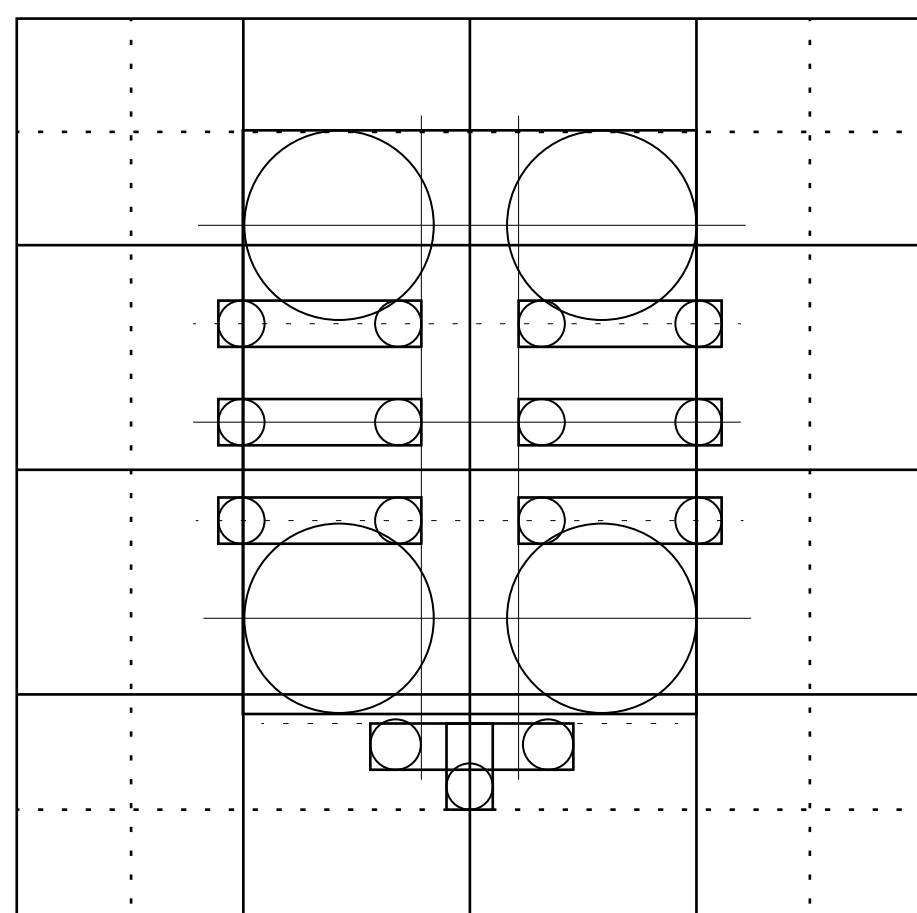
**handi talks**



# 8. Insignia and iconography

The basic platform for forming an insignia is the grid system because it should remain in proportion and balance. The grid system helps the logo to achieve order, geometric perfection and visual balance. It also helps in simplifying the logo. There are many types of grids that can be used. But basically these are combinations of circles, squares and rectangles in various dimensions according to the logo. It should have breathing space, which is the white space present inside the insignia. It should also be made using basic geometric shapes to create a balanced logo designers use Golden Ratio which is 1:1.6. The colour of the insignia should be kept at a minimum. based on the clients request or after doing colour mapping. This is to make sure the logo is minimal. The enclosure of the insignia is to be made based on the client's request or on your own sense, it can be circle, ellipse, square, round edged shapes etc. The line quality of the logo should be considered based on clients request.

## Structure of insignia:



## Final logo



This is the logo that we chose, not only because it perfectly represented what the essence of the company is through the microphone, but also because it visually communicated effortlessly. The font is a sans serif but isn't too geometrical. the curves, the terminals, the thickness, etc make it very approachable. The colours are warm, making it very vibrant. It also represents connection, networking, collaboration, or any form of energy.

