

Design n:Logo

An exploration of
marvelous marks,
insightful essays, and
revealing reviews



Paul Howalt
Von Glitschka

Design: Logo



صفحتنا على فيسبوك

Kabbani Books

Design n:Logo

An exploration of
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**Paul Howalt
Von Glitschka**

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Introduction





We can all respect the heritage of the ubiquitous logos of corporate giants such as Samsung, McDonald's, Walmart, Facebook, IBM, and Sony; but as designers, we realize that so many of these marks for large entities show obvious signs of being pushed, pulled, strangled, and beaten into creative submission and sterility. No matter how much the initial brief may tout the brand as being personable and able to provide an emotional connection to a community, the logo ends up reflecting none of the human qualities it brags about. The resulting logo ends up being merely an expensive, impotent placeholder—unoffensive yet uninspiring. This book is not about any of these.

On the other hand, there are logos that grab us by the eyeballs, hug our souls, endear our senses, and don't let go. If you're one who has chosen graphic design and branding for a living, we doubt that you've been inspired to do so by the creative battles that produced marks for any of the corporations named above. I'd venture a guess that most of us were motivated by logos that displayed distinctively clever visual concepts, told a story, or were rendered with industry-defining style. I'm talking about logos such as the old Milwaukee Brewers "ball and glove" monogram from the '70s, the Armor All Viking brand character, the Baskin Robbins "31 flavors" mark, the Android OS logo, the Twitter bird and the Atlanta Falcons "F" symbol. We all recognize these logos as being brilliant, conceptual, and bold. We marvel at these marks, smile, and can't look away. We embrace them with open arms. We run to become members of their brand tribes. They are, in a word, *irresistible*.

Competitive brands are finding the need to court their customer and communicate their message quicker and more thoroughly. That's a tricky tightrope to walk. Every detail and attribute of a logo needs to be carefully scrutinized before

incorporating into the final mark. A logo is no longer a simple guarantee of quality and consistency. These days an organization's logo needs to promise a specific emotional experience as well as a connection to a particular community. Logos must be much more than they have been in the past, especially when removed from the context of their supporting visual language. Winning loyalty is secondary; getting them to fall in love is primary.

There will always be a polarized school of thought when it comes to discussing the correct approach to logo design and development. In the end, we know that a successful logo design is not about what pleases the client—it's about a mark that works. It's about solving a visual problem. Actually, it's about solving a bunch of problems.

- Does the logo resonate in the souls of your target audience?
- Is it memorably simple, but not boring?
- Is the style appropriate within its industry?
- Is it more timeless than trendy?
- Can you tell a story about it?
- Is it visually clever or conceptual in some way?
- Can it (or a version of it) be reproduced easily across all media?
- Do you want to lick it?

I think we are starting to witness more designers stepping up their games with logo solutions that trade in geometric, corporatized abstraction for custom-tailored creations. Let's celebrate what they do, figure out how they do it, and be inspired to create more ourselves.

— Paul Howalt and Von Glitschka

Logo Gallery



1

2



3

5



6

7

- 1: COMPANY: Art Chantry Design / CLIENT: Dave Cridler, Estrus Records / DESIGNER: Art Chantry
2: COMPANY: Chris Trivizas / CLIENT: Christians & Taxco Monarchs / DESIGNER: Chris Trivizas / ART DIRECTOR: Chris Trivizas
3: COMPANY: Fernandez Studio / CLIENT: Lost Cowboys / DESIGNER: Carlos Fernandez / ART DIRECTOR: Anita Cleland, Wes Spiker
4: COMPANY: Fernandez Studio / DESIGNER: Carlos Fernandez / ART DIRECTORS: Rich Gadel, Alan Deeter
5: COMPANY: Melodic Virtue / CLIENT: Byre / DESIGNER: Aaron Tanner / ART DIRECTOR: Aaron Tanner
6: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
7: COMPANY: REACTOR design Studio / CLIENT: Julie Wei, MD / DESIGNERS: Julie Sebby, Chase Wilson / ART DIRECTOR: Clifton Alexander





8



WINSTED ARTS COUNCIL



10



11



12

13

8: COMPANY: REACTOR design Studio / CLIENT: Ado Blow Dry Lounge / DESIGNERS: Julie Sebby, Chase Wilson / ART DIRECTOR: Clifton Alexander
 9: COMPANY: Schwartzrock Graphic Arts / CLIENT: Winsted Arts Council / DESIGNER: Sherwin Schwartzrock
 10: COMPANY: Devica / CLIENT: Macmillan Publishing / DESIGNER: Rian Hughes / ART DIRECTOR: Rachel Vale
 11: COMPANY: Fernandez Studio / CLIENT: Lincoln Park Zoo / DESIGNER: Carlos Fernandez / ART DIRECTOR: Peggy Martin
 12: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock
 13: COMPANY: Glitschka Studios / CLIENT: Brandimage / DESIGNER: Von Glitschka / ART DIRECTOR: Tamara Kramer



Logo Gallery



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- 14: COMPANY: Gardner Design / CLIENT: Damsel Arts / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
15: COMPANY: REACTOR design studio / CLIENT: REACTOR design studio / DESIGNER: Chase Wilson / ART DIRECTOR: Clifton Alexander
16: COMPANY: Dotsoro Design / CLIENT: Lucia / DESIGNERS: Jon Wippich, Karen Wippich / ART DIRECTORS: Jon Wippich, Karen Wippich
17: COMPANY: Melodic Virtue / CLIENT: Open Shut / DESIGNER: Aaron Tanner / ART DIRECTOR: Aaron Tanner
18: COMPANY: Dotsoro Design / CLIENT: Live Wire Radio / DESIGNERS: Jon Wippich, Karen Wippich / ART DIRECTORS: Jon Wippich, Karen Wippich
19: COMPANY: Melodic Virtue / CLIENT: Burnt Prairie Print Shop / DESIGNER: Aaron Tanner / ART DIRECTOR: Aaron Tanner
20: COMPANY: Design Center, Inc. / CLIENT: DSI / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
21: COMPANY: Duct Tape & Glitter / CLIENT: Abby's Gift / DESIGNER: Luke Bolt





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- 22: COMPANY: Brundcentral / CLIENT: ACM SIGGRAPH / DESIGNER: Gerard Whelan / ART DIRECTOR: Gerard Whelan
 23: COMPANY: Schwartrock Graphic Arts / CLIENT: Kevin Walz / DESIGNER: Sherwin Schwartrock
 24: COMPANY: Schwartrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartrock
 25: COMPANY: Sevenfiles / CLIENT: Ribeiro e Dias / DESIGNER: Carlos Ribeiro / ART DIRECTOR: Carlos Ribeiro
 26: COMPANY: Schwartrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartrock
 27: COMPANY: Gardner Design / CLIENT: The Church of the Latter Day Saints / DESIGNER: Bill Gardner / ART DIRECTOR: Bill Gardner
 28: COMPANY: Schwartrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartrock
 29: COMPANY: Jon Fleming Design / CLIENT: Jon Fleming / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming



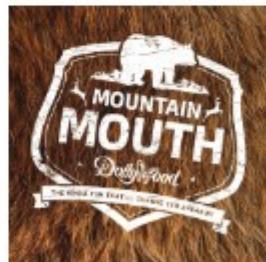
Logo Gallery



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32



33



34



35



36

30: COMPANY: R&R Partners / CLIENT: Tony Thielan / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
31: COMPANY: Bruno Company / CLIENT: Multicourse / DESIGNER: Amanda Ho / ART DIRECTOR: Edwin Tan
32: COMPANY: UI Creative Inc. / CLIENT: Dollywood - Mountain Mouth / DESIGNER: UI Creative Team
33: COMPANY: Luke Bott Design & Illustration / DESIGNER: Luke Bott
34: COMPANY: Yona Lee Design Studio / CLIENT: Manaolabs / DESIGNERS: Yona Lee, Alvaro Del Canto / ART DIRECTOR: Yona Lee
35: COMPANY: Gardner Design / CLIENT: Stock-On / DESIGNER: Adam Anderson / ART DIRECTOR: Brian Miller
36: COMPANY: Yona Lee Design Studio / CLIENT: Yona Lee / DESIGNERS: Alvaro Del Canto, Matthieu Visentin / ART DIRECTOR: Yona Lee

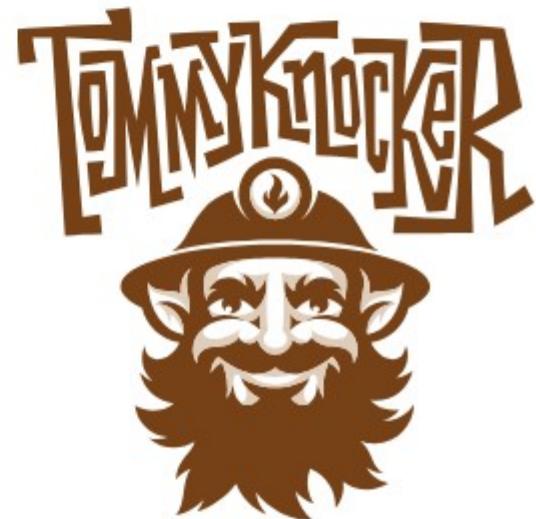




37



38



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40



41

37: COMPANY: Odopod / CLIENT: Zynga / DESIGNER: Felix Sockwell / ART DIRECTOR: Guthrie Dolan
 38: COMPANY: Fernandez Studio / CLIENT: Penca Construction / DESIGNER: Carlos Fernandez / ART DIRECTOR: Carlos Fernandez
 39: COMPANY: Schwartzrock Graphic Arts / CLIENT: Accent Marketing / DESIGNER: Sherwin Schwartzrock
 40: COMPANY: Glitschka Studios / CLIENT: Barnhart / DESIGNER: Von Glitschka / ART DIRECTOR: Jim Hargreaves
 41: COMPANY: Esser Design / CLIENT: Self Care / DESIGNER: Paul Howalt / ART DIRECTOR: Danny Neuman
 42: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock

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Logo Gallery



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43: COMPANY: Art Chantry Design / CLIENT: Dave Crider, Estrus Records / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
44: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock
45: COMPANY: Schwartzrock Graphic Arts / CLIENT: Community Comics / DESIGNER: Sherwin Schwartzrock
46: COMPANY: DesignUnion / CLIENT: MobCraft Beer / DESIGNER: Renee Melton
47: COMPANY: chameleon design / CLIENT: Slovo Antos / DESIGNER: Tomas Vatěha / ART DIRECTOR: Tomas Vatěha
48: COMPANY: Fernandez Studio / CLIENT: Prelica Distribution / DESIGNER: Carlos Fernandez / ART DIRECTOR: Kristin Moss
49: COMPANY: Tactix Creative, Inc. / CLIENT: Nestea / DESIGNER: Paul Howatt
50: COMPANY: Fernandez Studio / CLIENT: MojoLingo / DESIGNER: Carlos Fernandez / ART DIRECTORS: Rich Goldfarb, Alan Deeter





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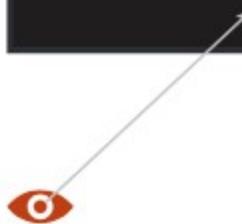
58

51: COMPANY: Gardner Design / CLIENT: Virtual Focus / DESIGNER: Chris Parks / ART DIRECTOR: Brian Miller
 52: COMPANY: Glitschka Studios / CLIENT: Randy Caldejon / DESIGNER: Von Glitschka / ART DIRECTOR: Von Glitschka
 53: COMPANY: Fernandez Studio / DESIGNER: Carlos Fernandez / ART DIRECTORS: Rich Goldel, Alan Dester
 54: COMPANY: Fernandez Studio / CLIENT: Killton's / DESIGNER: Carlos Fernandez / ART DIRECTOR: Mike Johnson
 55: COMPANY: Little / CLIENT: Invest Collegiate / DESIGNER: Jason Richardson / ART DIRECTOR: Santiago Crespo
 56: COMPANY: Gardner Design / CLIENT: Youthville / DESIGNER: Brian Weins / ART DIRECTOR: Brian Miller
 57: COMPANY: Fernandez Studio / CLIENT: Courtney Construction / DESIGNER: Carlos Fernandez / ART DIRECTOR: Steve Rodin
 58: COMPANY: chameleon design / CLIENT: Ondrej Teraz / DESIGNER: Tomas Vatecha / ART DIRECTOR: Tomas Vatecha

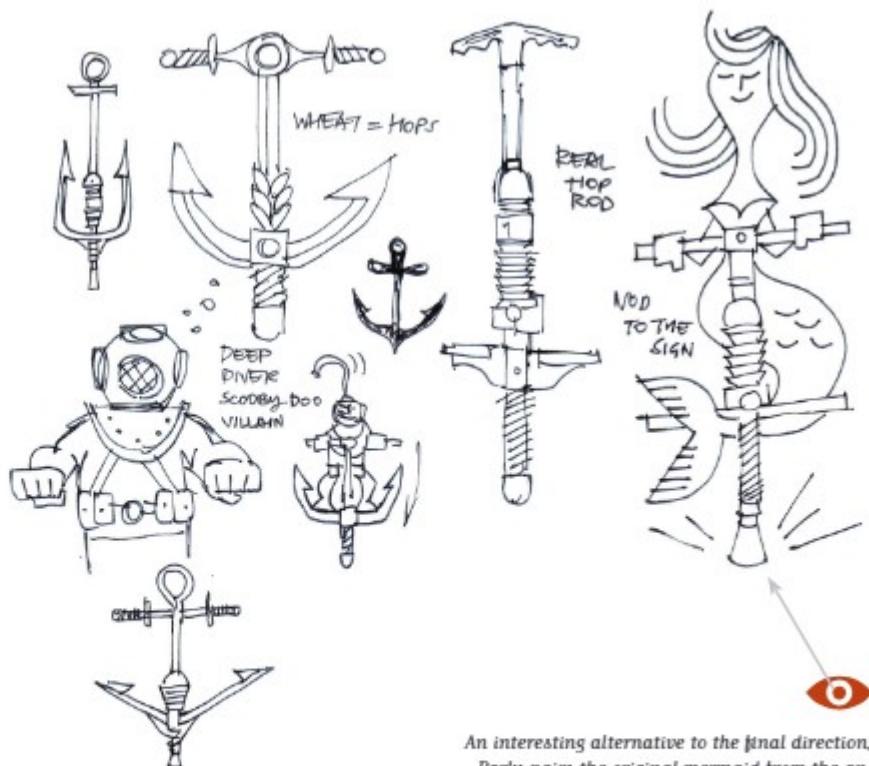


A Closer Look

FIRM: CHRIS PARKS
DESIGNER / ILLUSTRATOR: CHRIS PARKS
ART DIRECTOR: CHRIS PARKS
CLIENT: THE ANCHOR



The Anchor logo and the Hop Rod form seem destined to be combined into one stunning mark. Parks picks up on this and deepens the visual concept at every turn. He graphically represents the beer hops visual pun on the anchor shaft and translates the toy's foot pegs and handle-bars into anchor prongs.

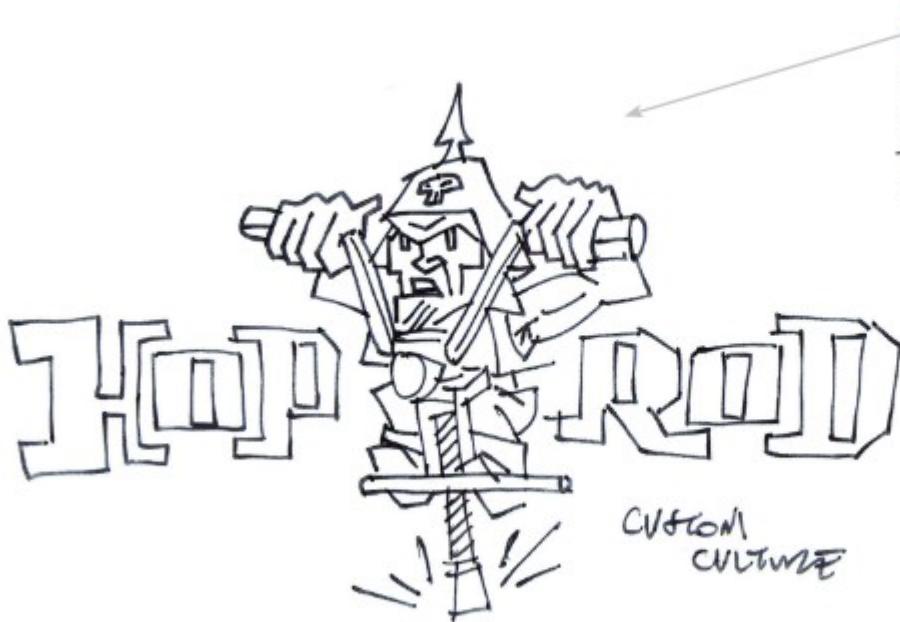


A favorite client of mine asked me to develop a promotional logo which celebrated the anniversary of her gastro pub, the Anchor. The client is an abstract thinker and lover of local civic history. She loved the idea of celebrating a novelty product called The Hop Rod, that was made in Wichita, Kansas, in the early '70s by Chance Manufacturing. This little gizmo was a crazy gas-powered pogo stick that never really took off. My task was to try to bring the two notions together and somehow not confuse the hell out of her patrons.

In a fit of desperation, interspersed with a moment of fear, I meditated on the inherent visual qualities of the hop rod and EUREKA! I conceptualized a vertical shaft, with horizontal extrusions on both the top and bottom, similar to an anchor.

To make the solution more playful, a rider was considered. This became an obvious way for further connection with the nautical theme of the pub. The final visual became a metaphor on how my client viewed her business—a unique machine that grew and gained momentum, as she added fuel.

An interesting alternative to the final direction, Parks pairs the original mermaid from the anchor logo with the Hop Rod, but renders her form in a very snappy '70s line-art style. With his illustrative skills, I think Parks could have made this direction just as successful.



Chris's skills as an illustrator enable him to provide clear visual ideas to his clients even at the very initial stages of the project. This "Custom Culture" direction would have lent a much more masculine feel to the finished logo.



Parks builds all his logos with a brilliant optical balance between positive and negative space. This mark borders on being a spot illustration, but because of the simplified graphic rendering style and reducibility, it succeeds in either camp. As you can see, this logo has the perfect amount of detail to make a very engaging T-shirt even without any additional embellishment.



Logo Gallery



59



Ashley Brooks
PIERCING



60



BALZAC
BRASSERIE



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Kabbani Books



61

63



64

65

59: COMPANY: Art Chantry Design / CLIENT: Dave Crider, Estrus Records / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
 60: COMPANY: Luke Bott Design & Illustration / CLIENT: Ashley Brooks Piercing / DESIGNER: Luke Bott
 61: COMPANY: Pacey + Pacey Design / CLIENT: Mantra World Sport / DESIGNER: Michael Pacey / ART DIRECTOR: Robert Pacey
 62: COMPANY: Bravo Company / CLIENT: Balzac Brasserie / DESIGNER: Amanda Ho / ART DIRECTOR: Edwin Tan
 63: COMPANY: Glitschka Studios / CLIENT: Street 2 Street / DESIGNER: Von Glitschka / ART DIRECTOR: Von Glitschka
 64: COMPANY: Jon Flaming Design / CLIENT: David Arrington / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 65: COMPANY: Schwartzrock Graphic Arts / CLIENT: Westwood Lutheran Church / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: Sherwin Schwartzrock





66



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72

66: COMPANY: Subzero Design / CLIENT: The Sacred Spur / DESIGNER: Paul Howalt / ART DIRECTOR: Bill Leissring
 67: COMPANY: UI Creative Inc. / CLIENT: Monsterus - Rock Band Identity / DESIGNER: UI Creative Team
 68: COMPANY: Pollard Design / CLIENT: Nike Women's X Training / DESIGNER: Jeff Pollard
 70: COMPANY: Fernandez Studio / CLIENT: Laughing Angels Foundation / DESIGNER: Carlos Fernandez / ART DIRECTOR: Mike Wilson
 72: COMPANY: Devicetech & Company / CLIENT: El Fenix Tex-Mex Express / DESIGNER: Sarah Terrell / ART DIRECTOR: Eric Venegas
 71: COMPANY: Device / CLIENT: DC Comics / DESIGNER: Rian Hughes / ART DIRECTOR: Kenny Lopez
 72: COMPANY: Device / CLIENT: fiell Publishing / DESIGNER: Rian Hughes / ART DIRECTOR: Rian Hughes



Logo Gallery



Dr. Stacie Ross
[rhymes with *flair*]

73



AVONLEA
FLORAL ARTS

74



75



76



77



78



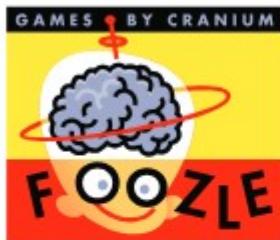
79



80

73: COMPANY: Pacey + Pacey Design / CLIENT: Dr. Stacie Ross, DMD / DESIGNER: Michael Pacey / ART DIRECTOR: Robert Pacey
74: COMPANY: Design Center, Inc. / CLIENT: Avonlea Floral Arts / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
75: COMPANY: Tim Frame Design / CLIENT: Brentwood Builders / DESIGNER: Tim Frame / ART DIRECTOR: Tim Frame
76: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: Sherwin Schwartzrock
77: COMPANY: Tim Frame Design / CLIENT: Schottenstein Property Group / DESIGNER: Tim Frame / ART DIRECTOR: Rebecca Reeder
78: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
79: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock
80: COMPANY: Invisible Creature / CLIENT: Invisible Creature / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark





81



82



83

WOLVERINE



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85

86



87

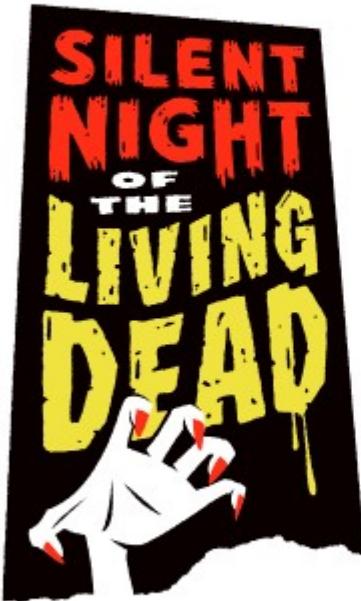
88



- 81: COMPANY: Schwartrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartrock
 82: COMPANY: Schwartrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartrock
 83: COMPANY: Design Center, Inc. / CLIENT: Byerly's and Lunds / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: John Reger
 84: COMPANY: Device / CLIENT: Marvel / DESIGNER: Ryan Hughes / ART DIRECTORS: Axel Alonso, John Barber
 85: COMPANY: UI Creative Inc. / CLIENT: Rocklives / DESIGNER: UI Creative Team / ART DIRECTOR:
 86: COMPANY: Schwartrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartrock
 87: COMPANY: Schwartrock Graphic Arts / CLIENT: AIGA Minnesota / DESIGNER: Sherwin Schwartrock
 88: COMPANY: Invisible Creature / CLIENT: The Presidents Of The United States Of America / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark



Logo Gallery



89



92



94



90



91



93



95

- 89: COMPANY: Device / CLIENT: Gingerbread Monkey / DESIGNER: Ryan Hughes / ART DIRECTOR: Colin Smith
90: COMPANY: Schwartzrock Graphic Arts / CLIENT: Blackwood Management Group / DESIGNER: Sherwin Schwartzrock
91: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock
92: CLIENT: Keith Everson / DESIGNER: Mike Jones
93: COMPANY: Tacitx Creative, Inc. / CLIENT: Metro Prayz Logo / DESIGNER: Paul Hawalt
94: COMPANY: UR Creative, Inc. / CLIENT: Pies & Pints Pizzeria / DESIGNER: UI Creative Team
95: COMPANY: Invisible Creature / CLIENT: All American Rejects / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark





Katalistik

96



97



98



100



99



101

96: COMPANY: Owen Jones Design / CLIENT: Katalistik / DESIGNER: Owen Jones / ART DIRECTOR: Owen Jones
 97: COMPANY: Schwartzrock Graphic Arts / CLIENT: Chell, Inc. / DESIGNER: Sherwin Schwartzrock
 98: COMPANY: UI Creative, Inc. / CLIENT: Boonshoft Museum of Discovery / DESIGNER: UI Creative Team
 99: COMPANY: Tacita Creative, Inc. / CLIENT: Lucky 57 Customs / DESIGNER: Paul Howalt
 100: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock
 101: COMPANY: Tacita Creative, Inc. / CLIENT: City of Phoenix / DESIGNER: Paul Howalt



Logo Gallery



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103



104



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106



107



108



109

- 102: COMPANY: D. Studio 21 / CLIENT: Chartwells / DESIGNER: Paul Howalt / ART DIRECTOR: Heather Jordan
103: COMPANY: Star Group / CLIENT: AMNRL / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger
104: COMPANY: Tacita Creative, Inc. / CLIENT: Vision West Community / DESIGNER: Paul Howalt
105: COMPANY: Schwartzrock Graphic Arts / CLIENT: Jim Nash / DESIGNER: Sherwin Schwartzrock
106: COMPANY: Salvadore Angulano / CLIENT: Da Fro Clothing / DESIGNER: Salvadore Angulano / ART DIRECTOR: Salvadore Angulano
107: COMPANY: Funeral Design Group / CLIENT: Sound Cubed / DESIGNER: Taylor Good
108: COMPANY: Work Labs / CLIENT: Elephant Pharm / DESIGNER: Paul Howalt / ART DIRECTOR: Cobell Harris
109: COMPANY: Fernandez Studio / CLIENT: SIMA Financial Group / DESIGNER: Carlos Fernandez / ART DIRECTOR: Mark Smith





110



111



112



113



114



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116



117

110: COMPANY: Grupo Haberman Comunicación / CLIENT: San Antonio / DESIGNER: Jerónimo Atienza / ART DIRECTOR: Fernando Sáez
 111: COMPANY: Wonderwheel Creative / CLIENT: Zofia & Co. / DESIGNER: Sarah Lotus Trahan / ART DIRECTOR: Tim Merrill
 112: COMPANY: Jared Granger / CLIENT: Exploration / DESIGNER: Jared Granger / ART DIRECTOR: Jared Granger
 113: COMPANY: Tacita Creative, Inc. / CLIENT: Smith Real Estate / DESIGNER: Paul Howlett
 114: COMPANY: Device / CLIENT: Marvel / DESIGNER: Ryan Hughes / ART DIRECTOR: Lauren Sankovitch
 115: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 116: COMPANY: Schwartzrock Graphic Arts / CLIENT: Initio3i / DESIGNER: Sherwin Schwartzrock
 117: COMPANY: Scott Oeschger / CLIENT: Cole Matthew Oeschger / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger

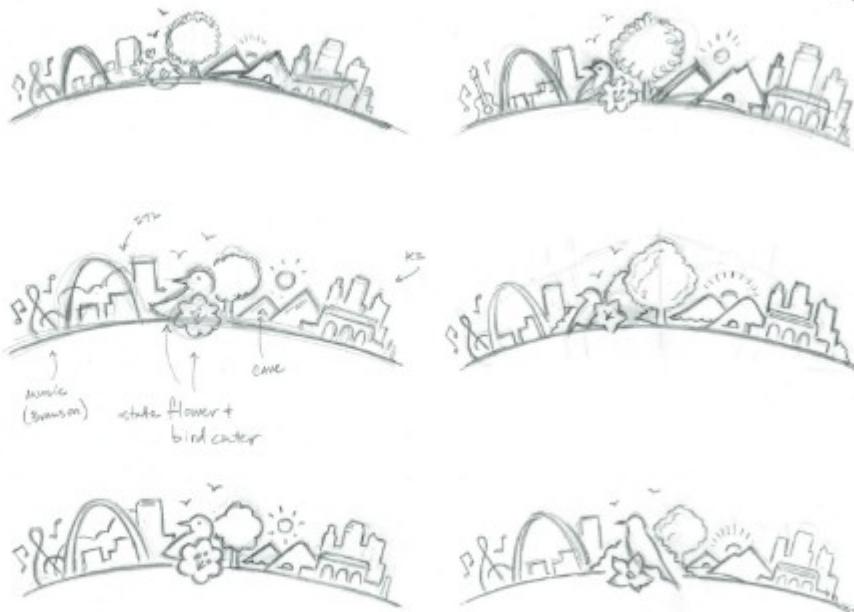


A Closer Look

FIRM: FERNANDEZ STUDIO
DESIGNER / ILLUSTRATOR: CARLOS FERNANDEZ
ART DIRECTOR: STEVE LALIBERTE
CLIENT: MISSOURI DEPARTMENT OF TOURISM



Inviting, curious, and diverse—these are the attributes this mark imbues in a fun and memorable way.



Using the process of thumbnail sketching, the designer solved the visual challenge of balancing the gamut of state landmarks and locations without giving too much attention to any one.

I was contacted by an ad agency tasked with rebranding the state of Missouri. The concept, derived from Missouri's nickname as "The Show-Me State," featured an arc filled with a collage of Missouri attractions. This arc of Missouri goodies would have to include the cities of St. Louis, Kansas City, and Branson, in addition to the state's natural features such as parks, lakes, caves, hills, etc.

My first step was to research and gather image references for all of the logo's elements. During this process, I learned Missouri's state bird and flower, and immediately knew I wanted to incorporate them into the illustration to add warmth and personality. Next, I started with some very loose pencil sketches exploring the placement and composition of all the arc's elements. After sharing these roughs with the art director, I was given feedback and direction to proceed.

Next, a tight pencil rendering of the line work details was developed, scanned, and used as a visual guide for the computer illustration process. Once the illustration was complete, type and color exploration were applied until arriving at a favorite combination to send along to the art director for client presentation.





*It's nice to see craftsmanship in analog form.
A progressive refinement of an idea predigital
leads to the strength of the final mark and its
skillful execution.*



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Kabbani Books



The nice splash of color and simple type exploration really button up this design well without adding more complexity to the design.

Logo Gallery



118



119



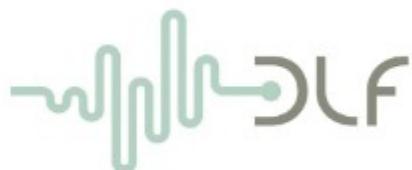
120



121



123



124

118: COMPANY: Gardner Design / CLIENT: Mend Physiotherapy / DESIGNER: Ty Wilkins / ART DIRECTOR: Brian Miller
119: COMPANY: Gardner Design / CLIENT: Grace Hill Winery / DESIGNER: Luke Bott / ART DIRECTOR: Brian Miller
120: COMPANY: Tactic Creative, Inc. / CLIENT: Fulton Brock / DESIGNER: Paul Howalt
121: COMPANY: Glitschka Studios / CLIENT: Veer / DESIGNER: Von Glitschka / ART DIRECTOR: Von Glitschka
122: COMPANY: Jon Fleming Design / CLIENT: VHA / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming
123: CLIENT: Felicia DeSpain / DESIGNER: Chris Parks / ART DIRECTOR: Chris Parks
124: COMPANY: WORKtoDATE (www.worktodata.com) / CLIENT: Darrin L. Fritson / DESIGNER: Greg Bennett / ART DIRECTOR: Greg Bennett





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126



127



128

FIVE & DIME

— EATERY —

129



130



131

125: CLIENT: Alex Harb / DESIGNER: Chris Parks / ART DIRECTOR: Chris Parks
 126: COMPANY: Art Chontry Design / CLIENT: Post-Industrial Stress + Design / DESIGNER: Art Chontry / ART DIRECTOR: Art Chontry
 127: COMPANY: Gardner Design / CLIENT: Youthville / DESIGNER: Luke Bott / ART DIRECTOR: Brian Miller
 128: COMPANY: Gardner Design / CLIENT: The Church of the Latter Day Saints / DESIGNER: Bill Gardner / ART DIRECTOR: Bill Gardner
 129: COMPANY: Bravo Company / CLIENT: Five & Dime Eatery / DESIGNER: Amanda Ho / ART DIRECTOR: Edwin Tan
 130: COMPANY: Gardner Design / CLIENT: Oaklawn Elementary Cheetahs / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 131: CLIENT: Marketing Services / DESIGNER: Chris Parks / ART DIRECTOR: Chris Parks, Todd Ramsey, Kenton Hansen



Logo Gallery



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135



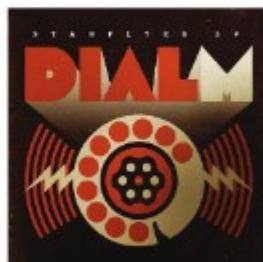
136



137



138



139

- 132: COMPANY: Duct Tape & Glitter / CLIENT: Launch Laser / DESIGNER: Luke Bott
133: COMPANY: Tim Frame Design / CLIENT: Brantwood Elementary School / DESIGNER: Tim Frame / ART DIRECTOR: Tim Frame
134: COMPANY: Thinkcreative Design / CLIENT: / DESIGNER: Todd Hansson / ART DIRECTOR: Marty Towers
135: COMPANY: WORKtoDATE (www.worktodata.com) / CLIENT: theCOUNTERcorps (www.thecountercorps.com) / DESIGNER: Greg Bennett / ART DIRECTOR: Greg Bennett
136: COMPANY: Schwartzrock Graphic Arts / CLIENT: Andrea Olsen / DESIGNER: Sherwin Schwartzrock
137: COMPANY: R&R Partners / CLIENT: Envision EMI / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
138: COMPANY: OYA Group / CLIENT: XL Construction / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Karen Hebert-Gordon
139: COMPANY: Invisible Creature / CLIENT: Tooth & Nail Records / DESIGNER: Don Clark / ART DIRECTOR: Don Clark





140

141



142

صفحتنا على فيسبوك
Kabbani Books



144

145



146

147

- 140: COMPANY: Screamin'Yeti Designs / CLIENT: Screamin'Yeti Designs / DESIGNER: Mike Kirkpatrick / ART DIRECTOR: Mike Kirkpatrick
 141: COMPANY: Mode Design / CLIENT: Lowbrau / DESIGNER: Hans Bennewitz, Ian Ingalls / ART DIRECTOR: Hans Bennewitz, Ian Ingalls
 142: COMPANY: Device / CLIENT: Matt Haley / DESIGNER: Rian Hughes / ART DIRECTOR: Matt Haley
 143: COMPANY: UI Creative, Inc. / CLIENT: Progressive Printers Inc. / DESIGNER: UI Creative Team
 144: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 145: COMPANY: Schwartzrock Graphic Arts / CLIENT: Christian Community School / DESIGNER: Sherwin Schwartzrock
 146: COMPANY: Dreambox Creative / CLIENT: Executopia / DESIGNER: Hans Bennewitz / ART DIRECTOR: Doru Bere
 147: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock

Logo Gallery



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153



154

148: COMPANY: Jon Flaming Design / CLIENT: Cattle Baron's Ball/Dallas / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
149: COMPANY: P3 New Media / CLIENT: / DESIGNER: Paul Howell / ART DIRECTOR: James Payne
150: COMPANY: Schwartrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartrock
151: COMPANY: Design Center, Inc. / CLIENT: Design Center / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: John Reger
153: COMPANY: / CLIENT: Britain Way Apartments / DESIGNER: Paul Howell
154: COMPANY: Mode Design / CLIENT: June Lion / DESIGNER: Hans Bennewitz / ART DIRECTOR: Hans Bennewitz



155



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157



158



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160

- 155: COMPANY: Hatch Design / CLIENT: New Performance Nutrition / DESIGNER: Jeffrey Bucholtz / ART DIRECTOR: Joel Templin, Katie Jain
 156: COMPANY: Joseph Blalock Design Office / CLIENT: Braun & Butler Construction / DESIGNER: Joseph Blalock / ART DIRECTORS: Rex Petree, Sibley/Petree Design
 157: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kim Baker Communications / DESIGNER: Sherwin Schwartzrock
 158: COMPANY: Schwartzrock Graphic Arts / CLIENT: Dennis Magner / DESIGNER: Sherwin Schwartzrock
 159: COMPANY: Design Center, Inc. / CLIENT: Avonlea Floral Arts / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
 160: COMPANY: Hatch Design / CLIENT: Riggs Distribution / DESIGNER: Note Luetkemann / ART DIRECTORS: Joel Templin, Katie Jain

Logo Gallery



Eat. Learn. Live.



