

LOGO arts



Innovation in Logo Design
Charlotte Rivers



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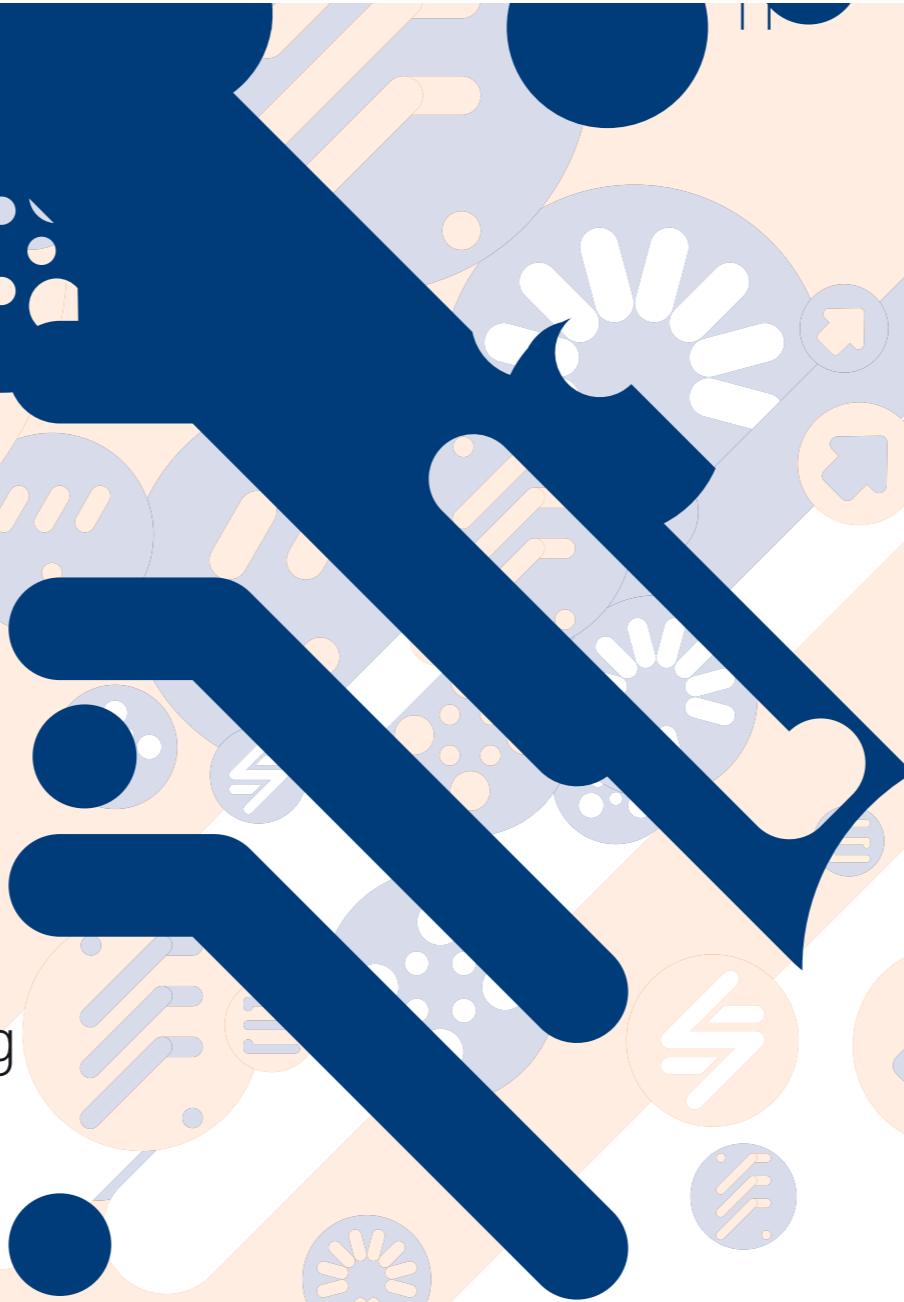
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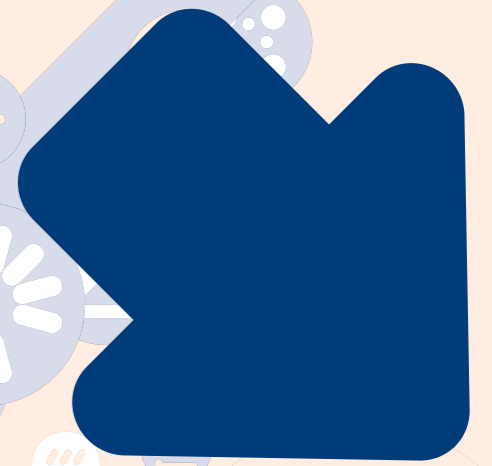
01

