



traits of a good logo

- 1. It must be distinct from other logos** (especially those of competitors)
- 2. Instantly recognizable** (imagine it on a neon sign in Times Square)
- 3. Legible at all sizes** (from billboards to mobile devices).

20 LOGOS WE LOVE*

Entrepreneur.



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BARNES

THE BARNES FOUNDATION

Letters on rectangles simulate paintings on gallery walls in this logo for the art institution. The shifts in size create perspective, giving the illusion that the A and E are farther away within the architecture of the building.



Simple, layered shapes, set at an angle, form the logo for this social media app, which organizes the way people share articles, pictures and video online. The logo likens the app to an instantly recognizable, universal object: a paper organizer.



The coffee bean is rendered as a face, in a humorous gesture that sets this mini-chain of New York cafes apart and gives it a human quality amid its corporate competitors.

The image shows the acronym 'CUP' in a large, bold, black font. The letters are stylized to resemble cups. The 'C' is a simple curve. The 'U' is a U-shape. The 'P' is a vertical stem with a rounded top. The letters are arranged in a slightly staggered manner, with the 'C' and 'U' on the left and the 'P' on the right.

The acronym CUP is spelled out with a repeating cup-like shape. The cups are oriented in three directions, demonstrating the variety of the organization's work.

COLOURS

The choice of a broad and symmetrical font allowed for the O's to be filled with dots, creating a pair of glasses with eyes--an appropriate choice for the logo of a magazine.



The logo for this app that helps people remember things features, appropriately enough, an elephant; the trunk is tucked squarely under its mouth, as though it is nourishing itself with information. The tip of the ear folds down as an “earmark” to reference the app’s functionality.



Flipboard

Rectangular panels of varying opacities on this F-shaped logo mimic the “page-turning” motion employed by this digital service, which allows users to create a grid-based magazine of online content.



The simple rectangles and triangle in this logo depict the focus of this organization: providing a most basic need, housing. The upward-pointing pink arrow provides contrast and communicates a sense of positivity and progress.



This logo has a fresh color palette and cleverly uses books to depict a paintbrush or, alternatively, an auction paddle.



**LONGWOOD
GARDENS**

A cursive L rotates around the center axis to form a flower in this logo for a horticultural center—a simple design that’s effective because of the choice of an ornate, graceful font.

M | I | C / A

A diagonal slash adds contrast within the set of industrial letters, effectively filling the extra space that naturally occurs between the C and A. The slash also references the art school's modern architecture and suggests that the institution's philosophy is forward-looking.



Seven rectangular bars form an abstract version of the acronym MITP for the logo of this university press. The symbol also references books on a shelf, or the bar code that appears on all books.

The image shows the word "Pinterest" in a red, cursive, script font. The letter 'P' is significantly larger and more stylized than the other letters, with a sharp point at the top that resembles a pushpin. The rest of the word "interest" is written in a smaller, more fluid script.

The head of the P and its sharpened point mimic a pushpin, replicating the function of this website. The connection between the S and T serves as counterbalance and reflects the site's sense of community.

MailChimp Logo

www.fastcodesign.com/1672938/the-anatomy-of-a-successful-logo-redesign



The vertical lines resemble the bars of a sound wave in this logo for the social audio platform. The visual transformation to a solid shape suggests that the remote cloud of music is secure and, more important, offers clear audio.

**TR | BECA
F | LM
FEST | VAL.**

The three I's form a continuous vertical bar that brings stability to the logo and is a reference to either a strip of film, a ray of light emerging from a projector or the flat surface of a screen.



**WESTVIRGINIA
UNIVERSITY**

The state's initials tuck together to form a shape that references the mountain ranges surrounding the school.



The first version of this logo appeared in 1961 with an outline on the panda. As the logo evolved, the line was eliminated; now the panda's white patches are represented through negative space.



The Z is transformed into a moving car with the help of a trailing airstream that indicates speed and efficiency. The logo sits comfortably within a green circle reminiscent of a “go” traffic light; the color also signifies progress and sustainability.

