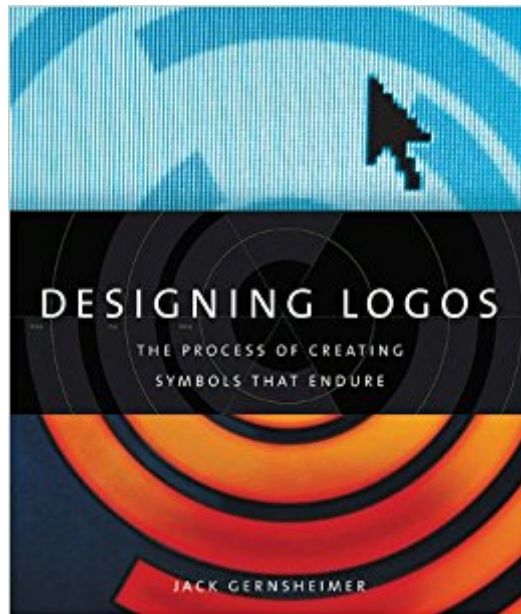# Designing Logos: The Process Of Creating Symbols That Endure

Synopsis

How to design great logos, step by step by step. * Lavishly illustrated with 750 color images * How-tos, case studies, and detailed analysis of well-known logos What makes a logo good? What makes it bad? What makes it great? The entire process of logo design is examined, from the initial client interview to brainstorming, from first presentation to delivery of the final standards manual. Through 750 color illustrations, classic logos are analyzed, and readers will learn a thirteen-point system for measuring the effectiveness of any logo. Learn about the uses of positive and negative space, balance, color, and typography; follow intriguing case studies; discover how to make effective presentations to clients. Designers, marketing and branding specialists, educators, and students everywhere need this definitive guide to creating great logos.

Book Information

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Customer Reviews

I'm reading Jack Gernsheimer's wonderful book to help me with current assignments that include rebranding and redesigning logos and web sites for two companies. I am so impressed I can barely find the words. Well I can find them; I just don't have time for that lengthy a review because I'm on deadline. But I will say this: I predict this will be THE book that is used in art schools/colleges and will endure as being such. I am not even half of the way through and I've learned so much already (including what mistakes I've already made with at least one client). The client questionnaire (on pages 32-33) alone is worth the price of admission.As I began to read, my first impression was that it is beautifully written and eloquent. My other first impression is how thorough, thoroughly

informative, instructive and hugely helpful it is to anyone trying to fulfill the needs of the professional logo designer. Jack Gernsheimer has offered what seems to be all he knows, all his secrets, all that it took to make him the consummate professional designer he is. It strikes me as gift he is giving the world (at least the graphic design world). It's as though he is passing on his very essence - all he has ever learned and done - for generations to come, really for the ages. Reading this is as good as taking a top level college course in logo and graphic design. It is written through a voice that quite resembles a sage elder-statesman college professor. But it is also written with warmth and almost an avuncular human touch. It's as though you feel the presence and support of someone who really cares that you succeed and will hold your hand through the process.

The book I'd previously relied upon is now out of print and I am seeking a reference to use in a university design classroom. However, this book will NOT be recommended. It is too inconsistent in mixing valuable content with superficial or predictable information. The somewhat limited quantity of images is a drawback, particularly in a section where the author discusses what makes a logo good and either the mentioned work is not shown or the reader is referred to another page. This detracts from focusing on the message or studying the specific quality that is being discussed. Many of the images are the author's own work. When logos are shown, the accompanying analysis often lacks depth. The short history section skips from a brief introduction of very early graphic marks, primarily hallmarks and stamps, to a discussion of changing technology methods (describing marker comps, photostats, etc.) to digital printing, so it is more about "how" than about "why." It completely skips most of the 20th century. Given the valuable insights that developed around the world in the latter half of the century, this is an odd omission in a section of "historic perspective."There is good information in this book, but some that is questionable and contrary to what is advocated by professional design organizations such as AIGA. For example, choices in vocabulary and suggestions for methods of logo development raise concerns about professional practices and approaches. In at least one instance, the author talks about logo and design as "decoration," which devalues the intent of such work and the professionalism that should be key in its development and implementation. The author describes the value of turning to design annuals for inspiration.

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