# Style Guide

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A comprehensive usage manual for handi talks brand

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**hadi talks**

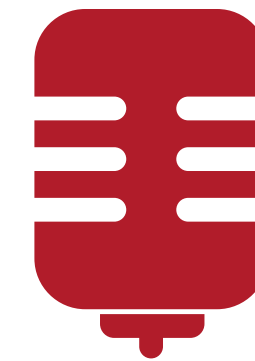
# haedi talks

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## Logo

The wordmark 'haedi talks' is displayed in a bold, lowercase, sans-serif font. The letter 'n' in 'haedi' is replaced by a red microphone icon. The text is primarily gold, with the microphone icon in red.

(Wordmark with modularity)



(Symbol/mark)

Never abbreviate or modify the wordmark, all letters are lower case and has space between handi and talks and 'n' is replaced by mic which is the brand identity.

**Font-** Paytone

## Color



#D7A833



#B11C2A

The logo should always be of one is to one ratio to any other partner logo that is to be put aside it if needed.

haedi talks | Partner

# haedi talks

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haedi talks

Original logo on white background



haedi talks

Logo on black background



haedi talks

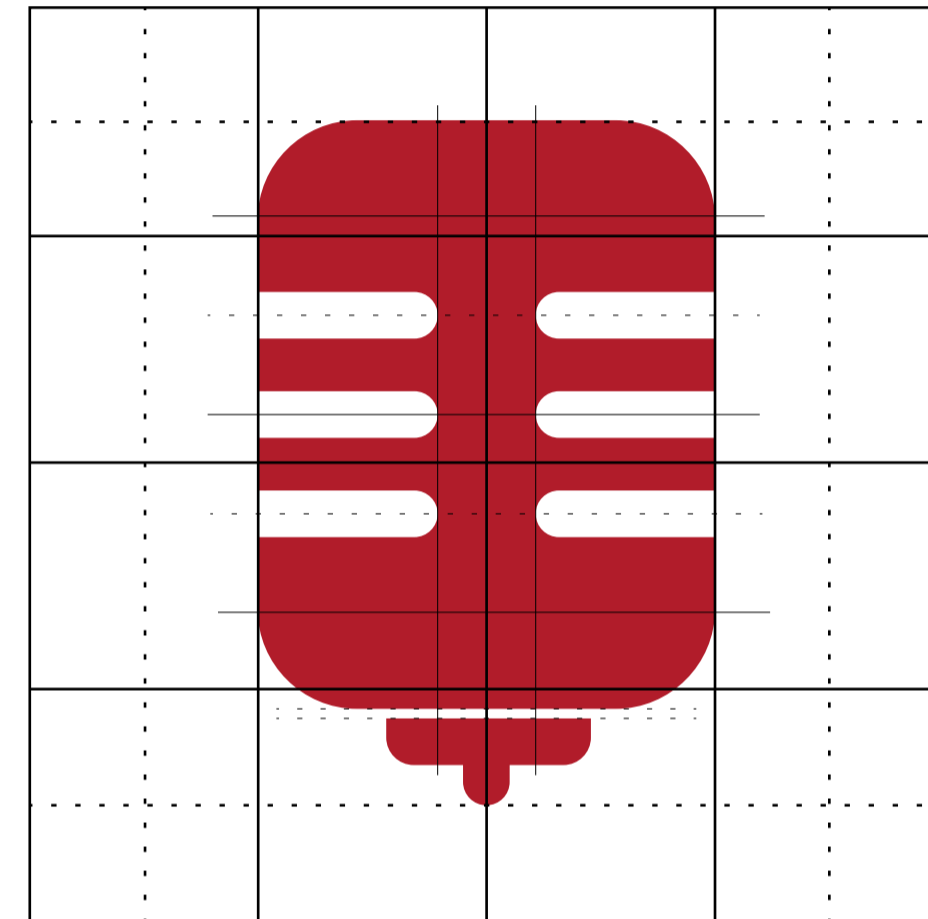
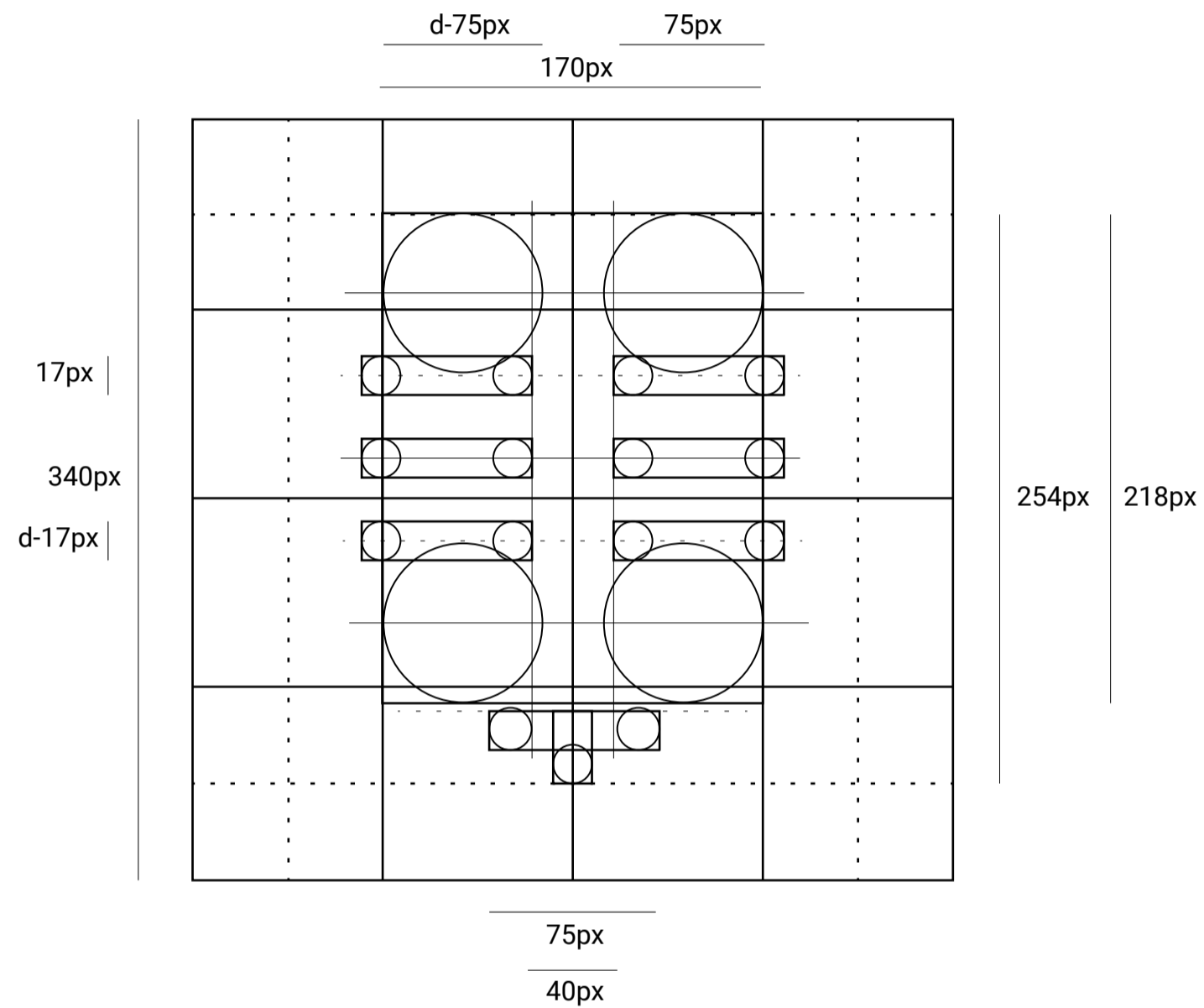
Monocromatic logo on white background



