



Amie Frain
**Visual Identity for Leeds Central Library
& Research Document.**



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First Steps

I began my research by looking on Behance. As well as Google searches for current graphic design and visual identities for Libraries, Art Galleries and Museums.

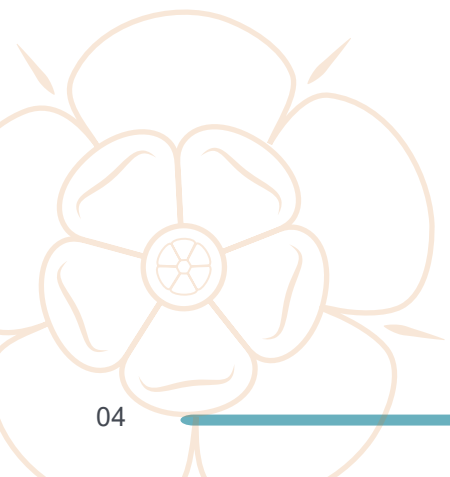
I was looking for inspiration within designs that had more a more modern yet contemporary identity as I wanted my final designs to fit in well with the feel of the building.

I then conducted research into various types of logos, visual identities, colour schemes and the history of the Leeds Central Library branding. I also visited the library building itself to see what current graphic design materials they had already implemented and to get a feel of their current identity.

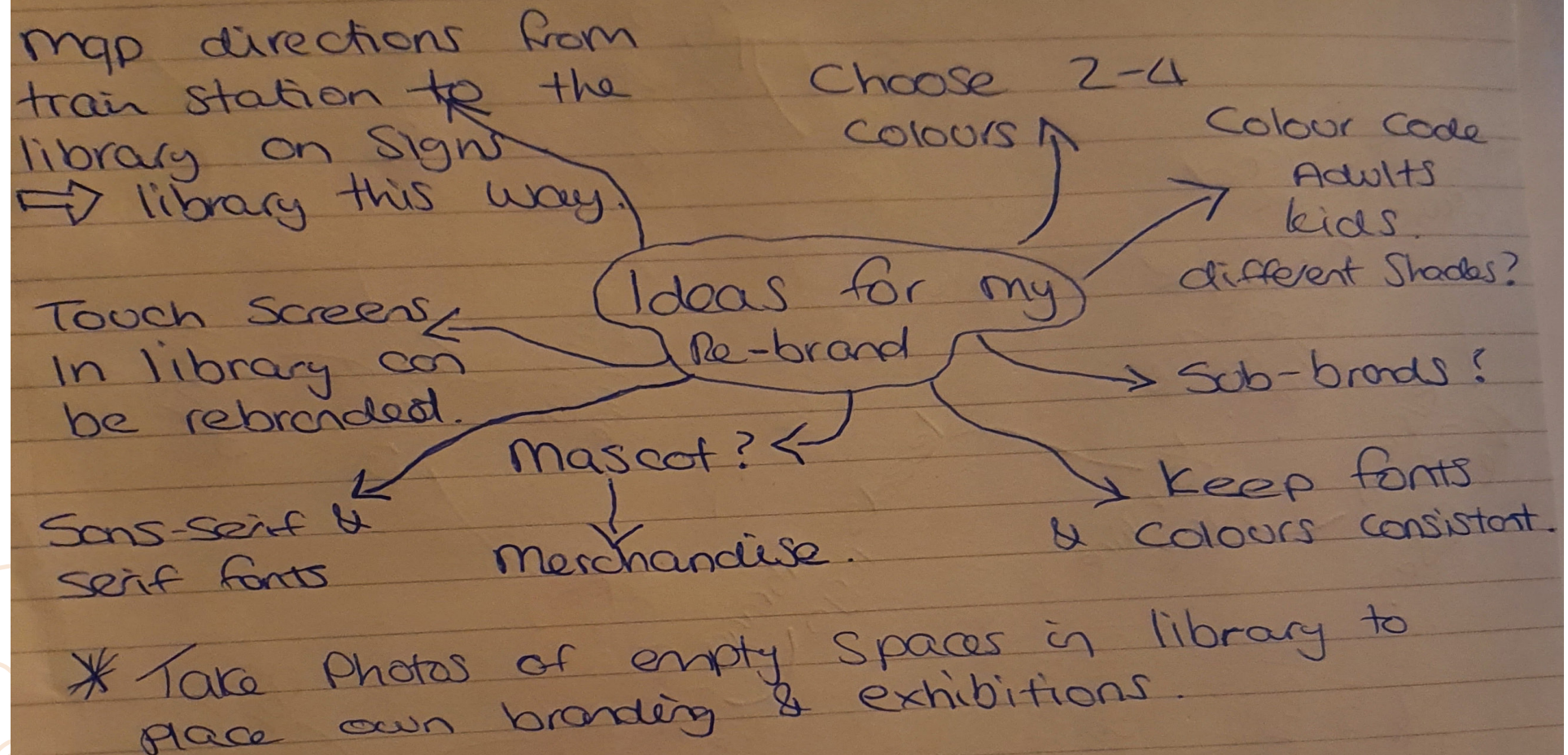
Commercial Brief Breakdown

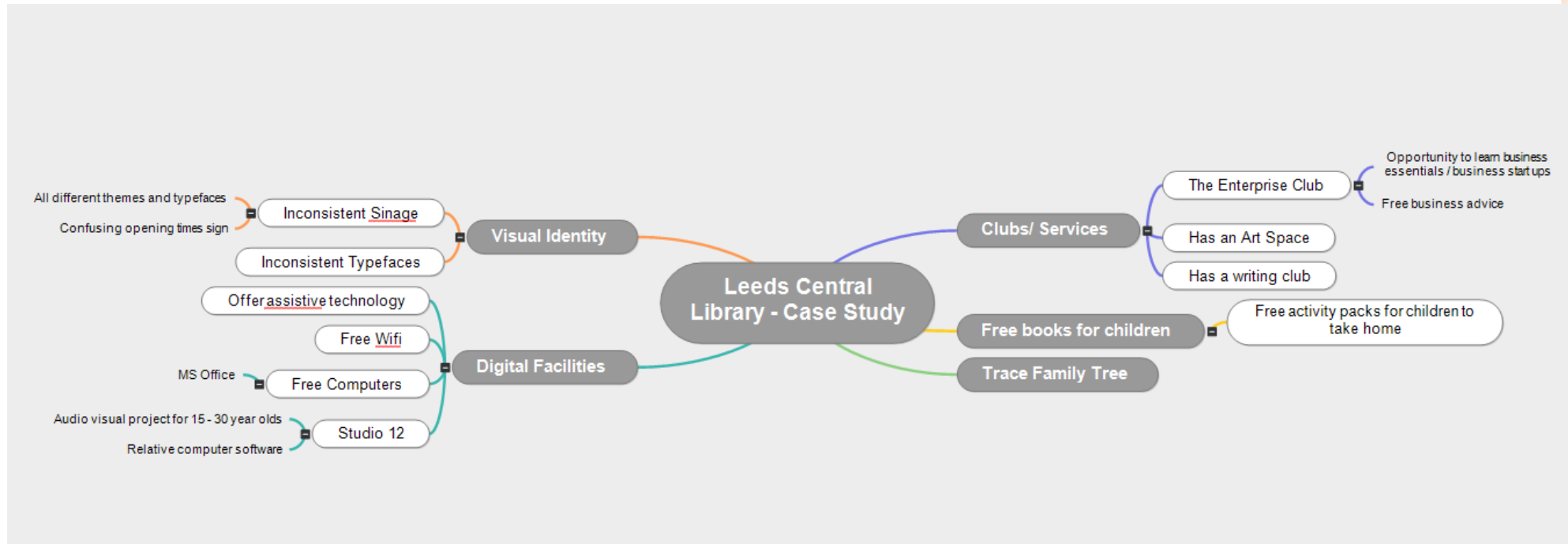
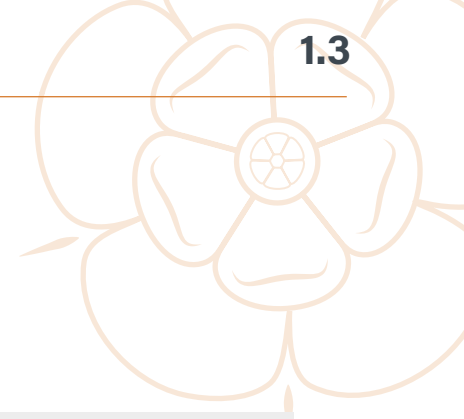
The client wants to modernise their current image to increase their presence within the city. Resulting in audience engagement and more visitors frequenting the library.

“The library would therefore like to follow other institutions such as the Leeds Muse-um and Art Gallery and develop new visual identity to help it engage with the modern Leeds public and attract new audiences.”



Research





History

Construction started on Leeds Central Library in 1878 and completed in 1884 and is a grade II listed building. The building was opened on 17 April 1884 by the Mayor, Alderman Edwin Woodhouse as the Leeds Municipal Offices.

The building was designed by architect George Corson who was the winner of 26 applicants. George's vision for the building was *"I determined that the new buildings adjacent to the Town Hall would be similar in style to the Town Hall but not identical in treatment."*

Source: _____



Library Visit

Upon my visit to the library, the first issue I noticed was how nondescript the entrance to the library was. It is almost hidden away, therefore as part of the client's visual identity "re-brand" campaign. I will be including some signage to make the library easier to find.

In the images of the decor inside of the building itself, which has tonnes of character, was a definitive theme of the Yorkshire Rose. Representations of it could be found on stained glass windows, tiling on the walls and roof in areas, and on the displays and signage related to Leeds Libraries.



Presence

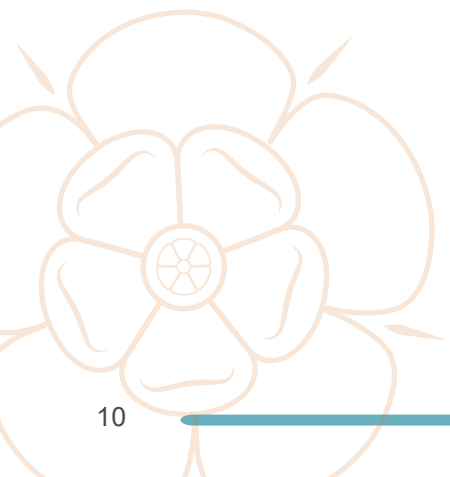
The library's presence within the city is practically non-existent. The building is hard to find even though it is directly connected to the art gallery.

On the left-hand side of the art gallery's entrance was the library's main sign for their users to locate them. The sign is in line with the visual identity for the art gallery which further dilutes the library's own identity. Due to the fact the two buildings seem to be so entwined, the two buildings are connected on the inside also. As such it may be a good idea to try and keep the library's visual identity in keeping with the art galleries, as well as the Leeds Libraries brand.

