

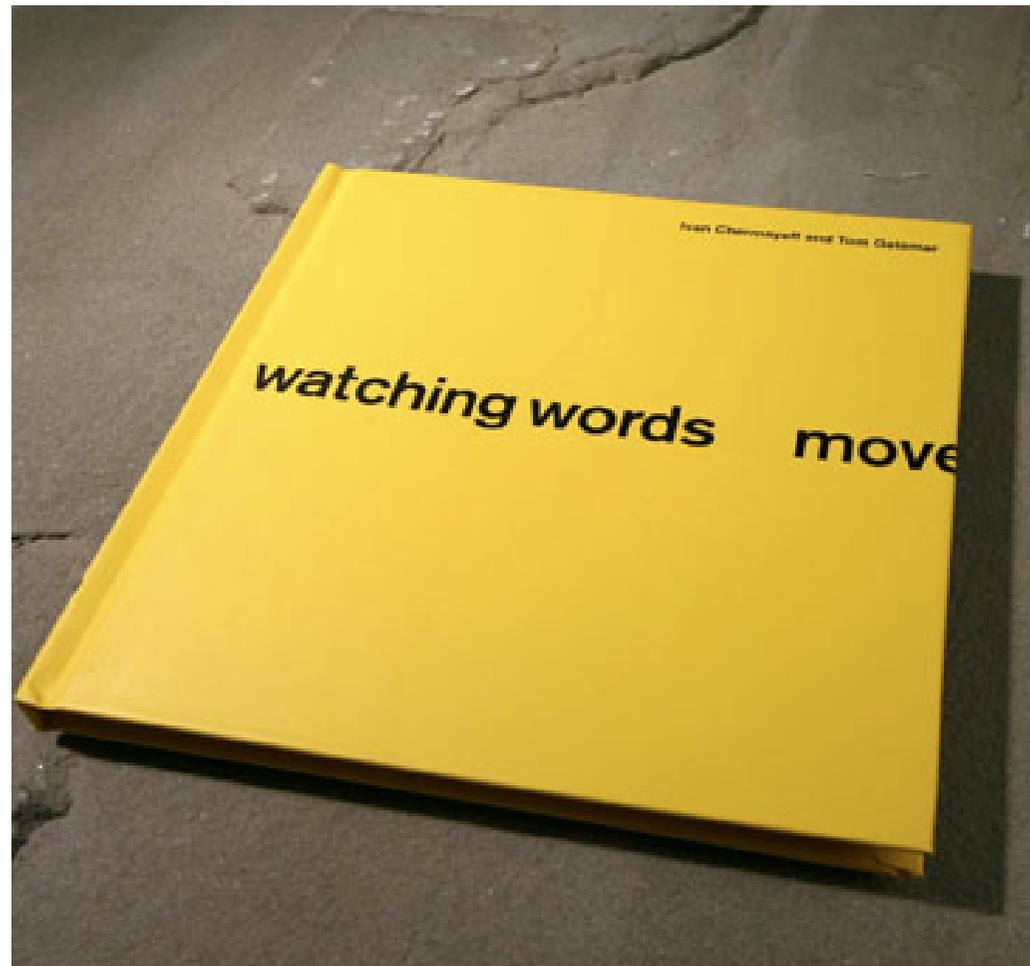
Chermayeff & Geismar

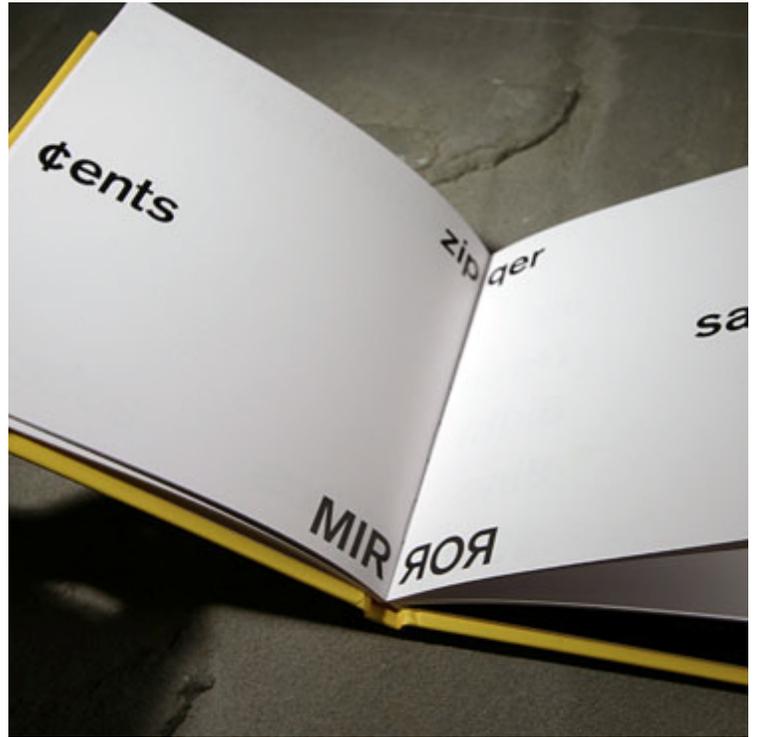
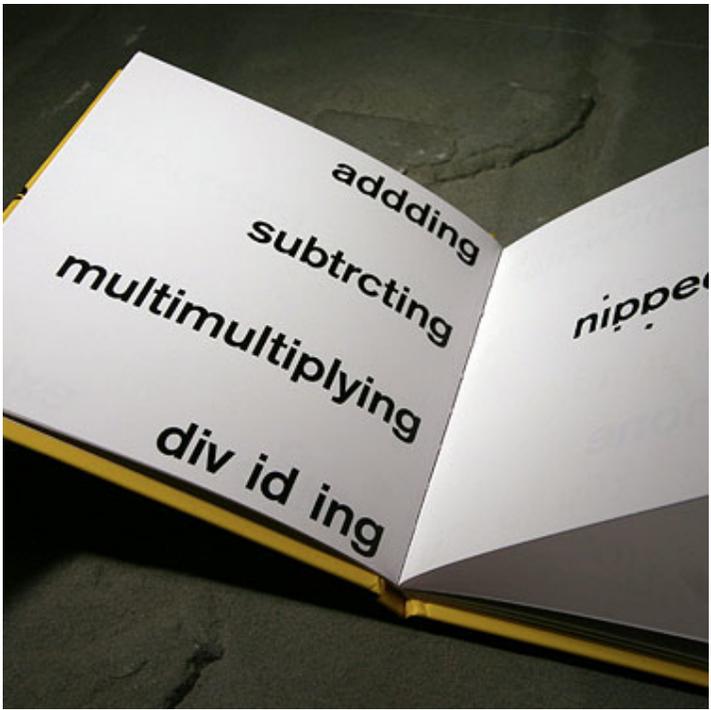
1960 -



"Our work starts from the information to be conveyed, and only then goes on to make the structure subservient to that information or make the structure a way to help express the idea."

– Ivan Chermayeff





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“Trademarks are the one area of design where timelessness really is an issue. Nobody cares if a poster, a web site, or a magazine layout looks old fashioned next year; they get thrown out and revisited only in archives and award books.”

