Creating Visual Solutions: Using Creative Problem Solving Techniques in Graphic Design

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Creating Visual Solutions: Using Creative Problem Solving Techniques in Graphic Design

by

Deanna L. Clohessy

An Abstract of a Project in Creative Studies

Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Science

August 2011

Buffalo State College
State University of New York
Department of Creative Studies
ABSTRACT OF PROJECT

Using Creative Problem Solving in a Graphic Design Context

This project examines the ways that Creative Problem Solving (CPS) techniques can be used in part or in whole to solve visual problems in the design process. The project researches creative process and various methods employed within, introduces new or modified approaches to CPS in design, and demonstrates the application of CPS in design through a case study involving the development of an identity system for a local business.

________________________________________________

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Date
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Dates of Approval:

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Jon M. Fox - Project Adviser

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INTRODUCTION

Graphic Design

What do graphic designers do? The obvious answer, of course, is that they engage in the practice of graphic design. From the product manufacturer’s logo to the package it comes in to the advertising campaign promoting it – a graphic designer is behind all of it. But what does this mean, really? Where do designers’ ideas come from? Where do they find their inspiration? What is the creative process they go through? What tools do they use? How do they get from the first concept to the finished result? And what exactly is graphic design?

In 1995, The International Council of Graphic Design Associates (ICOGRADA) defined graphic design as “an intellectual, technical, and creative activity concerned not simply with the production of images but with the analysis, organization and methods of presentation of visual solutions to communication problems,” and defined the task of the graphic designer as “to provide the right answer to visual communication problems of every kind in every sector of society” (www.gdc.net). The general consensus remains centered on one fundamental function: graphic designers are problem solvers.

It is more than simply putting pen to paper (or mouse to desk, or stylus to tablet, as it were) and coming up with a fancy, eye-catching design. This is not a matter of creating a singular piece of artwork, a “one and done” kind of project. The graphic designer is presented not simply with the task of creating something attractive to look at, but is rather presented with a visual problem that needs solving on multiple levels. The designer is expected to look at the problem and, through the creative process and
problem solving, arrive at a communicative visual solution that works not just for the
client, but for the client’s audience as well.

Designers create, choose, and organize these elements—typography, images, and
the so-called “white space” around them—to communicate a message. Graphic
design is a part of your daily life. From humble things like gum wrappers to huge
things like billboards to the T-shirt you’re wearing, graphic design informs,
persuades, organizes, stimulates, locates, identifies, attracts attention and
provides pleasure (Poggenpohl, 1993, p.1).

Carter, Day, and Meggs (2007) identify the design process as “a sequence of events that
begin as soon as the designer takes on a problem,” noting that the “problem-solving
process is a journey that requires courage and patience and confidence” (p. 201). The
burden typically placed on a graphic designer is not just to solve the problem for the
client, but also to convince the client that the solution is the right one for them, their
company, or their product. Sometimes a client will have a very specific idea of what
they have in mind. Other times they have absolutely no idea in what direction they
want to head. It falls to the designer to present the solution to the client in such a way
that the design is well received and contextually appropriate. Creativity is most often
defined as novelty that is useful. When considering the function and purpose of graphic
design as I just described, the definition of creativity can most assuredly be applied to
that. At its base level, design performs a function. Good design must perform a function
and at the same time be novel, setting itself above and apart from others. A technically
sound but “cookie cutter” design is not novel; a distinctive design that lacks technical
merit is not useful.

Jerzy Karo (1975) identified twelve methods of approach in graphic design:
allegorical, direct, dramatic, emotive, illustrative, impact, implied, symbolic,
typographical, unusual, whimsical, or wordless. They may also, where appropriate,
combine any of the methods to suit the needs of the client, but it is ultimately up to the
designer to possess the “skill and ability to translate that new image or language into a
visual form, to communicate it, and to ensure its acceptance by the relevant sector of
the community” (p. 10).

