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Ultimate designers' reference  
Essential companion to Logo and Symbol

**Michael Evamy**

Removable sticker

# logo type

Logotype  
Michael Evamy



**LAURENCE KING**

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# logo type

Michael Evamy

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## 14 It's all in the font

- 16 Sans serif
- 16 Title case
- 22 All upper case
- 30 All lower case
- 32 Serif
- 32 Title case
- 36 All upper case
- 40 Mixed case
- 42 Small/large
- 44 Mixed font
- 48 Modular and grid-based
- 60 Superbold
- 64 Stencil
- 70 Cursive
- 80 Handwritten
- 86 Outline
- 88 Inline and multiline
- 92 Blurred/repeated
- 94 3-D
- 98 Retro

## 100 More or less

- 102 Flourishes
- 108 Rules and dividers
- 110 Cropped
- 114 Negative space
- 118 Missing parts
- 124 Minimal

## 130 Alternative arrangements

- 132 Rotated
- 138 Slanted
- 140 Circular
- 142 Multilayered
- 156 Reflection and inversion
- 160 Word/monogram lock-ups

---

# Contents

## **164 Colourful characters**

- 166 Single-letter marks A–Z
- 194 Linked letters
- 210 In a word
- 230 Typographic marks
  - 230 Dots and full stops
  - 234 Slashes
  - 236 Ampersands
  - 238 Underlined
  - 240 Other punctuation
  - 246 Numerical and mathematical

## **250 Carriers & corners**

- 252 Letter carriers
- 254 Carriers
  - 254 Circles
  - 262 Squares
  - 264 Rectangles
  - 270 Other shapes
- 276 Frames

## **282 East**

- 284 Chinese
- 286 Arabic
- 292 Hebrew
- 294 Bilingual

---

## **300 Symbolic**

- 302 Windows and patterns
- 306 Illustrative characters
- 310 Combination marks

## Introduction

The words we see in books and magazines, on signs and online are designed to be read. This book is about words and letters that are designed to be recognized.

Logotypes – wordmarks, monograms and single-letter marks – are where the verbal becomes visual; where elements that are usually designed to speed the eye across the page invite it to linger; where the choice of font is never less than meaningful; where spaces and spacing are significant; where the composition of words and characters carry weight; where letterforms and even fragments of letterforms can evoke attributes, atmospheres, emotions, events, places, personalities and periods in history.

Once it has become familiar, a logotype is registered by the brain in much the same way as a symbol: as a single, visual entity rather than a set of related verbal ones. Is there anyone who actually reads the words 'Facebook' and 'YouTube' in the way they read text, when they see them in their familiar fonts and settings?

However, the symbol logo and the logotype are different creatures. Language is no barrier to a symbol, generally; to a logotype, it can be. On the other hand, a logotype needs no accompaniment to do its job of identifying its owner. While it is

establishing itself, a symbol needs its hand held by a written name, in the form of a wordmark or other logotype. Only once an association with a brand has taken root in the minds of the audience can a symbol shed its words. There are a handful of symbols – such as those of Shell, Apple and Mercedes-Benz – that require no introduction anywhere; others take a risk if they go it alone.

For Sagi Haviv (1974–), a partner at Chermayeff & Geismar, the logotype is the default option. He told identity blog Logo Design Love: 'I start off with the premise that there has to be a good reason for a symbol. Examples of good reasons for a symbol include: a very long name; a need to bring together different entities, sub-brands or divisions; or a need for a visual icon as a shorthand. Without a good reason such as these, the focus should be on the name of the entity represented.'

Verbal and visual unite in logotypes. So do art and craft. This book celebrates all four. The art is in the concept of a logotype; in the crystallization of a visual idea. This can emerge from extended, educated experimentation with type and letterforms until something – a solution – appears. It can arrive as the result of a chance observation – a misspelt word, a slip of the tongue or a fortuitous reflection. Occasionally, the idea drops into the mind when least expected. There is a eureka

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The Facebook logo, consisting of the word "facebook" in white lowercase letters on a blue rectangular background.

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The YouTube logo, consisting of the word "You" in black and "Tube" in white on a red rounded rectangular background, followed by a trademark symbol (TM).



**Clockwise from above:**

Sketches made by Mike Dempsey on the number 38 bus that led to the identity for the English National Opera (ENO), proving that inspiration can strike at any time; the final ENO logo, by CDT Design; Victoria & Albert Museum identity, conceived in the shower by Pentagram's Alan Fletcher; YouTube logo, designed by co-founder Chad Hurley; Facebook logo, designed by Cuban Council and Test Pilot Collective.



moment. For Archimedes, it came as he stepped into the bath. For Alan Fletcher (1931–2006), searching for the perfect way to marry an ampersand with an 'A' in the V&A monogram, it came during his morning shower.

Let no one think, though, that such moments, and such visionary, deceptively simple ideas, arrive completely out of the blue. They are usually the outcome of weeks, even months, of immersion in a client's brand issues, positioning and business challenges. Inspiration is hard won. As Paula Scher (1948–), the designer behind the current identities for Tiffany & Co., Howcast and New York's Museum of Modern Art (MoMA), memorably said of her 'umbrella' logotype for the financial group Citi: 'It took me a few seconds to draw it. But it took me 34 years to learn how to draw it in a few seconds.'

And, once a potential solution is identified, the work doesn't stop. Other routes have to be explored to exhaust the possibilities; there may be an even better idea around the corner. 'We only know it's the right idea if we have more than one idea,' says John Dowling of Dowling Duncan. 'We had two logos that "came" on day one,' says Michael Johnson of Johnson Banks. 'In both cases, the other 19 days of the design stage were spent looking for something better, but we never bettered that first idea. Having said that, we have many more

examples that came after arduous and exhaustive design stages.' According to Atelier Works' Quentin Newark, 'The months of background work are crucial. Only by understanding the organization, its past, its competitors, the industry situation, its ambitions and its audiences – which are all facets of the "problem" – can you begin to think of solutions. You could argue that it's because of the spadework – leading to a concise and exact definition of the problem – that a clever, elegant solution becomes possible.'

The idea is only part of the solution, though. After the art comes the craft. Specialist type designers are regularly asked to help to achieve the idea in the designer's mind: a particular union of letters, for example, or a harmonious, balanced composition of words. On occasion, the demand is for a completely new, bespoke font in several weights as part of a corporate identity system, on which the logotype will be based. (See pp. 12–13: Logotypes: The type specialist's view.)

Type designers are the modern descendants of pioneering craftsmen like Nicolas Jenson (1420–80) and Claude Garamond (1480–1561) who carved letterforms with astonishing precision from small wooden blocks in the earliest days of printing. But logotypes have a much longer lineage. They arrived with the Greeks and the Romans, when new coins bore designs

of interwoven letters to represent contemporary rulers. This was the birth of the monogram (meaning 'single line'), the kind of logotype usually seen today on the doors, uniforms and menus of smart hotels, restaurants and department stores.

Craftspeople painted or inscribed their own monograms on to tiles, vases, bricks and other ceramic products. This form of artistic signature was probably also the first form of the commercial logotype, and it grew in sophistication until monograms came to be designed not to be read, but simply to be recognized. This tradition never died; craftspeople through the ages have done the same.

The Romans also gave us the Latin alphabet – the basis for much of the modern world's written communication – and their stone carvers laid the foundation for the 'roman' typefaces developed soon after the invention of printing. Etruscan and Roman lapidaries painted their capitals on to the marble surface before inscribing them with such fidelity and sensitivity that the carved letters bore many of the subtle, human qualities of the painted ones: thick and thin strokes, graceful 'tails' and thicker areas at the start of strokes, where the brush made contact with the stone. These qualities can be seen in the strokes, tails and serifs of early, non-calligraphic typefaces such as Bembo

(c.1495) and Garamond (sixteenth century), and in their modern, digital-friendly counterparts.

Probably the first logos in the modern sense (of being widely distributed, for the means of identifying commercial entities) were the marks used by the earliest printers in the fifteenth century on the title or end pages of their publications. These displayed enormous invention and visual economy, ranging from decorated monograms, such as William Caxton's, to orb-and-cross designs with initials, and from pictorial puns on the printer's name to allegorical engravings. Later, it was the printing trade that gave us the word 'logotype': in the days of hot-metal typesetting, 'logotype' was the term for a single piece of type bearing two or more distinct elements.

Today, there are logotypes wherever you look. The most traditional forms – monograms, signatures, plain type – still offer possibilities to designers of corporate identities. But the accelerating advances in printing, media and design technologies have opened the door to infinite variety. Designers can manipulate, integrate and decorate letterforms and words with almost total freedom, and realize visual ideas that, a generation ago, would have had to remain in the imagination.

They also have an enormous palette of typefaces with which to work.

**LOGOTYPE**  
**Logotype**  
**logotype**  
**Logotype**  
**Logotype**  
**Logotype**  
**Logotype**  
**Logotype**  
**Logotype**  
*Logotype*

Giving character to characters: Typefaces have a Jekyll and Hyde effect on words, and today the range of personalities available is greater than at any time in the past.

Beginning with the boom in display faces in the nineteenth century – big, bold, attention-grabbing alphabets for bellowing the headlines of theatrical bills and ‘wanted’ posters – the development of typefaces for advertising and branding (as distinct from text) has been unrelenting. Font fashions have come, gone and come back again. And, in their search for the new, designers have revived the old. Even fonts that had been cast into type wilderness are finding new audiences. Bookman, Cooper Black, Avant Garde: nothing is off-limits. There is even a logotype in this book that makes use of Souvenir (see *Tomorrow* by Kent Lyons, p.33), a font first designed in 1914 but not a hit until released by the International Typeface Corporation (ITC) in 1970, and whose instant over-use by designers and ad agencies consigned it to eternal association with soft-focus advertising, soft rock and soft porn.

Of course, the digital revolution hasn’t just helped to give old faces a makeover; it has democratized type design and unlocked a flood of new typefaces. FontShop, the world’s first digital font reseller, stocks thousands of high-quality, hand-picked fonts from major foundries and independent type designers. With the right software package, anyone can experiment with type design, and turn out a font to his or her own taste, whether that’s a stern slab serif, a faux cyrillic, an extra-light script or something bold and brutalist.

It is not a development that impresses everyone. Italian-American designer Massimo Vignelli (1931–), the man most responsible for instigating corporate America’s love affair with Swiss-made Helvetica (1957) in the mid 1960s, maintains that any designer worth his or her salt can get by on half a dozen cultured, tried-and-tested typefaces. For many years ‘ideas-led’ design consultancies such as Pentagram promoted the same philosophy. But, in logotype design at least, character and distinctiveness in type design have trumped ‘good’ taste and breeding. More, not less, is more in this particular field of design.

It is also a field where change has become the norm. Commercial pressures, changes of senior personnel in companies and developments in technology and media all test the resolve of organizations to stick with the identity they already have. But every rebrand is a risk; there are almost always those who will defend an existing identity, no matter what its formal qualities. Brands are very much more than logos, but logos are what people grow attached to; they offer a focal point for all the feelings, good and bad, about a brand. No other element of a brand ever draws a more impassioned defence than a logo under threat of replacement. Just ask clothes retailer The Gap, whose switch to Helvetica caused uproar among sections of its customer base, or United Airlines, whose Saul Bass-designed double-U

**Opposite page:**

Typical logo applications. Left to right, from top: Midi café menu, by Coast; packaging and menus for Marmalade Toast café by &LARRY; lettering on concrete at The Hepworth Wakefield by APFEL; Harrods carrier bag by Minale Tattersfield; website for Haptic Architects by BOB Design; signage at the BK Italia factory by Vignelli Associates; business card for Highly Solar by Hesign; Melinda fruit sticker by Minale Tattersfield.

mark was lost, to the publicly voiced disgust of thousands of travellers, in the merger with Continental. There are countless other examples.

This state of restlessness applies to identities themselves. Some clients have experimented with alternative ways of commissioning identities, such as crowdsourcing and public competitions – department store JC Penney recently replaced its Massimo Vignelli-designed wordmark with one submitted by a third-year graphic-design student at the University of Cincinnati. The development of the ‘flexible’ or ‘dynamic’ identity – the kind that has multiple, interchangeable variations

– and the widening number of media and experiences through which brand identity is being expressed have led some designers and commentators to question the value of a fixed, never-changing logo in a brand world of constant flux.

Is the logo dead? The rich diversity of ideas in this book would suggest that the logotype, at least, is more alive than ever. And, in a future in which logos will have to work ever harder, with ever less media time and space in which to operate, the kind that communicates both visually and verbally in a single, self-contained mark could easily come to dominate the creation of brand identity.



**Opposite page:**

Birth of a logotype: AV Browne commissioned Fontsmith to develop a logotype and bespoke corporate font for the Northern Ireland Tourist Board. 'It was very important that we gave it a hint of Irish heritage,' says Fontsmith's Jason Smith, 'but also that we made it feel much younger, to echo their imagery and the kind of experiences the NITB wanted to focus on.'

This series of images gives a glimpse of the design process, from an initial moodboard that captures some of the desired font characteristics (top left), through sketches and character design (which focused on the serif terminals), refinements and testing, to applications. Setting the logotype (bottom left) in lower case enabled it to highlight the country's initials.

**Logotypes: The type specialist's view**

On high-profile branding programmes, where the fine detail of a logotype needs to be faultless, design companies often seek the expert input of a specialist type design studio. Fontsmith, based near London Bridge, is known for its development of commercially available fonts such as FS Albert and FS Lola, as well as fonts for clients such as Channel 4 and BBC One. But the studio also provides a logo design service, with projects ranging from refining the draft logotypes of other agencies to developing a typographic 'route' as part of a brand pitch or presentation, to taking the brand brief and crafting a fully formed, ready-to-use logotype from first principles.

The studio was founded by Jason Smith in 1999. Here, he talks about its work, and how an in-depth knowledge of letterforms can lead to better logotypes.

'When I learned to draw type at Monotype, the first thing I was asked to do was draw a 12-inch-diameter circle without a compass: turning the paper, sketching it out, looking at it, shaving bits off and so on. It was a brilliant exercise: when I thought I had a perfect circle I marked it out, and it wasn't.

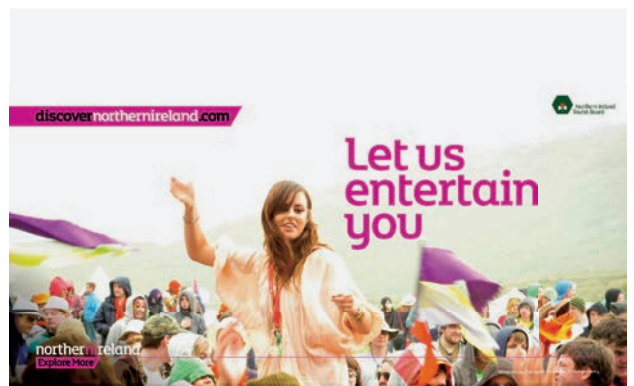
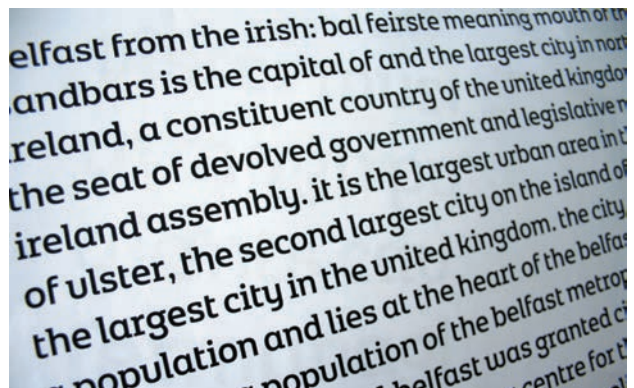
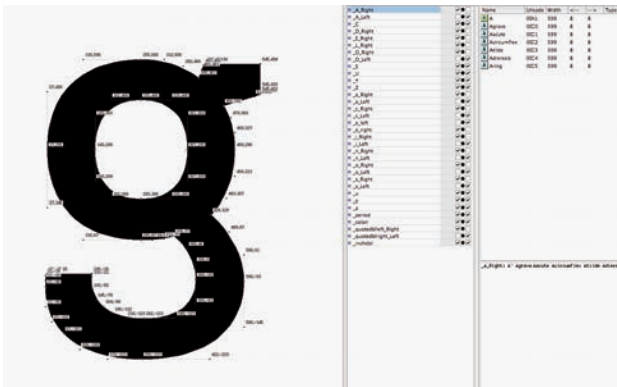
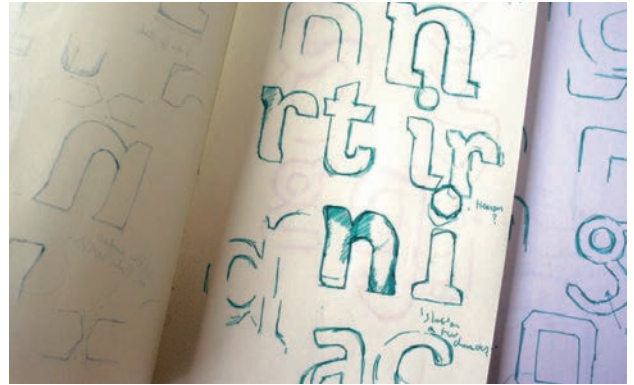
'Everyone can see when a painting or a building or a logotype is aesthetically pleasing, but it's the job of painters, architects and type designers to figure out why it is. I look

at a lot of logotypes and I see missed opportunities. I'll look at one and see a loop or a different ending, or a ligature that would have made it distinctive.

'The arrow in the FedEx logo – people love having that pointed out to them. That kind of feature makes every client and every customer happy. And that's what you're always reaching for: that special element where the penny drops. 'Something every designer should do is learn how to achieve expression through type. How do you make a word like "fizzy" look fizzy? It's not about typing out the name in Helvetica and applying a "fizzy" filter to it. It's about thinking of an idea and drawing it.

'Here, we always start with a blank piece of paper. We start sketching, and we develop an idea. Everyone here can draw really well; they've all got an eye for shapes, curves and balance. We search the words in a name for any interesting relationships between the letterforms that can become the hook. Then we apply an essence or vibe to it to capture the personality of the brand.

'An identity in its most basic form is a name. The next layer is the way you present it. That's the clever bit: conveying a message through a name. If you can build an identity in black and white, with just the name and something going on inside it, that's the holy grail.'



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We begin with a survey of logotypes at their simplest: a word or an abbreviation set in a typeface chosen to convey something of the nature, stature or character of the organization. It is where the focus falls squarely on the letterforms themselves and on the communication of basic, essential values through type. It is where logotypes most closely follow typeface fashion, and where simplicity can lead to longevity.

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AmericanAirlines

Cubus

fried

THE  
HEPWORTH  
WAKEFIELD

VITSCOE

the Chelsea

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INDITEX

Kemistry Gallery

Heller

amazee

Vanity

Campbell's

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C+C

the  
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ing  
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Fenwick

cupcake

stadium

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# It's all in the font

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sirca

SONY

Jeep

rtve

BRAUN

ferrovial

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Moulinex

Syfy

Canon

GREENPEACE

acca

loft

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HOUSE OF  
PROPELLERS

great.

Dafi Academy

BREE

BETTYS

Blokk

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**American Airlines**

**1. American Airlines**

International airline, USA  
*Designed by Unimark International (Massimo Vignelli), 1967*

In a book dedicated to expressive wordmarks, we start at the more taciturn end of the scale. Helvetica, the typeface that forms the basis for the logotypes of American Airlines, Jeep, Crate&Barrel, Microsoft, Panasonic, 3M and dozens of other global brands (as well as many more fashionable names that would shun associations with traditional big business), was considered the height of efficient, unruffled modernity when it was first applied in logotypes in the mid-1960s.

A new generation of American design firms, led by Unimark International in Chicago, adopted Helvetica as their house typeface. It responded to a need for a compact, effective, highly readable text font, and it became the modernist cornerstone of a look that signalled a new, expansive technological era in American commerce.

One of the first projects for Milan-born Massimo Vignelli (1931) after he started Unimark's New York office was to develop an identity to replace American Airlines' signature eagle symbol. His solution – the name in bold Helvetica in red and blue – outraged employees, who demanded an eagle on their aircraft tails. Vignelli, equally outraged at the demands for what he saw as superfluous and sentimental decoration, eventually relented and grudgingly crafted a highly stylized eagle to take a back seat within an 'AA' version of the identity.

Vignelli, who claims that no graphic designer needs more than six typefaces in his/her armoury, went on to apply Helvetica in numerous logotypes – including the New York City Subway's iconic signage – that survive to this day.

**2. Streetlab**

Skateboard retailer, Sweden  
*Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2010*

The neutrality of Neue Helvetica (a revision of Helvetica developed in 1983) helps this skate retailer steer clear of visual clashes with the brands it stocks.

**3. Sadie Coles HQ**

Contemporary art gallery, UK  
*Designed by Farrow, 1997*  
 Like the gallery space, the logotype plays an almost silent role, in subservience to the art it encompasses.

**4. Cristina Guerra**

Contemporary Art gallery, Portugal  
*Designed by Atelier Pedro Falcão, 2001*  
 Art gallery names, like fashion brands, frequently echo the identity of their founders. Pedro Falcão's aim with this gallery identity was legibility and timelessness, 'similar to a perfume brand'.

**5. ST Holdings**

Record distribution and label management, UK  
*Designed by Give Up Art (Stuart Hammersley), 2010*  
 An unassuming wordmark for a self-proclaimed 'boring box-packer' of the music industry.

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**Street**  
 ™  
**lab**

2

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**Sadie Coles HQ**

3

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**Cristina Guerra**  
 Contemporary Art

4

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**ST Holdings Ltd.**

5

**6. Asprey**

Luxury goods brand, UK  
*Designed by Pentagram (Angus Hyland), 2002*  
For the company that has enjoyed royal patronage since 1862, a logotype with stately letterspacing and a final flourish to mark its split from Garrard in 2002.

**7. BurdaStyle**

Online sewing community and resource, USA  
*Designed by Area 17 (Audrey Templier), 2008*  
A digital offshoot of *Burda Style*, Germany's leading DIY sewing publication, with a reinterpretation of the magazine's logotype that centres the brand on fashion and style.

**8. Cubus**

Family fashion retailer, Norway  
*Designed by Stockholm Design Lab, 2007*  
A clean, modern identity that repositioned this major retail brand and helped to consolidate its presence in the rest of Scandinavia and northern Europe.

**9. LazyLazy.com**

Online family fashion retailer, Denmark  
*Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2010*

**10. Nailxpress**

Nail polish strip brand, Spain  
*Designed by Talking (Gonzalo Sanchez, Fabián Vázquez), 2009*  
Simple, straightforward typography on monochrome packaging, displays and collateral helps put the focus on the brand's main asset: the spectrum of colours in its product range.

**11. Douglas Entertainment**

TV and film producer, Denmark  
*Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2010*  
A simple, versatile wordmark based on a modified version of the Akzidenz-Grotesk typeface (the 1898 precursor of Helvetica and Univers), designed to sit comfortably with the look of any of the company's productions.

**12. Heller**

Furniture and housewares manufacturer, USA  
*Designed by Vignelli Associates (Massimo Vignelli), 1972*  
Not only did Massimo Vignelli create Heller's Helvetica wordmark, he also designed the company's first ever product: a line of melamine stacking dinnerware. As well as developing corporate identities, Vignelli and his wife Leila have applied their modernist, objective design language to numerous products and interiors.

**13. Hertz**

International car rental company, USA  
*Designed by Landor Associates (Charles Routhier, Bina Kijmedee and Juliane Freitas), 2009*  
Landor's identity loses the dated drop shadow of the old Hertz wordmark but keeps the italics and yellow (as a background), retaining a connection with the past while seeking to catch the eye of modern customers: cash-strapped but demanding personalized service.

**14. Spiritualized**

Rock band, UK  
*Designed by Farrow, 1997*  
Created to coincide with the release of the third Spiritualized album, *Ladies and Gentlemen We Are Floating in Space*, Farrow's utilitarian Helvetica identity perfectly complemented its packaging for the CD, which parodied packaging for prescription medicine.

**15. Jeep**

Off-road vehicle brand, USA  
*Designer unknown, 1960s*  
Pure, no-nonsense Helvetica Bold for the original off-road vehicle. The origin of the name itself is still disputed among Jeep® enthusiasts, with some claiming it emerged from the designation 'GP' (short for 'General Purpose Vehicle') and others maintaining that GIs named it after Popeye's magical, otherworldly pet,

Eugene the Jeep. The wordmark first appeared on vehicles in the 1960s. (Courtesy of Chrysler-Jeep LLC)

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Asprey

6

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BurdaStyle

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Cubus

8

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LazyLazy.com

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**Nailxpress®**

**Douglas  
Entertainment**

10

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**Heller**

12

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***Hertz*®**

**Spiritualized®**

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14

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**Jeep®**

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**Crate&Barrel**

**16. Crate & Barrel**

Housewares retailer, USA  
*Designed by Tom Shortlidge, 1968*

When a young American couple, Gordon and Carole Segal, opened the first Crate & Barrel store in December 1962, their aim was to put before a discerning American audience the kind of well-designed, modern, durable products they had seen on sale in European cities while on honeymoon. The name was inspired by the bulk packaging in which their stock arrived from Europe, which they overturned to create product displays.

When the company started to branch out in the late 1960s, the Segals turned to Tom Shortlidge, a young art director at Young & Rubicam who had worked weekends in the original Chicago Old Town store to earn a little extra cash. His opinion was sought by Segal on a proposed new logo to replace the existing all-caps stencil wordmark.

'I thought it was a nice logo – but for someone else,' recalls Shortlidge, who has rarely spoken about his involvement with the iconic US brand. 'It was a stylized C+B, and would have been very appropriate for a glass manufacturer. The warmth of the name "Crate and Barrel" and what that implied was missing.'

Segal invited Shortlidge to have a go. 'To reflect the store's European-ness, I started looking at Helvetica, then a relatively new typeface in the US and one that I had introduced to the in-store signage during my brief tenure as a part-time employee. But I needed to alter Helvetica a bit to make the logo more distinctive. The "C" was made rounder and closed into more of a circle. The tail on the ampersand was extended, and other characters were tinkered with subtly.'

It was the application of the black, bold logo around the corners of boxes, bags and displays from late 1968 that really

impressed the Crate & Barrel brand on the American shopper's consciousness. Every carrier bag became a commercial for the store on the streets of American cities, conferring on its bearer a chic European sophistication. With more than 100 storefronts in the USA, the brand plans to go global, bringing its American take on Euro-chic to, it says, 'every corner of the world' – including Europe.

**17. Syfy**

Cable TV channel, USA  
*Designed by Proud Creative, 2009*

Launched in 1992, the SciFi Channel changed its spelling in 2009 and thereby turned a genre into an ownable, marketable trademark, freeing it to move into other genres such as reality TV, fantasy, paranormal and horror. Likewise, Proud's identity aimed for timeless, non-genre-specific simplicity.

**18. Teach First**

Educational charity, UK  
*Designed by Spencer du Bois (John Spencer), 2010*

Calm, solidity and understated confidence for a highly regarded independent charity.

**19. Knoll**

Furniture manufacturer, USA  
*Designed by Unimark International (Massimo Vignelli), 1966*

Massimo Vignelli and his co-founders at Unimark International in the mid-1960s were passionate about objectivity, systems and functionality in design and typography (see American Airlines, pp16–17). Knoll, a US-based company with roots in European modernism and pledged to the values of the Bauhaus, was the perfect client for the Unimark treatment. Helvetica's unusually large x-height (i.e. the height of standard lower-case letters like x, n, o, a and e) gave individual words and names – like 'Knoll' – an internal stability and visual strength that traditional typefaces

with long ascenders and descenders couldn't generate. A company like Knoll needed nothing more, nothing less.

**20. Openfield**

Grain supplier, UK  
*Designed by Purpose (Rob Howsam, Stuart Youngs, Justin Davies), 2008*

A wordmark to reflect the positive, inclusive spirit of a grain distribution company that shares its profits with farm owners.

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ERCO

**1. Erco**

Architectural lighting manufacturer, Germany  
*Designed by Otl Aicher, 1974*

A font whose letters are composed of thick strokes is said to be 'bold'; one whose letters have fine strokes is termed 'light'. Erco, a company that illuminates architectural environments, has for almost 40 years been graced by a logotype that gets lighter with every letter.

The designer responsible for these strokes of brilliance was Otl Aicher (1922–91), a pioneering graphic designer and educator whose career is closely tied to Germany's post-war recovery. Having actively opposed the Nazi regime, then helped the recovery of his hometown Ulm by co-founding the highly influential Hochschule für Gestaltung in 1953, he immersed himself in creating a unified look for an event that symbolized his country's restoration to international respectability: the 1972 Olympic Games in Munich.

Aicher and his studio created graphic systems that covered every element of the Games, from his much-celebrated pictograms and posters to mascots and memorabilia. Aicher extended his pictogram system for use at Munich Airport, and it was this set of symbols that Erco wished to license – for a series of directional sign luminaires – when they approached Aicher in 1974.

With a new marketing motto of 'Light not luminaires', and a new target audience of architects and interior designers in mind, Erco commissioned an entire identity system from Aicher, from logo to exhibition stands to catalogues and brochures. The typeface Aicher chose was Univers, designed by Swiss typographer Adrian Frutiger (b.1928). What made it perfect for Aicher's purposes was its multiplicity of weight and

width combinations, each connoted by a different two-digit number.

The 'E' of 'ERCO' is set in Univers 65 Bold; the 'R' in Univers 55 Roman; and the 'C' in Univers 45 Light. The 'O' was lighter than the lightest weight of Univers, and was individually cut to complete the progression.

It is usually logos, not their designers, whose lives are cut short. In this case, though, it was the reverse; the Erco logo lives on, but Aicher was tragically killed in a traffic accident in 1991, aged 69.

**2. Ruth Tomlinson**

Bespoke jeweller, UK  
*Designed by Felt Branding (Scott Manning, Tom Rogers), 2009*

Jeweller to the A-list, Ruth Tomlinson raised her profile with an elegant, restrained identity that complements the intricate, handcrafted nature of her creations.

**3. Indie**

Advertising agency, The Netherlands  
*Designed by The Stone Twins (Declan and Garech Stone), 2009*

A name and a launch event apparently influenced by the new frugality (in its most relative sense) in the advertising industry. The name suggests creativity on a low budget, while the launch simply involved spreading a giant branded beach towel on a public beach in Cannes during the annual Cannes Lions Festival. Indie personnel placed a few bottles of wine in an ice bucket next to the towel, and walked off.

**4. Lichthaus Arnsberg**

Contemporary art and performance space, Germany  
*Designed by Hesig International, 2010*

A simple wordmark with an enigmatic appendage, apparently referring to the angular architecture of the glasshouse space and its ambient conditions, which fluctuate between light and dark.

**5. Good**

Print and online magazine, USA  
*Designed by Area 17 (Arnaud Mercier), 2006*

Good calls itself the 'integrated media platform for people who want to live well and do good'. Its two main outlets are a quarterly magazine and a website ([www.good.is](http://www.good.is)), with each edition devoted to a topic or theme, such as water, food, transport or work.

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RUTH TOMLINSON

INDIE

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LICHTHAUS  
ARNSBERG

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GOOD

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**6. Foodily.com**

Online recipe finder, USA  
*Designed by Six (John Kariolis), 2010*  
 Started by a group of food lovers in San Mateo, California, Foodily claims to be 'the world's largest recipe network'. Its wordmark reflects the spirit of well-fed joie de vivre.

**7. International Center for Journalists**

Non-profit professional organization, USA  
*Designed by Siegel & Gale, 2009*  
 Established in the mid 1980s, the ICFJ promotes journalistic quality and integrity worldwide, in the belief that it can help bring about positive change. Its no-nonsense, interlocking letterforms suggest strength and plain speaking with considerably more success than its old symbol of a globe encircled by a bendy pen.

**8. Inditex**

Fashion distributor, Spain  
*Designed by Summa (Wladimir Marnich), 1999*  
 Founded in 1975 by the reclusive Amancio Ortega – Spain's richest man in 2011 – Inditex owns around 100 businesses, including Zara, Massimo Dutti and Bershka. The group's 2001 flotation was preceded by the launch of this new identity and an extremely rare, headline-making public appearance by Ortega.

**9. JW Trading**

Consumer goods trading company, Hong Kong  
*Designed by Loovvool (Hannes Unt), 2008*  
 An identity designed to convey a sophisticated, European, fashion-oriented positioning to the premium retailers and spas with which it trades in China and Hong Kong.

**10. Hearst Corporation**

Media conglomerate, USA  
*Designed by Chermayeff & Geismar, 2005*  
 To coincide with the opening of the showpiece Hearst Tower headquarters at 300 West 57th St, Manhattan, Hearst also invested in a new brand architecture and logotype that

would identify its many divisions and products in a consistent, distinctive way.

**11. Heal's**

Department store chain, UK  
*Designed by Pentagram (Domenic Lippa), 2005*  
 After almost 200 years in business with only tentative expansion beyond its Tottenham Court Road headquarters in London, Heal's felt safe and predictable. Domenic Lippa's monochrome identity and packaging, echoing that of Crate & Barrel in the USA, made the Heal's brand relevant and contemporary, and looks set to last. Not 200 years, perhaps, but for a while yet.

**12. Okinaha**

Health and anti-aging treatment store, Belgium  
*Designed by Coast (Frederic Vanhorenbeke), 2009*  
 Named after the Japanese archipelago with the world's highest percentage of centenarians, Okinaha is based on principles of health, longevity, purity and oriental simplicity.

**13. Guggenheim Partners**

Investment management services, USA  
*Designed by Chermayeff & Geismar, 2002*  
 The name is legendary in American business and this logotype, for a group of financial services brought together by the Guggenheim family and a small group of partners, makes visual capital of it.

**14. Braun**

Consumer products brand, Germany  
*Designed by Wolfgang Schmittel, 1952*  
 The world knows Braun best for its electric shavers; the design world loves the company for the serenely simple products designed by Dieter Rams from the 1950s onwards, and for the logotype that graced them.

The blueprint for the famous wordmark was created in 1934 by Will Münch. It featured white characters (curiously, all upper case until the 'n') with a black drop

shadow, and an extra-tall 'A', whose shape echoed that of the 'n' as well as the profile of the radios Braun was best-known for. Black letters, without shadows, were adopted in 1939.

Wolfgang Schmittel, a freelancer in the company's design department at the time, redrew the logotype on a square grid, so that the four smaller letters all followed a consistent 2:1 height-to-width ratio. The 'A' remained taller with a ratio of 8:3, and the white space within the letterforms was of equal thickness to the black strokes. This systematic revision gave the wordmark balance, symmetry and instant recognition.

**15. Gravitas**

Game manufacturer, Canada  
*Designed by Hamblly & Woolley (Bob Hamblly, Frances Chen), 2008*  
 A logotype with weight and authority to represent a game that encourages bold personal responses to deep questions.

**16. Hahmo Design**

Cross-disciplinary design company, Finland  
*Designed by Hahmo (Pekka Piippo, Antti Raudaskoski), 2003*

**FOODILY™**

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**ICFJ**

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**INDITEX**

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**JW**

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**H E A R S T**

**HEAL'S**

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OKINAHHA

**GUGGENHEIM**

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**BRAUN**

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**GRAVITAS**

**HAHMO**

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**17. Mass LBP**

Public engagement consultancy, Canada  
*Designed by Concrete (Diti Katona, John Pylypczak, Jordan Poirier), 2008*  
 Mass LBP's identity makes the organization feel more populist and accessible, and creates impact in applications with very limited budgets.

**18. Jerwood Gallery**

Contemporary art gallery, UK  
*Designed by Rose, 2010*  
 For a gallery that sits on the seafront in Hastings among the famous, tall black fishing huts, a logotype inspired by the hand-painted registration numbers of local boats.

**19. Samuel H Kress Foundation**

Art history education fund, USA  
*Designed by C&G Partners, 2008*  
 Samuel H Kress was father of a national empire of dime stores selling affordable, durable housewares. With his wealth, he established a foundation to advance the conservation of pre-20th-century European art. C&G Partners' custom typography includes a 'K' inspired by decorative details on one of SH Kress & Co.'s art-deco stores.

**20. Terry Moore Design**

Interior design company, UK  
*Designed by Kimpton (David Kimpton, Katie Alger), 2010*  
 A monogram that repeats the founder's initials to emphasize his ownership of his firm's design output.

**21. MediaCom**

International media agency, UK  
*Designed by Rose, 2009*  
 A high-visibility logotype for a business built on making its clients more visible.

**22. Ricoh**

Office equipment and camera manufacturer, Japan  
*Designed by Landor Associates, 2010*  
 Established in 1936 as Rikagaku Kogyo, the business machine maker

westernized its name, step-by-step, over nearly 30 years, ending up with Ricoh in 1963. Landor's revisions to its logotype are intended to enhance its 'readability on a global scale'.

**23. Lissom Gallery**

Contemporary art gallery, UK  
*Designed by A2/SW/HK, 2007*  
 Sometimes, a little typographic refinement can make all the difference. The finely judged tweaks made by A2/SW/HK to the Lissom Gallery's letterspaced Gill Sans wordmark – such as reducing the space between the two words, widening and opening out the 'G' to complement the 'S', shortening the mid-stroke of the 'E' and deepening the 'v' of the 'Y' – made for a more unified, balanced and optically pleasing logotype.

**24. Vitsø**

Furniture manufacturer, UK  
*Designed by Wolfgang Schmidt, 1969*  
 In the late 1950s, Danish furniture entrepreneur Niels Wiese Vitsø was introduced to Braun's chief designer, Dieter Rams, by designer-maker Otto Zapf. Vitsø and Zapf set up their own business to manufacture the Rams-designed 606 Universal Shelving System – a precision-engineered design classic. When Zapf left in 1969, Vitsø & Zapf became Vitsø, with a wordmark in Univers 75 Black, whose 'Œ' ligature was hand drawn by Wolfgang Schmidt to include the full counter (internal space) of the 'O' element – the standard Univers ligature resembled a reversed 'D' fused to an 'E'. In so doing, Schmidt created a unique typographic glyph, and a highly distinctive logotype.

**25. The Savoy**

Luxury hotel, UK  
*Designed by Pentagram (John Rushworth), 2008*  
 To coincide with its roof-to-basement refurbishment, The Savoy gained a logo that is a contemporary

evocation of its theatrical heyday, based on its most distinctive and flamboyant visual feature: the 12 m (40 ft) neon sign that greets guests as they arrive.

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**MASSLBP**

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**JERWOOD  
GALLERY**

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**KRESS**

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**TM™**

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**MEDIACOM**

**RICOH**

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L I S S O N G A L L E R Y

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**VITSOE**

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S A V O Y

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**S M**

**26. Stedelijk Museum**

Modern art museum, The Netherlands  
*Designed by Total Design (Wim Crowwel), 1963*  
 It is a sign of how timeless the simplest logotypes can be that this section of the book includes many wordmarks still in use 40 years or more after they were designed. Their longevity, though, also has much to do with their owners' enduring attachment to the values and ideas that brought their identities into being, such as modernist principles of simplicity, accessibility, functionality and clarity.

When Edy de Wilde was appointed head of Amsterdam's Stedelijk Museum in 1962, he brought with him a young designer, Wim Crowwel, who had designed a series of daring posters and catalogues for De Wilde at the Van Abbemuseum in Eindhoven.

One of the first tasks for Crowwel was to establish a modern identity for the museum. He aimed for a typographic style that would be easily recognizable and individual to the Stedelijk, but that wouldn't detract from the artistic subject matter.

An admirer of rationalist Swiss design, Crowwel found what he needed in Univers, a typeface designed in a wide range of weights almost a decade earlier by Swiss typographer Adrian Frutiger. Crowwel employed Univers for the museum's monogram and the text on its communications. Univers had been designed as a neutral, functionalist typeface, but in Crowwel's hands, on a long series of Stedelijk posters, it became the core element of what became known in The Netherlands as the 'SM style'.

It was Crowwel's relationship with the Stedelijk that helped to get Total Design, the pioneering multidisciplinary consultancy that he co-founded, off the ground. He remained responsible

for the museum's identity and graphics until 1985, when De Wilde stepped down. Through his design of radical typefaces, such as the pixellated New Alphabet in 1967, and a series of identities for TD's corporate clients in the 1960s and 1970s, Crowwel influenced generations of graphic designers. Not many of his wordmarks remain in use, but one of his very first does. For the Stedelijk, the visual identity Crowwel created to complement the museum's displays is as relevant and powerful as ever.

**27. Republic**

Fashion retailer, UK  
*Designed by B&W Studio (Lee Bradley, Andrew Droog), 2009*

**28. Restaurant Tschine**

Restaurant, Switzerland  
*Designed by Hotz & Hotz (Roman Imhof), 2007*  
 Tschine is the casual dining restaurant at the five-star Carlton Hotel in St Moritz. Its identity needed to reflect its more contemporary tone, while still conveying prestige and sophistication.

**29. Quintessentially**

Private members' club, UK  
*Designed by Rose (Garry Blackburn), 2002*  
 A case of letterspacing spelling luxury and exclusivity.

**30. The Hepworth Wakefield**

Contemporary art gallery, UK  
*Designed by A Practice For Everyday Life (APFEL), 2009*  
 The Hepworth Wakefield opened in 2011 and houses a collection of 20th-century art that includes many works by Barbara Hepworth (1903–75), Wakefield's most celebrated artistic offspring. The gallery's logotype echoes the British modernist typefaces of Hepworth's era, and the oblique tips of the letters reference the pitched roofs of the building forms, designed by David Chipperfield Architects.

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# REPUBLIC™

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# TSCHINE

CASUAL DINING

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# QUINTESSENTIALLY

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# THE HEPWORTH WAKEFIELD

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**1. aarrkk**

Property developer and investor, UK  
*Designed by Brownjohn (James Beveridge), 2009*

**2. Evo**

Fitness centre chain, Norway  
*Designed by Mission Design (Gary Swindell), 2009*

Hints of wheels and legs in this wordmark for a fitness centre chain attempting to evolve (hence the name) this established market.

**3. Sirca**

Financial data provider, Australia  
*Designed by Naughtyfish (Paul Garbett), 2009*

**4. Loft Investments**

Financial services provider, Sweden  
*Designed by Lundgren+Lindqvist, 2010*  
In a highly conservative market, Loft's identity suggests a fresh approach without ringing alarm bells, employing strong typography to establish trust.

**5. Ferrovia**

Infrastructure and construction company, Spain  
*Designed by Summa (Andreu Balius, Daniel Bembibre, Tiilman Solé), 2008*  
Summa developed a typeface to identify Ferrovia and its many subsidiaries. Following rapid growth and evolution from a construction company into an international designer, sponsor and builder of major infrastructure projects, the group is given a human, contemporary face through the logotype.

**6. Nederlandse Staatsloterij**

National lottery, The Netherlands  
*Designed by Teldesign (Jaco Emmen, René de Jong), 2007*  
A simple, durable wordmark to sit easily with the many brands under the lottery's wings.

**7. Urban Splash**

Property developer and regenerator, UK  
*Designed by North, 2008*  
For Urban Splash, one of the UK's most

enterprising residential property developers, North created a typographically led identity system based on an 'organic', custom font designed with type design house Dalton Maag. The alphabet includes alternative designs for many letters, such as 'g', 'e', 'a' and 'y'. This offers designers numerous options when branding individual developments while ensuring their designs remain recognizably on-brand. It also allows the type family to be added to over time. Like an Urban Splash property, it's a work in progress.

**8. Golla**

Personal electronics carriers, Finland  
*Designed by Hahmo (Pekka Piippo), 2000*

**9. seymourpowell**

Product design consultancy, UK  
*Designed by GBH, 2002*  
On the face of it, a simple lower-case wordmark. But, by highlighting the 'we' and adding words like 'think' and 'transform', the identity doubles as a strapline. And, by doing something similar with the 'our' and appending nouns such as 'foresight' and 'proposal', it marks the firm's ownership of its skills and creations.

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aarrkk

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evo

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sirca

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loft

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# ferrovial

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nederlandse staatsloterij

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# urbansplash

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**golla**<sup>®</sup>

**seymourpowell**

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**1. Atelier LaDurance**

Denim fashion brand, France  
*Designed by Boy Bastiaens/Stormhand, 2002*  
 Timelessness and stylish Gallic unfussiness for this exclusive denim label.

**2. Folksam**

Insurer, Sweden  
*Designed by Stockholm Design Lab, 2001*  
 With roots in Swedish trade union and cooperative culture and a name that sprang from the merger of its two insurance branches (*Folket* [people] and *Samarbete* [cooperation]), Folksam is one of the country's largest insurers and investment managers. Its identity, in a high-contrast serif face, has a homely, modest, uncorporate air.

**3. Goldlog**

Rock band, Norway  
*Designed by KalleGraphics, 2005*  
 American Typewriter, tightly tracked, lends a gentle, DIY feel to the identity for a folk-influenced band.

**4. Kaspar**

Luxury stationery brand, Switzerland  
*Designed by Hotz & Hotz (Roman Imhof, Herbert Seybold), 2006*  
 For a business dealing in products such as notebooks bound in full-grain leather and writing cabinets made of cow's horn, a hand-drawn logotype that attempts to fuse the sophisticated character of serif type with the soft, fluent look of handwriting in ink.

**5. Kemistry Gallery**

Graphic design gallery, UK  
*Designed by Proud Creative, 2005*  
 Understatement with, in the ligature between 's' and 't', a quiet flourish for a wordmark that mustn't shout louder than the work on show.

**6. People Tree**

Fair Trade fashion brand, UK/Japan  
*Designed by Practice + Theory (Andreas Pohancenik), 2007*  
 People Tree designs exclusive fashion for manufacture by 50 Fair Trade groups in 15

countries, employing local skills and creating jobs in marginalized communities. Its wordmark was created to work across a range of applications, from stitched labels to catalogues to the brand's website.

**7. Pearson Lyle**

Photographic agency, UK  
*Designed by Dowling Duncan (Rob Duncan, John Dowling), 2009*  
 An elegant slab serif that creates character but keeps a low profile alongside the company's clients' work.

**8. Ragne Sigmond**

Photographer, Denmark  
*Designed by KalleGraphics, 2007*

**9. Canon**

Imaging and optical products, Japan  
*Designed by Canon, 1956*  
 The Canon name, like Sony, was originally a product brand before being adopted as the corporate name. In 1934, Precision Optical Instruments of Tokyo prototyped Japan's first-ever 35mm camera with a focal-plane shutter, and christened it Kwanon – the Japanese name for the Buddhist goddess of mercy. When the camera entered production, the trademark it bore was the closest Western word to Kwanon: Canon. The accompanying wordmark was a spindly, hand-drawn affair, with a large, oval 'C' and an 'a' with a distinctive, sloping stem.

In 1947 as Canon cameras won over photographers worldwide, the company adopted the name. Six years later the logo was redrawn with thicker strokes, and the 'C' and 'n's gained their first, tentative serifs. The letters were bulked up further in 1956 to create Canon's idiosyncratic, semi-serif wordmark: the 'C' made smaller and more circular, the serifs and terminal on the 'a' harmonized, and the 'o' given its angled stress.

**10. The McNay Art Museum**

Regional art museum, USA  
*Designed by C&G Partners (Emanuela Frigerio), 2008*

The McNay, in San Antonio, celebrated its 50th anniversary by adding a major new wing, designed by Jean-Paul Viguier, to the original 19th-century mansion museum. A new identity uses a classical font, Minion, but adopts the modern way of referring to the museum.

**11. Tomorrow**

Retirement financial services, UK  
*Designed by KentLyons, 2007*  
 Some typefaces go through peaks and troughs of popularity. Souvenir, with its quirks and curves, was huge in the 1970s in advertising and on soft-rock album covers, then looked on in horror throughout the 1980s and 1990s. Now, though, designers are rediscovering Souvenir and putting it to novel use, such as in this rebrand of retirement specialist GE Life, commissioned by owner Swiss Re. Maybe it struck a distant chord with the 1970s generation: the rebrand was such a hit with retirees that Tomorrow was quickly snapped up by LV=.

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**Atelier LaDurance**<sup>®</sup>  
 LES BAUX DE PROVENCE

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**Folksam**<sup>®</sup>

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**Goldlog**

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**Kaspar**

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Kemistry Gallery

**People Tree**

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PearsonLyle

Ragne Sigmond

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**Canon**

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theMcNay

Tomorrow<sup>TM</sup>

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Google™

**12. Google**

Search engine, USA  
*Designed by Ruth Kedar and Sergey Brin, 1999*  
 Ruth Kedar was an assistant professor of design at Stanford University in California when a friend introduced her to a pair of computer-science PhD students, Sergey Brin and Larry Page. The research project the pair had been working on – a search engine that ranked websites by the number of pages that linked to them, not by the repetition of search terms on a page – was starting to attract serious interest from technology investors, and they asked Kedar to help them to give it an identity.

The pair had a name for the search engine – one that they hoped would suggest its grasp of vast volumes of information. It was the largest number they knew the name of: one followed by 100 zeros, known as a googol. Their misspelt number had a playfulness they liked, and it stuck.

Brin had created a multicoloured wordmark in a simple graphics program with a standard bold serif font and an exclamation mark. Kedar was asked to refine the logo into something that suggested complexity but that was not visually complex.

After experiments involving Garamond, web motifs, crosshairs, overlapping 'o's, magnifying glasses and all upper-case letters, Kedar ended up with just the word itself, set in the quirky Catull typeface, with different coloured letters and shadows on each that 'floated' the logo on the search page. Finally, she revived Brin's original primary colours progression, complete with a green 'l' to convey unpredictability. The logo that saw Google through its boom years was born.

The only change since then was made on 6 May 2010, when the logo adopted more vibrant shades of the same colours and the drop shadow was brought

much tighter into the letterforms.

Keeping its logotype simple, free of any form of illustration or symbolism, has, ironically, allowed Google to take liberties with its identity on a regular basis. Branding wisdom urges consistency, but in Google's case the liberties it takes are its trademark, because they play on the logotype's universal recognizability. Its 'Google Doodles', designed to mark anniversaries and major events, help keep the simple Google logotype – seen by more than a billion unique visitors every month – from being boring.

**13. Rupert Sanderson**  
 Luxury shoe designer, UK  
*Designed by Johnson Banks, 2000*  
 For a shoemaker to the stars, an aesthetic designed to be 'undesigned', creating an air of authenticity and craftsmanship by recalling the innocent era before graphic designers and 'the brand'.

**14. Scotland + Venice**  
 Arts funding partnership, UK  
*Designed by Graphical House, 2009*  
 Scotland + Venice is the umbrella identity for the bodies that fund Scotland's participation in the Venice Biennale art festival. A wordmark that employs an amended form of Baskerville and a minimalist '+' captures the contemporary nature of the art and the historic context of Venice.

**15. Soda Reklamebyrå**  
 Advertising agency, Norway  
*Designed by Mission Design (Karl Martin Sætren, Gary Swindells), 2004*  
 A splash of Rockwell for Soda.

**16. SugarSin**  
 Confectionery shop, UK  
*Designed by &Smith, 2011*  
 A typewriter-esque face with round, lollipop-style terminals for a 'non-traditional' sweet shop for adults and children.

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## Rupert Sanderson

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# Scotland + Venice

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# Soda™

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# SugarSin

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**1. Molton Brown**

Premium beauty brand, UK  
*Designed by Farrow, 2011*  
Molton Brown started out in 1973 as a hair salon at 58 South Molton Street in London's Mayfair, mixing its first products in the room upstairs using nettles and camomile. After 38 years, the business felt that the original logotype, with its hand-tooled capitals and white highlights, was in need of modernization and simplification. Farrow stripped away the outline, leaving just the highlights, and drew a new logotype based on this skeleton of shapes. This use of natural ingredients has led to a modern, more refined mark that still bears the stamp of the original.

**2. MC Partners**

Recruitment consultant, UK  
*Designed by Rose, 2007*  
A City of London recruitment firm skilled at making 'mutually compatible' introductions and connections – hence the ligatures on the 'R's.

**3. Northsea Capital**

Private equity advisor, Denmark  
*Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2007*  
Pure type with integrity for one of the largest independent private-equity advisors in northern Europe.

**4. Arup**

Multidisciplinary construction consultancy, UK  
*Designed by Pentagram (David Hillman), 1985*  
In construction, the name 'Arup' is synonymous with innovation and ingenuity – so why add anything else?

**5. Tiffany & Co.**

Jewellery and silverware retailer, USA  
*Designed by Pentagram (Paula Scher), 1995*  
A redrawing of the Tiffany & Co. logotype that subtly revives the air of impeccable craftsmanship, taste and exclusivity.

**6. Taryn Rose**

Luxury shoe designer, USA  
*Designed by Elixir Design (Jennifer Jerde, Nathan Durrant), 2005*  
A wordmark for a fashion-shoe business founded in 1998 by orthopaedic surgeon Dr Taryn Rose. Serif fonts with small capitals are favoured by luxury and heritage brands, particularly in North America, for giving a stamp of refinement and craftsmanship.

**7. Norton & Sons**

Bespoke tailor, UK  
*Designed by Moving Brands, 2006*  
Norton & Sons is steeped in history and tradition as any brand. A Savile Row tailoring firm dating back to 1821, it has kitted out the likes of Winston Churchill, Cary Grant, Frank Sinatra, David Niven and three US presidents. As Moving Brands delved into Norton's history in the early stages of a contemporary rebranding directed at young gents, a designer queried the inverted 'S' on the shopfront signage. It was found to be the result of an uncharacteristically hasty repair after the shop suffered bomb damage in the 1940s. The quirk has been kept and an equally idiosyncratic, notched small-caps typeface adopted, to capture classic English eccentricity in a logotype.

**8. Rigby & Peller**

Corsetry retailer, UK  
*Designed by Springer & Jacoby, 2002*  
Rigby & Peller's bespoke lingerie and expert bra-fitting service have earned it a distinguished female clientele over the years, including HM Queen Elizabeth II. For decades, its only store was in South Molton Street, opened in 1939 by Mrs Rigby and Mrs Peller. In the last few years, it has reached out to a younger, more fashion-conscious market. Its 2002 brand revitalization created a new logotype that removed the impression that its products were only for

elderly ladies with deep pockets by unclipping the name from its Royal Warrant crests.

**9. The New York Palace**

Luxury hotel, USA  
*Designed by &Smith, 2009*  
The identity of a Madison Avenue landmark, which combines the spectacular Villard Mansion of 1882 with a 55-storey tower block from the late 1970s.

**10. GSA Venture Partners**

Venture capital fund, USA  
*Designed by Area 17 (Sara Berks), 2010*

**11. Via Snella**

Male fashion brand, Sweden  
*Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2008*  
A confident, classical identity designed to create a solid base on which the brand can develop over seasons and years, and with which it can widen its international distribution.

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MOLTON  
BROWN  
L O N D O N

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MCPARTNERS

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NORTHSEA  
CAPITAL

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ARUP

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TIFFANY & CO.

TARYN ROSE

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NORTON & SONS

7

RIGBY & PELLER  
L O N D O N

THE  
NEW YORK PALACE

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GSA<sup>Venture Partners</sup>

VIA  
SNELLA

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**SONY**

**12. Sony Corporation**

Conglomerate, Japan  
*Designed by Yasuo Kuroki, 1961; modified by Sony, 1973*  
 Sony's belief in the value of a simple, memorable, consistently presented brand name was fundamental to the company's rise to global eminence from a radio repair shop in a bomb-damaged Tokyo department store.

Masaru Ibuka and Akio Morita came up with the name as a way of branding their line of transistor radios, which started in 1955 with the TR-55. 'Sony' suggested products that were sound-related or 'sonic' (from the Latin origin 'sonus'), but also echoed the English word 'sonny', meaning boy. It was short, bright and easily said in any language, and 'sonny boy' was also used in 1950s Japanese to connote smart, presentable young men. A cartoon character known as Sony Boy featured in advertising for the firm's increasingly successful pocket radios.

So well received was the combination of compact product design and a Western-friendly brand, that the company – until this point known as Tokyo Tsushin Kogyo KK – adopted the Sony name in 1958. For a Japanese business to brand itself with a logotype of Roman letters and not kanji characters was almost unheard of at the time, as was Sony's desire for a name that did not restrict it to any one industry.

The first Sony logo was a hard-to-read wordmark with an angular 'S', squashed into a box. When it came to creating a large neon sign in downtown Tokyo in 1961, Sony publicity designer Yasuo Kuroki redrew the name as a stretched-out serif wordmark, and it stuck. Apart from some slight filling out of its letterforms to add a little extra visual weight, and despite a competition in 1981 to find a replacement, the logotype has remained unchanged for more than 50 years.

**13. I/Object**

Online fashion and homewares retailer, Belgium  
*Designed by Coast (Frederic Vanhorenbeke), 2010*  
 Sustained! I/Object sells furniture, fittings, gadgets and gifts sourced from around the world. Its high-contrast serif font complements the of-the-moment nature of the merchandise.

**14. Fabbrica**

Italian restaurant, Canada  
*Designed by Concrete (Diti Katona, John Pylypczak, Edmond Ng), 2010*  
 A super slab serif recalls post-war Italian type – or spaghetti westerns? – for this Toronto eaterie, set up by Canadian celebrity chef and entrepreneur Mark McEwan.

**15. Foodparc**

Gourmet food hall, USA  
*Designed by Mucca Design (Matteo Bologna, Andrea Brown), 2010*  
 For this high-tech food hall on Sixth Avenue designed by *Blade Runner* and *Aliens* set designer Syd Mead, Mucca sought an identity that was 'a whimsical blend of the organic and the technological'.

**16. Kopioisto**

Artists' and writers' copyright organization, Finland  
*Designed by Hahmo (Pekka Piippo), 2005*

13

I/OBJECT

14

FABBRICA

15

FOODPARC

16

KOPIOSTO

**1. Amlin**

Insurance and reinsurance underwriting group, UK

*Designed by OPX (Bill Bickerstaff, David Bennett, Adam Johnson), 2010*

Mixing small caps with lower case, this wordmark was designed for typographic impact across a wide range of applications, from pens to rugby sponsorship hoardings.

**2. iD**

Electronic payment system, Japan

*Designed by Good Design Company (Takuya Tomohara, Manabu Mizuno), 2005*

iD allows consumers to pay for goods and services contactlessly by waving a 'Osaifu-keitai' (mobile wallet) handset over a compatible reader. Like credit cards, it is based on post-payment, and in its first five years it gained more than 15 million subscribers in Japan.

**3. Puntari**

Elderly care home, Finland

*Designed by Hahmo (Erik Bertell, Hanna Hakala, Antti Raudaskoski), 2010*

**4. Friendship Works**

Children's mentoring charity, UK

*Designed by hat-trick (Gareth Howat, Jim Sutherland, Alex Swatridge), 2010*

Friendship Works gives support to children in London by providing adult mentors who encourage, listen and guide them towards adulthood. The adult-and-child 'F' gives the organization a distinctively human but professional face.

**5. Arboretum Kalmthout**

Arboretum and gardens, Belgium

*Designed by Studio Hert (Bart Rylant), 2009*

**6. Virgin Galactic**

Suborbital spaceflights service, UK

*Designed by GBH, 2006*

Like the Erco logotype (see p.22), the wordmark for Richard Branson's stratospheric tourism venture uses a range of weights to represent light and dark. The

retro-futuristic font, titled Elevon, was the work of London type designers Dalton Maag.

**7. Green Park**

Organic fashion brand, UK

*Designed by B&W Studio (Lee Bradley, Andrew Droog), 2007*

A fashion line dominated by combats and hoodies, with a logo to catch the eye of skateboarders.

**8. Constitutional Court of South Africa**

Constitutional court, South Africa

*Designed by Mister Walker (Garth Walker), 2004*

The site chosen for South Africa's new constitutional court in 1994 was that of an apartheid-era prison whose rubble was recycled into the new building. Originally created for the court's way-finding system, the font of its official identity comprises characters based on documented cell-wall graffiti by apartheid prisoners, and prison signage. A case of letters speaking volumes.

**9. architectsAlliance**

Architectural practice, Canada

*Designed by Concrete (Diti Katona, John Pylypczak), 2000*

A pure, modern approach, with the emphasis on the 'Alliance', for this 40-strong multidisciplinary practice.

**10. Kilvil**

Sports equipment retailer, Andorra

*Designed by Summa (Tilman Solé, Eduardo Cortada), 2005*

Mixed case goes down well with people who go downhill well, if this wordmark for an extreme-sports-equipment shop in the Pyrenees is anything to go by.

**11. oki-ni**

Online fashion retailer, UK

*Designed by Tomato (Simon Taylor), 2004*

Founded in 2001, oki-ni works with established brands and innovative designers to make available exclusively limited-edition fashion.

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# Amlin

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iD™

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PUNTARI

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Ff

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**arboretum**  
KALMTHOUT

VIRGIN GALACTIC

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**Green**  
**park**<sup>TM</sup>

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CONSTITUTIONAL  
COURT  
OF SOUTH AFRICA

aA

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**KILVIL**

**OKI-ni**

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**1. Bidfreight Port Operations**

Portside logistics, South Africa  
 Designed by *Mister Walker (Garth Walker), 2006*

For South Africa's amalgamated portside logistics and stevedoring operations, a logotype of large and small letterforms inspired by shadows cast by letters on the sides of corrugated steel shipping containers.

**2. Mini Museum Mürren**

Museum, Switzerland  
 Designed by *Atelier Bundi (Stephan Bundi), 2009*  
 The Mini Museum Mürren is a very small museum indeed – just a few shop windows, in fact – in and about Mürren, a small village in the Swiss Alps.

**3. SOM**

Telecommunications operator, Andorra  
 Designed by *Summa (Tilman Solé, Daniel Bembibre), 2009*  
 SOM, the new brand for Andorra's sole telecoms operator (*Servei de Telecomunicacions d'Andorra STA*), is an acronym that also means 'we are' in Catalan, and seeks to identify the business with its paying customers.

**4. SoundCircus**

**Kees Kroot**  
 Recording studio, The Netherlands  
 Designed by *The Stone Twins (Declan and Garech Stone), 2007*  
 The logotype for SoundCircus changes all the time, following different waveforms on different applications and incorporating slogans such as 'The Greatest Sound Studio on Earth featuring Kees and his Amazing Twiddling Knobs'.

**5. Pueblo Chico**

Theme park, Spain  
 Designed by *Summa (Josep Maria Mir), 2000*  
 Pueblo Chico (Little Town) is a park in Puerto de la Cruz, Tenerife, where the story of the Canary Islands is told in miniature, with scale models of streets, plazas, landmarks and monuments.

**6. RTVE**

Public broadcaster, Spain  
 Designed by *Summa (Tilman Solé, Rocio Martinavarro, Joern Oelsner), 2008*  
 For the first update of the *Radio y Televisión Española* (RTVE) brand in decades, Summa placed special emphasis on the 'e', which stands for 'Española' (Spanish) and recurs in all RTVE's TV-channel and radio-station brands. Its custom typography strives to suggest 'a balance between the human and the technological'.

**7. HEMU**

Academy of Music, Switzerland  
 Designed by *>moser, 2010*  
 The *Haute Ecole de Musique* (HEMU) in Lausanne is renowned for the eminence of its faculty members; amplifying the last two letters of the logotype stresses the importance of serious musical study.

**8. Low-Income Investment Fund**

Social investor, USA  
 Designed by *C&G Partners (Steff Geissbuhler), 2010*  
 LILF is about people helping people: connecting low-income communities with capital markets to get social projects for housing, education and childcare off the ground.



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**PUEBLOCHICO**  
TENERIFE

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**rtve**

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**HEMU**

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**unif**

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**1. Association of Art Historians**

Professional body, UK  
 Designed by REG Design (Emily Wood, Ruth Sykes), 2005  
 Two fonts by a favourite subject of art historians – Eric Gill (1882–1940) – convey the association's twin concerns. Joanna, a typeface influenced by those of Robert Granjon from the 16th century, represents art from all periods of history, while Gill Sans symbolizes contemporary practice.

faces, designed to reflect the many sides to oriental beauty.

**6. TOJO**

Furniture and housewares retailer, UK  
 Designed by Graphical House, 2010  
 A double logotype conveying the range of design on offer in this Glasgow store. A heavily abstracted mark reduces the letters to their simplest forms while an elegant classical rendering offers a diametrical contrast.

**2. ESADE**

Business school, Spain  
 Designed by Summa (Wladimir Marnich, Eduardo Cortada), 2008  
 Ranked the world's foremost business school by *The Wall Street Journal* in 2006 and 2007, ESADE is a little less conservative than other international schools in its branding. The second 'E', picked out in a bold sans serif, denotes education, ethics and enterprise – the three fields in which students should aim for excellence.

**7. International Creative Union Center**

Creative arts centre, China  
 Designed by Hesign International (Jianping He), 2008  
 A monogram to represent the multiplicity of disciplines and directions at this state-run centre for artistic training and cultural activities.

**3. Historic House Trust**

Preservation partnership, USA  
 Designed by Doyle Partners (Stephen Doyle, August Heffner), 2006  
 The Historic House Trust is a consortium of 23 houses and buildings in New York City, offering insights into the history of the city. The combination of typefaces in the logotype alludes to the diversity on offer.

**8. Danish Fashion Institute Academy**

Network organization, Denmark  
 Designed by Homework (Jack Dahl), 2009  
 In design terms, Denmark is perhaps better known for its furniture than its fashion. The Danish Fashion Institute aims to rectify that, encouraging innovation and promoting Denmark as 'a fashion brand in itself'.

**4. Fresh Co.**

Grocery retailer, Canada  
 Designed by Rethink, 2010  
 A new discount grocery store brand launched in 2010 by Sobeys, one of Canada's largest supermarket chains, Fresh Co. is designed to be fresh as well as low in price. The logotype uses the Bree typeface to convey 'fresh' and the more functional DIN to represent the bargain price point.

**5. Joly Beauty**

Cosmetics brand, China  
 Designed by Hesign International (Jianping He, Jun Dai, Lin Yu), 2008  
 A logotype of many



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**Joly**Beauty  
精艺妆品

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TOJO. 

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**ICUC**

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**Dafi**/Academy

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**9. Muscular Dystrophy Campaign**

Charity, UK  
*Designed by Spencer du Bois (John Spencer), 1998*  
Influenced by the attitudes of muscular dystrophy sufferers encountered during the branding process, John Spencer created a logotype that directly conveys the progressive weakening and wasting effects of the disease in the type contrast between the strong and and the 'dystrophic'.

**10. Take Ten**

Change management consultancy, The Netherlands  
*Designed by Burobraak (Arjan Braaksma), 2008*  
Change made tangible through type.

**11. Martin Prosperity Institute**

Think tank, Canada  
*Designed by Hambly & Woolley (Frances Chen, Barb Woolley), 2007*  
Part of the University of Toronto, this think tank studies the role of 'sub-national factors' in global economic prosperity. The diversity of research and expertise at the institute led to a multifaceted logotype.

**12. Oliver & Bonacini Restaurants**

Restaurant group, Canada  
*Designed by Gottschalk + Ash International (Udo Schliemann, Michael Kirlew), 2008*  
Peter Oliver and Michael Bonacini teamed up in 1993 to open Jump in Toronto's Bay Street, and their portfolio of restaurants has grown steadily since. Oliver is the business half of the partnership; Bonacini is the chef.

**13. Avid Reader**

Independent bookstore, Australia  
*Designed by Inkahoots, 1997*  
Eclectic reading from this Brisbane bookstore.

**14. Kino Cinema**

Art-house cinema, Australia  
*Designed by Sadgrove Design (Brian Sadgrove), 1985*

**15. Hulton Archive**

Picture library, UK  
*Designed by Pentagram (Angus Hyland), 2000*  
In 2000, Getty Images embarked on a project to digitize its entire collection of 15 million historic British press images, and called it the Hulton Archive. This meeting of historic images and modern technology is captured in the logotype.

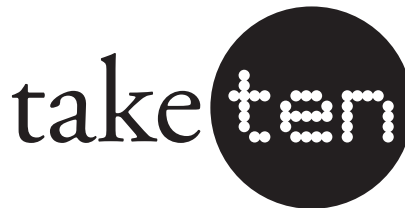
**16. Gr(eat)**

Delicatessen, Denmark  
*Designed by Homework (Jack Dahl), 2008*  
Somewhere to eat green: a Copenhagen deli with a special respect for the environment in its food and packaging.

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# Muscular Dystrophy Campaign

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MARTIN  
Prosperity *Institute*

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OLIVER & BONACINI  
RESTAURANTS

12

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AVID  
READER

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KiNO

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Hulton | Archive

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great.

16

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**1. MoreySmith**

Interior design consultancy, UK  
 Designed by *Cartledge Levene*, 2007  
 Ten years after it had designed MoreySmith's original identity, Cartledge Levene redrew the logotype as a dot-matrix font. It was then repeated and offset, creating a fluid identity and new opportunities for tactile applications, such as thermography and laser cutting.

**2. Living Beauty**

Skincare concession, UK  
 Designed by *SEA (Bryan Edmondson)*, 2004  
 The clinical and the organic meet in this identity for Selfridges' skincare concession.

**3. Marawa the Amazing**

Hula-hoop artist, Australia/UK  
 Designed by *Mind Design (Holger Jacobs, Romilly Winter)*, 2010  
 A logotype based on revue theatre display fonts that makes the job of putting Marawa's name up in lights straightforward, should that ever be necessary.

**4. Cupcake**

Spa and crêche, UK  
 Designed by *Mind Design (Holger Jacobs, Craig Sinnamon)*, 2008  
 Composing Cupcake's identity of dots leaves open the option of using multiple colours and creating a 'Smarties' effect to catch the eye of young children.

