

— volume 2 —



# logolounge<sup>2</sup>

2,000 International Identities by Leading Designers



ROCKPORT

catharine fishel



bill gardner



# logolounge 2

2,000 International Identities by Leading Designers

ROCKPORT  
PUBLISHERS

Bill Gardner and Catharine Fishel

GLOUCESTER MASSACHUSETTS



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This book is dedicated to my parents who instilled in me the value of books and the importance of discovery. To my partners in LogoLounge.com who make great ideas happen: Cathy, Troy, Brian, and Gail. To my wife, Andrea, and our daughter, Molly, for letting me steal their time and share it with you.

—Bill Gardner

Many thanks to the entire LogoLounge team; to the many wonderful designers I have the privilege to serve; to my three sons, who are endlessly patient; to Kristin and Cora, who are infinitely patient; and especially to Bill and several other saints who truly have been lifesavers.

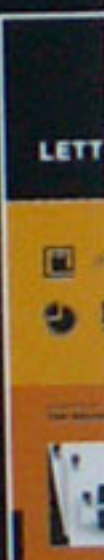
—Catharine Fishel



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# introduction



As LogoLounge.com was established in 2001, one of our first challenges was to describe this unique site to the design industry in less than a handful of words. The phrase that kept floating to the top was "a searchable, real-time compendium of logo design." We knew this described our intent but the enormity of making this description a reality suddenly appeared much more daunting. That was until we started to share our plans with other designers and friends around the world.

In a gesture that felt much like a firestorm, word of LogoLounge.com spread almost faster than the site could manage it. Six degrees of separation must be for the rest of the world because all designers seem to be connected by no fewer than three degrees. And the democracy of the site became evident. Our membership was at once a mix of both "who's who?" and "who's that?" Now numbering in the thousands, our users represent one of the most internationally diverse assemblies of designers imaginable.

The juxtaposition of logos submitted by our members is a daily surprise: a new design for an international cruise line followed by a brilliant solution for a local marina; an identity for a winery in Napa Valley next to a logo for a vineyard in Tuscany. It quickly becomes evident that great logo ideas are not limited to any one firm or any one country.

At this writing, there are more than 18,000 searchable logos on LogoLounge.com. It is from this foundation that the works in this book have been selected. Our esteemed panel of eight international judges reviewed the more than 11,000 logos submitted since the judging of the first edition of *LogoLounge*.

Continuing with the theme of the best-selling *LogoLounge*, we have selected specific contributions to showcase the behind-the-scene challenges that lead to eventual solutions. Learn what did and didn't fly for clients as diverse as Cingular, the Islands of the Bahamas, Intel, Target, Total Petroleum, and more.

This book allows you to review 2,000 exceptional logos, categorized for easy reference. Or, with this book, log onto [www.logolounge.com/book2](http://www.logolounge.com/book2), and you will be able to swiftly navigate through the logos in this book by searching by designer, client, industry, type of logo, or keyword.

Our goal is to inspire and educate you without exhausting you (or your supply of sticky notes) in the process. LogoLounge.com and this series are truly hybrids of print and the Web: You may read at your leisure, or do a quick, intuitive search. Our sincere hope is that *LogoLounge 2* will open up more time for you to do what you like best: design.

Bill Gardner and Catharine Fishel



# jurors



**Dana Lytle**  
Planet Propaganda, Madison, WI

*Paradox Media logo, by Alterpop*

"There's abstract, there's representational, and there's So-Representational-It-Whacks-You-Upside-the-Head. The Paradox logo is definitely SRIWYUTH, but with a pleasing twist: It represents an abstract concept, relying on a nearly universal cultural reference to bridge the gap between image and idea."

Dana Lytle is creative director and cofounder of Planet Propaganda, a creative communications firm in Madison, Wisconsin. He holds a degree in graphic design from Montana State University. When not designing, he spends his time rearranging his basement to make room for his collection of vintage letterpress equipment. Though his heart belongs to print, Lytle also professes to love the smell of a freshly launched website.



**Joe Duffy**  
Duffy & Partners, Minneapolis, MN

*Natasha Doll logo, by CDI Studios*

"In a seemingly effortless and loopy stylized series of calligraphic strokes, the designer has managed to evoke the notions of doll, music, fun, and femininity. It's all contained within a very bold, distinctive, and artistic mark. I love that the logotype works as a symbol and vice versa. It's typically more difficult, and in this case, more direct."

Joe Duffy is chairman of Duffy Worldwide, which he started in 1984 and has transformed into an organization with offices in Minneapolis, New York, London, Singapore, and Hong Kong. His understanding of how design affects consumer attitudes has led to many big ideas executed in advertising as well as in design. He has guided the design component of significant integrated programs for EDS, Qualcomm, Ameritech, FAO Schwarz, Minute Maid, Nuveen Investments, International Truck and Engine Corporation, and Nikon.





**Ken Shadbolt**  
FutureBrand, Australia

*Elvis: 30 #1 Hits logo, by Thomas Vasquez*

*"This stood out to me for all the right reasons. Great idea, great execution (I wish I had done it). I really admire the way the design hints at all the emotion and excitement of an epic Las Vegas show of the late 1960s. It is not hard to imagine those letterforms 20 feet [6 m] high, ablaze in animating light. For the designer to be able to capture all the romance of that era and distill it*



*into a simple, timeless design that will also appeal to a new Elvis audience is exceptional. I also enjoyed the combination of letterforms cleverly punctuated by the numeral, allowing for multiple wordplays. A big design for a big brand."*

Ken Shadbolt is creative director of FutureBrand, Australia. He and his team are responsible for many of the most significant brand identity projects in the region across a diverse range of industry sectors, including the Sydney 2000 Olympic Games, Telstra, ANZ, Crown Entertainment Complex, Royal Australian Navy, Cricket Australia, Melbourne 2006 Commonwealth Games, and most recently, the brand identity for Australia. At the heart of FutureBrand's philosophy is a strong focus on the future and the belief that the boundaries of brand strategy and creativity are best blurred to allow for a potent combination of logic and magic.



**Marcus Greinke**  
Enterprise IG, New York, NY

*PocketCard logo, by Segura Inc.*

*"Smart and impactful: That's what I would call the identity for PocketCard. Simple, straightforward wordmark, in line with the overall appearance of the symbol—one could argue that it is too simple and could benefit from some differentiating touches, but would anybody see them? Nah, so it's perfect as is! The symbol doesn't really need any words: in-your-face communication that is smart, simple, nicely executed, and very differentiating—what else is there to say? Color? Fine."*



*If there is anything to comment on, it would be the lock-up of the symbol and the type—a little standard and pedestrian, and we've seen that a million times. I just hope that this is an actual brand and not just a pretty logo. Of those, we've got too many already."*

Marcus Greinke is managing director, U.S. Consumer Branding, for Enterprise IG. He has extensive experience in the fields of corporate and consumer branding. He is responsible for the New York and San Francisco offices, focusing on developing and translating compelling consumer brands from brand strategy to all areas of brand experience. His competence is based on more than fifteen years of experience working on domestic and international strategic design projects and design management. Greinke has led branding programs in the United States, Europe, and Asia for clients such as Masterfoods, The Coca-Cola Company, and the Wm. Wrigley Jr. Company. He studied at the Art Center College of Design in Los Angeles and was awarded a bachelor's of fine arts with honors. He has received numerous national and international design awards and is often invited as a guest speaker on topics pertaining to design and design management. He speaks fluent German, English, and French.







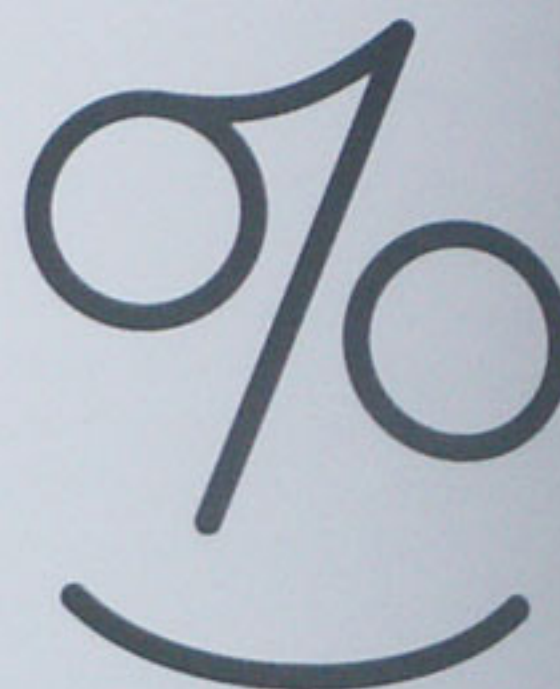
### Rian Hughes

Device, London, UK

*Paul Wu & Associates, Chartered Accountants logo, by Nancy Wu*

*"I liked the accounting logo for Paul Wu & Associates, Ltd., because it contains a simple idea, elegantly executed, that humanizes a somewhat dull and staid business. I just wonder what percentage the company charges!"*

Rian Hughes studied at the LCP in London before working for an advertising agency, *i-D* magazine, and a series of record-sleeve design companies. Under the name Device, he now provides design and illustration for advertising campaigns, record sleeves, book jackets, graphic novels, and television. For Belgium's Magic trip, he cowrote and drew a graphic novel titled *The Science Service*, published in five languages. This book was followed by *Dare*, an iconoclastic revamp of the 1950s comic hero Dan Dare. Since setting up his studio, he has worked extensively for the British and American comic industries as a designer, typographer, and illustrator. Moving away from comics, his recent work includes title sequences for *The Box*, poster designs for



Tokyo fashion company Jun Co.'s Yellow Boots chain, a collection of Hawaiian shirts, a range of products for Swatch, and both a BDA International Gold Award- and Creative Use of Print Award-winning brochure for MTV European Music Awards. He has contributed to numerous international exhibitions, lectured widely in the United Kingdom and internationally, and has an extensive collection of Thunderbirds memorabilia, a fridge full of vodka, and a stack of easy-listening albums, which he plays very quietly.



### Rüdiger Goetz

Simon & Goetz, Frankfurt, Germany

*BP logo, by Landor Associates*

*"It is a remarkable brand evolution—from a traditional oil and gas company to a contemporary energy business. A conservative traffic heraldic turns into the positive symbol of a flower. It is communicating convincingly the challenging and ambitious repositioning of the brand. The redesign is an impressive example of a perfect combination of formal design quality, creativity, and strategy. The logo is very noticeable, congenial, internationally understandable, and highly differentiating. Most likely I will come across this logo several times each day over the next years; therefore, as a designer, I am happy that this major brand took a good step toward reducing visual pollution."*

After working as a designer for design agencies in San Francisco and Minneapolis, Rüdiger Goetz joined the design agency Factor Design in Hamburg in 1992, as a managing partner and managing creative director. In 1995, he switched to Simon & Goetz in Frankfurt as acting partner. The agency currently has thirty employ-



ees. His professional focus is corporate and brand identity. Goetz has been awarded several international design prizes and has taught corporate design and typography for six years at institutions such as the Free University of Berlin and the University of Applied Arts of Wiesbaden. At the start of the 2003 summer semester, he was appointed to a professorship in the field of corporate identity and corporate design.



**Tony Spaeth**

www.identityworks.com, Rye, NY

*Williams Landscaping logo, by The Bradford Lawton Design Group*

*"What a joy! For sheer efficiency, a wordmark that can (with a twist) express the spirit of a brand beats a symbol most every day. This Williams mark does it with style and humor. As for legibility, by resisting the temptation*

*to dot the i's, both client and designer have shown their trust in people's willingness to work with them."*

As a corporate identity consultant, Tony Spaeth is a professional champion (as well as client, critic, partner, and friend) of great logo design. After serving as account manager, strategist, and namer with both Lippincott & Margulies and Anspach Grossman Portugal during some of their most classic years, he launched his independent consulting practice in 1990, specifically to help great designers provide better-planned and more fully rounded identity solutions. At [www.identityworks.com](http://www.identityworks.com), Spaeth provides candid reviews of noteworthy new logos and freely offers professional tools and insights to identity enthusiasts and students worldwide.



**Tom Nynas**

RBMM, Dallas, TX

*Sea World logo, by Landor Associates*

*"I chose this logo because of its simplicity, timelessness, elegance, and appropriateness. The shapes are beautifully crafted and give enough of a message about the nature of the business to intrigue the viewer. Together with the accompanying type, the whole thing works extremely well as a visual bull's-eye that is extremely legible in any range of applications, from the smallest electronic version to full outdoor signage."*

Tom Nynas holds a bachelor's degree in visual communications from the University of Minnesota and is a graduate of the Creative Circus. He is principal of RBMM and is also a guest speaker at the Portfolio Center, AIGA Dallas, and the Art Institute, Dallas. Currently, he is an adjunct instructor at Texas A&M-Commerce and is on the board of advisors of the Art Institute of Dallas. Nynas is married to the lovely and wonderful Nichole and daddy to Stewie Nynas, who Nynas says is the coolest kid he has ever met.






portraits



Design Firm **USA Partners**

Client **BellSouth and SBC Communications**

Project **Corporate Identity and Naming**

 **cingular**<sup>SM</sup>

For buyers in the wireless-communications market, purchasing decisions typically come down to phone features, calling plans, and price—end of story. But when BellSouth and SBC Communications merged their eleven existing wireless properties in 2000, they sought out VSA Partners to write a different story. What they got was something more offbeat than they expected—and something even more relevant.

Instead of establishing the new company as another price-and-service-based competitor, VSA established a brand that communicated the human value of wireless communications, including a name that stood alone in the industry: Cingular. Although with twenty-one million customers, Cingular became the nation's second-largest wireless company upon its creation, it was a late entry into an already crowded wireless-communications field. Because of its belated arrival, Cingular (at the time unnamed) had to create a strong and immediate presence. And if it was going to compete successfully, it was going to have to win customers who were being wooed by commodity-based companies whose brands promised cheap plans, sound clarity, and up-to-the-minute technology.

**"The assignment had so much potential on many levels. But I was concerned about the timing, the approval process, and if we'd be allowed to do something great."**

From assignment to launch, the new brand would have to be developed in eight weeks at VSA. Facing this unprecedented schedule and the number of leaders involved among the partner companies, VSA partner Jamie Koval was at first a little reluctant to get involved with the project. "The assignment had so much potential on many levels," he recalls. "But I was concerned about the timing, the approval process, and if we'd be allowed to do something great." But after meeting client representatives, Koval was convinced that the potential could be realized.

To begin, VSA conducted market research to uncover what the competition was doing in terms of positioning, message, and image. The VSA team saw that competitors in the wireless market essentially stressed the same thing the same way—all had fairly similar identities—and they understood that the client was looking for something unprecedented in the marketplace.



meet jack

(Top and Bottom) Jack, Cingular's spirited logo, was not a conventional, safe solution, says Jamie Koval of VSA Partners, the firm that brought him to life. But the little character has charmed consumers and the telecommunications market.

(Middle) The logo's impact is undeniable. Maintaining its sense of celebration and singularity is achieved through guidelines offered in the Cingular style guide, also created by VSA.





Part of the beauty of the Cingular logo is that it can be used both as a part of one design or as an inspiration for another. In addition to being used alone, it can easily be used to create patterns or to provide a visual cue to photography, which can either follow its shape or its mood. The bright orange reinforces the good cheer and energy of the brand.



USA presented some 4,000 names for client evaluation—a remarkable quantity given the constraints.



Working within the tight timeframe, VSA strategists, writers, and designers were captivated by the idea of redefining the category by creating a positioning that was warm and human, not just about selling minutes. "No one was talking about people's need to communicate or the idea of human connection," notes Koval. "The position was wide open."

One of the immediate hurdles was the new company's name. It had to be self-positioning; be intuitive to the wireless/cellular category; be markedly different from the competition; be based on a real word, with a real meaning; and be reflective of the client's goal to become the single source for all wireless needs. It also needed to be appropriate not only to cellular technology but to any future technologies or endeavors the client might undertake.

"We wanted the mark to be a strong graphic symbol, but it also had to be soft and playful."

VSA presented some 4,000 names for client evaluation—a remarkable quantity given the constraints. In addition to the strategic considerations mentioned previously, the new name had to be available as a brand name and as a domain name worldwide, and it could not start with v, s, a, or n, the first initials of its competitors. It had to be appropriate in meaning in any one of twelve languages. Another challenge was, because of the nature of the client's business, the new name could not conflict with that of any other technology-based or communication-based company.

In an exhaustive culling process, the list was pared down to three names, including Cingular, which had the right associations: the name communicated that fourteen independent companies were combined into one, and it was a real word, with an unconventional spelling, whose C suggested cellular. Despite the name's advantages, client decision-makers weren't sold on the Cingular name, and neither BellSouth's nor SBC's chief executive were enthusiastic about any of the three names. So, as time ticked away, VSA began creating more names. "But we felt strongly about Cingular from the beginning and kept pushing it—mostly politely—in every conversation," recalls Koval. "We had to convince them that it's unusual for anyone to fall in love with any name when it's just a word on a piece of paper."

Soon they brought back Cingular, with two new names. But this time, the designers presented all the names in context, developing a visual language to support the positioning and bring the names to life. "Going that extra step dramatically helped everyone better understand the potential of the Cingular name," Koval says. The name was approved. Now Cingular needed a full visual identity to infuse the name with meaning.

With only three weeks left, VSA began building on the conceptual presentation to develop the final look and feel for the program. The design team explored hundreds of different directions (from individual symbols to logos-types and everything in between). There was a conscious effort to keep the program simple and appear effortless. "We tried to stay away from all the corporate identity clichés already in use—like italic type or logos suggesting reach or movement—anything that felt big, cold, and heartless."



Although the VSA team never made a conscious effort to confine their design explorations to the human form, the team's design certainly communicates human expression. This message is very different from those being issued by other telecommunication companies, who speak mostly of technology. The freshness of the brand is especially evident in the urban environment.

Koval says, "Instead, we focused on ideas that felt approachable, human, and easy, and communicated a timeless idea."

And so Jack—the nickname of the Cingular Wireless's sprightly logo—was born. With his jaunty X shape and spirit, Jack embodied the idea of human expression and the goal of helping users "make their mark." His uplifted arms and outspread legs are a clear signal of personal celebration. In application, his basic, rounded forms, all-lowercase typography, and bright orange color brought energy and freshness to signage, point-of-sale materials, and retail operations.

"We wanted the mark to be a strong graphic symbol, but it also had to be soft and playful," Koval says, adding that the VSA team never made a conscious effort to confine their explorations to the shape of a human form. "It was one of many directions we needed to explore. But to communicate self-expression, the human form felt the most logical and powerful."

Koval says he's been surprised and delighted at how the new mark has been embraced by the public. Four years later, he's seen the incarnation of Jack everywhere—imprinted on an NFL coach's headphones, as a prominent product placement in the movie *Spiderman*, and animated in TV commercials. Even his seven-year-old daughter brags to her friends that she knows the story behind Jack. "He made an immediate impression and was an instantly recognized brand. Jack has a universal appeal that you hope for in every large identity project."

But Koval takes the greatest satisfaction in knowing that the marketplace risk he encouraged his client to take has paid off. "This is not your standard solution," he says. "Jack was not the conventional, safe way to go. But he is clearly enjoying the long and productive life we imagined for him."







## marchFIRST Identity Design

Created by VSA Partners, Chicago, Illinois

In 2000, it was the perfect match: the merger between a back-office software and systems integrations firm named Whittman-Hart, the management consultancy Mitchell Madison Group, and the interactive creative firm US Web/CKS. At the height of the Internet boom, the three groups joined forces to create a business hybrid that no one had previously attempted—technology, strategy, and brand-building, blended into a single consulting firm with deep roots in the Web.

As complementary as the three organizations were, offering a unified set of services was uncharted territory. "It was a very ambitious stance—establishing a business model in which they could really excel at all of those things," recalls Jamie Koval, a principal with VSA Partners, Chicago, the design office that was tapped to create the name and identity for the new company, which became marchFIRST. "The name grew out of the date of the company's founding," Koval adds, "but it came to mean more." In developing the marchFIRST brand, VSA expanded the definition of the name to suggest forward movement and the business imperative of competitive leadership.

"From an identity standpoint, I believed the new company needed to create a signature that was the anti-identity of what had been going on during the go-go 1990s," he says. "We wanted to create something that was timeless and grounded with classic sensibilities so the company would look current both then and twenty years later."



Because the company was so unusual for its time, Koval and his team wanted to create an identity that had clarity and a universal appeal—one that would be a business asset rather than a creative sideshow. Externally, the identity had to appear strong, stable, and established; it had to appeal to corporate leadership and decision-makers worldwide. Internally, the identity needed to appeal to and represent all the different disciplines within the organization, including organizations whose own disciplines included design and branding. This was no small order.

The identity VSA ultimately created was extremely restrained in

its execution, yet fresh and consciously international in its feel. The logo itself is a simple lowercase m, its first stroke forming the numeral 1.

"If you are visual, you'll pick up quickly on the detail of this symbol," Koval says of the design. In the full visualization of the wordmark, the typography expands from lower- to uppercase to create a subtle sense of movement or expansion. "It visually illustrates a step up. Anytime the name would appear—internal communications, in press releases, in the media—it would be typeset that way." By dictating that others be case sensitive with the use of the company name, the designers ensured that every time the name was printed, the design of the identity and distinctiveness of the company would be reinforced.

The visibility of the identity really began, however, with the launch of the brand itself, which coincided with marchFIRST's first day of





trading on NASDAQ. "It's one thing to design a great symbol, but it is another thing to create a context for that symbol that makes people understand and believe in what you offer," Koval explains. "Because the identity itself appears so simple, the execution of the program is where the logo shined."

Launch elements included aluminum-bound media kits; a multi-page, business card-size company manifesto; a multimedia presentation broadcast on the NASDAQ MarketSite; and a multicolor stationery system that included business cards with individual messages on the back sides. "We went to great lengths to consider form, materials, and messaging to give the identity life," Koval recalls. "When marchFIRST launched, it was an instantly

recognized company that was seen as a leader, and people were understandably intrigued."

Ultimately, marchFIRST the brand lasted longer than marchFIRST the business. A year into its young life, the company was engulfed by the dot-com bust and went out of business before its integrated business model was fully realized. Yet there's still some life in the marchFIRST brand. "To this day, people share stories about marchFIRST and tell me how much they loved the identity program and the ideals of the company," Koval states. "Many employees and clients still have their materials from the program, and we get requests for samples all the time."



Design Firm

Segura, Inc.

Client

Corbis

Project

Corporate Identity Redesign

corbis

A terrible logo can stand for something very good. Look at Apple's very first logo, says Carlos Segura of Segura, Inc., Chicago. Or consider the marks of Yahoo, MTV, Google, or even eBay: None are especially well-regarded design-wise, but they have become an accepted part of the consumer landscape.

Corbis, however, faced a more honed, critical audience—designers. It had limped along for almost two decades with a dated logo and marketing that suffered from poor design, production, and distribution. Sales figures were concrete evidence of impending disaster.

"They have all these wonderful photos and collections," offers Segura of client Corbis, which supplies photography, art, and footage to creatives around the world. "But they weren't offering it in an intelligent, mature, relevant way to one of the most intelligent audiences there could be. Designers are into fashion, architecture, art, everything. It is a big task to talk to us."

"He let us do what we were hired to do. The number one error that clients make is to not allow firms to do what they are hired to do."

Great logos—for any audience—can be filed in one of two categories, Segura says. In the first, the logo does not stand for an obvious idea. For instance, BMW's blue and white checkerboard in a circle represents blue sky as seen through spinning propellers because BMW began its life making aircraft. Today, the mark represents fine engineering.

The second type of effective mark stands for something very concrete. Witness again Apple, with its now remade and greatly simplified mark. In the end, the new Corbis mark as designed by Segura, Inc., would carry traits from both categories.

"Corbis had such an uphill climb to recover that it was almost scary to get involved with the project. In fact, when we first started meeting with the client, we stated clearly that we couldn't promise anything, and that Corbis would have to be willing to stick with us for the long haul," Segura recalls.

The design team began the new brand development by reinventing the way Corbis spoke to designers. First, they addressed the logo, which Segura calls decorative and dated, right down to the typography. The



(Top) The revamped Corbis logo has a pure, transparent nature that clearly identifies the company while allowing the impact of the company's visual products to show through.

(Middle) The old Corbis logo had exactly the opposite effect of the new one: It was overly loud in color and design.







(Opposite, Bottom; Top) On the cover and inside pages of *Crop*, the visuals are the hero. Segura designers select photos that are similar in shape or nature to their content but are extremely diverse in actual meaning. Note how minimal the Corbis logo is on the pages.

Segura says that their goal was to create a custom typography treatment that was clean and simple—an unobtrusive signature that would define Corbis without distracting from the collection's images.





(Top and Opposite) Issues of *Crop* are themed, making them more like magazines than catalogs. In this issue, which supports the theme of “protect,” all the photos revolve around the subject but from different angles—here, camouflage, unique culture, Samurai soldier, and the poisonous spines of a sea creature. Note, too, the thought-provoking match of visual shapes between facing pairs of photos.

mark's type used a serif face that was kerned to capture a very concrete time period in design. It was combined with a logomark that contained an organic swirl of colors that fought any image it sat on or near.

Segura says that their goal was to create a custom typography treatment that was clean and simple—an unobtrusive signature that would define Corbis without distracting from the collection's images. In fact, in the end, an all-type solution made more sense than a logotype.

To get to that solution, Segura's team created nearly forty different explorations. The ideas ranged from extraordinary printed collateral to three-dimensional, multiple-structured pieces that fit together, constructed in diverse materials, from aluminum and plastics to rubber.

In Segura's office, everyone—from interns to Segura himself—works on a single project. This process, Segura believes, empowers every member of the staff and creates a family feeling. But it also gives the client greater depth and breadth in possible solutions. From the dozens of marks the

team created, about twelve were selected for presentation to the client—among them a very simple, flowing typographic solution that was a clear in-office favorite. To the team's delight, that was also the mark the client preferred.

“We only show the client what we like, whether it is one or twenty pieces,” Segura says.

The selected solution is almost like an artist's signature that would be found at the bottom of a painting. A custom face, clean and simple, embraces every letter in the client's name and balances them in an elegant manner. An accompanying logomark would not be needed.

“It's important that the hero is Corbis' photography, not our graphic design. We cannot introduce elements that fight with the client's product. And an all-type solution is able to unify all the disciplines [Corbis] deals with,” Segura explains, noting that his office does embrace solutions with what he refers to as “the realities of our craft” in mind. In this case, the solution





should not only focus on photography but should also work well in design, typography, illustration, texture, papers, packaging, special inks, and unique printing techniques.

The flavor of the design was based on a belief in the purest simplicity, such as might be seen in beautifully designed European furniture or on an Apple laptop. "How simple could we possibly make it?" Segura recalls.

The new logo is so simple that it can be viewed as a form and not just as a word because of the shapes found inside of the design. Consider how a famous artist's signature is recognized as a shape and not read as individual words, Segura says. He credits Corbis marketing director Joe Barrett for trusting Segura, Inc., to do its best.

"He let us do what we were hired to do. The number one error that clients make is not allowing firms to do what they are hired to do," Segura says.

Because designers at Segura are a perfect fit for Corbis's target audience and because they have worked with other stock companies in the past, they became quite emotionally attached to this project.

"Clients often want logos to do what they cannot do; they think that a new logo will give them a new history. But the logo is nothing more than what you are. With Corbis, a bad logo stood for something potentially very good but that at the time was bad," Segura says. His team's design righted the equation with a logo that appropriately and adeptly represented the concept of the client as well as its products.

"It's important that the hero is Corbis' photography, not our graphic design. We cannot introduce elements that fight with the client's product."



## Yosho Identity Design

Segura, Inc., Chicago, Illinois

*Yosho* is a Japanese war cry, uttered to inspire confidence and success. It is also the new name for a company previously called Graphica Multimedia, which used to provide programming for clients who were producing CD-ROMs. When the Web came along, the company had to reinvent itself and now writes code for clients' online products.

Although its name was thought provoking, *Yosho's* product was intangible and decidedly difficult to represent visually, says Carlos Segura, principal of Segura, Inc., the firm that created *Yosho's* new identity.

The client had initially asked the Segura design team for a logo flavored by Japanese anime—robotic and cartoony—because of its Japanese-inspired name. Such a direction, says Segura, might be interesting to look at for a while, but it would get boring quickly.

Even so, his designers did provide the client with several anime-based trials. In addition, they presented a clean and futuristic logo that had concept embedded in it. "The logo needed to be modern in a clean way—almost classical but fresh," Segura says.

In the process of studying the assignment, the designers noted that programming is essentially writing long strings of numbers

and that code is a different language altogether. To create the logo, they snipped numbers into the shape of the letters to form the word *Yosho*. In effect, the designers created a new language that operated in the same way as actual programming code.

The logo is especially engaging because it forces the viewer to work to interpret it. In fact, the viewer must fight his or her brain's own natural inclination to complete the familiar shapes of numbers—the trimmed numbers are a signal that can't be ignored.

The logo, designed by Segura designer Tnop, is a perfect example of how to inject not only a concept but a representation of the client's product offering into a mark, Segura says. This feat is difficult to accomplish in a small space. Logos have a tremendous task and to do it with intelligence is significant.

"When we are involved in branding, our task does not end with the mark, as seen in this example. Our thoughts expand to color schemes, patterns, applications, location of applications, interior design, decorations, and more. An example of that is when we created wallpaper from the pattern on the back of a client's letterhead. The wallpaper was then applied to one of the four walls in selected rooms in the client's office," Segura says.







Design Firm	Duffy & Partners
Client	Bahamas Ministry of Tourism
Project	Identity Design

In many crowded product categories, strong branding is the differentiator, leading consumers to prefer one product over another—especially when so many of the product attributes and claims are perceived to be identical. This belief is well understood in commodity categories such as beverages, cereal, or other common household goods, but could it also be true with such a considered, emotional, and expensive consumer choice as the destination for a tropical vacation?

That was precisely the case when Duffy & Partners began to work with the Bahamas Ministry of Tourism. The island nation was competing for tourism dollars with branding and communication that was virtually identical in imagery and messages as its competitors. As a result, consumers concluded the Bahamas were interchangeable with other warm-weather destinations such as Jamaica, Mexico, or many other Caribbean islands. And although the Bahamas does offer the tantalizing promise of a sensory, emotional, and physical vacation, they are perceived to be a “stereotypical paradise.” The challenge for the ministry: How could they differentiate the islands as the preferred vacation destination?

**“It quickly became clear that everyone from the tourism office to souvenir manufacturers would have to be able to work with the new design.”**

“As you can imagine, in this category, there is a sea of sameness among all sand and sea destinations—tropical colors, water, sun, palm trees,” says Joe Duffy, chairman of Duffy & Partners. “With our client’s previous approach, you could have pulled out the name ‘Bahamas’ and substituted ‘Jamaica’ or ‘Barbados,’ and the identity would have worked just as well. It was not unique or grounded in any differentiated truth that makes the Bahamas a unique destination.”

Contributing to the ministry’s challenge was that although the Bahamas had an existing identity, it had never been used consistently. Essentially, the previous brand identity was just a tagline, “The Islands of the Bahamas: It Just Keeps Getting Better”—undistinguished at best. And it was applied in hundreds of different ways, with different typefaces and colors, driven by different constituencies with different needs.



