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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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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

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

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

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:

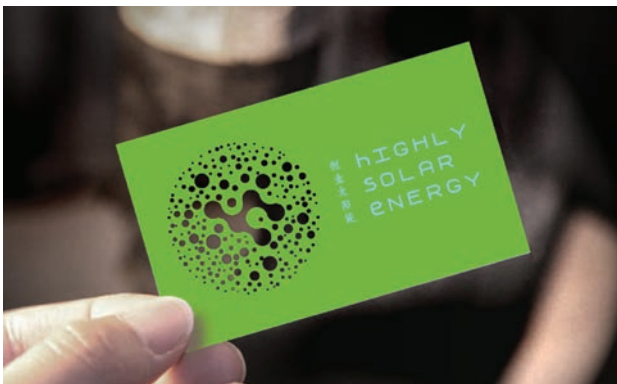
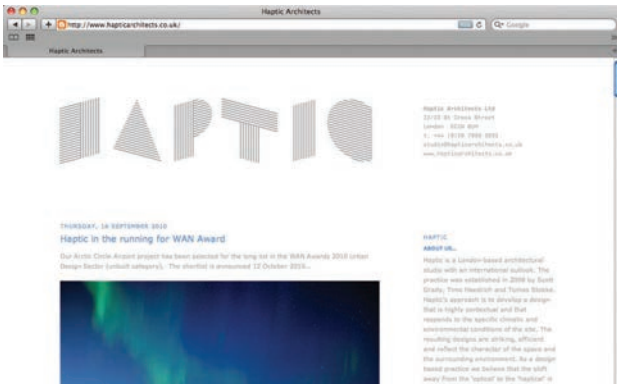
Typical logo applications. Left to right, from top: Midi café menu, by Coast; packaging and menus for Marmalade Toast café by &LARRY; lettering on concrete at The Hepworth Wakefield by APFEL; Harrods carrier bag by Minale Tattersfield; website for Haptic Architects by BOB Design; signage at the BK Italia 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.'

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.

AmericanAirlines

Cubus

fried

THE
HEPWORTH
WAKEFIELD

VITSCOE

the Chelsea

INDITEX

Kemistry Gallery

Heller

amazee

Vanity

Campbell's

C+C

the
Act
ing
Co

MIDI

Fenwick

cupcake

stadium

It's all in the font

sirca

SONY

Jeep

rtve

BRAUN

ferrovial

Moulinex

Syfy

Canon

GREENPEACE

acca

loft

HOUSE OF
PROPELLERS

great.

Dafi Academy

BREE

BETTYS

Blokk

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.

Street
TM
lab

2

Sadie Coles HQ

3

Cristina Guerra
 Contemporary Art

4

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)

Asprey

6

BurdaStyle

7

Cubus

8

LazyLazy.com

9

Nailxpress®

**Douglas
Entertainment**

10

11

Heller

12

***Hertz*®**

Spiritualized®

13

14

Jeep®

15

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.

17

18

19

20

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), with each edition devoted to a topic or theme, such as water, food, transport or work.

2

RUTH TOMLINSON

INDIE

3

LICHTHAUS
ARNSBERG

4

GOOD

5

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™

6

ICFJ

7

INDITEX

8

JW

9

H E A R S T

HEAL'S

10

11

OKINAHA

GUGGENHEIM

12

13

BRAUN

14

GRAVITAS

HAHMO

15

16

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.

MASSLBP

17

**JERWOOD
GALLERY**

18

KRESS

19

TM™

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MEDIACOM

RICOH

21

22

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

23

VITSOE

24

S A V O Y

25

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.

REPUBLIC™

27

TSCHINE

CASUAL DINING

28

QUINTESSENTIALLY

29

THE
 HEPWORTH
 WAKEFIELD

30

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.

aarrkk

1

evo

2

sirca

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loft

4

ferrovial

5

nederlandse staatsloterij

6

urbansplash

7

golla[®]

seymourpowell

8

9

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=.

Atelier LaDurance[®]
 LES BAUX DE PROVENCE

1

Folksam[®]

2

Goldlog

3

Kaspar

4

Kemistry Gallery

People Tree

5

6

PearsonLyle

Ragne Sigmond

7

8

Canon

9

theMcNay

TomorrowTM

10

11

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.

Rupert Sanderson

13

Scotland + Venice

14

Soda™

15

SugarSin

16

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.

MOLTON
BROWN
L O N D O N

1

MCPARTNERS

2

NORTHSEA
CAPITAL

3

ARUP

4

TIFFANY & CO.

TARYN ROSE

5

6

NORTON & SONS

7

RIGBY & PELLER
L O N D O N

THE
NEW YORK PALACE

8

9

GSA Venture Partners

VIA
SNELLA

10

11

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

I/OBJECT

13

FABBRICA

14

FOODPARC

15

KOPIOSTO

16

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.

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™

7

CONSTITUTIONAL
COURT
OF SOUTH AFRICA

aA

8

9

KILVIL

OKI-ni

10

11

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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3



4

PUEBLOCHICO
TENERIFE

5

rtve

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HEMU

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unif

8

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.

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.

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.

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

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.

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.

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'.



1

 ESADE

2



3

 FRESH CO.

4

JolyBeauty
精艺妆品

5

TOJO. 

6

ICUC

7

Dafi/Academy

8

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

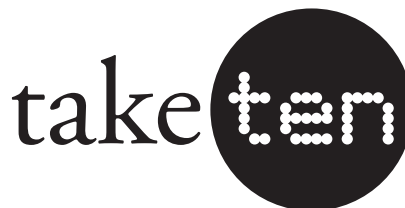
Picture library, UK
Designed by Pentagram (Angus Hyland), 2000
In 2000, Getty Images embarked on a project to digitize its entire collection of 15 million historic British press images, and called it the Hulton Archive. This meeting of historic images and modern technology is captured in the logotype.

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.

Muscular Dystrophy Campaign

9



10

MARTIN
Prosperity *Institute*

11

OLIVER & BONACINI
RESTAURANTS

12

AVID
READER

13

KiNO

14

Hulton | Archive

15

great.

16

1. MoreySmith

Interior design consultancy, UK
 Designed by *Cartlidge Levene*, 2007
 Ten years after it had designed MoreySmith's original identity, Cartlidge 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

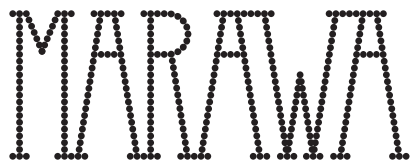
Type design studio, UK
 Designed by *Mode (UK) (Phil Costin, Ian Styles)*, 2002
 Dalton Maag's craft is steeped in centuries of tradition, but its identity reflected the need to appeal to the company's principal audience of graphic designers. The logotype, based on early Modernist type, uses only the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

ubpr_

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six
wines
eight

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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.

13

The logo for Vanity is a stylized, bold, black wordmark. The letters are thick and rounded, with a slightly irregular, hand-drawn feel. The 'V' is particularly prominent, with a large, sweeping curve.

14

The logo for Nimmin is a wordmark where the letters are formed by thick, rounded outlines. The letters are lowercase and have a bubbly, friendly appearance. The 'n' and 'm' are particularly rounded and connected at the top.

15

The logo for Channel 9 TV is a grid-based design. It features a 3x3 grid of nine solid black circles on the left, followed by a large, bold, black number '9' on the right. The '9' has a thick, blocky appearance with a slight shadow or depth.

16

The logo for Parc Central del Poblenou is a wordmark where the letters are formed by a grid of small, solid black squares. The letters are uppercase and have a pixelated, digital appearance. The 'P' and 'C' are particularly prominent, with a blocky, geometric feel.

