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Developing a Method for Designing Sports Logos

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Developing a method for designing sports logos

by

Devon Elizabeth Estes

A thesis submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of

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Debra Satterfield, Major Professor
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ABSTRACT

Sports are a central part of American culture. Because of this, sports leagues like the NFL and WNBA have profited and continue to profit from fan attendance and loyalty. Americans spend billions of dollars every year on NFL football game attendance and merchandise. An essential aspect of these successful sports organizations is a successful brand and logo design. While establishing any new sports team has many challenges, women’s sports teams face additional hurdles. Preconceived ideas of femininity held by American society are sometimes challenged by female athletes, and a traditional sports audience might not be the best market for the team to target. However, there is still a huge opportunity for up and coming women’s teams to take a piece of the market through effective logo design. Through analysis of current efficacious NFL and WNBA logos, a sports organization can actualize a new, better-designed, more profitable logo that will improve and inspire fan attendance. This study attempts to accomplish this by developing a method of analysis and application for sports logo design based on information gathered from current successful sports logos and from current literature on design principles as they apply to branding and identity design.
CHAPTER 1: INTRODUCTION

There is big money to be made in American Football. According to Kevin Quinn, in his book *Sports and Their Fans: the History, Economics and Culture of the Relationship between Spectator and Sport*, Nearly 57% of adult Americans claim to be NFL fans. NFL fan game attendance reaches into the millions each week during the regular season. Stadiums are packed to the gills and many teams sell out their seats before the season begins. Hoping to get a piece of the fan base and profits of the NFL, professional women’s football leagues have been cropping up in the United States since the late 1990s. Most teams in these leagues are not particularly profitable and struggle to gain a loyal fan base.

1.1 Problem Statement

Women’s football teams have had a difficult time making a profit and attracting and maintaining fans. This is partially due to the novelty of women’s football. The first professional league for women’s football, the WPFA, was founded in 1999 folded in 2009. Before its collapse many teams within the league defected to other more seemingly promising leagues. Despite their efforts, most teams still struggle.

It is not only women’s football that constantly endeavors to gain and retain fans. The WNBA, a women’s basketball league has had many ups and downs in this same process. In fact, there is and has been a cultural stigma on women’s professional sports in general. Just in the last forty years have women and girls have been granted equal rights in sports at the
academic level. Because of this, many men and sports media conglomerates do not give full credit to female athletes. Often, femininity, instead of athletic ability is emphasized when discussing female athletes. In her book, *Female Gladiators: Gender, Law, and Contact Sport in America*, Sarah Fields writes that the ponytail was worked into the World Cup logo for women’s soccer because organizers wanted to emphasize the players’ femininity.

Like the world cup example, logos can be very influential on the way viewers perceive a team. A well designed, target audience appropriate logo can be a key element in a team’s success. Unfortunately, most women’s football teams put little thought into this very important piece of design.

### 1.2 Purpose

The main purpose of this thesis is to develop a method for designing sports logos. The secondary purpose is to demonstrate the effectiveness of this method by applying it to the three redesigned logos for the women’s professional football team, the Wisconsin Dragons. This will be accomplished in 3 steps.

1. Identify the successful NFL and WNBA logos and list them in order of fan attendance.

2. Analyze these logos by placing them in a matrix and identifying six specific characteristics of each. These six characteristics are outlined in the literature review.
3. Apply the most commonly and consistently occurring characteristics of the most successful logos to three new redesigned logos for the Wisconsin Dragons.

1.3 Organization of this Thesis

This thesis is organized as follows: A review of current research and information on branding, logo design, logo redesign, a history of the Chicago Bears logo, a history of American football, NFL profits and fan base, NFL logos, women in sports, the WNBA, and women’s football. In chapter 3, the methodology for the study is described in detail. Chapter four includes the matrices of logos and the redesigned Wisconsin Dragons’ logos. The conclusion and implications for further research are discussed in chapter 5.
CHAPTER 2: REVIEW OF LITERATURE

2.1 Branding

American business competition creates infinite choices. Because of this, companies and organizations must look for ways to emotionally connect with potential customers and try to create lifelong relationships with them. Effective brand identity gives any company of any size a recognizable, distinctive professional image that distinguishes it from its competitors. Because the way people perceive a brand directly affects its success, the best brands embody and advance a company by supporting their desired perceptions. People fall in love with brands, trust them, and believe in their superiority.

Organizations that have a clearly defined purpose and know what they stand for create brands that are sustainable and genuine. These brands correspond to the organization’s unique mission, history, culture, values and personality. Because brands are messages of trust, it is important that brands are recognizable, familiar, and durable. This is achieved through a commitment to one central idea over time, while remaining flexible, because an organization cannot be sure which new products or services they might offer years down the road, brands need to be flexible enough to incorporate new opportunities in the marketplace.\(^1\) A complete branding system can include many elements such as packaging design, t.v. advertisements, and a logo.

2.2 Logos

Logos do much more than simply stand for a company, product or service. They trigger emotion, create desire, and sometimes even forge communities. While a logo is just one part of a company’s identity system, it is arguably the most important element. While successful logos can take many forms, most share several qualities; they work in large and small sizes, in black and white and in color, and they are easily translatable.\(^2\) Besides serving the purpose of identification of a company, a logo can also allude to the nature of a company or product. For example, the leaping jaguar logo of the Jaguar car company, suggests that the car and the cat share the qualities of agility, elegance and speed.\(^3\) The most successful logos are durable, universal and timeless.

The recorded history of logos goes back nearly 5,000 years. The modern logo evolved from the need for social identification on the part of the individual or group. A farmer may have marked his cattle to protect them against theft, a potter may have marked his work out of pride, a soldier may have carved an owner’s mark into his weapon to identify it from others’.\(^4\) Medieval kings and nobles impressed their royal seals and coats of arms on clothing, flags, and shields. This served to depict the family’s lineage, aspirations and family values, as well as to remind infantry whom they were fighting for on the battlefields. By the early 15\(^{th}\) Century, logos had emerged as a symbol of a person’s professional qualifications.


\(^4\) IBID
to perform a certain skill. Physicians posted signs featuring a caduceus to assure potential patients that they were well-trained in medicine. The symbol of the angle and the compass was used by the stoneworkers who built cathedrals and castles.

The concept of visually branding one’s business with a logo spread when the Industrial Revolution shifted the political and economic balance of Europe and America to non-agricultural business. By the 1940s the terms corporate image and brand identity were common buzzwords. During the 1960s and 1970s, monograms, bold sans-serif typefaces, geometric shapes and bright primary colors were the style in logo design. Recent trends seem to be taking a more light, diversified and open approach. Logos are now designed to appeal on a more personal level to the intended target audience and to accommodate a wider variety of applications than they have in the past.⁵

Designers go through an extensive and varied process when designing a logo. To begin, the designer will meet with the client to discuss the logo design. The client might already have specific requirements for the logo. These could include myriad things such as theme, color or typography. Once the designer has met with the client they will begin to sketch. Many ideas and possibilities will be sketched out. At this point, the designer will choose two or three sketches to develop further. These will be refined in order for the designer to present them to the client. The client will pick one of these logos to be refined and ultimately to become the organization’s official mark.

Logos can be designed with an almost infinite variety of shapes, colors, and typefaces. Some are literal, some symbolic, some are word driven and some are image

driven. Many logos combine elements from more than one category. There are six main kinds of logos; wordmarks, letterforms, emblems, pictorial marks, abstract/symbolic marks, and character marks.⁶

Wordmarks are a freestanding acronym, company name or product name that has been designed to convey a brand attribute. Many of the best wordmarks mix legible words with distinctive font characteristics, and may integrate abstract elements or pictorial elements. Some examples of this are IKEA, ebay, Google, and Nokia. Below is the Braun logo, an example of a wordmark.

![Braun Logo](http://www.logodesignlove.com/braun-logo)

Letterform logos use one or more letters of the alphabet. These letterforms act as a mnemonic device for the company name. They are used by designers as a distinctive focal point for a brandmark. Examples of this are Univision, HP, UPS, and IBM. Below is the Univision logo, an example of a letterform logo.

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Emblem logos feature a mark in which the company name is embedded within a pictorial element. The two elements are never separated. Emblem logos work well in packaging design or as an embroidered patch on a uniform. Examples of this include TiVo, OXO, and Elmer’s Glue-All. Below is the TiVo logo, an example of an emblem.

Figure 2.2 Univision Logo (http://www.goodlogo.com/extended.info/3403)

Figure 2.3 TiVo Logo (http://www.tivo.com/abouttivo/resourcecenter/logos/index.html)
Pictorial marks are an immediately recognizable literal image that has been simplified and stylized. The images themselves might allude to the name of the company or its mission or it may be symbolic of a brand attribute. Examples of this include, Apple, CBS, Polo, Lacoste and Greyhound. Below is the Lacost logo, an example of a pictorial mark.

![Lacoste Logo](http://www.lacoste.com/)

Abstract or symbolic marks are symbols that convey a big idea. These logos often embody a company’s strategic ambiguity, and work effectively for larger companies with many products and divisions. Examples of this are Sprint, Nike, and HSBC. Below is the Sprint logo, an example of an abstract mark.

![Sprint Logo](http://www.sprint.com/index_c.html)
A character-based logo embodies brand attributes or values. These characters can quickly become central to a company’s advertising campaigns, and the best ones become cultural icons. A character-based logo is a contrast to the many static colder logos used by most organizations. A kind of ‘graphic pet’ to the consumer, they communicate kindness and humor. Below is the Planters logo, featuring the character Mr. Peanut.

![Planters Logo](http://www.planters.com/)

Logos can distinguish themselves in many ways. The uniqueness of a logo can separate it from its competitors and increase its memorability. Holding power is the ability of a logo to hold the viewer’s attention for more than just a split second. Double takes, illusions, puns, puzzles and twisted images are some ingredients that increase holding power. A logo can also convey a tone of voice to the viewer. These tones can include elegance, boldness, aggression, technological, natural, traditional, modern, exclusive, cheap and expensive.

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2.2.1 Logo Motifs

Many logos can be classified by motif. Animal motifs are popular in logos. This is not surprising given that animals are often attributed with noble qualities. Most of the time animals are chosen for the qualities associated with them. A tiger can stand for strength, while a dog can stand for loyalty. From the earliest times humans have interacted with animals and these interactions are deeply rooted in the human psyche.

Birds in particular hold significant meaning when used in logos. Since ancient times birds have been symbols of power. The bald eagle is a powerful symbol representing the United States of America. Birds have been represented in symbols since the Stone Age. For earth-bound humans, birds have always seemed to possess a special gift. Birds are often associated with heavenly things as well as earthly ones. The power of flight is seen as an especially important aspect of birds and has been bestowed onto other creatures by giving them the attributes of wings. The winged serpent became the mighty and terrifying dragon, and the winged human came to represent a heavenly angel.

Dragons, and any serpent represented in a logo evoke specific emotions. The serpent is an ancient sign of healing. Aesculapius, the Greek god of medicine uses a serpent

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as his emblem. Doctors and hospitals still use the image of a serpent to symbolize the medical profession today. The serpent can be seen as a symbolic archetype as well. Associations of fear, death, and being bitten by serpents are present in the human subconscious.

The motif of the human form, and in particular, the human face, play an important role in all cultures as a symbol. In some cases the human face has been stylized into a mask form in order to make it more menacing. Human faces used as logos are somewhat rare and are often more stylized than accurate anatomically.