161

162



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164



165

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167

168



- 161: COMPANY: Tactix Creative, Inc. / CLIENT: Chartwells Gumbo / DESIGNER: Paul Howalt
162: COMPANY: Felix Sockwell / CLIENT: U.S. Holocaust Memorial Museum / DESIGNERs: Felix Sockwell, Thomas Fuchs, Stephan Sagmeister, Robert Festino
163: COMPANY: Tactix Creative, Inc. / CLIENT: MD Bugs / DESIGNER: Paul Howalt
164: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingswood Camp & Retreat Ministries / DESIGNER: Sherwin Schwartzrock
165: COMPANY: Joseph Blalock Design Office / CLIENT: James Plant Racetrack / DESIGNER: Joseph Blalock
166: COMPANY: Glitschka Studios / CLIENT: Tessar / DESIGNER: Von Glitschka / ART DIRECTOR: Scott Gogner
167: COMPANY: Schwartzrock Graphic Arts / CLIENT: Christian Life Ministries / DESIGNER: Sherwin Schwartzrock
168: COMPANY: Glitschka Studios / CLIENT: Gilbert House Publishing / DESIGNER: Von Glitschka / ART DIRECTOR: Von Glitschka



169

**Iowa Orthodontic Solutions**

We make Iowasmile.com

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172



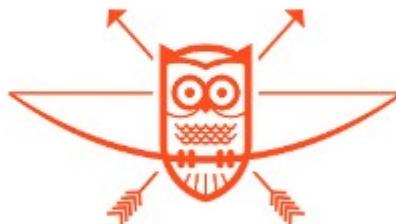
173



174



175



176

169: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR:

170: COMPANY: J Sayles Design Co. / CLIENT: Iowa Orthodontic Solutions / DESIGNER: John Sayles / ART DIRECTOR: John Sayles

171: CLIENT: Jennifer & Dwayne Dunnivan / DESIGNER: Mike Jones

172: COMPANY: Joseph Blalock Design Office / CLIENT: Green Horse Financial Consulting / DESIGNER: Joseph Blalock / ART DIRECTOR: Adam Dolch

173: COMPANY: Tactix Creative, Inc. / CLIENT: Louisiana Dental Care / DESIGNER: Paul Howalt

174: COMPANY: Tactix Creative, Inc. / CLIENT: Watts Gwilliam / DESIGNER: Paul Howalt

175: COMPANY: Schwartzrock Graphic Arts / CLIENT: Worlds of Wow / DESIGNER: Sherwin Schwartzrock

176: COMPANY: Joseph Blalock Design Office / CLIENT: Bir Stylist / DESIGNER: Joseph Blalock

A Closer Look

FIRM: THE GRETEMAN GROUP
DESIGNER / ILLUSTRATOR: CHRIS PARKS
ART DIRECTOR: SONIA GRETEMAN
WRITERS: SONIA GRETEMAN / DEANNA HARMS
CLIENT: ANONYMOUS



COME & GIVE IT



A Kansas-based philanthropist, who prefers anonymity, set a goal of making Kansas the number one state in the country for volunteerism. At the time, Kansas ranked eighth. To reach number one, 150,000+ volunteers were needed. His foundation created a website to serve as a clearinghouse for volunteerism. Our challenge: To drive participation in a somewhat complicated program.

Our Come & Give It campaign delivers a strong call to action. Everything from posters to scout cards, billboards to TV spots, drive you to VolunteerKansas.org. A compelling animated video on the homepage inspires Kansans to roll up their sleeves and make a difference, improving the lives of their neighbors, and their communities. The campaign breaks down the ways to give—volunteer, microgrants, exchange—and tells you just enough to make you go to the website to learn more, and hopefully, take action.

Kansas hasn't yet reached its ambitious number one goal, but VolunteerKansas.org won't rest until it does. And it's showing progress. It's moved up a step to seventh!



This logo is brilliant in so many ways. The clever twist in the language of the copy line alone inspires you to want to be a part of this movement.



The sophistication and vibrancy of the color palette used for the television spots captivates the viewer. It provides a beautifully moving backdrop for highlighting elements such as the giving of your heart and time to service, which are icons highlighted here in white.





COME & GIVE IT

3 WAYS TO COME & GIVE IT

VOLUNTEER Just visit the website. You can easily match your time and talents to a good cause.	MICROGRANTS A little bit makes a huge difference to somebody who needs a boost.	EXCHANGE Online describes where people who have fled organizations that need.
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volunteerkansas.org

The multifaceted hand in the logo brilliantly speaks to the many ways each one of us can make a difference in our communities. The stars reflect the magically transformative nature of charity service in general.



صفحتنا على فيسبوك

Kabbani Books

It's refreshing to see a completely graphic public service campaign. I suspect the success of this series of ads can be traced back to the gorgeously unexpected logo and graphic visual language surrounding it.



Logo Gallery



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178



SIMPLEX
— PLUMBING —

179



180



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181



182

177: COMPANY: Device / CLIENT: Death Ray magazine / DESIGNER: Rian Hughes / ART DIRECTOR: Rian Hughes
178: COMPANY: Jon Fleming Design / CLIENT: Pure Luck Farm & Dairy / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming
179: COMPANY: Tactix Creative, Inc. / CLIENT: Simplex Plumbing / DESIGNER: Paul Howalt
180: COMPANY: Device / CLIENT: Sterling Rounds / DESIGNER: Rian Hughes / ART DIRECTOR: Crispin Reed
181: COMPANY: Tactix Creative, Inc. / CLIENT: Cross Roads Youth Group / DESIGNER: Paul Howalt
182: COMPANY: Tim Frame Design / CLIENT: LOOPS / DESIGNER: Tim Frame / ART DIRECTOR: Andrew Constantindes
183: COMPANY: Melodic Virtue / CLIENT: Tin Man Brewing Co. / DESIGNER: Aaron Tanner / ART DIRECTOR: Aaron Tanner





184



185



CHOICE MOTOR
Credit

186



187



POCONO MODERN

188



189



190

184: COMPANY: Dotzero Design / CLIENT: The Big Float / DESIGNERS: Jon Wippich, Karen Wippich / ART DIRECTORS: Jon Wippich, Karen Wippich
185: COMPANY: Mattson Creative / CLIENT: Scott / DESIGNER: Ty Mattson

186: COMPANY: Tactix Creative, Inc. / CLIENT: Choice Motor Credit / DESIGNER: Paul Howalt
187: COMPANY: Tim Frame Design / CLIENT: American Bathtub Refinishers / DESIGNER: Tim Frame

188: COMPANY: Mattson Creative / DESIGNER: Ty Mattson

189: COMPANY: LeightonHubbell.com / CLIENT: / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

190: COMPANY: Tactix Creative, Inc. / CLIENT: Stonebridge Manor / DESIGNER: Paul Howalt

Logo Gallery



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- 191: COMPANY: Tim Frame Design / CLIENT: Towne Bakery / DESIGNER: Tim Frame / ART DIRECTOR: Jason Sigala
192: COMPANY: Gitschka Studios / CLIENT: Barbara Vick Design / DESIGNER: Von Gitschka / ART DIRECTOR: Barbara Vick
193: COMPANY: Schwartzrock Graphic Arts / CLIENT: Accent Marketing / DESIGNER: Sherwin Schwartzrock
194: COMPANY: Design Center, Inc. / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
195: COMPANY: Schwartzrock Graphic Arts / CLIENT: Lamp Post Publishing / DESIGNER: Sherwin Schwartzrock
196: COMPANY: Schwartzrock Graphic Arts / CLIENT: Westwood Lutheran Church / DESIGNER: Sherwin Schwartzrock
197: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
198: COMPANY: R&R Partners / CLIENT: Personal / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell



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199: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 200: COMPANY: UI Creative, Inc. / CLIENT: Space Day / DESIGNER: UI Creative Team

201: COMPANY: leightonhubbell.com / CLIENT: Trinova Medical Waste Disposal / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 202: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock

203: COMPANY: MINE / CLIENT: Peachpit Press / DESIGNER: Ty Wilkins / ART DIRECTOR: Christopher Simmons

204: COMPANY: Design Center, Inc. / CLIENT: Retirement and Estate Advisors / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger

205: COMPANY: Schwartzrock Graphic Arts / CLIENT: Schwartzrock Graphic Arts / DESIGNER: Sherwin Schwartzrock

206: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock

Logo Gallery



207



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213

207: COMPANY: Schwartzrock Graphic Arts / CLIENT: Lure Design / DESIGNER: Sherwin Schwartzrock
208: COMPANY: Salvadore Angulano / CLIENT: Jbc Contenimiento / DESIGNER: Salvadore Angulano / ART DIRECTOR: Salvadore Angulano
209: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock
210: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
211: COMPANY: Monique Maloney Design / CLIENT: 24 Blooms / DESIGNER: / ART DIRECTOR: Monique Maloney
212: COMPANY: Schwartzrock Graphic Arts / CLIENT: 3.2.1, Inc. / DESIGNER: Sherwin Schwartzrock
213: COMPANY: Device / CLIENT: Dilemma / DESIGNER: Ryan Hughes / ART DIRECTOR: J.C. Christoffilis

SkillKites



214



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219



214: COMPANY: leightonhubbell.com / CLIENT: Skill Kites / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

215: CLIENT: Ratoli / Real Estate / DESIGNER: Chets Parks / ART DIRECTOR: Chets Parks

216: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock

218: COMPANY: Schwartzrock Graphic Arts / DESIGNER: Rian Hughes / ART DIRECTOR: Rian Hughes

219: COMPANY: Schwartzrock Graphic Arts / CLIENT: City of Winsted / DESIGNER: Sherwin Schwartzrock

219: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock



صفحتنا على فيسبوك
Kabbani Books

Logo Gallery



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227

220: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
221: COMPANY: Design Center, Inc. / CLIENT: Root River Trail Association / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
222: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock
223: COMPANY: Sean Heisler / CLIENT: FanMix / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
224: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: Sherwin Schwartzrock
225: COMPANY: Sean Heisler / CLIENT: BBQ Notes / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
226: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock
227: COMPANY: Design Center, Inc. / CLIENT: Aquapex / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger



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CAESAR

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234



235

228: COMPANY: Schwartzrock Graphic Arts / CLIENT: Blackwood Management Group / DESIGNER: Sherwin Schwartzrock
 229: COMPANY: Schwartzrock Graphic Arts / CLIENT: St. Philip the Deacon Lutheran Church / DESIGNER: Sherwin Schwartzrock
 230: CLIENT: Todd Sullens / DESIGNER: Mike Jones
 231: COMPANY: Schwartzrock Graphic Arts / CLIENT: Yanovick, Inc. / DESIGNER: Sherwin Schwartzrock
 232: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock
 233: COMPANY: Schwartzrock Graphic Arts / CLIENT: Lump Post Publishing / DESIGNER: Sherwin Schwartzrock
 234: COMPANY: Schwartzrock Graphic Arts / CLIENT: Blackwood Management Group / DESIGNER: Sherwin Schwartzrock
 235: CLIENT: Todd & Storey Reeves / DESIGNER: Mike Jones

A Closer Look

FIRM: TIM FRAME DESIGN
DESIGNER / ILLUSTRATOR: TIM FRAME
CLIENT: REDCAST



Good band logos are sometimes a difficult sell with so many strong artistic personalities in the room. One way to combat the focus of critiquing a logo to death is to create an entire set of eight fully formed interchangeable and complementary marks. It takes the focus off of just one logo needing to represent the group.



These bold graphic beauties are reducible, retro, red, rockin', and right on target. I can visualize each one as a tattoo on my upper arm.

I was asked to do an identity project encompassing logo development and additional graphic components to be used for stickers and other band promotions.

The client, Redcast, is a few guys from Portland, Oregon, trying to brighten peoples' day with a little bit of retro-pop sunshine. The band is made up of three brothers: Jarrod, Seth, and Darren Brock, who grew up listening to the oldies station, and it shows. They've somehow fused their '60s rock 'n' roll influence with alt-rock sensibilities, and created something that sounds like The Format went on a date with Hellogoodbye and then got mugged by Jet. Redcast has no Billboard-topping aspirations or delusions of grandeur—they just want to play their retro brand of indie pop music and make people smile. Their first full-length album *Talent Show Runners Up* was released in 2011.

Art direction from the client read as follows: We want the Redcast logo to be old and new at the same time—retro but current, familiar but still fresh. It should look the way our music sounds. Above everything else, it needs to be fun. Visually, we tend to draw inspiration from vintage advertisements and lo-fi photography.



صفحتنا على فيسبوك

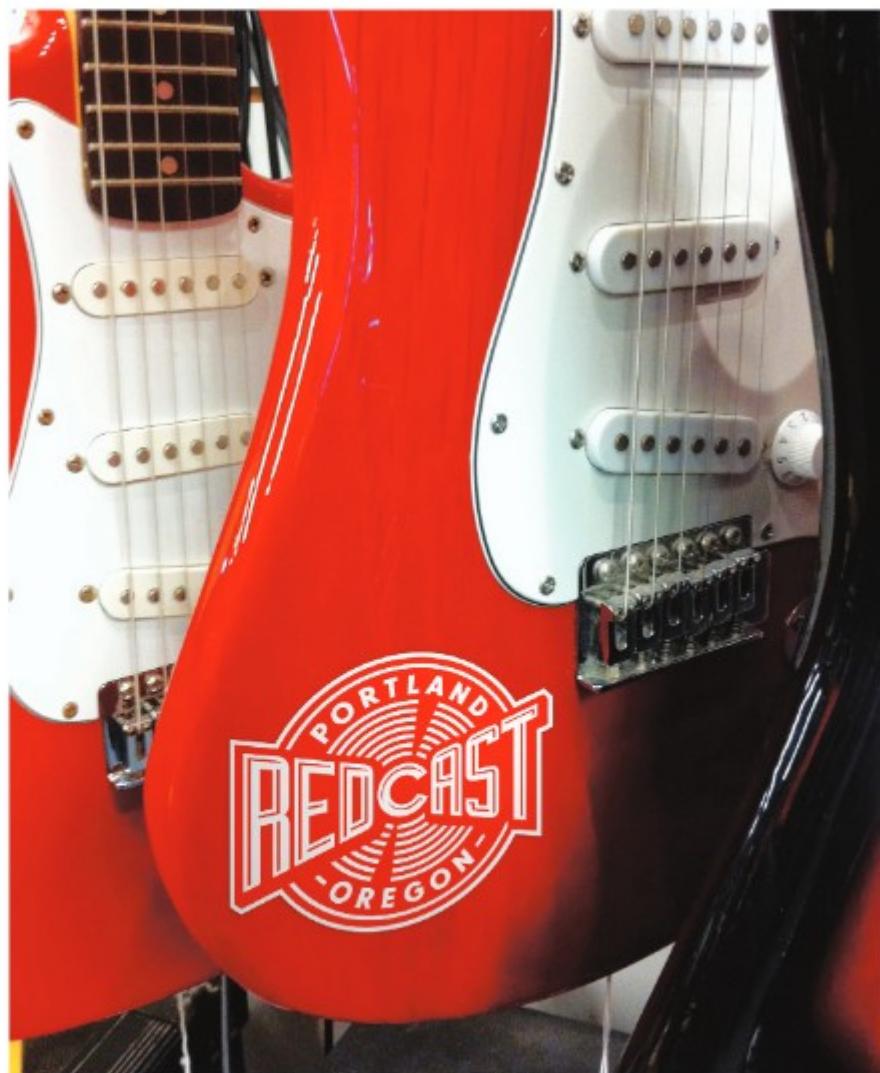
Kabbani Books



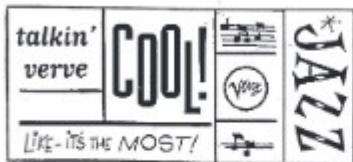
With so much visual excitement, hard-hitting impact, and perfectly crafted line weight ratios, it's easy to forget that they are all one-color marks.



The main logo, here applied to a red Stratocaster, radiates from a very fortunate placement of the letter C in the name. The sound waves also can be seen as track lines on an old vinyl LP. Yeah, that's right, I said LP... Look it up.



Logo Gallery



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237



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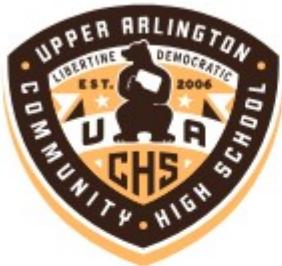


241



242

- 236: COMPANY: Art Chantry Design / CLIENT: Verve Records / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
237: COMPANY: Chase Design Group / CLIENT: EcoAmerica / DESIGNER: Jimmy Boe / ART DIRECTORS: Margo Chase, Jimmy Boe
238: COMPANY: REACTOR design Studio / CLIENT: KVC / DESIGNER: Chase Wilson, Micah Barta / ART DIRECTOR: Clifton Alexander
239: COMPANY: Spindletop Design / CLIENT: Amaya Roasting Co. / DESIGNERS: Jennifer Blanco, Laura Tait, Tyler Swanson / ART DIRECTOR: Jennifer Blanco
240: COMPANY: Sean Heisler / CLIENT: BarCode / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
241: COMPANY: Rule29 / CLIENT: Constructive Chaos / DESIGNER: Susan Herda / ART DIRECTOR: Justin Ahrens
242: COMPANY: Jon Fleming Design / CLIENT: KERA/Dallas / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming



243



244



245



246



Modern Medical

247



248



249

- 243: COMPANY: Tim Frame Design / CLIENT: Upper Arlington Community HS / DESIGNER: Tim Frame / ART DIRECTOR: Melissa Housebrook
 244: COMPANY: Duct Tape & Glitter / CLIENT: Render Hog / DESIGNER: Luke Bott
 245: COMPANY: UI Creative, Inc. / CLIENT: May Microphones & Marching Percussions International / DESIGNER: UI Creative Team
 246: CLIENT: Entertainment / DESIGNER: Chris Parks / ART DIRECTOR: Chris Parks
 247: COMPANY: Jeremy Sloga Graphic Design / CLIENT: Modern Medical / DESIGNER: Jeremy Sloga / ART DIRECTOR: Jeremy Sloga
 248: COMPANY: Tim Frame Design / CLIENT: Carolina Technology Alliance / DESIGNER: Tim Frame / ART DIRECTOR: John Walker
 249: COMPANY: Weather Control / CLIENT: Seattle ADDYs / DESIGNER: Josh Oakley

Logo Gallery



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257

250: CLIENT: Nike / DESIGNER: Mike Calkins

251: COMPANY: Schartnerock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartrock

252: COMPANY: Schartnerock Graphic Arts / CLIENT: Eason and Associates / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: Brad Latham

253: COMPANY: Schartnerock Graphic Arts / CLIENT: Tomi Herndon / DESIGNER: Sherwin Schwartrock

254: COMPANY: Jeremy Sagle Graphic Design / CLIENT: Maximin Project / DESIGNER: Jeremy Sagle / ART DIRECTOR: Jeremy Sagle

255: COMPANY: Design Center, Inc. / CLIENT: Rightway Auto Glass / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: Ken Hause

256: COMPANY: Design Center, Inc. / CLIENT: DSI / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: John Reger

257: COMPANY: Design Center, Inc. / CLIENT: DSI / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: John Reger



SILVERLANE

258



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265

- 258: COMPANY: Tactic Creative, Inc. / CLIENT: Silverlane Estates / DESIGNER: Paul Howalt
 259: COMPANY: Schwartzrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartzrock
 260: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock
 261: COMPANY: Charpentier Howland Advertising / CLIENT: SportsBook / ART DIRECTOR: Shannon Charpentier
 262: COMPANY: Matt Lehman Studio / CLIENT: Convoy of Hope (via Penguin Creative) / ART DIRECTOR: Lee Stellon
 263: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock
 264: COMPANY: Design Center, Inc. / CLIENT: Byerly's and Lunds / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
 265: COMPANY: Design Center, Inc. / CLIENT: 401k Latte / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger

Logo Gallery



GOENI
eyewear

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267



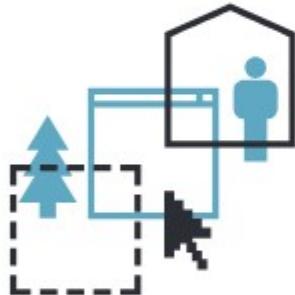
268



269



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271



272

266: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
267: COMPANY: Schwartzrock Graphic Arts / CLIENT: Nazarene Publishing House / DESIGNER: Sherwin Schwartzrock
268: COMPANY: Schwartzrock Graphic Arts / CLIENT: Precision Product Design, Inc. / DESIGNER: Sherwin Schwartzrock
269: COMPANY: Schwartzrock Graphic Arts / CLIENT: Puglessos Company / DESIGNER: Sherwin Schwartzrock
270: COMPANY: Schwartzrock Graphic Arts / CLIENT: Herman Miller / DESIGNER: Sherwin Schwartzrock
271: COMPANY: Design Center, Inc. / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
272: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock

1 HOCKADAY

Celebrate. Imagine.

273



274



275



277



276

278



273: COMPANY: Banowetz & Company / CLIENT: The Hockaday School / DESIGNER: Lily Smith+Kirkley / ART DIRECTOR: Eric Venegas
 274: COMPANY: Schwartzrock Graphic Arts / CLIENT: Vanessa Martinson / DESIGNER: Sherwin Schwartzrock
 275: COMPANY: Schwartzrock Graphic Arts / CLIENT: Enhanced Landscaping / DESIGNER: Sherwin Schwartzrock
 276: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
 277: COMPANY: Schwartzrock Graphic Arts / CLIENT: MN Health and Housing Association / DESIGNER: Sherwin Schwartzrock
 278: COMPANY: Schwartzrock Graphic Arts / CLIENT: T. Cook / DESIGNER: Sherwin Schwartzrock

Logo Gallery



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279: COMPANY: Design Center, Inc. / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
280: COMPANY: Schwartzrock Graphic Arts / CLIENT: St. Philip the Deacon Lutheran Church / DESIGNER: Sherwin Schwartzrock

281: COMPANY: Design Center, Inc. / CLIENT: Oak Technology / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger

282: COMPANY: chameleon design / CLIENT: Peter Varga / DESIGNER: Tomas Vateha / ART DIRECTOR: Tomas Vateha

283: COMPANY: Schwartzrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartzrock

284: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock

285: COMPANY: Schwartzrock Graphic Arts / CLIENT: Infiniti3i / DESIGNER: Sherwin Schwartzrock

286: COMPANY: Design Center, Inc. / CLIENT: American Asset Management / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger



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صفحتنا على فيسبوك
Kabbani Books



290



291



292



293

- 287: COMPANY: Design Center, Inc. / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
 288: COMPANY: Schwartzrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartzrock
 289: COMPANY: Schwartzrock Graphic Arts / CLIENT: Yanovick, Inc. / DESIGNER: Sherwin Schwartzrock
 290: COMPANY: Design Center, Inc. / CLIENT: Pink Interiors / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
 291: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock
 292: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock
 293: COMPANY: Charpentier Hovland Advertising / CLIENT: Lake Region Elect. Coop. / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: Shannon Charpentier
 294: COMPANY: Schwartzrock Graphic Arts / CLIENT: Schwartzrock Graphic Arts / DESIGNER: Sherwin Schwartzrock

Meaning

ALINA WHEELER



As countries, corporations, and communities leverage their brands to gain a transcendent advantage in the global marketplace, it is more important than ever to rise above the competitive clamor. To be memorable and dramatically differentiated is quite simply survival. As the world migrates to the mobile, the role of the logo is more important than ever. The best logos swiftly unlock a series of associations that reinforce the emotional connection to a brand.

Following are seven principles about the vital relationship between logos and meaning.

1. Logos are vessels for meaning.

The best logos stand for something and have meaning that is nurtured over time. Milton Glaser said it best, "The logo is the gateway to the brand." When you see a logo, it should swiftly unlock a series of associations that are built over time. Many decision makers could benefit from this simple truth. Logos and visual symbols are the fastest communication on earth. Like the flag of a nation, a logo should communicate who you are and what you stand for.

2. Key decision makers should agree on what the brand stands for prior to seeing any design solutions.

What the brand stands for and "we know who we are" is the foundation of building a brand. It is hard work whether the brand builder is a start-up or revitalizing an existing brand—and whether the work is evolutionary or revolutionary. Designers have a great capacity to distill vast amounts of information, and should work with their clients to create a simple one-page 11 x 17 (27.9 x 43.2 cm) brand brief that synthesizes the big idea, the competitive advantage, the value proposition, the target market, marketplace insights and trends, brand attributes, key offerings, and key competitors. We have all been to presentations where a decision maker looks at a design, and says, "That is not who we are." Focus first on "who we are." A brand brief is a sustainable and valuable tool.



a



Mercedes-Benz

b



TARGET®

c



d

3. Meaning Is rarely immediate. Meaning Is assigned, and evolves over time.

When the Nike logo was designed in 1971 by Carolyn Davidson (fig a), it was an abstraction of the wing of the Greek goddess of victory. Its current top-of-mind association is “Just do it.” The symbol stands for something that is deep and profound to its customers. Frequent and consistent exposure integrated the symbol and its meaning into popular culture. The three-pointed star of Mercedes Benz (fig b) was designed in 1886 to symbolize Daimler’s ambition of universal motorization “on land, on water and in the air.” More than a century later, it stands for luxury and performance that is demonstrated through their product design and meticulous engineering.

4. Meaning Is the best catalyst for the design process.

When a designer lives inside of the big idea, they have an opportunity to use their talent to fuse visual form with brand intelligence. Coupled with insights about the target audience, competitive and best-practice audits, the designer can achieve remarkable results that will be sustainable. The great thing about being a designer is that you can show what the future could look like and spark meaningful discussions about the brand.

5. Every opportunity and touchpoint to reinforce and demonstrate the link between the logo and what the brand stands for should be seized.

During the process, each design presentation should begin with the big idea and then demonstrate how the logo, look and feel, core typefaces, color palette, and other brand elements express the big idea. Make meaning the campfire for decision makers. A logo should always be shown in context of a real application so that it appears real. When the logo is launched, the organization needs to communicate what the brand stands for. The standards need to begin with that, and not just clarify usage guidelines.

6. Logos become recognizable when they are used consistently and frequently across touchpoints.

The logo should be viewed as a brand asset that symbolizes what the brand stands for. Even in the tiniest organizations, the logo is seen thousands and thousands of times. It is important to make it easy to adhere to standards—the logo is a work-horse. Designing a logo and then not having standards is a huge waste. The logo and the look and feel are brand assets that need to be managed and protected. The best consumer brands benefit from frequency and consistency. Logos like Target (fig c), Starbucks (fig d), and Nike (fig a) no longer need a logotype. Why? Because the brain sees shapes first, and then reads text.

7. No one does It alone.

Businesses do not succeed because they have a great logo. They succeed because they stand for something, and create something that is relevant and needed. They deliver on their promise and know what their promise is. They succeed because they are relentless in their quest to be the brand of choice. It is not your logo; it is their logo. It is not your brand; it is your client’s brand. Building trust and listening carefully to the client and to the marketplace is what the best designers do, in addition to being the best designers they can be.

People fall in love with brands that they cannot imagine living without. A logo and how it lives across platforms is a tangible expression that sparks associations of the brand for all the stakeholders. Designers are the professionals that distill meaning and make it easy for people to emotionally connect, navigate, and make choices.

Logo Gallery



295



296



295



298



297



299



ROCKFORD
AQUARIUM
See. Feel. Wonder.

300

301

295: COMPANY: Sean Hetsler / CLIENT: Studio You Portraits / DESIGNER: Sean Hetsler / ART DIRECTOR: Sean Hetsler
296: COMPANY: Chase Design Group / CLIENT: LAAC - IAC Aerobatic Chapter / DESIGNER: Margo Chase / ART DIRECTOR: Margo Chase
297: COMPANY: TY Design / CLIENT: Vitis / DESIGNER: Ty Wilkins / ART DIRECTOR: Ed Nacional
298: CLIENT: Baseline Creative / DESIGNER: Chris Parks / ART DIRECTOR: Nathan Williams
299: COMPANY: Entermotion / CLIENT: Jubilation Event Planners / DESIGNER: Lea Morrow / ART DIRECTOR: Joe Morrow
300: COMPANY: Mission-Minded / CLIENT: Education Outside / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Rod Lemaire
301: COMPANY: Design Junction / CLIENT: Rockford Aquarium / DESIGNER: Renae Melton



302



303



304



THE CONTROL GROUP
Clinical Research Solutions

305



306



307



308

302: COMPANY: Phelps / CLIENT: Aiya America, Inc. / DESIGNER: Collateral design: Zareh Ter-Stepanian / ART DIRECTOR: Identity Design: Hiroko Suyama
303: COMPANY: Plazma Design / CLIENT: Mollie Day Imports / DESIGNER: Todd Hansson / ART DIRECTOR: Todd Hansson
304: COMPANY: Schwartzrock Graphic Arts / CLIENT: Noram, Inc. / DESIGNER: Sherwin Schwartzrock
305: COMPANY: Pacey + Pacey Design / CLIENT: The Control Group / DESIGNER: Michael Pacey / ART DIRECTOR: Robert Pacey
306: COMPANY: Banowetz & Company / CLIENT: Pro Soap / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas
307: COMPANY: Device / CLIENT: DC Comics / DESIGNER: Ryan Hughes / ART DIRECTOR: Kenny Lopez
308: COMPANY: Tim Frame Design / CLIENT: TIP TOP Baku Shop / DESIGNER: Tim Frame / ART DIRECTOR: Lauren Reece

Logo Gallery



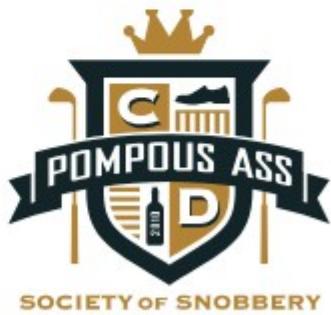
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310



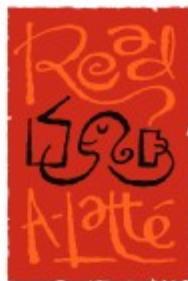
311



310



313



312



315



316

309: COMPANY: Invisible Creature / CLIENT: Reach Records / DESIGNER: Dan Clark / ART DIRECTOR: Dan Clark
310: COMPANY: Design Center, Inc. / CLIENT: Design Center / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: John Reger
311: COMPANY: Schwartrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartrock
312: COMPANY: R&R Partners / CLIENT: Amie DiGeorge / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
313: COMPANY: Schwartrock Graphic Arts / CLIENT: 3.2.1, Inc. / DESIGNER: Sherwin Schwartrock
314: COMPANY: Schwartrock Graphic Arts / CLIENT: MJ Sund / DESIGNER: Sherwin Schwartrock
315: COMPANY: Schwartrock Graphic Arts / CLIENT: Bi Worldwide / DESIGNER: Sherwin Schwartrock
316: COMPANY: Schwartrock Graphic Arts / CLIENT: Medtronic / DESIGNER: Sherwin Schwartrock



317



318

Cloudup

319



320



321



322



323



324

317: COMPANY: Sean Heisler / CLIENT: Urban Gourmet / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
 318: COMPANY: Invisible Creatures / CLIENT: The Service Station / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
 319: COMPANY: TY Design / CLIENT: Cloudup / DESIGNER: Ty Wilkins / ART DIRECTOR: Ty Wilkins
 320: COMPANY: Schwartzrock Graphic Arts / CLIENT: Wiese Creative / DESIGNER: Sherwin Schwartzrock
 321: COMPANY: Schwartzrock Graphic Arts / CLIENT: American Bible Society / DESIGNER: Sherwin Schwartzrock
 322: COMPANY: Tim Frame Design / CLIENT: Rightway Media / DESIGNER: Tim Frame / ART DIRECTOR: Alex Purry
 323: COMPANY: Schwartzrock Graphic Arts / CLIENT: MHIA / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: Sherwin Schwartzrock
 324: COMPANY: Schwartzrock Graphic Arts / CLIENT: 3.2.1, Inc. / DESIGNER: Sherwin Schwartzrock

Logo Gallery



325



WESTWOOD
LUTHERAN CHURCH

326



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329



330



METRON
PRESS

331

325: COMPANY: R&R Partners / CLIENT: Personal Work / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
326: COMPANY: Schwartrock Graphic Arts / CLIENT: Westwood Lutheran Church / DESIGNER: Sherwin Schwartrock
327: COMPANY: Schwartrock Graphic Arts / CLIENT: Deep Down, Inc. / DESIGNER: Sherwin Schwartrock
328: COMPANY: Schwartrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartrock
329: COMPANY: Schwartrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartrock
330: COMPANY: Schwartrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartrock
331: COMPANY: Schwartrock Graphic Arts / CLIENT: American Bible Society / DESIGNER: Sherwin Schwartrock

DESIGN



332



333

AYR

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Take Credit

335



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337



332: COMPANY: DesignUnion / CLIENT: DesignUnion / DESIGNER: Renee Melton
 333: COMPANY: Schwartzrock Graphic Arts / CLIENT: Community Comics / DESIGNER: Sherwin Schwartzrock
 334: COMPANY: Owen Jones Design / CLIENT: AYR / Personal Finance & Utilities / DESIGNER: Owen Jones / ART DIRECTOR: Owen Jones
 335: COMPANY: Invisible Creature / CLIENT: Wiseguys Entertainment / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
 336: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 337: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock

Logo Gallery



338



339



340



صفحتنا على فيسبوك
Kabbani Books



WINSOME
WOODS



342



344



345

338: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock
339: COMPANY: Design Center, Inc. / CLIENT: Target / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
340: COMPANY: BellBoy Creative / CLIENT: Feeding Without Frenzy / DESIGNER: Noah Bell / ART DIRECTOR: Noah Bell
341: COMPANY: Schwartzrock Graphic Arts / CLIENT: Herman Miller / DESIGNER: Sherwin Schwartzrock
342: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
343: COMPANY: Fernandez Studio / CLIENT: SIMA Financial Group / DESIGNER: Carlos Fernandez / ART DIRECTOR: Mark Smith
344: COMPANY: Schwartzrock Graphic Arts / CLIENT: Wienic Communications / DESIGNER: Sherwin Schwartzrock
345: COMPANY: Design Center, Inc. / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger



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353

346: COMPANY: Schwartrock Graphic Arts / CLIENT: 3i, Inc. / DESIGNER: Sherwin Schwartrock
 347: COMPANY: Schwartrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartrock
 348: COMPANY: Design Center, Inc. / CLIENT: 401k Latte / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: John Roger
 349: COMPANY: Gardner Design / CLIENT: Bluebird Books / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 350: COMPANY: Schwartrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartrock
 351: COMPANY: Schwartrock Graphic Arts / CLIENT: Wisdom Games / DESIGNER: Sherwin Schwartrock
 352: COMPANY: Schwartrock Graphic Arts / CLIENT: Apparel Tiger / DESIGNER: Sherwin Schwartrock
 353: COMPANY: Schwartrock Graphic Arts / CLIENT: Erica Allen / DESIGNER: Sherwin Schwartrock

A Closer Look

FIRM: HATCH
DESIGNER / ILLUSTRATOR: JEFFRY BUCHOLTZ
ART DIRECTORS: JOEL TEMPLIN / KATIE JAIN
WRITER: Vinnie Chieco
CLIENT: NIK SOFTWARE



One of my favorite details of this logo is how the stroke width of the logotype directly relates to the width of the white borders of the photos on the mark.