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

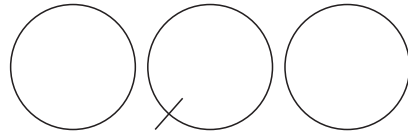
Australia focused on commissioning rather than collecting, and its rust-red steel building in Melbourne's Southbank arts precinct has become a city landmark. Its logotype forms part of a flexible 'graphic language', allowing for changes from show to show and the generation of new, related typefaces within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

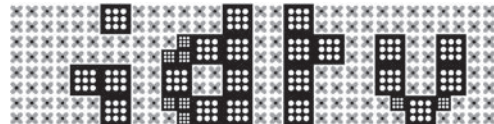
Accountancy consultancy, Australia
Designed by Mark Gowing Design, 2008
 More strokes than strictly necessary suggest wealth and luxury for accountancy firm Mark Edmunds Associates, and its contemporary sophistication provides a stark contrast to the company's competitors.



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WHITNEY

23

**GERTRAUDE
CONTEMPORARY**

24

awt

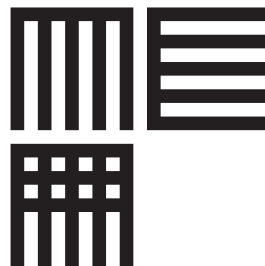
25

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

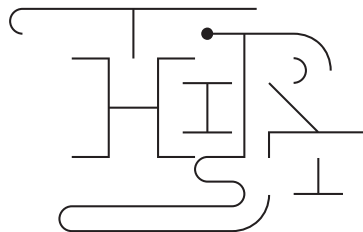
Urban design consultancy, USA
Designed by Thirst (Rick Valicenti), 2010
 The wordmark for this firm focused on India is inspired by the urban grid: infrastructure gives rise to identity.

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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31



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33

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. Amazee

Online networking platform, Switzerland
 Designed by Mixer
 (Erich Brechbühl), 2007
 Amazee 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.

34

Asylum

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amazee

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SAVVIVA

37

KERIK



MAS
SF

popular front

38

39

MUSEO
ITALIANO
CULTURAL
CENTRE

SUTTERGUT

40

41

stadium®

Lyons

42

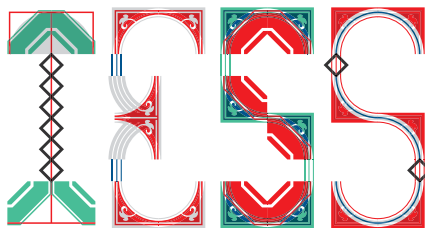
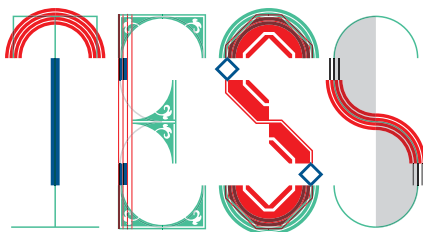
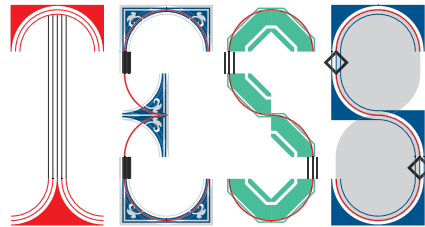
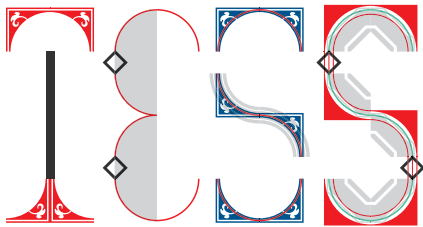
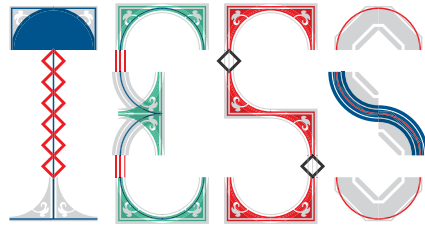
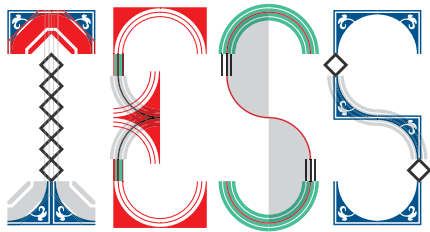
43

SOCIALTRADERS®

JARMAN

44

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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.

dropyx[©]

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R B a

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typo·passage

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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 uncorporate, 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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avvio

CRISIS

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ABB

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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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DB

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ONLY

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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.

à point books

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De Webfabriek

FAÇADE

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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.

FACTSET

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resilica

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opera north

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palau

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Biketreks®

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poplab

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STAY
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RIEL
-L-
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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Hopscotch

King of the North

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Fenwick

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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.

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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

33

Cunéo
 OLLIVIER
 PHILIPPE
 CUNEO

34

Gibson®

FWTA

35

roob

36

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.



1



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3



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DUKE[®]

expire

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festland

7

JUST
↓
MOVED

ei

8

9

knickelkopp[™]

10

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.

12



13



14



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.

16

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WRZNRZ SUBMU .

20

phuel

you
me

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22

MODERNA MUSEET

23

Edo Tolum

24

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,

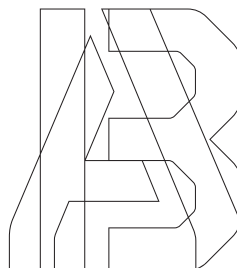
with each letter
composed of a single
length.

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'.



1



2



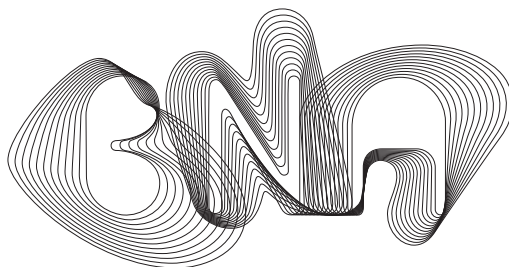
3



4

LWALKU

5



6

tukes

KAYA

7

8

BLANC KARA

9

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 'tiretain', 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.

CENTRAL
 SCHOOL
 OF SPEECH & DRAMA
 UNIVERSITY OF LONDON

1

The
 Press
 COFFEE JUICE NEWS

2

VIVID

3

ROTHFIELD
 Print & Image Management

4

SURUS

FIRE
Water

5

6

BETTYS

7

CROWN METROPOL

8

HENTEX®

9

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

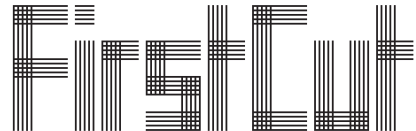
Band, Norway
Designed by KalleGraphics, 2007

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.



10



11



12



13

REGIONAL
ACTING
STUDIO

SOUNDS
LIKE
BRISBANE

14

15

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.



LONGWALK
STOCKLEY PARK

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blurrr

2

Coolera

wind & drinks

3

DOU-
BLE
GOOD
WIND
DOWNS

4

K L A R !

MAK

5

6

SMP

STRUM

7

8

ÜBER

9

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

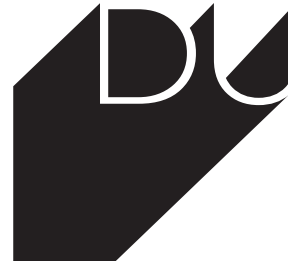
Music and contemporary dance school, UK
 Designed by Johnson Banks, 2010



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4

MONU

5

FUTURE

6

BOY
BEVER
HOUSE

7

WING

8

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.

45 PARK
LANE

1

64
KNIGHTSBRIDGE

2

GOTT'S
ROADSIDE

3

bFelix

4

JOE
AND
CO.