**5. North / South / East / West**

Photographic/musical project, UK  
 Designed by *Give Up Art (Stuart Hammersley)*, 2009  
 For a series of collaborative projects between recording artists from four different parts of the world, a typeface with characters created from a grid of tiny crosses, each one representing the compass of cardinal points.

**6. Speirs + Major**

Lighting design consultancy, UK  
 Designed by *Bibliothèque*, 2010  
 A logotype that is a construction of light,

typography and solid, perforated materials for a company that illuminates the built environment.

**7. Cha Cha Moon**

Chinese noodle bar, UK  
 Designed by *North*, 2008  
 Cha Cha Moon in London's West End creates high-quality fast Chinese food. Noodles are, literally, its trademark.

**8. Bespoke Careers**

Design recruitment agency, UK  
 Designed by *1977 Design (Paul Bailey)*, 2004  
 Bespoke, in London's design heartland of Clerkenwell, is identified by a logotype based on its own, appropriately custom-designed typeface, with letters built around perfect circles.

**9. JBPR**

Public relations agency, UK  
 Designed by *Studio Tonne*, 2010

**10. Six Wines Eight**

Wine retailer, UK  
 Designed by *Hyperkit*, 2007  
 Six Wines Eight stocks a changing selection of 48 wines (6x8=48). Hyperkit developed a vine-like grid that generated a bespoke typeface and logotype.

**11. Dalton Maag**

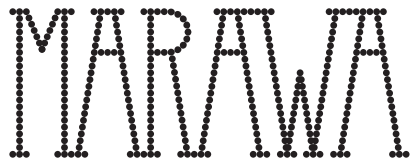
Type design studio, UK  
 Designed by *Mode (UK) (Phil Costin, Ian Styles)*, 2002  
 Dalton Maag's craft is steeped in centuries of tradition, but its identity reflected the need to appeal to the company's principal audience of graphic designers. The logotype, based on early Modernist type, uses only the abbreviation 'DaMa' – the signature appended to all Dalton Maag font file names (i.e. DaMa).



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North/South  
East/West



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BREE

**12. Bree Collection**

Bagmaker, Germany  
 Designed by *Büro Uebele Visuelle Kommunikation* (Sabine Schönhaar, Andreas Uebele), 2008  
 Logos that survive untouched, in their original state, for decades are rare. Even those logotypes that seem as if they have been around forever have usually required occasional refinements to strokes or serifs, or adjustments to the spacing of characters, to keep pace with changing tastes – of customers or company members – and typographic trends.

The Bree label was brought into the world in 1970 by a young couple, Wolf Peter Bree and his wife Renate, who had a vision of creating fashionable, functional bags from high-quality traditional materials. Its logotype was the height of fashion: looking high-tech but a little gauche, as if they had been drawn by a robot arm, the capital letters each filled the same square unit and comprised only straight-line strokes that seemed to be of uniform thickness. At the centre of the 'B' and the 'E's, these lines doubled back on themselves.

Almost 40 years later, the logotype was updated as part of a modernization programme. Stroke endings and the corners of characters were softened and curved, and a series of detailed refinements of individual letters were carried out to create a balanced optical effect, and to retain the impression that the logotype was grid-based, like its predecessor.

The changes addressed the elements of the logo that were mathematically correct but optically wrong. For example, because horizontal strokes look thicker to the human eye than vertical strokes of equal width, the verticals of the logotype were made marginally thicker. The width of the letters varies in the new logotype, and the spaces between them have been optically

adjusted. The close parallel lines at the centre of the 'B' and 'E's have been thinned to create more space between them, and also raised slightly because their mathematical centre is too low for the rest of each letterform.

These and other tiny tweaks have given the logotype a new lease of life, although most of the shoppers passing through Bree's doors may be too distracted to notice any difference.

**13. Vanity**

Women's clothing brand, Mexico  
 Designed by *Lance Wyman*, 1972  
 One of many identities designed by Lance Wyman for Mexican enterprises following his acclaimed design of the graphics for the 1968 Mexico Olympic Games.

**14. Nimmin**

Power diet brand, Switzerland  
 Designed by *Atelier Bundi* (Stephan Bundi), 2010

**15. Channel 9 TV**

TV broadcasting channel, Australia  
 Designed by *Sadgrove Design* (Brian Sadgrove), 1975  
 A timeless TV channel logo from Australia that English watchers of the 1980s Ashes series will be familiar with. It remains essentially intact despite having been messed about continually, with makeovers in blue, silver and gold, in 3-D, with a high-chrome effect, a bevelled edge and the nine dots removed.

For any logo designer, watching your creation suffer in the hands of others can be a painful experience. Brian Sadgrove, who has designed identities for numerous Australian corporations, takes a philosophical view, comparing it to 'worrying about an extremely wayward child. You can't do anything about it, so don't get attached, whatever you do.'

**16. Parc Central del Poblenou**

Public park, Spain  
 Designed by *Serracatafau* (Quim Serra, Adriana Alós), 2007  
 A 'green lung' in Barcelona, designed by Jean Nouvel, the park is a lush oasis for the community with dense vegetation and a perimeter wall covered in Mediterranean plants. A grid system of nodes and connectors provides the base for the logotype, the signage and drawings of abstract gardens.

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**17. OQO**

Chinese bar/restaurant, UK  
 Designed by SEA (Bryan Edmondson), 2005  
 A north-London bar with a backward 'Q', known for its quirky Chinese tapas.

**18. Ogee74**

Bathroom fittings supplier, UK  
 Designed by Studio8 (Zoë Bather, Matt Willey, Steve Fenn, Alex Ecob), 2010  
 Ogee74 imports luxury bathroom fittings and its main market is architects and interior designers. To catch their eye, its circle-based logotype features an 'ogee curve' (related to the S-shaped 'line of beauty' in art), which describes the profile of a particular form of architectural moulding: a convex curve that flows into a concave curve, with parallel ends.

**19. IDTV**

Independent TV production company, The Netherlands  
 Designed by Lava, 2008  
 For a groundbreaking Dutch TV producer, Lava created a flexible identity system based on four different pixel designs, whose combination at different scales leads to a host of different logotype/background permutations. The system is also capable of generating closely related new identities for subsidiary activities.

**20. Show And Tell**

Annual film event, Australia  
 Designed by Mark Gowing Design, 2008  
 'Show And Tell' is an annual event run by Hopscotch Films to promote its forthcoming film releases. Its logotype is composed of the geometric counter-forms found in the Hopscotch logo (see p.75), creating an artful, engaging visual link between the two.

**21. c+c workshop**

Design studio, Hong Kong  
 Designed by c+c workshop, 2005  
 A logotype that is often remade using everyday objects.

**22. Unit Architects**

Architectural practice, UK

Designed by Johnson Banks, 2009

For a practice that specializes in modular solutions, a wordmark based on a six-unit square grid.

**23. Whitney Museum of American Art**

Museum, USA  
 Designed by Pentagram (Paula Scher), 2000  
 It is the minimalist, orthogonal architecture and stepped facade of the building, designed by Bauhaus master Marcel Breuer (1902–81), that informed the museum's logotype.

**24. Gertrude Contemporary**

Art gallery, Australia  
 Designed by Fabio Ongarato Design (Fabio Ongarato, Daniel Peterson, Meg Phillips), 2010  
 A strong, commanding identity for an art institution known for challenging convention as well as for nurturing new talent. This logotype was the foundation for a bespoke typeface that exerts the same non-conformist personality across a range of contexts.

**25. aut. architektur und tirol**

Architecture centre, Austria  
 Designed by Bohatsch und Partner (Zita Bereuter, Walter Bohatsch), 2004  
 Formerly the Architekturforum Tirol, the centre took up residence in an appropriately impressive architectural landmark in 2002: the Adambräu building, designed by Lois Welzenbacher in 1927, and an outstanding example of the International Style. The modular logotype developed in the wake of the institute's move takes inspiration from the building's section and floor plans.

**26. Australian Centre for Contemporary Art**

Contemporary art gallery, Australia  
 Designed by Fabio Ongarato Design (Fabio Ongarato, James Lin, Yarra Laurie), 2004  
 ACCA is the only major public art gallery in

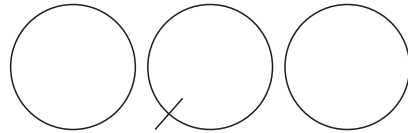
Australia focused on commissioning rather than collecting, and its rust-red steel building in Melbourne's Southbank arts precinct has become a city landmark. Its logotype forms part of a flexible 'graphic language', allowing for changes from show to show and the generation of new, related typefaces within the same grid system.

**27. Hans Sipma Photography**

Digital photographer, Canada  
 Designed by Rethink, 2008  
 LCD letters from a digital camera interface for this award-winning advertising photographer.

**28. MEA Accountants**

Accountancy consultancy, Australia  
 Designed by Mark Gowing Design, 2008  
 More strokes than strictly necessary suggest wealth and luxury for accountancy firm Mark Edmunds Associates, and its contemporary sophistication provides a stark contrast to the company's competitors.



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WHITNEY

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GERTRUDE  
CONTEMPORARY

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awt

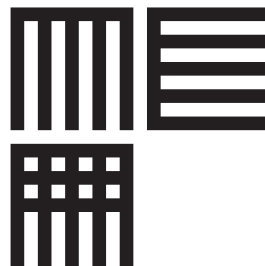
25

acca

26

HANS:SIPTA  
PHOTOGRAPHY

27



28

SMTA  
PARTNERS

**29. Smith Partners**

Property development consultancy, USA  
*Designed by Thirst (Rick Valicenti), 2009*  
 For Rick Valicenti, the founder of Thirst, design is always personal, whether there is a client involved or not. The studio is known for its playful, experimental, uncompromising approach to commercial work, and reports candidly – and often amusingly – on its hits and misses with clients. Some customers have stayed with Thirst for more than a decade; some don't last more than a week.

The images Thirst creates never follow a consistent style, and are never easily forgotten. Valicenti's typography is just as intolerant of convention, 'good taste' and fashion. He enjoys designing identities – 'It's always fun to serve as mirror and reflection' – and sees it, just as he sees other areas of practice, as an intuitive process, in which the designer responds directly to contact with the 'decision-makers' in a business, rather than a committee. The identity for Smith Partners is, says Valicenti, 'close to my heart'. It reflects the back-to-basics approach of his recent typography (also seen in the identities for Thirst and Peter Ellis New Cities, on this page), in which letterforms are composed of simple lines connecting points in a grid. This underlying system offers almost endless possibilities. Valicenti compares the process with 'making a constellation'. 'Whenever I sit to draw these gridded letters,' he says, 'it is always a personal thrill to see the form unfold. Even when an initial sketch is rendered, surprise lurks at the other side of the process.'

'The Smith Partners identity was almost pure designer intuition as there is no font that can create this composition off the shelf.' Each letterform was constructed and the words 'built' in a manner

'reflective of how Smith Partners develops its modern architectural buildings from steel and glass'. Citing Paul Rand's famous but now discarded logotype for Yale Press as an inspiration, Valicenti says that when the Smith Partners identity was complete, he 'delighted in how it appeared to live simultaneously in the past and the present'.

**30. Circus**

Club/restaurant, UK  
*Designed by Mind Design (Holger Jacobs, Andy Lang), 2009*  
 The identity for this burlesque-themed club and restaurant takes many forms. The club interior's many mirrored surfaces led to the idea of basing the construction of the wordmark on the view through a kaleidoscope. The internal pattern depends on the application; these reference Surrealism, Art Deco, *Alice in Wonderland* and other themes.

**31. Thirst**

Design studio, USA  
*Designed by Thirst (Rick Valicenti), 2008*  
 Another example of Valicenti's back-to-basics typographic approach, this mark for his own Chicago-based studio is about creating original connections with clients, collaborators and forms of communication and expression.

**32. Peter Ellis New Cities**

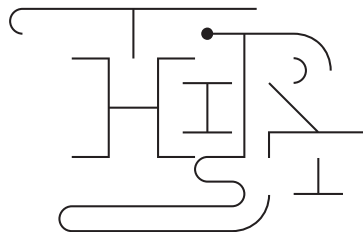
Urban design consultancy, USA  
*Designed by Thirst (Rick Valicenti), 2010*  
 The wordmark for this firm focused on India is inspired by the urban grid: infrastructure gives rise to identity.

**33. Acqua Design**

Bathroom fittings retailer, Italy  
*Designed by milkxhake (Javin Mo), 2008*  
 The geometric loops of washbasin mixer taps lay behind the letterforms of this wordmark.



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**34. Asylum**

Blog, USA/UK  
 Designed by Area 17  
 (David Lamothe), 2007  
 Half circles and parallel stems provide the curves for the identity of this 'men's news blog'.

**35. Amaze**

Online networking platform, Switzerland  
 Designed by Mixer  
 (Erich Brechbühl), 2007  
 Amaze is an Internet platform that helps groups of like-minded people discuss projects, find funding and get them off the ground. Paper clips hold projects together, so they became the building blocks of the logotype.

**36. Savviva Lifestyle Management**

Lifestyle management, Belgium  
 Designed by Denis Olenik  
 Design Studio, 2010

**37. Kerik**

DJ, Switzerland  
 Designed by Mixer  
 (Erich Brechbühl), 2010  
 A voluble logotype composed of a few basic forms for this Swiss DJ's club nights and events.

**38. Massif**

Flame-resistant clothing brand, USA  
 Designed by Sandstrom Partners (Sally Morrow, Shanin Andrew), 2010  
 Set up by two search-and-rescue veterans, Massif produces fire-resistant clothing for a new audience of military and aviation personnel, whose confidence in the brand was not enhanced by its old logo: a wacky illustration of a St Bernard. Its replacement offers a more reassuring message of strength, reliability, performance, teamwork... and badass-ness.

**39. Popular Front**

Branding agency, USA  
 Designed by Cue (Alan Colvin, Nate Hinz), 2007  
 A digital agency that grew into a full-service one, Popular Front has an identity that feels confident and precise, with breaks in the modular letterforms that hint at motion and the firm's digital core.

**40. Museo Italiano Cultural Centre**

Cultural centre, Australia  
 Designed by Design By Pidgeon (David Pidgeon), 2010  
 An alphabet based on the angular, brightly coloured shapes that characterized the Memphis design movement of early 1980s Milan. Museo Italiano Cultural Centre explores Italian culture in Melbourne.

**41. Suttergut**

Property developer, Switzerland  
 Designed by Hotz & Hotz (Thomas Barmettler, Roman Imhof), 2010  
 Suttergut's custom-drawn logotype, based on modified capitals from the Gridnik typeface, creates an industrial aesthetic with historic echoes of 19th-century sign painting, reflecting its context: the former site of an agricultural machinery factory. Gridnik derives from a single-weight typewriter face created by Wim Crouwel in the late 1960s. The Foundry, which has made the face available, christened it after the name Crouwel's friends knew him by in the 1960s: Mr Gridnik.

**42. Stadium**

Sporting goods retailer, Sweden  
 Designed by Stockholm Design Lab, 2006

**43. Lyons**

Architectural practice, Australia  
 Designed by Cornwell Design, 2005  
 Lyons is one of Australia's leading architectural practices, known for its highly expressive, non-linear facades. Its identity displays the same interest in the geometric manipulation of forms.

**44. Social Traders**

Social enterprise promoter, Australia  
 Designed by Fabio Ongarato Design (Fabio Ongarato, Maurice Lai), 2009  
 Social Traders works with the Australian government to encourage business support for community groups. The folds and turns of its ribboning logotype are meant as

a visual motif for the paths and journeys that give rise to new social enterprises.

**45. The Jarman Award**

Film prize, UK  
 Designed by KentLyons (John Cefail), 2009  
 The Jarman Award is an annual film prize given by Film London and inspired by the avant-garde filmmaker, Derek Jarman (1942–94). Jarman's iconic black timber-clad house on the pebble beach at Dungeness provided the inspiration for the branding. KentLyons designed a logotype that could be constructed out of similar black timber boards, with the cross bars of the 'A's in yellow beading to add vibrancy. The logo was then made up in metre-high (3-foot-high) letters and photographed on London's very own beaches – the Thames at low tide.

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# Asylum

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# AMAZE

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# SAVVIVA

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# KERIK

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ITALIANO  
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stadium®

Lyons

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SOCIALTRADERS®

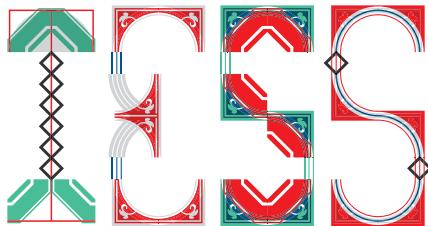
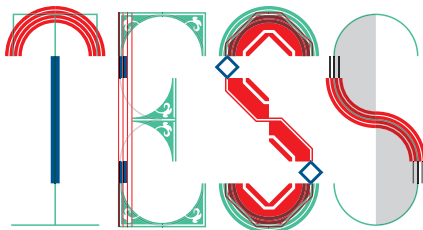
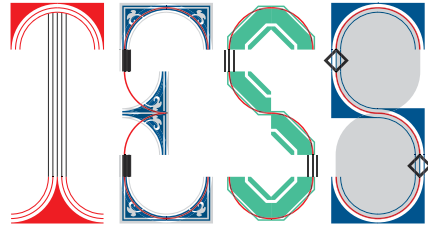
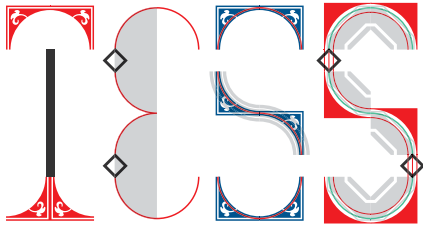
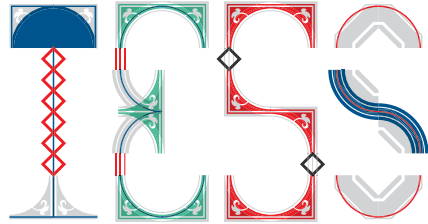
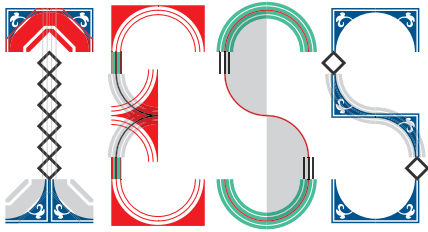
JARMAN

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**46. TESS Management**

Model agency, UK  
*Designed by Mind Design and Simon Egli, 2009*

The notion that corporate identity 'solutions' are singular and can only be reached, like answers to mathematical problems, through a long, logical process – including market research, positioning, structural planning – has been called into question in recent times. The consultancies that once preached the gospel of the single logo talk today about the need for brands to respond to a world of constant change, to a multiplicity of media and audiences. They are creating identities with the flexibility to reflect and document the world around them, in the quest to be all things to all people.

The flexible identity also appeals to those who reject the modernist concept of designer as 'problem-solver', with the job of seeking out the one true identity of an organization. These companies provide clients with variations on a visual theme – changes of colour, pattern, imagery or typography that allow the identity to be customized to suit a particular application or audience.

One such design studio is London-based Mind Design, led by Holger Jacobs. The firm never uses the word 'branding', and celebrates the scope for inspiration from chance visual encounters that textbook branding methods close off. 'We have never claimed to offer a guaranteed problem-solving solution,' says Jacobs. 'Our approach to identity design is more intuitive and based on inspiration rather than logic. Many of our designs could have looked completely different but they simply turned out that way and felt right at the time.'

Founded by Tori Edwards (TE) and Sian Steel (SS), the London-based model agency TESS Management required a confident female identity.

Jacobs looked to key periods of women's liberation, such as the 1920s and 1970s, and the visual styles of those times, then teamed up with Swiss designer Simon Egli to develop a modular identity system based on a range of simple outlined letter shapes overlaid with Art Deco-inspired ornaments and shapes. The system was capable of generating endless logo combinations, but a set of six colour and six black-and-white versions were chosen for general use.

**47. dropyx**

Creative network, Germany  
*Designed by Six (Darren Firth), 2009*

dropyx links design clients to creative agencies and designers in its network. Its logotype features altered letterforms with circular bowls, while overprinted ascenders and descenders hint at the overlapping relationships in the dropyx process.

**48. Studio RBA**

Architectural practice, Italy  
*Designed by milkxhake (Javin Mo), 2006*

**49. Typopassage**  
 Micro-museum, Austria  
*Designed by bauer – konzept & gestaltung (Erwin Bauer, Michael Herzog), 2009*

With its own 'micro-museum with and about lettering', bauer wishes to show experimental typographic design from concept to final font with exhibitions focusing on a series of international designers. The logo for the space started life as a series of solid rectangles standing on end to represent each letter, similar to a barcode. Moulding the corners of the shapes to intimate, thin joining strokes made a vital difference to its legibility.

**50. Come Enjoy**

Tae-kwon-do competition, Hong Kong  
*Designed by c+c workshop, 2008*  
*Shi-jak!* Tae-kwon-do belts do backflips for this tournament logotype.

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dropyx<sup>©</sup>

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CO ME ENJOY

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**1. Bruised**

DVD distributor, Australia  
*Designed by Mark Gowing Design, 2010*  
 Bruised, part of Hopscotch Entertainment, distributes film DVDs, specializing in male-orientated sports and action titles.

**2. Atelier 210**

Arts venue, Belgium  
*Designed by Coast (Ingrid Arquin), 2010*  
 A logotype that makes its presence felt, for an arts venue without the budget to do it any other way.

**3. Tubestation**

Video production company, Australia  
*Designed by Naughtyfish (Paul Garbett), 2010*  
 Inflated inner tubes inspire a pumped-up logotype.

**4. Uppelveleindustrin**

Non-profit association, Sweden  
*Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2007*  
*Uppelveleindustrin* (literally, 'Swedish creative industries generator') promotes the creative industries in Sweden, including design, advertising, film-making, fashion and music.

**5. NOBA**

Kitchen furniture maker, Norway  
*Designed by KalleGraphics, 2008*

**6. Avvio**

Online hotel booking systems, Ireland  
*Designed by Creative Inc (Mel O'Rourke, Garrett Murphy), 2009*  
 Avvio's previous identity focused on the company's technology and systems. Its new one takes a different tack, highlighting the warm feelings its systems create between hotel and guest.

**7. Crisis**

Homelessness charity, UK  
*Designed by 300million (Martin Lawless, Nigel Davies, Nick Vincent, Natalie Bennett, Kerry White), 2008*  
 Every person in the UK has a right to his/her own home, says Crisis. Its

identity aims to reflect the charity's focus on the individual while appearing unincorporate, gritty and disruptive, but at the same time, authoritative.

**8. ABB Group**

Power and automation technologies, Switzerland  
*Designed by Pentagram (Alan Fletcher), 1987*  
 The merger of ASEA of Sweden and BBC Brown Boveri of Switzerland in 1988 produced an engineering supergroup, and the world's leading supplier of electrical power generation plants. Alan Fletcher's brutalist monogram, held together by its criss-crossing power lines, remains unchanged and just as contemporary today, after numerous acquisitions, expansions and technological advances in the field.

**9. Slowly**

Cafe, Hong Kong  
*Designed by Tommy Li Design Workshop, 2008*  
 The heavyweight typography is for a cafe that encourages customers to ease off the pace in their lives. Maybe the speed of service leaves something to be desired.

**10. Von Rotz**

Bakery and patisserie chain, Switzerland  
*Designed by Hotz & Hotz (Judith Knapp, Roman Imhof), 2009*  
 Displaying a very un-Swiss relish for excess, the Von Rotz identity reflects the chain's rustic, wholehearted, additive-free approach to its craft.

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**Crisis**

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**SLOWLY**  
**BY DA DOLCE**

**VON**  
**ROTZ**

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**11. Black Panda**

DJ, Denmark  
 Designed by *Me! Me! Me!*  
 (Tom Nielsen, Mads  
 Katholm), 2010

**12. Life + Times**

Lifestyle website, USA  
 Designed by *Area 17*  
 (Rumsey Taylor), 2010  
 Jay-Z's guide to all things  
 life-enhancing, with  
 dinner-party-friendly  
 content organized under  
 art, technology, music,  
 sports and leisure.  
 There's a healthy helping  
 of Mr Z himself in there,  
 too. As you'd expect, the  
 identity is, ahem, bitchin'.

**13. Brussels Electronic  
 Music Festival**

Music festival, Belgium  
 Designed by *Coast*  
 (Frederic Vanhorenbeke),  
 2009

**14. Ceri Hand Gallery**

Contemporary art  
 gallery, UK  
 Designed by *Uniform*  
 (Marcus McCabe), 2008  
 A monogram for this  
 Liverpool gallery that  
 could also be read as  
 exhibition spaces, in plan.

**15. NCM Interiors**

Interior design service,  
 UK  
 Designed by *Dowling  
 Duncan (John Dowling,  
 Rob Duncan)*, 2008  
 Again, letterforms  
 become spaces; the  
 logotype as interior.

**16. Della Valle  
 Bernheimer**

Architectural practice,  
 USA  
 Designed by *Pentagram*  
 (Eddie Opara), 2007  
 The work of British-born  
 Eddie Opara, who joined  
 Pentagram in 2010, is  
 generally characterized  
 by its visual richness  
 and sophisticated  
 complexity; this  
 monogram goes against  
 type.

**17. Only**

Advertising agency,  
 The Netherlands  
 Designed by *The Stone  
 Twins (Declan and Garech  
 Stone)*, 2008  
 Inspired by the  
 architectural forms found  
 in Only's extraordinary  
 glass-and-concrete  
 office building, which  
 is built on piers in  
 Amsterdam harbour.

**18. Motherboard**

Online technology  
 magazine, USA  
 Designed by *Area 17*  
 (David Lamothe), 2008  
 www.motherboard.tv  
 explores the  
 intersections between  
 technology, humanity  
 and art. Its logotype took  
 inspiration from memory  
 chips; its final iteration is  
 more approachable and  
 human but retains a techy  
 edge.



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MOTNER  
BOARD

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**1. à point books**

Publisher, Israel  
*Designed by Dan Alexander & Co. (Dan Alexander, Michael Koll), 2006*

Foody stains are the battle scars of the best (i.e. the most used) cookbooks. Designer Dan Alexander and chef Yair Yosefi met in a Parisian boulangerie and discovered a mutual love of baking. à point books, the publishing house they set up, is the result of their 'obsessive collection of fonts, calories and cookbooks'.

**2. Afrique****Contemporaine**

Scientific journal, France  
*Designed by Studio Apeloig (Philippe Apeloig), 2010*

*Afrique Contemporaine* is a quarterly academic review of scientific research relating to the African continent. Finding engaging subjects for front-cover photography is a challenge, so Philippe Apeloig created a logotype that occupies almost half the cover on its own. Every other letter is coloured to give each edition an identity of its own.

The high-tech stencil design relates to both science and African painted lettering. Apeloig created two further alphabets based on the same design, pushing the limits of their legibility by progressively increasing the width of the vertical 'slots' that bisect each character. Combining and mixing the three alphabets on other literature creates typographic images that resemble scientific code or a gene sequence.

**3. Brand & Value**

Brand strategy consultancy, Germany  
*Designed by SWSP Design (Georg Schatz), 2007*

**4. Big Talk**

DJ management agency, UK  
*Designed by Give Up Art (Stuart Hammersley, Adam Morten), 2010*  
 Although most of its clients are in the UK underground music scene, Big Talk was keen to move on from the

clichés of graffiti, tags and macho typography. The stencil font is a nod to the genre's accepted graphic styling, but the serif font and lower-case letters keep a lid on things.

**5. Blokk Architects**

Architectural practice, UK

*Designed by Proud Creative, 2006*

A name for a new architecture firm in Wales that, in its simplicity, is linguistically ambiguous and international. The logotype represents construction in a universal, fundamental way, recalling sets of wooden building blocks. The letterforms can be dismantled and stacked up, as if in a box.

**6. De Webfabriek**

Website design agency, Belgium

*Designed by Studio Hert (Bart Rylant), 2009*

Industrial-grade stencilling for De Webfabriek (The Web Factory), a strongly environmental website design agency.

**7. Façade**

Plastics recycler, The Netherlands

*Designed by Me Studio, 2009*

Façade finds new uses for recycled advertising billboards, including plastic products to which text is applied using stencils and spray cans.

**8. Midi**

Restaurant, Belgium

*Designed by Coast (Ingrid Arquin), 2010*

An unpretentious canteen in Brussels' K-nal centre with a 1980s retro vibe.

**9. Assin**

Fashion retailer, Australia

*Designed by Fabio Ongarato Design (Fabio Ongarato, Simone Elder), 2004*

A high-end fashion store in Melbourne and Sydney whose stripped-back, monochrome aesthetic, industrial materials and streetwise stencilling are a counterpoint to the immaculate tailoring of the goods on the rail.

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à point books

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AFRIQUE  
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big talk

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# Blokk

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**De Webfabriek**

FAÇADE

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# MIDI

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# ASSIN

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**10. Factset Research Systems**

Financial data provider, USA  
*Designed by Chermayeff & Geismar, 1996*

**11. Plywood**

Rock band, Norway  
*Designed by KalleGraphics, 2005*

**12. Resilica**

Kitchen worktop manufacturer, UK  
*Designed by Studio Tonne, 2009*  
 Resilica, on England's south coast, hand-makes bespoke kitchen worktops from 100% recycled glass waste, in almost any colour. The logotype references a low-cost recycling aesthetic, and can be die-cut into the packaging of the samples that are frequently mailed out.

**13. Opera North**

Opera company, UK  
*Designed by North, 2010*  
 Not the operatic arm of the design agency, but an edgy, contemporary, award-winning opera company based in the north of England. The bands that run through the logotype suggest integration – of audience and performance, of performers and company, of productions and seasons – and provide the basis for a stage-curtain effect, with imagery appearing from within and behind the lettering.

**14. Palau Foundation**

Art conservation foundation, Spain  
*Designed by Summa (Wladimir Marnich, Ellen Diedrich), 2003*  
 A strong visual rhythm, reminiscent of books on a shelf, for the foundation that conserves and exhibits the library and art collection of Josep Palau i Fabre (1917–2008), the writer, poet and playwright regarded as one of the world's authorities on the life and work of Pablo Picasso.

**15. Biketreks**

Bicycle retailer, UK  
*Designed by B&W Studio (Lee Bradley, Alex Broadhurst), 2010*  
 Hints of cogs and pedals in the 'e's of this wordmark for a high-end mountain-bike shop in Cumbria.

**16. Japlab**

Recording studio, Switzerland  
*Designed by Mixer (Erich Brechbühl), 2008*

**17. Daiwa**

Angling equipment manufacturer, Japan  
*Designed by Samurai (Kashiwa Sato, Tomoatsu Kasahara), 2009*  
 A wordmark intended to express the precision technology of Daiwa's rods and reels and, in the arrow next to the 'D', the value of innovation and creativity.

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# FACTSET

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Biketreks®

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STAY  
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RIEL  
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KAY  
CO

**18. Santarelli and CO**

Advertising agency,  
France

*Designed by Studio  
Apeloig (Philippe  
Apeloig), 2010*

Philippe Apeloig follows a unique path in modern typography. Turning a blind eye to passing fads in graphic design, he gives life to letterforms by treating them as the material of artistic expression, and words and syllables as components with the potential to be choreographed and coaxed into an endless variety of compositions, each with its own unique internal tensions.

Apeloig learned his trade under two revolutionary figures in design, both pioneers of computerized typography: Wim Crouwel at Total Design in Amsterdam and April Greiman. In primitive digital type, he began to see letters as sets of shapes and spaces that could be manipulated and abstracted. In grids and systems, he perceived the liberation of letterforms, and the opportunities for giving them 'authentic feeling and an emotional dimension' influenced by his love of live art, such as contemporary dance and theatre.

His identity for Santarelli and CO demonstrates the dynamism Apeloig brings to the static logotype. The client is a 'post-digital' advertising agency established by Christine Santarelli and Christopher Oldcorn (CO). 'The company name plays with and subverts established codes,' says Apeloig. 'That made me want to create a cutting-edge form based on traditional structures.'

'I wanted to combine the languages of the tag and the totem, taking an age-old "primitive" element and bringing it into the digital era – like the company's vision of bringing the ancient universal ideals of truth, good and beauty into the contemporary era. I wanted something "digital", like a tag – something to decode, like a stamp with which to sign their work.

'I imagined a game of graphic construction, a visual assemblage in motion that evokes their profession: the construction of ideas to create communication concepts, for media in perpetual reinvention. Mobile like thought – simple forms, allowing us to create "dancing" elements balanced by a totem structure that gives a very strong feeling of equilibrium in the overall composition.'

**19. Softbox**

Interface solution services, Switzerland  
*Designed by Hotz & Hotz (Roman Imhof), 2003*

The disconnected strokes and meeting points of the logotype (based on the Courier Sans typeface) allude to the interfaces that are Softbox's business.

**20. Solo Mobile**

Mobile phone network, Canada  
*Designed by Rethink, 2004*

Constructed from a limited set of 'connectors', which became the basis for campaigns and applications across the brand to promote it to its target audience of constantly connected teens.

**21. The Acting Company**

Touring theatre company, USA  
*Designed by Thirst (Rick Valicenti, John Pobojewski), 2010*

**22. The Lab**

Recording studio, Denmark  
*Designed by Homework (Jack Dahl), 2009*

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**1. Teplitzky's**

Restaurant, USA  
*Designed by Mucca Design (Matteo Bologna, Steve Jockisch, Meg Paradise), 2008*

A 24-hour diner-inspired restaurant that is part of The Chelsea Hotel in Atlantic City, Teplitzky's takes its name from the family-owned kosher hotel that stood on the same corner in the 1950s. The painted-sign look hails from that post-war period.

**2. Harrods**

Department store, UK  
*Designed by Minale Tattersfield (Marcello Minale Snr, Brian Tattersfield), 1967; revised by Minale Tattersfield, 1986*  
 The luxury department store was taking a luxury approach to its identity in the 1960s, employing a wealth of signature styles and colour variations.

Minale Tattersfield drew the now widely recognized signature and defined the green-and-gold colour scheme, making sure the system was stuck to by providing a comprehensive set of guidelines for its application. Almost 20 years after it first brought harmony to Harrods, Minale Tattersfield was asked to make the only significant change to the identity by integrating the store's location.

**3. Saveurs Nobles**

Artisan food retailer, Switzerland  
*Designed by Hotz & Hotz (Roman Imhof, Samir Ganouchi), 2004*  
 The blacked-out loops and terminals of this signature-style wordmark add an extra, individual flavour.

**4. La Strada**

Café, Russia  
*Designed by Transformer Studio, 2008*

**5. Danfoss**

Heating, refrigeration and air-conditioning supplier, Denmark  
*Designed by Danfoss, 1952*  
 Danfoss, which today turns over the equivalent of \$3.5 billion, started life in Mads Clausen's parents' attic in 1933, where the graduate engineer started making

valves for refrigerators. The Danfoss name ('Dan' for Denmark, 'foss' for refrigerator) was trademarked in 1940 and applied to products, while the company traded under Dansk Kølautomatik- og Apparat-Fabrik. After the war, as the company grew its business outside Denmark, it made life a great deal easier for its customers by switching its name to Danfoss.

**6. Fridcorp**

Property developer, Australia  
*Designed by Cornwell Design, 2010*  
 In the sea of solid, rather staid property developer identities, Fridcorp wanted to associate itself closely with its flamboyant CEO and the distinctive style of the residential developments under his direction.

**7. Fluid**

Personal financial services, UK  
*Designed by Buddy (David Jones, Mark Girvan), 2010*  
 The flowing, single line of this logotype reflects the effortless ease with which, according to Fluid, customers can access its services.

**8. Cath Kidston**

Home furnishings retailer, UK  
*Designed by Cath Kidston, 1993*  
 Cath Kidston was once a single shop selling hand-embroidered tea towels and repainted furniture to the well-to-do residents of London's Holland Park. The cursive logotype harks back to those homespun origins, and to the days when our mothers knitted matching teacups, tote bags and phone cases.

**9. Halcón Vineyards**

Winemaker, USA  
*Designed by Nathan Durrant Design (Nathan Durrant, Anneka Foushee), 2010*  
 High up in the cool, rocky mountain tops of northern California is Halcón Vineyards, a winery that bottled its first product in May 2011. The name (Spanish for 'hawk') calls to mind the vineyard's location and the loose, signature-style script

holds a sense of artistry. There's also a hint of hawk in the 'H'.

**10. Hoptimist**

Cartoon figurine producer, Denmark  
*Designed by Me! Me! Me! (Tom Nielsen, Mads Katholm), 2010*  
 Furniture designer Gustav Ehrenreich gave the world the Hoptimists in 1968: colourful cartoon figures with little legs and heads that bobbed about on springs. Today, his son Jørn is reviving production of the toys with the creative input of designer Lotte Steffensen. The new identity reflects the Hoptimists' quirky personalities, replacing the shouty, all-caps sans-serif logo of old.



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*Danfoss*

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*Fridcorp™*      *fruid™*

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*Cath Kidston®*

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*Halcón*      *Hoptimist®*  
by EHRENREICH DENMARK

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*Campbell's*®

### 11. Campbell Soup Company

Food processing company, USA  
*Designed by Campbell's, 1898; revised by Lippincott & Margulies, 1946*  
 The Old Masters painted still lifes of fruit and vegetables; Andy Warhol (1928–87) painted Campbell's soup cans. His 32 'portraits' of different soup varieties in 1962 immortalized one of America's most familiar consumer products. Its label was the epitome of high-volume packaging design at the time, conveying its information with the minimum of means: one colour, one logo and no more words than were absolutely necessary.

That label had been around, in essence, for more than 60 years. The Campbell Soup Company launched its condensed soup line in 1897, with labels that were orange and blue, but switched just a few months later. While attending a university football game, a certain Herberton L Williams (later the company's treasurer and assistant manager) was struck by the arresting visual qualities of the Cornell team's bright red-and-white strip. It was his recommendation that led to the Campbell's colour scheme.

The logotype was based on the signature of founder Joseph Campbell. It was thought it would appeal to the housewife of the time, offering a stamp of authenticity and also giving the sense that the soup in the can was based on a home-made, handwritten recipe.

Over the following decades, the red-and-white can and curly signature branded themselves indelibly into the American consciousness. By 1946, though, the label had become cluttered with extra information and Campbell's asked Lippincott & Margulies' packaging design planning board to take a fresh look. L&M redrew the rather spindly

signature, giving the letters more body and air, and removing peculiarities such as an extraneous ascender on the 'p'. The gold medal in the centre of the label was reduced in size and the flavour name given more prominence.

The label has changed substantially since Warhol rendered it on canvas, but the colour scheme and the signature logo remain.

### 12. Lusben

Yacht refitting and repair company, Italy  
*Designed by SVIDesign (Sasha Vidakovic), 2010*  
 The scripted letterforms hail from the mid 20th century, when Lusben began refitting luxury yachts in Viareggio, and offer a reminder of the company's heritage.

### 13. Nowhere Resorts

Luxury house rental service, Japan  
*Designed by Good Design Company, 2009*  
 Nowhere Resorts hires out three very different homes along the coast of the Izu Peninsula, all designed by Yasutaka Yoshimura, husband of Nowhere's founder Michiyo Yoshimura. Each house is branded 'Nowhere but...' (e.g. 'Nowhere but Sajima'), and the aim is to provide places to get away from the city and unwind – just like the logotype.

### 14. Lea Singers

Chamber choir, UK  
*Designed by 300million (Martin Lawless, Tom Mesquita), 2011*  
 A looping logotype, expressing the choir's spirit of accessibility and the notion of singers in the local community (of Harpenden, near St Albans) coming together in an artistic way.


### 15. litl

Webbook brand, USA  
*Designed by Pentagram (Abbott Miller), 2009*  
 The litl webbook combines the functions of a laptop and a TV. It has no hard drive, applications or files of its own, but runs on web-based applications and flips over backwards for TV-like viewing of programmes, pictures

and video. Its selling points of simplicity and fun for the family are captured in Abbott Miller's spiralling logotype.



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**16. Hand me Down**

Vintage clothing brand,  
UK  
*Designed by Studio  
Paradise (Samuel Moffat,  
Jade Abbott), 2007*

**17. ElAstIC**

Creativity workshops,  
USA  
*Designed by Thirst  
(Rick Valicenti, John  
Pobojewski), 2009*  
ElAstIC (a strained  
acronym for Eliminating  
Assumptions to Increase  
Creativity) is the brand  
for an ongoing series of  
seminars designed by  
Chicago architectural  
firm 4240 to stretch the  
creative faculties of  
business leaders and  
entrepreneurs. Two  
continuous lines bend  
their way into the seven  
letterforms.

**18. Ivy**

Entertainment venue,  
Australia  
*Designed by Cornwell  
Design, 2008*  
With ivy tumbling down  
its sides, this award-  
winning \$150-million  
leisure complex on  
Sydney's George Street  
is described by developer  
Justin Hemmes as 'a  
living, breathing urban  
oasis fusing nature with  
contemporary glamour'.  
Elegantly over the top,  
perhaps, like its logotype.

**19. Krrb**

Online classified  
advertising, USA  
*Designed by Area 17  
(Arnaud Mercier), 2010*  
Handwriting infers  
person-to-person  
interaction, and this  
cursive wordmark  
suggests a friendly  
community feel to  
this website.

**20. Hopscotch Films**

Film distributor, Australia  
*Designed by Mark  
Gowing Design, 2002*  
A logotype that  
encapsulates the  
independent film-  
maker's craft: to  
represent the humanity  
of storytelling. It began  
life as a handwritten  
wordmark, before being  
honed and refined into  
an harmonious, pleasing  
end product.

**21. Angels Motel**

Rock band, Norway  
*Designed by  
KalleGraphics, 2010*  
So much did the

band's singer like the  
typeface designed for  
his solo album (*Cable  
Script*, designed by  
KalleGraphics' Karl  
Martin Sætren) that he  
asked for a matching logo  
for his band.

**22. Fenwick**

Department store  
chain, UK  
*Designer unknown*  
The origins of the  
Fenwick wordmark are  
lost in the mists of time,  
it would seem, but it  
is likely to have been  
based on the signature  
of John James Fenwick,  
who opened his first  
outlet, a 'mantle-maker  
and furrier' shop, in  
Northumberland Street,  
Newcastle, in 1882.

**23. io**

Well-being centre,  
Switzerland  
*Designed by >moser,  
2009*  
Well-rounded,  
balanced... just as you  
might expect to be  
feeling after a therapy  
or two at this Lausanne  
city-centre spa.

**24. iwa**

Insurance underwriter,  
South Africa  
*Designed by Mister  
Walker, 2010*  
A looping, lower-  
case logotype to  
replace the Edwardian  
monogram of old and to  
accompany a truncation  
of the company name  
from deeply un-  
catchy International  
Underwriters and  
Administrators.

**25. We Jane**

Marketing agency,  
The Netherlands  
*Designed by Me  
Studio, 2007*  
A company that does  
what it calls 'female  
marketing' – 'insights,  
ideas and concepts from  
a feminine perspective'  
– works with a subtly  
feminine ribboned logo  
in a range of colours.

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The logo for 'Hand me Down' is a cursive wordmark where the letters are interconnected. 'Hand' is on the top line, 'me' is smaller and sits between 'Hand' and 'Down'. 'Down' is on the bottom line. The script is elegant and fluid.

16

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The logo for 'ElAstIC' is a cursive wordmark where the letters are interconnected. The 'A' is a triangle, and the 'I' is a vertical line. The script is clean and modern.

17

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The logo for 'Ivy' is a cursive wordmark where the letters are interconnected. The 'i' has a long tail that loops under the 'v'. The script is elegant and flowing.

18

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The logo for 'Krrb' is a cursive wordmark where the letters are interconnected. The 'K' is the largest and most prominent letter. The script is bold and rhythmic.

19

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Hopscotch

King's Road

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21

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Fenwick

22

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io

iwa

23

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we Jones

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Zildjian®

**26. Zildjian**

Cymbal maker, USA  
*Designed by Gunn Associates (Dave Lizotte), 1976*

Designers are frequently asked to develop identities that capture the 'heritage' of a brand: to hint at past associations or achievements while maintaining a contemporary air. Rarely, however, do they face the task of trying to embody in a single word almost four centuries of corporate culture, spanning two continents.

The Avedis Zildjian Company is the USA's oldest family-owned business – older, in fact, than the USA itself. And its origins lie a long way in every sense from its current home in Norwell, Massachusetts. Avedis Zildjian was an Armenian alchemist in 17th-century Constantinople (now Istanbul), searching for a way to create gold by mixing base metals and hoping to unlock a door to untold wealth. During his experiments, he discovered an alloy of copper, tin and traces of silver with unique sound qualities, and in 1618 began making cymbals that quickly became known for their clarity, power and sustain.

The alloy recipe was passed down through the generations, and Zildjian cymbals came to the attention of European composers. Berlioz, Wagner and others expressly stipulated the use of Zildjian cymbals in their works.

By the early 20th century, the USA was the Zildjian Company's largest market and the firm relocated to Quincy, Massachusetts, under the leadership of Avedis III. The first American cymbal factory opened at the dawn of the Jazz era.

By the mid 1970s, Zildjian realized that, while its products were receiving massive exposure from use by such drummers as Ginger Baker, Phil Collins and Buddy Rich, none of its cymbals displayed its name. David Lizotte's logotype design changed

all of that, capturing the exoticism and artistry of the company's past with script based on calligraphy from the Ottoman era. The wordmark felt authentic and connected with the dark art of cymbal-making, long ago and somewhere far, far away. At a time when rock bands were extending their musical influences and drum kits were expanding in new directions, Zildjian had hit a chord.

*Avedis Zildjian Company – All rights reserved*

**27. Alpenmilch Zentrale**

Office accommodation provider, Austria  
*Designed by bauer – konzept & gestaltung (Erwin K Bauer), 2004*  
 The hand-drawn font recalls the past life of this building in central Vienna as a large dairy.

**28. The Chelsea**

Hotel, USA  
*Designed by Mucca Design (Matteo Bologna, Steve Jockisch, Meg Paradise), 2008*  
 For the first non-gaming, luxury hotel name on Atlantic City's boardwalk since the 1960s, Mucca Design looked to that era and the days of the original Jet Set for inspiration when creating The Chelsea's identity.

**29. The Creative Group**

Design and marketing recruiter, USA  
*Designed by Hatch Design (Joel Templin, Katie Jain, Eszter T Clark), 2010*

**30. Christopher Lee**

Visual merchandising consultant, Hong Kong  
*Designed by gardens&co, 2004*

The copyright icon stands for the client's first name, as well as for the ownership of his creative ideas.

27



28



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**31. Electric Works**

Office accommodation provider, UK  
*Designed by Peter and Paul (Paul Reardon, Peter Donohoe, Peter Horridge), 2008*

An open-all-hours office space in Sheffield aimed at creative and digital businesses, Electric Works includes Vitra-furnished shared areas and a three-storey helter-skelter. Its spiralling monogram glows with allusions to this unique feature and electric filaments.

**32. Lankabaari**

Handcraft retailer, Finland  
*Designed by Studio Emmi (Emmi Salonen), 2008*  
 Lankabaari ('yarn bar') in Turku sells everything related to knitting, weaving and sewing.

**33. Cunéo**

Classical conductor, Australia  
*Designed by Frost Design, 2011*  
 Australian conductor Ollivier-Philippe Cunéo is a bandleader aiming to become a brand leader, commissioning this identity with an eye on raising his international profile. The continuous line, tracing loops, angles and straight strokes suggest the motions of the conductor's baton in the air as it guides the orchestra through passages of music. The acute accent reinforces the connotation.

**34. Gibson Guitar Corporation**

Musical instrument manufacturer, USA  
*Designed by Gibson, 1951*  
 The Gibson signature, seen on guitars played by the likes of Eric Clapton, Jimmy Page and The Edge, first appeared on mandolins made to the designs of Orville Gibson in Kalamazoo, Michigan, in the 1900s. It remained a wobbly, uneven affair, with a florid 'G' and bulbous 'b', until 1951, when the letters were redrawn with a consistent x-height and vertical strokes of uniform thickness, much as it is today.

**35. Fashion World Talent Awards**

Professional awards, Hong Kong

*Designed by Tommy Li Design Workshop, 2009*  
 The measuring tape, tool of the fashion trade, is a perfect fit for this awards logotype.

**36. RooX**

Telecommunications platform provider, Russia  
*Designed by 300million (Martin Lawless, Nigel Davies, Natalie Bennett, Kerry White), 2010*  
 A brand that claims to have no limits.

**37. Moulinex**

Small household appliances provider, France  
*Designer and date unknown*  
 In the early 1930s, John Mantle, an Englishman, experienced a potato mousseline made by his wife that was so lumpy he decided to invent a mechanical device that would ensure it was never repeated. His hand-operated food processor – named 'Moulin Vegetable', as the rotary action resembled the motion of a windmill – was a huge hit with housewives, selling two million units between 1933 and 1935. In 1957 he renamed his business Moulinex, and it is likely the scripted logotype, with its corkscrewing 'M', originates from this period. Today, Moulinex the brand is owned by French appliances giant SEB.

**38. Fashion Human Rights**

Human rights initiative, USA/India  
*Designed by de.MO (Giorgio Baravalle), 2010*  
 Fashion Human Rights is a project by American NGO Alba Collective to connect rural craftswomen and micro-entrepreneurs in Gujarat with international designers and brands, so that their skilled work earns an income that can benefit their families and communities.

**39. Wellicious**

Yoga wear, UK  
*Designed by SVIDesign (Sasha Vidakovic), 2001*

**40. Tank Stream Bar**

Bar, Australia  
*Designed by Cornwell Design, 2001*  
 Part of Merivale Group's

Establishment leisure development, the colonial-flavoured Tank Stream Bar is named after the water source from which Sydney's early settlers refreshed themselves.

**41. Tampereen Ammattikorkeakoulu (TAMK)**

*Designed by Hahmo (Erik Bertell, Jenni Kuokka, Pekka Piippo, Antti Raudaskoski), 2009*  
 Tampere University of Applied Sciences offers a range of business-oriented science degrees and MBAs. The typography of its logotype suggests a rule of education: that things become clearer through study.

31



32

Lankabaari

Cunéo  
 OLLIVIER  
 PHILIPPE  
 CUNEO

33

Gibson®

34

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FWTA

35

roob

36

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Moulinex

37

FASHION  
HUMAN  
RIGHTS

38

wellicious

39

bank

40

TANK

41

**1. Ash St Cellar**

Wine bar, Australia  
*Designed by Cornwell Design, 2008*  
 Shades of pen-and-ink sketching and woozy artists at corner tables for this 'European-style' wine bar in Sydney's Ivy development.

**2. Black Sun**

Hair care brand, Italy  
*Designed by Brunazzi & Associati (Andrea Brunazzi), 2004*

**3. Blue Gallery**

Art gallery, UK  
*Designed by Atelier Works (Ian Chilvers), 2000*  
 A departure from the typical, muted typographic identities of contemporary art galleries, this mark appears in any colour – except blue. Art is never obvious, after all.

**4. Design Academy Eindhoven**

Design school, The Netherlands  
*Designed by The Stone Twins (Declan and Garech Stone) and DAE students, 2010*  
 An abstracted 'E' holds the academy name, handwritten in numerous versions by students, who are also invited to write their own messages and slogans in the white bars.

**5. Duke**

Band, UK  
*Designed by Form (Paul West, Arran Lidgett), 2007*  
 Tag-style type for a hip-hop/dance act from Gloucester.

**6. Erskine**

Website designer, UK  
*Designed by Funnel Creative, 2007*

**7. Festland**

Band, Germany  
*Designed by Claudius Design (Stefan Claudius), 2006*  
 The covers of all of Festland's releases feature paintings by the band's chief lyricist, who is also a miniaturist. Adorning the artwork, the band logo resembles an artist's signature.

**8. Just Moved**

Residential removal firm, Canada  
*Designed by Transformer Studio, 2009*  
 A back-of-the-envelope solution for a no-frills service.

**9. Lara Gut**

Professional alpine skier, Switzerland  
*Designed by >moser, 2010*  
 One of Europe's top downhill skiers and a competitor in Super-G races, Lara Gut has wasted no time in launching her own brand: a super 'G' and small 'l', combined dynamically to suggest ski tracks in the snow.

**10. Knickelkopp**

Handmade bags company, Germany  
*Designed by Claudius Design (Stefan Claudius), 2007*  
 'Knickelkopp' was the name given to the owner's childhood drawings of heads by her grandmother, and the logo's rough-around-the-edges look recalls those early signs of creativity.



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**DUKE**<sup>®</sup>

expire

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festland

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JUST  
↓  
MOVED

ei

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9

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**knickelkopp**<sup>™</sup>

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GREENPEACE

**11. Greenpeace**

Non-governmental environmental organization, The Netherlands (HQ)  
*Designer unknown, early 1980s*

In an organization that grew out of the late-1960s West-Coast peace movement to fight the might of over-powerful polluting conglomerates, resistance was strong towards adopting something as 'corporate' as a logo. In its early years, there was no single, agreed way of writing or visually representing 'Greenpeace'. Some activists would set the word in Times Roman, while others would simply use whichever font came to hand from the Letraset sheets lying around the office (or ship). Some opted for a symbol: a peace sign, an ecology icon and a Native American symbol were all in use.

It was only when Greenpeace International was established in the late 1970s and its campaigns started hitting the headlines globally that the non-conformity of the organization's publicity was finally conceded to be undermining its credibility. The question of finding a unifying symbol or logotype became a recurring agenda item in planning meetings. But whenever the subject came up it usually led to an impassioned – and inconclusive – argument.

The issue was finally settled one day in Paris in the early 1980s. Greenpeace International co-founder Rémi Parmentier recalls: 'We were out of Letraset sheets and the local stationery shop was closed. A publication needed a Greenpeace logo, so a fellow who had been making posters and stickers ran around the corner to a bar and asked an artist friend to write out "Greenpeace" for him. The guy drew quickly with a fat felt-tip pen on a beer mat, and the "graffiti logo" was born.' By no means the first globally recognized

image to emerge from a Parisian cafe, the scribble was adopted by office after office and ship after ship, and went on to become one of the most recognized pieces of writing in the world.

'Whenever I see that logo today,' says Parmentier, 'especially in remote places like Antarctica and the Amazon, I remember that artist with a pen in one hand and a beer in the other.'

**12. Mellow Mushroom**

Restaurant franchise, USA

*Designed by Mode (USA) (John Pietrafesa, Maxim Vakhovskiy, Alex Westray), 2010*

Mode replaced the locally generated logos and type treatments across Mellow Mushroom's 100 or so pizza restaurants with a set of loose, informal wordmarks that could be applied across the chain's vast menu of collateral and merchandise.

**13. Multilingua**

Language school, Russia  
*Designed by Transformer Studio, 2010*

Students of English, German, French and Spanish contributed their own handwriting to create a series of highly individual wordmarks.

**14. Museum voor Communicatie**

Museum, The Netherlands

*Designed by Lava, 2009*

The Museum for Communication in The Hague opened in 2008 to document and showcase the development of communication technologies. The identity invites visitors, curators, artists and designers to convey different facets of the museum in a spontaneous way by appending the name of an exhibition, the museum's address or website, their own name, a sign or a personal message.

**15. thestreethearts.com**

Fashion blog  
*Designed by Heydays, 2009*

Graffiti for a blog that documents the creativity and fashion sense of people on the streets of cities around the world.

mellow  
MUSHROOM

12

multi *lingua*

13

MUSEUM *zeestraat 82*  
VOOR ..... *den haag*  
COMMUNICATIE .....

14

STREETHEARTS

15

**16. Sweet Little Things**

Children's photographer, Australia  
*Designed by Naughtyfish (Paul Garbett), 2008*  
 Sweet things or Swamp Things?

**17. Teppanyaki**

Japanese bar and grill, Australia  
*Designed by Cornwell Design, 2008*  
 Painted with a Japanese calligraphy brush, this mark connotes something traditional and hand-prepared; in this case, the cuisine of the teppan hot plate.

**18. The Open Museum**

Museum, Israel  
*Designed by Dan Reisinger, 1985*  
 The Open Museum is an outdoor exhibit in Kibbutz Negba that tells the story of the state's earliest days through remnants of Israel's armed struggles. Its monogram, like a hurriedly daubed mark of defiance, combines the initials both in English and Hebrew: 'O' and 'M'; 'mem' and 'peh'.

**19. Mad Cow**

Restaurant, Australia  
*Designed by Cornwell Design, 2008*  
 A name that evidently doesn't have the same connotations in Australia as it does in the UK. Mad Cow is based on the traditional American steakhouse and, like Teppanyaki above, is part of the Ivy leisure development in Sydney.

**20. Werner Sobek Engineering & Design**

Engineering consultancy, Germany  
*Designed by Büro Uebele Visuelle Kommunikation, 2007*  
 For a high-tech structural engineering consultancy with offices around the world, a humble signature serves to represent the founder's values and mindset, and lends an anonymous professional practice a human face.

**21. pHuel**

Skills and leadership developer, Australia  
*Designed by SML (Kelly Weber, Vanessa Ryan), 2007*

**22. yoomiee**

Digital media provider, UK  
*Designed by Peter and Paul (Paul Reardon, Peter Horridge), 2009*  
 The name (a rebranding of andymayer.net) and signature-style mark reflect yoomiee's emphasis on people before technology in its work, developing 'social media for social change'.

**23. Moderna Museet**

Museum, Sweden  
*Designed by Stockholm Design Lab, SWE (Greger Ulf Nilson) and Henrik Nygren Design, 2003*  
 As personal and engaging as an artwork, this signature – provided by Robert Rauschenberg – is a fittingly contemporary take on identity for Sweden's national museum of modern art.

**24. Yde & Toklum**

Fashion design, Denmark  
*Designed by Homework (Jack Dahl), 2007*  
 Two designer signatures for the price of one, this marked a collaboration between Ole Yde and Cecilie Toklum.

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WRZNRZ SUBMU .

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phuel

you  
me

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22

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MODERNA MUSEET

23

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Edo Tolum

24

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**1. Arc Biennial**

Art and design festival,  
Australia  
*Designed by Inkahoots,  
2005*

**2. AsBuilt**

Architectural practice,  
Belgium  
*Designed by Coast  
(Frederic Vanhorenbeke),  
2010*  
Rendering the two  
letters in outline makes  
this an engaging,  
almost architectural,  
conjunction of forms.

**3. UIP**

Architectural practice,  
Japan  
*Designed by Ken Miki &  
Associates, 1999*

**4. Pacific Place**

Leisure complex,  
Hong Kong  
*Designed by Mode (UK)  
(Phil Costin, Darrell  
Gibbons, Filipe Valgode,  
Richie Clarke), 2009*  
A new identity to mark  
Thomas Heatherwick's  
regeneration and  
extension of this retail,  
residential and office  
complex, originally  
opened in 1988.

**5. Kwaku Alston  
Photography**

Celebrity portraiture,  
USA  
*Designed by de.MO  
(Giorgio Baravalle), 2008*  
A mark that implies  
Alston's heavyweight  
photographer status,  
but whose reduction to  
a minimum of lines for  
readability ensures no  
distraction from  
the pictures.

**6. Brand New Alliance**

Brand entertainment  
specialist, Australia  
*Designed by SML  
(Vanessa Ryan, Tania  
Fausti), 2007*

**7. Tukes**

Safety and chemicals  
agency, Finland  
*Designed by Hahmo (Erik  
Bertell, Jenni Kuokka,  
Pekka Piippo, Antti  
Raudaskoski), 2010*

**8. Kaya**

Rope and harness  
manufacturer, Turkey  
*Designed by Chermayeff  
& Geismar, 2009*  
For this maker of  
high-quality climbing  
ropes and harnesses,  
Chermayeff & Geismar  
developed a bespoke,  
rope-inspired typeface,

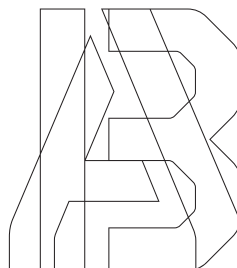
with each letter  
composed of a single  
length.

**9. Blanc Kara**

Hotel, USA  
*Designed by Coast  
(Frederic Vanhorenbeke,  
Ingrid Arquin), 2011*  
Coast lists the reference  
points for this identity –  
for a boutique hotel  
in Miami Beach – as  
'Paris/Art Deco/Marion  
Cotillard/White/Varnish/  
Black/Sun/Timeless'.



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LWALKU

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tukes

KAYA

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BLANC KARA

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**1. Central School of Speech & Drama**

Drama school, UK  
*Designed by Studio8 (Matt Willey, Zoë Bather), 2010*

The Central School of Speech & Drama (CSSD), part of the University of London, has a star-studded past, counting among its alumni Laurence Olivier, Vanessa Redgrave, Judi Dench, Kathleen Turner, Julie Christie and Harold Pinter. Working with type foundry Dalton Maag, Studio8 developed a bespoke typeface named 'Fogerty' – after the school's founder Elsie Fogerty – that recalls traditional neon-tube-lit theatre signs. Its shape is based on lettering in the original sign at the Embassy Theatre in London, home of the CSSD since 1957.

**2. The Press**

Coffee and juice bar, USA  
*Designed by Mucca Design (Matteo Bologna, Andrea Brown, Erica Heitman-Ford), 2010*

**3. Vivid Research**

Market research agency, UK

*Designed by Studio Special (David Lovelock), 2010*

An inline logotype for an insights company. Letterforms based on the Typ1451 typeface are modified to do what all good research does – invite scrutiny.

**4. Rothfield**

Print management, Australia

*Designed by Cornwell Design, 2009*

**5. Surus**

Online music platform, UK  
*Designed by Give Up Art (Stuart Hammersley, Matt Jenkins), 2010*

Surus was the last of the 37 elephants Hannibal of Carthage took across the Alps. Its connection to e-commerce fulfilment is unclear.

**6. FireWater**

Film editing service, UK  
*Designed by Give Up Art (Stuart Hammersley), 2004*

Scalextric-inspired type for a company that specializes in cutting footage for motorsport industry clients.

**7. Bettys**

French restaurant, Hong Kong  
*Designed by North, 2010*

A traditional French restaurant with an English-sounding name, dressed in tartan, located in Hong Kong. It seems to have its cultural wires crossed, but the Brittany region of France has a strong Celtic tradition: the word 'tartan' is thought to have come from the French 'tretain', and the Breton tartan provides the starting point for this identity.

**8. Crown Metropol**

Hotel, Australia  
*Designed by Fabio Ongarato Design*

*(Fabio Ongarato, Daniel Peterson, Meg Phillips, Matt Edwards), 2010*  
 With an identity whose typography draws on connotations of sophisticated Art Deco establishments of the 1930s, the Crown Metropol in Melbourne is Australia's largest hotel, with 658 rooms.

**9. Hemtex**

Home textiles retailer, Sweden

*Designed by Stockholm Design Lab, 2010*

Replacing strokes with strands adds depth and texture to what would otherwise be a bland sans-serif wordmark.

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CENTRAL  
 SCHOOL  
 OF SPEECH & DRAMA

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UNIVERSITY OF LONDON

1

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The  
 Press

COFFEE JUICE NEWS

2

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VIVID

3

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ROTHFIELD  
 Print & Image Management

4

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SURUS

FIRE  
Water

5

6

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BETTYS

7

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CROWN METROPOL

8

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HENTEX®

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**10. Tricolette Yarns**

Knitting yarn retailer, UK  
*Designed by KentLyons (Shammi Umeria), 2010*  
 The three strands of 'tricolette' (a type of knitting yarn) weave a wordmark with echoes of the Woolmark symbol for this St John's Wood yarn shop.

**11. FirstCut Studio**

Music composition agency, Australia  
*Designed by Mark Gowing Design, 2010*  
 FirstCut creates music for film, television, theatre and advertising. Its canvas, the five-line musical stave, provides the raw material for its identity.

**12. Znips**

Hair and beauty salon, UK  
*Designed by Mind Design, 2009*  
 Locks of hair and custom lettering from a 1980s punk fanzine inspired the styling of this logo for a salon in Victoria, London.

**13. Haptic**

Architectural practice, UK  
*Designed by Bob Design (Mireille Burkhardt, Tom Green), 2010*  
 This young London-based practice puts the emphasis on a shift away from the "optical" to the "haptical", while its logo invites the viewer to get feely, too.

**14. Regional Acting Studio**

Drama workshops, Australia  
*Designed by Inkahoots, 2008*  
 A spirit of improvisation – and stage sets under construction? – animates this identity for the annual season of touring workshops from Queensland Theatre Company.

**15. Sounds Like Brisbane**

Record label collective, Australia  
*Designed by Inkahoots, 2010*

**16. Vincenzo**

Hair salon, Switzerland  
*Designed by Hotz & Hotz, 2006*  
 A showy logo for a flamboyant hair stylist, Vincenzo D'Adamo, and one intended to display his preference for

geometric styles and his obsession with detail.

**17. Parfumerie Leni**

Perfumery, Austria  
*Designed by Practice + Theory (Andreas Pohancenik), 2008*  
 Parfumerie Leni is a Viennese institution, open since the 1940s and steeped in stories. Its 2008 logo started out as a simple logotype based on the original neon sign above the door and evolved into a multilinear design in a number of weights and sizes, with more of an appeal to younger customers.

**18. The Margarets**

Band, Norway  
*Designed by KalleGraphics, 2007*

**19. Mark Warner**

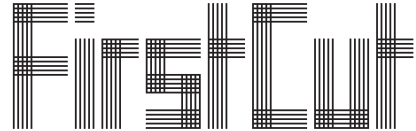
Tour operator, UK  
*Designed by SomeOne (Therese Severinsen, Gary Holt), 2008*  
 A logo whose folds and flutterings suggest the ability to 'be active, and at the same time relaxed'. The sails of a boat and towels on the beach, maybe.

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13

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REGIONAL  
ACTING  
STUDIO

SOUNDS  
LIKE  
BRISBANE

14

15

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VINCENZO

16

Leni

17

The  
margarets

mw  
mark warner™

18

19

**1. 2 Longwalk**

Office accommodation provider, UK  
*Designed by Blast (Giff, Paul Tunnicliffe, Andy Mosley), 2010*

Following IVG's refurbishment of this 5,000 sqm (54,000 sq ft) office building at Stockley Park, a logo of three overlapping '2's represents the building's physical evolution.

**2. Blurrr**

Performance art festival, Israel

*Designed by Dan Alexander & Co., 1997*

Rendering indistinct the barriers between art and urban public life, the Blurrr Biennial sends around 20 international artists out into Tel Aviv to perform at different sites.

**3. Coolera, wind & drinks**

Cocktail bar, Spain  
*Designed by Estudio Diego Feijóo (Diego Feijóo), 2009*

Definitely shaken, possibly stirred, at this cocktail bar in Colera, an area of northern Catalonia with unusually high winds.

**4. Double Good Windows**

Window manufacturer, UK  
*Designed by Atelier Works (Quentin Newark), 2007*

Triple-glazed and super-airtight, this company's windows do double good: by saving energy used in heating they are good for your bank balance and good for the environment. The logotype conveys double-thickness window goodness.

**5. Klar!**

Fashion consulting agency, Denmark  
*Designed by Designbolaget, 2010*  
 Danish for 'It's clear!', being brought into focus.

**6. MAK Center**

Art and architecture centre, USA  
*Designed by Made In Space, 2005*  
 The MAK Center at the Schindler House in Los Angeles (sister institution of Vienna's MAK Museum) continually switches focus between art and architecture, and between the two- and

three-dimensional – something that could also be said of Made In Space, April Greiman's LA studio.

**7. SMP Partners**

Trust and fund administrator, UK  
*Designed by Uffindell (Nigel Hillier, Gary Deardon), 2007*

**8. Strum**

Music workshops, UK  
*Designed by hat-trick (Jim Sutherland, Gareth Howat), 2001*

**9. Über Gallery**

Contemporary art gallery, Australia  
*Designed by Fabio Ongarato Design (Fabio Ongarato, Andrea Wilcock, James Lin), 2004*

A wordmark with no defined edges for a gallery in Melbourne founded on the notions of accessibility, collaboration and 'art unlimited'.

**10. Tate**

Art galleries, UK  
*Designed by Wolff Olins, 1999*

Wolff Olins' creation of the Tate brand and unification of several disparate gallery experiences – covering 500 years of British and international art – was based on a set of logos that shift in and out of focus – recognizable but in a perpetual state of transformation. This idea of dynamism became part of the attitude that was, and is, shared by Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives.

**11. Water By Design**

Water conservation agency, Australia  
*Designed by Inkahoots, 2009*  
 A suitably liquid logotype for an organization promoting capacity building and water-sensitive urban design in south-east Queensland.



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blurrr

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Coolera

wind & drinks

3

DOUBLE  
GOOD  
WINDOWS

4

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K L A R !

MAK

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6

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SMP

STRUM

7

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ÜBER

9

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TATE

waterbydesign

10

11

**1. Altitude Music**

Music production company, UK  
 Designed by &Smith, 2010

**2. Viewpoint Photography**

Commercial photography service, UK  
 Designed by Taxi Studio (Spencer Buck, Ryan Wills, Luke Manning), 2007  
 A brand mark with depth aplenty.

**3. Dutch Uncle**

Illustrators' agency, UK  
 Designed by 1977 Design (Paul Bailey, Chloe Pillai), 2005  
 An agent for a number of well-known illustrators from around the world, Dutch Uncle shows its playful side with a mark that puts itself forward, but never further than its clients' work.