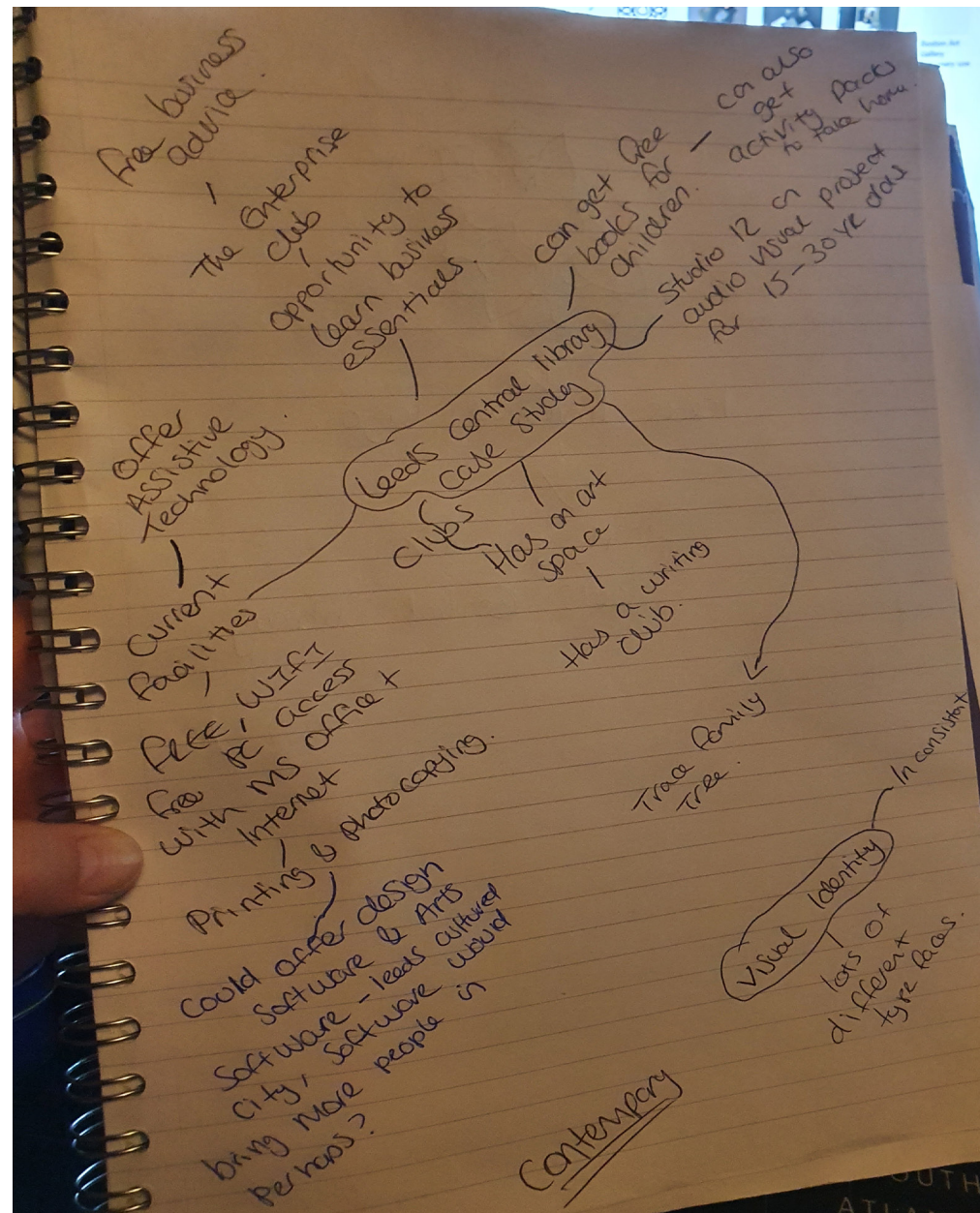
Some signage outside of the library will remedy this issue or maybe something sprayed on the floor in the open space outside of the buildings.

Inconsistent Typography and Visual Identity

Throughout the library building there was notice boards, signage and displays. None of which had consistent typefaces or 'branding'. The consistent visual identity I noticed throughout the building on signage, leaflets and displays was the Leeds Library logo which is a representation of the Yorkshire Rose. As part of my 're-brand' of the libraries visual identity I will be making all graphic design materials more consistent. There was lots of bland, blank spaces which would bode well from some graphic design materials such as signage and posters.







Tea Library

Tea Library is a collaboration between an online book company and a tea company. Each box of tea represents its own flavour and genre. The buyer can access up to 30 online books with the box of tea, using the QR codes situated on the tea bags.

The concept document is consistent with the visual identity of the product. The bottom image makes use of the purple “splodge” shapes in her explanation of her design which is used in the illustrations on the tea bags and box.

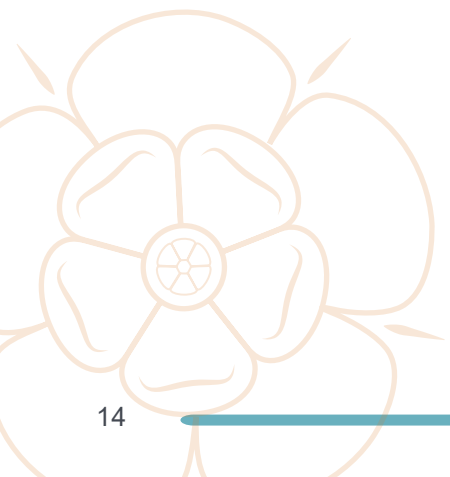


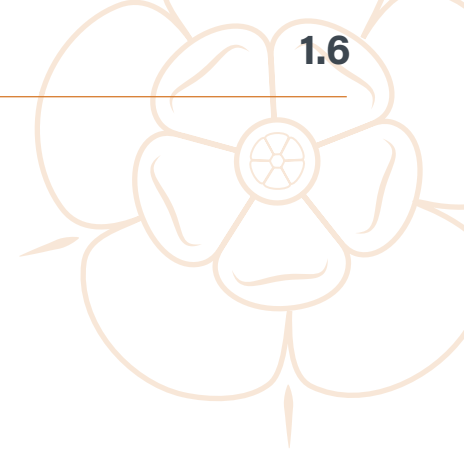
Dystopias

For books of the dystopian genre, I drew a young girl. She comes out of the dark system of the world and moves towards her goal, proudly walking forward. Her bright thoughts light up the hair and the way. Her every step is filled with light.

Tea bag

For the design of tea bags, I brought an illustration of the taste of tea to the fore. At the same time, I kept the general atmosphere of the genre.





Illustrations

I was drawn to this visual identity design by its fun illustrations and quirky nature.

I particularly like the character illustrations and the way she has depicted elements of the 'adventure' genre through the symbolic elements such as the blue paths which represent every day is a new day and adventure for the 'inspired girl' character as described by the artist.

The artist has also added elements of the teas flavour, into the illustrations which would draw in the buyer's attention should they like a particular flavour, for example the blueberries included in the middle design.

The leaves in the background of the top design keep in line with the natural, earthly feeling of the concepts visual identity and of course tea is made from leaves which keeps in line with the whole concept and theme.

Typefaces & Fonts

The main typeface is bold, quirky, and cursive, it almost looks like joined up handwriting. The illustrator also chose to add some lines coming off the logo to either side, which adds a further fun element. The designer chose to use a simpler, typeface similar to Ariel as the secondary choice for the accompanying line below.

The text on the back of the tea bags is a bolder version of the Ariel type font as the headings and a more regular font for the main text body.

Although I do like the chosen typeface for the logo, this is not something I will carry across into my design for Leeds Central Library. I am looking for a plainer typeface to maintain a more professional feel with the client being a City Library. This graphic designers concept is based on an online book store, tea company collaboration as such I think her chosen typeface is suitable for its purpose.

Colour & Texture

The artist has chosen a relaxing colour palette with use of bold and pastel shades. She has added textures to some elements of the design by adding grid lines, dots, zig-zags, and other patterns. It would appeal to a wide range of audience with its calming yet fun feel.

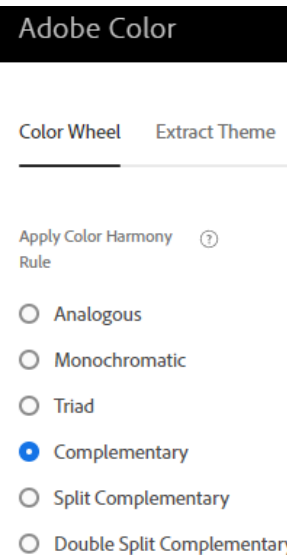
I particularly like this theme, the colours work well with the soothing concept and the illustrations have a calming effect.

Adobe Colour

As part of my research, I spent some time looking at colour palettes in Adobe Colour and experimenting with the different colour harmony rules provided within Adobe Colour, when I got further into the research the base colour, I was using in the harmony creator was extracted from the tile itself.

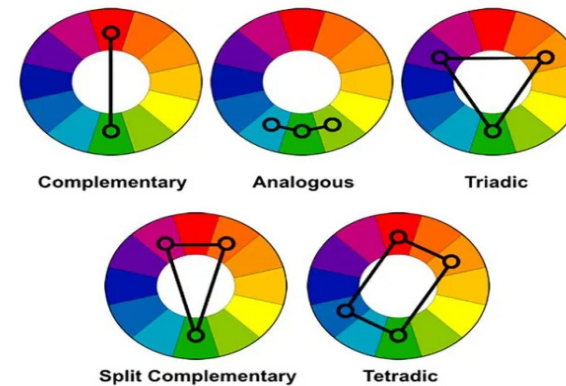
I also looked at the colour contrast analyser to see if the contrast on the suggested colour palettes to work well with my chosen blue. When looking at colour options. I changed the blue I chose originally which you will see in the logo design process. I did this when I used the Adobe colour extractor tool, the blue I am now experimenting with is taken from the tiles within the library building itself.

Another field of research I embarked upon was refreshing my knowledge on the different kinds of complimentary and split-complementary colour schemes.



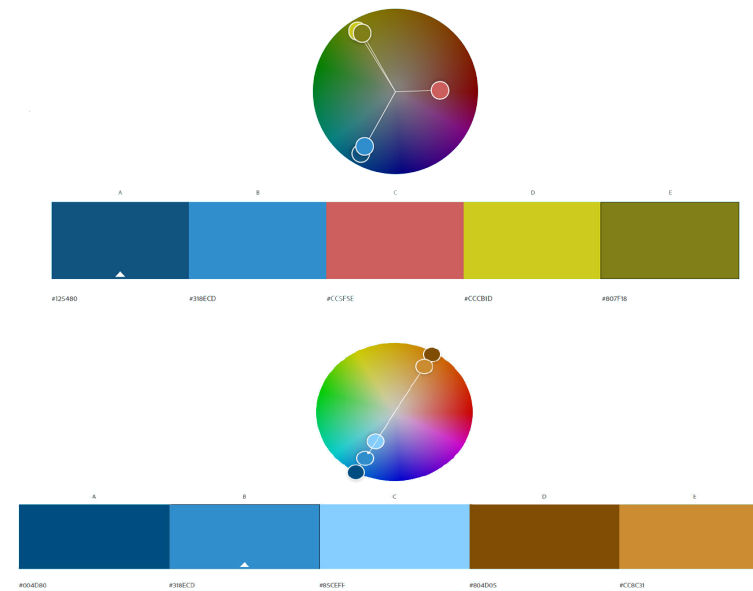
Split-Complementary Colour Scheme

A softer version of the complementary scheme. A split complementary harmony is achieved when a key colour is chosen and it is paired with the two colours that lie on either side of the key colour's complementary colour. For example blue combined with red-orange and yellow-orange.



Palette Exploration

When I put in the original blue, before making the colour extraction from the tile triad option in Adobe colour, this is the palette it suggested, which I really am not keen on. I also explored the complimentary suggestion, which does have similarities to the tile extraction which you will find in the upcoming slides.



Colour Extraction

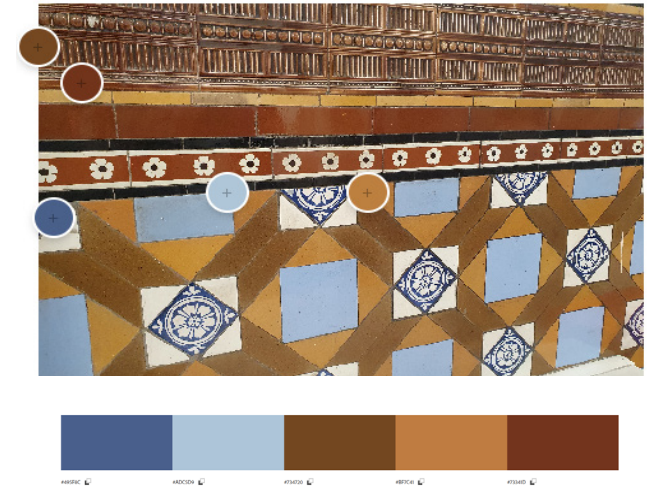
This is the experiment extracting the colour scheme from the tiled wall within the library. However, because the creative brief states “The library would therefore like to follow other institutions such as the Leeds Museum and Art Gallery and develop new visual identity to help it engage with the modern Leeds public and attract new audiences.”

I wasn't sure whether this palette would be deemed modern enough to fit the brief. Therefore, I wanted to explore more modern colour schemes and decided to look at Adobe's popular choices.