5

THE
EDISON

6

MINT

7

NL-RN²⁰-HR₁₀

8

vinifiti

9

NATUROPATHICA®

10

Oppeadder

11

JERDE

12

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



'NREV

FACE

Smith
Paper from GFSmith



FINOVINO

BITE

eden



STUDIO
|
DAMINATO

inter-
view-

AAA™

Olufund

More or Less

r t r&k ch r



DAVIS

NEW YORK

PLEASANT
STUDIO

JICE™



LA
MAISON
DE PHOTO

Norton



EAT•N



MCDE
ZONEN

WESTERN
UNION

DOMMM

DIRECTORY

ilive
i—tomorrow
_livetomorrow

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.

anida

1

Allie
Giles

2

ajm

3

KING'S
CROSS
SOCIAL
CLUB

4

FIRESCAPE

**PLEASANT
STUDIO**

5

6

Deborah
Hodgson

LANIMA

7

8

გაქვივლ

9

აქვივლ

**hp
&g**

10

11

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

Lilium
Purveyor of Fine Flowers

NEW YORK

16

17

Miquelrius

18

flow

M
2b
mothercare

19

20

Ole Lunet

INDEPENDENT
STATE

21

22

Norton[®]

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.

Yrkeshögskolan Göteborg

1

ilive _____
 i _____ TOMORROW
 _ live TOMORROW

2

ESTUDIO

3

MINI MCGHEE

4

ANNIE

AMANDA WAKELEY

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6

ANTHONY
NOLAN

MICA/A

7

8

|m|studios|

rad|lyn

9

10

WESTERN
UNION | |[®]

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 Hambley & 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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BLO⁺NDE

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)OMMM

**URBAN
STRATEGIES
INC .**

7

8

MMW

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10

**FASHION
FRINGE**

11



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



13



14



15



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

EATON

5

PERPLEX

6

ET

7

STYLIZED LETTERS

8



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.

ANORAK

1

ASHBURTON

2

DIRECTORY

3

BITE

4

FINOVINO

eden

5

6

DAVIS

7

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

Sternen*
WALCHWIL

8

9

MR DISCO

10

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 Gavrillakis)*, 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 *Elfen (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

INREV

11

ivan.hair salon

12

Kubota

13

MODE
ZONEN

14



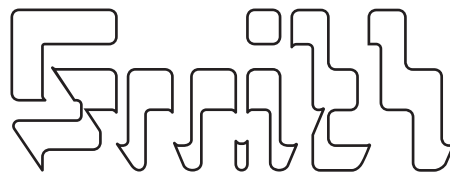
15

mnda

RONDO

16

17



Paper from GF Smith

18

oyuna

SARATOGA
ASSOCIATES

19

20

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.

SILVER™
PLATE

21

R O A M

22

TUVERI®

23

DIALOG
IN THE
DARK

24

FACE

25

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

26

ŠTĚÁNÍ

27

AT WHAT COST

HUMAN TRAFFICKING |

| FORCED LABOR |

| CHILD LABOR

28

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, 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



1



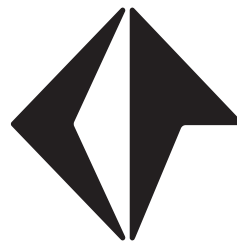
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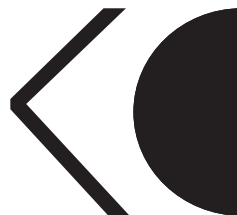
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12

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.

13

14

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16



HendersonLeyland

17



KAJI KOHO

18

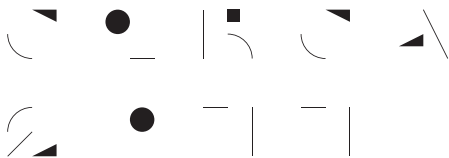
19

JICE™

LΛ
MΛISON
DE PHOTO

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21



NS

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23

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



24



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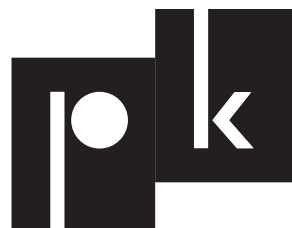
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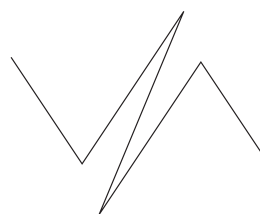
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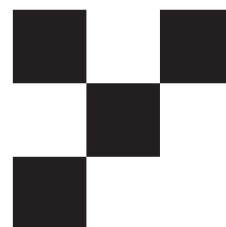
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33

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 g o



APDI

Couple
Couple

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SCIENCE
GUM



F | FERGUSON
WHYTE

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SONIC EDITIONS

Bankside
MX



THE COMPANY
BOOKS



HERREN
ABIG

MARMALADE
TOAST

Alter native Arrange ments

seven

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DAVIES

MM

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MOMA

Museums
& Galleries
NSW

BARNEYS
NEW YORK

ELJ
APO
NÉS

WILHELM

Jamie
Oliver

PEYTON
AND
BYRNE



octink

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BEN
SAUNDERS
v

SELF
PUBLISH.
BE
HAPPY

certio

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



appleton
domingos

1



rethink

2

Penoyre
Prasad

VERTICAL
GARDEN
DESIGN

3

4

*Leabharlann
Náisiúnta
na hÉireann*
National Library
of Ireland

nli



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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.



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



17



18



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

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LOKALT SVENSKT
FÖRETAGSKLIMAT MÄRINGSLUV
SKÅNE HALLAND
BLEKINGE

nau CAPITAL

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WILHELM

TILTT

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11

1. Tossed

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

circularity the company promotes.

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

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.

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



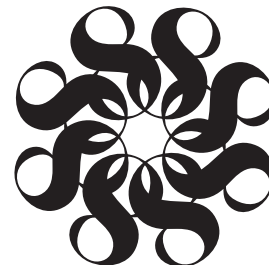
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4

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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Arts for Health
Cornwall and
Isles of Scilly

C A S A
L E V E R

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10

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

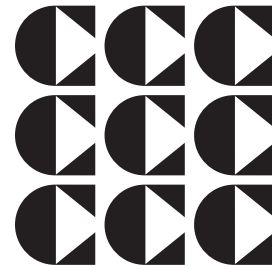
Online furniture retailer, UK
 Designed by Universal Everything, 2004

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'.

**CHUCK
CHOI**

11



12

**Museums
& Galleries
NSW**

13



14

COVERT
MUSIC
PRODUCER, SONGWRITER AND
ARTIST MANAGEMENT

DANS
MAKE
AMSTER
DAM **RS**

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16

Ellis
Miller

17

HUMAN
GENOME
SCIENCES

Nest
.co.uk

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Jamie
Oliver[®]

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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

26

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Luna
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C O L
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T O R
S G A
L L E
R Y

31

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A P O
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34

STAR
TSK
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35

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gütersl
O^h

36

riba
book
shops.
com

37

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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**CUL
LOUR
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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**

45

46

THE W-PPING PROJECT
B-NKSIDE

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.