The sun and the stars are often represented in logo design. The cult of the sun is the most common, widespread and ancient of all forms of worship. The image of the sun has a strong emotional affect because the sun is the ultimate life giving force. Sun logos almost always include both the disc shaped sun and a representation of the sun’s rays. Fire and flame symbols used in logos can be directly linked to sun symbols in their meaning. Stars have been seen as mysterious objects for much of human existence. Star


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symbols are never round in form, but almost always consist of straight lines representing beams of light disappearing into the void.\footnote{Frutiger, Adrian. \textit{Signs and Symbols: Their Design and Meaning}. New York: Van Nostrand Reinhold, 1989.}

\subsection*{2.2.2 Color}

Color is used to express and evoke emotion, stimulate memory and give sensation. In a logo, it can stimulate brand association and aide in differentiation. In the sequence of visual perception, the human brain reads color after shape, and before content. Therefore, choosing a color for a logo is clearly very important. In order for a logo to be effective in terms of color, each individual logo must differentiate itself. The color must be communicating the right message to the intended target-audience, the color must facilitate recognition and recall, and the color must work on a white background as well as several other colored backgrounds.\footnote{Wheeler, Alina. \textit{Designing Brand Identity: an Essential Guide for the Entire Branding Team}. Hoboken, NJ: John Wiley & Sons, 2009.} A color treatment can make or break a logo. Color choices that are too dated or unsophisticated can cause even the most well drawn logo to fail.\footnote{Budelmann, Kevin, Yang Kim, and Curt Wozniak. \textit{Brand Identity Essentials: 100 Principles for Designing Logos and Building Brands}. Beverly, MA: Rockport, 2010.} Designers must consider a foreign market when choosing colors for a logo.\footnote{Wheeler, Alina. \textit{Designing Brand Identity: an Essential Guide for the Entire Branding Team}. Hoboken, NJ: John Wiley & Sons, 2009.} Culture plays a large role...
in how colors are interpreted. Color connotations are often learned and can permeate a market.20

While many branding systems use one main color in their logo design, some use several colors. Each of these colors conveys a different meaning to a wide variety of viewers.

The color red used in a logo conveys a lot of emotion to the viewer. Red is associated with love, passion, energy, war, danger, strength, power, and anger.

It enhances metabolism, increases respiration, and raises blood pressure. It is easily seen from a distance, which is why stop signs, stoplights, and fire equipment are usually painted red. Red is a color found in many national flags. In logo design, red brings text and images to the foreground. Because red is commonly associated with energy, it can be employed when promoting games, cars, items related to sports and high physical activity.21

The majority of Asian countries associate red with marriage, prosperity and happiness. However, in parts of Africa red is representative of death and mourning.22

The color orange combines the energy of red and the happiness of yellow. Orange is associated with happiness, joy and heat. Orange represents enthusiasm, fascination,


creativity, determination, attraction, and success. Orange increases oxygen supply to the brain and stimulates mental activity. It also stimulates appetite. Orange is easily seen from a distance and is very effective for promoting food products and toys. It has been used often in promoting children’s products and media. Orange is the national color of the Netherlands and in Ireland it signifies the Protestant movement.

Yellow evokes cheerfulness, stimulates mental activity, and generates muscle energy. Yellow is seen before all other colors when placed against black. In 15th Century Europe, yellow indicated honor and loyalty. Later the meaning of yellow was connected with cowardice. Yellow can be used to promote children's products and items related to leisure. However, men usually perceive yellow as a very lighthearted, 'childish' color, so it is not recommended to use yellow when selling prestigious, expensive products to men. Yellow is an unstable and spontaneous color, so avoid using yellow if you want to suggest stability and safety. In Japan yellow is associated with courage. In Egypt and Burma it signifies mourning.

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Blue is the color of the sky and sea. It is often associated with stability and symbolizes trust, loyalty, wisdom, confidence, intelligence, faith and truth. Blue slows human metabolism and produces a calming effect. Blue is a masculine color and it is highly accepted among males. Dark blue is associated with depth, expertise, and stability; it is a preferred color for corporate America.\(^{27}\) While blue is associated with masculinity in the majority of the world, in China it is the color for young girls. In Iran blue is the color of mourning.\(^{28}\)

The color green symbolizes growth, harmony, freshness, and fertility. It helps alleviate depression, nervousness and anxiety. Green has strong emotional correspondence with safety. Dark green is also commonly associated with money. Green suggests stability and endurance. Green used in logos can indicate safety when advertising drugs and medical products.\(^{29}\) Green is associated with paradise in the Islamic faith. It is also strongly associated with the country of Ireland.\(^{30}\) Recently, green is also associated with sustainability and environmental awareness.

The color purple has traditionally been associated with royalty. It symbolizes power, nobility, luxury, and ambition and conveys wealth and extravagance. Purple is associated with wisdom, creativity, mystery, and magic. According to surveys, almost 75 percent of pre-

\(^{27}\) [http://www.color-wheel-pro.com/color-meaning.html].


\(^{29}\) [http://www.color-wheel-pro.com/color-meaning.html].

\(^{30}\) *Color Design Workbook: a Real-world Guide to Using Color in Graphic Design*. 
adolescent children prefer purple to all other colors. In Latin America purple is associated with death. In Thailand, purple is worn by widows mourning the death of a husband.

White is often associated with perfection, light, goodness, innocence, purity, and virginity. White usually has a positive connotation. In logo design, white is used to suggest simplicity in high-tech products. White is associated with hospitals, doctors, and sterility, and is used to suggest safety when promoting medical products. In Japan and China, white is a funeral color and in India married women who wear white invite unhappiness.

Black is associated with power, elegance, formality, death, evil, and mystery. Black usually has a negative connotation associated with it; blacklist, black humor, 'black death'. Black denotes strength and authority; it is considered to be a very formal, elegant, and prestigious color. Black gives the feeling of perspective and depth, but a black background diminishes readability. In logo design black contrasts well with bright colors.

In China black is used as a color for little boys. American, European and Japanese youth tend to associate black with rebellion.

2.2.3 Typography

A logotype is a word or words in a determined font. Usually, a logotype is juxtaposed with a symbol in a formal relationship. This combination of type and image is called the signature. Legibility of the logotype is essential, as it needs to be read in a variety of sizes from a variety of distances. Logotypes should be the result of careful typographic exploration. The letters of the word should be chosen to relate to the symbol and to each other.

Typography is one of the core building blocks of an effective brand. As with imagery, typography often suggests an emotional meaning for a logo. A typestyle that references print ads from the 1950s leads the viewer in a very different direction than one inspired by graffiti tags of the 1980s. The style of typography used in a logo is the first element a viewer “reads” before they read the actual words.

A unified and coherent brand is not possible without typography that is unique and consistent. It is also imperative that the typography used in the logo not be the result of a current fad, but rather it stands the test of time. The type needs to be flexible, easy to use and provide a wide range of expression.

____________________


Typography used in logo design can and does take myriad forms. While some logos use well-known classic typefaces, others employ original type designed by their creators. Many of these original typefaces are created to mirror or mimic the qualities of the symbol part of the logo. The type can be manipulated to mimic color, form, line and shape of the symbol.

2.2.4 Form

Form is present in every object without exception. The brain reads shape before both color and content. The shape of a logo can convey a wide range of emotions and qualities. These can vary from simplicity to sophistication, from conformity to uniqueness. The shape of a logo doesn’t necessarily need to be unique or unusual. A simple square, circle or triangle shape can be very effective. Most importantly the shape should compliment the other elements of the logo. A logo’s internal shapes tend to define it because other aspects such as color can change over time or in different contexts. Some logos have a sense of simplicity and balance by using a circle or square as their primary shape. The shape of these logos becomes an easily recognizable identifier for the brand.

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A circle or sun shaped logo emphasizes the “center” as a symbol of the sun, the central significance for all life. The fact that a circle shape has a prominent position in our collective-subconscious can be attributed to the image of the sun as a life-giving force. This is a feeling that goes back to the very earliest of times.\textsuperscript{45} The circle is representative of both zero and all encompassing, or the whole. The circle is a simple shape but from it all other geometric constructions emerge.\textsuperscript{46}

The triangle is most closely associated with the divine number of 3 and in Christianity, the Holy Trinity. In many cultures the triangle is also a symbol of power and prosperity. The triangle has a double meaning when applied to driving in the United States. A triangular sign as interpreted by car drivers signifies danger, or pedestrians ahead. But for the pedestrians it means safety: "Here we can cross the street safely."\textsuperscript{47}

A square can symbolize land, field, ground, or the element earth. In modern meteorology the square symbolizes the ground. Botanists use the square to denote the male individual of dioecious plants, in which case the circle stands for the female. In military contexts the sign can be used to symbolize soldiers.\textsuperscript{48}


Stars stand for hope, happiness and sometimes immorality. A five-pointed star symbolizes freedom. The five points give the impression of beams disappearing into the void. Star symbols are found in many applications, from the symbolic Star of David to the Texaco logo to the asterisks in books and is a strong base for a graphic identity.

2.2.5 Design Principles

There are twelve design principles that can be used when evaluating logos. They are; gradation, anomaly, radiation, focal point, direction, similarity, repetition, contrast of organic and geometric, contrast of large and small, contrast of line and mass, contrast of curvilinear and rectilinear, and contrast of positive and negative. A logo can contain one or a combination of several design principles.

2.3 Redesigning Identity

Branding is an ongoing process. As the world changes and new markets open, an organization’s logo design should adapt in order to meet changing conditions head-on. While the world has seemingly become more complicated in recent years, logo design has


become much simpler. Fast identification is essential in a fast-paced environment. Less is more.  

There are many reasons an organization might want to redesign their logo. Some organizations want to reposition their brand. Usually these organizations are not struggling, but looking for ways to improve their market share by making slight, smart adjustments to the logo. As businesses grow, moving from start-ups to large conglomerates they require a brand of more depth. Promoting growth with an updated identity is a smart tactical move. If a company’s identity refuses to address current changes it becomes increasingly irrelevant.

There is always risk when redesigning a logo. Some special considerations must be made. Some elements of the current logo might need to be retained in order to preserve value or brand equity. The change to the logo can be evolutionary, carrying much of the old aspects of the design into the new, or it can be revolutionary and completely abandon the old logo style. If the redesign is revolutionary the organization must consider emotional ramifications to the customer. The organization’s clients might become wary or defensive when presented with something new. A poorly redesigned logo could cause the organization to lose money, customers, and may lead eventually to failure.

2.3.1 The Chicago Bears

The Chicago Bears, one of the oldest American football teams, has been in existence since 1920. They won their first championship in 1921 and have since gone on to win eight more. The team is currently owned by Virginia McCaskey, her children, and grandchildren. It is currently worth 1.1 billion dollars, the ninth richest in the NFL (National Football League). The Bears’ first logo was designed and put into use in 1940. It has since been redesigned three times. It has not been redesigned since 1974. Below are all of the Chicago Bears’ logos from 1940 to the present day.

![Chicago Bears Logos](http://www.sportslogos.net/team.php?id=169)

The first logo, created in 1940 and used until 1953, depicts a bear running with a football. There is no typography used in the logo. The bear is colored black and the football is orange-brown. In America, the color black is associated with power. However, most likely the color was chosen because it is the natural color of many bears. The color orange can represent determination, but again most likely, the color represents the actual color of footballs, a light brown. The bear is a pictorial mark but not particularly refined. The animal motif of the bear conjures up feelings of strength and aggressiveness much like a rough and tumble football player.

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The second logo, designed in 1954 and used until 1973, attempts to refine the original Bears’ logo. The largest part of the logo, the football is colored a bright orange. Again, this can symbolize determination, and it is also close to the color of an actual football. The color of the bear has changed to dark blue. Blue is almost always associated with masculinity in American culture. Dark blue symbolizes stability and expertise. The animal motif of the bear is still used, but the bear’s posture and expression have changed. The bear is clearly more aggressive and is showing fangs and a furrowed brow as its claws dig into the ball. Again, there is no type used in the logo.
Figure 2.9 Chicago Bears Logo (http://www.sportslogos.net/)

The third logo was used congruently with the second starting in 1962. This logo was applied directly to the helmets of the players. Before this, the logo was not used on the helmets, as they were plain dark blue. The logo consists of the letter “C”. The “C”, which is an abbreviation for “Chicago”, has been elongated and resembles the shape of a football, mirroring the previous logo. The logo is colored white with a dark blue outline. While white is often connected with perfection, it is also connected to virginity and purity. The animal motif is abandoned and only the initial “C” remains.

