



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.



THE SECRETS OF 7 FIERCE BRANDS

PLUS, WE SOLVE THE WORST
BRANDING BLUNDERS

*
And one
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APRIL 2012/ENTREPRENEUR.COM



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

Tribeca Film Festival
The three I's form a
continuous vertical line
that brings strength to
the logo and relevance to
the name.



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.

CUP

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.

COLORS

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.



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 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.



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.



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.

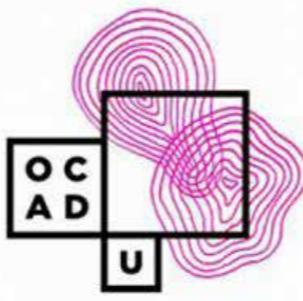
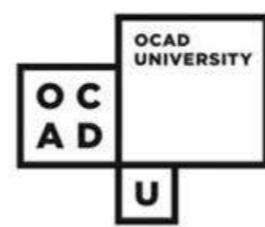
Modular Logos

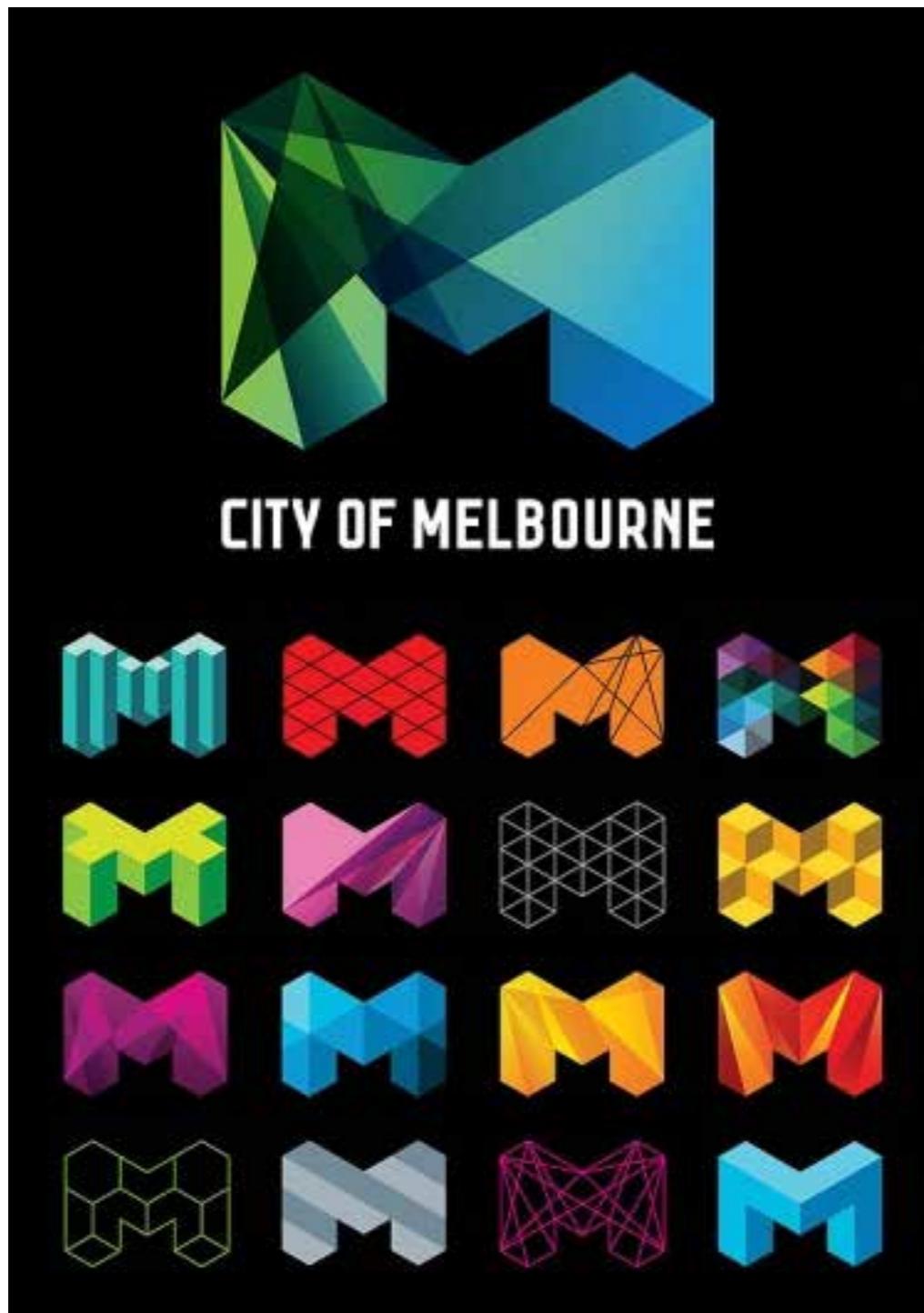
stedelijk
museumshop
stedelijk
calendar

stedelijk
lectures
stedelijk
collection

stedelijk
information
stedelijk
catalogues

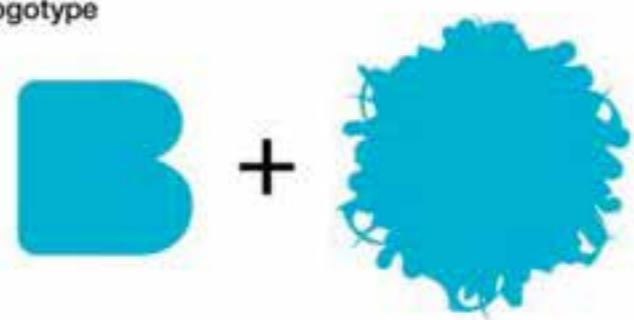
stedelijk
new building
stedelijk
film screenings



