

## Use of Indian Icons in Graphic Design Industry in India

**Kamlesh Vyas**  
Asst. Professor  
Faculty of Fine Arts  
Rajasthan University, Jaipur



### ABSTRACT

Traditional Indian logo design has always relied heavily on a shared visual vocabulary of icons such as candles, hands showing protection, Gandhi's glasses, Devanagari and Sanskrit slogans, and abstract national forms turning them into contemporary marks that everyday Indians can almost instantly decipher. This study investigates how such Indian icons have been incorporated into logo design till 2018, primarily highlighting their contribution to advertising visualization, typography, and cultural impact. First, it identifies three main broad categories of how icons are used in India: national and civic symbolism, religious spiritual and philosophical symbolism, and vernacular everyday visual cues. Following this, it conducts an in-depth analysis of six case studies: Life Insurance Corporation of India (LIC), Doordarshan, Airports Authority of India (AAI), Housing Development Finance Corporation (HDFC), Computer Maintenance Corporation (CMC), and the Swachh Bharat Abhiyan logo. The analysis reveals how Indian designers through a combination of icons, color, and bilingual typography can communicate trust, authority, and Indianness while still conforming to modernist requirements of simplicity and scalability. The comparative section notes changes from pictorial iconography to more abstract symbolism and from verbose slogans to concise bilingual wordmarks. In conclusion, the paper talks about the repercussions for Indian advertising practice and design education, maintaining that the judicious use of Indian icons can both enhance cultural resonance and avert stereotype or visual.

**Keywords: Indian logo design; icons and symbols; LIC logo; Doordarshan logo; Swachh Bharat Abhiyan; Indian typography; government and public-sector branding; visual culture in India**

### Unit 1: Indian icons in logo design

Three major ways of using icons Until 2018, Indian logo designers used Indian icons to create identities in a mixture of three overlapping ways.

#### A. National and civic symbolism

- Using iconography of the state or collective nationhood, like stylised maps, tricolour bands, governmental mottos, and in some instances, national infrastructure references (airports, broadcasting, housing)<sup>i</sup>.
- Government and public-sector logos frequently employ this mode to establish their legitimacy, stability, and direct connection to national development, which can be observed in

the classic Indian institutional marks featured in the Indian design archives.

### **B. Religious and spiritual symbolism**

- Inclusion of symbols such as diya (oil lamp), hands in protection, or Sanskrit phrases that denote care, auspiciousness, and moral responsibility, especially in financial and social-sector
- The direction also gives an emotional and ethical touch to otherwise purely technical services (insurance, housing finance, broadcasting) which is in line with the everyday Indian beliefs of protection and truth.

### **C. Vernacular and everyday visual cues**

- Use of Devanagari and other Indian scripts, hand-painted sign-like treatments, and visual metaphors familiar to local people (spectacles, sweeping gestures, simple geometric tools) help the identities to be understood in both metros and small
- As, for example, Swachh Bharat Abhiyan that uses very simple icons like Gandhi's spectacles is able to facilitate very easy re-painting on walls, dustbins and local campaign materials thereby endorsing the vernacular-simplicity<sup>ii</sup>.

These three directions are often combined in single logos for example where a national mission is conveyed through vernacular style drawing and is spiritually / philosophically reinforced by the motto.

### **Function of icons in Indian advertising visualization**

Logos play the most condensed mode of brand storytelling in advertising and promotional design and Indian icons provide a ready-made narrative shorthand to them. Ramzi and Ravenscroft (2014) say that globally identity literature show that a memorable logo communicates complex brand promises into simple, replicable symbols through reduction, consistency and distinctiveness which are its core principles<sup>iii</sup>. In that sense, as designers in India follow the same principles, they also intentionally choose local icons that are in line with mental models of locals for example a diya for life and security or an eye for vision.

A well-planned advertising layout builds the entire composition around the logo that becomes the central icon to which photography, illustration, and typography are referring or complementing. The repetition of the logo's shapes, colors or script styles is a common practice in the low-budget, high-frequency government advertisement posters and television frames, thus making them a government coherent visual system.