Figure 2.10 Chicago Bears Logo White (http://www.sportslogos.net/)

The fourth logo was put into use in 1974 and is still the organization’s primary logo. It is almost identical to the third logo with the addition of the bright orange color within the “C”. The logo is shaped similarly to a football. While the logo has been redesigned and has evolved since 1940, the shape and colors have not changed radically since 1954. This has helped to maintain brand loyalty for the team.
2.4 American Football

In the year 1875, Harvard and McGill Universities played a game combining Rugby and Soccer. The next year, Harvard University defeated Yale University in a thirty-player game in which running with the ball and tackling were allowed. While these games seemed unimportant at the time, they were later identified as the ancestors of America’s most popular and lucrative sport, football. What we now know as American football has evolved from these early games. In the 1880s, Walter Camp, a coach at Yale University, developed the game further by establishing definite possession of the ball. He developed the concepts of the line of scrimmage, the forward pass, numerical scoring, the quarterback, and seven players on the line of scrimmage with four backs behind. By the year 1890 a crowd of 25,000 attended the Yale-Harvard football game. As the United States grew as a nation throughout the 20th Century, football grew along with it.54

When the first professional players were paid, football was a very different sport than it is today. The field itself was sized differently at 110 yards long, ten yards longer than today. The ball was a rubber bladder encased in leather and was more of a cross between today’s football and a basketball, blunt at the ends. Player’s bodies were mostly unprotected. Players didn’t wear helmets and ear injuries were common because of grasping and grabbing onto the head to tackle to the ground. In the 19th Century players were significantly smaller than they are today. The average weight for linemen was only a modest 171 pounds.  

Professional football is more than 100 years old and was, in the beginning, second fiddle to the college game. When the NFL (National Football League) was founded in 1920 fan attendance averaged 3,000 per game, merely one-twentieth of the number at major college games that same year. It wasn’t until twenty years later in the 1940s that the NFL began to establish itself and enjoy the beginnings of prosperity. At this point attendance averaged around 25,000 a game. While this was a vast improvement, professional football still ranked below the college game in popularity. Of course college football wasn’t the NFL’s only competition for fans. America’s national pastime, baseball, was the most popular sport in the country well into the second half of the 20th Century.

Today pro football is by far the most popular spectator sport in the country. According to a 1993 survey by the Sports Marketing Group, nearly half of all males aged 12 and older name professional football as their favorite sport. Some theorize that football has

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become so popular because its controlled violence appeals to the current American society. Others write that the advent of television has been the greatest influence on football’s popularity. In his book, *Pigskin: the Early Years Pro Football*, Robert Peterson writes,

“Television has made pro football fans of hundred of thousands of people who have never been near an NFL stadium. On Friday night, they watch the local high-school team, and on Sunday afternoon and Monday night they cheer or hiss the behemoths of the NFL on the tube”.

American Football has now become a multi-billion dollar industry. Because of cable television, the NFL has gained an audience all over the world. Dozens of games both collegiate and professional are aired almost every Friday, Saturday, Sunday and Monday during the fall football season. The Super Bowl, the national championship game, has become the most watched sporting event in history. Since its inception in the late 19th Century, American Football has influenced the culture and economy of the United States of America.57

2.4.1 Business

Spectator sports, such as football, have been around almost since the beginning of human existence. The ancient Greeks had the Olympic Games and the Romans

had the Coliseum. Now, thousands of years later, in America, spectator sports are still very relevant.

Football is big business. Average attendance for NFL games during the 2006-2007 season was 67,738. NFL games are by far the costliest of all American sporting events to attend. An average family of four will spend $329.82 on average to attend a single NFL game. This is nearly 36% of the average family’s median income. Clearly NFL games are not designed for low-income families.

Event attendance isn’t the only way the NFL and other sports leagues make money. The majority of fan interactions with sports take place via electronic media. The NFL earns substantial revenue from rights fees, mostly from television. In 2006 the NFL annual media rights totaled 4.5 billion dollars. This included cable, satellite and national broadcasting rights. In the same year each nationally televised NFL game drew an average of 16 million American viewers.58 Besides television, a number of other industries rely on sports fan spending. The video gaming industry derives a large chunk of its revenues from sports related games. In 2006, the top selling video game was Madden 07, a football themed game.59

### 2.4.2 Fans

In order to successfully market football to a sports audience the specific target audience for football must be determined. Why do fans connect with particular sports, teams

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and players and ignore others? What are the challenges of retaining loyal fans and attracting new ones? These questions are of course important because of the huge financial stakes.

Sports fans have many options. Enormous amounts of money are spent by sports organizations to attract fans. Getting into the heads of sports fans and understanding how and why they connect to sports is extremely important. Most fans have a limited amount of money they are willing to spend on sports related media and activities. Many forces influence the decision of a sports fan to attend an event, spend three hours watching a football game on television, watching an online promo, or buy a jersey. With this in mind sports leagues have used numerous strategies to attract and keep fans. These include; winning at all costs, price breaks, group promotions, community service and direct mailings. While these strategies are sometimes effective, a more sophisticated and elaborate plan is needed.

Sports are clearly important to Americans, but which American in particular...Fifty seven percent of Americans are unable to name just one Supreme Court justice. How many would fail to recognize a picture of Brett Favre, Joe Montana, or Emmitt Smith? Football, which is uniquely American, is the most widely appreciated sport in the US. Nearly 57% of adult Americans claim to be fans. More than a third claim that football is their favorite sport. While this is true, interest in sports is not even across genders. In a survey done by the Pew Research Center it was found that 57% of men, but only 35% of women


claimed to follow sports somewhat closely. More than twice as many men as women followed sports “very closely”. ⑥²

A 2002 survey done by the National Endowment for the Arts found that 72 million American adults, 35% of the population, attended at least one sporting event that year. Attendance differs by gender. 41.4% of males were sports attendees while only 29.2% of women attended. Other demographic characteristics mattered as well. Younger adults were more likely to attend sporting events than older Americans, though 19.7% of those aged 65-74 attended at least one sporting event in 2002. Also, sporting events are far more likely to be attended by better-educated and wealthier Americans. In addition, those who attend sporting events are more likely to be white than African-American or Hispanic. ⑥³

The NFL’s specific target audience is mostly male and upper-middle class. According to interviews and network viewing profiles, the average NFL viewer makes about $55,000 a year. ⑥⁴ In fact 25% of NFL fans make over $100,000 annually. ⑥⁵ Similar to Major League Baseball, as well as basketball and hockey, two of every three viewers of NFL games


⑥³ IBID


are male.\textsuperscript{66} Men account for only 49\% of the American population but 58\% of all NFL fans, while women account for 51\% of the general population and only 42\% of NFL supporters.\textsuperscript{67}

Fans of the NFL are younger than fans of other major sports and this is true for both female and male fans. According to analysis by FOX sports, teenagers, both male and female make up only 4\% of the NFL viewing audience. Americans aged 18-34 make up 22\% of fans, and Americans aged 35-49 make up 29\%. 40\% of NFL fans are 50 or older. NFL fans are, for the most part, caucasian. 83\% of NFL fans are white, 12\% are African-American, and 11\% are Hispanic.\textsuperscript{68}

\subsection*{2.4.3 NFL Logos}

Applications of NFL logos vary. The primary logo, which is in most cases, a symbol only with no text, is always applied to the helmet of the player. The NFL logo has evolved throughout the history of the league in order to be applied to the players’ helmets. During a football game a player’s body is mostly obscured by other players, or by the ball. Fans are

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\begin{multicols}{2}


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often watching the game from above in the stadium stands, which makes it difficult to see the players’ torsos clearly. However, the players’ heads are usually visible from a distance. The logos applied to the players’ helmets are most easily seen and recognized.

This primary logo is also applied to a player’s uniform: sometimes on each shoulder, sometimes above the shoulders on the back of the jersey, and sometimes on the side of the pants. The Type-only logos are almost never applied to player uniforms. However, some teams apply the name of either the team, or the city the team is from, above the numbers on the front of the player’s jersey.\(^{69}\) Type versions of NFL logos are applied to team merchandise sold by the NFL. They are also seen on team websites.

Below are the 32 primary logos currently used by the NFL. Thirteen of the logos have an animal motif. Four use a human figure or face. Three use typography exclusively and nine embed type into symbol. A variety of colors are used. Animals used are aggressive and dynamic. Eighteen of the nineteen logos that share the design principle of direction are moving to the right. The only logo that shows direction to the left is the eagle logo of the Jets. Four logos are shaped similarly to a football: the Chicago Bears, the New York Jets, the San Francisco 49ers, and the Green Bay Packers.

Figure 2.12 NFL Logos (http://www.sportslogos.net/)
2.5 Women in Sports

Historically, sports have been male-dominated. This has occurred in part, because sports have served as a kind of mock warfare that trained young boys for battle and maintained young men’s readiness as warriors. One large reason for gender segregation in sports has been explained as the male need for a masculine reserve, a separation from their mothers and women in general. Boys were meant to compete with each other to become
manly. This could be accomplished win or lose. However, if boys competed against girls it would make them somehow less masculine.

Physical sports for American men has always been encouraged as a way to build strength of body and strength of character. In the early 20th Century, most people considered physical activity for women to be dangerous and unfeminine. Members of the medical profession warned of uterine displacement if women jumped excessively or exercised too vigorously.

However, more women began participating in a variety of sports as the century continued. Since women were not meant to be overly competitive, sports such as golf, tennis and swimming became popular and acceptable. Some events in the Olympics such as sprints and gymnastics opened to women in the 1920s.70

As women’s participation in sports increased some men began to redefine female athleticism as sexy and romantic, not intended for the benefit of women, but for the enjoyment of men.71 Magazine ads often juxtaposed an action photo of a female athlete with one of her lounging in a suggestive pose, her face covered in make-up. Women’s team sports seemed especially threatening to men. Female ice-skaters, tennis players and swimmers got more coverage than women’s basketball teams or even doubles tennis.72 Despite the


competitiveness of women’s soccer, in 1999 when the US Women’s team won the World Cup, Late night talk show host David Letterman repeatedly referred to the players as “Soccer Mamas” who were “hot”. *Sports Illustrated* writer, Joe Torres wrote, “They’ve got ponytails! They’ve got kids! They’ve got curves!”. In fact, the ponytail was worked into the World Cup logo because organizers wanted to emphasize the players’ femininity.73

In the 1960s active promotion of sports for women began to increase. In 1963, the Division for Girls and Women’s sports joined with the US Olympic Development Committee in an effort to train coaches to train Olympians. In 1966, the Commission on Intercollegiate Athletics for Women was founded to govern college games and tournaments. Little League sports were successfully sexually integrated in 1973.74

The most important step for women in athletics was the congressional involvement in mandating equal treatment in sports in 1972. Title IX aimed to put an end to gender based discrimination in public-supported educational settings.75 Because of Title IX, women’s opportunities in sports expanded dramatically in the 1970s, 80s, 90s. Unfortunately, many prominent Universities still refuse to comply completely and favor men’s sports over women’s, citing many reasons, most of them financial.76 Some men’s teams and sports

73 Fields, Sarah K. *Female Gladiators: Gender, Law, and Contact Sport in America.* Urbana, IL: University of Illinois, 2005.


75 Fields, Sarah K. *Female Gladiators: Gender, Law, and Contact Sport in America.* Urbana, IL: University of Illinois, 2005.

activities have had to be cut in order to allow equal room for women’s opportunities. Title IX was intended to level the playing field and make things fair. Sports, especially combat sports like football, have been historically intended to teach toughness and strength and to ensure the ability of men to resort to violence if necessary. Women and girls sports were to be protected by and dependent on men. As women gained more power in the 20th Century the balance shifted. The exclusion of females from contact sports had been symbolic of the exclusion of women from positions of power in general. In 1973 *Sports Illustrated* acknowledged the reason for gender discrimination in sports was because women “posed a formidable threat to male pride and power”. Also, if women participated in sports they would make a more prominent stand in society and begin demanding equality. This, the authors suggested was the real reason men wanted to exclude women from sports.\(^\text{77}\)

### 2.6 Women’s Basketball Association

The WNBA officially began on April 24th, 1996. However, the league did not magically spring up out of the blue. The idea of a women’s professional basketball league had been floating around for more than ten years and had been tried in a few different markets, none of them successful enough to last more than a few years. The WNBA was built on the efforts of those who had come before.

Because of Title IX, women’s collegiate basketball programs had expanded and increased in popularity throughout the 1970s and 1980s. In 1976 women’s basketball became an Olympic sport and professional leagues began to pop up in Europe and Asia.

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\(^{77}\) Fields, Sarah K. *Female Gladiators: Gender, Law, and Contact Sport in America*. Urbana, IL: University of Illinois, 2005.
The first serious American women’s basketball league began in 1978. Founded by Bill Byrne who hoped to cash in on the popularity of the 1976 Olympics, the league, the WBL (Women’s Basketball League) launched in 1978 with eight teams. By the second season several teams had folded. The United Stated boycotted the 1980 Olympics and hope for any roll-over publicity was destroyed. By the third season, the league had folded due to financial difficulties.

