



logolounge²

2,000 International Identities by Leading Designers



R O C K P O R T

catharine fishel



bill gardner

logolounge 2

2,000 International Identities by Leading Designers

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Bill Gardner and Catharine Fishel

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

–Bill Gardner

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

–Catharine Fishel

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introduction

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

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

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

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

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

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

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

Bill Gardner and Catharine Fishel

jurors



Dana Lytle

Planet Propaganda, Madison, WI

Paradox Media logo, by Alterpop

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

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



Joe Duffy

Duffy & Partners, Minneapolis, MN

Natasha Doll logo, by CDI Studios

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

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



Ken Shadbolt
FutureBrand, Australia

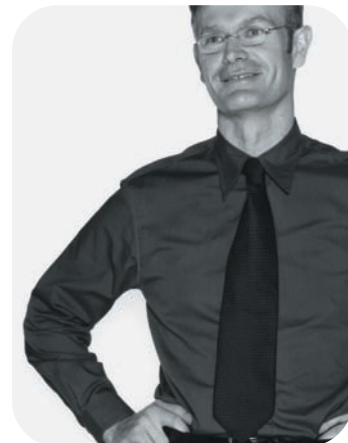
Elvis: 30 #1 Hits logo, by Thomas Vasquez

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



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

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



Marcus Greinke
Enterprise IG, New York, NY

PocketCard logo, by Segura Inc.

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



PocketCard®

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

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





Rian Hughes

Device, London, UK

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

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

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



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



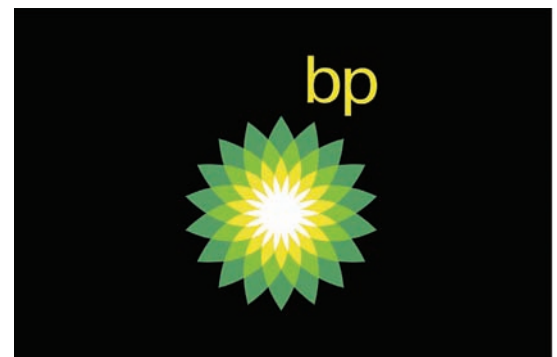
Rüdiger Goetz

Simon & Goetz, Frankfurt, Germany

BP logo, by Landor Associates

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

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



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

Tony Spaeth

www.identityworks.com, Rye, NY

Williams Landscaping logo, by The Bradford Lawton Design Group

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



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

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



Tom Nynas

RBMM, Dallas, TX

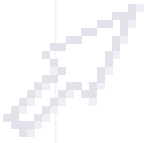
Sea World logo, by Landor Associates

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

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



portraits



Design Firm **USA Partners**

Client **BellSouth and SBC Communications**

Project **Corporate Identity and Naming**



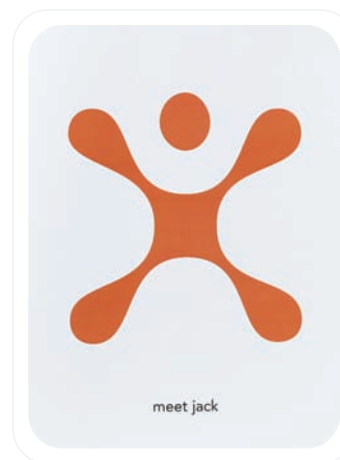
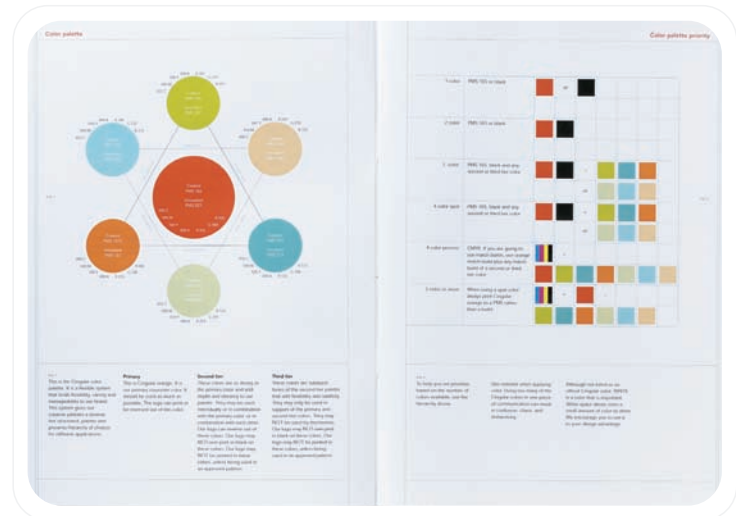
For buyers in the wireless-communications market, purchasing decisions typically come down to phone features, calling plans, and price—end of story. But when BellSouth and SBC Communications merged their eleven existing wireless properties in 2000, they sought out VSA Partners to write a different story.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

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

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

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

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



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

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



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



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

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

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

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

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

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

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

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



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

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

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

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

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

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



cingularexpression



marchFIRST Identity Design

Created by VSA Partners, Chicago, Illinois

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

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

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



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

The identity VSA ultimately created was extremely restrained in

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

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

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

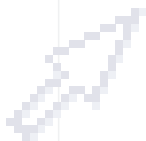


trading on NASDAQ. “It’s one thing to design a great symbol, but it is another thing to create a context for that symbol that makes people understand and believe in what you offer,” Koval explains. “Because the identity itself appears so simple, the execution of the program is where the logo shined.”

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

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

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



Design Firm	Segura, Inc.
Client	Corbis
Project	Corporate Identity Redesign

corbis®

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

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

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

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

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

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

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

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



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

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