haedi talks

Monocromatic logo on black background

## Grid for symbol (for size present on screen)



## Grid for wordmark logo



## Grid for symbol

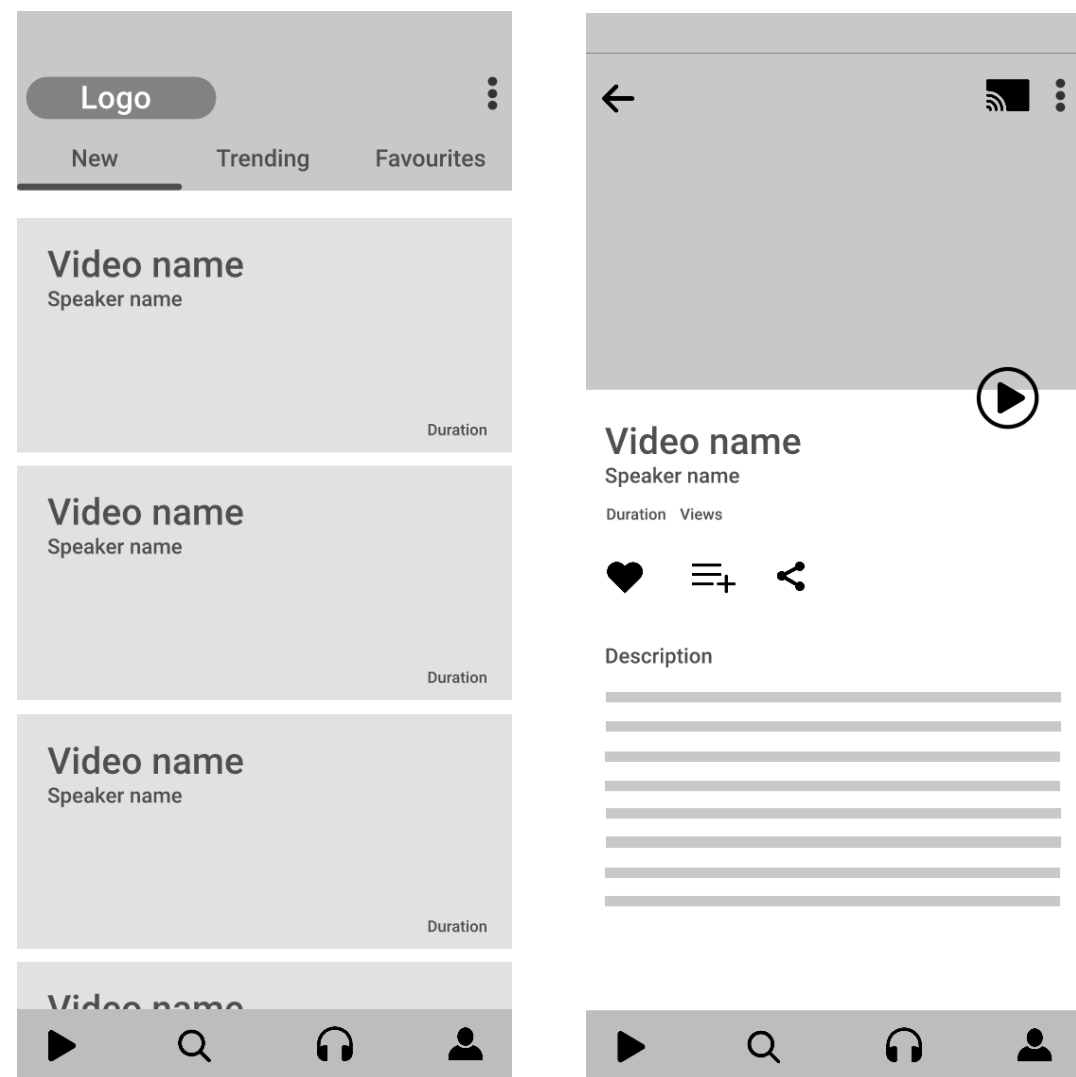


This is the minimum distance which should always be left empty around the logo whenever in use. Other than this never tilt, rotate or scale the logo in one direction.