Others tried to organize leagues in the 1980s and early 1990s. The Ladies Professional Basketball Association, founded in 1981 hoped to benefit from the WBL’s financial problems. Unfortunately it folded after five games. In 1991 the Liberty Basketball Association tried gimmicks such as nine foot two inch tall baskets and skin-tight leotards on players, to gain fans. Only one exhibition game was played before the league failed. It wasn’t until the middle of the 1990s that realistic hopes for a lasting women’s league began to rise.

The American Basketball League was founded in 1995 and began play in 1996. They hoped to capitalize on the surge in popularity in women’s basketball due to the US women’s undefeated gold medal run in the 1996 Olympics, the growing female interest in sports, and the continuous rise of female participation in sports at the high school and collegiate level. Eight teams played during the inaugural season. At the same time, the NBA was moving forward with plans to form the WNBA (Women’s National Basketball Association). Ultimately, the ABL was not able to compete financially with the WNBA and folded in 1998.

The NBA had several decades of experience running an immensely popular league and also plenty of money to outlast any growing pains the new women’s league might experience. One of the WNBA’s strategies was to stock its teams with the biggest women’s
basketball star power it could. The league held a four-part draft ahead of the 1997 season for its initial eight teams. Players such as Cynthia Cooper, Michelle Timms and Sheryl Swoops were among the pre-signed players. The first WNBA game was played on June 21, 1997 between the Los Angeles Sparks and the New York Liberty. Sparks guard Penny Toler scored the first WNBA basket, but the Liberty went on to win it 67-57. Three months later the WNBA Championship was won by the Houston Comets.

In its first season, the WNBA posted an average attendance of 9,669 a game. The WNBA has had mixed success in engaging the two biggest groups in its core fan base: families and the gay and lesbian community. These two groups are vital to the league’s survival.

Families, especially those with young girls are continuously courted by the league through programs such as “Dads & Daughters”. The program hosts fathers and daughters on game nights with incentives like special ticket prices, contests and giveaways. Teams also have a variety of theme nights throughout the season including Moms and Kids Night, Kids Days, and Fan Appreciation days. Family friendly entertainment is always prevalent at WNBA games including jugglers and magicians, to the the Los Angeles Sparks SparKids dance group of 8-13 year old children.

Ticket prices are extremely reasonably priced for a professional sporting event. Many WNBA teams have a family discount available. For the price of one single ticket to an NFL game, an entire family can attend a WNBA game. Unlike a movie, play or other cultural events a family can enjoy together a WNBA game carries little opportunity for inappropriate content. The women of the WNBA are polite, and friendly to the fans. For parents, the
WNBA provides a great opportunity to show their young daughters what opportunities might lie ahead for them.

However, the WNBA has had issues with the happy family image the league has tried to create. An overwhelming number of fans who attend the games are Gay and Lesbian but the league struggles to accept them. In the early years of the WNBA, several teams hosted gay and lesbian friendly events and took out ads in gay publications. However, while some teams embrace this fanbase, some teams refuse to post the names of gay and lesbian groups on the overhead scoreboard alongside other groups that buy blocks of tickets. The league seems to have adopted the thinking that they would lose corporate sponsors if it openly embraced homosexual fans and players. Despite the way the WNBA excludes the community, gay and lesbian fans continue to support the league with both attendance and money.

The WNBA has many male fans. Many of them were drawn to the league by a love of basketball in general and have followed the players as they graduated out of the NCAA into the professional arena. Women make up about 75% of the WNBA’s in arena fanbase. Many of the league’s most productive bloggers are male and many fan based websites were created by men. However, despite Title IX, and growing popularity of the WNBA most of the world’s sports superstars are men.\(^78\)

The WNBA is the longest running women’s professional sports league and claims 25 million fans worldwide. The league has been growing steadily since 2008 with 46 sellout games in that year alone. 1.5 million people attend WNBA games each year and are

comprised mostly of families, women and teens. 73% of WNBA fans have at least one child in the household and 51% have a household income of over $75,000 annually. 58% of WNBA fans are women and the majority, 31%, are ages 18-34. According to research, individuals who actually play basketball are 324% more likely to watch a WNBA game on television and 415% more likely to attend a WNBA game.

Ratings for WNBA games on ESPN2 have increased by 47% and visits to WNBA.com have increased by 33% since 2007. WNBA were broadcast on ESPN2, ABC, and NBA TV in 203 countries, in 32 languages in the year 2008. League games are broadcast on both ESPN and Sirius radio. In 2008 WNBA.com received more than 87 million page views.⁷⁹

2.6.1 WNBA Logos

All twelve of the logos are type-dominant. This is because the WNBA player uniforms are type dominant. The players’ jerseys are easily seen by the fans because the crowd is often right next to the court. There isn’t much distance between players and fans, and the courts are well lit. Players do not wear helmets, and there is more available space on the jerseys.

The name of the city is the largest piece of type on the uniform. A version of the main logo can be seen on the back of the player jersey, but it is very small and centered above the shoulders. Logos including both symbol and type can be seen on WNBA merchandise and on team websites.

Below are the current WNBA logos. The only logo using an animal motif is the logo for the Minnesota Lynx. The cat shown is aggressive, showing fangs. Eleven of the twelve logos make reference in some way to the game of basketball with either an actual basketball or a basketball hoop. The only logo that does not do this is the logo for the San Antonio Silver Stars. Nine of the logos show direction, and all nine of these are directed upwards towards the sky. Both the Chicago Sun and the New York Liberty use iconic buildings in their logo: the Sears Tower and the Statue of Liberty respectively.

![WNBA Logos](http://www.sportslogos.net/)

**Figure 2.14 WNBA Logos**
2.7 Women’s Football

IN 1999, two businessmen, Carter Turner, and Terry Sullivan founded the WPFA (Women’s Professional Football Alliance). The first organized game was played between the Lake Michigan Minx and the Minnesota Vixen and was so successful that it turned into a six-game tour across the country. The first official season of the WPFL began in 2000 with eleven teams competing across the country. By 2006 the league was comprised of fifteen teams, but as of 2009 many teams defected to other leagues including the IWFL (Independent Women’s Football League) and WFA (Women’s Football Alliance).

The IWFL, founded in 2000, includes fifty-one teams across the United States, Mexico and Canada. More than 1600 women play football for the league. The IWFL contains two tiers of teams: Tier I teams compete in large markets such as New York and Los Angeles. Tier II teams compete in smaller markets such as Kenosha, Wisconsin and Clarksville, Tennessee. There is a playoff and championship series at the end of the IWFL season, which runs from early April through the end of July.

The IWFL is a non-profit organization that enables its member teams to function independently, focusing on their local markets while providing some resources and strategies for the marketing and promotion of the game. Sponsors of the IWFL include;


Reebok, Under Armour, and Bolt Athletics.\(^{83}\) Individual teams often find it difficult to obtain sponsors. Players must pay training fees and buy their own equipment. Fan attendance is generally low, though the Pittsburgh Passion, a team out of Pittsburgh, Pennsylvania has an average attendance of 2500 paid attendees a game, higher than the next largest fan attendance average by 1,000.\(^{84}\)

The IWFL has remained in operation for eleven years now. However in 2010 ten teams, including the Pittsburgh Passion, defected and joined the newest women’s football League, the WFA. The WFA began play in 2008 with 36 teams, many which had defected from other leagues and were previously established teams. The WFA currently has 60 teams playing in the 2011 season across the United States and Mexico.

While the WFA is a relatively new league, ESPN3, recently aired a game between the Pittsburgh Passion and the Columbus Comets. Sponsors for the WFA are limited, but include; Gamewear Team Sports, Choice Hotels, and Xtreme Sports Insurance.\(^{85}\) While some teams are already established and have a growing fan-base and profitable fan attendance, most WFA teams struggle financially.

Data on fan demographics for women’s football is non-existent. Women’s football seems to be missing one of the most important things any sports organization must have; a


solid and consistent brand that is marketed towards a targeted fan-base.

2.7.1 WFA Logos

Below are ten of the current WFA logos. All ten of the logos incorporate typography into the design. Five of the six logos that use direction as a design strategy are directed towards the right. The Chicago Force logo is directed upwards towards the sky. Only two of the logos, the New England Nightmare and the Wisconsin Dragons use animal motifs. The Cincinnati Sizzle use a feminine woman as a symbol in their logo and the DC Divas refer to women in the team name. The football is referenced in four of the ten logos.
2.8 Summary

The literature review reveals that the brand and logo design an organization uses is crucial to the organization’s overall success. The logo is often the first point of contact for many potential customers. Therefore it needs to be well designed and targeted towards the right audience. A successful logo can take on many forms and motifs. Myriad choices of colors, type and form take on particular meanings and offer specific emotional responses.

When redesigning a logo, consideration must be taken to ensure that some elements of the original logo are preserved. While there is always a risk of customer loss when redesigning a logo, it is important for organizations to move forward and adapt to change and growth in the marketplace. If an organization refuses to evolve with a changing world it will soon fall behind and become obsolete.

Sports teams must always be evolving in terms of branding and logo design. Organizations such as the NFL and WNBA are always trying to increase their profit margins by recruiting the biggest stars to attract more paying fans. The Chicago Bears are one example of a team who have changed and simplified their logo in order to be more marketable and attract a wider audience.

The history of American Football dates back over 100 years. The sport itself has of course evolved over the years. From the time the NFL began in 1920, fan attendance has increased more than twenty-fold. NFL football is now a multi-billion dollar industry. Part of this is due to marketing and branding efforts made both by the NFL and the individual teams.
NFL logos are seen on the players’ helmets and uniforms as well as in advertising and team merchandise. The NFL team logo is an essential part of any team’s success.

The history of women’s sports is decidedly shorter than the history of men’s sports. Men and boys have historically been encouraged to be aggressive and to ready themselves for battle, whether real or metaphorical, through sports. Women and girls have historically been encouraged to be soft, delicate and to ready themselves for motherhood. Despite this, women’s athleticism increased in the mid-20th century. Women and girls engaged in tennis, golf, gymnastics and swimming.

Title IX was signed in 1972 and gave women and girls equal rights in academically based sports teams. Unfortunately some schools still do not completely adhere to title IX and some female athletes are left out in the cold. While women and girls were beginning to participate more openly in sports, a backlash against them began to form. Men became threatened by the independence women gained from sports and instead of admiring women for their athletic abilities, they emphasized the female athlete’s sexiness or femininity.

The WNBA has been the most successful professional women’s sports league. The league was founded in 1996. Many teams are directly associated with the NBA. The WNBA has suffered through some growing pains and almost folded but the money and strength of the backing NBA has helped them to stay afloat.

The WNBA has increased steadily in popularity since 2008. The WNBA works hard to promote themselves as family friendly and targets that specific audience. Families, women and teens make up the majority of attending fans.

Much of the WNBA logo design is taken from the corresponding NBA teams in order to capitalize on those team’s successes. Logos are type dominant as opposed to the
symbol dominant NFL logos. Most of the WNBA logos feature an image of a basketball embedded within the other elements of the logo.

Women’s professional football has existed for just over a decade. Founded in 1999, the WPFA, was the first professional women’s league. It soon gave way to other leagues like the IWFL and WFA. Between these two leagues there are over 100 women’s professional football teams in America, Mexico and Canada currently in operation.

While a few teams have success with corporate sponsorships and fan attendance, most struggle financially. Many teams do not target their branding or logo design to any targeted audience. Many of the current WFA logos are unsuccessful in their attempts to capture a wide audience.
CHAPTER 3: METHODOLOGY

The methodology for this thesis is based on a thorough literature review of existing data on several subjects relating to sports logo design. The literature review contains information about branding, logo design, logo redesign, the history of American football, NFL football as business, NFL logos, the history of women in sports, the history of the WNBA, WNBA logos, the history of Women’s professional football, WFA logos and a summary of all the information included. The literature reviewed reveals that logo design is an essential part in branding any company or organization and holds a huge role in determining the overall success of the organization. Therefore, potential sports fans can be drawn in by an effective logo, or repelled by a bad one.