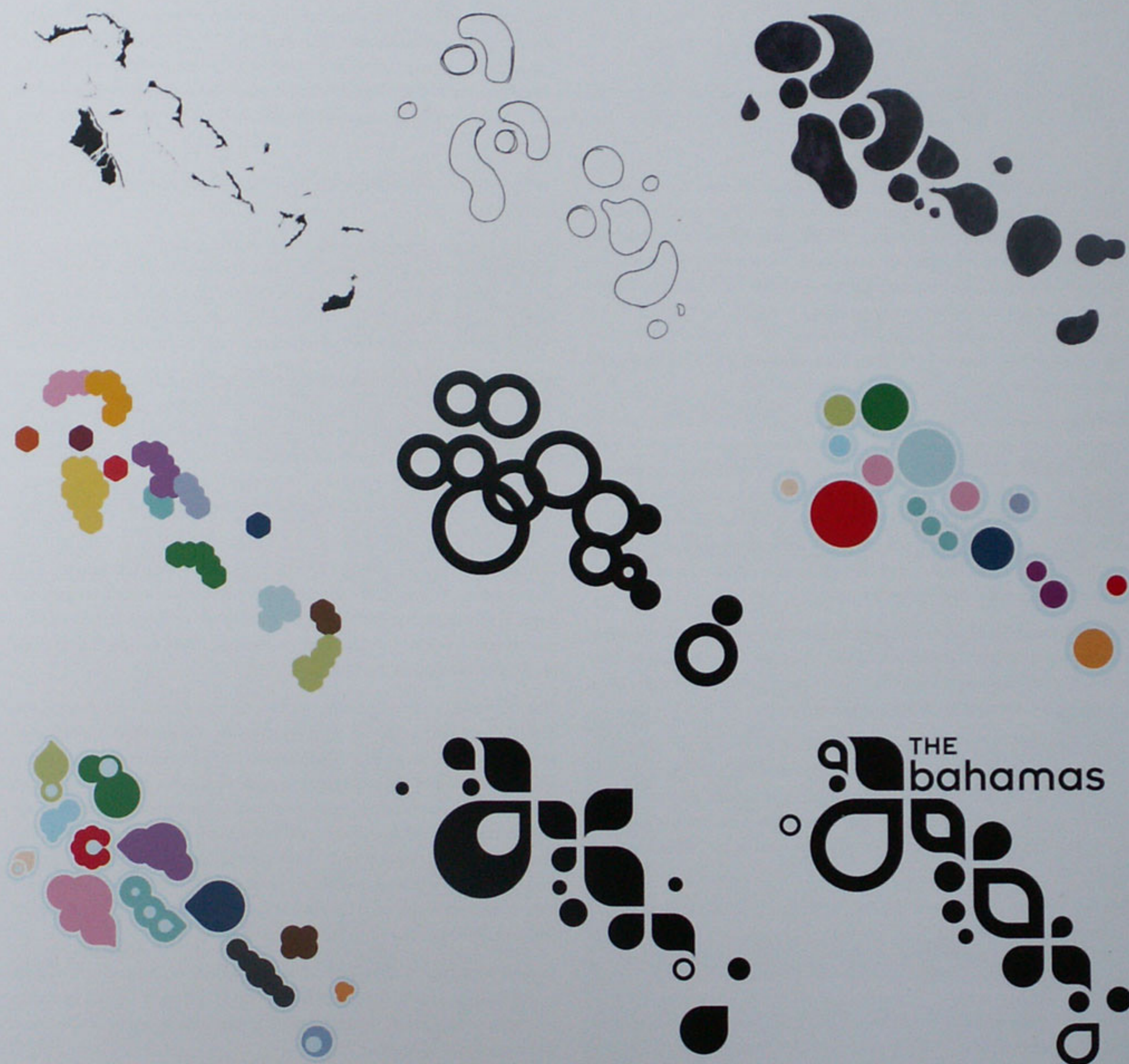
The new logo and brand identity for the islands of the Bahamas—a clever maplike representation of the arrangement of main destination islands, and a pattern that can be repurposed on everything from T-shirts to websites—is fresh and bright, like the place itself. The mark distinguishes the Bahamas as not a single destination but many.

**THE ISLANDS OF THE BAHAMAS**  
It Just Keeps Getting Better

Less than inspiring, the Bahamas’ old logo didn’t say “tropical,” much less “unique” or even “fun.”



They determined the best solution was to create not just a logo but a more fluid brand expression of the actual geographic positioning of the islands of the Bahamas on a map.



Building off flower shapes and other organic forms, the Duffy design team began to experiment with different ways to express that the Bahamas was not one destination, but many. The concept of using geography as a design element emerged here, through different shapes.





The individual islands can be completely split out when necessary—say, for a Web page that gives information about just one island—or they can be distinguished from the grouping of other islands solely through the use of color.

Duffy concluded that the Bahamas needed an entirely new brand identity, one that not only made the country stand out from other equally pleasant vacation spots but that was also practical for many different constituencies to use. The Duffy team began with a complete visual audit of all former uses of the identity. "It quickly became clear that everyone from the tourism office to souvenir manufacturers would have to be able to work with the new design. Making it appealing and flexible for all was critical to get the consistency that was missed in the past. That was central to our thinking and constituted the creative challenge," remembers Duffy.

Duffy determined the Bahamas did have one distinguishing factor, one that no other vacation destination offers: It is not one place but many places. A map of the country reveals that it is made up of 700 islands, with seventeen major tourist destinations, each with its own special attractions—scuba diving, fishing, sunning, historical sites, luxury accommodations, or nightlife. Each destination also has its own unique flora and fauna. Expressing the breadth of the offerings of the Bahamas quickly became the most promising and distinctive design direction.

A team traveled from Duffy's Minneapolis office to the island nation to begin developing a differentiated brand visual language that challenged consumer expectations as well as their own. Creating this brand experience presented a contradiction to the designers.

"One of the things you want to do is distill an identity down to its core essence and root it in a brand truth," explains Duffy. "The obvious here is the blue water and palm trees and sand—that is what you are initially impressed with when you visit. But it is really important to dig past this common surface to find what can be really unique and special about the brand."

The team took in the turquoise blue waters. They studied pink flamingoes and the pastel sands. They took hundreds of pictures of flowers and other details and of people from all walks of life, and they enjoyed the sunshine and the hospitality.

Back in chilly Minneapolis, the team had many positive memories, images, and impressions of shapes and colors from their visit. But one thing stood out: the forms that made up the constellation of islands themselves. They determined that the best solution was to create not just a logo but a more fluid brand expression of the actual geographic positioning of the islands of the Bahamas on a map.

"When you compare that map to other island destinations, we win," Duffy says.

The solution they created is a stylized map using the manner and flavor of the shapes and colors the designers observed in the Bahamas. The collection of islands pulls on visual cues that are already in the consumer's mind—organic, rounded forms shown in a sophisticated, tropical palette. However, in sum, it is a collection of shapes that is anything but predictable.

Duffy explains, "An actual map of the islands does not look like this. The stylization comes from what we saw—the birds and shells and flowers. Here, we present each of the main island destinations but in an abstract way. It is a relatively simple solution, but you can feel the flamingoes, the turquoise water, and the pink sand represented in the colors and forms," he says. "This approach challenges perceptions and creates a new language for the brand."

The beauty of the identity is that it sets in motion an entire brand language that is endlessly adaptable—in signage, in patterning for clothing and interiors, in iconography. Especially promising are product applications—swimwear, T-shirts, fabrics, Web wallpaper, towels, and more. Each application will further the brand.

"We branded the country, and people will actually end up wearing the brand. Every single element working together will contribute to differentiation and a stronger brand," Duffy notes. Another practical aspect of the new identity is that it can be used to point to specific destinations within the Bahamas. For example, in an ad or on a webpage where Bimini is discussed, the rest of the logo is muted in gray while the shape representing that island and its name are printed in color (green, for this island). So, various destinations can be graphically pinpointed, from north to south, with their own unique stories. The cumulative effect underlines the many different experiences the Bahamas has to offer.

Television ads, some of the first communication to be created with the new brand identity, take the notion of island-hopping literally—again, stressing the many destinations. A happy visitor is shown jumping from one island and experience to another.

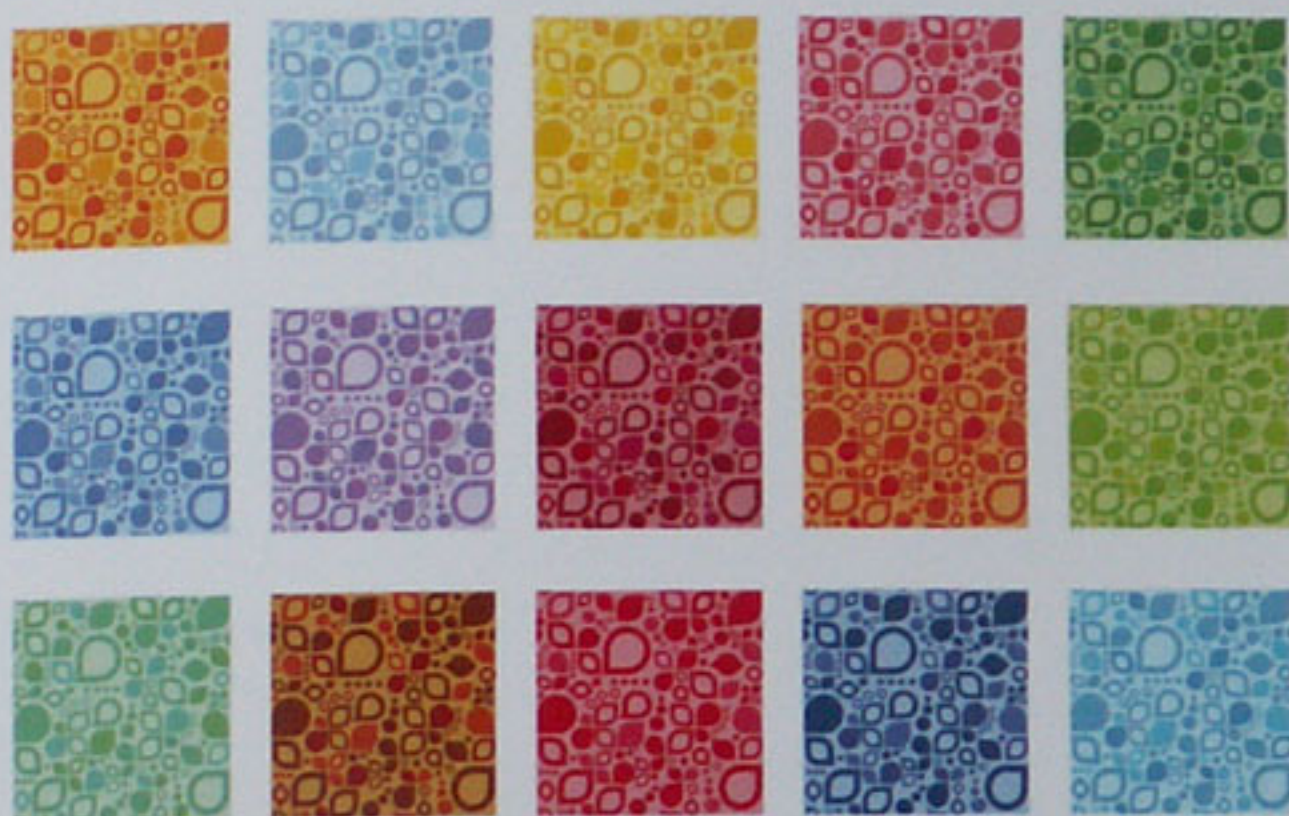
"The spots reveal the secret of all there is to do in the Bahamas. They make you think differently," Duffy says.



Print advertising highlights various shapes from the identity and uses them as frames for photos of wonderful experiences from the islands. The color palette feels natural for a tropical destination, but its complexity makes it special to the diverse nature of the Bahamas.

The program was unveiled on the Bahamas' official website ([www.thebahamas.com](http://www.thebahamas.com)) in December 2003, and as of this writing, reactions are just beginning to come in to Duffy. However, reception in the Bahamas itself and with the Ministry of Tourism is enthusiastic.

"Strong branding elegantly and simply captures what is unique, special, and enduring about the product," said Duffy. "We're extraordinarily proud of this approach because we believe it represents the true character and diversity of the Bahamas and that will encourage visitors to return again and again. Also, it is presented with the flexibility that will stand the test of time."



The shapes formed by the new logo have been worked into many different patterns and applications, all of which further the brand identity and effortlessly promote the client.



## International Identity Design Update

Duffy & Partners, Minneapolis, Minnesota

Navistar may be a familiar name in stock trading circles, but it doesn't exactly evoke pictures of its core products—trucks and buses. Sometime in the 1970s, consultants had convinced International Harvester to change the name of its bus and truck division—then called International—to Navistar: the IH name smacked of farm implements, the experts insisted.

But the International name also had many positives: a tradition of dependability and ruggedness; a heritage that predated many of its better-known competitors such as Peterbilt and Mac Truck; and a logo that was very recognizable within the trucking market.

Joe Duffy and his team at Duffy & Partners suggested it was high time to change the name back to International; surround it with a compelling, updated identity system; and return the company to its roots and core values.

"There was a tremendous amount of equity in the International name—a hard-working, Midwestern ethic. When we did a visual audit, we discovered the strong, distinctive color of orange and the diamond-shaped road logo were the things that people thought of when they heard the name 'International,'" says Duffy. "We suggested that they build on what people already admired. We created an entire brand language from that familiar mark."

Competitors in this market were all trying to promote similar product traits: quality, endurance, and toughness. Everyone was marketing to large-fleet operators who buy several trucks at a time. These people didn't want to have to worry about how the vehicles would perform in tough conditions or the expense of frequent servicing.

The Duffy team rebuilt the brand around four main visual and emotional aspects, creating a palette of materials, colors, photography, and typefaces that could be extended across all aspects of the brand presentation, in advertising, on vehicles, on signage, and more.

- All the materials used in the design have a heavy-duty quality. For instance, in a trade show display, the concrete, bolts, wire

mesh, black-and-white photography, and even the typefaces chosen have a powerful and bold industrial feel.

- The diamond-shaped road logo was resurrected from one of the old International logos. A rich industrial orange was selected for the mark because of its breakthrough quality, its historical association with the brand, and its connection to road signs.
- The typeface created for the new mark was drawn from type that was widely used in International identities in the 1930s. This aspect of the new branding subtly referenced the company's history and stability.
- Because the company produces a rugged and durable product, the designers decided to give the new logo a sense of dimension, projecting it in the form of a 3-D metal truck badge.

Another consideration for the designers was that International already had many vehicles on the road, and these could not be retrofitted with the new logo. Therefore, the new creation had to live in a transitional way with the old marks.

Duffy says the new design has received a tremendous reception. "International chairman John Horne understood the new identity was a rallying cry for the rejuvenation not of only the brand but of the entire company. It helped employees, dealers, customers, and other key audiences reconsider International in an entirely new light."

Today, although Navistar is still the company's corporate name, International and the revamped brand image is proudly put forth in every aspect of marketing. It's an all-American identity, even without red, white, and blue.

"International was a sleeping giant," Duffy explains. "Few companies have been around as long as it in the American industrial landscape. International needed to leverage its heritage but also be seen as an innovator for the future. We believe their new identity and brand language perfectly capture that critical balance."





*The triple diamond design of the original International logo, created in the early 1980s, contained a name that was familiar to customers in the trucking industry, but it had strayed from valuable brand identity cues—mainly, the color orange and a split diamond shape.*



*(Above) The diamond-shaped logo with a road bisecting it, created some years ago, was the mark that most quickly came to mind when customers were presented with the International name. Duffy designers decided that it needed to be reintroduced to the new identity.*



*(Left) The final International mark builds on plenty of historical equity: the diamond-shaped road mark; the color orange; a rugged, three-dimensional look; and a typeface drawn from a font first used by International in the 1930s.*



Design Firm **Addis**

Client **Intel Centrino**

Project **Corporate Identity**



The Intel Centrino logo is one of those marks you might never notice—until someone points it out. Then you'll see it everywhere you look. Centrino is the brand name for the Intel processor that gives computer users a truly mobile lifestyle.

The creation of the technology's logo posed special problems. Because Centrino mobile technology is built into different varieties of software and hardware, its logo would need to be a perennial and polite guest on other vendors' packaging. Also, it was likely to be reproduced at a small size, so the logo would need to stand out.

Susan Rockrise, Intel's worldwide creative director, collaborated closely with the Addis team throughout the strategic and creative development. "Susan's vision inspired us to break from the category conventions and create a mark that was as significant as the technology they were about to unveil to the world," says John Creson, executive creative director for Addis. "Intel could see that Centrino would be moving personal computing into a whole new space with a truly mobile offering. So, the company wanted to create something that would create a buzz and something they could build on. There was a lot riding on the logo."

**"We wanted to convey the notion of freedom and balance in life."**

Addis had also created the design for the Intel Pentium 4 logo, so the designers were already familiar with the constraints of creating an "ingredient" identity. Because the Centrino mark would appear all over the world, the designers had to consider various language and cultural factors. The mark would be reproduced in any number of sizes (usually very small, however, and likely to grow even tinier, as applications for it continue to shrink in physical size). And it had to be able to go wherever the technology would eventually go—a road that was not yet charted.

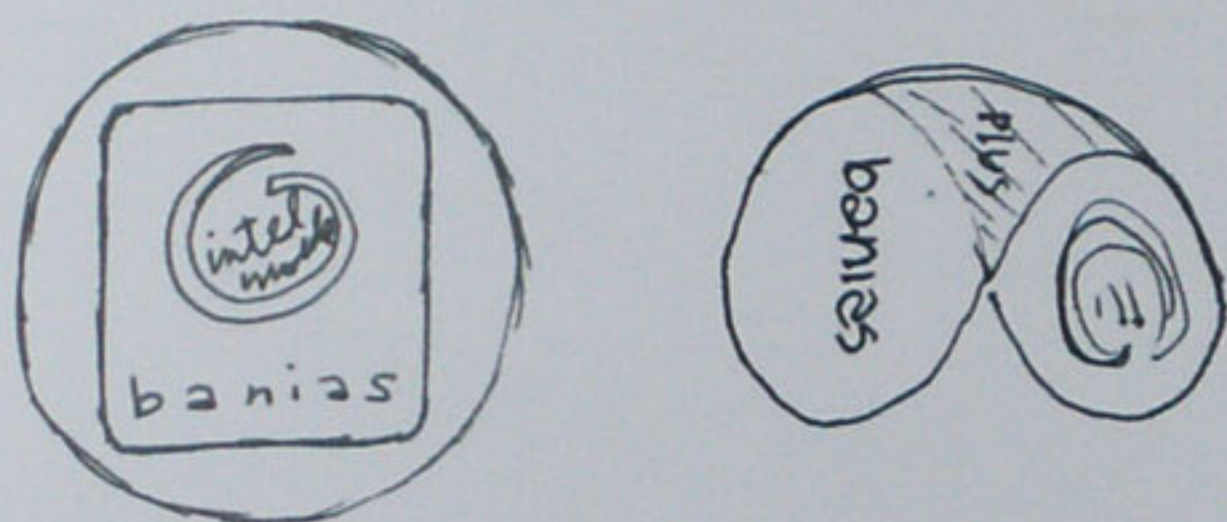
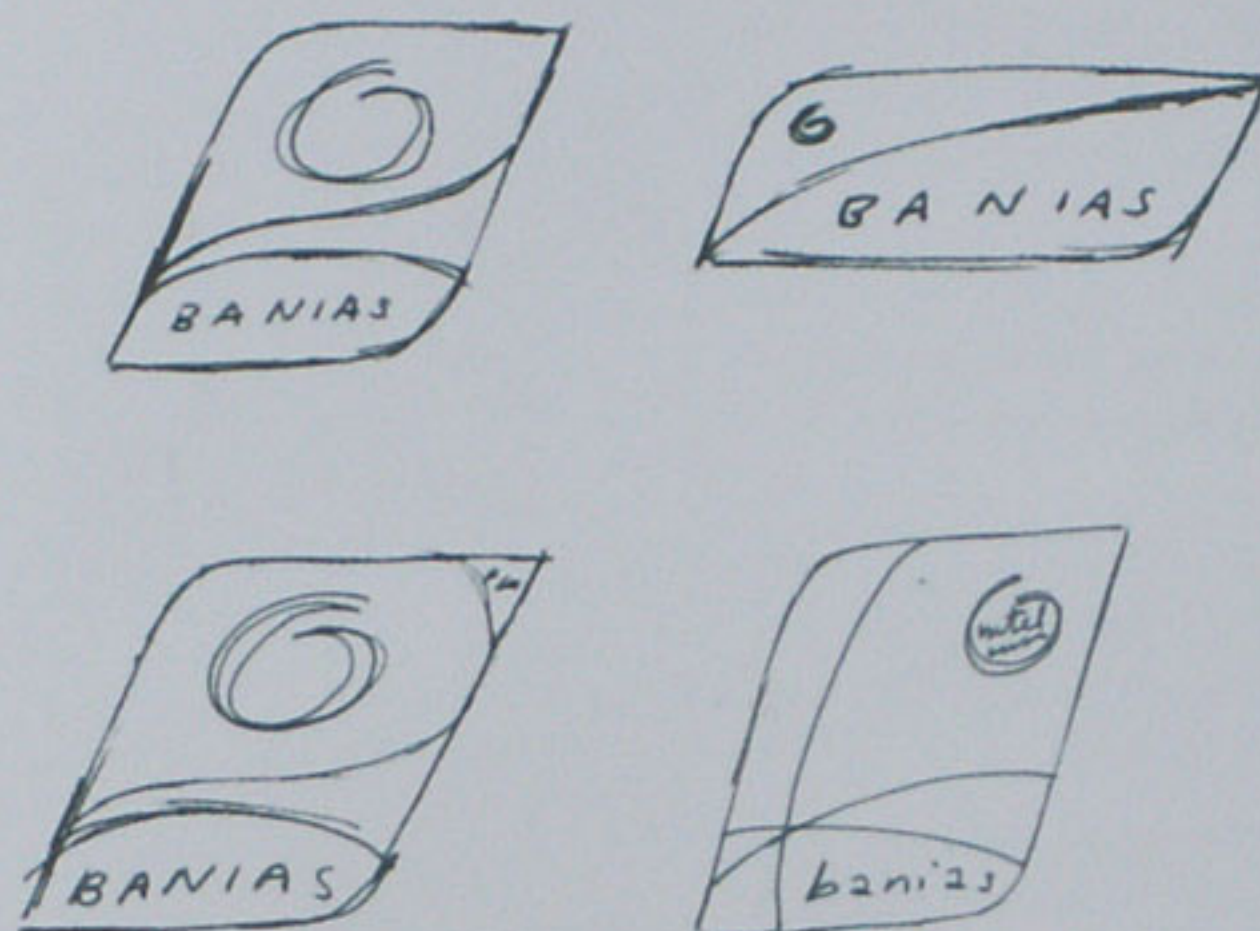
One of the most important attributes to convey with the new identity was that the Centrino brand was developed to meet a human need. The mobile lifestyle symbolizes freedom of movement without the loss of access to content, commerce, community, and communication. Being untethered and still connected was a big step forward.



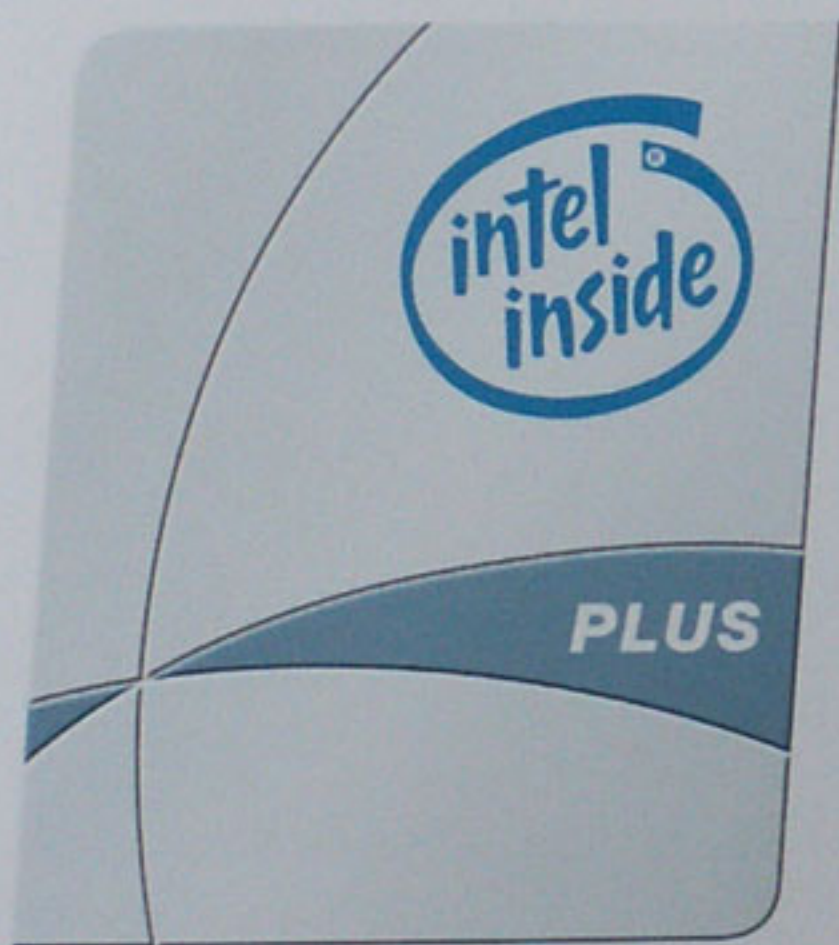
Wings? An arrow? Actually, Intel's new Centrino mark, designed by Addis, is meant to suggest many things. The reference to wings is ideal and suggests what the Centrino brand provides: mobile computer communications. Users are rewarded with freedom instead of being tethered to a desktop computer. And a precise, forward-pointing arrow looks smart and purposeful, suggesting strength and movement.



In their initial explorations, Addis designers explored building a familial connection to the Pentium 4 mark, which they also created (far right). But here, they gave the containing rectangle an italic cant. At the time, the team was working with the project code name "Banias."



At the other end of the experimental spectrum were circular shapes. These trials were more fluid in their movement than the rectangular ones. The organic shapes were also emblematic of how mobile-computer communications would transform users' lives: the borders between work and play would certainly begin to merge.



Here, the initial sketches are played out into more defined designs. In this design, rectangular and circular shapes are combined in the logo's border. The swooping, intersecting interior lines symbolize simultaneous freedom and connection.



This design is more like a flag or Rothko landscape—either connotation is appropriate. A flaglike logo could have represented the product, whereas a wide-open landscape is an apt representation of freedom.



Here, in a trial named "shimmer," a block of dots could represent people coming together (or perhaps the single dot leaving, symbolizing freedom); bits of information coming together; or even particles of air.



"We liken the technology to other major shifts in culture and history. It's potentially a seismic shift. This is where we start to blur the lines between work and play. Communication can now take place anywhere," says Creson.

Because the benefit of the product was such a human one, Creson and his team wanted to create a mark that had that feel. But because one of Intel's main attributes is precision, the identity also needed to look man-made and not entirely organic.

Preliminary market research with audiences at the IT and consumer levels revealed that end users used words like *control*, *comfort*, and *independence*. The designers could see that their designs would be less about performance and more about the joys of personal freedom.

To convey these highly emotional feelings to their client early in the year-long design process, the designers created a short video with the theme "harmonic motion." The video showed how users could move seamlessly through life and still have connection and control.

"We wanted to convey the notion of freedom and balance in life," notes Creson.

Intel agreed with this concept, and the Addis team got to work. The Centrino name had not yet been chosen, so the team worked with the code name "Baniyas" for much of the project. Not having the product name was certainly a handicap, says Creson, but it forced the designers to focus on the essentials of the brand, and not specifics such as a single letter or typestyle.

In their first set of explorations, the designers created pencil sketches that had a familial tie to the Pentium 4 and other Intel marks: a rectangular enclosure. However, they slanted the rectangle to suggest movement. At the other end of the experimental spectrum, circular designs were suggested. These designs were fluid, opposing the constraints presented by straight-edged shapes.

It became clear in early presentations that the client wanted to move beyond the rectangular shape. But because the mark would ultimately be reproduced at such tiny sizes, everyone agreed that a recognizable shape would be a must.

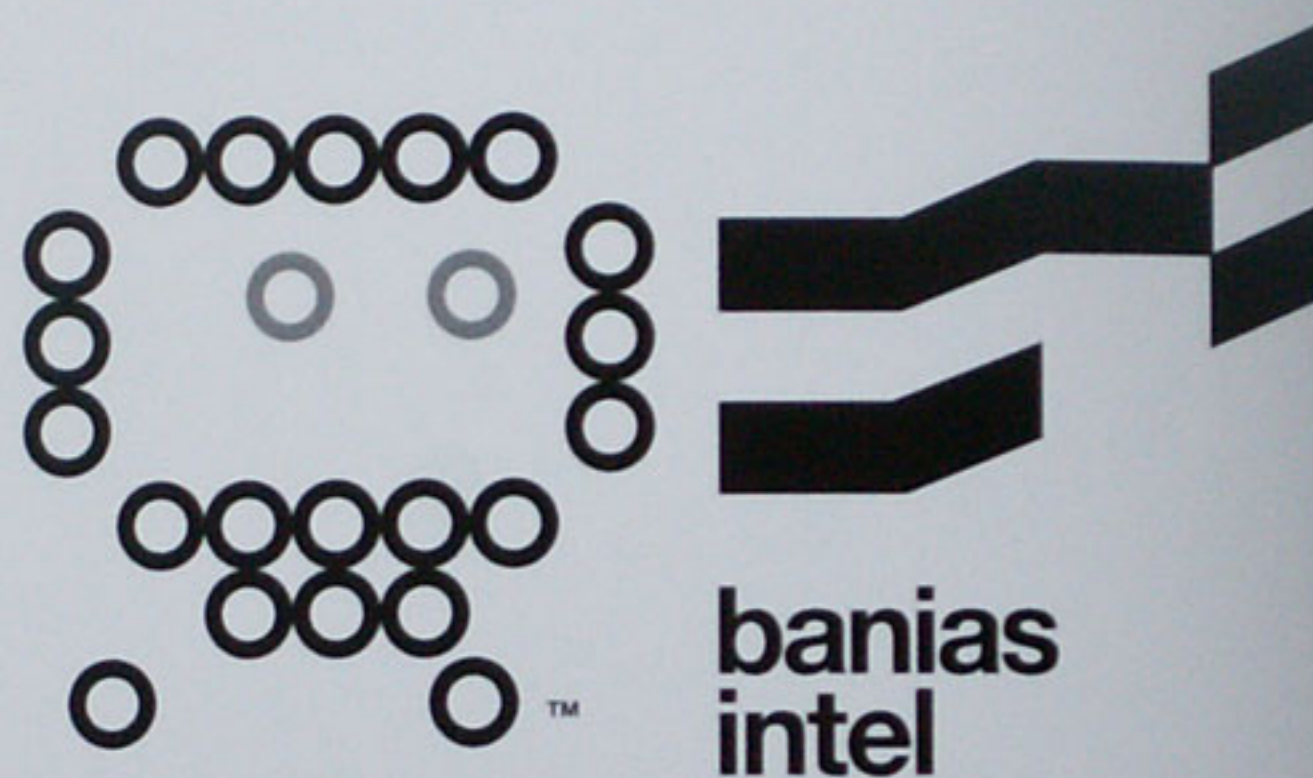
"We realized that form factors are getting smaller and smaller. This ID would have to work for five to ten years out. It needed to have a form that could be recognized even without a word attached to it. You should be able to look at it and recognize it immediately, like the golden arches or the Nike swoosh," Creson says.