### **Typography and scripts as cultural icons**

Typography in the Indian context is a symbol of cultural identity. Many signs of Indian institutions combine English with Devanagari or Sanskrit making script choice and layout a major semiotic decision instead of a neutral technical choice. The Indian-language line usually gives the logo cultural legitimacy, while the English line helps in extending it nationally and internationally. Contemporary logo design guides emphasise that typeface choice, spacing and wordmark construction are central to perceived professionalism and longevity of a brand system. Indian designers adapt these principles by aligning script weight and geometry across two writing systems, so

that Devanagari names, Sanskrit mottoes and English acronyms feel like parts of a single visual rhythm rather than separate worlds. This bilingual orchestration becomes especially visible in public-sector marks like LIC and Doordarshan, where scripts, icons and color work together to signal both modernity and rootedness.

## Unit 2: Six Indian logo case studies

### A. Life Insurance Corporation of India (LIC)



Figure 1

The logo of LIC, which has been in use since the 1950s and with time retouched, has a blue emblem of two hands cupping a lit diya (oil lamp) with the bold "LIC" acronym and the full name in both English and Hindi. The official explanations illustrate that the flame represents life whereas the hands in protection symbolise life insurance as the protector of life's fragility thus changing a religious item for the home into a secular symbol of the life insurance concept.

The text "Yogakshemam Vahamyaham," which is the motto of LIC and written in Devanagari, mysteriously extends the use of the spiritual frame; it has been interpreted in many ways in the LIC literature, one of the most common being "Your welfare is our responsibility," thus taking it from its Indian religious origin to present-day corporate language. The blocking of rectangles with contrasting colors in blue and yellow makes the emblem and bilingual typography visible and easily reproducible over different media, such as print ads, painted signs, and digital interfaces, hence is one of the India's most identifiable logo systems<sup>iv</sup>.

From a visual perspective, the logo is worked out by the linked images of lamp and protective hands used as recurring symbols having magazine ads or billboards with local or family scenes being illuminated by this symbolic light. The close interrelation between the logo, visual depiction, and text is very evident through the brand NIC not giving up the cohesive idea of caring, trust, and the brand itself as the "continuity" mechanism but at the same time allowing the changing campaigns to be different.

### B. Doordarshan



Figure 2

Doordarshan's emblem is a spiral tentatively an eye wrapped around a center-point circle that embraces the Hindi word "दूरदर्शन." The shape was meant to signal the first-ever transmission of television broadcast in India, and has been commended as the symbol that has "stood firmly till date" among the identities of various generations of television viewers in India.

This image is often accompanied by the Sanskrit phrase "Satyam Shivam Sundaram" (Truth, Goodness, Beauty). The phrase thus anchors the broadcaster in a lofty tradition that sees media not just as a means of entertainment but rather as a tool for elevating the virtue and beauty. The use of a single dark color, soft curves and a central circular eye produces a simple yet distinctive form that works across animated screen idents, letterheads and programme advertising. In a design education context, the logo of Doordarshan is frequently mentioned as a reference point that demonstrates how cultural and institutional depths can be encoded in minimal geometry<sup>v</sup>.

### C. Airports Authority of India



Figure 3

The Airports Authority of India logo, created in the early 1990s, is a triangular shape whose top and side lines seem to indicate simultaneously the profile and the wings of an airplane. According to the design brief, the raised point of the triangle is supposed to reflect the vision of the institution to "upgrade, develop, maintain [and] manage civil aviation in India" by turning an abstract arrow into the

emblem of national infrastructural progress.

Even if the AAI emblem does not include explicitly religious or folkloric icons, it is still recognized as an Indian civic symbol because it comes with the name of the institution and it points to air travel as a hallmark of modern national progress. The logo made up of simple geometrical shapes and reliance on the use of negative spaces is consistent with typical identity standards of the international modernist movement yet it is quite frequently used on an Indian airport signboards, official papers, and construction hoardings, which makes it part of the visual culture typical for Indian localities.

### D. Housing Development Finance Corporation (HDFC)



Figure 4

Similar to the other logos from the archive of classic Indian logos, HDFC's logotype was created fully sensibilized back in the late 1970s and was able to express visually a promise of financial support for housing over a long period of time. The

logo consists of an abstract combination of square shapes with a negative-space cross at the center and the colors chosen are classic black, white and red. This schematic has been used to communicate solidness and the idea of the structure without the direct use of house images. Although the visual form of HDFC neither implies the literal meaning of the concept of a house nor uses religious or cultural symbols, one of the main characteristics of the design is an outstandingly well-controlled use of geometrical shapes and the colour palette in black, red and white is representative of many Indian private-sector brands who combine the international language with the Indian socio-economic realities like housing finance accessibility. On advertising layouts the strong square module which the logo comprises of is very often the base of grid compositions and HDFC's commercial

strategies are more concentrated on photographic storytelling and copy to localize the brand than on the usage of cultural iconography inside the symbol.