“A logo has to introduce itself compellingly to the viewer in the tone and manner befitting the project or brand, whatever that may be.”

Adrian Clifford, Australia



Introduction



Everyone has a favorite logo. Mine has to be Milton Glaser's I ♥ New York, which was developed for the New York State Department of Commerce. This logo has been imitated countless times in all manner of ways and situations since its inception in 1977. And it became even more prominent after 9/11 when Glaser created a modified version of it with the words "More Than Ever" featured below the original design. For me it ticks all the boxes of a well-designed, successful logo; it is unmistakable, memorable, and iconic. Perhaps surprisingly for something that has become so significant, when Glaser originally created it, he expected it to be used in the New York State campaign for just a couple of months, and even did it pro bono. In an interview with Chip Kidd in *The Believer*, 2003, Glaser admitted, "I thought it was going to go away after a couple of months, and here it is, thirty or so years later and still kicking around. Selling T-shirts in the street and still making a lot of money."

Glaser's I ♥ New York has become a major part of popular culture and social language; it comes in a long line of other significant logos designed since the idea of corporate identity began at the end of the nineteenth century. Companies such as Coca-Cola, Campbell's Soup, Quaker Oats, and H. J. Heinz were some of the first to use brand names and branded packaging to sell their products, and Peter Behrens' identity design in 1907 for German electrical firm AEG is widely regarded as one of the first major corporate identity systems commissioned.

The trend for such identities continued to grow throughout the twentieth century and into the twenty-first. Some of the best-known global examples include Herb Lubalin's Families and Marriage logos, Paul Rand's work for ABC and IBM, Saul Bass's work for United Airlines and AT&T, and Walter Landor's FedEx logo. The 1970s saw logo design and corporate identities become big business. Companies and organizations around the world, small or large, felt the need for a logo to market and promote their products. These logos were used not only to identify a company and its products, but also to instill trust in a particular brand, and consumers bought into this.

Another significant moment in the history of logo design came in 1980 when Canada became the first nation to adopt a symbol and logotype. Today things are slightly different. "Not trusted" and "corporation" often appear in the same sentence; the subversion of logos in magazines such as *Adbusters* and in Naomi Klein's *No Logo* indicate that corporations and their large, expensive identities are no longer connecting with consumers as they used to. However, despite this, companies large and small still require logos. From entire nations to independent photographers, the logo is an important part of any company's communication.

Designing logos, or logotypes, is one of the primary jobs of any graphic designer. Many start by designing one for themselves. A logo is generally described as a graphic or typographical sign or symbol that represents a particular company or organization, product, or service. It becomes the cornerstone of a company image and forms the base of the wider visual identity—its corporate identity. A logo should be unique, functional, succinct, and representative of the company, organization, product, or service that it has been designed for. As Stefan Sagmeister says, "Sometimes a logo has to work as a unifier, putting all the various pieces of an organization together. Sometimes it needs to work as a mark of quality, telling a consumer that this has been made and approved by a certain entity. At other times there will be a need for a transformer, showing off the flexibility of a program." Or, as Adrian Clifford of Rinzen says, "A logo has to introduce itself compellingly to the viewer in the tone and manner befitting the project or brand, whatever that may be." Both good points highlight the need for a logo to communicate a company's values and philosophy to its target market.