Based on the information garnered from the literature review, a heuristic for categorizing and analyzing current NFL, WNBA, and WFA logos was developed. The heuristic consists of several matrices outlining several qualities of the symbols and signatures. A list of primary considerations for the logo design was created based on the literature review. At this point criteria was developed for designing a new logo for a women’s football team. Once the criteria was developed and analyzed a logo was designed. Three different logos for the team were designed. Each of the three logos have four versions: symbol dominant, signature dominant, horizontal emphasis and vertical emphasis.
CHAPTER 4: REDESIGNS

4.1 Introduction

This thesis attempts to successfully redesign a current WFA logo in order to make it more successful and marketable for the team. The logo that will be redesigned is currently being used by, the Wisconsin Dragons, a team located in Milwaukee, Wisconsin. There are several competing professional sports teams in and around Milwaukee including, the NFL team, the Green Bay Packers, the MLB team, the Milwaukee Brewers, The NBA team, The Milwaukee Bucks, as well as several other women’s professional football teams; the Wisconsin Warriors and the Wisconsin Wolves. Because of the number of other sports teams competing for fans and profits, the Dragon’s logo must appeal to a wide audience and make a unique, strong and lasting impression.

The target audience for the logos will be will be families. While NFL teams target men and boys for the most part, the WNBA, a women’s professional sports organization, reaches out and targets families. Because the WFA is a female sports league, reaching out to both sexes and their children would be the most beneficial and financially opportunistic. Because WFA ticket prices are significantly lower than NFL and WNBA ticket prices, a family of four can more easily afford attending a game. The average price for a family of four to attend a WFA game would be $40, while the same family attending an NFL game would spend nearly $330 or $120 for attending a WNBA game. Because of this the WFA can target a wider audience, and not just a wealthy one.

Below is the current Wisconsin Dragons logo.
In order to redesign an effective logo for the Wisconsin Dragons an in-depth analysis of current NFL, WNBA, and WFA logos will be completed. There are 32 NFL logos, 12 WNBA logos and 10 WFA logos that will be analyzed. This analysis will consist of a matrix chart, with each team listed in order by the strength of their fan base from most popular to least popular. Popularity of the teams is determined by fan attendance in the year 2010.

After the initial matrices are developed, three more matrices including only NFL logos will be made. The first matrix will contain logos using an animal motif. The second will feature logos using a bird motif. The third matrix will contain only signature dominant logos. The first two of these matrices have been developed because the logo to be redesigned is one of a dragon. A dragon is an animal, albeit a mythological one, as well as it is a winged animal similar to a bird.

Each of these logos will be analyzed by six attributes. The six attributes used in the matrices are fully discussed in the literature review and will include: color, form, typography,
motif, design principles used and logo category. Also included in the matrices will be line quality of each logo and any historical or cultural significance the logo might feature.

Color contains many emotional messages that it communicates to the viewer and is an important part of any logo design. In the analysis of logos contained in the matrices, the colors used in each logo will be listed. This will be the first category listed in each matrix.

The form or shape of a logo is the first thing a viewer sees, even before color. A logo can use one shape or combine many. Shapes have deep meanings in the human psyche and can affect the way one views and interprets a logo. Form is the second category listed in each matrix.

Many logos use familiar motifs to appeal to viewers. The qualities that the motif embodies, such as an animal motif symbolizing strength and speed, can translate to the viewer and lead them to make conclusions about the brand based on the motif. Motifs are the third quality listed in the matrices.

In the literature review of this thesis there are six main categories of logos listed. These include; wordmarks, letterforms, emblems, pictorial marks, abstract/symbolic marks, and character marks. Logo category is the fourth quality listed in the matrices.

Typography is an important part of an effective logo design. Many logos incorporate typography at least in some part, but it is not always prominent. Some brands do not use type in their logo design but incorporate it in alternate logos or other important branding applications. Typography can be categorized as serif or sans-serif. Typography is the fifth listed quality in the matrices.

There are twelve design principles used when evaluating logos. They are; gradation, anomaly, radiation, focal point, direction, similarity, repetition, contrast of organic and
geometric, contrast of large and small, contrast of line an mass, contrast of curvilinear and rectilinear, and contrast of positive and negative. A logo can contain one or a combination of several design principles. Design Principles are listed sixth on the matrices.

The last matrix will be used to design the signature, type-based elements of the logos. This matrix contains a total of six signature dominant logos. The first five belong to the NFL bird motif logos. The last belongs to the Green Bay Packers logo. Because both the first and third redesigned logos use a bird motif, the type applied to the logos is inspired by the NFL bird motif signature dominant logos. These signature dominant logos mimic the symbol in form and color.

The second redesigned logo is based on the most popular NFL team’s logo, the Green Bay Packers. Because of this, the Packer’s signature dominant logo is included in this matrix and the qualities of the logo are applied to the redesign.

Qualities of these symbol dominant logos outlined in the matrix include: the logo’s relation to the symbol, the line of the type, whether outlined or solid, and whether the logo is serif or san-serif.

The list of primary considerations used when developing these redesigned logos were as follows:

- Type of sport
- Location of the team
- Characteristics of the original Dragons logo
- Logo qualities discussed in literature review
4.2 Redesigning Logo #1

The first logo redesigned used information garnered from the Animal and Bird motif matrices. Because a dragon is an animal, albeit a mythological one, and winged like a bird, these matrices were effective in identifying effective qualities and design elements to include in the redesign.

This logo addresses the primary considerations developed for redesigning the Dragons’ logo.

- Type of sport – this logo can be easily applied to the helmet of the player. It is clear and easily recognizable from a distance.
- Location of the team – more than the specific location of the team, effective characteristics of current NFL logos were considered in the design process.
- Characteristics of the original logo – this logo maintains the original motif of a dragon as well as the color palette of the original logo.
- Logo Qualities – listed below

4.2.1 Color

Color was not changed in the redesigned logo. Because the Wisconsin Dragons’ colors of teal, orange, white and black are already established and uniforms are already made it makes financial sense to keep the colors the same. Also, because the target audience for the redesigned logo is families, these colors are appropriate. According to the Literature Review, Orange represents enthusiasm, determination and success. All qualities parents would want to impart on their families. Orange has often been used to promote children’s products and is associated with happiness.
Teal is a combination between the colors green and blue. Green has a strong emotional correspondence with safety. It symbolizes stability and endurance, positive qualities to be associated with a sports team. Blue is also associated with stability as well as trust and loyalty. Blue is a masculine color and widely accepted by males. Because men are more likely to have had an early connection with football it is important to appeal to them though color.

4.2.2 Form

Form was considered when redesigning the logo. It is the second quality listed in the matrices. The shape most often used in the NFL logos, which had animal and bird motifs, was the triangle. Four of the five bird motif logos were triangular in shape. A triangular shape aids in adding dynamic movement to the logos. According to the Literature Review, the triangle is a symbol of power in many cultures.

The two highest ranked NFL logos using bird motifs, the Philadelphia Eagles and Baltimore Ravens employ organic lines with sharp points in their designs. This was applied to the redesigned logo. Also, the same two NFL logos include a highlight color on the outside edges of the logo. This was also applied to the redesigned logo.

4.2.3 Motif

The motif of the Dragons logo was already established before the redesign. However, in the original logo the Dragon is shown in full form. The entire body of the dragon,
including wings and a tail are included in the logo. As can be seen in the matrices, the majority of animal and bird logos only use the head or face of the animal. Nine of the thirteen animal motif logos and the top four of five bird logos exclude every part of the animal besides the head and face. This was applied to the redesigned logo and only the head and face of the dragon are shown in the logo.

4.2.4 Logo Category

With the exception of the Baltimore Ravens and the Miami Dolphins, all of the animal and bird logos can be categorized as pictorial marks. This was applied to the redesigned Dragons logo.

4.2.5 Typography

The majority of NFL logos do not use any typography in the primary logo. However, they do employ type in secondary logos. The top two NFL bird motif signature dominant logos mimic the shape of their symbol in the typography. All of the bird motif signature dominant logos use a serif font.

The type chosen for the redesign consists of two different typefaces. The word “Dragons” is written in a manipulated version of the typeface, Copperplate. The serifs of the original type were manipulated using Adobe Illustrator to more closely mirror the form of the dragon symbol. The word “Wisconsin” is in the typeface, Century Gothic. Three colors within the dragon symbol, teal, orange, and black are used. The top two signature dominant NFL logos use outlines to highlight and give depth to the type. This technique was applied to the redesigned logo.
4.2.6 Design Principles

The design principle that is used in every single one of the NFL animal and bird logos is direction. All of the animals are moving in a direction, which makes them more dynamic. The design principle of direction was applied to the redesigned logo. The dragon is facing to the left and appears to be moving in that direction. Three of the five Bird logos included the design principle of radiation and this was applied to the redesigned logo as well.

4.2.7 Redesigned Logo

Below is the redesigned Wisconsin Dragons’ logo. The logo takes four forms so it can be used in many different applications. The four forms are symbol dominant, signature dominant, horizontal emphasis and vertical emphasis.

Figure 4.2 Redesigned Logo #1 Symbol Only
Figure 4.3 Redesigned Logo #1 Type Only

Figure 4.4 Redesigned Logo #1 Vertical
4.3 Redesigned Logo #2

The second logo was redesigned by extracting and applying qualities from the most popular NFL logo. The most popular logo in the NFL matrices belongs to the Green Bay Packers. The Packers are located in Wisconsin, as are the Dragons. Because the Packers are the most popular NFL team among fans and because they are located in Wisconsin and share the same fan base with the Dragons, the second logo was redesigned by applying attributes of the Packer’s logo.

This logo addresses the primary considerations developed for redesigning the Dragons’ logo.

- Type of sport – this logo can be easily applied to the helmet of the player. It is clear and easily recognizable from a distance.
- Location of the team – the logo was based on the local, popular Green Bay Packers’ logo also located in Wisconsin.
• Characteristics of the original logo – this logo maintains the color palette of the original logo.
• Logo Qualities – listed below

4.3.1 Color

Green Bay uses three colors in their logo: green, yellow and white. White is the most prominent color and becomes the focal point of the logo. This was applied to the Dragons’ logo. The letter “W” is white and becomes the focal point.

4.3.2 Form

The Packers logo is a closed oval shape similar to the shape of a football. The lines of the logo are solid. The shape compliments the letter “G” within the logo. The oval shape was applied to the redesigned logo. The “W” used in the redesigned logo fills up most of the space in the oval.

4.3.3 Motif

There is no particular motif applied to the Green bay packer’s logo. It is an oval shape with the letter “G” inside of it. The redesigned dragon’s logo follows applies this design. The “G” in the Green Bay Packer’s logo stands for “Green Bay”. The “W” in the Wisconsin Dragons logo stands for “Wisconsin”.
4.3.4 Logo Category

The Packer’s logo falls into both the emblem and letterform categories. According to the Literature review letterform logos are used as a mnemonic device for the organization’s name. They serve as distinctive focal point. Emblem logos feature letterforms embedded into a pictorial mark. The letter “G” is embedded into the green and yellow oval. These logo categories have been applied to the redesigned Dragons logo.

4.3.5 Typography

The type used in the Packer’s logo is sans-serif and colored white. The typeface used in the redesign is the serif font, AkaChen. In order for the form of the “W” to fit inside the shape of the oval effectively, a serif font had to be used. While this differs from the original logo’s san-serif type, the overall qualities of the Packers’ logo are retained in the redesign. The focal point of the logo is colored white. The white “W” is outlined in black.

The signature dominant redesigned logo is simple and clean. This is based off of the simple clean signature dominant logo the Packers use as a secondary logo. The type used is Gil Sans and AkaChen. Because the color orange is so prominently used in the symbol mark, the color teal is used most in the typography accompanying the symbol.

4.3.6 Design Principles

The one design principle used by the Packer’s logo is focal point. This is achieved by use of color and by logo category. Because the “G” is large and white in color it stands out from the rest of the logo and is the first thing seen by the viewer. Like other emblem logos,
the type contrasts the background image and stands out. This has been applied to the Dragon’s logo. The “W” is white and is the first thing a viewer sees, making it the logo’s focal point.

4.3.7 Redesigned Logo

Below is the second redesigned logo for the Wisconsin Dragons. The logo takes four forms so it can be used in many different applications. The four forms are symbol dominant, signature dominant, horizontal emphasis and vertical emphasis.