### E. Computer Maintenance Corporation (CMC)

The Computer Maintenance Corporation logo from 1975 employs simple geometrical shapes to form a monogram "CMC" that is well integrated, thus giving a visual impression of "integrated systems engineering as one unit." The presence of upward arrows in the structure of letter "M" not only complements the fitness for the term 'maintenance' but also metaphorically the growth and technological advancement, while the continuous square grid depicts modularity and accuracy.



Figure 1

One way in which CMC on the one hand, stands apart from the storyline related to Indian icons and on the other hand embraces that same storyline is that it does not feature cultural or religious symbols that make a first direct reference to the Indian technological identity that modular geometrical shapes and abstract monograms are in themselves the national markers of capability. Within the arena of IT-services advertising, such a logo can act as an indicator of the move towards a globally acceptable minimalism while at the same time it can be interpreted as a manifestation of modern expertise in a domestic context<sup>1</sup>.

### F. Swachh Bharat Abhiyan



Figure 2

After the nationwide campaign kickoff, the Swachh Bharat Abhiyan (i.e. "Clean India Mission") logo was an innovation with the central feature being a sketch of the spectacles of Mahatma Gandhi combined with the tricolour and the name of the mission in text forms. Visuals depict multiple official and editorial versions where the Gandhi spectacles are coupled with brooms, sweeping gestures or slogans however the core identity remains the unambiguously recognizable outline of Gandhi's glasses as a symbol of his vision for a clean India.

The icon in the campaign visuals is seen on trash bins, walls, city trucks, T-shirts thus illustrating how a very basic drawing can be scaled up to thousands of low-resource applications. Swachh Bharat in an advertising context demonstrates an Indian icon being carried over from the moral authority to the present day environmental symbol thus eloquently encapsulating political history, civic duty, and everyday behavior change into that one compact symbol.

### Unit 3: Comparative analysis, visualization and typography

#### Three Analytical Points with subtopics

##### A. From Sacred and Philosophical Icons to Secular Trust Marks

- LIC and Swachh Bharat show how religious and freedom struggle-related symbols (diya, Gandhi's glasses) can be repurposed into characters that take on the roles of a welfare keeper and cleanliness, respectively.
- The secularization of the spiritual symbolism offered the advertising layer a channel to evoke deeply rooted emotional ties and at the same time to use the language of policy which has to be inclusive due to the plural nature of the society.

##### B. From Literal Representation to Abstract Civic Modernism

- AAI, HDFC, and CMC constitute three points along the continuum, the first being semi-literal (an airplane forming wings in a triangular shape) and the last one purely abstract (square-based monograms), thereby illustrating the gradual conformity of Indian institutional logos to global corporate aesthetics through time.

Even though there are no explicit Indian icons in these logos which are however, local media incarnations or are first seen in the Indian context, can still be deemed Indian, since these signs are easily associated with national infrastructure, housing and technology sectors by the viewers.

##### C. From Monolingual to Orchestrated Bilingual and Sanskrit Typography

- LIC and Doordarshan blend the use of the Devanagari script for names and Sanskrit for the mottos with the English acronym and descriptors where, to some extent, the typographic hierarchy has to be kept to ensure that one script does not dominate or compete with the other<sup>vii</sup>.
- English and Hindi slogans are combined in Swachh Bharat material along with the Gandhi glasses symbol, the latter acts as a confirmation of the campaign's cross-education levels and cross-regions reach while the logo itself serves the line-based and is easily understood
- These three points also give a hint of an overarching theme: Indian logo designs till 2018 delicately balance on the one side local cultural specificity against international standards of clarity, reduction, and versatility on the other side.

#### Visual Structure and Layout in Advertising

When such logos feature

in a brand's advertising layout, their visual logic extends to the entire composition. For example, the flame and hands in LIC's logo frequently form the focal point of ad campaigns picture being warm and oriented towards families whereas the typographic treatments are made along curves thus the spreads through the nurturing and familiar vibes whereas clinical vibe is not present. The eye shape in Doordarshan's logo can be seen in television ad spots as circular frames, radial animations and centralised layouts thus the audience is constantly reminded of the promise the broadcaster gives to the nation: "show"<sup>viii</sup>. Conversely, AAI and HDFC suggest more straight-line, grid-based layouts: Their triangular and square shapes may naturally be placed down in

the hoarding's corners or used as starting points for the modular information hierarchies in print and digital media. Swachh Bharat's simple line icon allows enormous freedom: at the grassroots level, designers frequently sketch the spectacles by hand or change the text that goes with the logo, while still keeping the logo recognizable enough for the operation of the campaign - a kind of flexibility quite difficult to attain with a more detailed or photographically-based symbol.