**NEW
BOWERY
MUSEUM**

48

THE COMPANY
BOOKS

49

**SELF
PUBLISH,
BE
HAPPY**

50

RAINY
CITY
STORIES

51

OSSIE
CLARK

NATIONAL
YOUTH
CHOIRS
GREAT BRITAIN

52

53

PARROTTA
CONTEMPORARY
ART
SETTLETTGART
BERLIN

54

INTERNATIONAL
COUNCIL
OF MUSEUMS
UK

RED
LADDER
THEATRE COMPANY

55

56

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



top
drawer
London

58



TOR
ON
TO

59



UNIVERSITY OF
SHAPING
THE
FUTURE
WESTMINSTER

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WALK
TALL.COM

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SARAH
DAVIES

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USUSUSUSUSUSUSUSUSUSUSUS
SUSUALSUSPECTSUSUS
USUSUSUSUSUSUSUSUSUSUS
SUSUSUSUSUSUSUSUSUSUSUS

63

TORONTO
LIFE

64

big
science
read

65

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

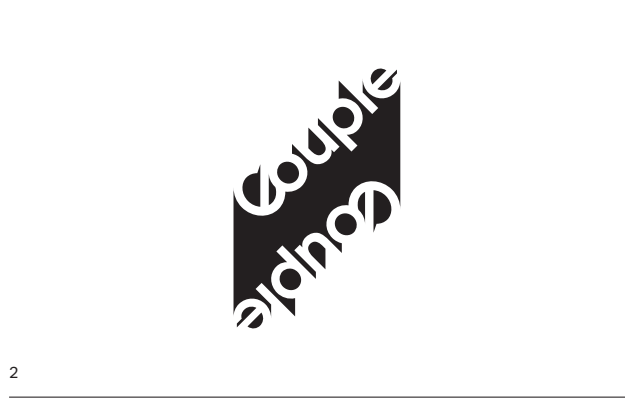
Architectural model-maker, UK
 Designed by *Hyperkit*, 2009

12. Joyce and Jonathan Hui

Married couple, Hong Kong
 Designed by *CoDesign (Eddy Yu, Hung Lam, Ray Cheung)*, 2010



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11



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) 'temps'.

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.



14



15



16



17

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-lys – 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.



1



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WHYTE

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 certio

6

KRISTIN  MORRIS
JEWELRY

7


SONIC EDITIONS

8

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 Loovvool (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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12

**Holmes
Mackillop** 

13



DIDEROT

14

 **ferrer**

15

ARS 

16

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



 **ö!ourful**
London
Center
for
Contemporary
Arts

characters



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UEA



HIVE&HONEY



S4/C

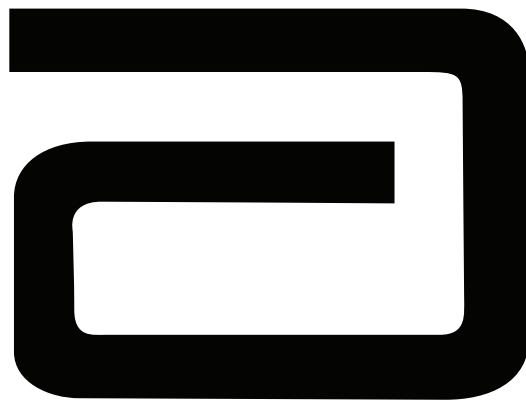


westzone®



EAT.

ByALEX®



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



2



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5

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 Loovvool (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 Loovvool (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

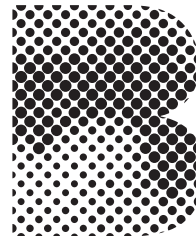
Restaurant, UK
 Designed by Atelier Works (John Powner, Lou Wood), 2008
 The monogram for this Sicilian restaurant and music venue in London's Camden Town packs in references to both seasonal fare (colours) and music (the stave and distended finial).



6



7



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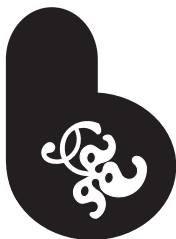
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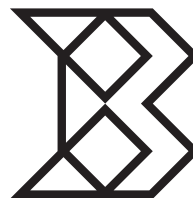
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18. The Central

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

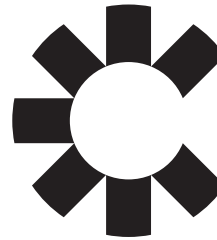
Branding agency, UK
Designed by &Smith, 2011

28. Conception Marketing

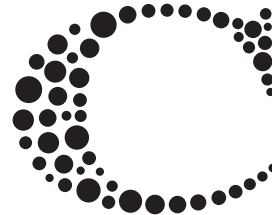
Marketing service, UK
Designed by The Chase (Ben Casey, Ivan Rowles), 2003

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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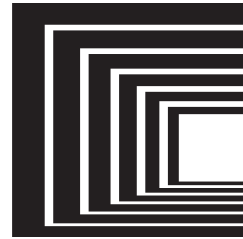
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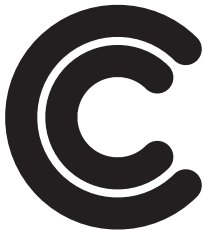
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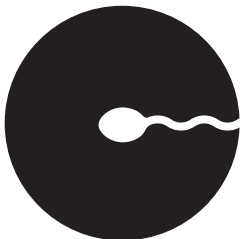
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30. Dew Tour

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 Ummacro
 (Fredrik Jönsson, Nina
 Wollner), 2010
 Feesability produces a
 web-based application
 for compiling litigation
 budgets – the first
 system of its kind, hence
 the milestone.



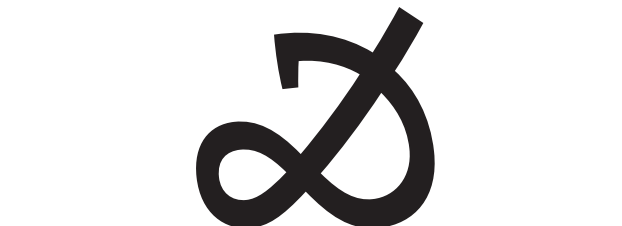
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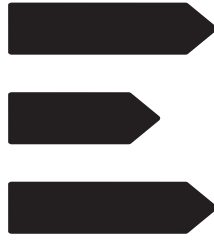
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40. Friends of the Simon Stevin Institute for Geometry

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

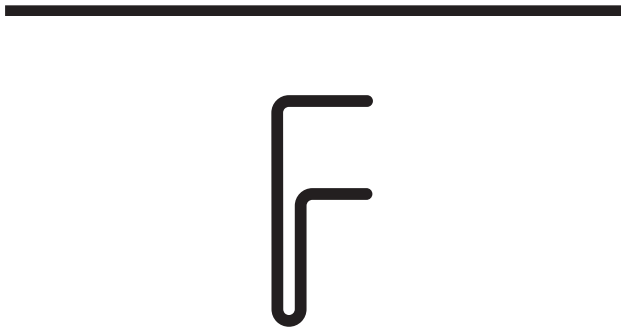
Content production and editing service, Israel
 Designed by Yotam Hadar, 2008

49. Hand

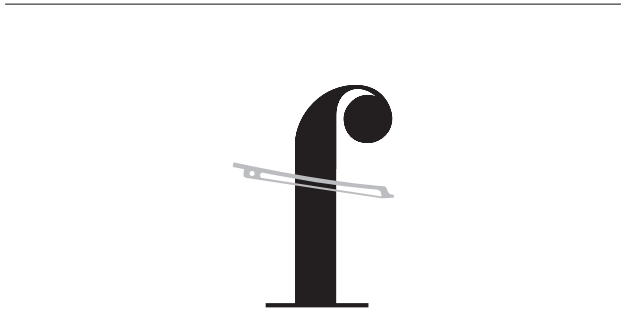
Design consultancy, UK
 Designed by Hand, 2010
 Two pointing hands make an 'H' and symbolize the studio's ability to provide clear direction for brands.

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.