The final Snapseed logo gives us a flower built from photos. It is also a visual metaphor of an SLR camera's leaf aperture mechanism.

Nik Software is a company held in high esteem by professional photographers who use their photography software. They wanted to provide similarly intelligent tools to consumers and developed a platform-agnostic software product that makes it easier than ever for nonprofessionals to get greater quality and enjoyment out of their photos.

After months of collaboration with Nik marketing executives and lawyers, "Snapseed" was born. The name champions the view that every photo can be the beginning of something beautiful. With a little tending, it can grow into a greeting card, a slideshow, or a poster. We also developed the tagline, "Snap it. Tweak it. Love it. Share it." We then designed the logo, brand guidelines, and packaging.

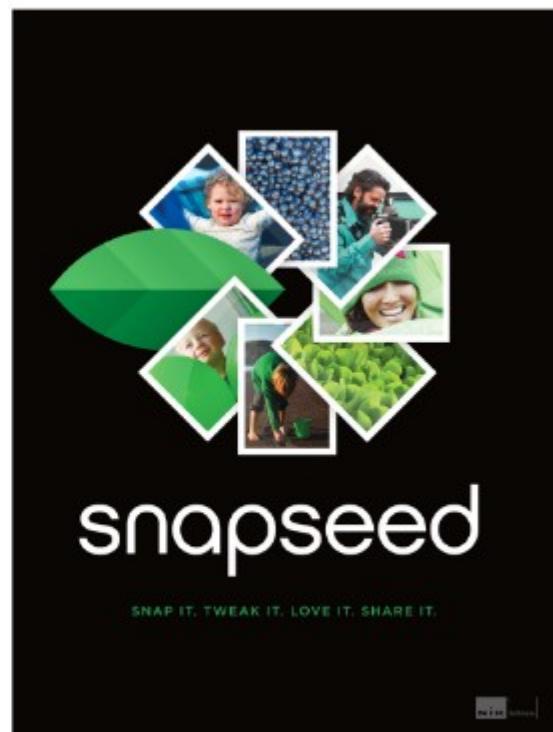




The naming process appeared to be quite thorough from the set of photos I received. Every potential app name pinned to the walls was solid. Snapseed, the final name chosen, evoked a definitive set of visual cues that were brilliantly explored.



This logo succeeds living in many environments. It was primarily designed to work well as an app icon on mobile devices, but you can see here how well it translates blown up large on a poster. Actual photos are inserted into the petals, which junction as frames. The viewer is also rewarded with a brilliant tagline when they move in closer for the next level of details on the piece.



Logo Gallery



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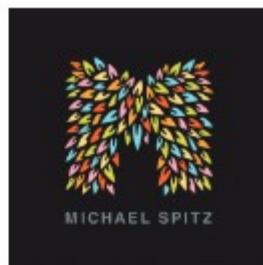
355



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359

*the Boutique Roofer*

360

354: COMPANY: Art Chanty Design / CLIENT: Dave Crider, Extras Records / DESIGNER: Art Chanty / ART DIRECTOR: Art Chanty
355: COMPANY: Gardner Design / CLIENT: Hustler Mowers / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
356: COMPANY: Throttle Design Mechanics / CLIENT: CJ's Hot Rod Shop / DESIGNER: Sam Sedor / ART DIRECTOR: Dave Adamson
357: COMPANY: Dotzero Design / CLIENT: The Big Float / DESIGNERS: Jon Wippitch, Karen Wippitch / ART DIRECTORS: Jon Wippitch, Karen Wippitch
358: COMPANY: Michael Spitz Design / CLIENT: Michael Spitz Design / DESIGNER: Michael Spitz / ART DIRECTOR: Michael Spitz
359: COMPANY: Dotzero Design / CLIENT: Kate Sokoloff Creative / DESIGNERS: Jon Wippitch, Karen Wippitch / ART DIRECTORS: Jon Wippitch, Karen Wippitch
360: COMPANY: Pacey + Pacey Design / CLIENT: Boutique Roofer / DESIGNER: Michael Pacey / ART DIRECTOR: Robert Pacey



361



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WorktoDate

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361: COMPANY: Tim Frame Design / CLIENT: Tim Frame Design / DESIGNER: Tim Frame / ART DIRECTOR: Tim Frame

362: CLIENT: GuardianI / DESIGNER: UI Creative Team

363: CLIENT: The Blotting Out with Eric Blair Show / DESIGNER: UI Creative Team

364: CLIENT: Throttle Design Mechanics / CLIENT: Ron Heagy / DESIGNER: Wendel Hayes / ART DIRECTOR: Dave Adamson

365: COMPANY: WORKtoDATE (www.worktodata.com) / CLIENT: WORKtoDATE / DESIGNER: Greg Bennett / ART DIRECTOR: Greg Bennett

366: COMPANY: Dotsuro Design / CLIENT: Live Wire Radio / DESIGNERS: Jon Wippich, Karen Wippich / ART DIRECTORS: Jon Wippich, Karen Wippich

Logo Gallery



368



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When the Fat Lady Sings

375

368: COMPANY: Tim Frame Design / CLIENT: Tim Frame Design / DESIGNER: Tim Frame / ART DIRECTOR: Tim Frame
369: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
370: COMPANY: R&R Partners / CLIENT: Personal / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
371: COMPANY: Weather Control / CLIENT: Eye Can Art / DESIGNER: Josh Oakley
372: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
374: COMPANY: R&R Partners / CLIENT: Horror's Entertainment / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
375: COMPANY: R&R Partners / CLIENT: Personal / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil



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376: COMPANY: Invisible Creature / CLIENT: Animal Media Group / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
 377: COMPANY: Schwartzrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartzrock
 378: COMPANY: Schwartzrock Graphic Arts / CLIENT: 3.2.1. Inc / DESIGNER: Sherwin Schwartzrock

379: COMPANY: Design Center, Inc. / CLIENT: Belle Plaine Animal Hospital / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger

380: COMPANY: Flight Duck Creative / CLIENT: Dale Munson / DESIGNER: Jason Rahn / ART DIRECTOR: Jason Rahn

381: COMPANY: Flight Deck Creative / CLIENT: Mark Voss / DESIGNER: Jason Rahn / ART DIRECTOR: Jason Rahn

382: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock

383: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock

Logo Gallery



Hilliard's
IMPERIAL LAGER

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384: COMPANY: Mint / CLIENT: Hilliard's Brewery / DESIGNER: Bryan Donkinch / ART DIRECTOR: Mike Calkins

385: COMPANY: Floris Voorveld / CLIENT: G.U.S.-Trans / DESIGNER: Floris Voorveld

386: COMPANY: Schwartrock Graphic Arts / CLIENT: B1 Worldwide / DESIGNER: Sherwin Schwartrock

387: COMPANY: Schwartrock Graphic Arts / CLIENT: B1 Worldwide / DESIGNER: Sherwin Schwartrock

388: COMPANY: Schwartrock Graphic Arts / CLIENT: B1 Worldwide / DESIGNER: Sherwin Schwartrock

389: COMPANY: Schwartrock Graphic Arts / CLIENT: TorqueTec / DESIGNER: Sherwin Schwartrock

390: COMPANY: Schwartrock Graphic Arts / CLIENT: Nazarene Publishing House / DESIGNER: Sherwin Schwartrock



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391: COMPANY: Mode Design / CLIENT: Trong Nguyen / DESIGNER: Hans Bennewitz / ART DIRECTORS: Sage Smith, Hans Bennewitz
 392: COMPANY: Hatch Design / CLIENT: Robert Hall International / DESIGNER: Exster Clark / ART DIRECTORS: Joel Templer, Kalle Jain
 393: COMPANY: Hatch Design / CLIENT: Krave Pure Eats, Inc. / DESIGNER: Will Ecke / ART DIRECTORS: Joel Templer, Kalle Jain
 394: COMPANY: leightonhubbell.com / CLIENT: Port of Long Beach / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 395: COMPANY: Schwartrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartrock
 396: COMPANY: Schwartrock Graphic Arts / CLIENT: 3.2.1, Inc. / DESIGNER: Sherwin Schwartrock

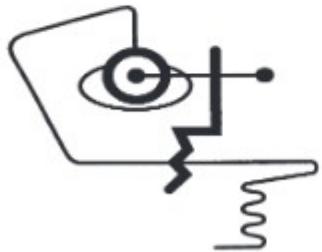
Logo Gallery



397



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404

397: COMPANY: Schwartzrock Graphic Arts / DESIGNER: Sherwin Schwartzrock

398: COMPANY: Schwartzrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartzrock

399: COMPANY: Design Center, Inc. / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger

400: COMPANY: Little / CLIENT: Dick's Sporting Goods / DESIGNER: Santiago Crespo / ART DIRECTOR: Santiago Crespo

401: COMPANY: Pollard Design / DESIGNER: Jeff Pollard / ART DIRECTOR:

402: COMPANY: Schwartzrock Graphic Arts / CLIENT: RDA Productions / DESIGNER: Sherwin Schwartzrock

403: COMPANY: Matt Lehman Studio / CLIENT: General Mills (via Zeus Jones) / ART DIRECTOR: Brad Surace

404: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock



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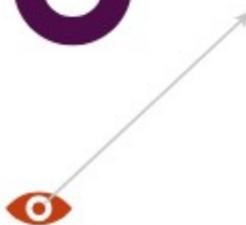
412

405: COMPANY: Sophia Georgopoulou Design / CLIENT: Marina Frangkakidou / DESIGNER: Sophia Georgopoulou / ART DIRECTOR: Sophia Georgopoulou
 406: COMPANY: Design Center, Inc. / CLIENT: Feed Buy.com / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: John Reger
 407: COMPANY: Matt Lehman Studio / CLIENT: Luxton Records / DESIGNER: / ART DIRECTOR: Nathan Tasker
 408: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
 409: COMPANY: Schwartrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartrock
 410: COMPANY: Schwartrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartrock
 411: COMPANY: Schwartrock Graphic Arts / CLIENT: Worlds of Wow / DESIGNER: Sherwin Schwartrock
 412: COMPANY: Office / CLIENT: Wee Society / DESIGNER: Office / ART DIRECTOR: Jason Schulte

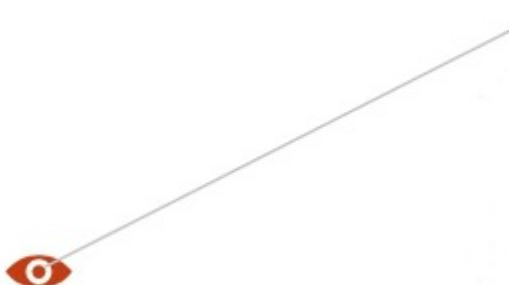
A Closer Look

FIRM: JEREMY SLAGLE GRAPHIC DESIGN
DESIGNER / ILLUSTRATOR: JEREMY SLAGLE
WRITERS: CHRISTINE MYERS, VERB GARDEN
CLIENT: GÂNOLA

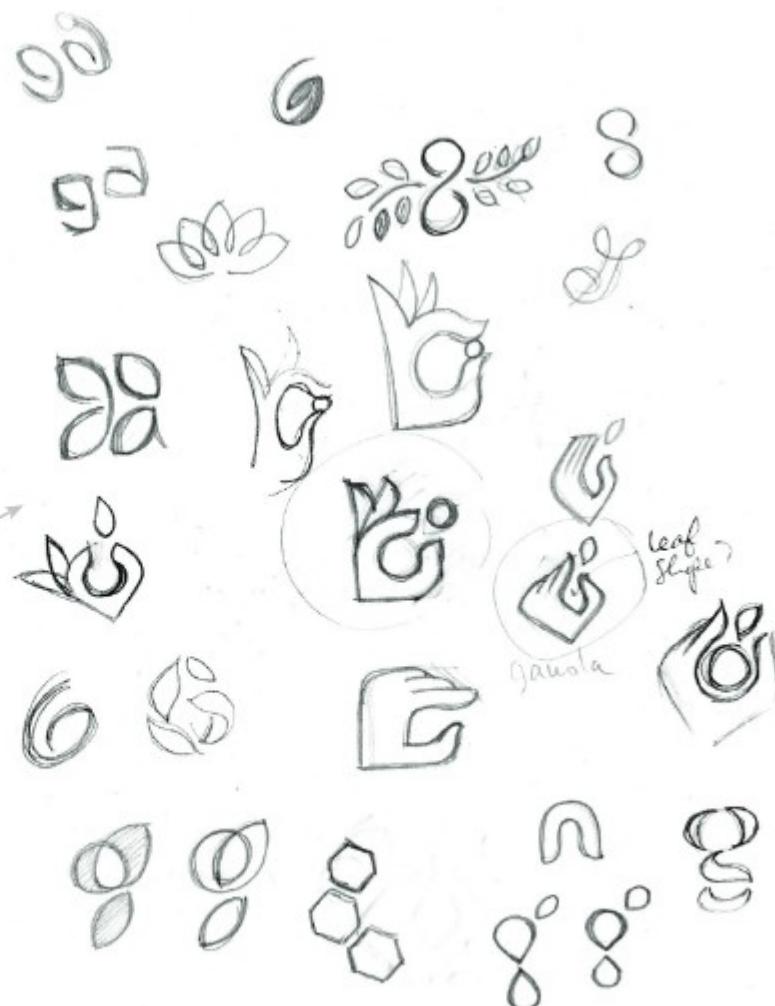
gânola



When it comes to natural or earth-friendly subjects you normally see design approaches that are more organic. But this is a nice break from that predictable approach. The aesthetic they used is clean, simple, and iconic. This aligns with Gânola's underline choice of ingredients and vision in that respect and reinforces the premise of their name as well.



In an age that is digitally driven, it's nice to see ideas thoroughly explored in analog form. Looking at these thumbnail sketches you can see several directions that could have equally been refined and executed into other nice design solutions on this project as well.



Gânola claims "If we can't spell it, we don't use it," peanut butter, honey, oats, coconut, almonds, whole bran, cranberries, sunflower seeds, blueberries, green tea, coffee beans, bacon, apples, real maple syrup, whole oats, and cinnamon: That's it.

"Our brand name is derived from the Swedish term *gå*, which means 'tread.' Since, as active outdoors people and amateur environmentalists, we firmly believe in utilizing the world as our playground while treading lightly on the Earth and leaving as little footprint as possible."



I think the shelf presence for this POS packaging is sophisticated yet fun. It's not cluttered with trite marketing lingo, or annoying bursts—it lets the branding do the heavy lifting in regards to communication, and the iconography helps to quickly identify the specific flavor being sold.



The overall packaging for each individual flavor works well as a brand family while distinctly establishing the individuality of each product member.



The established brand colors used on each SKU work well, creating a cohesive product line. Secondary brand elements such as the iconography used to distinguish flavors and ingredients, brings a nice touch of fun to the branding as a whole. Having the actual product showing through the diecut window creates a nice visual contrast with the simplified nature of the packaging.

Logo Gallery



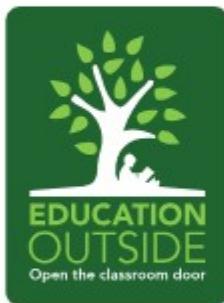
413



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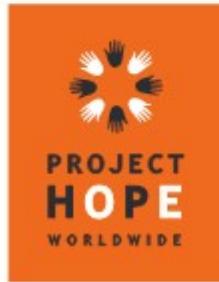
413: COMPANY: Voov Ltd. / CLIENT: Ginapron Ltd. / DESIGNER: Fanni Horvath / ART DIRECTOR: Balint Egyed
414: COMPANY: Sseven / CLIENT: Microsoft UK / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Clint G. Delapaz
415: COMPANY: J Sayles Design Co. / CLIENT: Iowa State Fair / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
416: COMPANY: a: design / CLIENT: Alexandra Alexa Diaz / DESIGNER: Ana Paula Rodrigues / ART DIRECTOR: Ana Paula Rodrigues
417: COMPANY: Jon Fleming Design / CLIENT: Jake Fleming / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming
418: COMPANY: Mission-Minded / CLIENT: Education Outside / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Rod Lemire
419: COMPANY: Chase Design Group / CLIENT: The CW / DESIGNER: Clark Goodby / ART DIRECTOR: Margo Chase



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424



J. HILBURN
MEN'S CLOTHIER

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426

420: COMPANY: 5Seven / CLIENT: UTAP Printing / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Clint G. Delapaz
 421: COMPANY: Jon Flaming Design / CLIENT: Terramesa / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 422: COMPANY: Jon Flaming Design / CLIENT: Project Hope / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 423: COMPANY: DesignUnion / CLIENT: Munify Mobile / DESIGNER: Renée Melton
 424: COMPANY: Jon Flaming Design / CLIENT: Friends of the River / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 425: COMPANY: Jon Flaming Design / CLIENT: J Hilburn / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 426: COMPANY: Jon Flaming Design / CLIENT: Michael Cerny / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming

Logo Gallery



427



428



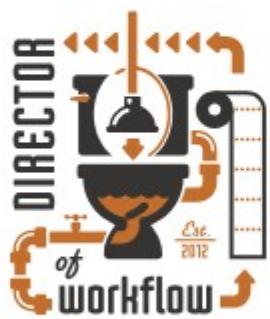
429



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434

427: COMPANY: Luke Bott Design & Illustration / CLIENT: Mark Philbrick / DESIGNER: Luke Bott

428: COMPANY: Tim Frame Design / CLIENT: Redcent / DESIGNER: Tim Frame / ART DIRECTOR: Tim Frame

429: COMPANY: Device / CLIENT: 5 by 5 / DESIGNER: Ron Hughes / ART DIRECTOR: Ron Hughes

430: COMPANY: Michael Dorst Graphic Design / CLIENT: 1933 Group / DESIGNER: Michael Dorst / ART DIRECTOR: Bobby Green

431: COMPANY: REACTOR design Studio / CLIENT: Growing Gratitude / DESIGNERS: Chase Wilson, Patrick Drake / ART DIRECTOR: Clifton Alexander

432: COMPANY: Invisible Creature / CLIENT: Roadrunner Records / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark

433: COMPANY: R&R Partners / CLIENT: R&R Partners / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell

434: COMPANY: Pacey + Pacey Design / CLIENT: North Vancouver Football Club / DESIGNER: Robert Pacey / ART DIRECTOR: Michael Pacey



TREASURES FROM THE ENDS OF THE EARTH

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- 435: CLIENT: Target / DESIGNER: Mike Collins
 436: COMPANY: Tim Frame Design / CLIENT: Brothers Carpet Cleaning / DESIGNER: Tim Frame / ART DIRECTOR: Tim Frame
 437: COMPANY: R&R Partners / CLIENT: Busch Entertainment Corp. / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
 438: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Midnight Hour Scooter Club / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
 439: COMPANY: R&R Partners / CLIENT: Rio Hotel & Casino / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
 440: COMPANY: Pacey + Pacey Design / CLIENT: Dr. Douglas Liu, DMD / DESIGNER: Michael Pacey / ART DIRECTOR: Robert Pacey
 441: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: Sherwin Schwartzrock
 442: COMPANY: R&R Partners / CLIENT: Busch Entertainment Corp. / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell

Logo Gallery



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443: COMPANY: J Sayles Design Co. / CLIENT: Roosevelt High School / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
444: COMPANY: Design Center, Inc. / CLIENT: Leef / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: John Reger
445: COMPANY: Schwartzrock Graphic Arts / CLIENT: Yanovick, Inc. / DESIGNER: Sherwin Schwartrock
446: COMPANY: Sean Heisler / CLIENT: Sharebaby / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
447: COMPANY: Schwartzrock Graphic Arts / CLIENT: Nobel Communications / DESIGNER: Sherwin Schwartrock
448: COMPANY: Schwartzrock Graphic Arts / CLIENT: Nazarene Publishing House / DESIGNER: Sherwin Schwartrock
449: COMPANY: Schwartzrock Graphic Arts / CLIENT: Home Brewed Candle Co. / DESIGNER: Sherwin Schwartrock



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450: COMPANY: Sean Heisler / CLIENT: iPracticeMD / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
 451: COMPANY: Salvadore Angulano / CLIENT: Kaiko Furniture Design / DESIGNER: Salvadore Angulano / ART DIRECTOR: Salvadore Angulano
 452: COMPANY: Schwartzrock Graphic Arts / CLIENT: Windworks, Inc. / DESIGNER: Sherwin Schwartzrock
 453: COMPANY: Sean Heisler / CLIENT: Katapult Design / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
 454: COMPANY: Schwartzrock Graphic Arts / CLIENT: Westwood Lutheran Church / DESIGNER: Sherwin Schwartzrock
 455: COMPANY: Schwartzrock Graphic Arts / CLIENT: Mike Mahoney / DESIGNER: Sherwin Schwartzrock

Logo Gallery



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462

463



456: COMPANY: Schwartzrock Graphic Arts / CLIENT: Wiese Creative / DESIGNER: Sherwin Schwartzrock
457: COMPANY: Schwartzrock Graphic Arts / CLIENT: Dr. Jim and Mary Nell / DESIGNER: Sherwin Schwartzrock
458: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock

459: COMPANY: Susser Design Company / CLIENT: Leadership Foundations / DESIGNER: Brandon Van Lieve / ART DIRECTOR: Derek Susser
460: COMPANY: Wonderwheel Creative / CLIENT: Russell Simpson, Inc. / DESIGNER: Sarah Lotus Trainer / ART DIRECTOR: Tim Merrill
461: COMPANY: Scott Oeschger / CLIENT: Christopher Columbus Charter School / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger
462: COMPANY: Design Center, Inc. / CLIENT: Super Solutions / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
463: COMPANY: Sparkly Creative / CLIENT: Burning Bridge Tavern / DESIGNER: John Ferguson / ART DIRECTOR: John Ferguson



464



465



466



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471

464: COMPANY: Schwartzrock Graphic Arts / CLIENT: Deep Down, Inc. / DESIGNER: Sherwin Schwartzrock
 465: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 466: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock

467: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
 468: COMPANY: Schwartzrock Graphic Arts / CLIENT: American Bible Society / DESIGNER: Sherwin Schwartzrock
 469: COMPANY: Logo Turn / DESIGNER: Gregory Grigoriou / ART DIRECTOR: Gregory Grigoriou

470: COMPANY: Design Center, Inc. / CLIENT: Shadda Arabian Sanction / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
 471: COMPANY: Schwartzrock Graphic Arts / CLIENT: OLSON Denali Advertising / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR:

A Closer Look

FIRM: JOE BOSACK GRAPHIC DESIGN
DESIGNER / ILLUSTRATOR: JOE BOSACK
CLIENT: UW STEVEN'S POINT

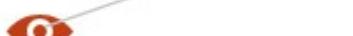


Bold, strong, and straightforward is captured well in this sports identity. Bosack pulls off a unique utilitarian motif that represents the school well and establishes a strong mascot the school can market itself with for years to come.

UW-Steven's Point is one of thirteen campuses in the University of Wisconsin system. With new leadership in place and a renewed focus on athletics, UWSP sought a new identity that would have them stand out from the crowded Wisconsin collegiate landscape.

Already enriched with a unique nickname, Pointers, we set out to create an equally unique identity to represent it. Early research and discovery uncovered a highly competitive athletic program represented by dozens of different logos created over the course of many years. The result was an incoherent identity that had each sport looking different from the rest.

Our initial exploration included numerous perspectives and poses with the final identity being a strong, bold, and simple profile of the pointer. The primary logo is accompanied by a system of closely related secondary and word logos that allows the identity to function cohesively across a wide range of applications.



This mark could have taken many directions and there are several solid designs being explored in this early stage of the creative process.



The brand system is perfectly suited for the school's many sports programs and this shows how this type of usage would work on both a colored and white background. The design has a nice capacity to simplify into a one-color mark and still carry the full weight of the new branding. That is easier said than done, and this does it well.



Further design directions and color applications round out the final presentation of potential brand graphics presented to UWSP.

The ease of use is clearly seen in this mark's usage across a broad range of applications such as apparel, and interior locations such as the gym floor.

Logo Gallery



The
HONORS
GOLF CLUB
DALLAS, TEXAS

472



473



FARMER'S PICK
BUFFET

474



477



SEE CREATURE

475



476



VERITEX BANK

478

472: COMPANY: Jon Flaming Design / CLIENT: Urbano / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
473: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
474: COMPANY: M&M / CLIENT: Isle of Capri Casinos, Inc. / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger
475: COMPANY: Jon Flaming Design / CLIENT: SeeCreature / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
476: CLIENT: Type A / DESIGNER: Chris Rooney

477: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
478: COMPANY: Jon Flaming Design / CLIENT: Veritex / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming



479



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482



483



FLORIDA REALTORS

484



485

479: COMPANY: Kris Bazen Creative / CLIENT: The Samurai Conquistadors / DESIGNER: Kris Bazen / ART DIRECTOR: Kris Bazen
 480: COMPANY: Duct Tape & Glitter / CLIENT: Yellow Robin / DESIGNER: Luke Bott
 481: COMPANY: Storefront Political Media / CLIENT: Reset SF / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Clint G. Delapaz
 482: COMPANY: M3AD.com / CLIENT: Chronos / DESIGNER: Dan McElhatton III / ART DIRECTOR: Dan McElhatton III
 483: COMPANY: AuhDesign / CLIENT: Mezzo Labs / DESIGNER: Hyun Auh / ART DIRECTOR: Hyun Auh
 484: COMPANY: Jon Flaming Design / CLIENT: Florida Realtors / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 485: COMPANY: Jon Flaming Design / CLIENT: Campfire / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming

Logo Gallery



486



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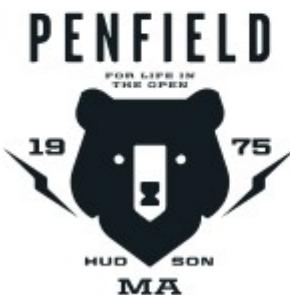
486: COMPANY: REACTOR design Studio / CLIENT: SOR / DESIGNER: Chase Wilson / ART DIRECTOR: Clifton Alexander
487: COMPANY: Device / CLIENT: Mercury Records / DESIGNER: Rian Hughes / ART DIRECTOR: Rian Hughes
488: COMPANY: Donatelli / CLIENT: Tempe Typographics / DESIGNER: Steve Donatelli / ART DIRECTOR: Steve Donatelli
489: COMPANY: Sean Heisler / CLIENT: Sideburn / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
490: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
491: COMPANY: R&R Partners / CLIENT: Insomnia Entertainment / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
492: COMPANY: Invisible Creature / CLIENT: Invisible Creature / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
493: COMPANY: R&R Partners / CLIENT: Jitters Gourmet Coffee / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell



494



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501

494: COMPANY: Rule29 / CLIENT: DNA Astronaut / DESIGNER: Tim Domitz / ART DIRECTOR: Justin Ahrens
 495: COMPANY: Pacey + Pacey Design / CLIENT: UBC Library Vault / DESIGNER: Robert Pacey / ART DIRECTOR: Michael Pacey
 496: COMPANY: / CLIENT: Penfield / DESIGNER: Bryan Dunkrich / ART DIRECTOR: Mike Calkins
 497: COMPANY: Design Center, Inc. / DESIGNER: Sherwin Schwaerzrock / ART DIRECTOR: John Reger
 498: COMPANY: BrandLsd.com / CLIENT: Shinasha / DESIGNER: Jordan Kalofka / ART DIRECTOR: Paul Rippens
 499: COMPANY: Mint / CLIENT: Target / DESIGNER: Mike Calkins
 500: COMPANY: R&R Partners / CLIENT: Busch Entertainment Corp. / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
 501: COMPANY: Invisible Creature / CLIENT: Sasquatch! Music Festival / DESIGNER: Dan Clark / ART DIRECTOR: Dan Clark

Logo Gallery



503



504



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508

502: COMPANY: Schwartzrock Graphic Arts / CLIENT: Community Christian School / DESIGNER: Sherwin Schwartzrock
503: COMPANY: Thrillustrate
504: COMPANY: Timber Design Co. / DESIGNER: Lars Lawson
505: COMPANY: Six22 / CLIENT: Citylife Ministries / DESIGNER: Jamie Vetter / ART DIRECTOR: Jamie Vetter
506: COMPANY: Schwartzrock Graphic Arts / CLIENT: American Bible Society / DESIGNER: Sherwin Schwartzrock
507: COMPANY: Mattson Creative / DESIGNER: Ty Mattson
508: COMPANY: Schwartzrock Graphic Arts / CLIENT: Deep Down, Inc. / DESIGNER: Sherwin Schwartzrock

Touloukian

GUITARS

509



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514

509: COMPANY: Weather Control / CLIENT: Touloukian Guitars / DESIGNER: Josh Oakley
 510: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 511: COMPANY: TY Design / CLIENT: Jeremy Charles Photography / DESIGNER: Ty Wilkins / ART DIRECTOR: Ty Wilkins
 512: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock
 513: COMPANY: Schwartzrock Graphic Arts / CLIENT: Love's Garden / DESIGNER: Sherwin Schwartzrock
 514: COMPANY: Design Center, Inc. / CLIENT: Cameleon / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Rager

Logo Gallery



515



516



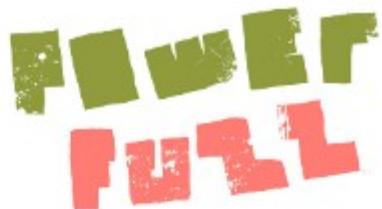
517



518



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521



522

515: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
516: COMPANY: Schwartzrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartzrock

517: COMPANY: Design Center, Inc. / CLIENT: Princeton Reimbursement Group / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
518: COMPANY: Schwartzrock Graphic Arts / CLIENT: Yanovick, Inc. / DESIGNER: Sherwin Schwartzrock

520: COMPANY: Weather Control / CLIENT: Power Fuzz / DESIGNER: Josh Oakley

521: COMPANY: Design Center, Inc. / CLIENT: American Asset Management / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
522: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock



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523: COMPANY: Schwartzrock Graphic Arts / CLIENT: MN Health and Housing Association / DESIGNER: Sherwin Schwartzrock

524: COMPANY: Schwartzrock Graphic Arts / CLIENT: Nobel Communications / DESIGNER: Sherwin Schwartzrock

525: COMPANY: Sophia Georgopoulou Design / CLIENT: waterlilly spa / DESIGNER: Sophia Georgopoulou / ART DIRECTOR: Sophia Georgopoulou

526: CLIENT: Rio Products / DESIGNER: Jacob Carter / ART DIRECTOR: Mike Collins

527: COMPANY: Schwartzrock Graphic Arts / CLIENT: initio3t / DESIGNER: Sherwin Schwartzrock

528: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock

529: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock

530: COMPANY: Design Center, Inc. / CLIENT: Bailey Nurseries / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger

A Closer Look

FIRM: JON FLAMING DESIGN
DESIGNER / ILLUSTRATOR: JON FLAMING
CLIENT: ARRINGTON OUTDOOR

Our assignment was to create a memorable logo for Arrington Outdoor Advertising that would be bold graphically and would also convey a feeling of stability and strength. Arrington Outdoor Advertising is an independent billboard company with strategic billboard locations along major freeways and rural highways all over Texas.

Within only a few years of launching their new brand, Arrington Outdoor has become one of the fastest growing outdoor board companies in Texas. Their billboards provide bold and powerful images that cannot be turned off and are always on your mind.



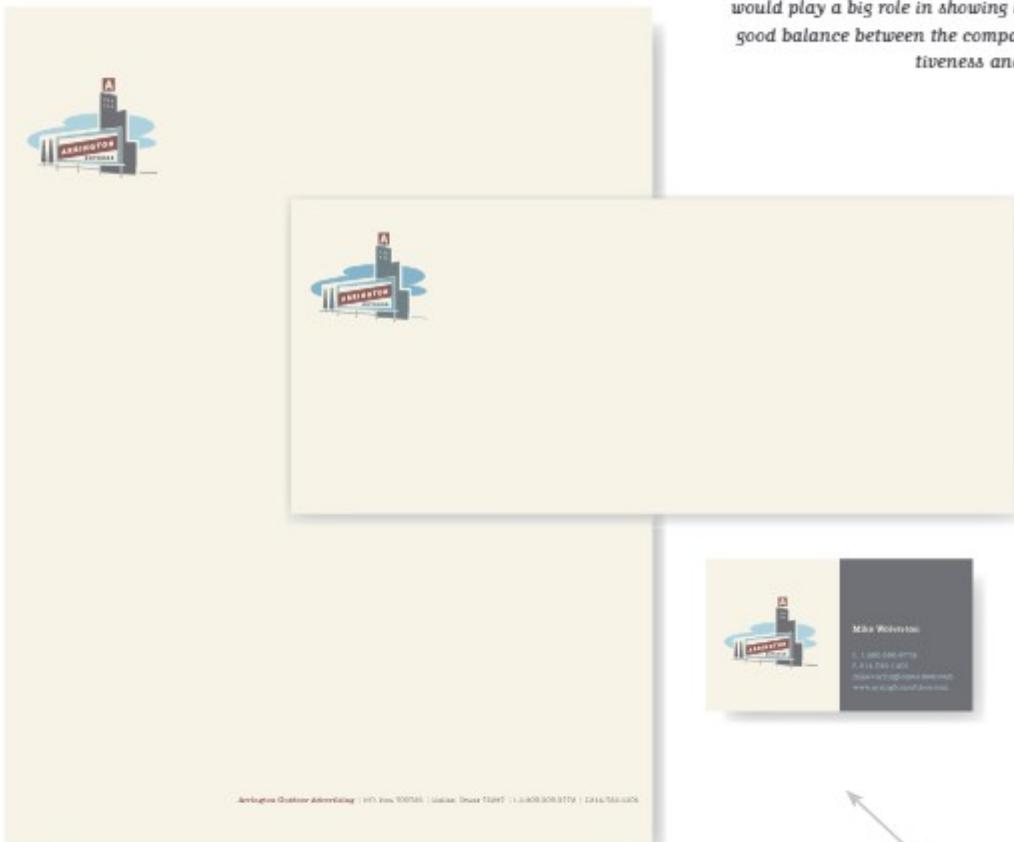
These sketches with hints of retro visual cues would have given Arrington an immediate sense that the company has a rich corporate heritage.