Figure 4.6 Redesigned Logo #2 Symbol Only
WISCONSIN DRAGONS

Figure 4.7 Redesigned Logo #2 Type Only

WISCONSIN DRAGONS

Figure 4.8 Redesigned Logo #2 Vertical
4.4 Redesigning Logo #3

While researching the NFL logos and putting them in the matrices it was discovered that many logos contained historical and cultural references. In fact, twenty-six of the thirty-two NFL, and eight of the twelve WNBA logos contain a historical or cultural reference. For example, the Baltimore Ravens are named in honor of Edgar Allen Poe’s, *The Raven*. Poe lived and worked in Baltimore for many years. The WNBA team the Atlanta Dream was named in honor of Martin Luther King Jr’s, *I Have a Dream* speech. Because using historical and cultural references is such a common feature found in many of the successful logos within the matrices, this was applied to the third redesign of the Wisconsin Dragons’ logo. While looking into Wisconsin State history it was discovered that the artist Georgia O’Keefe was born, raised and attended school there. Several parks and schools have been named in her honor. Individuals in Wisconsin are familiar with her and therefore the logo was based on her artwork, specifically her animal skull paintings.
Because the redesigned logo still depicts a dragon, the animal and bird motif matrices were used to design the logo as well.

This logo addresses the primary considerations developed for redesigning the Dragons’ logo.

- **Type of sport** – this logo can be easily applied to the helmet of the player. It is clear and easily recognizable from a distance.

- **Location of the team** – the logo was based on the art of Georgia O’Keefe who was born and raised in Wisconsin.

- **Characteristics of the original logo** – this logo maintains the original motif of a dragon as well as the color palette of the original logo.

- **Logo Qualities** – listed below

### 4.4.1 Color

The colors used in the redesigned logo stay true to the Dragons’ already established color scheme of teal, orange, black and white. O’Keefe’s skull paintings use the naturalistic color of skulls. Many appear to be bleached white by the sun. Because of this, the redesigned logo uses white in the front of the dragon’s face. This mimics the color of bone and makes the logo more skull-like. The horns and wings of the dragon are outlined in black.

### 4.4.2 Form

O’Keefe’s skull paintings most often the skull facing forward towards the viewer and take on a triangular shape. This was applied to the redesigned logo. The face of the dragon
contains many triangles. There is a triangle formed by the horns of the dragon, the dragon’s face is triangular, the base of the nose forms a triangle, and the wings on each side of the dragon’s head are triangular as well. From the matrices of bird and animal motifs, the triangle is the most often used and successful shape of the logos. The organic lines and sharp points employed in the most successful animal motif logos are also used in this redesigned logo.

4.4.3 Motif

Again, the motif for this logo is already established as animal and bird. O’Keefe’s common motif of animal skulls applies well to the redesigned logo’s historical context because both O’Keefe’s work and the Dragon’s logo feature animal motifs. This makes it easy for the viewer to associate the two.

The most successful logos in the animal and bird motif matrices, as well as O’Keefe’s paintings, only portray the head of the animal. The redesigned logo uses this technique as well.

4.4.4 Logo Category

The redesigned logo is a pictorial mark. According to the literature review, pictorial logos are immediately recognizable. The majority of the animal and bird logos from the matrices are pictorial marks and so this was applied to the Dragons’ logo. O’Keefe’s skull paintings usually include some background images such as a tree or flower. This was not included to maintain simplicity in the logo.
4.4.5 Typography

The only typography used in the animal and bird motif matrices is used in the Baltimore Raven’s logo and is a serif font. The typeface used in the redesigned logo is the same as in the first redesigned logo. This is because the manipulated Copperplate logo is effective in mirroring the shapes and edges of this third symbol. O’Keefe does not use any type in her skull paintings. The colors of the type are black, teal, and orange, with orange being the most prominent.

4.4.6 Design Principles

Although the top animal and bird NFL logos in the matrices use the design principle of direction, the redesigned logo does not. This is because in order to remain true to the form of O’Keefe’s skulls, the face of the dragon had to be facing forward instead of moving in a direction. However, the second most common design principle found in the matrices, Radiation, was used in the redesign. The wings of the dragon radiate downward. Also seen in the matrices and used in the redesign is the principle of Repetition. Shapes of the wings, nostrils, eyes, and horns are repeated.

4.4.7 Redesigned Logo

Below is the third redesigned Wisconsin Dragons’ logo. The logo takes four forms so it can be used in many different applications. The four forms are symbol dominant, signature dominant, horizontal emphasis and vertical emphasis.
Figure 4.11 Redesigned Logo #3 Type Only

Figure 4.12 Redesigned Logo #3 Vertical

Figure 4.13 Redesigned Logo #3 Horizontal
CHAPTER 5: CONCLUSION

The main purpose of this thesis was to create a design and evaluation heuristic and matrices for the design of brand identities for professional football teams. Through use of literature, including current NFL, WNBA and WFA logos, a method for redesigning sports logos was developed. Women’s professional football has a long way to go in becoming financially viable in today’s sports marketplace. By redesigning a logo for a somewhat unknown team, it is hoped that the team’s marketability and fan attendance will increase.

This thesis begins by attempting to outline the many qualities a successful logo can possess. The history of logo design was outlined from its earliest beginnings nearly 5,000 years ago when farmers marked their cattle to protect them against theft, a potter marked his work out of pride, and soldiers carved owner’s marks into weapons to identify them from others. Logo categories were outlined and examples of each were given. Logo color, form, motif, typography, and design principles were described in detail.

Rebranding and redesigning a logo for an organization were discussed. Organizations redesign logos in order to stay current in an ever-changing marketplace. A thorough analysis of the Chicago Bears logo evolution throughout the team’s history was shown and explained in detail from the years 1940 to present day.

A history of American Football, including the NFL’s marketability, financial successes and target audience was outlined. The NFL has seen great success in the United States and throughout the world. Popularity of the game and fan attendance has increased 20-fold since the league’s inception in 1920. Tables including all 32 current NFL logos were presented.
Because the aim of this thesis is to design a method for redesigning a logo specifically for a women’s sports team, a brief history of women and girls in sports was discussed. Women’s sports have been marginalized by society and it is important to address the reasons why this occurs. Title IX has given women and girls equal rights in publically funded sports since 1972 but a gap still exists.

While the WNBA has seen growing success in the sports marketplace most teams are tightly bound to men’s teams for money and support. The WNBA has been in existence since 1996 and currently has twelve teams. All twelve logos of the WNBA are shown in the literature review.

Women’s football is a relatively new professional sport in the sports marketplace. Leagues like the WFA struggle to profit and increase fan attendance. Logo design for these teams is not always successful and is often not targeted towards a specific audience. Ten of the current WFA logos are presented in the literature review.

This thesis attempts to study the past and current logo systems in place in the sports industry, particularly in the National Football League, Women’s National Basketball Association, and the Women’s Football Alliance in order to redesign a logo for the WFA team, the Wisconsin Dragons. A methodology was developed in order to redesign the logo. This methodology includes analysis of NFL, WNBA and WFL logos. These logos were placed into a matrix that listed each logo in order of popularity in terms of fan attendance. Six qualities of logos that were outlined in the literature review were also included in the matrices. These qualities included color, form, motif, logo category, typography, and design principles. Also included in the matrix was information, if any existed, on each logo’s cultural or historically significant features.
A list of primary considerations to redesign the logos was developed. This list included:

- Type of sport
- Location of the team
- Characteristics of the original Dragons logo
- Logo qualities discussed in literature review

The information garnered from the matrices was applied to the redesign of the Wisconsin Dragon’s logo. Three logos were designed. The first redesigned logo used information from the NFL logos that included animal and bird motifs. This is because a dragon, the team’s symbol, is a mythological winged animal. The redesigned logo retained the color of the original Dragons’ logo but changed in form, motif, logo category, typography and use of design principles. The information gained from the matrices was extremely effective in the redesign. The redesigned logo now more closely resembles the most successful NFL animal and bird motif logos.

The second redesigned logo also used information gained from the matrices. The Green Bay Packers are the most successful NFL team as far a fan attendance. They are listed first in the NFL matrices. They are located in Wisconsin, as are the Dragons. Because of these reasons, the information in the matrix regarding the Packers was applied to the second redesign. The redesigned logo applies all qualities of the Packers’ logo except for color. The process of using the matrix to develop this logo was clear. This second redesigned logo was inspired by the Green Bay logo.
The third and final redesigned logo used information gained from both the NFL and WNBA logos. Again, information from the matrices was applied to the design. When researching both the NFL and WNBA logos it became evident that most teams based their logos on a historical or cultural reference. For example, the Philadelphia Eagles were named after the Blue Eagle, a symbol used to represent Franklin Roosevelt’s New Deal in 1933. Because so many NFL and WNBA logos include historical and cultural references it was important to design a logo with this in mind. After researching Wisconsin history it was discovered that the artist Georgia O’Keefe was born and lived in Wisconsin. O’Keefe’s artistic aesthetics, as well as the information gained from the bird and animal motif matrices were applied to this third redesign.

According to the design process outlined in the literature review, at this point the three redesigned logos would be presented to the client. The client would then choose one design to be refined and then used as the team’s primary logo.

Initially the purpose of the thesis was to develop a logo for a women’s football team specifically. Literature revealed a gap between men and women’s sports appreciation. However, the method developed in this thesis can be applied to any sports team and be successful in designing an effective logo. Ultimately, fans of football want to enjoy the sport and as long as the branding and logo are targeted towards the correct audience, the gender of the players does not prevent a team from being successful.

The method of redesigning sports branding using the matrices developed in this paper was successful. All three redesigned logos apply characteristics and qualities proven successful by NFL and WNBA logos. The redesigned logos certainly improve on the current
Wisconsin Dragon’s logo. The three logos speak directly to the intended target audience by applying strategies used by NFL and WNBA team logos.

5.1 Implications for Future Research

Given the scope of this thesis there remains many opportunities for continuing research in the area of sports logo design. This study focused on redesigning a logo for a single football team. Given the author’s experience with sports logos there is considerable opportunity to increase the number of logos that can be designed using the methodology developed in this paper. Future research may take the opportunity to apply this methodology to current or upstart sports teams.

Further research could be used to take on the limitations of this particular study. This would include studying both the team owner’s and players’ response to the redesigned logos but also the sports audience’s opinions as well. Data could be collected on the success of the Wisconsin Dragons football team over several years to see if the logo was successful in improving fan attendance.

Sports products and equipment logos could be designed using this method as well. Companies that manufacture football accessories such as mouth-guards, shoes, pads, socks and helmets could benefit by using this method to design their logos.