There are five basic types of logo: text only (e.g. Coca-Cola and FedEx logos); image only (e.g. Nike's "swoosh," Apple Inc's apple, and The Red Cross' red cross); text and image (e.g. I ♥ New York and Adidas's triple-blade logos); abbreviation only (e.g. IBM's logo); and abbreviation and image (e.g. the BP logo). This book showcases a selection of all of these types of logos, only from less corporate companies than those mentioned in the above examples. The content of *Logo-Art* focuses on smaller, independent companies' logos from around the world. Their logos are no less considered or professionally designed; the only difference is that, in some cases, they tend to be more creative. Examples include logos created by designers for self-promotion (such as Chris Bilheimer's logo for his talk at the AIGA) together with those created for larger organizations (such as Roanne Adams' logo for the not-for-profit educational organization Wingspan Arts). The logos showcased here include those for the music industry, the world of fashion, media and events, charities and services, and design and the creative arts. And, from the USA to Malaysia to France and Australia, this book shows that there is some great logo design being produced in all corners of the world today. Enjoy!


Charlotte Rivers

02

“A good logo is like meeting an interesting person. I like logos that tell a story.”

Emmi Salonen, UK

Lifestyle & Fashion



“A good logo is appropriate, distinctive, and timeless. It bears the weight of its identity conclusively and indivisibly.”

Adrian Clifford, Australia

Introduction

Designing logos for lifestyle and fashion brands differs from designing logos for other types of businesses in that often, the consumer buys into the brand as a whole. For instance, people buy clothes from certain fashion houses because of what surrounds it—the brand’s advertising, the press coverage the label might achieve, the celebrities who wear that brand’s clothes, and of course the “look” of the brand identity. Because of this, designing a logo for a fashion brand is not only about being its visual voice and representing it in the marketplace, but also about reflecting its potential consumers’ taste and style. The following pages show some great examples of this, from snowboarding stores to London-based fashion brands as well as nonfashion examples such as toy stores and cafés.

Client: Jonathan Morr Group
Design: Base Design
Country: USA

Stand

The Jonathan Morr Group specializes in developing high-end hotel and restaurant concepts around the world. Stand, one such venue, is a burger restaurant that references the "Americana" of burger joints and diners, but in a sophisticated way. Base Design was commissioned to create a logo for the restaurant. "The concept for the logo is based on the type and copy. The typeface, Berthold Block, has a slightly uneven contour and boldness that is beefy/meaty, and the stacked logo resembles a burger," explains Base Design. The logo has been applied throughout the restaurant and included on its stationery, packaging, buttons, matchbooks, and menus.



Client: Lulu&Red
Design: Tom Lancaster at Stylo Design
Country: UK

Lulu&Red

Lulu&Red is a small fashion design company. Its logo needed to be "friendly and approachable" and to incorporate a cat, as the company was named after the two founders' cats. "We took our inspiration from this and with a simple addition to the ampersand, the cat problem was dealt with," explains Lancaster. An amended version of American Typewriter Bold was used for the logo lettering.

Lulu&Red.

Client: The Studio by ProWolfMaster
Design: milkxhake
Country: Hong Kong

The Studio by ProWolfMaster

The Studio by ProWolfMaster, a US street-fashion store, asked milkxhake to create a unique logotype for its launch in Hong Kong. milkxhake combined an Avant Garde typeface with an italic script-style typeface to generate a harmonic mixture of contemporary and fashionable graphic culture for the brand identity. The logotype was applied to all stationery items, and to hangtags and T-shirts. milkxhake also designed a promotional poster for the store, using funky objects to spell out the brand name. The poster was first printed in gold ink, with overprint black on textured paper, to generate a unique, fashionable appearance.