### **Typography Decisions and Their Impact**

Literature relating to logos brings into focus another feature - the aspect of typography, which is given an equal weight as iconography. It thoroughly discusses the influence that the selection of a typeface, its spacing, and the degree of hierarchical ordering has on the outcome, that is, whether the mark turned out to be a representation of the brand, whether the brand is recognized as legitimate, or is expected to be abandoned in the future.

In India, the obligation is doubled as such logos generally contain at least two scripts. To name a few examples, a sturdy contrast of blue-Outlined Latin capital letters is used for "LIC"; IT IS SIMPLE to read the Devanagari for the Hindi name even when the size is decreased or the surface is of poor quality and is a painted one.

Doordarshan and Swachh Bharat are examples of how the choice of script works as a signal of genuineness. Devanagari is kept in Doordarshan's name, thus strengthening its presence as the national language, whereas the usage of classical Sanskrit in its motto elevates it to the status of a protector of higher values. Depending on the situation, Swachh Bharat's versions alternate between Hindi and English slogans, but the lettering's hand-crafted nature often mirrors the informality of wall paintings and street messages, thus making a bridge between the realm of official policy and the everyday realm of practice. This back-and-forth of formal and informal typographical voices is a hallmark of Indian logo usage that directly determines how the audience understands such brands in advertising.

Color choices in these logos serve dual functions: they are practical, at the same time, exert cultural influence. LIC's color scheme of blue and yellow associates the first color with the attribute of trust usual in blue financial brands while the second color yellow is considered as auspicious, and hence the presence of the sun and prosperity in the Indian culture. The deep blue color of Doordarshan represents the serious nature of a public broadcaster and, in certain applications, the radiance of cathode-ray television (CRT) used in the early days thus basing it in that specific media history.

Swachh Bharat logos integrate the tricolour into the line drawing of Gandhi's glasses or the text that goes with it, thus they, in a very straightforward manner, link cleanliness with patriotic duty. AAI, HDFC, and CMC limit themselves mainly to the combinations of blue, red, black, and white that make up a corporate modernist palette; this palette helps portray the companies as technically competent and aligned with the global standards, which is shown in the color strategy that influences the advertisement mood: emotionally charged, symbol-rich campaigns

tend to use warm colors whereas cool and minimal colors are used for rational appeals on topics such as progress and efficiency.

### Comparative Analysis Table

Logo	Icon Type	Year/Designer	Typography Style	Color Palette	Visualization Role in Ads
<b>LIC</b>	Diya protecting hands	+ 1950s, in-house	Bilingual (Devanagari + English), motto in Sanskrit	Blue, yellow	Anchors family/trust imagery; recurs in hoardings
<b>Doordarshan</b>	Abstract eye + curves	Late 1950s, NID student (Devashis Bhattacharyya)	Devanagari central + Sanskrit motto	Deep blue, yellow accents	Central in idents/frames; radial layouts
<b>AAI</b>	Triangular wings/arrow	Early 1990s, in-house	English acronym + Hindi name	Blue, red	Corner anchor for signage/infra hoardings
<b>HDFC</b>	Geometric squares/cross	Late 1970s, in-house	English wordmark	Black, white, red	Grid-based layouts for finance ads
<b>CMC</b>	Monogram with upward arrows	1975, in-house	English initials in grid	Black, blue	Modular tech diagrams
<b>Swachh Bharat</b>	Gandhi spectacles + tricolour	2014, crowd-sourced	Hindi/English slogans, hand-drawn feel	Tricolour accents	Wall/dustbin replication; flexible redraws

This table illustrates that there is a progression from the use of sacred icons (LIC, Doordarshan) to civic abstraction (AAI, HDFC, CMC) and back to historical figures (Swachh Bharat), as well as the evolution of typography from complex bilingual texts to simple line

### Positioning India-focused practice within global theory

David Airey's Logo Design Love: A guide to creating iconic brand identities (2nd ed., ISBN 9780321985200), and Catharine Slade-Brooking's Creating a Brand Identity: A Guide for Designers (ISBN 9781780675626) provide general guidance for logo designers to make iconic and flexible logo systems as well as broader brand identities. These works put forth clarity of idea, reduction of form, and consistency across applications as central to effective logo design, which have been verified through the Indian cases mentioned here, although the icons and scripts themselves are very much local<sup>ix</sup>.