Colour Extraction

I also wanted to investigate the idea of taking inspiration from the monochrome/grey palette used within the Leeds Art Gallery visual identity, as the two buildings are entwined. At this stage I have not ruled out taking inspiration from this colour scheme below as it would fit in well with the building itself. Not to mention the burnt orange and brown shades can be found on Adobe colour's most used category, which to me would suggest the colours are popular and would therefore attract the Leeds public.

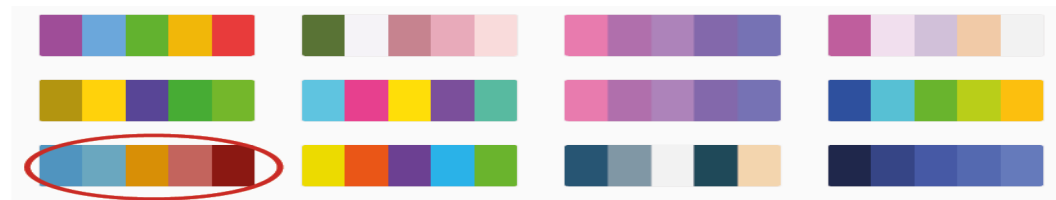
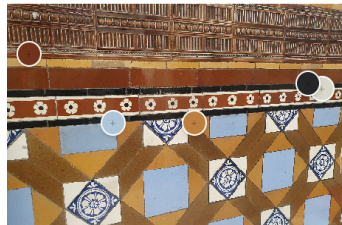
I am also considering a mixture of blues and greys, reason being the blues could be taken for the library's own identity, and the greys can link it with the Art Gallery to follow their identity as described in the brief.



Further Experimentation

This palette was the “Bright” option in the colour extraction tool. There were a few other options too but none of them fit very well.

It would be worth noting, that there is a palette in the popular choices category, almost identical to my previous choice, (I have circled this in red on the page). As well as it being quite similar to the complementary palette explored earlier.

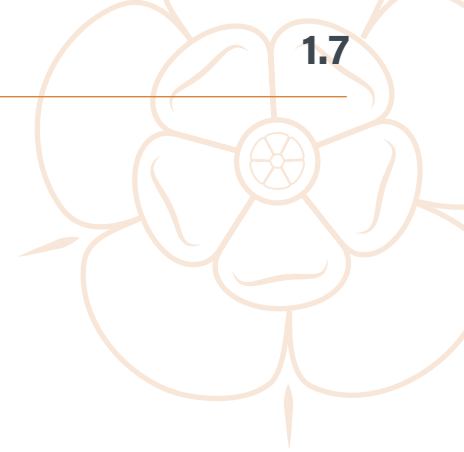


Contrast Checker

Expanding upon the tile palette, I now wanted to add in a grey inspired by the Leeds Art Gallery to keep them connected in some form. This replaced the brown from the suggested palette which I wasn't too keen on visually. The next step was to switch the dark blue and grey to possibly make these my primary colour choices and the final three will be the secondary colour choices.

#ADC5D9 & #626872 failed for the 17pt and below parameter. I then took their suggested contrast of #ADC5D9 & #454A51 which passed. Therefore, I know my two primary colour choices will contrast well when used together. That said, I am still not completely sold on the palette in its entirety or how visually stimulating this palette would be when producing graphic materials. I have also yet to see how well the colours work together when producing graphic materials.





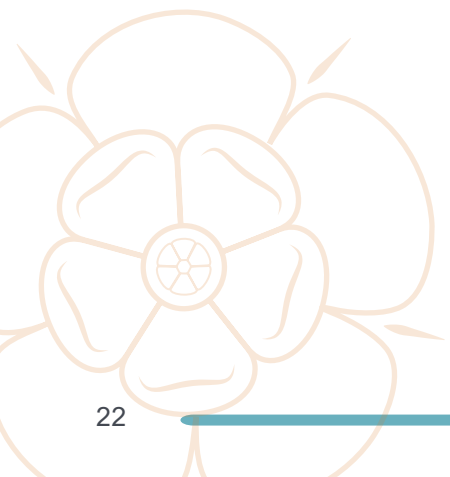
Choosing a Palette

I therefore decided to also explore the similar colour palette suggested by Adobe Colour (shown a few slides previous) which is much more visually stimulating. Next, I wanted to see what the grey variations looked like in the palette. I am much more confident that these palettes will produce more visually stimulating designs. The colours seem to be bolder but are still very similar to the original concept. This will mean any graphic materials within the library should fit in with the feel of the library but still have an updated modernised feel.



The chosen Palette

This is the final palette I have chosen to work with. However, this could alter later in the design process.



The chosen Palette

I wanted the chosen typeface to be appropriate for a library as well as appealing to a wide audience consisting of a vast age range.

The typeface needs to be quite plain to fit in with a library identity, which also makes the wording easy and clear to read. It also needed to have several different fonts within the typeface so they would pair together well. On the other hand, I am also going to try find a contrasting typeface which will pair well when using in the visual identity for Leeds Central Library.

I began my research by searching adobe fonts under the key phrase 'library'. Here I found the typeface 'Lato' and 'Acumin' which I later chose for the visual identity document.

Acumin contains 91 font variations within the typeface group. Therefore choosing this typeface would mean I have many options to work with for various elements such as headings, subheadings and paragraph styles.

Leeds Central Library - agency

Leeds Central Library - Candara

Leeds Central Library- Lato

Leeds Central Library - Replica

Leeds Central Library - Bahnschrift

Leeds Central Library - Constantia

Leeds Central Library - Source Serif Variable

LEEDS CENTRAL LIBRARY - COPPERPLATE GOTHIC LIGHT

Leeds Central Library - Acumin Variable Concept

Lato

Designed by Lukasz Dziedzic

Select styles Glyphs About License Pairings

Styles

Type here to preview text

Leeds Library

64px

Thin 100

Leeds Library

Thin 100 italic

Leeds Library

Light 300

Leeds Library

Bold 700

Leeds Library

Bold 700 italic

Leeds Library

Black 900

Leeds Library

Black 900 italic

Leeds Library

Logo Research

I conducted research in to all types of logos for various art galleries and libraries. As well as ones around some concept ideas I have been formulating. I am mainly considering an symbolic Owl and book logo, or a Yorkshire Rose representation.

Most logos I have found for institutions such as galleries and libraries are mainly typographic rather than symbolic logos. The Yorkshire Rose representation at the bottom of this page is the logo for Leeds Libraries and can be found in many places within Leeds Central Library.

Also featured in my examples is the Boston art gallery logo which I found on Behance for an exhibition along with some contextual examples. The design is quite complex, and detailing would be lost if shrunk quite small. A shape resembling a throwing star created using geometry, with what looks to be glowing centres where all the points meet. It reminds me of using "spirograph". The logo has a space / science fiction feel with the typeface representing what you would find on a calculator or possibly in the old Star Trek series.

Logo Research

The final symbolic / pictographic logo which I have shown is the Liverpool Central Library logo. I wondered why they chose to use a Colosseum type building on their logo, after further research I realised it is a representation of the right hand side of the Liverpool Central Library itself. Using this will be symbolic to anyone who is local to Liverpool as they would recognise that as a feature of the library building.

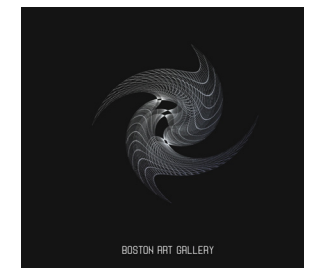
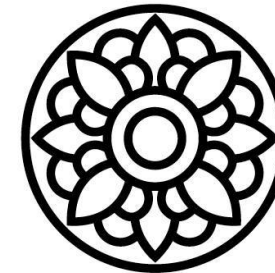
The remaining logos are all typographic of which, the British Library logo features the same typeface throughout its design and is always found situated vertically. The National Literacy Trust logo is found in either of the two examples, but they do not seem to deviate from this colour scheme unlike the national trust which is found to use many coloured backgrounds. The Leeds Art Gallery logo is only found in these hues and the typeface represents stencils which link back to the theme of art.

LEEDS
ART
GALLERY

LEEDS
ART
GALLERY

BRITISH
LIBRARY

National
Literacy
Trust

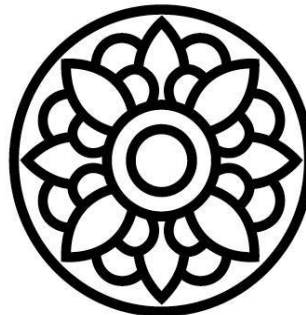


Concept Ideas

I now have chosen two concepts I want to explore further. These are a Yorkshire Rose representation and an Owl possibly featuring a book. I have sketched a few rough ideas and will build upon these in illustrator.

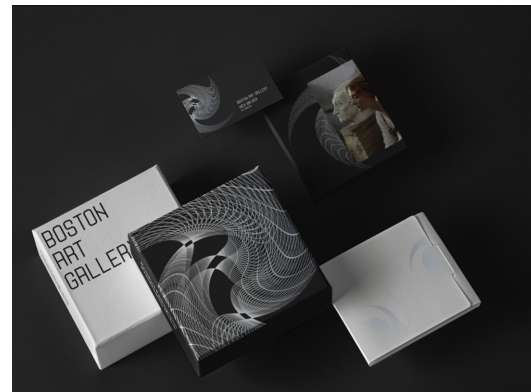
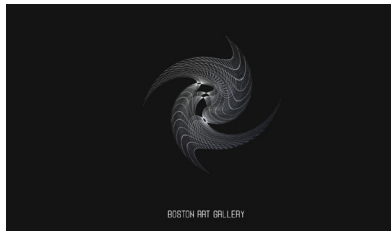
For inspiration I have looked on the internet for logos featuring an owl with a book and how books have been used in some logo designs. I have also included the Leeds Library logo as I think this is most relevant to the client. The bottom left rose is a design created by a company called Great British Outdoor Fires and is used on their fire bins. I particularly like this design as I think the petals look like a face of a bird.

I also found some clip art kind of images of a couple of book concepts I like. The flying book, and the open book. This is the sort of book I have imagined to build my owl and book concept upon.



Boston Art Gallery Contextual Examples

I also found these visual materials created for the exhibition. The placement of the logo on the various materials works well and is simple yet stimulating to look at. Art galleries usually try and portray a professional, contemporary feel and I feel the designer has achieved this in these designs.



Leeds Art Gallery Visual Identity

I chose to look at the Leeds Art Gallery visual identity, due to the fact the two buildings are so entwined. They can be accessed from one another, and the libraries main sign is actually situated on the art gallery entrance when approaching the building from the train station, as many people would travelling in from other areas.