Many questions are asked, many variables are considered, many challenges are
stated before the designer even begins the physical process of creating the design, and
the process can benefit greatly from several Creative Problem Solving (CPS) tools.
Naturally every CPS tool is not appropriate or relevant, and in some instances only
certain elements of particular tools may be of use. Some tools are best used in a group
setting, while others may be used appropriately by an individual.

Identity Design

One of the many services a graphic designer may offer is identity design. The
elements that make up a corporate identity are what an organization will use to
establish and differentiate itself from other organizations. Identity is crucial to an
organization’s success, and it is the graphic designer’s job to visually communicate the
organization’s desired message and projected image as powerfully and effectively as
possible. Think about some of the most recognizable brands and what you associate
with them. What do you think when you see the Golden Arches of McDonalds, the red
and white “wave” pattern of Coca-Cola, or the Nike “swoosh?” These are all examples of
successful identity design; recognized and immediately identifiable the world over, they
carry within the visual image a product, a service, a mission statement, and a
reputation.
However, an organization doesn’t need to be a multi-billion dollar worldwide corporation to benefit from a keenly developed and well-executed identity design. Even the smallest companies need identities that will make them recognizable and will properly communicate who they are and what they are about. And as the following case study will show, CPS techniques are highly effective in the identity design process.

**CASE STUDY: KEN-TON MEALS ON WHEELS**

When Amanda Crotty, the Executive Director of the Meals on Wheels franchise in the Kenmore-Tonawanda area (most often colloquially abbreviated as “Ken-Ton”), approached me for design advice on their new logo, I was more than happy to offer my services. They had come up with something, but they were not sure it really fit the image they were hoping to project. Without knowing too much about the Meals on Wheels organization, I asked her to meet with me and in the meantime send me what they had.

The first step in creating an organization’s identity is to develop the anchor of the identity, the logo. Leslie Cabarga (2004) defines a logo as “a specific design with unique characteristics made as a corporate ‘signature’” (p. 12) and lists three basic rules for creating one: “A logo should be (1) Intelligible: Never confuse a potential customer. (2) Unique: Make it different from other logos, avoid trendiness. (3) Compelling: The design should provoke further investigation” (p. 12). The designer must consider all aspects of a client’s needs when developing the concept, and turn those needs into a viable and workable visual solution.
Upon first looking at the existing logo (Figure 1), I saw the conceptual intention. The client was definitely trying to convey motion and food, using the circle as a visual analogy, “a comparison based on similarities or parallel qualities” (Landa, 2004, p. 67), to indicate both a plate and a wheel. While the concept was good and most certainly clear in its objective, there were several design improvements to be made that I could see. However, in the interest of deferring judgment and needing more information, I set the logo aside in my client file and opted to not attempt any immediate modifications. I had ideas, but I would wait until after meeting with the client to start the process.

![Figure 1. The existing client logo as it was presented to me.](image)

**Client meeting and interview**

Before meeting with Ms. Crotty, I decided that the *Identifying the Goal, Wish, or Challenge* step within the *Explore the Challenge* stage of the *Plain Language Version* of CPS (Figure 2) would be my primary launching point in the process. I knew that Amanda had a few specific challenges in mind, but in order to properly develop a graphic identity for Ken-Ton Meals on Wheels, I first needed to know some background information. I met with Amanda one afternoon, armed with my notebook, my
sketchbook, and the first step in the Plain Language Version of CPS, the Client Interview sheet. During the initial meeting we discussed the history of Ken-Ton Meals on Wheels, what the organization does, and what their biggest challenges are in terms of their current identity.

Figure 2. The Plain Language Version of CPS. In this case we are starting with the Identify goal, wish, or challenge step within the Explore the Challenge stage.