These two sketches are smart options to show. The first feels very whimsical in style, but perfectly demonstrates in one "lock up" what it is that Arrington accomplishes.



The second conveys stability and strength, as the brief demanded. The overtly bold Atlaslike figure holding up a billboard instantly relates the company's message. The rendering style here would play a big role in showing its audience a good balance between the company's competitiveness and playfulness.



The final mark is a perfect blend of nostalgia-meets-sophistication. With a logo that leans illustrative, you don't want to go over the top with the stationery application graphics. The sparse type treatment, the airy breakup of the space, and subdued color palette finish this identity off with a genius level exercise of restraint.

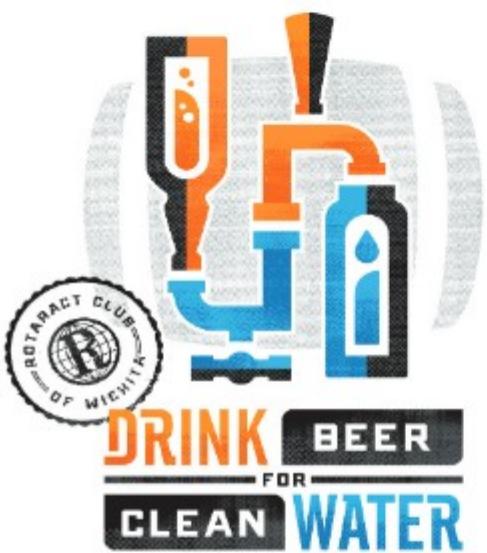
Logo Gallery



531



532



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531: COMPANY: OYA Group / CLIENT: XL Construction / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Karen Hebert-Gordon
532: COMPANY: Gardner Design / CLIENT: Rotaract Club / DESIGNER: Brian Weins / ART DIRECTOR: Brian Miller
533: COMPANY: Screamin' Yell Designs / CLIENT: Fish to School program / DESIGNER: Mike Kirkpatrick / ART DIRECTOR: Mike Kirkpatrick
534: COMPANY: J Sayles Design Co. / CLIENT: Beaverdale Neighborhood / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
535: COMPANY: Jon Flaming Design / CLIENT: The Village / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
536: COMPANY: Jon Flaming Design / CLIENT: Pure Luck Farm & Dairy / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
537: COMPANY: Jon Flaming Design / CLIENT: Michael Cerny / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming



538



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Risk

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542

RAYMOND
RENAISSANCE

543



544

538: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
 539: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 540: COMPANY: Invitable Creature / CLIENT: Foo Fighters / DESIGNER: Dan Clark / ART DIRECTOR: Dan Clark
 541: COMPANY: Mint / CLIENT: Risk / DESIGNER: Mike Calkins
 542: COMPANY: Jon Fleming Design / CLIENT: David Arlington / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming
 543: COMPANY: Alts Collective / CLIENT: Raymond Renaissance / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Remy Alts
 544: COMPANY: Pollard Design / DESIGNER: Jeff Pollard

Logo Gallery



545



WONDERKIND
STUDIOS

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552

545: COMPANY: Fernandez Studio / CLIENT: Lincoln Park Zoo / DESIGNER: Carlos Fernandez / ART DIRECTOR: Peggy Martin
546: COMPANY: Rule29 / CLIENT: WonderKind Studios / DESIGNER: Kara Ayarum / ART DIRECTOR: Justin Ahrens
547: COMPANY: Thrillustate / CLIENT: Homeless Ministry
548: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Columbus Cutters Scooter Club / DESIGNER: Jeremy Slagle
549: COMPANY: Throttle Design Mechanics / CLIENT: Scoot Enterprises / DESIGNERS: John Nisbett, Dave Adamson / ART DIRECTOR: Dave Adamson
550: COMPANY: Tim Frame Design / CLIENT: Roger Schultz / DESIGNER: Tim Frame / ART DIRECTOR: Roger Schultz
551: COMPANY: R&R Partners / CLIENT: Pete Errout / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
552: COMPANY: Mint / CLIENT: Perfield / DESIGNER: Bryan Dankrich



553



554



• C I Z O • A R T I S T I Q U E S •

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- 553: COMPANY: Tim Frame Design / CLIENT: Schottenstein Property Group / DESIGNER: Tim Frame / ART DIRECTOR: Rebecca Reeder
 554: CLIENT: Tatjana Baldak / DESIGNER: Artem Dvorzhak
- 555: COMPANY: Salvadore Anguiano / CLIENT: Bo Salon / DESIGNER: Salvadore Anguiano / ART DIRECTOR: Salvadore Anguiano
 556: COMPANY: DC Comics / DESIGNER: Rian Hughes / ART DIRECTOR: Mark Chiarello
- 557: COMPANY: Varsity Mascot Company / CLIENT: Chavez Elementary School / DESIGNERS: Sam Sedor, Ryan Welty / ART DIRECTOR: Dave Adamson
 558: COMPANY: Devtice / CLIENT: Yvonne Neuman / DESIGNER: Rian Hughes / ART DIRECTOR: Rian Hughes
- 559: COMPANY: Mint / CLIENT: Benni's / DESIGNER: Bryan Denkrich / ART DIRECTOR: Mike Calkins
- 560: COMPANY: Varsity Mascot Company / CLIENT: Jefferson High School / DESIGNERS: Wendell Hayes, Ryan Welty / ART DIRECTOR: Dave Adamson

Logo Gallery



561



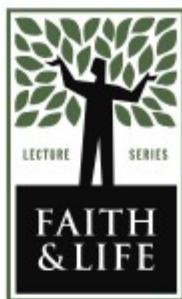
562



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567

561: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock

562: COMPANY: Schwartzrock Graphic Arts / CLIENT: Werner Design Werks / DESIGNER: Sherwin Schwartzrock

563: COMPANY: R&R Partners / CLIENT: Las Vegas Arts District / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall

564: COMPANY: Adam Anderson / DESIGNER: Adam Anderson

565: COMPANY: Schwartzrock Graphic Arts / CLIENT: Tim Westermeyer / DESIGNER: Sherwin Schwartzrock

566: COMPANY: Schwartzrock Graphic Arts / CLIENT: Bing Puddlepot / DESIGNER: Sherwin Schwartzrock

567: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock



Energy



Transportation



Real Estate



Agriculture



Land



Water

568



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573



568: COMPANY: Gee + Chung Design / CLIENT: Equilibrium Capital / DESIGNER: Earl Gee / ART DIRECTOR: Earl Gee

569: COMPANY: Schwartzrock Graphic Arts / CLIENT: Lutheran Global Media / DESIGNER: Sherwin Schwartzrock

570: COMPANY: Schwartzrock Graphic Arts / CLIENT: Enhanced Landscaping / DESIGNER: Sherwin Schwartzrock

572: COMPANY: Schwartzrock Graphic Arts / CLIENT: Enhanced Landscaping / DESIGNER: Sherwin Schwartzrock

573: COMPANY: Schwartzrock Graphic Arts / CLIENT: Community Comics / DESIGNER: Sherwin Schwartzrock

Logo Gallery



574



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574: COMPANY: Schwartzrock Graphic Arts / CLIENT: Vibrant Cycles / DESIGNER: Sherwin Schwartzrock
575: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock
576: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
577: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
578: COMPANY: Schwartzrock Graphic Arts / CLIENT: Yanovick, Inc. / DESIGNER: Sherwin Schwartzrock /
579: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock
580: COMPANY: Design Center, Inc. / CLIENT: Shada Arabian Sancion / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
581: COMPANY: Design Center, Inc. / CLIENT: St. Croix Sensory / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger



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582: COMPANY: Schwartzrock Graphic Arts / CLIENT: Initio Advertising / DESIGNER: Sherwin Schwartzrock
 583: COMPANY: Schwartzrock Graphic Arts / CLIENT: Pugliausa Company / DESIGNER: Sherwin Schwartzrock
 584: COMPANY: Banowitz & Company / CLIENT: The Front Room / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas
 585: COMPANY: Schwartzrock Graphic Arts / CLIENT: Wiese Communications / DESIGNER: Sherwin Schwartzrock
 586: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 587: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 588: COMPANY: Banowitz & Company / CLIENT: Scene on Main / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas
 589: COMPANY: Helvetica / CLIENT: Visiontec / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Mraz

Designer Blind Spots

BILL GARDNER





a

Lucent Technologies
Bell Labs Innovations

b



c



d

For more than a decade now I have written the LogoLounge Logo Trend Report, published annually to our site and to hundreds of journals and websites around the world. As anticipated as it is, there is always a fringe element that responds with a missive that if it's a trend, any designer worth their salt should disregard it. Their premise is generally that great design ignores the currents and sets a course diametric to the flow. Usually these same comments come from the designers that profess superior design is a result of batter mixed in a vacuum.

These reports are created to give logo designers a snapshot of where they are in time. Every report starts with a qualifier, "These trends are not reported to be imitated." They are created so a cogent follower of the craft is able to move a line of thought forward—so they can make a design decision that is informed and will meet with success.

Ask a studied member of the identity fraternity about the history of a mark and they will be able to track the seminal influences backward like a bloodhound. They can tell you what begat what and who begat who because they lived through the changes and were themselves affected in their own design. Why did logos in the late '80s have speed lines running through them (fig a)? Why was most early '90s design replete with ziggurats and pulpy paper? How did the Lucent Technologies circle (fig b), BP flower (fig c), and the MSN butterfly logo (fig d) shift our perspective of design in the beginning of this century? Even better, what does it matter? It matters.

Like a Monday morning quarterback, it's much easier to relay history than to predict the future. In a backward view we seldom are surprised by factors of influence or their impact. All the points of contact and inner connecting cogwheels make perfect sense when there is context. But why can't we see it coming? Did those designers who did design the logo that changed the landscape know what they were doing? Did they just get lucky or was it a bit of both?

There's an old line that says "It's better to be lucky than it is to be smart." I think identity designers that consistently produce effective forward thinking design do it because they have a different way of reacting to the environment. They are not looking at what's being done to see how they can apply it. They are looking at what is being done to see how they can move it forward. And this is where the secret comes in. Whether intuitive or calculated, they look at how a current trend came to be and determine where it is going, based on trajectory.

If you see a specific trend that has been emerging over a period of time and you identify a progression in its change, then you can extrapolate where that progression is headed. I liken this to someone being shown a map with a dot on a road representing a car on a trip. Ask them to speculate where the driver is headed. It's little more than a crap shoot. Then show the same person where the car was the previous day and suddenly you know which direction they are headed, and their speed and the challenge is much easier. Guessing the trajectory of an object in motion from a single snapshot is impossible.

Plot where a design trend comes from and how it evolved to where it is now. It's much more likely you'll predict a path to show you where it will be in the future. These designers don't keep a folder of charts to accomplish this. They are just tuned into design in such a way as to best utilize this past knowledge as they are looking for what's next.

This is why I report logo trends. Follow the trajectories of an idea to the next destination. It might take you somewhere you don't agree with or to a place the world is not yet prepared to visit. But the designer that uses yesterday's answers for today's problems won't be designing for tomorrow's audience.

Logo Gallery



590



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594



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596

590: COMPANY: Gatemon Group / CLIENT: Lewis Energy Group / DESIGNER: Garrett Fresh / ART DIRECTOR: Sonja Gatemon
591: COMPANY: Owen Jones Design / CLIENT: Hulu / DESIGNER: Owen Jones / ART DIRECTOR: Owen Jones
592: COMPANY: Tim Frame Design / CLIENT: Heroes of the Nation / DESIGNER: Tim Frame / ART DIRECTOR: Tim Frame
593: COMPANY: Jon Fleming Design / CLIENT: Slingshot / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming
594: COMPANY: Chris Tetzlaff / CLIENT: Yannit Zarboz / DESIGNER: Chris Tetzlaff / ART DIRECTOR: Chris Tetzlaff
595: COMPANY: Green Ideas / CLIENT: Wiegel Law Group / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Susan Bierzychudek
596: COMPANY: Art Chantry Design / CLIENT: Stussy / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry



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597: COMPANY: Casualty / CLIENT: Redeeming Soles / DESIGNER: Steve Gaines
 598: COMPANY: Jon Flaming Design / CLIENT: Urbana / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 599: COMPANY: chameleon design / CLIENT: Nancy Bridged / DESIGNER: Tomas Vateha / ART DIRECTOR: Tomas Vateha
 600: COMPANY: AkiraStudio / CLIENT: City of Norcross, Georgia / DESIGNER: Charles Akira / ART DIRECTOR: Charles Akira
 601: COMPANY: Mode Design / CLIENT: Nacht & Lewis / DESIGNER: Hans Bennewitz, Steven Fong / ART DIRECTOR: Hans Bennewitz
 602: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 603: COMPANY: Jon Flaming Design / CLIENT: Urbana Communities / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming

Logo Gallery



604



MIAMI VALLEY HOSPITAL
BABY OLYMPICS

605



606

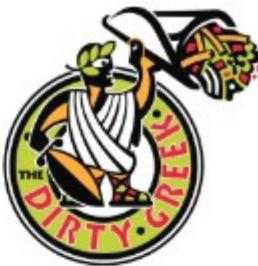


ARCHER
HOME INSPECTION
& ENVIRONMENTAL SERVICES

607



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609



610



611

604: COMPANY: Michael Dorst Graphic Design / CLIENT: Sweet! / DESIGNER: Michael Dorst / ART DIRECTOR: Gary Shafner
605: COMPANY: Lewis Communications / CLIENT: Miami Valley Hospital / DESIGNER: Robert Froedge / ART DIRECTOR: Robert Froedge
606: COMPANY: Weather Control / CLIENT: Eddie Bauer / DESIGNER: Josh Oakley
607: COMPANY: Lewis Communications / CLIENT: Archer Home Inspection / DESIGNER: Robert Froedge / ART DIRECTOR: Robert Froedge
608: COMPANY: Knob Creative / CLIENT: Merchant / DESIGNER: Kim Knoll, Kyle Eartmoed / ART DIRECTORS: Kim Knoll, Kyle Eartmoed
609: COMPANY: J Sayles Design Co. / CLIENT: Dirty Greek / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
610: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
611: COMPANY: Invitable Creature / CLIENT: Interscope Records / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark



612



613

REALTY EXPRESS

614



615



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612: COMPANY: J Sayles Design Co. / CLIENT: Bone-A-Patreat / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 613: COMPANY: Michael Doret Graphic Design / CLIENT: Graphic Artists Guild / DESIGNER: Michael Doret / ART DIRECTOR: Simms Taback
 614: COMPANY: Base Art Co. / CLIENT: Resource Interactive / DESIGNER: Terry Rohrback / ART DIRECTOR: Terry Rohrback
 615: CLIENT: Tacorama / DESIGNER: Artem Dvorzhak / ART DIRECTOR:
 616: COMPANY: Timber Design Co. / DESIGNER: Lars Larson / ART DIRECTOR:
 617: COMPANY: Bogi Group / CLIENT: Redemption Church / DESIGNER: Jonny Ashcroft
 618: CLIENT: Dankens Ice Cream / DESIGNER: Mike Collins
 619: CLIENT: Target Stores - Bunny / DESIGNER: Jacob Carter / ART DIRECTOR: Mike Collins

Logo Gallery



CAMP
SEAWORLD ★ BUSCH GARDENS

620



621



622



623

624



**MARIACHIS & TEQUILA
FESTIVAL**

625



626

620: COMPANY: R&R Partners / CLIENT: Busch Entertainment Corp. / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
621: COMPANY: Mint / CLIENT: Hilliard's Brewery / DESIGNER: Bryan Domkovich / ART DIRECTOR: Mike Calkins

622: COMPANY: Schwartrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartrock

623: COMPANY: Mint / CLIENT: Main Dish / DESIGNER: Mike Calkins

624: COMPANY: leighthonhubbell.com / CLIENT: Motive Group / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

625: COMPANY: R&R Partners / CLIENT: Springs Preserve / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell

626: COMPANY: Schwartrock Graphic Arts / CLIENT: IPG / DESIGNER: Sherwin Schwartrock



627

**Tampa Bay**

628



629

**MR. MULLET**

631



632

627: COMPANY: leightonhubbell.com / CLIENT: Nectar Labs / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
628: COMPANY: R&R Partners / CLIENT: Tampa Bay Tourism / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
629: COMPANY: Design Center, Inc. / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
630: COMPANY: Flight Deck Creative / CLIENT: T Awards / DESIGNER: Jason Rohr / ART DIRECTOR: Jason Rohr
631: COMPANY: R&R Partners / CLIENT: Pat Cartigan / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
632: COMPANY: Schwartzrock Graphic Arts / CLIENT: Brad Radtke / DESIGNER: Sherwin Schwartzrock

Logo Gallery



633



634



635



636



637



638



639



640

633: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
634: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
635: COMPANY: Carpenter Hovland Advertising / CLIENT: Fever Basketball / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: Shannon Carpenter
636: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
637: COMPANY: Design Center, Inc. / CLIENT: Wellspring / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
638: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock
639: COMPANY: Schwartzrock Graphic Arts / CLIENT: Hawley High School / DESIGNER: Sherwin Schwartzrock
640: COMPANY: Design Center, Inc. / CLIENT: Byrly's and Lunds / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger



641



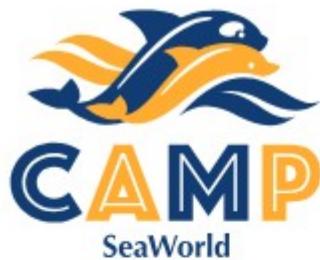
642



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647



648

641: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 642: COMPANY: Schwartzrock Graphic Arts / CLIENT: Inlio Advertising / DESIGNER: Sherwin Schwartzrock
 643: COMPANY: Schwartzrock Graphic Arts / CLIENT: Dennis Magner / DESIGNER: Sherwin Schwartzrock
 644: COMPANY: Schwartzrock Graphic Arts / CLIENT: Delphax Technologies / DESIGNER: Sherwin Schwartzrock
 645: COMPANY: R&R Partners / CLIENT: Busch Entertainment Corp. / DESIGNER: Randy Heff / ART DIRECTOR: Randy Heff
 647: COMPANY: Schwartzrock Graphic Arts / CLIENT: Vocabra / DESIGNER: Sherwin Schwartzrock
 648: CLIENT: Visualogistix / DESIGNER: Paul Howalt

A Closer Look

FIRM: JOSEPH BLALOCK DESIGN
DESIGNERS: JOSEPH BLALOCK
CLIENT: EXTREMEMUSIC.COM



 *Hype goes out of its way to purposely snub its graphic nose at identity norms. Funky typography nested in a flame motif and overprinted on apartan sans serif type, it's a contrast of the music it represents produced by careless youth with a disregard of established norms.*



 *The logo works well in a more simplified format even reducing down to a nice one-color treatment used with an iconic rocket to reinforce the flame concept.*

Hype Production Music is a platform that helps promote relatively unknown musicians to a wider audience of younger fans. The goal of this project was to appeal to this younger fan base by leaning into metaphors and executions that are vibrant and fresh, conceptually relating back to the music itself and lifestyle of the market. Successful logo options needed to work hard at varying sizes, ranging from physical banners down to a small web favicon.

The approach I took at first was to cast the net wide in looking for visual metaphors, not limit my thinking based on end-use sizing. These metaphors ranged in ideas that represented loudness, communication, energy, the lifting of a career, to basic things such as music itself. I looked for a range of bold and vibrant colors that appealed to a younger market, along with subtle gritty textures that contrasted my geometric style. Ultimately, the more successful options worked well in all size requirements, gave a sense of this vibrant and varied music lifestyle, and had conceptual and graphical flexibility to work in varying lockups and positions.





HYPE



صفحتنا على فيسبوك

Kabbani Books



Hype cannot be contained within one context of style so Blalock lets it run free and allows the brand to become what it needs to be, more hype playing off visual metaphors and color palettes that expand the brand vernacular.

Logo Gallery



649

PANGEA
NOT JUST MAPS. SOLUTIONS.



650



SIGNATURE
PROPERTIES

651



Afro monkey

652



653



654



655

649: COMPANY: Gardner Design / CLIENT: Bluebird Books / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
650: COMPANY: DesignUnion / CLIENT: Pangea Studios / DESIGNER: Renée Mellon
651: COMPANY: chameleon design / CLIENT: Bern Agali / hairdresser / DESIGNER: Tomáš Vařeka / ART DIRECTOR: Tomáš Vařeka
652: COMPANY: leightonhubbell.com / CLIENT: Signature Properties / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
653: COMPANY: leightonhubbell.com / CLIENT: Spazus / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
654: COMPANY: Jon Fleming Design / CLIENT: Watermark Community Church / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming
655: COMPANY: The Joe Bosack Graphic Design Co. / CLIENT: / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack



656



657



658



659



CREATE



INNOVATE



INCUBATE



CULTIVATE



EDUCATE



COLLABORATE

660



661



662

656: COMPANY: Tacoma Arts Administration / CLIENT: Amy McBride, City of Tacoma / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
 657: COMPANY: Chase Design Group / CLIENT: Appinimator / DESIGNER: Margo Chase / ART DIRECTOR: Margo Chase
 658: COMPANY: Alts Collective / CLIENT: Raymond Renaissance / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Remy Alts
 659: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 660: COMPANY: Gee + Chang Design / CLIENT: Art Center College of Design / DESIGNER: Earl Gee / ART DIRECTOR: Earl Gee
 661: COMPANY: Jon Fleming Design / CLIENT: Urbana Communities / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming
 662: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack

Logo Gallery



663



664



665



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670

663: COMPANY: Bag Group / CLIENT: When I Go Deaf / DESIGNER: Jonny Ashcroft
664: COMPANY: Spindletop Design / CLIENT: Fat Cat Creamery / DESIGNERS: Jennifer Blanco, Tyler Swanner / ART DIRECTOR: Jennifer Blanco
665: COMPANY: Thrillustrate / CLIENT: Kids Outreach
666: COMPANY: J Sayles Design Co. / CLIENT: Beaverdale Neighborhood / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
667: COMPANY: The Joe Bosack Graphic Design Co. / CLIENT: / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
668: COMPANY: DEI Creative / CLIENT: Holland Residential / DESIGNERS: Noah Bell, Maddy Porter / ART DIRECTOR: Sara Green
669: COMPANY: Pacey + Pacey Design / CLIENT: Personal / DESIGNER: Roy Smith
670: COMPANY: Pacey + Pacey Design / CLIENT: Faye Yao / DESIGNER: Michael Pacey / ART DIRECTOR: Robert Pacey



671



672



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678

- 671: COMPANY: Lethcoe Design / CLIENT: MindFire Communications / DESIGNER: Lance Lethcoe
 672: COMPANY: Student Project / CLIENT: Art Center College of Design, Pasadena, CA / DESIGNER: Oliver Ryan Lo / ART DIRECTOR: Instructor Dan Hoy
 673: COMPANY: Matt Lehman Studio / CLIENT: Home Foundation / ART DIRECTOR: Sarah Deane Hale
 674: COMPANY: Timber Design Co. / DESIGNER: Lars Lawson
 675: COMPANY: Timber Design Co. / DESIGNER: Lars Lawson
 676: COMPANY: Jojo / CLIENT: Big Brothers Big Sisters of Sedgwick County / DESIGNER: Andrew Stephens / ART DIRECTOR: Steve Randa
 677: COMPANY: Device / CLIENT: London / DESIGNER: Ryan Hughes / ART DIRECTOR: Ryan Hughes
 678: COMPANY: Varsity Maxcot Company / CLIENT: Carson University / DESIGNER: Sam Sedor, Ryan Welty / ART DIRECTOR: Dave Adamson

Logo Gallery



679



682



684



680



681



683

**AIRWAVE**

685

679: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
680: COMPANY: Mint / CLIENT: Hoo Doo Brewing / DESIGNER: Bryan Dankovich / ART DIRECTOR: Mike Collins

681: COMPANY: Mint / CLIENT: Squeaky Green / DESIGNER: Julia-Anne Bark

682: COMPANY: R&R Partners / CLIENT: Personel / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell

683: COMPANY: Sean Heisler / CLIENT: The Upstairs Church / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler

684: COMPANY: R&R Partners / CLIENT: New Vista Community / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell

685: COMPANY: R&R Partners / CLIENT: Airwave / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell



686



INFORMONDO

687



688

689



Salvador Anguiano

690

691

686: COMPANY: Device / CLIENT: Fourly Bikes / DESIGNER: Ryan Hughes / ART DIRECTOR: Simon Coates

687: COMPANY: R&R Partners / CLIENT: R&R Partners / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil

688: COMPANY: R&R Partners / CLIENT: R&R Partners / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil

689: COMPANY: Las Vegas Convention & Visitors Authority / CLIENT: Las Vegas Convention & Visitors Authority / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil

690: COMPANY: Design Center, Inc. / CLIENT: Service Ideas / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger

691: COMPANY: Device / CLIENT: Jake Kazdall / DESIGNER: Ryan Hughes / ART DIRECTOR: Jake Kazdall

691: COMPANY: Salvador Anguiano / CLIENT: Personal Identity / DESIGNER: Salvador Anguiano / ART DIRECTOR: Salvador Anguiano

Logo Gallery



692



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694



695



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698



699

692: COMPANY: R&R Partners / CLIENT: Catapult Strategic Design / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
693: COMPANY: Schwartzrock Graphic Arts / CLIENT: Westwood Lutheran Church / DESIGNER: Sherwin Schwartzrock
694: COMPANY: Design Center, Inc. / CLIENT: Target / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger
695: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
696: COMPANY: Tactix Creative, Inc. / CLIENT: GreenTree Community / DESIGNER: Paul Howlett
697: COMPANY: TY Design / CLIENT: Matuto / DESIGNER: Ty Wilkins / ART DIRECTOR: Ty Wilkins
698: COMPANY: Schwartzrock Graphic Arts / CLIENT: MN Health and Housing Association / DESIGNER: Sherwin Schwartzrock
699: COMPANY: Schwartzrock Graphic Arts / CLIENT: InItto3i / DESIGNER: Sherwin Schwartzrock



700

**HUNTER HAYES**

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706



707

700: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
 701: COMPANY: Matt Lehman Studio / CLIENT: Warner Music Nashville / ART DIRECTOR: Katherine Pettillo
 702: COMPANY: Schwartzrock Graphic Arts / CLIENT: El Worldwide / DESIGNER: Sherwin Schwartzrock
 703: COMPANY: TY Design / CLIENT: Predictobot / DESIGNER: Ty Wilkins / ART DIRECTOR: Ty Wilkins
 704: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock
 705: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 706: COMPANY: Mirko Ilic Corp. / CLIENT: Liberal Democratic Party (Serbia) / DESIGNER: Mirko Ilic / ART DIRECTOR: Mirko Ilic
 707: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock

A Closer Look

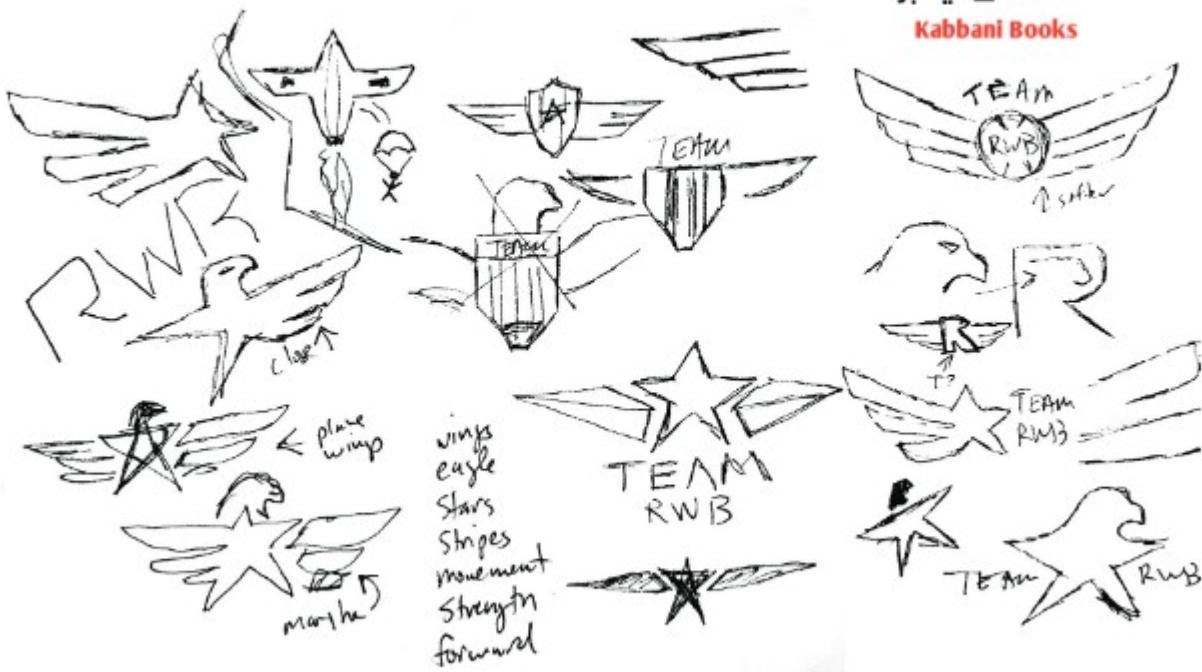
FIRM: RULE29
DESIGNER / ILLUSTRATOR: JUSTIN AHRENS
CLIENT: TEAM RWB



TEAM
RWB



Active, dynamic, and memorable. I like how they simplified the name which makes it far more effective than spelling it out. It keeps it iconic like their brand mark.



Team Red, White, and Blue is a grassroots organization that wants to transform the way America supports its wounded veterans when they return from active duty. Team RWB's intention is to create a community of veterans, their families, and American citizens who can enjoy authentic social interaction and shared experiences through activities and events all across America. Rule29 has the privilege of helping Team RWB with strategy and telling their story through print, wearables, environmental, and through mobile, social media, and web development.

We wanted to create a strong and memorable patriotic mark—one that symbolizes a military focus and something athletes would be proud to wear to help create conversation.

We did endless research on medals, eagles, stars, wings, flags, and all sorts of patriotic iconography. We wanted something strong, unique, and yet parts of it had to be recognizable even at the start. The eagle was bold and the wings and stars came together. Then we added our national colors and everything started to fall into place. It really revealed itself as we worked on it.



صفحتنا على فيسبوك

Kabbani Books



9.11 MEMORIAL RUN



The RWB brand mark is easily applied to a broad range of grassroots uses. Keeping the design easy to use makes the continuity of managing its brand far easier as the organization continues to grow.



Secondary brand graphics fit into the parent brands aesthetic and work well in the bigger context of promotional efforts for RWB.



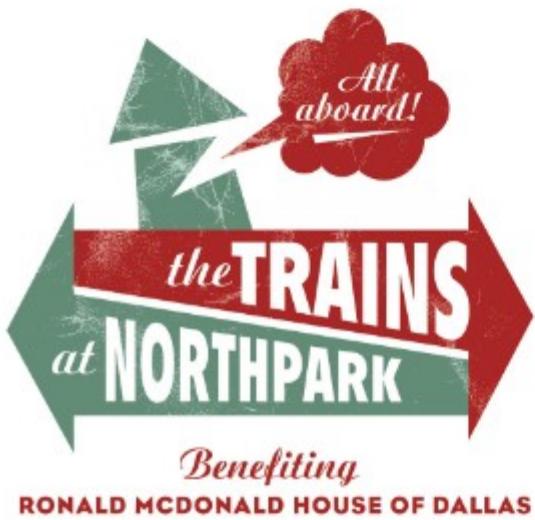
Logo Gallery



708



709



RONALD MCDONALD HOUSE OF DALLAS

710



713



TRINITY ELECTRICAL SUPPLY

711

INSOMNIA
ENTERTAINMENT

712



714

708: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
709: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Columbus Brewing Company / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
710: COMPANY: Bonawetz & Company / CLIENT: The Trains at NorthPark / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas
711: COMPANY: Jon Fleming Design / CLIENT: TESCO / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming
712: COMPANY: R&R Partners / CLIENT: Insomnia Entertainment / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
713: COMPANY: Mode Design / CLIENT: Michael Sanchez / DESIGNER: Hans Bernswitz / ART DIRECTOR: Hans Bernswitz
714: COMPANY: J Sayles Design Co. / CLIENT: Beaverville Neighborhood / DESIGNER: John Sayles / ART DIRECTOR: John Sayles



715



716



717



718



FINE ART CONSERVATION

719



720



721

715: COMPANY: Bajl Group / CLIENT: Mike Olbinski / DESIGNER: Jonny Ashcroft
 716: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 717: COMPANY: Logo Planet Laboratory / CLIENT: Social Butterfly / DESIGNER: Jeffrey Mardis
 718: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 719: COMPANY: Jon Flaming Design / CLIENT: Helen Houp / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 720: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 721: COMPANY: atomicvibe / CLIENT: Steep This! / DESIGNER: Jon Stapp / ART DIRECTOR: Jon Stapp

Logo Gallery



722



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722: COMPANY: Varsity Mascot Company / CLIENT: Kalapuya Elementary School / DESIGNERS: Sam Sedor, Ryan Welty / ART DIRECTOR: Dave Adamson
723: CLIENT: Playa Azul / DESIGNER: Paul Hawalt
724: COMPANY: R&R Partners / CLIENT: R&R Partners / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
725: COMPANY: Weather Control / CLIENT: Zumiez / DESIGNER: Josh Oakley
726: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock
727: COMPANY: R&R Partners / CLIENT: Harrel's Entertainment / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
728: COMPANY: R&R Partners / CLIENT: Liquor.com / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
729: COMPANY: Glitschko Studios / CLIENT: Motto Agency / DESIGNER: Von Glitschko / ART DIRECTOR: Sunny Bonnell



730



BRITISH AMERICAN
HOUSEHOLD STAFFING

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732



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737

730: COMPANY: leightonhubbell.com / CLIENT: Tiddlywinks Toys and Games / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 731: COMPANY: Knoed Creative / CLIENT: BAHS / DESIGNERS: Kim Knoll, Kyle Eartmoed / ART DIRECTOR: Kim Knoll, Kyle Eartmoed
 732: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
 733: COMPANY: Mint / CLIENT: Urban Freedom / DESIGNER: Mike Colkitt
 734: COMPANY: J Sayles Design Co. / CLIENT: Des Moines Marathon / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 735: COMPANY: R&R Partners / CLIENT: Ron Lopez / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
 736: COMPANY: Invisible Creature / CLIENT: Superhero Artist Management / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
 737: CLIENT: BTBG.ru/it-develop / DESIGNER: Artem Dvorzhak

Logo Gallery



738
SPACE MONKEY[®]
STUDIOS INC.



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744



738: COMPANY: Invisible Creature / CLIENT: Space Monkey Studios / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
739: COMPANY: Weather Control / CLIENT: Zumiez / DESIGNER: Josh Oakley

740: COMPANY: R&R Partners / CLIENT: Academy of Hospitality & Tourism / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
741: COMPANY: Schwartzrock Graphic Arts / CLIENT: American Bible Society / DESIGNER: Sherwin Schwartzrock

742: COMPANY: R&R Partners / CLIENT: Arizona Chamber of Commerce / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil

743: COMPANY: R&R Partners / CLIENT: 1SweetLife.org / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
744: COMPANY: R&R Partners / CLIENT: Las Vegas Convention & Visitors Authority / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil

Bikini

745



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745: COMPANY: R&R Partners / CLIENT: Las Vegas Convention & Visitors Authority / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
746: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
747: COMPANY: Schwartrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartrock
749: COMPANY: Schwartrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartrock
750: COMPANY: R&R Partners / CLIENT: Las Vegas Convention & Visitors Authority / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell

Logo Gallery



751



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751: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
752: COMPANY: Funnel Design Group / CLIENT: Snowman Mechanical / DESIGNER: Taylor Goad
753: COMPANY: Star Group / CLIENT: AMNRL / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger
754: COMPANY: Schwartzrock Graphic Arts / CLIENT: Worlds of Wow / DESIGNER: Sherwin Schwartzrock
755: COMPANY: Schwartzrock Graphic Arts / CLIENT: Frederick and Froberg Design / DESIGNER: Sherwin Schwartzrock
756: COMPANY: TortoiseShell Black / CLIENT: Windy City Brawlers / DESIGNER: Andy Hall
757: COMPANY: Butler Hansen / DESIGNER: Cam Stewart
758: COMPANY: Schwartzrock Graphic Arts / CLIENT: Hendrie / DESIGNER: Sherwin Schwartzrock



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759: COMPANY: Hayes Image / CLIENT: Harper West / DESIGNER: Josh Hayes

760: COMPANY: Hayes Image / CLIENT: Alchemic / DESIGNER: Josh Hayes

761: COMPANY: Glashku Studios / CLIENT: Motto Agency / DESIGNER: Von Glitschka / ART DIRECTOR: Sunny Bonnell

762: COMPANY: Schwartzrock Graphic Arts / CLIENT: Blackwood Management Group / DESIGNER: Sherwin Schwartzrock

763: COMPANY: idgroup / CLIENT: Aventa / DESIGNER: Jared Granger / ART DIRECTOR: Gal Sprull-Shaw

764: COMPANY: ACTUART LP. / CLIENT: Bluhm Partner AG / DESIGNER: Peter Vassari / ART DIRECTOR: Peter Vassari

765: COMPANY: Tactic Creative, Inc. / CLIENT: Castle Furniture / DESIGNER: Cam Stewart

766: COMPANY: Nissen Design / CLIENT: Music / DESIGNER: John Nissen / ART DIRECTOR: John Nissen

A Closer Look

FIRM: LEIGHTONHUBBELL.COM
DESIGNER / ILLUSTRATOR: LEIGHTON HUBBELL
CLIENTS: BRADY MACDONALD & WILL HARE

Initially started as a monthly get-together to share and taste new beers, Avocadoville eventually evolved into a combination of good music, spirits, and lively conversation—all in the shade of a century-old Avocado tree.