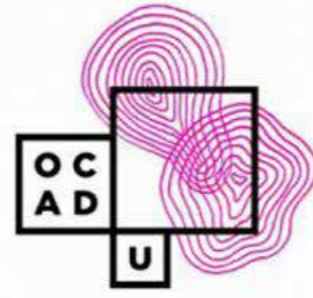
Modular Logos

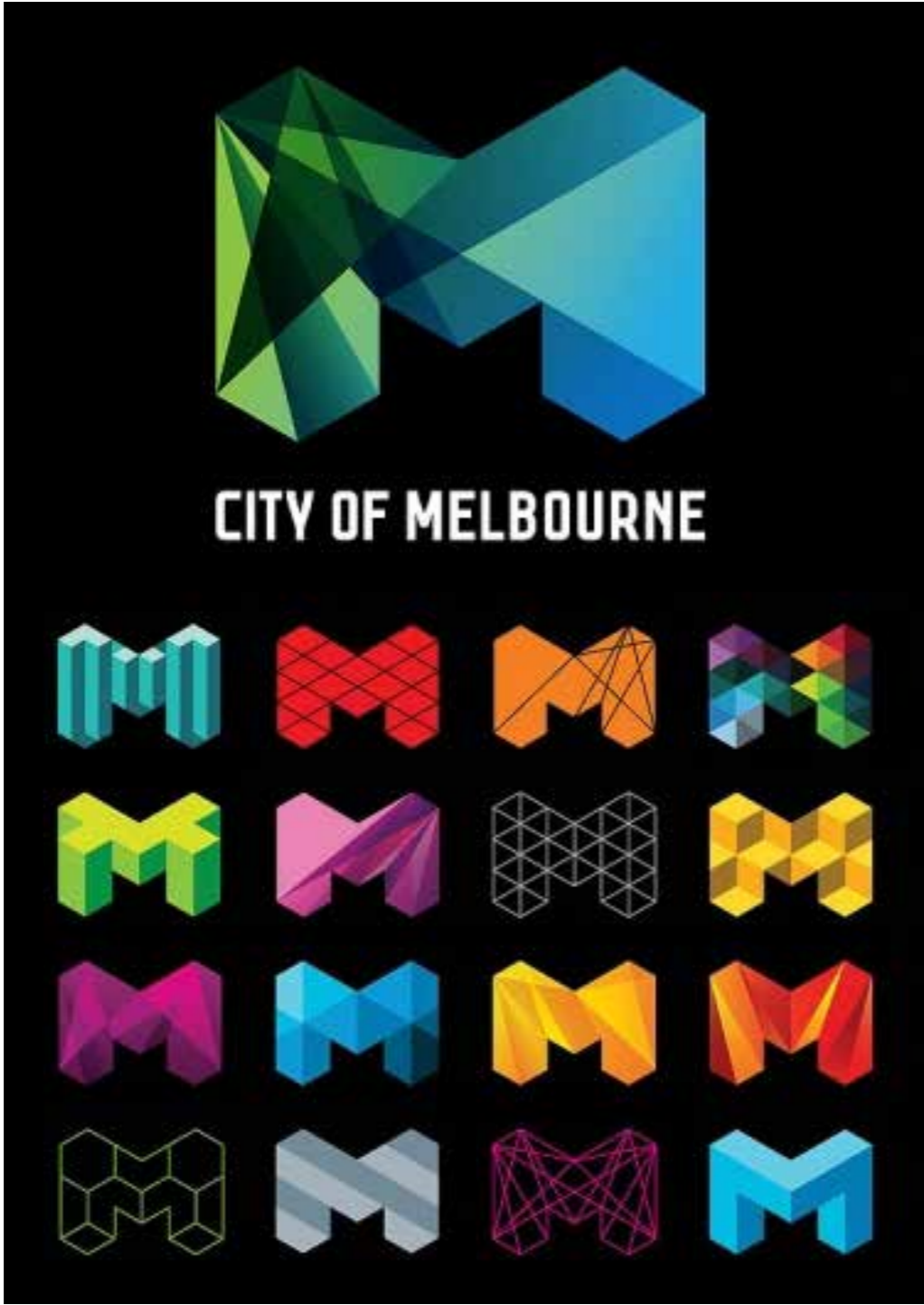
stedelijk
museumshop
stedelijk
calendar

stedelijk
lectures
stedelijk
collection

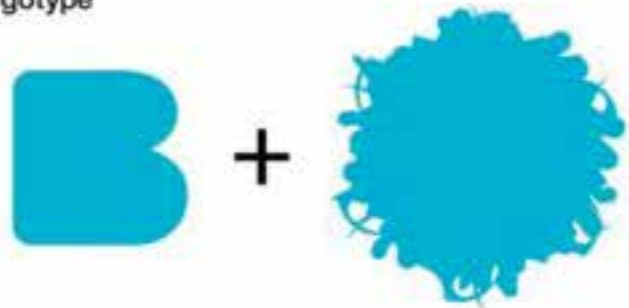
stedelijk
information
stedelijk
catalogues