Another future implication for study would be to apply this design methodology not only to sports logo design, but to any logo design. For instance, a redesign of a bicycle manufacturer’s logo could be accomplished by analyzing current successful bicycle manufacturer logos using the matrix system developed in this paper.
Although this study concentrates solely on logo design, the methodology developed could be applied to other areas of branding design. These areas might include packaging design, web design, interior design and industrial design.
# APPENDIX A

## NFL Logo Matrix 1

<table>
<thead>
<tr>
<th>Logo</th>
<th>Color</th>
<th>Form</th>
<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greenbay Packers</td>
<td>Green, White, Yellow</td>
<td>Circle/Oval Closed Form</td>
<td>Named after most polling factory where first game was played</td>
<td>Emblem/Letterform</td>
<td>Sans-Serif</td>
<td>Focal Point</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Shaped like a football Solid lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indianapolis Colts</td>
<td>Blue, White</td>
<td>Horseshoe Open Form Solid lines</td>
<td>Animal reference</td>
<td>Pictorial</td>
<td>None</td>
<td>Repetition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Washington Redskins</td>
<td>Yellow, White, Brown, Black</td>
<td>Circle Closed Form/ Open in the center Organic lines sharp points</td>
<td>Human Form, Circle Controversial use of Native American as mascot</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Repetition, Contrast of Organic/ Geometric</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philadelphia Eagles</td>
<td>White, Grey, Black, Green</td>
<td>Triangle Closed Organic lines Sharp points</td>
<td>Animal/Bird Named after Blue Eagle, symbol used to represent the New Deal in 1923.</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation</td>
</tr>
</tbody>
</table>
## NFL Logo Matrix 2

<table>
<thead>
<tr>
<th>Logo</th>
<th>Color</th>
<th>Form</th>
<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dallas Cowboys</td>
<td>Blue, White</td>
<td>Star Closed</td>
<td>Star</td>
<td>Symbolic</td>
<td>None</td>
<td>Radiation, Constraint of Light/Mass</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solid lines</td>
<td>Symbolizes the state of Texas, the Lone Star State</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tennessee Titans</td>
<td>Red, Light Blue, Dark Blue, White, Grey</td>
<td>Circle/Triangle Closed</td>
<td>Circle, Star</td>
<td>Emblem</td>
<td>Serif</td>
<td>Direction, Repetition, Contrast of Organic/Geometric</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Organic lines Sharp Points</td>
<td>Three stars drawn from the Tennessee state flag</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baltimore Ravens</td>
<td>Purple, Yellow, Black, White, Red</td>
<td>Triangular Closed</td>
<td>Animal/Bird Team name is a reference to Edgar Allen Poe who lived in Baltimore</td>
<td>Emblem</td>
<td>Serif</td>
<td>Direction, Focal Point</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Organic lines Sharp points</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seattle Seahawks</td>
<td>Dark Blue, Blue, Green, White</td>
<td>Square Open</td>
<td>Animal/Skid Named in a public naming contest won by a highschool with a seahawk mascot</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Native American Style used Solid sharp lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## NFL Logo Matrix 3

<table>
<thead>
<tr>
<th>Logo</th>
<th>Color</th>
<th>Form</th>
<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Houston Texans</td>
<td>Red, Blue, White</td>
<td>Triangular</td>
<td>Animal, Star</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Similarity, Contrast of Positive/Negative, Focal Point</td>
</tr>
<tr>
<td></td>
<td>Colors of Texas state flag</td>
<td>Open</td>
<td>Star represents Lone Star state</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Solid sharp lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New England Patriots</td>
<td>Blue, Red, White, Grey</td>
<td>Triangular</td>
<td>Human Form, Star</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation, Focal Point</td>
</tr>
<tr>
<td></td>
<td>Open</td>
<td>Open</td>
<td>Historical significance of Founding Fathers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Solid sharp lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arizona Cardinals</td>
<td>Red, Yellow, Black, White</td>
<td>Triangular</td>
<td>Animal/Bird</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction</td>
</tr>
<tr>
<td></td>
<td>Closed</td>
<td>Closed</td>
<td></td>
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<tr>
<td></td>
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<tr>
<td></td>
<td>Sharp points</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Denver Broncos</td>
<td>Orange, Blue, White</td>
<td>Triangular</td>
<td>Animal &quot;Broncos&quot; was the winning entry in a team naming contest. Western cultural reference</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation,</td>
</tr>
<tr>
<td></td>
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<td>Sharp points</td>
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<td>Logo</td>
<td>Color</td>
<td>Form</td>
<td>Motif</td>
<td>Logo Category</td>
<td>Typography</td>
<td>Design Principles</td>
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<tr>
<td>Carolina Panthers</td>
<td>Black, Blue, Grey</td>
<td>Triangular Closed</td>
<td>Animal Panthers are listed as an endangered species in the Carolinas</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Contrast of Pos/Neg, Negative, Radiation</td>
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<tr>
<td></td>
<td></td>
<td>Shaped in combined borders of North and South Carolina Sharp solid lines</td>
<td></td>
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<tr>
<td>Minnesota Vikings</td>
<td>Yellow, White, Black, Purple, Pink</td>
<td>Square Closed</td>
<td>Human Form Based on founding owner's highschool mascot</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Similarity, Gradient</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Organic and Sharp lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cincinnati Bengals</td>
<td>Orange, Black</td>
<td>Square Closed</td>
<td>Animal reference Named after a previous football club for name recognition</td>
<td>Letterform</td>
<td>Serif</td>
<td>Direction, Radiation, Repetition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solid lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York Giants</td>
<td>Blue, Red</td>
<td>Square Closed</td>
<td>“ny” stands for “New York”</td>
<td>Letterform</td>
<td>Serif</td>
<td>Direction</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solid lines</td>
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<td>Logo Category</td>
<td>Typography</td>
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</tr>
<tr>
<td>San Francisco 49ers</td>
<td>Red, Black, Gold</td>
<td>Circular/Oval Closed</td>
<td>Goldrush represents gold rush of 19th Century</td>
<td>Emblem/Letterform</td>
<td>Serif</td>
<td>Focal Point</td>
</tr>
<tr>
<td>Cleveland Browns</td>
<td>Orange, Brown, White, Black, Grey</td>
<td>Circular Closed Solid lines</td>
<td>Named after first head coach, Paul Brown.</td>
<td>Pictorial</td>
<td>None</td>
<td>Contrast of Curvilinear/ Rectilinear, Contrast of Line/Mass</td>
</tr>
<tr>
<td>New York Jets</td>
<td>Green, White</td>
<td>Circular/Oval Closed Shape of football Solid Lines</td>
<td>Named after the jets that flew overhead at Shea Stadium</td>
<td>Letterform/Emblem</td>
<td>Serif and Sans-Serif</td>
<td>Focal Point</td>
</tr>
<tr>
<td>Pittsburgh Steelers</td>
<td>Grey, White, Yellow, Blue, Red</td>
<td>Circle Closed Solid Lines</td>
<td>Star Named after Pittsburgh's steel industry</td>
<td>Symbolic/Emblem</td>
<td>Sans-Serif</td>
<td>Radiation, Focal Point, Repetition</td>
</tr>
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### NFL Logo Matrix 6

<table>
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<th>Logo</th>
<th>Color</th>
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<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago Bears</td>
<td>Orange, White, Blue</td>
<td>Circular Open</td>
<td>Named the Bears to reflect the success of the baseball Chicago Cubs</td>
<td>Letterform</td>
<td>Sans-Serif</td>
<td>Focal Point</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solid lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Orleans Saints</td>
<td>Black, White, Gold</td>
<td>Triangular</td>
<td>Fleur de lys Symbolic of France, Louisiana has strong French influences</td>
<td>Symbolic</td>
<td>None</td>
<td>Focal point</td>
</tr>
<tr>
<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solid lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tampa Bay Buccaneers</td>
<td>Red, Black, White, Orange</td>
<td>Square</td>
<td>Human form References the pirates who frequented Florida's Gulf coast during the 17th century</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Repetition, Focal Point</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Organic lines sharp edges</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buffalo Bills</td>
<td>Red, Blue, White</td>
<td>Square Open</td>
<td>Animal Named after the historic Buffalo Bill Cody</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Contrast of Organic/ Geometric, Contrast of Pos/Negative</td>
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<tr>
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<td>Organic and sharp lines</td>
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# NFL Logo Matrix 7

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<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta Falcons</td>
<td>Red, Black, White</td>
<td>Triangular</td>
<td>Animal/Bird</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Contrast of Pos/Neg, Line/Mass, Radiation</td>
</tr>
<tr>
<td>Kansas City Chiefs</td>
<td>Black, White, Red</td>
<td>Triangular</td>
<td>Named after mayor of Kansas City who's nickname was &quot;Chief&quot;</td>
<td>Emblem</td>
<td>Serif</td>
<td>Direction, Focal Point</td>
</tr>
<tr>
<td>San Diego Chargers</td>
<td>Yellow Light Blue, Dark Blue</td>
<td>Circular</td>
<td>Fire</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction</td>
</tr>
<tr>
<td>Jacksonville Jaguars</td>
<td>White, Black, Golden Yellow, Teal Blue</td>
<td>Square</td>
<td>Animal</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation, Contrast of Organic/Geometric</td>
</tr>
<tr>
<td>Logo</td>
<td>Color</td>
<td>Form</td>
<td>Motif</td>
<td>Logo Category</td>
<td>Typography</td>
<td>Design Principles</td>
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<td>-----------------------------</td>
</tr>
<tr>
<td>St. Louis Rams</td>
<td>Blue, White, Gold</td>
<td>Triangular</td>
<td>Animal</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Organic lines sharp edges</td>
<td>Named for Fordham University Rams in 1936 as Cleveland Rams</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miami Dolphins</td>
<td>Orange, White, Teal Blue, Dark Blue</td>
<td>Circle</td>
<td>Animal, Sun</td>
<td>Pictorial/Emblem</td>
<td>None</td>
<td>Direction, Radiation, Focal Point</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Organic lines</td>
<td>Named for Florida's natural wildlife</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Detroit Lions</td>
<td>Blue, White, Black</td>
<td>Square</td>
<td>Animal</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Contrast of Line/Mass</td>
</tr>
<tr>
<td></td>
<td>Shade of blue is officially called &quot;Honolulu Blue&quot;</td>
<td>Organic lines</td>
<td>Named Lions as a nod to the Detroit Tigers baseball team</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oakland Raiders</td>
<td>Black, Grey, White</td>
<td>Triangular</td>
<td>Human Form Face is that of actor Randolph Scott</td>
<td>Pictorial/Emblem</td>
<td>Sans-Serif</td>
<td>Repetition, Focal Point</td>
</tr>
<tr>
<td></td>
<td>Organic and sharp lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Logo</td>
<td>Color</td>
<td>Form</td>
<td>Motif</td>
<td>Logo Category</td>
<td>Typography</td>
<td>Design Principles</td>
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</tr>
<tr>
<td>New York Liberty</td>
<td>Blue, Orange, Dark Blue, White, Green</td>
<td>Triangle Closed, Organic and sharp lines</td>
<td>Human Form, Statue of Liberty a symbol of New York</td>
<td>Wordmark/Pictorial</td>
<td>Serif</td>
<td>Direction, Focal Point</td>
</tr>
<tr>
<td>Los Angeles Sparks</td>
<td>Green, Purple, Yellow, White, Black</td>
<td>Circle, Oval Closed, Solid sharp lines</td>
<td>Star, Logo design based off of NBA teams LA Lakers</td>
<td>Wordmark/Pictorial</td>
<td>Serif and Sans-Serif</td>
<td>Direction, Repetition, Radiation, Focal Point</td>
</tr>
<tr>
<td>Washington Mystics</td>
<td>Blue, Red, White, Grey USA colors</td>
<td>Square Closed, Organic soft lines</td>
<td>Fire, Named as a nod to NBA team Washington Wizards</td>
<td>Wordmark/Pictorial</td>
<td>Serif and Sans-Serif</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td>Phoenix Mercury</td>
<td>Orange, White, Purple, Grey, Black, White</td>
<td>Circle Closed, Solid sharp lines</td>
<td>Sun, Mercury is the closest planet to the sun, Nod to the NBA Phoenix Suns</td>
<td>Wordmark/Pictorial</td>
<td>Serif</td>
<td>Direction, Radiation</td>
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</tbody>
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# WNBA Logo Matrix 2

<table>
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<tr>
<th>Logo</th>
<th>Color</th>
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<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seattle Storm</td>
<td>Green, Red, Yellow, White, Brown</td>
<td>Oval, Triangular Closed</td>
<td>Organic and sharp lines</td>
<td>Wordmark/ Pictorial</td>
<td>Sans-Serif</td>
<td>Direction, Focal Point</td>
</tr>
<tr>
<td>Indiana Fever</td>
<td>Blue, Yellow, Red, White</td>
<td>Circle Closed</td>
<td>Circle</td>
<td>Wordmark/ Emblem</td>
<td>Serif and Sans-Serif</td>
<td>Direction, Contrast of Large/Small, Focal Point</td>
</tr>
<tr>
<td>San Antonio Silver Stars</td>
<td>Black, White, Grey</td>
<td>Triangular Closed</td>
<td>Star&lt;br&gt;Originally the Utah Starzz, a nod to the NBA team the Utah Jazz</td>
<td>Wordmark/ Pictorial</td>
<td>Serif and Sans-Serif</td>
<td>Direction, Radiation, Focal Point</td>
</tr>
<tr>
<td>Minnesota Lynx</td>
<td>Green, Blue, White, Red</td>
<td>Triangular Closed</td>
<td>Animal</td>
<td>Wordmark/ Pictorial</td>
<td>Serif and Sans-Serif</td>
<td>Focal Point, Radiation</td>
</tr>
</tbody>
</table>