The designers also explored the notion of personifying the technology in the form of a small character. This idea definitely gave the identity a human touch and had other advantages in merchandising possibilities, but, in the end, this approach was too radical for Intel.

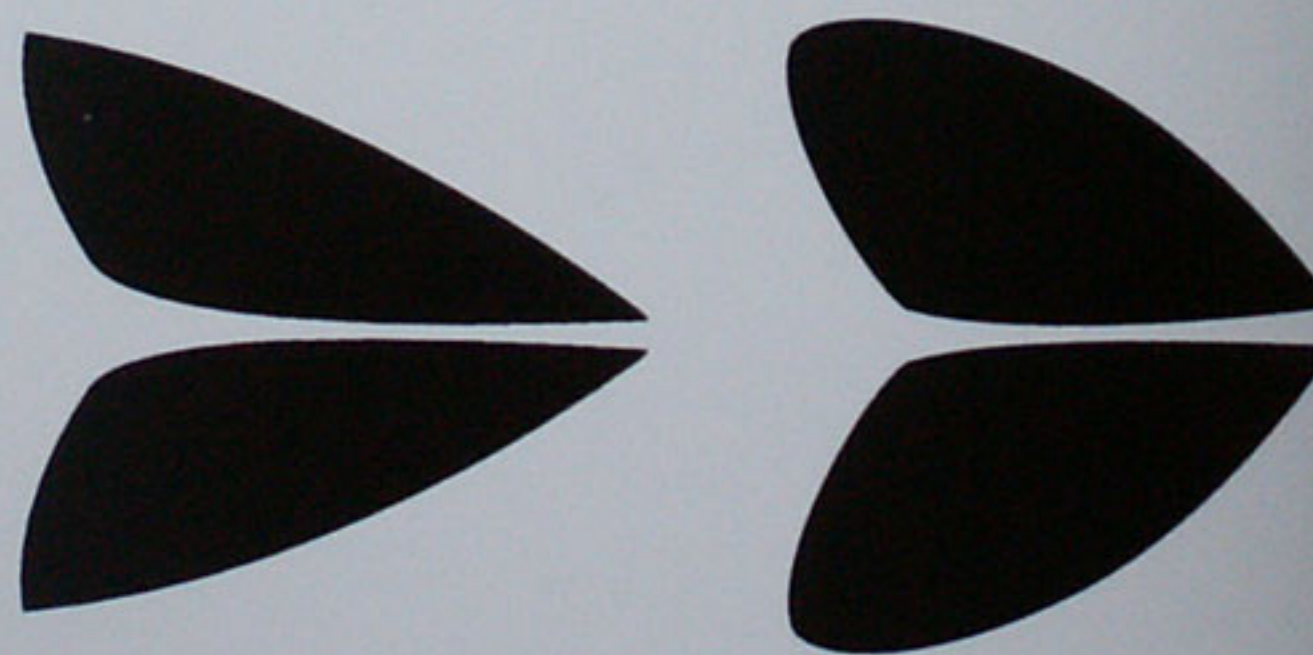
"It was at this point that the idea of wings started to emerge," explains Creson.



With these explorations, the designers sought to personify the brand. A cape and propeller beanie indicate the ability to fly; the rounded shape suggests a friendly personality. He is also in the style of Japanese anime characters. (Japan is a major market for Intel.)



Here, the designers explored other ideas. Because the applications for the finished mark would only get smaller and smaller over the coming years, any shape the designers created needed to be well defined and identifiable at a glance. They were also trying to simplify forms as much as possible.



What followed was a lengthy exploration on the basic forms of wings. The designers wanted their designs to look organic yet still have the feel of something made by man. About sixty forms had been created at this point.





Ultimately, the client and the design team kept coming back to the concept of wings.

Other experiments included a flaglike design that also suggested a landscape throughout which users might move. This trial was more about using the power of color to communicate emotion. Yet another design, which they dubbed "shimmer," used a pattern of dots that suggested a network of individuals coming together. It also suggested particles of air or information coming together.



Ultimately, the client and the design team kept coming back to the concept of wings. This approach commenced a huge series of shape explorations: What exactly are all the basic forms that can suggest the notion of wings? How could they balance the organic against something that looked man-made? How does one indicate precision in something that will for ever be changing, depending on the user's needs?

A simple pair of wings emerged as a promising form, but even this design was played out in more than sixty different trials over the period of a month. Once the perfect version had been selected, color was the next challenge. Partnering with Rockrise, the Addis team worked to develop a strong strategic and design rationale for the color magenta.

"It is fashionable, energetic, and warm," says Creson. "It really was the color that fulfilled the design as a lifestyle brand." The Addis team eventually did convince the client of this direction.

The final design has strong, formal qualities but is still very warm and human. "I think we have achieved both flight and emotion for a logo that needs to be able to go anywhere technology goes," Creson says.



The final mark has become a very visible logo. It is a polite houseguest no matter where it lands, yet its color and shape make it stand out. It can even be animated when necessary. The designers believe that as people become more familiar with what Centrino is, the words *Mobile Technology* will eventually be removed from the mark.



## Archipelago Naming and Identity Design

Addis, Berkeley, California

Archipelago was an investment group that sought to bring far-flung investors together. Its founders wanted to facilitate investment among different countries around the world, some of which were financially separated by culture, language, and even time zones. The monies were there, but investors needed an advocate to bring them together.

When the company was started, it did not have a name. Its organizers came to Addis for a name and complete identity. Principal Steven Addis and his team studied hundreds of names, carefully studying what Addis calls the "essence of the brand."

"We felt their essence was visionary, but they had a rational basis, too, of coming together and working together," he says.

The name Archipelago, meaning chain of islands, soon became the strongest direction. For this design, the designers broadened the meaning to consider the seven continents as a chain of islands that blanketed the earth. The metaphor of a chain was an effective one: The investment group wanted to connect people in different lands.

The designers searched for a way to express the same concept visually. They might have pushed all the continents back together into a massive, unwieldy, Pangaea-like land mass. Or, they might have tried to work with a conventional maplike arrangement of



shapes. Instead, they found a more elegant solution: the designers assembled seven very stylized, abstracted continent shapes into the form of a swift, swimming sea turtle.

"The point of the design is if seven geographies can work

together, they can form a stronger whole. We have all the continents coming together to form a new creature," Addis explains. He likes the design because it is a strong idea that integrates name and concept. "There is such a positive feeling about sea turtles. They live long, swim fast, and are friendly and intelligent. There were so many wonderful attributes that came along with a simple symbol."

The green turtle was rendered with white streaking on its body. The streaks suggest movement and give the shapes roughness and dimension. The animal has a more natural feel than if it were drawn in a solid manner. In some print applications, the logo was also embossed, again to give the animal form and stature. It is definitely an animate object.

The new mark and name garnered the company a great deal of attention in a field of competitors who had adopted largely high-tech, low-warmth identities.

"There was so much noise going on at the time. This identity had a story and a mission. People had something to talk about when they encountered it," Addis said.



# ARCHIPELAGO



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Design Firm	Design Guys
Client	Target-Todd Oldham Product Line
Project	Product Identity Redesign



Creating identities for the retail market can be a bit like trying to stake a claim in quicksand: as soon as you get the flag posted, the ground starts to shift beneath your feet.

Such was definitely the case for Design Guys when the Minneapolis-based design firm created a new identity for the Todd Oldham line of goods that would be marketed through Target stores in the fall of 2003. The Oldham brand had already been in the stores the previous year when Target buyers and marketers decided that its original look was a bit too strong: They asked Design Guys to create a look that would be commensurate in visual strength with their revised numbers—the Oldham line would be only 30 percent of the back-to-school and dorm room goods on the shelves, as opposed to the 70 percent it held the first year.

The back-to-school market has emerged as a burgeoning category for Target, says Design Guys principal Steve Sikora. “Traditionally, it has been associated with grade- and high-school kids, but with products like those in the Todd Oldham line, it also relates to college kids and even people outfitting their first apartments,” he says.

“A designer is less likely to treat the work as precious if it’s part of a larger process.”

Because it is now such a meaningful category for the company, Target pays close attention to trends—which are subject to change at a moment’s notice. When Design Guys started the identity design for the second year’s design, it was still operating (at Target’s direction) on the previous year’s indicators.

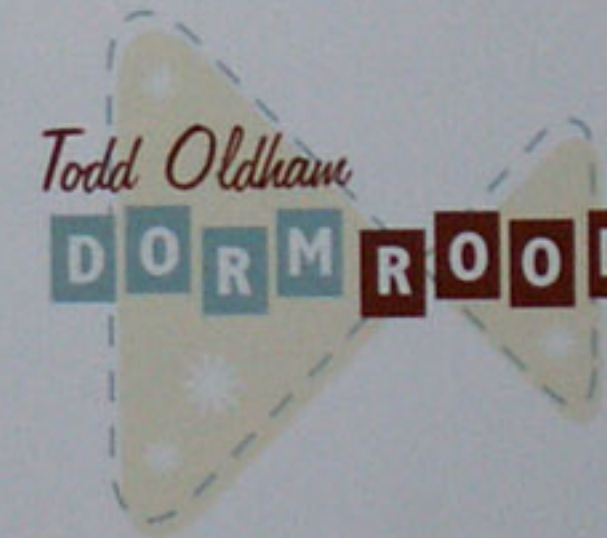
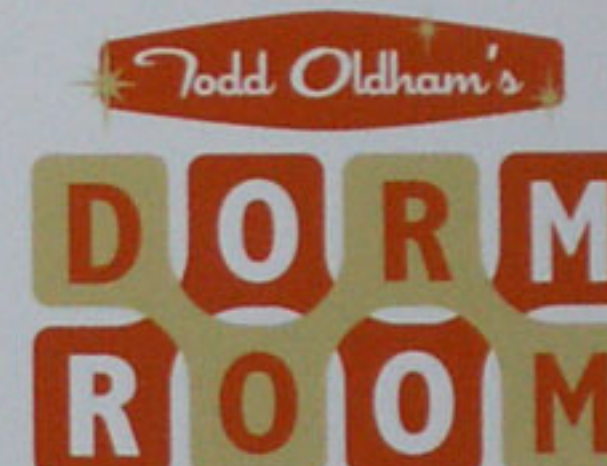
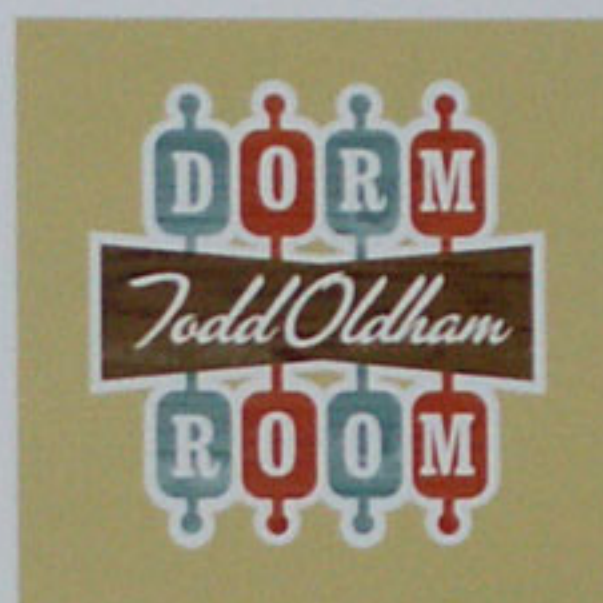
“Originally, we were creating a retro, funky, ’50s roadside motel look,” Sikora recalls. The designers studied books on Las Vegas signage and motel marquees and tried to incorporate eclectic elements such as wood grain and neon.

“We kept working until we had something that was equal parts motel sign and logo. The creative director and upper management at Target were happy, but then the merchants changed their thinking. They felt it was much too strong and needed to be moderated,” he says. “You have to get used to tectonic shifts like these in large organizations.”



Although the Todd Oldham in-store identity for Target started its life with a retro flavor, it was toned back significantly by the designers at Design Guys (Minneapolis). The new identity shown here still has a flavor of the ’50s, yet it is recessive enough to let the style of the decorating products show through.





Design Guys designers Kelly Munson and Anne Peterson developed a wide array of logo explorations for the Todd Oldham line. Influences included motel marquees and Las Vegas signage. These directions were well received by Target's creative director and upper management, but in-house merchants felt the designs were too strong. The design team had to return to square one.





The final iteration diminished the personality of the identity, thereby allowing the product to speak for itself and open the door to a slightly broader audience.



So the designers circled back to the start to rerun a race that still had to be completed in the allotted time frame. Sikora keeps his staff motivated in such instances by always having more than one person working on a project and assembling a spectrum of concepts that are all workable and practical and that can be mined deeply, if necessary.

"A designer is less likely to treat the work as precious if it's part of a larger process," he notes. "Once we have chosen a general direction, I want the designer's full personal investment in it. And we will fight for that idea, if it really is the best one."

So the design team began pulling away from the extreme retro look and experimented with marks that still had a period feel, yet were more generic. This approach was not an entirely bad thing, Sikora says, because a more neutral mark would not compete for attention with the products it would adorn, which, after all, had plenty of style already.

The broader approach also gave the designers some wiggle room. "While we are working, Todd is also working, so his colors and patterns are changing all the time," Sikora notes. "We needed to create an identity that could easily pick up his most current palette, whatever it turned out to be."

When Design Guys presented a second and more acceptable identity, the merchants pulled yet another switch: Now the Todd Oldham line would populate 50 percent of the shelf space in the category. This meant that Target's in-house brand, Room Essentials, would now occupy the remaining

half of the shelves. This was relevant to Design Guys, because the firm was also creating the identity for that line.

The identity for Room Essentials was simpler to create than the Todd Oldham line because the Design Guys designers had far fewer people from which to gain approvals. But great care still had to be taken—as the low-price selection, Room Essentials had to avoid looking cheap.

"There is a real need in this market for the aesthetic to go where people don't feel they are buying something of low quality. They need to feel they are getting a good value," Sikora says.

The final identity elements were developed with the guidance of the Target creative manager, who met with the merchant staff on a regular basis. The final iteration diminished the personality of the identity, thereby allowing the product to speak for itself and open the door to a slightly broader audience.

The final design is decidedly tamer than the point at which the designers began, but it did meet the assignment by providing exactly what the client wanted.

Sikora says when combining creative issues with commerce, the latter often wins out. But that's a fact of life, he adds. A designer may never hit the target—or in this case, Target—dead on, but it's important to be as close as possible.



# room essentials™

In addition to the final design for the Todd Oldham in-house line, Design Guys also created the logo for the Target line of back-to-school products that competed against the Todd Oldham products.



## Jeune Lune Identity Redesign

Design Guys, Minneapolis, Minnesota

Design Guys first started working with Theatre de la Jeune Lune in 1981, when the then-fledgling design firm and blossoming French/English theater were both becoming well recognized in the Minneapolis arts scene. In those days, the landscape was a much different place: It was still legal to post broadsheets and other promotional pieces in public places. For \$1,000, the team would produce its one and only promotion of the year—a poster on newsprint that could be inserted in papers, handed out, or displayed around town. It was a modest but effective plan.

Over the years, things changed. The city forbade such postings. Other theaters and arts organizations in the area—all of whom competed for funds and patrons—were in the midst of multimillion-dollar building projects, increasing their local prominence. Jeune Lune would not be undertaking construction, although it had recently gone national and would be celebrating its twenty-fifth anniversary in 2003. It was time for a new identity to help the theater take a big step forward and let the public know about the heft and depth of its talent.

"Their original identity was an old-style engraving, and it was beautifully done," explains Design Guys principal Steve Sikora. "But it smacked of antiquity. Reproduction methods are really so much better now. We knew we could design something more sophisticated."

The theater's artistic director asked the design team to create something more cinematic, to match the performance style of the

organization, with a clean, modern feel. All the design trials circled around images of the moon, whether it was an implication, such as a simple, solid circle, or a more defined moonlike shape, such as a crescent.

But the idea the client liked immediately was a dramatic photographic representation of the moon. Another suggestion from the designers was to shorten the theater name to simply "Jeune Lune," which was more memorable and easier for non-French speakers to confidently pronounce.

With the new identity in place, the client and designers actually returned to their roots for the twenty-fifth-season anniversary piece. They asked the printer who had originally printed the company's poster broadsheets to produce a double-wide broadsheet that unfolds to reveal the new identity and then the entire season.

The new mark reproduces beautifully, whether in tiny program ads or when projected onto the lobby wall, Sikora reports. And it's an unconventional and engaging mark for a theater that is just as unusual.

"We love their work," Sikora says. "Jeune Lune has always been a client that, for us, was not at all about the money but about doing good work in every sense of the word, just as they do."



*Theatre de la Jeune Lune's original logo, created in the early 1980s to look as if it were engraved, definitely had a dated feel, not at all appropriate for a theater company that was about to literally take its shows on the road to national venues.*



*The new logo is dramatic, modern, and very simple. In addition, the name was shortened to make the mark more memorable and easy to pronounce.*





Design Firm	FutureBrand/Argentina
Client	Prestigio
Project	Corporate Identity Redesign



Prestigio is a retail chain of about fifty paint stores located mainly in the Buenos Aires, Argentina, area that has a unique attraction for customers: with the help of some impressive-sounding equipment—a spectrophotometer and a tintometric machine—paint buyers can mix their own paints and get the exact color they want. It's a concept that has been popular with the metropolitan area's approximately twelve million inhabitants—so popular, in fact, that competitors quickly copied the system.

But Prestigio has other attractions. Unlike a traditional paint or hardware store that might be dirty and disorganized, its stores are well organized and offer excellent customer service. This fact alone makes the stores more attractive to female customers, a promising new customer base for the company.

Also, in 2001, Argentina was declared in default and its economy went into a nosedive. Many people's budgets then required them to stop eating out or shopping as much as they used to, and instead of throwing things out, they started to repair them.

**"Home is now a refuge. Design is a boom [industry] here in Argentina, so Prestigio needed to be repositioned to be part of that design boom."**

"Home is now a refuge. Design is a boom [industry] here in Argentina, so Prestigio needed to be repositioned to be part of that design boom," explains design director Julio Ferro of FutureBrand/Argentina, the design group that undertook the redesign.

Prestigio's old logo was based on multicolored arrows placed in different directions but always pointing up. This identity, which had been in use for about fifteen years, worked well on the façade of stores but not as well inside or on packaging and other print materials. The skyward orientation of the arrows was supposed to indicate excellence or superiority, but in truth, they weren't really unique enough as a symbolic device to single out Prestigio. In addition, the great numbers of colors used in the old identity confused consumers.

FutureBrand suggested a new brand proposition to its client: "Inspires the change." It was a position based on leadership, agreement, and attitude.



Prestigio, a chain of Argentinean paint stores, had its identity remade by FutureBrand/Argentina. What used to be simply a place to buy paint and supplies is now a place where property owners can make their decorating dreams come true.



**pinturerías  
prestigio**



Prestigio's old logo used upward-pointing arrows to suggest advancement and premier service. However, the arrows did not stand out in an urban environment and really said nothing about paint and its capabilities.



From left to right, the development of the new mark moved quickly into an entirely revamped space. After experimenting a bit with the old arrows, the designers explored prismlike or paint chip designs that suggested that Prestigio “owned” color. In later rounds, images such as flags and banners—which spoke of leadership—were studied. Finally, the pair of hands encircling color and also forming an eye was selected as not only visionary but also flexible enough to accommodate future Prestigio product expansion.



Because hands are such a common visual element, the designers were able to translate the logo or its components into photography, another hallmark of the identity system.





The public already saw Prestigio as the leader in bringing change in the form of color to customers' lives, so it needed a visual representation of that status. The new positioning statement also did not refer to paint, which opened up future product offerings and marketing opportunities.

The FutureBrand design team began by trying to work with the arrow concept. But ultimately, this approach was regarded to be a facelift and not the seismic shift in identity the client required. So the designers began searching for other solutions to illustrate that Prestigio was the owner of color. Some of these designs were prismlike, whereas others suggested flowers or paint chips. Unfortunately, these ideas didn't go far beyond the basic and preconceived notion of what a paint store might be. Prestigio needed to be more than that.

Therefore, the explorations moved into a realm of other symbols, including flags and ribbons. This new set of imagery spoke more clearly of leadership and agreement. One design from this group introduced a new concept: vision. This design featured two hands encircling a colored dot. The negative space inside the hands forms an eye. It nicely symbolizes the vision Prestigio has for its business and creative concepts. The new tagline, "Inspires the change," further empowers the customer.

Orange was selected as the institutional color, but it essentially also acts as another symbol in the system. It is an energetic color born from the combination of the two hottest primary colors: red lends strength and warmth,

and yellow adds the association of the sun, life, and light (without which color would not exist). The color stands out well in an urban environment and is a beautiful complement to the blue sky above. It also works well as a backdrop color inside of the stores and as the base color for signage, vehicles, print applications, and the company's website.

"Orange as a symbol works," says Ferro. "People started to recognize the refurbished stores in a snap."

Another addition to the identity system was photography of people, meant to inspire a warm, comforting sense. Including photos as a main element also means that the overall system can be updated periodically, for reason or season.

The result of the redesign is that Prestigio has been transformed from a mere paint store to a more sophisticated shopping environment, more in the decorating world than in the hardware world. More and more female shoppers, who are far more likely to redecorate and paint at more frequent intervals, have been attracted.

The logo solution works well, says Ferro, because it sparks the imagination. "The solution of the hands forming the frame was an idea that can be extended to the gesture of imagining a new space," he adds.





The hand/eye logo is easily translatable into patterns or art.



(Opposite, Top; Bottom Right) Orange was selected as the corporate color and as an integral part of the identity. It worked equally well inside and outside the Prestigio stores.



## LanChile Identity Redesign

FutureBrand, Buenos Aires, Argentina

LanChile is one of the rare success stories in the airline industry, a business plagued with structural challenges and constant reorganizations. In the late 1990s, the airline sought to become Latin America's leading regional carrier and one of the world's top ten airlines.

To help it toward that goal, FutureBrand created a new identity for LanChile, which helped to establish it as a world-class airline. In fact, the design was so successful that it was later extended to the company's other operational brands: LanPeru, LanEcuador, LanDominicana, LanExpress, and LanCargo. The company had grown substantially—in its geographical footprint, in its coverage, and in its goal of consistently superior service.

In 2003, LanChile managers challenged FutureBrand to create a new regional brand that would signal the airline's achievements and aspirations. The recommendation was to launch a network brand, LAN, which stands for Latin American Airline Network (but which originally stood for Lineas Aereas Nacionales).

"The challenge was to create a logo that satisfied various needs. In Chile, the origin country for the company, it had to be

perceived as an evolution of the LanChile brand, still reflecting national pride," says Gustavo Koniszczer, managing director of FutureBrand, Southern Cone. "In neighboring countries, it would have to convey regional coverage and not be too 'Chilean' in its content."

All the design explorations centered around the star, which was a main component of the previous identity. The shape is also an almost universal symbol of quality.

The new aircraft livery proudly showcases the star on the tail. A sweeping curve over the fuselage visually connects it to the bold LAN logotype at the front. The new identity will also be featured across all passenger items and corporate communications. The new tag line, which translates to "A Marvel in Flight," builds upon the airline's core positioning attributes of reliability and enchantment.

The identity is definitely more modern, says Koniszczer, and it clearly supports the previously established brand architecture.







Design Firm	A & Company
Client	Total
Project	Corporate Identity

When the petrol companies Total and Fina combined forces in 1999 and then were joined by Elf in 2000, the triad created a formidable union. The new company—which adopted the name TotalFinaElf in 2000, shortened to just Total in 2003—could claim an amazing 14,700 stations around the world. But despite its far-flung geographical presence, the new company needed help with its identity.

None of the original companies had a brand identity that was worth saving, nor did the new management team want to maintain any of the former identities. Elf's original logo was somewhat contemporary but awkward. Fina's logo felt unremarkable and dated, whereas the old Total logo was more powerful but still behind the times.

A & Company, Paris, was selected to create a logo for the new team and its thousands of stations. Laurent Vincenti, design manager at A & Company, describes the design problem: "The main goals of the new identity were to give a new brand image to the new group, reposition the group to a new brand image with new value, and to give a sense of movement to the identity that expresses the group's mission to be a worldwide energy provider. Total has always been concerned about its responsibilities to the environment and to human beings."

A & Company designers considered several distinct directions in their early designs. Some trials explored the control of energy, whereas others were more based on earth or energy imagery. But the direction that was ultimately selected was one Vincenti calls "multi-energy," symbolic not only of the many ways the company served the consumer but also of the new union.

Beyond technical commitments to reproduction issues, Vincenti believes that to be successful, this and any other logo project must meet the following parameters:

- It must restore the image and the position of the brand for the consumer that the company itself set as the strategic target.
- It must be appreciated by the maximum number of customers.
- It must deliver a big impact with its history. The more stories a brand can tell, the more it is liked by consumers and is engraved into their memories.
- It must represent a global style that is easily translatable to the brand.
- It must readily become a new flag for the company. Different mergers of firms need to be able to regroup themselves around a common flag.

Total's new logo meets these goals, Vincenti says. It is formed by three intertwined and curving shapes that form a globe. Its colors were selected



The merger of three major European oil companies—Fina, Elf, and Total—necessitated a new brand identity for the organization, also named Total. Three curving, swooping lines form a globe, representing the joining of the three companies but also create an easily animated, three-dimensional form that works equally well as flat art or a sculpture.



The logos of the three separate companies were dated and uninspiring. The client did not ask A & Company to preserve any of the aspects of these marks. Still, the new identity would have to be something around which all employees worldwide—now all on the same team—could rally.



The wordmark was designed to have enough personality to stand on its own when necessary, without the logo.



The new logo is built from three pieces: a light blue swoosh that represents air, a dark blue curve that symbolizes water, and a red curve that represents Earth. Together they form a synergistic globe that speaks of energy, the merging of cultures, and cooperation.



Note how the logo can be abstracted as an art or background element for collateral designs.



TotaFinaElf était l'addition des énergies de trois grandes sociétés. Trois sociétés ayant les mêmes aspirations et les mêmes objectifs.

Quand on est trois à faire le même métier, on a envie de faire partie de la même famille. Alors on prend le même nom.

Ces trois sociétés forment maintenant une seule et même famille avec un seul et même nom. Et comme toutes les additions, la nôtre a aussi un total : c'est Total.



The triad aspect of the new company has been played up in Total's advertising.

**A good logo must represent a global style that must be easily translatable to the brand.**

to represent the elements of natural energy: dark blue for water, light blue for air, and red for the earth. Several of the curves reveal their inner sides in an even brighter color—yellow—which demonstrates that energy is at the core of the identity and of the business.

"[The colors] also show the diversity of the cultures [of Elf, Fina, and Total] that are crossing. The form actually represents many things," Vincenti says, "the earth by the sphere, and energy by the different curves. In the movement are mobility and the dynamism of progress. The fusing of the shapes displays the complexity of the world. The crossing lines symbolize exchanges and synergies between peoples, and the colors represent the diversity of cultures."

Because of its three-dimensionality, the new logo also animates quite naturally. The curving lines swoop around its suggested volume, crossing and

recrossing. Vincenti says their circular movement is like an elegant waltz of energy. But the mark can also work as a sculpture and exist in real space, a quiet piece of art that can be appreciated just for its shape.

New typography was created for the project—an entirely new alphabet is now available to the client. The new letterforms are designed with curves reminiscent of the new logo: they feel steady and powerful. The wordmark was designed to have enough personality to stand on its own when necessary, without the logo.

At this writing, the new identity is being rolled out worldwide, and Vincenti has confidence in its success. Qualitative tests of the mark show that recognition rates of the new Total logo is 19 percent higher than any competing oil company and 38 percent higher than the old brand image of Total.

"The new logo is large in imagination and power. Consumers have become attached to it," he says. Just as important, the design has turned into the rallying flag for the company's employees, unifying personnel from three very different companies. "It is being welcomed with enthusiasm by 120,000 employees. The new brand is felt as a new race, a new departure for the company."





In application, the new Total logo is dynamic as well as practical. Note the new typeface that was created for the project. The client now has a complete alphabet at its disposal for future designs.

The design has turned into the rallying flag for the company's employees, unifying personnel from three very different companies.



## BNP Paribas Identity Design

A & Company, Paris, France

BNP Paribas is a bank with global reach. It has three core competencies: corporate and investment banking, retail banking, and asset management. The company as it exists today is a merger of two separate banking houses, former competitors BNP (which can trace its origins back to 1848) and Paribas (created in 1872). So, the new company has a long history of serving private and public investors as a solid, staid entity.

Therefore, in 2000, when its management decided it was time for a major identity overhaul, it was a significant event. Five large identity firms, which together submitted more than 100 design proposals, competed for the prize assignment. The winner was A & Company, of Paris, who created what is now known as the "taking flight" logo.

The company's design is appropriate on many levels. The client had asked the designers to heighten its visibility, which A & Company took literally with its ascending star design. The design also

had to suggest the values of innovation and dynamism and express an international reach.

The new design does all these things and more. It evokes the stars on the European flag as well as the image of a swallow, a bird that migrates vast distances, suggesting freedom and movement. The design is certainly dynamic with its forward-moving trajectory. At the center of the logo is a suggested globe. The bird spans the globe, flying seemingly even beyond the Earth's stratosphere.

For color, A & Company designers chose green because they felt it evoked the power of imagination in creating an entirely new bank. Green is also traditionally symbolic of hope and knowledge, as well as of transparency and concern for the environment.





**BNP PARIBAS**



Design Firm **Thomas Manss Design**

Client **Atlantic Electric and Gas**

Project **Corporate Identity**



After utilities were deregulated in the United Kingdom in 1990, a whole crop of small, young, and enthusiastic electric and gas companies sprang up—and just as quickly went away. Although many had managed to attract a number of customers who had tired of larger, corporate suppliers, the new companies just did not have the economies of scale they needed to compete effectively. Billing, customer service, and other business-to-consumer systems weren't in place to make long-term relationships possible.

This was the climate into which Atlantic Electric and Gas was born. Established by the American utility Semptra, Atlantic perhaps had a greater degree of financial backing than smaller competitors did. But time had shown that more than that would be needed. In such a complex and changeable market, it was imperative that the new company have the appearance of an established business, of being a large, stable, and financially sound organization, and one that conceivably had been around for twenty years or more.

**"Competitors include British Gas and Petroleum, London Energy, PowerGen, and Enpower—all large companies. It was important to appear to be on par with them."**

Thomas Manss Design, of London and Berlin, was tapped to create the new company's identity and introduction. Clear in Atlantic's brief was the need to create a brand that was portable. Atlantic was not simply about selling electricity and gas but also about creating a brand through which a whole portfolio of products and services could potentially be offered. The company name was chosen for its American connection and suggestion of great size.

Manss explains: "Competitors include British Gas and Petroleum, London Energy, PowerGen, and Enpower—all large companies. It was important to appear to be on par with them."

Jeffrey Percival, the CEO of Atlantic, took it upon himself to guide the entire process—a somewhat unusual move, according to Manss. "Often, the job of steering the development of a new identity is delegated to a separate department, so this was a refreshing change," he says.