The design of the logo pays homage to the venue located in Old Towne Orange, California. Historically, the city of Orange is known for its citrus orchards, packing houses, old-growth trees, and community preservation, with many homes built before 1920.

In an effort to stay true to these influences, the logo design uses elements and fonts that lean toward the retro and vintage styles.



Old Towne • Orange, California



An appropriate design is like a well-tailored suit. It's a comfortable fit and junctions well. This logo works well for this client and the intended audience.



This fun, conceptual twist on the primary logo is a great secondary brand graphic that is immediately inviting and plays off the curious nature behind the premise of this client's endeavors.





The application of the new identity to the interior side of the door and its simplified use on barware and coasters really creates a wonderfully captivating presence for those interacting with this business.



Logo Gallery



767



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772



773

767: COMPANY: Eleven19 Communications Inc. / CLIENT: 36 Point / DESIGNER: Ben Lueders / ART DIRECTOR: Donovan Beary
768: COMPANY: Logo Planet Laboratory / CLIENT: Revolution Ice Pops / DESIGNER: Jeffrey Mordis

769: COMPANY: J Sayles Design Co. / DESIGNER: John Sayles / ART DIRECTOR: John Sayles

770: COMPANY: Idgroup / CLIENT: Big Brothers Big Sisters / DESIGNER: Jared Granger / ART DIRECTOR: Jared Granger

771: COMPANY: Hatch Design / CLIENT: SF Vintner's Market / DESIGNER: Jeffrey Bucholtz / ART DIRECTORS: Joel Templin, Katie Jain

772: COMPANY: Eleven19 Communications Inc. / CLIENT: Eleven19 Communications Inc. / DESIGNER: Ben Lueders / ART DIRECTOR: Donovan Beary

773: COMPANY: Jon Flaming Design / CLIENT: Pure & Noble / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming



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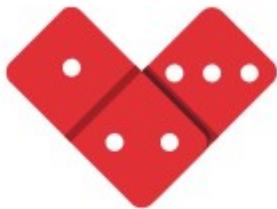
780

774: COMPANY: Eleven19 Communications Inc. / CLIENT: Eleven19 Communications Inc. / DESIGNER: Nicole Blauw / ART DIRECTOR: Donovan Beary
 775: COMPANY: Green Ideals / CLIENT: Whegel Law Group / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Susan Biernychudek
 776: COMPANY: Derek Yoder / CLIENT: The Sparks Family / DESIGNER: Derek Yoder / ART DIRECTOR: Derek Yoder
 777: COMPANY: Gardner Design / CLIENT: Choppada Chophouse and Churrascaria / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 778: COMPANY: Schwartzrock Graphic Arts / CLIENT: Nobel Communications / DESIGNER: Sherwin Schwartzrock
 779: COMPANY: J Sayles Design Co. / CLIENT: Black Diamond / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 780: COMPANY: Hayes Image / CLIENT: Victorian Dept. of Education / DESIGNER: Josh Hayes

Logo Gallery



781

**simple change**

782



783



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781: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
782: COMPANY: Boji Group / CLIENT: The Urban Child Institute / DESIGNER: Jonny Ascroft / ART DIRECTOR: Josh Horton
783: COMPANY: Fernandez Studio / CLIENT: NHTSA / DESIGNER: Carlos Fernandez / ART DIRECTOR: Brian Potter
784: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
785: COMPANY: Gardner Design / CLIENT: Jump Startle / DESIGNER: Luke Bott / ART DIRECTOR: Brian Miller
786: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
787: COMPANY: J Sayles Design Co. / CLIENT: Des Moines Marathon / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
788: COMPANY: Adam Anderson / DESIGNER: Adam Anderson



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789: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack

790: COMPANY: Fernandez Studio / CLIENT: Phillips Acquisitions / DESIGNER: Carlos Fernandez / ART DIRECTOR: Carlos Fernandez
791: COMPANY: Jon Fleming Design / CLIENT: Watermark Community Church / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming

792: COMPANY: Gyula Nemeth / DESIGNER: Gyula Nemeth

793: COMPANY: J Sayles Design Co. / CLIENT: Winterset Bike Night / DESIGNER: John Sayles / ART DIRECTOR: John Sayles

794: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack

795: COMPANY: Flight Deck Creative / CLIENT: Texas Frightmare Weekend / DESIGNER: Jason Rahn / ART DIRECTOR: Jason Rahn
796: COMPANY: LeightonHubbell.com / CLIENT: Hollywood Games / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

Logo Gallery



797



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797: COMPANY: Michael Dorst Graphic Design / CLIENT: Storyville Post / DESIGNER: Michael Dorst / ART DIRECTOR: Mark Pruitt
798: COMPANY: R&R Partners / CLIENT: Personal Work / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
799: COMPANY: Colapult Strategic Design / CLIENT: Allied Waste / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
800: COMPANY: R&R Partners / CLIENT: Sam Villa / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
801: COMPANY: TY Design / CLIENT: Taylor Grieswold / DESIGNER: Ty Wilkins / ART DIRECTOR: Ty Wilkins
802: COMPANY: Schwartzrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartzrock
803: COMPANY: REACTOR design Studio / CLIENT: Fan Addicts / DESIGNER: Julie Sebby / ART DIRECTORS: Chase Wilson, Clifton Alexander

SHOPTALKS

804



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netees

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809



804: COMPANY: Rump / CLIENT: AIGA Los Angeles / DESIGNER: Michael Stinson / ART DIRECTOR: Michael Stinson

805: COMPANY: Invincible Creature / CLIENT: Invincible Creature / DESIGNER: Don Clark / ART DIRECTOR: Don Clark

806: COMPANY: chameleon design / CLIENT: Cato Ferracioli / DESIGNER: Tomas Vateha / ART DIRECTOR: Tomas Vateha

808: COMPANY: Timber Design Co. / DESIGNER: Lars Lawson

809: CLIENT: <http://vikiland.ru/> / DESIGNER: Artem Dvorzhak

Logo Gallery



810



811



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816



817

810: COMPANY: R&R Partners / CLIENT: R&R Partners / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
811: COMPANY: Schwartzrock Graphic Arts / CLIENT: Partnership for Strong Families / DESIGNER: Sherwin Schwartzrock
812: COMPANY: Hayes Image / CLIENT: Matthew Clemons / DESIGNER: Josh Hayes
813: COMPANY: Hayes Image / CLIENT: Rhythm Magical / DESIGNER: Josh Hayes
814: COMPANY: Throttle Design Mechanics / CLIENT: Ron Haag / DESIGNER: Wendel Hayes, Dave Adamson / ART DIRECTOR: Dave Adamson
815: COMPANY: R&R Partners / CLIENT: NV Energy / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
816: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
817: COMPANY: Schwartzrock Graphic Arts / CLIENT: Frederick and Froberg Design / DESIGNER: Sherwin Schwartzrock



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RANDY
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PHOTOGRAPHY

825

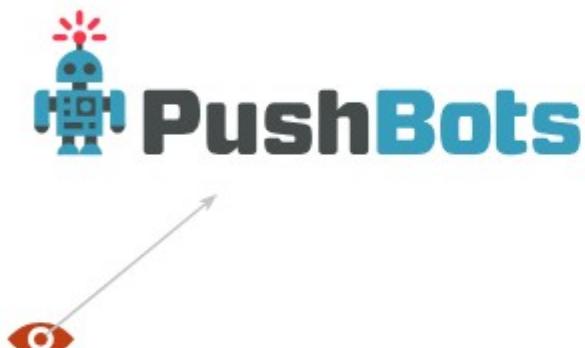
818: COMPANY: R&R Partners / CLIENT: Pete Ernout / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
 819: COMPANY: R&R Partners / CLIENT: Las Vegas Convention & Visitors Authority / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
 820: COMPANY: Schwartzrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: Sherwin Schwartzrock
 822: COMPANY: Schwartzrock Graphic Arts / CLIENT: Design Center / DESIGNER: Sherwin Schwartzrock
 823: COMPANY: R&R Partners / CLIENT: Lee Harwell / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
 824: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
 825: COMPANY: REACTOR design Studio / CLIENT: Randy Braley Photography / DESIGNER: Chase Wilson / ART DIRECTOR: Clifton Alexander

A Closer Look

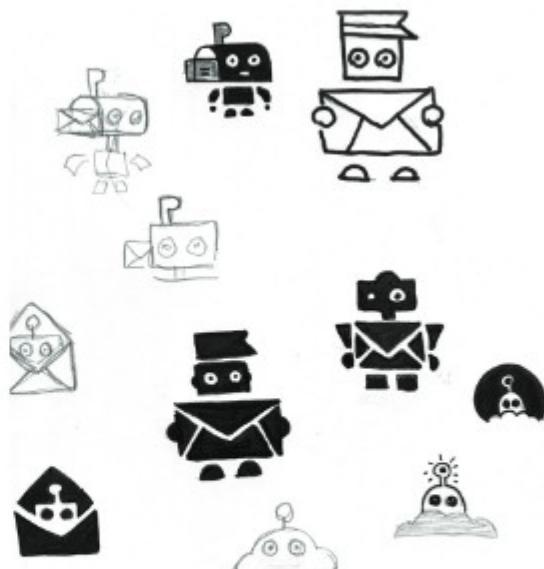
FIRM: LUKE BOTT
DESIGNER / ILLUSTRATOR: LUKE BOTT
ART DIRECTOR: LUKE BOTT
CLIENT: AMR SOBHY, PUSHBOTS INC.

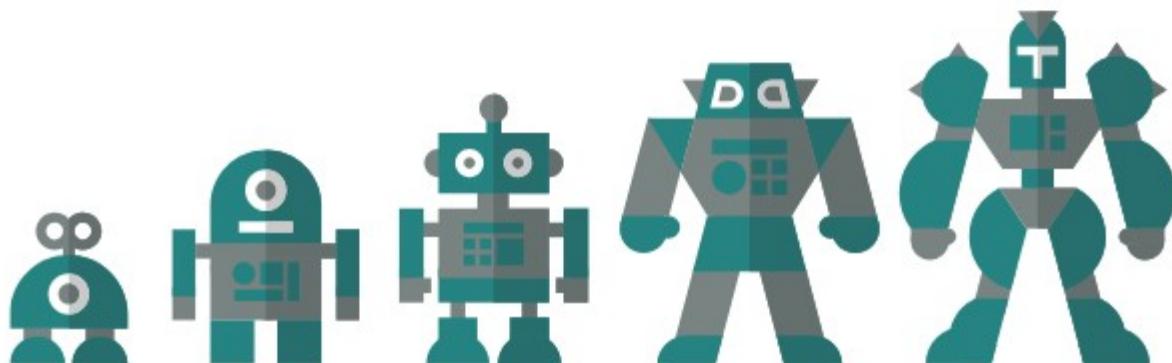
In PushBots, we help mobile developers talk to their customers and increase loyalty and meaningful growth with a minimum amount of resources. PushBots is a service that helps mobile developers minimize the time and resources required to keep their users engaged with their apps by making highly personalized content according to their interest easier than ever. This is like when Facebook notifies a user after somebody wrote something on his or her wall.

PushBots helps developers focus on the real development of their app, instead of struggling with code and complex protocols, not to mention the time spent on servers and infrastructure. Worrying about scalability, growth, and extending an app to other platforms is eliminated. We do that work for developers all while tracking the success and growth of their app.



This project could very well have ended up being a complete yawner. Code author clients I've known have a tendency to get wrapped up in technical minutia and are not always the most visually literate bunch. However, Bott has managed to infuse maximum amounts of personality into his client's identity. These two logo directions alone communicate marvelously with just the perfect amount of detail.





These vibrant and playful spot diagrams and characters further establish the client's fun-loving personality. The flat graphic style complements the simple geometric shapes of the robot characters perfectly. I almost want to plop down on the couch in my PJs with a bowl of cereal and enjoy them like I was a kid watching his favorite animated special.



This is a gorgeous palette selection. This style guide is a beautiful departure from the sterile visual world we expect from tech companies like this.

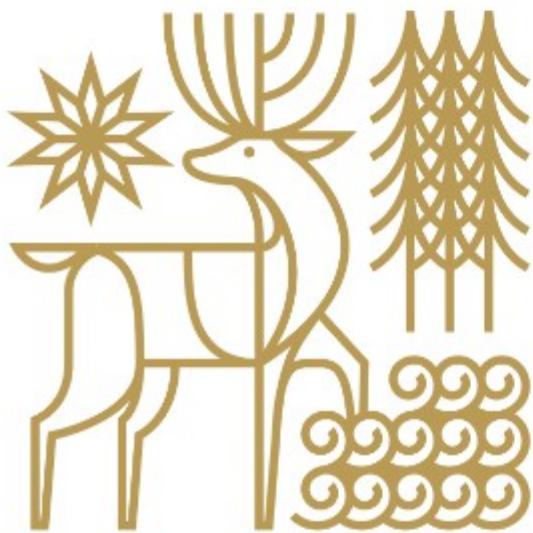
Logo Gallery



826



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صفحتنا على فيسبوك
Kabbani Books

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832

826: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 827: COMPANY: chameleon design / CLIENT: Miles Ray / DESIGNER: Tomas Vateha / ART DIRECTOR: Tomas Vateha
 828: COMPANY: Brent Couchman Design / CLIENT: Zeus Jones, Nordstrom / DESIGNER: Brent Couchman / ART DIRECTOR: Brad Surcay
 829: COMPANY: Gretzman Group / CLIENT: City of Wichita / DESIGNER: Chris Parks / ART DIRECTOR: Santa Gretzman
 830: COMPANY: Jared Granger / CLIENT: Dane Digital Vision / DESIGNER: Jared Granger / ART DIRECTOR: Jared Granger
 831: COMPANY: Jon Fleming Design / CLIENT: Watermark Community Church / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming
 832: COMPANY: Hatch Design / CLIENT: Segrams / DESIGNER: Easter Clark / ART DIRECTORS: Joel Templer, Katie Jain



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ChurchShield

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watermarkarts

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833: COMPANY: Banowetz & Company / CLIENT: St John's Episcopal School / DESIGNER: Sarah Terrell / ART DIRECTOR: Eric Venegas
 834: COMPANY: Hayes Image / CLIENT: Uberri / DESIGNER: Josh Hayes
 835: COMPANY: ACTUART LP / CLIENT: TWOEWE / DESIGNER: Peter Vassari / ART DIRECTOR: Peter Vassari
 836: COMPANY: Falcon White / CLIENT: Falcon White / DESIGNER: Kerstin Krause, Rolf Krause / ART DIRECTORS: Kerstin Krause, Rolf Krause
 837: COMPANY: Miles Design / CLIENT: ChurchShield / DESIGNER: Brian K. Gray
 838: COMPANY: Jared Granger / CLIENT: Jared Jones / DESIGNER: Jared Granger / ART DIRECTOR: Jared Granger
 839: COMPANY: Jon Fleming Design / CLIENT: Watermark Community Church / DESIGNER: Jon Fleming / ART DIRECTOR: Jon Fleming

Logo Gallery



840



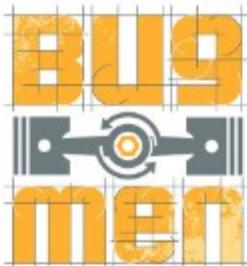
841



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847

- 840: COMPANY: J Sayles Design Co. / CLIENT: Jordan River / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
841: COMPANY: Schwartrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartrock
842: COMPANY: R&R Partners / CLIENT: Cigna/Care Today / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
843: COMPANY: leighthonhubbell.com / CLIENT: Hollywood Games / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
844: COMPANY: leighthonhubbell.com / CLIENT: Pipeline Digital Media / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
845: COMPANY: Spindletop Design / CLIENT: Catalina Coffee / DESIGNERS: Jennifer Blanca, Laura Tait, Tyler Swanner / ART DIRECTOR: Jennifer Blanca
846: CLIENT: Axiam Brand Identity Development / DESIGNER: UI Creative Team
847: COMPANY: leighthonhubbell.com / CLIENT: Pipeline Digital Media / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell



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848: COMPANY: Kris Bazen Creative / CLIENT: Houston Roller Derby Valkyries, Houston, TX / DESIGNER: Kris Bazen / ART DIRECTOR: Kris Bazen
 849: COMPANY: Kris Bazen Creative / CLIENT: Monacaosa High School Tigers, Memphis, TN / DESIGNER: Kris Bazen / ART DIRECTOR: Kris Bazen

850: COMPANY: Gravitate Design Studio / DESIGNER: Marc Neidlinger / ART DIRECTOR: Marc Neidlinger
 851: COMPANY: REACTOR design Studio / CLIENT: DekTile Concrete Overlays / DESIGNER: Patrick Draks, Samantha Fine / ART DIRECTOR: Chilton Alexander, Chase Wilson
 852: COMPANY: Ray Smith Design / CLIENT: Kallaway / DESIGNER: Ray Smith

853: COMPANY: Spindletop Design / CLIENT: Workhorse Printmakers / DESIGNER: Jennifer Blanco, John Earles / ART DIRECTOR: Jennifer Blanco
 854: COMPANY: Pollard Design / DESIGNER: Jeff Pollard

855: COMPANY: UI Creative, Inc. / CLIENT: E3 / DESIGNER: UI Creative Team

Logo Gallery



856



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859



صفحتنا على فيسبوك
Kabbani Books

860



861



862



856: COMPANY: Weather Control / CLIENT: Ms. Taken / DESIGNER: Josh Oakley
857: COMPANY: Jared Granger / CLIENT: Exploration / DESIGNER: Jared Granger / ART DIRECTOR: Jared Granger
858: COMPANY: Miles Design / CLIENT: Global Health Systems / DESIGNER: Brian K. Gray
860: COMPANY: Throttle Design Mechanics / CLIENT: Throttle Design Mechanics / DESIGNER: John Nissen / ART DIRECTOR: Dave Adamson
861: COMPANY: Invincible Creature / CLIENT: Fixcroft / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
862: COMPANY: Mint / CLIENT: Blue Jay Productions / DESIGNER: Mike Calkins
862: COMPANY: Varsity Mascot Company / CLIENT: Bottle Creek Elementary School / DESIGNER: Sam Sedor, Ryan Wally / ART DIRECTOR: Dave Adamson



freshfinder

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863: COMPANY: Jared Granger / CLIENT: Exploration / DESIGNER: Jared Granger / ART DIRECTOR: Jared Granger

864: COMPANY: Mint / CLIENT: Buck Knives / DESIGNER: Mike Calkins

865: COMPANY: R&R Partners / CLIENT: Airwave / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil

866: COMPANY: Touchwood Design Inc. / CLIENT: GreenFuse Photography / DESIGNER: Shawn Murenbeeld / ART DIRECTOR: Shawn Murenbeeld

867: COMPANY: Jeff Andrews Design / CLIENT: / DESIGNER: Jeff Andrews / ART DIRECTOR: Jeff Andrews

868: COMPANY: Mint / CLIENT: Gift / DESIGNER: Mike Calkins

Logo Gallery



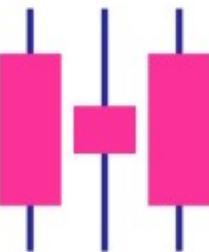
SHERPA PICTURES

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SEN5E



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TERRAMARKER™



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869: COMPANY: R&R Partners / CLIENT: Sherpa / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
870: COMPANY: Shawn Meek / CLIENT: SENSE / DESIGNER: Shawn Meek
871: COMPANY: Bonowetz & Company / CLIENT: The Front Room / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas
872: COMPANY: Joseph Blalock Design Office / CLIENT: MTV/Hype / DESIGNER: Joseph Blalock
873: COMPANY: Schwartzrock Graphic Arts / CLIENT: Freshwater Church / DESIGNER: Sherwin Schwartzrock
874: COMPANY: Schwartzrock Graphic Arts / CLIENT: Tim Westermeyer / DESIGNER: Sherwin Schwartzrock
875: COMPANY: Voov Ltd. / CLIENT: Gimppron Ltd. / DESIGNER: Tunde Varga / ART DIRECTOR: Balint Egyed
876: CLIENT: TerraMarker / DESIGNER: Julian Hrankov



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877: COMPANY: Joseph Blalock Design Office / CLIENT: MTV/Hype / DESIGNER: Joseph Blalock
 878: DESIGNER: Floris Voorveld / ART DIRECTOR: Floris Voorveld

879: COMPANY: Tacitx Creative, Inc. / CLIENT: Vianet / DESIGNER: Paul Hawalt

880: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock

881: COMPANY: Varsity Mascot Company / CLIENT: Salem Academy High School / DESIGNER: Sam Sedor, Wendal Hayes / ART DIRECTOR: Dave Adamson

882: COMPANY: Touchwood Design Inc. / CLIENT: Public Inc. / DESIGNER: Shawn Marenbeeld / ART DIRECTOR: Shawn Marenbeeld

883: COMPANY: Design Nut / CLIENT: Piper Watson Photography / DESIGNER: Brent M. Almond / ART DIRECTOR: Brent M. Almond

884: COMPANY: Joseph Blalock Design Office / CLIENT: MTV/Hype / DESIGNER: Joseph Blalock

25 Years of Logo Design, Distilled

SHERWIN SCHWARTZROCK



I started my career in 1988, and since then, I've been fortunate enough to create hundreds of corporate identities and logos. I've worked in the precomputer world with ink, rubilith, and stat cameras and seen the industry transformed by clip art logo websites and most recently, a logo design software package for \$40 (£26). A lot has changed in the past twenty-five years, and I've seen the corporate brands of the world go from the simple, to the complex, to the 3-D, to the animated, to the simple again. All of this has formed my opinions about logo design.

1. I don't create clip art logos anymore.

What is a clip art logo? It's a logo symbol that if you switch out the company name, can be used for any company. In the past, I've created hundreds of them. Before the popularity of clip art logo sites, I was guilty of repackaging logos created for past clients (that were not chosen) and reselling them to new clients. Lots of companies use these marks, but it isn't optimum. If another company could reuse your logo icon, that mark isn't unique—and what does that say about your company?

2. Acronyms are usually worthless.

Ever since IBM, everyone feels a three-letter acronym is the industry norm. But, what do three letters mean to anyone who isn't familiar with the company? Nothing. And, in the case of brands we are familiar with, they lose that meaning over time. Does anyone under thirty know that IBM stands for International Business Machines? That CBS stands for Columbia Broadcasting System? Those brands have given personality to their three letters over time. But for a new company, it simply doesn't add value (fig. a, b).



c



d



e



f

3. I design more logotypes today.

In the past, I almost never created wordmarks, though I'm not sure why. I think designers have something against them because they don't highlight design skills in as obvious a manner. The truth is they are easier to use across different applications because they require less rules to implement. Still, let me just say, I don't believe in "just type" treatments unless they are built from custom typography. The font choice does say a lot about a company, but visually, I believe there needs to be something more than just type to be memorable (fig. c, d).

In the last decade or more, you've seen companies move toward shorter names, which makes a logotype possible. Amazon, Yahoo, and Google are just a few success stories.

4. Have a good roadmap.

How do you know if you've created the perfect logo? Know what it should do, before you go about creating it. So often logo design begins as an art project and not a communications project. Save yourself time and make more effective work by clearly defining the goals of your brand.

5. Get to the point.

In today's marketplace, there is so much visual clutter, the consumer doesn't have much time to figure out who you are and what you're selling. Brands need to define their product and position in the marketplace as quickly as possible. This means everything in a brand identity has to pull its weight. Now, more than ever, refinement from the company name to the visual aesthetics is scrutinized.

I'll use the Initio3i logo as an example. Initially, I designed this mark for Initio Advertising (fig. e, top). I started by creating a custom typeface, then I added a unique element to it that focused on the major change in our industry: Instead of broadcasting messages to the masses, clients through advertising communicate one-to-one with their audience. Great! Later, the company split into two legal entities and the "3i" was added to the mark (fig. e, bottom). Not so great, but we lived with it for awhile. Finally, realizing that the personality and position of the new company now revolved around the definition of 3i, we refined the same concept into a simpler, more memorable mark. Not an ideal process, but we found success in spite of it (fig. f).

6. Environment Is king.

This truth has never changed. I was taught this in school and it's still true today. Consider the primary point of contact where your consumers interact with the brand. Build the mark to fit that environment. Some marks require flexibility, where others can leverage their exclusive real estate. A logo that lives exclusively on a website, phone, or tablet has different considerations than a mark that is embroidered on denim.

7. Don't be an artist.

Finally, I would like to give all of the logo designers in the world this piece of advice: If you are an artist, get out of this business. Let me give some context. I define an artist as someone who has a voice, and they create work that conveys that voice. Graphic designers aren't artists, they are communicators. A communicator projects the voice of the client. It's very easy in this profession to mix up the two. Too often we forget that our visual preference does not outweigh the needs of our clients. Don't make that mistake.

Logo Gallery



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FIRST PRESBYTERIAN CHURCH
FORT LAUDERDALE, FL • EST. 1942

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885: COMPANY: Seveniles / CLIENT: Restaurante Natalia / DESIGNER: Carlos Ribeiro / ART DIRECTOR: Carlos Ribeiro
886: COMPANY: Glachko Studios / CLIENT: Street Level / DESIGNER: Von Glachko / ART DIRECTOR: Lisa Duty
887: COMPANY: atomicvibes / CLIENT: First Presbyterian Church of Fort Lauderdale / DESIGNER: Jon Stapp / ART DIRECTOR: Jon Stapp
888: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
889: COMPANY: Grateaman Group / CLIENT: Botanica Gardens / DESIGNER: Chris Parks / ART DIRECTOR: Sonia Grateaman
890: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
891: COMPANY: Derek Yoder / CLIENT: Garfield Middle School / DESIGNER: Derek Yoder / ART DIRECTOR: Derek Yoder



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892: COMPANY: Gyula Nemeth / DESIGNER: Gyula Nemeth
 893: COMPANY: Derek Yoder / CLIENT: The Stirrup Project / DESIGNER: Joshua Jennings / ART DIRECTOR: Derek Yoder
 894: COMPANY: Fluxur Studios / CLIENT: The Mark / DESIGNER: Hans Bennewitz / ART DIRECTOR: Kynan Chambers
 895: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 896: COMPANY: Jon Flaming Design / CLIENT: Urbana Communities / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 897: COMPANY: Tactic Creative, Inc. / CLIENT: Andersen Concrete / DESIGNER: Paul Howalt
 898: COMPANY: Gardner Design / CLIENT: Chapada Churrascaria and Churrascaria / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller

Logo Gallery



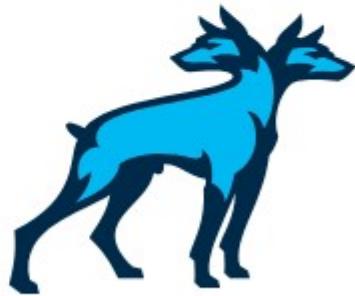
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899: COMPANY: Jon Flaming Design / CLIENT: Watermark Community Church / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
900: COMPANY: Pollard Design / DESIGNER: Jeff Pollard

901: COMPANY: J Sayles Design Co. / CLIENT: DNR of Iowa / DESIGNER: John Sayles / ART DIRECTOR: John Sayles

902: COMPANY: Pollard Design / DESIGNER: Jeff Pollard

903: COMPANY: leightonhubbell.com / CLIENT: Outrageous California BBQ / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

904: COMPANY: leightonhubbell.com / CLIENT: Select Beer Bottle Shop and Tap Room / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

905: COMPANY: Kris Bazen Creative / CLIENT: Miscellaneous Athletes Concept / DESIGNER: Kris Bazen / ART DIRECTOR: Kris Bazen

906: COMPANY: leightonhubbell.com / CLIENT: San Jacinto College / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell



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FIRST BORN FILMS

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907: COMPANY: Student Project / CLIENT: Art Center College of Design, Pasadena, CA / DESIGNER: Oliver Ryan Lo / ART DIRECTOR: Instructor Dan Hoy
 908: COMPANY: Michael Doret Graphic Design / CLIENT: NBA / DESIGNER: Michael Doret / ART DIRECTOR: Tom O'Grady
 909: COMPANY: leightonhubbell.com / CLIENT: ZuZu's Petals Floral Design / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 910: COMPANY: Timber Design Co. / DESIGNER: Lars Lawson
 911: COMPANY: Sean Heisler / CLIENT: Bendy You Photography / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
 912: COMPANY: Mirko Ilic Corp. / CLIENT: First Born Films / DESIGNER: Mirko Ilic / ART DIRECTOR: Mirko Ilic
 913: COMPANY: J Sayles Design Co. / CLIENT: Thirst / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 914: COMPANY: REACTOR design Studio / CLIENT: National Assoc of Public Charter School / DESIGNER: Chase Wilson, Julie Sebby / ART DIRECTOR: Clifton Alexander

Logo Gallery



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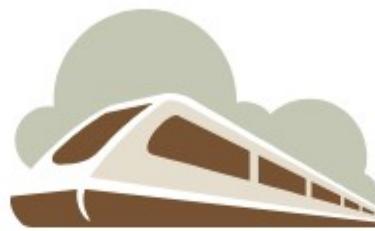
bananafish

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921

915: COMPANY: Chase Design Group / CLIENT: Mattel / DESIGNERS: Margo Chase, Clark Goolsby / ART DIRECTOR: Margo Chase
916: COMPANY: R&R Partners / CLIENT: Vegas Rock Dog / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
917: COMPANY: Invisible Creature / CLIENT: Invisible Creature / DESIGNER: Dan Clark / ART DIRECTOR: Dan Clark
918: COMPANY: Mint / CLIENT: American Eagle Outfitters / DESIGNER: Mike Calkins
919: COMPANY: R&R Partners / CLIENT: Las Vegas Hilton / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
920: COMPANY: R&R Partners / CLIENT: Bananafish / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
921: COMPANY: R&R Partners / CLIENT: MGM Mirage / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell



THE RAIL AHEAD

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922: COMPANY: R&R Partners / CLIENT: Western High-Speed Rail Alliance / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
923: COMPANY: R&R Partners / CLIENT: Southern Nevada Water Authority / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell

924: COMPANY: Mint / CLIENT: Urban Freedom / DESIGNER: Mike Calkins

925: COMPANY: R&R Partners / CLIENT: Dodge's / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell

926: COMPANY: Mattson Creative / DESIGNER: Ty Mattson

927: COMPANY: R&R Partners / CLIENT: Hogle Zoo / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell

Logo Gallery



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928: COMPANY: R&R Partners / CLIENT: Personal / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
929: COMPANY: Tactix Creative, Inc. / CLIENT: Oomph! Labs Logo / DESIGNER: Paul Howalt
930: COMPANY: R&R Partners / CLIENT: R&R Partners / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
931: COMPANY: VooV Ltd. / CLIENT: Higley School District / DESIGNER: Paul Howalt
932: COMPANY: VooV Ltd. / CLIENT: Kóbor Kisgép Szerviz / DESIGNER: Tünde Varga / ART DIRECTOR: Balint Eggedy
933: COMPANY: Tactix Creative, Inc. / CLIENT: Payne & Son / DESIGNER: Cam Stewart
934: COMPANY: Magnum / CLIENT: Santa Monica Brew Works / DESIGNER: Scott Queschger / ART DIRECTOR: Scott Queschger
935: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock



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936: COMPANY: Schwartrock Graphic Arts / CLIENT: Nobel Communications / DESIGNER: Sherwin Schwartrock
 937: COMPANY: Schwartrock Graphic Arts / CLIENT: Digital Lake, Inc. / DESIGNER: Sherwin Schwartrock
 938: COMPANY: Schwartrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartrock
 939: COMPANY: Schwartrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartrock
 940: COMPANY: Schwartrock Graphic Arts / CLIENT: Yanovick, Inc. / DESIGNER: Sherwin Schwartrock
 941: COMPANY: Schwartrock Graphic Arts / CLIENT: AMI / DESIGNER: Sherwin Schwartrock
 942: COMPANY: Schwartrock Graphic Arts / CLIENT: American Bible Society / DESIGNER: Sherwin Schwartrock
 943: COMPANY: Schwartrock Graphic Arts / CLIENT: Yanovick, Inc. / DESIGNER: Sherwin Schwartrock

A Closer Look

FIRM: MINT
DESIGNER / ILLUSTRATOR: MIKE CALKINS
CLIENT: HILLIARD'S BREWERY

A new artisanal brewery opening in Seattle's Ballard neighborhood warranted a sleek contemporary twist on the vernacular of beer culture. A fresh application of a crisp herringbone pattern balances cleanly executed typography, channeling traditional European blackletter in a contemporary way.