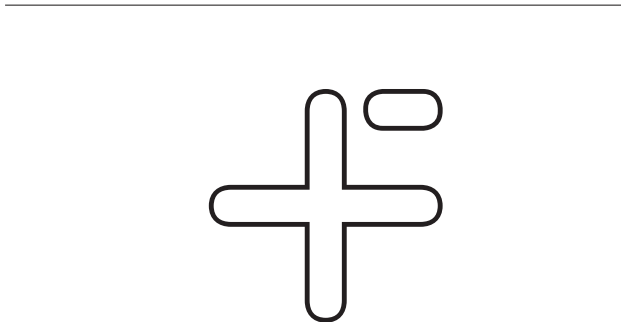
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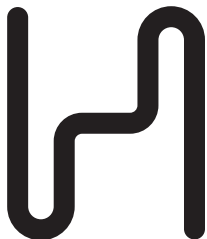
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51. Hourigan International

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

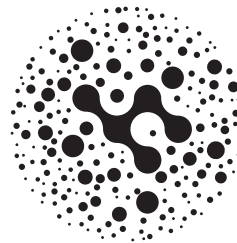
Interior stylist, UK
Designed by SomeOne (Laura Hussey, David Law, Simon Manchipp), 2007
A monogram intended to reflect Jade Jagger's 'flowing, organic interior design style', used in property developments by yoo, the partnership between Philippe Starck and John Hitchcox.

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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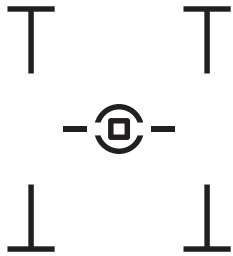
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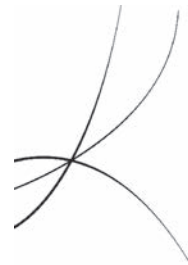
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63. Kilver Dance Studio

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

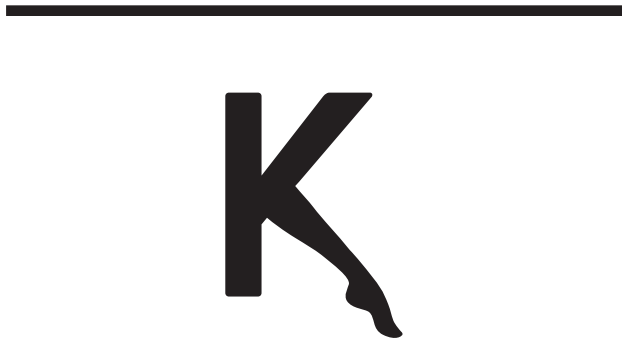
Clothing and homewares retailer, USA
Designed by Mucca Design (Matteo Bologna, Christine Celic Strohl), 2004
 Translating from the Italian as 'crazy woman', Matta was opened in New York's SoHo by designer Cristina Gitti, selling her urban-meets-East Indian fashions and fabrics. Its hand-drawn monogram 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

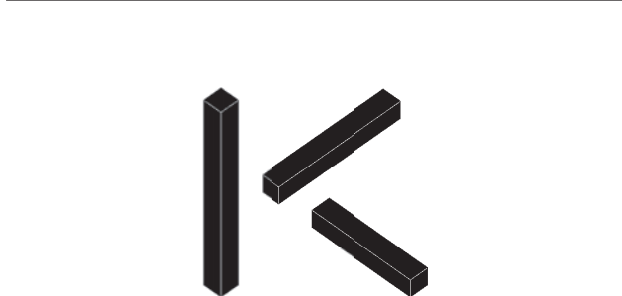
Jewellery broker, UK
Designed by Moot Design (Nitesh Mody), 2010
 A monogram for a high-end jewellery broker that aims to recall the opulence of 1930s Paris.



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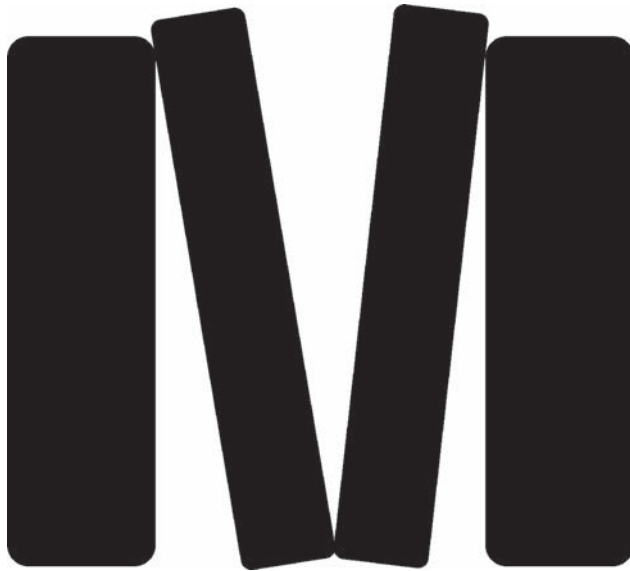
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75. Manchester Literature Festival

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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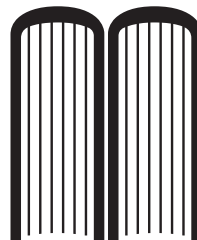


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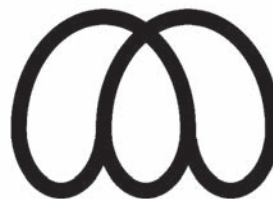
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91. Pagliano Arredamenti

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.

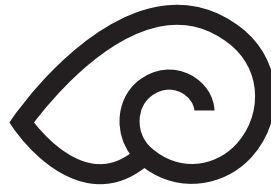
106. Shift

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.

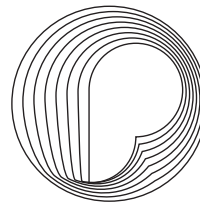
107. Sociotrendy

Sociological research body, Czech Republic
 Designed by *Toman Graphic Design (Jiri Toman), 2004*

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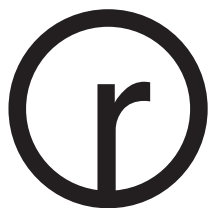
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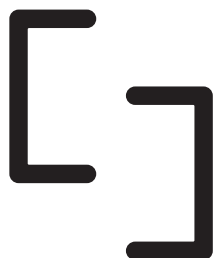
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**108. The Rogers
Flooring Company**

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

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



109



110



111

GRUPO
TRAGALUZ

112

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.



113



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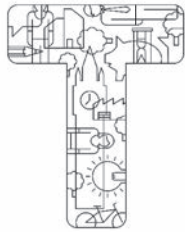
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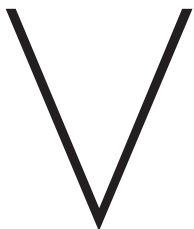
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125. Verasis

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 Lötcher, Irmí Wachendorff), 2009
 A winking 'W' signals a more personal, direct contact with clients from this small, independent law firm.

134. Woolworths

South Africa

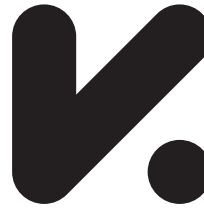
Retail chain, South Africa
Designed by Vignelli Associates (Massimo Vignelli, Beatriz Cifuentes), 2009
 The Woolworths brand in South Africa has no connection with its British/American namesake. More of a department store, specializing in food and clothing, it was modelled on Marks & Spencer in its early 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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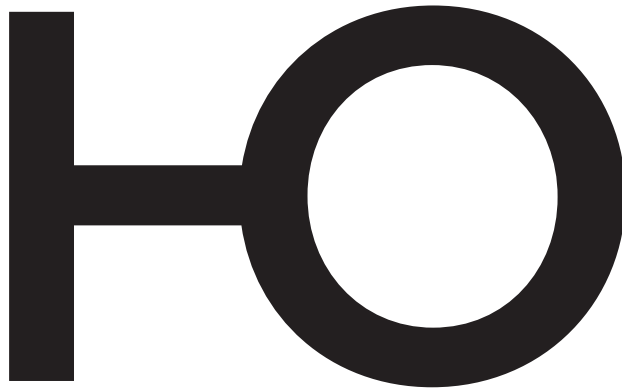
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135



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.'

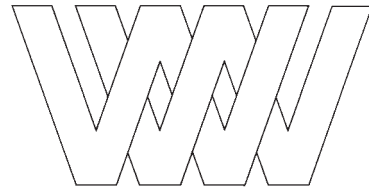
5. Nina Matos

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.