The new Atlantic Electric logo is very graphic and demands that the viewer get involved with the design. After some period of study, it becomes apparent that the capital letter *E* is also a lowercase *a*.



"A new identity has two tasks: It should plant a visual seed in the minds of customers, and it should weld together employees and give them something to which to aspire."

Manss's office customarily works quite closely with its client contacts. "There is no six to eight weeks of secret work, followed by lots of logos pasted onto black boards and presented to put sand in the eyes of the client. Our client saw everything we did, even initial ideas. This is a very satisfying and successful way of getting involved with a client—certainly better than just working from a brief," the designer says.

Manss and Percival started by taking a fresh look at how gas and electricity are sold to customers. Instead of spending lots of money on a huge ad campaign, the decision was made to sell direct to customers through a website and through teams of salespeople. Service was stressed, as was ease of sign-up.

Another possible attribute of the company that could have been stressed was price. With deregulation came a host of websites in which utilities customers could price-shop. Atlantic was competing against many of the old monopoly companies, who had large bureaucratic pricing systems in place.

Atlantic, on the other hand, although having a markup on its services, still managed to be more competitive in its pricing.

But, as Manss points out, it is unwise if not impossible to relate a company's full list of attributes through a logo. He and his team decided to concentrate on what product the company offered and the manner in which the product was provided.

"If you had a brief asking you to create a logo for the Ten Commandments, you could never do justice to every commandment. Just showing two aspects of Atlantic would be challenging enough," he says.

Manss and his designers discussed three principal ways to brand the company: through a pictorial symbol, with a monogram, or by using a logotype. Quite quickly, the monogram was selected as the best approach. "A logo would have been clear and direct, but it could lack impact," Manss explains. "A pictorial symbol is much more suited to high visibility ad campaigns, where customer recognition and a process of learning are key."



Although some pictorial explorations were tried for the new logo, Manss designers quickly concluded that a monogram of the letters A and E would work best for this assignment. They wanted to turn the letters into art but still allow them to be readable as characters.



By allowing the client to take a meaningful part in and witness the design process, he or she understands how design can make a real difference in the success or failure of his or her company.

"If we had gone the route of using a pictorial symbol, we also would have had to include the name of the company for people to relate to, which could have been difficult in the design. The concern was that people may not ever have enough exposure to the symbol to make the connection to the company," the designer says.

The best balance of impact and ease of recognition would be the monogram, the team decided. A monogram has the advantage of potentially being adapted to new industry sectors, crucial in the company's plans for expansion.

On the shortlist were two particular monograms—one friendlier and cuddlier, and one that looked more established. Ultimately, the more established look was chosen. This monogram provided the most fundamental message that needed to be conveyed in a market punctuated with mergers and acquisitions.

The response to the new design was very positive, not only with customers. The new identity also had great effect in uniting the employees of Atlantic.

"A new identity has two tasks: It should plant a visual seed in the minds of customers, and it should weld together employees and give them something toward which to aspire," Manss says. "Inside Atlantic, this seems to be working. The identity has helped them bring together a strong internal team."

Working with a client right in the office during creative sessions might seem on the surface somewhat onerous, but Manss believes it is the surest way to score a successful outcome for everyone involved. His offices may have two or three clients physically on the premises, directly involved with the design process.

"Most people would find this to be a nightmare. You have to have a lot of confidence. They can see directly how we respond to their input. We can

sense any insecurities they might have. And decisions can be made quickly, which has an effect on cost," Manss says. So many clients think designers are style merchants, he adds. By allowing the client to take a meaningful part in and witness the design process, he or she understands how design can make a real difference in the success or failure of his or her company. For the designer, such relationships inspire loyalty and repeat business.

"Even ten years after we have created an identity for a company, they will usually come back because they like the way we work. We give them something they can own. They won't have to exchange it for something else, something new in three years. That may be a good way to drum up new business for a design firm, but it doesn't inspire loyalty."

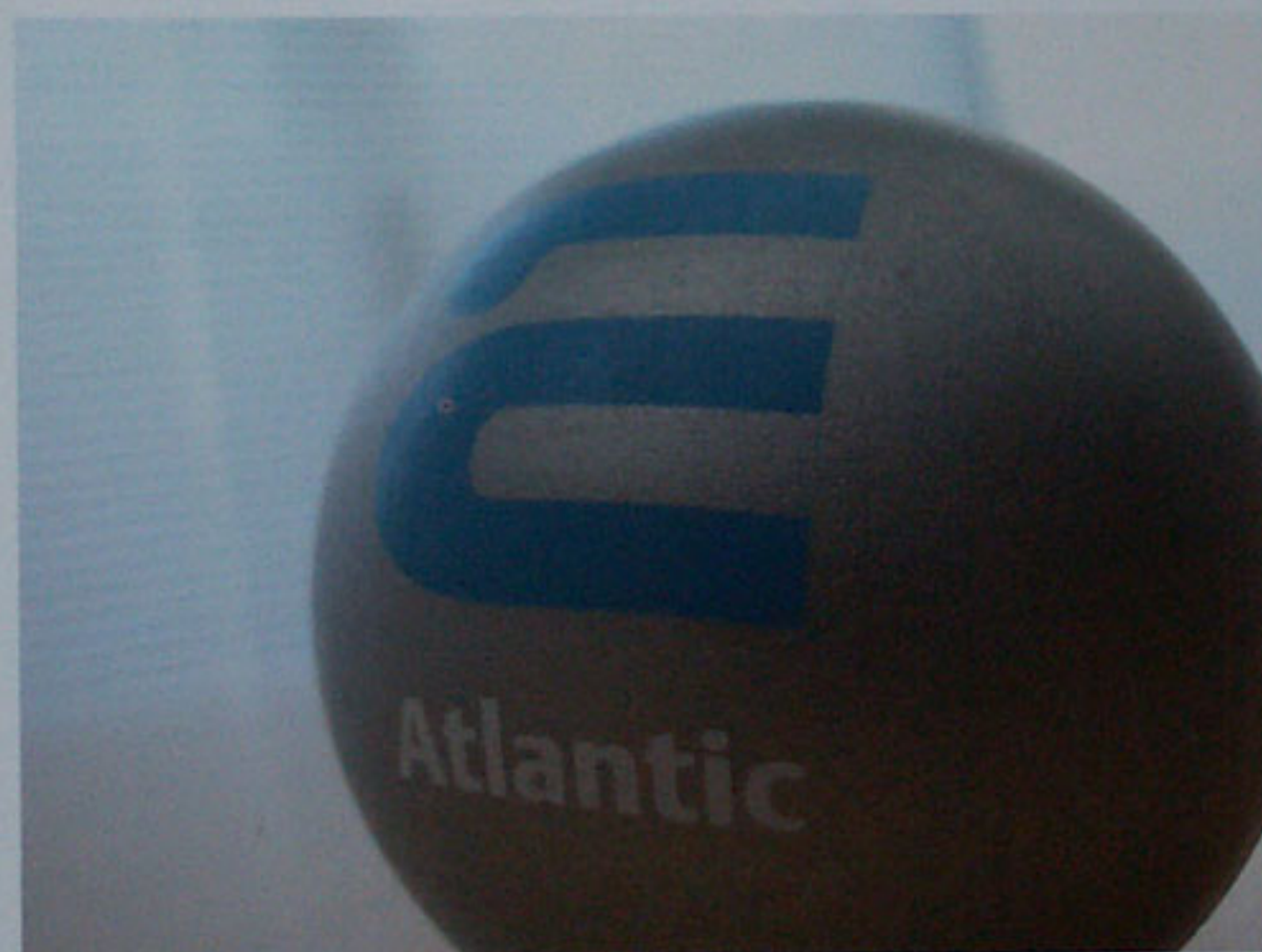
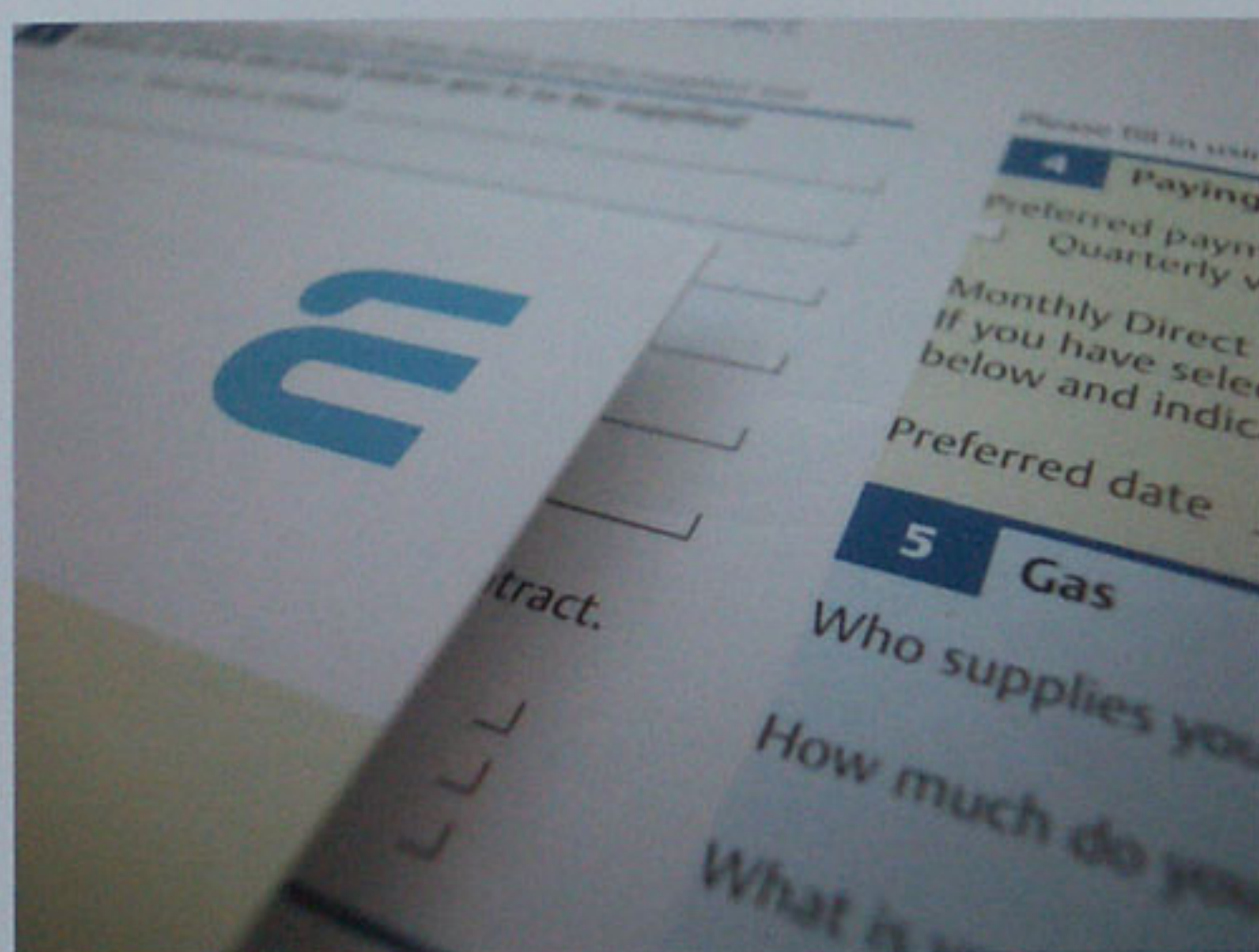


This design, like the final, also effectively combines the two letters, but it is a bit more "cuddly," says Thomas Manss. Although this was an appropriate design in that it was an effective counterpoint to the more cold, corporate utilities companies that already existed, the design team decided that a more staid look would work better.





The new logo is still friendly, but it has an established, strong feel that plays out well in almost any application. It works both with the Atlantic name or without it.





## Berlin Brandenburg Express Identity Design

Thomas Manss Design, London, United Kingdom



Thomas Manss Design landed a notable and very visible public transportation project by inspiring the same type of client loyalty he describes in the main feature article on Atlantic Electric.

After establishing a close relationship with a client a decade ago, and after that client made several impressive career moves, Manss was called on again, this time as a member of a task force setting up a new regional railway company.

The Berlin Brandenburg Express needed a new identity, as well as absolutely everything else the line would need—stationery, collateral, signage, even the design for the trains. It was a project that was wide in scope but tight in parameter.

"I have never designed anything with a brief as tight as this. The new design had to be somehow related to other marks already in

the family, but it couldn't be yellow, red, or blue. It had to be a monogram based on the letters *BBX*, and, like its mother company BVG, the monogram had to be placed in the bottom of a square," Manss says.

Even given these restrictions, Manss designers found a way to make the *BBX* logo unique—they turned the *X* into two facing arrows that suggested movement, speed, and the bidirectional nature of the line. But the symbol within the symbol also had another use—as art.

Even more visible than a logo in this identity system would be the trains themselves. What better way to make an impression than with very large vehicles traveling at high speeds?

"We wanted to make sure no one missed these trains. But we were not in favor of just painting them one color and putting on some 'go faster' stripes," Manss says.

Instead, his designers applied the arrow-*X* image to the trains in a bold, abstract pattern that is unusual and eye-catching. The pattern can also be played out on signage and print designs. A number of color variations were tried, but in the end, purple was selected for the first line. (Other colors may be selected for other lines, but they will use the same pattern.) The train is not just painted—it now appears to be a single object. Every surface is covered.

At the time of this writing, Manss was waiting for the designs to be implemented on the first line. "The Heather line runs through flat countryside where there is a lot of heather, so the color is appropriate. But a train that runs through a harsh industrial area might be bright yellow or orange. What will be common to all the designs is the treating of the whole train as a single object," Manss explains.







Design Firm **Enterprise IG**

Client **Syspro**

Project **Identity Redesign**

What can be a positive attribute can also make designing a client identity difficult. Kay Nash, group managing director of Africa and the Middle East for Enterprise IG, says that was certainly the case for her firm's experience with Syspro, a software manufacturing company.

Syspro, which designs software that creates automated systems infrastructure for mid-size companies, began as a small, owner-managed company. By 2002, it found itself with offices around the world, each office being run with the same entrepreneurial spirit that the company founder possessed.

"This is a tenacious, intrepid, resourceful group of people," Nash says. "The company is one of the very few that has survived Microsoft and its products, so you know they are enterprising."

This tenacious spirit initially looked as though it might cause Nash and her design team problems: Everyone had a very different idea of what the new identity should be, and no one's vision was particularly risk-taking. The company's old identity in no way reflected its business culture, attitude, approach, or product. Enterprise IG felt it should be banished in lieu of a more appropriate and comprehensive identity system. Syspro managers were feeling differently. They wanted a new logo that felt familiar—period.

**"It is important to be on target but also to show the client dramatic directions—solutions that are relevant but that scare them."**

After extensive research and interviews, Nash's team defined the brand essence in a single word—tenacious. This trait can be either positive or negative. Enterprise IG decided to take it into a positive realm: The client could be vigorous, strong, and enduring, but it could also be flexible and contemporary.

The first thing to overcome was the preexisting corporate culture and the restrictions each business unit threw in front of the project. United States team members wanted the company to stick with its U.S. product name, Impact. From the United Kingdom came the request that the identity be blue. In Africa, it had to be red.



# SYSPRO

This static representation of Syspro's new logo, created by Enterprise IG, actually does not show how versatile the mark is. This is just a starting point for the new identity. Its pieces and colors present Syspro offices around the world with a tool kit with which each can form its own mark. Also, in electronic representation, the logo might unfold and/or rebuild itself.

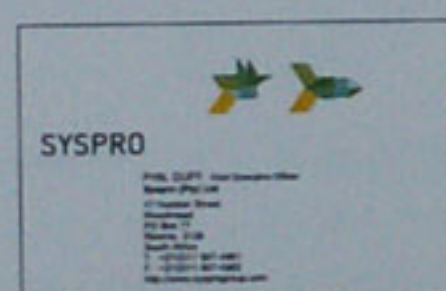
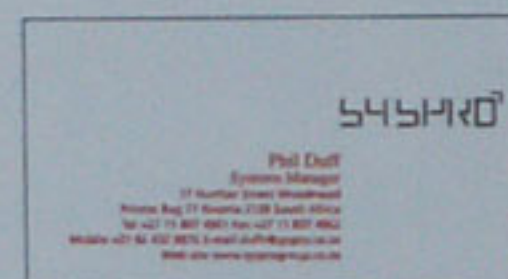
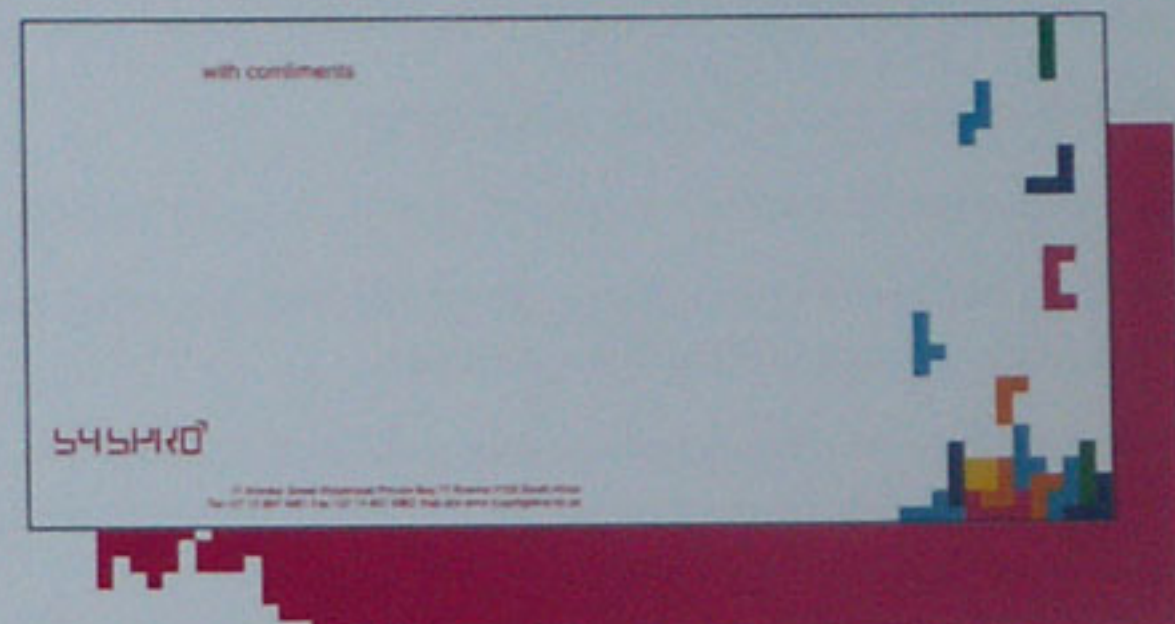
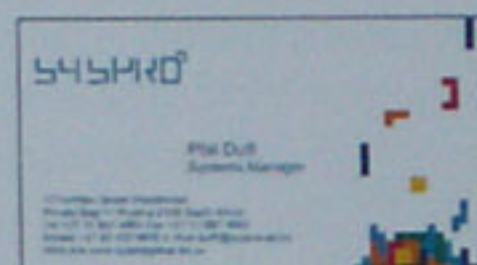
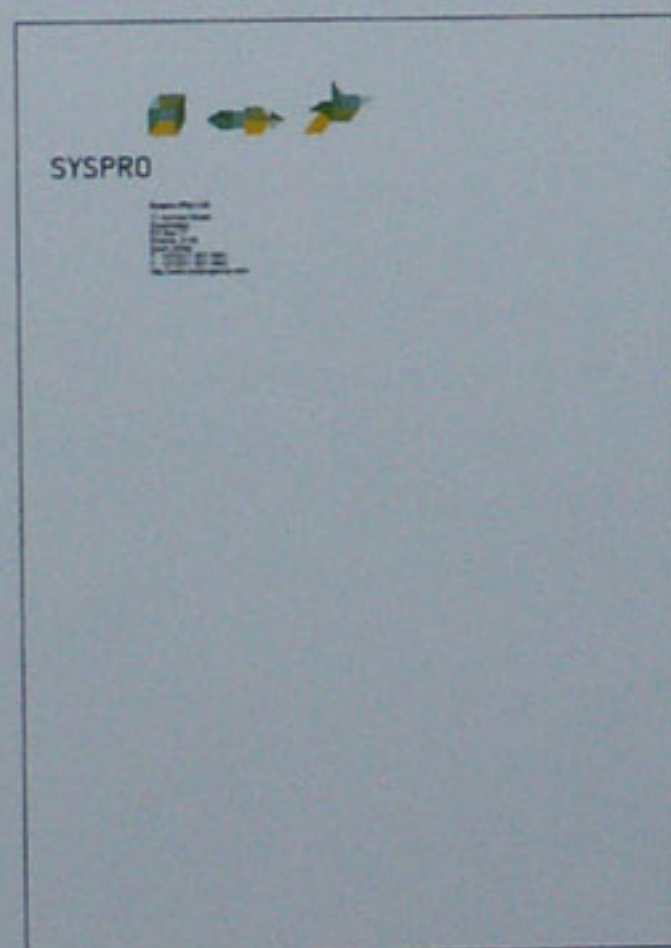
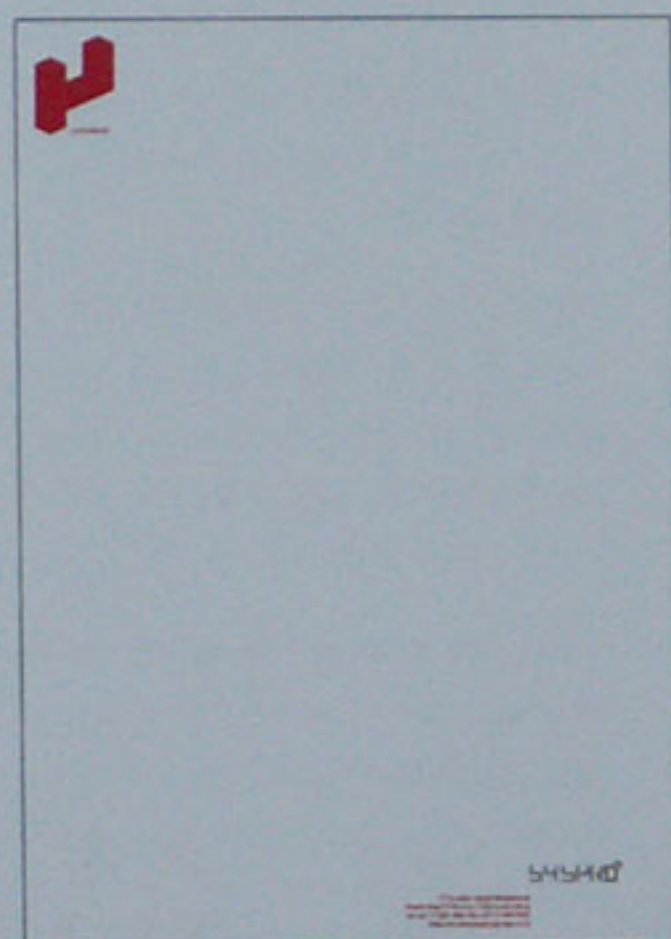
SYSPRO<sup>01</sup>

SYSPRO<sup>01</sup>

SYSPRO<sup>01</sup>

Enterprise IG designers presented a number of diverse experiments to push the client out of its comfort zone. But this simple, solid, sans serif experiment was probably the most comfortable and familiar to the client.





These designs represent the far-opposite end of the experimentation for the project. They were meant to fully terrify the client but also to stretch their imagination and vision. Built from pixels and parts, this approach suggested that the final logo might be a changeable thing, rebuilt for each occasion as necessary.



"There were hundreds of restrictions. We needed to listen to them, but we had to define some bombproof criteria against which the new identity could be judged around the world, or we would never get consensus. Their in-house design advisors had tried other design options before and had never been able to create the identity. So, the most important thing was to define and agree on the criteria that would guide the designers," Nash says.

The criteria that were eventually defined were:

- The new identity had to be indicative of an open organization.
- Syspro had to feel approachable, unlike, say, IBM, but it also had to feel like a professional, world-class organization.
- The new design had to signal a different way for the company to conduct business—that is, to be more flexible and agile. This signal would not be just for customers but for internal staff as well.
- The new identity had to be smart, which Nash defines as dynamic and intelligent.
- Finally, the new identity had to show that Syspro could compete as a leader in its market.

With Nash providing extensive information and running interference for the designers—to protect them from exhausting meetings and endless protests that could suck the life out of any intelligent solutions they might devise—Enterprise IG designers created a wide range of possible solutions, from conservative to over the top.

"When we design, the strategists work with the designers to determine how far the design should go along the revolution scale," explains Nash. "We create conservative options but also provide terrifying and ridiculous options. It is important to be on target but also to show the client dramatic directions—solutions that are relevant but that scare them."

The psychology behind this approach makes sense. The designers want the client to open up and take more risks. If they show how wide that risk window is and can stretch their vision, the client will be more likely to select something that is closer to the risk end than the middle: the possibilities excite their imagination.

"We have three design teams, and we ask them to push different buttons. The first team was asked to focus on producing a small, evolutionary change and draw on the stable, reliable aspect of the brand proposition. The second team focused on challenging the client's vision. They would leverage the flexible and innovative aspects of the business—this would be a real revolution. The third team balanced all the design criteria," Nash explains. Her office calls this a kinetic identity process.

For this project, the conservative direction felt safe and familiar to the client, but it proved not risk-taking enough. Solid and simple, it had a digital feel

that also suggested the building blocks of manufacturing. However, the design just didn't have the legs to grow, despite the comfort the client found in it.

At the other extreme was a collection of little characters that were built from pixels or boxes. From this approach grew another approach—origami-like constructions that were endlessly changeable. Various offices could produce their own forms, using the same toolkit of shapes and colors. This design was too far out for the client, but it also suggested a new direction that informed subsequent explorations: interactivity. "What if the logo itself were interactive?" the designers wondered. A customer might click on a website version of the logo, and the logo would unfold, refold, and change. The logo could also be made into a game, a pattern, or other formats that would engage and challenge the viewer.

Designs based on boxes, which suggest manufacturing, were between the two extreme directions. Some of these were origami-like, and others were more like unfolded box patterns. All were colorful and progressive; all connoted flexibility and approachability.

The final design represents a box made from pixels. This direction emerged from a meeting with the client during which the group played with a tangram game.

"The client could actually break a box into pieces and move the pieces around. This was a critical juncture for them. We could move away from a simple box. Maybe every country could have its own box. The pixels would be a bit like Lego pieces. We might tell them they could only play with Legos, but they could still build a lot of things with that," says Nash.

This final approach was the one that was eventually selected. The new logo is endlessly changeable—it can be printed in different configurations on paper applications, and it can be animated and interactive in electronic venues. For instance, a viewer can click on the logo, and it unpacks or repacks itself.

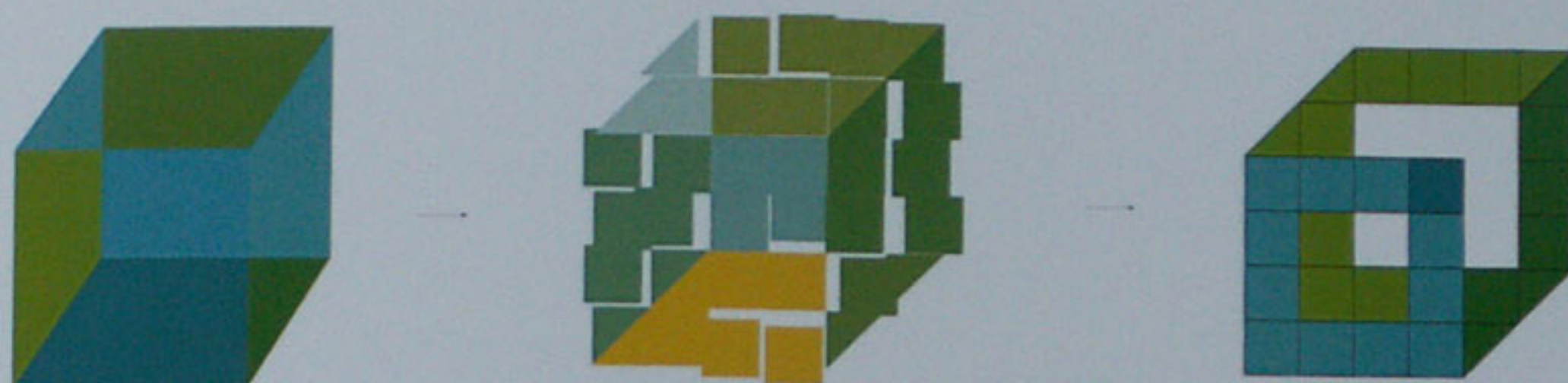
The new logo and identity is a tailored fit for the client. It is smart, approachable, agile, competitive, and certainly indicative of the company's business. Like software, it also grows smarter the more the identity is used. Nash gives plenty of credit to her designers and also to the client.

"The designers were courageous: they just kept trying different routes and having fun with it. They lived this project for six months," she explains. The client was equally brave. "They were inexperienced and fragmented, yet they were very courageous. We wanted them to become braver and braver, not furnish them with a solution that would allow them to sneak back into a little box later. The more they have used the logo, the bolder they have become."





This was another kinetic design. The box was meant to represent the manufacturing process; it would fold and unfold in different manifestations.



Here, the box is built from pixels, which also suggest the building blocks of manufacturing.



This box could be brought to life, assembled and reassembled like a tangram game. The blocks could be used to create any number of shapes, forms, or even characters. This design would encourage interaction, not just by Syspro employees, but by their clients as well. The creative license to craft a personalized logo was especially important to the many Syspro offices, each of which was highly entrepreneurial.





## Sunesi Identity Design

Enterprise IG, Johannesburg, South Africa

Sunesi was originally a company called Medixx, a start-up whose product digitized data for medical professionals. The product was unique and decidedly beneficial. It had overcome many of the failings of analog data entry and allowed medical institutions, or even patients, to have access to health files anywhere around the world.

But the company's previous identity and name said nothing about these advantages. In fact, it was quite faceless. "The old identity had no personality in terms of what a brand needs to do," explains Robert du Toit, creative director for Enterprise IG's Middle East and Africa regions. "We offered to kill quite a few holy cows with a new identity."

Enterprise IG was also quite involved with the industrial design of the product itself, which captures everything from heart rate to hearing. The equipment could not be offensive or frightening to the patient. Instead, it needed to instill confidence and look friendly. The new identity had to have the same nature.

"We had to concentrate on the consumer, not the product. What emerged had to be something to which the consumer could relate," du Toit adds.

His solution combines two ancient symbols—the ouroboros, a snake eating its tail, which symbolizes the continuity of life; and the center dot, an African symbol for the sun. The dot with the circle around it also means optimism. The name *Sunesi* is from a Latin word meaning "health," and, of course, its final letter also provides a convenient home for the dot/sun, allowing the wordmark and logo to be used together or alone: The dot established a dynamic relationship between the two.

In the beginning, it was difficult for the client to appreciate the design, du Toit recalls. But the interest that the new identity garnered from the market was phenomenal, especially when it came to investors.

"Investors identified that the company had put its money into creating a new brand. In their eyes, it emphasized that the start-up was making a wise investment," he says.



