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Ift 2020 logo

A logo uses an image, a name in a different font, or an abstract figure to represent a company, brand, or product. Companies with world-famous logos include IBM, Pepsi and Shell Oil. The use of a logo has clear benefits. A well-designed logo catches the eye and identifies the company without the need for analysis or reading. When you see the yellow M known as the Golden Arches, for example, you don't need to think or read anything else to recognize it as the McDonald's fast food chain. When you see a white f in lowercase in a blue box on your computer screen, you instantly know it's Facebook. Good logos go viral -- people know the logo and their associations so intimately that they start using it themselves to make a statement. In the early 1990s, for example, teens had Nike swish tattoos. Men are photographed with the Calvin Klein label of their visible underwear to tell others they have class and sexual appeal. The logos take an element from a company or product and make it attractive to your target audience. In the UK, for example, the Conservative party unveiled a new logo in 2006 that used the green color and image of a tree to attract a new generation aware of the environment. The ToysRUs logo uses bright colors and a bold, rounded font to appeal to children. Computerworld Corporate Logo Use this logo when linking to our site. Right-click the gif image above and choose Save this image as... to save a copy of the file. For a variety of resolutions and formats, including eps and jpg, click the link below the image. Please read our link and use policy before downloading logos. Computerworld Corporate Logo Pack For computerworld logo questions, contact David Waugh or John Brillon Other organizations logosFor award-winning organizations in Computerworld's Start-Ups feature, The Best Places to Work in IT feature, and the Top Techno MBA Programs feature, Computerworld provides downloadable award logos. For more information, contact joe_mola@computerworld.com. To download a low-resolution image for use on the Web: PC Users: Right-click an image and select Save this image as... to save a copy of the file. Mac users: Click and hold an image and select Save this image as... to save a copy of the file. To download a high-resolution image for use in print materials: Click the link below the image to download EPS version of the file. Copyright © 2000 IDG Communications, Inc. Getting your logo correct is one of the most important aspects in creating an effective brand identity. Designing a logo should be a process of reduction (but not always simplicity), backed by clarity of purpose and condemnation in execution. The LogoArchive project explores how designers have produced new and original logos for half a century, and conveys an abundance of ideas through a form economy. Read on for a See the common themes featured in the world's best logos, as well as tips on how to leverage these concepts in your own logo design work. 01. Combining ideasAtevering to find common ground When working two ideas together, look for common points of form. Although clumsy and ugly have their place in logo design, correlation, rather than dissonance, often offers a more universally satisfying result.02. Making dynamic static shapesThe siting shapes involve movement Use direction, pattern, and repetition to give static shapes a sense of movement and visual interest. This could be in the use of diagonal cuts or arrows, in the radial arrangement of objects, in the changing weight of the lines, an increase in size, or a transition from one shape to another.03. Add layersCreate layouts with more than you see with the Use lineweight and negative space eye or the density of local objects to reveal secondary images. You can use this to create layers within a logo to create a visual hierarchy. This element of discovery and surprise has value for the public, and the difficulty of its execution will help differentiate it and ensure memorization. Consider your demographics. Are they specialists or the wider consumer market? Look for connections between brand activities and the form. Take the time to understand the perceptions and associations of your audience. IdiosyncraticSevering topics in your field in particular Study the visual language of the industry in which you are working. Do you have consistent and specific principles or symbols that you can use? Architecture, for example, has a few that lend themselves well to the chart. Space, structure, light, shadow, flow, and tension provide great points from which to start building a logo that may involve a specific group. Many of these are recurring concepts, however, designers still manage to build something new, distinctive and interesting from these elements. UniversalSome symbols break the arrow language barrier to imply speed and candor, balloons to suggest the international, eyes to convey observation. These are viable tools for communicating universal ideas. Although communicatively blunt, they can be an inclusive basis from which to build. The distinction can come in the way you represent them, or pair them with an image, letter, or form. The best examples of this type are often the product of good observation skills and the ability to recognize common points. This can be acquired by taking the time to really look, rather than just navigating, tools like LogoArchive.05. Use the negative Sometimes you say it better when you say nothing at all Consider negative space as a valuable object within your logo. Focus on the space you've created in and around your forms. Does it provide balance or an interesting contrast to the filling? Is it being used to add an additional image? Consider how negative space more prominent on the screen or diminished on different substrates. Recognize and take advantage of this changing state.06. Embracing abstractolateral thinking evokes unique and memorable logos Logos do not need to be explicit in the ideas they convey. Abstraction often grows in LogoArchive. This type of logo can be used to set a tone and convey a feeling. Look for images related to business and industry, cropping, make a pattern, reinterpret. It doesn't matter what people see inside it. Leaving room for interpretation has value. People love puzzles, and have opportunities to make connections and draw their own conclusions. This is particularly useful in the art space. The visceral without the intellectual, and the subjective about the objective are also useful considerations, and are effective in the right context.07 Find relevant symbolsYour logo is free to stand on the shoulders of giants When it comes to forms of representation, look to the brief. What are you asked to express? How are these elements best