**4. The Kx**

Not-for-profit arts publication, UK  
 Designed by Practice + Theory (Andreas Pohancenik), 2010  
 The Kx is a guide, online and in print, to culture in and around the King's Cross area of London. A lighter weight is used in the magazine's masthead.

**5. MONU**

Event venue, Singapore  
 Designed by &Larry (Larry Peh, Adora Tan), 2010  
 MONU, a huge contemporary events space within a striking WOHA-designed building in downtown Singapore, calls itself a 'spatial canvas'. The paint spatter pattern on the logo's letterforms allude to the creative possibilities the space offers.

**6. Future Designs**

Bespoke lighting systems provider, UK  
 Designed by Dowling Duncan (John Dowling, Rob Duncan), 2004  
 A game of shadows in this mark for a designer of lights and lighting systems.

**7. Boyd Baker House**

Historic property, Australia  
 Designed by Design By Pidgeon (David Pidgeon), 2007  
 Taking an aerial view of

the property's gently pitched square roof and courtyard as the starting point, this logotype celebrates one of Australia's most important post-war houses, designed by Robin Boyd in 1967 for English mathematician Dr Michael Baker.

**8. Sorg Architects**

Architectural practice, USA  
 Designed by Pentagram (Eddie Opara), 2008  
 A Washington, D.C.-based, mother-and-daughter-owned architectural studio specializing in US embassy buildings, Sorg asked Eddie Opara (then at Map Studio) for an identity that wasn't feminine (or masculine), but focused on its main themes of organization, modularity and transformation. The folded forms of the mark play with perspective, almost transforming on the page, before your eyes.

**9. House of Propellers**

Exhibition space, UK  
 Designed by Hyperkit, 2009  
 With a name and an engraved-lettering-style logotype that suggest a peculiar old specialist shop that never seems to be open, House of Propellers is anything but. Rather, it is a space hosting quick-change exhibitions by artists and designers, open to all.

**10. Infinite Sum**

Design and manufacturing consultancy, USA  
 Designed by Thirst (Rick Valicenti), 2010  
 The bottom (straight) line is the shortest distance between two points in this typically angular Rick Valicenti-designed wordmark.

**11. Trinity Laban Conservatoire of Music and Dance**

Music and contemporary dance school, UK  
 Designed by Johnson Banks, 2010



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4

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MONU

5

FUTURE

6

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BOY  
BEVER  
HOUSE

7

WING

8

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HOUSE OF  
PROPELLERS

9

INFINITE SUMM.

10

TRINITY  
MUSIC LABAN DANCE

11

R O T O

A R C H I T E C T S

**12. RoTo Architects**

Architectural practice,  
USA

*Designed by Made In  
Space, 2000*

The 3-D logotype is very much the territory of April Greiman, a designer who trained in Switzerland at the highly influential Schule für Gestaltung Basel. She went on to pioneer the application of early Apple Macintosh computers and software in graphic design, exploring the extra dimension they brought to this previously flat world.

Greiman saw the new digital technology as the key to a release of creativity and to greater subjectivity in design. 'Design must seduce, shape and, perhaps most importantly, evoke an emotional response,' she has said. She once exhorted designers to 'think with the heart' with a poster for *Design Quarterly* magazine featuring a life-size nude self-portrait overlaid with items and statements of personal significance.

Her work in print and video helped to inspire something of a digital design revolution in the early 1990s, opening the door to new, intuitive forms of composition with image, type and space for a generation of younger designers. Since that time, Greiman has consistently challenged the traditional boundaries between disciplines, and in particular between design, art and architecture.

Her identity for RoTo Architects, the practice of architect (and husband) Michael Rotondi, is a highlight of Greiman's work in the field of branding. It had a modest objective: to bring to the fore the correct spelling of the architect's surname, which was frequently misspelt as 'Rotundi'. (A rotunda is a round, domed classical building – about as far as it is possible to get from the angular, postmodern structures Rotondi is known for.) Note the underline of the 'o'. More

significantly, the identity conjured up ideas of space, planes and a concern with the division of space. The repeated 'o' creates a progression within the logo, like that seen in a building facade. Equally effective in print and digital applications, it achieves an unconventional 3-D quality that many architects' identities would love to emulate.

**13. Briffa Phillips**

Architectural practice,  
UK

*Designed by Hand, 2009*

Architectural elements twisted and fused to form a monogram of lower-case initials and an impossible, Escher-like structure. The 'unbuildability' of the logo was well received.

**14. Asia Pacific Interior Design Awards**

Awards scheme,  
Hong Kong

*Designed by Tommy Li  
Design Workshop, 2010*

More apparently impossible structures in this wordmark, which uses small cubes in different arrangements to convey the theme of 'Shape your space'.

**15. Peter Freed**

Advertising and editorial  
photographer, USA

*Designed by C&G  
Partners (Steff  
Geissbuhler), 2006*

**16. Tickety Boo**

Environmental  
consultancy, UK

*Designed by Elmwood  
(Steve Shaw), 2010*

Tickety Boo advises clients on how to reduce waste by avoiding shoddy product design, excessive packaging and inefficient services. Its brand announces its presence through a distinct absence of substance.



13



14



15



16

**1. 45 Park Lane**

Hotel, UK  
*Designed by &Smith, 2010*  
 A five-star London hotel whose identity and decor hark back to an Art-Deco heyday of glamour and exclusivity.

**2. 64 Knightsbridge**

Office accommodation provider, UK  
*Designed by GBH, 2001*  
 More Art Deco just down the road from Park Lane, in these luxury serviced offices behind the Georgian facade of the former Danish Club.

**3. Gott's Roadside**

Restaurant, USA  
*Designed by Elixir Design (Jennifer Jerde, Nathan Durrant, Scott Hesselink), 2010*  
 This family-run, Bay Area eatery was previously the well-loved Taylor's Automatic Refresher, and reopened with an identity that pays homage to 1950s burger-stand vernacular.

**4. bFelix**

Furniture manufacturer, Hong Kong  
*Designed by gardens&co (Wilson Tang, Jeffrey Tam), 2008*  
 A strong Art-Deco sensibility in this identity for a maker of 1920s- and 1930s-style European furniture.

**5. Joe and Co.**

Hair salon, UK  
*Designed by Hyperkit, 2010*  
 Traditional barbershop patterns – red-and-white striped poles and black-and-white checked lino floors – come to mind in the geometric letterforms of this logo for a retro salon in Soho, London.

**6. The Edison**

Office development, UK  
*Designed by Mode (UK) (Phil Costin, Darrell Gibbons, Filipe Valgode), 2010*  
 A contemporary interpretation of Art Deco to reflect the origins of this refurbished office building in London's Marylebone district, with interior detailing by architect David Adjaye.

**7. Mint Furniture**

Furniture brand, UK  
*Designed by Loovvool (Hannes Unt), 2010*

A bespoke contemporary furniture and joinery service with an identity that's more 1930s than 2010s.

**8. NL-Ruhr**

Arts festival, The Netherlands  
*Designed by Lava, 2010*  
 A cultural festival involving Dutch artists and performers touring the Ruhr area of Germany to celebrate the region's spell as European Capital of Culture, used as its banner a logo based on the Dutch number plate – a common sight in the Ruhr, apparently, on Dutch cars towing caravans.

**9. Vinifiti**

Wine importer, Czech Republic  
*Designed by Toman Graphic Design (Jiri Toman), 2008*

**10. Naturopathica**

Skin and beauty brand, USA  
*Designed by Elixir Design (Jennifer Jerde, Scott Hesselink), 2009*  
 A rebrand that involved developing a more asymmetric and rectilinear replacement for Naturopathica's previous arched logo (to fit a new packaging style), while still evoking the old brand's apothecary foundations.

**11. On Pedder**

Fashion accessories provider, Hong Kong  
*Designed by Fabio Ongarato Design, 2006*  
 Shades of 1970s designer labels (and earrings) in the contrast between the long ascenders and descenders and the generous loops of the 'O' and 'n'.

**12. Jerde**

Architectural practice, USA  
*Designed by Elixir Design (Jennifer Jerde, Nathan Durrant), 2003*  
 For the former Jerde Partnership, a banknote-style font was chosen as the appropriate way to reflect the financial returns generated by its work in urban revitalization schemes and large-scale mixed-use developments.

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45 PARK  
LANE

1

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64  
KNIGHTSBRIDGE

2

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GOTT'S  
ROADSIDE

3

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bFelix

4

JOE  
AND  
CO.

5

THE  
EDISON

6

MINT

7

NL-RN<sup>20</sup>-HR<sub>10</sub>

8

**vinifiti**

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NATUROPATHICA®

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Oppeadder

11

JERDE

12

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To add? Or to take away? For the artistic, quirky, fragrant or flamboyant by nature, a flourish (or several) of line or letterform can speak volumes. For others, less is more: cropping, reduction or abstraction commonly conveys a feeling for shape, space and form, or can equally suggest emergence or decay.



Yrkehögskolan  
Göteborg

NEGRO, J



MC DISCO



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'NREV

FACE

Smith  
Paper from GFSmith



FINOVINO

BITE

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eden



STUDIO  
|  
DAMINATO

inter-  
view-

AAA™

Ole Lund

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# More or Less

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r t r&k ch r



DAVIS

*NEW YORK*

PLEASANT  
STUDIO

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JICE™



LA  
MAISON  
DE PHOTO

Norton



EAT•N



MCDE  
ZONEN

WESTERN  
UNION

DOMMM

DIRECTORY

ilive  
i—tomorrow  
\_livetomorrow

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**1. Anida**

Property agency, Spain  
*Designed by Summa (Tilman Solé, Sandra Dios), 2004*

When BBVA Inmobiliaria entered the top ten of Spanish estate agents, its parent group, BBVA, rebranded it Anida, meaning 'to nest'. The extended 'n' makes a safe haven for the remainder of the word.

**2. Allie Giles**

Artist, UK  
*Designed by Guild of Sage & Smith (Neil Tinson), 2006*

The ink spots that serve as swollen finials on the 'A' and 'e' refer to Giles' medium, and the thousands of tiny strokes of the pen with which she builds each image. The flourishes hint at the whimsical nature of her subject matter.

**3. AJM Productions**

Music recording and production agency, UK  
*Designed by &Smith, 2009*

**4. King's Cross Social Club**

Music and events venue, UK  
*Designed by 1977 Design (Paul Bailey, Elizabeth Gatt, Chloe Pillai), 2009*  
 A retro name and a decorative style influenced by fashion labels and 'high-end, aspirational bands' for this venue close to London's King's Cross Station.

**5. Firescape**

Rock band, USA  
*Designed by Claudius Design (Stefan Claudius), 2006*

**6. Pleasant Studio**

Photographic studio, UK  
*Designed by Studio Emmi (Emmi Salonen), 2007*  
 A studio for hire and a logotype that both include original Victorian features.

**7. Deborah Hodgson**

Folk singer, UK  
*Designed by Hand, 2009*  
 Hand drawn and curly-quirky for this diminutive modern folk singer.

**8. L'Anima**

Restaurant, UK  
*Designed by Mode (UK) (Phil Costin, Darrell Gibbons), 2008*

*L'Anima* translates as 'soul'. At this Italian restaurant in the City of London, it refers to the menus of the chef Francesco Mazzei, whose creative flair is the subject of the logotype.

**9. Corilon Violins**

Violin restorer, Germany  
*Designed by Lockstoff Design (Susanne Coenen, Nicole Slink), 2010*  
 Letterforms, musical notes and f-holes fuse into a harmonious composition for this leading restorer of violins, violas and cellos.

**10. Flow**

Mineral water brand, Israel  
*Designed by Dan Alexander & Co. and Yotam Hadar, 2007*

**11. Hecker Phelan & Guthrie**

Interior design consultancy, Australia  
*Designed by Cornwell Design, 2004*  
 A growing international reputation demanded an identity that reflected the decorative flamboyance of this Melbourne consultancy's work for restaurant and retail clients.

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anida

1

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Allie  
Giles

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ajm

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KING'S  
CROSS  
SOCIAL  
CLUB

4

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**FIRESCAPE**

5

**PLEASANT  
STUDIO**

6

Deborah  
Hodgson

7

**LANIMA**

8

გაქვიღო

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აქვიღო

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**hp  
&g**

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**12. The Gorbals**

Restaurant, USA  
*Designed by The Partners (Ryan Adair), 2009*  
 From the south bank of the Clyde to South Spring Street, Los Angeles... The Gorbals, a restaurant with an eclectic, cosmopolitan menu, takes its unlikely name from Glasgow's similarly multicultural tenement district, where chef Ilan Hall's father was raised.

**13. Horse Feathers Home**

Home furnishings company, Canada  
*Designed by Hambly & Woolley (Bob Hambly, Dominic Ayre), 2008*  
 The opening flourish is meant, 'like the swish of a horse's tail', to scoff at the relevance of the true meaning of 'horsefeathers' (i.e. rubbish).

**14. Strange Beast**

Multimedia production company, UK  
*Designed by SomeOne (Laura Hussey, David Law), 2008*  
 Younger and edgier than its big sister Passion Pictures, Strange Beast wants to be seen as a living, changing creative organism.

**15. Kaiser Sound Studios**

Recording studio, The Netherlands  
*Designed by The Stone Twins and Niels 'Shoe' Meulman, 2008*  
 Kaiser's typography was inspired by signwriting on the windows of Amsterdam's 'brown bars', and executed by graffiti legend Niels 'Shoe' Meulman.

**16. Lilium**

Florist, Canada  
*Designed by Hambly & Woolley (Bob Hambly, Frances Chen), 2009*

**17. New York**

Magazine, USA  
*Designed by Pentagram (Luke Hayman), 2004*  
 Founded in 1968 by Milton Glaser and Clay Felker, and known as *The New Yorker's* arch-rival, *New York* had lost its edge by the late 1990s. Its 2004 redesign under British-born Luke Hayman and editor-in-chief Adam Moss helped

to restore the magazine's former radical reputation. Hayman revived and refined the original, flamboyant logotype, introduced new typefaces and put the emphasis on strong, witty covers.

**18. Miquelrius**

Stationery manufacturer, Spain  
*Designed by NOMON DESIGN, 1999*  
 The first spiral-bound Miquelrius logotype appeared in the 1940s – a highly calligraphic, handwritten wordmark. This was redrawn in the years that followed, but while it remained cursive, the mark's legibility was always an issue. In 1999, the letters were separated and the troublesome loops of the joined-up 'l' and 'r' dispensed with once and for all.

**19. Flow Life Coaching**

Life coaching service, South Africa  
*Designed by Mister Walker, 2010*

**20. M2b**

Maternity fashion, UK  
*Designed by Together Design, 2009*  
 Inspired by magazine mastheads (by the *New York* logotype, maybe?), this mark's swashes include a particularly pregnant terminal on the '2'.

**21. Ole Lund**

Fashion art director, USA  
*Designed by A2/SW/HK, 2010*

**22. Independent State**

Art exhibition, UK  
*Designed by Funnel Creative, 2009*  
 A hand-drawn typeface for an art event in Frome, Somerset that included work by Bob and Roberta Smith, Edwina Ashton and Matt Stokes.

THE  
 GORBALS

Los Angeles

12

HorseFeathersHOME

13

Strange  
 Beast

14

KaiserSoundStudios  
 EST. 2008

15

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*Lilium*  
Purveyor of Fine Flowers

*NEW YORK*

16

17

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*Miquelrius*

18

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*flow*

*M*  
*2b*  
mothercare

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*Ole Lunet*

INDEPENDENT  
STATE

21

22

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**Norton**<sup>®</sup>

**23. Norton Motorcycles**

Motorcycle manufacturer, UK  
 Designed by *Carter Wong Design (Phil Carter) and Geoff Halpin Design, 2010*

An invitation to review the identity of a historic brand always presents designers with mixed emotions: excitement at the challenge of a high-profile opportunity, and anxiety at the possibility of making a high-profile hash of it. Throw in a fanbase of eagle-eyed heritage fanatics and the trepidation can start to outweigh the anticipation.

When asked to fine-tune the Norton Motorcycles wordmark, Carter Wong wisely headed for the archives. A small army of detail-obsessed Norton aficionados might have stopped a radical redesign in its tracks, but Carter Wong based its refinements on Norton's second logotype (of many), designed at the dining table in 1913 by founder James Lansdowne Norton and his daughter Ethel. The designers were delighted to find that the Nortons' mark crossed the 't' with a long 'swash' from the top of the 'N' – an idea they had been considering also.

Norton logotypes from 1924 onwards featured a double-crossed 't', possibly to prevent the letter from being read as an 'l'. Master typographer Geoff Halpin helped to redraw the mark, doing away with awkward bulges and shapes, adding weight to the 'swoosh' and creating balance in the spaces and weight of strokes. The signature go-faster 'o's were kept, but instead of tilting the entire letterform, as in the original, Carter Wong simply turned the counter of each 'o', to generate a modicum of motion.

**24. Pizza Nova**

Restaurant chain, Canada  
 Designed by *Concrete (Diti Katona, John Pylypczak, Tom Koukodimos), 2006*

**25. Dickens 2012**

Cultural festival, UK  
 Designed by *Kent Lyons (Jon Cefai), 2010*

A flourish of the pen from Dickens' signature to underline this international celebration of the writer's work, to mark the 200th anniversary of his birth.

**26. Saks Fifth Avenue**

Department store, USA  
 Designed by *Pentagram (Michael Bierut), 2007*

Saks had got through dozens of different logos by the time Michael Bierut was invited to create something with the potential to be iconic and instantly identifiable from across Fifth Avenue or any street. Bierut modelled a new identity on a signature designed in 1973 by Tom Carnese, which in turn had been based on one from 1955. Redrawn with the help of typographer Joe Finocchiaro, the retro-looking mark was then applied to bags, packaging, signage and advertising in an ultra-contemporary way. The black square was divided into an 8x8 grid, with almost every tile containing an abstractly poetic stroke, swirl or swash. And the 64 tiles can be rearranged within the grid in an almost infinite number of ways. Not quite infinite, but, according to a physicist friend of Bierut's, a number many times greater than the number of electrons in the known universe.

**27. Satoko Furukawa**

Acupuncturist, Japan  
 Designed by *Good Design Company, 2010*  
 Delicacy, art and precision, for a therapy that demands those qualities.



24

**DICKENS 2012**

25



26



27

**1. Yrkeshögskolan Göteborg**

Professional training school, Sweden  
*Designed by Lundgren+Lindqvist, 2010*  
 A dotted line represents the school's openness – everyone is welcome – and policy of making room for new ideas and initiatives from students. On slate signs around the school, class numbers are written in chalk.

**2. ILIVETOMORROW**

Creative workspace, Hong Kong  
*Designed by milkxhake (Javin Mo, Jan Cheung), 2010*  
 A logotype whose gaps invite creative interaction, much like the workspace it represents, a meeting place for artists, designers, architects and manufacturers.

**3. Estudio**

Studio rental agency, Hong Kong  
*Designed by c+c workshop, 2008*

**4. Mini McGhee**

Textile designer, UK  
*Designed by Graphical House, 2010*  
 An identity simple enough to accompany any future collections, underpinned by a single stitch, the simplest component of the designer's work.

**5. Annie**

Singer, Norway  
*Designed by Form (Paul West), 2008*

**6. Amanda Wakeley**

Fashion designer, UK  
*Designed by Pentagram (John Rushworth), 2000*  
 Dramatic, simple, expertly constructed, like Wakeley's creations.

**7. Anthony Nolan**

Charity, UK  
*Designed by Johnson Banks, 2010*  
 Previously known as the Anthony Nolan Trust, this blood cancer charity matches donors on its bone marrow register to those in need.

**8. MICA**

Art school, USA  
*Designed by Pentagram (Abbott Miller), 2007*  
 Maryland Institute College of Art was

founded in 1826, making it the oldest accredited art school in the USA. The switch of name to MICA was concluded by the introduction of this identity, whose use of a traditional typeface (a slab serif of the kind popular at the time of the college's foundation) is balanced by a contemporary linear framework, reflecting the contrast between the college's 1904 Beaux-Arts main building and its crystalline 2003 counterpart across the street.

**9. m/studios**

Architectural practice, UK  
*Designed by Untitled (David Hawkins, Glenn Howard), 2010*  
 A classical Italianate wordmark, set in lower case and bracketed between fine keylines, represents m/studios' founder: an Italian designer of contemporary buildings, Alvisé Marsoni.

**10. RadLyn**

Medical device company, USA  
*Designed by Cue (Alan Colvin), 2006*  
 The central feature of this mark is a reference to the company's flagship product: a 'rapid airway device' to simplify intubation in difficult cases. The logotype symbolizes the product, but also positions the company – which was founded by a doctor at the University of Cincinnati Hospital – as a credible presence in the medical devices field.

**11. Western Union**

Financial services and communications company, USA  
*Designed by Lippincott, 1980s*  
 With its 150-year dominance in money transfer and messaging services threatened by new technologies and with its branding in disarray, Western Union was boosted by a bold, streamlined logotype whose vertical rules became the basis for a unified identity system, in which the names of individual services are displayed to the right.

**12. Studio Daminato**

Architectural practice, Singapore  
*Designed by &LARRY (Larry Peh), 2008*  
 A thin vertical stroke signifies both the division of space and the joining of ideas.

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# Yrkeshögskolan Göteborg

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i l i v e \_\_\_\_\_  
 i \_\_\_\_\_ T O M O R R O W  
 \_ l i v e T O M O R R O W

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ESTUDIO

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# MINI MCGHEE

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4

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ANNIE

AMANDA WAKELEY

5

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ANTHONY  
NOLAN

MICA/A

7

8

|m|studios|

rad|lyn

9

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WESTERN  
UNION | |<sup>®</sup>

STUDIO  
|  
DAMINATO

11

12

**1. Negro Rojo**

Restaurant, Spain  
*Designed by Mario Eskenazi, 2003*

A split-level logotype for a Barcelona restaurant with a dual personality. At street level is Negro (Spanish for 'black'), an urban restaurant, and in the basement is Rojo ('red'), a Japanese canteen.

**2. Inter-view**

Cultural exchange project, Switzerland  
*Designed by Kambiz Shafei, 2009*

Designed for an ongoing video project by Milan Büttner recording the views of Swiss and Chinese writers about each others' cultures, this wordmark refers to the insights captured through the gap that divides its two cropped halves.

**3. Vision Publishing**

Publisher, USA  
*Designed by CDT Design, 2005*

**4. Creative Industries Development Unit**

University research unit, UK  
*Designed by The Chase (Chris Challinor, Ben Casey, Mike Rigby), 2001*

**5. The Association of Photographers**

Professional association, UK  
*Designed by The Partners (Janet Neil, Jack Renwick, Martin Lawless, Dominic Wilcox), 2002*

The bold typeface conveys a contemporary air of authority for this respected and prestigious professional body, while the framed crop focuses attention on the detail of the mark.

**6. Blonde + Co**

Creative media agency, USA  
*Designed by PS New York, 2010*

A mark that appears with various orientations and crops, reflecting the bold, full-on nature of the agency's personality.

**7. Hotel Omm**

Hotel, Spain  
*Designed by Mario Eskenazi, 2003*

Omm, a sound that 'has no beginning and no end' – and, it has to be said, no meaning – is represented

by this open-ended mark, which is extended by adding letters at different points in the hotel. The hotel restaurant is called Moo...

**8. Urban Strategies**

Urban planning firm, Canada  
*Designed by Hambly & Woolley (Barb Woolley, Emese Ungar Walker), 2004*

A crop that implies a pushing of boundaries within the urban planning field.

**9. GMW**

Architectural practice, UK  
*Designed by CDT Design, 2003*

A mark that creates a cutting edge by turning and cropping the letterforms.

**10. Kevin Boniface**

Author, UK  
*Designed by Music (Anthony Smith), 2008*  
 A 'K' that is a cropped 'B' for Kevin Boniface, who captured the comedy of being a Huddersfield postman in his book *Lost in the Post*.

**11. Fashion Fringe**

Annual fashion contest, UK  
*Designed by Pentagram (John Rushworth), 2006*  
 Fashion Fringe is an annual project to give promising young British designers a glimpse of the big time.

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**AOP**

**BLO<sup>+</sup>NDE**

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**)OMMM**

**URBAN  
STRATEGIES  
INC .**

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**MMW**

**R**

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**FASHION  
FRINGE**

11

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BAM

## 12. Brooklyn Academy of Music

Performing arts centre, USA  
*Designed by Pentagram (Michael Bierut), 1995*  
 Between them, Pentagram's Paula Scher and Michael Bierut have changed the face of culture in New York. Scher has designed identities for the Public Theater, the Metropolitan Opera, New York City Ballet and the New York Philharmonic. Bierut has rebranded the Morgan Library & Museum, the Museum of Arts & Design and the Tenement Museum, among others.

Cultural institutions in major cities like New York have learned how to compete with big brands for visibility and disposable dollars. Since opening in 1861, the Brooklyn Academy of Music (BAM) has grown into a major urban arts centre. Home to the Brooklyn Philharmonic, it also hosts an opera house, a theatre, a four-screen cinema, art shows and live music.

In the 1980s, the success and profile of its edgy Next Wave Festival started to eclipse that of BAM's work in the classical field. The diverging design directions taken to promote these different activities presented a confusing overall picture. What was BAM all about? The solution to BAM's identity issues appeared almost by accident. When Michael Bierut designed the 1995 Next Wave brochure he made the most of a small cover by setting the two words at large sizes in a simple sans serif (News Gothic) and bleeding them off the bottom and sides of the cover. Not only did this give the words extra presence and impact, it also created space for other information and imagery.

The logotype, and the broader identity concept of type that was too big for its given space, appealed to BAM's management. It expressed the notions of emerging talent and big ideas on the cultural

horizon, which had the potential to speak equally powerfully to classical and avant-garde audiences. Bierut applied the idea to the identity, and BAM hasn't looked back since.

## 13. The Futures Company

Research and forecasting consultancy, UK/USA  
*Designed by Neon Design (Dana Robertson), 2008*  
 The merger of two research consultancies – Henley Centre Head Light Vision (UK) and Yankelovich (USA) – under a new name led to a logo that hints at what's ahead, just out of sight.

## 14. Bookfactory

Photobook printer, Switzerland  
*Designed by Bob Design (Mireille Burkhardt, Alexis Burgess), 2006*

## 15. Tama Art University

Art school, Japan  
*Designed by Good Design Company, 2010*  
 A wordmark that doesn't seem to mind breaking the rules, just as any good art school shouldn't.

## 16. Mouse Awards

Online advertising awards, UK  
*Designed by Johnson Banks, 2008*

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the  
 futures  
 company

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BOOKFACTORY™

14

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TAMA  
 ARTU  
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 Y

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Mouse®

16

**1. BrainagencyMedia**

Media agency, Germany  
 Designed by SWSP  
 Design (Georg Schatz),  
 2009

a series of panels that  
 allow for varying levels  
 of abstraction.



1

**2. Dendy Cinemas**

Cinema chain, Australia  
 Designed by Sadgrove  
 Design (Brian Sadgrove),  
 1994



2

**3. First Booking**

Make-up and styling  
 agency, Denmark  
 Designed by  
 Designbolaget, 2008  
 A follow-up to the  
 agency's previous  
 wordmark, in which the  
 place of the 'i' in 'First'  
 was taken by a '1'. The  
 two kinds of talent –  
 make-up artists and  
 stylists – are represented  
 by the two characters: a  
 black '1' and a white 'i'.



FIRST BOOKING

3

**4. Cinema Nova**

Arthouse cinema,  
 Australia  
 Designed by Sadgrove  
 Design (Brian Sadgrove),  
 1992

Tricks with shadows and  
 negative space create  
 intriguing letterforms for  
 this Melbourne cinema.  
 Try making a 3-D sign out  
 of this.



4

**5. Eaton**

Power management  
 technology company,  
 USA  
 Designed by Lippincott  
 & Margulies, 1971

In 1971, Eaton, Yale &  
 Towne became Eaton,  
 and gained a timeless,  
 multilayered logotype  
 that gives a sense of its  
 numerous divisions and  
 services.

**6. Perplex**

Music production  
 company, The  
 Netherlands  
 Designed by Me Studio  
 (Martin Pypier), 2007

**7. Tess Hurrell**

Photographer, UK  
 Designed by Studio  
 Special (David Lovelock),  
 2007

A mark that highlights the  
 nature of Hurrell's work,  
 which finds unrecognized  
 beauty in the everyday.

**8. Engage**

Digital design agency, UK  
 Designed by  
 Bibliothèque, 2008

A typographic expression  
 of engagement. The stem  
 and crossbars of the 'E'  
 are deconstructed into

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**EATON**

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**PERPLEX**

6

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**ET**

7

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**STYLIZED LETTERS**

8

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**9. FedEx**

Courier service, USA  
*Designed by Landor Associates (Lindon Leader), 1994*  
 What makes a logo likeable? If it is the ability to reward repeated viewing with a minimum of means, the FedEx logotype delivers likeability to the max. The arrow between the 'E' and the 'x' never fails to raise a smile when it is revealed to the unaware.

Fred Smith founded Federal Express in 1971 after famously putting forward his concept for a high-speed, nationwide door-to-door delivery service in a student paper at Yale University. By mid 1973, the company was operating an overnight service with a fleet of Dassault Falcons that connected 25 US cities. By the 1990s, it served around 200 countries.

When it was asked to evolve the Federal Express identity, Landor found in research that there were issues with the word 'Federal'. In the USA, it was associated by some customers with government, and in non-English-speaking countries, it was just plain difficult to say. It was recommended that the brand switch to the shortened name that many regular customers were using, anyway: FedEx. It was easier and quicker to say, and conveyed a greater sense of technology, speed and innovation.

For the new logo, Landor retained the old brand's signature purple and orange, and created and reviewed more than 200 designs before reaching a shortlist of six for presentation to senior management in Memphis in April 1994. One of these was borne of an observation by Lindon Leader, senior design director at Landor, that between the 'E' and 'x' lay the hint of an arrow – a symbol that would neatly embody the key FedEx attributes of speed and precision. To perfect the arrow's geometry, Leader crafted a new set of letterforms that blended characteristics

from Univers 67 (Bold Condensed) and Futura Bold, and included a raised x-height (i.e. larger lower-case letters relative to upper-case ones).

The final typographic composition appeared so natural that many failed to see the arrow in the logotype. At the presentation, Fred Smith spotted it immediately. But what he also recognized was that knowledge of this hidden sign would be given and received like a punchline or a gift, and that this almost unique quality – the logo that keeps on giving – would rub off well on the brand. Importantly, even those in ignorance of the arrow would still see a powerful, compact, confident wordmark, highly visible in city streets on vans and packages.

Smith and his board gave the identity the go-ahead and resisted, thankfully, pressure from some to make the arrow more obvious. After all, if you give the game away, the game is over. *The FedEx Logo is a registered trademark of Federal Express Corporation. Used by Permission. All Rights Reserved.*

**10. McGarry & Eadie**

Water management engineering company, Australia  
*Designed by Inkahoots, 2010*  
 A grid of valve-like partial circles conjure up an overlapping 'M' and 'E'.

**11. The Milton Agency**

Film and TV crafts agency, UK/USA  
*Designed by Maggie Studio (David Azurdia, Ben Christie, Jamie Ellul, Tim Fellowes), 2009*  
 The Milton Agency represents behind-the-scenes production skills in make-up, hair and costume design. Less visible than the stars, perhaps, but no less important.

**12. Hanzehof**

Theatre, The Netherlands  
*Designed by Tel/design (Peter Post), 1996*  
 A billowing stage curtain announces this theatre and concert hall.

**13. For**

Charity, The Netherlands  
*Designed by Me Studio (Martin Pyper), 2008*  
 Previously known as Computers For Africa, this charity's name change paves the way for the exchange of a wider range of products and knowledge.



10



11



12



13

**1. Anorak**

Advertising agency,  
Norway  
*Designed by Heydays,*  
2010

A typographic expression of Anorak's belief that its clients are just as much a part of every project as the agency.

**2. Ashburton**

Investment manager, UK  
*Designed by ASHA, 2008*

The removal of three downstrokes and the fusion of those characters with their neighbours creates a mark that is easier to read in small spaces – such as investment listings – than its predecessor, and demonstrates the brand positioning of 'seeing things differently'.

**3. Directory**

Direct marketing magazine, UK  
*Designed by SVI Design (Sasha Vidakovic), 2007*  
A trade magazine that's all about getting a message from one side to the other as directly as possible.

**4. Bite**

Cosmetics company, Canada  
*Designed by Concrete (Diti Katona, John Pylypczak, Ryan Couchman), 2010*  
Lip products made entirely with natural, organic, food-grade ingredients – good enough to lick, if not to eat – for a brand that emphasizes performance and style, rather than 'natural', for the fashion-conscious customer.

**5. Finovino**

Wine importer, Serbia  
*Designed by SVI Design (Sasha Vidakovic), 2008*  
A logotype that, like wine, is sensed first then finished with the brain.

**6. Eden Island**

Property development, Dubai  
*Designed by Hand, 2007*  
One of the islands in 'The World', the artificial archipelago made with dredged sand off the coast of Dubai, with a logo that also appears to be emerging from liquid.

**7. Davis Evolution**

Property developer, Australia  
*Designed by Cornwell Design (Anthony Nelson, Nuttorn Vongsurawat), 2010*

A custom typeface, apparently still in formation, expresses the evolving nature of this company's lifestyle developments.

**8. Gallery Litvak**

Contemporary art gallery, Israel  
*Designed by Studio Apeloig, 2009*

A Tel Aviv gallery that specializes in contemporary works in glass and experimentation in form.

**9. Restaurant Sternen**

Restaurant, Switzerland  
*Designed by Hotz & Hotz (Roman Imhof, Erich Moser), 2009*

Letterforms based on Baskerville Old Face reflect the traditional nature of the French cuisine at Sternen ('Star'), while their vanishing strokes suggest a contemporary culinary interpretation.

**10. Mordisco**

Restaurant, Spain  
*Designed by Mario Eskenazi, 2010*  
In Spanish, *el mordisco* is 'the bite', a name that led to a typeface with chunks taken out of it for this laid-back Barcelona eatery.

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# ANORAK

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# ASHBURTON

2

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# DIRECTORY

3

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# BITE

4

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FINOVINO

eden

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6

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DAVIS

7

G A L L E R Y  
L I T V A K

Sternen\*  
WALCHWIL

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MR DISCO

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**11. INREV**

Professional association, The Netherlands  
 Designed by Teldesign, 2001  
 The aim of the European Association for Investors in Non-Listed Real Estate Vehicles (INREV) is to increase the transparency and accessibility of non-publicly listed real-estate funds.

**12. Ivan Hair Salon**

Hair salon, Greece  
 Designed by G Design Studio (Michalis Georgiou, Alexandros Gavrilakis), 2009

**13. Kubota Corporation**

Heavy equipment manufacturer, Japan  
 Designed by Pentagram (Colin Forbes), 1989  
 A regular, mechanical excision of the letterforms suggest precision and rhythm for this 120-year old maker of agricultural machinery, pipes, pumps and vending machines.

**14. Mode Zonen**

Trade promoter, Denmark  
 Designed by Homework (Jack Dahl), 2010  
 The job of Mode Zonen ('Fashion zone') is to put Denmark on the global fashion-industry map. Some creative cutting expresses the fashion connection, and brings the letters 'D', 'E' and 'N' to the fore.

**15. Raw Space**

Contemporary art gallery, Australia  
 Designed by Inkahoots, 2005

**16. Motor Neurone Disease Association**

Charity, UK  
 Designed by Spencer du Bois (John Spencer), 2009  
 While motor neurone disease (MND) disconnects sufferers from their bodies and lives, the association aims to reconnect them, with family, friends and quality of life.

**17. Rondo Media**

TV production agency, UK  
 Designed by Eifen (Aaron Easterbrook, Guto Evans), 2009

**18. GF Smith**

Paper manufacturer, UK  
 Designed by SEA (Bryan Edmondson), 2005  
 An update of a mark first drawn in 1969.

**19. Oyuna Cashmere**

Fashion and homewares brand, UK  
 Designed by Thomas Manss & Company, 2003  
 The muted aesthetic of designer Oyuna Tserendorj, expressed in a pared-down wordmark.

**20. Saratoga Associates**

Landscape architecture and engineering firm, USA  
 Designed by Chermayeff & Geismar (Emanuela Frigerio), 2004

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INREV

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ivan.hair salon

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Kubota

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MCDE  
ZONEN

14

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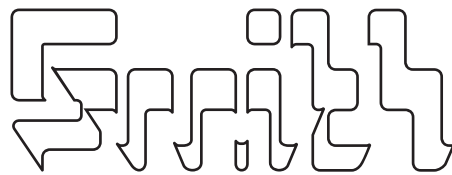
15

mnda

RONDO

16

17



**Paper from GF Smith**

18

oyuna

SARATOGA  
ASSOCIATES

19

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**21. Silver Plate**

Recording studio,  
Norway  
Designed by  
KalleGraphics, 2005

**22. Roam Digital**

Digital hardware provider,  
Australia  
Designed by Mark  
Gowing Design, 2010  
A simple, confident mark  
to help give a portable  
devices start-up a kick-  
start in a market crowded  
with multinational rivals,  
and to remain crisp and  
clear at very small sizes.

**23. Tuveri**

Directory publisher, Italy  
Designed by Brunazzi &  
Associati, 1988

**24. Dialog In The Dark**

Social entertainment  
group, Japan  
Designed by Good  
Design Company, 2005  
A mark for the Japanese  
franchise of a 'social  
entertainment' launched  
in Germany in 1989, in  
which sighted people  
experience the everyday  
world of the blind through  
a series of darkened  
rooms and settings.

**25. Face**

Cycling events, UK  
Designed by Tomato  
(Jason Kedgley), 2007

**26. Victoria Beckham**

Fashion label, UK  
Designed by SVI Design  
(Sasha Vidakovic), 2009  
Eliminating the break  
between the two words  
and the cross strokes  
of the 'A's creates a  
rhythmic repetition,  
and a new angle on a  
brand name we are all  
familiar with.

**27. Steam**

Restaurant, Australia  
Designed by Inkahoots,  
2010

Hot type generates rice  
and rising steam for this  
Asian restaurant on the  
Mornington Peninsula  
near Melbourne.

**28. At What Cost**

Travelling exhibition, USA  
Designed by de.MO  
(Giorgio Baravalle), 2009  
The sense of an  
unfinished, precariously  
balanced project in this  
wordmark for a travelling  
outdoor exhibition on  
human trafficking, forced  
labour and child labour.

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SILVER™  
PLATE

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R O A M

22

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TUVERI®

23

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DIALOG  
IN THE  
DARK

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FACE

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V I C T O R I A B E C K H A M

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ŠTĚÁNÍ

27

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AT WHAT COST

HUMAN TRAFFICKING |

| FORCED LABOR |

| CHILD LABOR

28

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**1. 3DW**

Architectural visualization, UK  
 Designed by *DesignStudio*, 2010  
 An elemental mark that gently unfolds when animated, and provides a stamp of ownership on the company's 3-D architectural renders.

**2. From Scratch**

Cultural think tank, Belgium  
 Designed by *Coast* (*Frederic Vanhorenbeke*), 2010

**3. Ad Kinetsu**

Advertising agency, Japan  
 Designed by *Ken Miki & Associates*, 2010  
 An 'A' and a 'D', two directions, alternative courses of action.

**4. Atelier Pedro Falcão**

Graphic design studio, Portugal  
 Designed by *Atelier Pedro Falcão*, 2010  
 Three characters reduced to make one.

**5. Vumi**

Online career portfolio system, Australia  
 Designed by *Inkahoots*, 2010  
 Strong shapes and colours for a young job-seeking audience who use the system to create digital resumés and invite potential employers to 'view me'.

**6. Lean Alliance**

Management training company, Germany  
 Designed by *Thomas Manss & Company*, 2005  
 No sign of waste in this wordmark for a company teaching the ways of lean manufacturing. The abstracted letterforms are based on Walter Haettenschweiler's never-published Africaine typeface.

**7. Orso**

Sign manufacturer, Greece  
 Designed by *G Design Studio* (*Michalis Georgiou, Diamantis Arabatzis*), 2009  
 Sign-like simplification taken to extremes in this signmaker's logotype.

**8. Cwmni Da**

Television production company, UK  
 Designed by *Elfen* (*Aaron Easterbrook, Guto Evans*), 2008

Focusing solely on the 'Good' (Da) of 'Good Company', this wordmark embodies the youthful, fun nature of the company's output.

**9. Capital Partners**

Property developer, Kazakhstan  
 Designed by *Pentagram* (*Michael Gericke*), 2006

**10. DACS**

Not-for-profit rights management organization, UK  
 Designed by *300million* (*Martin Lawless, Nigel Davies, Katie Morgan, Helen Stergiou*), 2008  
 A mark that had to be authoritative and professional while remaining contemporary and unconventional enough to appeal to DACS' (formerly the Design and Artists Copyright Society) members, who include the likes of Damien Hirst and Banksy.

**11. Olmo Reverter Photography**

Photographer, UK  
 Designed by *Studio Paradise* (*Samuel Moffat, Jade Abbott*), 2010  
 The name of this London-based Spanish photographer is one that can be distilled down to the three most basic geometric shapes.

**12. Komono**

Fashion accessories company, Belgium  
 Designed by *Coast* (*Ingrid Arquin*), 2009



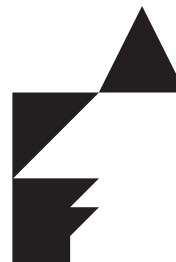
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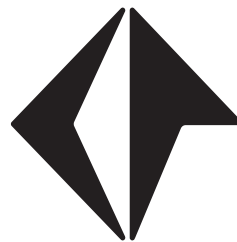
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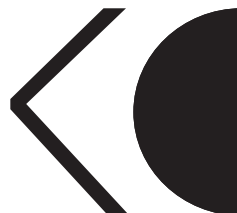
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**13. Faulkner Browns Architects**

Architectural practice, UK  
 Designed by A2/SW/HK, 2007  
 An identity that gets creative with spaces: the counters in the letters of the basic wordmark – the 'A's, 'R's, 'B' and 'O' – undergo constant rearrangement in print and digital applications.

**14. FramePage**

Editorial photography agency, Finland  
 Designed by Hahmo (Erik Bertell, Jenni Kuokka, Pekka Piippo, Antti Raudaskoski), 2009  
 An ingenious tweak of the camera's viewfinder mark creates a monogram for FramePage, a start-up by photographer Hanna Raijas.

**15. Nine Point Nine**

Architectural practice, Australia  
 Designed by Studio Paradise (Samuel Moffat, Jade Abbott), 2010  
 A multilevel logo. At first sight, a grid of dots suggests a floorplan or column layout. But the logo depicts the name in the simplest terms (nine, point, nine) and also spells it (9.9), if the two blocks of nine dots are joined up in the right order.

**16. Hans Freymadl**

Multidisciplinary designer, Australia  
 Designed by Naughtyfish (Paul Garbett), 2009  
 A monogram that reflects the restrained aesthetic of this architect, interior designer and furniture designer.

**17. Henderson Leyland**

Rare book specialist, UK  
 Designed by Bateson/Studio (John Bateson, Tom Miller), 2010  
 A three-stage logotype for a Kent company specializing in collectable posters and art and design books. From a row of book spines to the full logotype in two steps.

**18. Japan Design Society**

Academic society, Japan  
 Designed by Ken Miki & Associates, 1993  
 The 3-D shapes and shadows found in the stylized initials of this mark hint at the group's main concern: product design.

**19. Kajimoto Music Office**

Concert promoter, Japan  
 Designed by Samurai (Kashiwa Sato, Yhoshiki Okuse), 2009  
 A logo whose numerous arrangements and colour combinations celebrate the possibilities and creativity of this classical music event organizer.

**20. Digital Illusions Creative Entertainment**

Computer game developer, Sweden  
 Designed by Stockholm Design Lab, 2006  
 A code-like mark for DICE, part of the EA Games Group, designed to appeal to the company's young male market.

**21. La Maison de Photo**

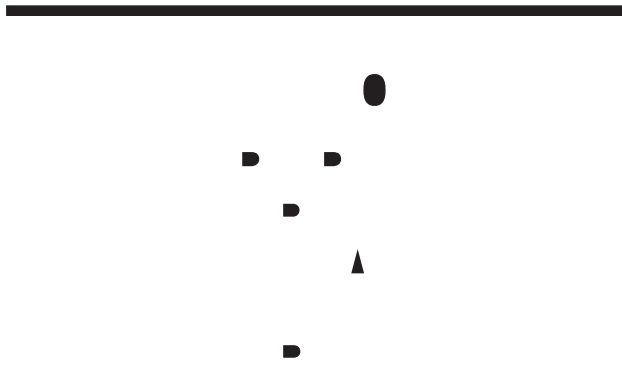
Photographic prints retailer, France  
 Designed by Studio Apeloig, 2009  
 Another of Philippe Apeloig's carefully choreographed logotypes, this time for a seller of limited-edition prints by landscape photographers Patrick Borie-Duclaud and Nicolas Boudreaux.

**22. Circa**

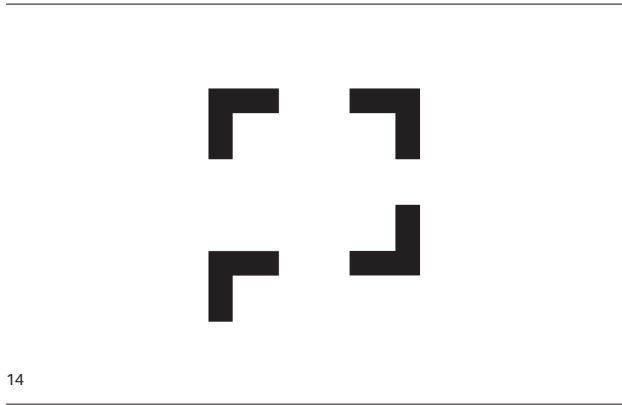
Music label, Australia  
 Designed by Mark Gowing Design, 2010  
 A logotype (and CD cover titling system) designed in an experimental, rhythmic type-code comprising a strict set of modular parts, for an avant-garde music label.

**23. NBS**

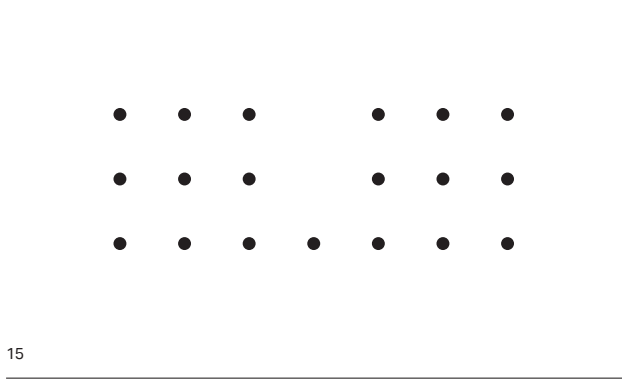
Technical information publisher, UK  
 Designed by OPX (Frances Jackson, Simon Goodall, Viola Muller), 2008  
 NBS publishes information and specification systems for the construction industry. The electronic aesthetic of its logo reflects the increasingly digital nature of its product range.



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16



HendersonLeyland

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KAJI KOHO

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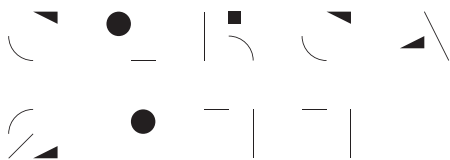
19

KICE™

LΛ  
MΛISON  
DE PHOTO

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**24. Canterbury School of Architecture**

Architecture school, UK  
*Designed by Graphical House, 2010*

A mark that establishes a restrained identity for CSA within the University for the Creative Arts, whose faculties span south-east England.

**25. Chartered Society of Physiotherapy**

Professional association, UK  
*Designed by Spencer du Bois (John Spencer), 2010*

Bending and flexing, the CSP's letterforms allude to shapes made by the human body.

**26. AAYA**

Restaurant group, Hong Kong  
*Designed by North, 2010*

The odd letter out is actually the same character as the others, flipped, to give the second initial of owner Alan Yau, who transformed oriental dining in London with restaurants such as Wagamama, Yauatcha, Hakkasan and Busaba Eathai.

**27. Studio Sam**

Multidisciplinary designer, Australia  
*Designed by Design By Pidgeon, 2008*

A set of movable triangles that spell the name of Sam (Samantha) Parsons and whose multiple variations express her adaptability in designing interiors, products and furniture.

**28. UCLA Architecture & Urban Design**

Architecture school, USA  
*Designed by Pentagram (Eddie Opara), 2007*

An identity designed to capture the transformative, expressive nature of contemporary architecture with a series of letterforms that seem to fold and grow out of each other. Despite surviving only a year before UCLA overruled its Architecture & Urban Design school and rejected the identity, it lives on as an animation on the AUD website.

**29. Title**

Music and film retailer, Australia

*Designed by Mark Gowing Design, 2006*

An underground music and avant-garde film specialist, with a discerning audience and a logotype that invites the mind to do some of the work.

**30. Reuter & Kucher Steuerberater**

Tax consultancy, Germany

*Designed by Büro Uebele Visuelle Kommunikation (Andreas Uebele, Beate Kapprell), 2004*

For a firm whose skill is in reducing tax bills, a wordmark with a minimum number of letters. The fortuitous repeat of the 'r' allows the company's initials to hold the mark together in the centre.

**31. Preston Kelly**

Advertising agency, USA  
*Designed by Cue (Alan Colvin), 2007*

**32. Rotterdam Academie van Bouwkunst**

Architecture and urban design school, The Netherlands

*Designed by Total Identity, 2009*

A mark that is manifested in many different materials and that, besides representing the two main initials of the academy, can also act as arrows, connection points and a framing device.

**33. Visual Intelligence Agency**

Moving image and cultural consultancy, UK

*Designed by Studio Tonne, 2009*

**34. Peter Taylor Associates Limited**

Architectural practice, UK

*Designed by Mind Design, 2009*

No shortage of room in this logotype, where the name has been written in full, then stripped of everything except the initials.

**35. Seven Film Gallery**

Film rental, Greece  
*Designed by Designers United (Dimitris Koliadimas, Dimitris Papazoglou), 2007*



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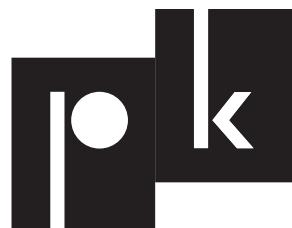
28



29

r t r&k ch r

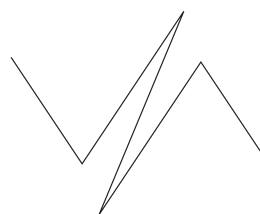
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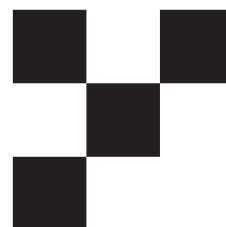
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33

P T A L

34



35

Rotating, reflecting, slanting and stacking words and portions of words can generate interesting dynamics, rhythms and hierarchies with plain or long names. Groups of letters are used as building blocks, orientated to suggest disruption, harmony, ascent, descent, space and structure.

Penoyre  
p p s o r d p o



APDI

Couple  
Couple

I  
- -  
U  
- -  
A  
- -  
V

SCIENCE  
GUM



FW | FERGUSON  
WHYTE

TOR  
ON  
TO



7  
50

SONIC EDITIONS

Bankside  
MX



THE COMPANY  
BOOKS



HERREN  
ABIG

MARMALADE  
TOAST

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# Alter native Arrange ments

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seven

SARAH  
DAVIES

MM

VER  
G  
I

MOMA

Museums  
& Galleries  
NSW

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BARNEYS  
NEW YORK

ELJ  
APO  
NÉS

WILHELM

Jamie  
Oliver

PEYTON  
AND  
BYRNE



octink

^  
BEN  
SAUNDERS  
v

SELF  
PUBLISH.  
BE  
HAPPY

certio

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**1. Appleton & Domingos**

Architectural practice,  
Portugal  
*Designed by Atelier  
Pedro Falcão, 2009*

**2. Rethink**

Charity, UK  
*Designed by Spencer  
du Bois (John Spencer),  
2002*

A wordmark that steers clear of trying to symbolize the sensitive and complex issue of mental health. Its orientation is an encouragement to change the way mental illness is thought about.

**3. Penoyre & Prasad**

Architectural practice,  
UK  
*Designed by SEA (Bryan  
Edmondson), 2009*

Some neat symmetry and connections in this mark to emphasize the practice's collaborative, joined-up approach and group spirit.

**4. Vertical Garden Design**

Landscape architecture practice, Sweden  
*Designed by Area 17 (Audrey Templier), 2010*  
A suitably cascading mark for a designer of vertical gardens for offices, shops and other clients.

**5. National Library of Ireland**

National library, Ireland  
*Designed by Creative Inc (Mel O'Rourke, Karen Erdpohl), 2011*

A contemporary mark with forms based on the historic building's Georgian features, designed to broaden the library's appeal among the general public.

**6. Louise Toohy**

Architect's agent, UK  
*Designed by Untitled (David Hawkins, Glenn Howard), 2004*

A monogram that doubles as an excerpt from an architectural floorplan.

**7. Dab Hand Media**

Film production company, UK  
*Designed by Tomato (Dylan Kendle), 2007*

**8. London Chamber Orchestra (LCO)**

Chamber orchestra, UK  
*Designed by CDT Design (Mike Dempsey), 1989*

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The image shows two vertical wordmarks. The first is 'appleton' and the second is 'domingos'. Both are written in a lowercase, sans-serif font. Each word is centered within a vertical grey rectangular bar.

1

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The image shows a single vertical wordmark 'rethink' written in a lowercase, sans-serif font. The text is rotated 90 degrees counter-clockwise.

2

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Penoyre  
& Partners

VERTICAL  
GARDEN  
DESIGN

3

4

Leabharlann  
Náisiúnta  
na hÉireann  
National Library  
of Ireland

nli



5

6

oppo

OO7

7

8

**9. British Library**

National library, UK  
*Designed by Interbrand,*  
*2002*

Confident, trustworthy, modern, the British Library's logo is also a nod, possibly, to the orientation of book titles on spines.

**10. Home 3 Assistance**

Home assistance helpline, UK  
*Designed by CDT Design,*  
*2008*

A re-orientation of the word highlights the numeral: the '3' refers to a three-way claims helpline that connects the homeowner, Home 3 and a tradesman who can carry out the repair.

**11. College of Built Environments**

Architecture school, USA  
*Designed by Studio/lab (Hillary Geller), 2007*  
The new name of the former College of Architecture and Urban Planning at the University of Washington is stood on end to echo the modern skyline of Seattle and the landscape's former landmarks – totem poles.

**12. Museum Links**

Cultural exchange, UK  
*Designed by Dowling Duncan (John Dowling, Rob Duncan), 2009*

**13. Octink**

Display printer, UK  
*Designed by Felt Branding (Scott Manning, Tom Rogers), 2009*  
Intelligence, flexibility and ink are the associations Octink hopes to make with its new name (replacing Allsignsgroup) and tentacular ligature.

**14. Metropolitan Wharf**

Property development, UK  
*Designed by SEA (Bryan Edmondson), 2010*  
The original Victorian roofline typography that extends the length of this riverside former warehouse, put to work for the building's new use as office and retail space.



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COLLEGE OF  
BUILT ENVIRONMENTS

MUSEUM LINKS

11

12

octink

METROPOLITAN WHARF  
LONDON

13

14

**MOMA**

**15. The Museum of Modern Art**

Museum, USA

*Designed by Chermayeff & Geismar, 1964; Matthew Carter, 2003; Pentagram (Paula Scher) and MoMA (Julia Hoffmann), 2009*

As befits an institution of the original up-down city, and one whose signs have beckoned art lovers and tourists down the canyon of a crosstown street for decades, the MoMA identity has gone vertical.

One of the features of a system designed by Paula Scher and MoMA's Julia Hoffmann to refresh and strengthen the museum's 'institutional voice', the vertical placement echoes the logotype's most prominent application of recent years: on its side, on the facade. Scher is known for persuading New York institutions to embrace the popular, shortened versions of their names – the Whitney (Museum), the Met (Metropolitan Opera) etc. – and the MoMA realignment can be seen in the same light: as an affirmation of the way the institution is most commonly perceived.

The original, fully spelled-out identity was designed by Ivan Chermayeff in 1964, who chose the 'modern with roots' Franklin Gothic No.2 typeface to represent the museum. The system became an icon of institutional branding before the translingual, abbreviated form appeared in the 1980s. When Bruce Mau was asked to review alternatives to the Franklin Gothic identity, he advised MoMA to stick, not bust. The museum's mission and values had not really deviated: why change outwardly when it had not changed inwardly?

Mau did, though, spot that the digital version of Franklin MoMA was using contained defects that became glaring at large sizes. The letterforms were squatter and less elegant. Typeface designer Matthew Carter set the record straight,

returning to original metal type samples to plot the true contours of each letter.

The new system makes Carter's MoMA Gothic the font for all MoMA's typography, and makes prominent use of the museum's re-energized, reoriented logotype.

**16. Intro Garde**

Domestic security products, Switzerland  
*Designed by Nadine Kamber, 2010*

**17. Bankside Mix**

Retail and leisure property, UK  
*Designed by GBH, 2009*  
A reflection of the new, strongly orthogonal architecture on London's Bankside, and possibly an arrow to point the way there.

**18. Intermédiations**

Mediation service, Switzerland  
*Designed by Atelier Bundi (Stephan Bundi), 2008*

**19. Xococava**

Chocolatier, Canada  
*Designed by Concrete (Diti Katona, John Pylypczak), 2008*  
A Toronto shop celebrating the chocolate cultures of Spain and Mexico, *Xococava* ('choc cellar') is big on flavours and big on type, juggling letterforms (including a haloed 'c') on its packaging in loud, cross-cutting formations.



16

MIX  
side  
Banks

17

INTER  
MEDIATIONS

18

XCO  
CAVA

19

**1. Booket**

Paperback publisher, Spain  
 Designed by *Summa (Josep Maria Mir), 1997*  
 A book in a pocket for the paperback arm of Grupo Planeta.

**2. FCE**

University membership association, Hong Kong  
 Designed by *CoDesign (Eddy Yu, Hung Lam, Sum Leung), 2010*  
 FCE stands for the Federation for Continuing Education in Tertiary Institutions. Its logo symbolizes personal advancement through lifelong learning, and collaboration between FCE's 14 partners.

**3. Laidlaw Foundation**

Charitable foundation, Canada  
 Designed by *Hambly & Woolley (Bob Hambly, Barb Woolley), 2008*  
 The Laidlaw Foundation promotes positive youth development through involvement in the arts, environment and community. It gets individuals and groups back on their feet, little by little, as its logotype illustrates.

**4. Lill Rechtsanwälte**

Solicitors' firm, Germany  
 Designed by *Thomas Manss & Company, 2006*  
 A compact, stylish mark that takes its cue from the description of this Berlin law firm by a law trade magazine as a 'property boutique'.

**5. Seven**

Management recruitment agency, UK  
 Designed by *B&W Studio (Lee Bradley, Andrew Droog, Adam Evans), 2009*  
 An edgy identity in more ways than one, this mark is always positioned bleeding off the top-right corner, creating the illusion of a '7'.

**6. The Burgiss Group**

Investment software company, USA  
 Designed by *Lance Wyman, 2002*

**7. Breakthrough Breast Cancer**

Charity, UK  
 Designed by *hat-trick (Gareth Howat, Jim Sutherland, Tim Donaldson), 2009*

Breakthrough's mission is to support research, campaigning and education that will help to stamp out breast cancer.

**8. Lokalt Företagsklimat**

Annual regional enterprise campaign, Sweden  
 Designed by *We Recommend (Martin Fredricson, Nicolaj Knop), 2008*

**9. Nau Capital**

Macro investment company, UK  
 Designed by *Atelier Pedro Falcão, 2007*  
 A circle symbolizes the movement of capital around the world; an upward tilt indicates the direction of the results.

**10. Wilhelm**

Nightclub, Switzerland  
 Designed by *Mixer (Erich Brechbühl), 2010*  
 A logo that leads downstairs for this basement club.

**11. Tilt Design**

Video graphics team, UK/Australia  
 Designed by *Design By Pidgeon, 1998*



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**seven**

the **Burgiss**  
Group

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**BREAST** **CANCER**  
**BREAKTHROUGH**

7

**LOKALT** SVENSKT  
FÖRETAGSKLIMAT MÄRINGSLUV  
SKÅNE HALLAND  
BLEKINGE

**nau** CAPITAL

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**WILHELM**

**TILTT**

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**1. Tossed**

Salad bar chain, UK  
 Designed by Practice + Theory (Andreas Pohancenik) and LoveBranding, 2006

circularity the company promotes.

**2. Calderdale Council**

Local authority, UK  
 Designed by B&W Studio (Steve Wills, Lee Bradley, Alex Broadhurst), 2009  
 A logotype to promote working together across this region of Yorkshire, wrapping its message around the council's initials.

**7. Vertigo**

Private yacht, Marshall Islands  
 Registered at Bikini Island, this yacht has its own logotype, suggestive of a sea compass.

**8. Bob Schalkwijk**

Photographer, Mexico  
 Designed by Lance Wyman, 1976

**3. Martha Stewart Omnimedia**

Media brand, USA  
 Designed by Doyle Partners (Stephen Doyle, August Heffner), 2006  
 The power of the name made a wordmark – rather than an emblem – the only option. A sense of Stewart's trademark 'handmade, home-made and artful' was conveyed by drawing the letterforms by hand, expertly but imperfectly. The circular arrangement is intended to stir warm, Martha-esque feelings of community.

**4. Standard 8**

Fabricator, UK  
 Designed by Browns (Nick Jones, Stephen McGilvray), 2005  
 Standard 8 makes bespoke installations and exhibition displays – its products are anything but standard. The same can be said of its logotype, which exists in eight different versions, each featuring eight numerals in a different typeface.

**5. Tromppo**

Children's clothing company, Uruguay  
 Designed by Buddy (David Jones, Mark Girvan, Sarah Mills), 2010  
 A name and mark inspired by *trompo*, the Spanish word for a spinning top.

**6. Tuke & Bloom**

Recycled glassware company, UK  
 Designed by Studio Special, 2010  
 A logotype that recycles the tradition of stamping the maker's name on the base of mould-made glassware, but one that also (with two ampersands) conveys the continuous



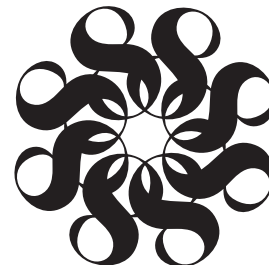
1



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4



**1. 750mph**

Sound studio, UK  
*Designed by North, 2009*  
 A name that is the (approximate) speed of sound, and a logotype that separates the number into two of its component sounds – the stock-in-trade of sound engineers.

**2. American Cinema Editors**

Honorary society, USA  
*Designed by C&G Partners (Steff Geissbuhler), 2001*  
 A repetition that mimics that of 35mm film – the principal movie medium in 2001 – with the arms of the 'E's providing the sprocket holes that allowed editors to do their job.

**3. Ancillotto**

Mixed-use development, Italy  
*Designed by milkxhake (Javin Mo), 2009*

**4. Asociación Profesional de Diseñadores de Iluminación**

Professional association, Spain  
*Designed by Mario Eskenazi, 2010*  
 A logo and its shadow for Spain's professional association of lighting designers.

**5. Barneys New York**

Department store chain, USA  
*Designed by Chermayeff & Geismar (Tom Geismar, Steff Geissbuhler), 1981*  
 Barneys' 1981 identity was part of a gradual move away from the store's discount clothing origins (it was founded in 1923) to stock leading designers and brands, initiated by Barney Pressman's son Fred. The apostrophe was dropped and the space between the 'w' and 'y' reduced to allow the two lines to stack evenly and, in so doing, put 'NY' at the store's heart.

**6. Aya Takano**

Artist, Japan  
*Designed by Homework (Jack Dahl), 2010*

**7. Beacon**

Restaurant, USA  
*Designed by Pentagram (Paula Scher), 1999*  
 Paula Scher has designed identities for a long series

of New York institutions, including Tiffany & Co. and the Metropolitan Opera. This restaurant on West 56th Street is one of the smaller ones, but built around a huge, hearth-like wood-burning oven.

**8. Ben Saunders**

Polar explorer, UK  
*Designed by Studio8 (Zoë Bather, Matt Willey, Steve Fenn, Tom Pollard), 2010*  
 North or south – it's always one or the other for Ben Saunders.

**9. Arts for Health Cornwall and Isles of Scilly**

Art therapies organization, UK  
*Designed by Two, 2009*  
 A plain-speaking logotype first created for a pair of well-received publications, whose typography gave a balanced, consistent presentation to a diverse, award-winning portfolio of projects.

**10. Casa Lever**

Restaurant, USA  
*Designed by Mucca Design (Matteo Bologna, Steve Jockisch, Christine Celic Stroh), 2009*  
 For this Italian fine-dining eatery – in the former Lever House Restaurant, with interiors by Marc Newson – the logotype and visual language recall mid-20th-century design and, specifically, the output of Italian Futurist Fortunato Depero (1892–1960), whose creations included graphics, interiors and the classic Campari Soda bottle.

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

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A Y A  
T A K  
A N O

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a  
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o  
n

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7

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^  
B E N  
S A U N D E R S  
v

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Arts for Health  
Cornwall and  
Isles of Scilly

C A S A  
L E V E R

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**11. Chuck Choi**

Architectural photographer, USA  
*Designed by C&G Partners (Emanuela Frigerio), 2009*  
 Another logotype (like 750mph, p.142) that separates sounds by stacking its constituent parts; in this case, the two words conveniently sound like the mechanical release of a camera shutter.

**12. Claudine Colin Communication**

Cultural public relations firm, France  
*Designed by Studio Apeloig, 2008*  
 A stack of speakers to get the message across for this cultural PR firm.

**13. Museums & Galleries NSW**

Cultural promotion and support agency, Australia  
*Designed by Mark Gowing Design, 2007*  
 A tone of neutrality, authority and timelessness characterizes this mark for an agency giving support to museums and galleries in New South Wales.

**14. Columba**

Financial event data company, UK  
*Designed by Carter Wong Design, 2010*  
 Calendar-based event data is central to Columba's business, and with seven letters, the company name lends itself to double as a weekly calendar.

**15. Covert Music**

Artist management agency, UK  
*Designed by 1977 Design (Paul Bailey, Chloe Pillai), 2009*

**16. Dansmakers Amsterdam**

Contemporary dance company, The Netherlands  
*Designed by Lava, 2010*  
 A logotype with its own internal choreography, with letterforms that seem to morph into one another, in formation.

**17. Ellis Miller**

Architectural practice, UK  
*Designed by Cartledge Levene, 2008*  
 An architect's logotype with strong structural connections.

**18. Human Genome Sciences**

Pharmaceutical business, USA  
*Designed by Landor Associates (Beca Lee, Paul Owen), 2010*  
 A departure from the vacuous swirls, sails and swooshes so beloved of businesses in the scientific sector in recent years: a logotype that is memorable for its relative straightforwardness and integrity.

**19. Nest.co.uk**

Online furniture retailer, UK  
*Designed by Universal Everything, 2004*

**20. Jamie Oliver**

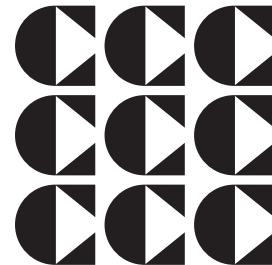
TV chef, UK  
*Designed by SEA (Bryan Edmondson), 2005*  
 A wordmark with on-shelf presence for the TV chef's legion of branded goods, in a typeface with the appropriate level of 'lovely-jubbliness'.

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**CHUCK  
CHOI**

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**Museums  
& Galleries  
NSW**

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**COVERT**  
**MUSIC**  
PRODUCER, SONGWRITER AND  
ARTIST MANAGEMENT

**DANS**  
**MAKE**  
**AMSTER**  
**DAM**  
**RS**

15

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**Ellis**  
**Miller**

17

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**HUMAN**  
**GENOME**  
**SCIENCES**

**Nest**  
**.co.uk**

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**Jamie**  
**Oliver**<sup>®</sup>

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EN

O

## 21. English National Opera

National opera company, UK

*Designed by CDT Design (Mike Dempsey), 1991*

If you're looking for inspiration, get out of the office. That would seem to be the lesson from the making of many of the world's most memorable marks. An uncommon number, it would seem, were conceived while in transit: Milton Glaser came up with the '♥NY' logo in the back of a yellow cab; the Canadian National Railways 'CN' monogram was first sketched by Allan Fleming on a flight to New York. Like those two, Mike Dempsey's 'singing' logotype for English National Opera is often listed by designers as one of their favourite logos. And it was born on the number 38 bus.

Dempsey describes ENO's then-CEO Peter Jonas as 'brilliant' and 'extremely supportive'. Jonas admired Dempsey's recent work for the London Chamber Orchestra (p.133), but his expectations went higher. 'If you can come up with something as simple as the VW logo I'll be very pleased,' he advised Dempsey. The designer recalls the challenge of the ENO identity occupying him day and night, 'as with all design problems. They stay in my head 24 hours a day, nagging away until something starts to filter through.

'I generally keep a notebook and recall sitting on top of the 38 bus going to work and starting to doodle. I realized that the whole notion of opera is about the voice, the open mouth, and that gave me my visual clue. I showed it to both [Keith] Cooper (ENO's marketing director) and Jonas, and they responded enthusiastically from the moment they saw it, which was fortunate because it was the only idea I presented.'

