



LOGO

French Economy institute *unmilling revitalization*

While working on company brochure design for French Economy Institute I faced a serious problem with existing client's company sign. Logo behaved terrible. As a contra it was loosing itself on a dark background. Thin lines of which it was built were fading out. Customer was not interested in any bigger changes than necessarily corrections in logo.

This is how logo looked like before changes:



FRANCUSKI INSTYTUT GOSPODARKI

P O L S K A

PRELIMINARY LOGO ANALYSIS

- built with too thin lines in the upper side
- irregular lights in the sign
- navy-blue spot visual dominant

LET'S GET TO WORK

Situation seemed to be quite easy to subdue. Simple sign correction and problem will disappear. Unfortunately, in spite of many trials (about 23 versions) it wasn't possible to make a good layout.

Introduced corrections of every element did not improve the sign. Logo still was behaving terrible, and changes only emphasised it's disadvantages. The sign was a collection of completely unrelated visually elements.

It forced me to another, more precise sign analysis.

1. Construction mistakes

- a. letters were build with too thin lines
- b. letter build typographically non consequently – construction based on double line dilerently used in letter “F” and “G”, additionally introduced a little letter “i”
- c. no lights between letters – “F” visually departing to left side
- d. too big spot’s visual dominant in proportion to letters thickness, loosing visually letters
- e. unwarranted capitals use and too much space bars in bottom part of the logotype

2. Content-related mistakes

- a. unwarranted use big and small letters in the FIG sign – little letter “i” suggests existing conjunction in name, not the word “Institute”
- b. sign construction is not followed by any message
- c. visual impression of accidental composition

If you notice similar problems with your logo please write to me
alw@e-alw.com I’ll try to help

FINDINGS

After this analysis I had only one conclusion: redesigning the sign from basis. I could not change the sign too drastically, with regard to customers position. I’ve decided to keep at least general sign composition, which means axial sign and logotype alignment and reference to FIG shortcut. Such composition caused some restrictions, simultaneously it had a bright side – because of reference to the old one it made easier later preception of new sign. I had to build sign in a way so it could function later individually, without a logotype.

Sign had to identify clearly company activities range: consultative-trainig activity for managers in enterprises. It should also present company as a professional, dynamical and modern one.

BUILDING SIGN IDEA

I assumed necessity of basing on the old sign, with throwing out pure typographic aspect. It enforced thinking in way to simplify letters to a kind of pictograms with the easiest possible form.

It brought the following elect:

| . ○

“F” – it’s the vertical line, “i” – a spot, “G” – as a circle. Such notation, seemingly senseless and abstract, permitted to gain basic sign idea/skeleton.

Vertical line let it transform into an upward vector, suggesting growth and dynamics. For greater dynamism I swerve it slightly to the right. Line, with slogans “dynamic” and “french”, remind of Concorde plane. Swerving the line suggested also signing the alignment into equilateral triangle.

Circle was supersede by rhombus – suggesting direction to and from, by impression of listing two arrows in opposite directions.

Alliation of these two elements, line and rhombus, with spot suggesting a reference point was closing the sign in a whole. Alignment was quite readable, though the spot was trasformed into a leaf-eye suggesting “knowledge” and “science”.

Another changes, made to build up dynamics of the whole sign and it’s message, made a rhombus to an arrow shape directed to the left to the line – “to”, the direction to interior, invitation, entrance. Visually sign swerved more to right side, what gave an impression of a great dynamics.

Explanation:

What I have written above is only short version of idea construction of building sign. It’s just recording the way of visualizing and building design in memory. Efect of this was only one, little freehand scheme – recording of the lnal idea of sign construction. Not all designs are created this way, often work on the sign gives many versions and variants. But always lrst are conceptions “in head” trasfered to a pencil scheme in many variants and modilcations. Only after this phase draft is transferred to graphic program to present it to customer.

POLISHING

Stage of lnal polishing the composition in design version, and then computer elaborating the sign.

Line, after getting a simpliled shape of Concord plane undergo a few modilcations. In the bottom part it gained stabilized back thanks to serif foot, moving upwards then in gentle tapering. I gained such a skip from gentle tapering to sharp tip by breaking through the line in it’s upper part.

I’ve deleted the spot-eye-leaf as not useful. This element did not tie the sign correctly in visual whole.



It brought to little to conception transparency, to find it essential for correct sign reception. Arrow on the right side needed only slight proportion correction in proportion to the line on the left side. In whole the sign is a right-angled triangle.

COLOUR SELECTION

To emphasise the criteria, on which I based logo construction, I've chosen Pantone colour 5275 = CMYK 72/56/0/38. Broken through navy-blue gave additional effect of "tranquility" and "estimation".

CONNECTING SIGN WITH LOGOTYPE

Font selection was based on basic whole sign construction criteria – forwarding stability and solidity. Reference to company's professionalism and experience, simultaneously modernity of approach to a client.

I've decided that all these concepts are fulfilled by Chianti font. Beautifully built, superbly fulfilling created graphic symbol, giving homogeneous logo.



FRANCUSKI INSTYTUT GOSPODARKI

P O L S K A

To boost logotype legibility I introduced lights between letters, although not homogenous for the upper and lower text line.

Beside axial logo alignment case study, as reference to older sign, I've developed also right side logotype alignment.



Variants vary, beside the alignment, also different proportions between sign and logotype. Both alignments – the axial one and side one, are equal in use. Though axial alignment was chosen by customer as a basic one for letterhead. Side alignment will have implementation in advertisement materials, where axial alignment could cause disadvantageable disposition of other intercurrent elements.

Customer accepted, an economical strategy of bringing in new logo in stages.

EPILOGUE

Customer was not interested in continuing works on developing Basic Book of Sign. Lack of strictly specified logo using parameters can cause in future many, not necessarily according to my conceptions of using sign. It is not secluded approach. Incorrectly used sign or simply used differently, depending on the actual design need can cause wobble company image and not the best recipient impression.

Andrzej-Ludwik Włoszczyński

A handwritten signature in black ink, reading "Andrzej-Ludwik Włoszczyński". The signature is fluid and cursive, with a large, sweeping flourish at the end.

If you have any doubts or you want to know more before you order a logo design? Use my help alw@e-alw.com

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