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*Logo Modernism*

*Page 3/71*

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It's not easy to strike the tricky balance between capturing the spirit of the Games and that of the host city. The Olympic logo over the years vary from the culturally uninspiring to the ...

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*Why designing an Olympic  
logo is so difficult*

The Bitcoin logo is  
instantly recognizable and  
is one of the most iconic  
logos of our modern times.  
But who designed the logo?

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And how has it changed over the years? Bitcoin first appeared in 2008 and ...

*Who Designed The Bitcoin Logo? History & Updates*

The Bitcoin logo is instantly recognizable and

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is one of the most iconic logos of our modern times. But who designed the logo? And how has it changed over the years? Bitcoin first appeared in 2008 and ...

*Wie heeft het Bitcoin-logo*

*Page 7/71*

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*ontworpen? Geschiedenis en updates*

For its centennial, the venerable festival dug into the story of its defining image – and had to reckon with what it found.



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*The Thorny History of the Salzburg Festival's Logo*  
Branding is an art, not a science. What makes the best ones work? Following the network-wide rebrand of S4 Capital, Media.Monks's chief marketing officer Kate

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Richling and chief creative officer Jouke ...

*The modern brand puts people first - here's how we built ours*

JK Tech has announced the launch of their redesigned

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corporate website, new Logo, refreshed brand identity, which will be their first rebranding after two and a half decades. Their website features a ...

*JK Tech accelerates its*

*Page 11/71*

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*brand transformation pace,  
unveils logo*

Here is what the new Sony Pictures Classics logo would look like on Screen. I know Sony Pictures releasing changed their logo in 2005. But honestly Sony Pictures

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Classics should have changed  
their ...

*New Sony Pictures Classics  
logo on screen*

Well, this is a first for  
the ski industry. Aspen Ski  
Co. launched their very own

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outwear brand yesterday  
marking, what I assume, is  
the first clothing brand  
developed by a ski resort.  
The brand ...

*Aspen Launches New Outerwear  
Brand & Logo*

*Page 14/71*

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The Borough of Canonsburg is thrilled to announce the launch of its new logo as part of the borough's rebranding campaign and program.

*Canonsburg announces new  
Page 15/71*

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*logo*

Maharashtra Governor Bhagat Singh Koshyari launched the logo of the Delphic Council of Maharashtra at Raj Bhavan in Mumbai. Actors Hema Malini and Paresh Rawal also joined the event. The



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Delphic Games ...

*Governor Koshyari launches  
logo of Delphic Council of  
Maharashtra*

The website features a clean  
and modern design, with  
seamless and simplified user

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interface, portraying JK  
Tech as a young and vibrant  
organisation ...

*JK Tech rebrands itself with  
new website, logo after  
nearly 25 years*  
Despite never having created

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its own products, fragment design 's simplistic lightning bolt iconography is everywhere. Hiroshi Fujiwara, the mastermind behind fragment design, built up an impressive ...

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*Behind the HYPE: How  
fragment design*

*Revolutionized Modern-Day  
Collaborations*

Southeastern Louisiana  
University has reinvented  
its visual identity with the  
creation of new logos for

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both the university and  
athletics, officials  
announced in July.

*SLU unveils new academic and  
athletic logos*

EqualizeRCM, a leader in  
helping healthcare providers

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maximize performance through its suite of Revenue Cycle Management (RCM) solutions, is pleased to announce the launch of the new company logo and ...

*EqualizeRCM Launches New*

*Page 22/71*

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*Logo and New Website*

This throwback look at Dallas-area innovation icon Overhead Door Brand shows two of its breakthrough products since 1921. Today, the company just keeps on innovating. Its garage doors

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can now be ...

*Lewisville's Overhead Door,  
Innovator of the Modern  
Garage Door and Garage Door  
Opener, Celebrates 100th  
Birthday*

Workers sort sticks of



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Tibetan incense at a factory operated by a cooperative in the village. [Photo by ZHANG YANGFEI/CHINA DAILY] The local jiuniang, or sweet rice wine, made from fermented glutinous ...

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*Technology brings rural Tibetans closer to modern world*

The Green Bay Packers new 50s Classic Uniform makes concessions to modern tastes, but echoes the 1950s version.

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*Green Bay Packers introduce uniform based on the 1950s, but don't call it a throwback. This one blends the old with the modern.*

That's some statement from adidas and Bayern Munich as

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the club have unveiled their new third kit. But it's true, with the kit representing Bavaria's mountainous landscape. "Inspired by the mountain ...

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*? Bayern Munich release  
modern Alps third kit*

Kia introduces the new Kia Cerato to markets in Middle East and Africa (MEA). The first model in MEA to sport Kia's newly evolved logo. The new C ...

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Examine the distillation of modernism in graphic design with this vast collection of approximately 6,000 logos from 1940-1980. Ranging from media outfits to retail

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giants, airlines to art galleries, these clean, clear visual concepts may be seen as the visual birth of corporate identity.