Dempsey developed a complete branding and typographic system for ENO, and over a decade

designed a series of startlingly original posters for the company. Cutbacks brought the work to an end, but the logotype remains. 'The important thing about the creative success of the project,' says Dempsey, 'was the fact that it was a great client. Both Cooper and Jonas wanted to make waves.'

## 22. Fonds Podium Kunsten

Performing arts fund, The Netherlands  
*Designed by Lava, 2010*  
A deliberately self-effacing, almost austere, logotype, only ever printed in black, intended to consume as little valuable arts funding as possible. As a set of steps up to a stage – or to new and higher levels for the arts – it stacks up neatly.

## 23. Herrenabig

Dining and events club, Switzerland  
*Designed by Hotz & Hotz (Roman Imhof, Kim Arbenz), 2009*  
Based on Century Gothic, this hand-drawn logotype for a group of male friends who organize events in Zurich is intended to echo the typography of early American jazz clubs.

**24. Fischer Spooner**  
Electronica duo, USA  
*Designed by Homework (Jack Dahl, Enrico Bonafede), 2009*

**25. Le Vieux Manoir**  
Hotel, Switzerland  
*Designed by Hotz & Hotz (Thorsten Traber), 2009*  
Trad type, contemporary composition, for a new lakeside hotel at the former country estate of a French general.

FONDS  
PODIUM  
KUNSTEN  
PERFORMING  
ARTS COUNCIL

22

HERREN  
ABIG

23

FISCHER  
SPOONER  
ENTER  
TAINMENT

24

LE  
VIEUX  
MANOIR

LAC DE MORAT

25

**26. Marmalade Toast**

Cafe, Singapore  
*Designed by &Larry (Larry Peh, Lee Weicong), 2010*

A stylish, upmarket cafe-cum-bistro opened by the Marmalade Group on Orchard Road, Singapore, whose name appears to be simultaneously popping out of toaster slots and melting like butter.

**27. Matura**

Winery consultant, Argentina  
*Designed by Ailoviu, 2009*

**28. Patrick Heide Contemporary Art**

Contemporary art gallery, UK  
*Designed by Thomas Manss & Company, 2008*

**29. Università IUAV di Venezia**

University, Italy  
*Designed by Studio Apeloig, 2003*  
 Founded in Venice in 1940 as the Istituto Universitario di Architettura di Venezia, IUAV is now the only university in Italy to cover all aspects of the built environment, from architecture to planning to design and the arts.

**30. Luna Design**

Design consultancy, Spain  
*Designed by Estudio Diego Feijóo, 2004*  
 A mark that highlights Luna's emphasis on the value of teamwork in its projects.

**31. Collectors Gallery**

Vintage jewellery retailer, Belgium  
*Designed by Coast (Frederic Vanhorenbeke), 2008*  
 A logotype that seems to hang in strands, like a vintage necklace.

**32. DeTodo**

Retail centre, Mexico  
*Designed by Lance Wyman, 1969*  
 The young Lance Wyman made a name for himself and created a vibrant new look for the Olympics when he designed the identity for the 1968 Games in Mexico. Afterwards he stayed on in the country, designing a string of identities. This one, for a shopping centre in Mexico City,

uses repetition, like the Olympic identity, but to suggest abundance; *de todo* is Spanish for 'of everything'.

**33. de.MO Books**

Publisher, USA  
*Designed by de.MO (Giorgio Baravalle), 2010*  
 The design consultancy's own imprint of thought-provoking, beautifully produced volumes of journalistic photography has a mark made for book spines.

**34. El Japonés**

Restaurant, Spain  
*Designed by Mario Eskenazi, 1999*  
 El Japonés serves not just Japanese but also Asian dishes; its logotype is based on the three-lined trigrams found in the *I Ching* (*Book of Changes*), one of China's earliest classic texts.

**35. StartSkuddet**

Student organization, Denmark  
*Designed by KalleGraphics, 2010*

**36. Knabenchor Gütersloh**

Boys' choir, Germany  
*Designed by Thomas Manss & Company, 2007*  
 More singing typography, this time for a German touring boys' choir. The logotype provides a face for the group and also serves as affordable advertising while on tour; copies are printed, poster-size, in advance, and the concert dates are applied locally.

**37. RIBA Bookshops**

Architectural bookshops, UK  
*Designed by OPX (Frances Jackson, Britt Gundersen), 2008*  
 Designed for the bookshops of the Royal Institute of British Architects, both online and in-store.

MARMALADE

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A P O  
N É S

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UDD  
ET®

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riba  
book  
shops.  
com

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**38. Science Museum**

National museum of science and technology, UK

*Designed by Johnson Banks, 2010*

The Science Museum's identity originated in research on codes, puzzles and early digital typefaces, which led to a 3x4 grid of modular, slightly abstracted letterforms that demanded some decoding – one way of adding a little intrigue to two very generic words. There was only one problem: 'Science' has seven letters, not six. Without making the mark any less readable, the 'E' was altered to incorporate an 'i'.

**39. St Mary-le-Bow Church**

Church, UK

*Designed by Untitled (David Hawkins, Glenn Howard), 2004*

More than 900 years old, rebuilt by Sir Christopher Wren and the home of the famous Bow bells, St Mary-le-Bow in the City of London now competes with shopfronts and global brands for attention. The Revd George Bush realized that the church needed to employ contemporary visual language, too, to publicize its lunchtime and evening events.

**40. Stara Piekarnia**

Property development, Poland

*Designed by logotypy.com (Wiktor Pawlik), 2010*

Branding for a former industrial bakery in Wrocław, south-west Poland, now converted into luxury apartments.

**41. Statik Dancin'**

Club nights brand, Belgium

*Designed by Coast (Frederic Vanhorenbeke), 2008*

**42. The Colourhouse**

Printer, UK

*Designed by SEA (Bryan Edmondson), 2008*

A stack of pages coming off the press?

**43. The Restaurant at the Royal Academy of Arts**

Restaurant, UK

*Designed by Farrow, 2011*

A distinctively classical logotype to reflect the

surroundings, but one whose central alignment echoes that of Farrow's mark for Peyton and Byrne (see p.153) – the group behind this restaurant.

**44. Museum of American Finance**

Museum, USA

*Designed by C&G Partners (Emanuela Frigerio), 2006*

**45. Mount Anvil**

Property developer, UK

*Designed by me&dave, 2010*

Letters stacked brick-fashion for this builder-turned-developer.

**46. Pilobolus Dance Company**

Dance company, USA

*Designed by Chermayeff & Geismar, 1982*

**47. The Wapping Project Bankside**

Photography gallery, UK

*Designed by Browns (Jonathan Ellery, Claire Warner), 2009*

The Wapping Project, a rather wonderful exhibition space housed in a former hydraulic power station in London's East End, opened a photography gallery at Bankside, opposite Tate Modern in 2009. Its logotype makes the link between the two parts of town.

38

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41

CUL  
LOUR  
IHUU  
FSE

Printed by  
The Colourhouse

42



THE  
RESTAURANT  
AT THE  
ROYAL  
ACADEMY  
OF ARTS

43

MU\$EUM  
OF AMERICAN  
FINANCE

44

MOU  
NTA  
NVIL

P I L  
O B O  
L U S

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46

THE WAPPING PROJECT  
BANKSIDE

47

**48. New Museum**

Contemporary art gallery, USA  
*Designed by Wolff Olins, 2008*  
 Simplifying the name of the New Museum of Contemporary Art allowed Wolff Olins to create a flexible identity that could act as a vessel for changing information, incorporating – between the two words – different messages about art, the museum and what's on.

**49. The Company Books**

Accountancy firm, UK  
*Designed by Atelier Works (John Powner, Lou Wood), 2006*  
 Nothing to do with ancient symbology (or John Bonham's 'sign' from *Led Zeppelin IV*), but a good way of answering the client's brief to represent its integrated book-keeping services.

**50. Self Publish, Be Happy**

Self-publishing book promoter, UK  
*Designed by Untitled (Glenn Newark, David Hawkins), 2010*  
 Type associated with the first printing revolution – letterpress – used to promote the latest: self-publishing.

**51. Rainy City Stories**

Online literary anthology, UK  
*Designed by Mark Studio, 2009*  
 Rainy City Stories presents an interactive literary map of Manchester, one of the UK's wettest cities.

**52. Ossie Clark**

Fashion label, UK  
*Designed by SVI Design (Sasha Vidakovic), 2007*  
 A revival of a designer and a label that dominated fashion in the 1960s and 1970s, with a logotype that updates the kind of full, sinuous letterforms typical of that period.

**53. National Youth Choirs of Great Britain**

National youth choir, UK  
*Designed by Grade Design (Peter Dawson, Banlee Too, Paul Palmer-Edwards), 2008*  
 A musical stave provides the platform for the full choir name.

**54. Parrotta**

**Contemporary Art**  
 Contemporary art gallery, Germany  
*Designed by Büro Uebele Visuelle Kommunikation (Andreas Uebele, Beate Kapprell), 2006*  
 A mark whose apparently random spacing of letters and blacking of counters suggests its own artistic interventions.

**55. International Council of Museums UK**

Professional association, UK  
*Designed by Mark Studio, 2008*

**56. Red Ladder Theatre Company**

Theatre company, UK  
*Designed by The Chase (Kevin Blackburn), 2003*

**57. Peyton and Byrne**

Bakery and restaurant group, UK  
*Designed by Farrow, 2006*  
 An irresistibly restrained logotype for a client known for its seductive creations.

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**NEW  
BOWERY  
MUSEUM**

48

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THE COMPANY  
BOOKS

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**SELF  
PUBLISH,  
BE  
HAPPY**

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RAINY  
CITY  
STORIES

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OSSIE  
CLARK

NATIONAL  
YOUTH  
CHOIRS  
GREAT BRITAIN

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PARROTTA  
CONTEMPORARY  
ART  
SETTLEGGART  
BERLIN

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INTERNATIONAL  
COUNCIL  
OF MUSEUMS  
UK

RED  
LADDER  
THEATRE COMPANY

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PEYTON  
AND  
BYRNE

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**58. Top Drawer**

Retail trade event, UK  
*Designed by Kent Lyons (Shammi Umeria), 2010*  
 A stylish high-contrast serif typeface (Caslon Graphique) badges this biannual event for 'design-led gifts, lifestyle and fashion accessories'.

**59. Toronto Magazine**

Magazine, Canada  
*Designed by Hambly & Woolley (Barb Woolley, Ross Chandler), 2008*  
 A magazine masthead that highlights its constituent letterforms, like the boroughs or neighbourhoods on a city map, as well as the shorthand for the city and state: 'TO' for Toronto; 'ONT' or 'ON' for Ontario.

**60. University of Westminster**

University, UK  
*Designed by hat-trick (Gareth Howat, Jim Sutherland, Alex Swatridge), 2009*  
 In the same vein as the New Museum identity (see p.152), this also uses the name of the institution to bookend changing messages; in this case, aspirations and the names of individual schools.

**61. Walktall.com**

Large-size footwear retailer, UK  
*Designed by Taxi Studio (Spencer Buck, Ryan Willis, Roger Whipp), 2009*

**62. Sarah Davies**

Television presenter and model, Australia  
*Designed by Couple, 2009*  
 For a multitalented Miss World finalist who now describes herself as a 'TV presenter/ Master of Ceremonies/ Ambassador/Model', a logotype that incorporates the 'I' into its letterforms.

**63. Usual Suspects**

Experiential marketing agency, The Netherlands  
*Designed by The Stone Twins (Garech and Declan Stone), 2008*  
 Printed on rolls of adhesive tape to brand on-location events, this identity hints at disguise, codes and covert forces.

**64. Toronto Life**

Magazine, Canada  
*Designed by A2/SW/HK and Jessica Rose, 2010*

**65. Big Science Read**

Annual reading campaign, UK  
*Designed by Mark Studio, 2009*

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top  
 drawer  
 London

58

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TOR  
 ON  
 TO

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UNIVERSITY OF  
 SHAPING  
 THE  
 FUTURE  
 WESTMINSTER

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WALK  
 TALL.COM

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SARAH  
DAVIES

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SUSUALSUSPECTSUSUS  
USUSUSUSUSUSUSUSUSUSUS  
SUSUSUSUSUSUSUSUSUSUSUS

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TORONTO  
LIFE

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big  
science  
read

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**1. Eye Place**

Optometrist, Singapore  
 Designed by *Larry (Larry Peh, Ter Yeow Yeong)*, 2006  
 A mark for an 'optical boutique' based on a diagram of the workings of the human eye, that seems to say, 'If you can't read the logo, maybe it's time for a visit'.

**2. Couple**

Graphic design consultancy, Singapore  
 Designed by *Couple*, 2007

**3. Willem and Anne**

Married couple, The Netherlands  
 Designed by *Me Studio (Martin Pyper)*, 2009  
 Two names inextricably linked in one wordmark, which is also used turned through 180 degrees.

**4. Arteria**

Performing arts network, Spain/USA/Argentina/ Mexico  
 Designed by *North*, 2009

**5. The Dorchester Collection**

Hotel group, UK  
 Designed by *Pentagram (John Rushworth)*, 2006  
 John Rushworth branded this five-star hotel group with a pair of abstracted letterforms – a classic, luxury-style monogram that could also be seen as a pair of heavy door handles.

**6. Leong Ka-Tai Photography**

Photographer, Hong Kong  
 Designed by *CoDesign (Eddy Yu, Hung Lam)*, 2007  
 Another lenticular-style inversion.

**7. Turnaround for Children**

Schools improvement programme, USA  
 Designed by *Siegel & Gale*, 2009  
 Turnaround works in New York's most challenged schools to treat safety, social and learning issues.

**8. Magnusson Fine Wine**

Wine storage and consultancy, Sweden  
 Designed by *Stockholm Design Lab*, 2007  
 A monogram for this connoisseurs' service designed to echo those of luxury brands and high-quality winemakers.

**9. Viavai**

Wine bar, Germany  
 Designed by *Büro Uebele Visuelle Kommunikation (Andreas Uebele, Beate Kapprell)*, 2004  
 A logotype-cum-symbol composed of the letters in the name Viavai.

**10. JCL Records**

Record label, UK  
 Designed by *Grade Design (Peter Dawson, Banlee Too)*, 2008  
 A harmonious composition for a classical music label.

**11. Millennium Models**

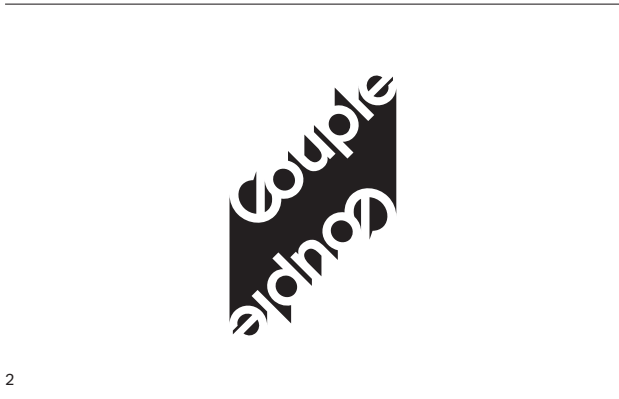
Architectural model-maker, UK  
 Designed by *Hyperkit*, 2009

**12. Joyce and Jonathan Hui**

Married couple, Hong Kong  
 Designed by *CoDesign (Eddy Yu, Hung Lam, Ray Cheung)*, 2010



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NATHANNOYCE

SINCE 2010

12



randstad  
uitzendbureau

### 13. Randstad Uitzendbureau

Temporary employment agency, The Netherlands  
*Designed by Total Design (Ben Bos), 1967*  
A pair of open arms? A pair of desks or computer screens? The stem and leaves of a plant? Or just an 'r' and its mirror image? The Randstad logotype is something different every time you look at it, and yet it is so simple. Its chameleon character, sophisticated simplicity and ageless modernity are reasons why it remains in use more than 40 years after its introduction.

It was the creation of Ben Bos, who worked at the pioneering Dutch design group Total Design (TD) for 30 years, doing the job of bringing beautifully concise identities into the world for corporate clients – and, with them, income into the studio – while his partners mixed commercial work with private design projects.

Randstad was a growing business, in an industry – temporary employment – that was in its infancy and still seen as not entirely above board. Frits Goldschmeding, the Randstad founder, wanted an identity that could convey respectability and professionalism – a mark with integrity, like the Mercedes Benz star or the droplet symbol TD had created for oil company PAM.

Bos found inspiration in the future, not the past. A year or so earlier, Bos's colleague (and, he has claimed, his idol) Wim Crouwel had developed the New Alphabet, a prototype computer typeface of light, square letterforms with bevelled corners. It was deliciously futuristic for its time.

Bos took the simplified 'r' and added body and character, adding weight to the strokes, rounding out their junction and increasing the bevel. What he was aiming for was a monogram that combined the precision to appeal to Randstad's (predominantly male) corporate clients with

the softness that would attract (predominantly female) 'temp's'.

He finally achieved a form he was happy with. But a single 'r' looked too unbalanced, 'too shaky'. It was only when Bos added a mirror image 'r' that the mark found its equilibrium, a centre, and a fund of visual associations.

It became the visual building block for a stream of striking exhibition stands, posters and publications, that kept Randstad with TD for an extraordinary 25 years. Meanwhile, the process of its conception seemed to point the way towards a new model for design companies, one that many still seek to emulate, in which commercial projects and private, research-type projects co-exist with mutually beneficial results.

### 14. Miso

Fashion label, UK  
*Designed by B&W Studio (Steve Wills), 2007*

### 15. Saba

Restaurant, Ireland  
*Designed by Creative Inc (Mel O'Rourke, Kathryn Wilson), 2008*

A mark for a Thai and Vietnamese restaurant in Dublin that mimics the iron fretwork in the interior with a ligature specially adapted from that between the 's' and the 't' in the Mrs Eaves typeface.

### 16. Third Light

Rock band, UK  
*Designed by Buddy (David Jones, Mark Girvan), 2009*

Some typographic sleight of hand creates a mirror-image ambigram.

### 17. Tim Wood Furniture

Bespoke furniture maker, UK  
*Designed by Thomas Manss & Company, 1993*  
A modern monogram based on the initials 'TW', and providing a seal-like stamp of quality on stationery, literature and furniture.



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**1. John Jones**

Art consultancy, UK  
*Designed by Browns*  
(Jonathan Ellery, Claire Warner), 2009

**2. Valtekz**

Textile manufacturer, USA  
*Designed by Mode (USA)*  
(John Pietrafesa, Ian Varrassi), 2007  
All the hallmarks of a luxury brand for a manufacturer keen to appeal to interior designers, furniture makers and yacht and custom-car builders.

**3. Graduates Yorkshire**

Recruitment service, UK  
*Designed by Honey*, 2009.

**4. Hiscox**

Insurance service, UK  
*Designed by Façade Design* (Nick Havas), 1998

Heritage matters just as much as innovation in the specialist insurance areas Hiscox operates in, such as fine art, aerospace and the media. To reflect this, the identity redraws Gill Sans and a fleur-de-lis – a long-standing Hiscox family symbol – as an easily reproduced, contemporary mark.

**5. Ferguson Whyte**

Legal practice, UK  
*Designed by Graphical House*, 2010

**6. Certio**

Vehicle certification centres, Spain  
*Designed by Summa* (Tilman Solé, Olga Llopis, Roderic Molins), 2010  
Certio centres examine and certify vehicles for roadworthiness, based on a cyclical process of maintenance, improvement and testing.

**7. Kristin Morris Jewelry**

Jewellery designer, USA  
*Designed by Mode (USA)*  
(John Pietrafesa, Maxim Vakhovskiy), 2007

**8. Sonic Editions**

Online photography gallery, UK  
*Designed by Proud Creative*, 2009  
Sonic sells limited-edition classic music and movie industry images. Its combination of wordmark and monogram offers flexibility: one responds to the need for sophistication, the other can stand alone and badge affiliate relationships.

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**John Jones**  
LONDON

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EST. **V** MMV

**VALTEKZ**  
COMPOSITE FABRICS

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**Graduates**  
**Yorkshire**

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**HISCOX**

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F\\ | FERGUSON  
WHYTE

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 certio

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KRISTIN  MORRIS  
JEWELRY

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SONIC EDITIONS

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**9. Architecture Centre  
Devon & Cornwall**

Architecture centre, UK  
*Designed by Two, 2007*  
A name, an acronym and an abstracted monogram of the letter 'A', with two equal parts representing the two English counties.

**10. Eye Develop**

Property development and management service, UK  
*Designed by Brownjohn (James Beveridge, Andy Mosley, Tom Rogers), 2008*

**11. Good Measures**

Change management consultancy, UK  
*Designed by Brownjohn (James Beveridge, Tom Rogers), 2009*

**12. Essence Pictures**

Television production agency, Estonia  
*Designed by Looovvool (Hannes Unt, Robi Jõelet), 2009*

**13. Holmes Mackillop**

Legal practice, UK  
*Designed by Graphical House, 2009*  
A combination designed to position this firm, specializing in commercial law, as a boutique practice.

**14. Diderot**

Online wine reservation service, USA  
*Designed by Mode (USA) (John Pietrafesa, Maxim Vakhovskiy), 2007*  
A Venn-diagram-style double-D represents the interaction between wine connoisseurs and the service, which provides a single online location for previewing wine lists from high-end restaurants.

**15. Ferrer Grupo**

Pharmaceutical group, Spain  
*Designed by Talking (Fabián Vázquez, Gonzalo Sanchez), 2008*

**16. Ars**

Highway service stations, Spain  
*Designed by Summa (Mario Eskenazi), 1995*  
A rebranding of the service-station group Ars is aimed at reversing the perception of Spain's motorway stops as uncared-for, soulless facilities with captive audiences.



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**Holmes  
Mackillop** 

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**DIDEROT**

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 **ferrer**

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**ARS** 

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A letter, a ligature, an accent. A full stop, a forward slash, an ampersand or colon. Colourful characters is a menagerie of single-letter marks, monograms and wordmarks in which typographic units of all kinds get the chance to beautify and signify.



CONGRESS



The  
Architecture  
Foundation

BAGS



art matters



text/  
gallery.



SoCialBox

klarte)t



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 **ö!ourful**  
London  
Center  
for  
Contemporary  
Arts

# characters



*dpet*



UEA



HIVE&HONEY



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S4/C



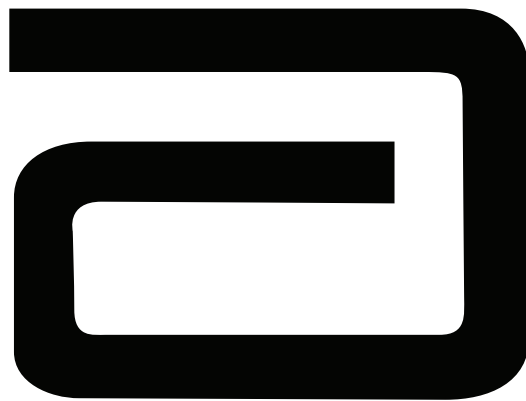
westzone®



**EAT.**

ByALEX®

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**1. Abbott Laboratories**

Pharmaceuticals company, USA  
*Designed by George Nelson Associates (Don Ervin), 1958*

There aren't many logos that last 50 years. The comings and goings of CEOs, managing directors and marketing chiefs, not to mention fashions and companies themselves, see to that. In a scientific sector like pharmaceuticals, where corporations are normally so much at pains to convey their latest advances and innovation-focused cultures, it is almost unheard of for an identity to last so long.

Given the longevity of the Abbott 'a', it is surprising and puzzling to find that its creator is also almost unknown, even in design circles. The Abbott mark wasn't the only super-resilient logo designed by Don Ervin. At different design groups, he was also responsible for the MetLife star, the Mellon Bank 'M', the Transamerica 'T', the Conrail wheel and the Cargill droplet-in-a-circle – all strokes of mark-making genius that made a lasting impression on American corporate symbology.

The Abbott 'a' preceded all of these and has outlasted them all. According to American design historian Steven Heller, Ervin claimed an ancient inspiration for this most modern of marks, saying he derived the sinuous, curling form from the serpent that wound itself around the staff of Asclepius, the Greek god of medicine and healing.

Perhaps the reason Ervin's prodigious talent has not been more widely recognized is that he never struck out on his own; he spent his career working for people who tended to be credited with his achievements. The Abbott identity was one of his first for George Nelson, a giant of American design, out of whose shadow Ervin never fully stepped (unlike

his contemporaries, Robert Brownjohn, Lance Wyman and Ettore Sottsass). Lippincott & Margulies, Siegel & Gale and several other firms also made full use of Ervin's talents.

Ervin died in March 2010 in a road accident, aged 85, having spent his retirement making and racing cars for soapbox derbies. May his 'a' for Abbott live on.

**2. Acocsa**

Ceramic tile retailer, Spain  
*Designed by Estudio Diego Feijóo, 2004*

**3. Åhléns**

Department store chain, Sweden  
*Designed by Stockholm Design Lab, 1998*

**4. Anglesea Sports & Recreation Club**

Sports club, Australia  
*Designed by Design By Pidgeon (David Pidgeon), 2010*  
 A case of designers putting their oar in?

**5. Alphabetee**

T-shirt retailer, Australia  
*Designed by Naughtyfish (Paul Garbett), 2007*



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**6. Altitude Volvo**

Car dealership, Australia  
 Designed by Design By Pidgeon (David Pidgeon), 2008  
 This Melbourne car dealership focuses on taking customer service to the highest level.

**7. Ancoats Urban Village**

Regeneration zone, UK  
 Designed by Mark Studio, 2008  
 Ancoats, a district of Manchester often described as the world's first industrial suburb, is distinguished by its grand, brooding mill buildings, whose large square windows are echoed in this monogram.

**8. Barcelona pel Medi Ambient**

Municipal environmental department, Spain  
 Designed by Mario Eskenazi and Diego Feijóo, 2009  
 Each of this suite of monograms for Barcelona City Council's environmental department contains an image relevant to a different team: leaves for parks, the sun for energy, clouds for cleaning (shown here), and so on.

**9. Bloc**

Music festival, UK  
 Designed by Give Up Art (Stuart Hammersley), 2010  
 A mark designed to act as a graphic element for creating background imagery and for holding text, images and pattern.

**10. British Academy of Songwriters, Composers & Authors**

Professional association, UK  
 Designed by Studio Dempsey (Mike Dempsey), 2008

**11. Bolefloor**

Hardwood flooring, The Netherlands  
 Designed by Looovvol (Hannes Unt), 2011  
 Bolefloor is the world's first industrial-scale producer of hardwood flooring with lengths that follow the curves of the tree's natural growth.

**12. Beautiful Books**

Publisher, UK  
 Designed by Studio Dempsey (Mike Dempsey), 2008

**13. Broadgate**

Mixed-use property development, UK  
 Designed by CDT Design, 1999  
 A broad and gate-like 'b'.

**14. Bullionstream**

Online trading platform, Germany  
 Designed by Six (Dan Bull), 2010  
 Bullionstream is a German start-up offering a digital platform for users to trade in the precious metals markets.

**15. Bendis Financial**

Leasing brokerage, Romania  
 Designed by Looovvol (Hannes Unt), 2010

**16. The Brit Awards**

Music awards, UK  
 Designed by Music (Anthony Smith, Craig Oldham), 2011  
 The outline of the new white trophy (to be customized by a different personality each year) forms the core of the new Brit Awards identity.

**17. Caponata**

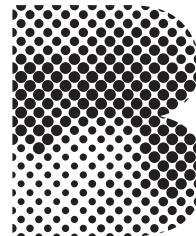
Restaurant, UK  
 Designed by Atelier Works (John Powner, Lou Wood), 2008  
 The monogram for this Sicilian restaurant and music venue in London's Camden Town packs in references to both seasonal fare (colours) and music (the stave and distended finial).



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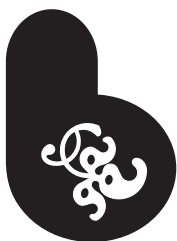
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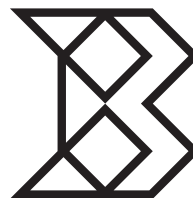
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**18. The Central**

Restaurant, Switzerland  
Designed by Mixer (Erich Brechbruhl), 2009  
You can't get more central in Lucerne than The Central.

**19. Caviar Productions**

Film and commercial production agency, Estonia  
Designed by Looovool (Hannes Unt), 2007

**20. Crisp Media**

Marketing and public relations agency, UK  
Designed by Give Up Art (Stuart Hammersley), 2010  
An agency intending to make waves, particularly in the hospitality sector, where monograms are popular.

**21. Columbus**

Retail centre, Finland  
Designed by Hahmo (Antti Raudaskoski), 1996

**22. Consortium for Street Children**

Human rights network, UK  
Designed by Purpose (Rob Howsam, Stuart Youngs, Piers Komlosy, Adam Loxley, Will Kinchin, Alice Reynolds), 2009  
An international network working to make the voice of homeless youngsters heard, with a logotype that speaks for itself.

**23. Creas Foundation**

Social venture capital foundation, Spain  
Designed by Estudio Diego Feijóo, 2009  
A mark whose pie-chart-like spectrum of colours changes with every appearance, emphasizing the investor's interest in returns that aren't only economic.

**24. Croydon Food Group**

Industry networking group, UK  
Designed by A2 Design, 2008

**25. Corridor**

Property developer, USA  
Designed by Pentagram (Michael Gericke), 2010

**26. Castleton**

Signage manufacturer, UK  
Designed by A2 Design, 2007

**27. The Conspiracy Group**

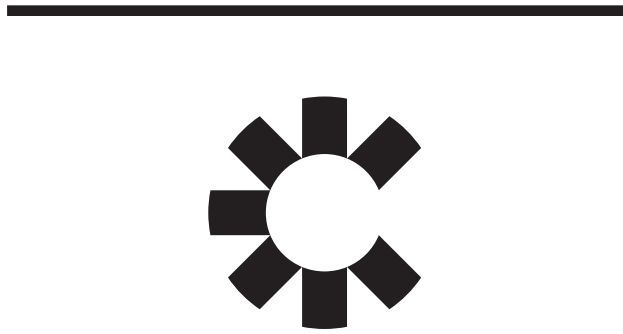
Branding agency, UK  
Designed by &Smith, 2011

**28. Conception Marketing**

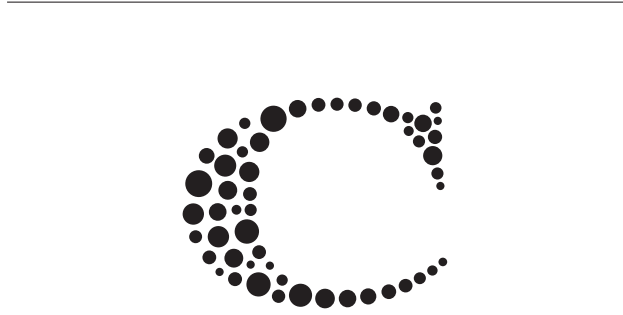
Marketing service, UK  
Designed by The Chase (Ben Casey, Ivan Rowles), 2003

**29. The Criterion Collection**

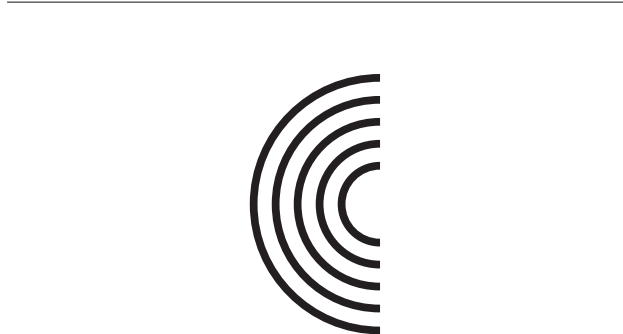
DVD publisher, USA  
Designed by Pentagram (Paula Scher, Julia Hoffmann), 2006  
The hint of spinning film reels in this monogram for this New York-based publisher of contemporary and classic cinema on DVD.



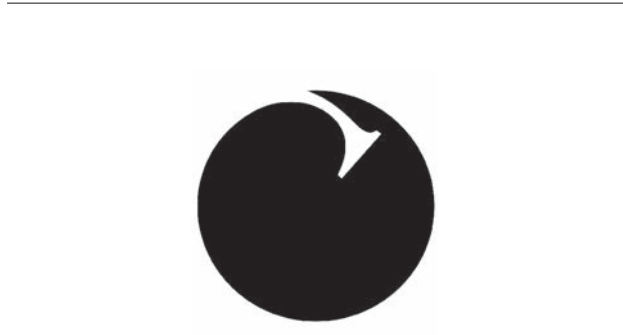
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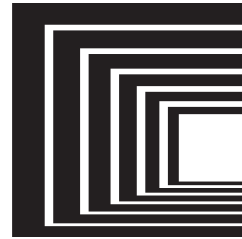
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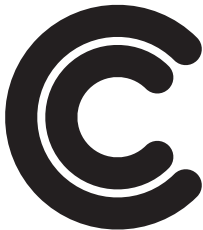
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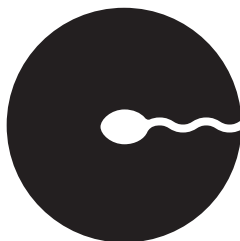
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**30. Dew Tour**

Sports tour, USA  
 Designed by Area 17  
 (Martin Rettenbacher,  
 Arnaud Mercier), 2008  
 The Dew Tour is an 'action  
 sports tour', featuring a  
 series of events in which  
 athletes compete in  
 different skateboarding  
 and BMX disciplines.  
 The big 'D' takes its  
 curves from the ramps  
 of the tour.

**31. Design Ranch**

Design consultancy, USA  
 Designed by Design  
 Ranch (Ingrid Sidie,  
 Michelle Sonderegger,  
 Michelle Martynowicz,  
 Jordan Gray), 2011

**32. Diathlasis  
 Architectural Lighting**

Lighting design, Greece  
 Designed by Designers  
 United (Dimitris  
 Koliadimas, Dimitris  
 Papazoglou), 2007

**33. Depken & Partner**

Management  
 consultancy, Germany  
 Designed by Thomas  
 Manss & Company, 2003  
 A rotated ampersand,  
 doubling as the  
 initial 'D' lends a little  
 heritage to a young  
 firm of management  
 consultants.

**34. East End Arts Club**

Arts collective, UK  
 Designed by Studio  
 Paradise (Samuel Moffat,  
 Jade Abbott), 2009  
 All signs point to this  
 east London arts group  
 selling affordable prints  
 of their work.

**35. Epromotores**

Property agency, Spain  
 Designed by Zorraquino  
 (Miguel Zorraquino, Miren  
 S Gaubeka), 2007

**36. Engraved Stationery  
 Manufacturers  
 Association**

Professional association,  
 USA  
 Designed by Chermayeff  
 & Geismar (Steff  
 Geissbuhler), 2007

**37. Expert Digital**

Electronics retailer,  
 Romania  
 Designed by Brandient  
 (Christian 'Kit' Paul), 2008

**38. Edinburgh  
 International Festival**

Arts festival, UK  
 Designed by hat-trick  
 (Gareth Howat, Jim  
 Sutherland, Alex  
 Swatridge), 2009  
 Three pointers in  
 different directions:  
 drama, music and dance,  
 the three art forms at  
 the festival.

**39. Feesability**

Litigation budgeting  
 software, UK  
 Designed by Ummacrono  
 (Fredrik Jönsson, Nina  
 Wollner), 2010  
 Feesability produces a  
 web-based application  
 for compiling litigation  
 budgets – the first  
 system of its kind, hence  
 the milestone.



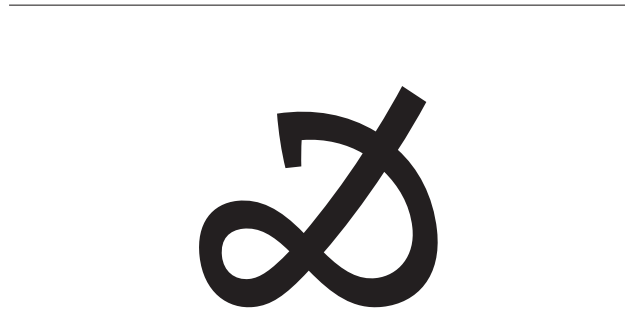
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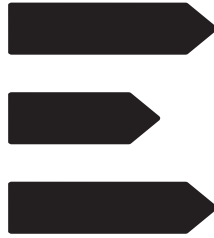
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**40. Friends of the Simon Stevin Institute for Geometry**

Friends society, The Netherlands  
 Designed by Boy Bastiaens/Stormhand, 2008

**41. The Forge**

Music venue, UK  
 Designed by Atelier Works (John Powner, Lou Wood), 2008

**42. Fluid Nail Design**

Professional nail products supplier, Australia  
 Designed by Studio Paradise (Samuel Moffat, Jade Abbott), 2007  
 A liquid 'F' for this producer of nail varnishes, polishes and other products.

**43. Friday**

Personal services, Belgium  
 Designed by Coast (Frederic Vanhorenbeke), 2010  
 Friday is a concept for a range of 'morning-after-the-night-before' services, ranging from 'recovery water' to divorce lawyers.

**44. Further**

Design consultancy, UK  
 Designed by Further (James Beveridge, Ben Jeffery, Andy Mosley), 2009

**45. Ai Fiori**

Restaurant, USA  
 Designed by The O Group (Jason B Cohen, Eric Baker), 2010  
 Ai Fiori ('Among the Flowers') serves French and Italian cuisine at the Setai Fifth Avenue Hotel in New York.

**46. G Design Studio**

Design consultancy, Greece  
 Designed by G Design Studio (Michalis Georgiou, Alexandros Gavrilakis), 2006  
 Two partners, two ears.

**47. The Guinness Partnership**

Affordable homes partnership, UK  
 Designed by Spencer du Bois (John Spencer), 2008  
 A single letter to link 16 partner organizations around the UK.

**48. Hakoltov**

Content production and editing service, Israel  
 Designed by Yotam Hadar, 2008

**49. Hand**

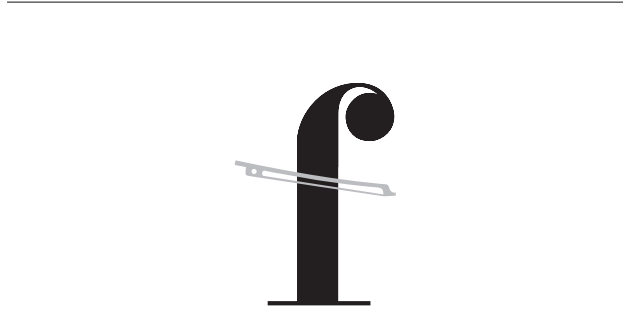
Design consultancy, UK  
 Designed by Hand, 2010  
 Two pointing hands make an 'H' and symbolize the studio's ability to provide clear direction for brands.

**50. Helen Brown Massage**

Massage therapist, UK  
 Designed by Magpie Studio (David Azurdia, Ben Christie, Jamie Ellul), 2008  
 An initial made from the tools of Helen Brown's trade. A mark that shouldn't leave marks, maybe.



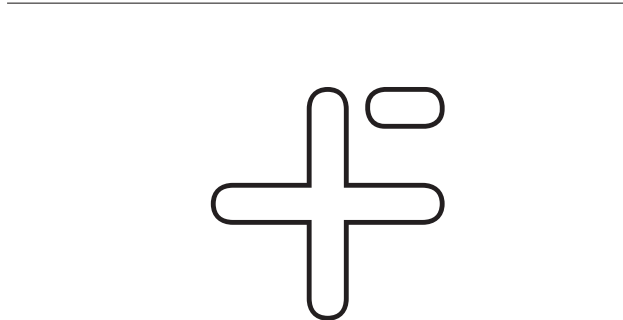
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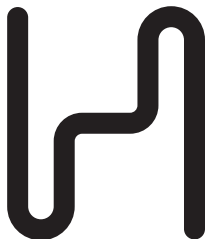


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**51. Hourigan International**

Recruitment consultancy, Australia

*Designed by SML (Vanessa Ryan), 2008*

Hourigan offers a step up in the world to executives in the media and marketing industries.

**52. Highly Solar Energy**

Solar energy conversion technology provider, China

*Designed by Hesign International (Jianping He), 2009*

**53. The Halcyon Hotel**

Hotel, UK  
*Designed by Mytton Williams (Bob Mytton, Matt Michaluk, Keith Hancox), 2009*

A stylish, contemporary monogram for a hotel in Bath, a city full of traditional places to stay.

**54. Hostage**

Film and commercial production agency, UK  
*Designed by The Chase (Stewart Price), 2006*  
Commercials for captive audiences.

**55. Heinrup**

Bag manufacturer, UK  
*Designed by DesignStudio (Ben Wright, Paul Stafford), 2010*  
Heinrup was established in 2010 by a Swedish Central Saint Martin's graduate, Anna Heinrup, with the intention of bringing out just one exclusive collection of men's and unisex bags each year. Its monogram reflects Heinrup's strong, simple, contemporary aesthetic, and the 'slow fashion' concept of creating timeless designs.

**56. Hermes Mass Transit**

Bus services, The Netherlands  
*Designed by Onoma (Roger van den Bergh), 1995*

A good letter for buses, 'H': the monogram can be flipped and used on both sides of the vehicle.

**57. Harrow View**

Mixed-use development, UK  
*Designed by Magpie Studio (David Azurdia, Ben Christie, Jamie Ellul, Will Southward), 2010*  
Harrow View is a large-scale development by

Land Securities on the site of Kodak's former UK HQ – a heritage referred to in the scheme's identity.

**58. Howe Baugeschäft**

Construction company, Germany  
*Designed by Claudius Design (Stefan Claudius), 2007*

**59. Ian Chilvers**

Designer, UK  
*Designed by Atelier Works (Ian Chilvers), 2001*  
In 2001, Ian Chilvers was asked to design a 3-D initial by a sign company wishing to demonstrate its prowess at manufacturing. He came up with this – then adopted it for himself.

**60. Janelle**

Essential oils company, Hong Kong  
*Designed by gardens&co (Wilson Tang), 2004*

**61. Jade Jagger for yoo**

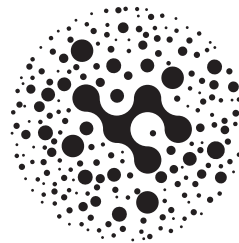
Interior stylist, UK  
*Designed by SomeOne (Laura Hussey, David Law, Simon Manchipp), 2007*  
A monogram intended to reflect Jade Jagger's 'flowing, organic interior design style', used in property developments by yoo, the partnership between Philippe Starck and John Hitchcox.

**62. Katz PR**

Public relations company, UK  
*Designed by Brownjohn (James Beveridge, Tom Rogers), 2008*  
Katz prides itself on teasing out newsworthy PR for its property industry clients.



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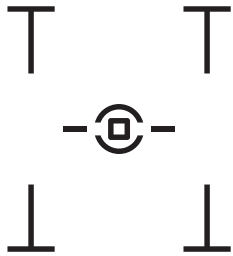
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**63. Kilver Dance Studio**

Dance studio, UK  
 Designed by *Taxi Studio* (Spencer Buck, Ryan Wills), 2008  
 A dance studio founded by Shelley Dean (former choreographer to Kylie Minogue) and Roger Saul (co-founder of the Mulberry fashion label) puts its best foot forward. The studio is based at Saul's Kilver Court house and gardens in Shepton Mallet.

**64. Kondyli Publishing**

Publisher, Greece  
 Designed by *G Design Studio* (Michalis Georgiou, Alexandros Gavrilakis), 2010

**65. Kurakuen**

Suburban district, Japan  
 Designed by *Ken Miki & Associates*, 1998  
 A monogram to promote a district of Nishinomiya City, overlooking Osaka Bay.

**66. K College**

Further and higher education college, UK  
 Designed by *Rose*, 2010  
 An identity for a new institution: K College was formed from the merger of West Kent College and South Kent College. Its monogram points in both directions.

**67. Leo Houlding**

Mountain climber, UK  
 Designed by *Fivefootsix*, 2008  
 Leo Houlding is a climbing prodigy who scales the world's most daunting rockfaces (such as El Capitan, a 600 m (1,970 ft) vertical cliff in Yosemite Valley) and crevasses.

**68. Linden Centre for Contemporary Art**

Art centre, Australia  
 Designed by *Design By Pidgeon* (David Pidgeon), 2009  
 A mark that reinforces Linden's claim to be a cornerstone for new art and artists in Victoria.

**69. Layezee Beds**

Bed manufacturer, UK  
 Designed by *The Chase*, 2003

**70. Maruhon**

Lumber trading company, Japan  
 Designed by *Ken Miki & Associates*, 1990  
 An 'M' inspired by diagonally cut timber.

**71. m+associés**

Marketing partnership, France  
 Designed by *A2 Design*, 2002  
 This 'm' doubles as a bridge, representing the unity between this partnership of small, successful French marketing firms.

**72. Matta**

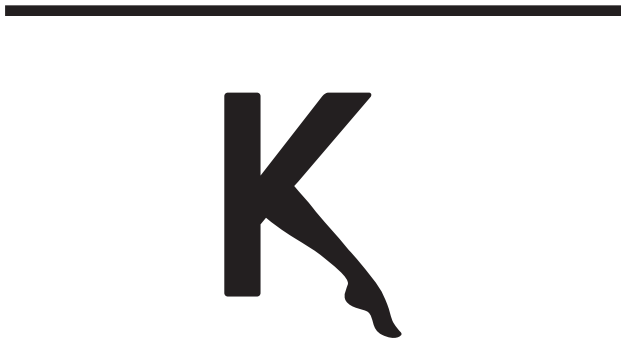
Clothing and homewares retailer, USA  
 Designed by *Mucca Design* (Matteo Bologna, Christine Celic Strohl), 2004  
 Translating from the Italian as 'crazy woman', Matta was opened in New York's SoHo by designer Cristina Gitti, selling her urban-meets-East Indian fashions and fabrics. Its hand-drawn monogram captures the same texture and sophisticated feminine design.

**73. The Malings**

Family, Australia  
 Designed by *Naughtyfish* (Paul Garbett, Elise Santangelo), 2007  
 A modern family crest designed for Edith and Greyston Maling, playing on the sound of their name.

**74. Melanie Grant**

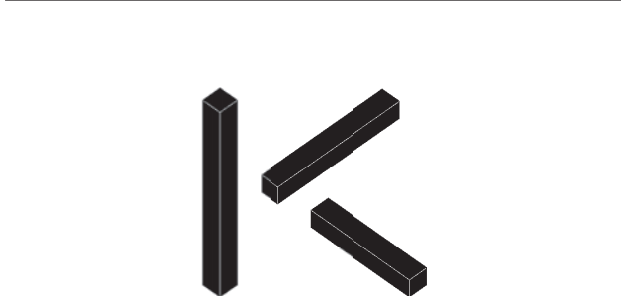
Jewellery broker, UK  
 Designed by *Moot Design* (Nitesh Mody), 2010  
 A monogram for a high-end jewellery broker that aims to recall the opulence of 1930s Paris.



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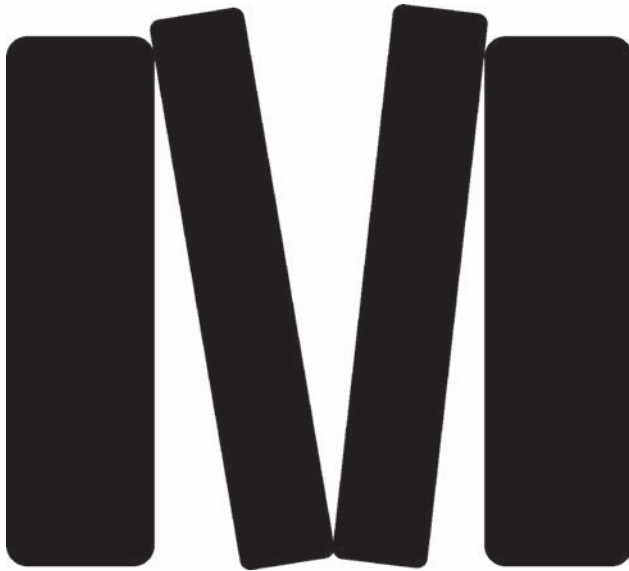
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**75. Manchester Literature Festival**

Literary events, UK  
*Designed by Mark Studio, 2008*

Originality in visual ideas tends not to flow from research and analysis of what already exists. Research can help to steer the creative mind in the right direction, but the ideas that make us sit up and take notice tend to bubble up out of a very human, unpredictable mixture of intuition, experience and random, inspirational events, such as an accidental collision of letterforms, the misreading of a word or image, a slip of the tongue or a shape seen in the things around us. The quietly iconic identity for the Manchester Literature Festival is an example of this.

The MLF was established in 2006 from the legacy of its highly successful predecessor, the Manchester Poetry Festival. The competition, both from other literary festivals around the UK and from Manchester's own crowded cultural scene, necessitated a strong, immediate identifier.

Mark Lester, founder of local design group Mark Studio, was staring vacantly at his bookshelves one day, possibly mulling over which volume might offer inspiration, when the solution presented itself sooner than he expected. 'I was fortunate that the letter "M" lends itself particularly well to a natural arrangement of books,' says Lester. Crafting the idea, he adds, took a good while longer.

Several years on, the reception to the logo continues to be very positive. Feedback suggests that its bold simplicity is a strong draw for corporate partners, funders and audiences.

**76. Meyers Deli**

Delicatessen, Denmark  
*Designed by Punktum Design (Søren Varming) and A2/SW/HK (Henrik Kube), 2006*

Part of a food group owned by Danish TV

chef Claus Meyer. The theme of vertical bars, punctuated by the 'M' monogram, runs across packaging, stores and the group's other brands.

**77. Mothercare**

Retailer, UK  
*Designed by Pentagram (John Rushworth), 2004*  
 Having dropped the maternal 'm' mark in the mid 1990s, Mothercare went to Pentagram's John Rushworth to redraw and revive it in 2004.

**78. Museion**

Contemporary art museum, Italy  
*Designed by Tomato (Michael Horsham), 2008*  
 A spectacular, translucent cube, whose entrance is symbolized in this logo, Museion is a new landmark in Bolzano, northern Italy.

**79. Mouttet**

Food and pharmaceuticals company, Trinidad  
*Designed by Atelier Works (Quentin Newark), 2007*

An abbreviation (from Victor Mouttet, long retired) that allows this holding company to 'hallmark' other companies as it adds them to its roster.



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**80. Mutants**

Record label, UK  
 Designed by Malone  
 Design (David Malone),  
 2010

**81. Ilkka Marttiini  
 Finland**

Blacksmith, Finland  
 Designed by Hahmo  
 (Jenni Kuokka,  
 Pekka Piippo, Antti  
 Raudaskoski), 2008

**82. M.Digest**

Financial planning  
 newsletter, Hong Kong  
 Designed by gardens&co  
 (Wilson Tang, Jeffrey  
 Tam), 2009

**83. Muzik**

Music school, Israel  
 Designed by Oded Ezer,  
 2005  
 A confident, modern  
 mark for the first  
 independent music  
 school of its kind in the  
 Middle East, training  
 future artists and  
 producers in the creative  
 applications of music  
 technologies.

**84. Marubiru**

Mixed-use development,  
 Japan  
 Designed by Chermayeff  
 & Geismar (Emanuela  
 Frigerio, Frank Dylla),  
 2002  
 A 37-storey retail and  
 office tower at the exit  
 of Tokyo station whose  
 lower floors echo its  
 predecessor on the site:  
 an eight-storey building  
 completed in 1923, which  
 was, for a long time, the  
 tallest building in Asia  
 and a symbol of the  
 modern city.

**85. The Mainstone Press**

Art book publisher, UK  
 Designed by Magpie  
 Studio (David Azurdia,  
 Ben Christie, Jamie Ellul),  
 2010

**86. Museu d'Arqueologica  
 de Catalunya**

Archaeology museum,  
 Spain  
 Designed by Summa  
 (Josep Maria Mir), 2000

**87. Merlin**

Charity, UK  
 Designed by Spencer du  
 Bois (Ben James), 2010  
 Merlin specializes in  
 international health work,  
 sending medical experts  
 to major emergencies to  
 mobilize aid, shelter and  
 treatment.

**88. Manbulloo**

Mango farms, Australia  
 Designed by Inkahoots,  
 2006  
 An 'M' as voluptuous as  
 the Kensington Pride  
 mango, Manbulloo's  
 trademark fruit.

**89. Nafsica**

Singer-songwriter, USA  
 Designed by G Design  
 Studio (Alexandros  
 Gavrilakis), 2010

**90. Northshore**

Mixed-use development,  
 UK  
 Designed by B&W Studio,  
 2008  
 A solid-looking mark for  
 a proposed regeneration  
 project on the site of  
 Stockton-on-Tees' former  
 shipyards by Urban  
 Splash and Muse  
 Developments. The equal  
 length of the name's two  
 components allows the  
 square to be divided into  
 a balanced 'N' shape.

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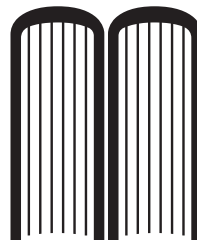


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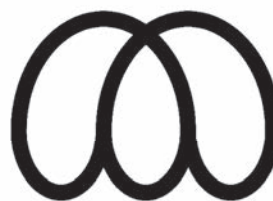


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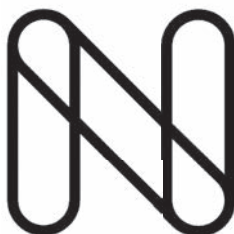


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**91. Pagliano Arredamenti**

Furniture retailer, Italy  
*Designed by Giovanni Brunazzi, 1970*  
 Occasionally, a symbol or logotype you've never seen before will stop you in your tracks. Out of nowhere – on a website for an obscure book publisher, for example, or over a hardware shop in a foreign town – a symbol or logotype will appear that is so arresting it seems to deserve a greater stage. The identity for Pagliano Arredamenti is just that kind.

Designed in 1970 for a furniture store close to the River Po in Casale Monferrato, a town in Piedmont, north-west Italy, it can be seen big, brilliant and proud on the company's white delivery vans. The company, established in 1933 by Giovanni Pagliano, specializes in planning and supplying modular furniture for kitchens, bedrooms and offices, such as shelving and storage systems.

In 1970, Pagliano's sons, Carlo and Emilio, asked Giovanni Brunazzi, a young, unknown graphic designer, to create a new symbol for the business. This logo is what he came up with: a 'P' made of two similar modular components fitting snugly together; bright red, too, as if part of a groovy new furniture system. A letter, a picture, a symbol made memorable with the minimum of elements.

The identity helped to establish both the designer and his client: Brunazzi went on to design identities for major clients such as Iveco, and founded Brunazzi & Associati, one of Italy's most successful branding consultancies; and Pagliano became one of the leading Italian suppliers of contemporary European furniture.

The mark did achieve wider recognition: it was selected by the celebrated French art critic Pierre Restany for the design section of

*L'Enciclopedia dell'Arte*. But since then it hasn't been seen much outside Piedmont. It is published here to celebrate the logos that take you by surprise.

**92. Nichols Consultancy**  
 Headhunter, UK  
*Designed by Kimpton (David Kimpton, Katie Alger), 2010*  
 A compass needle represents this headhunter's aim of pinpointing talent and guiding it to the right employers.

**93. Pin Point Events**  
 Event organizer, UK  
*Designed by Company, 2008*

**94. Paternoster Square**  
 Mixed-use development, UK  
*Designed by CDT Design, 2003*  
 The dome of St Paul's Cathedral marks the vicinity of this large retail and office scheme.

**95. Popular**  
 Music management agency, UK  
*Designed by Form (Paula Benson, Paul West, Matt Le Gallez), 2010*  
 During a brainstorming session for this identity, a piece of A4 paper was folded at the corner to create the letter 'P', and the idea stuck.



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**96. Papatzanakis**

Insurance brokerage, Greece  
 Designed by *Designers United (Dimitris Koliadimas, Dimitris Papazoglou), 2010*  
 A 'P'-shaped hermit crab shell suggests a sense of security and confidence.

**97. Panthalassa**

Super yacht, Italy  
 Designed by *Powell Allen (Kerrie Powell, Chris Allen), 2009*  
 A mark in the mould of a luxury brand for a luxury 56 m (184 ft) yacht with interiors by Foster + Partners. The monogram echoes the sweeping curves of the interiors and the contour lines of bathymetric charts.

**98. Peak Performance**

Sportswear label, Sweden  
 Designed by *Stockholm Design Lab, 2008*  
 A sharp-looking monogram for Scandinavia's largest functional sportswear label.

**99. QVC**

Broadcast retailer, USA  
 Designed by *Mode (USA) (John Pietrafesa, Ian Varrassi, Maxim Vakhovskiy), 2007*  
 A 'Q' that is also a cue to unwrap, and to start ordering gifts from QVC.

**100. Raleigh International**

Charity, UK  
 Designed by *SEA (Bryan Edmondson), 2008*  
 Raleigh runs life-changing volunteer expeditions in Borneo, India, Costa Rica and Nicaragua. Its stencil logotype and monogram evokes destination names painted on crates bound for far-away places.

**101. Rock**

Waterproofing systems provider, UK  
 Designed by *Dowling Duncan (John Dowling, Rob Duncan), 2009*

**102. Ramblers**

Charity, UK  
 Designed by *Spencer du Bois (John Spencer, Amelia Costly, Alan Meeks), 2009*  
 A tree trunk or a stem? A leaf or a pebble? Ramblers is the UK's walking charity, and its

monogram is whatever you find on your way.

**103. Sansaw**

Mixed-use organic estate, UK  
 Designed by *SEA (Bryan Edmondson), 2007*  
 Sansaw is a family-run rural estate and community in Shropshire that includes an organic farm, housing and offices for rent.

**104. Roost**

Homewares retailer, Australia  
 Designed by *Sadgrove Design (Brian Sadgrove), 1995*

**105. Slurk**

Café, Denmark  
 Designed by *We Recommend, 2008*  
 A tang of fruit peel in this identity for a Copenhagen juice and coffee shop.

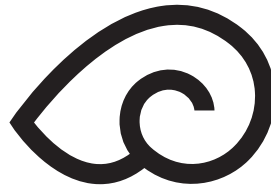
**106. Shift**

Photographic exhibition, UK  
 Designed by *Magpie Studio (David Azurdia, Ben Christie, Jamie Ellul), 2009*  
 A shift in the digital camera's viewfinder makes a monogram for this exhibition about movement through London.

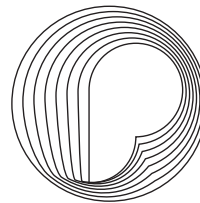
**107. Sociotrendy**

Sociological research body, Czech Republic  
 Designed by *Toman Graphic Design (Jiri Toman), 2004*

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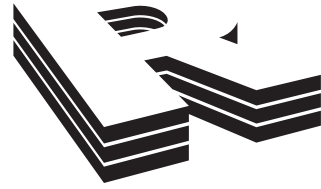


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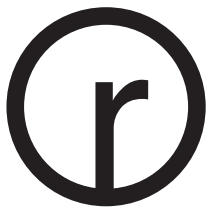
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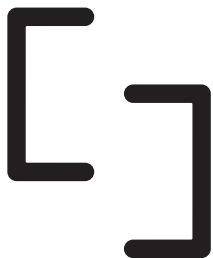
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**108. The Rogers  
Flooring Company**

Flooring installation company, UK

*Designed by Tom Rogers, 2009*

Great visual ideas are hiding away, waiting to be discovered, in the names and occupations of people and businesses everywhere. But it takes a special kind of mind, and sometimes a special kind of client, for them to be sniffed out and put to work. Tom Rogers' client was special.

Phil Rogers has run his own small flooring business in rural Somerset, south-west England, since the early 1990s, specializing in carpeting, wooden flooring and restoration work for customers across the UK. His two eldest sons followed him into the business; Tom, their younger brother, went into graphic design.

After graduating from Somerset College of Arts & Technology in 2008, already with a D&AD New Blood Best Of Show Award under his belt, Tom went straight into a job with Brownjohn in London's West End. It was a dream start to his career, but he was still having problems explaining to his family what exactly it was he was doing as a 'graphic designer'. He decided to present them with an identity for the family business that would explain everything – a unique identity that reflected all that they did in a simple typographic mark.

He had set himself a tough brief, and inspiration was not forthcoming. 'I got stuck on the idea of the leg of an "R" (for "Rogers"), rolling up, representing a carpet, but I felt that that only represented one aspect of what they do, and could potentially make them look more like suppliers. After a few evenings spent working on it, I literally stumbled across it. By writing down lists of what they do, I came up with the fact that they "lay flooring", which resulted in that moment of realization; by lying a

lowercase "r" on its side, I could illustrate this in one succinct mark.'

The company – and family – gained an identity to be proud of; one that reflects the professionalism and quality of their work, and that positions them well for working alongside interior designers on projects. There is inspiration everywhere, but you have to look hard – sometimes, under the carpet – to find it.

**109. Sterling Relocation**

Relocation and removals service, UK

*Designed by Spencer*

*du Bois (John Spencer), 2009*

Two arrows make an 'S' for this international home-moving business.

**110. Taskers**

Recruitment agency, The Netherlands

*Designed by Boy Bastiaens/Stormhand, 2010*

**111. Taste Tideswell**

Local enterprise campaign, UK  
*Designed by Peter and Paul (Peter Donohoe, Paul Reardon, Lee Davies), 2010*

A campaign to promote Tideswell, a village in England's Peak District, as a food destination, put its trust in an edible 'T'.

**112. Grupo Tragaluz**

Restaurant group, Spain  
*Designed by Mario Eskenazi, 2008*



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**113. Terrine**

Restaurant, Germany  
 Designed by SWSP  
 Design (Georg Schatz),  
 2006

**114. National Training Awards**

Employer awards, UK  
 Designed by Purpose  
 (Stuart Youngs, Adam  
 Browne, Paul Felton,  
 Phil Skinner), 2010

**115. Ian Terry**

Interior plants company,  
 UK  
 Designed by Atelier  
 Works (John Powner,  
 Giovanni Rodolphi), 1999  
 For a company that  
 takes the edge off office  
 interiors, a leafy 'T'.

**116. Thompson Gallery**

Fine art gallery, UK  
 Designed by GBH, 2001

**117. Towner Gallery**

Contemporary art  
 gallery, UK  
 Designed by Together  
 Design, 2009  
 A mark intended to  
 attract the widest  
 possible audience to this  
 award-winning municipal  
 gallery in Eastbourne,  
 and fashioned from a  
 single strip of paper to  
 reflect the sharp edges  
 and clean planes of its  
 new home, designed by  
 Rick Mather Architects.

**118. Tinley Road**

Fashion and footwear  
 label, UK  
 Designed by Dowling  
 Duncan (Rob Duncan,  
 John Dowling, Lily  
 Piyathaisere), 2010  
 A T-junction that is  
 used to create a repeat  
 pattern, like a street  
 grid, and to mark Tinley  
 Road as a destination  
 for the fashion-  
 conscious female.

**119. Tom Devine**

Property consultant, UK  
 Designed by Elmwood  
 (Jon Stublely, Stephen  
 Woowat, Mark Howe),  
 2010

**120. U.Coffee**

Coffee importer and  
 retailer, Japan  
 Designed by Ken Miki &  
 Associates, 1989  
 This brand of Ueshima  
 Coffee Foods has the  
 aroma of a coffee cup.

**121. Unesta**

Property services, UK  
 Designed by Momin  
 Branding (Irfan Ahmed,  
 Daniel Matthews), 2009  
 Based in London, Unesta  
 helps clients to invest in  
 property in India.

**122. Unity Law**

Legal practice, UK  
 Designed by Peter and  
 Paul (Peter Donohoe,  
 Paul Reardon, Lee  
 Davies), 2010  
 Unity Law specializes in  
 winning compensation  
 for employees who have  
 suffered accidents at  
 work, and its logo is  
 appropriately consumer-  
 facing.

**123. Villalagos**

Property development,  
 Uruguay  
 Designed by Untitled  
 (David Hawkins, Glenn  
 Howard), 2007

**124. Vanity**

Waxing salon, UK  
 Designed by Studio  
 Paradise (Samuel Moffat,  
 Jade Abbott), 2010  
 Vanity is a Brazilian  
 waxing salon; its logo  
 alludes delicately to the  
 area of concern.



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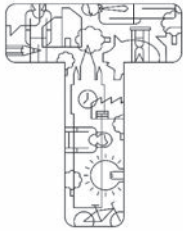
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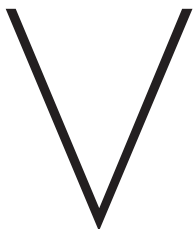
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**125. Verasis**

Banking software, UK  
 Designed by A2 Design, 2005

**126. Vitamed**

Pharmaceutical company, Israel  
 Designed by Dan Reisinger, 1987

**127. Viper Subsea**

Offshore engineering provider, UK  
 Designed by Mytton Williams (Bob Mytton, Matt Michaluk), 2010  
 Named after the viperfish – not the snake – that inhabits the deep sea, Viper specializes in services and high-precision products for the offshore oil and gas industry.

**128. Vivid**

Home accessories retailer, Hong Kong  
 Designed by Hesign International (Jianping He, Jun Dai, Yawei Zhai), 2009

**129. Verida Credit**

Mortgage provider, Romania  
 Designed by Brandient (Iancu Barbarasa), 2008

**130. The Waterfront**

Residential development, Australia  
 Designed by SML (Vanessa Ryan, Troy Dagan), 2009

**131. Whittingham**

Furniture manufacturer, UK  
 Designed by Johnson Banks, 1994

**132. Watermark**

Women's leadership forum, USA  
 Designed by Moving Brands, 2010  
 This rippling mark for a San Francisco Bay Area women's networking forum (the Forum for Women Entrepreneurs & Executives) sprang from the notion of 'emanating influences'.

**133. W'Law Weber Wicki Partners**

Legal practice, Switzerland  
 Designed by Gottschalk + Ash International (Fritz Gottschalk, Sascha Lötscher, Irmi Wachendorff), 2009  
 A winking 'W' signals a more personal, direct contact with clients from this small, independent law firm.

**134. Woolworths**

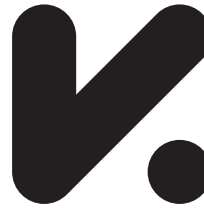
**South Africa**  
 Retail chain, South Africa  
 Designed by Vignelli Associates (Massimo Vignelli, Beatriz Cifuentes), 2009  
 The Woolworths brand in South Africa has no connection with its British/American namesake. More of a department store, specializing in food and clothing, it was modelled on Marks & Spencer in its early years. This typically unfussy mark from Vignelli Associates replaced a strangely Art Deco-style wordmark and 'W' in 2009.

**135. YMCA of the USA**

Charity, USA  
 Designed by Siegel & Gale, 2010  
 The YMCA's rebrand was prompted by inconsistency at local level and by a sense that its role in society – from championing civil rights to inventing volleyball – was not as well known as its gyms, swimming lessons and famous musical tributes. Its new identity adopts its widely used nickname – the Y – and softens the corners and colours of the previous logo to appeal to its modern, all-faith, all-ages, unisex audience.

**136. Yrityts 2.0**

Research agency, Finland  
 Designed by Hahmo (Antti Raudaskoski), 2007  
 Yrityts 2.0 ('Company 2.0') studies the impact of social media on businesses.



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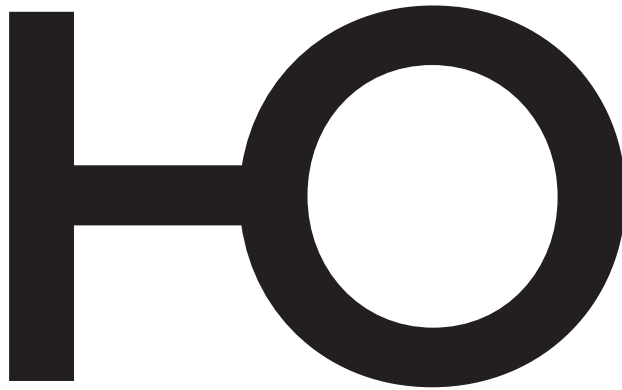
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136



**1. Hotel Olympia**

Hotel, Greece  
*Designed by Designers United (Dimitris Koliadimas, Dimitris Papazoglou), 2006*  
 It is often said that recessions and economic hardship stimulate greater levels of invention and creativity. It would seem on the surface that Greece's economic woes have had exactly that effect on the country's design community, prompting the emergence of a new, exciting generation of Greek graphic design studios.

There is little in the way of a graphic culture in Greece; the economy progressed from farming to tourism without first developing a manufacturing industry or the skills to brand and market companies and products to consumers. The country had no big brands or progressive businesses to champion design. Besides the striking 1960s travel posters of Freddie Carabott and Michalis Katzourakis, Greece has failed to win much in the way of international recognition for its design output.

Now, though, a new swell of design talent in the peninsula is making waves on the blogosphere, led by young, smart, English-speaking studios such as G Design Studio and Pi6 in Athens and Designers United in Thessaloniki. Their work is as visually sophisticated, rich in ideas and polished in its execution as anything else in Europe.

This identity for the newly refurbished Hotel Olympia in the centre of Thessaloniki is a good example, working on several levels with just a circle and two lines. First, it is a monogram of the name. Second, the reduction to these particular two letters (the same as in the molecular formula for water) offers a reference to the hotel's past life as a spa and a popular landmark of the city – a strong focus of the design brief. Third, the mark is an image

synonymous with hotels: a room key in a lock.

If Greek tourism, and its industry in general, could embrace the fresh thinking of its emerging design community, it would do the country's recovery no harm.

**2. University of East Anglia**

University, UK  
*Designed by Blast (Giff, Paul Tunnicliffe, Henry Sly, Martin Cox), 2008*  
 Integrated initials convey the interdisciplinary nature of study at UEA, while highlighting an all-important creative spark.