I am a fan of the plain colour palette and grey seems to be a popular colour in modern times. The typeface has an arty feel and is clearly read and keeps a galleries contemporary feel. This visual identity was created by a company called studio and can be found on the link below:

Source: <https://journal.studio/projects/leeds-art-gallery>



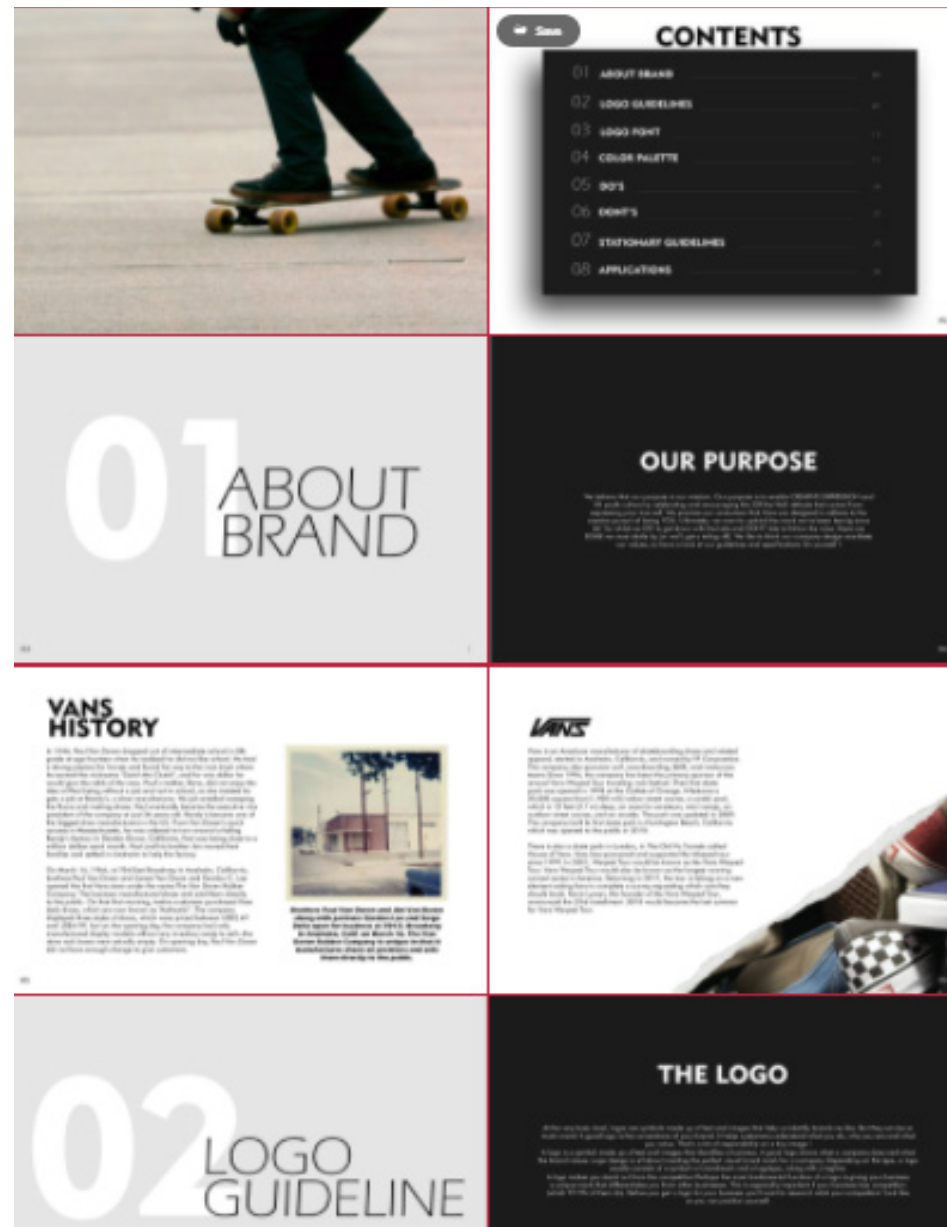
Vans Visual Identity

To strengthen my research, I did not want to just look at visual identities for public buildings such as galleries and libraries. As such I took back to Behance for another look and the visual identity for Vans caught my eye.

I like its use of white space and the layout of each page. I like the way there is a 'chapter header page' of each different section to make navigation of the document easier for the user.

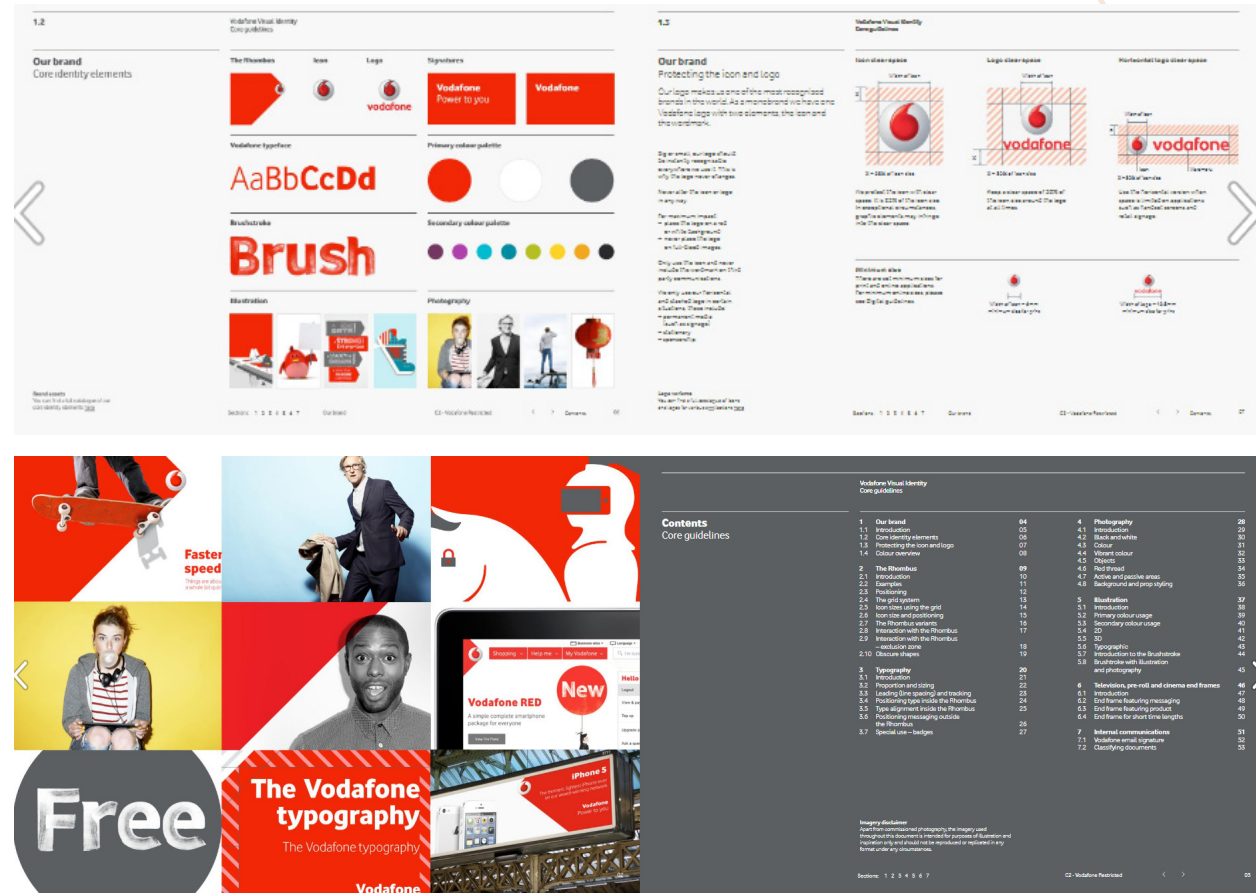
Another point to note what caught my attention was the drop shadow on the contents table and the use of imagery and effects such as the tear effect used on the corner photo of the Van shoes. This sort of attention to detail makes the whole document much more stimulating to read and in keeps with the Van skater like branding.

Source: https://www.behance.net/gallery/120118065/Vans-Brand-Manual?tracking_source=search_projects_recommended%7Cbrand%20idelines



Vodafone's Visual Identity

I also looked at Vodafone's Visual Identity I was drawn to the layout of the document. They look to work on a three-column approach. The first column seems to be used for text, titles, and brand instructions and the final two thirds of the page, which seem to be two conjoining columns are used for imagery or all three columns are used independently. This keeps a nice balance to the document. I also took inspiration for my page numbering format from this document.



Library Research

My next phase I wanted to research 'popular libraries within the U.K.' reason being I wanted to see what made them popular, was it their visual identity? What made this library interesting and popular? Additionally, I wanted to research their logos and other visual materials.

I began with The British Library in London.

"The British Library is a place of knowledge and inspiration, encouragement and engagement, enabling people to create new ideas and new works about culture, society and commerce" -

Source: <https://www.bl.uk/about-us/work-with-us/brand-and-image-licensing>

Firstly, they have their own website to directly engage with their audience. (Leeds Central Library does not). Their visual identity was created by Red and White Studio.

Typographic Logo

However, they kept their original 'iconic' typographic logo. Their 're-brand' campaign outcome was to engage with their audience, this included huge billboards in the underground showcasing an upcoming exhibition. The billboard uses a powerful illustration of who I believe to be Uncle Sam, in the iconic 'your country needs you pose', with the wording 'Propaganda, Power & Persuasion' which is a very bold ad, using a black background with white for the logo makes each element of the ad really pop out from the background.

The logo itself is very simple and minimalistic, a bold red background with white typography which boasts a simple Sans Serif typeface in a bold font and the wording is mirrored side by side vertically.

Inaudible Colour Scheme

That said colour scheme is inaudible. They use a variety of colours on their signage seems to hold no theme, their website makes the use of different shades of purple in one section, with black and white also utilised on the homepage. Each section of the website seems to employ its own colour scheme. Logo signage on the interior/exterior uses blues and yellows with white typography. However, their main logo is red and white, white typography and a red background is the main way I have seen it used. The Red & White studio also has no mention of the chosen colour pallet on their website.

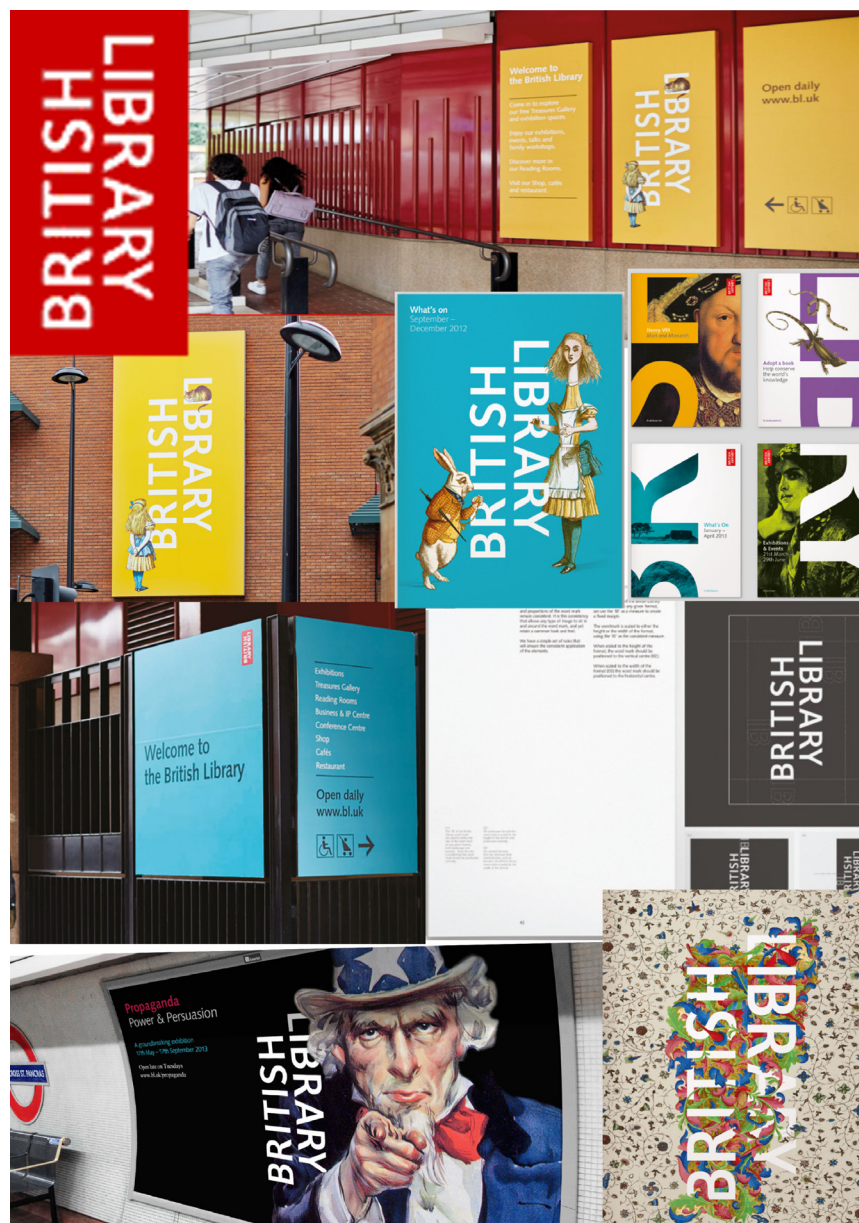
I did locate a document on the web claiming to be the British Library guidelines, but I am not so sure, and the colour palette mentioned hosts more than 20 colours.