صفحتنا على فيسبوك
Kabbani Books

The strength of this design is its balance of contemporary and classic sensibilities without compromising the authenticity of either.

The work Mint produces is extremely well executed and that has a lot to do with their process, thoroughly exploring potential before settling on any one direction. All of these are well-thought-out and played a part in shaping the overall direction.



Mint has positioned this new company with a brand on par with a multinational. The final product and its application is beautiful and will help equip a young company in their marketing efforts at every level.



Logo Gallery



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950

- 944: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
945: COMPANY: atomiccube / CLIENT: Sweet Toof Bakery / DESIGNER: Jon Stapp / ART DIRECTOR: Jon Stapp
946: COMPANY: Greteman Group / CLIENT: Royal Caribbean / DESIGNER: Chris Parks / ART DIRECTOR: Sonia Greteman
947: COMPANY: Base Art Co. / CLIENT: Columbus College of Art & Design / DESIGNERS: Drew Dixon, Meredith Reuter, Terry Rohrbach / ART DIRECTOR: Terry Rohrbach
948: COMPANY: Sevenflux / CLIENT: Movimento Vai-se Foder / DESIGNER: Carlos Ribeiro / ART DIRECTOR: Carlos Ribeiro
949: COMPANY: Charles Akins, AkinaStudio / CLIENT: Grasshopper Kids Basketball League / DESIGNERS: Charles Akins, AkinaStudio / ART DIRECTORS: Charles Akins, AkinaStudio
950: COMPANY: Greteman Group / CLIENT: Kansas Aviation Museum / DESIGNER: Chris Parks / ART DIRECTOR: Sonia Greteman



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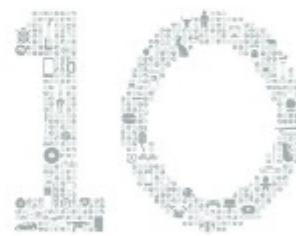
GILLIGAN
OMALLEY &.

955



PUBLIC ART OMAHA

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957

951: COMPANY: Gyula Nemeth / DESIGNER: Gyula Nemeth
 952: COMPANY: Gardner Design / CLIENT: Scare Woman / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 953: COMPANY: Gesterman Group / CLIENT: Royal Caribbean / DESIGNER: Chris Parks / ART DIRECTOR: Sonia Greteman
 954: COMPANY: Gardner Design / CLIENT: Pouline Reisse / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 955: COMPANY: Chase Design Group / CLIENT: Target / DESIGNER: Margo Chase / ART DIRECTOR: Margo Chase
 956: COMPANY: Eleven19 Communications Inc. / CLIENT: Public Art Omaha / DESIGNER: Donovan Beery / ART DIRECTOR: Donovan Beery
 957: COMPANY: Eleven19 Communications Inc. / CLIENT: Eleven19 Communications Inc. / DESIGNER: Ben Lueders / ART DIRECTOR: Donovan Beery

Logo Gallery



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958: COMPANY: Gyula Németh / DESIGNER: Gyula Németh

959: COMPANY: leightonhubbell.com / CLIENT: Leisure Interactive / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

960: COMPANY: leightonhubbell.com / CLIENT: Leisure Interactive / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

961: COMPANY: The Joe Bosack Graphic Design Co. / CLIENT: / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack

962: COMPANY: leightonhubbell.com / CLIENT: Bancroft School / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

963: COMPANY: leightonhubbell.com / CLIENT: Avocadoville / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

964: COMPANY: The Joe Bosack Graphic Design Co. / CLIENT: / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack

965: COMPANY: Gretzman Group / CLIENT: Real Men, Real Heroes / DESIGNER: Ty Wilkens / ART DIRECTOR: Sonja Gretzman



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967



968



969



970



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966: COMPANY: Old Hat Creative / CLIENT: Culver-Stockton College, Canton, MO / DESIGNER: Kris Bozen / ART DIRECTOR: Kris Bozen
 967: COMPANY: leightonhubbell.com / CLIENT: San Jacinto College / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 968: COMPANY: Pantaleo Family / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 969: COMPANY: J Sayles Design Co. / CLIENT: Scornovacca's / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 970: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
 971: COMPANY: J Sayles Design Co. / CLIENT: Boy Scouts of Iowa / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 972: COMPANY: Roy Smith Design / CLIENT: Lighting manufacturer / DESIGNER: Roy Smith
 973: COMPANY: leightonhubbell.com / CLIENT: Heritage Palmcats / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

Logo Gallery



974



WE MEAN CLEAN.

977



979



975



976



978



KLAUSMEYER
Natural Medicine

980

974: COMPANY: Banowitz & Company / CLIENT: White Rock Lake Conservancy / DESIGNER: Kris Murphy / ART DIRECTOR: Eric Venegas
975: COMPANY: Art Chantry Design / CLIENT: Joe Schwab, Euclid Records / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
976: COMPANY: Derek Yoder / CLIENT: Rex's Rods & Customs / DESIGNER: Derek Yoder / ART DIRECTOR: Derek Yoder
977: COMPANY: Banowitz & Company / CLIENT: Pro Soap / DESIGNER: Sarah Turrell / ART DIRECTOR: Eric Venegas
978: COMPANY: Derek Yoder / CLIENT: Athletics / DESIGNER: Derek Yoder / ART DIRECTOR: Derek Yoder
979: COMPANY: Brent Couchman Design / CLIENT: Fossil / DESIGNER: Brent Couchman / ART DIRECTOR: Dru McCabe
980: COMPANY: Gretzman Group / CLIENT: Klausmeyer Natural Medicine / DESIGNER: Chris Parks / ART DIRECTOR: Santa Gretzman

NIKITA

981



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HEALTHY
Workplace Alliance
Advancing Employee Wellness

981: COMPANY: Chase Design Group / CLIENT: The CW / DESIGNERS: Jon Artazzo, Clark Goolsby / ART DIRECTOR: Margo Chase

982: COMPANY: Chris Rooney Illustration/Design / CLIENT: Silverpop / DESIGNER: Chris Rooney / ART DIRECTORS: Ken Cook, Brandtank

983: COMPANY: Gardner Design / CLIENT: Stonebridge Deli / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller

984: COMPANY: Gretzman Group / CLIENT: Gretzman Group / DESIGNER: Chris Parks / ART DIRECTOR: Santa Gretzman

985: COMPANY: Gardner Design / CLIENT: Charter Reserve / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller

986: COMPANY: Gretzman Group / CLIENT: Royal Caribbean / DESIGNER: Chris Parks / ART DIRECTOR: Santa Gretzman

Logo Gallery



987



988



989



990



991



992



993



994

987: COMPANY: Michael Dorset Graphic Design / CLIENT: Alphabet Soup / DESIGNER: Michael Dorset / ART DIRECTOR: Michael Dorset
988: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
989: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
990: COMPANY: Michael Dorset Graphic Design / CLIENT: The Splinter Group / DESIGNER: Michael Dorset / ART DIRECTOR: Lane Wurster
991: COMPANY: Michael Dorset Graphic Design / CLIENT: Acme Studios / DESIGNER: Michael Dorset / ART DIRECTOR: Adrian Olabummojo
992: COMPANY: Jeremy Slogle Graphic Design / CLIENT: Pinchflat Bicycle Poster Show / DESIGNER: Jeremy Slogle / ART DIRECTOR: Jeremy Slogle
993: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
994: COMPANY: Device / CLIENT: Archaia / DESIGNER: Rian Hughes / ART DIRECTOR: Rian Hughes



995



996



997



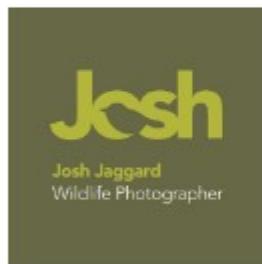
998



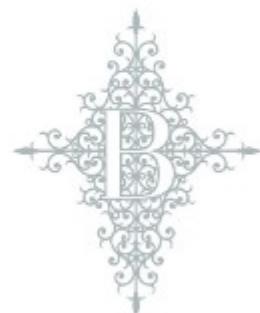
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1000



1001

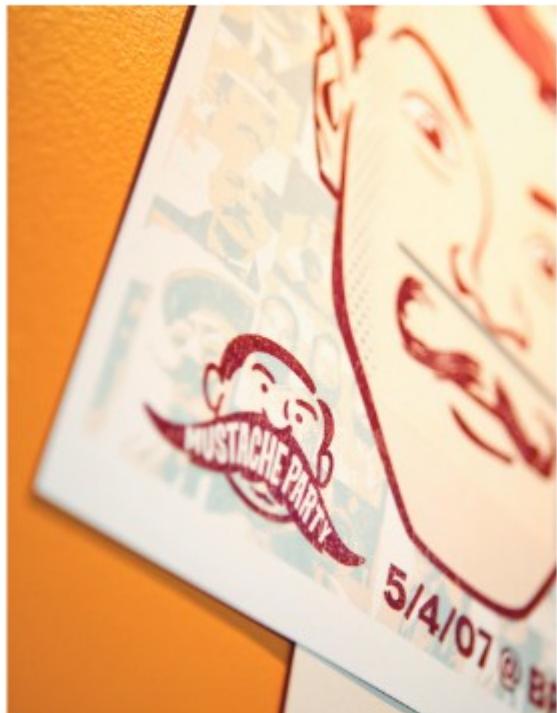


1002

995: COMPANY: Thrillustrate
 996: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
 997: COMPANY: The Joe Bosack Graphic Design Co. / CLIENT: / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 998: COMPANY: Invisible Creature / CLIENT: Invisible Creature / DESIGNER: Don Clark / ART DIRECTOR: Don Clark
 999: COMPANY: Gravitate Design Studio / DESIGNER: Marc Neidlinger / ART DIRECTOR: Marc Neidlinger
 1000: COMPANY: Sean Heisler / CLIENT: Schu-Shine Inn / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
 1001: COMPANY: Roy Smith Design / CLIENT: Josh Jaggard / DESIGNER: Roy Smith
 1002: COMPANY: Mirko Inc Corp. / CLIENT: Bochic Fine Jewelry / DESIGNER: Mirko Inc / ART DIRECTOR: Mirko Inc

A Closer Look

FIRM: RANDY HEIL
DESIGNER / ILLUSTRATOR: RANDY HEIL
ART DIRECTOR: RANDY HEIL
WRITER: ZACH BROCKHOUSE
CLIENT: RANDY HEIL / R&R PARTNERS



This mark falls outside the standard tightly knit logo work we've come to expect from Heil. It's loose, rough, monochromatic, yet perfect. If I didn't know any better, I'd say he tore it from the back of an antique sarsaparilla bottle.

How do you relieve the sting of disappointment when clients repeatedly choose the throwaway logo concept instead of the potential award-winning favorite? Become the client. Then throw a party.

The mustache party was a way for R&R Partners to celebrate facial hair and a way for me to create some work that would look great in my portfolio. I teamed up with brilliant copywriter Zach Brockhouse to design materials to promote the party. This included a logo to be used on posters, in email blasts, and on mirror clings.

Zach wrote some great headlines and copy for the posters and even volunteered to host the after-party where a trophy was awarded for the most outstanding mustache. I sported a Brimley and would have won, if not for corrupt judging and backroom politics. The party was a huge success and my wife told me I had a great time.

My work process differs from most, in that I design logos using my mouth. An auto accident in 1985 left me paralyzed and unable to use my legs and hands. I sketch with a pencil in my mouth and operate my Mac with a mouth-stick and Kensington trackball. I use the Mac OSX Sticky Keys feature and keyboard shortcuts whenever possible. When I need to sketch, I use an oversized sketchbook attached to an easel that mounts to the desktop. My thumbnail sketches can look a bit messy so I often forego thumbnails and concept directly in Adobe Illustrator.

I feel fortunate that my work can inspire others. I'm also thankful to work for an agency that recognizes my abilities rather than my disabilities.

The unmistakable personality of this logo sets the perfect tone for their company party and contest, and it shows contestants the proper 'stache size to shoot for if you want to compete.



The accompanying posters that donned the logo are clever interactive pieces allowing the viewer to slide, select, and study potential styles to grow and groom.

Mustaches.
THE ARMPIT OF YOUR Nose.

THE BRIMLEY

TROUBLE

5/4/07 © BRÖKHAÜS

select-O-mustache



If the posters weren't enough, Heil provided mirror clings of many of the mustache styles, so contestants could "test drive" these beauties before their stubble began to fill in.



Logo Gallery



1003



1004



1006



1007



1005



1008

1009

1003: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock
1004: COMPANY: Schwartzrock Graphic Arts / CLIENT: Community Comics / DESIGNER: Sherwin Schwartzrock

1005: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock

1006: COMPANY: J. Sayles Design Co. / CLIENT: Animal Rescue League of Iowa / DESIGNER: John Sayles / ART DIRECTOR: John Sayles

1007: COMPANY: Karen Holum Design / CLIENT: Kowalgo Holding Co. / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry

1008: COMPANY: Voov Ltd. / CLIENT: Ginapron Ltd. / DESIGNER: Balint Egged / ART DIRECTOR: Balint Egged

1009: COMPANY: Schwartzrock Graphic Arts / CLIENT: Target / DESIGNER: Sherwin Schwartzrock



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1016

1010: COMPANY: H2 Design of Texas / CLIENT: King Shake / DESIGNER: Hoyt Hoffelder / ART DIRECTOR: Hoyt Hoffelder
 1011: COMPANY: Star Group / CLIENT: AMNRL / DESIGNER: Scott Ouschger / ART DIRECTOR: Scott Ouschger

1012: CLIENT: Harlow's Donuts / DESIGNER: Kyle Dingman

1013: COMPANY: Design Center, Inc. / CLIENT: CIS / DESIGNER: Sherwin Schwartzrock

1014: COMPANY: Chase Design Group / CLIENT: ecoAmerica / DESIGNERS: Paula Harmonagrum, Evangeline Jon / ART DIRECTORS: Margo Chase, Paula Harmonagrum

1015: COMPANY: Schwartzrock Graphic Arts / CLIENT: BI Worldwide / DESIGNER: Sherwin Schwartzrock

1016: COMPANY: R&R Partners / CLIENT: Hampton Roads Transit / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall

Logo Gallery



1017



1018



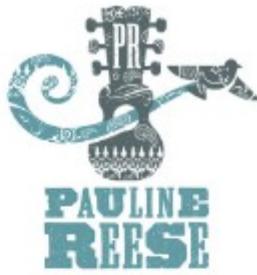
1019



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1017: COMPANY: Art Chantry Design / CLIENT: Ride Snow Boards / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
 1018: COMPANY: atomicvibe / CLIENT: Steep Thirst / DESIGNER: Jon Stapp / ART DIRECTOR: Jon Stapp
 1019: COMPANY: Darwin Avenue / CLIENT: Eclectic Monkey Emporium / DESIGNER: Jason Johnson / ART DIRECTOR: Jason Johnson
 1020: COMPANY: Gretzman Group / CLIENT: Chris Brunner / DESIGNER: Sonia Gretzman / ART DIRECTOR: Sonia Gretzman
 1021: COMPANY: Gardner Design / CLIENT: Bluebird Books / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 1022: COMPANY: Gardner Design / CLIENT: Pauline Reese / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 1023: COMPANY: Gardner Design / CLIENT: mystik BUTTERFLY / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 1024: COMPANY: Gretzman Group / CLIENT: City of Derby / DESIGNER: Garrett Fresh / ART DIRECTOR: Sonia Gretzman



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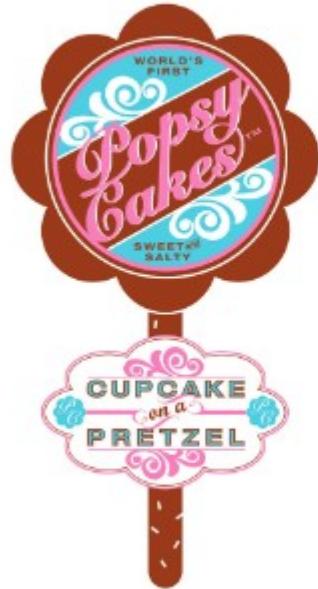
1031



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1025: COMPANY: WORKtoDATE (www.worktodata.com) / CLIENT: WORKtoDATE / DESIGNER: Greg Bennett / ART DIRECTOR: Greg Bennett
 1026: COMPANY: Greteman Group / CLIENT: Wichita Economic Development / DESIGNER: Garrett Fresh / ART DIRECTOR: Sonia Greteman
 1027: COMPANY: Chels Rooney Illustration/Design / CLIENT: Workout Bus / DESIGNER: Chels Rooney
 1028: COMPANY: Bonowitz & Company / CLIENT: The Trains at NorthPark / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas
 1029: COMPANY: Bass Art Co. / CLIENT: Donatos Pizza / DESIGNER: Drue Dixon / ART DIRECTOR: Terry Rohrback
 1030: COMPANY: Gyula Námath / DESIGNER: Gyula Námath
 1031: COMPANY: Greteman Group / CLIENT: Botanica Gardens / DESIGNER: Chris Parks / ART DIRECTOR: Sonia Greteman
 1032: COMPANY: Adam Anderson / DESIGNER: Adam Anderson

Logo Gallery



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Inkr

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MORGAN N. VIGON

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1033: COMPANY: J Sayles Design Co. / CLIENT: Popsey Cakes / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
1034: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Inkr / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
1036: COMPANY: Kris Bazen Creative / CLIENT: Miscellaneous Athletes Concept / DESIGNER: Kris Bazen / ART DIRECTOR: Kris Bazen
1037: COMPANY: Jay Vigon Design / CLIENT: Morgan Vigon / DESIGNER: Jay Vigon / ART DIRECTOR: Jay Vigon
1038: COMPANY: leightonhubbell.com / CLIENT: Leisure Interactive / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1039: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack

playcore

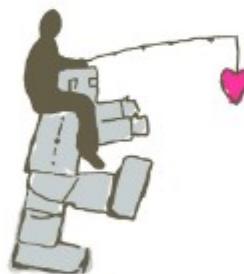
1040



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HanaLena

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1040: COMPANY: Jon Flaming Design / CLIENT: PlayCare / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 1041: COMPANY: Baji Group / CLIENT: Pedal Craft / DESIGNER: Jonny Ashcroft
 1042: COMPANY: J Sayles Design Co. / CLIENT: Beth El Jacob / Synagogues / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 1043: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 1044: COMPANY: Bailey Lauerman / CLIENT: Bailey Lauerman / DESIGNER: Brandan Ottman / ART DIRECTOR: Carter Weltz
 1045: CLIENT: Hana Lena / DESIGNER: Jude Landry

Logo Gallery



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1046: COMPANY: leightonhubbell.com / CLIENT: San Jacinto College / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1047: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Teodora's Kitchen / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
1048: COMPANY: leightonhubbell.com / CLIENT: Tiddlywinks Toys and Games / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1049: COMPANY: Sean Heisler / CLIENT: Tatuma Trading Company / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
1050: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
1051: COMPANY: a: design / CLIENT: Victor Miranda / DESIGNER: Ana Paula Rodrigues / ART DIRECTOR: Ana Paula Rodrigues
1052: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
1053: COMPANY: REACTOR design Studio / CLIENT: Arts Council of Johnson County / DESIGNER: Chase Wilson / ART DIRECTOR: Clifton Alexander



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1054: COMPANY: Thrillustrate
 1055: COMPANY: RDG Advertising / CLIENT: Casino/ Gaming Special Events / DESIGNER: Shane Cawthon / ART DIRECTOR: Angelo Ramirez
 1056: COMPANY: Throttle Design Mechanics / CLIENT: Pharaohs Street Rodders / DESIGNER: John Nissen / ART DIRECTOR: Dave Adamson
 1057: COMPANY: Timbre Design Co. / DESIGNER: Lars Lawson
 1058: COMPANY: Mattson Creative / DESIGNER: Ty Mattson
 1059: COMPANY: Weather Control / CLIENT: Eddie Bauer / DESIGNER: Josh Oakley
 1060: COMPANY: Articulate Solutions / CLIENT: Monterey Bay Services / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Katherine L. Flores
 1061: COMPANY: Weather Control / CLIENT: Sasquatch Music Festival / DESIGNER: Josh Oakley

A Closer Look

FIRM: DEVICE
DESIGNER / ILLUSTRATOR: RIAN HUGHES
ART DIRECTOR: KEN LOPEZ
CLIENT: DC COMICS



These two Batgirl logo reboots (above: top two, opposite) each evoke completely different reactions from viewers. The first redesign for Cassandra Cain as Batgirl, combines a nontypical asymmetry with a slightly playful femininity in the eyes and overall batwing shape. The bold, masculine type brings a solid heroic feel to the final mark. This logo is bold enough to be stenciled in spraypaint, yet sexy enough to be envied by Wonder Woman. The Juvonne Craig-era purple-and-gold color palette is a perfect fit for this logo's slightly mod '60s freestyle feel.



I can imagine that DC loved seeing all these tight explorations enroute to the final design. The custom-type treatments combined with feminine batwing variations are diverse, flirty, and engaging. Choosing appropriate design cues from this set to incorporate into a final logo must have been difficult—they are all so stellar.



It has been a pleasure to work with DC comics on various projects through the years. Each one brings its own unique set of challenges and results. I have been commissioned to design two Batgirl logos in my time working with them (prior to "The New 52" reboot). I was pleased with how my first redesign came out, but with the second, the project took a completely unexpected turn. I gave DC many directions to choose from initially, but they felt that they were all too whimsical, feminine, and bouncy. They noted that they were looking for a good balance between retro and modern because of the seriousness of the book series. DC gave me a look at the new Batgirl costume for additional reference and decided that it was best to explore more simple and modern shapes for the bat with possibly a couple more literal versions thrown in.

In the end, the client chose a redesign that was a complete departure from the initial redesign that I did. To finalize the chosen logo I added additional cuts in the chunky letters and detail in the bat shape to make it feel less juvenile. The logo sold through and worked well across the top of the comics, but I hope someday that we can revisit the possibility of DC adopting one of the other directions that was a bit more classic and feminine.



The second batgirl reboot logo is much more traditional in its approach to the batwing treatment. The custom type is decidedly more static, but still has some subtle dimensionality involved.



This study of positive and negative space is brilliant. The logo across Batgirl's bare chest makes you wonder if she even needs a logo sewn into her costume.



The logo displayed here plays upon the same dimensionality seen in the caped logo designs of the mid '60s. Along with the blue highlights, the mark is a more 3-D evolution of Hughes' first reboot logo. Personally, this logo could be my favorite superhero logo in the history of comics. Too bad it was never utilized.



Logo Gallery



1062



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1068

1062: COMPANY: R&R Partners / CLIENT: Rescue / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
1063: COMPANY: Schwartzrock Graphic Arts / CLIENT: I. V. Desk / DESIGNER: Sherwin Schwartzrock
1064: COMPANY: S5even / CLIENT: UTAP Printing / DESIGNER: Clint G. Delapaz / ART DIRECTOR: Clint G. Delapaz
1065: COMPANY: Schwartzrock Graphic Arts / CLIENT: Chorpenier Hovland Advertising / DESIGNER: Sherwin Schwartzrock
1066: COMPANY: Schwartzrock Graphic Arts / CLIENT: Derek Durfus / DESIGNER: Sherwin Schwartzrock
1067: COMPANY: Schwartzrock Graphic Arts / CLIENT: Lucid Labs / DESIGNER: Sherwin Schwartzrock
1068: COMPANY: Design Center, Inc. / CLIENT: Franciscan Health / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger



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JONAH

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1069: COMPANY: Schwartzrock Graphic Arts / CLIENT: 3.2.1. Inc. / DESIGNER: Sherwin Schwartzrock
 1070: COMPANY: Schwartzrock Graphic Arts / CLIENT: Brad Radtke / DESIGNER: Sherwin Schwartzrock
 1071: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock
 1072: COMPANY: R&R Partners / CLIENT: Control Your Cash / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil
 1073: COMPANY: Schwartzrock Graphic Arts / CLIENT: Community Christian School / DESIGNER: Sherwin Schwartzrock
 1074: DESIGNER: Flora Voorveld / ART DIRECTOR: Flora Voorveld
 1075: COMPANY: Robert Finkal Design / CLIENT: BeeHouse / DESIGNER: Robert Finkal / ART DIRECTOR: Robert Finkal

Logo Gallery



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1076: COMPANY: Schwartrock Graphic Arts / CLIENT: Brad Radtke and Associates / DESIGNER: Sherwin Schwartrock
1077: COMPANY: Flight Deck Creative / CLIENT: James Hogue / DESIGNER: Jason Rahn / ART DIRECTOR: Jason Rahn
1078: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
1079: COMPANY: Flight Deck Creative / CLIENT: Tom Grothouse / DESIGNER: Jason Rahn / ART DIRECTOR: Jason Rahn
1080: COMPANY: The Joe Boenck Graphic Design Co. / DESIGNER: Joe Boenck / ART DIRECTOR: Joe Boenck
1081: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
1082: COMPANY: leightonhubbell.com / CLIENT: Leisure Interactive / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1083: COMPANY: J Sayles Design Co. / CLIENT: Tifereth / DESIGNER: John Sayles / ART DIRECTOR: John Sayles



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1084: COMPANY: Mode Design / CLIENT: Moss Style Hair Salon / DESIGNER: Hans Bennewitz / ART DIRECTOR: Hans Bennewitz
 1085: COMPANY: Mode Design / CLIENT: Brett Drury / DESIGNER: Hans Bennewitz / ART DIRECTOR: Hans Bennewitz
 1086: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
 1087: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
 1088: COMPANY: Bagi Group / CLIENT: New City Church / DESIGNER: Jonny Ashcroft
 1089: COMPANY: J Sayles Design Co. / CLIENT: New York City Pizza / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 1090: COMPANY: Jon Flaming Design / CLIENT: Urbano Communities / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 1091: COMPANY: Gyula Németh / DESIGNER: Gyula Németh

Logo Gallery



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1092: COMPANY: REACTOR design Studio / CLIENT: Freelancers University / DESIGNER: Chase Wilson / ART DIRECTOR: Clifton Alexander
1093: COMPANY: Chase Design Group / CLIENT: Mattel Game / DESIGNERS: Ritzelle Cayabyab, Evangeline Joo / ART DIRECTOR: Margo Chase

1094: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Quasi Co. / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle

1095: COMPANY: Michael Doret Graphic Design / CLIENT: Rod Dyer International / DESIGNER: Michael Doret / ART DIRECTOR: Rod Dyer

1096: CLIENT: Vitaliy Vorona / DESIGNER: Artem Dvorchak

1097: COMPANY: Sean Hetsler / CLIENT: Caymann Entertainment / DESIGNER: Sean Hetsler / ART DIRECTOR: Sean Hetsler

1098: COMPANY: leightonhubbell.com / CLIENT: Tiddlywinks Toys and Games / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell



Confluence Unlimited

1099



1100



1101

**SQUASH BC**

1102



1103

1104

1099: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Confluence Unlimited / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
1100: COMPANY: Pollard Design / DESIGNER: Jeff Pollard

1101: COMPANY: Roy Smith Design / CLIENT: Grizedale Lodge / DESIGNER: Roy Smith
1102: COMPANY: Salvadore Angulano / CLIENT: Vato Clothing / DESIGNER: Salvadore Angulano / ART DIRECTOR: Salvadore Angulano
1103: COMPANY: Pacey + Pacey Design / CLIENT: Squash BC / DESIGNER: Robert Pacey / ART DIRECTOR: Michael Pacey
1104: COMPANY: Pollard Design / DESIGNER: Jeff Pollard

Logo Gallery



1105



1106



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1112

1105: COMPANY: Throttle Design Mechanics / CLIENT: Lex Schwab Tires / DESIGNER: Wendel Hayes / ART DIRECTOR: Dave Adamson
1106: COMPANY: Schwartzrock Graphic Arts / CLIENT: Warner Design Works / DESIGNER: Sherwin Schwartzrock
1107: COMPANY: Schwartzrock Graphic Arts / CLIENT: American Bible Society / DESIGNER: Sherwin Schwartzrock
1108: COMPANY: Schwartzrock Graphic Arts / CLIENT: Christy / DESIGNER: Sherwin Schwartzrock
1109: COMPANY: Invisible Creature / CLIENT: Invisible Creature / DESIGNER: Don Clark / ART DIRECTOR: Don Clark
1110: COMPANY: R&R Partners / CLIENT: Honolulu Rail Transit / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
1111: COMPANY: Invisible Creature / CLIENT: Tour Machine / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
1112: COMPANY: R&R Partners / CLIENT: R&R Partners / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell



1113



1114



CAPELLA
TOWER

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1119

1113: COMPANY: Schwartzrock Graphic Arts / CLIENT: Franke + Fiorella / DESIGNER: Sherwin Schwartzrock
 1114: COMPANY: ACTUART LP / CLIENT: girls talkin smack.com / DESIGNER: Peter Vavari / ART DIRECTOR: Peter Vavari
 1115: COMPANY: Sunser Design Company / CLIENT: Ryan Companies / DESIGNER: Danielle Dressner / ART DIRECTOR: Derek Sunser
 1116: COMPANY: Schwartzrock Graphic Arts / CLIENT: DSFederal / DESIGNER: Sherwin Schwartzrock
 1117: COMPANY: Romp / CLIENT: Santangolino / DESIGNER: Oliver Lan, Kristen Williams / ART DIRECTOR: Michael Stinson
 1118: COMPANY: Nissen Design / CLIENT: Middle School Youth Group / DESIGNER: John Nissen / ART DIRECTOR: John Nissen
 1119: COMPANY: Star Group / CLIENT: AMNRL / DESIGNER: Scott Ouschger / ART DIRECTOR: Scott Ouschger

A Closer Look

DESIGNER / ILLUSTRATOR: FELIX SOCKWELL
CREATIVE STRATEGIST: GUTHRIE DOLAN
CLIENT: ODOPOD



Many gamers are attracted to gaming for the achievements, leveling up, and awards they win along the way. Sockwell speaks to this successfully by incorporating the trophy icon into the logo to resemble the letter Y. The added equity of the existing bulldog interacting with it in various ways brings it all home. (opposite page, top)

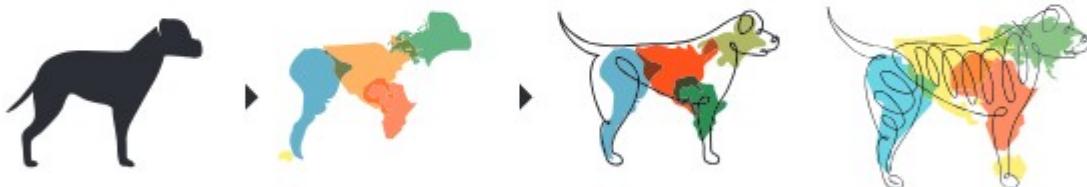


This circus tent entrance feels like the best solution for this project. It's graphic, contemporary, and communicates well. The tent graphic invites you into Zynga's arcade and makes you feel like you could immerse yourself in a boundless alternate universe of gaming forever.

A while back, OdoPod called and had me do some ideation for Zynga, the leader in gaming design. At the time I was working on the front, log-in page for Facebook, which is a partner with Zynga.

Initially, I chose to use the existing mark because it reduces well and has brand equity as an excuse to allow for a leash that wakes up the dog when it's time to play. Then we went broader, to a circus—the big tent. As I look back on the exploration, it's funny. I only had two or three days to work so I jumped in and started right away, not realizing I had spelled the name of the company wrong! (Zynga is with a *y* not an *i*). The rest of the ideas are various iterations of the company owner's dog Zynga in various forms; with a trophy, as a line (to show connections) and so forth.

In the end, the agency (and client) did the right thing; nothing. The existing Zynga silhouette could not be improved to an extent worthy of an identity overhaul. When I see it now as I play Words with Friends (owned by Zynga) I have to say it reduces well and does its job.



Zynga

Zynga

These explorations are reminiscent of the decorative drop caps you'd find in children's books or illuminated manuscripts. They are very playful and have a hand-rendered look and feel. If court jesters from the middle ages had uniforms, I could see these logos being embroidered onto the left chests.



I enjoy imagining the animation potential of this progression of a leash evolving into the logotype and then tugging at the dog, encouraging him to play. This would have taken some precise animating, but would have been extremely engaging as an online banner.