**3. Wood&Wood**

Sign manufacturer, UK  
*Designed by Pentagram (Alan Fletcher), 1970*  
 Designed by the late, great Alan Fletcher when Pentagram was still Crosby/Fletcher/Forbes, the Wood&Wood trademark capitalizes on what Fletcher called the 'logobility' – 'the capacity of a name to lend itself to typographic conversion' – of the double 'W'. More than 40 years later, the compact, engaging mark still makes the perfect sign for a sign company.

**4. Victoria & Albert Museum**

Museum, UK  
*Designed by Pentagram (Alan Fletcher), 1989*  
 The strength, elegance and ingenuity of the V&A logotype, not to mention the three-dimensional quality that makes it so appropriate for a museum of beautiful objects, have made it a perennial favourite of graphic designers.

Alan Fletcher originally suggested that the museum apply the overlapping V&A logo that Michael Peters had created for V&A Enterprises, across the whole organization. The client insisted on something new. Fletcher's then-assistant Quentin Newark remembers wrestling with the Bodoni letterforms: 'I was pursuing a route trying to make the "waiter's hand" of the ampersand into the crossbar of the "A", but couldn't work out how to deal with the thin

downstroke. It looked awful. Alan scowled. The client was coming in for a progress meeting at 10am the next day.

'Alan came in at 9.30am – almost unheard of. He was very excited. He leaned over my ugly drawing and sliced off the downstroke of the "A". I just looked, trying to understand how he had known to do that, and I – who had struggled with the letters for two weeks – had not. We presented a photocopy at the meeting, and everyone knew that that cockled scrap of paper was something special.'

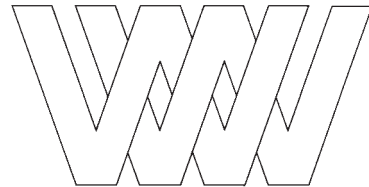
**5. Nina Matos**

Marketing consultancy, Singapore  
*Designed by B&B Studio (Shaun Bowen, George Hartley), 2009*  
 Both an 'N' and an 'M', this minimalist mark expresses the collaboration of the two partners.

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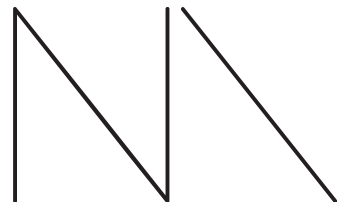
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**6. Warm Ground**

Heating systems specialist, UK  
 Designed by Dowling Duncan (John Dowling, Rob Duncan, Eileen Lee), 2010  
 Fashioning two initials from a single element warms up this identity for an underfloor heating specialist.

**7. Yauatcha Atelier**

Porcelain teaware supplier, UK  
 Designed by North, 2009  
 An identity in the ancient tradition of makers' marks for the fine china enterprise of restaurateur Alan Yau.

**8. Your Wembley**

Magazine, UK  
 Designed by Magpie Studio (David Azurdia, Ben Christie, Jamie Ellul, Tim Fellowes), 2010

**9. Zepter Museum of Modern Arts**

Modern art museum, Belgrade  
 Designed by SVIDesign (Sasha Vidakovic), 2009  
 This museum was funded by philanthropist Philip Zepter, founder of the Zepter International conglomerate and one of the world's richest Serbs. Its identity emulates an artist's signature-scribble.

**10. Philippe Guignard**

Hospitality group, Switzerland  
 Designed by >moser, 2009  
 This monogram reflects the passion that pastry chef Philippe Guignard puts into his group of restaurants and hotels.

**11. Nursing & Midwifery Council**

Regulatory body, UK  
 Designed by CDT Design, 2007  
 Solid, conjoined letterforms express the trustworthiness and solidarity of the organization.

**12. Mobilrabatten**

Software developer, Sweden  
 Designed by Lundgren+Lundqvist, 2010  
 Mobilrabatten's app tells smartphone users about discounts and special offers at shops and restaurants in their vicinity.

**13. Red Felix**

Events management agency, UK  
 Designed by Magpie Studio (David Azurdia, Ben Christie, Jamie Ellul), 2009

**14. Neila Cohalan Wyman**

Psychotherapist, USA  
 Designed by Lance Wyman, 1993  
 Clarity, support and flexibility in letter form.

**15. Mental Health Foundation**

Charity, UK  
 Designed by SEA (Bryan Edmondson), 2010

**16. Multimédia Sorbonne**

Postgraduate faculty, France  
 Designed by Najji El Mir, 2006  
 A Lebanese designer resident in Paris, Najji El Mir blends influences from the visual cultures of Europe and the Arab world in his work. After completing his Masters in Interactive Multimedia at Paris-Sorbonne University, he was asked to design a logotype for the school.

**17. Penrhyn Books**

Publisher, UK  
 Designed by FL@33 (Agathe Jacquillat, Tomi Vollauchek), 2010  
 After designing and typesetting 'The Bitter Sea', a series of books on Roman Britain, by historian and publisher David Leedham, FL@33 developed this identity for Leedham's imprint, Penrhyn Books.



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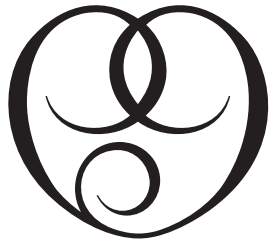
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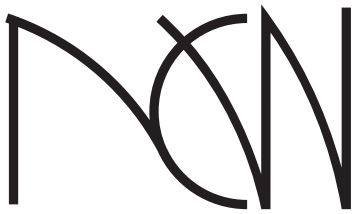
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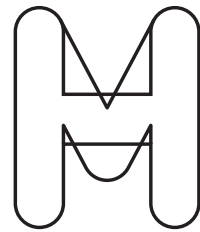
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**18. The Obstetrician & Gynaecologist**

Professional journal, UK  
*Designed by Atelier Works (Ian Chilvers), 2008*

Of course, it's not simply the vision of the designer that brings beautiful, memorable corporate marks into being. Without client support, a great idea will remain just that: a great idea. A client who is able to nurture creative opportunities can pave the way for fresh, innovative design in the unlikeliest places. A learned medical journal, for example.

*The Obstetrician & Gynaecologist (O&G)* is the peer-reviewed quarterly journal for continuing professional development from the UK's Royal College of Obstetricians and Gynaecologists. In 2008, Atelier Works redesigned the journal to bring structure, clarity and ease of use to the layouts. In the process, editor-in-chief Professor Neil McClure became a champion of the designer's cause.

'He seemed to believe strongly in the project and lobbied hard to get the changes through various internal committees,' says Ian Chilvers. 'Professor McClure's manner was very much like a thoughtful and decisive surgeon who was out to fix a malady. Like any good surgeon, he is used to working with a team of other specialists. As a designer, I was just another specialist supporting him on a new case.'

The reinterpretation of the scientific shorthand for 'female' as a pair of letters – the journal's initials – developed in Chilvers' mind while working on the layouts. It created a symbiosis that fitted the new typographic front cover style, and that O&G's eminent editorial board instantly warmed to.

McClure himself calls the logo 'a stroke of genius'. 'The journal has gone from strength to strength, and is now read

worldwide. Clearly the quality of the content has been vital to this but the layout and the image of the journal are what make it identifiable and accessible, and Ian's scheme has given us exactly the persona that we wanted.'

**19. The Women's Organisation**

Campaigning group, UK  
*Designed by Uniform (Rachel Veniard), 2010*  
 Formerly known as Train 2000, The Women's Organisation encourages entrepreneurialism with training and advice for women in business. Its mark manages to be both maternal and professional.

**20. The Armenian Lexicon & Library Project**

Educational project, UK/ USA/Armenia  
*Designed by Studio Special (David Lovelock), 2010*  
 Armenian is an endangered language, which is why an international group of linguists is creating an online bilingual lexicon of Western Armenian. Its logo combines a Western 'A' with the Armenian 'H' character (for *Hayeren*, the name of the Armenian language) – which also, fortuitously, resembles a 'Z', which means it can be interpreted by everyone, not just the linguists.

**21. Kagawa Education Institute of Nutrition**

University, Japan  
*Designed by Ken Miki & Associates, 2001*  
 Aya Kagawa was a Tokyo doctor who helped to cure beriberi by advocating the inclusion of whole (unpolished) rice in patients' diets. The institute that bears her name educates experts in nutrition, food and health; its logo, a stylized 'kn', aims to express 'the rhythm of life'.

**22. Hangar 10**

Luxury jet hangar, USA  
*Designed by Design Ranch (Ingrid Sidie, Michelle Sonderegger, Jeff Miller), 2010*



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**23. 33RPM**

Marketing company, UK  
 Designed by B&W Studio  
 (Lee Bradley, Andy Myers), 2009  
 The initials of the company's founder make for a retro name. The logo, though, is strictly contemporary.

**24. Design Leadership Award**

Professional award, Hong Kong  
 Designed by CoDesign (Hung Lam), 2004  
 A monogram that celebrates the 'backbone' of the design industry: corporate leaders who apply design strategically, and to whom this award is given.

**25. Martín Faixó**

Winery, Spain  
 Designed by Mario Eskenazi, 2007  
 For a winery named after its husband-and-wife owners, a logotype that uses a stencil typeface to unite their two initials, in a similar manner to the National Theatre's former 'NT' mark by FHK Henrion.

**26. Lambeth First**

Local partnership, UK  
 Designed by Atelier Works (Ian Chilvers), 2002  
 Lambeth First is the Local Strategic Partnership for this south London borough, giving residents, businesses, local services and voluntary groups a say on important local issues.

**27. Mondays At The Foyer**

Musical events, Greece  
 Designed by Designers United (Dimitris Koliadimas, Dimitris Papazoglou), 2008  
 To badge a series of informal musical interludes in the lobby of Thessaloniki Concert Hall, Designers United fused drop capitals from the Greek words for 'Monday' and 'foyer' (Δ and Φ), to create a hybrid symbol with resonances of a treble clef.

**28. John Digweed**

DJ and producer, UK  
 Designed by Malone Design (David Malone), 2009

**29. Shenkar College of Engineering & Design**

Higher education college, Israel  
 Designed by Dan Reisinger, 1982  
 Dan Reisinger created this mark for what, in 1982, was the Shenkar College of Textile Technology & Fashion (known locally simply as Shenkar), weaving together an 'S' and the Hebrew 'shin' (similar in shape to a 'W'). The mark was retained when the name of the college changed to reflect its broader range of study.

**30. Regatta Design**

Cabinet door manufacturer, Finland  
 Designed by Hahmo (Pekka Piippo, Jenni Kuokka, Antti Raudaskoski, Erik Bertell, Hanna Hakala), 2008

**31. The British Larder**

Restaurant, UK  
 Designed by Peter and Paul (Paul Reardon, Peter Horridge), 2010  
 An award-winning Suffolk restaurant with its own online 'recipe diary' and a mark that uses an etching style of shading to reflect the artisan nature of the establishment's food.

**32. Lafayette Centre**

Mixed-use development, USA  
 Designed by Lance Wyman, 1984  
 An intricate mark intended to suggest metalwork from the period of the War of Independence, in which the Marquis de Lafayette made his name.

**33. CACT**

Contemporary art museum, Greece  
 Designed by Designers United (Dimitris Koliadimas, Dimitris Papazoglou), 2006  
 A logotype for CACT – the Thessaloniki Center of Contemporary Art – that fuses the capital initials of the Greek words for 'Art' and 'Center' (T and K), to create a mnemonic of the building's characteristic wooden roof.

**34. J Herwitt**

Jeweller, USA  
 Designed by Elixir Design (Jennifer Jerde, Karin Bryant, Nathan Durrant), 2005  
 Jennifer Herwitt's creations are all inspired by insects.



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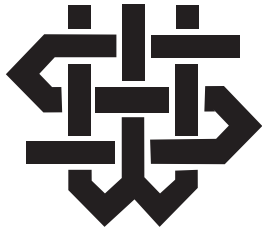


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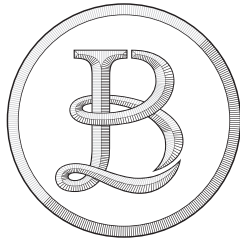
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**35. Deborah A Nilson**

Legal practice, USA  
 Designed by Area 17  
 (Audrey Tempplier), 2009  
 All three initials in a minimum of strokes make an elegant monogram for this attorney-at-law.

**36. ArtWorks**

Art education awards, UK  
 Designed by Maggie Studio (David Azurdia, Ben Christie, Jamie Ellul, Aimi Awang), 2008

**37. Cally Arts**

Public art commissioner, UK  
 Designed by Practice + Theory (Andreas Pohancenik), 2008

A mark for a group that works with King's Cross-area artists in London to create community-led artworks and to get the message out about the social benefits of public art projects.

**38. Fothergill Wyatt**

Property agency, UK  
 Designed by Purpose (Stuart Youngs, Faye Greenwood, Adam Browne), 2010  
 In its understatement, a distinctive move away from the typical estate agent's identity.

**39. RBH Multimedia**

Exhibition design company, USA  
 Designed by C&G Partners (Steff Geissbuhler), 2000

**40. Kingsland School**

School, UK  
 Designed by Atelier Works (John Powner), 1996  
 For a north London school that was starting afresh under a new headteacher, an 'S' that is also a celebratory banner.

**41. Good Co.**

Coffee retailer, Australia  
 Designed by Landor Associates (Jason Little, Joao Peres), 2009

**42. Faber & Faber**

Book publisher, UK  
 Designed by Pentagram (John McConnell), 1981  
 John McConnell designed the famous 'ff' monogram and, over a 15-year period, established an instantly identifiable look for Faber & Faber's titles that contributed hugely to the publisher's growth.

**43. Institute of Directors**

Membership organization, UK  
 Designed by Pentagram (Alan Fletcher), 1993  
 Alan Fletcher's classical logotype for the IoD takes a more serious and reflective tone than most of his corporate marks, in keeping with the nature of the client. It still plays a neat visual trick, though, in sizing each initial in accordance with its importance. The 'phi' symbol (Φ) he created for art publisher Phaidon (whom he joined as art director, also in 1993) might also have influenced his visual thinking. Phi denotes the golden ratio, an influence on the work of artists and architects since the Renaissance.

**44. Sion College**

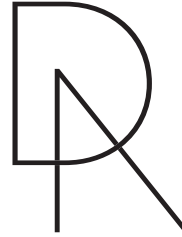
Membership organization, UK  
 Designed by Untitled (Glenn Howard, David Hawkins), 2007  
 Founded in 1630, Sion College is a body of clergy that debates, celebrates and supports the activities of the Anglican Church in London. The spirit of fellowship among the members is intimidated by the linking of the initials.

**45. Cardiff Waterside**

Business community, UK  
 Designed by Brownjohn (James Beveridge, Tom Rogers, Andy Mosley), 2008  
 Cardiff Waterside is the former Cardiff Bay Partnership, now owned by Aviva Investors. It is a commercial zone in Cardiff's former docks area, once the world's busiest port.

**46. Art & Australia**

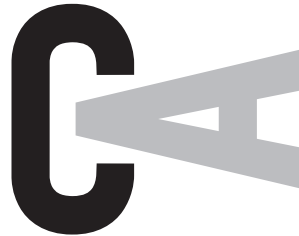
Magazine, Australia  
 Designed by Tomato (John Warwicker), 2010



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RBH

The letters 'R', 'B', and 'H' are rendered in a bold, sans-serif font. The 'R' and 'B' are solid black, while the 'H' is a lighter shade of gray. They are positioned closely together, with the 'B' partially overlapping the 'R' and the 'H' overlapping the 'B'.

39

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K

A large, bold, black letter 'K' is shown. A thick, light gray ribbon-like shape is wrapped around the vertical stem of the 'K', creating a sense of depth and movement.

40

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gc

The lowercase letters 'g' and 'c' are rendered in a bold, rounded, sans-serif font. The 'g' is solid black, and the 'c' is a lighter shade of gray. They are positioned closely together, with the 'c' overlapping the 'g'.

41

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ff

The lowercase letters 'f' and 'f' are rendered in a bold, serif font. The letters are solid black and positioned closely together, with the second 'f' overlapping the first.

42

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ID

The uppercase letters 'I' and 'D' are rendered in a bold, serif font. The 'I' is solid black, and the 'D' is a lighter shade of gray. They are positioned closely together, with the 'D' overlapping the 'I'.

43

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SC

The uppercase letters 'S' and 'C' are rendered in a bold, serif font. The 'S' is solid black, and the 'C' is a lighter shade of gray. They are positioned closely together, with the 'C' overlapping the 'S'.

44

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C

A large, bold, black letter 'C' is shown. The letter has a thick, rounded, and slightly wavy bottom edge, giving it a unique, stylized appearance.

45

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Aa

The uppercase 'A' and lowercase 'a' are rendered in a bold, serif font. The 'A' is solid black, and the 'a' is a lighter shade of gray. They are positioned closely together, with the 'a' overlapping the 'A'.

46

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**47. Gebrüder****Heinemann**

Distribution and retail group, Germany  
*Designed by Pentagram (Alan Fletcher), 1975*  
 'Commercial marks are like people,' wrote Alan Fletcher in his inspirational cornucopia and swansong *The Art Of Looking Sideways*. 'Some are reasonably well put together but lack personality, others are dull or aggressive, or pompous, or unpleasant. Occasionally one encounters an interesting character.'

Fletcher spent his career making organizations look interesting. An avid recorder of optical puns, paradoxes, ephemera and phenomena, he took inexhaustible pleasure in putting ideas that made him smile to work for corporate clients, endowing them with the kind of visual punch and personality that communicated instantly with audiences.

Returning to London from the USA, having worked his way around the tutelage and influence of American design luminaries like Paul Rand, Saul Bass and Leo Lionni, he set up Fletcher/Forbes/Gill with Colin Forbes and Bob Gill, and helped to establish Design & Art Direction (D&AD). The first became the template for the modern British graphic design studio; the second had a major bearing on the uptake of design services within British industry. Fletcher/Forbes/Gill became Crosby/Fletcher/Forbes, which became Pentagram, which became one of the world's most enduring, admired and consistently commercially successful design groups.

Not much is on record about the mark Fletcher designed for Gebrüder Heinemann in the mid 1970s, apart from the fact that it bears the hallmarks of Fletcher's love of letterforms and the spaces in and around them. It is still proudly worn by the German consumer goods distribution group, and

continues to identify its duty-free shops at busy international airports.

Not as familiar or celebrated as the logotypes he designed for the Victoria & Albert Museum, the Institute of Directors and Reuters, it nonetheless typifies the memorable simplicity, invention and wit that he brought to the corporate marks of dozens of lucky, interesting-looking organizations.

**48. Covent Garden**

Commercial district, UK  
*Designed by Bibliothèque, 2005*

**49. Lund Byggeri**

Construction firm, Denmark  
*Designed by A2/SW/HK, 2010*

**50. All Change**

Charity, UK  
*Designed by Magpie Studio (David Azurdia, Ben Christie, Jamie Ellul, Andy Hills), 2009*  
 All Change is a north London charity specializing in arts projects in community settings. Its hybrid letterform reflects its combined arts approach.

**51. Seawater**

**Greenhouse**  
 Sustainable irrigation systems provider, UK  
*Designed by Dowling Duncan (John Dowling, Rob Duncan), 2004*  
 Seawater Greenhouse has developed a system of the same name that enables year-round crop production in the world's hottest, driest regions using seawater and sunlight, in a greenhouse.



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**52. College of Arts & Architecture**

Art and design college, USA  
*Designed by Mode (USA) (John Pietrafesa, Maxim Vakhovskiy), 2010*  
 Part of the University of North Carolina at Charlotte, the CoA&A strives for a close relationship between the arts, architecture and design, signalled by its logo of nested letterforms.

**53. Eva Kecseti**

Handbag designer, UK  
*Designed by Taxi Studio (Spencer Buck, Ryan Wills, Karl Wills), 2003*

**54. Store Build**

Interior fit-out supplier, Japan  
*Designed by Nign (Kenichiro Ohara), 2009*

**55. Super OS**

Artists' agent, Japan  
*Designed by Good Design Company, 2004*

**56. Embodied Media**

New media arts practice, Australia  
*Designed by Inkahoots, 2007*

A close relationship between the 'E' and 'M' symbolizes the collaborative, interdisciplinary nature of artist Keith Armstrong's work.

**57. Living Architecture**

Holiday rental company, UK  
*Designed by North, 2007*  
 A social enterprise conceived by writer and philosopher Alain de Botton, Living Architecture commissions then rents out houses designed by leading architects as holiday lets.

**58. Bevan Brittan**

Legal practice, UK  
*Designed by CDT Design, 2004*

A firm with a mixture of traditional values and innovative thinking finds expression in the interplay of a pair of Caslon 'b's.

**59. TransFormal**

IT consultancy, Germany  
*Designed by Thomas Manss & Company, 2001*  
 TransFormal claims to provide the key to IT for its clients.

**60. Independent Commission on Turkey**

Political campaign, UK  
*Designed by Atelier Works (Quentin Newark), 2004*  
 Designed for a grouping of prominent European politicians brought together to analyze aspects of Turkey's accession to the EU, inserting 'T' firmly into the centre of 'E'.

**61. Scottish Opera**

National opera company, UK  
*Designed by hat-trick (Gareth Howat, Jim Sutherland, Adam Giles), 2008*

The big mouth strikes again: a singing 'O', and an 'S' coming out of it.

**62. Unreserved**

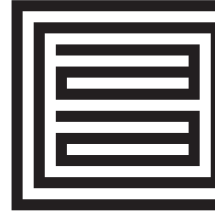
Campaigning alliance, USA  
*Designed by The O Group (Jason B Cohen), 2009*

Unreserved is an alliance of entrepreneurs and business leaders aiming to foster the talents of American Indians interested in exploring careers in fashion and art.

**63. Braincandy**

Branding agency, Greece  
*Designed by G Design Studio (Michalis Georgiou, Alexandros Gavrilakis), 2009*

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**64. BG Group**

Oil and gas production, UK  
*Designed by Uffindell (Gary Black), 1996*  
 Originally designed for BG plc when British Gas divested Centrica, this monogram stuck when the former reorganized in 1999 as BG Group plc.

**65. Free & Equal**

Campaigning group, UK  
*Designed by Mark Studio, 2010*  
 Free & Equal works to assert the rights of sexual minorities discriminated against in the global south, with an identity that makes its point in most languages.

**66. Front Room Recordings**

Record label, UK  
*Designed by Malone Design (David Malone), 2009.*

**67. Brand Design Council of South Africa**

Professional association, South Africa  
*Designed by Mister Walker, 2009*  
 Three characters in one for the representative body of graphic designers and agencies in South Africa.

**68. Alwyne Estates**

Property agency, UK  
*Designed by 1977 Design (Phil Dobson), 2005*

**69. AAthletics**

Sportswear company, Belgium  
*Designed by Coast (David Nerinckx), 2009*  
 A monogram for AAthletics, based in Antwerp, intended to stand for the company and for the city, as a centre of sport and fashion.

**70. Design Ventura**

Manufacturing initiative, UK  
*Designed by Rose, 2010*  
 London's Design Museum works with aspiring young designers and industry experts to create new products for sale in its shop. The initiative, represented by a pair of dovetailing initials, is called Design Ventura.

**71. Balthazar B and the Beatitudes**

Rock band, UK  
*Designed by &Smith, 2009*  
 Balthazar B at front of stage with his Beatitudes (which vary in number) behind him.

**72. Endpoint**

Brand implementation company, UK  
*Designed by North, 2010*  
 Endpoint manages the implementation of branding programmes, claiming to apply a full-circle, start-to-finish approach. Its mark applies the same idea to the 'e' and 'p' of the company name.

**73. Erritzøe**

Legal practice, Denmark  
*Designed by Punktum Design (Søren Varming, Abalone Varming, Henrik Kubel), 2005*  
 Two of the initials of the law firm's founder, Morten Erritzøe Christensen, also suggest a courtroom in plan.

**74. Hampstead Theatre**

Theatre, UK  
*Designed by Rose, 2010*  
 The grid units of the building's 2003 facade find an echo in this logotype, which places the theatre at the heart of Hampstead.

**75. Akerman Daly**

Book publisher, UK  
*Designed by Untitled (David Hawkins, Glenn Howard), 2010*  
 Jeremy Akerman and Eileen Daly publish writing by contemporary artists.



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**9/11**  
**MEMORIAL**

**1. 9/11 Memorial**

Memorial, USA

*Designed by Landor Associates (Rietje Gieskes), 2009*

'I was on a bus in upstate New York when the towers were hit,' says Rietje Gieskes. 'The driver pulled over and everyone listened to the events unfold over the radio.'

Later that year, Gieskes moved to New York City and began her career at Landor on Park Avenue while the 9/11 site was still being cleared. 'Like most New Yorkers, I think of the event often. It is a part of daily life. People still look up when an airplane passes over the city. Creating an identity for a cause so close to our hearts was a challenge. Everyone wanted to rise to the occasion.'

The full legal name of the body responsible for the construction and operation of the 9/11 site – the National September 11 Memorial & Museum at the World Trade Center – was too long for most applications and most ordinary people, leading to a confusion of shortened versions. Landor's new name for the facility put an end to the perplexity.

Simplicity was the guiding principle behind the name and the logotype design. Tone was vital: the typeface, weight, colour and composition all had a part to play in making something that was direct and compelling, but also dignified and undateable.

'We reviewed a variety of different themes within our exploration, considering more literal visuals like the color of the sky that day, and more abstract ideas like the sense of hope, resilience, and national pride that people felt in the aftermath. The selected design is a balance of both, focusing on the simple, emotive power of the absent towers.'

**2. Action Woking**

Environmental initiative, UK

*Designed by Buddy (David Jones, Mark Girvan), 2010*

An initiative by combined heat and power (CHP) energy provider Thamesway to support Woking residents in reducing their carbon footprint.

**3. ActionAid**

Charity, UK

*Designed by CDT Design, 2001; refreshed by CDT Design, 2006*

The international development agency's identity gives a clear instruction.

**4. Active Results**

Schools analysis software, UK

*Designed by Spencer du Bois (John Spencer), 2008***5. ADF Architects**

Architectural practice, UK

*Designed by Graphical House, 2007*


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# Actio<sub>2</sub>n Woking

THE LOW CARBON COMMUNITY

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# ADF ARCHITECTS

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**6. Ágora**

Cultural events, Portugal  
*Designed by Bürocratik (Adriano Esteves), 2006*  
 This business is named after the large, open places of assembly in ancient Greece. The loop of the 'G' suggests a forum or auditorium.

**7. Allude**

Designer cashmere company, Germany  
*Designed by Bibliothéque, 2007*  
 Classical, elegant Bodoni capitals are denuded of their serifs to make a more contemporary statement.

**8. Almar**

Concrete producer, Poland  
*Designed by logotypy.com (Wiktor Pawlik), 2000*

**9. Aquavia**

Engineering consultancy, Portugal  
*Designed by Bürocratik (Adriano Esteves), 2006*  
 For a firm specializing in road (via in Portuguese) and water (aqua) engineering, a ligature in which the two are united: the 'A' as the road, 'the 'V' as the river.

**10. Bags**

Bag manufacturer, Portugal  
*Designed by Bürocratik (Adriano Esteves), 2010*

**11. bijipub**

Business book publisher, Japan  
*Designed by Nign (Kenichiro Ohara), 2009*

**12. Luis Albuquerque**

Photographer, Canada  
*Designed by Hambly & Woolley (Bob Hambly, Emese Ungar-Walker), 2003*  
 The two 'q's depict a camera lens – before and after the shot is taken.

**13. Christian Constantin**

Architectural practice, Switzerland  
*Designed by >moser, 2010*

**14. Blink**

Vehicle charging stations, USA  
*Designed by Landor Associates (Paul Chock, May Hartono, Andy Baron, John Martinko), 2010*  
 With a name that implies speed and

effortlessness, Blink's combined 'i' and 'n', and unfussy font suggest efficiency and ease of use.

**15. Boskke**

Indoor plants, UK  
*Designed by Bibliothéque, 2010*  
 Boskke makes the Sky Planter: a plant pot that hangs like a lamp from the ceiling. The leafy 'k's in the name imply such growth.

**16. Waterman**

Fountain pen manufacturer, France  
*Designed by Lippincott & Margulies, 1946*  
 Industrial designer Gordon Lippincott and interior designer Walter Margulies were early advocates of a thoughtful, strategic, all-encompassing approach to the way companies identify themselves. But the Manhattan firm that went on to coin the term 'corporate identity' and design classic marks for General Mills, Betty Crocker, American Express, Chrysler and RCA, was more concerned with designing products, packaging and interiors for the first decade of its life. Its identity for Waterman (now based in Paris), with its signature flourish, or bow, was one of L&M's very first ventures into what would become its first line of business.

**17. Connect Sheffield**

Wayfinding system, UK  
*Designed by Atelier Works (John Powner, Natalie Turner), 2005*  
 A double ligature connects this logotype with Sheffield's groundbreaking wayfinding system. The font, Sheffield Sans, based on typefaces created at the city's historic Stephenson Blake foundry, was designed for the project by Jeremy Tankard.

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# ágora

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BAGS

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ALBUQUERQUE

CHRISTIANCONSTANTIN

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blink

boskke

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*WATERMAN*

Sheffield

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**18. Coop Himmelblau**

Architectural practice,  
Austria

*Designed by Made In  
Space, 2001*

A logotype that makes one letter optional: with the 'L', *Himmelblau* translates as 'sky blue'; without it, *Himmelbau* means 'heaven construction'. Both could describe a practice whose buildings escape conventional categorization.

**19. Coram Chambers**

Barristers' chambers, UK  
*Designed by Spencer du Bois (John Spencer), 1999*

The lower-case informality conveys an approachable image for this chambers specializing in family law and civil practice. The kerned characters represent the merger of the two chambers that formed Coram.

**20. Cox**

Furniture maker, UK  
*Designed by Honey, 2010*  
Handcrafted typography for a business creating traditional handcrafted furniture with a contemporary edge.

**21. Exist**

Design planning, Japan  
*Designed by Taste Inc (Toshiyasu Nanbu), 2007*

**22. D&AD Congress**

Annual conference, UK  
*Designed by Rose, 2007*  
Appropriately for an association of designers and advertising creatives, three logotypes in one. The mark for D&AD's main members' conference contains Rose's logo for the organization, which places the monogram designed in 1962 by Fletcher/Forbes/Gill in a (pencil-esque) hexagon. The FFG mark was created by the pre-digital technique of placing the four characters in the visible sides of an open wooden cube and photographing the result.

**23. David Higham**

Literary agent, UK  
*Designed by Kimpton (David Kimpton, Katie Alger), 2009*

The brackets formed by the letters (also the initials) at the centre of the logotype are used to

frame lists of the famous authors on the agency's books, and highlight its association with them.

**24. Curious Pictures**

TV and film production company, USA  
*Designed by Pentagram (Paula Scher), 1993*

**25. Dialog**

Architectural practice, Canada  
*Designed by Rethink, 2010*

A firm that values the conversation between architect and client.

**26. Exider**

Industrial metal-working tools, Belarus  
*Designed by Denis Olenik Design Studio, 2007*

**27. Kettle of Fish**

Digital production company, UK  
*Designed by Sam Dallyn, 2010*

**28. Halliwell Landau**

Legal practice, UK  
*Designed by The Chase (Pete Richardson), 2000*  
More sly serif work to create brackets between names, this time to contain the firm's areas of expertise.

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COOPHIMMELB(L)AU

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coram

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←EXIST

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**C**ONGRESS

david higham  
literary, film and tv agents

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curiouspictures

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DIALOG™

EXIDER

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Kettle®

halliwell landau

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**29. Exploratorium**

Science museum, USA  
*Designed by Landor Associates (Margaret Youngblood), 1998*  
 Founded in San Francisco in 1969 by physicist and educator Dr Frank Oppenheimer, Exploratorium nurtures curiosity in science and the environment through multisensory experiences.

**30. Forart**

Art foundation, Poland  
*Designed by logotypy.com (Wiktor Pawlik), 2009*

**31. Foro**

Winery, Portugal  
*Designed by Bürocratik (Adriano Esteves), 2006*

**32. Fish + Chip Design**

Design consultancy, UK  
*Designed by Fish + Chip Design (Christian Holland), 2010*  
 A name and familiar typeface (Neue Helvetica) inspired by owner Christian Holland's desire for design to be part of everyday experience and thinking.

**33. FMC Technologies**

Oil and gas technologies manufacturer, USA  
*Designed by Lippincott & Margulies, 1973*  
 FMC designs and manufactures equipment for the offshore oil and gas industry, hinted at by the notional pipeline in its logotype.

**34. Giff Gaff**

Mobile phone network, UK  
*Designed by SomeOne (Gary Holt, Laura Hussey), 2010*  
 Giff Gaff claims to keep costs low for users by allowing them to participate in the brand and business, and to recruit new users by creating their own SIM order page. As the network grows, more variations on the basic logotype are created for users to draw on.

**35. Harvard Maintenance**

Building maintenance, USA  
*Designed by Chermayeff & Geismar, 2011*

**36. First Graduate**

Non-profit organization, USA  
*Designed by Landor Associates (Nicholas Aparicio, JJ Ha, Paul Chock, May Hartono), 2007*  
 First Graduate helps disadvantaged young people in the San Francisco Bay Area to become the first in their family to graduate from college.

**37. 50 Lessons**

Business learning service, UK  
*Designed by Rose, 2006*  
 50 Lessons offers insight and learning gleaned from in-depth interviews with influential business leaders. For words that are set in stone, a classical typeface of the kind found on stone monuments.

**38. Freedom**

Travel agency, UK  
*Designed by The Chase (Lise Brian), 2009*

**39. HealthScout**

Online medical information provider, USA  
*Designed by Onoma (Roger van den Bergh), 2000*  
 The HealthScout site is designed to help consumers navigate their way to answers to their medical queries.

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**FMC**

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**HARVARD MAINTENANCE**

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**F<sup>1</sup>RST GRADUATE**

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**HealthScout**

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**40. HeathWallace**

Website design company, UK  
*Designed by Arthur-SteenHorneAdamson (ASHA: Emma Lucyn, Scott McGuffie, Marksteen Adamson), 2007*

**41. Howcast**

Online instructional videos, USA  
*Designed by Pentagram (Paula Scher), 2009*  
 For the site that has the how-to of everything, an 'H' that points the way to the next step.

**42. Inmedias**

Mediation service, Switzerland  
*Designed by Atelier Bundi (Stephan Bundi), 2009*  
 A company that targets areas of disagreement.

**43. Inpoc**

Smartphone app retailer, Norway  
*Designed by Mission Design (Karl Martin Sætren), 2007*  
 Inpoc is short for 'in pocket', to describe this company's range of mobile phone services and entertainment.

**44. Integrity**

Design management consultancy, UK  
*Designed by Atelier Works (Ian Chilvers), 1999*  
 Standing between client and creative, managing the to and fro of the design process, is this company's business.

**45. Javerdel**

IT consultancy, Finland  
*Designed by Hahmo (Jenni Kuokka, Pekka Piippo, Antti Raudaskoski), 2008*

**46. Hive & Honey**

Fashion label, USA  
*Designed by Dowling Duncan (John Dowling, Rob Duncan), 2010*

**47. ByAlex**

Furniture design company, UK  
*Designed by Company, 2011*  
 All of this design company's plywood furniture creations are based on an 'A'-shaped profile, such as the stool in the logotype.

**48. Intuit**

Financial software company, USA  
*Designed by Lippincott (Brendán Murphy, Christian Dierig, Peter Chun), 2008*

**49. Keikyu**

Department store, Japan  
*Designed by Ken Miki & Associates, 1995*

**50. Klartext**

Advertising media and logistics service, Germany  
*Designed by Lockstoff Design, 2008*

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*heathwallace*

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**Howcast**

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Inmedias

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**Inpoc**®

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HIVE & HONEY

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intuit

KEIKYU

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klartext

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**51. Meiji Group**

Dairy products and confectionery group, Japan  
*Designed by Landor Associates, 2009*  
 Soft, rounded, lower-case letters provide a friendly, human connection to this major foods group.

**52. Kultohr**

Sightseeing information service, Germany  
*Designed by Lockstoff Design, 2010*  
 Call *Kultohr* ('culture ear') on your mobile and listen to information about points of cultural interest in the Rhein-Kreis Neuss area of Germany.

**53. Leontyna**

Olive oil producer, Australia  
*Designed by Sadgrove Design (Brian Sadgrove), 2004*  
 An olive grove and artisan producer on the Mornington Peninsula near Melbourne named after the founder's mother who, aged 89, helped to plant the first trees in 2003.

**54. Living**

Furniture reseller, Greece  
*Designed G Design Studio (Michalis Georgiou, Alexandros Gavrilakis), 2010*

**55. Marco**

Contemporary art museum, Mexico  
*Designed by Lance Wyman, 1990*  
 The acronym of the Museo de Arte Contemporáneo Monterrey is also the Spanish word for 'frame'. The square 'o' suggests the museum's central patio.

**56. Korkers**

Flyfishing footwear, USA  
*Designed by Sandstrom Partners (Jon Olsen, Chris Gardiner), 2009*  
 A river runs through it; the 'K', that is.

**57. Luxury Trip**

Premium taxi service, Argentina  
*Designed by Ailoviu, 2007*

**58. Matthew Williamson**

Fashion label, UK  
*Designed by SEA (Bryan Edmondson), 2011*

**59. Mobil Corporation**

Fuel and lubricants company, USA  
*Designed by Chermayeff & Geismar, 1964*  
 The drive for Mobil's adoption of Chermayeff & Geismar's defiantly modern visual identity and Eliot Noyes' service station architecture came from a desire to be welcomed in the suburban communities that were springing up across America in the early 1960s. It became a beacon of the new, clean, efficient aesthetic that American industry embraced at the start of the race-to-the-moon decade.

**60. Michael Popper Associates**

Building services and engineering consultancy, UK  
*Designed by Dowling Duncan (John Dowling, Rob Duncan), 2004*

**61. Mobilise**

Charity, UK  
*Designed by Spencer du Bois (John Spencer), 2007*  
 Thinner tyres than the Mobil logotype but the same metaphor. Mobilise represents disabled motorists in the UK and campaigns for better parking, refuelling and access for disabled people.

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LEONTYNA

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***Lu**  **ury**  
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**MATTHEW  
WILLIAMSON**

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**Mobil**

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MichaePopper

**mobilise**

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**62. Moke**

Rock band, The Netherlands  
 Designed by *The Stone Twins (Declan and Garech Stone)*, 2007  
 Not rock's first guitar-related slash, but maybe the first to be inspired by the angle of the band's guitar straps rather than the instrument itself.

**63. Moor**

Housebuilder, Finland  
 Designed by *Hahmo (Pekka Piippo)*, 2007  
 A non-standard 'o' for a business that allows homebuyers to customize the interiors of their industrially manufactured homes using a Web-based application.

**64. Northern Ireland Tourist Board**

Tourist authority, UK  
 Designed by *AV Browne*, 2010

**65. Nutrio**

Wholesale bio-food supplier, UK  
 Designed by *GBH*, 2000

**66. PeliFilip**

Legal practice, Romania  
 Designed by *Brandient (Cristian 'Kit' Paul)*, 2008

**67. MRCPderm**

Professional examination revision website, UK  
 Designed by *Graphical House*, 2010  
 The MRCPderm website from St John's Institute of Dermatology offers support to those qualifying through the MRCP (UK) exam.

**68. Moorhouse Consulting**

Project management consultancy, UK  
 Designed by *300million (Martin Lawless, Nigel Davies, Natalie Bennett)*, 2010  
 The intimacy of the two 'o's – and suggestion of an infinity symbol – stems from the rebranded company's new organizing thought: 'Anything together'.

**69. Petrolux**

Energy broker, UK  
 Designed by *Malone*  
 Design (*David Malone*), 2009

**70. Nobivac**

Animal vaccine supplier, UK  
 Designed by *Uffindell (Gary Black, Gary Deardon)*, 2009  
 A transfusion of white space represents the administration of this company's products.

**71. Plan 8**

Environmental consultancy, Denmark  
 Designed by *We Recommend (Martin Fredricson, Nikolaj Knop)*, 2006

**72. Opet Petroleum**

Oil and petroleum retailer, Turkey  
 Designed by *Chermayeff & Geismar*, 2004  
 Forty years after giving Mobil its red wheel, Chermayeff & Geismar rebranded Turkish fuel retail giant Opet with a go-faster 'o' and logotype.

**73. Together**

Footwear retail initiative, Spain  
 Designed by *Mario Eskenazi (Mario Eskenazi, Diego Feijóo)*, 2008  
 The Together project by Spanish shoemaker Camper brings together international designers to create one-off shoe lines and shop interiors.

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**MOKE**

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Moorhouse

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**STVDIO**

**74. STVDIO**

TV channel, Australia  
*Designed by Frost Design, 2010*

Some designers have a way with words – a talent for spotting the graphic potential of conjunctions of letterforms to create immediate, eye-catching identities. Vince Frost is one of them. It is an ability that first drew attention in the mid 1990s when Frost was winning design plaudits for his work on *The Independent Magazine* on Saturday and *Big Magazine*. The latter's trademark was heavy, crunching headlines set in super-bold wooden type – a love of Frost's inherited from his father, a former printer – that would sometimes occupy the entire page. Words were fragmented, their syllables stacked, letters jammed in on their sides.

That love of re-composing language and letters to create new interpretations – to simplify while maintaining a point of difference – lent itself well to identity projects as Frost built his own studio, first in London, then in Sydney. It continues to serve the company well through logotypes such as this one for an arts channel launched in 2010.

The inspiration for this logotype pre-dates even Frost's beloved wood type and the invention of printing itself. The channel wanted an identity that represented both the channel's arts-driven content and the medium of its transmission. Frost explains, 'One of the names they suggested was "The Studio". I remembered from Latin lessons, there was no distinction between "V" and "U", which led me immediately to think of "STUDIO TV", and then of planting "TV" inside "STUDIO". The Latin substitution and use of a weighty slab serif establishes a connection with art history by association with the legacy of Ancient Rome and the Renaissance, while the vivid pink dispels any air of stuffiness.

**75. The Preston and District Ex-Boxers Association**

Sporting association, UK  
*Designed by The Chase (Mark Ross, Tommy O'Shaughnessy), 1986*  
 Black 'l's – the stock in trade of these pugilistic alumni.

**76. Trento DOC**

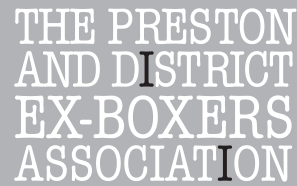
Wine appellation, Italy  
*Designed by Minale Tattersfield (Marcello M Minale, Ian Delaney), 2008*  
 Trento DOC is the appellation given to Italy's oldest Metodo Classico sparkling wine. The brand, shared by the 37 DOC producers in the Trentino region, positions their wine as the champagne of Italy, and refers to the remuage in which bottles are turned in pairs every day to encourage the production of bubbles.

**77. UK Skills**

Skills champion, UK  
*Designed by Purpose (Stuart Youngs, Adam Browne, Paul Felton, Phil Skinner), 2009*  
 UK Skills champions high standards of training through events, awards and competitions.

**78. Unique Models**

Model agency, Denmark  
*Designed by Homework (Jack Dahl), 2008*



THE PRESTON  
 AND DISTRICT  
 EX-BOXERS  
 ASSOCIATION

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TRENTO DOC®

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ukskills

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UNIQUE MODELS

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**79. Purity**

'Green' IT systems, Norway  
*Designed by Heydays, 2009*  
Purity provides 'green' storage and server systems to large corporations. The 'i' in its name gives a clue to its area of business.

**80. QFort**

Window systems brand, Romania  
*Designed by Brandient (Cristian 'Kit' Paul), 2007*  
The corner of a frame alludes to this brand's point of difference: precision-engineered window systems.

**81. Qmunity**

Lesbian, Gay, Bisexual and Transgender (LGBT) community centre, Canada  
*Designed by Rethink, 2009*  
A speech bubble indicates Qmunity's aim of giving the LGBT community in British Columbia a voice as well as resources and services.

**82. Unit**

Post-production company, UK  
*Designed by Company, 2006*

**83. Rippleffect Sound Design**

Sound design, Canada  
*Designed by Hambly & Woolley (Bob Hambly, Philip Mondor), 2005*

**84. Salvino**

Italian delicatessen, UK  
*Designed by Atelier Works (John Powner, Henrietta Molinaro), 2006*  
Based on 1930s display typefaces, this mark makes well-judged use of the olive oil bottle, as any Italian deli would.

**85. Pleasurealm**

Restaurant group parent company, UK  
*Designed by North, 2010*

**86. Poverty Over**

Charity campaign, UK  
*Designed by Johnson Banks and BMB Agency, 2009*  
A banner developed to badge all of Christian Aid's advertising and communications, focusing attention on the charity's objective and away from its name.

**87. Rollasole**

Footwear company, UK  
*Designed by Magpie Studio (David Azurdia, Ben Christie, Jamie Ellul), 2008*  
Rollasole sells rolled-up ballet pumps from nightclub vending machines to give stiletto-wearing clubbers a break from footache.

**88. World Policy Institute**

Internationalist policy development, USA  
*Designed by Chermayeff & Geismar, 1994*

**89. Weekend**

TV channel, Israel  
*Designed by Oded Ezer, 2002*

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PURiTY

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QFORT™

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QMUNITY

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UNIT

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**rippleffect**  
SOUND DESIGN

**SALVINO**

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**PLEASUREALM™**

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**POVERTY**

**Rollasole**

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**W●ORLD POLICY**

**w&kend**

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**90. Samphire PR**

Public relations company, UK

*Designed by Dowling Duncan (John Dowling, Rob Duncan), 2007*

**91. Sendyne**

Battery and semi-conductor technologies provider, USA

*Designed by Onoma (Roger van den Bergh), 2011*

Arrows allude to electron movement in a typical battery.

**92. Smule**

Smartphone application producer, USA

*Designed by Six (John Kariolis), 2008*

For some new logotypes, the key challenge is ensuring legibility and distinctiveness at the tiny size of a smartphone icon, just a few millimetres across. The logo for Smule, a Silicon Valley start-up creating music-making apps such as Ocarina for the iPhone, had to work at an even smaller scale, alongside the brand mark of each app.

**93. Socialbox**

Smartphone application, UK

*Designed by Sam Dallyn, 2011*

Socialbox allows users to watch TV 'with' friends in an online social environment through integration with Twitter, Facebook and 'audience visualizations'.

**94. Sofami**

Online furniture retailer, Poland

*Designed by Efen (Andrew Cavanagh, Guto Evans), 2010*

**95. St Pancras**

Renaissance Hotel

Hotel, UK

*Designed by North, 2011*

For the five-star establishment opening in the Victorian Gothic splendour of the former Midland Grand Hotel building, North created an identity that references the old hotel's connection with rail travel and St Pancras Station next door. The end product (based on Dalton Maag's Effra typeface) channels tradition and character without running into the buffers of reproduction,

pastiche or hotel-chain nothingness.

**96. Stereoscape**

3-D film and TV production company, Finland

*Designed by Hahmo (Erik Bertell, Ilona Törmikoski), 2009*

**97. Tea**

Tea shop chain, UK

*Designed by Mind Design, 2007*

**98. Switch**

Lighting design consultancy, Singapore

*Designed by &Larry (Larry Peh, Adora Tan), 2010*

A representation of not just the designer's idea or brainwave (a light switch) but also of the design process: a semicolon symbolizes the pause for thought before proposing a solution.

**99. The Armoury**

Pub, UK

*Designed by Purpose (Stuart Youngs, Paul Felton, Will Kinchin, Alice Reynolds), 2010*

The wordmark for this pub in Wandsworth, south London, looks down the barrel of one of the cannons made by Henkel's Armoury nearby.

**100. The Grow in Project**

Ecumenical outreach venture, UK

*Designed by Guild of Sage & Smith (Neil Tinson), 2006*

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samphire

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SI PANCRAS

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STEREOSCAPE

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SWITCH

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THE  
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**1. Accesspoint Technologies**

IT solutions, UK  
*Designed by Ummacrono (Nina Wollner, Fredrik Jönsson), 2009*  
Accesspoint helps businesses transfer their data from in-house servers to cloud services – a move symbolized by the displaced dot.

The colour of the dots varies, depending on the piece of streetwear it appears on.

**8. Grant Spencer**

Legal practice, UK  
*Designed by A2 Design, 2009*  
A notional ® or ™ symbol marks this firm out as trademark attorneys.

**2. Artica**

Online art gallery, UK  
*Designed by 1977 Design (Paul Bailey, David Armstrong, Chloe Pillai), 2008*  
For an online gallery and shop, the dot of the 'i' becomes the coloured sticker placed next to a sold artwork.

**9. Intuitive**

Travel software, UK  
*Designed by Spencer du Bois (John Spencer), 2004*  
Dots with wanderlust for a company that makes web-based tour-operating systems.

**3. Colmar Brunton**

Market research firm, Australia  
*Designed by Elmwood (Sue Mould, Aja Shanahan), 2010*  
A market research firm that claims to get to the point – now that would be novel. The arrow signifies the client's 'journey to discovery'; the full stop represents the answers that await them.

**10. John Lyall Architects**

Architectural practice, UK  
*Designed by Mind Design, 2009*

**11. Howard**

Kitchenware retailer, Norway  
*Designed by Mission Design (Karl Martin Sætren), 2006*

**4. Digit**

Video conversion company, UK  
*Designed by Fivefootsix, 2009*  
Digit creates digital duplicates of video content for broadcast, tweaking each copy for its new file format. The differing dots echo the 'more than a duplicate' theme of the rebrand.

**5. Synovia**

Healthcare strategy consultancy, UK  
*Designed by Untitled (Glenn Howard, David Hawkins), 2004*

**6. iD Distribution**

TV programme distributor, UK  
*Designed by The Chase (Harriet Devoy, Mark Atkinson), 2005*  
A redistribution of the dot from one 'i' to another makes the point.

**7. Fillet Inc**

Fashion label, Sweden  
*Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2009*

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Accesspoint<sup>•</sup>

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Synovia.

**iD.**  
DISTRIBUTION

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**.fillet  
inc.**

Grant  
spencer ●

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intuitive

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john.lyall.architects.

**HOWARD.**®

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**12. Jump Healthfoods**

Healthfood retailer,  
Australia  
*Designed by Naughtyfish  
(Danielle de Andrade),  
2009*

**13. KidStart**

Loyalty scheme, UK  
*Designed by 300million  
(Martin Lawless, Nigel  
Davies, Natalie Bennett,  
Katie Morgan), 2005*  
KidStart is a loyalty  
scheme that allows  
parents to save for their  
child's future through  
money-back offers  
in shops.

**14. Kerry Phelan Design  
Office**

Interior design studio,  
Australia  
*Designed by Fabio  
Ongarato Design (Fabio  
Ongarato, Meg Phillips),  
2010*  
A reserved, pre-  
branding-era approach,  
recalling design  
atelier names of old,  
to reflect the studio's  
unpretentious qualities.

**15. Lane**

Financial marketing  
company, UK  
*Designed by &Smith,  
2011*

**16. Mediapulse**

Market research  
company, Switzerland  
*Designed by Atelier Bundi  
(Stephan Bundi), 2006*

**17. Place Estate Agents**

Property agency, UK  
*Designed by Hand, 2010*  
A dot that's a pin on a map  
marking a destination for  
house-hunters.

**18. Eat**

Cafe chain, UK  
*Designed by Pentagram  
(Angus Hyland), 2002*

**19. Montgomery Sisam  
Architects**

Architectural practice,  
Canada  
*Designed by Hambly &  
Woolley (Bob Hambly,  
Dominic Ayre), 2004*  
A terminal turned into a  
dot links the names of the  
firm's founders.

**20. Nothotels.com**

Online booking agency,  
UK  
*Designed by GBH, 2000*

**21. Tonic**

Post-production service,  
Canada  
*Designed by Rethink,  
2004*

**22. Verbatim**

Foreign-language  
printing service, UK  
*Designed by hat-trick  
(Gareth Howat, Jim  
Sutherland), 2003*

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jump.®

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•KidStart

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K. P. D. O.

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MontgomerySisam

nohotels.com

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**1. text/gallery**

Literary gallery, UK  
*Designed by Practice + Theory (Andreas Pohancenik), 2009*  
 text/gallery puts the focus on art projects inspired by the written word, and the space between text and the visual arts. The forward slash emphasizes this departure from convention.

**2. Postmedia Network**

Newspaper and media group, Canada  
*Designed by Rethink, 2010*  
 A forward slash that clearly signals where the National Post owner's future focus lies: in digital media.

**3. Slash**

Online city guide, France  
*Designed by Area 17 (Arnaud Mercier), 2010*  
 Slash is an online guide to art events and venues in Paris.

**4. Bambi/bylaura**

Fashion label, UK/Spain  
*Designed by TwoPoints.Net, 2009*  
 The identity for the label of designer Laura Figueras features a custom-made typeface (TpMartini, based on a 5x9 grid) and the ability to vary what follows the slash with the names of sub-brands and collections.

**5. Derek Welsh Studio**

Furniture design, UK  
*Designed by Graphical House, 2009*  
 Bespoke type, an intricate 'W' and a unified forward slash echo the subtle details and craftsmanship of DWS's handmade designs.

**6. SynsLaser**

Laser eye surgery, Norway  
*Designed by Mission Design (Karl Martin Sætren), 2006*  
 A slash that hints at the high-precision surgical instrument in question, without revealing any scary detail.

**7. S4C**

TV Channel, UK  
*Designed by Proud Creative, 2006*  
 Branding that allows the UK's only Welsh-language public-service broadcaster to assert its

identity, with a forward slash that is followed by messages and information in Welsh.

**8. Geriljavorks**

Industrial design company, Norway  
*Designed by Heydays, 2009*  
 The placement of a forward slash in front of the name is meant to suggest this young, versatile design team's openness to partnerships and collaboration, allowing clients' names to precede its own.

**9. Brook McIlroy**

Architectural practice, Canada  
*Designed by Concrete (Cristian Oronez, Diti Katona, John Pylypczak), 2010*

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text/  
 gallery.

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POSTMEDIA / NETWORK™

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Slash

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bambi/bylaura

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SYNS/LASER®

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S4/C

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/GERILJAWORKS

BrookMcIlroy/

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**1. B&W Studio**

Design consultancy, UK  
*Designed by B&W Studio (Steve Wills), 2005*  
 The mark Lee Bradley and Steve Wills designed for their studio when it opened in 2005. The ampersand plays a big part in the company's materials and presentations.

A formal truncation of Samuelseon Talbot & Partners, the ST&P identity offers a focus on the firm's creative partnerships and, in print and online, a window on its projects and campaigns.

**2. Barnes & Noble**

Bookseller, USA  
*Designed by Doyle Partners (Stephen Doyle, Tom Kluepfel), 2000*  
 Here, the ampersand is a nod to the bookseller's heritage: Charles Barnes started printing books in 1873; his son William started selling them with G Clifford Noble in 1917.

**8. Keith Holland & Associates**

Optometrist, UK  
*Designed by Arthur-SteenHorneAdamson (ASHA), 2009*  
 A friendly, non-clinical central feature, visible to just about any potential customer.

**3. Colin&Me**

Bag and furnishing company, UK  
*Designed by Guild of Sage & Smith (Neil Tinson), 2009*  
 A feline ampersand for a crafts business that uses reclaimed fabrics to make bags and home furnishings. Colin is the owner's cat.

**9. Weeks & Cowling**

Architectural design studio, UK  
*Designed by FL@33 (Agathe Jacquillat, Tomi Vollauchek), 2008*

**4. DHKN**

Accountancy practice, Ireland  
*Designed by Creative Inc (Mei O'Rourke, Sinead McAleer), 2009*  
 Deasy Hannon and Kit Noone's company identity gained an ampersand as a device that could be repeated in branded materials.

**5. Horse & Country TV**

TV channel, UK  
*Designed by Method, Inc (Philip O'Dwyer), 2009*

**6. Marks & Clerk**

Legal practice, UK  
*Designed by CDT Design, 2007*  
 A name that has nothing to do with the company's area of business (trademark and patent attorneys), Marks & Clerk recalls its founders, a pair of Victorian engineer/inventors who moved rapidly into the boom area of intellectual property. It is now the largest IP firm in the UK.

**7. ST&P**

Branding and advertising firm, Australia  
*Designed by SML (Vanessa Ryan, Kelly Weber), 2010*



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Colin&Me

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**H&C**

**m&c**

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ST & P

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KEITH HOLLAND & ASSOCIATES

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WEEKS & COWLING

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**1. Art Matters**

Art foundation, USA  
*Designed by PS New York (Penny Hardy), 2007*  
A name and a point of view, underlined for emphasis, for a foundation that supports experimental artists making socially challenging work too radical for most grant-making authorities.

**2. Heino**

Food wholesaler, Finland  
*Designed by Hahmo (Pekka Pippo, Antti Raudaskoski), 2006*

**3. Surgical Aesthetics**

Cosmetic surgery centre, UK  
*Designed by &Smith, 2010*

**4. Bonds**

Clothing brand, Australia  
*Designed by Sadgrove Design (Brian Sadgrove), 1995*  
A brand held together by stitches.

**5. Booz&Co.**

Management consultancy, USA  
*Designed by Wolff Olins, 2008*  
Booz Allen Hamilton's separation of its USA government business from its commercial consulting business presented the opportunity to revive the original Booz brand, established by Edwin Booz in 1914. Calling the commercial arm Booz&Co. reassuringly suggested continuity; the logotype underlined a contemporary attitude.

**6. Digital Links**

Charity, UK  
*Designed by The Partners (Kevin Lan, Freya Defoe), 2009*  
The underscore, used in file names, email addresses and so on, connects the name of this charity with its mission: to provide access to digital technology for the economically or geographically excluded.

**7. Ashdown-Ingram**

Automotive components distributor, Australia  
*Designed by Sadgrove Design (Brian Sadgrove), 2005*

**8. Benito's Hat**

Restaurant, UK  
*Designed by DesignStudio, 2009*  
The horizontal line features throughout the branding of this small Mexican restaurant chain in London.

**9. The Architecture Foundation**

Non-profit organization, UK  
*Designed by Peter and Paul (Paul Reardon, Peter Donohoe), 2009*  
A logotype that breathes gravitas without intimidation, stacked and underlined in architectural fashion to allow messages to be snapped on.

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**art matters**

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**SURGICAL AESTHETICS**

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**booz&co.**

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**DIGITAL LINKS**

**ashdown  
ingram**

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**BENITO'S HAT  
MEXICAN KITCHEN**

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**The  
Architecture  
Foundation**

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1. 1:1

Architecture and interior design company, Hong Kong  
 Designed by *CoDesign* (Eddy Yu, Hung Lam, Luke Lo), 2007  
 Less is more for this young design practice.

2. A la Feina Iguals

Equal rights agency, Spain  
 Designed by *Summa* (Tilman Solé, Patrizia Schopf), 2007  
 'Equality in employment,' says this wordmark for an agency of the Government of Catalonia, in different but equally effective quotation marks.

3. Alexander Hall

Financial advisor, UK  
 Designed by *GBH*, 2001

4. Arôme

Room fragrance company, Italy  
 Designed by *Brunazzi & Associati* (Andrea Brunazzi), 2004  
 Fragrant circumflexes take flight.

5. Böka

Restaurant, France  
 Designed by *Area 17* (Audrey Templier), 2009  
 Functional type, intended to imply Scandinavian freshness and simplicity, adorned by a Häagen Dazs-style gratuitous umlaut, to conjure up an open mouth.

6. espai Maragall

Historic district, Spain  
 Designed by *Summa* (Tilman Solé, Lluís Serra), 2007  
 An identity for the 'Maragall area' of Gava, Catalonia, a civic centre for the performing arts. The sense of a space awaiting artistic expression is conveyed by the brackets, which are stencilled on to available surfaces.

7. Dia:Beacon

Art gallery, USA  
 Designed by *Doyle Partners* (Stephen Doyle), 2003  
 The addition of a colon to the Dia Art Foundation's identity allowed differentiation between its existing site in Chelsea, Manhattan and its new one in Beacon, NY.

8. Conservatoire de Lausanne

Music school, Switzerland  
 Designed by *>moser*, 2010  
 A logo in the key of music: a 'C' with overtones of a bass clef shows children and young adults where to start their musical learning.

9. Finish Creative Services

Packaging modelling service, UK  
 Designed by *SVIDesign* (Sasha Vidakovic), 2008  
 Finish produces highly finished packaging mock-ups for brand owners, design studios and ad agencies. The colon (with co-opted 'i's) intimates a long list of services.

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**espai ( Maragall )**

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**Dia:Beacon**

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conservatoire  
de lausanne

**finish:**

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**10. NorrlandsOperan**

Performing arts venue, Sweden

*Designed by Stockholm Design Lab, 2009*

An identity marking NorrlandsOperan's development from an opera house to a centre for the performing arts.

**11. L-A-D-A**

Film production company, The Netherlands

*Designed by Me Studio (Martin Pyper), 2009*

Dashes like film punch holes and a name inspired by the Soviet Russian car brand that boomed in the 1970s lend this identity an ironically austere air.

**12. Northern Icon**

Online furniture retailer, Estonia

*Designed by Northern Icon (Paul Marin), 2008*

Not an asterisk or a snowflake or a star but a 'lobstick' – a trail marker or monument, first recorded in northern Canada by Alexander Mackenzie, and made by stripping a tall, conspicuous pine tree of all but its uppermost branches.

**13. Libraries Alive**

Library consultancy, Australia

*Designed by Sadgrove Design (Brian Sadgrove), 1997*

**14. Música**

Dance events, Australia

*Designed by Frost Design, 2010*

A classic serif typeface distinguishes this series of high-end, large-scale dance parties from its more self-consciously fashionable rivals. The Portuguese word for 'music' was chosen as the name as it contained an accent on the 'u' – a feature that reflected the organizer's wish to create a personal experience for every guest.

**15. Love Language London**

Language school, UK

*Designed by Studio Paradise (Samuel Moffat, Jade Abbott), 2010*

The type is Londonist – Johnston Sans, synonymous with the London Underground – and the accents are taken from the three

languages available to study: French, Spanish and Portuguese.

**16. Odin**

Data network, The Netherlands

*Designed by Lockstoff Design, 2008*

Odin is the Online Data Information Network: a portal to databases and documents provided by the EU for the European energy research community. The exclamation mark puts the emphasis on communication and, by inverting the 'i', information.

**17. Lautstark**

Speech therapy, Germany

*Designed by Lockstoff Design, 2010*

**18. Pauffley**

Design consultancy, UK

*Designed by Further (David Shalam, Melanie Edwards), 2008*

The pilcrow was devised in the Middle Ages to mark a new train of thought in a passage of writing, and adopted by printers to designate a new paragraph. Pauffley's represents the pause for thought before inspiration (hopefully) strikes.

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música

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[lautstark]

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 Pauffley

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**19. Southern California Institute of Architecture**  
Architecture school, USA  
*Designed by Made In Space, 2010*

A logotype designed to 'behave spatially', with its typography treated as a set of constantly shifting movable objects. In print, for example, the dash sits above the two word forms; in digital media, it becomes an underscore.

**20. Pukstaavi**

Book museum, Finland  
*Designed by Hahmo (Erik Bertell, Hanna Hakala, Jenni Kuokka, Antti Luostarinen, Mirva Mantere, Pekka Piippo, Antti Raudaskoski), 2010*  
Pukstaavi is old Finnish for 'letter'.

**21. Secur**

Security blinds company, UK  
*Designed by Grade Design (Peter Dawson, Tegan Danko), 2007*  
Some sturdy-looking square brackets and a bold sans serif conveys reassurance.

**22. Westminster Employment**

Employment service, UK  
*Designed by Playne Design (Clare Playne, Colin Goodhew), 2006*  
An asterisk that corresponds 'WE' (as in, 'WE\* deliver...', 'WE\* listen', etc.) to Westminster Employment, a free service that helps disabled Westminster residents get back into work.

**23. Playgroup**

Management training service, UK  
*Designed by Elmwood (Richard Scholey, Jon Stubbley, Stephen Woowat, Natalie Woodhead), 2009*  
An assortment of characters for a service that offers training through changing role-play scenarios.

**24. Classé**

Audio components producer, Canada  
*Designed by Thomas Manss & Company, 2003*  
An acute accent on the 'E' doubles as part of the letter itself and provides a suitably integrated reminder of Classé's French-Canadian origins.

**25. Masch Media**

Public relations and marketing company, Germany  
*Designed by Claudius Design (Stefan Claudius), 2003*  
A mark that is intended to be recognizable with an 'M' in any typeface inside the brackets.

**26. Austin-Smith:Lord**

Architectural practice, UK  
*Designed by Zulver & Co, 2008*

**27. Grip**

Team-building consultancy, Norway  
*Designed by Heydays, 2009*  
An identity for a cultural and creative workshop company based on the idea of positive change and movement (and of putting heads together in a common cause?).

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CLASSĒ

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Austin·Smith:Lord

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Grip:

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**28. Adlib**

Creative recruitment agency, UK  
 Designed by *Taxi Studio* (Spencer Buck, Ryan Wills), 2007

botox and filler specialist, chose his first name to front his Amsterdam clinic. It is crowned by a device derived from the Golden Ratio, used by architects and artists since the Renaissance to determine aesthetically pleasing proportions.

**29. Art Tonic**

Non-profit organization, Australia  
 Designed by *Frost Design*, 2010  
 Art Tonic provides hospital patients with a dose of contemporary art by curating installations that turn the sterile environment into a stimulating one. Its logotype unites the two worlds of art and medicine.

**34. Geozug Ingenieure**  
 Engineering consultancy, Switzerland  
 Designed by *Hotz & Hotz* (Roman Imhof, Alexander Gächter), 2009  
 An alphanumeric logotype reminiscent of GPS code identifies this specialist in geographic information systems.

**30. Connect a Million Minds**

Educational initiative, USA  
 Designed by *Doyle Partners* (Stephen Doyle, Drew Heffron), 2009  
 A simple equation represents the mission of Time Warner Cable's philanthropic initiative: to arrest 'America's declining proficiency in science, technology, engineering and math' by inspiring young people.

**35. Holland & Knight**  
 Legal practice, USA  
 Designed by *Lippincott* (Connie Birdsall, Rodney Abbott), 2008

**36. infoMeteo**  
 TV channel, Spain  
 Designed by *Summa* (Tilman Solé, Daniel Bembibre), 2010  
 A degree symbol highlights this weather channel's commitment to a data-led service made available through multiple platforms.

**31. FT100**

Fair Trade index, The Netherlands  
 Designed by *Tomato* (Dylan Kendle), 2009  
 In contrast to the FTSE100, the FT100 is the index of monitored World Fair Trade Organization members, 100% committed to Fair Trade.

**37. Jestico + Whiles**  
 Architectural practice, UK  
 Designed by *Jestico + Whiles* (Aurelien Thomas, Ilka Sobels), 2009

**32. Foster + Partners**

Architectural practice, UK  
 Designed by *Thomas Manss & Company*, 2006  
 The plus sign, beloved of architects, is married with Akzidenz Grotesk, beloved of graphic designers: both are cool, functional and understated. Foster's previous identity triggered a wholesale rush by architecture-related firms to Otl Aicher's Rotis typeface, whose attributes tend to divide typographers.

**33. Frodo**

Cosmetic surgery clinic, The Netherlands  
 Designed by *Burobraak* (Arjan Braaksma, Samuel Pernicha), 2010  
 Dr Frodo Gaymans,



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# Foster + Partners

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Holland+Knight

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infoMeteo°

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jestico + whites

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**38. Kolpa**

Property agency,  
The Netherlands  
*Designed by TelDesign  
(Rob de Bree), 2008*  
Your next home, this way.

Its logo represents a person with a thought bubble – a motif repeated with photography of real employees in the company’s branded material.

**39. Karimi**

Life coach, Germany  
*Designed by SWSP  
Design (Georg Schatz),  
2010*

**47. Workshop Events**  
Event design company,  
Australia  
*Designed by Naughtyfish  
(Paul Garbett), 2010*  
An apposite pronoun for a company that organizes social gatherings.

**40. Matricia**

Management software service, Romania  
*Designed by Brandient  
(Cristian ‘Kit’ Paul), 2005*  
A name and notation of the matrix. No, not that one; the mathematical array of numbers or symbols.

**48. Wink**

Watch brand, USA  
*Designed by PS New York  
(Penny Hardy, Shannon Shelley), 2005*  
Numerical letterforms for a brand of timepieces with kaleidoscope-style dynamic watch faces, from design group Timefoundry.

**41. >moser**

Branding consultancy, Switzerland  
*Designed by >moser,  
2008*  
An arrow employed as a directional symbol, rather than in its mathematical ‘greater than’ capacity.

**42. NY Arts Program**

Arts internship programme, USA  
*Designed by PS New York  
(Penny Hardy), 2010*  
NYAP places students in leading creative and arts organizations across New York.

**43. O+Co**

Branding consultancy, USA  
*Designed by O+Co (Brent Oppenheimer, John Kwo),  
2008*

**44. Westzone Publishing**

Arts publisher, UK  
*Designed by Rose, 2004*

**45. Tahkokallio Design+**

Design historian and consultant, Finland  
*Designed by Hahmo  
(Hanna Hakala, Antti Raudaskoski), 2009*  
A wordmark for Päivi Tahkokallio’s one-woman consultancy, specializing in design effectiveness.

**46. One Degree**

Environmental initiative, Australia  
*Designed by Landor Associates (Tim Warren, Steve Clarke, Jason Little), 2007*  
In 2007, Rupert Murdoch’s News Limited launched One Degree, an initiative that made the business carbon neutral and continues as a resource for others.