– Stefan Sagmeister

B A R N E Y S
N E W Y O R K

FEED

Barney's New York and Feed Magazine On-line journal of opinion

National  Symphony

OTOSAN

National Symphony Orchestra Washington, DC and Otosan Automobile and truck manufacturer



Crafton Graphic Offset Lithographer and Eidophor Reflected image, closed circuit television system

Mobil



Mobile Corporation and NBC (National Broadcasting Company)

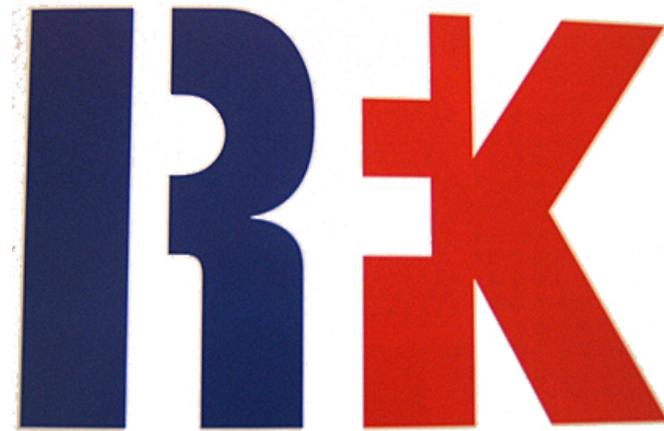
INNERPLAN

I-N-F-I-N-E-E-R

Innerplan Interior planning and design and Infineer - Chip technology enabling access, secure content, and transactions for the broadband market