THE STUDIO

By ProWolfMaster





Client: Lee Cooper
Design: Nigel Cabourn and
Simon Glover at ODD
Country: UK

FU's

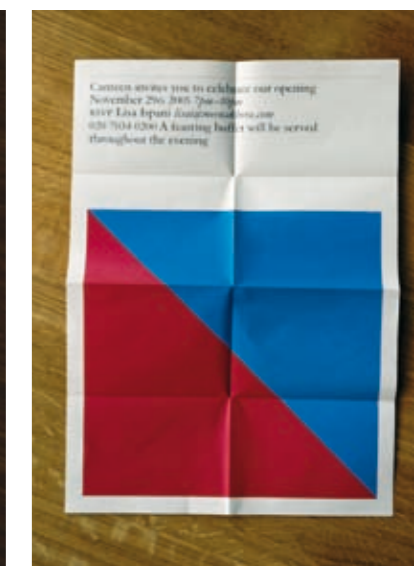
When fashion outlet UFO, owned by Steinberg, rejected the rights to sell Lee's collection, the founders of Lee reacted by creating FU's (**** You Steinberg) so they could sell the collection themselves. FU's thrived throughout the 1970s, representing antiestablishment and alternative values, before being bought by Lee Cooper. ODD was commissioned to redefine FU's identity to make it one of the world's elite denim brands. "We wanted to express all the history and emotion wrapped up in the original brand," explains Glover. "The final identity was inspired primarily by the visual language that surrounded FU's in its 1960s and 1970s heyday, and aims to capture this language and hark back to that era, but with a modern twist that makes it fit comfortably in today's graphic and brand landscape." The project was completed in partnership with Cabourn—globally renowned for his unique approach to denim, and to labeling systems.



Client: Modern British Canteen Ltd.
Design: Luke Powell and Jody Hudson-
Powell at Hudson-Powell
Country: UK

Canteen

"The concept behind the Canteen brand image was to create a wordmark, symbol, and graphic style that had longevity and that was in step with the democratic, contemporary aesthetic of the dining room and its food offering," explain Powell and Hudson-Powell. Canteen's Creative Director Clayton-Malone had the idea to use a shield as the Canteen mark as it was symbolic of the partnership between different parties that is central to the restaurant's philosophy. This idea was developed into the current symbol, a simplified traditional shield. This has been used together with an adapted version of Johnston Light typeface for the Canteen wordmark.





Frequently Asked Questions

Client: Question Air
Art Direction: Dan Witchell
Design: Proud Creative
Country: UK

Frequently Asked Questions

Question Air sells products from such designers as Vivienne Westwood, Paul Smith, and J. Lindeberg through its boutiques, and online exclusives from People of the Labyrinths, Trosman, Sharon Wauchob, Bodyamr, and DVB through its website. Frequently Asked Questions (FAQ) is a sub-brand and own label for Question Air. Proud Creative was commissioned to create a simple and memorable identity for FAQ. "We came up with a very simple typographic solution for the label," explains Witchell. "We used Avant Garde and Avant Garde Gothic for the logo, which was applied to clothing, labels, and in store."

Client: kauzwear
Design: Tim Bollinger at Via Grafik
Country: Germany

pflanzen (flowers)

kauzwear, a small fashion label, commissioned Bollinger to design a logo for its 2005 summer collection. He used an unusual combination of images—electronic devices and flowers—to "create a surreal moment. This logo was inspired by nature and technology," he explains. "It is a combination of living things and dead things." The logo has been used on the brand's T-shirts and on its website.



Client: Smått & Rått
Design: Christian Albriktsen
Country: Norway

oioi.no

Smått & Rått is a toy store specializing in radio-controlled cars, boats, and planes. When the store launched its website, the owners wanted a different, memorable domain name, hence oioi.no, Norwegian for "wow wow." Albriktsen explains, "I often find logos with domain names a little boring. To prevent this, I made the dot into a shooting star." He also slanted the logo, so it appears to be bouncing off the ground, reflecting the playfulness of the store. "I wanted the logo to represent the toys the store sells, so gave it a round, playful, bouncy feel." The logo is based on Cooper Black, modified by Albriktsen.

oioi.no