Source: <https://www.whatdotheyknow.com/request/35375/response/92929/attach/html/3/British%20Library%20Guidelines.pdf.html>

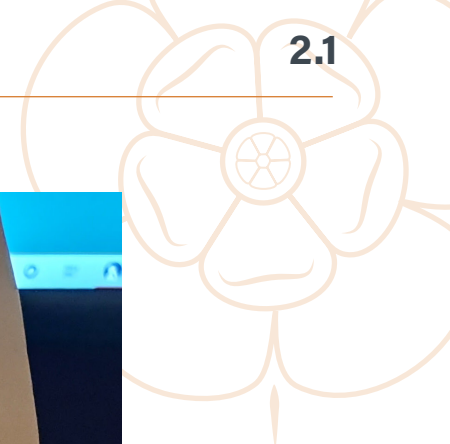
"The creative Red&White came up with has transformed the British Library. It was a really significant piece of work that cut through the culture of the organisation. It has been groundbreaking."

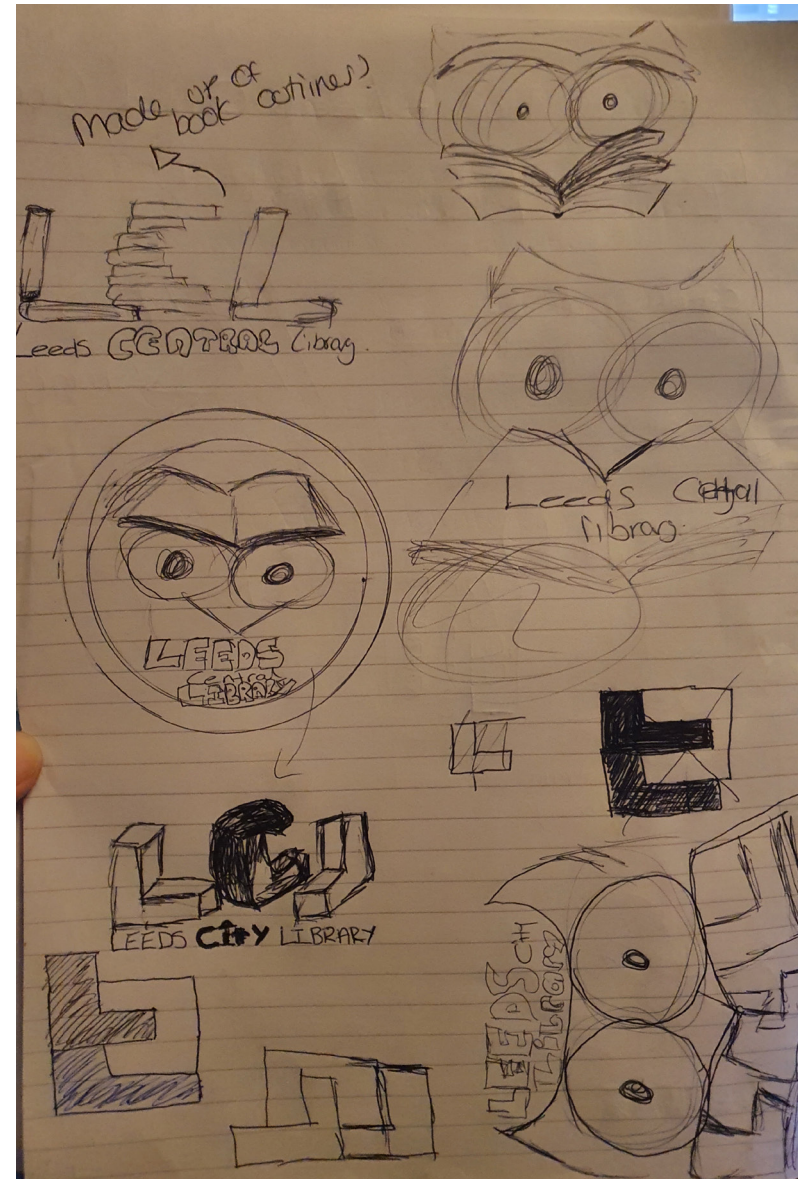
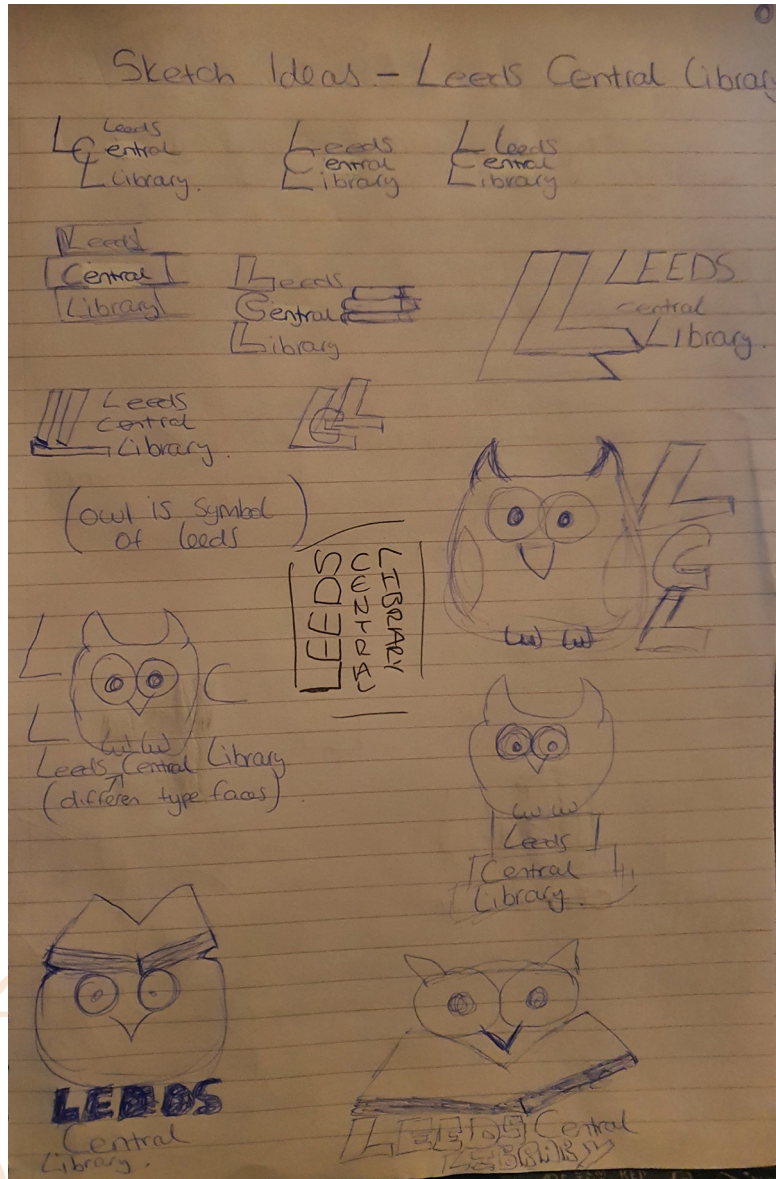
Sarah Hardman

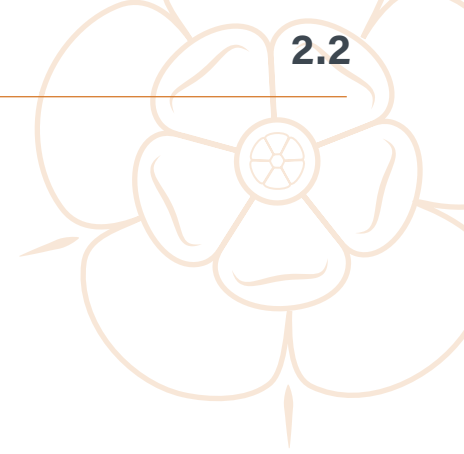
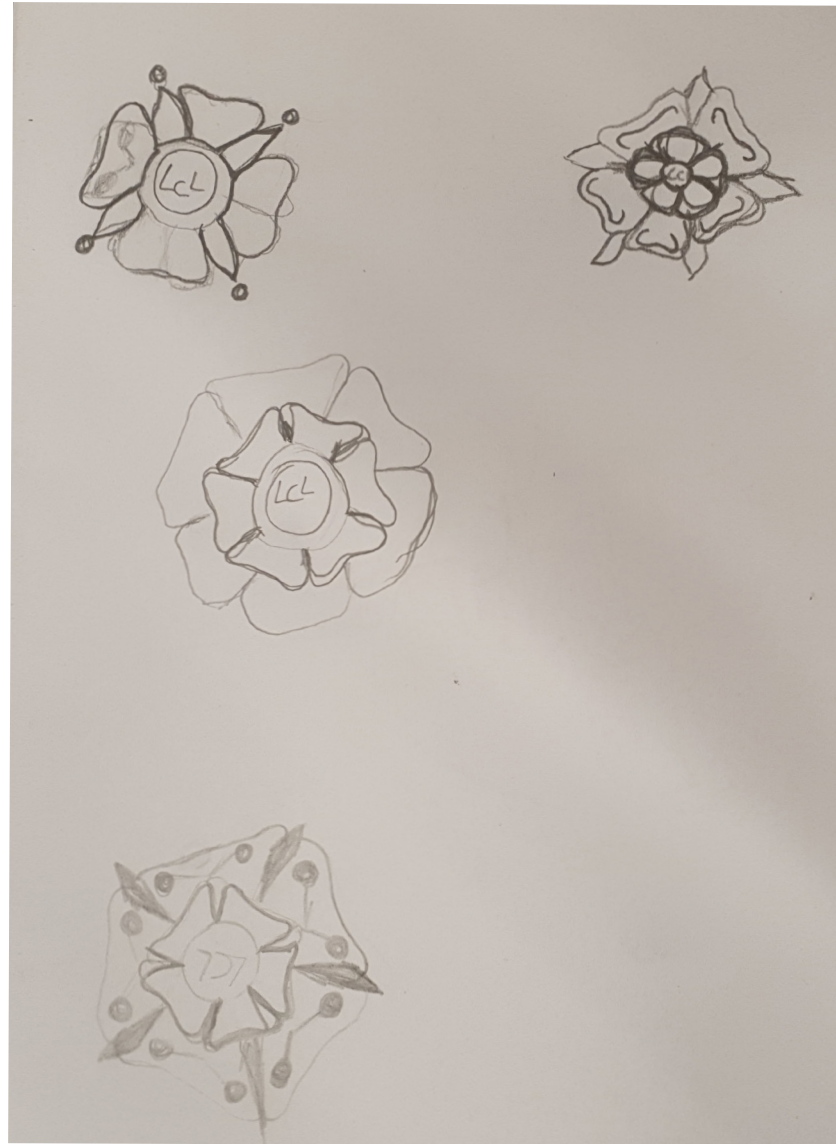
Head of Brand, British Library