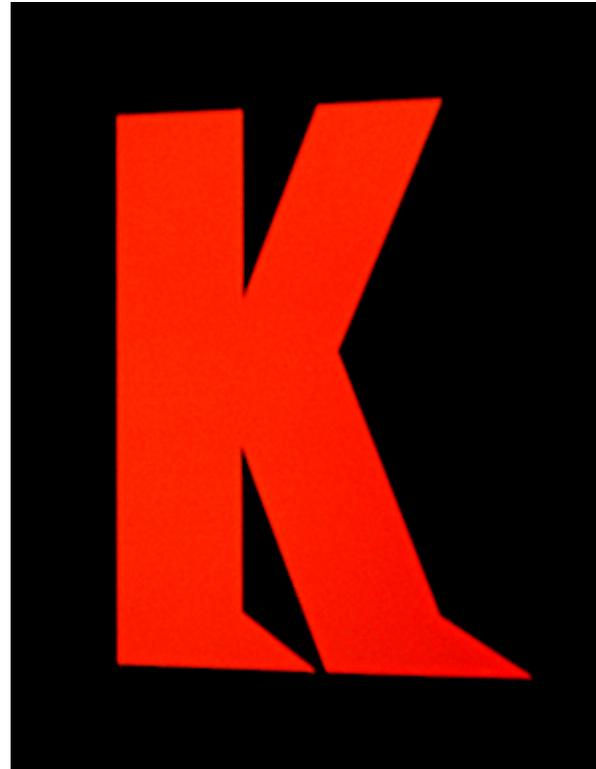
Jubilee 350 Official anniversary symbol of Boston and
Casa Center for Addiction and Substance Abuse at Columbia University New York



John F. Kennedy Library Presidential library and museum Boston and Robert F. Kennedy Foundation