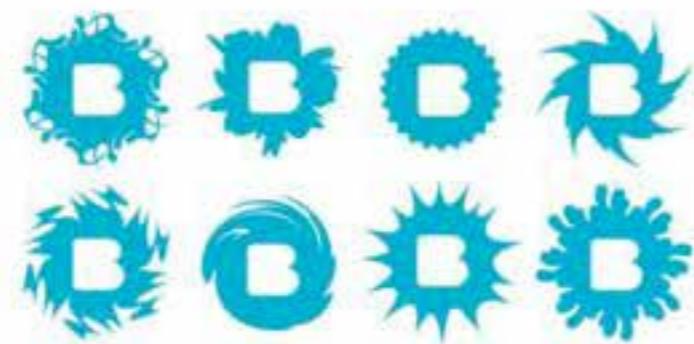


container 15

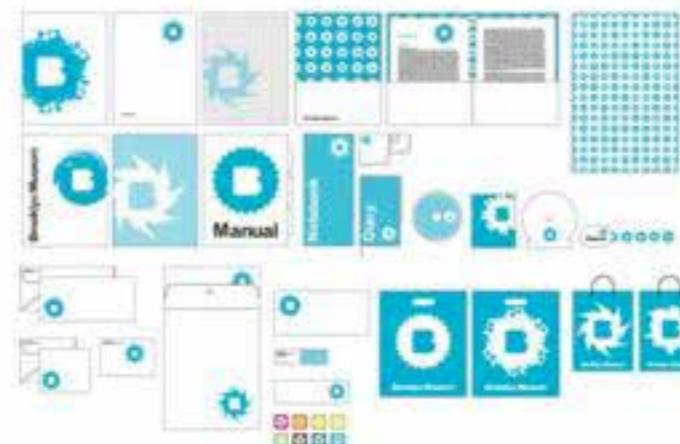
Logotype



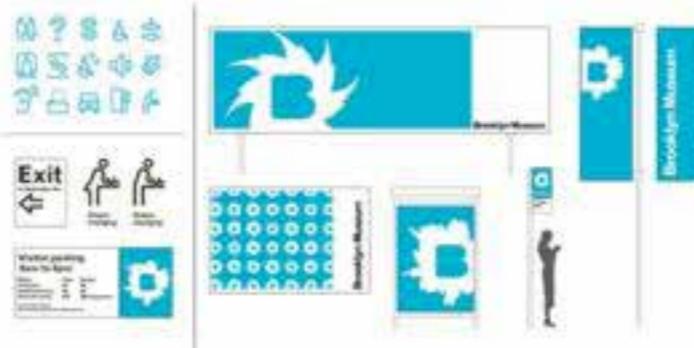
Logotype Variations



Print Collateral



Signage



MAD

MAD

MAD

MAD

MAD

MAD

WHITNEY

**JOIN
ENGAGE
SHARE
ACCESS
CELEBRATE
SUPPORT
DISCOVER
SHOP
AND DINE
MEMBERSHIP**



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**.





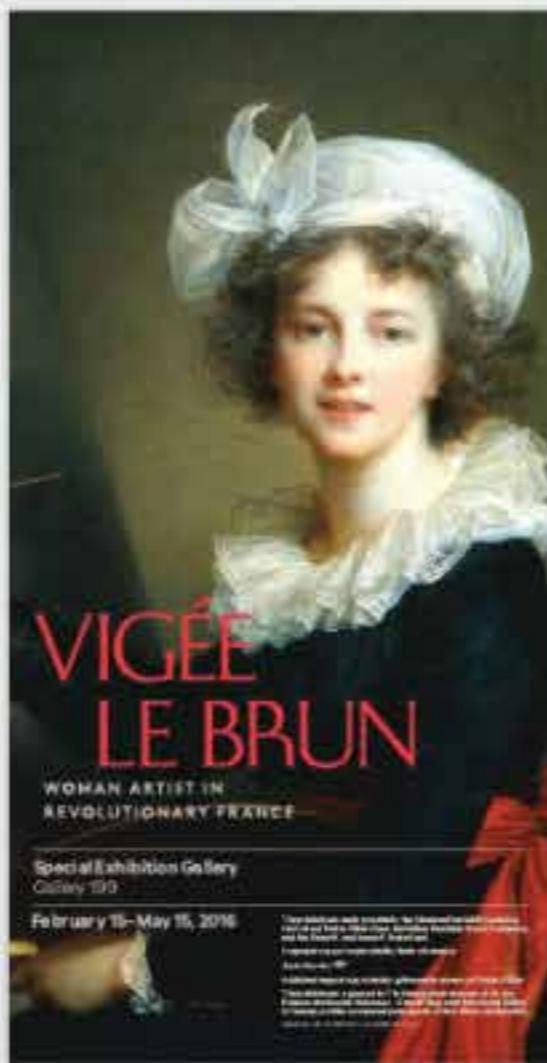
Gap[■]

The new GAP logo features the word "Gap" in a large, bold, black sans-serif font. A small blue square is positioned at the top right corner of the letter "p".



THE
MET





16 3/4 × 92 × 108

Année bissextile
M.DCC.LXVIII

Fragments of a Marble Statue

MARCEL

Satyrarum TRAVERTINE &

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

1990.237a-c

ca. 1390–1352 B.C.

12×24×36×42

Nabeshima

Sphinx of Amenhotep III