Logo Gallery



1120



1121



1122



1123



1124



GENT ORGANIC
MUSTACHE
WAX

1125



1126

1120: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
1121: COMPANY: Gardner Design / CLIENT: Chapada Chophouse and Churrascaria / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
1122: COMPANY: Chase Design Group / CLIENT: Califia Farms / DESIGNER: Margo Chase, Paula Hananagrum / ART DIRECTOR: Margo Chase
1123: COMPANY: Banowitz & Company / CLIENT: El Fenix Tex-Mex Express / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas
1124: COMPANY: atomieville / CLIENT: Sweet Toof Bakery / DESIGNER: Jon Stapp / ART DIRECTOR: Jon Stapp
1125: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
1126: COMPANY: Banowitz & Company / CLIENT: Scene on Main / DESIGNER: Kira Murphy / ART DIRECTOR: Eric Venegas



1127



1128



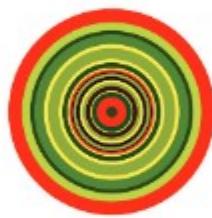
1129



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1131



DULCE MÉXICO™

1132



1133

1127: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock
 1128: COMPANY: Gardner Design / CLIENT: Bradley Paper / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 1129: COMPANY: Chase Design Group / CLIENT: IAC - IAC Aerobatic Chapter / DESIGNER: Margo Chase / ART DIRECTOR: Margo Chase
 1130: COMPANY: Gardner Design / CLIENT: KETCH / DESIGNER: Adam Anderson / ART DIRECTOR: Brian Miller
 1131: COMPANY: Chase Design Group / CLIENT: The CW / DESIGNER: Margo Chase / ART DIRECTOR: Margo Chase
 1132: CLIENT: Dulce Mexico / DESIGNER: Robert Cho / ART DIRECTOR: Robert Cho
 1133: COMPANY: Gardner Design / CLIENT: The Church of the Latter Day Saints / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller

Logo Gallery



1134



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1134: COMPANY: Gardner Design / CLIENT: Sand Creek Station / DESIGNER: Elizabeth Owens / ART DIRECTOR: Brian Miller
 1135: COMPANY: The Joe Boack Graphic Design Co. / DESIGNER: Joe Boack / ART DIRECTOR: Joe Boack

1136: COMPANY: Greteman Group / CLIENT: Horses to Humans / DESIGNER: Garrett Fresh / ART DIRECTOR: Sonia Greteman
 1137: COMPANY: Logo Planet Laboratory / CLIENT: Bagel'd / DESIGNER: Jeffrey Mardis

1138: COMPANY: J Sayles Design Co. / CLIENT: J Sayles Design Co. / DESIGNER: John Sayles / ART DIRECTOR: John Sayles

1139: COMPANY: Hatch Design / CLIENT: Wine Luxury / DESIGNER: Jeffrey Buscholtz / ART DIRECTORS: Joel Templin, Katie Jain

1140: COMPANY: 26am / CLIENT: 7 Strens Rum / DESIGNER: Hans Bennewitz / ART DIRECTOR: David Sudarma

1141: COMPANY: Hatch Design / CLIENT: Khol's / DESIGNER: Exeter Clark / ART DIRECTORS: Joel Templin, Katie Jain



1142



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1142: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 1143: COMPANY: leightonhubbell.com / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

1144: COMPANY: Gyula Németh / DESIGNER: Gyula Németh

1145: COMPANY: Joseph Blalock Design Office / CLIENT: Ralph Smyth Entertainment / DESIGNER: Joseph Blalock

1146: COMPANY: Kris Bazen Creative / CLIENT: Middlesex Islanders Hockey Club, Tyngsboro, MA / DESIGNER: Kris Bazen / ART DIRECTOR: Kris Bazen

1147: COMPANY: leightonhubbell.com / CLIENT: Leisure Interactive / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

1148: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack

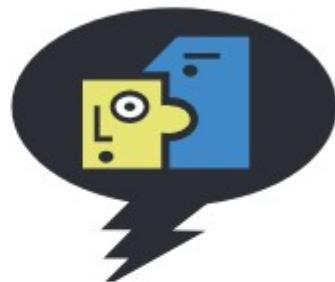
1149: COMPANY: leightonhubbell.com / CLIENT: Outrageous California BBQ / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

Logo Gallery



ROOFING COMPANY

1150



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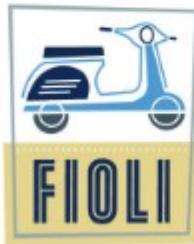


1156

1150: COMPANY: leightonhubbell.com / CLIENT: Oney Roofing / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1151: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
1152: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
1153: COMPANY: a: design / CLIENT: Scotch Plains Public Library [New Jersey] / DESIGNER: Ana Paula Rodrigues / ART DIRECTOR: Ana Paula Rodrigues
1154: COMPANY: C&G Partners / CLIENT: New York State Restaurant Association / DESIGNER: Hyun Auh / ART DIRECTOR: Steff Getzschbauer
1155: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Riverside Animal Care / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
1156: COMPANY: Atom Design / CLIENT: Curly Sheep, Eco-Ethno Manufactories / DESIGNER: Lorna Grutic (Vitus) / ART DIRECTOR: Lorna Grutic (Vitus)

BUDWEiSER

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1161



AROMAS
• POSTRES Y DULCES •

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1162

1157: COMPANY: Jamie Sheehan Design / CLIENT: Anheuser Busch Brewery / DESIGNER: Art Chantry / ART DIRECTOR: Jamie Sheehan
 1158: COMPANY: Mattson Creative / DESIGNER: Ty Mattson
 1159: COMPANY: Invitable Creature / CLIENT: Superhero Artist Management / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
 1160: COMPANY: Salvadore Angulano / CLIENT: Aromas Restaurant / DESIGNER: Salvadore Angulano / ART DIRECTOR: Salvadore Angulano
 1161: COMPANY: Salvadore Angulano / CLIENT: Bimotec / DESIGNER: Salvadore Angulano / ART DIRECTOR: Salvadore Angulano
 1162: COMPANY: Mint / CLIENT: Mint / DESIGNER: Mike Calkins

Logo Gallery



VOCABRA

1163



code burger

1164



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1166



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ALL THE AMERICAN
REJECTS

1170

1163: COMPANY: Schwartzrock Graphic Arts / CLIENT: Vocabra / DESIGNER: Sherwin Schwartzrock
1164: COMPANY: Jared Granger / CLIENT: Exploration / DESIGNER: Jared Granger / ART DIRECTOR: Jared Granger
1165: COMPANY: Fairchild Creative / CLIENT: MAKO Cement Screens / DESIGNER: Douglas Fairchild / ART DIRECTOR: Douglas Fairchild
1166: COMPANY: Atom Design / CLIENT: Glazed, Fashion Accessories / DESIGNER: Lano Gruic (Vitas) / ART DIRECTOR: Lano Gruic (Vitas)
1167: COMPANY: Robert Finkel Design / CLIENT: Memphis Food Trucks Alliance / DESIGNER: Robert Finkel / ART DIRECTOR: Robert Finkel
1168: COMPANY: H2 Design of Texas / CLIENT: Outdoor Lighting Perspective / DESIGNER: Hoyt Hoffelder / ART DIRECTOR: Hoyt Hoffelder
1169: COMPANY: Sussner Design Company / CLIENT: Linden Hills Co-op / DESIGNER: Brandon Van Lieve / ART DIRECTOR: Derek Sussner
1170: COMPANY: Invisible Creature / CLIENT: All American Rejects / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark



BIRCHILL
SCHOOL OF MOTORING

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tiempo

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1177



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1171: COMPANY: Enrich Design / CLIENT: Birchill School of Motoring / DESIGNER: Kyle Richardson / ART DIRECTOR: Kyle Richardson
 1172: COMPANY: Schwartrock Graphic Arts / CLIENT: Worlds of Wow / DESIGNER: Sherwin Schwartrock / ART DIRECTOR:
 1173: COMPANY: Sussner Design Company / CLIENT: Sussner Design Company / DESIGNER: Ben Alpert / ART DIRECTOR: Derek Sussner
 1174: COMPANY: Bailey Lauerman / CLIENT: Mid-Continent Technologies / DESIGNER: Brandon Ottman / ART DIRECTOR: Ron Sack, Carter Weitz
 1175: COMPANY: Felix Sockwell / CLIENT: ENZACTA / DESIGNER: Felix Sockwell / ART DIRECTOR: David Brier
 1176: COMPANY: Tactic Creative, Inc. / CLIENT: Tiempo Property Management / DESIGNER: Paul Hawalt
 1177: COMPANY: Tactic Creative, Inc. / CLIENT: Front Orthodontics / DESIGNER: Paul Hawalt
 1178: COMPANY: Bailey Lauerman / CLIENT: AIGA Nebraska / DESIGNERS: Michael Schwab, Brandon Ottman, Jim Buhrman, Jr. / ART DIRECTOR: Ron Sack

Design for a Nonprofit

JUSTIN AHRENS



Investment and Expectation

At the beginning of my career, through a combination of wonderful events, I was able to meet rock legend Alice Cooper. It would be hard to find another musician that is as open to creative space as Alice is, so needless to say, I was pretty excited. Alice and a good friend of his started an organization called Solid Rock to provide kids in Phoenix with a safe place to hang out, study, learn about music and dance, and in general just feel secure. My partners and I thought this would be a great organization to support because we believed in its mission, and we felt it would be great PR. We used our entire network of writers, artists, photographers, and printers, to help this fledgling organization get off the ground. For the most part it was fun, but the work itself was challenging. We worked primarily on the core brand: fundraising events with elaborate themes. All of these projects typically started with the logo (fig. a, b) and basic brand development, which took us through several rounds of design and approval by committee. Some of it was exactly what we had hoped for, and other parts never made it to the level that we had planned. As the years went by, I found myself asking if we should continue doing this since the work wasn't as good as I knew it could be.

Everyone wanted the organization to be successful. We wanted to help with process, branding, communication, and we wanted to consistently raise the level and effectiveness of the mission and messaging. But each year it seemed to get harder instead of easier. It took me fifteen years to finally figure out that the issue was on both sides of the fence. Rule 29 loved Solid Rock and the people in it, and they loved us, but throughout the organization there wasn't the level of buy-in for what we were trying to achieve. And because we had invested so many years, we didn't want to let it go, so the work became frustrating.

We eventually ended our involvement with Solid Rock, and I mourned that separation. But time brings perspective, and I finally understood that this type of work is "not about you." I know this is hard to accept, because our ideas come from inside our hearts, brains, and souls. We can invest so much energy into something, knowing it has power, ROI, and impact—but if we lose sight of the mission and the reason for our initial involvement, we lose the ability to manage the project appropriately.



We remained one of Solid Rock's biggest fans, and I'm happy to say we have recently started working with them again after two years. The energy is back, and with it a fresh perspective on ways to communicate and a new understanding of everyone's roles and expectations.

Trust and Collaboration

In 2006 Rule 29 started doing work for an organization called Life in Abundance (LIA) International that helps the poor in some of the most challenging places in sub-Saharan Africa. From the very first project, I realized this was going to be a different type of relationship.

Like most of us, when we start a branding project we begin with the logo. In this case, the founder insisted the logo stay as it was. Having learned from Solid Rock, I knew I had to present the reasons why the logo needed to change while making sure the founder knew I was listening, understood the mission, and would keep as much of what she liked about the logo as I could. Additionally, I had to find a way to communicate that, as her new brand partner, the logo had to work for the organization in the United States, for European fundraising, and be seen as an acceptable mark in the variety of African countries LIA worked with. These would be new challenges for both LIA and Rule29.

The old blue bird logo—which I called the “war bird”—didn't communicate the help, peace, and friendliness it needed to. But knowing that we needed to keep a bird image, we explored the iconography for the main countries in Africa where the logo would appear, different colors, and other options. We read statistics and tried to wrap our heads around what those meant—and how it could really be that bad in so many areas. Through many conversations and a trip to Africa, a clearer picture of the need, the people, and the statistics emerged for me. We needed a bold logo, as well as one that was simple, peaceful, and hope-filled. After many iterations, I presented our solution to the founder, and I asked her to trust what we were doing because we “got” what she was doing (fig. c, d).



In the end, is creating a logo for a nonprofit different than creating a logo for any other company? In many ways, no. But in some incredible ways, definitely yes. Mission-driven or cause-related organizations demand a deep understanding and commitment on the part of the design firm, with awareness that the statistics that define the challenge and its impact are more than mere numbers—they are based on living things and real people. Work like this demands sensitivity, honesty, and dignity—these are crucial to the process.

The Moral of the Stories

Designing for a nonprofit is about so much more than donating your talent. There are inherent challenges and personal cost that can bring frustration—or unbelievable satisfaction and growth. The next time you are approached by a nonprofit, here are some things to keep in mind:

1. If you choose to do this work, sell out for it—believe in the mission or don't do it.
2. Be patient; communicate the process and its potential.
3. Listen.
4. Treat statistics with dignity.
5. Let the experience change you; serving tends to do that.
6. If you don't understand something, go experience it.
7. Find organizations you can mutually trust and collaborate with.

And above all, remember that you have the chance to help change the world ... and that's just flat-out awesome.

Logo Gallery



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glaze.
A BOUTIQUE
DOUGHNUT
STUDIO.

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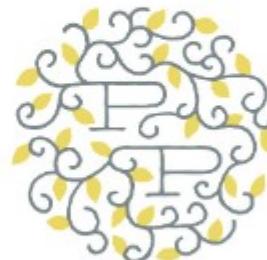
1182



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1185

1179: COMPANY: atomicvibe / CLIENT: Dozen Flours / DESIGNER: Jon Stapp / ART DIRECTOR: Jon Stapp
1180: COMPANY: Chris Rooney Illustration/Design / CLIENT: Silverpop / DESIGNER: Chris Rooney / ART DIRECTORS: Ken Cook, Brandtank
1181: COMPANY: atomicvibe / CLIENT: Glaze - A Boutique Doughnut Studio / DESIGNER: Jon Stapp / ART DIRECTOR: Jon Stapp
1182: COMPANY: Jeremy Slagle Graphic Design / CLIENT: City Chickie / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
1183: COMPANY: Sevenfolds / CLIENT: Luz Na Hora / DESIGNER: Carlos Ribeiro / ART DIRECTOR: Carlos Ribeiro
1184: COMPANY: atomicvibe / CLIENT: Hip Pups Canine Couture / DESIGNER: Jon Stapp / ART DIRECTOR: Jon Stapp
1185: COMPANY: Brent Couchman Design / CLIENT: Potted Print / DESIGNER: Brent Couchman



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1186: COMPANY: Chase Design Group / CLIENT: Westmont College Athletics / DESIGNER: Margo Chase / ART DIRECTOR: Margo Chase
 1187: COMPANY: Enlive Creative Studio Pvt. Ltd. / CLIENT: Logan Lacombe / DESIGNER: Debonita Nayak / ART DIRECTOR: Debonita Nayak
 1188: COMPANY: Dotzero Design / CLIENT: Live Wire Radio / DESIGNER: Jon Wippich, Karen Wippich / ART DIRECTOR: Jon Wippich, Karen Wippich
 1189: COMPANY: Gardner Design / CLIENT: Classic Media / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 1190: COMPANY: Gardner Design / CLIENT: Lavish / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 1191: COMPANY: Gardner Design / CLIENT: Bluebird Books / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 1192: COMPANY: Gardner Design / CLIENT: Hustler Mowers / DESIGNER: Bill Gardner / ART DIRECTOR: Bill Gardner



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Equilibrium Capital

1199



LONG ISLAND
AVIATORS

1200

1193: COMPANY: Gardner Design / CLIENT: Marquee Performing Arts Center / DESIGNER: Adam Anderson / ART DIRECTOR: Brian Miller
1194: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
1195: COMPANY: Gardner Design / CLIENT: NeaStep / DESIGNER: Brian Weins / ART DIRECTOR: Brian Miller
1196: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
1197: COMPANY: Gardner Design / CLIENT: Tops / DESIGNER: Brian Weins / ART DIRECTOR: Brian Miller
1198: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
1199: COMPANY: Gee + Chung Design / CLIENT: Equilibrium Capital / DESIGNER: Earl Gee / ART DIRECTOR: Earl Gee
1200: COMPANY: Gyula Németh / CLIENT: / DESIGNER: Gyula Németh



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- 1201: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
 1202: COMPANY: Flight Deck Creative / CLIENT: Coppell Farmers Market / DESIGNER: Jason Rohn / ART DIRECTOR: Jason Rohn
 1203: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 1204: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
 1205: COMPANY: Joseph Blalock Design Office / CLIENT: Blu Stylist / DESIGNER: Joseph Blalock
 1206: COMPANY: Jon Flaming Design / CLIENT: Judd Review / DESIGNER: Jon Flaming / ART DIRECTOR: Jon Flaming
 1207: COMPANY: Logo Planet Laboratory / CLIENT: Heritage at Kentuckeum / DESIGNER: Jeffrey Mardis
 1208: COMPANY: Joseph Blalock Design Office / CLIENT: Dugan Custom Hot Rods / DESIGNER: Joseph Blalock

Logo Gallery



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1209: COMPANY: Joseph Blalock Design Office / CLIENT: Green Horse Financial Consulting / DESIGNER: Joseph Blalock / ART DIRECTOR: Adam Dolch
1210: COMPANY: J Sayles Design Co. / CLIENT: West End Arts District / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
1211: COMPANY: leightonhubbell.com / CLIENT: Self-Promotion / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1212: COMPANY: J Sayles Design Co. / CLIENT: Pig & Finch / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
1213: COMPANY: J Sayles Design Co. / CLIENT: Marion County / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
1214: COMPANY: Joseph Blalock Design Office / CLIENT: James Plant Racecars / DESIGNER: Joseph Blalock
1215: COMPANY: Joseph Blalock Design Office / CLIENT: State of Texas / DESIGNER: Joseph Blalock



ARCCON CONSTRUCTION

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1216: COMPANY: Base Art Co. / CLIENT: Arccon Construction / DESIGNER: Terry Rohrback / ART DIRECTOR: Terry Rohrback
 1217: COMPANY: leightonhubbell.com / CLIENT: Axene Industries / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 1218: COMPANY: leightonhubbell.com / CLIENT: Nectar Labs / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 1220: COMPANY: leightonhubbell.com / CLIENT: Pipeline Digital Media / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 1221: COMPANY: J Sayles Design Co. / CLIENT: Pantaleaks Family / DESIGNER: John Sayles / ART DIRECTOR: John Sayles

Logo Gallery



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1222: COMPANY: leightonhubbell.com / CLIENT: Oney Roofing / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1223: COMPANY: Design Center, Inc. / CLIENT: 401k Latte / DESIGNER: Sherwin Schwartrock

1225: COMPANY: leightonhubbell.com / CLIENT: Port of Long Beach / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1226: COMPANY: Weather Control / CLIENT: chorosynthesis / DESIGNER: Josh Oakley

1227: COMPANY: Varsity Mascot Company / CLIENT: Palm Beach Atlantic University / DESIGNER: John Nissen / ART DIRECTOR: Dave Adamson
1228: COMPANY: Pollard Design / DESIGNER: Jeff Pollard

1229: COMPANY: Varsity Mascot Company / CLIENT: Cascade High School / DESIGNERS: Sam Sedar, Wendell Hayes, Ryan Welty / ART DIRECTOR: Dave Adamson



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1230: COMPANY: H2 Design of Texas / CLIENT: Specs Wine & Spirits Finer Foods / DESIGNER: Hoyt Hoffelder / ART DIRECTOR: Hoyt Hoffelder
 1231: COMPANY: ACTUART LP / CLIENT: mayhemstyle / DESIGNER: Peter Vassari / ART DIRECTOR: Peter Vassari
 1232: COMPANY: Star Group / CLIENT: AMNRL / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger
 1233: COMPANY: Romp / CLIENT: Cambria Irons / DESIGNER: Michael Sitterson / ART DIRECTOR: Michael Sitterson
 1234: COMPANY: J. Sayles Design Co. / CLIENT: Beaverdale Neighborhood / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 1235: COMPANY: Voov Ltd. / CLIENT: Zsigmond Kiraly Felakota / DESIGNER: Balint Egred / ART DIRECTOR: Balint Egred
 1236: COMPANY: Luke Despatie & The Design Firm / CLIENT: Colony Coffee / DESIGNER: Luke Despatie / ART DIRECTOR: Luke Despatie
 1237: COMPANY: ACTUART LP / CLIENT: Eula Palmer / DESIGNER: Peter Vassari / ART DIRECTOR: Peter Vassari

A Closer Look

FIRM: THINKING CAP DESIGN CO.
DESIGNER / ILLUSTRATOR: KELLY D LAWRENCE
ART DIRECTOR: KELLY D LAWRENCE
CLIENT: THE GO-GO'S

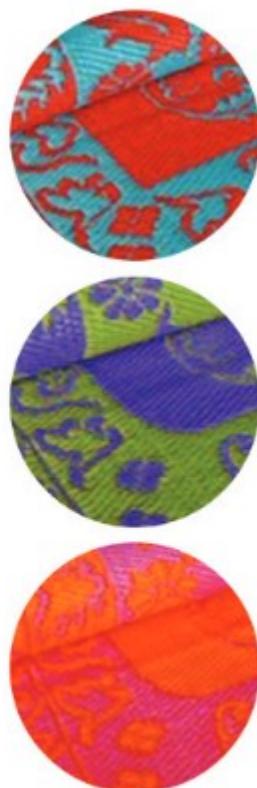


It's refreshing to see creative clients participate in the design process, especially when your color choices are being suggested by Jane Wiedlin, songwriter of a couple of the world's best pop songs of all time.

The Kali-Goddess logo direction might at first seem a bit risky, too foreign, or off target. However, the hand-drawn awashy type, retro flip hairdo, and musical instruments in the hands pull it firmly into American pop music appeal.

The Go-Go's were looking to update the tour merchandise for their 2012 tour. What started out as a few shirt ideas morphed into a tour icon/logo as well. The Kali Goddess logo came about during the design process. After reviewing some concepts, Kathy Valentine (bass guitarist) mentioned that they should have an "official" Go-Go's Tour logo. I was hesitant to show them a rough inspired by the Kali myth, as it was a departure from their normal brand. But, it was exactly what they wanted. The icon was perfect for branding the over-all tour and equally represented all five women in the band. Jane Wiedlin (guitarist) had some really interesting fabric swatches with vibrant color pairings that influenced our final color choices.

During the tour there was a bomb threat at a hotel where the Go-Go's were staying and the entire hotel was evacuated. Without their personal belongings (make-up or stage clothes) the ladies went to the local drugstore and loaded up on supplies and then performed the concert wearing their own Go-Go's tour shirts!





GoGo's

GOGOS

GoGo's

gogo's

GO-GOS

GoGo's

gogo's



The sketch process was exhaustive. There are so many great options and combinations here; I'm not sure how anyone could have settled on a final solution.



This mark has the perfect level of detail. It shrinks down to the size of a guitar pick, yet still has enough visual interest to stand alone on the front of a T-shirt without any additional help.



Concert photo: courtesy Peer Dollinger

Logo Gallery



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1238: COMPANY: Art Chantry Design / CLIENT: Moira Mexico / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
 1239: COMPANY: Darwin Avenue / CLIENT: Eclectic Monkey Emporium / DESIGNER: Jason Johnson / ART DIRECTOR: Jason Johnson
 1240: COMPANY: LeightonHubbell.com / CLIENT: Port of Long Beach / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 1241: COMPANY: Gardner Design / CLIENT: The Church of the Latter Day Saints / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 1242: COMPANY: Bass Art Co. / CLIENT: Columbus College of Art & Design / DESIGNERS: Drue Dixon, Meredith Reuter, Terry Rohrbach / ART DIRECTOR: Terry Rohrbach
 1243: COMPANY: Banowetz & Company / CLIENT: El Fenix Tex-Mex Express / DESIGNER: Kris Murphy / ART DIRECTOR: Eric Venegas
 1244: COMPANY: Banowetz & Company / CLIENT: Eric Venegas / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas



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1245: COMPANY: Gee + Chung Design / CLIENT: Art Center College of Design / DESIGNER: Earl Gee / ART DIRECTOR: Earl Gee
 1246: COMPANY: Logo Planet Laboratory / CLIENT: Evolve Group / DESIGNER: Jeffrey Mardis
 1247: COMPANY: Mode Design / CLIENT: Tracy Center for the ARTs / DESIGNER: Hans Bennewitz / ART DIRECTOR: Hans Bennewitz
 1248: COMPANY: Gretzman Group / CLIENT: Skylift Energy / DESIGNER: Landon Barton / ART DIRECTOR: Sonia Gretzman
 1249: COMPANY: Gretzman Group / CLIENT: Wichita AeroClub / DESIGNER: Garrett Fresh / ART DIRECTOR: Sonia Gretzman
 1250: COMPANY: Mode Design / CLIENT: Joel Sandros / DESIGNER: Hans Bennewitz / ART DIRECTOR: Hans Bennewitz
 1251: COMPANY: Flight Deck Creative / CLIENT: Texas Frightmare Weekend / DESIGNER: Jason Ruhn / ART DIRECTOR: Jason Ruhn

Logo Gallery



1252



1253



Northern Illinois
University

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1259

1252: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
1253: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
1254: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack
1255: COMPANY: Joseph Blalock Design Systems / DESIGNER: Joseph Blalock
1256: COMPANY: Joseph Blalock Design Office / CLIENT: Trophy Hunting Systems / DESIGNER: Joseph Blalock
1257: COMPANY: Joseph Blalock Design Office / CLIENT: Ralph Smyth Entertainment / DESIGNER: Joseph Blalock
1258: COMPANY: Joseph Blalock Design Office / CLIENT: Joseph Blalock Design Office / DESIGNER: Joseph Blalock
1259: COMPANY: Joseph Blalock Design Office / CLIENT: Mose's Woodworking / DESIGNER: Joseph Blalock



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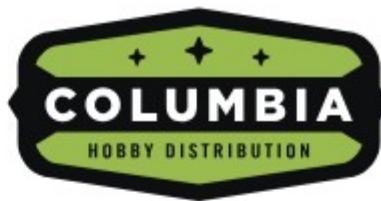
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1260: COMPANY: J Sayles Design Co. / CLIENT: Pantaleakts Family / DESIGNER: John Sayles / ART DIRECTOR: John Sayles
 1261: COMPANY: Art Chantry Design / CLIENT: Robert O'Neill, Banc Press / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
 1262: COMPANY: Kris Bazen Creative / CLIENT: Ray's Smokehouse BBQ, Norman, OK / DESIGNER: Kris Bazen / ART DIRECTOR: Kris Bazen
 1263: COMPANY: Lanky Design / CLIENT: Vittorio Marzola Books / DESIGNER: Giancarlo Salvador / ART DIRECTOR: Giancarlo Salvador
 1264: COMPANY: leightonhubbell.com / CLIENT: Navigator Group / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 1265: COMPANY: Neu Creative, LLC / CLIENT: Columbia Hobby Distribution / DESIGNER: Marc Neidlinger / ART DIRECTOR: Marc Neidlinger
 1266: COMPANY: Gravitate Design Studio / CLIENT: / DESIGNER: Marc Neidlinger / ART DIRECTOR: Marc Neidlinger
 1267: COMPANY: Michael Doret Graphic Design / CLIENT: Canter's Deli / DESIGNER: Michael Doret / ART DIRECTOR: Bonnie Bloomgarden

Logo Gallery



1268



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1268: COMPANY: Office / CLIENT: (RED) / DESIGNER: Office / ART DIRECTOR: Jason Schulte
1269: COMPANY: REACTOR design Studio / CLIENT: National Assoc of Public Charter School / DESIGNERS: Samantha Fine, Patrick Drake / ART DIRECTORS: Clifton Alexander, Chase Wilson
1270: COMPANY: Chase Design Group / CLIENT: Marcia Moska / DESIGNER: Marcia Chase / ART DIRECTOR: Marcia Chase
1271: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
1272: COMPANY: Sta.22 / CLIENT: Dahl Customizing, LLC / DESIGNER: Jamie Vetter / ART DIRECTOR: Jamie Vetter
1273: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
1274: COMPANY: Pollard Design / DESIGNER: Jeff Pollard

Quaint CO.

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1275: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Quaint Co. / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
 1276: CLIENT: Fleur De Links / DESIGNER: Jude Landry
 1277: COMPANY: Salvadore Angulano / CLIENT: Imaginarios Software Development / DESIGNER: Salvadore Angulano / ART DIRECTOR: Salvadore Angulano
 1278: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
 1279: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Teodora's Kitchen / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
 1280: DESIGNER: Flora Voorveld

Logo Gallery



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Arizona Lottery

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1281: COMPANY: Throttle Design Mechanics / CLIENT: Pharaohs Street Rodders / DESIGNER: John Nissen / ART DIRECTOR: Dave Adamson
1282: COMPANY: Weather Control / CLIENT: Eddie Bauer / DESIGNER: Josh Oakley
1283: COMPANY: Varsity Mascot Company / CLIENT: Salem Academy High School / DESIGNERS: Sam Sedor, Wendell Hayes / ART DIRECTOR: Dave Adamson
1284: COMPANY: Chase Design Group / CLIENT: The CW / DESIGNER: Lorrie Garcia / ART DIRECTOR: Margo Chase
1285: COMPANY: Timber Design Co. / DESIGNER: Lars Lawson
1286: COMPANY: Superbig Creative / CLIENT: Jones Soda / DESIGNER: Josh Oakley / ART DIRECTOR: Kevin Walsh
1287: COMPANY: R&R Partners / CLIENT: Arizona Lottery / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
1288: COMPANY: Weather Control / CLIENT: Sustainable Harvest / DESIGNER: Josh Oakley



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1289: COMPANY: Clay McIntosh Creative / CLIENT: Sunny Side Up Cafe / DESIGNER: Clay McIntosh / ART DIRECTOR: Clay McIntosh
 1290: COMPANY: Star Group / CLIENT: AMNRL / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger

1291: COMPANY: R&R Partners / CLIENT: Las Vegas Convention & Visitors Authority / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall
 1292: COMPANY: H2 Design of Texas / CLIENT: John Burroughs School / DESIGNER: Hoyt Hoffelder / ART DIRECTOR: Hoyt Hoffelder

1293: COMPANY: R&R Partners / CLIENT: R&R Partners / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall

1294: COMPANY: Mint / CLIENT: Redington / DESIGNER: Bryan Dankovich, Mika Calkins / ART DIRECTOR: Mike Calkins

1295: COMPANY: Mint / CLIENT: Adles / DESIGNER: Mike Calkins

1296: COMPANY: / CLIENT: luum / DESIGNER: Jacob Carter, Bryan Dankovich / ART DIRECTOR: Mika Calkins

A Closer Look

FIRM: GYULA NÉMETH
DESIGNER / ILLUSTRATOR: GYULA NÉMETH
CLIENT: AMERICAN TAX CREDITS GROUP, INC.

ATG is based out of offices in Los Angeles, Fresno (CA), and Dublin. It specializes in identifying, processing, and implementing custom-tailored tax solutions developed around more than ninety different tax credits and incentive programs offered in the state of California.

ATG was founded upon the notion that any business that qualifies for the government's considerable array of tax incentives deserves access to them whether they are small, owner-operated businesses or large, multinational corporations.

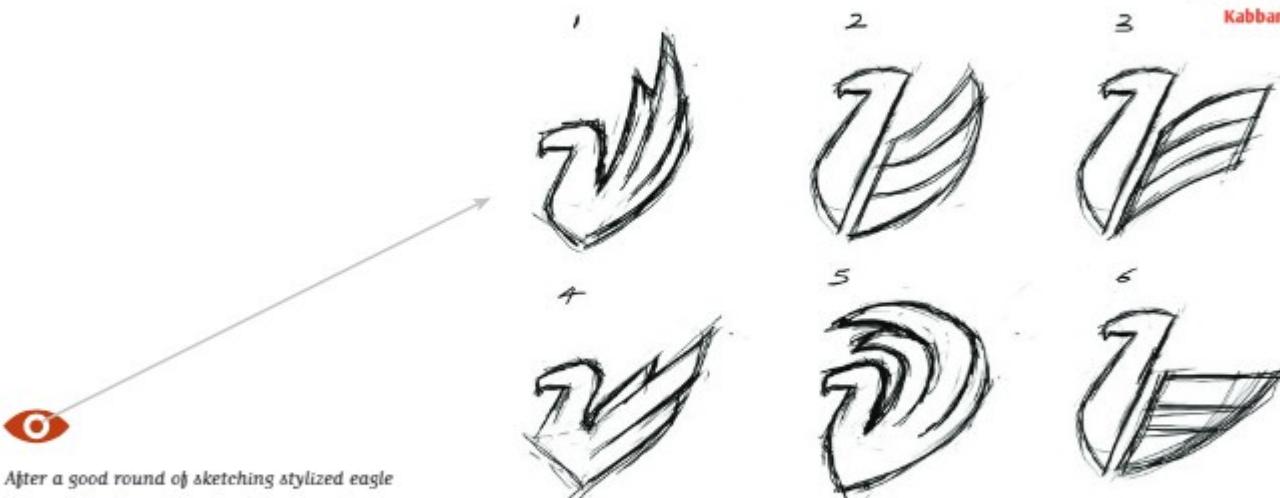
It's always pretty challenging to work for companies like ATG that deal with far more serious business than we designers do. They handle stuff that we can hardly understand. That's one of the reasons why we can approach these projects with bold and clear ideas that help the business simplify their message and reach more possible clientele.



The carefully planned balance of positive to negative space in this logo allows it to be used as a "supergraphic" on various pieces of business collateral. Also, if this logo were any less detailed, it wouldn't have worked as well.



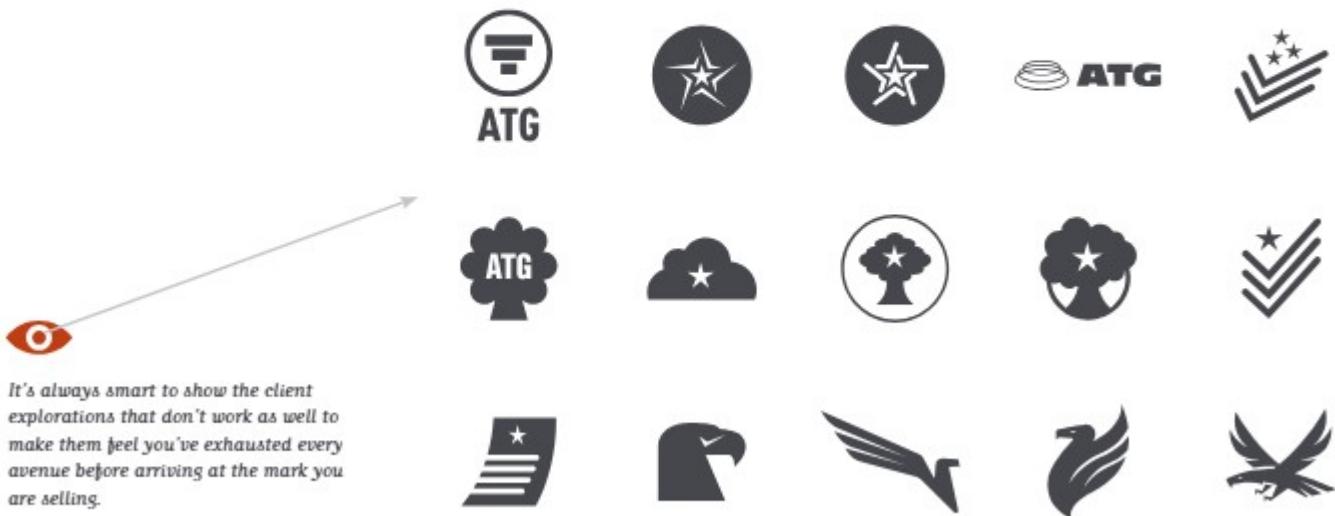
صفحتنا على فيسبوك
Kabbani Books



After a good round of sketching stylized eagle forms, Németh arrives at a dynamic, unique, and bold solution that reduces well and can be reproduced with one color—not an easy task.



It's difficult to design a truly unique eagle logo after so many years of being exposed to eagle designs displayed in the pages of design annuals. Németh has nailed this mark and given his client a truly ownable identity.



It's always smart to show the client explorations that don't work as well to make them feel you've exhausted every avenue before arriving at the mark you are selling.