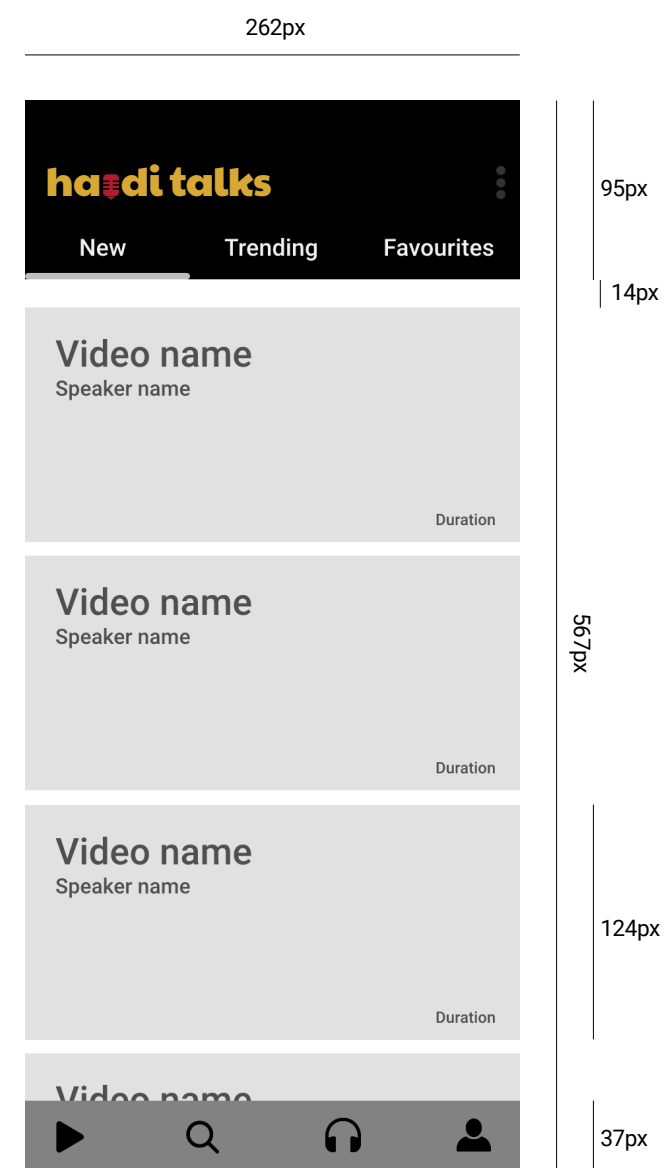
## Collaterals

### 1. Phone app UI

#### Screen layout



#### Dimensions



#### Guidelines

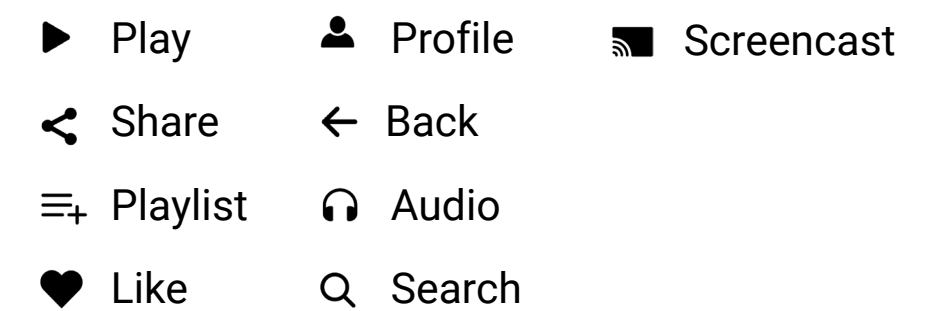
Font- Roboto medium

Heading 28

Sub heading 16

Body text 12