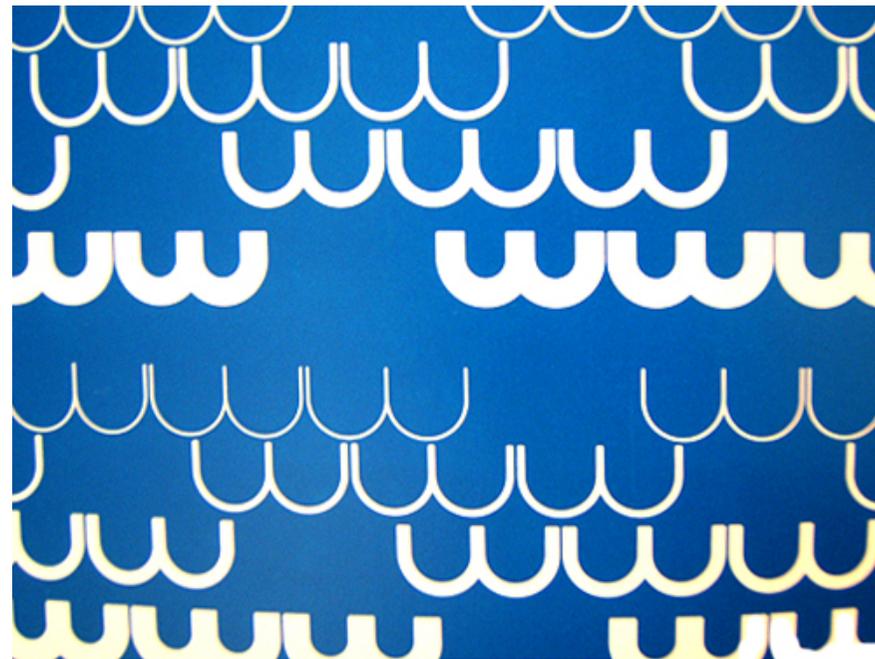


Key Sabinal Resort development cuba and Seatrain Lines Containerized shipping

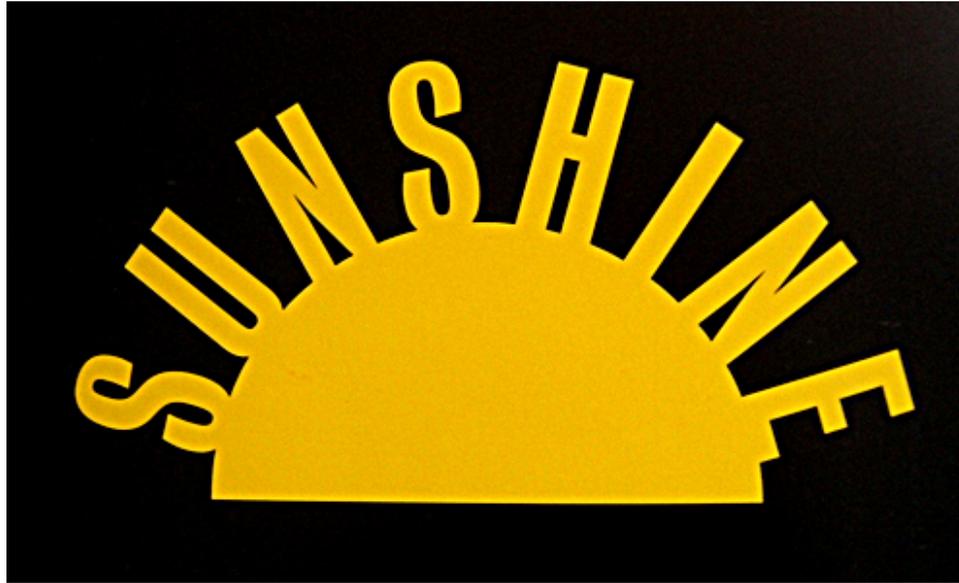


Banco de Italia Banking system Buenos Aires and Knapp Shoes

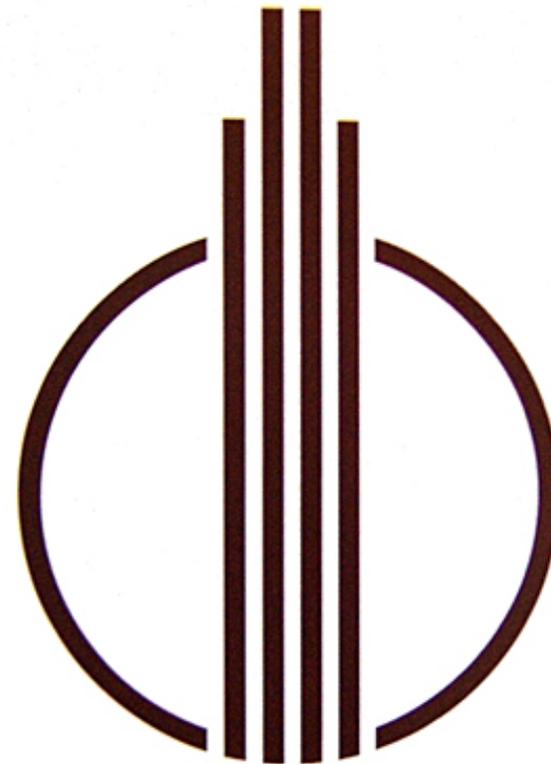
www



Waterside Housing development New York

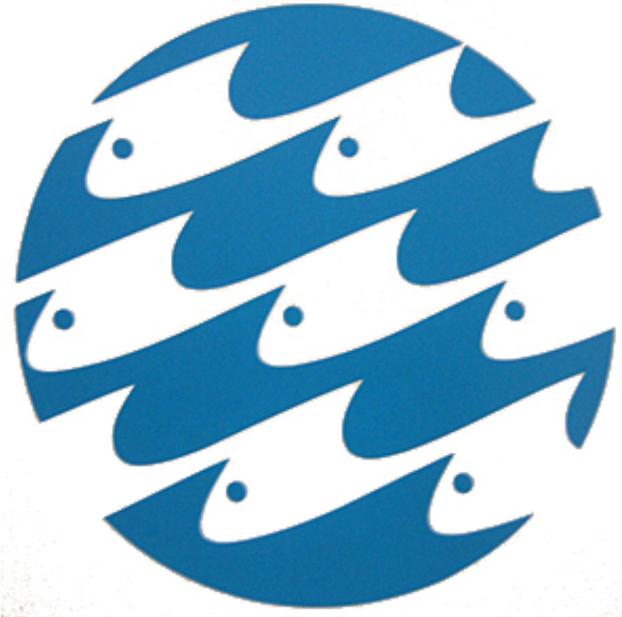


Sunshine Amalgamated Movie theater company New York and MidSouth Rail Freight railroad

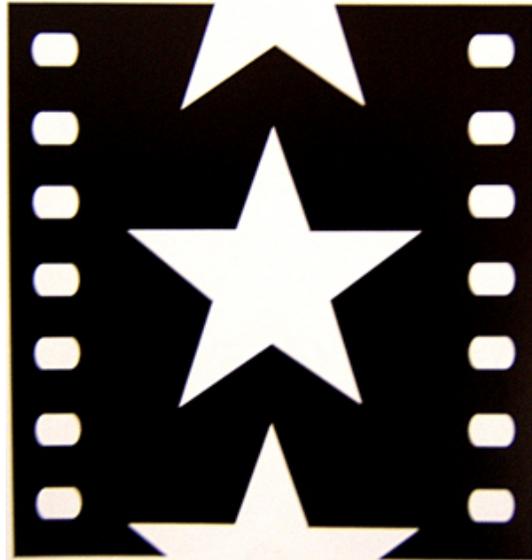


ROCKEFELLER
CENTER

Crane & Co Business papers and Rockefeller Center New York



National Aquarium Baltimore and Sailfish Point Real estate development Florida



The American Film Institute



The American Film Institute



Official symbol of the
United States bicentennial





White House Conference on Children Washington, DC



Hear US - National Campaign for hearing health sponsored by the Deafness Research Foundation

Their process:

- **Listening objectively to the client’s description of the problem.**

 - Ask what makes the organization unique...

 - How is it perceived by its clients, employees, vendors, and competitors?

 - Where is the organization now, and where does it want to go in the future?

 - What should this mark represent?

- **Evaluating the problem in the context of current and future needs.**

- **Defining a conceptual approach from which design development can begin.**

 - Who is the competition? What do they look like?

 - What might be their future needs?

 - What changes might occur to the mark through exposure?

 - If an existing mark is being redesigned, why?

- **Creating a series of design possibilities, while weeding out the merely fashionable.**