Crotty was relatively forthright in expressing what it was that Ken-Ton Meals on Wheels needed. Meals on Wheels is a volunteer-based organization that provides delivered meals to elderly and homebound residents in the community. The main priority was developing an identity that would project their desired image for purposes
of fundraising and volunteer recruitment. As a not-for-profit organization run by 90% volunteer staff and privately funded through donors and business sponsors, they needed an identity that would make them look professional and organized. Amanda’s concern was that the current logo and print materials didn’t look professional enough, and would therefore reflect poorly on the organization. She wanted something that would reflect the organization’s dynamism, energy, and enthusiasm in its mission – something that would say, “We’ve got our act together, we’re professional, and we’d like you to volunteer for us and/or give us money.” Some of the print materials they used for soliciting donations, sponsors, and volunteers were simple Word documents reproduced on a photocopier, which, in Amanda’s opinion, gave the organization an amateurish appearance. Yet on the opposite end, her concern was that anything too fancy would make it appear as if the organization were frivolously spending funds on design work and printing, rather than on its services. Certainly there had to be a way to strike a balance. I proceeded to ask the following questions:

- What is a brief history of the situation?
- Who is involved in the situation?
- Who is the decision maker?
- How do you own this challenge?
- Who needs to be a part of the solution?
- Who might gain if the situation is resolved?
- What successes have you achieved so far?
- What are things that have helped you?
- What are some obstacles you’ve encountered?
• Where have you found help?
• How long has this been a concern?
• Why might this be an opportunity for you?
• What's been thought of or tried already?
• What are your gut feelings about this challenge?
• How are your feelings affecting your behavior?
• What might be your ideal outcome or goal?

(Miller, Vehar, & Firestien, 2001)

The answers provided by Amanda gave me an excellent launching point from which I could help her formulate a goal, wish, or challenge statement, which would in turn give me a starting point in developing what I needed to create their identity.

Data provided during the client interview included the following key points:

• Ken-Ton Meals on Wheels (KTMOW) was established in 1977.
• The current logo was created by the town’s graphics department.
• KTMOW’s needs as an organization have changed and they need a new graphic image as part of their overall branding and marketing.
• The organization has a very small staff and the board to which Amanda reports is not involved in day-to-day operations. As the Executive Director, Amanda will make the final decisions. She will not be opening this process up to volunteers, as they are neither aware of the behind the scene challenges nor what the organization really needs out of this process. They are also averse to change and are likely to be unwilling to want anything new.
• Amanda sees herself as part of the solution, as well as me (the designer), and possibly printers who might be able to provide services at a reasonable rate, if not at a discount.

• KTMOW’s clients will benefit from this (better fundraising which will allow KTMOW to hire more people, procure higher quality ingredients, produce higher quality products, provide more variety in menu, and so forth).

• The volunteer coordinator will benefit by having more professional looking materials to train our 275+ volunteers. As an organization that relies almost exclusively on volunteer efforts, having proper training materials is paramount.

• A local printer had come up with something for free that better presented "Ken-Ton" in the logo, but never followed through.

• Looking at other Meals on Wheels programs’ graphics to see what they are doing has helped in developing ideas for what Ken-Ton might want for theirs.

• Taking marketing/branding seminars has helped also.

• Obstacles include cost, limited time to dedicate to the effort, and institutional resistance to change.

• Despite efforts to find help, they have not been successful in finding any.

• This has been a concern since Amanda took over the position of Executive Director two years ago and began the directive to modernize the program.

• They are attempting to completely overhaul the organization so it can operate on a 21st century level and serve their clients accordingly.

• There have been no attempts in 34 years to undertake such an effort.
• Amanda’s response to her gut feelings about the situation: “We have GOT to get this done. Then I can have a website developed and have more professional looking communication pieces in all aspects of this program.”

• Because of her feelings about the situation, she feels desperate to get it done. As a result, this project has her full attention and her other duties are being neglected.

• Amanda’s ideal outcome is great success in their branding efforts, raising substantial amounts of money and helping a lot of people.