#### Icons:



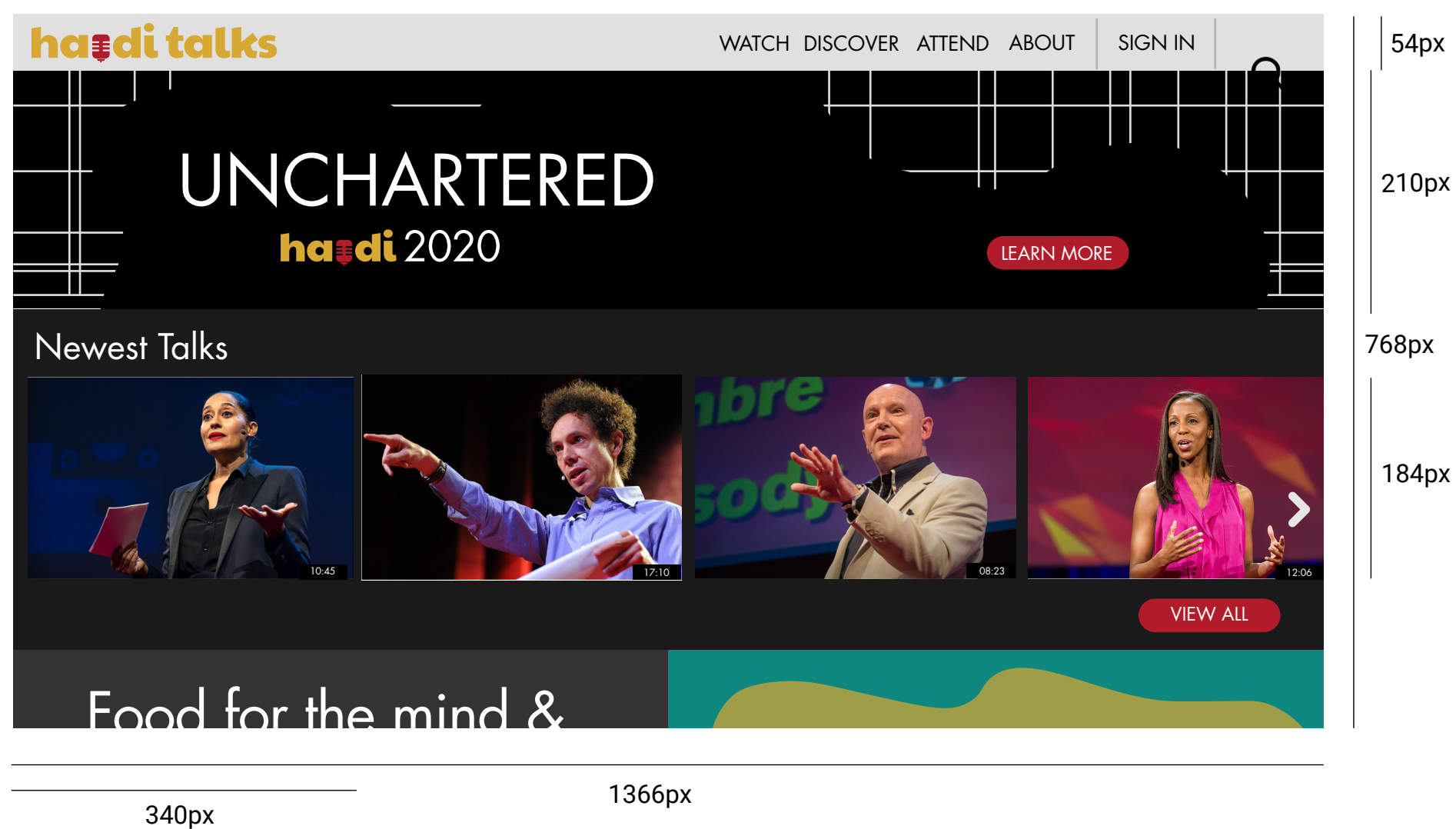
#### Colours:



Do not overload the UI with many elements keep it simple and clear

## 2. Website landing page

### Screen layout



### Guidelines

Font- FuturaSTD book.