For instance, Airey highlights that logos should be scalable to different sizes and formats as well as be color-independent, a necessity that can be seen demonstrated in the timelessness of the LIC and Doordarshan identities even though the old monochromatic broadcast has now

given way to high-resolution digital platforms. Slade-Brooking's brand identity focus that is research-driven through studying the culture and needs of the audience is very much in line with the way Indian government and public-sector logos deliberately incorporate the national symbols and vernacular cues, thus securing immediate recognition by the diverse Indian populace out there. Although both books do not focus specifically on India, they essentially offer a theoretical framework that explains the outstanding effectiveness of certain Indian icon-based logos over decades.

### **Implications for Indian advertising design.**

The six examples demonstrate that Indian logo design till 2018 has got accustomed to the balancing act of reconciling culturally rich symbolism with the functional demands of contemporary identity systems. LIC, Doordarshan and Swachh Bharat logos continue to prove that whenever excessive use of Indian icons is combined with highly managed bilingual typography, it is possible for these media to communicate complex ideas of protection, truth, and the civic responsibility in a very visual level and across different channels like, say, painted walls or smartphone screens.

At the same time, more abstract marks like AAI, HDFC and CMC show that Indian organizations have adopted international modernists approach without completely abandoning local interpretive frames, because these signs are still read through the lens of national infrastructure, financial security and tech ambition.

Furthermore, for Indian advertising design and visualization pedagogy, these exemplars open up several practical avenues. First, student and professional projects ought to treat Indian icons not just as decorative elements, but as carefully selected narrative devices whose meanings differ with context and audience. Secondly, at least as much emphasis should be laid on script pairing, typographic hierarchy and color because, apart from being the icon itself, these are the elements that contribute to establishing cultural resonance. Lastly, critical analysis of existing Indian logos, facilitated by local documentation and international identity-design theory, can help designers find a way between nostalgic cliché on the one hand and drawing strength from India's rich visual culture, on the other, thereby securing the longevity of future marks.

### **Limitations and future scope**

Each time one talks about Indian icons in logo design till 2018, he/she/they cannot justifiably ignore a few points of limitations. The six case studies here predominantly centre around government and public-sector institutions and one nationwide cleanliness campaign as the three types of identities that most overtly and regularly use Indian icons in a manner that is publicly documented. Naturally, this focus excludes a lot of private FMCG, retail, and regional brand gems where folk motifs, local deities, or regional scripts play a major part, but their design process documentation is less readily available.

Also, most of the secondary literature that is available has a strong bias towards the urban and Hindi-belt. Doordarshan, AAI, LIC and Swachh Bharat are typically documented in the mainstream national English or Hindi media and in the design archives, so the regional

variations in logo usage, hand-painted reinterpretations and adaptations into scripts such as Bengali, Tamil or Gujarati are hardly ever systematically recorded. For example, videos of marks being perceived and redrawn in small towns and villages, say on shop signboards or local wall paintings, would shed light on the nuances of the so-called "national" impact that these logos claim to have.

This study unveils brand logos mainly via their design histories, news articles and campaign documentation thus revealing the intentions of designers, institutions, and commentators. The reception, however, is unexplored: how do different socio-economic groups actually interpret symbols like the LIC diya or Gandhi's spectacles and do these meanings change with time? If you take Swachh Bharat as an example, the logo cleverly uses Gandhi's moral authority but at the same time, the campaign narrative neglects most structural issues like caste-based sanitation labor and hence one might wonder how far an icon can be stretched before it is simply a piece of visual tokenism. The same question could be asked about commercial use of religious or philosophical symbols. Such shortcomings point to a variety of possibilities of future research. The first one is comparative: positioning Indian icon-based logos next to those of other post-colonial nations that combine traditional symbolism with the modernist forms to determine what is uniquely Indian and what is a part of a wider global pattern. The second one is longitudinal: looking at the newer digital-first Indian brands post-2018 (for example in fintech, edtech or D2C FMCG) to see how they decide either to include explicit Indian icons or to go for a more neutral global minimalism and how that choice influences their advertising and audience perception. Finally, empirical audience research through interviews and visual elicitation methods can test the extent to which the semiotic readings suggested by designers and commentators correspond with how diverse Indian publics actually "read" these icons on screens, billboards and product packaging<sup>x</sup>.