# Medi**xx**

*Sunesi was a new name for an old company, Medi**xx**, which was a faceless moniker for a company whose product offered real benefit to physicians and patients. Enterprise IG designers communicated this through symbols.*

# sunesi



*The new logo for a very modern product is composed of two very old symbols: an ouroboros, a snake eating its tail, which symbolizes the continuity of life; and a dot, which is an African symbol for the sun.*



## sunesi vision

Sunesi is an information technology company focused on the transformation of healthcare, utilizing our expertise in digital signal processing, bio-medical electronics, software development and internet technologies.

The company was formed in 1998 to take advantage of new technology and market opportunities created by the changing nature of the global healthcare industry.

Sunesi's objective is to provide the ability for patient clinical information to be stored, trended, augmented and shared via the internet with

*The new logo, with its open center, can be placed into any layout and still remain unobtrusive and almost transparent.*



collections and sketches



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# LOGO SEARCH

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Keywords

Initials

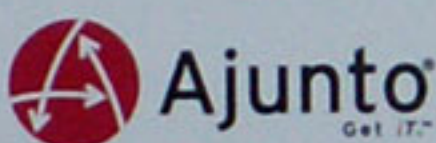
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clearly canadian.



CLINIGEN



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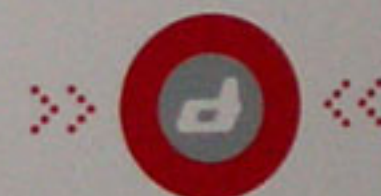
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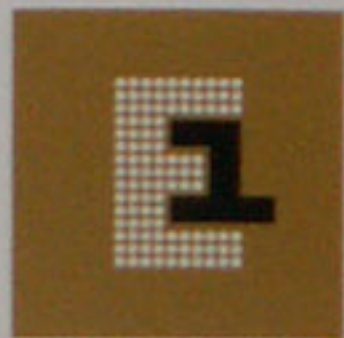
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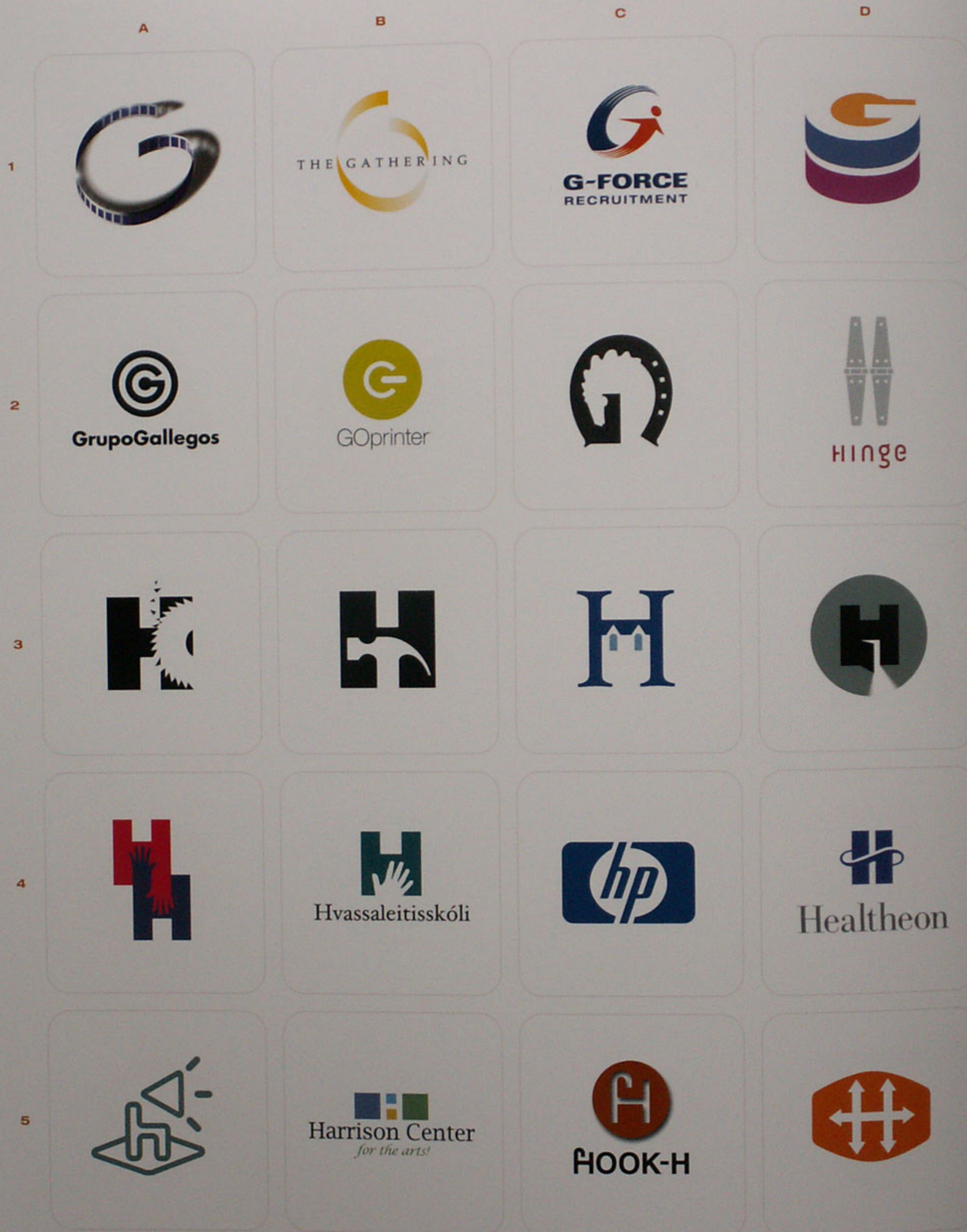


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IRONHIDE™



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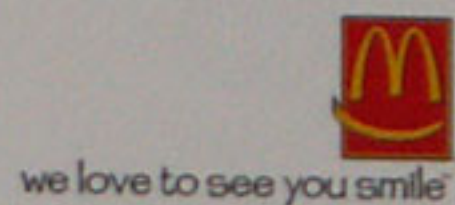


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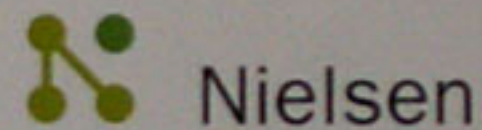
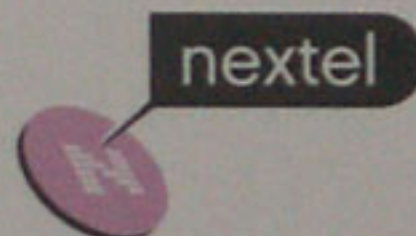
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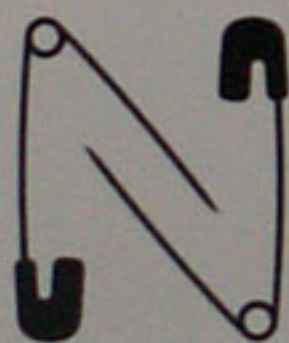
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4B Ⓒ Landor and Associates Ⓒ Radio Shack 4C Ⓒ VMA Ⓒ Rogero Buckman Architects 4D Ⓒ Miriello Grafico, Inc. Ⓒ Rancho Bernardo Inn 5A Ⓒ Burd & Patterson Ⓒ Rick Mosley Hair  
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santa fe film festival



saba.



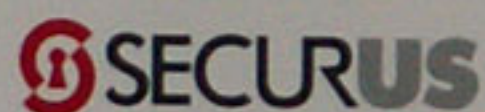
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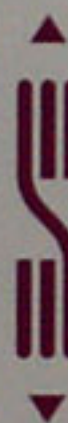
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SimpleWare



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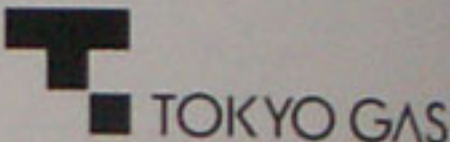


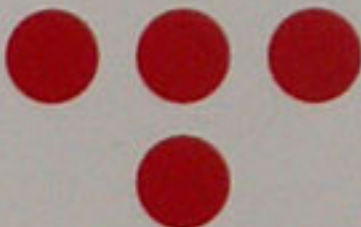













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Zdot Technology Group



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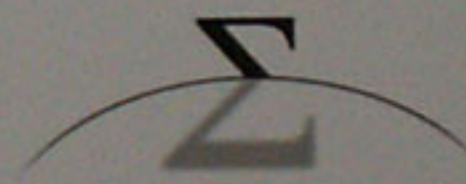
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## Brooklyn Brewery Identity and Package Design

Milton Glaser, Inc., New York, New York



Brooklyn was home to forty-eight breweries a century ago, each with its own culture and loyal neighborhood of customers. The taverns that sold the locally brewed products were important centerpieces in the borough's neighborhoods, and the families who started the breweries held positions of civic and social importance.

Unfortunately, in 1976, the last of these local businesses was put under by large Midwestern breweries. But in 1987, a former AP foreign correspondent, who had taken up home brewing while living in the Middle East where beer is not available, and his Brooklyn neighbor, then a lending bank officer, brought brewing back to Brooklyn.

The partners contacted Milton Glaser to create an identity for their new company, Brooklyn Brewery. Glaser liked the company for several reasons. First, he says the products taste terrific. "It's made intelligently. The brewmaster is very good, and the beer is as good as anything you can get in Europe." Second, he felt it would be a great accomplishment to bring back this piece of local history.

Originally, the client wanted to call the company The Brooklyn Bridge Brewery, but at Glaser's recommendation, dropped the "Bridge" portion to make the product feel more inclusive. In fact, the team wanted to create an identity that looked vaguely European. The beer has a very intense taste, as European varieties do.

"The labeling we created is more minimal than the national brands," Glaser says. "People remember it when they see it. They don't associate it with American beers."

But the identity he created does have one distinctly American trait. The swooshing B in the logo reminds many people of baseball—specifically, the Brooklyn Dodgers. Glaser acknowledges this reference to classic Brooklyn. It cashes in on the value of local nostalgia and history, casting a fond eye back to when the Dodgers were just as much a part of the borough as the neighborhood beer.

The gold, green, and black logo that Glaser created transfers easily to differently colored labels, accommodating the company's eight lines of beers, plus some seasonal specialties.

Creating a new mark, especially one that must thrive in a market with many prevailing products, is a balancing act. The logo must fit the product category or buyers won't understand what the packaging contains. But it can't lapse into similitude, either.

"European- or imported-beer drinkers have expectations, but there are also the expectations of American beer buyers, which might be shifted," Glaser says. "You have to consider the context of the product and be novel. It's definitely a balancing act."





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## LOGO SEARCH

Keywords

 Typography

 Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

 easy  
hanger

 erwin  
an american cafe and bar

Motivity

 a place  
to grow

naughty + nice

 OK  
optimistic kids

wr!te on

Kern

radius

 the  
Golden  
Pear

interview

Ferrari

 Celesta  
luxury glass enclosures

ACQUA

SPACE

RIVERSTONE

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1C ☉ Great Scott Design ☉ 5 Sisters 1D ☉ Chuck Pennington ☉ Slice Editorial 2A ☉ Davidson Design ☉ Easy Hanger 2B ☉ Essex Two Incorporated ☉ erwin 2C ☉ Essex Two Incorporated ☉ Motivity  
 2D ☉ Kiku Obata & Company ☉ Bloom & Grow, Inc. 3A ☉ The Mox ☉ IBB 3B ☉ Jane Cameron Design ☉ Optimistic Kids 3C ☉ the atmosfeer ☉ Write On Inc. 3D ☉ Kern Design Group ☉ Kern Design Group  
 4A ☉ Mortensen Design ☉ Radius, Inc. 4B ☉ Howling Good Designs ☉ The Golden Pear Cafe 4C ☉ John Langdon Design ☉ Cycle Guide Publications 4D ☉ Landor and Associates ☉ Ferrari  
 5A ☉ Lipson Alport Glass & Associates ☉ Basco 5B ☉ Hubbell Design Works ☉ Hawaiian Regent Resort 5C ☉ The Bradford Lawton Design Group ☉ Clear Channel Exhibition 5D ☉ Kern Design Group ☉ Riverstone Design Studio



A

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1

PROQUEST

TRILOGY

RED  
DELICIOUSCOVENANT  
HealthCare

2

CONSTITUTION  
BANK

SEVEN TENS

HARPO

WOOL  
LOO  
MOO  
WINES LOO

3

TEXASBLOOMS  
HELPING TEXAS GROW.SPATIQUE  
HEALTH & BEAUTY

PRADERA

Las Guitarras de  
FUEGO

4

MATADOR RANCH  
50 Years of Excellence  
50ALPHABET  
ARM  
DESIGN.BELVEDERE  
VERMOEGENSVERWALTUNG  
GMBH & CO. KGPastabilities  
UNIQUE FLAVORED PASTA

5

ManhattanTimes

elementsix  
ADVANCING DIAMOND

taxi zone

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4A © Koch Business Solutions © Matador Ranch 50th Anniversary Logo 4B © Alphabet Arm Design © Alphabet Arm Design 4C © Marius Fahrner Design © Belvedere Vermögensverwaltung 4D © MINE © Pastabilities

5A © Bonfilio Design © David Keisman/Manhattan Times 5B © Duffy &amp; Partners © North American Coffee Partnership/Starbucks 5C © Landor and Associates © Element Six Advanced Diamond 5D © Doug Beatty © Doug Beatty



A

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C

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accenture

just fix it

match.com

angus  
THE BULL

1

peoplepc

molecule group

sealutions  
marine environments

Saybr%k

2

moti&gt;e

TaXxes.com

Microsoft®

matchbox

3

Links

chops

play&gt;

clik  
FON

4

polka dot

Champion International White Water Series

cine-sound

roxon  
Productions

5

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1A Ⓢ Landor and Associates Ⓜ Accenture 1B Ⓢ Scribblers' Club Ⓜ Just Fix It 1C Ⓢ Imatrix Ⓜ match.com 1D Ⓢ Emery Vincent Design Ⓜ Aberdeen Wine Company 2A Ⓢ Landor and Associates Ⓜ People PC  
 2B Ⓢ Jonathan Rice & Company Ⓜ Weary & Associates 2C Ⓢ Soloflight Design Studio Ⓜ Ed DeCastro 2D Ⓢ Glenn Sakamoto Design Ⓜ Saybrook Capital 3A Ⓢ Context Ⓜ Motive Media  
 3B Ⓢ Sanna Design Group, Inc. Ⓜ Taxxes.com 3C Ⓢ Landor and Associates Ⓜ Microsoft 3D Ⓢ BDG Studio Ronin Ⓜ matchbox venture capital  
 4A Ⓢ Michael Powell Design Ⓜ Data Guidance Group, Watkins Communications Company 4B Ⓢ Glenn Sakamoto Design Ⓜ Chops Hair Salon 4C Ⓢ Wolken communica Ⓜ Bellevue Art Museum  
 4D Ⓢ SD Graphic Design Ⓜ student work 5A Ⓢ Atlanta College of Art Ⓜ polka dot 5B Ⓢ Crosby Associates Ⓜ Champion 5C Ⓢ faux koi Ⓜ cinesound 5D Ⓢ Typonic Ⓜ Roxon Productions



1

فونو  
fono

intel

FedEx  
Express

vigilo

2

Altus

audia

astralasia

cadence

3

CHICAGO

NYC  
2000

NO  
ON  
MEASURE G

MERCURY

4

DELL

UNOVA

CANADA

YAMANO

5

BITE OF  
BAKERSFIELD

THINK2

REDBEARD

SunCoast

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2B ☉ Dotzero Design ☉ SoMA 2C ☉ Device ☉ astralasia 2D ☉ Landor and Associates ☉ Cadence 3A ☉ Crosby Associates ☉ Journal of the Chicago Chapter of the American Institute of Graphic Arts  
3B ☉ Bonfilio Design ☉ Mayor Rudolph Giuliani 3C ☉ Redbeard Communications Inc. ☉ Vote No on G Committee 3D ☉ Alphabet Arm Design ☉ Justin Morris/Skyscraper Entertainment 4A ☉ Landor and Associates ☉ Dell  
4B ☉ Monigle Associates Inc. ☉ Unova Inc. 4C ☉ Mike Quon/Designation ☉ None-Available 4D ☉ Glenn Sakamoto Design ☉ Yamano Beauty College 5A ☉ Williams Collins Design & Development ☉ Bite of Bakersfield Event  
5B ☉ Essex Two Incorporated ☉ Think2 5C ☉ Redbeard Communications Inc. ☉ Redbeard Communications 5D ☉ Graham Hanson Design ☉ Sun Coast Capital



A

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OPERA

sOLO

Vintage Tracks of  
FUSION  
The History of JVC's Works

MERCK

1

NEST

TWINX

CLIVE'S

LOVE

2

DOOLEYBOARDS

TEAM  
REVOLUTION

TRIVET

REUTERS  
The Business of Information

3

TKOFMAN

FERQUIDO

SYMBION

sumus  
GROUP

4

INSITE WORKS  
ARCHITECTURE  
SITE DESIGN DEVELOPMENT

KEYWORDDESIGN

THINKQUEST

ENDURATHON

5

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1A Ⓢ Landor and Associates Ⓢ San Francisco Opera 1B Ⓢ O'Connor Identity Development Ⓢ Kimberly Jordan 1C Ⓢ INA SHOKAI Ⓢ VICTOR ENTERTAINMENT 1D Ⓢ Landor and Associates Ⓢ Merck  
2A Ⓢ Wolken communica Ⓢ Bellevue Art Museum 2B Ⓢ Alesce Ⓢ Twinx 2C Ⓢ judson design associates Ⓢ Clive's Grill 2D Ⓢ Design Army Ⓢ The Washington Ballet 3A Ⓢ Atha Design Ⓢ Dooley Manufacturing  
3B Ⓢ THINKMULE.com Ⓢ Team Revolution 3C Ⓢ Atlanta College of Art Ⓢ trivet 3D Ⓢ Landor and Associates Ⓢ Reuters The Business of Information 4A Ⓢ Smith-Boake Designwerke Inc. Ⓢ Thomas Kofman  
4B Ⓢ Nicole Imbert Design Ⓢ Ferquido 4C Ⓢ Hubbell Design Works Ⓢ Symbion 4D Ⓢ Mitchell Design Ⓢ The Summus Group 5A Ⓢ Hornall Anderson Ⓢ InSite Works 5B Ⓢ Keyword Design Ⓢ Keyword Design  
5C Ⓢ Bernhardt Fudyma Design Group Ⓢ Advanced Network & Services 5D Ⓢ Alesce Ⓢ JPerry



A

B

C

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# LOGO SEARCH

1

Keywords

Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All



2



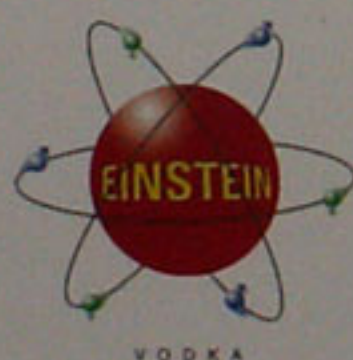
3



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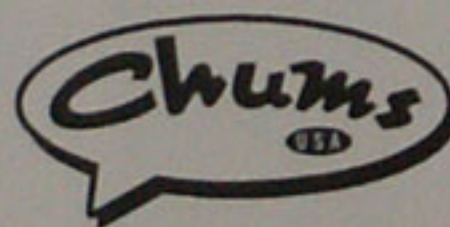
D



1



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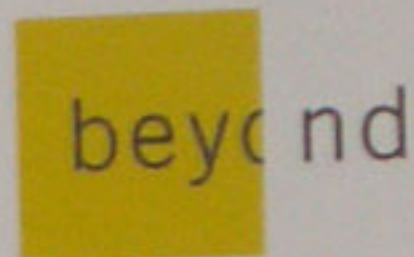
A

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3



Project kNOw for drug education and prevention.



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1A Ⓢ Landor and Associates Ⓢ Hyatt 1B Ⓢ CAPSULE Ⓢ Yank, Inc. 1C Ⓢ Fernandez Design Ⓢ Beyond Communications 1D Ⓢ Ross Creative + Strategy Ⓢ Peoria Next 2A Ⓢ Howling Good Designs Ⓢ Margolin, Winer & Evans  
2B Ⓢ Landor and Associates Ⓢ Gap 2C Ⓢ R&R Partners (Randy Heil) Ⓢ Insomnia Entertainment 2D Ⓢ Crosby Associates Ⓢ national association of design professionals 3A Ⓢ Marius Fahrner Design Ⓢ Boutique No 2  
3B Ⓢ Crosby Associates Ⓢ Project kNOw 3C Ⓢ Landor and Associates Ⓢ Hilton International 3D Ⓢ Art Chantry Ⓢ Project Infinity 4A Ⓢ Glenn Sakamoto Design Ⓢ Umongo Online Sports 4B Ⓢ Landor and Associates Ⓢ Abertis  
4C Ⓢ Landor and Associates Ⓢ Tommy Hilfiger 4D Ⓢ Duffy & Partners Ⓢ Free Arts Minnesota 5A Ⓢ d4 creative group Ⓢ E&C Medical Intelligence 5B Ⓢ The Office of Bill Chiaravalle Ⓢ XBOX Technologies  
5C Ⓢ Hutchinson Associates, Inc. Ⓢ S&F 5D Ⓢ wilhelmedwardopatz Ⓢ Otto and Ehrlich



A

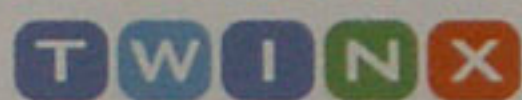
B

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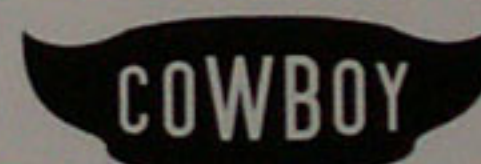
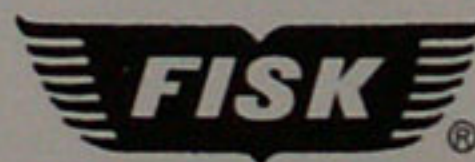
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## Podere Belvedere Identity Design

hand made group, Stia, Italy



Alessandro Esteri and his associates in hand made group—a multidisciplinary firm with offices in Florence, Milan, Paris, New York, and Bologna—believe in full integration of design and life. Their projects are selected on their capacity to make life better for others through photography, Web design, architecture, and furniture, industrial, and graphic design.

Design, Esteri believes, cannot be about just applying art. It must also ask questions about the design's intent: Is the product produced ethically? Does its production damage the earth? Is the product itself moral?

"We make our work go in a direction where it applies our art to things that we believe are good to people and the world," the designer says.

That's why he and Simona Vanzetto, his wife and business partner, began work on what could be the largest project of their careers, one that will truly combine their lives with design and its power to affect good. They purchased an 80-acre (32 hectare) plot of land in Tuscany on which to build an organic farm, a completely natural hotel, and a holistic spa. The new business, called Podere Belvedere (which means "the farm with the beautiful view"), will be thoroughly infused with manmade design and the natural beauty of Tuscany. It is a spiritual place, Esteri says, wild and full of forests and animals. This is where St. Francis lived, he adds.

This place would need a logo that could be applied to food packaging, wines, furniture, and anything else the farm would produce. It would also have to work on Podere Belvedere's stationery,

promotional materials, hotel towels and furnishings, restaurant menus, and untold other items, still unimagined.

"We were looking for a logo that we could adapt to many things and one that expresses our philosophy of life," Esteri explains.

About six months into the development of the project, Esteri and his wife were surveying their property when the land itself offered up the answer. They found a piece of pottery with an unusual, flowerlike amoeba shape, almost framed by the form of the shard. The partners knew they had been given a sign.

Esteri, with the help of Davide Premuni (senior designer of hand made group), refined the shape carefully to preserve its freshness while increasing its sophistication. He ensured the new mark would work in any number of colors, as a 2-D or 3-D representation, and would be simple enough to reproduce in any manner, from embroidery to four-color printing.

"It felt right because of two things: It was found in the middle of our land, but it was also a sign that graphically represented the meaning of the project, which can be defined in a simple word: respect—for human beings, for the animals, for the earth. A friendly and happy sign with no arrows, all round shaped, and very feng shui—it was perfect," Esteri says. He acknowledges that they are building in what is a fertile archeological site—anyone who digs a hole is likely to find something interesting—but he still has the sense that the land is instructing him, whispering tales of the civilizations that walked here before him.



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## LOGO SEARCH

Keywords  Display Type

Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All



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1

Chaos  
iced tea

MONK

METROJAM

AC/DC

2

ESTRUS

THE BREEDERS

the X-RAYS!

THE CRAMPS

3

THRILLERS

adrenaline

HINDSIGHT

TERRACE  
CAFE

4

BUDWEISER

killer  
forehand

glory 5

amel

5

Cattleman's  
COLLECTION

CHER

Crush

HERO

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A

B

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D

# LOGO SEARCH

1

Keywords

Calligraphy

Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

Montegro

Hasteur

2

THE LURE OF  
ALASKA

ARIEL

VICTORIA

VENETIAN

3

Hualalai  
RENTAL GROUP

SCORPIO RISING

Pacha Imports  
Delivering Latin AmericaLilacs & Lemonade  
ECOLOGIC COLLECTION

4

SUGAR MILL  
CASINOThe Southern  
THEATRESt. Louis  
Union StationGREAT WATERS  
BREWING COMPANY

5

ANGELS &amp; DEMONS

August Schell  
Since 1860the ART of  
CARDSCOTTAGES  
TO  
Castles

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1C ⊗ Marius Fahmer Design ⊕ Montegro Food 1D ⊗ Marius Fahmer Design ⊕ Marius Fahmer 2A ⊗ Artomat Design ⊕ Frye Art Museum 2B ⊗ Essex Two Incorporated ⊕ Ariel Mutual Fund  
 2C ⊗ John Langdon Design ⊕ Victoria Maloney 2D ⊗ Scribblers' Club ⊕ Mreal - Jeff Tapping 3A ⊗ bp360 ⊕ Hualalai Rental Group 3B ⊗ logobyte ⊕ Scorpio Rising 3C ⊗ MEDICbrands ⊕ pacha imports  
 3D ⊗ Newborn Design ⊕ Lilacs & Lemonade 4A ⊗ Enterprise IG ⊕ Sugar Mill Casino 4B ⊗ Rickabaugh Graphics ⊕ CAPA 4C ⊗ Eskil Ohlsson Assoc. Inc. ⊕ The Rouse Company  
 4D ⊗ Compass Design ⊕ Great Waters Brewing Company 5A ⊗ John Langdon Design ⊕ Dan Brown 5B ⊗ Compass Design ⊕ August Schell Brewing Company 5C ⊗ John Langdon Design ⊕ Crown Vantage Paper Co.  
 5D ⊗ Burd & Patterson ⊕ Windsor Marketing Group



A

B

C

D

Cucina Antica

smartwool

Bobby W. Matos

la Madeleine

1

CAPRI  
CocktailsPastafina  
LA PASTA FRESCA

Eck Bier

Hilton

2

O'Connell

Freskas

adra  
handmade natural soaps

Red 9

3

Spiegel

Coca-Cola

Snow Wizard

Kellogg's

4

Miller

Coors

Disney

Johnson &amp; Johnson

5

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A

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1

Nature's  
DIABETIC  
PURE  
CHOICE

Sugar &  
Spice

Vinotage  
HISTORY OF WINE

Wish

2

THE  
WHO

ULTIMATE  
TREASURE

delilah

King of  
Hawaii

3

FRUIT  
TO GO

Bacio

Pay

SOUL

4

Lilly

Williams

eye

urBane

5

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永  
SEF  
F



سوق مدينة الجُمَيرَة  
SOUK MADINAT JUMEIRAH

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## Luxi Identity Design

Liska & Associates, New York, New York

A new hybrid of logo or wordmark has emerged in the past few years: designs that are essentially URLs. The mark for Luxi, a new online retailer for high-end jewelry and watches, fits this description. The New York City office of Liska & Associates created its wordmark and also named the new service in 2003.

The new name needed to convey that quality merchandise was available at discount prices—but the look and sound of the name had to be decidedly highbrow. The name needed to be gender-neutral—strong enough to appeal to men (who still make up the majority of the online buying audience) yet friendly enough to welcome the female shopper.

From a long list of names, Luxi was selected because it was short, memorable, and easy to spell—crucial for a URL.

"The *l* at the end also suggests a nickname," explains Liska designer Tanya Quick. "It's like you are hearing an insider's secret."

When the name was selected, the design team began exploring how to visualize it. One direction involved using images of constellations, because watching the stars was an ancient way of mapping time. Stars in the sky could also represent diamonds.

Another exploration used the universal symbol for a hand. This concept worked well for what would eventually become two sister Luxi sites—one for jewelry and one for watches—because the hand could be shown wearing either a ring for one URL and a timepiece on the other, for example.



"This direction was more playful and could be played out throughout the site—as a directional, as a helping hand, and so on," Quick says. The client liked this approach but wanted something that was a bit stronger, much bolder, and a bit less casual. "Balancing friendliness and masculinity was important," she adds.

So the designers developed the idea of a simple and direct wordmark. The final design uses an elegant, elongated set of letters with plenty of presence. But balancing the letters, especially the slight *l* at the end of the word, was

tricky. Stretching the word turned it into more of a unified shape that included the *l* as part of its form.

The wordmark also worked well for Luxi's primary applications—displayed online and stamped on gift boxes. "Going with the simple mark allows for much more play in packaging and online," Quick says. Refining elements such as colors and thick-thin weights in typography is more difficult in online display than it is in print, she adds.

But the electronic environment also offers advantages. For instance, for another Liska project, a line of teen skin-care products that would be sold only online, Liska designers discovered that they were not bound by a strict requirement of in-store packaging: a powerful shelf face.

"We could think about all sides of the bottle, not just its face. For this particular design, we let the logo wrap all the way around the bottle and circle it," Quick explains. Logos can also be animated, taken apart, and repurposed in new ways on websites.

"It definitely gives us the ability to have more play," she adds.