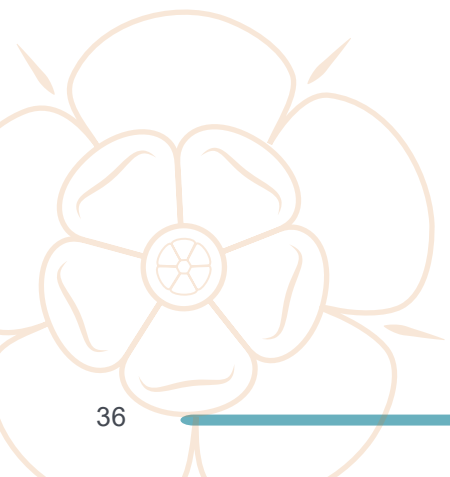
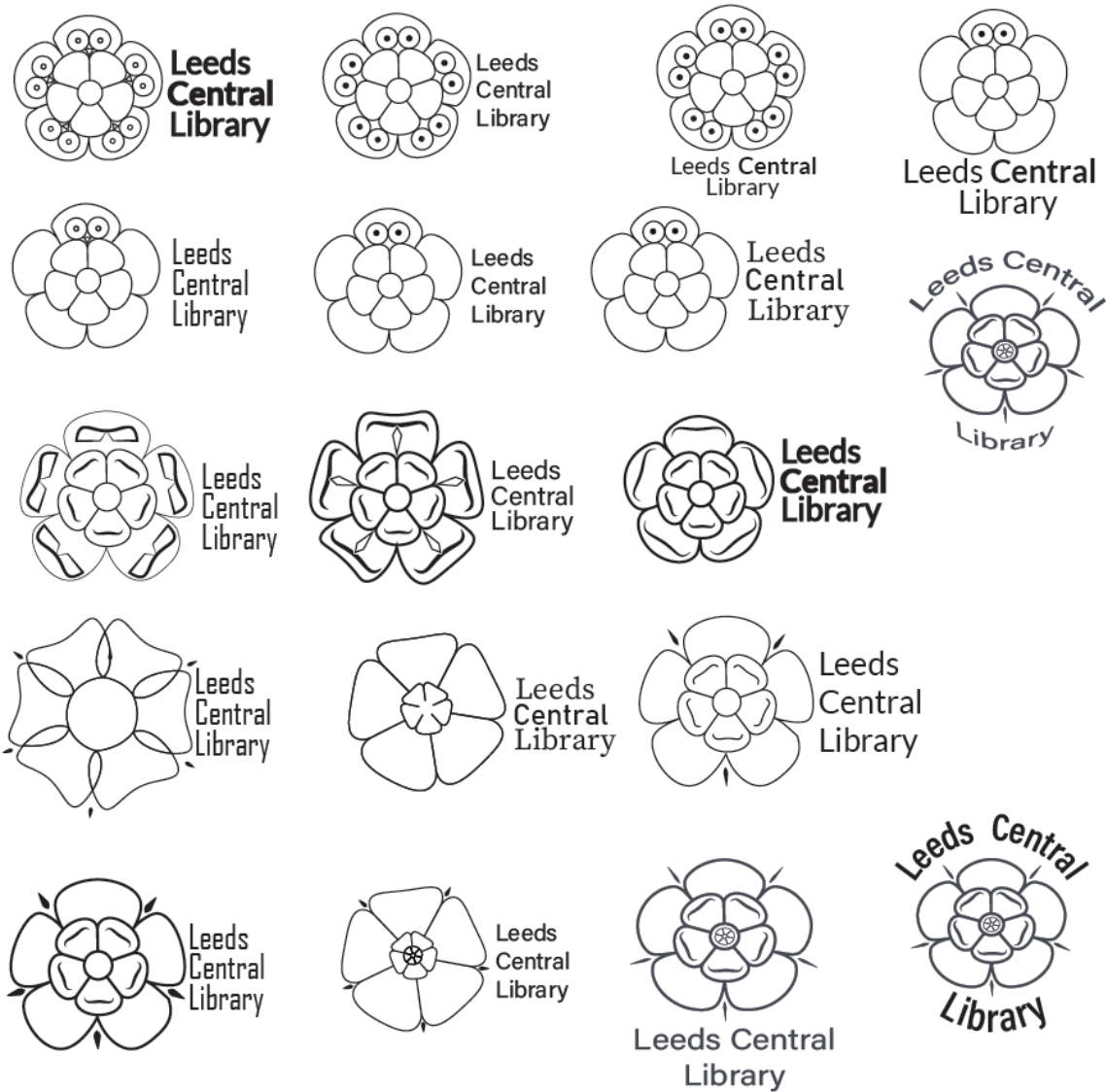


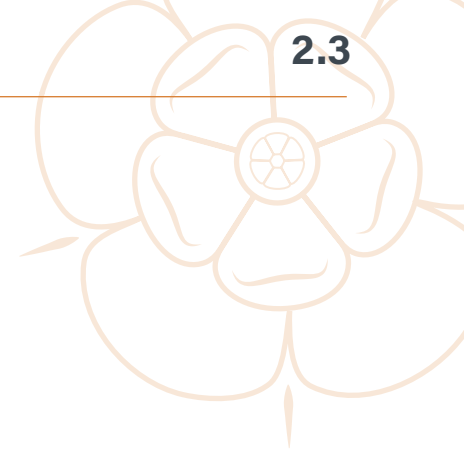
Logo Design

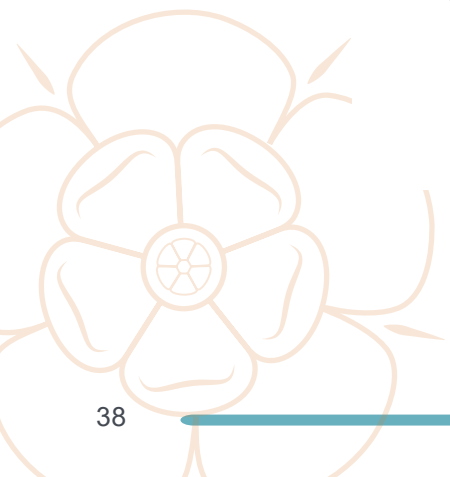
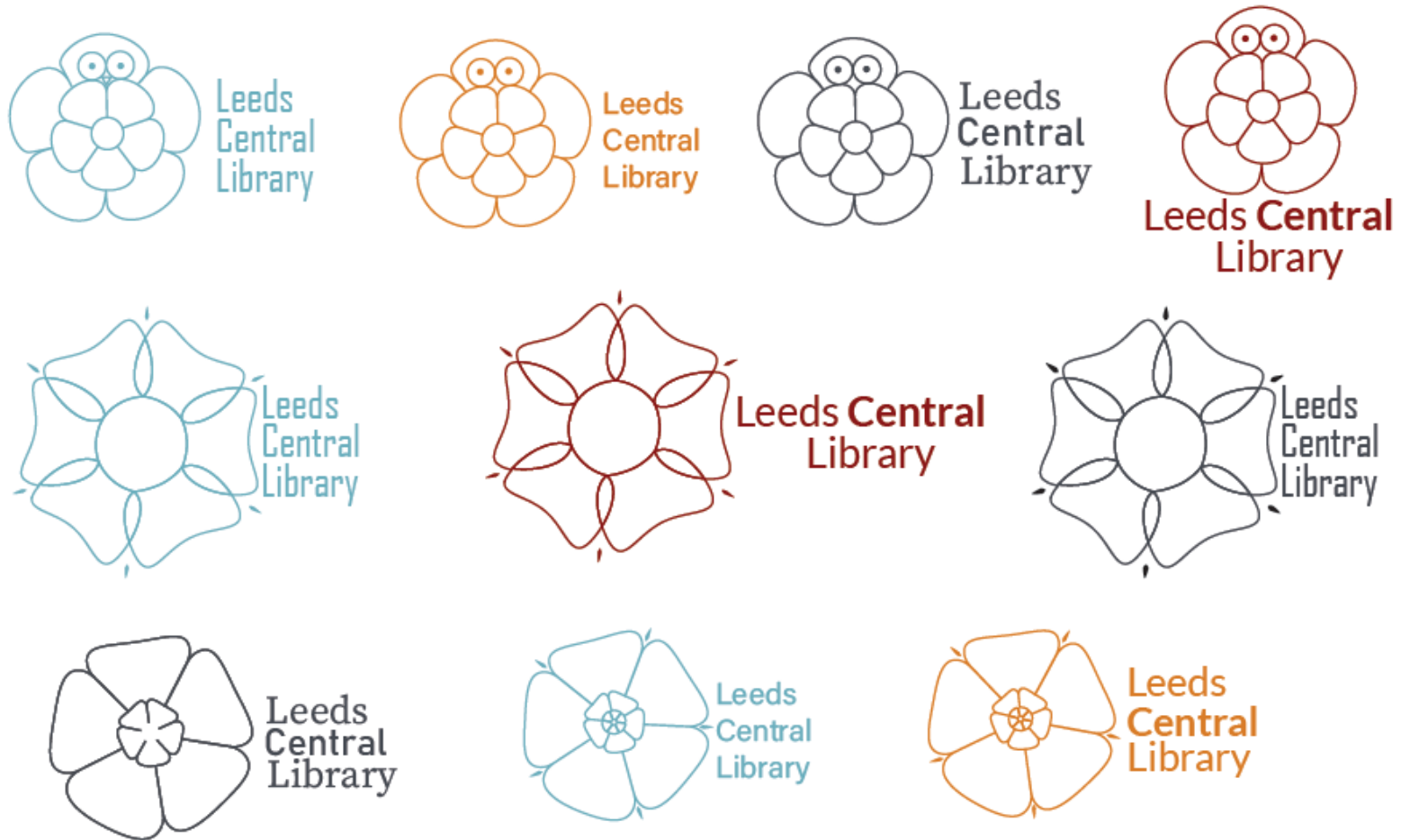






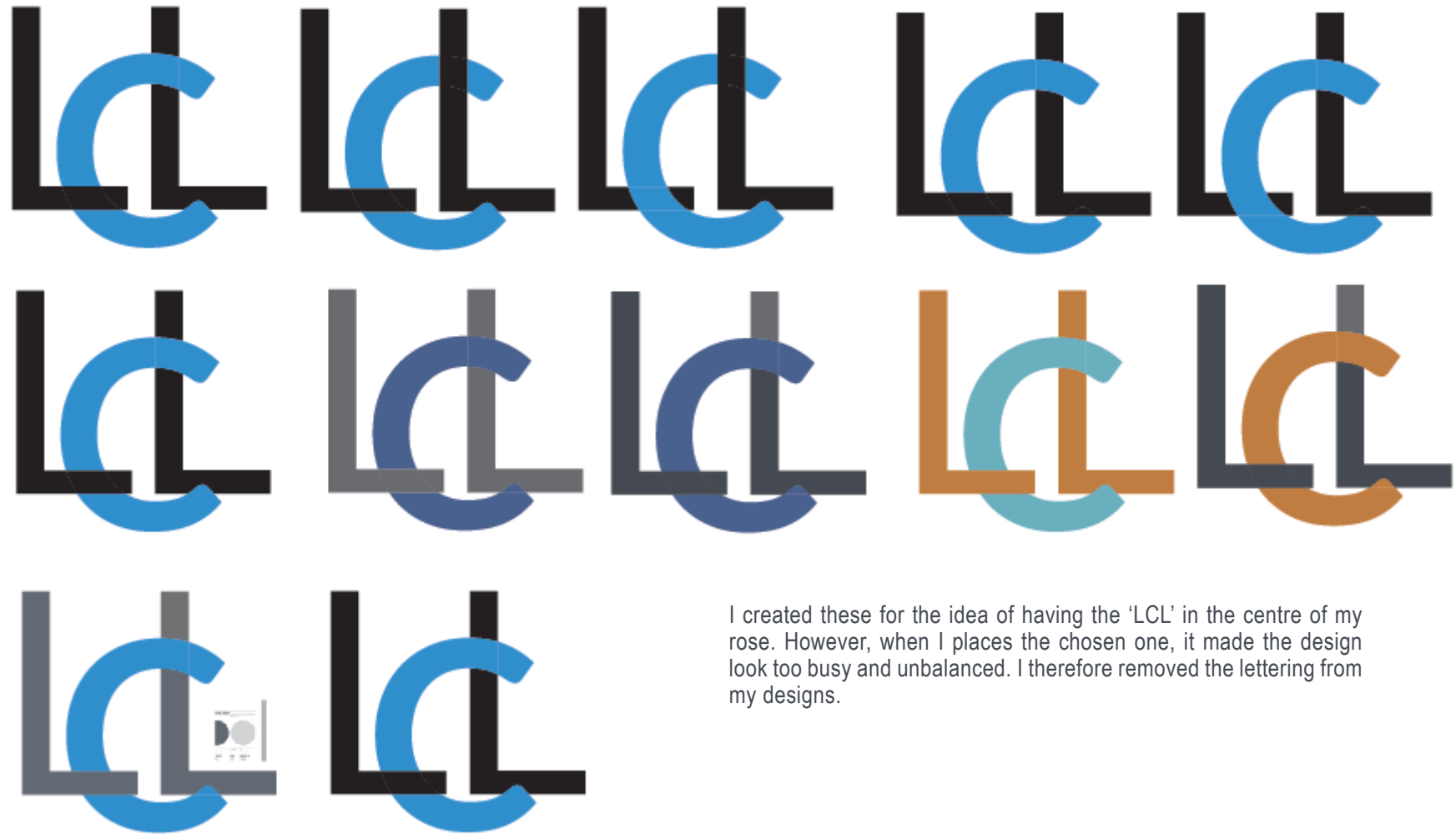








Used pathfinder tool and the direct selection tool to create threading effect.