Colors based on NBA team Minnesota Timberwolves.
### WNBA Logo Matrix 3

<table>
<thead>
<tr>
<th>Logo</th>
<th>Color</th>
<th>Form</th>
<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connecticut Sun</td>
<td>Orange, Yellow, Red, Blue, White</td>
<td>Circular Open, Organic lines</td>
<td>Sun</td>
<td>Wordmark/Pictorial</td>
<td>Sans-Serif</td>
<td>Direction, Radiation, Focal Point, Contrast of Organic/Geometric</td>
</tr>
<tr>
<td>Atlanta Dream</td>
<td>Red, Blue, Light Blue, White</td>
<td>Circle Open, Solid sharp lines</td>
<td>Star</td>
<td>Wordmark/Pictorial</td>
<td>Serif</td>
<td>Direction, Repetition, Radiation, Focal Point</td>
</tr>
<tr>
<td>Tulsa Shock</td>
<td>Red, White, Black, Yellow</td>
<td>Rectangular Closed, Solid sharp lines</td>
<td>Fire</td>
<td>Wordmark/Pictorial</td>
<td>Serif and Sans-Serif</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td>Chicago Sky</td>
<td>Blue, Yellow, White</td>
<td>Square Open, Solid sharp lines</td>
<td>Sears Tower famous symbol of Chicago skyline</td>
<td>Wordmark/Pictorial</td>
<td>Sans-Serif</td>
<td>Direction, Contrast of Curvilinear/Rectilinear, Focal Point</td>
</tr>
</tbody>
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## WFA Logo Matrix 1

<table>
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<tr>
<th>Logo</th>
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<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kansas City Tribe</td>
<td>Red, Blue, White, Grey</td>
<td>Square</td>
<td>Arrow</td>
<td>Wordmark/ Pictorial</td>
<td>Serif</td>
<td>Direction, Focal Point</td>
</tr>
<tr>
<td>Cincinnati Sizzle</td>
<td>Orange, Yellow, Purple</td>
<td>Square</td>
<td>Fire</td>
<td>Wordmark/ Pictorial</td>
<td>Sans-Serif</td>
<td>Direction, Radiation, Similarity</td>
</tr>
<tr>
<td>Washington DC Divas</td>
<td>Red, Yellow, White</td>
<td>Triangular</td>
<td>Star</td>
<td>Wordmark/ Pictorial</td>
<td>Serif</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td>Chicago Force</td>
<td>Red, Yellow, White</td>
<td>Square</td>
<td>Fire</td>
<td>Wordmark/ Pictorial</td>
<td>Sans-Serif</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td>Logo</td>
<td>Color</td>
<td>Form</td>
<td>Motif</td>
<td>Logo Category</td>
<td>Typography</td>
<td>Design Principles</td>
</tr>
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</tr>
<tr>
<td>New England Nightmare</td>
<td>Black, Red, Grey</td>
<td>Square</td>
<td>Animal</td>
<td>Wordmark/Pictorial</td>
<td>Serif</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td></td>
<td>Organic lines</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>sharp edges</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Tampa Bay Pirates</td>
<td>Black, Green, White, Yellow</td>
<td>Square</td>
<td>Human Form</td>
<td>Wordmark/Pictorial</td>
<td>Serif</td>
<td>Repetition, Focal Point</td>
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<td>Organic and</td>
<td></td>
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<tr>
<td></td>
<td>sharp lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dallas Diamonds</td>
<td>Purple, Black, Grey, White</td>
<td>Square</td>
<td>Star</td>
<td>Wordmark/Pictorial</td>
<td>Serif and</td>
<td>Direction, Focal Point, Repetition, Radiation</td>
</tr>
<tr>
<td></td>
<td>Sharp solid lines</td>
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<td>Sans-Serif</td>
<td></td>
</tr>
<tr>
<td>Indianaolips Crash</td>
<td>Blue, Orange, White</td>
<td>Circular/Oval</td>
<td></td>
<td>Wordmark/Pictorial</td>
<td>Serif and</td>
<td>Focal Point</td>
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<tr>
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<td>Organic lines</td>
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### WFA Logo Matrix 3

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<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wisconsin Dragons</td>
<td>Blue, Grey, Black, Orange, Yellow</td>
<td>Triangular, Organic lines sharp triangle</td>
<td>Animal</td>
<td>Emblem/Pictorial</td>
<td>Serif</td>
<td>Gradation, Focal Point, Contrast of Geometric/Organic</td>
</tr>
<tr>
<td>Arizona Assassins</td>
<td>Black, Green, Grey</td>
<td>Square/Circle, Organic and geometric lines</td>
<td></td>
<td>Wordmark/Pictorial</td>
<td>Serif</td>
<td>Radiation, Repetition, Contrast of Geometric/Organic</td>
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### NFL Animal Motif Logos Matrix 1

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<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philadelphia Eagles</td>
<td>White, Grey, Black, Green</td>
<td>Triangle, Organic lines sharp points</td>
<td>Animal/Bird Named after Blue Eagle, symbol used to represent the New Deal in 1903</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td>Baltimore Ravens</td>
<td>Purple, Yellow, Black, White, Red</td>
<td>Triangular Closed, Organic lines sharp points</td>
<td>Animal/Bird Team name is a reference to Edgar Allan Poe who lived in Baltimore</td>
<td>Emblem</td>
<td>Serif</td>
<td>Direction, Focal Point</td>
</tr>
<tr>
<td>Seattle Seahawks</td>
<td>Dark Blue, Blue, Green, White</td>
<td>Square Open, Native American Style used Solid sharp lines</td>
<td>Animal/Bird Named in a public naming contest won by a highschool with a seahawk mascot</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td>Houston Texans</td>
<td>Red, Blue, White Colors of Texas state flag</td>
<td>Triangular Open, Solid sharp lines</td>
<td>Animal, Star Star represents Lone Star state</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Similarity, Contrast of Pos/Negative, Focal point</td>
</tr>
<tr>
<td>Logo</td>
<td>Color</td>
<td>Form</td>
<td>Motif</td>
<td>Logo Category</td>
<td>Typography</td>
<td>Design Principles</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------</td>
<td>-------------------------------------------</td>
<td>------------------------</td>
<td>---------------</td>
<td>------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Arizona Cardinals</td>
<td>Red, Yellow, Black, White</td>
<td>Triangular Closed, Organic lines Sharp points</td>
<td>Animal/Bird</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction</td>
</tr>
<tr>
<td>Denver Broncos</td>
<td>Orange, Blue, White</td>
<td>Triangular Closed, Organic lines Sharp points</td>
<td>Animal “Broncos” was the winning entry in a team naming contest. Western cultural reference</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td>Carolina Panthers</td>
<td>Black, Blue, Grey</td>
<td>Triangular Closed, Shaped in combined borders of North and South Carolina Sharp solid lines</td>
<td>Animal Panthers are listed as an endangered species in the Carolinas</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Contrast of Pos/Neg, Radiation</td>
</tr>
<tr>
<td>Buffalo Bills</td>
<td>Red, Blue, White</td>
<td>Square Open, Organic and sharp lines</td>
<td>Animal Named after the historic Buffalo Bill Cody</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Contrast of Organic/ Geometric, Contrast of Pos/Negative</td>
</tr>
</tbody>
</table>
### NFL Animal Motif Logos Matrix 3

<table>
<thead>
<tr>
<th>Logo</th>
<th>Color</th>
<th>Form</th>
<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta Falcons</td>
<td>Red, Black, White Combines colors from two rival college teams, Georgia Tech and Georgia</td>
<td>Triangular Closed, Sharp geometric lines</td>
<td>Animal/Bird</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Contrast of Pos/Negative, Const of Line/Mass, Radiation</td>
</tr>
<tr>
<td>Jacksonville Jaguars</td>
<td>White, Black, Golden Yellow, Teal Blue</td>
<td>Square Closed, Organic and sharp lines</td>
<td>Animal</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation, Contrast of Organic/Geometric</td>
</tr>
<tr>
<td>St. Louis Rams</td>
<td>Blue, White, Gold</td>
<td>Triangular, Organic lines sharp edges</td>
<td>Animal Named for Fordham University Rams in 1936 as Cleveland Rams</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td>Miami Dolphins</td>
<td>Orange, White, Teal Blue, Dark Blue</td>
<td>Circle, Organic lines</td>
<td>Animal, Sun, Named for Florida’s natural wildlife</td>
<td>Pictorial/Emblem</td>
<td>None</td>
<td>Direction, Radiation, Focal Point</td>
</tr>
</tbody>
</table>

### NFL Animal Motif Logos Matrix 4

<table>
<thead>
<tr>
<th>Logo</th>
<th>Color</th>
<th>Form</th>
<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detroit Lions</td>
<td>Blue, White, Black Shade of blue is officially called “Honolulu Blue”</td>
<td>Square, Organic lines</td>
<td>Animal Named Lions as a nod to the Detroit Tigers baseball team</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Contrast of Line/Mass</td>
</tr>
</tbody>
</table>
# NFL Bird Motif Logos Matrix 1

<table>
<thead>
<tr>
<th>Logo</th>
<th>Color</th>
<th>Form</th>
<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philadelphia Eagles</td>
<td>White, Grey, Black, Green</td>
<td>Triangle, Organic lines Sharp points</td>
<td>Animal/Bird Named after the New Deal in 1933</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Triangular Closed, Organic lines Sharp points</td>
<td>Animal/Bird Team name is a reference to Edgar Allen Poe who lived in Baltimore</td>
<td>Emblem</td>
<td>Serif</td>
<td>Direction, Focal Point</td>
</tr>
<tr>
<td>Seattle Seahawks</td>
<td>Dark Blue, Blue, Green, White</td>
<td>Square Open, Native American Style used Solid sharp lines</td>
<td>Animal/Bird Named in a public naming contest won by a highschool with a seahawk mascot</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Radiation</td>
</tr>
<tr>
<td>Arizona Cardinals</td>
<td>Red, Yellow, Black, White</td>
<td>Triangular Closed, Organic lines Sharp points</td>
<td>Animal/Bird</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction</td>
</tr>
</tbody>
</table>

# NFL Bird Motif Logos Matrix 2

<table>
<thead>
<tr>
<th>Logo</th>
<th>Color</th>
<th>Form</th>
<th>Motif</th>
<th>Logo Category</th>
<th>Typography</th>
<th>Design Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta Falcons</td>
<td>Red, Black, White</td>
<td>Triangular Closed, Sharp geometric lines</td>
<td>Animal/Bird</td>
<td>Pictorial</td>
<td>None</td>
<td>Direction, Contrast of Pos/Neg/Flat, Contrast of Line/Line, Radiation</td>
</tr>
</tbody>
</table>
# NFL Signature Dominant Logos Matrix

<table>
<thead>
<tr>
<th>Logo</th>
<th>Mimics Symbol</th>
<th>Outline/Solid</th>
<th>Serif/Sans</th>
<th>Type/Symbol Combined</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EAGLES</strong></td>
<td>Eagle</td>
<td>Outline</td>
<td>Serif</td>
<td></td>
</tr>
<tr>
<td>Philadelphia Eagles</td>
<td>Color/Form</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Baltimore Ravens</strong></td>
<td>Raven</td>
<td>Outline</td>
<td>Serif and Sans-serif</td>
<td></td>
</tr>
<tr>
<td>Color/Form</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Seattle Seahawks</strong></td>
<td>Seahawks</td>
<td>Solid</td>
<td>Serif</td>
<td></td>
</tr>
<tr>
<td>Color/Form</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Arizona Cardinals</strong></td>
<td>Cardinal</td>
<td>Solid</td>
<td>Serif</td>
<td>NA</td>
</tr>
<tr>
<td>Color/Form</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Atlanta Falcons</strong></td>
<td>Falcon</td>
<td>Solid</td>
<td>Serif</td>
<td></td>
</tr>
<tr>
<td>Color/Form</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Packers</strong></td>
<td>“G”</td>
<td>Solid</td>
<td>Sans</td>
<td>NA</td>
</tr>
<tr>
<td>Color</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
APPENDIX B

Hand Sketches for Redesigned Logo #1
Computer Sketches of Redesigned Logo #1
Hand Sketches for Redesigned Logo #2
Computer Sketches for Redesigned Logo #2
Hand Sketches for Redesigned Logo #3
Computer Sketches for Redesigned Logo #2
Bibliography