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**NY+**  
**ARTS=**  
**PROGRAM**  
MANAGED BY OHIO WESLEYAN UNIVERSITY

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**O+CO**

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workshop  
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**WINK**

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Sometimes a logotype needs its own space: a frame or area in which to make its presence felt. The variables here are shape, proportion and the position of words and characters within the space. Geometric shapes allude loosely to badges and labels, but carriers and frames can take any form, from abstract to allegorical to literal.



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# Carriers & Corners



**1. Artform Records**

Record label, UK  
 Designed by Malone  
 Design (David Malone),  
 2010

**2. Autočechák**

Used car dealership,  
 Czech Republic  
 Designed by Toman  
 Graphic Design (Jiri  
 Toman), 2001

**3. BPE**

Legal practice, UK  
 Designed by Arthur-  
 SteenHorneAdamson  
 (ASHA: Scott McGuffie,  
 Marksteen Adamson),  
 2007

**4. Campaign to Protect Rural England**

Campaign group, UK  
 Designed by Spencer  
 du Bois (John Spencer),  
 2010

The CPRE champions the interests of the English countryside in policy development and on public platforms. Big, rustic letterforms, often with pictorial infills, capture its campaigning spirit.

**5. Banc Sabadell**

Bank, Spain  
 Designed by Mario  
 Eskenazi, 1995  
 When Catalan Banc Sabadell decided to expand into southern Spain, it created a new company, called SolBank ('Sun Bank'). Mario Eskenazi designed this monogram in which a solid red circle stood for the sun. So successful was the brand that when Banc Sabadell went nationwide it adopted the SolBank identity for its own, changing only the colour from red to blue.

**6. KPMG**

Professional services firm, The Netherlands  
 Designed by Interbrand,  
 1987

KPMG's roots extend back to 1867, but the business itself was formed in 1987 with the merger of Peat Marwick International and Klynveld Main Goerdeler. Each initial represents a separate corporate strand, or name, from its history.

*KPMG International's Trademarks are the sole property of KPMG International and their use here does not imply auditing by or*

*endorsement of KPMG International or any of its member firms.*

**7. NoHo**

Arts district, USA  
 Designed by Peloton  
 (Todd Fedell, Tara Gordon), 2010  
 Lacking inspiration in the form of a recognizable landmark or a single, predominant arts culture (there are many), the identity for this North Hollywood Arts District echoes the letterforms and brightly coloured circular canopies of North Hollywood metro station.

**8. WOSM**

Vocational rehabilitation service, The Netherlands  
 Designed by Teldesign  
 (Paul Vermijs), 2001  
 WOSM works with Dutch companies to reduce absence from work due to illness and injury. Putting people briefly in the spotlight to help them move on, is the message of its wordmark.

**9. ZWN Group**

Public transport group, The Netherlands  
 Designed by Onoma  
 (Roger van den Bergh),  
 1994

**10. The Healing Arts**

Arts collective, UK  
 Designed by  
 Lundgren+Lindqvist,  
 2010  
 A three-dimensional mark derived from the *Antahkarana*, an ancient Tibetan symbol for healing.

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**1. BK Italia**

Furniture manufacturer, Italy

*Designed by Vignelli Associates (Massimo Vignelli, Beatriz Cifuentes), 2006*

You could never accuse Vignelli Associates of over-complicating things. 'We are amazed at how afraid designers are of using simple shapes nowadays,' says Beatriz Cifuentes. 'In reality, they are the most memorable and therefore most appropriate for a long-lasting company image.'

For a project such as the rebranding of high-quality sofa-bed manufacturer BK Italia, visual simplicity was certainly going to be an advantage. Its branding programme had to encompass an expanse of brandable items from catalogues, price lists, stationery, booklets, brochures, posters and advertising to vehicles, clothing, architecture, trade-show stands and buttons for the sofas themselves.

A solid circle, in a similar warm red to the one BK Italia was already associated with, would reproduce consistently, easily at every size and in every medium. 'But the main reason [for the red circle],' says Cifuentes, 'was visual impact.' The simple shape and geometric, sans-serif lettering reflects BK's purist design aesthetic.

A total rebranding, from letterheads to lorries, for a client as passionate about design and quality as he is – it's no wonder that the project is one of Massimo Vignelli's favourites of recent years. He was even allowed to weed out 'less interesting' products from BK's range and replace them with on-brand models of his own design (Vignelli originally trained as an architect).

Simplicity and consistency have their rewards. Since the new identity was introduced, BK has experienced unprecedented growth in sales. At the time of writing, it was planning to expand into the American

and Japanese markets. Whether a new dawn awaits BK's red disc in the land of the rising sun, only time will tell.

**2. Design 360°**

Magazine, China  
*Designed by milkxhake (Javin Mo), 2009*

**3. Cinereach**

Non-profit film production foundation, USA

*Designed by Method, Inc (Milena Sadée), 2009*  
An identity that built on its predecessor, a red 'stamped' circle, creating a prismatic effect to 'convey the notions of perspective and convergence', and confirm the foundation's increasing stature on the film scene.

**4. Jelly Products**

Product design company, UK

*Designed by 1977 Design (Jonathan Beacher, Richard Stevens, Aimee Johnson), 2010*

A name and mark that reflect the approachable, playful nature of Jelly's founder Sam Pearce and the company made in his mould.

**5. ADM Promotions**

Promotional products, UK

*Designed by Arthur-SteenHorneAdamson (ASHA: Scott McGuffie, Marksteen Adamson, Leanne Thomas), 2009*

A mark that acts as a stamp of endorsement, part of a repositioning to allow ADM to take a more strategic role in clients' branding programmes.



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**6. Mannerheim League for Child Welfare (Mannerheimin Lastensuojeluliitto)**

Child welfare organization, Finland  
 Designed by *Hahmo (Jenni Kuokka, Antti Raudaskoski)*, 2010

Helsinki is World Design Capital in 2012; this identity represents the Finnish Institute in London's programme for promoting Finnish design.



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**7. Leap**

Web content management software service, Denmark  
 Designed by *We Recommend (Martin Fredriscon, Nikolaj Knop)*, 2005



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**8. de sign de**

Design museum, Japan  
 Designed by *Ken Miki & Associates*, 2010  
 Design with a smile for this riverside museum in Kita-ku, Osaka.

**9. Detroit Institute of Arts**

Art museum, USA  
 Designed by *Pentagram (Abbott Miller)*, 2006  
 A mark to accompany the museum's \$150-million renovation and reorganization, reflecting its art-historical collection and its position as a pillar of culture in the Motor City.

**10. CFE**

Employment and skills research consultancy, UK  
 Designed by *Playne Design (Clare Playne, Sarah Williams, Cilena Rojas, Oliver Meikle)*, 2010  
 Bold drawn letterforms, focused by a circle, offer a stamp of integrity and seriousness.



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**11. La Ferme du Biéreau**

Arts centre, Belgium  
 Designed by *Coast (David Nerincx)*, 2008  
 A haystack reminds concert-goers of this music venue's former purpose.

**12. My Italian Friends**

Concept store, Belgium  
 Designed by *Coast (Frederic Vanhorenbeke)*, 2009  
 Simple to use, easy to read, for this Italian food and wine store's signs, stickers, bags, tags, vans and price lists.



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**13. Helsinki-London Design Camp**

Design promotion campaign, UK  
 Designed by *Studio Emmi (Emmi Salonen)*, 2010



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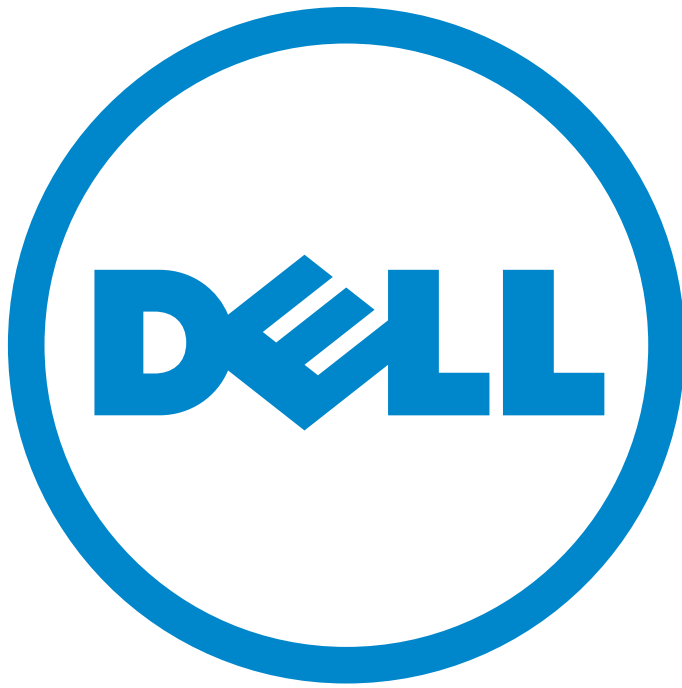
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**14. Dell**

Personal computer brand, USA  
*Designed by Dell Global Brand Creative and Lippincott, 2009*

Most major brands would say that it's not the design of an identity that's difficult; the real challenge is keeping it looking that way once the design company has left the scene. For businesses that grow quickly, the problem can become acute.

Dell was famously started in a college bedroom by Michael Dell in 1984, and 15 years later was the largest PC seller in the USA. In 1992, Siegel & Gale created the original Dell logotype, tilting the 'E' to reflect the founder's wish 'to turn the world on its ear' with his vision of tailored PCs. The mark became as familiar in the computer marketplace as IBM's or Apple's. But, by 2007, Dell's global expansion had spawned a motley crew of logo variants – a product of trying to control its application by some 800 creative agencies around the world. There were 3-D versions, logos inside grey button-like discs, logos inside black discs with a chrome gradient and more.

To remedy the situation, the company's global brand management team took the decision to start afresh and reclaim ownership of the brand with a new 'evolution' of the famous mark rather than try to enforce compliance with the existing one. The original mission of the company was revived and a new set of design principles drawn up for applying the brand, to be followed worldwide.

The tweaks to the logotype were subtle but significant. They revolved around the 'E', which was compressed slightly and tilted further to extend above and below the height and baseline of the other letters. This action drew the two 'L's to the left and made for a more compact, integrated mark, while the added ring is intended to forestall any

unauthorized attempts to mount it on grey or black discs or anything else.  
 ©2012 Dell Inc. All Rights Reserved.

**15. Baby Box**

Nursery bedding company, Argentina  
*Designed by Ailoviu (Verónica Ridi, Marcos Zerene), 2010*

A circle that's maternal and a baby B.

**16. Abandon Normal Devices Festival**

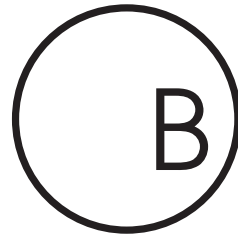
Cinema and new media festival, UK  
*Designed by Uniform (Marcus McCabe), 2009*  
 An invitation to reject convention for an annual festival of new cinema and digital culture.

**17. OneToBe**

Furniture maker, Belgium  
*Designed by Coast (Frederic Vanhorenbeke), 2011*

**18. TLT Solicitors**

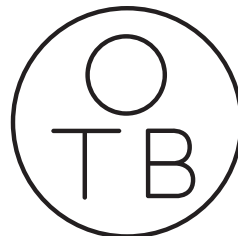
Legal practice, UK  
*Designed by Uffindell (Nigel Hillier, Davon Pointer), 2006*



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**19. Transportation Alternatives**

Campaigning organization, USA  
*Designed by Onoma (Roger van den Bergh), 2008*

Transportation Alternatives' mission is to encourage walking, cycling and public-transport use, and 'reclaim New York City's streets from the automobile'. Its traffic-sign-like logo shows the way.

**20. Radiodada**

Online broadcaster, Hong Kong  
*Designed by Tommy Li Design Workshop, 2008*

An inquisitive elephant and a warren of letterforms represent this online station's exploration of arts and design issues in Hong Kong.

**21. Pax**

Campaigning organization, USA  
*Designed by Doyle Partners (Stephen Doyle, Martin Iselt), 2005*

Pax works to prevent gun violence in the USA through overlapping programmes of activity.

**22. Duck Duck Goose**

Restaurant, Australia  
*Designed by gardens&co (Wilson Tang, Jeffrey Tam, Wong Kin Chung), 2010*

A contemporary Chinese bar and restaurant in Melbourne's QV development, named after the traditional pre-school game in which a child (the goose) circles the others (ducks) until he picks one to chase him.

**23. Mayne Health**

Healthcare provider, Australia  
*Designed by Sadgrove Design (Brian Sadgrove), 2001*

**24. Pose Magazine**

Fashion periodical, China  
*Designed by c+c workshop, 2009*

**25. Godzilla Sushi Bar**

Restaurant, Greece  
*Designed by G Design Studio (Michalis Georgiou, Alexandros Gavrilakis), 2006*

**26. Showtime Networks**

TV network, USA  
*Designed by Chermayeff & Geismar, 1997*  
The 'SHO' mark-within-a-mark is used in newspaper listings and as the channel's on-air identifier.

**27. Librería Internacional Bilbao**

Bookstore, Spain  
*Designed by Zorraquino (Miquel Zorraquino, Miren S Gaubeka), 2006*

**28. Helen Langridge Associates**

Film production company, UK  
*Designed by Tomato (Simon Taylor), 2009*

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maynehealth

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godzilla  
sushi  
bar

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SHOWTIME

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l/b

Libreria  
Internacional  
Bilbao



hla

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**1. Brill**  
Cafe chain, Singapore  
*Designed by Couple, 2008*

Brill is a food take-out business needing to convey care, attention and surprise in small, dense, urban retail settings.

**2. World Outstanding Chinese Design Award**  
Design award, China  
*Designed by CoDesign (Hung Lam), 2004*

**3. Scandinavian Airlines**  
Airline, Sweden  
*Designed by Stockholm Design Lab, 1998*  
Uncomplicated, elegant, functional: an identity that conveys quintessentially Scandinavian qualities.

**4. 14 oz.**  
Clothing retailer, Germany  
*Designed by Boy Bastiaens/Stormhand, 1999*  
The name of this German denim retailer is also the optimum per-yard weight for unwashed denim.

**5. Goldman Sachs**  
Banking and securities company, USA  
*Designed by Lippincott & Margulies, 1970*  
Presence, authority, security: these are the qualities generated by setting the Goldman Sachs name in an elegant, high-contrast typeface and stacking it inside a square with luxurious breathing space. The original wordmark from 1970 was refined to breathe more 'air' (and composure) into it, but the vertical ligature between the first letters that cements the name together was kept. Since Goldman Sachs, New York Life and American Express all adopted blue-square marks in the 1960s and 1970s (all by Lippincott & Margulies), the motif has been seen as the go-to identity solution for safe establishment brands.

**6. HOK**  
Architectural practice, USA  
*Designed by HOK (Gyo Obata), 1955; Tokyo Branding + Design (Eric Thaelke, Travis Brown), 2008*  
The red square mark

designed by Gyo Obata when he founded HOK in 1955 (with George Hellmuth and George Kassabaum) was streamlined by Tokyo for new applications and redrawn with a modified Bodoni.

**7. Hotel Arts Barcelona**  
Hotel, Spain  
*Designed by Thomas Manss & Company, 2003*  
Revising its own design for the luxury hotel after 10 years to signal a major refurbishment, Thomas Manss & Company added a twist to the arts theme by turning each letter into a minor artwork.

**8. Zoo Concept Store**  
Retailer, United Arab Emirates  
*Designed by Hani Alireza, 2011*

**9. City University of New York**  
University, USA  
*Designed by Pentagram (Michael Bierut), 2004*  
Originally developed to badge an 'Invest in CUNY' fundraising campaign, the solid square with Trade Gothic Bold Condensed initials replaced a fussy, faintly paganistic-looking pentagon.

**10. Conservatori Municipal de Música de Barcelona**  
Music conservatory, Spain  
*Designed by Serracatafau (Quim Serra), 2005*

**11. Indus Capital**  
Hedge fund, USA  
*Designed by Brownjohn (James Beveridge, Andy Mosley, Tom Rogers), 2008*

**12. Pravda**  
Bar/restaurant, USA  
*Designed by Mucca Design (Matteo Bologna), 1997*  
A Cyrillic-style, Eastern Bloc logo for the old-world Russian speakeasy and caviar bar that helped make its Lower Manhattan neighbourhood hip.



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**1. Acacia Avenue**

Consumer research company, UK  
 Designed by *Rose*, 2001  
 Acacia Avenue: the stereotypical English residential street, where people take an avid interest in what other people say and do. Which is exactly what this company does.

**2. AnnaLou of London**

Jewellery brand, UK  
 Designed by *Burobraak* (*Arjan Braaksma*), 2008

**3. Oikos**

Interior paints and surface treatments company, Italy  
 Designed by *SVIDesign* (*Sasha Vidakovic*), 2007

**4. CGA Bryson**

Property development, Australia  
 Designed by *Sadgrove Design* (*Brian Sadgrove*), 1995

**5. United Colors of Benetton**

Clothing company, Italy  
 Designed by *Massimo Vignelli*, 1995  
 What started as an advertising slogan was adopted as the company's brand in 1991, during its notorious, taboo-breaking collaboration with photographer Oliviero Toscani. Vignelli moved the phrase from the centre of the green box to the upper left. This change of alignment asked that the text be read more as a statement than simply as a label name, a move that suited the serious, campaigning tone of many of its ads.

**6. City of Westminster College**

Further education college, UK  
 Designed by *Atelier Works* (*Quentin Newark*), 2011

An identity to mark the college's move to a new, purpose-built campus at Paddington Green, whose 'stepped' architecture the tilted rectangle represents.

**7. Derbi**

Motorcycle and scooter manufacturer, Spain  
 Designed by *Summa* (*Tilman Solé*), 2002

**8. Facebook**

Social network site, USA  
 Designed by *Cuban Council and Test Pilot Collective* (*Joe Kral*), 2005  
 Facebook's blue was a legacy from the identity Mark Zuckerberg created for the network when it was thefacebook.com – a colour he chose because of his red–blue colour blindness. Type designer Joe Kral crafted the logotype into shape.

**9. Port Vell**

Urban district, Spain  
 Designed by *Summa* (*Josep Maria Mir*), 1992  
 Port Vell, Barcelona's former port facility, was relaunched after the city's 1992 Olympic Games, as a regenerated urban district with its own distinctive identity.

**10. Fatboy**

Beanbag furniture, Finland  
 Designed by *Hahmo* (*Pekka Piippo*), 1998  
 The brand launched by Jukka Setala and Alex Bergman now sells beanbags, hammocks and lounge chairs across the world, all bearing the bright red Fatboy tag.

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**UNITED COLORS  
OF BENETTON.**

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**CITY OF  
WESTMINSTER  
COLLEGE**

**DERBI**

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**facebook**

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**PORT  
VELL**

**fatboy**

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**11. YouTube**

Online video sharing,  
USA  
*Designed by Chad Hurley,  
2005*

Having a bona fide, qualified graphic designer in your ranks as a start-up business can have its benefits. Chad Hurley was a design graduate of Indiana University of Pennsylvania when he was taken on as the sole designer in a start-up encryption company in California, at the height of the dot-com boom.

The name the company later came up with for itself following a merger was PayPal, and Hurley designed a simple, outline logotype in a bold, italicized sans-serif typeface that served the company through phenomenal growth, until it was replaced in 2007.

At PayPal, Hurley hooked up with two computer scientists, Steve Chen and Jawed Karim, and hatched the concept of a video version of Flickr, developing a working site through 2005. 'The one thing we did worry about was branding,' Hurley said in an interview for the book *Designing Media*. 'You can have a great solution but beyond people relating to it, they have to remember the product they've used... We were trying to express this idea of personal television. We came up with the name of YouTube and wrapped that in a kind of simplified logo so that people could get a sense of what our site was about.'

The key, Hurley felt, to attracting its audience of young, web-savvy users was to design an identity (and a website) that felt as if it had 'been built by the community': playful, basic (in the same way as Google) and trustworthy because it didn't feel corporate and over-produced. In October 2006, Hurley and Chen sold YouTube to Google for \$1.65 billion.

In 2011, the site was serving more than three billion video views a day, plus advertising, TV shows, movie rentals

and music videos. The unfinished and edgy of yesterday can quickly become the slick and corporate of today.

**12. Wildbore & Gibbons**

Legal practice, UK  
*Designed by A2 Design,  
2008*

A modern mark for the UK's oldest independent firm of trademark attorneys.

**13. Wright Brothers**

Oyster farm and restaurant chain, UK  
*Designed by SomeOne  
(Gary Holt, Laura Hussey),  
2010*

A tiled effect suggests a logotype originally set into a fishmonger's wall.

**14. Durex**

Condom manufacturer, UK  
*Designed by Elmwood  
(Andy Lawrence, Simon Preece, Lyndsay Hales),  
2007*

'Durability, Reliability and Excellence,' three qualities admirable in a condom, was the phrase shortened by the London Rubber Company in 1929. The tweak by Elmwood involved softening the letterforms to reflect the shift of theme in the brand's marketing from safe sex to pleasure and sexual wellbeing.

**15. The Swanswell Trust**

Addict rehabilitation service, UK  
*Designed by Johnson Banks, 2008*

One of a series of versions in which the slip of paper is transformed from crumpled to straightened-out, to represent the 'journey' of rehabilitated addicts.



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**16. House of Illustration**

Gallery and events venue, London, UK

*Designed by hat-trick (Gareth Howat, Jim Sutherland, Mark Wheatcroft, Alexandra Jurva), 2008*

The vision of Quentin Blake for the House of Illustration – since he was Children’s Laureate – is of the world’s first centre dedicated to illustration in all its forms. Hat-trick’s sketchbook page logo is able to incorporate any style of illustration, or can be left blank, to inspire others.

**17. Velux**

Roof windows company, Denmark

*Designed by Stockholm Design Lab, 2004*

The first Velux roof window was fitted in Denmark in 1942 by V Kann Rasmussen & Co, which later adopted the trademark as its corporate identity. The 2004 identity reduced the height of the slab-serif logotype to produce a more compact, legible mark.

**18. Moving Images**

Annual new-media conference, Denmark

*Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2008*

**19. Magazines Canada**

Periodical, Canada

*Designed by Hambly & Woolley (Barb Woolley, Emese Ungar-Walker), 2009*

**20. Bibliothèque Régionale d’Aoste**

Regional library, Italy

*Designed by Brunazzi & Associati (Giovanni Brunazzi, Andrea Brunazzi), 1995*

**21. Paramount**

Members’ club, UK

*Designed by Mind Design, 2009*

An op-art-inspired identity for a club located on the top three floors of the Centre Point building in London, with several versions that each feature 33 rows of shapes found in the building’s design (for its 33 floors).

**22. John Howard Print Studios**

Printmaking facility, UK

*Designed by Two, 2007*  
An identity expressed mainly through stickers applied by hand to stationery, comprising the studio’s name, set in the Akkurat typeface.

**23. Shelta**

Fashion retailer, Sweden

*Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2010*

A label for a street fashion store that, like the clothes, recalls hip hop and sneaker labels from 1980s New York.

**24. Passion Foods**

Organic food retailer, Australia

*Designed by Sadgrove Design (Brian Sadgrove), 2002*

**25. Slice**

TV network, Canada

*Designed by Rethink, 2007*

A slice of cake that appears in different colours – one for each ‘guilty pleasure’ – on a channel devoted to ‘topics that matter to women’.



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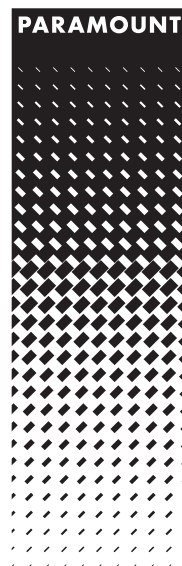
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**1. ABF The Soldiers' Charity**

Charity, UK  
 Designed by *Dragon Rouge* (David Beare, Gemma Walters, Mark Goldsmith), 2010  
 A change of name from The Army Benevolent Fund was accompanied by this visual identity, to capitalize on heightened awareness and respect among the British public for the armed forces.

**2. Arrtco**

Fashion retailer, China  
 Designed by *Joy:Viscom* (Jiang Jian, Ronald Tau), 2005  
 A leaf/water droplet for a fashion brand with an environmental theme.

**3. Arts Affaires**

Art consultancy, France  
 Designed by *FL@33* (Agathe Jacquillat, Tomi Vollauchek), 2007

**4. Barcelona TV**

TV channel, Spain  
 Designed by *Summa* (Tilman Solé, Rocío Martinavarro), 2005  
 Barcelona's own public TV station aims to give local citizens a voice.

**5. The Customer**

**Closeness Company**  
 Consumer research, UK  
 Designed by *Arthur-SteenHorneAdamson* (ASHA: Chris Greenwood, Scott McGuffie, Marksteen Adamson), 2010  
 CCC draws its findings from conversations it establishes between brands and their customers.

**6. The Faculty of Royal Designers for Industry**

Honorary association, UK  
 Designed by *Studio Dempsey* (Mike Dempsey), 2005

**7. Biblioteca Artur Martorell**

Public library, Barcelona  
 Designed by *Serracatafau* (Quim Serra), 2007  
 A bookish icon that serves for this public library and as a pointer for Barcelona's network of school libraries.

**8. Design for London**

Civic design advisory group, UK  
 Designed by *Tomato* (Michael Horsham), 2009  
 Pushing the envelope?

Design For London supports 'good place shaping' across the city, on behalf of the Mayor of London.

**9. L'Escalier**

Contemporary art showroom, Singapore  
 Designed by *&Larry* (Larry Peh, Ter Yeow Yeong), 2006  
 The step cut into a triangle resembles a tangram puzzle piece or an element in the art of paper cutting. Enlarged as a silhouette, the logo doubles as a storecard and a swing tag.

**10. Zendo I B**

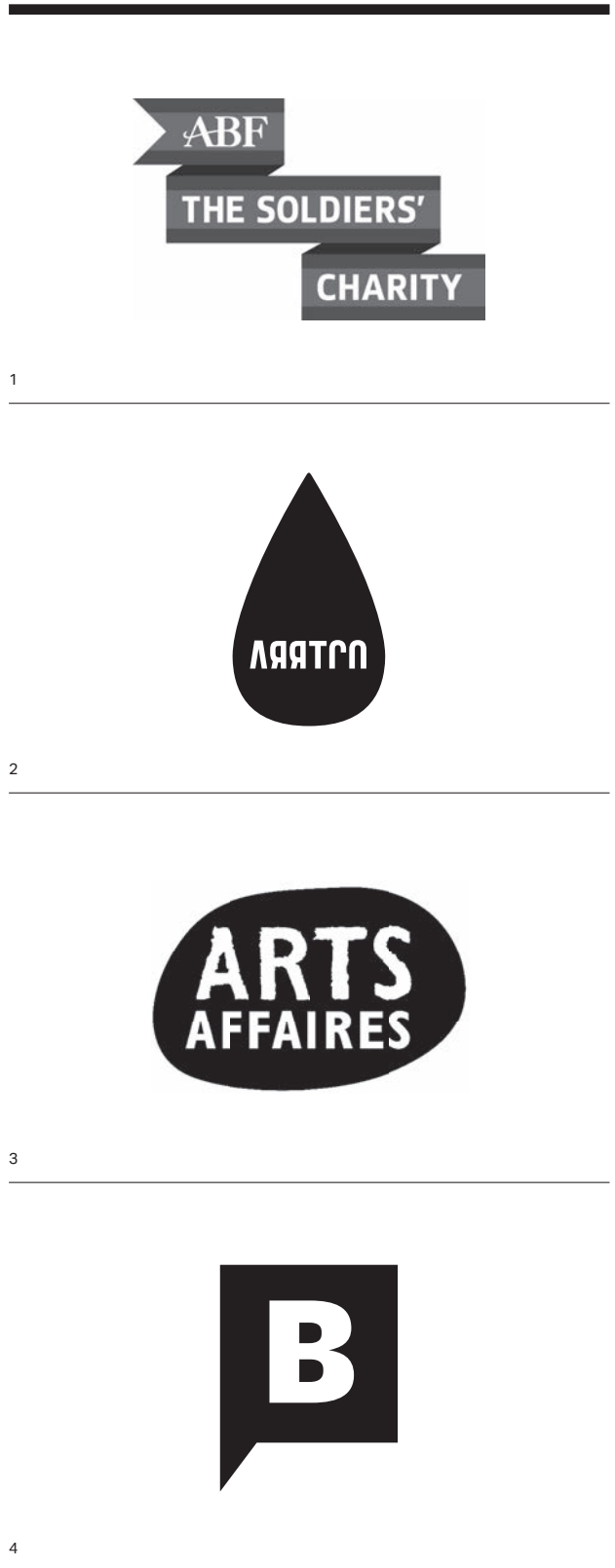
Timber preservation producer, Romania  
 Designed by *Brandient* (Ciprian Badalan), 2009

**11. Digital Cinema Media**

Cinema advertising, UK  
 Designed by *CDT Design*, 2008  
 Projecting brands in cinemas all over the UK.

**12. Evangelische Omroep**

Public broadcaster, The Netherlands  
 Designed by *Lava*, 2009  
 One of a system of themed identifiers to launch the youth division of this Christian channel, Evangelical Broadcasting, part of The Netherlands Public Broadcasting system.





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**13. H.J. Heinz**

Processed-food manufacturer, USA  
*Designed by H.J. Heinz, 1969*

While riding an elevated train in New York City in 1896, Henry J Heinz was impressed by a shoe store's advertisement for its 21 styles of shoe. Although his company was manufacturing more than 60 products at the time, Heinz thought 57 was a lucky number, and started using the slogan '57 Varieties' in all his advertising.

In 1969, a century after Heinz started bottling horseradish that he had grown in his garden, a corporate identifier that read 'HEINZ 57' was considered unrepresentative of a business that marketed more than 1,250 varieties in around 150 countries.

The '57' and all-upper-case wordmark, set in the famous Heinz keystone – borrowed from Pennsylvania, the Keystone State, the birthplace of Heinz – continue to appear on packaging. The title-case version, in a softer, shorter, solid-red keystone, is the corporate emblem for a \$10.7 billion global business selling 650 million bottles of ketchup a year and 1.5 million tins of beans every day in the UK alone.

**14. Ice Cream Music**

Production music library, UK  
*Designed by 1977 Design (Paul Bailey, David Armstrong, Chloe Pillai), 2010*

An online library of youth-oriented production music, with a lot of flavours to choose from.

**15. Fornetti**

Italian cafe, USA  
*Designed by Mucca Design (Matteo Bologna, Andrea Brown, Giona Lodigiani), 2010*

An authentic Italian artisan aesthetic for this deli within the Foodparc on Sixth Avenue, Manhattan.

**16. Lakeside Counselling**

Psychotherapy service, UK

*Designed by Ark (Jonathan Chubb), 2010*  
 An unintimidating identity that conveys the essence of the counselling process to new clients.

**17. Life Assay**

Diagnostic device manufacturer, South Africa  
*Designed by Mister Walker (Garth Walker), 2010*



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**18. The New 42nd Street**

Non-profit organization, USA  
 Designed by Chermayeff & Geismar (Steff Geissbuhler), 1996  
 A street sign signals the organization that oversaw the regeneration of the Times Square/42nd Street neighbourhood, and the rejuvenation of seven historic theatres.

**19. Rambert Moves**

Fundraising campaign, UK  
 Designed by hat-trick (Gareth Howat, Jim Sutherland, Adam Giles), 2010  
 For Rambert Dance Company's change of location to London's South Bank, this identity with shifting, choreographed planes was created to mobilize funds and support.

**20. Malaparte**

Private event space, Canada  
 Designed by Gottschalk + Ash International (Udo Schliemann), 2010  
 Malaparte is a sixth-floor private dining space in Toronto, with a rooftop terrace modelled on that of Villa Malaparte in Capri, which provided the breathtaking setting for Jean-Luc Godard's 1963 film *Le mépris* ('Contempt'), and is reached by a flight of reverse-pyramidal stairs.

**21. Love From London**

Film tourism resource, UK  
 Designed by KentLyons (Jon Cefai), 2010  
 Love from London is an online resource that maps major films and their locations across the capital.

**22. Signature Theatre Company**

Theatre company, USA  
 Designed by C&G Partners (Steff Geissbuhler, Alex Geissbuhler), 2007  
 Each season at the Signature Theatre Company in Manhattan is dedicated to the works of a single living American playwright. Its identity reverses the theatre's name out of a cloud of signatures of all its playwrights-in-residence.

**23. MMM Festival**

Music festival, Switzerland  
 Designed by FL@33 (Agathe Jacquillat, Tomi Vollauschek), 2010  
 The Festival de Musique des Montagnes du Monde is an eclectic mix of music from the world's mountain regions, and takes place at Anzère, 2,000 m (6,500 ft) up in the Swiss Alps.

**24. Ling Lee**

Health foods provider, Singapore  
 Designed by gardens&co (Wilson Tang, Jeffrey Tam), 2009

**25. Skype**

Internet communication software, Luxembourg  
 Designed by Skype, 2003  
 A name that started off as 'Sky peer-to-peer', which became 'Skyper', for which no domain names were available. Lopping off the 'r' created a name that led to a fluffy, friendly, cloud-like logotype and, like Hoover and Google, has become a verb as well as a brand.

**26. Redfern**

Regeneration zone, Australia  
 Designed by Frost Design, 2011  
 A smiling logotype that is part of a programme of redevelopment aimed at drawing visitors to Redfern-Waterloo, an inner-city suburb of Sydney and the heart of urban-Aboriginal Australia.

**27. Laimar Films**

Film production company, Spain  
 Designed by Zorraquino (Miguel Zorraquino, Miren S Gaubeka), 2010



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**1. 208 Duecento Otto**  
 Restaurant, Hong Kong  
*Designed by c+c workshop, 2010*  
 Italian cuisine in a restaurant channelling Manhattan Meatpacking District interior design, at 208 Hollywood Road.

**2. Charlton Kings Baptist Church**  
 Church, UK  
*Designed by Arthur-SteenHorneAdamson (ASHA: Scott McGuffie, Marksteen Adamson), 2010*  
 A church in Cheltenham, keen to convey its modern, approachable identity and openness to newcomers.

**3. Arch Idea**  
 Architectural practice, Russia  
*Designed by Transformer Studio (Ivan Danyshesky, Nikita Melnikov), 2009*  
 Dialogue: the way into design.

**4. ArkOpen**  
 Architectural practice, Finland  
*Designed by Hahmo (Paco Aguayo, Antti Raudaskoski), 2006*  
 A name and an identity that stem from the firm's position as Finland's leading practitioner of 'open' architecture, in which buyers of prefabricated apartments are free to specify the plan and materials of their new home.

**5. Land Securities**  
 Property developer, UK  
*Designed by hat-trick (Gareth Howat, David Kimpton, Jim Sutherland, David Jones, Adam Giles), 2007*  
 A mark for the UK's largest commercial property developer that kept the type style of the previous logotype (including 'Land' in bold), but turned its lumpen accompanying monogram into a pair of corners/arrows that are also used separately to highlight information.

**6. Direction des Musées de France**  
 Government museums agency, France  
*Designed by Studio Apeloig, 2005*  
 A stamp of approval from the French

Ministry of Culture for museums that implement recommended conservation practice.

**7. Globeride**  
 Sports equipment group, Japan  
*Designed by Samurai (Kashiwa Sato, Tomoatsu Kasahara), 2009*

**8. Emit**  
 Sound design studio, 2010  
*Designed by Graphical House, 2010*  
 With echoes of technological identities of the 1970s, possibly of obscure mid-Europoan synth acts, this mark incorporates corners that refer to the studio's acoustic panelling.

**9. American Museum of Natural History**  
 Museum, USA  
*Designed by Lance Wyman, 1990*  
 An identity featuring the museum's landmark tower that, since new buildings were added, has been superseded but which is still used in the original building.



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LandSecurities

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GLOBERIDE

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EMIT



American  
Museum of  
Natural  
History

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**10. Daydream Nation**

Fashion label, Hong Kong  
 Designed by *CoDesign*  
 (Eddy Yu, Hung Lam, Christy Chen), 2008  
 Possibly named after the Sonic Youth album, Daydream Nation designs fashion collections and features collaborations in music, theatre, dance and art in its flagship Hong Kong store: a brand that sees no restrictions on what it can do.

Used as a 'window' on the world of ballet, the logo is usually applied on images of productions as a mini frame, reversed out in white. The range of position variants alludes to the movement of dancers on the stage.

**11. Moka**

Coffee house, UK  
 Designed by *Arthur-SteenHorneAdamson*  
 (ASHA: Leanne Thomas, Scott McGuffie, Marksteen Adamson), 2010  
 An aromatic surround (with hidden coffee beans) for a simple logotype creates a chic, richly flavoured mark.

**18. Hard Turm Park**

Mixed-use property development, Switzerland  
 Designed by *Hotz & Hotz*  
 (Roman Imhof, Sidi Meier), 2008  
 While the open rectangle represents the three lower-level buildings of this development, each with its own courtyard, the stacked text creates a silhouette of the scheme's landmark tower.

**12. Start Anywhere**

Office space and facilities service, UK  
 Designed by *Brownjohn*  
 (James Beveridge, Andy Mosley, Tom Rogers), 2008

**13. Laline**

Bathroom and beauty products brand, Israel  
 Designed by Dan Alexander & Co., 2005

**14. Hans Appenzeller**

Jewellery designer, The Netherlands  
 Designed by *Onoma*  
 (Roger van den Bergh), 1989  
 An identity for designer Appenzeller and his store on Grimburgwal that's all about the art of creating perfect circles – necklaces, bracelets and rings.

**15. HoHoJo**

Online property search, Hong Kong  
 Designed by *CoDesign*  
 (Eddy Yu, Hung Lam, Ray Cheung), 2010  
 In Cantonese, *hohojo* means 'very good for renting'.

**16. Intersect**

Not-for-profit Internet research service, Australia  
 Designed by *Naughtyfish*  
 (Paul Garbett), 2008

**17. Het Nationale Ballet**

National ballet company, The Netherlands  
 Designed by *Me Studio*  
 (Martin Pypier), 2003



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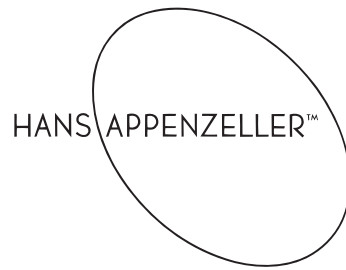
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**19. Bryter Estates**

Winery, USA  
 Designed by Hatch Design (Joel Templin, Katie Jain, Eszter T Clark), 2010  
 An old-world California crest for this Sonoma winemaker.

**20. One Atlantic**

Event space, USA  
 Designed by Mucca Design (Matteo Bologna, Christine Celic Strohl) and Darden Studio, 2010  
 With a primary audience of brides-to-be and event planners who might not be thinking of Atlantic City as the most sophisticated venue, the identity of this event space at the top of The Pier at Caesars in Atlantic City aims to convey light, airy elegance.

**21. So... soap!**

Community manufacturing scheme, Hong Kong  
 Designed by CoDesign (Eddy Yu, Hung Lam, Ray Cheung), 2010  
 So... soap! employs soap-makers in the community to package its organic products in recycled bottles. Its identity comprises an open square resembling the Chinese character for 'every district'.

**22. The Naughton Gallery**

Art gallery, UK  
 Designed by Studio Tonne (Paul Farrington), 2008  
 The long, L-shaped Naughton Gallery at Queen's University Belfast showcases paintings and sculpture from the university's own collection.

**23. Town Hall Hotel**

Hotel, UK  
 Designed by SomeOne (David Law, Therese Severinsen), 2010  
 Before the chic conversion of Neo-classical Bethnal Green Town Hall, SomeOne's designers, touring the empty building, discovered original oak filing cabinets, complete with brass windows for labels on their drawers. With the building's past playing a big part in the hotel's brand 'story', these clerical accoutrements offered a fitting frame for a logotype.

**24. The Pew Center for Arts & Heritage**

Arts centre, USA  
 Designed by Johnson Banks, 2009  
 A flexible identity whose variants reshuffle its component parts to highlight different initiatives and themes.

**25. Holistic**

PR and marketing, UK  
 Designed by Blast (Giff, Paul Tunnicliffe, Henry Sly), 2009

**26. National Theatre Wales**

Theatre company, UK  
 Designed by Elfen (Aaron Easterbrook, Guto Evans), 2009  
 An English-language theatre company with an identity that expresses its aim to create site-specific work and to have a dialogue with creators, participants and audiences.

**27. Victor Russo's Osteria**

Restaurant franchise, The Netherlands  
 Designed by Total Identity (Maarten Brandenburg), 2010  
 An Arcimboldo-style tableau of flavours and ingredients provides the backdrop for this Italian osteria franchise.

**28. Émilie Bailey**

Photographer, UK  
 Designed by &Smith, 2009



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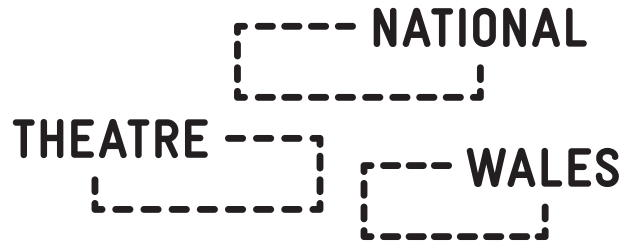
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émilie  
bailey

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From Iran and Israel to China and Hong Kong, typographic expression is as rich and imaginative as it is in the West. Each calligraphically descended writing system offers endless variation in the character of its strokes, while bilingual logotypes bring East and West together through type.



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# E A S 東



מיכל  
מילר



oranjebloesem



原地建築



גלובס



TEVI TEVI



朝陽



**1. 14 Blades**

Film, Hong Kong  
*Designed by c+c workshop, 2010*  
 For a kung-fu movie focused on the elite secret-service agents (masters of the '14 Blades') of the Imperial Court in the Ming Dynasty, a Chinese logotype based on the royal seal of that period.

**2. Approach Architecture Studio**

Architectural practice, China  
*Designed by Joyn:Viscom (Jiang Jian), 2007*  
 Pixellation of the Chinese characters creates an industrious, under-construction appearance for this Beijing-based architecture studio.

**3. Honeymoon Dessert**

Dessert house chain, Hong Kong  
*Designed by Tommy Li Design Workshop, 2002*  
 A simple, classical logotype reflects the traditional, homemade desserts on offer at a chain that expanded from one branch in Hong Kong's Sai Kung district to 100 branches across the city state and China.

**4. Origin Architect**

Architectural practice, China  
*Designed by Joyn:Viscom (Jiang Jian, Jing Fing), 2011*  
 Representing this new firm's back-to-fundamentals approach, this logotype resembles bamboo scaffolding or a child's matchstick puzzle.

**5. Chuan Pictures**

Film production company, Singapore  
*Designed by &Larry (Larry Peh, Lee Weicong), 2009*  
 A production company set up by Singaporean film-maker Royston Tan, Chuan Pictures takes its name from the Chinese for 'fountain'. The logo, rendered in a custom-made sans-serif face inside a rising droplet, aims to balance tradition with modernity, stability with dynamism.

**6. NuZi**

Lifestyle store, China  
*Designed by CoDesign (Eddy Yu, Hung Lam, Sunny Wong), 2006*

NuZi is a multifunctioning retail space in the Taikang Lu art district of Shanghai that promises to bring Western design and lifestyle products to Chinese consumers. Its goods come via New Zealand – hence the name – and its logo symbolizes a bridge between East and West.

**7. Laidian Coffee Bar**

Cafe, China  
*Designed by Hesing International (Jianping He, Adger Yawei Zha), 2009*

**8. Ying Kee Tea House**

Tea brand, Hong Kong  
*Designed by Tommy Li Design Workshop, 2010*  
 Modern, contoured characters set within a traditional Chinese window-frame arrangement have helped to rejuvenate this tea brand, founded in 1881.

**9. The Vietnam Woods**

Restaurant, Hong Kong  
*Designed by Tommy Li Design Workshop, 2010*  
 A fusion of traditional ink calligraphy and contemporary minimal characters reflects the recent transformation of this 30-year-old Vietnamese restaurant into a modern dining room.

**10. Taste Together**

Restaurant chain, China  
*Designed by Tommy Li Design Workshop, 2010*  
 With a custom-made typeface based on its cow character illustration, this Vietnamese restaurant chain signals its speciality: beef pho.

**11. Zhejiang Daily Press Group**

Media group, China  
*Designed by MetaDesign China (Martin Steinacker, Linda Stannieder, Sebastian Braun, Katharina Lemke, Lu Cheng, Sophia Lu), 2009*  
 A logotype whose bold, angular lines complement the stronger, more circular redrawing of the group's former symbol.



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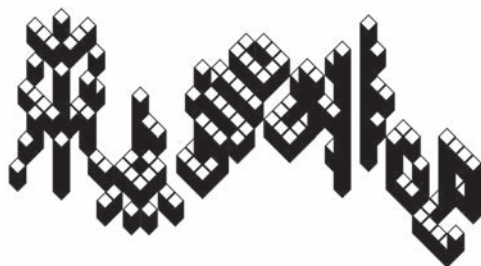


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### 1. Darbiran Co

Security glass manufacturer, Iran  
*Designed by Iraj Mirza Alikhani, 1990*  
 Nowhere in the Arab world is logotype design as vibrant and diverse as it is in Iran. The country possesses a proud culture of calligraphy that stretches back centuries.

Four hundred years ago, Persia's writing system diverged from that of other Islamic cultures, and with poetry and literature dominating the country's art, calligraphy became a powerful medium for lending spectacularly original visual expression to these written works.

A number of calligraphic styles developed: clean, geometric Kufic styles on one hand, and six separate cursive script styles on the other, from the popular, highly readable Naskh to the energetic, monumental Thuluth. It is upon this rich calligraphic tradition that Iran's modern typography is based.

In poster and logotype design, the tradition of expressive calligraphy has had an inspirational effect, demonstrated by many of the marks here and on the next four pages.

Iraj Mirza Alikhani started designing in the mid 1980s and established Ashna Advertising in 1991. 'Iranian calligraphy offers a great variety to logo designers,' says Alikhani, 'and getting familiar with the Seven Calligraphic Styles is a crucial priority for a logotype designer.'

Alikhani's Naskh-style mark for Darbiran, a manufacturer of toughened glass, highlights the flexibility available to Iranian typographers in fashioning figurative references from written script, or 'calligrams'. 'When designing a logotype, I always try to concentrate on the subject itself. So I tried to express the power, potency and security of Darbiran's products through the use of a

compact composition of characters, which, at the same time, resembles a clenched fist.'

### 2. Al Jazeera Children's Channel

TV channel, Qatar  
*Designed by Najj El Mir, 2005*

The droplet-like Al Jazeera News logotype was designed not by a leading branding agency but by a Qatari man who heard about the design competition on his car radio and sketched his entry in 20 minutes. It is now a brand with considerable equity: post 9/11, the mark has identified its footage on news channels all over the world. Its presence was even made obligatory in the identity for the network's pan-Arab children's channel. Najj El Mir found a way for it to cohabit with his simple, rounded wordmark by encompassing them both within a circle.

### 3. Art

Magazine, Iran  
*Designed by Mehdi Saeedi, 2001*

### 4. DID Publications

Art and design publisher, Iran  
*Designed by Majid Abbasi, 1999*  
 DID Publications is an offshoot of DID Graphics, one of Iran's leading design studios, set up in Tehran by Majid Abbasi and Firouz Shafei. Its logotype is a simple Thuluth-style script.

### 5. Elahe Gallery

Art gallery, Iran  
*Designed by Ebrahim Haghghi, 1999*  
 Brushstrokes by one of Iranian graphic design's senior generation, Ebrahim Haghghi, spell the name of the Tehran gallery and that of its artist founder, Elahe Djavaheri.



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انتشارات دید

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**6. International News Network**

TV channel, Iran  
 Designed by Mostafa Assadollahi, 1999

**7. Ketab-e-Hafteh**  
 Literary magazine, Iran  
 Designed by Behrooz Matinsefat, 1999

A masthead for a weekly periodical on books and writing.

**8. Media Builder**  
 Software service, Iran  
 Designed by Raad Design Studio (Iman Raad), 2008

**9. Nahj al-Balagha Cultural Center**  
 Museum, Iran  
 Designed by Mohammad Ehsai, 1982

This museum holds a collection of written works and speeches by Imam Ali, cousin and son-in-law of the Prophet Muhammad. Its logotype is written in a Thuluth calligraphic style.

**10. Hamrah-e-Aval**  
 Mobile phone network, Iran  
 Designed by Amrollah Farhadi, 2007  
 Hamrah-e-Aval ('First Operator') is Iran's primary mobile phone network. The rhythm in its logotype is intended to convey an approachable, dependable image to customers.

**11. Grandmother Co**  
 Health foods supplier, Iran  
 Designed by Mehdi Saeedi, 2001

**12. Reza Abbasi Museum**  
 Museum, Iran  
 Designed by Morteza Momayez, 1976  
 A logotype by the father figure of modern Iranian graphic design Morteza Momayez, for a museum of calligraphy in Tehran named after one of Ottoman-era Persia's greatest miniaturists.

**13. Restaurant Mansour**  
 Restaurant, Iran  
 Designed by Mehdi Saeedi, 2003



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**14. Sher**

Poetry magazine, Iran  
Designed by Farzad  
Adibi, 1998

**15. Tize Scissors**

Rug-making equipment  
provider, Iran  
Designed by Mehdi  
Saeedi, 2004

**16. Noon Cultural Group**

Art institute, Iran  
Designed by Damoon  
Khanjanzadeh, 2002

**17. Mahnab Co**

Imports and exports  
company, Iran  
Designed by Mehdi  
Saeedi, 2002

**18. Sahar Co**

Food-processing  
company, Iran  
Designed by Mehdi  
Saeedi, 1999

**19. Samarkand**

Literary magazine, Iran  
Designed by Majid  
Abbasi, 2008

**20. Sematak Advertising**

Advertising agency, Iran  
Designed by Mehdi  
Saeedi, 2001

**21. Shahr-e Hashtom**

Magazine, Iran  
Designed by  
Mohammadreza Abdolali,  
2007  
A highly geometric script  
provides the masthead  
for this journal on society  
and culture.



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**1. Globes**

Business newspaper, Israel

*Designed by Oded Ezer and Shimon Sandhaus, 1998*

Oded Ezer is one of Israel's most exciting typographers, creating new Hebrew fonts and three-dimensional typographic artworks alongside his work for commercial clients.

*Globes* is Israel's leading business daily, delivered each evening to 45,000 subscribers. Ezer's masthead is an update of the previous one, improving legibility with bold, geometric letterforms lightened by IBM-style striping.

**2. Habimah National Theatre**

National theatre, Israel

*Designed by Dan Reisinger, 1968*

Bold, modular characters include (reading right to left) an initial 'heh' letter and its reflected form as the last letter. These two characters became the building blocks of a menorah-like symbol. (A menorah is the candelabrum that is an emblem of Judaism and of Israel.)

**3. Tel Aviv Museum of Art**

Contemporary art museum, Israel

*Designed by Dan Reisinger, 1977*

Reisinger's monogram for Israel's leading museum of modern art features a 'mem' character (for 'museum') that echoes the plan of the building.

**4. Lechem Eretz**

Supermarket, Israel

*Designed by Yotam Hadar, 2005*

A logotype for *Lechem Eretz* ('Bread of the Land'), a modern yet ultra-orthodox kosher supermarket.

**5. Lili**

Artist, Israel

*Designed by Oded Ezer, 2004*

A minimal, rhythmic yet surprisingly readable logotype composed of characters from the very popular Frank-Rühl typeface with the lower part of each letter removed.

**6. Michal Miller**

Shoe designer-maker, Israel

*Designed by Yotam Hadar, 2007*

Yotam Hadar is a rising star of Hebrew typography, equally at home with designing commercial consumer-facing identities as with more research-based assignments, as shown by this minimalist logotype and his other work on these pages.

**7. Signon**

Magazine, Israel

*Designed by Yotam Hadar, 2008*

For the style supplement of a daily paper, paper folded into a stylish masthead.

**8. Acca Festival of Alternative Theatre**

Theatre festival, Israel

*Designed by Yotam Hadar, 2005*

**9. Oded Ezer**

Typography

Typographer, Israel

*Designed by Oded Ezer, 2003*

An insect-like, biomorphic creation from Ezer for his own practice, in which the lower parts of the characters in the Frank-Rühl typeface are replaced by antenna-style extensions, reflecting the designer's interest in animated, or live, typography.



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אַחַר

פְּתִיחַת

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**1. 10 Architects**

Book series, Iran  
 Designed by Kambiz Shafei, 2011  
 For this bilingual series of books and DVDs on contemporary Iranian architects, Shafei used '10' as the unifying element: one and zero are the only digits with the same shape in both Persian and Latin writing systems.

**2. Bayn**

Mobile phone network, Morocco  
 Designed by Lippincott (Brendán Murphy), 2006  
 The idea behind a thought bubble is to provide the flexibility to lead with either the Arabic or Latin name, and adapt the brand to regional or national audiences.

**3. Berardi & Sagharchi Projects**

Contemporary art agency, UK/Iran  
 Designed by Raad Design Studio (Iman Raad), 2008

**4. Shanghai World Financial Center**

Office development, China  
 Designed by Landor Associates, 2008  
 Shanghai World Financial Center is the city's tallest skyscraper, with an unusual, handle-like observatory on its upper floors. Its logo symbolizes 'current': a flow of information, finance, knowledge and potential through the building and between East and West. The Chinese character 'Shang' (from 'Shanghai'), meaning 'up' is embedded in the symbol.

**5. Conflicts Forum**

Political think tank, UK  
 Designed by Guild of Sage & Smith (Neil Tinson, Amin Fahs), 2010  
 Conflicts Forum aims to develop a new understanding between the Muslim world and the West.

**6. Art Tomorrow**

Magazine, Iran  
 Designed by Raad Design Studio (Iman Raad), 2010  
 English words and Thuluth-style Persian script intertwine in this masthead for a bilingual quarterly magazine.

**7. Chaoyang 1919**

Creative business park, China  
 Designed by Joyn:Viscom (Jiang Jian, Zheng Xiaochun), 2010  
 Chaoyang 1919 denotes the Beijing district and the year of construction of this former factory, now converted into a performance space and offices for TV and film production companies. The 'legs' of the '9's are cut at a 19-degree angle.

**8. Tokyo Station City**

Mixed-use property development, Japan  
 Designed by Landor Associates, 2010  
 A brand encompassing recent additions, including shops, restaurants and three skyscrapers, to Tokyo Station, with modern kanji characters fused to express 'Tokyo', complemented by the English wordmark.



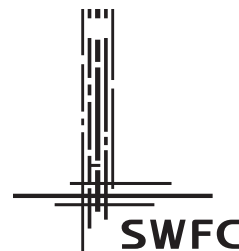
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ART TOMORROW

The text "ART TOMORROW" is displayed in a bold, black, uppercase, sans-serif font. A large, light grey, semi-transparent Arabic calligraphic element is overlaid on the text, extending across it and slightly above and below.

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朝阳 1911

The text "朝阳 1911" is displayed in a bold, black, stylized font. "朝阳" is in a traditional Chinese font, and "1911" is in a modern, blocky, sans-serif font.

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東京  
TOKYO STATION CITY

The text "東京" is displayed in a large, black, traditional Chinese font. Below it, the words "TOKYO STATION CITY" are displayed in a smaller, black, uppercase, sans-serif font.

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**9. Carmelit**

Subway system, Israel  
*Designed by Dan Reisinger, 1990*  
 Graphic designers at work today in Israel and beyond owe a debt to Dan Reisinger. A citizen of the country from its foundation, he is responsible for the visual identity of numerous Israeli institutions, creating marks whose visual economy and dexterity in harmonizing Hebrew and Latin text set a benchmark for younger designers far and wide.

Reisinger was born in Yugoslavia. During the Nazi occupation of that country, his father, a craftsman and miniature painter, perished in Hungarian forced-labour units, along with many other members of his family. The boy was kept hidden by Serbian families until the Nazi withdrawal, and in 1949 emigrated with his mother to the newly formed state of Israel.

A training in art and design, a spell in the Israeli Air Force and a stamp design course with graphic designer Abram Games, plus periods in England at Central School of Art and designing for ICI, led Reisinger to open his own studio in Tel Aviv. His bilingual logotype for airline El Al, which combined the Latin and Hebrew wordmarks designed by Otto Treumann a decade earlier, brought Reisinger international attention, and the projects, honours and exhibitions flowed in abundance thereafter.

His identity for Carmelit, the underground funicular railway service that runs up and down Mount Carmel in Haifa, is a deceptively simple mark, apparently in the same mould as many other lean, dynamically oriented rail-related symbols. The interlocking arrows, though, contain a reference to the physical character of the Carmelit system, with its inclined tunnels, stepped platforms and slanted carriages, as well as representing both the Latin 'c' and Hebrew

'caf' initials of the name. A monogram, diagram and symbol all in one.

**10. Gulf Gateway**

Business club, UK  
*Designed by Momin Branding (Irfan Ahmed), 2009*

**11. Teva**

Pharmaceutical company, Israel  
*Designed by Dan Reisinger, 1986*  
 Brutalist treatment harmonizes Latin and Hebrew text.

**12. Sendai Astronomical Observatory**

Public observatory, Japan  
*Designed by Johnson Banks, 2008*  
 This way to outer space. An arrow that makes light of the lengthy name in two languages is available in eight different versions, or directions, to point the way to information, exhibits and cosmological wonders.

**13. Oranjebloesem**

Catering company, The Netherlands  
*Designed by Burobraak (Arjan Braaksma), 2004*  
 A Dutch/Arabic identity for a catering company specializing in combining Moroccan and Dutch food culture.



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**14. Michael Ku Gallery**

Art gallery, Taiwan  
 Designed by  
 Joyn:Viscom (Jiang Jian), 2008

that transformed the retailer's image and fortunes, it retained the flat, functional, graphic qualities that Sato felt were most associated with Japanese design.

**15. MòChén Architects & Engineers**

Architectural practice, China  
 Designed by Joyn: Viscom (Jiang Jian), 2000  
 A logotype based on Ming furniture and window-frame designs conveys the philosophy of this practice to root its work in regional cultural traditions. 'Mo' is a traditional black calligraphy ink; 'chen' is the practice of bowing one's head and bending forwards to show sincerity and respect. The two combined can be interpreted as 'devoted to design'.

**20. Matsuri Japan**  
 Annual festival, UK  
 Designed by Johnson Banks, 2009  
 The logotype for London's annual *matsuri* reads across for English and down for Japanese.

**21. Tambour**  
 Paint and chemicals company, Israel  
 Designed by Dan Reisinger, 1992  
 Square counters inside bold, stylized characters create a unified wordmark.

**16. Magic of Persia Contemporary Art Prize**

Art award, UK  
 Designed by Raad Design Studio (Iman Raad), 2008  
 A bilingual, tiled wordmark for the annual art prize of a non-profit UK-based charity with a mission to educate young people on the contribution of Persian culture to society.

**17. Financeforce Consulting**

Financial consultancy, China  
 Designed by Hesign International (Jianping He, Jun Dai, Yawei Zhai), 2009

**18. Life**

Lifestyle store, Saudi Arabia  
 Designed by Hani Alireza, 2010  
 Latin and Arabic wordmarks both convey the urban, experimental spirit of this eclectic lifestyle store.

**19. Uniqlo**

Clothes retailer, Japan  
 Designed by Samurai (Kashiwa Sato, Ko Ishikawa), 2006  
 Historically, Japan-based businesses were at pains to disguise their origins. Kashiwa Sato's Uniqlo logotype capitalized on a burst of Western interest in Japanese pop culture, placing the Katakana script on an equal footing with the Western wordmark. Part of a rebranding



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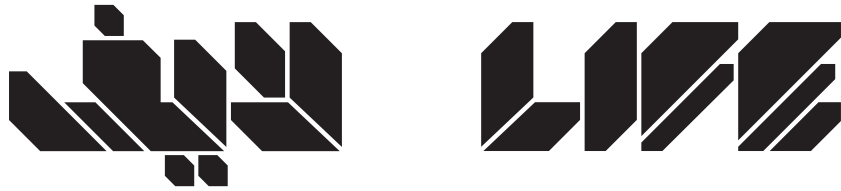
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Not quite symbols, but not far off, these are wordmarks and monograms in which the verbal and visual start to diverge: where type becomes a vessel for or equal partner to pattern, emblem or image.



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# Symbolic



Grupo  Planeta



Peel's deli



OCEAN<sup>©</sup>



clockwork talk



Clarity<sup>©</sup>



**1. IamExpat**

Online community resource, The Netherlands  
*Designed by G Design Studio (Alexandros Gavrilakis), 2010*  
 IamExpat provides information for expatriates from anywhere around the world now living or doing business in The Netherlands.

**2. London 2012**

Olympic and Paralympic Games, UK  
*Designed by Wolff Olins, 2007*  
 Does typography matter to the man or woman in the street? The London 2012 Logo Affair would indicate that it does. 'Bold', 'dissonant' and 'echoing London's qualities of a modern, edgy city', according to Wolff Olins, the logo intended to unite succeeded in dividing opinion in the UK like no other corporate emblem since, perhaps, the BT 'piper' (also a Wolff Olins creation). Its performance as a vessel for inclusive, uplifting imagery that can 'engage with a global audience of four billion people' is probably best judged once the medals have been pocketed and the crowds have gone home.

**3. Ide**

IT outsourcing, Spain  
*Designed by Zorraquino (Miquel Zorraquino, Miren S Gaubeka), 2010*

**4. Open Air Laboratories Network**

Environmental initiative, UK  
*Designed by hat-trick (Gareth Howat, Jim Sutherland, Adam Giles), 2008*  
 Run by the Natural History Museum and the Biodiversity Network, OPAL aims to encourage people to explore and enjoy their local environment. A few choice species appear in the magnifying glass in different applications.

**5. City of Melbourne**

City authority, Australia  
*Designed by Landor Associates (Jason Little, Jeffton Sungkar, Sam Pemberton), 2009*  
 The centrepiece of this 'city brand',

the monogram is constructed from a geometric framework that allows endless visual executions, intended to convey the 'iconic and multifaceted' nature of the city and appeal to its full range of audiences.

**6. México**

Tourism board brand, Mexico  
*Designed by Emblem (Eduardo Calderón, Claude Salzberger, Rubén Pineda, Marco Gutiérrez), 2004*  
 Each letter contains a decorative motif representing a reason for visiting Mexico, from its pre-Columbian archaeology ('M') to its beaches ('O').

**7. Natural History Museum**

Museum, UK  
*Designed by hat-trick (Gareth Howat, Jim Sutherland, David Kimpton, Ben Christie, Jamie Ellul), 2004*  
 An identity intended to convey the diversity of the museum's exhibits, research and scientific credentials. The 'N' offers a window on 35 different images by leading wildlife photographers, from microscopic plankton to planet Earth.

**8. Crop**

Hair salon, Canada  
*Designed by Rethink, 2009*  
 Letterforms that look scissor-cut, containing pen illustrations of different styles, for this Red Deer, Alberta 'hair boutique'.

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EXPAT

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**México®**

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**9. SLA Pharma**

Pharmaceutical company, Switzerland/UK  
 Designed by Moot Design (Nitesh Mody), 2010  
 A logotype whose pattern of nodes and connectors allows the plotting of any molecular formula, emphasizing the R&D basis of SLA's specialisms.

from solid colours to photography and full-motion video.

**16. The Turner Collective**

Experimental furniture practice, Australia  
 Designed by Mark Gowing Design, 2009  
 A series of rectangles whose areas are in the Golden Ratio form a 'T' that can be 'made' from a range of the materials found in the practice's work.

**10. SML**

Graphic design consultancy, Australia  
 Designed by SML (Vanessa Ryan), 2009

**11. Soup Broth Asia**

Cafe, Singapore  
 Designed by Couple, 2010  
 Traditional patterns from Japan, China, Burma, Thailand and elsewhere fill the bowls of this wordmark, for a shop that serves soups from all over Asia.

**12. Make Associates**

Urban planning consultancy, UK  
 Designed by Funnel Creative, 2007  
 Different colours and shades reflect the diversity of place-making approaches offered by this consultancy.

**13. Splitrock**

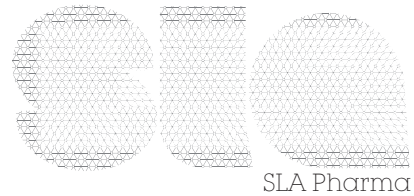
Mineral water supplier, Australia  
 Designed by Sadgrove Design (Brian Sadgrove), 1989

**14. NYC**

City tourism organization, USA  
 Designed by Wolff Olins, 2008  
 For New York City & Company, the official marketing and tourism body, super-bold, rugged letterforms with the capacity to reflect the 'infinite complexity' of NYC's five boroughs and 190 neighbourhoods through changing textures and imagery.

**15. The Rumpus Room**

Multimedia brand communications agency, UK  
 Designed by Bibliothèque, 2010  
 The Rumpus Room works with brands, advertising agencies and broadcasters to develop digital communications. Its ligatured monogram is enlivened by an array of visual expressions,



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# SPLITROCK

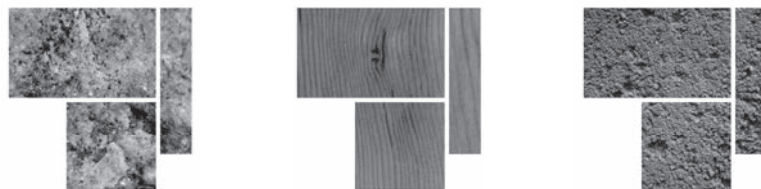
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**1. Limapuluh**

Cafe, Japan  
 Designed by Nign  
 (Kenichiro Ohara), 2001  
 Limapuluh is Malay for '50' and the name of this Malaysian cafe in Aoyama, where the logotype models a cup, saucer and plate.

**2. Akta**

Cable network, Romania  
 Designed by Brandient  
 (Alin Tamasan), 2008  
 A brand mark lit up by the kind of control lights found on DVD players, modems and home-cinema equipment.

**3. Amanda Patton**

Garden designer, UK  
 Designed by Neon Design  
 (Dana Robertson), 2008

**4. Antaar**

Interiors and lifestyle retailer group, Estonia  
 Designed by Looovvool  
 (Hannes Unt, Kadri-Maria Mitt), 2009  
 The logo of this home-oriented shops group depicts human habitation of a different age.

**5. Bonair**

Tennis tournament, Australia  
 Designed by Design By Pidgeon  
 (David Pidgeon, Josh Tatarynowicz), 2009

**6. Downtown Alliance**

Business improvement district, USA  
 Designed by Chermayeff & Geismar, 1999  
 The Alliance for Downtown New York works to enhance the quality of life in Lower Manhattan for workers, residents and visitors. The twin towers that formed the logotype's two 'l's were redrawn post 9/11.

**7. Fig Food Co.**

Soup producer, USA  
 Designed by Sandstrom Partners  
 (Jon Olsen, Chris Gardiner, Kelly Bohls), 2010  
 A taste of Arcimboldo for a producer of 100%-plant-based, organic, kosher soups.

**8. Graham Gill Carpets**

Carpet retailer, UK  
 Designed by Fivefootsix, 2005

**9. La Moderna**

Pasta maker, Mexico  
 Designed by Lance Wyman, 1970



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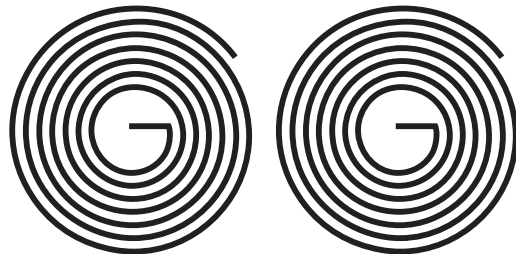
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**10. Melinda**

Apple-growers' collective, Italy  
 Designed by *Minale Tattersfield (Marcello Minale Snr, Marcello Minale)*, 1990  
 An exercise by Trentino's 16 apple-growing cooperatives to distinguish and market their produce has since become a major food brand with a wide range of food products.

**11. National Parks of New York Harbor**

Park service, USA  
 Designed by *Chermayeff & Geismar (Steff Geissbuhler)*, 2005  
 To raise awareness of New York City's surprising number of parks and public spaces, an identity programme with 23 separate wordmarks was developed, one for each destination, using a changing alphabet to display the features of each place.

**12. 90 Hairdressing**

Hair salon, UK  
 Designed by *Mark Studio*, 2010  
 A memorable design solution in the palm of the client's hand.

**13. Orange Box**

Young people's centre, UK  
 Designed by *B&W Studio (Steve Wills, Alex Broadhurst)*, 2010  
 For a purpose-built youth space in Halifax, a purpose-built typeface. The logotype showcases some of the custom-made characters, of which there are three for each letter.

**14. Lisa Desforges**

Copywriter, UK  
 Designed by *Fivefootsix*, 2008  
 A typographic depiction of the copywriter's role, to create unique personalities with words.

**15. Dub Hooligan**

Record label, UK  
 Designed by *Studio Paradise (Samuel Moffat, Jade Abbott)*, 2010  
 Mixing records, visually speaking.

**16. Very Important Announcements**

Event communications agency, UK  
 Designed by *Powell Allen (Chris Allen, Kerrie Powell, Alexis Abraham)*, 2011  
 A suite of logos to represent this company's range of web-to-print communications for births, weddings, funerals and other life-stage events.