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# LOGO SEARCH

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Keywords Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

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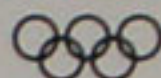
# LOGO SEARCH

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SALT LAKE 2002



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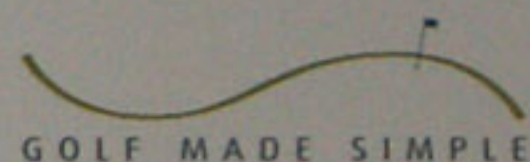


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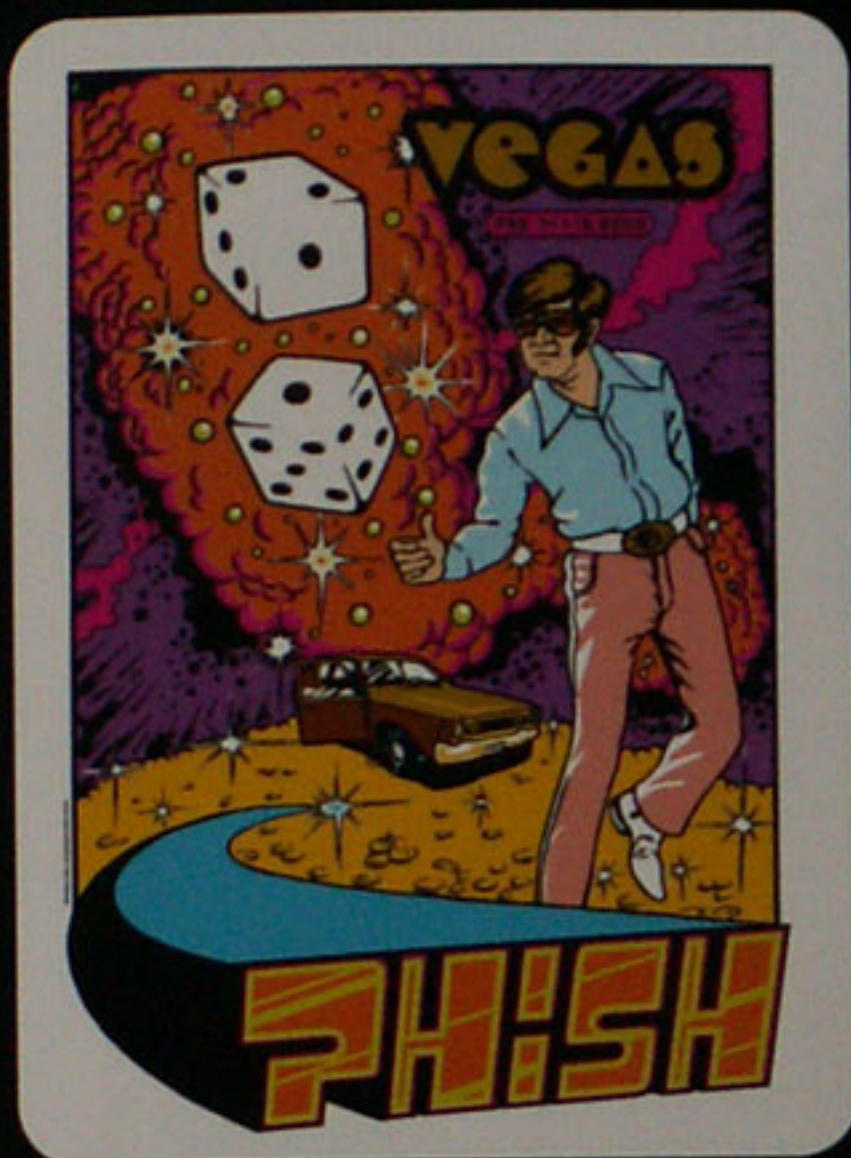
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## Phish Identity Design

Ames, Seattle, Washington



Creating an identity for an entertainment client is a never-ending cycle of renewal. As the artist constantly reinvents him- or herself, creates new work, or even performs in a different venue, design must keep pace. For a contemporary music client whose "logo" is essentially the sound it records, there can no longer be such a thing as a single visual mark that can carry the full weight of the performance. Today's brutal marketing environment requires a more fluid visual identity.

Ames's relationship with the band Phish dates back to 1996, when the Seattle-based design office created T-shirts for a U.S. tour. Since then, the two-person firm has worked with the band on a number of projects, and each has been very different. Ames also creates graphics for Pearl Jam, MTV, House of Blues, MOE, Sting, John Mayer, and Nancy Wilson, to name a few artists and groups.

Phish actually has a real logo—an uninspiringly literal aquarium-variety fish built from the letters in the band's name. But Ames and the other design companies with whom Phish works are not required to honor or use it in any way.

"Bands constantly reinvent themselves, but without design they can't do it. Even though they don't work with just one logo or look all the time, they are very concerned with their identity. Bands

make a load of money on posters and T-shirts," says Ames designer Coby Schultz. The art and identity that designers create is essentially the for-sale product. "Each piece we create is completely unique. Each can stand on its own."

For a Las Vegas appearance in 2003, Ames focused on the quirky nature of the place for a poster design. Ames is known for its strong silkscreen design and production. Schultz took advantage of the process to create what he calls "large colors on big paper." This design shows a washout, complete with high-waisted pants, white belt and shoes, giant lapels, and bad glasses and hair.

"He's in his mid-40s and is still driving a Gremlin," Schultz explains. "He's still trying to hit it big."

The designer's goal is to tell a compelling story in every design. He believes that is why Ames' work appeals to bands: Like a song, their art has something to say. "There is always a deeper message, not just a cool-looking something," he adds. Here, the message is one of humor. From the arcade colors to the dimensional type to the content of the art, the designer uses the over-the-top reputation of Las Vegas to put Phish into context for this appearance.



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# LOGO SEARCH

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 Keywords 

 Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All


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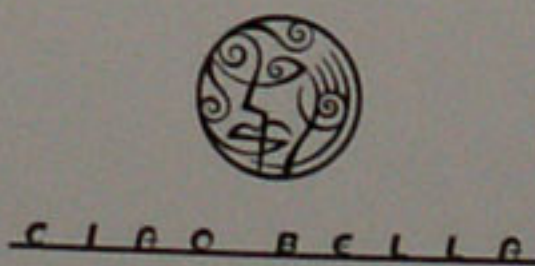
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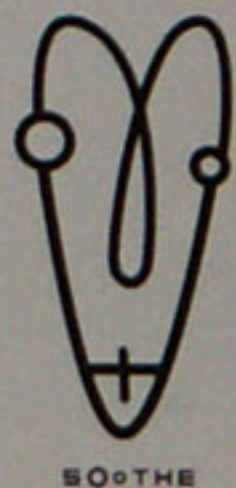
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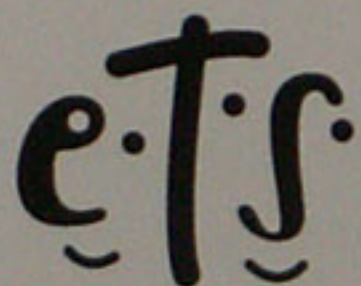
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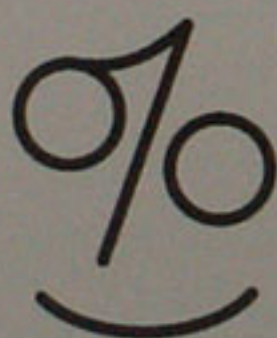
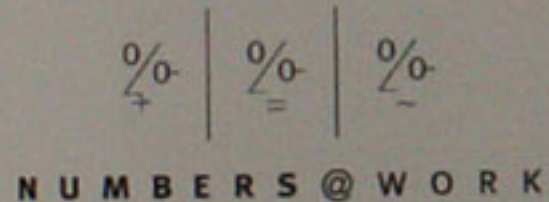
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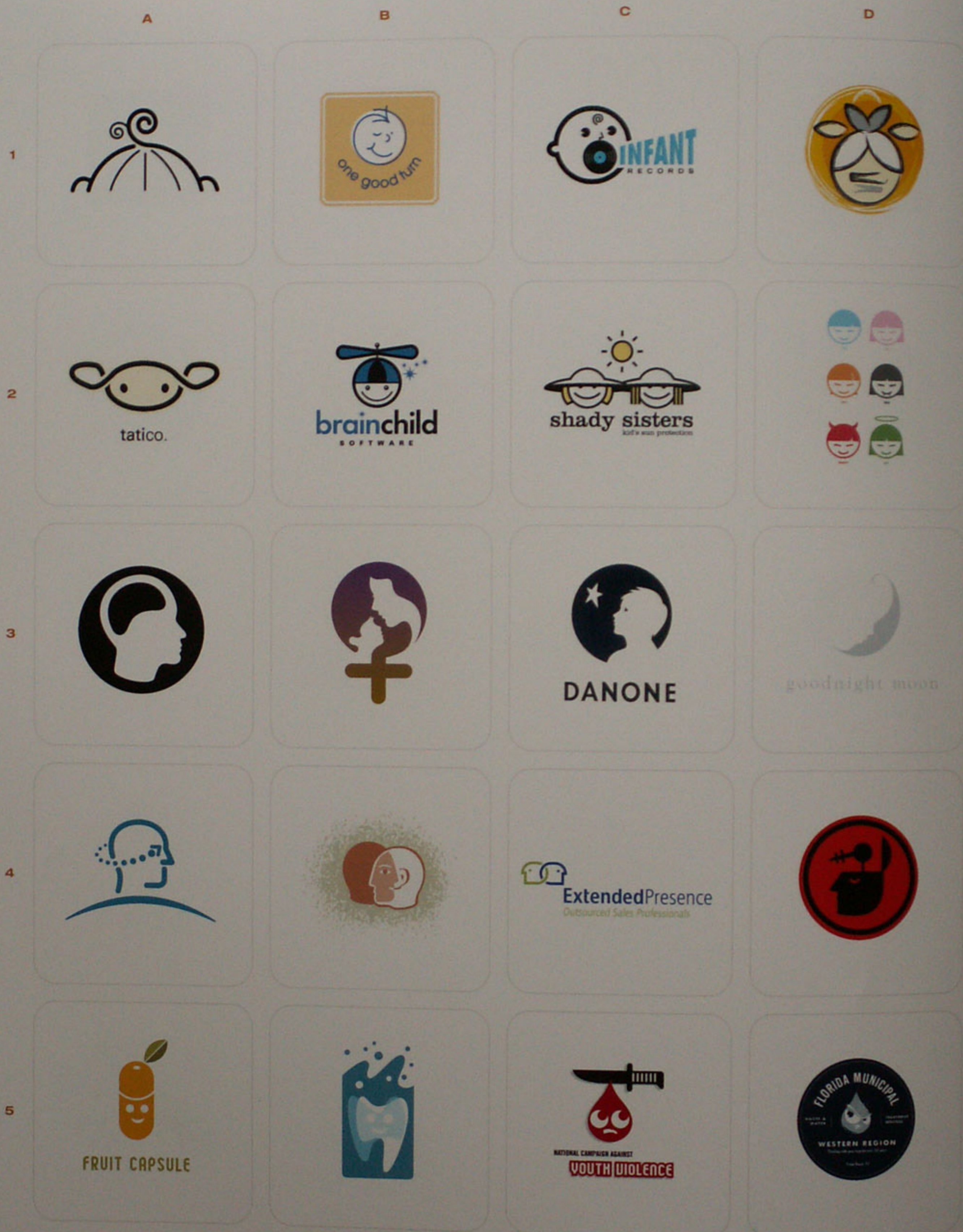


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 2A Ⓢ redinwyden Ⓢ tatico 2B Ⓢ Glitschka Studios Ⓢ Brian Child Software 2C Ⓢ Hubbell Design Works Ⓢ Shady Sisters 2D Ⓢ ADD [art direction + design] Ⓢ Chun Kim 3A Ⓢ Duffy & Partners Ⓢ Faith Popcorn  
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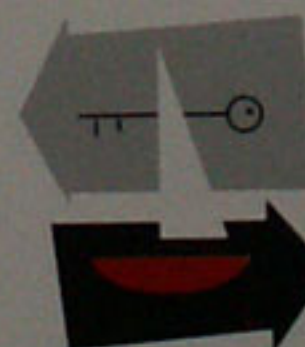
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## Union of European Football Identity Design

Design Bridge, London, United Kingdom



A good client brief, says Rod Petrie, founding partner of Design Bridge, London, usually has the project's design solution already embedded in it.

"If the client gives you a brief titled 'Project Golden,' you already know what color they want or at least how they are thinking," he says. The brief his firm undertook for the Union of European Football (UEFA) Champions League, the premier level of European football, contained just such a key clue. "The brief read, 'Eight star teams coming together in a championship league.'

Six design companies had this same information, but we were the only ones who spotted the opportunity."

UEFA has a long history, and in 1955, it created the Champion's Club's Cup, held to determine the best club team in Europe. What became known as the European Cup gained plenty of prestige, but by the 1980s, its format and identity needed a revamp to reflect the nature of the now larger clubs and the changing face of football, and to take better advantage of the vast TV coverage and sponsorship that had become available. Finally, in 1992, the UEFA Champions League was created.

UEFA asked Design Bridge to create an identity that was modern and classical—every match branded with the new identity should look like a championship event. Although the designers presented a number of alternatives, their favorite—and, as it turned out, the client's favorite—was the "starball."

The designers had also commissioned the TV opening sequence using the starball. This was an identity that would live or die on the television screen, and they wanted to show their idea in the proper context. This step incurred additional cost and a leap of faith for the Design Bridge team before the job was even awarded, but Petrie feels that it is important to go the extra mile when he really believes in an idea.

Petrie and his group suggested a color palette of black, white, and silver. It would stand out and interact with the bright colors participating teams already used and with the general background of a football environment. Of course, the palette also mimicked the normal coloration of a football, with some additional shine.

The logo had the unique ability to be either two- or three-dimensional with little problem. It could be stamped onto a player's shirt as a flat mark, painted as a pitch decoration, or printed as a wallpaper pattern to cover up any elements in stadiums that are irrelevant to an event and should not be shown on TV.

In a three-dimensional manifestation, the logo can be an imprinted football or even a beautiful silver award, the Starball Trophy, which would be given to all the key partners in a UEFA Champions League season, including the leading goal scorer of the league.

Petrie feels the logo is one of those classics that is still as valid today as it was when it was first created.

"As designers and creative people," he says, "we always need to look and see further than our clients."





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# LOGO SEARCH

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Keywords Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

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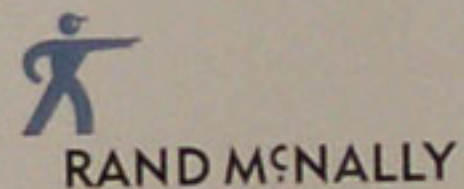
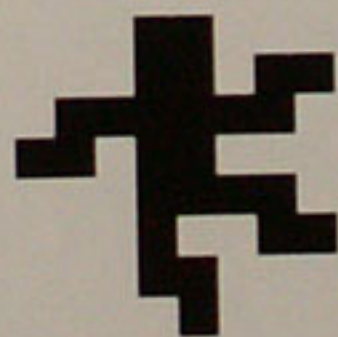
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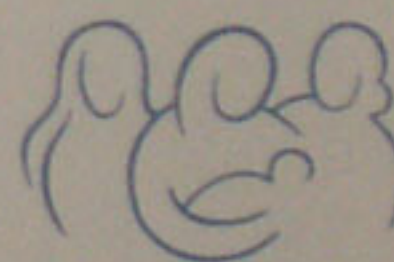
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THE WINDOW  
CLEANER GUY



EL TORRO



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DANCE  
HARRISON STREET



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ADVERTISING



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THE SNEAD



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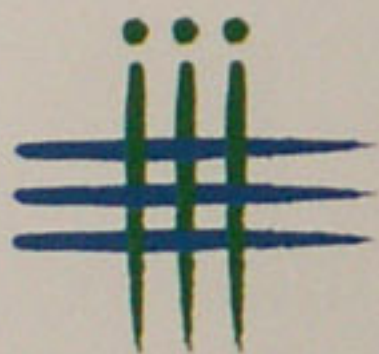
WILLING LEARNER

ASTAR  
CENTER

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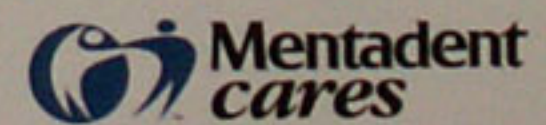
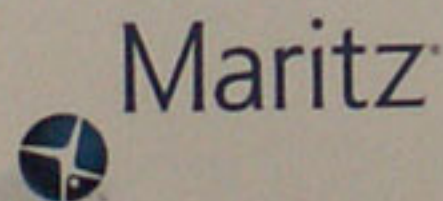
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Florence Crittendon



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SEWARD PARK  
CLAY ART STUDIO

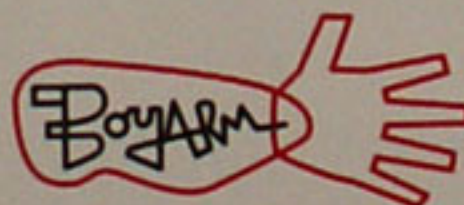
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spontaneous combustion



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3D Ⓢ VINE360 Ⓜ Hope Preschool 4A Ⓢ Jeff Kern Design Ⓜ World Outreach—Robison Gamble Creative 4B Ⓢ E-Dcube Ⓜ Golden Hands Construction Inc. 4C Ⓢ Gardner Design Ⓜ MegaFab 4D Ⓢ BC Design Ⓜ bugle boy  
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## Born Furniture Identity Design

Wallace Church Design, New York, New York



Born Furniture is a company whose product is inspired by design. Its molded plastic furniture is smooth and organic in shape; its curves have a modern, clean bent.

In fact, its design was so clean that any logo applied to the furniture would be best embossed into its surface, so as not to interrupt its flow. The company's creators, Frederic Debackere and Catherine Douthett, asked design director Lawrence Hagarty of Wallace Church Design for a mark that would not only work in one-color—or, in the case of embossing, no-color—applications, but also in personality.

"This furniture is really beautiful stuff," says Hagarty. "The designers took me through all the work they had produced. I started to think about interpreting the shapes of the actual furniture in the logo."

Hagarty explored several directions. One design trial referred to the new company's fledgling status while also communicating its modern sensibilities. The designer used a modified Avant Garde typeface to set the company's name but embedded an orange circle inside the counter of the letter o. This treatment transforms the round letter into something like an egg or an embryo. It can also be interpreted as a rising sun or a target.

"The idea was to talk about how the product was something new that was being created," Hagarty says.

Other experiments were more related to the shapes of the furniture. These two-dimensional representations also felt very modern, but whereas the furniture certainly could have a thin profile,

the logo could not: These designs did not have the heft they needed to stand out, especially in an embossing application.

But Hagarty liked the idea of the logo adopting the form of the furniture. In his preliminary trials, it looked as though the viewer could actually sit on the letter b in the company name. He pushed this idea, transforming the logo into a three-dimensional object, so it appears as though the viewer could sit on any of the letters in the company name. In fact, the collection of letters looks as if they might be comfortable to recline upon, like a chaise lounge.

The client loved the solution. The interplay of positive and negative space requires the participation of the viewer, not just placid observation. "The shapes of the letters become sculpture, a freeform element that creates the mark," Hagarty says. "The logo's success comes from two sides—one is a great idea, and the other is the execution of the design. You need the brains and the beauty."

Rob Wallace, principal of Wallace Church, concurs. When properly designed and implemented, logos are the visual catalysts of experience.

"For a corporation, a logo is an icon of its culture. For a product, a logo is the icon of its brand essence. Logos synthesize type, color, texture, and symbols into a single image that drives all perceptions. As a result, logos are design's DNA," he says.



*(Top) The final logo plays off the shape of the furniture while creating an elegant interplay of positive and negative space.*

*(Bottom) An early direction explored the idea of embedding an orange circle inside the counter of the letter o, suggesting an egg or embryo.*



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# LOGO SEARCH

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Keywords

Mythology

Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

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RED ROCKET



RECORDS



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Keywords

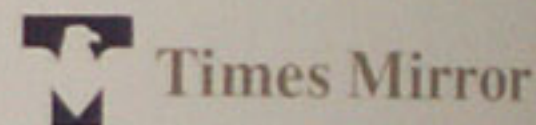
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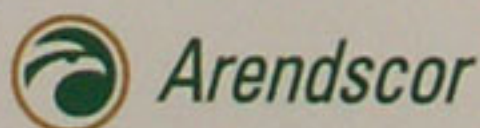

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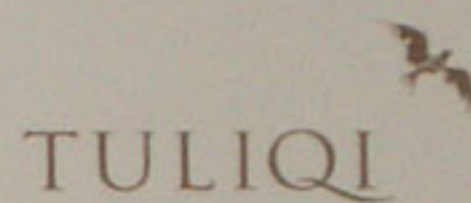
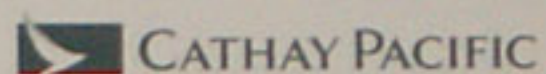


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## ProTrader Identity Design

Fernandez Design, Austin, Texas



High-risk tolerance. Professional. Knowledgeable. Ego-centric. \$100,000 of risk capital available.

All these attributes were required of potential customers of ProTrader, an on-line trading service that also maintained retail loca-

tions and offered proprietary trading software. (The business has since been bought out by a larger agency.) ProTrader traders were usually former brokers, far ahead of the curve in experience and information and very independent.

"This was an elite group of professionals," explains Carlos Fernandez of Fernandez Design, the designer who was brought on to create a logo for the firm.

The client wanted to stress its retail and software offerings and how these extra perks helped maximize traders' success. So, Fernandez began considering concepts that involved a bow and arrow. "These traders must make precise decisions," he explains.

Another direction was in trying to convey the notion of conquering the market. A flag planted at the top of a mountain suggested success—overcoming the challenge of the stock market—while also referencing another risky activity: climbing.

But the approach that the client liked best was the image of Hermes, the mythological god of commerce. Strongly rendered, the profile of the character would likely appeal to the target audience, which was very driven by power and money. This was the solution that was taken to the final round of presentations.

While waiting for final approval, Fernandez's thoughts moved on to other matters. "I wasn't thinking about the project as much; it was just marinating in the back of my mind. That's when the metaphor of the matador hit me," he says.

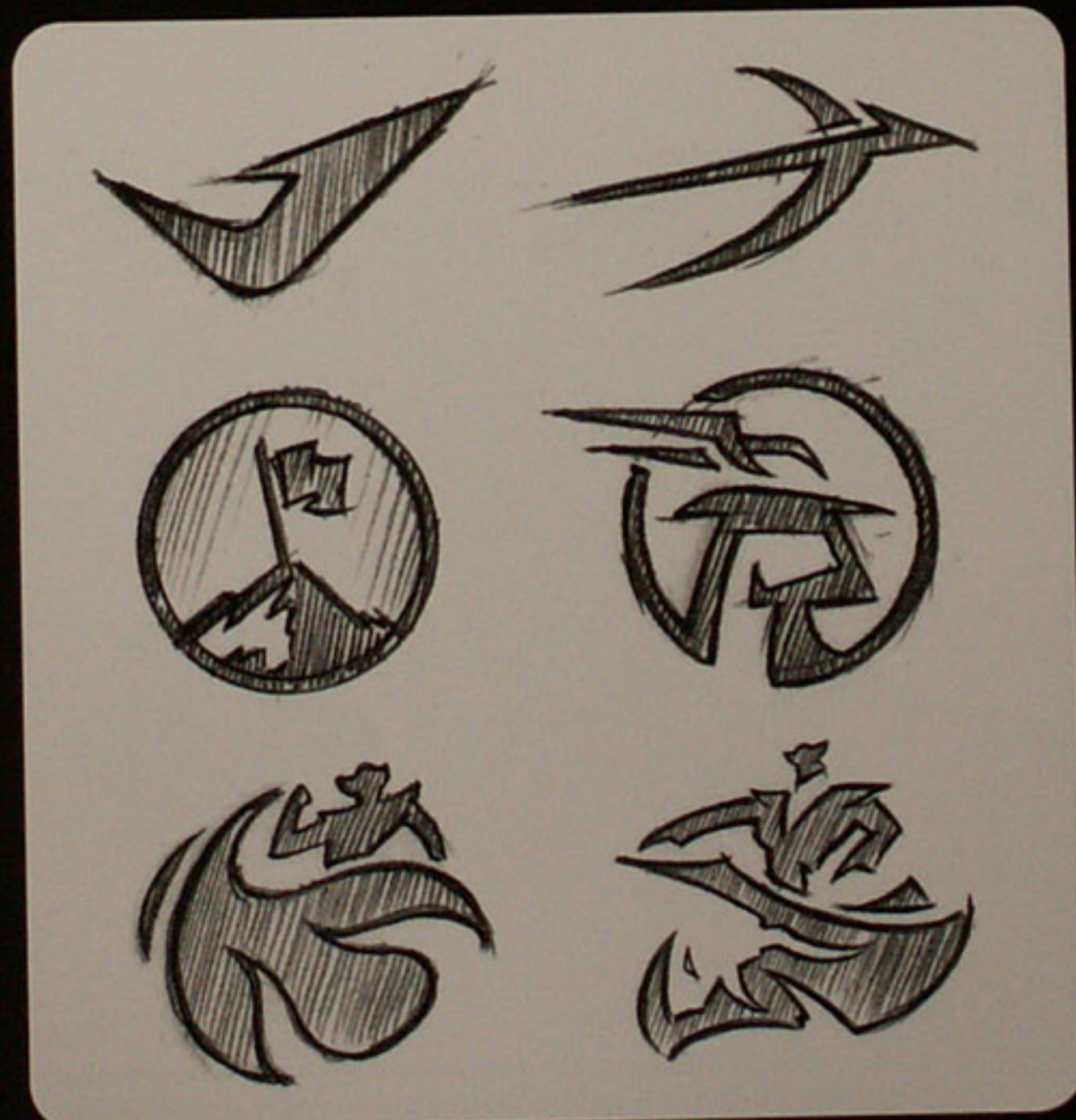
The relationship between the matador and bull is the same as that between the customer and the market—right down to the notion

of a bull market. Instead of just talking about ProTrader's services, this concept positioned the company's identity in a place of control and command, a much more confident position. "The artistry of working the market is very much like a bullfight, including its high risk," the designer adds.

To both simplify and visually enhance the mark, Fernandez played with positive and negative space, creating a bull that emerged from the red cape. This, he felt, spoke of the revelation of information and of knowing where to look for both danger and opportunity.

As the Hermes solution approached approval, the matador concept was quickly brought to the table. Fortunately, the client favored the idea immediately. With approval, the matador logo was finalized and development of ProTrader's new business material began.

Unfortunately, just as the identity process proceeded, the successful company was bought out. It was too bad, the designer says, that the logo wasn't commissioned at an earlier stage of the company's existence so that it might have earned some airplay. "It's that unforgiving side of business that makes or breaks you—timing," he says.





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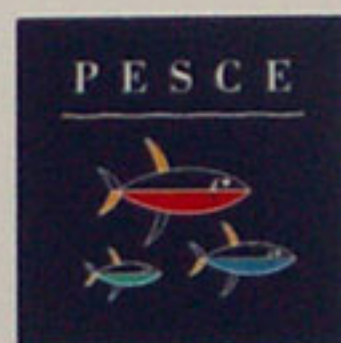
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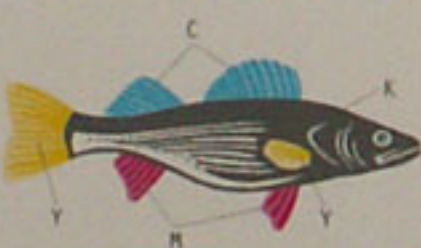
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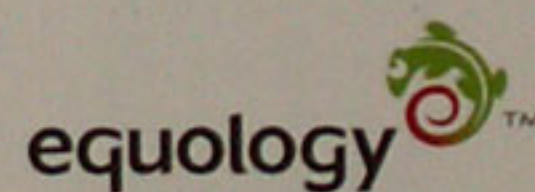
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Keywords

Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All



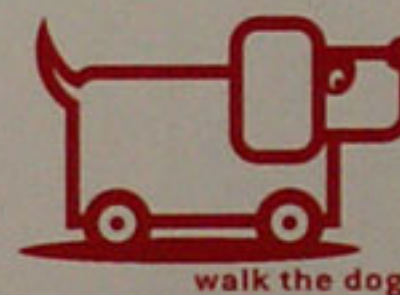
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2D Ⓒ Insight Design Ⓒ The Hayes Company, Inc. 3A Ⓒ Doug Chatham Design Ⓒ Digital Dog Studios 3B Ⓒ Gitschka Studios Ⓒ Wilsonville Highschool 3C Ⓒ Frederick & Froberg Design Office Ⓒ Edmonton Oilers  
3D Ⓒ Gardner Design Ⓒ BigDog Motorcycles 4A Ⓒ Sabinigrafik, Inc. Ⓒ Sabinigrafik, Inc. 4B Ⓒ Squires & Company Ⓒ Deep Ellum Association 4C Ⓒ Kendall Creative Shop, Inc. Ⓒ Big Bark Bakery  
4D Ⓒ Diana Graham Ⓒ Tierklinik, Diessen, Germany 5A Ⓒ Felixsockwell.com Ⓒ grey dog's coffee 5B Ⓒ Sabinigrafik, Inc. Ⓒ Teen Center Cafe 5C Ⓒ greteman group Ⓒ Woofstock 2003 5D Ⓒ helium.design Ⓒ no:blind



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 2A Ⓢ Tom Fowler, Inc. Ⓢ Ocean Fox Dive Shop 2B Ⓢ elf design Ⓢ Coyote Ridge Ranch 2C Ⓢ Burd & Patterson Ⓢ Iowa Christian Academy 2D Ⓢ Communique Ⓢ FoxHorn Estates 3A Ⓢ Great Scott Design Ⓢ Llama Bean Ranch  
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 5C Ⓢ Squires & Company Ⓢ Painted Ridge Farms 5D Ⓢ Mitre Design Ⓢ Black Horse Photography



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1A Ⓢ bob neace graphic design, inc Ⓒ Empress Arabians 1B Ⓢ O'Connor Identity Development Ⓒ Stoneridge Stables 1C Ⓢ Mires>Design for Brands Ⓒ Air Equine 1D Ⓢ Howalt Design Studio, Inc. Ⓒ Polaris Watercraft  
2A Ⓢ ErikArt Design Ⓒ Austin Wranglers/Feste Capital 2B Ⓢ Richards Brock Miller Mitchell & Associates Ⓒ Sunshine Millions 2C Ⓢ Sharp Did It Ⓒ Sedona Rouge 2D Ⓢ bob neace graphic design, inc Ⓒ Power Link  
3A Ⓢ Richards Brock Miller Mitchell & Associates Ⓒ ChildCareGroup 3B Ⓢ judson design associates Ⓒ The Warwick Hotel 3C Ⓢ judson design associates Ⓒ Texas Racing Agri-Industry Council 3D Ⓢ Design MG Ⓒ for sale  
4A Ⓢ Art Chantry Washington Ⓒ State Dept. of Tourism 4B Ⓢ Popgun Ⓒ Bulletproof Jeans 4C Ⓢ Landor and Associates Ⓒ Ferrari 4D Ⓢ Felixsockwell.com Ⓒ castle repair + maintenance 5A Ⓢ Gardner Design Ⓒ Cibola  
5B Ⓢ Richards Brock Miller Mitchell & Associates Ⓒ Plains Capital Bank 5C Ⓢ Fernandez Design Ⓒ Protrader 5D Ⓢ JCharlier Communication Design Ⓒ Toro Tapas Bar



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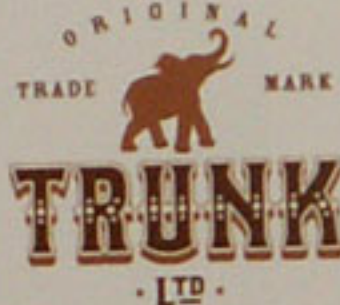
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## Elvis Identity Design

cYclops, New York, New York

No matter how acclaimed Elvis Presley may be, there are few people who would lend any praise whatsoever to his album covers. Designer Thomas Vasquez, creative director of cYclops, a design and production firm, thinks he knows why the designs were so pedestrian.

"Colonel Tom Parker, Elvis's manager, carried with him a toolbox full of photos and other elements that he called his 'instant album cover design kit.' Parker would sit down and literally in two minutes design a cover. He'd say, 'The type goes here, put some stripes on here, use this photo, print *Elvis* in big letters,' and that would be it," Vasquez says.

Elvis fans, somehow, chose to embrace this poor design and hold it almost sacred, as a crucial component of the Elvis mystique.

So Vasquez's task in creating a cover design for a new RCA collection of Elvis hits was made all the more difficult. Not only would he have to please the client, he would also have to placate a fan base that might not be all that receptive to the change.