Amanda then provided me with Ken-Ton Meals on Wheels’ Mission and Vision Statements and Core Values:

**Mission:** To promote the health, dignity and independence of elderly or disabled people living in the Ken-Ton community by delivering nutritious meals and sharing information about relevant services.

**Vision:** We will...

• be one of the area’s leading providers of nutritious, affordable, high quality meals

• provide meals to eligible recipients who request services

• be a rewarding experience to volunteers and staff

• provide active and thorough case management for all meal recipients

• have a full Board of committed members with diverse skill sets who have a connection to this community and the clients

**Values**

• Respect for the dignity, privacy and value of all

• Compassion for clients, volunteers and our staff
• Empowerment of the elderly and disabled to live independently and of our volunteers to make a difference in the lives of others

• Excellence and a commitment to performance improvement

• Care for the health and well-being in the served population

• Cost-effective and affordable services

After considering Amanda’s wishes, desires, and goals for KTMOW, we converged upon the goal statement that most accurately reflected the primary challenge:

**It would be great if we had an identity that reflects our mission, vision, and values, and projects our desired image as a dynamic and professional organization in order to appeal to donors and attract volunteers.**

Now that we had established our goal statement, I could get to work on developing the solution.

**The Creative Process**

No design project is truly a solo project, as the client has input to the process along the way, but at this stage it is a solo venture as I come up with the initial concepts. According to John Newcomb (1984), I am not unique in my preference. “There is no denying that ideas can be improved or that new hybrid ideas can appear when you can tug the best ones back and forth with other creative people. But start alone” (p. 171).

_A Wallas-Plain Language Hybrid Approach_
My typical modus operandi when developing a design is to move through a multiple-stage creative process that coincides with the CPS process (Figure 3). Graham Wallas created a model of process comprised of four stages: Preparation, Incubation, Illumination, and Verification, and this model most closely resembles the process through which I move. Bryan Lawson (1990) includes an extra initial step, a “period of ‘First Insight’ (Kneller 1965)” which “simply involves the recognition that a problem exists and a commitment is made to solving it” (p. 109).
Figure 3. The Five-Stage Model of Creative Process (adapted from Lawson, 1990) and how the stages of Plain Language CPS overlap in process.

I began by looking at the challenge statement again. At the top of my sketchbook page, I wrote it out. “It would be great if we had an identity that reflects our mission, vision, and values, and projects our desired image as a dynamic and professional organization in order to appeal to donors and attract volunteers.” My first insight when considering the challenge statement and the key data presented by the client during the interview was, “this logo must be dynamic and balanced.” I knew from what Crotty had told me that I needed to come up with something that matched their needs, that looked professional and contemporary, but that would still have common appeal and make sense to those who related to the organization.

To prepare, my next step was to look at the examples of logos from other cities’ Meals on Wheels programs and study them from a visual communication perspective. This is what Don Koberg and Jim Bagnall (1981) call this the What Others Have Done method of analysis in getting to know the problem, noting that “both you and your situation are parts of long chains of interrelated situations over time” and that this method “deals with the critical examination of solutions that others have applied to solve problems similar to yours” (p. 52). I saw logos that worked very well, that clearly and immediately communicated the programs’ messages. Likewise, I saw logos that communicated nothing and were not visually stimulating.

Taking inspiration from the former, I began the next stage of the CPS process, generate many ideas. To do this, I engaged myself in some individual brainstorming.
Different from the traditional methods of Stick’em Up and Brainwriting, both of which rely on group dynamics to work, individual brainstorming’s main drawback is that without a group facilitator, it requires a fair amount of discipline for one to control the “internal editor - the internal voice of criticism which may lead you to ignore an idea that seems to dumb or trivial” (Hayes, 1989, p. 289).