expressed? Finding the right tool to communicate a particular idea is paramount. The logo is perhaps the most limited medium in today's multimedia world, but it still has the ability to convey something from a brand. Is there a story to tell? Are there historical symbols or images associated with the brand? Are there unique values, history or processes for the brand? For broader brand identity programs, consider how a logo can add, supplement, or reinforce other ideas and assets.08 Include contrastOpposites attract, even in the logo design Consider the combination of opposite elements: soft and sharp; the thick and the thin; static and dynamics; the positive and the negative; the abrupt and the transient; reductive and ornate. The correct contrast can be very striking and extract impact and memorizing from the simplest forms.09. Multiply elementsA single shape can be transformed into a lot of use forms to construct other shapes layouts. Duality and multiplicity -- the creation of an image through the repetition or union of others -- are good ways to distinguish and be interested from simple forms. Work image together and type or draw the type image. Use negative space and a common point of form to work ideas together in a natural and distinctive way. Stay on just two ideas and look for a comfortable visual balance and communicative clarity.10. Make the most of scattered shapesRemember the classic design mantra: less is more Use lineweight and density and object grouping to create a sense of light and shadow, depth, and structure. Cut shadows and highlighted to create a partial form but an entire image. Use illusory outlines to imply rather than explicitly define shapes. Get more than less whenever possible.11. Use fine detailsDo most modern Modern HD tools High-definition techniques and displays mean designers can now have finer lines, closer shapes, and more complex inter-woven shapes. Be open to use. Although worth considering, scalability is a bit of a persistent and outdated concept. Many of LogoArchive's poles have very fine lines. In the right context, they can convey details, or offer contrast and emphasize heavier shapes. Consider how you can scale up a logo while retaining its fine lines. This article was originally published in computer arts magazine. Subscribe now. Related items: (Image Credit: IBM) If you're looking for the best logos of all time, you've come to the right place. In this post, we round out our selection of the best logos ever made. Although the logo is a relatively small part of the overall identity scheme, the strength of its logo is a crucial part of the brand's success. For customers, logos are perhaps the most important point of contact for a company, so important that customers cling to them and form a bond. Customers subliminally take meaning from these brands, and care about them. This is demonstrated by how often the public responds strongly and fiercely to the introduction of a new logo. And why not? Michael Wolff, co-founder of the branding agency Wolff Olins, has argued that a brand belongs to its customers; they define it, because they are the ones who buy their products or use their services. Unsurprisingly, logos are discussed far beyond the presentation rooms of global branding agencies. Whether you're interested in graphic design or not, it's worth exploring the best logos. It's fascinating to find out what the BP logo was like in 1930, or discuss the evolution of Coca-Cola's identity (or lack of evolution) over the past 125 years. Read on to learn about our thoughts on what makes these logos so iconic, as well as key information about the people who designed them. For tips on how to create a brand brand that stands out the test of time, explore our logo design tips or check out our tips on where to find the best logo design inspiration. You may also want to explore our favorite monogram logos, or the best 3-letter logos ever made.10. I love New YorkIn 1977, Milton Glaser designed the I Love New York logo on the back of a taxi, for a zero fare The I Love New York logo seems ubiquitous and eternal today, but was designed by Milton Glaser in 1977 for the New York State Department of Commerce at a time of inspiration a taxi ride through its beloved city. So universal is the design that at heart has become a verb, colloquially speaking. Here, the legendary designer (who died in 2020) discussed his love for his hometown, as well as his body of work and the role technology played in his design practice... how important is New York City to his work? I've often thought about it and I can't imagine a life, for me, out of town. I'd like to found another way to be in the world and do work, I'm sure. All I know is the nature of this city: its complexity, diversity; that offers so many learning opportunities; and the fact that it's so contradictory. New York is not the most beautiful of cities. It changes all the time. It is not a city that imposes its vision on people who enter; impose their vision here. Everything is open, everything is ready, everything must be questioned. That aspect of not accepting anything like being definitive or the final truth seems to me a source of great vitality, energy and choice for people. Anything can happen here. And that, of course, creates a very different environment from a culture where very little can happen. Is there enough understanding of the past these days? Well, the [design] field itself is dominated by fashion and the idea of selling things, so you have to worry about what's currently being done, and economics is based on the idea of change and new styles, and this year is whatever it is. Unfortunately, that's not the real basis for serious work. If we touch you more seriously about it, you have to be more concerned about durability and ideas that go beyond the moment, so I think the best designers around are always designers who have looked more broad and don't change with the prevailing wind. If you find that all you're doing is copying what's already being done, you won't have any positions in the field. You won't have anything to offer and, after 20 years of doing so, you're nowhere to offer. What is your relationship to digital technology? I have an 'arm' relationship with her, but I'm also mad at what you can do with a computer. I love working with other people on the computer, like dancing. It's a way of working collaboratively that's never been done before. But you have to get to it with an existing sense of form. If you have no form and understanding of visual phenomena, and do not understand how to draw, from my point of view, it is a very naughty instrument because it forces you to enter patterns that it imposes. Next page: Best Logos ever - IBM IBM

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