It has been said that Will Burtin (1908-1972) was to

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graphic design what Albert Einstein was to physics. Burtin pioneered important contributions to international typography and visual design. He is best known as the world leader in using design to interpret



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science; as a proponent of 'clean', uncluttered sans-serif typography; and for his large-scale three-dimensional models, which carried the craft and the art of display to new heights. His walk-through

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models included a human blood cell (1958) and brain functions (1960). His major achievement, his clarity and ingenuity with models and graphics' made complex information easy to assimilate. Early success in

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his native Germany brought Burtin unwelcome attentions from Nazi leaders courting his services. He fled with his Jewish wife to the United States. Within months he won the prestigious contract to create the

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Federal Works Agency exhibit for the 1939 New York World's Fair. The wartime Office of Strategic Services drafted Burtin to create Air Force gunnery manuals, cutting recruits' training from six months to six

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weeks. In 1945, with the U.S. still at war, Fortune magazine lobbied to extract Burtin from the Army in order to appoint him Art Director. By the late 1950s he was designing the walk-through exhibits for which

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he is renowned. The first monograph on Burtin, *Design and Science* illustrates his leadership in five fields: using graphics to visualize science and information (pre-war); corporate identity (from the mid-1940s);

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multimedia (which he called 'Integration', from 1948); large-scale scientific visualization in 3-D (from 1958, foreshadowing computer-assisted virtual environments, i.e. CAVE-space); and, with others,

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promoting Helvetica in North America. Illustrations of Burtin's work that have never before been published make this invaluable book essential reading for design professionals and all those interested in design,



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visualization, imaging and information technology.

Before Alexa and the iPhone, there was the large and unwieldy mainframe computer. In the postwar 1950s, computers were mostly used

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for aerospace and accounting purposes. To the public at large, they were on a rung that existed somewhere between engineering and science fiction. Magazine ads and marketing brochures were designed to create a

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fantasy surrounding these machines for prospective clients: Higher profit margins! Creativity unleashed! Total automation! With the invention of the microchip in the 1970s came the PC and video games,

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which shifted the target of computer advertising from corporations to the individual. By the end of the millennium, the notion of selling tech burst wide open to include robots, cell phones, blogs, online dating

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services, and much, much more. Do You Compute? is a broad survey featuring the very best of computer advertising in the 20th century. From the Atomic Age to the Y2K bug, this volume presents a connoisseur's

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selection of graphic gems culled from museums, university archives, and private collections to illustrate the evolution of the computer from its early days as a hulking piece of machinery to its current

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state as a handheld device. Accompanied by two essays--one by cultural anthropologist Ryan Mungia and the other by graphic design historian Steven Heller--and including five different decade-long

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timelines that highlight some of the most influential moments in computer history, this fun yet meaningful volume is a unique look at the computer and how it has shaped our world.



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In *Logo Design Love*, Irish graphic designer David Airey brings the best parts of his wildly popular blog of the same name to the printed page. Just as in the blog, David fills each page of this simple, modern-looking

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book with gorgeous logos and real world anecdotes that illustrate best practices for designing brand identity systems that last.

Presents an account of a key period in American graphic

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design as it manifested itself in various media, covering major historical influences and significant works.

Logotype is the definitive modern collection of

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logotypes, monograms and other text-based corporate marks. Featuring more than 1,300 international typographic identities, by around 250 design studios, this is an indispensable handbook for every design

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studio, providing a valuable resource to draw on in branding and corporate identity projects. Logotype is truly international, and features the world's outstanding identity designers. Examples are

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drawn not just from Western Europe and North America but also Australia, South Africa, the Far East, Israel, Iran, South America and Eastern Europe.

Contributing design firms include giants such as

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Pentagram, Vignelli Associates, Chermayeff & Geismar, Wolff Olins, Landor, Total Identity and Ken Miki & Associates as well as dozens of highly creative, emerging studios. Retaining the striking black-

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and-white aesthetic and structure of Logo (also by Michael Evamy) and Symbol, Logotype is an important and essential companion volume.

A succinct but authoritative analysis of one of the most



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important literary innovations of the last hundred years. This guide explains the pan-European origins of the radical literary changes which occurred in the novel, poetry and drama.

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The Cambridge History of Modernism is the first comprehensive history of modernism in the distinguished Cambridge Histories collection. It identifies a distinctive

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temperament of 'modernism'  
within the 'modern' period,  
establishing the  
circumstances of modernized  
life as the ground and  
warrant for an art that  
becomes 'modernist' by  
virtue of its demonstrably

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self-conscious involvement  
in this modern condition.  
Following this sensibility  
from the end of the  
nineteenth century to the  
middle of the twentieth,  
tracking its manifestations  
across pan-European and

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transatlantic locations, the forty-three chapters offer a remarkable combination of breadth and focus. Prominent scholars of modernism provide analytical narratives of its literature, music, visual

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arts, architecture,  
philosophy, and science,  
offering circumstantial  
accounts of its diverse  
personnel in their many  
settings. These historically  
informed readings offer  
definitive accounts of the

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major work of twentieth-century cultural history and provide a new cornerstone for the study of modernism in the current century.

The fourth book in David E. Carter's perennially

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bestselling Big Book of Logos series was the largest yet, and is now available in paperback! The Big Book of Logos 4 shows what's new and compelling in the world of logo design, providing endless inspiration for



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graphic designers in the critical 'idea-generating' phase. This collection showcases effective logo design from around the world; the variety of styles and techniques on display cover the complete creative

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spectrum.

In this splendidly  
illustrated book, graphic  
designer R. Roger Remington  
and art historian Barbara  
Hodik profile the careers  
and contributions of nine

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men who shaped American graphic design from the 1930s to the 1950s: Mehemed Fehmy Agha, Alexey Brodovitch, Charles Coiner, William Golden, Lester Beall, Will Burtin, Alvin Lustig, Ladislav Sutnar, and

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Bradbury Thompson. The book explores each designer's milieu, education, personal philosophy of design, body of work, client relations, and problem-solving approaches. The more than 200 illustrations, 55 in

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color, are drawn from almost every medium of graphic expression, including posters, advertisements, magazines, book jackets, business graphics, and signage. Both authors teach at Rochester Institute of

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Technology. R. Roger  
Remington is professor of  
graphic design and Barbara  
J. Hodik is professor of art  
history.

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*Page 70/71*

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