- **Presenting the proposed design with examples of the mark in use.**

- **Guiding the effective implementation and evolution.**

“This creative approach succeeds best when the people with whom we work know themselves, and come to the firm with clear direction. The first necessity in creating any kind of identity, whether social, political, personal, or corporate, is to know where you come from, what you stand for, and where you are headed - exactly the kinds of information we listen for in the first stage of every project.

When all is said and done, a mark is both form and substance, image and idea. To be effective, its forms must be familiar enough to be recognizable, and unusual enough to be memorable. The design must be simple enough to be read in an instant, and rich enough in detail or meaning to be interesting. It must be contemporary enough to reflect its epoch, yet not so much of its time as to appear dated before the decade is out. It must be flexible enough to evolve as society and its owner change, yet strong enough to create continuity. Finally, it must be memorable, and appropriate to the ideas and activities it represents.”

Some techniques for logo development:

- Expressive typography (type is placed to show literal meaning)
- Replace a letter with an image or symbol
- Combining simple graphic elements with type
- Reflection
- Repetition
- Reversing out/knocking out type (use of positive/negative space and shapes)
- Abstraction, simplification or stylizing
- Playing with letter forms (vary weight, color, size, placement, alter the letters)
- Pictorial typography
- Creating images which form letters
- Using familiar icons which lend their own history/meaning to the logo
- Humanizing an inanimate object or animal