Liststorming: a linear tool

Throughout my design practice I have utilized a method I call Liststorming. Liststorming is similar to the Stick-em-Up Brainstorming method, wherein a diverse range of ideas is generated. During this practice I make lists of all the related words I can think of that might be related to the problem. In this case it was words such as meals. Food. Nutrition. Eat. Feed. Taste. Delicious. Fun. Hot. Wheels. Cars. Motion. Movement. Mobile. Independent. Travel....and so on. When I had a list of 20, I went for 20 more. When I felt I had exhausted all my potential words, I turned to my other preferred method of Mindmapping.

Mindmapping: The roundabout way

This tool allows one to see “the big picture,” and serves as a roadmap of ideas, concepts, thoughts, and unlike the linear quality of Liststorming, more accurately follows the thought patterns of ideation. The process of ideation is not rational, orderly, or logical one, but rather “an intuitive process of exploration and openness, of appreciation and observation” (Warmke, 2003, p. 9). Carter, et al (2007) compare the creative process to a road map, pointing out that “there are many ways of reaching the
final destination. If side roads are taken, it will probably take longer...but side roads are almost always more interesting than well-traveled highways” (p. 201). I find Mindmapping to be as essential as the sketchbook on which it’s drawn and more important than the computer on which I create designs. And while the original, hand-scrrawled map might look somewhat chaotic and incomprehensible to the outside viewer, it is an invaluable tool for individual problem solving and as part of the graphic ideation process. Figure 4 is a cleaned-up example of a mindmap. The original can be found in the appendix.

Note that the list of words generated in the liststorming process does not directly translate into the Mindmap. Some words do reappear, but the transition from one to the other can be somewhat splintered, as is the case here. The purpose of the Mindmap is not to simply plug the liststormed words into it, but to serve as a non-linear alternative. Think of the Liststorm as the highway - straight and quick - and the Mindmap as the town just off the exit. Both are in the same area and will get you where you want to go. In some cases the mindmap will, indeed, employ many more words from the liststorm, but in this particular case it is not so. Both techniques are extremely helpful and valuable on their own, however, regardless of how closely they might or might not correspond.
Once the concept keywords have been established, it’s time to start the concept drawing process. In this case I opted to incubate for a short time in order to allow all the information in the preparation stage to “sink in” and give myself some space for the ideas to take shape. As John Newcomb (1984) advises, “the wise creative person will shelve these visual ideas and allow his subconscious mind to continue working on the problem” (p. 170). After a day had passed, I pulled out my sketchbook again, looked at my scribblings, and started rough sketching.
To the drawing board

Rough “thumbnail” sketches can be as detailed or as vague as the designer prefers to make them, and in my case I sketch conceptually, with just an idea of what I want to draw. Simple lines and shapes comprise most of what turns up in this stage, and I don’t actually take these to the client. These are strictly for myself and represent another divergent thinking phase. Quantity is more important than quality, and from these initial roughs I converge and develop my first set of comprehensive drawings (also referred to as comps). These are much clearer and more detailed, and the process is now moving into the initial part of the verification stage.

Whereas the roughs are simply sketched without regard to details, the comps must be more carefully considered and take into account several factors. It’s crucial to keep in mind that a successful logo will translate universally into three color profiles: color, grayscale, and black and white (for applications where a color logo is not applicable or in instances where a color logo is copied on a machine or printed in grayscale, for example), and it must be scalable in either direction. The logo will go on business cards, letterhead, signs, documents, posters, and a myriad of other materials, and if it is not able to scale clearly to many sizes or translate into all three color profiles without losing resolution or readability, it will not work. Blue and green were chosen initially because they represent the town colors. I contacted the municipality’s contracted printer, and requested the color formulas to ensure the correct colors were used.

Just as the color arrangement must be carefully considered, the type treatment must be carefully chosen to ensure the text is easily read when scaled down. For this project
I initially tried out a number of fonts that I felt conveyed the style and message of the organization that were also scalable. I played around with some decorative fonts and mixed and matched serif and sans-serif fonts.