I created these for the idea of having the 'LCL' in the centre of my rose. However, when I placed the chosen one, it made the design look too busy and unbalanced. I therefore removed the lettering from my designs.

The Final Choice

I decided to go with this logo overall as it is quite simple and can be used in many formats. The design has the ability to be simplified in order to be shrunk down to a favicon size or be used in a pattern. As well as having the ability to be scaled up.

Final Logo - Primary



Leeds
Central
Library

Simplified



Leeds
Central
Library

Favicon



Leeds
Central
Library



Leeds
Central
Library



Leeds
Central
Library



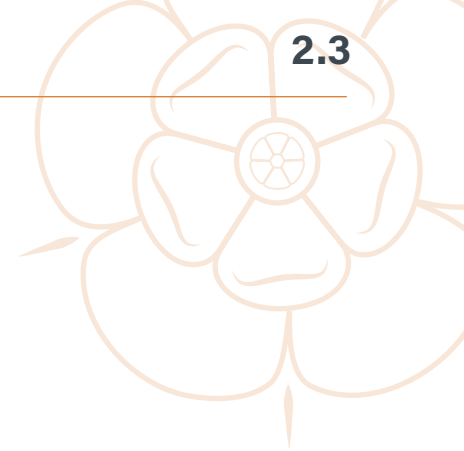
Leeds
Central
Library

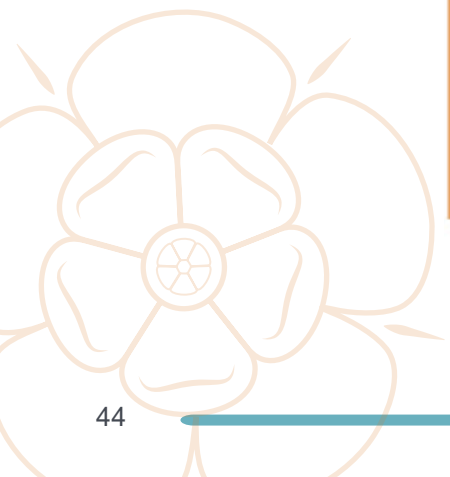


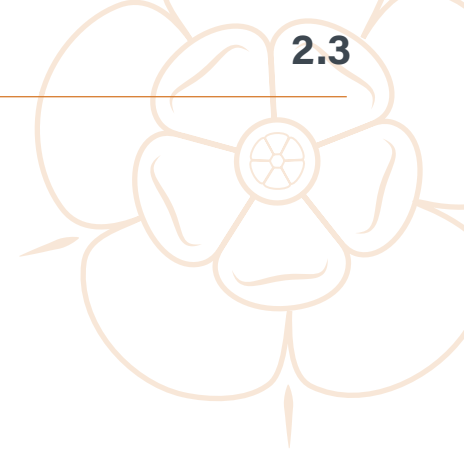
Testing The Colour Palette

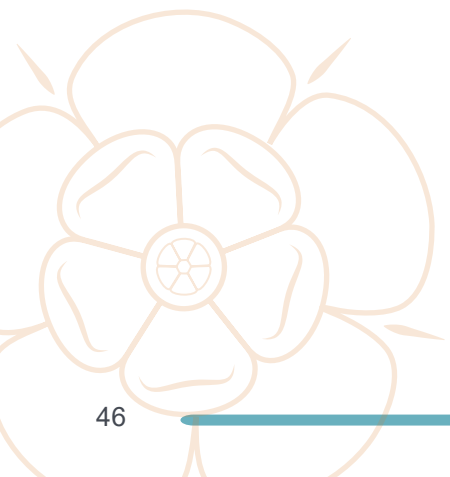
I now wanted to test how well the logo design worked within the colour palette.













Testing the colour palette

When exploring the palette with the chosen logo. I noticed there was not enough contrast between some of the colours. As such I added in white to add contrast to the colour palette.

The following combinations work well together.

- Grey and orange
- Orange and white
- Grey and white
- Blue and white
- Red and white

The following combinations do not work well together.

- Blue and grey
- Red and pink
- Red and grey
- Red and blue

The pink does not really contrast with any of the colours in the colour palette, as such I am considering removing this colour. However, I may use it on the visual materials such as posters as shapes. I will have to see how it works later in the design process.

Primary Colours

#D97A07

#FFFFFF

Secondary Colours

#6BB0BF

#BC0404

#BF5E5E



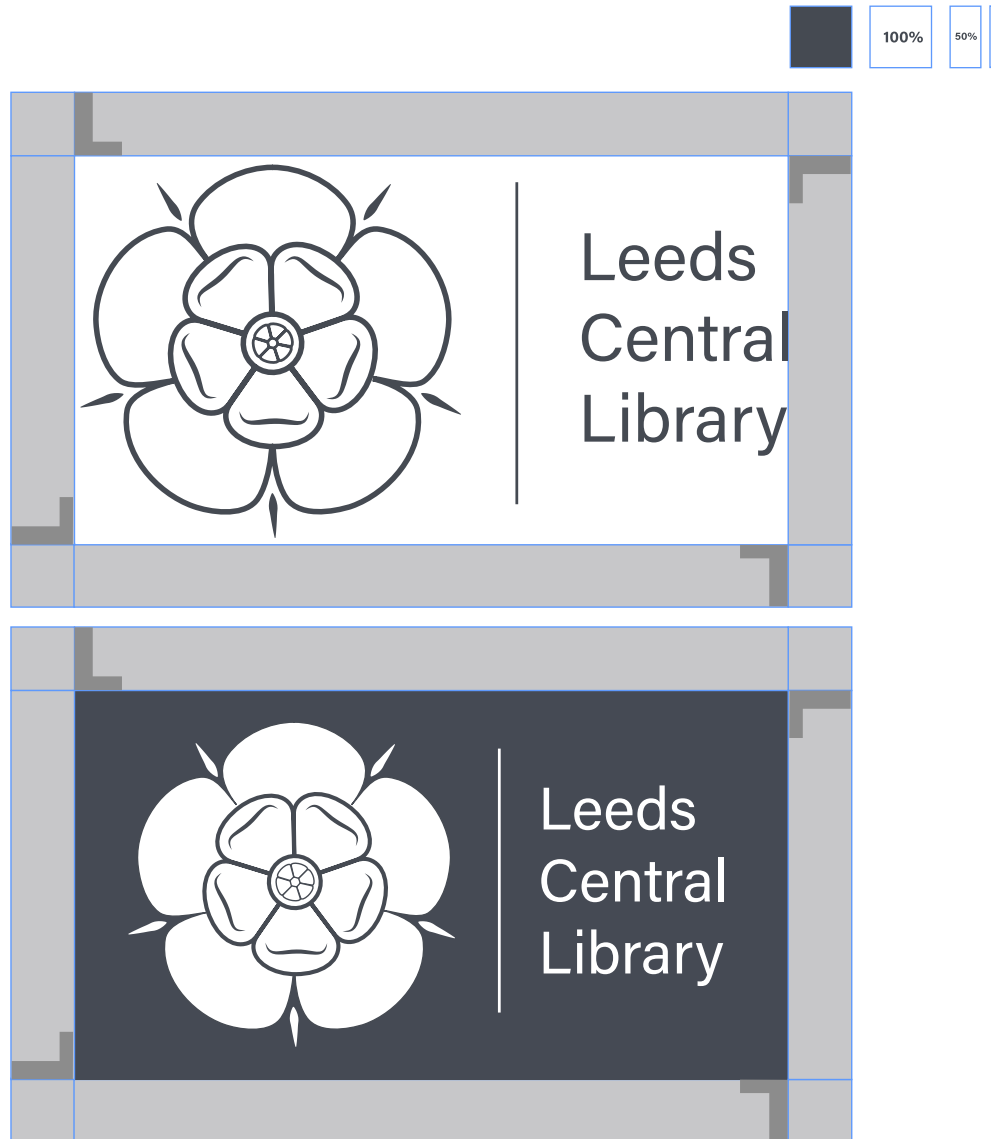
Logo Spacing

I used a tutorial on You Tube to help me create my spacing grid in a professional manner.

To create my grid, I firstly switched off 'snap to pixel' in the view menu. I also switched on the smart guides feature. I then took the centre outer circle of my logo design to use this as my 'X' value.

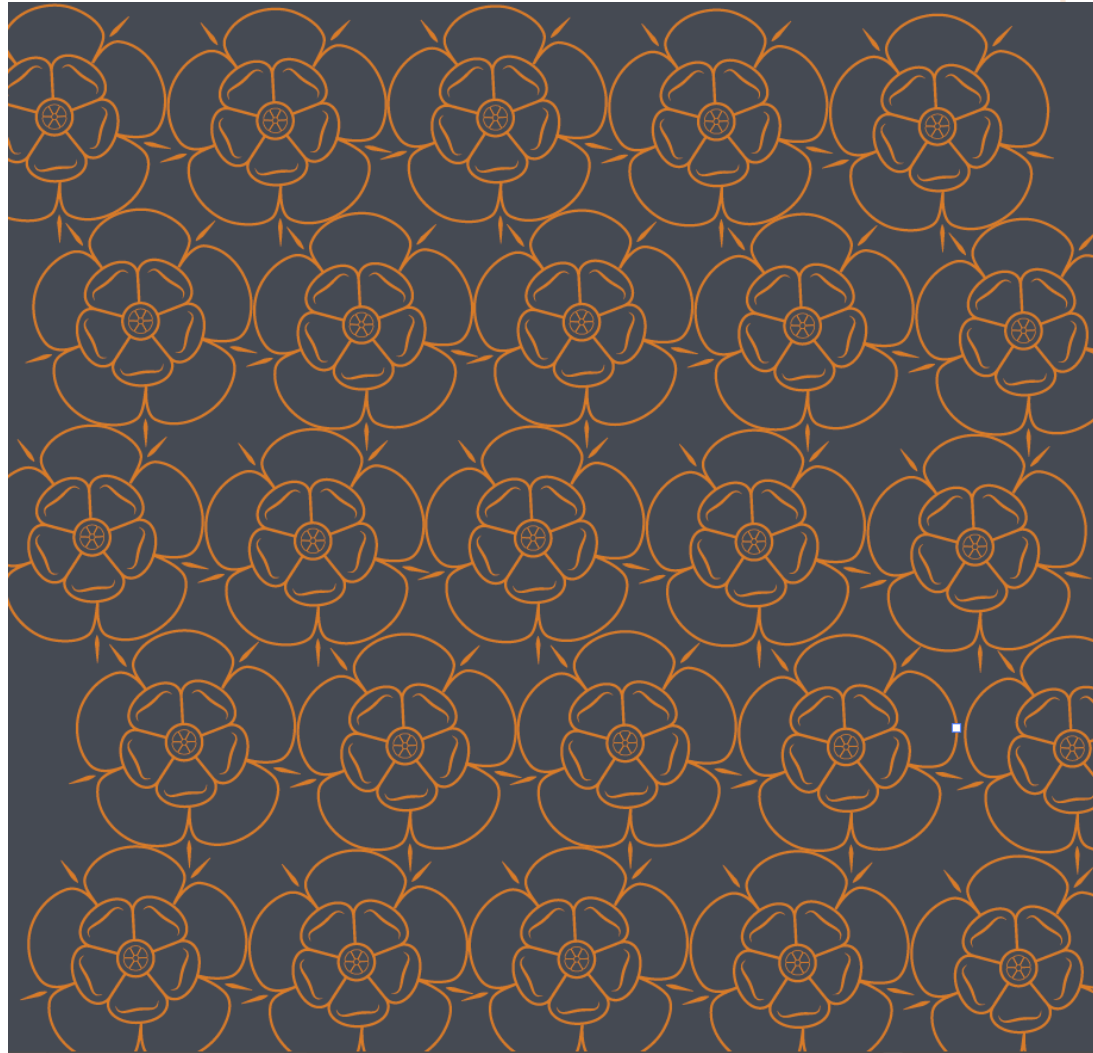
I then used the smart guides to draw a rectangle lining up with the top and bottom smart guide. Afterwards I copied my height value into the width value. The next step was to then create a rectangle exactly half the width of my square as such in the dimensions window I divided the number by two within the software. I then did this again, so I had a full sized, half sized and quarter sized shape. I then used these sizes to make up the outer grid and spacing for the logo.