**17. Peel's Deli**

Cafe, UK  
 Designed by *Elmwood (Martyn Hayes)*, 2009

**18. Peel District School Board**

Regional education authority, Canada  
 Designed by *Hambly & Woolley (Barb Woolley, Bob Hambly, Frances Chen)*, 2005



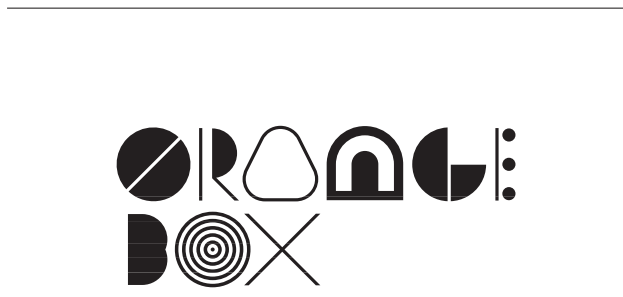
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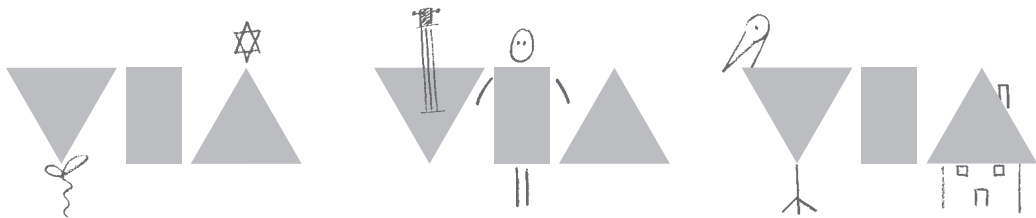
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**DUB  
HOOOLIGAN**

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Peel's deli



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**1. AOL**

Internet services and media, USA  
*Designed by Wolff Olins, 2009*  
 Having started the book with unadorned, concrete typography, we end it in territory where the logotype is almost disappearing from view. There is a logotype in this identity, but it is quiet, unassuming, almost apologetic: a functional sans-serif acronym, set not in conventional, shouty upper case but in more retiring title case, followed by a full stop. A group of letters made to look like a word, but which is not. While it is fashionably self-effacing, it does beg the question of how the 'word' should be pronounced.

All of the action, however, happens in the ever-changing objects and graphic effects behind the logotype. Without them, the white logotype becomes invisible. The 'Aol.' name is revealed by the pictorial content, which ranges from ink-blots and abstract swirls, to a goldfish (a nod to Michael Wolff's famous 1971 identity for construction firm Bovis), cartoon creatures, birds, flowers and falling leaves. In video applications, the slow-mo reveals include leaping cats, skateboarders and falling paint.

This identity could seem to imply that AOL (which is synonymous with Internet access) is defined by content generated by others: that it is a presence noticed only when someone else is doing something interesting. In actual fact, AOL's strategy, following its departure from Time Warner, is the reverse: to lose its reputation for user-unfriendly Internet services and become 'a media company for the 21st century', working with journalists, artists and musicians to create 'extraordinary content experiences'.

How that washes with American Internet users remains to be seen. The AOL name is not one that they cherish: the number of AOL subscribers fell

from 27 million in 2001 to six million in 2009. With the name apparently non-negotiable, though, the 'non-logo' approach and visual fireworks do a good job of deflecting attention away from it.

The identity achieved its first objective: to cause a furore among journalists, bloggers and 'opinion formers'. The brand must now live up to its promise. What Paul Rand said is true of every logotype in this book: 'A logo is less important than the product it signifies; what it represents is more important than what it looks like.'

**2. Alzheimer's Association**

Non-profit health organization, USA  
*Designed by Studio/lab (Jill Hoffheimer, Kelly Bjork, Jody Work), 2004*  
 An accompanying symbol representing the human head and the lab flask – this is both a care network and the world's largest, private, non-profit funder of dementia research.

**3. ArtFund**

Funding and fundraising organization, UK  
*Designed by Johnson Banks, 2010*  
 A change in management led to a change of name (dropping the 'The') and the desire for a less attention-grabbing mark than Johnson Banks' previous one for the organization, which fused a painting frame with a heart.

**4. Bad Huis Theater**

Arts centre, The Netherlands  
*Designed by Burobraak (Arjan Braaksma, Roy Oosrebeek), 2010*  
 The architecture of this converted 1920s bathhouse, with its circular floor plan, is complemented by Gill-style lettering.

**5. Between Books**

Art and design book publisher, UK  
*Designed by Magpie Studio (David Azurdia, Ben Christie and Jamie Ellul), 2010*  
 Something between a book and a monogram.

alzheimer's  association

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ArtFund<sup>♥</sup>

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BETWEEN  
BOOKS



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**6. Bluebird**

Coffee vending equipment manufacturer, Australia  
*Designed by Naughtyfish (Paul Garbett), 2007*

An open book and a comma's pause, to contemplate, perhaps, the national library's collections of maps, music manuscripts, rare books and papyri.

**7. BRAC**

Non-governmental organization, Bangladesh  
*Designed by CDT Design, 2010*

What started life in 1972 as the Bangladesh Rehabilitation Assistance Committee is now the world's largest NGO, working across the globe to alleviate poverty, illiteracy, disease and social injustice.

**13. Clockwork Talk**

Presentation skills training company, Canada  
*Designed by Hambly & Woolley (Bob Hambly, Jen Clark), 2004*

Training for speeches and presentations that engage, inspire and run to plan is this company's stock-in-trade.

**8. Breakfast Briefings**

Networking club, UK  
*Designed by Further (James Beveridge, Ben Jeffery, Rob Day), 2009*  
 A mark for a breakfast network event to debate issues in branding and communications, in-between the croissants.

**14. Comsa Emte**

Construction company, Spain  
*Designed by Summa (Tilman Solé, Marga Oller), 2009*

A merger of two of Spain's largest infrastructure and engineering companies brings together their respective simplified symbols.

**9. BullGuard**

Digital data security producer, UK  
*Designed by Purpose (Stuart Youngs, Nathan Webb, Lars Teglbjærg), 2010*

**15. Dose**

Entertainment magazine, Canada  
*Designed by Rethink, 2010*

A daily Dose of entertainment news from this magazine-style paper and website is delivered with an accompanying, possibly pain-numbing, capsule.

**10. Charles Kendall**

Supply chain management company, UK  
*Designed by Brownjohn (James Beveridge), 2009*  
 A lion salient – with both hind legs on the ground – is a rare posture in heraldry; more of a leap than the fighting lion rampant. For a company that frequently delivers development aid at short notice, and whose second initial the lion seems to suggest, it's a good fit.

**11. Clarity**

Diamond consultancy, UK  
*Designed by Blast (Giff, Paul Tunnicliffe, Dan Bown), 2010*  
 A multifaceted copyright symbol refers to this firm's individual and impartial take on the economics of the diamond industry.

**12. Österreichische Nationalbibliothek**

National library, Austria  
*Designed by Bohatsch and Partner (Walter Bohatsch, Andreas Niederer), 2001*

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8-clockwork talk



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**16. E. Tautz**

Menswear brand, UK  
 Designed by Moving Brands, 2008  
 Successfully channelling dapper, upper-class English doolalliness with a logo-monogram-illustration lock-up that could have been devised by a madcap 1930s printer, E. Tautz has recycled its heritage of keeping the nation's toffs in breeches, sports suits and coats, to clothe a new generation of gents.

**17. European Farming & Food Partnerships**

Agricultural and food consultancy, UK  
 Designed by Purpose (Stuart Youngs, Rob Howsam, Adam Browne, Paul Felton), 2009

**18. Exmouth Market**

Urban neighbourhood, UK  
 Designed by Atelier Works (Quentin Newark), 2008  
 Part of a campaign designed to show landlords the Debenham Trust's commitment to London's laid-back, fashionable Exmouth Market, this smiling logotype recalls one of the street's most famous former residents: King of the Clowns, Joseph Grimaldi.

**19. Film North**

Film festival, Canada  
 Designed by Concrete (Diti Katona, John Pylypczak, Jordam Poirier), 2010

**20. Free2go**

Roadside assistance service, Australia  
 Designed by Mark Gowing Design, 2005  
 An authoritative but youthful air marks this out as a service for the younger generation: 16–20-year-olds, to be specific.

**21. German Mebel**

Furniture distributor, Germany  
 Designed by SWSP Design (Georg Schatz), 2009

**22. Corpgroup**

Conglomerate, Chile  
 Designed by Vignelli Associates (Massimo Vignelli, Beatriz Cifuentes), 2007

**23. Get London Reading**

Literature campaign, UK  
 Designed by KentLyons (Mark Diggins), 2008

**24. Grupo Planeta**

Publishing and media group, Spain  
 Designed by Summa (Wladimir Marnich), 1999

**25. Oyster Marine**

Yacht building and brokerage company, UK  
 Designed by SVI Design (Sasha Vidakovic), 2010

E.  
 TAUTZ



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EFFP ■■■

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EX  MARKET

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FILM  
 NORTH  
 HUNTSVILLE  
 INTERNATIONAL  
 FILM FESTIVAL



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free2go<sup>↑</sup>

| □ GERMAN  
| ○ △ MEBEL |

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**CORP GROUP**

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 Get  
London  
reading

Grupo  Planeta

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O Y S T E R

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**26. Helen Bamber**

**Foundation**  
Human rights organization, UK  
*Designed by Studio Dempsey (Mike Dempsey), 2006*

**27. Home**

Furniture retailer, UK  
*Designed by The Chase (Steve Conchie), 2010*  
Merseystride, a Liverpool-based social enterprise helping homeless and long-term unemployed people, established this retail operation to offer jobs and training opportunities to those without a home. The identity draws on the graphic style of the flat-pack furniture delivered to the store.

**28. Kikkoman**

Food product manufacturer, Japan  
*Designed by Landor Associates, 2008*  
A switch to lower-case letters softens the logotype of the soy-sauce and seasonings manufacturer; the hexagon 'stamp' suggests a respect for traditional techniques.

**29. Mace Group**

Construction management and consultancy, UK  
*Designed by Home, 2008*  
The symbol refers to the group's range of services and to the skylines it is instrumental in changing.

**30. Monastic Productions**

Scriptwriting service, UK  
*Designed by Taxi Studio (Spencer Buck, Ryan Wills, Marie Jones), 2010*  
Praying for inspiration? The founders of Monastic, responsible for the BBC's *Life on Mars* and *Ashes to Ashes*, need look no further than the nib of their pen.

**31. New British Design**

Furniture brand, UK  
*Designed by Together Design, 2010*  
NBD hand-picks young British designers to work with on prototyping, manufacturing and promoting their works.

**32. Obsidian**

Property developer and investor, UK  
*Designed by Untitled (David Hawkins, Glenn Howard), 2007*  
A black disc, etched with contour lines, suggests not only the volcanic glass of the brand name but also the scale of its property developments.

**33. Ocean Consulting Group**

Business continuity and crisis management group, Australia  
*Designed by Mark Gowing Design, 2010*  
A typographic style typically suited to a luxury brand is intended to convey a sense of calm and well-being for companies planning for crises and emergencies.

**34. Refresh Beauty Spa**

Urban spa, UK  
*Designed by Playne Design (Claire Playne, Sarah Williams, Cilena Rojas), 2008*

**35. Royal Opera House**

Opera house, UK  
*Designed by SomeOne (Therese Severinsen, Gary Holt, Christopher Wormell), 2010*  
The Royal Opera House in Covent Garden is home to both the Royal Opera and the Royal Ballet. In the previous identity, the Royal Coat of Arms dominated the wordmark, which ran on a single line and at small sizes was almost unreadable. This design achieves a better balance by stacking the words, which are set in the Gotham typeface, a huge hit with audiences of all kinds since it featured in Barack Obama's successful Presidential campaign. Positive and negative woodcuts of the crest ensure that it works on both light and dark backgrounds.

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Helen Bamber   
Foundation

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HOME.

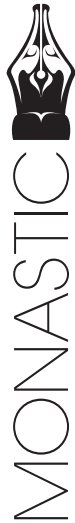
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 mace

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**36. Opta**

New business incubator,  
UK

*Designed by GBH, 2001*

**37. Parker Marketing**

Marketing consultancy,  
USA

*Designed by Cue (Alan Colvin, Kate Gabriel), 2009*

Icons put the company's key values – purpose, connection and vigilance – at the forefront of its identity.

**38. Pedlars**

Online housewares retailer, UK

*Designed by Pedlars, 2004*

The Pedlars pooch is a regular on the pages of the online shop.

**39. Peppersmith**

Chewing gum brand, UK

*Designed by B&B Studio (Shaun Bower), 2010*

The peppermint-leaf moustache evokes a kind of English Edwardian authenticity for this natural gum brand, recalling an era before chemically based chew-sticks.

**40. Hästens**

Bed manufacturer,  
Sweden

*Designed by Stockholm Design Lab, 2001*

Hästens opened for business as a saddle-maker in 1852 but soon found a sideline, handcrafting beds and filling mattresses with the same horsehair used for its primary business. Hästens (*häst* is Swedish for 'horse') beds are still made by hand using only natural fillings.

**41. South Street Seaport Museum**

Museum, USA

*Designed by Lance Wyman, 2000*

Wood type from the museum's collection, combined with images representing New York's maritime history.

**42. Fundación Sida y Sociedad**

Non-profit foundation,  
Spain

*Designed by Mario Eskenazi and Diego Feijóo, 2007*

This foundation devotes itself to the control and prevention of HIV/AIDS in developing countries, where the stencil logo

can be easily and cheaply applied to crates and supplies.

**43. Smeg**

Domestic appliance brand, Italy

*Designed by Franco Maria Ricci, 1977*

Established by the Bertazzoni family in the 1940s, Smalterie Metallurgiche Emiliane Guastalla set new standards for the engineering and style of its products. Long before kitchen appliances were considered style statements, Smeg commissioned designs from the likes of Mario Bellini and Renzo Piano. And a logotype from Franco Maria Ricci, designer, aesthete, Bodoni devotee and publisher of the lavish art journal, *FMR*. Ricci also devised the even more durable logotype for luxury kitchen brand SCIC. Who said all lowercase logotypes were new?

**44. Stir**

Yogurt bar chain, USA

*Designed by Elixir Design (Jennifer Jerde, Nathan Durrant), 2009*

**45. Studio 2030**

Architectural practice,  
USA

*Designed by Cue (Alan Colvin, Paul Sieka), 2007*

A forward-looking firm with an emphasis on sustainability and lightening the burden that buildings place on the planet.



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# Hästens

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Fundación  
Sida  
y Sociedad  


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*Stir*

 studio2030

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**46. Third Pillar of Health**

Fatigue management company, UK  
 Designed by Playne Design (Clare P Layne, Sarah Williams, Oliver Meikle, Kieran Fairnington), 2010  
 Sleep, after cardiovascular fitness and nutrition, is the third pillar of health. This company offers assessment and training programmes to help businesses reduce fatigue and improve the energy levels of their employees.

**47. There Is Sound**

Record label, UK  
 Designed by Studio Paradise (Samuel Moffat, Jade Abbott), 2010

**48. The Health Foundation**

Charity, UK  
 Designed by Together Design, 2010  
 A virtuous circle – identification, innovation, demonstration and encouragement – visualizes the healthcare improvement programmes of this charity.

**49. The Royal Mint**

National mint, UK  
 Designed by North, 2007  
 The Royal Mint's rebranding sought to steer its identity away from commemorative coins and figurines in Sunday supplement ads, and to restore the polish and prestige that its history merited. A redrawn Royal Coat of Arms was set in an abstract design derived from the Tudor Rose on England's first gold sovereign in 1489, and the dial plates used in coin production. North developed a custom-made typeface, Nexus Serif, for the mint and crafted a logotype with a unique ligature between the 'y' and 'i'.

**50. Supermarket**

Fashion retailer, Denmark  
 Designed by We Recommend (Martin Fredricson, Nikolaj Knop), 2008  
 A minimarket-style sticker for an ironically downmarket brand selling a mix of labels from streetwear to high fashion.

**51. Weldon**

Hardwood flooring manufacturer, UK  
 Designed by Purpose (Giles Redmayne, Lee Manning), 2010

**52. Syntecor**

Ticketing database software company, UK  
 Designed by GBH, 2009  
 '1 + 1 = 3' alludes to this company's promise of combining data sets to create a powerful resource.

**53. Trossi**

Lifeboat institution, Finland  
 Designed by Hahmo (Jenni Kuokka), 2005



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49



# supermarket

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By Appointment to  
H.M. The Queen  
Suppliers of Hardwood Flooring  
Weldon, Norton Disney



By Appointment to  
H.R.H. The Prince of Wales  
Suppliers of Hardwood Flooring  
Weldon, Norton Disney

# WELDON

51

(■ + ■ = ■) syntecor™

52

# TROSSI®

53

**Client Index**

Page numbers refer to text

- Amlin 40  
Ancillotto 142  
Ancoats Urban Village 168  
Angels Motel 74  
Anglesea Sports & Recreation Club 167  
Anida 102  
AnnaLou of London 264  
Annie 108  
Anorak 118  
Antaar 306  
Anthony Nolan 108  
AOL 311  
Appenzeller, Hans 278  
Appleton & Domingos 132  
Approach Architecture Studio 284  
Aquavia 212  
Arboretum Kalmthout 40  
Arc Biennial 86  
Arch Idea 276  
architectsAlliance 40  
Architecture Centre Devon & Cornwall 162  
Architecture Foundation, The 238  
ArkOpen 276  
Armenian Lexicon & Library Project, The 199  
Armoury, The 228  
Arôme 240  
Artrco 270  
Ars 162  
Art 287  
*Art & Australia* 202  
*Art Tomorrow* 294  
Art Tonic 246  
Arteria 156  
Artform Records 252  
ArtFund 311  
Artica 230  
ArtMatters 238  
Arts Affaires 270  
Arts for Health Cornwall and Isles of Scilly 142  
artWorks 202  
Arup 36  
ASBuilt 86  
Ash St Cellar 80  
Ashburton 118  
Ashdown Ingram 238  
Asia Pacific Interior Design Awards 97  
Asociación Profesional de Diseñadores de Iluminación 142  
Asprey 18  
Assin 64  
Association of Art Historians 44  
Association of Photographers, The 110  
Asylum 56  
At What Cost 122  
Atelier LaDurance 32  
Atelier Pedro Falcão 124  
Atelier 210 60  
Austin Smith:Lord 244  
Australian Centre for Contemporary Art 52  
aut.architektur und tirol 52  
Autočechák 252  
Avid Reader 46  
Avio 60
- A**
- A la Feina Iguals 240  
à point books 64  
aarrkk 30  
AAthletics 208  
AAYA 128  
Abandon Normal Devices Festival 259  
ABB Group 60  
Abbott Laboratories 167  
ABF The Soldiers' Charity 270  
Acacia Avenue 264  
Acca Festival of Alternative Theatre 292  
Accesspoint Technologies 230  
Acocsa 167  
Acqua Design 55  
Acting Company, The 69  
Action Woking 211  
ActionAid 211  
Active Results 211  
Ad Kinetsu 124  
ADF Architects 211  
Adlib 246  
ADM Promotions 255  
*Afrique Contemporaine* 64  
Ágora 212  
Åhléns 167  
Ai Fiori 174  
AJM Productions 102  
Akerman Daly 208  
Akta 306  
Albuquerque, Luis 212  
Alexander Hall 240  
Al Jazeera Children's Channel 287  
All Change 205  
Allude 212  
Almar 212  
Alpenmilch Zentrale 77  
Alphabetee 167  
Altitude Music 94  
Altitude Volvo 168  
Alwyne Estates 208  
Alzheimer's Association 311  
Amanda Patton 306  
Amanda Wakeley 108  
Amazee 56  
American Airlines 17  
American Cinema Editors 142  
American Museum of Natural History 276
- B**
- Baby Box 259  
Bad Huis Theater 311  
Bags 212  
Bailey, Émilie 280  
Balthazar B and the Beatitudes 208  
Bambi/bylaura 234  
Banc Sabadell 252  
Bankside Mix 137  
B&W Studio 236  
Barcelona pel Medi Ambient 168  
Barcelona TV 270  
Barnes & Noble 236  
Barneys New York 142  
Bayn 294  
Beacon 142  
Beaautiful Books 168  
Bendis Financial 168  
Benito's Hat 238  
Berardi & Sagharchi Projects 294  
Bespoke Careers 48  
Bettys 88  
Between Books 311  
Bevan Brittan 206  
bFelix 98  
BG Group 208  
Biblioteca Artur Martorell 270  
Bibliothèque Régionale d'Aosta 268  
Bidfreight Port Operations 42  
Big Science Read 154  
Big Talk 64  
bijjipub 212  
Biketreks 66  
Bite 118  
BK Italia 255  
Black Panda 62  
Black Sun 80  
Blanc Kara 86  
Blink 212  
Bloc 168  
Blok Architects 64  
Blonde + Co 110  
Blue Gallery 80  
Bluebird 312  
Blurr 92  
Böka 240  
Bolefloor 168  
Bonair 306  
Bonds 238  
Boniface, Kevin 110  
Booket 138  
Bookfactory 113  
Booz&Co. 238  
Boskke 212  
Boyd Baker House 94  
BPE 252  
BRAC 312  
BrainagencyMedia 114  
Braincandy 206  
Brand & Value 64  
Brand Design Council of South Africa 208  
Brand New Alliance 86  
Braun 24  
Breakfast Briefings 312  
Breakthrough Breast Cancer 138  
Bree Collection 51  
Briffa Phillips 97  
Brill 262  
Brit Awards, The 168  
British Academy of Songwriters, Composers & Authors 168  
British Larder, The 200  
British Library 134  
Broadgate 168  
Brook McIlroy 234  
Brooklyn Academy of Music 113  
Bruised 60  
Brussels Electronic Music Festival 62  
Bryter Estates 280  
BullGuard 312  
Bullionstream 168  
BurdaStyle 18  
Burgiss Group, The 138  
ByAlex 218
- C**
- CACT 200  
Calderdale Council 140  
Cally Arts 202  
Campaign to Protect Rural England 252  
Campbell Soup Company 73  
Canon 32  
Canterbury School of Architecture 128  
Capital Partners 124  
Caponata 168  
Cardiff Waterside 202  
Carmelit 297  
Casa Lever 142  
Castleton 170  
Cath Kidston 70  
Caviar Productions 170  
Central, The 170  
Central School of Speech & Drama 88  
Ceri Hand Gallery 62  
Certio 160  
CFE 256  
CGA Bryson 264  
Cha Cha Moon 48  
Channel 9 TV 51  
Chaoyang 1919 294  
Charles Kendall 312  
Charlton Kings Baptist Church 276  
Chartered Society of Physiotherapy 128  
Chelsea, The 77  
Chilvers, Ian 176  
Christian Constantin 212  
Christopher Lee 77  
Chuan Pictures 284  
Chuck Choi 144  
Cinema Nova 114  
Cinereach 255  
Circa 226  
Circus 55  
City of Melbourne 302  
City of Westminster College 264  
City University of New York 262  
Clarity 312  
Classé 244  
Claudine Colin Communication 144  
Clockwork Talk 312  
Colin&Me 236  
Collectors Gallery 148  
College of Arts & Architecture 206  
College of Built Environments 134  
Colmar Brunton 230  
Colourhouse, The 150  
Columba 144  
Columbus 170  
Come Enjoy 59  
Company Books, The 152  
Comsa Emte 312  
Conception Marketing 170  
Conflicts Forum 294  
Connect Sheffield 212  
Connect a Million Minds 246  
Conservatoire de Lausanne 240  
Conservatori Municipal de Música de Barcelona 262  
Consortium for Street Children 170  
Conspiracy Group, The 170  
Constitutional Court of South Africa 40  
Coolera, wind & drinks 92  
Coop Himmelblau 214  
Coram Chambers 214  
Corlioni Violins 102  
Corpgroup 314  
Corridor 170  
Couple 156  
Covent Garden 205  
Covert Music 144  
Cox 214  
c+c workshop 52  
Crate & Barrel 21  
Creas Foundation 170  
Creative Group, The 77  
Creative Industries Development Unit 110  
Crisis 60  
Crisp Media 170  
Cristina Guerra Contemporary Art 17  
Criterion Collection, The 170  
Crop 302  
Crown Metropol 88  
Croydon Food Group 170  
Cubus 18  
Cunéo, Ollivier Philippe 78  
Cupcake 48  
Curious Pictures 214  
Customer Closeness Company, The 270  
Cwmni Da 124
- D**
- Dab Hand Media 132  
DACs 124  
Daiwa 66  
Dalton Maag 48  
D&AD Congress 214  
Danfoss 70  
Danish Fashion Institute Academy 44  
Dansmakers Amsterdam 144  
Darbiran Co. 287  
Davies, Sarah 154  
Davis Evolution 118  
Daydream Nation 278  
de sign de 256  
Deborah A. Nilson 202  
Dell 259  
Della Valle Bernheimer 62  
de.MO Books 148  
Dendy Cinemas 114  
Depken & Partner 172  
Derbi 264  
Derek Welsh Studio 234  
Design Academy Eindhoven 80  
Design Leadership Award 200  
Design Ranch 172  
*Design 360°* 255  
Design Ventural 208  
DeTodo 148  
Detroit Institute of Arts 256  
Dew Tour 172  
De Webfabriek 64  
DHKN 236  
Dia:Beacon 240  
Dialog 214  
Dialog In The Dark 122  
Diathlasis Architectural Lighting 172  
Dickens 2012 107  
DIDEROT 162  
Digit 230  
Digital Cinema Media 270  
Digital Illusions Creative Entertainment 126  
Digital Links 238  
Digweed, John 200  
Direction des Musées de France 276  
Directory 118  
Dorchester Collection, The 156  
Dose 312  
Double Good Windows 92  
Douglas Entertainment 18  
Downtown Alliance 306  
dropyx 59  
Dub Hooligan 308  
Duck Duck Goose 260  
Duecento Otto 276  
Duke 80  
Durex 267
- E**
- East End Arts Club 172  
Eat 232  
Eaton 114  
Eden Island 118  
Edinburgh International Festival 172  
Edison, The 98  
El Japonés 148  
Elaehe Gallery 287  
ElAstiC 74  
Electric Works 78  
Ellis Miller 144  
Embodied Media 206  
Emit 276  
Endpoint 208  
Engage 114  
English National Opera 147  
Engraved Stationery Manufacturers Association 172  
Epromotores 172  
Erico 23  
Erritzøe 208

- Erskine 80  
 ESADE 44  
 espai Maragall 240  
 Essence Pictures 162  
 Estudio 108  
 European Farming & Food Partnerships 314  
 Eva Kecseti 206  
 Evangelische Omroep 270  
 Evo 30  
 Exider 214  
 Exist 214  
 Exmouth Market 314  
 Expert Digital 172  
 Exploratorium 216  
 Eye Develop 162  
 Eye Place 156
- F**
- Fabbrica 39  
 Faber & Faber 202  
 Façade 64  
 Face 122  
 Facebook 264  
 Factset Research Systems 66  
 Faculty of Royal Designers for Industry, The 270  
 Faixó, Martín 200  
 Fashion Fringe 110  
 Fashion Human Rights 78  
 Fashion World Talent Awards 78  
 Fatboy 264  
 Faulkner Browns Architects 126  
 FCE 138  
 FedEx 117  
 Feesability 172  
 Fenwick 74  
 Ferguson Whyte 160  
 Ferme du Biéreau, La 256  
 Ferrer Grupo 162  
 Ferrovia 30  
 Festland 80  
 50 Lessons 216  
 Fig Food Co. 306  
 Fillet Inc 230  
 Film North 314  
 Financeforce Consulting 298  
 Finish Creative Services 240  
 Finovino 118  
 Firescape 102  
 FireWater 88  
 First Booking 114  
 First Graduate 216  
 FirstCut Studio 90  
 Fischer Spooner 147  
 Fish + Chip Design 216  
 Flow 102  
 Flow Life Coaching 104  
 Fluid 70  
 Fluid Nail Design 174  
 FMC Technologies 216  
 Folksam 32  
 Fonds Podium Kunsten 147  
 Foodily.com 24  
 Foodparc 39  
 For 117  
 Forart 216  
 Forge, The 174  
 Fornetti 273
- Foro 216  
 Foster + Partners 246  
 Fothergill Wyatt 202  
 14 Blades 284  
 14 oz. 262  
 FramePage 126  
 Free & Equal 208  
 Free2go 314  
 Freed, Peter 97  
 Freedom 216  
 Fresh Co. 44  
 Freymadl, Hans 126  
 Friday 174  
 Fridcorp 70  
 Friends of the Simon Stevin Institute for Geometry 174  
 Friendship Works 40  
 Frodo 246  
 From Scratch 124  
 Front Room Recordings 208  
 FT100 246  
 Fundación Sida y Sociedad 318  
 Further 174  
 Future Designs 94  
 Futures Company, The 113
- G**
- G Design Studio 174  
 Gallery Litvak 118  
 Gebrüder Heinemann 205  
 Geozug Ingenieure 246  
 Geriljworks 234  
 German Möbel 314  
 Gertrude Contemporary 52  
 Get London Reading 314  
 GF Smith 120  
 Gibson Guitar Corporation 78  
 Giff Gaff 216  
 Giles, Allie 102  
 GlobeSide 276  
 Globes 292  
 GMW 110  
 Godzilla Sushi Bar 260  
 Goldlog 32  
 Goldman Sachs 262  
 Golla 30  
 Good 23  
 Good Co. 202  
 Good Measures 162  
 Google 35  
 Gorbals, The 104  
 Gott's Roadside 98  
 Graduates Yorkshire 160  
 Graham Gill Carpets 306  
 Grandmother Co 288  
 Grant Spencer 230  
 Gravitass 24  
 Gr(eat) 46  
 Green Park 40  
 Greenpeace 83  
 Grip 244  
 Grow in Project, The 228  
 Grupo Planeta 314  
 Grupo Tragaluz 189  
 GSA Venture Partners 36  
 Guggenheim Partners 24  
 Guinness Partnership, The 174  
 Gulf Gateway 297
- H**
- Habimah National Theatre 292  
 Hahmo Design 24  
 Hakoltov 174  
 Halcón Vineyards 70  
 Halcyon Hotel, The 176  
 Halliwell Landau 214  
 Hampstead Theatre 208  
 Hamrah e Aval 288  
 Hand 174  
 Hand me Down 74  
 Hangar 10 199  
 Hans Sipma Photography 52  
 Hanzehof 117  
 Haptic 90  
 Hard Turm Park 278  
 Harrods 70  
 Harrow View 176  
 Harvard Maintenance 216  
 Hästens 318  
 Healing Arts, The 252  
 Heal's 24  
 Health Foundation, The 320  
 HealthScout 216  
 Hearst Corporation 24  
 HeathWallace 218  
 Hecker Phelan & Guthrie 102  
 Heino 238  
 Heinrup 176  
 Heinz, H. J. 273  
 Helen Bember Foundation 316  
 Helen Brown Massage 174  
 Helen Langridge Associates 260  
 Heller 18  
 Helsinki - London Design Camp 256  
 Hemtex 88  
 HEMU 42  
 Henderson Leyland 126  
 Hendworth Wakefield, The 29  
 Hermes Mass Transit 176  
 Herrenabig 147  
 Hertz 18  
 Herwit, J. 200  
 Higham, David 214  
 Highly Solar Energy 176  
 Hiscox 160  
 Historic House Trust 44  
 Hive & Honey 218  
 Hodgson, Deborah 102  
 HoHoJo 278  
 HOK 262  
 Hollistic 280  
 Holland & Knight 246  
 Holmes Mackillop 162  
 Home 316  
 Home 3 Assistance 134  
 Honeymoon Dessert 284  
 Hopscotch Films 74  
 Hoptimist 70  
 Horse & Country TV 236  
 Horse Feathers Home 104  
 Hostage 176  
 Hotel Arts Barcelona 262  
 Hotel Olympia 195  
 Hotel Omm 110  
 Houlding, Leo 178  
 Hourigan International 176
- House of Illustration 268  
 House of Propellers 94  
 Howard 230  
 Howcast 218  
 Howe Baugeschäft 176  
 Hulton Archive 46  
 Human Genome Sciences 144  
 Hurrell, Tess 114
- I**
- iamExpat 302  
 Ian Terry 190  
 Ice Cream Music 273  
 iD 40  
 iD Distribution 230  
 Ide 302  
 IDTV 52  
 ILIVETOMORROW 108  
 Ilkka Marttiini Finland 182  
 Independent Commission on Turkey 206  
 Independent State 104  
 Indie 12  
 Inditex 24  
 Indus Capital 262  
 Infinite Sum 94  
 infoMeteo 246  
 Inmedias 218  
 Inpoc 218  
 INREV 120  
 Institute of Directors 202  
 Integrity 218  
 Intermédations 137  
 International Center for Journalists 24  
 International Council of Museums UK 152  
 International Creative Union Center 44  
 International News Network 288  
 Intersect 278  
 inter view 110  
 Intro Garde 137  
 Intuit 218  
 Intuitive 230  
 io 74  
 I/Object 39  
 Ivan Hair Salon 120  
 Ivy 74  
 iwa 74
- J**
- Jade Jagger for yoo 176  
 Jamie Oliver 144  
 Janelle 176  
 Japan Design Society 126  
 Japlab 66  
 Jarman Award, The 56  
 Javerdel 218  
 JBPR 48  
 JCL Records 156  
 Jeep 18  
 Jelly Products 255  
 Jerde 98  
 Jerwood Gallery 26  
 Jestic + Whiles 246  
 Joe and co. 98  
 John Howard Print Studios 268
- John Jones 160  
 John Lyall Architects 230  
 Joly Beauty 44  
 Joyce and Jonathan Hui 156  
 Jump Healthfoods 232  
 Just Moved 80  
 JW Trading 24
- K**
- K College 178  
 Kagawa Education Institute of Nutrition 199  
 Kaiser Sound Studios 104  
 Kajimoto Music Office 126  
 Karimi 248  
 Kaspar 32  
 Katz PR 176  
 Kaya 86  
 Keith Holland & Associates 236  
 Kelkyu 218  
 Kemistry Gallery 32  
 Kerik 56  
 Kerry Phelan Design Office 232  
*Ketab-e-Hafteh* 288  
 Kettle of Fish 214  
 KidStart 232  
 Kikkoman 316  
 Kilver Dance Studio 178  
 Kilvil 40  
 King's Cross Social Club 102  
 Kingsland School 202  
 Kino Cinema 46  
 Klar! 92  
 Klartext 218  
 Knabenchor Gütersloh 148  
 Knickelkopp 80  
 Knoll 21  
 Kolpa 248  
 Komono 124  
 Kondyli Publishing 178  
 Koperasi 39  
 Korkers 220  
 KPMG 252  
 Kress (Samuel H) Foundation 26  
 Kristin Morris Jewelry 160  
 Krrb 74  
 Kubota Corporation 120  
 Kultohr 220  
 Kurakuen 178  
 Kwaku Alston Photography 86  
 Kx, The 94
- L**
- Lab, The 69  
 L-A-D-A 242  
 Lafayette Centre 200  
 Laidian Coffee Bar 284  
 Laidlaw Foundation 138  
 Laimar Films 274  
 Lakeside Counselling 273  
 Laline 278  
 Lambeth First 200  
 La Moderna 306
- Land Securities 276  
 Lane 232  
 L'Anima 102  
 Lankabaari 78  
 Lara Gut 80  
 La Strada 70  
 Lautstark 242  
 Layezee Beds 178  
 LazyLazy.com 18  
 Lea Singers 73  
 Lean Alliance 124  
 Leap 256  
 Lechem Eretz 292  
 Leong Ka Tai Photography 156  
 Leontyna 220  
 L'Escaier 270  
 Le Vieux Manoir 147  
 Libraries Alive 242  
 Librería Internacional Bilbao 260  
 Lichthaus Arnsberg 23  
 Life 298  
 Life + Times 62  
 Life Assay 273  
 Lili 292  
 Liliium 104  
 Lill Rechtsanwältin 138  
 Limapuluh 306  
 Linden Centre for Contemporary Art 178  
 Ling Lee 274  
 Lisa Desforges 308  
 Lissom Gallery 26  
 litt 73  
 Living 220  
 Living Architecture 206  
 Living Beauty 48  
 Loft Investments 30  
 Lokalt Företagsklimat 138  
 London Chamber Orchestra (LCO) 132  
 London 2012 302  
 Longwalk 92  
 Love From London 274  
 Love Language London 242  
 Low Income Investment Fund 42  
 Luna Design 148  
 Lund Byggeri 205  
 Lusben 73  
 Luxury Trip 220  
 Lyons 56
- M**
- Mace Group 316  
 McGarry & Eadie 117  
 McNay Art Museum, The 32  
 Mad Cow 84  
*Magazines Canada* 268  
 Magic of Persia Contemporary Art Prize 298  
 Magnusson Fine Wine 156  
 Mahnab Co 290  
 Mainstone Press, The 182  
 Maison de Photo, La 126  
 MAK Center 92  
 Make Associates 304  
 Malaparte 274  
 Malings, The 178  
 Manbulloo 182

- Manchester Literature Festival 181  
Mannerheim League for Child Welfare 256  
Marawa the Amazing 48  
Marco 220  
Margarets, The 90  
Mark Warner 90  
Marks & Clerk 236  
Marmalade Toast 148  
Martha Stewart Omnimedia 140  
Martin Prosperity Institute 46  
Marubiru 182  
Maruhon 178  
Masch Media 244  
Mass LBP 26  
Massif 56  
Matricia 248  
Matsuri Japan 298  
Matta 178  
Matthew Williamson 220  
Mattura 148  
Mayne Health 260  
MC Partners 36  
*M.Digest* 182  
MEA Accountants 52  
Media Builder 288  
MediaCom 26  
Mediapulse 232  
Meiji Group 220  
Melanie Grant 178  
Melinda 308  
Mellow Mushroom 83  
Mental Health Foundation 196  
Merlin 182  
Metropolitan Wharf 134  
México 302  
Meyers Deli 181  
MICA 108  
Michael Ku Gallery 298  
Michael Popper Associates 220  
Michal Miller 292  
Midi 64  
Millennium Models 156  
Milton Agency, The 117  
Mini McGhee 108  
Mini Museum Mürren 42  
Mint Furniture 98  
Miquelrius 104  
Miso 159  
MMM Festival 274  
Mobil Corporation 220  
Mobilise 220  
Mobilrabatten 196  
MòChén Architects & Engineers 298  
Mode Zonen 120  
Moderna Museet 84  
Moka 278  
Moke 222  
Molton Brown 36  
Monastic Productions 316  
Mondays At The Foyer 200  
Montgomery Sisam Architects 232  
MONU 94  
Moor 222  
Moorhouse Consulting 222  
Mordisco 118  
MoreySmith 48  
>moser 248  
Motherboard 62  
Mothercare 181
- Motor Neurone Disease Association 120  
Moulinex 78  
Mount Anvil 150  
Mouse Awards 113  
Mouttet 181  
Moving Images 268  
m+associés 178  
MRCPderm 222  
m/studios 108  
M2b 104  
Multilingua 83  
Multimédia Sorbonne 196  
Muscular Dystrophy Campaign 46  
Museion 181  
Museo Italiano Cultural Centre 56  
Museu d'Arqueologica de Catalunya 182  
Museum Links 134  
Museum of American Finance 150  
Museum voor Communicatie 83  
Museums & Galleries NSW 144  
Música 242  
Mutants 182  
Muzik 182  
My Italian Friends 256
- N**
- Nafsica 182  
Nahjal Balagha Cultural Center 288  
Nailpress 18  
National Library of Ireland 132  
National Parks of New York Harbor 308  
National Theatre Wales 280  
National Training Awards 190  
National Youth Choirs of Great Britain 152  
Nationale Ballet, Het 278  
Natural History Museum 302  
Naturopathica 98  
Nau Capital 138  
Naughton Gallery, The 280  
NBS 126  
NCM Interiors 62  
Nederlandse Staatsloterij 30  
Negro Rojo 110  
Nest.co.uk 144  
New British Design 316  
New 42nd Street, The 274  
New Museum 152  
*New York* 104  
New York Palace, The 36  
Nichols Consultancy 185  
Nimmin 51  
Nina Matos 195  
9/11 Memorial 211  
Nine Point Nine 126  
90 Hairdressing 308  
NL Ruhr 98  
NOBA 60  
Nobivac 222  
NoHo 252  
Noon Cultural Group 290
- NorrlandsOperan 242  
Northern Icon 242  
Northern Ireland Tourist Board 222  
Northsea Capital 36  
Northshore 182  
North/South/East/West 48  
Norton & Sons 36  
Norton Motorcycles 107  
Nothotels.com 232  
Nowhere Resorts 73  
Nursing & Midwifery Council 196  
Nuseum of Modern Art, The 137  
Nutrio 222  
NuZi 284  
NY Arts Program 248  
NYC 304
- O**
- Obsidian 316  
*Obstetrician & Gynaecologist, The* 199  
Ocean Consulting Group 316  
Octink 134  
Oded Ezer Typography 292  
Odin 242  
Ogee74 52  
Oikos 264  
oki ni 40  
Okinaha 24  
Ole Lund 104  
Oliver & Bonacini Restaurants 46  
Olmo Reverter Photography 124  
On Pedder 98  
One Atlantic 280  
One Degree 248  
OneToBe 259  
1:1 240  
Only 62  
Open Air Laboratories Network 302  
Open Museum, The 84  
Openfield 21  
Opera North 66  
Opet Petroleum 222  
O+Co 248  
Opta 318  
OQO 52  
Orange Box 308  
Oranjebloesem 297  
Origin Architect 284  
Orso 124  
Ossie Clark 152  
Österreichische Nationalbibliothek 312  
Oyster Marine 314  
Oyuna Cashmere 120
- P**
- Pacific Place 86  
Pagliano Arredamenti 185  
Palau Foundation 66  
Panthalassa 186  
Papatzanakis 186  
Paramout 268  
Parc Central del
- Poblenu 51  
Parfumerie Leni 90  
Park Lane 98  
Parker Marketing 318  
Parrotta Contemporary Art 152  
Passion Foods 268  
Paternoster Square 185  
Patrick Heide Contemporary Art 148  
Pauffley 242  
Pax 260  
Peak Performance 186  
Pearson Lyle 32  
Peclars 318  
Peel District School Board 308  
Peel's Deli 308  
PeliFilip 222  
Penoyre & Prasad 132  
Penrhyn Books 196  
People Tree 32  
Peppersmith 318  
Perplex 114  
Peter Ellis New Cities 55  
Peter Taylor Associates Limited 128  
Petrolux 222  
Pew Center for Arts & Heritage, The 280  
Peyton and Byrne 152  
Philippe Guignard 196  
pHuel 84  
Pilobolus Dance Company 150  
Pin Point Events 185  
Pizza Nova 107  
Place Estate Agents 232  
Plan 8 222  
Playgroup 244  
Pleasant Studio 102  
Pleasurealm 226  
Plywood 66  
Popular 185  
Popular Front 56  
Port Vell 264  
*Pose Magazine* 260  
Postmedia Network 234  
Poverty Over 226  
Pravda 262  
Press, The 88  
Preston and District Ex Boxers Association, The 225  
Preston Kelly 128  
Pueblo Chico 42  
Pukstaavi 244  
Puntari 40  
Purity 226
- Q**
- QFort 226  
Qmunuity 226  
Quintessentially 29  
QVC 186
- R**
- Radiodada 260  
RadLyn 108  
Rainy City Stories 152  
Raleigh International 186  
Rambert Moves 274  
Ramblers 186  
Randstad Uitzendbureau
- 159  
Raw Space 120  
RBH Multimedia 202  
Red Felix 196  
Red Ladder Theatre Company 152  
Redfern 274  
Refresh Beauty Spa 316  
Regatta Design 200  
Regional Acting Studio 90  
Republic 29  
Resilica 66  
Restaurant at the Royal Academy of Arts, The 150  
Restaurant Mansour 288  
Rethink 132  
Reuter & Kucher Steuerberater 128  
Reza Abbasi Museum 288  
RIBA Bookshops 148  
Ricoh 26  
Rigby & Peller 36  
Rippleeffect Sound Design 226  
Roam Digital 122  
Rock 186  
Rogers Flooring Company, The 189  
Rollasole 226  
Rondo Media 120  
Roost 186  
RooX 78  
Rothfield 88  
RoTo Architects 97  
Rotterdam Academie van Bouwkunst 128  
Royal Mint, The 320  
Royal Opera House 316  
RTVE 42  
Rumpus Room, The 304  
Ruth Tomlinson 23
- S**
- Saba 159  
Sadie Coles HQ 17  
Sahar Co 290  
St Maryle Bow Church 150  
St Pancras Renaissance Hotel 228  
Saks Fifth Avenue 107  
Salvino 226  
*Samarkand* 290  
Sapphire PR 228  
Sanderson, Rupert 35  
Sansaw 186  
Santarelli and CO 69  
Saratoga Associates 120  
Satoko Furukawa 107  
Saunders, Ben 142  
Savours Nobles 70  
Savoy, The 26  
Savviva Lifestyle Management 56  
Scandinavian Airlines 262  
Schalwijk, Bob 140  
Science Museum 150  
Scotland + Venice 35  
Scottish Opera 206  
Seawater Greenhouse 205  
Secur 244  
Self Publish, Be Happy 152
- Sematak Advertising 290  
Sendai Astronomical Observatory 297  
Sendyne 228  
Seven 138  
Seven Film Gallery 128  
750mph 142  
seymourpowell 30  
S4C 234  
*Shahr-e Hashtom* 290  
Shanghai World Financial Center 294  
Shelta 268  
Shenkar College of Engineering & Design 200  
*Sher* 290  
Shift 186  
Show And Tell 52  
Showtime Networks 260  
Sigmond, Ragne 32  
Signature Theatre Company 274  
*Signon* 292  
Silver Plate 122  
Sion College 202  
Sirca 30  
Six Wines Eight 48  
64 Knightsbridge 98  
Skype 274  
SLA Pharma 304  
Slash 234  
Slice 268  
Slowly 60  
Slurk 186  
Smeg 318  
Smith Partners 55  
SML 304  
SMP Partners 92  
Smule 228  
So...soap! 280  
Social Traders 56  
Socialbox 228  
Sociotrendy 186  
Soda Reklamebyrå 35  
Sofami 228  
Softbox 69  
Solo Mobile 69  
SOM 42  
Sonic Editions 160  
Sony Corporation 39  
Sorg Architects 94  
SoundCircus Kees Kroot 42  
Sounds Like Brisbane 90  
Soup Broth Asia 304  
South Street Seaport Museum 318  
Southern California Institute of Architecture 244  
Speirs + Major 48  
Spiritualized 18  
Splitrock 304  
ST Holdings 17  
Stadium 56  
Standard 8 140  
ST&P 236  
Stara Piekarnia 150  
Start Anywhere 278  
StartSkuddet 148  
Statik Dancin' 150  
Steam 122  
Stedelijk Museum 29  
Stereoscape 228  
Sterling Relocation 189  
Sternen, Restaurant 118  
Stir 318  
Store Build 206  
Strange Beast 104

Streetharts *see*  
 thestreetharts.com  
 Streetlab 17  
 Strum 92  
 Studio Daminato 108  
 Studio RBA 59  
 Studio Sam 128  
 Studio 2930 318  
 STUDIO 225  
 SugarSin 35  
 Super OS 206  
 Supermarket 320  
 Surgical Aesthetics 238  
 Surus 88  
 Suttergut 56  
 Swanswell Trust, The 267  
 Sweet Little Things 84  
 Switch 228  
 Syfy 21  
 Synovia 230  
 SynsLaser 234  
 Syntecor 320

---

**T**

Tahkokallio Design+ 248  
 Takano, Aya 142  
 Take Ten 46  
 Tama Art University 113  
 Tambour 298  
 Tampereen  
 Ammattikorkeakoulu  
 (TAMK) 78  
 Tank Stream Bar 78  
 Taryn Rose International  
 36  
 Taskers 189  
 Taste Tidswell 189  
 Taste Together 284  
 Tate 92  
 Tautz, E. 314  
 Tea 228  
 Teach First 21  
 Tel Aviv Museum of Art  
 292  
 10 Architects 294  
 Teplitzky's 70  
 Teppanyaki 84  
 Terrine 190  
 Terry Moore Design 26  
 TESS Management 59  
 Teva 297  
 text/gallery 234  
 There Is Sound 320  
 thestreetharts.com 83  
 Third Light 159  
 Third Pillar of Health 320  
 Thirst 55  
 33RPM 200  
 Thompson Gallery 190  
 3DW 124  
 Tickety Boo 97  
 Tiffany & Co. 36  
 Tilt Design 138  
 Tim Wood Furniture 159  
 Tinley Road 190  
 Title 128  
 Tize Scissors 290  
 TLT Solicitors 259  
 Together 222  
 TOJO 44  
 Tokyo Station City 294  
 Tom Devine 190  
 Tomorrow 32  
 Tonic 232  
 Toohey, Louise 132  
 Top Drawer 154  
*Toronto Life* 154

*Toronto Magazine* 154  
 Tossed 140  
 Town Hall Hotel 280  
 Towner Gallery 190  
 TransFormal 206  
 Transportation  
 Alternatives 260  
 Trento DOC 225  
 Tricolette Yarns 90  
 Trinity Laban  
 Conservatoire of Music  
 and Dance 94  
 Tromppo 140  
 Trossi 320  
 Tschine, Restauraunt 29  
 Tubestation 60  
 Tuke & Bloom 140  
 Tukes 86  
 Turnaround for Children  
 156  
 Turner Collective, The  
 304  
 Tuveri 122  
 Typopassage 59

---

**U**

Über Gallery 92  
 UCLA Architecture &  
 Urban Design 128  
 U.Coffee 190  
 UIP 86  
 UK Skills 225  
 Unesta 190  
 Uniqlo 298  
 Unique Models 225  
 Unit 226  
 Unit Architects 52  
 United Colors of  
 Benetton 264  
 Unity Law 190  
 Univerità IUAV di Venezia  
 148  
 University of East Anglia  
 195  
 University of  
 Westminster 154  
 Unreserved 206  
 Upplevelseindustrin 60  
 Urban Splash 30  
 Urban Strategies 110  
 Usual Suspects 154

---

**V**

Valkekez 160  
 Vanity (waxing salon) 190  
 Vanity (women's clothing)  
 51  
 Velux 268  
 Verasis 192  
 Verbatim 232  
 Verida Credit 192  
 Vertical Garden Design  
 132  
 Vertigo 140  
 Very Important  
 Announcements 308  
 Via Snella 36  
 Viavai 156  
 Victor Russo's Osteria  
 280  
 Victoria & Albert Museum  
 195  
 Victoria Beckham 122  
 Vietnam Woods, The 284

Viewpoint Photography  
 94  
 Villalagos 190  
 Vincenzo 90  
 Vinifiti 98  
 Viper Subsea 192  
 Virgin Galactic 40  
 Vision Pablisning 110  
 Visual Intelligence  
 Agency 128  
 Vitamed 192  
 Vitsø 26  
 Vivid 192  
 Vivid Research 88  
 Von Rotz 60  
 Vumi 124

---

**W**

Walktall.com 154  
 Wapping Project  
 Bankside, The 150  
 Warm Ground 196  
 Water By Design 92  
 Waterfront, The 192  
 Waterman 212  
 Watermark 192  
 We Jane 74  
 Weekend 226  
 Weeks & Cowling 236  
 Weldon 320  
 Wellicious 78  
 Werner Sobek  
 Engineering & Design 84  
 Western Union 108  
 Westminster  
 Employment 244  
 Westzone Publishing 248  
 Whitney Museum of  
 American Art 52  
 Whittingham 192  
 Wildbore & Gibbons 267  
 Wilhelm 138  
 Willem and Anne 156  
 Wink 248  
 W'Law Weber Wicki  
 Partners 192  
 Women's Organisation,  
 The 199  
 Wood&Wood 195  
 Woolworths South Africa  
 192  
 Workshop Events 248  
 World Outstanding  
 Chinese Design Award  
 262  
 World Policy Institute 226  
 WOSM 252  
 Wright Brothers 267  
 Wyman, Nella Cohalan  
 196

---

**X**

Xococava 137

---

**Y**

Yauatcha Atelier 196  
 Yde & Toklum 84  
 Ying Kee Tea House 284  
 YMCA of the USA 192  
 Yoo Mee 84  
 Your Wembley 196  
 YouTube 267

Yritys 2.0 192  
 Yrkeshögskolan  
 Göteborg 108

---

**Z**

Zendol B 270  
 Zepter Museum of  
 Modern Arts 196  
 Zhejiang Daily Press  
 Group 284  
 Zildjian 77  
 Znips 90  
 Zoo Concept Store 262  
 ZWN Group 252



**Designer Index**

Page numbers refer to text

- Lane 232  
 – The New York Palace 36  
 – SugarSin 35  
 – Surgical Aesthetics 238  
 Aparicio, Nicholas (Lander Associates) 216  
 Apeloig, Philippe see Studio Apeloig  
 A Practice for Everyday Life (APFEL) 29  
 Arabatzis, Diamantis (G Design Studio) 124  
 Arbenz, Kim (Hotz & Hotz) 147  
 Area 17  
 – Asylum 56  
 – Böka 240  
 – BurdaStyle 18  
 – Deborah A Nilson 202  
 – Dew Tour 172  
 – GSA Venture Partners 36  
 – Krrrb 74  
 – Life + Times 62  
 – Motherboard 62  
 – Slash 234  
 – Vertical Garden Design 132  
 Ark 273  
 Armstrong, David (1977 Design) 230, 273  
 Arquin, Ingrid (Coast) 60, 64, 86, 124  
 ArthurSteenHorne-Adamson (ASHA) 218, 236, 252, 255, 270, 276, 278  
 Assadollahi, Mostafa 288  
 Atelier Bundi (Stephan Bundi) 42, 51, 137, 218, 232  
 Atelier Pedro Falcão 17, 124, 132, 138  
 Atelier Works  
 – Blue Gallery 80  
 – Caponata 168  
 – Ian Chilvers 176  
 – City of Westminster College 264  
 – The Company Books 152  
 – Connect Sheffield 212  
 – Double Good Windows 92  
 – Exmouth Market 314  
 – The Forge 174  
 – Ian Terry 190  
 – Independent Commission on Turkey 206  
 – Integrity 218  
 – Kingsland School 202  
 – Lambeth First 200  
 – Mouttet 181  
 – *The Obstetrician & Gynaecologist* 199  
 – Salvino 226  
 Atkinson, Mark (The Chase) 230  
 A2 Design  
 – Castleton 170  
 – Croydon Food Group 170  
 – Grant Spencer 230  
 – m+associés 178  
 – Verasis 192  
 – Wildbore & Gibbons 267  
 A2/SW/HK 26, 104, 126, 154, 205  
 Awang, Aimi (Maggie Studio) 202  
 Ayre, Dominic (Hambly & Woolley) 104, 232  
 Azurdia, David see Maggie Studio
- 
- B**
- Badalan, Ciprian (Brandient) 270  
 Bailey, Paul (1977 Design) 48, 94, 102, 144, 230, 273  
 Baker, Eric (The O Group) 174  
 Balius, Andreu (Summa) 30  
 B&B Studio 195, 318  
 B&W Studio  
 – Biketreks 66  
 – B&W Studio 236  
 – Calderdale Council 140  
 – Green Park 40  
 – Miso 159  
 – Northshore 182  
 – Orange Box 308  
 – Republic 29  
 – Seven 138  
 – 33RPM 200  
 Baravalle, Giorgio (de. MO) 78, 86, 122, 148  
 Barbarasa, Iancu (Brandient) 192  
 Barmettler, Thomas (Hotz & Hotz) 56  
 Baron, Andy (Lander Associates) 212  
 Bateson, John see Bateson/Studio  
 Bateson/Studio 126  
 Bather, Zoë (Studio8) 52, 88, 142  
 Bauer, Erwin K. see bauer konzept & gestaltungbauer konzept & gestaltung 59, 77  
 Beacher, Jonathan (1977 Design) 255  
 Beare, David (Dragon Rouge) 270  
 Bembibre, Daniel (Summa) 30, 42, 246  
 Bennett, David (OPX) 40  
 Bennett, Natalie (300million) 60, 78, 222, 232  
 Benson, Paula (Form) 185  
 Bereuter, Zita (Bohatsch und Partner) 52  
 Bergh, Roger van den (The Chase) 216  
 Bergh, Roger van den (Onoma) 176, 228, 252, 260, 278  
 Berks, Sara (Area 17) 36  
 Bertell, Erik (Hahmo) 40, 78, 86, 126, 200, 228, 244  
 Beveridge, James (Brownjohn) 30, 162, 176, 202, 262, 278, 312  
 – (Further) 174, 312  
 Bibliothèque  
 – Allude 212  
 – Boskke 212  
 – Covent Garden 205  
 – Engage 114  
 – The Rumpus Room 304  
 – Speirs + Major 48  
 Bickerstaff, Bill (OPX) 40  
 Bierut, Michael (Pentagram) 107, 113, 262  
 Birdsall, Connie (Lippincott) 246  
 Bjork, Kelly (Studio/lab) 311  
 Black, Gary (Uffindell) 208, 222  
 Blackburn, Garry (Rose) 29  
 Blackburn, Kevin (The Chase) 152  
 Blast 92, 195, 280, 312  
 BMB Agency 226  
 Bob Design 90, 113  
 Bohatsch, Walter see Bohatsch and Partner  
 Bohatsch and Partner 52, 312  
 Bohls, Kelly (Sandstrom Partners) 306  
 Bologna, Matteo see Mucca Design  
 Bonafede, Enrico (Homework) 147  
 Bos, Ben (Total Design) 159  
 Bowen, Shaun (B&B Studio) 195, 318  
 Bown, Dan (Blast) 312  
 Boy Bastiaens/Storm-hand 32, 174, 189, 262  
 Braaksma, Arjan see Burobraak  
 Bradley, Lee (B&W Studio) 29, 40, 66, 138, 140, 200  
 Brandenburg, Maarten (Total Identity) 280  
 Brandient 172, 192, 222, 226, 248, 270, 306  
 Braun, Sebastian (MetaDesign China) 284  
 Brechbühl, Erich see Mixer  
 Bree, Rob de (Teldesign) 248  
 Brian, Lise (The Chase) 216  
 Brin, Sergey 35  
 Broadhurst, Alex (B&W Studio) 66, 140, 308  
 Brown, Andrea (Mucca Design) 39, 88, 273  
 Brown Travis (Tokyo Branding + Design) 262  
 Browne, Adam (Purpose) 190, 202, 225, 314  
 Browne, AV 222  
 Brownjohn 30, 162, 176, 202, 262, 278, 312  
 Browns 140, 150, 160  
 Brunazzi & Associati 80, 122, 240, 268  
 Brunazzi, Andrea (Brunazzi & Associati) 80, 240, 268  
 Brunazzi, Giovanni 185, 268  
 – (Brunazzi & Associati) 268  
 Bryant, Karin (Elixir Design) 200  
 Buck, Spencer see Taxi Studio  
 Buddy 70, 140, 159, 211  
 Bull, Dan (Six) 168  
 Bundi, Stephan see Atelier Bundi  
 Burgess, Alexis (Bob Design) 113  
 Burkhardt, Mireille (Bob Design) 90, 113  
 Büro Uebele Visuelle Kommunikation 51, 84, 128, 152, 156  
 Burobraak 46, 246, 264, 297, 311  
 Bürocratik  
 – Ágora 212  
 – Aquavia 212  
 – Bags 212  
 – Foro 216
- 
- C**
- Calderón, Eduardo (Emblem) 302  
 Campbell's 73  
 C&G Partners  
 – American Cinema Editors 142  
 – Chuck Choi 144  
 – Low Income Investment Fund 42  
 – The McNay Art Museum 32  
 – Museum of American Finance 150  
 – Peter Freed 97  
 – RBH Multimedia 202  
 – Samuel H Kress Foundation 26  
 – Signature Theatre Company 274  
 Canon 32  
 Carter, Matthew 137  
 Carter, Phil 107  
 Carter Wong Design 107, 144  
 Cartlidge Levene 48, 144  
 Casey, Ben (The Chase) 110, 170  
 Cavanagh, Andrew (Elfen) 228  
 CDT Design  
 – ActionAid 211  
 – Bevan Brittan 206  
 – BRAC 312  
 – Broadgate 168  
 – Digital Cinema Media 270  
 – English National Opera 147  
 – GMW 110  
 – Home 3 Assistance 134  
 – London Chamber Orchestra 132  
 – Marks & Clerk 236  
 – Nursing & Midwifery Council 196  
 – Paternoster Square 185  
 – Vision Publishing 110  
 Cefai, John (KentLyons) 56, 107, 274  
 Challinor, Chris (The Chase) 110  
 Chandler, Ross (Hambly & Woolley) 154  
 Chase, The  
 – Conception Marketing 170  
 – Creative Industries Development Unit 110  
 – Freedom 216  
 – Halliwell Landau 214  
 – Home 316  
 – Hostage 176  
 – iD Distribution 230  
 – Layeez Beds 178  
 – The Preston and District Ex Boxers Association 225  
 – Red Ladder Theatre Company 152  
 Chen, Christy (CoDesign) 278  
 Chen, Frances (Hambly & Woolley) 24, 46, 104, 308  
 Chermayeff & Geismar  
 – Barney's New York 142  
 – Downtown Alliance 306  
 – Engraved Stationery Manufacturers Association 172  
 – Factset Research Systems 66  
 – Guggenheim Partners 24  
 – Harvard Maintenance 216  
 – Hearst Corporation 24  
 – Kaya 86  
 – Marubiru 182  
 – Mobil Corporation 220  
 – The Museum of Modern Art 137  
 – National Parks of New York Harbor 308  
 – The New 42nd Street 274  
 – Opet Petroleum 222  
 – Pilobolus Dance Company 150  
 – Saratoga Associates 120  
 – Showtime Networks 260  
 – World Policy Institute 226  
 Cheung, Jan (milkxshake) 108  
 Cheung, Ray (CoDesign) 156, 278, 280  
 Chilvers, Ian (Atelier Works) 80, 176, 199, 200, 218  
 Chock, Paul (Lander Associates) 212, 216  
 Christie, Ben see Maggie Studio  
 Chubb, Jonathan (Ark) 273  
 Chun, Peter (Lippincott) 218  
 Cifuentes, Beatriz (Vignelli Associates) 192, 255, 314  
 Clark, Eszter T (Hatch Design) 77, 280  
 Clark, Jen (Hambly & Woolley) 312  
 Clarke, Richie (Mode (UK)) 86  
 Clarke, Steve (Lander Associates) 248  
 Claudius, Stefan see

- Claudius Design  
 Claudius Design  
 – Festland 80  
 – Firescape 102  
 – Howe Baugeschäft 176  
 – Knickelkopp 80  
 – Masch Media 244  
 Coast  
 – AAthletics 208  
 – AsBuilt 86  
 – Atelier 210 60  
 – Blanc Kara 86  
 – Brussels Electronic Music Festival 62  
 – Collectors Gallery 148  
 – Friday 174  
 – From Scratch 124  
 – I/Object 39  
 – Komono 124  
 – La Ferme du Bléreau 256  
 – Midi 64  
 – My Italian Friends 256  
 – Okinaha 24  
 – OneToBe 259  
 – Statik Dancin' 150  
 CoDesign  
 – Daydream Nation 278  
 – Design Leadership Award 200  
 – FCE 138  
 – HoHoJo 278  
 – Joyce and Jonathan Hui 156  
 – Leong Ka Tai  
 – Photography 156  
 – NuZi 284  
 – 1:1 240  
 – So...soap! 280  
 – World Outstanding Chinese Design Award 262  
 Coenen, Susanne (Lockstoff Design) 102  
 Cohen, Jason B (The O Group) 174, 206  
 Colvin, Alan (Cue) 56, 108, 128, 318(2)  
 Company 185, 218, 226  
 Conchie, Steve (The Chase) 316  
 Concrete  
 – architectsAlliance 40  
 – Bite 118  
 – Brook McIlroy 234  
 – Fabbrica 39  
 – Film North 314  
 – Mass LMP 26  
 – Pizza Nova 107  
 – Xococava 137  
 Cornwall Design  
 – Ash St Cellar 80  
 – Davis Evolution 118  
 – Fridcorp 70  
 – Hecker Phelan & Guthrie 102  
 – Ivy 74  
 – Lyons 56  
 – Mad Cow 84  
 – Rothfield 88  
 – Tank Stream Bar 78  
 – Teppanyaki 84  
 Cortada, Eduardo (Summa) 40, 44  
 Costin, Phil (Mode (UK)) 48, 86, 98, 102  
 Costly, Amelia (Spencer du Bois) 186  
 Couchman, Ryan (Concrete) 118  
 Couple 154, 156, 262, 304  
 Cox, Martin (Blast) 195  
 c+c workshop 52, 59, 108, 260, 276, 284  
 Creative Inc 60, 132, 159, 236  
 Crowell, Wim (Total Design) 29  
 Cuban Council and Test Pilot Collective 264  
 Cue  
 – Parker Marketing 318  
 – Popular Front 56  
 – Preston Kelly 128  
 – RadLyn 108  
 – Studio 2030 318
- D**  
 Dagan, Troy (SML) 182  
 Dahl, Jack see Homework  
 Dallyn, Sam 214, 228  
 Dan Alexander & Co 64, 92, 102, 278  
 Danfoss 70  
 Danko, Tegan (Grade Design) 244  
 Danyshesky, Ivan (Transformer Studio) 276  
 Darden Studio 280  
 Davies, Justin (Purpose) 21  
 Davies, Lee (Peter and Paul) 189, 190  
 Davies, Nigel (300million) 60, 78, 124, 222, 232  
 Dawson, Peter (Grade Design) 152, 156, 244  
 Day, Rob (Further) 312  
 Deardon, Gary (Uffindell) 92, 222  
 Defoe, Freya (The Partners) 238  
 Delaney, Ian (Minale Tattersfield) 225  
 Dell Global Brand Creative 259  
 de.MO 78, 86, 122, 148  
 Dempsey, Mike (CDT Design) 132, 147 see also Studio Dempsey  
 Denis Olenik Design Studio 56, 214  
 Design By Pidgeon  
 – Altitude Volvo 168  
 – Anglesea Sports & Recreation Club 167  
 – Bonair 306  
 – Boyd Baker House 94  
 – Linden Centre for Contemporary Art 178  
 – Museo Italiano Cultural Centre 56  
 – Studio Sam 128  
 – Tilt Design 138  
 Design Ranch 172, 199  
 Designbolaget 92, 114  
 Designers United  
 – CACT 200  
 – Diathiasis Architectural Lighting 172  
 – Hotel Olympia 195  
 – Mondays At The Foyer 200  
 – Papatzanakis 186  
 – Seven Film Gallery 128  
 DesignStudio 124, 176, 238  
 Devoy, Harriet (The Chase) 230  
 Diedrich, Ellen (Summa) 66  
 Dierig, Christian (Lippincott) 218  
 Diggins, Mark (KentLyons) 314  
 Dios, Sandra (Summa) 102  
 Dobson, Phil (1977 Design) 208  
 Donaldson, Tim (hat-trick) 138  
 Donohoe, Peter (Peter and Paul) 78, 189, 190, 238  
 Dowling, John see Dowling Duncan  
 Dowling Duncan  
 – Future Designs 94  
 – Hive & Honey 218  
 – Michael Popper Associates 220  
 – Museum Links 134  
 – NCM Interiors 62  
 – Pearson Lyle 32  
 – Rock 186  
 – Sapphire PR 228  
 – Seawater Greenhouse 205  
 – Tinley Road 190  
 – Warm Ground 196  
 Doyle, Stephen see Doyle Partners  
 Doyle Partners 44, 140, 236, 240, 246, 260  
 Dragon Rouge 270  
 Droog, Andrew (B&W Studio) 29, 40, 138  
 Duncan, Rob see Dowling Duncan  
 Durrant, Nathan (Nathan Durrant Design) 70 see also Elixir Design  
 Dylla, Frank (Chermayeff & Geismar) 182
- E**  
 Easterbrook, Aaron (Elfen) 120, 124, 280  
 Ecob, Alex (Studio8) 52  
 Edmondson, Bryan see SEA  
 Edwards, Matt (Fabio Ongarato Design) 88  
 Edwards, Melanie (Further) 242  
 Egli, Simon 59  
 Ehsai, Mohammad 288  
 Elder, Simone (Fabio Ongarato Design) 64  
 Elfen 120, 124, 228, 280  
 Elixir Design  
 – Gott's Roadside 98  
 – J Herwitz 200  
 – Jerde 98  
 – Naturopathica 98  
 – Stir 318  
 – Taryn Rose International 36  
 Ellery, Jonathan (Browns) 150, 160  
 Ellul, Jamie see Magpie Studio  
 El Mir, Naji 196, 287  
 Elmwood 97, 190, 230, 244, 267, 308  
 Emblem 302  
 Emmen, Jaco (Teldesign) 30  
 Erdpohl, Karen (Creative Inc) 132  
 Ervin, Don (George Nelson Associates) 167  
 Eskenazi, Mario  
 – Ars 162  
 – Asociación Profesional de Diseñadores de Iluminación 142  
 – Banc Sabadell 252  
 – Barcelona pel Medi Ambient 168  
 – El Japonés 148  
 – Fundación Sida y Sociedad 318  
 – Grupo Tragaluz 189  
 – Hotel Omm 110  
 – Martín Faixó 200  
 – Mordisco 118  
 – Negro Rojo 110  
 – Together 222  
 Esteves, Adriano (Bürocratik) 212(3), 216  
 Estudio Diego Feijóo 92, 148, 167, 170  
 Evans, Adam (Seven) 138  
 Evans, Guto (Elfen) 120, 124, 228, 280  
 Ezer, Oded  
 – Globes 292  
 – Lili 292  
 – Muzik 182  
 – Oded Ezer Typography 292  
 – Weekend 226
- F**  
 Fabio Ongarato Design  
 – Assin 64  
 – Australian Centre for Contemporary Art 52  
 – Crown Metropool 88  
 – Gertrude Contemporary 52  
 – Kerry Phelan Design 232  
 – On Pedder 98  
 – Social Traders 56  
 – Über Gallery 92  
 Façade Design 160  
 Fahs, Amin (Guild of Sage & Smith) 294  
 Farrington, Kieran (Playne Design) 320  
 Farhadi, Amrollah 288  
 Farrington, Paul (Studio Tonne) 280  
 Farrow 17, 18, 36, 150, 152  
 Fausti, Tania (SML) 86  
 Fedell, Todd (Peloton) 252  
 Feijóo, Diego 168, 222, 318  
 see also Estudio Diego Feijóo  
 Fellowes, Tim (Magpie Studio) 117, 196  
 Felt Branding 23, 134  
 Felton, Paul (Purpose) 190, 225, 228, 314  
 Fenn, Steve (Studio8) 52, 142  
 Firth, Darren (Six) 59  
 Fish + Chip Design 216  
 Fivefootsix 178, 230, 306, 308  
 FL@33 196, 236, 270, 274  
 Fletcher, Alan (Pentagram) 60, 195(2), 202, 205  
 Forbes, Colin (Pentagram) 120  
 Form 80, 108, 185  
 Foushee, Anneka (Nathan Durrant Design) 70  
 Fredricson, Martin see We Recommend  
 Freitas, Juliane (Landor Associates) 18  
 Frigerio, Emanuela – (C&G Partners) 32, 144, 150  
 – (Chermayeff & Geismar) 120, 182  
 Frost Design 78, 225, 242, 246, 274  
 Funnel Creative 80, 104, 304  
 Further 174, 242, 312
- G**  
 G Design Studio  
 – Braincandy 206  
 – G Design Studio 174  
 – Godzilla Sushi Bar 260  
 – lamExpat 302  
 – Ivan Hair Salon 120  
 – Kondyli Publishing 178  
 – Living 220  
 – Nafsica 182  
 – Orso 124  
 Gabriel, Kate (Cue) 318  
 Gächter, Alexander (Hotz & Hotz) 246  
 Ganouchi, Samir (Hotz & Hotz) 70  
 Garbett, Paul see Naughtyfish  
 gardens&co 77, 98, 176, 182, 260, 274  
 Gardiner, Chris (Sandstrom Partners) 220, 306  
 Gatt, Elizabeth (1977 Design) 102  
 Gaubeka, Miren S see Zorraquino  
 Gavrilakis, Alexandros (G Design Studio) 120, 174, 178, 182, 206, 220, 260, 302  
 GBH  
 – Alexander Hall 240  
 – Bankside Mix 137  
 – Nothotels.com 232  
 – Nutrio 222  
 – Opta 318  
 – seymourpowell 30  
 – 64 Knightsbridge 98  
 – Syntecor 320  
 – Thompson Gallery 190  
 – Virgin Galactic 40  
 Geismar, Tom (Chermayeff & Geismar) 142  
 Geissbuhler, Alex (C&G Partners) 274  
 Geissbuhler, Steff – (C&G Partners) 42, 97, 142, 202, 274  
 – (Chermayeff & Geismar) 142, 172, 274, 308  
 Geller, Hillary (Studio/lab) 134  
 Geoff Halpin Design 107  
 George Nelson Associates 167  
 Georgiou, Michalis (G Design Studio) 120, 124, 174, 178, 206, 220, 260  
 Gericke, Michael (Pentagram) 124, 170  
 Gibbons, Darrell (Mode (UK)) 86, 98, 102  
 Gibson 78  
 Gieskes, Rietje (Landor Associates) 211  
 Giff see Blast  
 Giles, Adam (hat-trick) 206, 274, 276, 302  
 Girvan, Mark see Buddy  
 Give Up Art  
 – Big Talk 64  
 – Bloc 168  
 – Crisp Media 178  
 – FireWater 80  
 – North/South/East/West 48  
 – ST Holdings 17  
 – Surus 88  
 Goldsmith, Mark (Dragon Rouge) 270  
 Good Design Company 40, 73, 107  
 – Dialog In The Dark 122  
 – Super OS 206  
 – Tama Art University 113  
 Goodall, Simon 126  
 Goodweh, Colin (Playne Design) 244  
 Gordon, Tara (Peloton) 252  
 Gottschalk + Ash International 46, 192, 274  
 Gottschalk, Fritz (Gottschalk + Ash International) 192  
 Gowing, Mark see Mark Gowing Design  
 Grade Design 152, 156, 244  
 Graphical House  
 – ADF Architects 211  
 – Canterbury School of Architecture 128  
 – Derek Welsh Studio 234  
 – Emit 276  
 – Ferguson Whyte 160  
 – Holmes Mackillop 162  
 – Mini McGhee 108  
 – MRCPdorm 222  
 – Scotland + Venice 35  
 – TOJO 44  
 Gray, Jordan (Design Ranch) 172  
 Green, Tom (Bob Design) 90  
 Greenwood, Chris (ArthurSteenHorne-Adamson (ASHA)) 270  
 Greenwood, Faye (Purpose) 202  
 Guild of Sage & Smith 102, 228, 236, 294  
 Gundersen, Britt (OPX) 148