I ultimately presented eight initial design concepts to the client (figure 5). This is a few more than the four to six I might typically offer, but in this case I felt all eight concepts had merit. Upon presenting them, I asked the client to choose two to four that appealed to them, after which we would converge again.

![Figure 5. First set of comprehensive design concept drawings presented to client.](image-url)
Converging on a concept

It took Crotty a few days to meet with her team and discuss the drawings. Although she would ultimately have the final say in which design was chosen, she did want to include a few key people in the review process. She called me and said they had agreed on numbers seven and eight. The team thought each design represented what they had in mind, but they had a few requests going forward into the first round of revisions. For the first concept, I was asked if I could offer a few more options in terms of lines and shading. For example, with black letters and a white background, or perhaps with outlines of the utensils versus solid. For the second choice, they liked the concept but thought the design itself was too unwieldy. They requested that I shorten the utensils or enlarge the wheels.

Revision round one

I tweaked the two concepts the client had chosen, and came up with three variations on each one (Figure 6). For the first one, I varied line thickness on the utensils, reversed the positive and negative space on both the circle and the text, and played with the drop shadow. For the second, I shortened the utensils and moved them down between the wheels, and created a border around the entire design. I decided to narrow the font choices down, choosing two serif fonts to apply uniformly to each design: Trajan Pro (Bold) for the words “Ken-Ton” and “on” and Parisian for “Meals” and “Wheels.” I sent them back to Ken-Ton Meals on Wheels and awaited their decision.
The next day Amanda called me and said, “we have a little dilemma. Seems we’re at an impasse. We know we definitely don’t like the very last one (number six), but we can’t agree on which of the others we like best. Can you do something to help it along?” (personal communication, April, 2011). I offered to meet with her and her team to conduct a mini-facilitation later in the week.

Revision round two: Using Paired Comparison Analysis

I arrived at the Ken-Ton Meals on Wheels office and met with Amanda and two volunteer board members. Because this was a pretty straightforward problem the solution for which was based on a matter of visual preference, I used a modified Paired Comparison Analysis tool to help them decide which logo design to use (Figure 7). Paired comparisons are used to compare several options against each other in pairs in order to determine the most important (or in this case, the most popular).
Figure 7. Modified Paired Comparison Analysis to help client decide which design to use.

Because they were all in agreement that number six was absolutely what they did not want, I dropped it from the list of options. Numbers one through five were assigned a letter from A to E, respectively. I gave each group member a sheet and asked them to compare one against the other and then rank how strongly they felt about their preferences on a scale of 1 to 3. As they made their comparisons, a clear choice began to emerge. Compared against all the others, A was the most frequently chosen and highest ranked choice. One of the board members remarked that when presented in
this fashion, the choice seemed so obvious, but when simply faced with making the choice prior to using the paired comparison tool it had seemed such a daunting decision to make (Figure 8).

Figure 8. Finished logo with color profile translations

**Applying the Design**

Now that the logo was finished, it was time to “plug it in” to the other items in the identity package. I requested names and contact information for each employee that would need cards, and I designed a card template into which each person’s information could be entered (Figure 9). For this, I went with a classic yet contemporary design for the card. The logo itself already conveys the message that the organization is professional and dynamic, so I opted to keep the card design clean and uncomplicated. I also designed letterhead and envelopes (appendix), the design for which coordinates with the business cards. At the time of this paper, an informational, tri-fold brochure is under development.
CONCLUSION: Lessons and observations

The graphic design process can seem, at times, redundant. Comparing the original logo with the finished one, there doesn’t seem to be a very large leap in design concept; there is a stylized plate and a pair of utensils in each one. But ultimately what the client wanted was an updated, more contemporary, more dynamic version of what they already had; they just didn’t realize it until the design process had been worked through.

