

## The Joe DiMaggio, LLC Brand Identity: How We Arrived at Our Solution

To portray this beloved American icon (fig. 1), we knew we must strike a balance between authenticity and modern relevance. We wanted to evoke the grace and charm of his period (fig. 2), but with a clean, simple presentation and contemporary styling that would be accessible to the target audience.

Our initial design began with familiar graphic elements: the color palette and pinstripes of the New York Yankees, Joe's #5 uniform (fig. 3) and his signature batting profile. Early designs incorporated Joe's actual signature; however, we later decided this coupling would devalue his signature and constrict its use promotionally.

After sketching many of the aforementioned elements, the focus centered on his iconic batting stance—classic Joltin' Joe—with a period-evoking silhouette illustration of a famous photo (fig. 4) in *The New York Times*.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

The complexity of initial versions (fig. 5) was eventually pared down and simplified to a single-color execution—a dark blue slightly richer than the New York Yankee blue. We weighted and simplified the shadowing and sharpened the illustration, making him appear more agile and slender. Details of his cap, bat, cleats and upper body musculature were carefully articulated. We decided to omit facial features (fig. 6), since subtle details could not be guaranteed in reproduction.

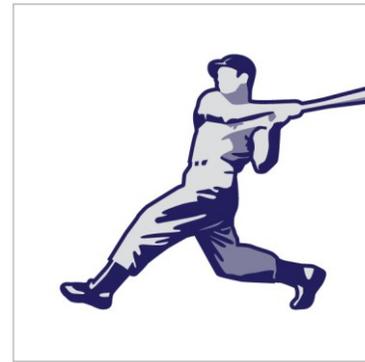


Fig. 5

Several typographical solutions were investigated. We eventually settled on the Hoefler & Frere-Jones HTF Odeon typeface (fig. 7), a restyled version of Morris Fuller Benton's American classic, Raleigh Gothic, from the 1930s. From that point, the typeface evolved and changed significantly enough to warrant a customized solution. Counters and stroke weights were adjusted to complement the illustration and enhance legibility when reproduced in smaller sizes. We coined the results DiMaggio Gothic and DiMaggio Gothic Bold Two (fig. 8).

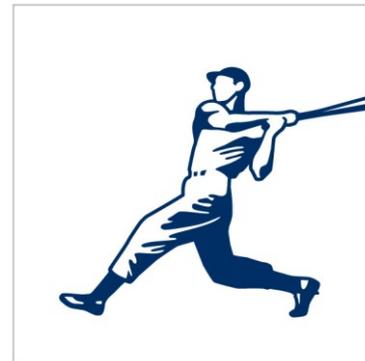


Fig. 6



Fig. 7



Fig. 8

The relationship between illustration and typography was continually finessed throughout the creative process. At the very end, kerning (the spacing between letters) was adjusted, the illustration received finishing clean-up touches (fig. 9) and the logotype/illustration lock-up was finalized.



Fig. 9