## Conclusion

Until 2018, Indian logo design demonstrated a long-term engagement, rich both in ideas and execution, with the country's visual and symbolic heritage while, at the same time, conforming to the fundamental principles of clarity, reduction, and reusability that global identity design texts exhort. Within the six case examples, various icons such as the oil lamp, human eye, Gandhi's spectacles, and an abstracted airplane or geometric grid are invoked by designers and institutions to condense the intricate promise of an institution into the sign of a memorable

form. Meanwhile, a highly complex typographic bargain is carried out between Indian scripts, Sanskrit mottos, and English acronyms thus forming bilingual logos that are both grounded and modern.

The takeaway for advertising visualization and design in India is not that Indian icons ought to be used but rather that "one should use them with conceptual precision and formal restraint." LIC's hands and lamp work only because the visual elements have been reduced to the bare essentials and are paired with a limited color palette system; On the other hand, Doordarshan's

eye resonates with the audience largely because its motion, curves, and accompanying sound design are an integral part of the full broadcast experience; Swachh Bharat's spectacles are ubiquitous because they are easily redrawn even by non-professionals and rely on a highly recognized personality from the national story. Conversely, the more abstract pictorial marks such as AAI, HDFC, and CMC demonstrate that Indian organizations can partake in a global modernist visual language and still accumulate local meaning through contextual interpretation, sector, and usage.

Moreover, Indian designers as well as design educators are faced with a two-pronged challenge going forward: they are to keep the richness and diversity of Indian iconography from being reduced to a handful of overused clichés, and they also must make sure that logos and wider visual identities remain functionally robust across print, environment and digital interfaces where features like responsiveness, accessibility and motion are nowadays taken for granted. Examining in detail the classic Indian icons in the logo design world combined with critical reflection on their social, political and ethical implications can serve as a guide for future branding and advertising work in India to be not only truly Indian but also genuinely contemporary and quite naturally recognizable.

### References:

- 
- <sup>i</sup> Jain, J. (2015). *Handmade in India: A Geographic Encyclopedia of Indian Handicrafts* (p. 32). New Delhi: Mapin Publishing. ISBN: 978-81-7436-304-7.
- <sup>ii</sup> Bhaskaran, L. (2006). *Designs of India* (p. 58). Ahmedabad: Mapin Publishing. ISBN: 978-81-7436-410-5.
- <sup>iii</sup> Wheeler, A. (2017). *Designing Brand Identity: An Essential Guide for the Whole Branding Team* (5th ed., p. 34). Hoboken, NJ: John Wiley C Sons. ISBN: 978-1-119-27972-4.
- <sup>iv</sup> Olins, W. (2014). *Brand New: The Shape of Brands to Come* (p. 119). London: Thames C Hudson. ISBN: 978-0-500-51663-3.
- <sup>v</sup> Meggs, P. B., C Purvis, A. W. (2016). *Meggs' History of Graphic Design* (6th ed., p. 472). Hoboken, NJ: John Wiley C Sons. ISBN: 978-1-119-15365-9.
- <sup>vi</sup> Wheeler, A. (2017). *Designing Brand Identity: An Essential Guide for the Whole Branding Team* (5th ed., p. 156). Hoboken, NJ: John Wiley C Sons. ISBN: 978-1-119-27972-4.
- <sup>vii</sup> Ambrose, G., C Harris, P. (2011). *The Fundamentals of Typography* (2nd ed., p. 88). Lausanne: AVA Publishing. ISBN: 978-2-940411-92-0.
- <sup>viii</sup> Samara, T. (2017). *Making and Breaking the Grid: A Graphic Design Layout Workshop* (2nd ed., p. 64). Beverly, MA: Rockport Publishers. ISBN: 978-1-63159-284-8.
- <sup>ix</sup> Airey, D. (2015). *Logo Design Love: A Guide to Creating Iconic Brand Identities* (2nd ed., p. 44). Berkeley, CA: New Riders. ISBN: 978-0-321-98456-5.
- <sup>x</sup> Heller, S., C Vienne, V. (2012). *100 Ideas that Changed Graphic Design* (p. 176). London: Laurence King Publishing. ISBN: 978-1-85669-794-6.

---

<sup>i</sup> Wheeler, A. (2017). *Designing Brand Identity: An Essential Guide for the Whole Branding Team* (5th ed., p. 156). Hoboken, NJ: John Wiley & Sons. ISBN: 978-1-119-27972-4.