2



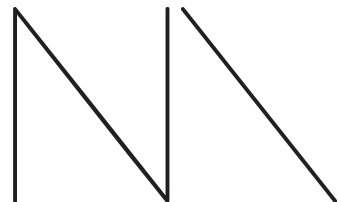
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4



5



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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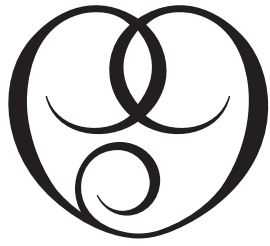
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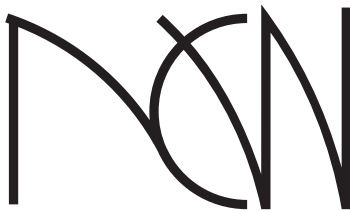
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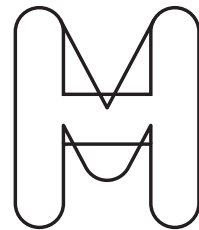
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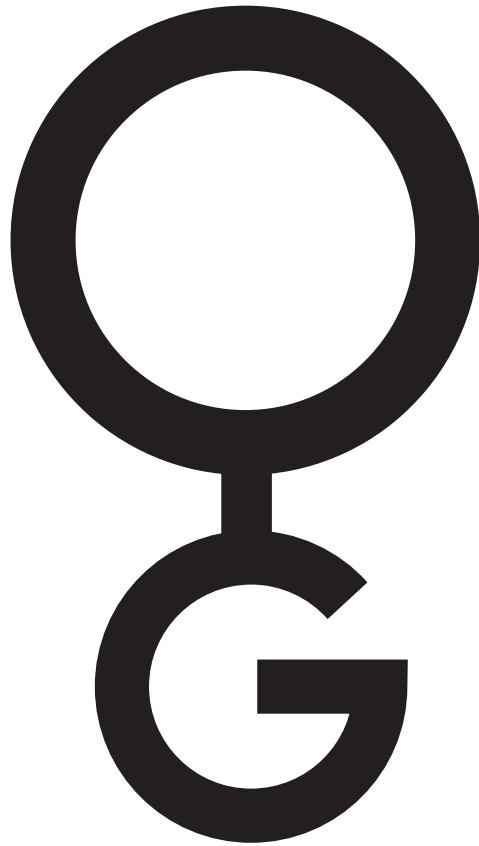
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16



17



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



19



20



21



22

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' (Τ and Κ), 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.



23



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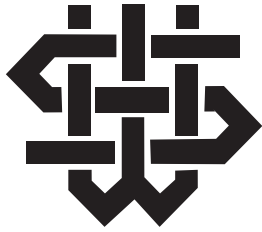
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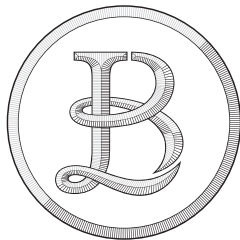
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34

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

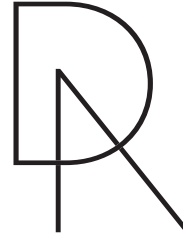
Membership organization, UK
Designed by Untitled (Glenn Howard, David Hawkins), 2007
 Founded in 1630, Sion College is a body of clergy that debates, celebrates and supports the activities of the Anglican Church in London. The spirit of fellowship among the members is intimidated by the linking of the 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

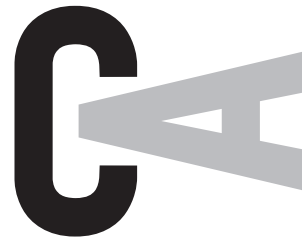
Magazine, Australia
Designed by Tomato (John Warwicker), 2010



35



36



37



38



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 grey, creating a gradient effect across the three characters.

39



K

A single letter 'K' is shown in a bold, sans-serif font. A thick, grey ribbon-like shape is wrapped around the vertical stem of the 'K', creating a three-dimensional effect.

40



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 grey, creating a gradient effect.

41



ff

The lowercase letters 'f' and 'f' are rendered in a bold, serif font. The two 'f's are solid black and are positioned close together, with their stems overlapping.

42



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 grey, creating a gradient effect.

43



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 grey, creating a gradient effect.

44



C

A single uppercase letter 'C' is shown in a bold, rounded sans-serif font. The letter is solid black and has a wavy, decorative bottom edge.

45



Aa

The uppercase 'A' and lowercase 'a' are rendered in a bold, serif font. The 'A' is solid black and has a thin horizontal line passing through its center. The 'a' is a lighter grey and has a thin horizontal line passing through its center.

46



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

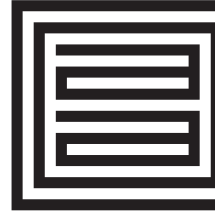
Campaigning alliance, USA
Designed by The O Group (Jason B Cohen), 2009

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.

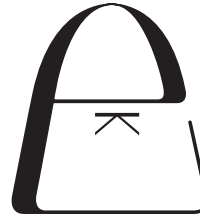
63. Braincandy

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

Actio₂n Woking
THE LOW CARBON COMMUNITY

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act:onaid

3

active|results

4

**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.

ágora

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ALLUDE

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ALMAR

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AQUAVIA

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BAGS

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bijipub

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ALBUQUERQUE

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CHRISTIANCONSTANTIN

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blink

14

boskke

15

WATERMAN

16

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.

COOPHIMMELB(L)AU

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coram

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CX
O LONDON

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←EXIST

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CONGRESS

david higham
literary, film and tv agents

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curiouspictures

24

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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forart

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FISH+
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HARVARD MAINTENANCE

F¹RST GRADUATE

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freedom

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

heathwallace

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Howcast

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Inmedias

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Inpoc®

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↑ntegr↓ty

JAVERDEL


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HIVE & HONEY

ByALEX®

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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.

meiji

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kultohr

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LEONTYNA

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Living

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marco

Korkers™

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Lu  ***ury***
trip

**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 (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.

MOKE

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moor

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nutrio

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PELI*f*ILIP

MRC**P**

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Moorhouse

Petrolux

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Nobivac

Plan**g**

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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

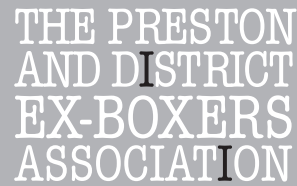
Wine appellation, Italy
Designed by Minale Tattersfield (Marcello M Minale, Ian Delaney), 2008
 Trento DOC is the appellation given to Italy's oldest Metodo Classico sparkling wine. The brand, shared by the 37 DOC producers in the Trentino region, positions their wine as the champagne of Italy, and refers 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

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™

85

POVERTY

Rollasole

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W●ORLD POLICY

w&kend

88

89

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

samphire

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Sendyne®

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smule

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SoċalBox

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sofami

SI PANCRAS

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STEREOSCAPE

tea

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SWITCH

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THE
ARMOURY

The
Grow in
Project

99

100

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

Accesspoint[•]

1

artica.

2

»»»→ colmar brunton.

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digit

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Synovia.

iD.
DISTRIBUTION

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.fillet
inc.

grant
spencer ●

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8

●
●
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*

jump.®

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•KidStart

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K. P. D. O.

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lane.

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mediapulse

Place.

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EAT.

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MontgomerySisam

nothotels.com

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tonic

verbatim.

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22

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. Geriljavors

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

text/
 gallery.

1

POSTMEDIA / NETWORK™

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Slash

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bambi / bylaura

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DW/S

5

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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H&C

m&c

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ST & P

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KEITH HOLLAND & ASSOCIATES

8

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.

art matters

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Heino

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SURGICAL AESTHETICS

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BONDS

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booz&co.