stedelijk
new building
stedelijk
film screenings

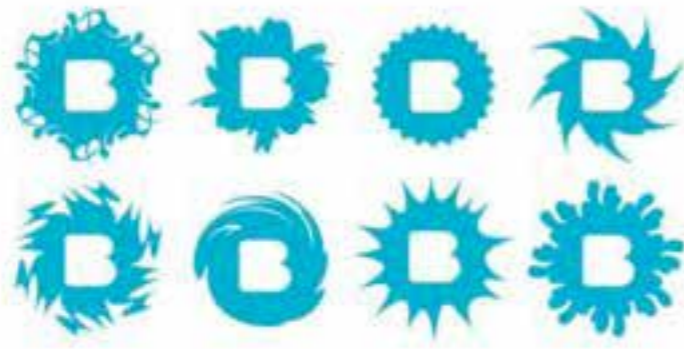




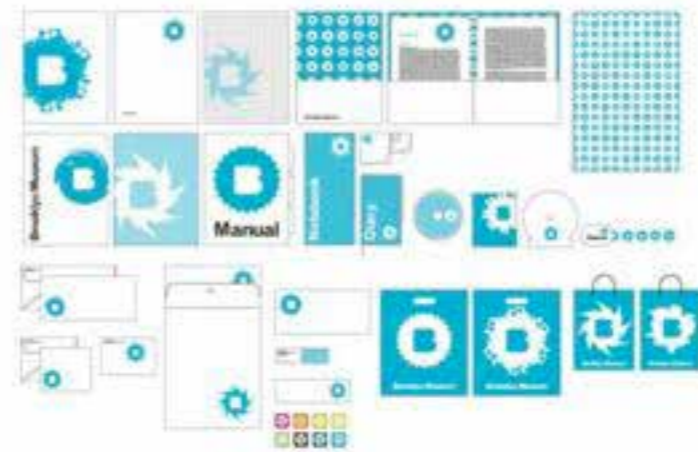
Logotype



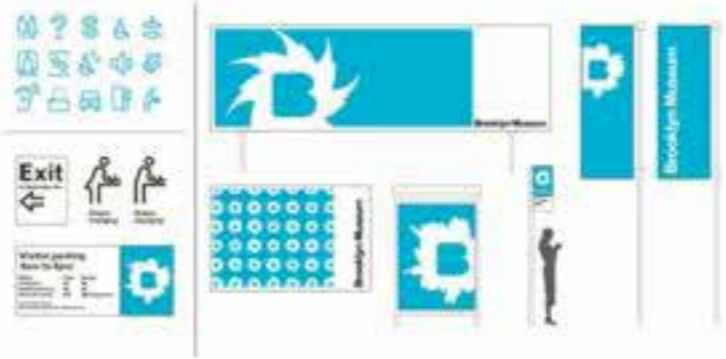
Logotype Variations

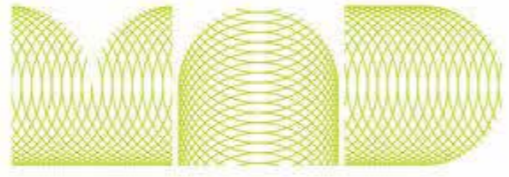


Print Collateral



Signage





WHITNEY

JOIN
ENGAGE
SHARE
ACCESS
CELEBRATE
SUPPORT
DISCOVER
SHOP
AND DINE
MEMBERSHIP

WHITNEY

WELCOME



WHITNEY

MEMBER

WHITNEY

MEMBER

WHITNEY

MEMBER



Additional Qualities

There are many ineffective logos that follow these 3 rules of good logos. What sets the great ones apart is that they **help audiences connect with the organization's mission or personality in a meaningful way**. A memorable logo might be **deceptively