Headline 72 pt

Subtitle 60 pt

Body 21 pt

#### Icons:

🔍 Search

➤ Next

#### Colours:

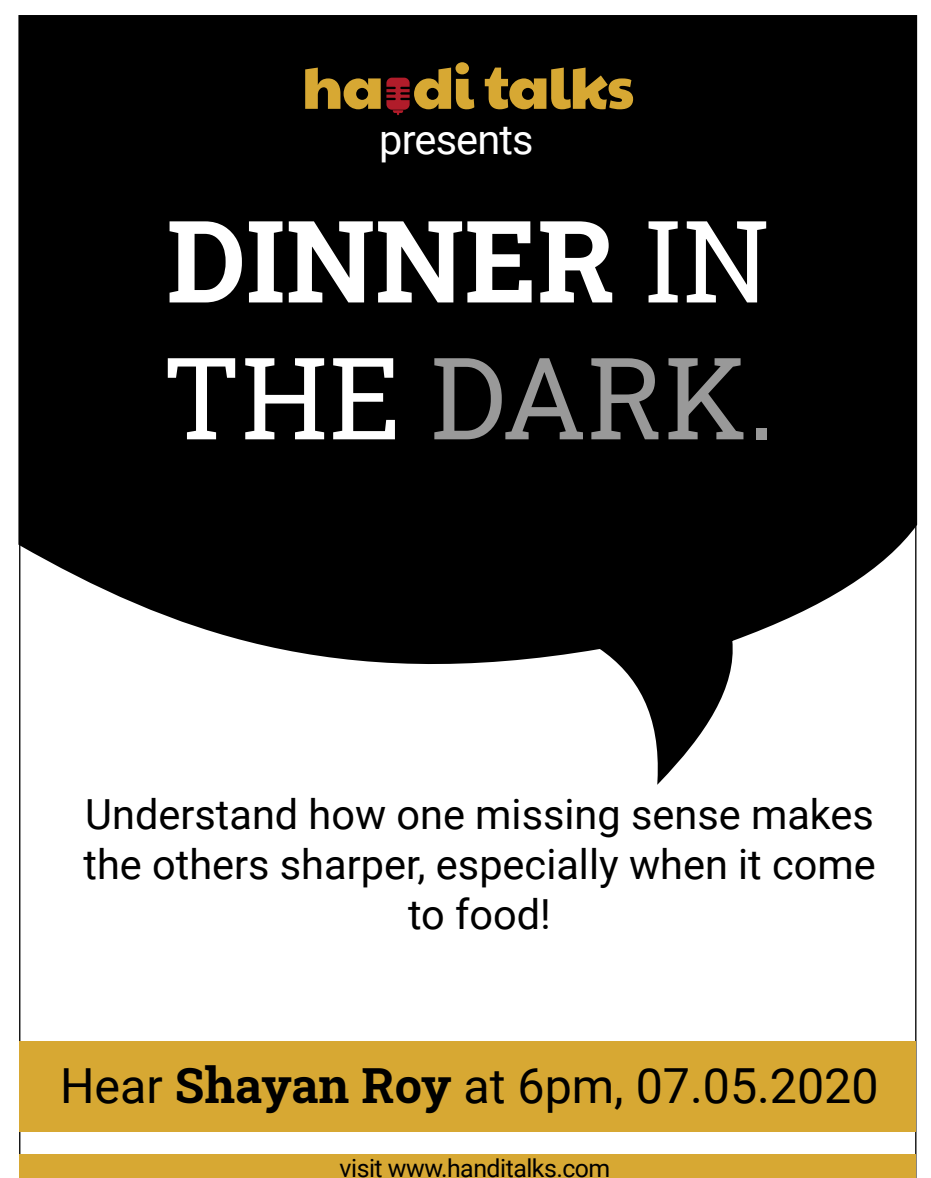


The picture size should at least be 72 dpi and more for digital and above 300dpi if it is to be printed.



## 3. Poster

### Poster layout



1728px

1296px

### Guidelines

Font- Roboto.

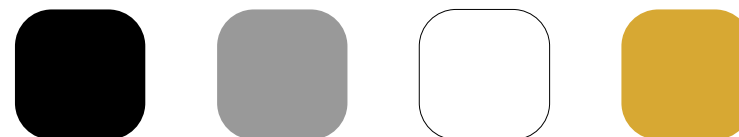
Body 60 pt

Footer 24 pt

Font- Roboto slab.

Title 164 pt

### Colours:



Keep the logo center aligned and on top for posters with main headings having the biggest font size and typeface- roboto slab

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hadi talks