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DIGITAL LINKS

**ashdown
ingram**

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**BENITO'S HAT
MEXICAN KITCHEN**

8

**The
Architecture
Foundation**

9

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.

1:1

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arôme

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böka

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espai (Maragall)

6

Dia:Beacon

7

C:
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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NORTHERN **ICON**

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Libraries
Alive !

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música

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LÒNDOÑ

odin!

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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

24

(M)

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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FRÖDO

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GEØZUG
INGENIEURΣ

Holland+Knight

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infoMeteo°

jestico + whiles

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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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39



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41

NY+
ARTS=
PROGRAM
MANAGED BY OHIO WESLEYAN UNIVERSITY

42

O+CO

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westzone°

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†ahkokallio
design†

1°

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we°
workshop
events

WINK

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48

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.



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.



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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.



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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.

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.

13. Helsinki-London Design Camp

Design promotion campaign, UK
Designed by Studio Emmi (Emmi Salonen), 2010



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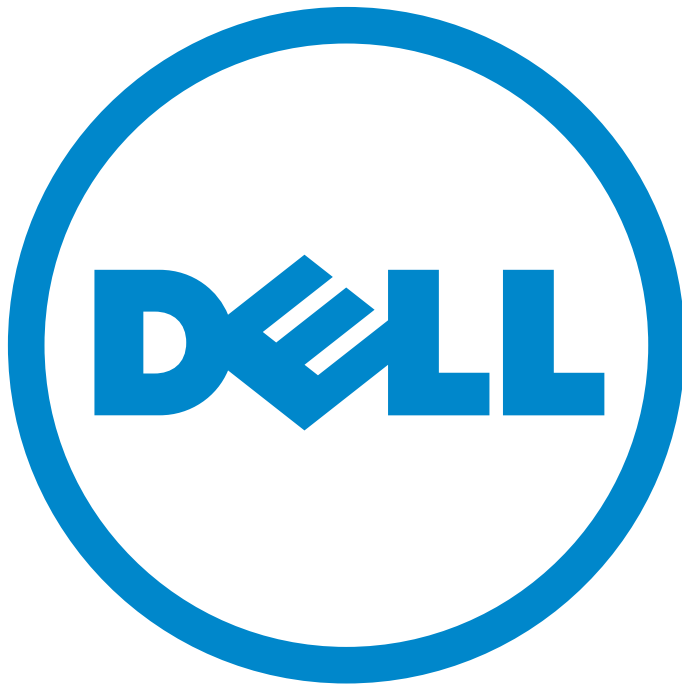
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14. Dell

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

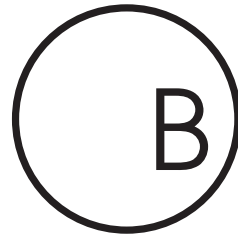
Cinema and new media festival, UK
Designed by Uniform (Marcus McCabe), 2009
 An invitation to reject convention for an annual festival of new cinema and digital culture.

17. OneToBe

Furniture maker, Belgium
Designed by Coast (Frederic Vanhorenbeke), 2011

18. TLT Solicitors

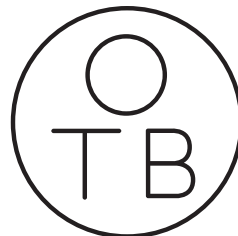
Legal practice, UK
Designed by Uffindell (Nigel Hillier, Davon Pointer), 2006



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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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The logo for maynehealth features the word "maynehealth" in a lowercase, sans-serif font. The "mayne" portion is contained within a solid black circle, while "health" is positioned to its right.

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The logo for godzilla sushi bar consists of the words "godzilla", "sushi", and "bar" stacked vertically in a bold, lowercase, sans-serif font, all contained within a solid black circle.

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The logo for SHOWTIME features the word "SHOWTIME" in a bold, uppercase, sans-serif font. The letter "O" is partially enclosed by a solid black circle.

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The logo for hla consists of the lowercase letters "hla" in a bold, sans-serif font, contained within a solid black circle.

28

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 SVI Design (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 Solè), 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 Setälä 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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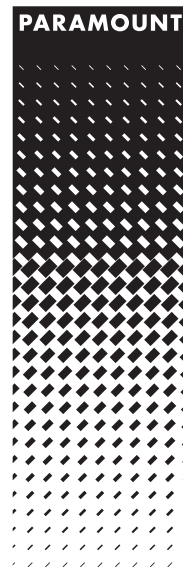
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1. ABF The Soldiers' Charity

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! B

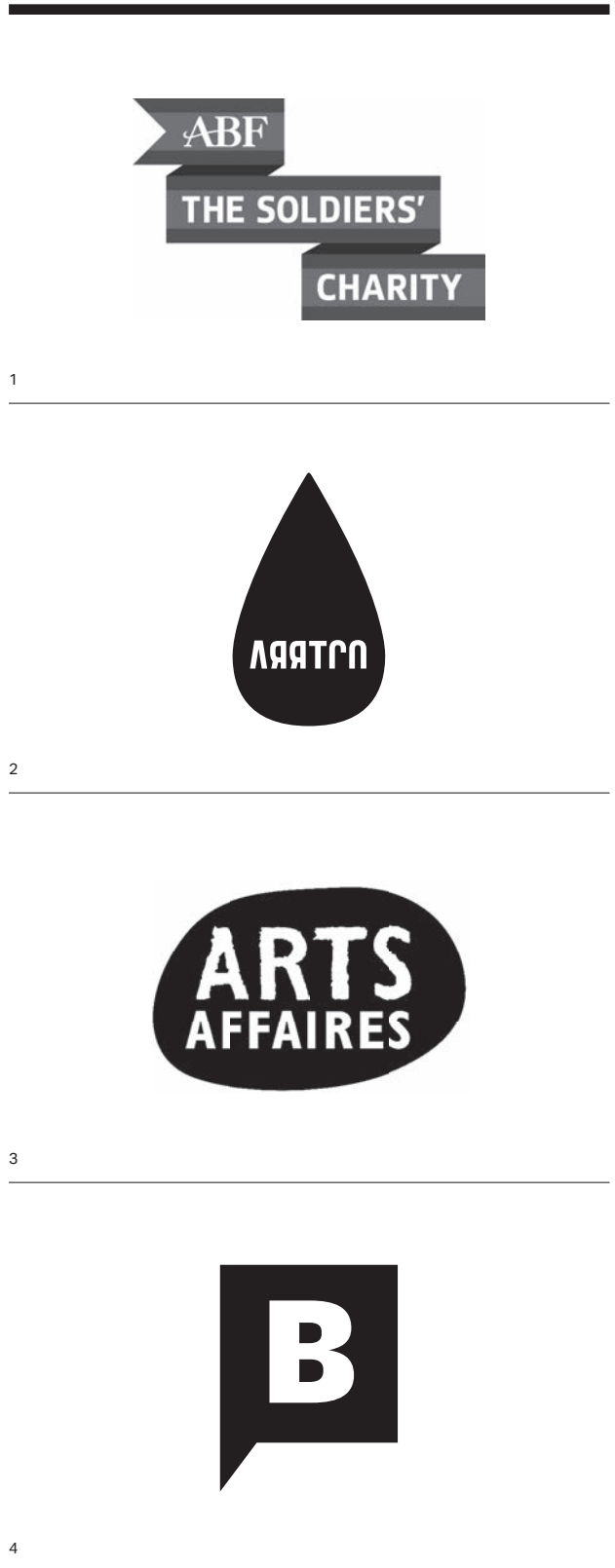
Timber preservation producer, Romania
 Designed by *Brandient* (Ciprian Badalan), 2009

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 Vol্লাuschek), 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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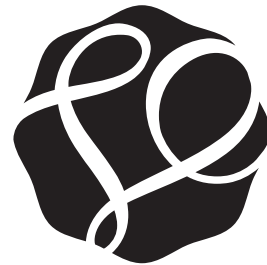
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1. 208 Duecento Otto
 Restaurant, Hong Kong
Designed by c+c workshop, 2010
 Italian cuisine in a restaurant channelling Manhattan Meatpacking District interior design, at 208 Hollywood Road.