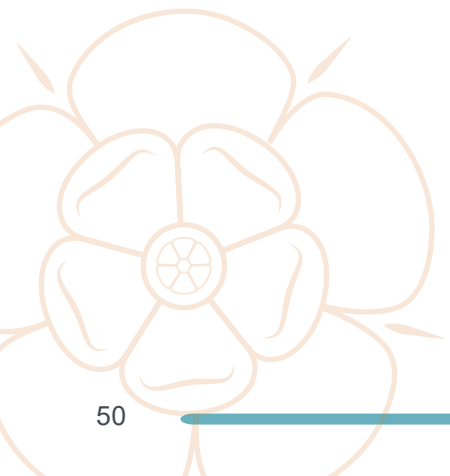
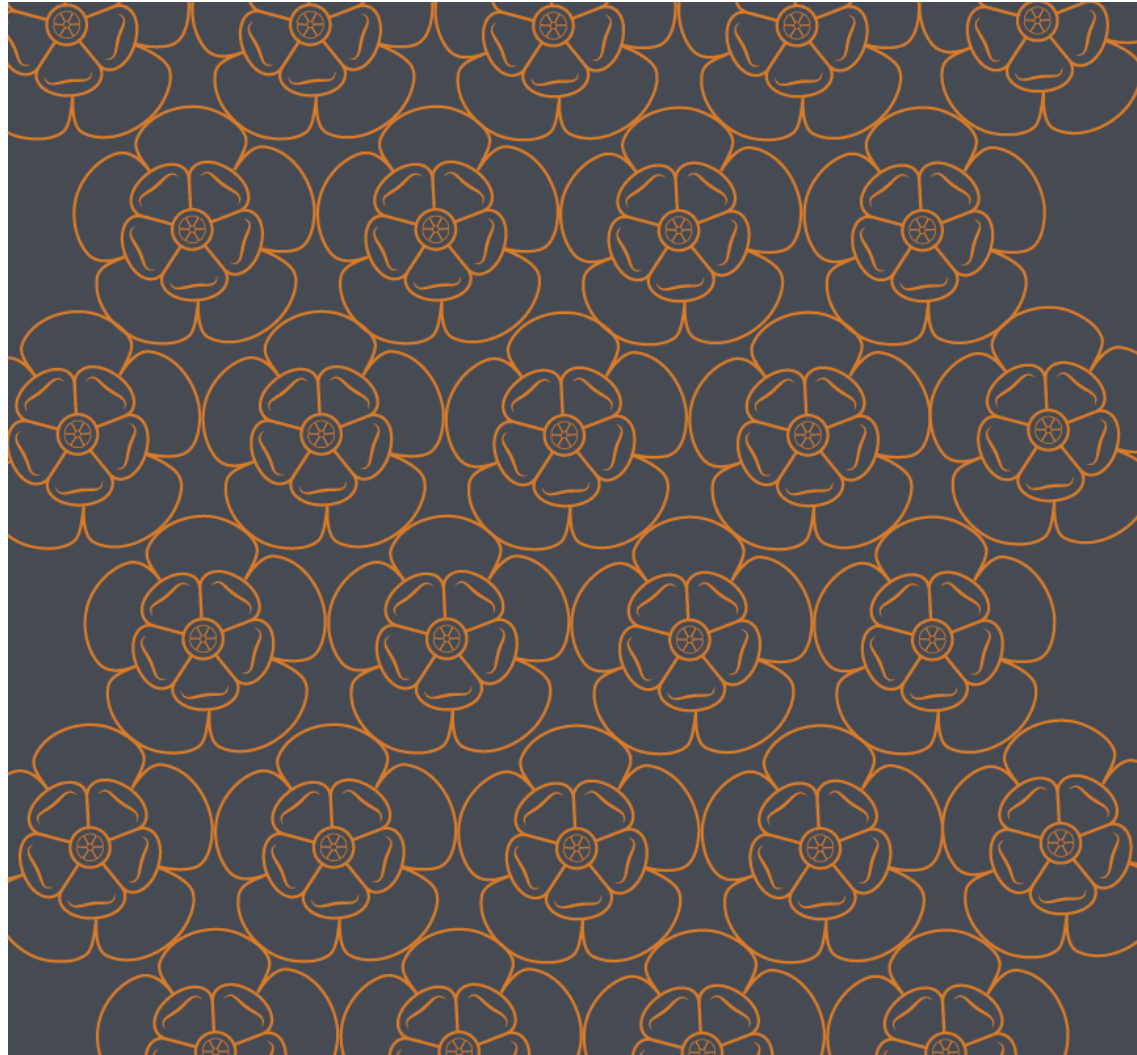
Source: <https://www.youtube.com/watch?v=BehYcexB4FA>



Pattern Creation

Firstly, I created this pattern which included all the elements of the logo. However, working with the leaves that come off the outer of the rose made it quite difficult to slot together. As such I created a second design by removing the outer leaves.



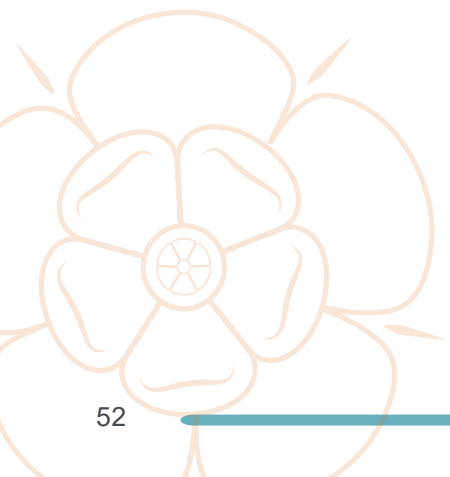
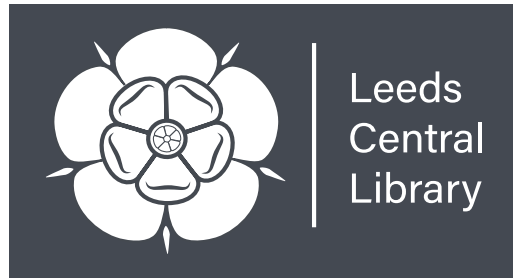




Visual Identity Document Leeds Central Library.










Approved Logo Colouring

The logo can only be used in these primary colours from the approved colour palette. The logo should not be used in any other colours.



Logo variations

The logo can be simplified down in the following manner.

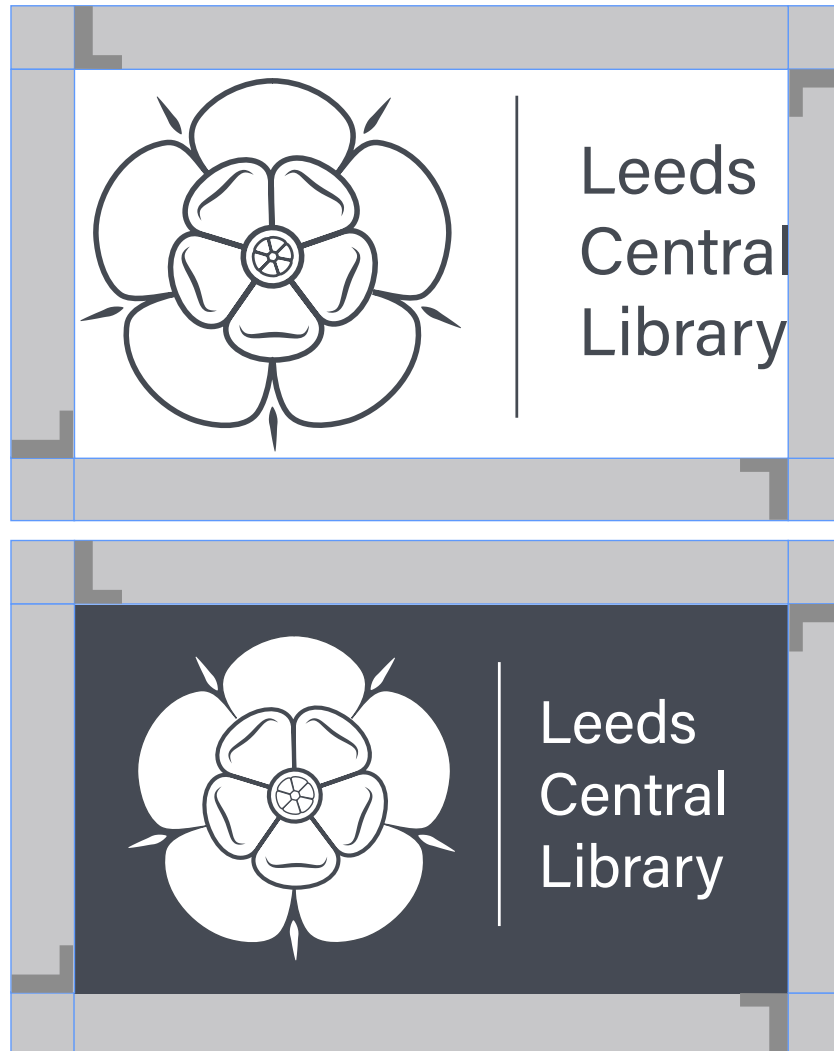
<p>Final Logo - Primary</p>  <p>Leeds Central Library</p>	 <p>Leeds Central Library</p>	 <p>Leeds Central Library</p>
<p>Simplified</p>  <p>Leeds Central Library</p>	 <p>Leeds Central Library</p>	 <p>Leeds Central Library</p>
<p>Favicon</p> 		



Spacing

The plain logo without a solid background must fill the spacing. However, when a coloured box is included. The box must fill the space.

Approved colours for the logo are white and grey. White and orange and orange and grey.



Colours & Typography

Primary

#454A51

#D97A07

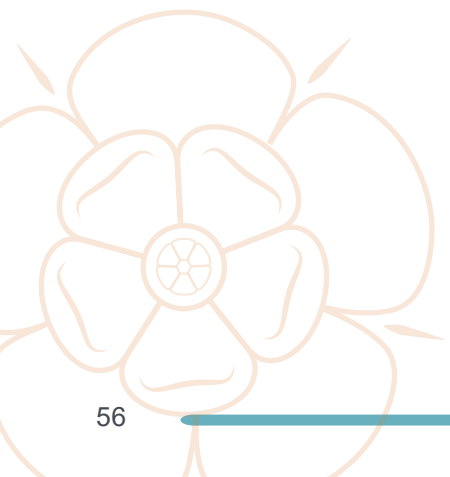
#FFFFFF

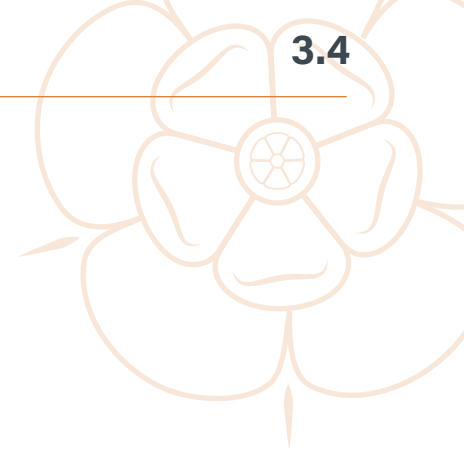
Secondary

#6BB0BF

#BC0404

#BF5E5E





Acumin Variable Concept, Bold

Use for headings, Symbols and
Numbering.

THE QUICK BROWN FOX JUMPS OVER THE LAZY
DOG.

The quick brown fox jumps over the lazy dog.

0123456789#!?

Acumin Variable Concept, Semi-bold

Use for headings, Symbols and
Numbering.

THE QUICK BROWN FOX JUMPS OVER THE LAZY
DOG.

The quick brown fox jumps over the lazy dog.

0123456789#!?

Ariel, Regular

Use for headings, Symbols and
Numbering.

THE QUICK BROWN FOX JUMPS OVER THE LAZY
DOG.

The quick brown fox jumps over the lazy dog.

0123456789#!?



Contextual Examples