Gunn Associates 77  
Gutiérrez, Marco  
(Emblem) 302

**H**

Ha, J J (Londor Associates) 216  
Hadar, Yotam  
– Acca Festival of Alternative Theatre 292  
– Flow 102  
– Hakoltov 174  
– Lechem Eretz 292  
– Michael Miller 292  
– *Signon* 292  
Haghighi, Ebrahim 287  
Hahmo  
– ArkOpen 276  
– Columbus 170  
– Fatboy 264  
– FramePage 126  
– Golla 30  
– Hahmo Design 24  
– Heino 238  
– Ilkka Marttini 182  
– Javerdel 218  
– Koplosto 39  
– Mannerheim League for Child Welfare 256  
– Moor 222  
– Pukstaavi 244  
– Puntari 40  
– Regatta Design 200  
– Stereoscape 228  
– Tahkokallio Design+ 248  
– Tampereen Ammatti-korkeakoulu (TAMK) 78  
– Trossi 320  
– Tukes 86  
– Yritys 2.0 192  
Hakala, Hanna (Hahmo) 40, 200, 244, 248  
Hales, Lyndsay (Elmwood) 267  
Hambly, Bob see Hambly & Woolley  
Hambly & Woolley  
– Clockwork Talk 312  
– Gravitas 24  
– Horse Feathers Home 104  
– Laidlaw Foundation 138  
– Lillium 104  
– Luis Albuquerque 212  
– *Magazines Canada* 268  
– Martin Prosperity Institute 46  
– Montgomery Sisam Architects 232  
– Peel District School Board 308  
– Rippleffect Sound Design 226  
– *Toronto Magazine* 154  
– Urban Strategies 110  
Hammersley, Stuart see Give Up Art  
Hancox, Keith (Mytton Williams) 176  
Hand 97, 102, 118, 174, 232  
Hardy, Penny (PS New York) 238, 248(2)  
Hartley, George (B&B

Studio) 195  
Hartono, May (Londor Associates) 212, 216  
hat-trick  
– Breakthrough Breast Cancer 138  
– Edinburgh International Festival 172  
– Friendship Works 40  
– House of Illustration 268  
– Land Securities 276  
– Natural History Museum 302  
– Open Air Laboratories Network 302  
– Rambert Moves 274  
– Scottish Opera 206  
– Strum 92  
– University of Westminster 154  
– Verbatim 232  
– Hatch Design 77, 280  
Havas, Nick (Façade Design) 160  
Hawkins, David (Untitled) 108, 132, 150, 152, 190, 202, 208, 230, 316  
Hayes, Martin (Elmwood) 308  
Hayman, Luke (Pentagram) 104  
Heffner, August (Doyle Partners) 44, 140  
Heffron, Drew (Doyle Partners) 246  
Heinz, H. J. 273  
Heitman Ford, Erica (Mucca Design) 88  
Henrik Nygren Design 84  
Herzog, Michael (bauer konzept & gestaltung) 59  
Hesign International  
– Financeforce Consulting 298  
– Highly Solar Energy 176  
– International Creative Union Center 44  
– Joly Beauty 44  
– Laidian Coffee Bar 284  
– Lichthaus Arnsberg 23  
– Vivid 192  
Hesselink, Scott (Elixir Design) 98  
Heydays 83, 118, 226, 234, 244  
Hillier, Nigel (Uffindell) 92, 259  
Hillman, David (Pentagram) 36  
Hills, Andy (Magpie Studio) 205  
Hiinz, Nate (Cue) 56  
Hoffheimer, Jill (Studio/lab) 311  
Hoffmann, Julia (MoMA) 137  
Hoffmann, Julia (Pentagram) 170  
HOK 262  
Holland, Christian (Fish + Chip Design) 216  
Holt, Gary (SomeOne) 90, 216, 267, 316  
Home 316  
Homework  
– Aya Takano 142  
– Danish Fashion Intitute Academy 44

– Fischer Spooner 147  
– Gr(eat) 46  
– The Lab 69  
– Mode Zonen 120  
– Unique Models 225  
– Yde & Toklum 84  
Honey 160, 214  
Horridge, Peter (Peter and Paul) 78, 84, 200  
Horsham, Michael (Tomato) 181, 270  
Hotz & Hotz  
– Geozug Ingenieure 246  
– Hard Turm Park 278  
– Herrenbig 147  
– Kaspar 32  
– Le Vieux Manoir 147  
– Restaurant Sternen 118  
– Restaurant Tschine 29  
– Saveurs Nobles 70  
– Softbox 69  
– Suttergut 56  
– Vincenzo 90  
– Von Rotz 60  
Howard, Glenn (Untitled) 108, 132, 150, 190, 202, 208, 230, 316  
Howat, Gareth see hat-trick  
Howe, Mark (Elmwood) 190  
Howsam, Rob (Purpose) 21, 170, 314  
Hung Lam see CoDesign  
Hurley, Chad 267  
Hussey, Laura (SomeOne) 104, 176, 216, 267  
Hyland, Angus (Pentagram) 18, 46, 232  
Hyperkit 48, 94, 98, 156

**I**

Imhof, Roman (Hotz & Hotz) 29, 32, 56, 60, 69, 70, 118, 147, 246, 278  
Inkahoots  
– Arc Biennial 86  
– Avid Reader 46  
– Embodied Media 206  
– McGarry & Eadie 117  
– Manbulloo 182  
– Raw Space 120  
– Regional Acting Studio 90  
– Sounds Like Brisbane 90  
– Steam 122  
– Vumi 124  
– Water By Design 92  
Interbrand 134, 252  
Iselt, Martin (Doyle Partners) 260  
Ishikawa, Ko (Samurai) 298

**J**

Jackson, Frances (OPX) 126, 148  
Jacobs, Holger (Mind Design) 48(2), 55, 59  
Jacquillat, Agathe (FL@33) 196, 236, 270, 274  
Jain, Katie (Hatch Design)

77, 280  
James, Ben (Spencer du Bois) 182  
Jeffery, Ben (Further) 174, 312  
Jenkins, Matt (Give Up Art) 88  
Jerde, Jennifer see Elixir Design  
Jestico + Whites 246  
Jiang Jian see Joyn:Viscom  
Jianping He (Hesign International) 44(2), 176, 192, 284, 298  
Jing Fing (Joyn:Viscom) 284  
Jockisch, Steve (Mucca Design) 70, 77, 142  
Jöeleht, Robi (Looovool) 162  
Johnson, Adam (OPX) 40  
Johnson, Aimee (1977 Design) 255  
Johnson Banks  
– Anthony Nolan 108  
– ArtFund 311  
– Matsuri Japan 298  
– Mouse Awards 113  
– The Pew Center for Arts & Heritage 280  
– Poverty Over 226  
– Rupert Sanderson 35  
– Science Museum 150  
– Sendai Astronomical Observatory 297  
– The Swanswell Trust 267  
– Trinity Laban Conservatoire of Music and Dance 94  
– Unit Architects 52  
– Whittingham 192  
Jones, David  
– (Buddy) 70, 140, 159, 211  
– (hat-trick) 276  
Jones, Marie (Taxi Studio) 316  
Jones, Nick (Browns) 140  
Jong, René de (Teldesign) 30  
Jönsson, Fredrik (Ummocrono) 172, 230  
Joyn:Viscom  
– Approach Architecture Studio 284  
– Arrtco 270  
– Chaoyang 1919 294  
– Michael Ku Gallery 298  
– MòChén Architects & Engineers 298  
– Origin Architect 284  
Jun Dai (Hesign International) 44, 192, 298  
Jurva, Alexandra (hat-trick) 268

**K**

KalleGraphics  
– Angels Motel 74  
– Goldlog 32  
– The Margarets 90  
– NOBA 60  
– Plywood 66  
– Ragne Sigmond 32

– Silver Plate 122  
– StartSkuddet 148  
Kamber, Nadine 137  
Kapprell, Beate (Büro Uebele Visuelle Kommunikation) 128, 152, 156  
Kariolis, John (Six) 24, 228  
Kasahara, Tomoatsu (Samurai) 66, 276  
Katholm, Mads (Me!Me!Me!) 62, 70  
Katona, Diti see Concrete  
Kedar, Ruth 35  
Kedgley, Jason (Tomato) 122  
Ken Miki & Associates  
– Ad Kinetsu 124  
– de sign de 256  
– Japan Design Society 126  
– Kagawa Education Institute of Nutrition 199  
– Keikyū 218  
– Kurakuen 178  
– Maruhon 178  
– U.Coffee 190  
– UIP 86  
Kendle, Dylan (Tomato) 132, 246  
KentLyons  
– Dickens 2012 107  
– Get London Reading 314  
– The Jarman Award 56  
– Love From London 274  
– Tomorrow 32  
– Top Drawer 154  
– Tricolette Yarns 90  
Khanjanzadeh, Damoon 290  
Kidston, Cath 70  
Kijmedee, Bina (Londor Associates) 18  
Kimpton 26, 185, 214  
Kimpton, David (hat-trick) 276, 302 see also Kimpton  
Kinchin, Will (Purpose) 170, 228  
Kirlaw, Michael (Gottschalk + Ash International) 46  
Kluepfel, Tom (Doyle Partners) 236  
Knapp, Judith (Hotz & Hotz) 60  
Knop, Nikolaj see We Recommend  
Koliadimas, Dimitris see Designers United  
Koll, Michael (Dan Alexander & Co) 64  
Komlosy, Piers (Purpose) 170  
Koukodimos, Tom (Concrete) 107  
Kral, Joe (Test Pilot Collective) 264  
Kubel, Henrik (Punktum Design) 208  
Kuokka, Jenni (Hahmo) 78, 86, 126, 182, 200, 218, 244, 256, 320  
Kuroki, Yasuo 39  
Kwo, John (O+Co) 248

**L**

Lai, Maurice (Fabio Ongarato Design) 56  
Lamothe, David (Area 17) 56, 62  
Lan, Kevin (The Partners) 238  
Londor Associates  
– Blink 212  
– City of Melbourne 302  
– Exploratorium 216  
– FedEx 117  
– First Graduate 216  
– Good Co. 202  
– Hertz 18  
– Human Genome Sciences 144  
– Kikkoman 316  
– Meiji Group 220  
– 9/11 Memorial 211  
– One Degree 248  
– Ricoh 26  
– Shanghai World Financial Center 294  
– Tokyo Station City 294  
Lang, Andy (Mind Design) 55  
Laurie, Yarra (Fabio Ongarato Design) 52  
Lava 52, 83, 98, 144, 147, 270  
Law, David (SomeOne) 104, 176, 280  
Lawless, Martin (The Partners) 110 see also 300million  
Lawrence, Andy (Elmwood) 267  
Leader, Lindon (Londor Associates) 117  
Lee, Beca (Londor Associates) 144  
Lee, Eileen (Dowling Duncan) 196  
Le Gallez, Matt (Form) 185  
Lemke, Katharina (MetaDesign China) 284  
Lidgett, Arran (Form) 80  
Lin, James (Fabio Ongarato Design) 52, 92  
Lin Yu (Hesign International) 44  
Lippa, Domenic (Pentagram) 24  
Lippincott 108, 218, 246, 259, 294  
Lippincott & Margulies 73, 114, 212, 216, 262  
Little, Jason (Londor Associates) 202, 248, 302  
Lizotte, Dave (Gunn Associates) 77  
Llopis, Olga (Summa) 160  
Lo, Luke (CoDesign) 240  
Lockstoff Design  
– Corilon Violins 102  
– Klartext 218  
– Kultohr 220  
– Lautstark 242  
– Odin 242  
Lodigiani, Giona 273  
logotypy.com 150, 212, 216  
Looovool  
– Antaar 306  
– Bendis Financial 168

- Bolefloor 168
  - Caviar Productions 170
  - Essence Pictures 162
  - JW Trading 24
  - Mint Furniture 98
  - Lötscher, Sascha (Gottschalk + Ash International) 192
  - LoveBranding 140
  - Lovelock, David (Studio Special) 88, 114, 199
  - Loxley, Adam (Purpose) 170
  - Lu Cheng (MetaDesign China) 284
  - Lu, Sophia (MetaDesign China) 284
  - Lucyn, Emma (ArthurSteenHorne-Adamson (ASHA)) 218
  - Lundgren+Lindquist 30, 108, 196, 252
  - Luostarinen, Antti (Hahmo) 244
- 
- M**
- McAlee, Sinead (Creative Inc) 236
  - McCabe, Marcus (Uniform) 62, 259
  - McConnell, John (Pentagram) 202
  - McGilvray, Stephen (Browns) 140
  - McGuffie, Scott (ArthurSteenHorne-Adamson (ASHA)) 218, 252, 255, 270, 276, 278
  - Made in Space 92, 97, 214, 244
  - Magpie Studio
    - All Change 205
    - ArtWorks 202
    - Between Books 311
    - Harrow View 176
    - Helen Brown Massage 174
    - The Mainstone Press 182
    - The Milton Agency 117
    - Red Felix 196
    - Rollasole 226
    - Shift 186
    - Your Wembley 196
  - Malone, David see Malone Design
  - Malone Design 182, 200, 208, 222, 252
  - Manchipp, Simon (SomeOne) 176
  - Manning, Lee (Purpose) 320
  - Manning, Luke (Taxi Studio) 94
  - Manning, Scott (Felt Branding) 23, 134
  - Manter, Mirva (Hahmo) 244
  - Marin, Paul (Northern Icon) 242
  - Mark Gowing Design
    - Bruised 60
    - Circa 126
    - FirstCut Studio 90
    - Free2go 314
    - Hopscotch Films 74
    - MEA Accountants 52
  - Museums & Galleries NSW 144
  - Ocean Consulting Group 316
  - Roam Digital 122
  - Show And Tell 52
  - Title 128
  - The Turner Collective 304
  - Mark Studio
    - Ancoats Urban Village 168
    - Big Science Read 154
    - Free & Equal 208
    - International Council of Museums UK 152
    - Manchester Literature Festival 181
    - 90 Hairdressing 308
    - Rainy City Stories 152
  - Marnich, Wladimir (Summa) 24, 44, 66, 314
  - Martinavarró, Rocío (Summa) 42, 270
  - Martinko, John (Landor Associates) 212
  - Martynowicz, Michelle (Design Ranch) 172
  - Matinsefat, Behrooz 288
  - Matthews, Daniel (Momin Branding) 190
  - Me Studio 64, 74, 114, 156, 242, 278
  - me&dave 150
  - Meeks, Alan (Spencer du Bois) 186
  - Meier, Sidi (Hotz & Hotz) 278
  - Meikle, Oliver (Playne Design) 256, 320
  - Melnikov, Nikita (Transformer Studio) 276
  - Me!Me!Me! 62, 70
  - Mercier, Arnaud (Area 17) 74, 172, 234
  - Mesquita, Tom (300million) 73
  - MetaDesign China 284
  - Method, Inc 236, 255
  - Meulman, Niels 'Shoe' 104
  - Michaluk, Matt (Mytton Williams) 176, 192
  - Miki, Ken see Ken Miki & Associates
  - milkkhake 55, 59, 108, 142, 255
  - Miller, Abbott (Pentagram) 73, 108, 256
  - Miller, Jeff (Design Ranch) 199
  - Miller, Tom (Bateson/Studio) 126
  - Mills, Sarah (Buddy) 140
  - Minale, Marcello Snr 70, 308
  - Minale, Marcello M (Minale Tattersfield) 225, 308
  - Minale Tattersfield 70, 225, 308
  - Mind Design
    - Circus 55
    - Cupcake 48
    - John Lyall Architects 230
    - Marawa the Amazing 48
  - Paramount 268
  - Peter Taylor Associates Limited 128
  - Tea 228
  - TESS Management 59
  - Znips 90
  - Mir, Josep Maria (Summa) 42, 138, 182, 264
  - Mission Design 35, 218, 230, 234
  - Mister Walker
    - Bidfreight Port Operations 42
    - Brand Design Council of South Africa 208
    - Constitutional Court of South Africa 40
    - Flow Life Coaching 104
    - iwa 74
    - Life Essay 273
  - Mitt, Kadri Maria (Looovool) 306
  - Mixer
    - Amaze 56
    - The Central 170
    - Japlab 66
    - Kerik 56
    - Wilhelm 138
  - Mizuno, Manabu (Good Design Company) 40
  - Mo, Javin (milkkhake) 55, 59, 108, 142, 255
  - Mode (UK) 48, 86, 98, 102
  - Mode (USA)
    - College of Arts & Architecture 206
    - Diderot 162
    - Kristin Morris Jewelry 160
    - Mellow Mushroom 83
    - QVC 186
    - Valtekz 160
  - Mody, Nitesh (Moot Design) 178, 304
  - Moffat, Samuel see Studio Paradise
  - Molinaro, Henrietta (Atelier Works) 226
  - Molins, Roderic (Summa) 160
  - Momayez, Morteza 288
  - Momin Branding 190, 297
  - Mondor, Philip (Hambly & Woolley) 226
  - Moot Design 178, 304
  - Morgan, Katie (300million) 124, 232
  - Morrow, Sally (Sandstrom Partners) 56
  - Morten, Adam (Give Up Art) 64
  - >moser
    - Christian Constantin 212
    - Conservatoire de Lausanne 240
    - HEMU 42
    - io 74
    - Lara Gut 80
    - >moser 248
    - Philippe Guignard 196
  - Moser, Erich (Hotz & Hotz) 118
  - Mosley, Andy
    - (Blast) 92
    - (Brownjohn) 202, 262, 278
    - (Further) 174
    - Mould, Sue (Elmwood) 230
  - Moving Brands 36, 192, 314
  - Mucca Design
    - Casa Lever 142
    - The Chelsea 77
    - Foodparc 39
    - Fornetti 223
    - Matta 178
    - One Atlantic 280
    - Pravda 262
    - The Press 88
    - Teplitzky's 70
  - Muller, Viola 126
  - Murphy, Brendan (Lippincott) 218, 294
  - Murphy, Garrett (Creative Inc) 60
  - Music 110, 168
  - Myers, Andy (B&W Studio) 200
  - Mytton, Bob see Mytton Williams
  - Mytton Williams 176, 192
- 
- N**
- Nanbu, Toshiyasu (Taste Inc) 214
  - Nathan Durrant Design 70
  - Naughtyfish
    - Alphabetee 167
    - Bluebird 312
    - Hans Freymadl 126
    - Intersect 278
    - Jump Healthfoods 232
    - The Malings 178
    - Circa 30
    - Sweet Little Things 84
    - Tubestation 60
    - Workshop Events 248
  - Neil, Janet (The Partners) 110
  - Nelson, Anthony (Cornwell Design) 118
  - Neon Design 113, 306
  - Nerinckx, David (Coast) 208, 256
  - Newark, Glenn (Untitled) 152
  - Newark, Quentin
    - (Atelier Works) 92, 181, 206, 264, 314
    - (Pentagram) 195
  - Ng, Edmond (concrete) 39
  - Niederer, Andreas (Bohatsch and Partner) 312
  - Nielsen, Tom (Me!Me!Me!) 62, 70
  - Nign 206, 212, 306
  - Nilson, Greger Ulf (SWE) 84
  - 1977 Design
    - Alwyne Estates 208
    - Artica 230
    - Bespoke Careers 48
    - Covert Music 144
    - Dutch Uncle 94
    - Ice Cream Music 273
    - Jelly Products 255
    - King's Cross Social Club 102
  - NOMON DESIGN 104
  - North
    - AAYA 128
    - Arteria 156
  - Bettys 88
  - Cha Cha Moon 48
  - Endpoint 208
  - Living Architecture 206
  - Opera North 66
  - Pleasurealm 226
  - The Royal Mint 320
  - St Pancras Renaissance Hotel 228
  - 750mph 142
  - Urban Splash 30
  - Vertigo 140
  - Yauatcha Atelier 196
  - Northern Icon 242
- 
- O**
- O Group, The 174, 206
  - Obata, Gyo (HOK) 262
  - O'Dwyer, Philip (Method, Inc) 236
  - Oelsner, Joern (Summa) 42
  - Ohara, Kenichiro (Nign) 206, 212, 306
  - Okuse, Yhoshiki 126
  - Oldham, Craig (Music) 168
  - Olins, Wolff 92, 152, 238, 302, 304, 311
  - Oller, Marga (Summa) 312
  - Olsen, Jon (Sandstrom Partners) 220, 306
  - Ongarato, Fabio see Fabio Ongarato Design
  - Onoma 176, 216, 228, 252, 260, 278
  - Oosrebeek, Roy (Burobraak) 311
  - Opara, Eddie (Pentagram) 62, 94, 128
  - O+Co 248
  - Oppenheimer, Brent (O+Co) 248
  - OPX 40, 126, 148
  - Oronez, Cristian (Concrete) 234
  - O'Rourke, Mel (Creative Inc) 60, 132, 159, 236
  - O'Shaughnessy, Tommy (The Chase) 225
  - Owen, Paul (Landor Associates) 144
- 
- P**
- Palmer Edwards, Paul (Grade Design) 152
  - Papazoglou, Dimitris see Designers United
  - Paradise, Meg (Mucca Design) 70, 77
  - Partners, The 104, 110, 238
  - Paul, Christian 'Kit' (Brandint) 172, 222, 226, 248
  - Pawlik, Wiktor (logotypy.com) 150, 212, 216
  - Pedlars 318
  - Peh, Larry see & Larry Peloton 252
  - Pemberton, Sam (Landor Associates) 302
  - Pentagram
    - ABB Group 60
  - Amanda Wakeley 108
  - Arup 36
  - Asprey 18
  - Beacon 142
  - Brooklyn Academy of Music 113
  - Capital Partners 124
  - City University of New York 262
  - Corridor 170
  - The Criterion Collection 170
  - Curious Pictures 214
  - Della Valle Bernheimer 62
  - Detroit Institute of Arts 256
  - The Dorchester Collection 156
  - Eat 232
  - Faber & Faber 202
  - Fashion Fringe 110
  - Gebrüder Heinemann 205
  - Heal's 24
  - Howcast 218
  - Hulton Archive 46
  - Institute of Directors 202
  - Kubota Corporation 120
  - litl 73
  - MICA 108
  - Mothercare 181
  - The Museum of Modern Art 137
  - New York 104
  - Saks Fifth Avenue 107
  - The Savoy 26
  - Sorg Architects 94
  - Tiffany & Co. 36
  - UCLA Architecture & Urban Design 128
  - Victoria & Albert Museum 195
  - Whitney Museum of American Art 52
  - Wood&Wood 195
  - Peres, Joao (Landor Associates) 202
  - Pernicha, Samuel (Burobraak) 246
  - Peter and Paul 78, 84, 189, 190, 200, 238
  - Peters, Michael 195
  - Peterson, Daniel (Fabio Ongarato Design) 52, 88
  - Phillips, Meg (Fabio Ongarato Design) 52, 88, 232
  - Pidgeon, David see Design By Pidgeon
  - Pietrafesa, John (Mode (USA)) 83, 160(2), 162, 186, 206
  - Piippo, Pekka (Hahmo) 24, 30, 39, 78, 86, 126, 182, 200, 218, 222, 238, 244, 264
  - Pillai, Chloe (1977 Design) 94, 102, 144, 230, 273
  - Pineda, Rubén (Emblem) 302
  - Piyathaisere, Lily (Dowling Duncan) 190
  - Playne, Clare see Playne Design
  - Playne Design 244, 256, 316, 320

- Pobojewski, John (Thirst) 69, 74  
 Pohanchenik, Andreas *see* Practice + Theory  
 Pointer, Davon (Uffindell) 259  
 Poirier, Jordan (Concrete) 26, 314  
 Pollard, Tom (Studio8) 142  
 Post, Peter (Teldesign) 117  
 Powell, Kerrie (Powell Allen) 186, 308  
 Powell Allen 186, 308  
 Powner, John (Atelier Works) 152, 168, 174, 190, 202, 212, 226  
 Practice + Theory  
 – Cally Arts 202  
 – The Kx 94  
 – Parfumerie Leni 90  
 – People Tree 32  
 – text/gallery 234  
 – Tossed 140  
 Preece, Simon (Elmwood) 267  
 Price, Stewart (The Chase) 176  
 Proud Creative 21, 32, 64, 160, 234  
 PS New York  
 – Art Matters 238  
 – Blonde + Co. 110  
 – NY Arts Program 248  
 – Wink 248  
 Punktum Design 208  
 Purpose  
 – The Armoury 228  
 – BullGuard 312  
 – Consortium for Street Children 170  
 – European Farming & Food Partnerships 314  
 – Fothergill Wyatt 202  
 – National Training Awards 190  
 – Openfield 21  
 – UK Skills 225  
 – Weldon 320  
 Pylypczak, John *see* Concrete  
 Pyper, Martin (Me Studio) 114, 156, 242, 278
- 
- R**
- Raad, Iman *see* Raad Design Studio  
 Raad Design Studio  
 – *Art Tomorrow* 294  
 – Berardi & Sagharchi Projects 294  
 – Magic of Persia Contemporary Art Prize 298  
 – Media Builder 288  
 Raudaskoski, Antti (Hahmo) 24, 40, 78, 86, 126, 170, 182, 192, 200, 218, 238, 244, 248, 256, 276  
 Reardon, Paul *see* Peter and Paul  
 Redmayne, Giles (Purpose) 320  
 REG Design 44  
 Reisinger, Dan  
 – Carmelit 297  
 – Habimah National Theatre 292  
 – The Open Museum 84  
 – Shenkar College of Engineering & Design 200  
 – Tambour 298  
 – Tel Aviv Museum of Arts 292  
 – Teva 297  
 – Vitamed 192  
 Renwick, Jack (The Partners) 110  
 Rethink  
 – Crop 302  
 – Dialog 214  
 – Dose 312  
 – Fresh Co 44  
 – Hans Sipma Photography 52  
 – Postmedia Network 234  
 – Qmunity 226  
 – Slice 268  
 – Solo Mobile 69  
 – Tonic 232  
 Rettenbacher, Martin (Area 17) 172  
 Reynolds, Alice (Purpose) 170, 228  
 Ricci, Franco Maria 318  
 Richardson, Pete (The Chase) 214  
 Ridi, Verónica (Ailoviu) 259  
 Rigby, Mike (The Chase) 110  
 Robertson, Dana (Neon Design) 113, 306  
 Rodolphi, Giovanni (Atelier Works) 190  
 Rogers, Tom 189  
 – (Brownjohn) 162, 176, 202, 262, 278  
 – (Felt Branding) 23, 134  
 Rojas, Cilena (Playne Design) 256, 316  
 Rose  
 – Acacia Avenue 264  
 – D&AD Congress 214  
 – Design Ventura 208  
 – 50 Lessons 216  
 – Hampstead Theatre 208  
 – K College 178  
 – MC Partners 36  
 – MediaCom 26  
 – Quintessentially 29  
 – Westzone Publishing 248  
 Rose, Jessica 154  
 Ross, Mark (The Chase) 225  
 Routhier, Charles (Lander Associates) 18  
 Rowles, Ivan (The Chase) 170  
 Rushworth, John (Pentagram) 26, 108, 110, 156, 181  
 Ryan, Vanessa (SML) 84, 86, 176, 192, 236, 304  
 Rylant, Bart (Studio Hert) 40, 64
- 
- S**
- Sadée, Milena (Method, Inc) 255  
 Sadgrove, Brian *see* Sadgrove Design  
 Sadgrove Design  
 – Ashdown Ingram 238  
 – Bonds 238  
 – CGA Bryson 264  
 – Channel 9 TV 51  
 – Cinema Nova 114  
 – Dendy Cinemas 114  
 – Kino Cinema 46  
 – Leontyna 220  
 – Libraries Alive 242  
 – Mayne Health 260  
 – Passion Foods 268  
 – Roost 186  
 – Splitrock 304  
 Saeedi, Mehdi  
 – *Art 287*  
 – Grandmother Co 288  
 – Mahnab Co 290  
 – Restaurant Mansour 288  
 – Sahar Co 290  
 – Sematak Advertising 290  
 – Tize Scissors 290  
 Sætren, Karl Martin (Mission Design) 35, 218, 230, 234  
 Salonen, Emmi *see* Studio Emmi  
 Salzberger, Claude (Emblem) 302  
 Samurai 66, 126, 276, 298  
 Sanchez, Gonzalo (Talking) 18, 162  
 Sandhaus, Shimon 292  
 Sandstrom Partners 56, 220, 306  
 Santangelo, Elise (Naughtyfish) 178  
 Sato, Kashiwa (Samurai) 66, 126, 276, 298  
 Schatz, Georg *see* SWSP Design  
 Scher, Paula (Pentagram) 36, 52, 113, 137, 142, 170, 214, 218  
 Schliemann, Udo (Gottschalk + Ash International) 46, 274  
 Schmidt, Wolfgang 26  
 Schmittel, Wolfgang 24  
 Scholey, Richard (Elmwood) 244  
 Schönhaar, Sabine (Büro Uebele Visuelle Kommunikation) 51  
 Schopf, Patrizia (Summa) 240  
 SEA  
 – The Colourhouse 150  
 – GF Smith 120  
 – Jamie Oliver 144  
 – Living Beauty 48  
 – Matthew Williamson 220  
 – Mental Health Foundation 196  
 – Metropolitan Wharf 134  
 – QQO 52  
 – Penoyre & Prasad 132  
 – Raleigh International 186  
 – Sansaw 186  
 Serra, Luúis (Summa) 240  
 Serra, Quim *see* Serracatafau  
 Serracatafau 51, 262, 270  
 Severinsen, Therese (SomeOne) 90, 280, 316  
 Seybold, Herbert (Hotz & Hotz) 32  
 Shafei, Kambiz 110, 294  
 Shalam, David (Further) 242  
 Shanahan, Aja (Elmwood) 230  
 Shaw, Steve (Elmwood) 97  
 Shelley, Shannon (PS New York) 248  
 Shortlidge, Tom 21  
 Sidie, Ingrid (Design Ranch) 172, 199  
 Siegel & Gale 24, 156, 192  
 Sieka, Paul (Cue) 318  
 Sinnamon, Craig (Mind Design) 48  
 Six 24, 59, 168, 228  
 Skinner, Phil (Purpose) 190, 225  
 Skype 274  
 Slink, Nicole (Lockstoff Design) 102  
 Sly, Henry (Blast) 195, 280  
 Smith, Anthony (Music) 110, 168  
 SML 84, 86, 176, 192, 236, 304  
 Sobels, Ilka (Jestico + Whiles) 246  
 Solé, Tilman (Summa) 30, 40, 42(2), 102, 160, 240(2), 246, 264, 270, 312  
 SomeOne 90, 104, 176, 216, 267, 280, 316  
 Sonderegger, Michelle (Design Ranch) 172, 199  
 Song, Sunny (CoDesign) 284  
 Southward, Will (Magpie Studio) 176  
 Spencer, John *see* Spencer du Bois  
 Spencer du Bois (John Spencer)  
 – Active Results 211  
 – Campaign to Protect Rural England 252  
 – Chartered Society of Physiotherapy 128  
 – Coram Chambers 214  
 – The Guinness Partnership 174  
 – Intuitive 230  
 – Merlin 182  
 – Motor Neurone Disease Association 120  
 – Muscular Dystrophy Campaign 46  
 – Ramblers 186  
 – Rethink 132  
 – Sterling Relocation 189  
 – Teach First 21  
 Springer & Jacoby 36  
 Stafford, Paul (DesignStudio) 176  
 Stannieder, Linda (MetaDesign China) 284  
 Steinacker, Martin (MetaDesign China) 284  
 Stergiou, Helen (300million) 124  
 Stevens, Richard (1977 Design) 255  
 Stockholm Design Lab  
 – Ahléns 167  
 – Cubus 18  
 – Digital Illusions Creative Entertainment 126  
 – Folksam 32  
 – Hästens 318  
 – Hemtex 88  
 – Magnusson Fine Wine 156  
 – Moderna Museet 84  
 – NorrlandsOperan 242  
 – Peak Performance 186  
 – Scandinavian Airlines 262  
 – Stadium 56  
 – Velux 268  
 Stone Twins, The (Declan and Gareth Stone)  
 – Design Academy Eindhoven 80  
 – Indie 23  
 – Kaiser Sound Studios 104  
 – Moke 222  
 – Only 62  
 – SoundCircus Kees Kroot 42  
 – Usual Suspects 154  
 Strohl, Christine Celic (Mucca Design) 142, 178, 280  
 Stubbley, Jon (Elmwood) 190, 244  
 Studio Apeloig  
 – *Afrika Contemporaine* 64  
 – Claudine Colin Communication 144  
 – Direction des Musées de France 276  
 – Gallery Litvak 118  
 – La Maison de Photo 126  
 – Santarelli and CO 69  
 – Università IUAV di Venezia 148  
 Studio Dempsey  
 – Beautiful Books 168  
 – British Academy of Songwriters, Composers & Authors 168  
 – The Faculty of Royal Designers for Industry 270  
 – Helen Bamber Foundation 316  
 Studio8 52, 88, 142  
 Studio Emmi 78, 102, 256  
 Studio Hert 40, 64  
 Studio/lab 134, 311  
 Studio Paradise  
 – Dub Hooligan 308  
 – Ezst End Arts Club 172  
 – Fluid Nail Design 174  
 – Hand me Down 74  
 – Love Language London 242  
 – Nine Point Nine 126  
 – Olmo Reverter Photography 124  
 – There Is Sound 320  
 – Vanity 190  
 Studio Special 88, 114, 140, 199  
 Studio Tonne 48, 66, 128, 280  
 Styles, Ian (Mode (UK)) 48  
 Sun Leung (CoDesign) 138  
 Summa  
 – A la Feina Iguals 240  
 – Anida 102  
 – Ars 162  
 – Barcelona TV 270  
 – Booket 138  
 – Certio 160  
 – Comsa Emte 312  
 – Derbi 262  
 – ESADE 44  
 – espai Maragali 240  
 – Ferroviario 30  
 – Grupo Planeta 314  
 – Inditex 24  
 – InfoMeteo 246  
 – Kilvil 40  
 – Museu d'Arqueologica de Catalunya 182  
 – Palau Foundation 66  
 – Port Vell 264  
 – Pueblo Chico 42  
 – RTVE 42  
 – SOM 42  
 Sungkar, Jefton (Lander Associates) 302  
 Sutherland, Jim *see* hat-trick  
 SVIDesign  
 – Directory 118  
 – Finish Creative Services 240  
 – Finovinc 118  
 – Lusben 73  
 – Oikos 264  
 – Ossie Clark 152  
 – Oyster Marine 314  
 – Victoria Beckham 122  
 – Wellicious 78  
 – Zepter Museum of Modern Arts 196  
 Swatridge, Alex (hat-trick) 40, 154, 172  
 SWE 84  
 Swindells, Gary (Mission Design) 35  
 SWSP Design 64, 114, 190, 248, 314  
 Sykes, Ruth (REG Design) 44
- 
- T**
- Talking 18, 162  
 Tam, Jeffrey (gardens&co) 98, 182, 260, 274  
 Tamasan, Alin (Brandient) 306  
 Tan, Adora (&Larry) 94, 228  
 Tang, Wilson (gardens&co) 98, 176, 182, 260, 274  
 Taste Inc 214  
 Tatarynowicz, Josh (Design By Pidgeon) 306  
 Tattersfield, Brian (Minale Tattersfield) 70  
 Tau, Ronald (Joyn:Viscom) 270

- Taxi Studio 94, 154, 178, 206, 246, 316  
 Taylor, Rumsey (Area 17) 62  
 Taylor, Simon (Tomato) 40  
 Tegibjærg, Lars (Purpose) 312  
 Teldesign 30, 117, 120, 248, 252  
 Templier, Audrey (Area 17) 132, 202, 240  
 Templin, Joel (Hatch Design) 77, 280  
 Ter Yeow Yeong (&Larry) 156, 270  
 Test Pilot Collective 264  
 Thirst  
 – The Acting Company 69  
 – ElAstiC 74  
 – Infinite Sum 94  
 – Peter Ellis New Cities 55  
 – Smith Partners 55  
 – Thirst 55  
 Thoelke, Eric (Tokyo Branding + Design) 262  
 Thomas, Aurelien (Jestico + Whiles) 246  
 Thomas, Leanne (ArthurSteenHorne-Adamson) 255, 278  
 Thomas Manss & Company  
 – Classé 244  
 – Depken & Partner 172  
 – Foster + Partners 246  
 – Hotel Arts Barcelona 262  
 – Knabenchor Gütersloh 148  
 – Lean Alliance 124  
 – Lill Rechtsanwältin 138  
 – Oyuna Cashmere 120  
 – Patrick Heide Contemporary Art 148  
 – Tim Wood Furniture 159  
 – TransFormal 206300million  
 – Crisis 60  
 – DACS 124  
 – KidStart 232  
 – Lea Singers 73  
 – Moorhouse Consulting 222  
 – RooX 78  
 Tinson, Neil (Guild of Sage & Smith) 102, 228, 236, 294  
 Together Design 104, 190, 316, 320  
 Tokyo Branding + Design 262  
 Toman, Jiri *see* Toman Graphic Design  
 Toman Graphic Design 98, 186, 252  
 Tomato  
 – *Art & Australia* 202  
 – Dab Hand Media 132  
 – Design for London 270  
 – Face 122  
 – FT100 246  
 – Museion 181  
 – oki ni 40  
 Tommy Li Design Workshop  
 – Asia Pacific Interior Design Awards 97  
 – Fashion World Talent Awards 78  
 – Honeymoon Dessert 284  
 – Radiodada 260  
 – Slowly 60  
 – Taste Together 284  
 – The Vietnam Woods 284  
 – Ying Kee Tea House 284  
 Tomohara, Takuya (Good Design Company) 40  
 Too, Banlee (Grade Design) 152, 156  
 Törmikoski, Ilona (Stereoscape) 228  
 Total Design 29, 159  
 Total Identity 128, 280  
 Traber, Thorsten (Hotz & Hotz) 147  
 Transformer Studio 70, 80, 83, 276  
 Tunnickliffe, Paul (Blast) 92, 195, 280, 312  
 Turner, Natalie (Atelier Works) 212  
 Two 142, 162, 268  
 TwoPoints.Net 234
- 
- U**
- Uebele, Andreas *see* Büro Uebele Visuelle Kommunikation  
 Uffindell 92, 208, 222, 259  
 Umeria, Shammi (KentLyons) 90, 154  
 Ummocrono 172, 230  
 Ungar Walker, Emese (Hambly & Woolley) 212, 268  
 Uniform 62, 199, 259  
 Unimark International 17, 21  
 Universal Everything 144  
 Unt, Hannes *see* Loovvool  
 Untitled  
 – Akerman Daly 208  
 – Louise Toohey 132  
 – m/studios 108  
 – Obsidian 316  
 – St Mary le Bow Church 150  
 – Self Publish, Be Happy 152  
 – Sion College 202  
 – Synovia 230  
 – Villalagos 190
- 
- V**
- Vakhovskiy, Maxim (Mode (USA)) 83, 160, 162, 186, 206  
 Valgode, Filipe (Mode (UK)) 86, 98  
 Valicenti, Rick *see* Thirst  
 Vanhorenbeke, Frederic (Coast) 24, 39, 62, 86(2), 124, 148, 150, 174, 256, 259  
 Varming, Abelone (Punktum Design) 208  
 Varming, Søren (Punktum Design) 208  
 Varrassi, Ian (Mode (USA)) 160, 186  
 Vázquez, Fabián (Talking) 18, 162  
 Veniard, Rachel (Uniform) 199  
 Vermijs, Paul (Teldesign) 252  
 Vidakovic, Sasha *see* SVIDesign  
 Vignelli, Massimo 264  
*see also* Unimark International; Vignelli Associates  
 Vignelli Associates 18, 192, 255, 314  
 Vincent, Nick (300million) 60  
 Vollauschek, Tomi (FL@33) 196, 236, 270, 274  
 Vongsurawat, Nuttorn (Cornwell Design) 118
- 
- W**
- Wachendorff, Irmi (Gottschalk + Ash International) 192  
 Walker, Emese Ungar (Hambly & Woolley) 110  
 Walker, Garth *see* Mister Walker  
 Walters, Gemma (Dragon Rouge) 270  
 Warner, Claire (Browns) 150, 160  
 Warren, Tim (Landor Associates) 248  
 Warwicker, John (Tomato) 202  
 We Recommend  
 – Douglas Entertainment 18  
 – Fillet Inc 230  
 – LazyLazy.com 18  
 – Leap 256  
 – Lokalt Företagsklimat 138  
 – Moving Images 268  
 – Northsea Capital 36  
 – Plan 8 222  
 – Shelta 268  
 – Slurk 186  
 – Streetlab 17  
 – Supermarket 320  
 – Upplevelseindustrin 60  
 – Via Snella 36  
 Webb, Nathan (Purpose) 312  
 Weber, Kelly (SML) 84, 236  
 Weicong Lee (&Larry) 148, 284  
 West, Paul (Form) 80, 108, 185  
 Westray, Alex (Mode (US)) 83  
 Wheatcroft, Mark (hat-trick) 268  
 Whipp, Roger (Taxi Studio) 154  
 White, Kerry (300million) 60, 78  
 Wilcock, Andrea (Fabio Ongarato Design) 92  
 Wilcox, Dominic (The Partners) 110  
 Willey, Matt (Studio8) 52, 88, 142  
 Williams, Sarah (Playne Design) 256, 316, 320  
 Wills, Karl (Taxi Studio) 206  
 Wills, Ryan *see* Taxi Studio  
 Wills, Steve (B&W Studio) 140, 159, 236, 308  
 Wilson, Kathryn (Creative Inc) 159  
 Winter, Romilly (Mind Design) 48  
 Woliner, Nina (Ummocrono) 172, 230  
 Wong Kin Chung (gardens&co) 260  
 Wood, Emily (REG Design) 44  
 Wood, Lou (Atelier Works) 152, 168, 174  
 Woodhead, Natalie 244  
 Woolley, Barb (Hambly & Woolley) 46, 110, 138, 154, 268, 308  
 Woowat, Stephen (Elmwood) 190, 244  
 Work, Jody (Studio/lab) 311  
 Wormell, Christopher (SomeOne) 316  
 Wright, Ben (DesignStudio) 176  
 Wyman, Lance  
 – American Museum of Natural History 276  
 – The Burgiss Group 138  
 – Lafayette Centre 200  
 – La Moderna 306  
 – Marco 220  
 – Bob Schalkwijk 140  
 – South Street Seaport Museum 318  
 – Vanity 51  
 – Nell Cohalan Wyman 196
- 
- Y**
- Yawei Zhai (Hesign International) 192, 298  
 Youngblood, Margaret (Landor Associates) 216  
 Youngs, Stuart *see* Purpose  
 Yu, Eddy (CoDesign) 138, 156(2), 240, 278(2), 280, 284
- 
- Z**
- Zerene, Marcos (Ailoviu) 259  
 Zheng Xiaochun 294  
 Zorraquino 172, 274, 302  
 Zorraquino, Miguel *see* Zorraquino  
 Zulver & Co 244



**Sector Index**

Page numbers refer to text

- arts district 252
  - award 298
  - centres 44, 56, 92, 108, 113, 178, 256, 280, 311
  - collectives 172, 252
  - college 206
  - community projects 205
  - consultancies 160, 270, 294
  - copyright organizations 39, 124
  - education 26, 108, 110, 202, 206
  - exhibitions 104, *see also* galleries
  - festivals 86, 92, 98, 107, 172
  - foundations 66, 216, 238
  - funding and fundraising 35, 311
  - galleries 17(2), 26(2), 29(2), 52(2), 62, 80, 92(2), 118, 120, 148, 152(2), 190(2), 228, 240, 270, 280, 287, 298
  - hospital art 246
  - institute 290
  - internship programme 248
  - literary gallery 234
  - performing arts 147, 156
  - public artworks 202
  - venues 23, 60, 94, 234
- 
- A**
- 
- advertising
    - advertising agencies 23, 35, 62, 69, 77, 118, 124, 128, 218, 290
    - advertising photographer 97
    - branding agencies 56, 64, 86, 170, 206, 208, 248(2), 255
    - cinema 270
    - online 74, 113
    - *see also* marketing
  - agriculture
    - agricultural consultancy 314
    - blacksmith 182
    - equipment manufacturer 120
    - grain supplier 21
    - irrigation provider 205
    - mango farms 182
  - aid organizations 312
    - *see also* charities
  - airlines 17, 262
    - luxury jet hangar 199
  - architecture
    - architect's agent 132
    - architectural modelmaking and visualization 124, 156
    - architectural photographer 144
    - books/bookshops 148, 294
    - centre 162
    - creativity workshop 74
    - foundation 238
    - landscape architecture 120, 132
    - practices 40, 52(2), 56, 59, 62, 64, 86(2), 90, 94, 97(2), 98, 108(2), 110, 126(3), 128, 132(2), 144, 211, 212, 214(2), 230, 232, 234, 236, 240, 244, 246(2), 262, 276(2), 284(2), 298, 318
    - schools 128(3), 134, 244
  - arts (*see also* film; music; photography; theatre)
    - art historians 44
    - art museums 32, 181, 196, 200, 220, 256, 292
    - artists 70, 102, 142, 292
    - artists' agent 206

- arts district 252
  - award 298
  - centres 44, 56, 92, 108, 113, 178, 256, 280, 311
  - collectives 172, 252
  - college 206
  - community projects 205
  - consultancies 160, 270, 294
  - copyright organizations 39, 124
  - education 26, 108, 110, 202, 206
  - exhibitions 104, *see also* galleries
  - festivals 86, 92, 98, 107, 172
  - foundations 66, 216, 238
  - funding and fundraising 35, 311
  - galleries 17(2), 26(2), 29(2), 52(2), 62, 80, 92(2), 118, 120, 148, 152(2), 190(2), 228, 240, 270, 280, 287, 298
  - hospital art 246
  - institute 290
  - internship programme 248
  - literary gallery 234
  - performing arts 147, 156
  - public artworks 202
  - venues 23, 60, 94, 234
- 
- B**
- 
- bags *see* fashion accessories
  - banks/banking 192, 252, 262
  - bars and cafés
    - bars 48, 52, 78, 80, 84, 88, 92, 140, 156, 262, 318
    - cafés 60, 70, 148, 186, 232, 262, 273, 284, 304, 306, 308
    - *see also* restaurants
  - beauty industry
    - bathroom products 278
    - beauty products 36, 278
    - cosmetic surgery 238, 246
    - cosmetics 44, 118
    - essential oils 176
    - hair care/hair salons 80, 90, 98, 120, 302, 308
    - make up and styling 114
    - nail products 18, 174
    - perfumery 90
    - skincare 48, 98
    - waxing salon 190
  - books/bookshops 46, 126, 148, 154, 236, 294
  - online literary anthology 152
  - *see also* libraries; printing; publishing
  - broadcasting
    - broadcast retailer 186
    - cable network 306
    - film and TV crafts
  - agency 117
    - online broadcasting 260
    - radio 42
    - religious 270
    - scriptwriting service 316
    - TV channels 21, 51, 225, 226, 234, 236, 246, 270, 287, 288
    - TV networks 260, 268
    - TV presenter 154
    - TV production companies 18, 52, 120, 124, 162, 214, 228
    - TV programme distributor 230
    - video conversion company 230
  - building industry *see* construction industry
  - business support
    - accountancy firms 152, 236
    - banking software 192
    - business club 297
    - business learning service 216
    - courier service 117
    - crisis management 316
    - data security 312
    - directory 122
    - electronic payment system 40
    - indoor plants companies 190, 212
    - Institute of Directors 202
    - IT 69, 206, 218, 226, 230, 242, 248, 302, 320
    - management consultancies 46, 172, 222, 230
    - management training 244
    - mediation services 137, 218
    - networking club 312
    - new business incubator 318
    - office development 98, 294
    - office equipment 26, 122, 259
    - office space providers 77, 78, 92, 98, 278, 294
    - product design consultancy 30
    - professional services 252
    - recruitment services 36, 124, 138, 159, 160, 176, 185, 189, 246, 256
    - research agency 192
    - room fragrance company 240
    - signage 124, 170, 195
    - social enterprise promoter 56
    - stationery 32, 104, 172, 212
    - supply chain management company 312
    - team building consultancy 244

**C**

- cafés *see* bars and cafés
- campaigns
  - against sexual discrimination 208
  - anti car 260
  - anti violence 260
  - countryside protection 252
  - design promotion 256
  - enterprise 138, 189
  - fundraising 274
  - literature 314
  - political 206
  - talent fostering 199, 206
  - children's 40, 256
  - community arts projects 205
  - digital technology provision 238
  - disabled motorists 220
  - educational 21
  - health related 46, 108, 120, 132, 138, 182, 196, 320
  - homelessness 60
  - international aid 117, 186, 211
  - lifeboat institution 320
  - poverty campaign 226
  - Ramblers 186
  - soldiers' 270
  - YMCA of the USA 192
  - youth development 138
- chemicals agency 86
- churches/religious groups 150, 202, 228, 276
- cinema *see* film, cinema and video
- clothing and fashion
  - cashmere 120, 212
  - children's clothing 140
  - clothing retailers 18, 29, 64, 167, 178, 262, 268, 270, 298, 320
  - corsetry retailer 36
  - Fair Trade fashion 32
  - family fashion 18
  - fashion art director 104
  - fashion award 78
  - fashion consulting agency 92
  - fashion contest 110
  - fashion designers and labels 32, 40, 51, 84, 108, 120, 122, 152, 159, 190, 218, 220, 230, 234, 238, 264, 278
  - fashion distributor 24
  - fashion institute 44
  - fashion trade promoter 120
  - flame resistant clothing 56
  - human rights initiative 78
  - maternity fashion 104
  - menswear 36, 314
  - model agencies 59, 226
  - online retailers 18, 39, 40
  - sportswear 78, 186, 208
  - tailors 36
  - textiles 108, 160
  - vintage clothing 74

- clubs *see* leisure
  - conglomerates 39, 314
  - construction industry
    - building maintenance 216
    - ceramic tile retailer 167
    - concrete producer 212
    - construction companies/consultancies 30, 36, 176, 205, 220, 312, 316
    - customized housebuilding 222
    - flooring 168, 189, 320
    - heating and air conditioning 70, 196
    - industrial design company 234
    - interior design 26, 48, 62, 97, 102, 126, 176, 232, 240
    - interior fit out supplier 206
    - metal working tools 214
    - paint 264, 298
    - safety glass 287
    - waterproofing systems 186
    - window manufacturers 92, 226, 268
    - *see also* architecture
  - cosmetics *see* beauty products
  - court 40
  - cultural exchanges 110, 134
- 
- D**
- 
- dance
    - ballet company 278
    - dance companies 144, 150
    - dance events 242
    - dance studio 178
  - design/designers 59, 126, 176
    - art and design festival 86
    - design awards 200, 262
    - design companies 24, 52, 55, 255
    - design conference 214
    - design consultancies 30, 55, 94, 148, 172, 174(3), 216, 218, 236, 242, 248
    - design planning 214
    - design promotion 60, 256
    - design studios 52, 55
    - digital design agency 114
    - honorary association 270
    - recruitment agencies 48, 77
    - website 64, 80, 218
    - *see also* graphic design
  - disabled people 220, 244
- 
- E**
- 
- education and training
    - architectural 128(3), 134
    - art 26, 108, 110, 202, 206, 248
    - business school 44
    - charity 21
    - colleges 178, 200, 206, 264
    - design 80, 206
    - drama 88, 90
    - examination revision 222
    - initiatives for young people 216, 246
    - language project 199
    - language schools 83, 242
    - management training 124, 244
    - music 42, 92, 94, 182, 240, 262
    - online videos 218
    - presentation skills training 312
    - schools 108, 156, 202, 211
    - training awards 190
    - universities 46, 78, 110, 138, 148, 154, 195, 196, 199
    - women 199
  - electronics 24, 30, 73, 172, 228, 244
  - energy 60, 14, 222
    - solar 176
    - water 92, 117
  - engineering 84, 212, 220, 246
  - entertainment
    - computer games 126
    - DJs 56, 62, 64, 200
    - DVDs 60, 170
    - hula hoop artist 48
    - literary events 181
    - lottery 30
    - matsuri festival 298
    - nightclub 138
    - performing arts venue 242
    - private event space 274
    - social entertainment group 122
    - spa and crèche 48
    - theme park 42
    - *see also* events; film; music
  - environmental issues 83, 97, 211, 222, 248, 302
  - events 52, 212, 280, 308
    - communications agency 308
    - organizers 185, 196, 248
    - venues 74, 94, 102, 268
- 
- F**
- 
- Fair Trade 32, 246
  - fashion *see* clothing and fashion
  - fashion accessories 98, 124
    - bags 51, 80, 176, 206, 212, 236
    - footwear 35, 36, 154, 190, 222, 226, 292
    - jewellery 23, 36, 148, 160, 178, 200, 264, 278, 312

- film, cinema and video  
 cinema editors 142  
 – cinemas 46, 114(2)  
 – film 284  
 – film and TV crafts agency 117  
 – film awards 56  
 – film distributor 74  
 – film event 52  
 – film festivals 259, 314  
 – film production 132, 170, 176, 242, 255, 274, 284  
 – film rental 128  
 – film retailer 128  
 – moving image consultancy 128  
 – online film tourism 274  
 – online video sharing 267  
 – video conversion company 230  
 – video graphics 138  
 – video production company 60  
 financial services 30, 108  
 – accountancy consultancy 52  
 – data providers 30, 66, 144  
 – financial advisors 36, 240, 298  
 – financial software 218  
 – hedge fund 262  
 – investment companies 24, 42, 118, 138, 170  
 – investment software 138  
 – marketing company 232  
 – newsletter 182  
 – personal services 70  
 – property services 120, 190, 192  
 – retirement services 32  
 – tax consultancy 128  
 – trust and fund administrator 92  
 – venture capital fund 36  
*see also* banks; insurance  
 food and drink  
 – apple growers' collective 308  
 – bakery chains 60, 152  
 – bio food supplier 222  
 – campaign 189  
 – catering company 297  
 – coffee 190, 202, 278, 312  
 – confectionery 35, 137, 220, 318  
 – dairy products 220  
 – delicatessens 46, 181, 226  
 – food companies 181, 238, 316  
 – food processing companies 73, 273, 290  
 – health foods 232, 274, 288  
 – industry networking group 170  
 – mineral water 102, 304  
 – olive oil 220  
 – online recipe finder 24  
 – online wine reservation service 162  
 – organic food 268, 306  
 – pasta maker 306  
 – power diet brand 51  
 – pub 228  
 – retailers 39, 44, 70, 256, 292  
 – tea 228, 284  
 – wine/wineries 48, 70, 98, 118, 148, 156, 200, 216, 225, 280  
 footwear *see* fashion accessories  
 furniture, fixtures and fittings 44, 104  
 – bathroom fittings 52, 55  
 – beanbag furniture 264  
 – bedding 178, 259, 318  
 – experimental furniture 304  
 – furniture design 126, 218, 234, 316  
 – furniture makers 18, 21, 26, 98(2), 159, 192, 200, 214, 255, 259  
 – furniture retailers 44, 70, 185, 220, 314, 316  
 – kitchen furniture 60, 66, 200  
 – lighting 23, 48, 94, 142, 172, 228  
 – online retailers 39, 144, 228, 242
- G**  
 gardens 40, 306  
 – landscape architecture 120, 132  
*see also* parks  
 graphic design  
 – consultancies 156, 304  
 – gallery 32  
 – professional association 208  
 – studios 54, 124
- H**  
 handicrafts 18, 78, 290  
 healthcare  
 – acupuncturist 107  
 – Alzheimer's Association 311  
 – and art 142, 246  
 – animal vaccine supplier 222  
 – condom manufacturer 267  
 – diagnostic devices 273  
 – elderly care home 40  
 – fatigue management 320  
 – health store 24  
 – healthcare provider 260  
 – HIV/AIDS foundation 318  
 – home assistance helpline 134  
 – laser eye surgery 234  
 – massage therapist 174  
 – medical device company 108  
 – online medical information 216  
 – optometrists 156, 236  
 – pharmaceuticals 144, 162, 167, 181, 192, 297, 304  
 – physiotherapy association 128  
 – psychotherapists 196, 273  
 – rehabilitation services 252, 267  
 – speech therapy 242  
 – strategy company 230  
 – well being centre 74  
 homewares 21, 44, 78, 88, 120, 178, 186, 192, 196, 230, 306(2), 318  
 hotels  
 – Europe 88, 110, 147, 195, 262  
 – online booking 60, 232  
 – UK 26, 98, 167, 176, 228, 280  
 – USA 36, 77, 86  
 human rights organizations 170, 316
- I**  
 insurance 32, 40, 74, 160, 186  
 internationalist policy development 226  
 Internet services 256, 311  
 – blogs 56, 83  
 – community resource 302  
 – Google 35  
 – networking 56, 264  
 – research service 278  
 – Skype 274  
 – website designers 64, 80, 218
- J**  
 jewellery *see* fashion accessories
- L**  
 legal practices 138, 160, 162, 190, 192, 202, 206, 208, 214, 222, 230, 236, 246, 252, 259, 267  
 – barristers' chambers 214  
 – litigation budgeting software 172  
 leisure  
 – clubs 29, 55, 147, 150, 268  
 – fitness centres 30  
 – game manufacturer 24  
 – gay community centre 226  
 – leisure complex 86  
 – sports club 167  
 – urban spa 316  
 – yachts 73, 140, 186, 314  
*see also* gardens; museums  
 libraries 132, 134, 242, 268, 270, 312
- M**  
 magazines and journals 64, 94, 104, 118, 154(2), 196, 199, 202, 255, 260, 268, 287, 288, 290(3), 292, 294, 312  
 – online 23, 62  
 manufacturing initiatives 208, 280  
 market research 88, 230, 232, 264, 270  
 marketing agencies 74, 154, 170, 178, 195, 200, 318  
 married couples 156(2), 178  
 media  
 – agencies and companies 24, 26, 104, 110, 114, 140, 206, 304  
 – digital media provider 84  
 – exhibition design company 202  
 – journalists' centre 24  
 – media conference 268  
 – newspapers 234, 284, 292  
 – online services 311  
 – picture library 46  
 – software service 288  
 multidisciplinary designers 126, 128  
 museums 42, 52, 83, 84(2), 137, 150(2), 195, 276(2), 288(2), 302, 318  
 – archaeology 182  
 – art 32, 181, 196, 200, 220, 256, 292  
 – book 244  
 – design 256  
 – micro museum 59  
 – professional association 152  
 – science 216  
 – support agency 144  
 music  
 – artist management 144  
 – bands 18, 32, 66, 80(2), 90, 102, 159, 208, 222  
 – choirs 73, 148, 152  
 – concert promoter 126  
 – conductor 78  
 – duo 147  
 – music awards 168  
 – music composition agency 90  
 – music events/festivals 62, 168, 200, 274  
 – music management agency 185  
 – music production companies 94, 114  
 – music retailer 128  
 – music venue 174  
 – musical instruments 77, 78, 102  
 – online music platform 88  
 – online production music library 273  
 – opera companies 66, 147, 206, 316  
 – orchestra 132  
 – photographic/musical project 48  
 – professional association 268  
 – record labels 17, 90, 126, 156, 182, 208, 252, 308, 320  
 – recording companies/studios 42, 66, 69, 102, 104, 122, 142, 276  
 – singers 102, 108, 182
- N**  
 9/11 Memorial 211
- O**  
 observatory 297  
 oil and gas industry 192, 208, 216, 222
- P**  
 paper and packaging 120, 240  
 parks 51, 308  
 personal services 174  
 – garden design 306  
 – life coaching services 104, 248  
 – lifestyle management 56, 62, 298  
 – skills and leadership developer 84  
 photography  
 – editorial photography agency 126  
 – photobook printer 113  
 – photographers 32(2), 52, 84, 86, 94, 102, 110, 114, 124, 140, 144, 156, 160, 212, 280  
 – photographic exhibitions 150, 186  
 – photographic/musical project 48  
 – photographic prints retailer 126  
 – picture library 46  
 portside logistics 42  
 post production companies 226, 232  
 printing 88, 134, 150, 268  
 – foreign language service 232  
 – type design/typography 48, 292  
*see also* publishing property 137  
 – affordable homes 174  
 – estate agents 102, 172, 202, 208, 232, 248  
 – historic properties 44, 94  
 – leasing brokerage 168  
 – mixed use development 142, 168, 176, 182(2), 185, 186, 200, 278, 294  
 – online property search 278  
 – property developers 30(2), 55, 56, 70, 118(2), 124, 134, 150(2), 162, 170, 190, 264, 276, 316  
 – property services/investment 190(2)  
 – rental services 73, 108, 206  
*see also* construction public engagement consultancy 26  
 public relations companies 48, 144, 170, 176, 228, 244, 280  
 publishers/publishing 64, 110, 148, 168, 174, 178, 196, 202, 208, 212, 315  
 – art 182, 248, 287, 311  
 – author 110  
 – copyright organization 39  
 – copywriter 308  
 – directory 122  
 – illustrators 94  
 – literary agent 214  
 – paperbacks 138  
 – self publishing 152  
 – technical information publisher 126
- R**  
 radio broadcasting 42  
 recycling 64, 140  
 religious organizations  
*see* churches  
 removal firms 80, 189  
 research 113, 186, 278  
*see also* market research  
 restaurants  
 – Australian 84, 122, 260  
 – Belgium 64  
 – Canada 46, 107  
 – China 284  
 – France 240  
 – Germany 190  
 – Greece 260  
 – Hong Kong 88, 128, 276, 284(2)  
 – Iran 288  
 – Ireland 159  
 – Italy 39  
 – The Netherlands 280  
 – Spain 110, 118, 148, 189  
 – Switzerland 29, 118, 170, 196  
 – UK 52, 55, 102, 150, 152, 168, 200, 226, 238, 267  
 – USA 70, 83, 98, 104, 142(2), 174  
*see also* bars and cafés  
 retail centres 148, 170  
 retail trade event 154  
 retailers 90, 181, 205, 262, 206  
 – department stores 24, 70, 74, 107, 142, 167, 192, 218  
 – florist 104  
 – loyalty scheme 232  
*see also* clothing and fashion  
 Royal Mint, The 320
- S**  
 security products 137, 244, 287  
 shoes *see* fashion accessories  
 society/societies 126, 128, 174

- arts projects 205
- equal rights agency 240
- social issues 42, 122
- social networking 56, 192, 264
- spaceflights 40
- sport 225
  - angling/fishing 66, 220
  - boxing 225
  - climbing 86, 178
  - cycling 66, 122
  - equipment 40, 56, 86, 276
  - exploration 142
  - film editing 88
  - Olympics/Paralympics 302
  - skateboarding 17, 40, 172
  - skiing 80
  - Tae kwon do 59
  - tennis 306

---

**T**


---

- telecommunications 42, 78
  - mobile phones 69, 196, 216, 218, 228(2), 288, 294
- television *see* broadcasting
- theatre
  - theatre companies 69, 274, 280
  - theatre festival 292
  - theatres 117, 208, 292
- think tanks 46, 124, 294
- timber companies 178, 270
- trading companies 24, 168, 290
- transport
  - bus services 176
  - public transport group 252
  - subway system 297
- travel and tourism
  - city wayfinding system 212
  - highway service stations 162
  - sightseeing information service 220
  - taxi service 220
  - tour operators 90, 304
  - tourist boards 222, 302
  - travel agency 216
  - travel software 230

---

**U**


---

- urban planning and initiatives
  - commercial zone 202
  - design advisory group 270
  - districts 205, 240, 302
  - environmental department 168
  - local councils 140, 200
  - market 314
  - planning 110, 304
  - regeneration 168, 178, 264, 274(2), 306

---

**V**


---

- vehicles
  - campaign against 260
  - car dealership 168
  - car rental companies 18
  - components distributor 238
  - fuel and lubricant company 220
  - highway service stations 162
  - motorcycles 107, 264
  - off road vehicles 18
  - roadside assistance service 314
  - used car dealership 252
  - vehicle certification centres 160
  - vehicle charging stations 212
- video *see* film, cinema and video

---

**W**


---

- watch brand 248

---

**Y**


---

- young people
  - centre 308
  - development charity 138
  - student organization 148

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