simple**. Or it might have **multiple levels of interpretation** that allow us to fall in love with it over time, as we see it applied to advertising, business cards and websites.

TIP

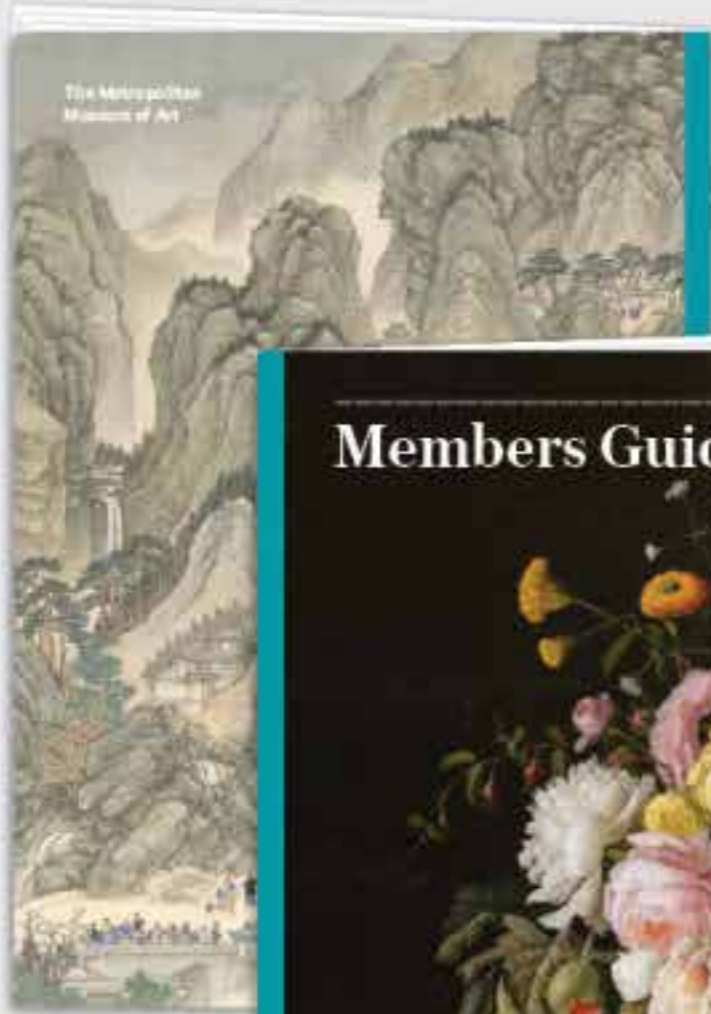
While there is no certainty that a logo will stand the test of time, one way to prevent it from quickly becoming dated is to **eliminate unnecessary content and to resist anything trendy**.







THE
MET





16 ³/₄ × *92* × *108*

Année bissextile
M.DCC.LXVIII

Fragments of a Marble Statue

MARCEL

1990.237a-c

ca. 1390–1352 B.C.

Satyrarum TRAVERTINE &

Acrylic, ink marker, dyed fabric, and sequins
on canvas, sewn to quilted fabric

12×24×36×42

Nabeshima

Sphinx of Amenhotep III