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-European 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 Pyper), 2003



10



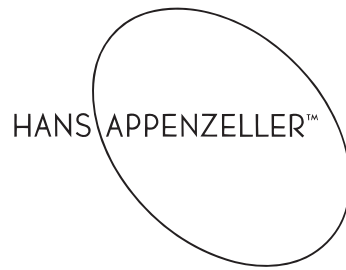
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19. Bryter Estates

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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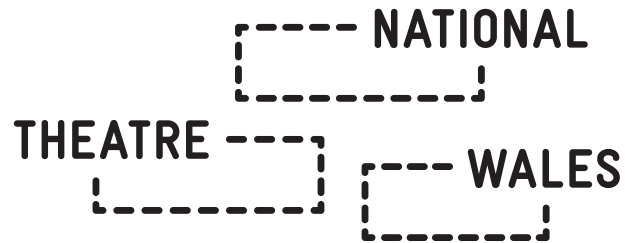
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émilie
bailey

28

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.



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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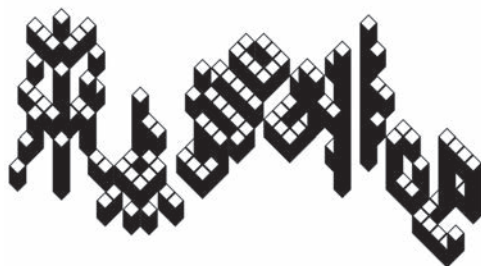


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1. Darbiran Co

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 Najji 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. Najji 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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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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هياه اول

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مادنيك

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بنيك

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مخير

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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.



14



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16



17

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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אָהָה

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מִי כֵל
מִי לֵר

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סְמִינָר

7

פְּסִנְגֵי
עֵפוּ
לְתַאֲרוֹן
אַחַר

פְּסִנְגֵי

8

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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.



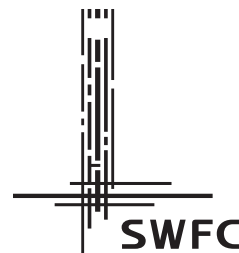
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ART TOMORROW

فنون الغد

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朝阳 1919

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東京
TOKYO STATION CITY

8



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. Oranjbloesem

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



14



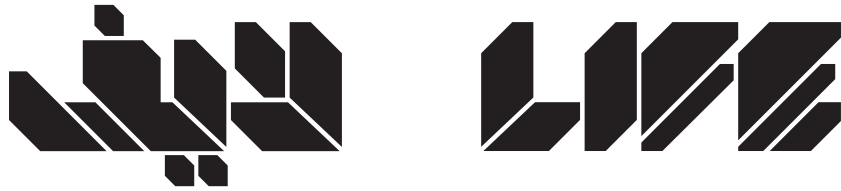
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21

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.



Symbolic



Grupo  Planeta



Peel's deli



OCEAN[©]



clockwork talk



Clarity[©]



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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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.

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.

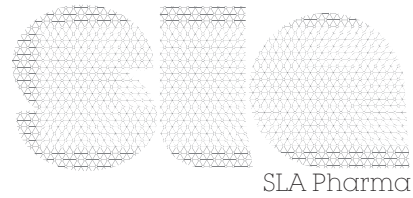
15. The Rumpus Room

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,

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.



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12

SPLITROCK

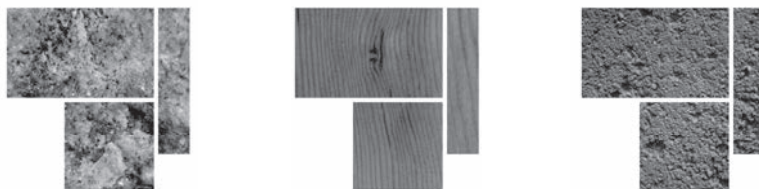
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16

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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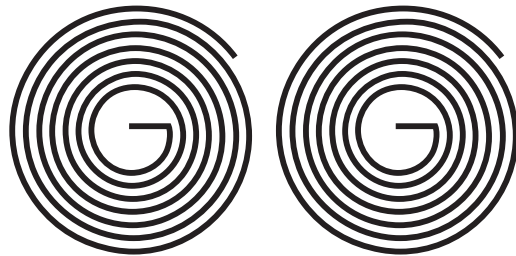
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10. Melinda

Apple-growers' collective, Italy
 Designed by *Minale Tattersfield (Marcello Minale Snr, Marcello M 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



10



11



12



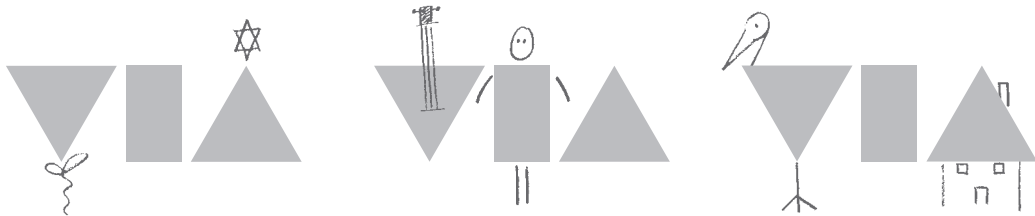
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14

**DUB
HOOOLIGAN**

15



16



Peel's deli



17

18



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

2

ArtFund[♥]

3



4

BETWEEN
BOOKS



5

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



6



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8



9



10

11



12

8-clockwork talk



13

14



15

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.

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

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

E.
 TAUTZ



16

EFFP ■■■

17

EX  MARKET

18

FILM
 NORTH
 HUNTSVILLE
 INTERNATIONAL
 FILM FESTIVAL



19

free2go[↑]

| □ GERMAN
| ○ △ MEBEL |

20

21



CORP GROUP

22

 Get
London
reading

Grupo  Planeta

23

24



O Y S T E R

25

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.

Helen Bamber 
Foundation

26

HOME.

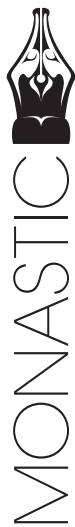
27

kikkoman 

28

 mace

29



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31



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34

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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.



36



37



38



39

Hästens

40



Fundación
Sida
y Sociedad


41

42

 smeg

43

Stir

 studio 2030

44

45

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



46



47



48



49



supermarket

50



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
Aquaivia 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
Artco 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
Avid 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
Beaumont 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
 Geriljajworks 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
 Lilium 104
 Lill Rechtsanwältin 138
 Limapuluh 306
 Linden Centre for Contemporary Art 178
 Ling Lee 274
 Lisa Desforges 308
 Lisson 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
 – Layezee 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
 – Athletics 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 & Jaton) 246
 Ganouchi, Samir (Hotz & Jaton) 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
 – Nohotels.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 170
 – FireWater 88
 – 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
 Haghghi, 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
 – Lilium 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
 Hinz, 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
 Kharjanzadeh, 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
 Kirlew, 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
 Martinavarro, Rocio
 (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
 milkxhake 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 (milkxhake) 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 273
 – 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
 Pernichia, 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
 Pohancenik, Andreas *see* Practice + Theory
 Pointer, Davon (Uffindell) 259
 Poirier, Jordan (Concrete) 26, 314
 Pollard, Tom (Studio8) 142
 Post, Peter (Tel design) 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, Lluís (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
 – *Afriqua 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
 – Ferrovia 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
 Tunncliffe, 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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