When Vasquez, himself a long-time Elvis fan, began working on the first project, a CD cover, he was freelancing. As more and more hours were poured into the work, he was invited to join the cYclops staff as creative director. What began as a single mark for a CD cover soon became an extensive branding program, complete with a TV special and mobile exhibit.

"The client wanted this program to be so comprehensive that wherever the mark and its accompanying visual language would be seen, it would feel like it came from the same voice," he says.

The design challenge would be to depict Elvis's entire career, from his rockabilly roots in the 1950s to his last hit in 1977, representing his music, movies, and lifestyle.



The initial approach boiled the concept of Elvis down to its essence. Because of his nicknames was "E," and this CD was a compilation of his number-one hits, the idea naturally led to the creation of an "E1" logo. Vasquez liked this approach very much, but the client felt it was too reductive. (Ultimately, this design was used on the CD itself, as well as on the driver's door of the truck that transported the mobile exhibit.)

Vasquez's solution for the worldwide advertising campaign focused

on the "delivery mechanism" for all of Elvis's number-one hits: his mouth. The curled lip and squared chin are recognized around the world. Vasquez simplified the message further by running the photo as a black and gold duotone to complement the already established program color palette of gold, black, and white.

The new CD, with its modern representation of Elvis, quickly became a number-one best seller, surpassing earlier Elvis releases. But the design of a compilation CD was not as warmly received. This design also employed the photo cropping Vasquez used for the first design. It resembles the "E1" mark, because it works the numeral 2 into a photo of the face of the star.

The mark soon became the topic of many online chat groups, where Vasquez's work was blasted from all directions and even reworked by those who were particularly outraged. Redesigns were posted on the Internet, voted on by fans, and submitted to RCA as bona fide alternatives. One critic compared Vasquez's design to "a coffee mug."

Vasquez admits that the criticism stung, but he believes the bile arose from his violating the established visual language of Elvis. "Without a challenge, people will feel comfortable just regurgitating the past. The language will not advance," he says.



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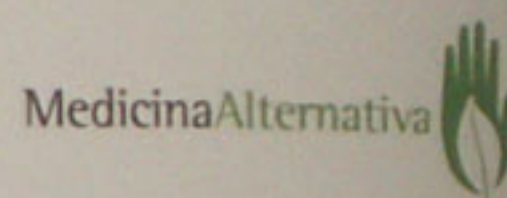
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# LOGO SEARCH

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Keywords Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

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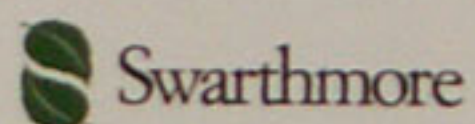


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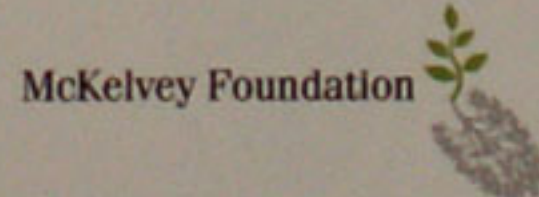
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2B Ⓢ Glitschka Studios Ⓢ RIOS Landscaping 2C Ⓢ Ross Creative + Strategy Ⓢ Illinois River Country 2D Ⓢ Howling Good Designs Ⓢ The Nature Conservancy 3A Ⓢ Scribblers' Club Ⓢ Intellitactica  
3B Ⓢ Eagle Imagery (PhotoGraphics) Ⓢ www.PenlanPerennials.co.uk 3C Ⓢ Monigle Associates Inc. Ⓢ Civista Health 3D Ⓢ Glenn Sakamoto Design Ⓢ Yogasa 4A Ⓢ Platform Creative Group Ⓢ AHBL  
4B Ⓢ Gardner Design Ⓢ US AgBank 4C Ⓢ Landor and Associates Ⓢ Everland 4D Ⓢ Gardner Design Ⓢ US AgBank 5A Ⓢ Mitre Design Ⓢ Pat Avetta 5B Ⓢ Insight Design Ⓢ Birch  
5C Ⓢ LeVesque Design Ⓢ McKelvey Foundation 5D Ⓢ Cam Stewart Graphic Design Ⓢ Groundworks



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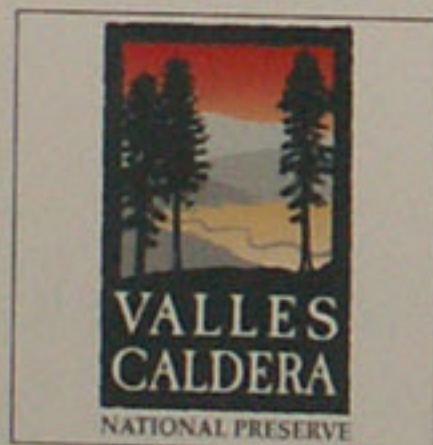
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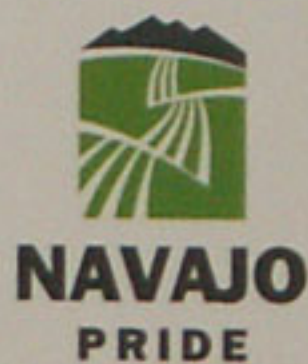


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3	 COASTAL TOWER	 ROCKFIRE AT THE LAKE	 SOUTHERN SPECIALTIES	 SUNDANCE
4			 HIGH NOON SALOON LIVE MUSIC & COLD BEER	 LOVEDAY PRODUCTIONS
5	 moro restaurant	 VANILLA MOON CAFE	 A Night at the Movies	

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2A Ⓢ Kraftwerk - Design Studio Ⓢ Centrum 2B Ⓢ STUART ROWLEY DESIGN Ⓢ LakeChamplain.com 2C Ⓢ The Office of Bill Chiaravalle Ⓢ Akopia 2D Ⓢ LeVesque Design Ⓢ RCI/ G2 3A Ⓢ Design MG Ⓢ P.H. Coastal Tower  
3B Ⓢ Tallgrass Studios Ⓢ Rockfire at the Lake 3C Ⓢ Cave Ⓢ Southern Specialties 3D Ⓢ Sabingrafik, Inc. Ⓢ Sundance 4A Ⓢ Mitre Design Ⓢ Whitaker Elementary 4B Ⓢ Landor and Associates Ⓢ Bio Petroleum  
4C Ⓢ Planet Propaganda Ⓢ High Noon Saloon 4D Ⓢ Williams Collins Design & Development Ⓢ Mimi Dorsey - Loveday Productions 5A Ⓢ KFDunn Ⓢ Moro Restaurant 5B Ⓢ Creative Madhouse Ⓢ Vanilla Moon Cafe  
5C Ⓢ Graham Hanson Design Ⓢ AIGA New York 5D Ⓢ The Bradford Lawton Design Group Ⓢ Luna C Restaurant



## WRQ Identity Redesign

Factor Design, San Francisco, California



For twenty years, WRQ had one core product, which treated the privately owned company well throughout those years. But the 900-plus-employee firm had to do a self-evaluation on the advent of its two-decade anniversary. Purchases of its single product—a software program called Reflection that allowed PCs to connect to mainframe computers to retrieve information—were in steep decline, due to the fact that not many people purchased mainframes anymore, and most who did were already satisfied Reflection customers.

WRQ had to find a way to leverage its technology and expertise to open up new opportunities. Eventually, the company purchased a firm in the Netherlands that had a complementary product—software that would eventually be marketed under the name WRQ Verastream. It provided a critical link to an emerging software market called Enterprise Application Integration, which allows disparate and proprietary mission-critical systems to be connected to one another—an important ability when companies find that the new inventory management system can't share useful data with its e-commerce application, for example.

It was a time of dramatic transition for WRQ. It moved into a new product space, and a new culture was moving in—literally. There was new leadership and a new product, as well as a rash of layoffs due to the technology bubble beginning to burst. If WRQ was going to thrive, management realized it needed a new approach to how it managed its corporate identity and a strategy for how it spoke about its products.

The company's old logo, a triangle built from bars representing earth, air, and water—all representative and appropriate to its Seattle home—had little as it pushed further into the global marketplace.

Jeff Zwerner, partner and creative director of Factor Design, a design firm with offices in San Francisco and Hamburg, Germany, says his firm was called in to develop a symbol that embodied the new business strategy related to its transition toward Enterprise Application Integration—of companies, of employees, of management, of product, and of technology. It was an interesting challenge, he notes, because although Factor Design is known for its high-touch, emotional work, WRQ is a company that deals with the intangible and often impersonal world of technology and software.

Factor's solution was pure: two interconnecting forms that could be used alongside the WRQ name, the two product names, or any future product names to strongly connect the corporate source brand with the sibling product brand. Through use of color, separate products could be distinguished. Even better, the secondary design language could be taken apart and extrapolated into myriad design applications, furthering the brand's visual identity through artistry.

"The identity was designed to be flexible," Zwerner says. "The shapes can be used independently, as a supporting system. When we presented the program to WRQ, we also presented how the design language could evolve over the next ten years without altering or adding to the core palette of colors or design language. It is simply a matter of dialing up the use of certain elements and dialing down others to place the emphasis on pertinent parts of the WRQ story."





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# LOGO SEARCH

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Keywords Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

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**Constellation Holdings**



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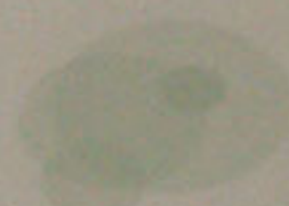
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HERITAGE TRAILS



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**VIAYOGA**

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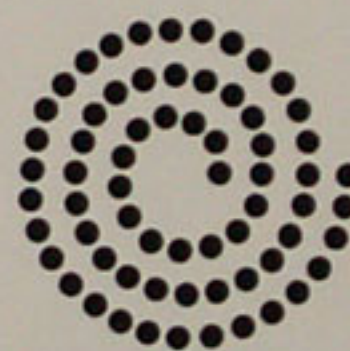
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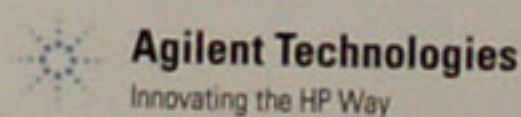
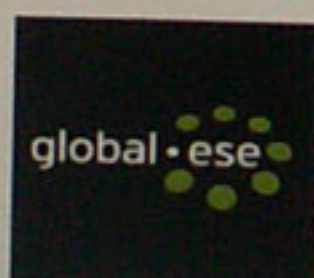
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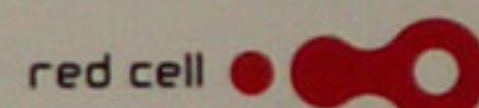
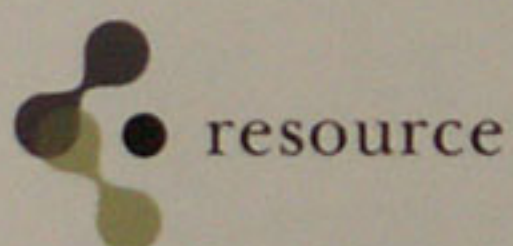
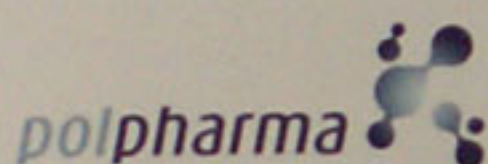
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1A ⊙ Methodologie ⊙ Glides International 1B ⊙ FutureBrand ⊙ Australian Film Institute 1C ⊙ Landor and Associates ⊙ Fortis 1D ⊙ Duffy & Partners ⊙ The Bahamas Ministry of Tourism 2A ⊙ Enterprise IG ⊙ North Island  
2B ⊙ Design Continuum Inc ⊙ Scient 2C ⊙ Ames Design ⊙ MTV 2D ⊙ Gardner Design ⊙ The Standard 3A ⊙ Delikatessen ⊙ Polpharma 3B ⊙ Pressley Jacobs: a design partnership ⊙ Resource Graphic  
3C ⊙ cesart.com ⊙ Cilys 3D ⊙ Landor and Associates ⊙ Red Cell 4A ⊙ Enterprise IG ⊙ Andisa 4B ⊙ O ⊙ alego 4C ⊙ Gardner Design ⊙ Refined Technologies Inc. 4D ⊙ Wolken kommunika ⊙ self  
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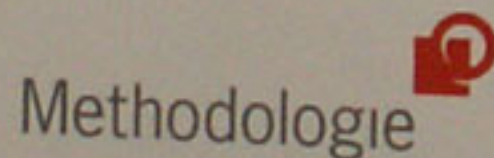
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Ⓢ = Design Firm   Ⓢ = Client

1A Ⓢ Alesce Ⓢ Network Photonics 1B Ⓢ Dotzero Design Ⓢ INI 1C Ⓢ Scott Lewis Design Ⓢ DeepWeave Technology Consulting 1D Ⓢ Crosby Associates Ⓢ Lutheran General HealthSystem  
 2A Ⓢ Nonni & Manni/Ydda Ⓢ Siminn 2B Ⓢ Dan Rood Design Ⓢ Signature Flight Support 2C Ⓢ The Bradford Lawton Design Group Ⓢ Air Force Credit Union 2D Ⓢ Crosby Associates Ⓢ MeriStar  
 3A Ⓢ Landor and Associates Ⓢ H&R Block 3B Ⓢ helium.design Ⓢ G2 Innenarchitektur 3C Ⓢ Landor and Associates Ⓢ B Business Partners 3D Ⓢ Landor and Associates Ⓢ Altria  
 4A Ⓢ Landor and Associates Ⓢ Microsoft 4B Ⓢ Enterprise IG Ⓢ SYSPRO 4C Ⓢ Landor and Associates Ⓢ Messe Frankfurt 4D Ⓢ CDI Studios Ⓢ Ambiance Design Group  
 5A Ⓢ Landor and Associates Ⓢ Singapore Telecom 5B Ⓢ Methodologie Ⓢ Methodologie 5C Ⓢ Brandon Tabiolo Ⓢ Account Management Associates 5D Ⓢ Z-Design Ⓢ Hachen

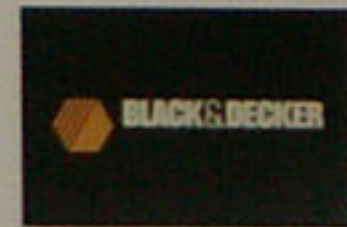
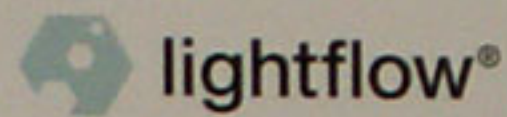


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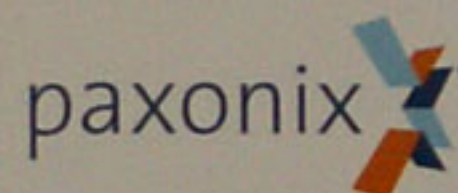
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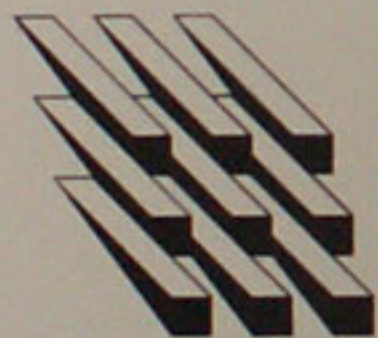
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Ⓢ = Design Firm   Ⓢ = Client

1A Ⓢ Duffy & Partners Ⓢ International Truck and Engine Corporation 1B Ⓢ What Design, Inc. Ⓢ Torque Consulting 1C Ⓢ Segura Inc. Ⓢ Lightflow.com 1D Ⓢ Landor and Associates Ⓢ Black and Decker  
 2A Ⓢ design bridge incorporated Ⓢ Design Bridge Incorporated 2B Ⓢ Gardner Design Ⓢ Refined Technologies Inc. 2C Ⓢ Dept 3 Ⓢ ToolSyndicate 2D Ⓢ Landor and Associates Ⓢ Colmena  
 3A Ⓢ Gardner Design Ⓢ VizWorx Photolab 3B Ⓢ Segura Inc. Ⓢ XXX Snowboards 3C Ⓢ Landor and Associates Ⓢ Paxonix 3D Ⓢ Landor and Associates Ⓢ Bank Danamon  
 4A Ⓢ Essex Two Incorporated Ⓢ Paslode Corporation 4B Ⓢ Bonfilio Design Ⓢ Joseph Pallante 4C Ⓢ Landor and Associates Ⓢ Acterna 4D Ⓢ Tom Fowler, Inc. Ⓢ TIAA/CREF  
 5A Ⓢ Landor and Associates Ⓢ Mercedes 5B Ⓢ Logoboom Ⓢ DeForum.ru 5C Ⓢ Dept 3 Ⓢ Freebord 5D Ⓢ VINE360 Ⓢ Raccoon Interactive



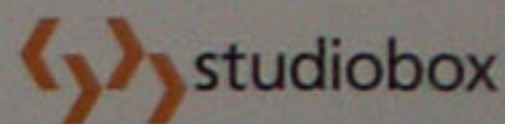
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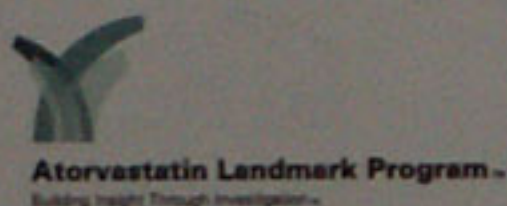
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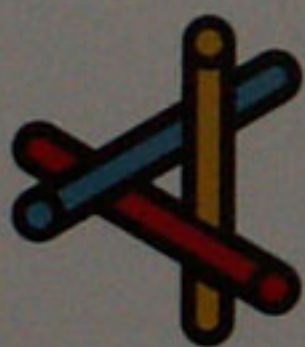
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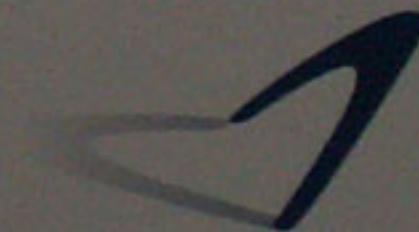
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⊙ = Design Firm   ⊙ = Client

1A ⊙ Crosby Associates ⊙ Illinois Savings and Loan 1B ⊙ Q ⊙ Lohrmann International 1C ⊙ Chemi Montes Design ⊙ studio 1D ⊙ Pump Graphic ⊙ Unpublished  
2A ⊙ O'Connor Identity Development ⊙ National Commercial Bank of Jamaica 2B ⊙ Landor and Associates ⊙ Lipitor 2C ⊙ Gardner Design ⊙ Ensign Cellular Service 2D ⊙ Brandbeat ⊙ Dubai Aid City  
3A ⊙ Essex Two Incorporated ⊙ Pediatric Palliative Care Institute 3B ⊙ Betactive ⊙ Pop-Akademie 3C ⊙ Methodologie ⊙ Washington Mutual 3D ⊙ Monigle Associates Inc. ⊙ Western Atlas  
4A ⊙ Landor and Associates ⊙ Saturn 4B ⊙ CAPSULE ⊙ Red Wing Shoes 4C ⊙ helium.design ⊙ TipTape 4D ⊙ Kraftwerk - Design Studio ⊙ BSRB  
5A ⊙ Platform Creative Group ⊙ Aelivos Science Group 5B ⊙ Landor and Associates ⊙ Song 5C ⊙ Critheorian ⊙ Boomori 5D ⊙ Methodologie ⊙ Vendaria



## Kroger Identity Design

Gardner Design, Wichita, Kansas



Quik Stop. Loaf 'n Jug. Mini-Mart. Turkey Hill. Tom Thumb. Kwik Shop.

Chances are you already recognize that these are names of convenience stores. What most people do not know is all these chains are owned by Kroger, Inc., and there are about 900 individual stores located across the United States, as well as about 500 gas outlets at Kroger-owned supermarkets.

Management have been working hard to take advantage of its economy of scale in the purchase of supplies used in and products purchased at the stores. Having enjoyed significant savings in this way, managers also began considering how to achieve this same success in other areas.

"It became more and more evident that handling all the diverse identities was costing Kroger in a number of ways. It did not give them clout through numbers: They had to buy signage and all other identifiers by chain. They asked us to find the best way to develop unity among all the convenience stores," explains Bill Gardner, principal of Gardner Design, Wichita, Kansas, whose team was selected by Kroger to consider the design problems this enormous coordination effort presented.

Gardner Design had several options. The designers could suggest that all the names be abandoned in lieu of a completely new brand name. They might also select one of the chain names and apply it to all the others. But consumer research had revealed that each of the regional divisions enjoyed real brand loyalty in their areas.

Gardner suggested a third and more unexpected solution: Let all the chains keep their respective names, but develop a single logo and visual treatment that would unify the group.

"Kroger's convenience stores cover the country, and when you start to spot all their larger grocery stores in their many locations—Kroger also owns Ralph's, King Super, and Dillon's stores, among many others—this really is a national brand that goes from coast to coast. Travelers will recognize the graphics of the rebranded convenience stores, no matter which store they visit and no matter what name is on the store," explains Gardner.

The designer considered many conceptual aspects of convenience stores—that they are not a destination but are more of a stop along a journey; that they are inexorably linked to travel and vehicles; that customers are usually in a hurry; and that they are open day and night.

A logo exploration that tied some of these concepts together was a diamond-shaped mark that contained what at first looks like a collection of colored, organic shapes, but on closer inspection is clearly a liberal interpretation of the shape of the United States.

Each of the various store names will be shown in red, handled in the same typographic style, and shown with the new logo. In-store signage and other graphics will contain the diamond-shaped logo. It is used as a background pattern, sometimes subtly, in a manner that ties together all the designs, whether they appear in California or Florida.

Gardner believes the final design invites the customer to become invested in the mark. "Sometimes a very literal mark gives the viewer too much information," he says. "When a customer discovers something in a design, it not only is an 'a-ha!' moment, but that person also takes ownership in the mark."





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## LOGO SEARCH

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Keywords Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

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Ⓢ = Design Firm   Ⓢ = Client

1C Ⓢ greteman group Ⓢ Heart Hospital 1D Ⓢ Device Ⓢ Mighty Love 2A Ⓢ Blattner Brunner Ⓢ Johnson & Johnson 2B Ⓢ Allen Creative Ⓢ Grace Fellowship Church  
 2C Ⓢ The Bradford Lawton Design Group Ⓢ marriage and family counseling 2D Ⓢ The Bradford Lawton Design Group Ⓢ Save-A-Baby 3A Ⓢ Evolve Visual Ⓢ World Vision 3B Ⓢ Howling Good Designs Ⓢ One Good Turn  
 3C Ⓢ Howatt Design Studio, Inc. Ⓢ VitaCandy 3D Ⓢ Eagle Imagery (PhotoGraphics) Ⓢ Organbroker 4A Ⓢ Cheri Gearhart, graphic design Ⓢ Cheri Gearhart 4B Ⓢ Creative Madhouse Ⓢ Teo Topia  
 4C Ⓢ Simon & Goetz Design Ⓢ vireal/global sports village 4D Ⓢ the atmosfeer Ⓢ theastmoesear 5A Ⓢ logobyte Ⓢ Milagros 5B Ⓢ Glitschka Studios Ⓢ Sports NW 5C Ⓢ Octane Ⓢ Paramount Custom Cycles  
 5D Ⓢ Fernandez Design Ⓢ Global Chaos



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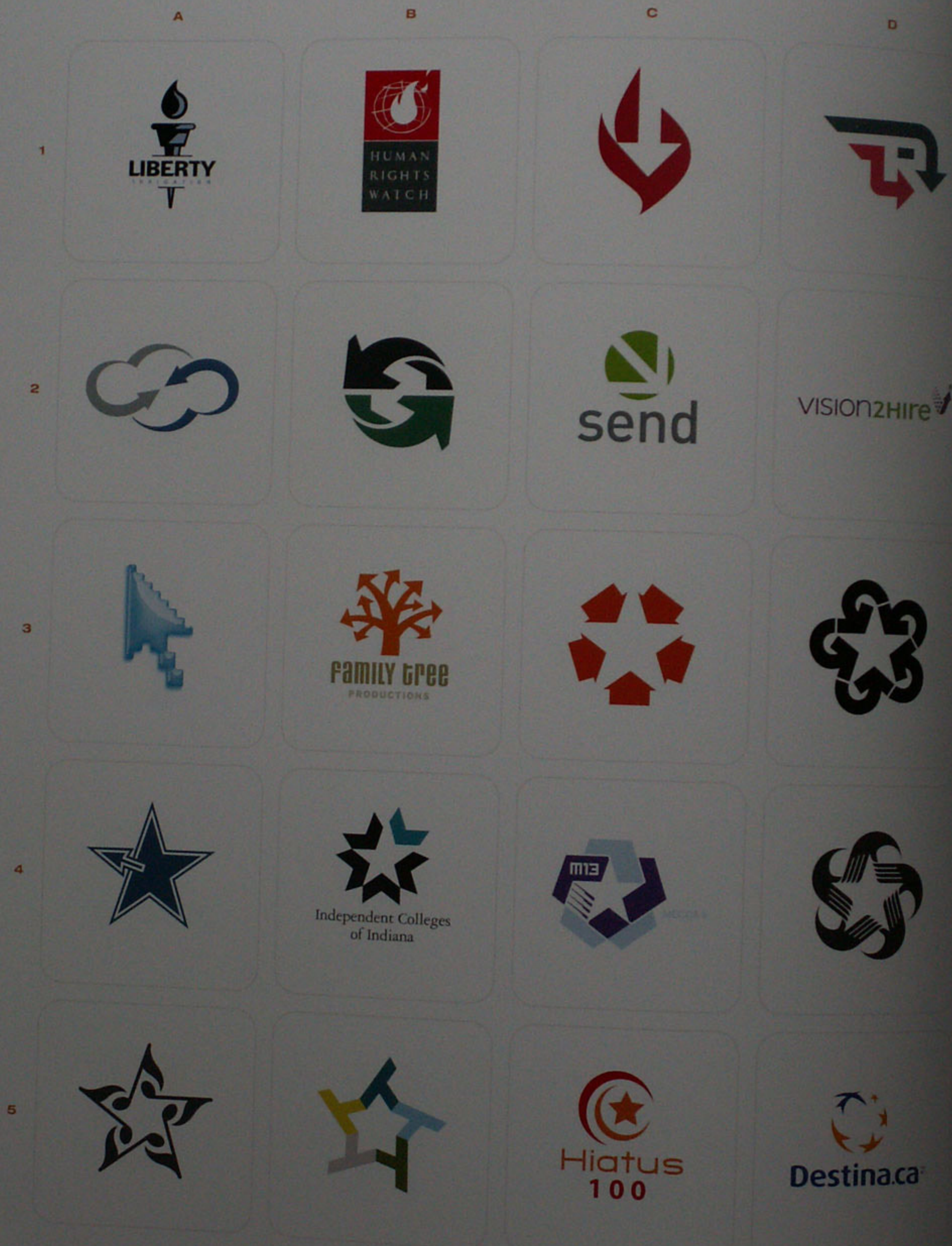


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① = Design Firm    ② = Client

1A ① Gardner Design ② BigDog Motorcycles 1B ① Gardner Design ② Big Dog Motorcycles 1C ① Howard Design Studio, Inc. ② MacWorld Magazine 1D ① Gitschka Studios ② Upper Deck Company  
 2A ① Davidson Design ② Target 2B ① Gitschka Studios ② Now defunct Band 2C ① Hinge ② Geoff Camphire 2D ① Lander and Associates ② Camp Fire USA  
 3A ① Lander and Associates ② Corning 3B ① Soleflight Design Studio ② Lightertime 3C ① Alessio ② Human Rights Watch 3D ① graterman group ② Inspiring Leadership  
 4A ① Gardner Design ② rt 4B ① McAndrew Kaps ② Athletica Inc. 4C ① Critheorian ② Incendo Marketing 4D ① Design Continuum Inc ② MusicFare.com  
 5A ① STUART ROWLEY DESIGN ② Stuart Rowley Design 5B ① Gitschka Studios ② Volcanic Roasters 5C ① Sheehan Design ② Heatwerks 5D ① Houston Design ② Fan Brands





1A © Kendall Creative Shop, Inc. © Liberty Irrigation 1B © Alesce © Human Rights Watch 1C © Eskil Ohlsson Assoc. Inc. © Noms Industries 1D © Gardner Design © Reno Cooking Conveyors  
 2A © Richards Brock Miller Mitchell & Associates © Cross Cloud 2B © Gardner Design © CRC Environmental Construction 2C © Kristian Andersen, Inc. © Southeast Neighborhood Development  
 2D © karacters design group © Vision 2 Hire 3A © Critheorian © Water.com 3B © Design Continuum Inc © Family Tree 3C © Critheorian © Starpointe Properties 3D © Diana Graham © Clean Air Community  
 4A © Square One © Dallas Cowboys 4B © Essex Two Incorporated © Independent Colleges of Indiana 4C © BC Design © Mecca 4D © Jonathan Rice & Company © MusicFare.com  
 5A © Deep Design © Georgia Music Hall of Fame 5B © thomasvasquez.com © Texas Tile Co. 5C © Union Design & Photo © Hiatus 5D © karacters design group © Air Canada

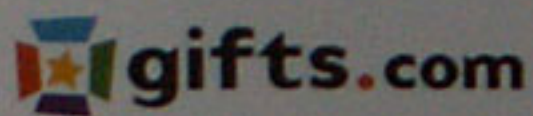


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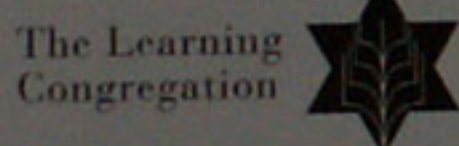
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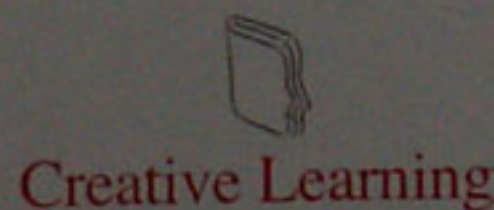
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Ⓢ = Design Firm   Ⓢ = Client

1A Ⓢ Lander and Associates Ⓢ gifts.com 1B Ⓢ Evenson Design Group Ⓢ Rubin Postner 1C Ⓢ Lander and Associates Ⓢ Apria Healthcare 1D Ⓢ Lander and Associates Ⓢ La Caixa

2A Ⓢ Kircher, Inc. Ⓢ National Association of Home Builders 2B Ⓢ greteman group Ⓢ Humility 2C Ⓢ Brian Blankenship Ⓢ Fort Worth Public Library Foundation 2D Ⓢ Lander and Associates Ⓢ Caltex

3A Ⓢ Gardner Design Ⓢ Swedish Council of America 3B Ⓢ SUMO Ⓢ UnionFonds.com 3C Ⓢ Crosby Associates Ⓢ U.S. Canoe and Kayak Team 3D Ⓢ Crosby Associates Ⓢ City of Chicago Millennium Celebration

4A Ⓢ Beth Singer Design Ⓢ International Committee on Holocaust Era Insurance Claims 4B Ⓢ Garlinkel Design Ⓢ Rodef Shalom Temple 4C Ⓢ Lomangio Studio Inc. Ⓢ Potomac Floor Covering, Inc. 4D Ⓢ Fernandez Design Ⓢ Wallsource