The burden on the graphic designer is to develop a design that works for the client and the needs of their organization to communicate their message through a visual concept. When dealing with a client that is looking to upgrade an existing design,
sometimes this does indeed involve completely reinventing what they have, sometimes it is just a minor tweak. In this case it was somewhere in between. The concept stayed the same despite attempts in other directions, but the new version is cleaner, crisper, and more professional.

The practice of using Creative Problem Solving techniques in the process may seem cumbersome and unnecessary to some who prefer to work in “quick fix” mode, or who are not familiar with the process. Even as a semi-seasoned designer it seemed so at certain points. However, it is essential to go through the process in order to get to know the client, tune in to their needs as an organization, and develop a relationship with them. This relationship will help immensely in the steps of the problem solving process, from gathering the data all the way through to selecting and strengthening the solutions. It is crucial that the client be part of the process, for it is their identity, their organization, and their livelihood that depends on your design.

Arriving at the desired outcome is hardly ever a one-shot deal. As explored in this case, many concepts must be considered, tried, reworked, rejected, and redrawn in the process. Sometimes the finished design will be completely different. Other times, as in this case, it will come full circle, ending with an upgraded version of the original concept. Working through the process allows for divergent thought to introduce new ideas and concepts that may not have come into play, and deepens the understanding of what the client needs. Sometimes it is necessary to go far outside and take a long, roundabout drive around the problem in order to converge upon its ultimate solution.

Through engaging in this creative process and employing Creative Problem Solving tools to solve KTMOW’s visual problem, we ended up with a design they love. Amanda
and her staff agreed that this logo says everything they need and want to say about their organization. It represents the dynamism, professionalism, and contemporary attitude of the company, it appeals to the community it serves, and is attractive to donors and volunteers. Problem solved.
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  B-2: Client Stationery (Letterhead) ................................................................. 35
  B-3: Client Stationery (Envelope) .................................................................... 36
A-1. Liststorming list
A-2. Hand-drawn mindmap
A-3. First set of rough sketches
A-3. First set of rough sketches, continued.
A-4. First set of comprehensive drawings
A.5 Completed Paired Comparison Analysis

<table>
<thead>
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<tr>
<td>B</td>
<td>6</td>
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<tr>
<td>C</td>
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<tr>
<td>D</td>
<td>6</td>
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<td>E</td>
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<table>
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<th>A/D</th>
<th>A/E</th>
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<td>A³, A¹, A²</td>
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<td>D/E</td>
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<td>D², D¹, D³</td>
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</tr>
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</table>

1. Slight preference
2. Moderate preference
3. Strong preference

Paired Comparison Analysis: choose which you prefer in each pair and assign it a preference number. When finished, add up number and place in total column next to corresponding choice.
Client: Ken-Ton Meals on Wheels  
Designer: Deanna Clohessy

**Full Color**

![Ken-Ton Meals on Wheels (Full Color)]

**Grayscale Conversion**

![Ken-Ton Meals on Wheels (Grayscale Conversion)]

**Black & White**

![Ken-Ton Meals on Wheels (Black & White)]

Approximate size 2.5” w x 3” h

50% scale  
25% scale

---

**Trajan Pro Bold**  
Parisian

<table>
<thead>
<tr>
<th>Font Style</th>
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M 57  
Y 0  
K 2 |
| PMS 369 Green | C 47  
M 0  
Y 86  
K 35 |
| PMS Process Black | C 0  
M 0  
Y 0  
K 100 |
| White (No PMS Designation) | C 0  
M 0  
Y 86  
K 35 |

B.1. Style Sheet. The Style Sheet references color formulas and fonts for use by the designer, client, and printer; and any other vendors who may use the design as deemed necessary by the client. This ensures consistency in usage.
B-2. Letterhead for stationery system. Image has been scaled to fit this document.

Actual size is standard letter, 8.5” x 11”.
B-3. Envelope for stationery system. Image has been scaled to fit this document. Actual size is standard #10 business envelope, 9.5” x 4.125”