5A Ⓢ Art Chantry Ⓢ Nemzoff Roth 5B Ⓢ And Partners Ⓢ National Council of Jewish Women 5C Ⓢ Sabingrafik, Inc. Ⓢ Creative Learning Systems 5D Ⓢ Sabingrafik, Inc. Ⓢ McGraw Hill Home Interactive



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# LOGO SEARCH

1

Keywords **Arts**Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

**FOTOMOTEL**  
rental studio

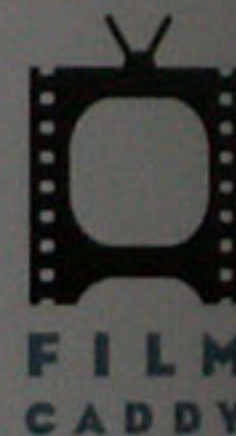
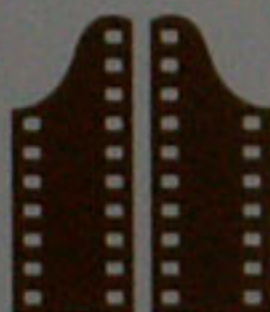


**PHOTOSTORIES**

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Ⓢ = Design Firm Ⓜ = Client

1C Ⓢ Delikatessen Ⓜ Fotomotel Hamburg 1D Ⓢ Jon Fleming Design Ⓜ Stephanie Jamail 2A Ⓢ Gardner Design Ⓜ VizWork Photolab 2B Ⓢ Square One Ⓜ Cinema Fighting Cancer 2C Ⓢ Sabingrafik, Inc. Ⓜ Sin Film  
2D Ⓢ Judson Design Associates Ⓜ Mark Green 3A Ⓢ Rick Johnson & Company Ⓜ Eaves Movie Ranch 3B Ⓢ Eskil Ohlsson Assoc. Inc. Ⓜ Cline Davis & Mann Inc. 3C Ⓢ Critheorian Ⓜ Public Executives  
3D Ⓢ Jon Fleming Design Ⓜ Film Caddy 4A Ⓢ Kraftwerk - Design Studio Ⓜ Cinema Sound 4B Ⓢ Design Army Ⓜ The Embassy of Norway 4C Ⓢ Aahbullay Ⓜ Astral Media 4D Ⓢ Squires & Company Ⓜ Motion Projects  
5A Ⓢ Dennis Purcell Design Ⓜ C Spot Run Productions 5B Ⓢ GOLDFINGER c.s. Ⓜ Ghetovision Entertainment 5C Ⓢ James Stevens Ⓜ Vision Works 5D Ⓢ Diana Graham Ⓜ National Captioning Institut

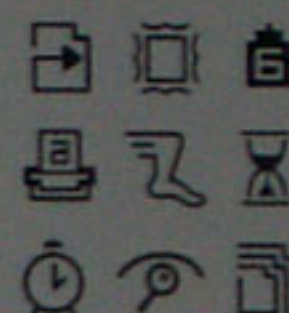


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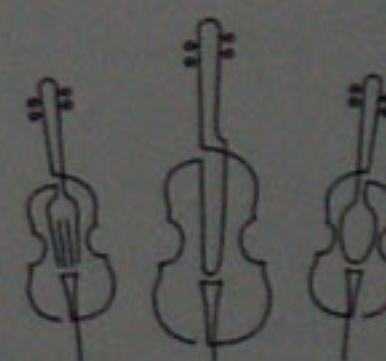
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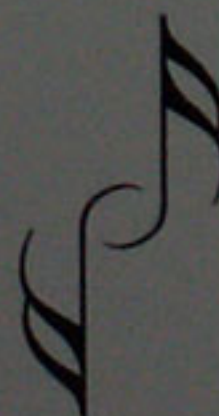
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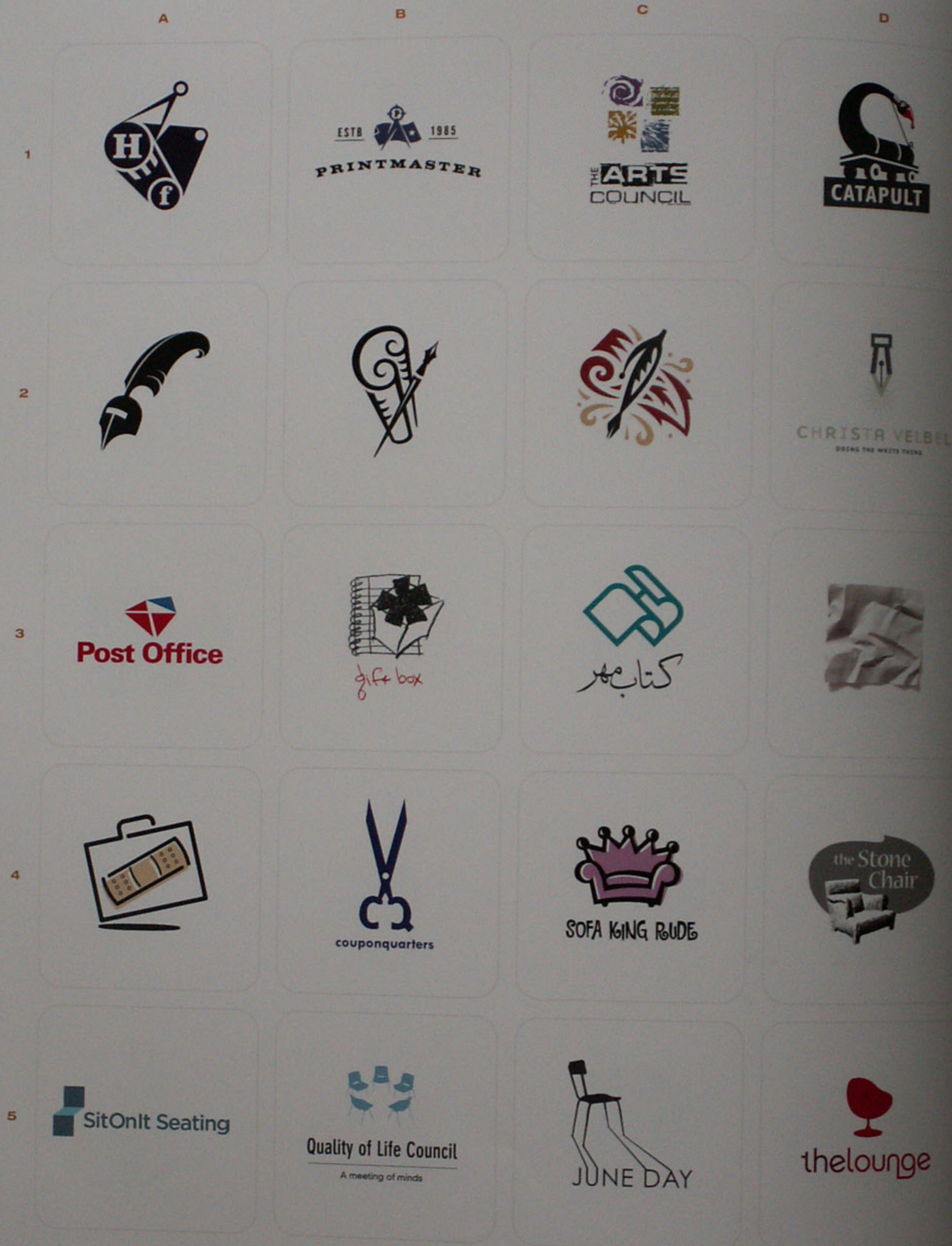


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© = Design Firm    ☉ = Client

1A ☉ Hubbell Design Works ☉ Blockbuster Video 1B ☉ Union Design & Photo ☉ Happy Computer 1C ☉ Gardner Design ☉ AlGA Wichita 1D ☉ Felixsockwell.com ☉ Epson 2A ☉ Gardner Design ☉ Connecting Point  
2B ☉ Mike Quon/Designation ☉ JDG Communications 2C ☉ Insight Design ☉ Excel 2D ☉ On Duty Design ☉ Gigabests 3A ☉ Alphabet Arm Design ☉ Paul Buckley/Lunch Records 3B ☉ Rickabaugh Graphics ☉ City of Dublin, Ohio  
3C ☉ Nonni & Manni/Ydda ☉ Islandspostur 3D ☉ Lisa Wood Design ☉ national ovarian cancer coalition 4A ☉ Landor and Associates ☉ Taco Bell 4B ☉ Integer Group - Midwest ☉ River Music Experience  
4C ☉ Jonathan Rice & Company ☉ Greater Fort Worth Youth Orchestra 4D ☉ Hotdog Creative ☉ Dallas Symphony 5A ☉ REINES DESIGN INC. ☉ FUNDACION BERACASA 5B ☉ Jon Fleming Design ☉ Jake Fleming  
5C ☉ Hubbell Design Works ☉ the Coast Connection 5D ☉ Hubbell Design Works ☉ the Coast Connection





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1A © Gardner Design © Hastings Oil Filter's 1B © Gardner Design © Printmaster 1C © Insight Design © The Art Council 1D © Chaney, Nieman, Munson & Son © Catapult Strategic Design  
 2A © Richards Brock Miller Mitchell & Associates © Galahad Books 2B © Gardner Design © Cramer Calligraphy 2C © greteman group © Costa Rica Natural Paper 2D © Miaso Design © Christa Velbel  
 3A © Enterprise IG © SA Post Office 3B © Atlanta College of Art © Gift Box 3C © Did Graphics © Mehr Publications, Tehran 3D © Essex Two Incorporated © Unisource Paper Fair  
 4A © Hubbell Design Works © Jobdoctor.com 4B © Union Design & Photo © Coupon Quarters 4C © Chaney, Nieman, Munson & Son © Sofa King Rude 4D © Dotzero Design © The Stone Chair  
 5A © BBK Studio © SitOnIt Seating 5B © Keyword Design © Quality of Life Council 5C © mitchel design inc. © June Day Productions 5D © Frontmedia © Flamingo International



## Lot 44 Identity Design

Howalt Design, Gilbert, Arizona

When the Richmond, Virginia-based digital imaging and photo manipulation studio, Liquid Pictures, was bought out by Vertis, a much larger company, in 2002, its owners chafed at the thought of applying the parent company's corporate branding to its office. Known for its technically proficient and individually crafted visual solutions, Liquid Pictures wanted to maintain its distinct identity.

The new relationship with Vertis required a move to a historic warehouse district of Richmond. A packing crate used in the move was stamped with the cryptic words, Lot 44. The firm's creatives liked the industrial tone of the message and decided to adopt it as the business's name.

"'Lot 44' has a no-frills feel about it, like their new space," explains Paul Howalt of Howalt Design, the designer hired to create the new logo.

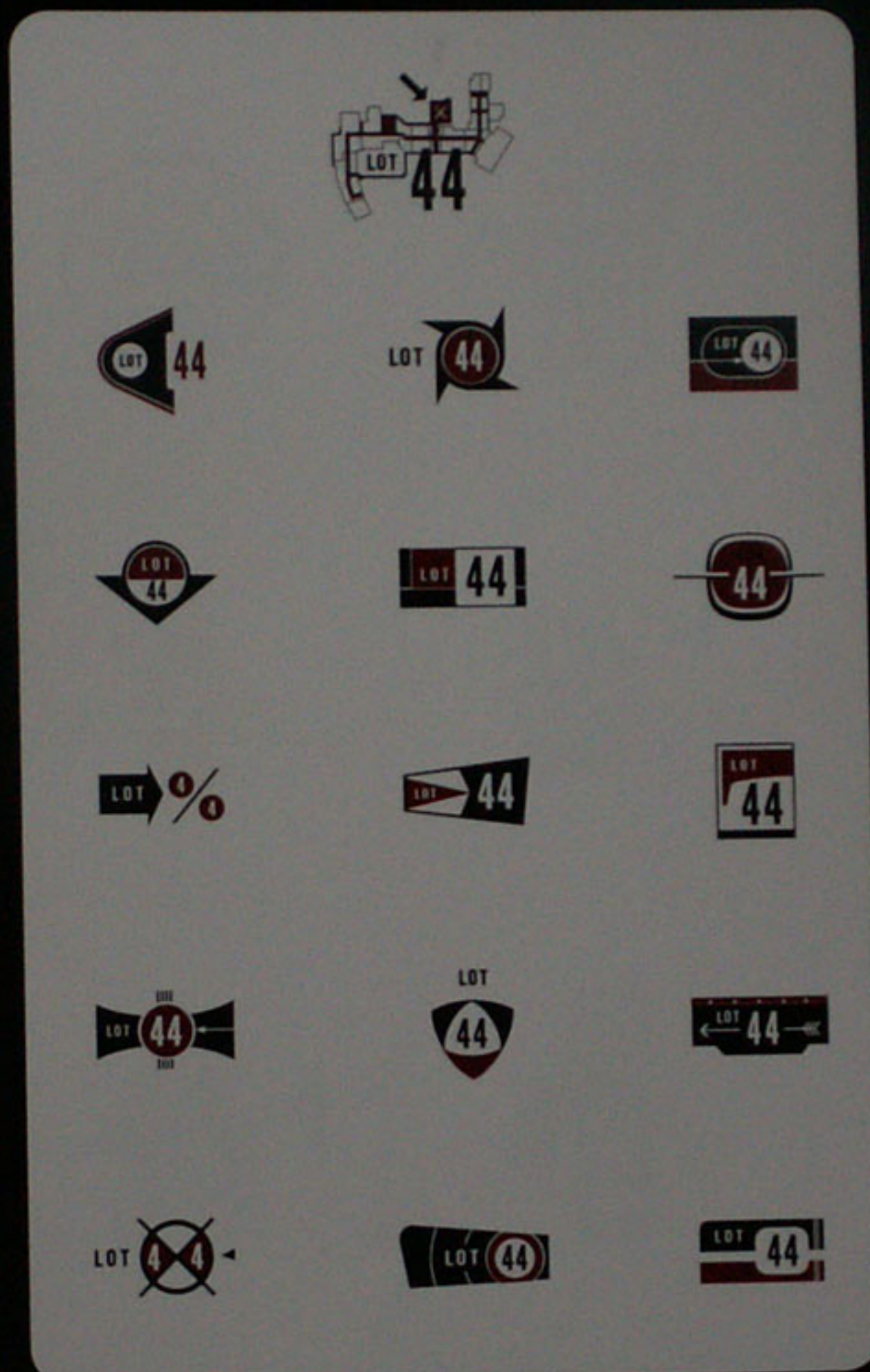
When Howalt heard the story of the moving crate and understood the need for this new company to carve out a distinct identity, he began to look for visual cues in other unfinished spaces: the insides of fuse boxes and toilet tanks, on old cardboard boxes and air-conditioning vents.

"These spaces always have ambiguous markings on them, and no one really understands what they mean. But there can be really interesting things happening in the typography that a designer can pick up and add his own slant to," the designer says.

Howalt photographed, sketched, and scanned dozens of these mysterious little markings. His options were many at this point, especially due to the fact that the client did not want just one logo but several—all with the same flavor, but each decidedly different.

Lot 44 wanted to remain consistently fresh in their customers' eyes. Above all, they wanted to avoid a staid, corporate look, despite their new affiliation.

The multiple-logo concept takes the pressure off the idea that a single logo must carry the entire visual personality and professional weight of a company, Howalt says.



By extensively experimenting with positive and negative space and combining and recombining found elements and shapes with the words Lot 44—the typography of which always stays the same—Howalt eventually came up with a set of twenty marks that he presented to the client. They loved the effect.

Today, the studio uses the logos on its website, on service tags, in business collateral, and on signage, stickers, and rubber stamps. Lot 44 in-house creatives have begun to work with the marks to discover even more iterations.



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# LOGO SEARCH

1

Keywords

Miscellaneous

Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

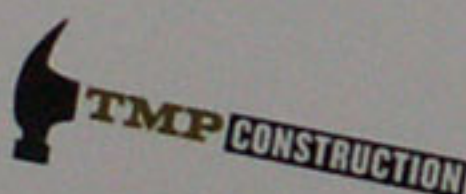
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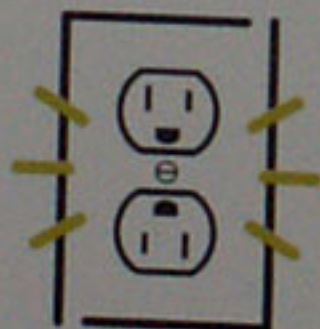
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1C © Critheorian © PTI 1D © Lantor and Associates © Key Corp 2A © Gardner Design © Scripmaster 2B © Pixelube © Elixir Studios 2C © the atmosphere © NNM Addys 2D © Squires & Company © Procloning

3A © Howalt Design Studio, Inc. © Nucleus Solutions 3B © greteman group © O2 Design 3C © Felixsockwell.com © trn 3D © Squires & Company © Comfort Air

4A © switchfoot creative © The Gavel Group 4B © Newbomb Design © TMP Construction 4C © Squires & Company © Cornwell Tools 4D © Creative Devil Design © Button Construction

5A © Hubbell Design Works © Samsung 5B © BLANK, Inc. © AnswerLogic 5C © CrossGrain Creative Studios © intellinote 5D © Felixsockwell.com © bloomberg

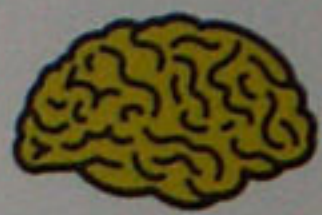


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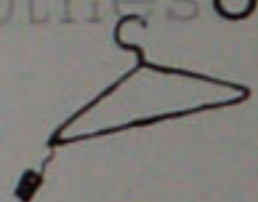
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clothes out



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© = Design Firm    ☉ = Client

1A ☉ Critheorian ☉ Vivid Gray 1B ☉ Gardner Design ☉ Blue Hat Media 1C ☉ Born to Design ☉ Premiere Credit of North America, LLC 1D ☉ Hubbell Design Works ☉ Hanes/USA 2A ☉ the fovea project ☉ Clothes Out  
 2B ☉ Insight Design ☉ Richard Lynn's Shoe Market 2C ☉ Crosby Associates ☉ Zell Aneshe 2D ☉ BC Design ☉ Gift 3A ☉ BC Design ☉ Gift 3B ☉ BC Design ☉ Gift  
 3C ☉ John Langdon Design ☉ Rehabilitation Hospitals of America 3D ☉ Gardner Design ☉ IntraCare 4A ☉ Church Logo Gallery ☉ Church Logo Gallery 4B ☉ Squires & Company ☉ Cowboy Church  
 4C ☉ Jon Fleming Design ☉ Objex, Inc. 4D ☉ Art Chantry ☉ Estrus 5A ☉ Mateumoto Design ☉ Microworkz.com 5B ☉ Gardner Design ☉ Hite Fanning Honeyman  
 5C ☉ Virtual Cubed Inc. ☉ MatchStorm Studios 5D ☉ The Office of Bill Chiaravalle ☉ The Hangar



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## LOGO SEARCH

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Keywords Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

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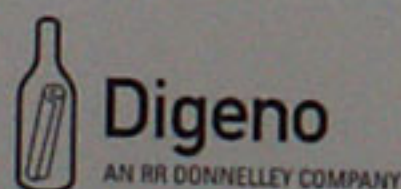
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1C © Delikatessen © Katelbach Coffee 1D © Glitschka Studios © Bakewoods Coffee 2A © Gardner Design © The Coffee Millers 2B © Moonlit Creative Group © The Grounds 2C © greteman group © greteman group  
 2D © Creative Madhouse © Picasso Cafe 3A © Bonfilio Design © Dockside Cafe 3B © Mitchell Design © Sun Microsystems 3C © Richards Brock Miller Mitchell & Associates © Confession Cafe  
 3D © Duffy & Partners © Bill Westbrook/RoundTable Cafe 4A © Simon & Goetz Design © gmund 4B © Boeltz/Stratford Associates © Epic Cafe 4C © Blacktop Creative © Diminished Fifth Band  
 4D © Integer Group - Midwest © WineFest Des Moines 5A © Landor and Associates © Digeno 5B © Creative Madhouse © Avenue Bistro 5C © G&G Advertising © Santa Fe Opera  
 5D © Sayles Graphic Design, Inc. © 308 Martini Bar

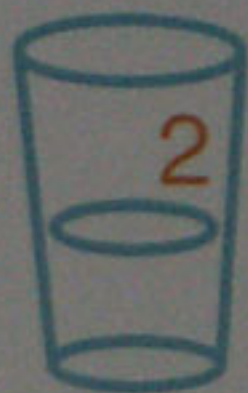


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YORK  
CITY  
UNIVERSITY

KINETICHEALTH



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tré limone.



string beans



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1A © Scribblers' Club © Perrier France 1B © gretaman group © O2 Glasa Mark 1C © Alesce © The Dairy Center for the Arts 1D © Kern Design Group © North Shore Dairy 2A © LeVesque Design © Citrus Chemical, Inc.  
 2B © LeVesque Design © New York City University 2C © Enterprise IG © Kinetic Health 2D © Sabingrafik, Inc. © Creative Learning Systems 3A © karacters design group © Clearly Canadian Beverage Corporation  
 3B © Sibley/Peteet Design, Inc. © Chili's Grill 3C © Sabingrafik, Inc. © String Beans 3D © TD2, S.C. © MESAZON 4A © judson design associates © Luigi Ferrer 4B © tessier © Musco Family Olive Co.  
 4C © helium.design © Österreich Werbung 4D © Duffy & Partners © Target Stores 5A © Brandbeat © JUMEIRAH INTERNATIONAL 5B © Gardner Design © Cargill 5C © Gardner Design © Cargill 5D © Gardner Design © Excel



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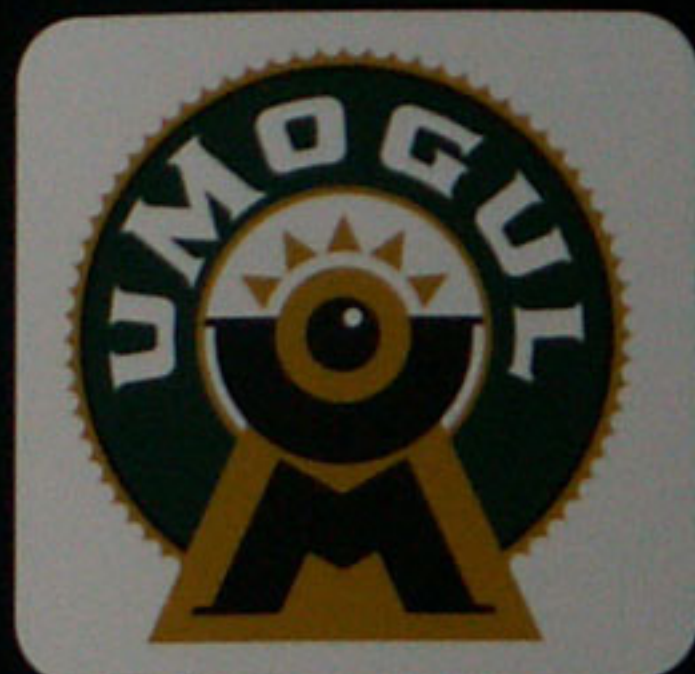
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1A Ⓢ Maria Lee Design Ⓢ n/a 1B Ⓢ Compass Design Ⓢ Sunrise Gourmet 1C Ⓢ Hornall Anderson Ⓢ Dayberries Bakery & Café 1D Ⓢ Enterprise IG Ⓢ Fattis & Monis 2A Ⓢ Gardner Design Ⓢ Scone On the Range  
2B Ⓢ Born to Design Ⓢ FontMart.com 2C Ⓢ helium.design Ⓢ Cake 2D Ⓢ R&R Partners (Randy Heil) Ⓢ Nevada Power 3A Ⓢ Wolken communica Ⓢ Grace's Kitchen 3B Ⓢ Hubbell Design Works Ⓢ The Hurried Chef  
3C Ⓢ BC Design Ⓢ Dankens 3D Ⓢ Creative Madhouse Ⓢ Hausware Designs 4A Ⓢ Redbeard Communications Inc. Ⓢ Creme De La Creme Catering 4B Ⓢ Gardner Design Ⓢ The Lord's Diner  
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5C Ⓢ Ventress Design Group, Inc Ⓢ Walker Foods 5D Ⓢ Richards Brock Miller Mitchell & Associates Ⓢ Button's Café



## Umogul Identity Design

Michael Doret, Hollywood, California



Umogul was an online company that allowed the average Joe or Jane to invest money in a fund for specific Hollywood productions. If the investor's instincts were correct, he or she could make a profit.

It was a concept that evoked the glamour of the 1920s and

'30s—an era that still has appeal today, says designer and artist Michael Doret. "The idea of being a mogul, of being someone who could invest money and withstand the risk, is glamorous," he adds.

Doret's first direction for the client had the feeling of a movie marquee. The artist's sketch also contained the skyline of a big city to suggest the big-business nature of the venture.

"As I work, I see the sequence of the letterforms and how they relate to each other. I see what I can create from those forms," he says.

A second concept suggested a city of the future as envisioned in the past, with a raceway in the sky and beams of light presiding over all. The client liked this approach, because it had a desirable "big movie house" feel, but Doret felt that the ".com" portion of the design was distracting.

Another design explored even further how the letterforms could work together—specifically, how to lessen the impact of the dot. A more Art Deco–styled sketch deemphasized the dot even more, making part of a leg on the letter *M*.

"This type of design is from the 1930s, where the letters all run together inside a shape, jumbled up in different sizes. It really proved to be too complex for the project, Doret says.

So the designer sought a simpler solution. He discovered that, with a rounded type form, he could turn the *U* portion of the name into a little character and almost hide the dot by giving the now top-hatted *U* a monocle and using the counters of the letters *o* and *g* to form additional dots.

"I want to not only set some type but also create things that don't exist in a font," he says.

The design that was ultimately chosen combines several of these "found" factors. There is a reference to the pyramid element on the back of a dollar bill, but an Art Deco twist creates another little character—legs spread and arms held up, or a winking, twinkling eye with eyelashes.

The final design contains more squared-off, copperplate-like letterforms and refers to money through its gold and cream coloration. More important, says Doret, is that the client agreed to drop the ".com" portion of the name in the design. Dealing with this onerous suffix is a problem many designers face, he notes. Encourage the client to refer to the product or service in the same way as customers do—"eBay," to cite a common example, not "eBay.com."





A

B

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# LOGO SEARCH

1

Keywords

Structures

Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All

2



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SAN MARCOS

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CENTER FOR ECONOMIC  
DEVELOPMENT LAW

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Historic Newcastle

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1A Ⓢ Essex Two Incorporated Ⓢ Urban Shopping Centers, Inc. 1B Ⓢ judson design associates Ⓢ Metro National 1C Ⓢ SPUR Ⓢ Mason Retail Group 1D Ⓢ Gardner Design Ⓢ A Little Biz  
 2A Ⓢ Bonfilio Design Ⓢ Buchbinder & Warren 2B Ⓢ DDB Ⓢ Lake Forest Independence Party 2C Ⓢ judson design associates Ⓢ T. Cay Rowe 2D Ⓢ Frederick & Froberg Design Office Ⓢ NBA  
 3A Ⓢ Go Welsh! Ⓢ Appalachian Brewing Company 3B Ⓢ greteman group Ⓢ Hotel at Oldtown 3C Ⓢ Sabingrafik, Inc. Ⓢ Yamaha Watercraft 3D Ⓢ Rickabaugh Graphics Ⓢ Morgan State University  
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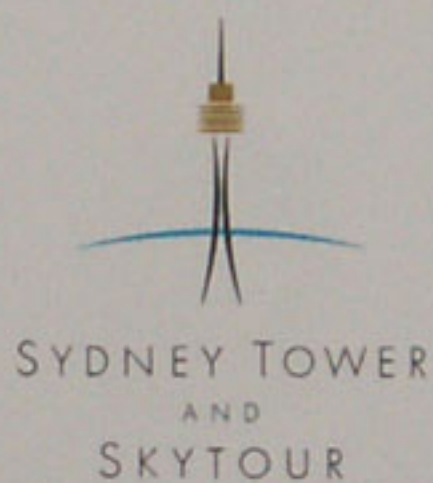
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## LOGO SEARCH

Keywords

Type: ☐ Symbol ☐ Typographic ☐ Combo ☒ All



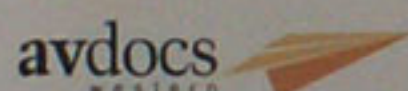
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2D Ⓢ greteman group Ⓢ Flight Tek 3A Ⓢ Creative Development Associates, Inc. Ⓢ Integrated Aerospace 3B Ⓢ Gardner Design Ⓢ SafeTemp 3C Ⓢ bob neace graphic design, inc Ⓢ MidWest Corporate Aviation  
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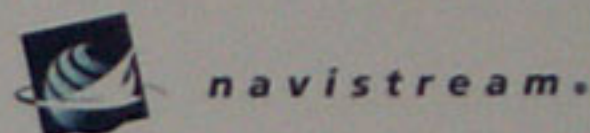


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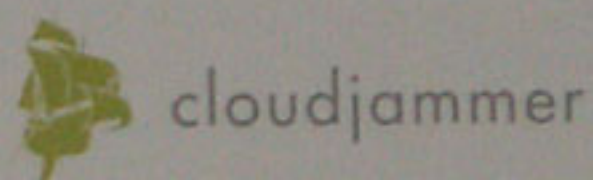
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Creating logos is one of the most common design jobs, and yet it is also one of the most challenging. Inside, you'll find 2,000 logos that are immediate, memorable, and completely inspiring.




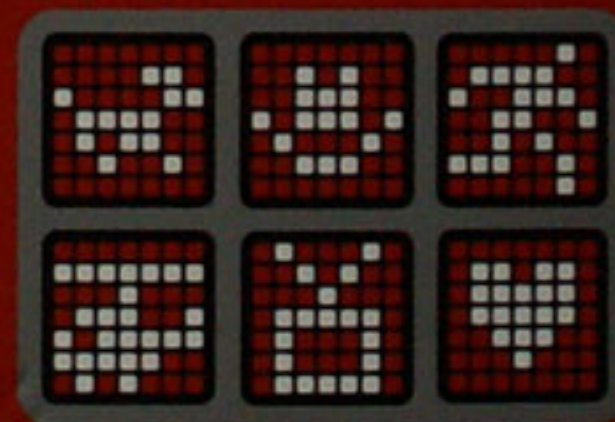
 This outstanding new volume, the second in the series, once again celebrates the work of top logo designers who share their work on the innovative LogoLounge website. This dynamic collection offers a wealth of inspiration and insights for graphic designers and their clients. Created by Bill Gardner, president of leading design firm Gardner Design, the LogoLounge website ([www.logolounge.com](http://www.logolounge.com)) showcases the work of the world's top designers as well as up-and-coming new talent. This book presents the site's best designs of the past year as judged by an elite group of name-brand designers. The first portion of the book profiles 10 top designers and spotlights their biggest, newest campaigns as well as some of their smaller projects. The second half of the book contains almost 2,000 logos organized by visual categories.

 **LogoLounge 2** features the work of superstar artists and firms such as Duffy & Company, Segura, Inc., and A & Company. With 2,000 logos from every corner of the Earth, this visually compelling volume is the go-to resource for inspiration from the best in the field.

 The much-anticipated follow-up to *LogoLounge*, a Rockport Publishers bestseller

 Features 2,000 logos, and provides fresh inspiration to anyone looking to direct their own identity

 Includes a valuable cross-referencing feature with the LogoLounge website



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