Logo Gallery



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1301



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1297: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
1298: COMPANY: Art Chantry Design / CLIENT: One Louder Records / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
1299: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
1300: COMPANY: atomicvibe / CLIENT: atomicvibe, graphic design studio / DESIGNER: Jon Stapp / ART DIRECTOR: Jon Stapp
1301: COMPANY: Banowitz & Company / CLIENT: Grain / Restaurant / Bar / DESIGNER: Lily Smith+Kirkley / ART DIRECTOR: Eric Venegas
1302: COMPANY: Chase Design Group / CLIENT: The CW / DESIGNER: Jan Ariasza, Larissa Garcia / ART DIRECTOR: Margo Chase
1303: COMPANY: Banowitz & Company / CLIENT: Pro Soap / DESIGNER: Sarah Terrell / ART DIRECTOR: Eric Venegas



1304



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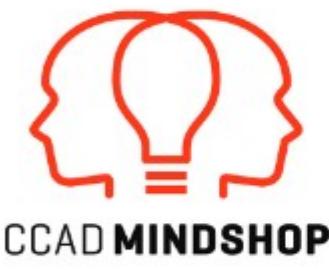
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1304: COMPANY: Miles Design / CLIENT: Corneau Design / DESIGNER: Joshua Cook
 1305: COMPANY: Gardner Design / CLIENT: Grace Hill Winery / DESIGNER: Luke Bott / ART DIRECTOR: Brian Miller
 1306: COMPANY: Chase Design Group / CLIENT: Couture Colour, LLC / DESIGNERS: Margo Chase, Paula Hansanugrum / ART DIRECTOR: Margo Chase
 1307: CLIENT: Restaurant Industry / DESIGNER: Chris Parks / ART DIRECTOR: Chris Parks
 1308: COMPANY: Jared Granger / CLIENT: A Lovely Note / DESIGNER: Jared Granger / ART DIRECTOR: Jared Granger
 1309: COMPANY: Base Art Co. / CLIENT: Columbus College of Art & Design / DESIGNERS: Drue Dixon, Meredith Reuter, Terry Rohrbach / ART DIRECTOR: Terry Rohrbach
 1310: COMPANY: Art Chantry Design / CLIENT: Amy McBride, City of Tacoma / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry

Logo Gallery



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1311: COMPANY: Gardner Design / CLIENT: Highbridge Management / DESIGNER: Adam Anderson / ART DIRECTOR: Brian Miller
1312: COMPANY: Gardner Design / CLIENT: Lavish / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
1313: COMPANY: Gardner Design / CLIENT: Mega Metals / DESIGNER: Chris Parks / ART DIRECTOR: Brian Miller
1314: COMPANY: Gardner Design / CLIENT: Neighborhood Entrepreneur / DESIGNER: Bill Gardner / ART DIRECTOR: Bill Gardner
1315: COMPANY: Gretzman Group / CLIENT: Signature Flight Support / DESIGNER: Chris Parks / ART DIRECTOR: Sonja Gretzman
1316: COMPANY: Gretzman Group / CLIENT: Spay|Neuter KS / DESIGNER: Chris Parks / ART DIRECTOR: Sonja Gretzman
1317: COMPANY: Gyula Németh / DESIGNER: Gyula Németh
1318: COMPANY: Gyula Németh / DESIGNER: Gyula Németh



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THE BREEDERS



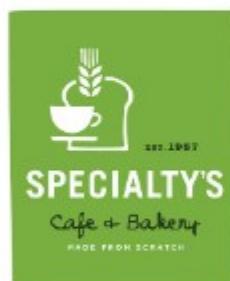
1321



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1319: COMPANY: Joseph Blalock Design Office / CLIENT: James Plant Rosecars / DESIGNER: Joseph Blalock

1320: COMPANY: Joseph Blalock Design Office / CLIENT: State of Texas / DESIGNER: Joseph Blalock

1321: COMPANY: Art Chantry Design / CLIENT: The Trucadeno / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry

1322: COMPANY: J Sayles Design Co. / CLIENT: Panileoski Family / DESIGNER: John Sayles / ART DIRECTOR: John Sayles

1323: COMPANY: The Joe Bosack Graphic Design Co. / DESIGNER: Joe Bosack / ART DIRECTOR: Joe Bosack

1324: COMPANY: Hatch Design / CLIENT: Specialty's Cafe and Bakery / DESIGNER: Exeter Clark / ART DIRECTORS: Joel Tempir, Katie Jain

1325: COMPANY: Hatch Design / CLIENT: Specialty's Cafe and Bakery / DESIGNER: Exeter Clark / ART DIRECTOR: Joel Tempir, Katie Jain

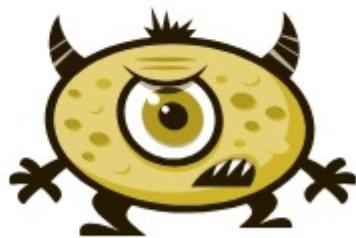
1326: COMPANY: Bailey Lowerman / CLIENT: ScreenInk / DESIGNER: James Strange / ART DIRECTOR: James Strange

Logo Gallery



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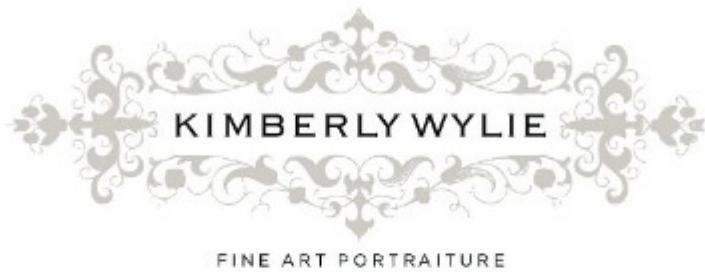


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1327: COMPANY: Greteman Group / CLIENT: Real Men Real Heroes / DESIGNER: Ty Wilkins / ART DIRECTOR: Sonja Greteman
1328: COMPANY: The Mahoney Studio / CLIENT: Ice Cream Social / DESIGNERS: Trish Mahoney, Patrick Mahoney / ART DIRECTOR: Trish Mahoney
1329: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
1330: COMPANY: leightonhubbell.com / CLIENT: Do Good Things / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1331: COMPANY: Sean Heisler / CLIENT: Whitman Consulting Group / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
1332: COMPANY: Banowitz & Company / CLIENT: St John's Episcopal School / DESIGNER: Lily Smith+Kirckley / ART DIRECTOR: Eric Venegas
1333: COMPANY: Pollard Design / DESIGNER: Jeff Pollard



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1334: COMPANY: Bonawetz & Company / CLIENT: Kimberly Wylie / Photography / DESIGNER: Sarah Terrell / ART DIRECTOR: Eric Venegas
 1335: COMPANY: Salvadore Angulano / CLIENT: Aromas Restaurant / DESIGNER: Salvadore Angulano / ART DIRECTOR: Salvadore Angulano
 1336: COMPANY: Thrillustrate

1337: COMPANY: Office / CLIENT: BPW / DESIGNER: Office / ART DIRECTOR: Jason Schulte
 1338: COMPANY: Lewis Communications / CLIENT: Simply Kissable Lip Balm / DESIGNER: Robert Froedge / ART DIRECTOR: Robert Froedge
 1339: COMPANY: M3AD.com / CLIENT: Chronos / DESIGNER: Dan McElhatton III / ART DIRECTOR: Dan McElhatton III

Logo Gallery



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PUGLEASA COMPANY



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1340: COMPANY: Gardner Design / CLIENT: Building Controls and Services, Inc. / DESIGNER: Adam Anderson / ART DIRECTOR: Brian Miller

1341: COMPANY: Schwartzrock Graphic Arts / CLIENT: TorqueTec / DESIGNER: Sherwin Schwartzrock

1342: COMPANY: Schwartzrock Graphic Arts / CLIENT: Pugleasa Company / DESIGNER: Sherwin Schwartzrock

1343: COMPANY: Gardner Design / CLIENT: Collins Bus Corporation / DESIGNER: Luke Bott / ART DIRECTOR: Brian Miller

1344: COMPANY: Muttson Creative / DESIGNER: Ty Muttson

1345: COMPANY: Schwartzrock Graphic Arts / CLIENT: St. Bonifacius Fire Dept. / DESIGNER: Sherwin Schwartzrock

1346: COMPANY: Schwartzrock Graphic Arts / CLIENT: Wiese Communications / DESIGNER: Sherwin Schwartzrock

1347: COMPANY: Schwartzrock Graphic Arts / CLIENT: Derek Derflus / DESIGNER: Sherwin Schwartzrock



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1348: COMPANY: chameleon design / CLIENT: Jennifer Green / DESIGNER: Tomas Vateha / ART DIRECTOR: Tomas Vateha
 1349: COMPANY: ACTUART LP / CLIENT: Eagle Mountain Capital, Ltd. / DESIGNER: Peter Vassari / ART DIRECTOR: Peter Vassari
 1350: COMPANY: Schwartzrock Graphic Arts / CLIENT: FSC / DESIGNER: Sherwin Schwartzrock
 1351: COMPANY: Robert Finkel Design / CLIENT: Town Treats / DESIGNER: Robert Finkel / ART DIRECTOR: Robert Finkel
 1352: COMPANY: Invisible Creature / CLIENT: Artist Series Guitar / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
 1353: COMPANY: M&M / CLIENT: M&M / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger
 1354: COMPANY: M&M / CLIENT: M&M / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger
 1355: COMPANY: Janus / CLIENT: Nature's Kitchen / DESIGNER: Aleksandar Petrovic / ART DIRECTOR: Aleksandar Petrovic

A Closer Look

FIRM: MATTSON CREATIVE
DESIGNER / ILLUSTRATOR: TY MATTSON
ART DIRECTOR: TY MATTSON
CLIENT: POCONO MODERN

With attention to detail and a commitment to sustainable practices, Pocono Modern is building homes in the Poconos with a fresh, modern twist.

Pocono Modern is the vision of Kraig Kalashian, who is an incredible architect and designer, which makes all of our collaborations very creative. He has a great eye for design and we tend to gravitate toward the same aesthetic, which is fun.

In the final solution, the Pocono Mountains are represented, but are abstracted into simple, strong shapes. There is some interesting positive/negative space created in the middle of the mark by the intersection of the angles. The wood texture evokes the organic nature of the Poconos, and the color fields represent the minimal, modern aspect of the brand.



I don't care what you say, working fast and loose in a sketchbook and fleshing out ideas prior to building logo forms on a computer will always make your concepts stronger and your rendering more refined in a shorter amount of time. It's also a great way to visually communicate with a client before heading down a road he or she is unwilling to travel.



Preliminary exploration sells geometric retro, post-modern idealism, coupled with timeless typefaces. The fresh color palettes keep this mark from feeling too dated.



The triangle shapes were the perfect elements to represent the Pocono Mountains. The forms also replicated wonderfully as a decorative pattern to be used on packaging and stationery. The sparse type treatments kept the whole identity package feeling appropriately modern.



Logo Gallery



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1356: COMPANY: Adam Anderson / DESIGNER: Adam Anderson

1357: CLIENT: Emona House / DESIGNER: Julian Hrankov

1358: COMPANY: A3 Design / CLIENT: Carmel C.C. / DESIGNER: Alan Altman / ART DIRECTOR: Amanda Altman

1359: COMPANY: atomicvibes / CLIENT: Three Nuts General Contractors / DESIGNER: Jon Stopp / ART DIRECTOR: Jon Stopp

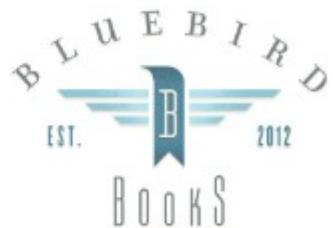
1360: COMPANY: Banowitz & Company / CLIENT: Pro Soap / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas

1361: COMPANY: Design Center, Inc. / CLIENT: Design Center, Inc. / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger

1362: COMPANY: Base Art Co. / CLIENT: Investing in Workers / DESIGNER: Terry Rohrback / ART DIRECTOR: Terry Rohrback



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**Wee Little Whale**

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**alebrijes**mexican cuisine

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SCENE on MAIN

urban.cocktails.cuisine.

1369

1363: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
 1364: COMPANY: Gardner Design / CLIENT: Bluebird Books / DESIGNER: Adam Anderson / ART DIRECTOR: Brian Miller
 1365: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
 1366: COMPANY: Gardner Design / CLIENT: Bluebird Books / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
 1367: COMPANY: piastato Immagine corporativa™ / CLIENT: alebrijes mexican cuisine / DESIGNER: Ivan Abbadio / ART DIRECTOR: Ivan Abbadio
 1368: COMPANY: Owen Jones Design / CLIENT: Private client tattoo design / DESIGNER: Owen Jones / ART DIRECTOR: Owen Jones
 1369: COMPANY: Bonowitz & Company / CLIENT: Scene on Main / DESIGNER: Lily Smith+Kirkley / ART DIRECTOR: Eric Venegas

Logo Gallery



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1370: COMPANY: Gardner Design / CLIENT: Graphic Impressions / DESIGNER: Luke Bott / ART DIRECTOR: Brian Miller
1371: COMPANY: Gardner Design / CLIENT: Marquee Performing Arts Center / DESIGNER: Adam Anderson / ART DIRECTOR: Brian Miller
1372: COMPANY: Gardner Design / CLIENT: KETCH / DESIGNER: Adam Anderson / ART DIRECTOR: Brian Miller
1373: COMPANY: Gardner Design / CLIENT: Reno / DESIGNER: Chris Parks / ART DIRECTOR: Brian Miller
1374: COMPANY: Gardner Design / CLIENT: Bluebird Books / DESIGNER: Adam Anderson / ART DIRECTOR: Brian Miller
1375: COMPANY: Gardner Design / CLIENT: Parkstone at College Hill / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller
1376: COMPANY: WORKtoDATE (www.worktodate.com) / CLIENT: Harvest Moon Farms / DESIGNER: Greg Bennett / ART DIRECTOR: Greg Bennett
1377: COMPANY: Gardner Design / CLIENT: Mystik Butterfly / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller



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1378: COMPANY: Gretelman Group / CLIENT: Hutton Construction / DESIGNER: Chris Parks / ART DIRECTOR: Sonia Gretelman
 1379: COMPANY: Gyula Németh / DESIGNER: Gyula Németh

1380: COMPANY: Hatch Design / CLIENT: JAQK Cellars / DESIGNERS: Exeter Clark, Ryan Mats / ART DIRECTORS: Joel Templin, Katie Jain

1381: COMPANY: Gyula Németh / CLIENT: / DESIGNER: Gyula Németh

1382: COMPANY: Hatch Design / CLIENT: Segrams / DESIGNER: Exeter Clark / ART DIRECTORS: Joel Templin, Katie Jain

1383: COMPANY: Jay Vigan Design / CLIENT: Jerry's Home / DESIGNER: Jay Vigan / ART DIRECTOR: Jay Vigan

1384: COMPANY: Holy Cow Creative / CLIENT: Hope Church / DESIGNER: Von Glintha / ART DIRECTOR: Michael Buckingham

1385: COMPANY: Jake Thompson / CLIENT: Epiphanie Co. / DESIGNER: Jake Thompson / ART DIRECTOR: Jake Thompson

Logo Gallery



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1386: COMPANY: leightonhubbell.com / CLIENT: Scott Montgomery Photography / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1387: COMPANY: leightonhubbell.com / CLIENT: Nousuan / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1388: COMPANY: leightonhubbell.com / CLIENT: Nectar Labs / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1389: COMPANY: leightonhubbell.com / CLIENT: South Shore Dental Prosthetics / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1390: COMPANY: leightonhubbell.com / CLIENT: Motive Dental Group / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1391: CLIENT: Self-Promotion / DESIGNER: Jude Landry
1392: COMPANY: Design Center, Inc. / CLIENT: ProTech, Inc. / DESIGNER: Sherwin Schwartzrock / ART DIRECTOR: John Reger



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1393: COMPANY: leightonhubbell.com / CLIENT: TimeDog / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 1394: COMPANY: leightonhubbell.com / CLIENT: University of North Dakota / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 1395: COMPANY: Matt Lehman Studio / CLIENT: Make It Bigger Mama Publicity / ART DIRECTORS: Brad Henderson, Stephanie Fields
 1396: COMPANY: leightonhubbell.com / CLIENT: South Shore Dental Prosthetics / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
 1397: COMPANY: Schwantrzrock Graphic Arts / CLIENT: 3.2.1, Inc. / DESIGNER: Sherwin Schwantrzrock
 1398: COMPANY: J Sayles Design Co. / CLIENT: Effective Communication / DESIGNER: John Sayles / ART DIRECTOR: John Sayles

Logo Gallery



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MITERRA
Mother Earth's Finest

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1399: COMPANY: Mirko Ilic Corp. / CLIENT: Kulturalni Centar Beograd / DESIGNER: Mirko Ilic / ART DIRECTOR: Mirko Ilic

1400: COMPANY: Timber Design Co. / DESIGNER: Lars Lawson

1401: COMPANY: Sophia Georgopoulou Design / CLIENT: MITERRA - Mother Earth's Finest / DESIGNER: Sophia Georgopoulou / ART DIRECTOR: Sophia Georgopoulou

1402: COMPANY: The Mahoney Studio / CLIENT: Bitty Bakeshop / DESIGNERS: Trish Mahoney, Patrick Mahoney / ART DIRECTOR: Trish Mahoney

1403: COMPANY: Adam Anderson / DESIGNER: Adam Anderson

1404: COMPANY: Salvador Anguiano / CLIENT: Aromas Restaurant / DESIGNER: Salvador Anguiano / ART DIRECTOR: Salvador Anguiano

1405: COMPANY: REACTOR design Studio / CLIENT: Computer Engineering, Inc. / DESIGNERS: Chase Wilson, Samantha Fine / ART DIRECTOR: Clifton Alexander

1406: COMPANY: Ruth Weller / CLIENT: Kassandra Siebel / DESIGNER: Ruth Weller / ART DIRECTOR: Ruth Weller



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1407: COMPANY: chameleon design / CLIENT: Tomas Vateha / DESIGNER: Tomas Vateha / ART DIRECTOR: Tomas Vateha
 1408: COMPANY: Weather Control / CLIENT: Rossignol / DESIGNER: Josh Oakley

1409: COMPANY: Mint / CLIENT: Gilt / DESIGNER: Mike Colkitt

1410: COMPANY: Schwartzrock Graphic Arts / CLIENT: TorqueTec / DESIGNER: Sherwin Schwartzrock

1411: COMPANY: R&R Partners / CLIENT: Lou Ruvo Brain Institute / DESIGNER: Randy Hall / ART DIRECTOR: Randy Hall

1412: COMPANY: Holy Cow Creative / CLIENT: Hope Church / DESIGNER: Von Glitschka / ART DIRECTOR: Michael Buckingham

1413: COMPANY: Schwartzrock Graphic Arts / CLIENT: Fox River Mills / DESIGNER: Sherwin Schwartzrock

1414: COMPANY: Schwartzrock Graphic Arts / CLIENT: RiverBrand Design / DESIGNER: Sherwin Schwartzrock

A Closer Look

IN-HOUSE: ORCHESTRA
DESIGNERS: TY WILKINS, BRENT COUCHMAN & RYAN FEERER
CLIENTS: GENTRY UNDERWOOD AND SCOTT CANNON

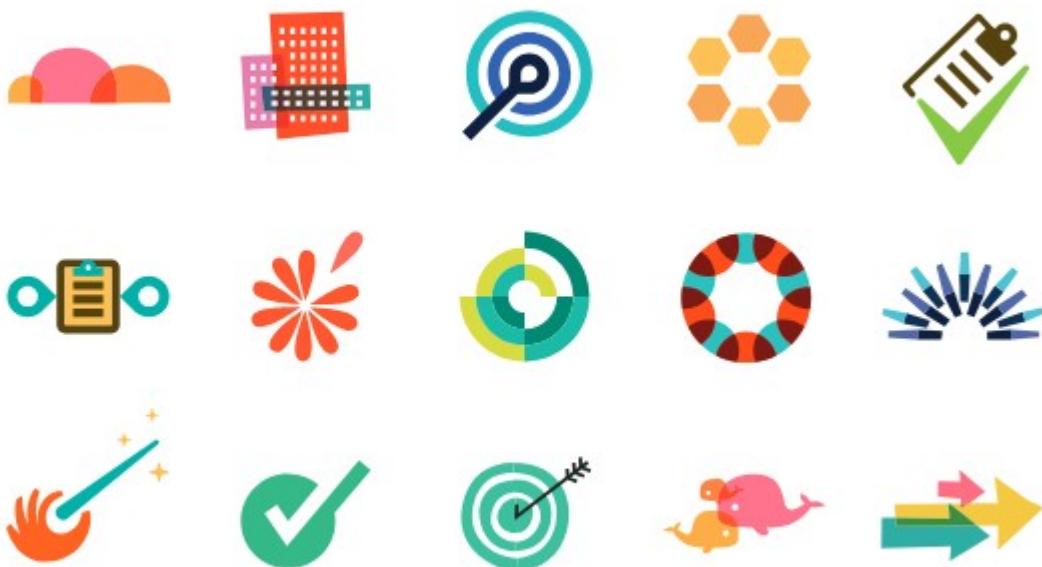
Orchestra is a powerful application combining real-time chat with an elegant to-do list. Founders Gentry Underwood and Scott Cannon assembled a team of three designers from different cities to collaborate on the logo design. The team consisted of Brent Couchman, Ryan Feerer, and Ty Wilkins.



Clean iconic marks are deceptively simple. Taking two common themes yet achieving a unique graphic takes smart thinking and well-crafted execution, has been clearly done here.

The design team initially explored playful and organic forms with the goal of conveying the approachable and friendly nature of the application. Transparency and overprinting were utilized to combine shapes such as clouds, arrows, buildings, and whales to demonstrate the ease of collaboration. The theme of simplicity was further explored with various interpretations of a magic wand. A plucked petal from a flower represents a wish fulfilled, an arrow underlines efficiency, a bee and his hive suggest the diligence of completing a task, and a check mark and clipboard highlight the core to-do list capability of Orchestra.

Eventually the management team at Orchestra decided that a pivot away from an organic and playful symbol toward a bold, crisp, and minimal solution best fit their goals and target audience. Furthermore, the team felt it was essential that the symbol communicate both of the application's core abilities: chat and list making. The final selected logo has a consistent line weight with a minimal speech bubble that also doubles as an O for Orchestra.



Fun and color explorations touching on the pedestrian and magical aspects of this product's offerings show the depth of ideas considered.



orchestra



*Even though the client u-turned at this stage,
the end result of the initial exploration arrived
at three strong solutions.*



orchestra



orchestra



A diverse collection of speaking-bubble and check-mark variations in a new round of exploratory directions helped the team establish a strong iconic brand while avoiding the pitfalls that usually come with common themes.

Logo Gallery



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1415: COMPANY: Banowitz & Company / CLIENT: Grain / Restaurant / Bar / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas
1416: COMPANY: Banowitz & Company / CLIENT: The Front Room / DESIGNER: Lily Smith+Kirley / ART DIRECTOR: Eric Venegas
1417: COMPANY: Basa Art Co. / CLIENT: Bluestone Law / DESIGNER: Casey Carmell / ART DIRECTOR: Terry Rohrback
1418: COMPANY: Basa Art Co. / CLIENT: Columbus Public Art / DESIGNER: Drus Dixon / ART DIRECTOR: Terry Rohrback
1419: COMPANY: Basa Art Co. / CLIENT: Resource Interactive / DESIGNER: Drus Dixon / ART DIRECTOR: Terry Rohrback
1420: COMPANY: Banowitz & Company / CLIENT: The Hockaday School / DESIGNER: Kris Murphy / ART DIRECTOR: Eric Venegas
1421: CLIENT: Anchor Wichita / DESIGNER: Chris Parks / ART DIRECTOR: Chris Parks



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1423



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1427



1428

1422: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
 1423: COMPANY: Chris Trivizas / CLIENT: Philab Cosmetics s.a. / DESIGNER: Chris Trivizas / ART DIRECTOR: Chris Trivizas
 1424: COMPANY: Invisible Creature / CLIENT: Live Nation / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
 1425: COMPANY: Chris Rooney Illustration/Design / CLIENT: MOG / DESIGNER: Chris Rooney
 1426: COMPANY: Brent Couchman Design / CLIENT: Excited Atom / DESIGNER: Brent Couchman
 1427: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
 1428: COMPANY: Adam Anderson / DESIGNER: Adam Anderson

Logo Gallery



1429



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1429: CLIENT: Kafstan Studio / DESIGNER: Muamer ADILOVIC / ART DIRECTOR: Muamer ADILOVIC

1430: COMPANY: Gyula Németh / DESIGNER: Gyula Németh

1431: COMPANY: Gardner Design / CLIENT: A Little Bitz / DESIGNER: Chris Parks / ART DIRECTOR: Brian Miller

1432: COMPANY: WORKtoDATE (www.worktodata.com) / CLIENT: Record Breaking Gifts / DESIGNER: Greg Bennett / ART DIRECTOR: Greg Bennett

1433: COMPANY: Sophia Georgopoulou Design / CLIENT: Chromatistes Meres, Anthia Vlassopoulos / DESIGNER: Sophia Georgopoulou / ART DIRECTOR: Sophia Georgopoulou

1434: COMPANY: Brent Couchman Design / CLIENT: Katie Bowie Photography / DESIGNER: Brent Couchman

1435: COMPANY: Gardner Design / CLIENT: The Church of the Latter Day Saints / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller

1436: COMPANY: Gardner Design / CLIENT: Tops / DESIGNER: Belon Weins / ART DIRECTOR: Brian Miller



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1437: COMPANY: Flight Deck Creative / CLIENT: Charles Barry / DESIGNER: Jason Rohn / ART DIRECTOR: Jason Rohn
 1438: COMPANY: Gardner Design / CLIENT: Grumpy Old Man / DESIGNER: Bill Gardner / ART DIRECTOR: Bill Gardner
 1439: COMPANY: Joseph Blalock Design Office / CLIENT: Small Smiles Dental Center/GSD&M / DESIGNER: Joseph Blalock
 1440: COMPANY: Gyula Németh / DESIGNER: Gyula Németh

1441: COMPANY: Kim Chan / CLIENT: Pacific Air Finance / DESIGNER: Kim Chan / ART DIRECTOR: Kim Chan

1442: COMPANY: Leightonhubbell.com / CLIENT: Leisure Interactive / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

1443: COMPANY: 7 Streets Rum / DESIGNER: Hans Bennenwitz / ART DIRECTOR: David Sudarma

1444: COMPANY: Leightonhubbell.com / CLIENT: Chambers County Logistics Center / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell

Logo Gallery



Creedoo

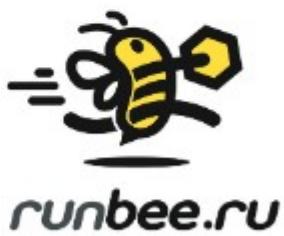
1445



1446



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1449



BEER GARDEN

1450

1445: COMPANY: Sean Heisler / CLIENT: Creedoo / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
1446: COMPANY: Spindletop Design / CLIENT: Smith's Opticians / DESIGNER: Jennifer Blanco / ART DIRECTOR: Jennifer Blanco
1447: CLIENT: runbee.ru / DESIGNER: Artem Dvorzhak
1448: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
1449: COMPANY: Schwartzrock Graphic Arts / CLIENT: Noble Communications / DESIGNER: Sherwin Schwartzrock
1450: CLIENT: agrushka.ru / DESIGNER: Artem Dvorzhak
1451: COMPANY: Sean Heisler / CLIENT: Beer Garden / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler



1452



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Grand St.

1456

1457

1452: COMPANY: Bruketh & Zinic OM, Branddoctor / CLIENT: ORYX group / DESIGNER: Neven Crjenak / ART DIRECTOR: Neven Crjenak

1453: COMPANY: Salvadore Angulano / CLIENT: La Santa Clothing / DESIGNER: Salvadore Angulano / ART DIRECTOR: Salvadore Angulano

1454: COMPANY: Mottison Creative / DESIGNER: Ty Mottison

1455: COMPANY: Gee + Chung Design / CLIENT: 20/20 Vision Centre Ltd (HK) / DESIGNER: Earl Gee / ART DIRECTOR: Earl Gee

1456: CLIENT: Sedgwick County Zoo / DESIGNER: Chris Parks / ART DIRECTOR: Chris Parks

1457: COMPANY: TY Design / CLIENT: Grand St. / DESIGNER: Ty Wilkins / ART DIRECTOR: Ty Wilkins

Logo Gallery



1458



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1458: COMPANY: Invisible Creature / CLIENT: Ain't No Grave Records / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
1459: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kingstone Media / DESIGNER: Sherwin Schwartzrock
1460: COMPANY: Chris Trivizas / CLIENT: Lemonies Estate / DESIGNER: Chris Trivizas / ART DIRECTOR: Chris Trivizas
1461: COMPANY: Schwartzrock Graphic Arts / CLIENT: Werner Design Werks / DESIGNER: Sherwin Schwartzrock
1462: COMPANY: A3 Design / CLIENT: Upstate New York Trade Institute / DESIGNER: Alan Altman / ART DIRECTOR: Amanda Altman
1463: COMPANY: Schwartzrock Graphic Arts / CLIENT: Kurt Kolla / DESIGNER: Sherwin Schwartzrock
1464: COMPANY: R&R Partners / CLIENT: MGM Mirage / DESIGNER: Randy Hell / ART DIRECTOR: Randy Hell
1465: COMPANY: Jeff Fisher LogoMotives / CLIENT: Hamilton Events / DESIGNER: Jeff Fisher / ART DIRECTOR: Jeff Fisher



1466



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1471



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1466: CLIENT: Flatwater Fitness / DESIGNER: Chris Parks / ART DIRECTOR: Chris Parks
 1467: COMPANY: Weather Control / CLIENT: Sustainable Harvest / DESIGNER: Josh Oakley
 1468: COMPANY: ACTUART LP / CLIENT: Terri Mordt Ltd. / DESIGNER: Peter Vassari / ART DIRECTOR: Peter Vassari
 1469: COMPANY: Star Group / CLIENT: AMNRL / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger
 1470: COMPANY: ACTUART LP / CLIENT: Quantus / DESIGNER: Peter Vassari / ART DIRECTOR: Peter Vassari
 1471: COMPANY: Chris Rooney Illustration/Design / CLIENT: Type A / DESIGNER: Chris Rooney
 1472: COMPANY: ACTUART LP. / CLIENT: ESF, INC / DESIGNER: Peter Vassari / ART DIRECTOR: Peter Vassari
 1473: COMPANY: Sussner Design Company / CLIENT: Sussner Design Company / DESIGNER: Ben Alpert / ART DIRECTOR: Derek Sussner

Style Is Substance

TRACY SABIN



a



b

Logos are the poetry of graphic design. They aim to say a lot with a minimum of means. This doesn't imply, however, that all logos should hew to one minimalist, modern design aesthetic. As early as the '50s, design firms like Push Pin Studios rebelled against the minimalism inspired by the Bauhaus, De Stijl, and the Swiss Style movements. For every minimalist masterpiece from the likes of Paul Rand or Saul Bass there were many works from lesser designers whose creations followed the dictates of minimalism but whose designs were, well, boring. Boring is not a desirable attribute for logos. Milton Glaser, Seymour Chwast, and the Push Pin Group demonstrated that a less than "pure" approach to design, drawing on stylistic trends from the past, from different regions of the world and from "high" or "low" cultural sources, could add a vital spark of interest and add to the content of the message as well.

Minimalism may be best suited to the logo designs of major corporations. But, let's face it, the vast majority of logo assignments are for small logos, for mom-and-pop concerns, one-time events, limited-duration housing developments, specialty products, charity organizations, and the like. For these modest entities and events, a different set of rules apply.

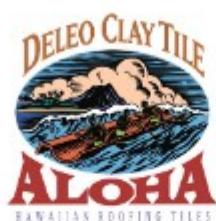
In other words, style can be one of the tools designers use to communicate in a shorthand way. Style is an aspect of the poetic minimalism of a logo. What lines of reasoning lead designers to choose one stylistic approach over another? The decision should not be arbitrary. Message, usage, and context are key factors.

Following are some examples from my experience.

I was hired by Conover Design to develop a logo for the SAM Awards, an architectural awards ceremony in San Diego that sponsors a themed festivity each year. The theme for 1990 was *C'est Magnifique* because it was the centenary of the start of the Belle Epoque in Paris. The art director, David Conover, gave



c



d



e



f

instructions to create a logo in the style of an 1890s Parisian poster. That was the message of the logo. It was a fairly straightforward process of researching the posters of the period, particularly the work of Toulouse-Lautrec and Jules Chéret, and coming up with a design inspired by those antecedents that would function well in the anticipated usages (fig. a). Those usages included a promotional poster, letterhead, programs, and other ancillary items. Because this was a one-time event and the reproduction methods for the various items were of a high quality, we could consider the option of a complex image. The communication of a fun event was of greater concern for this logo than the need to draw attention. That was the contextual aspect of the logo. The use of a historical style followed in an obvious way from the event itself.

The logos for Deleo tile used style to communicate in a more subtle way. Deleo creates a variety of specialty ceramic roof tiles. The art director, José Serrano from Mires Design established a plan, in consultation with other members of the creative team and the client, to fashion a logo for each of the tile varieties. José felt that the employment of a woodcut look would communicate a couple of key aspects of the product—that the tiles were based on regional historical patterns and that they were made with a high level of craftsmanship. That was the message. The primary use of these logos was to communicate Deleo's tradition-inspired, artisanal manufacturing process. The context resided both in drawing attention to the product in magazine advertising and in signaling the quality of the product on packaging and sample boxes (fig. b, c, d).

For some logos, drawing attention within a given context is the most important issue. Housing developments are mainly marketed through newspaper advertisements. The housing section of a newspaper is a competitive arena in which the reader's eyes scan pages quickly. Creating a minimalist logo for that environment may not be the best strategy. That's why the logo for the Amore housing development was conceived

by Greenhaus creative director, Craig Fuller and designers Jerry Sisti and Michael Grace, as something very different from the typical solution (fig. e). In the competition for quick scanning eyes, something that looks like a painting on stucco, rather than a simplistic logo, more effectively causes the reader to stop and pay attention. Usage and context are directly linked in this case. Secondarily, the stucco style and the depiction of an Italian villa points to the message that the houses in the development were inspired by Tuscan architecture.

Then, there are cases where a minimal approach is best. Odyssey, an imprint of Harcourt Inc., specialized in the publication of Children's Classics. Art Director Lisa Peters, helped formulate the strategy for the Odyssey branding. The message of the logo, embodied by the depiction of Odysseus' boat, is that reading the classics is an adventure. Because the logo was displayed on the spine of paperbacks it had to be very simple (fig. f). By treating all their cover designs in the same way, with the logo reversed out of black at the top of a solid white spine, Odyssey's books, such as the Mary Poppins series, called attention to themselves even when the books were displayed spine-out on a bookshelf. Here, the anticipated usage pushed the style toward simplicity. Like the Amore logo, usage and context were linked, but the choice of stylistic treatment was very different. The simple, bold, and daring solutions of the Bauhaus movement are one of the many stylistic trends a designer can pick and choose from to fulfill the aims of a particular design problem.

So, style can be more than just an arbitrary prettification. Style can communicate information and it can enhance the effectiveness of a logo within its anticipated context. It doesn't have to be a choice between style or substance. You can have both.

Logo Gallery

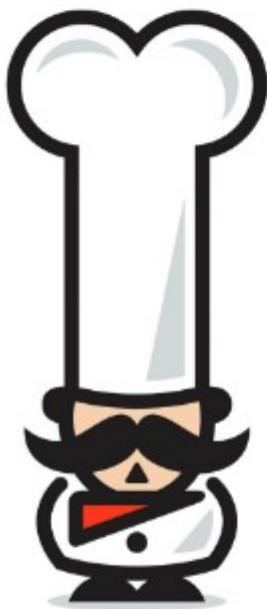


NONSTOP

1474

THE GALAXY TRIO

1475



1476



1477

FINE ART PORTRAITURE
Kimberly Wylie

1478



1479



O'Bannon Law

1480

1474: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
1475: COMPANY: Art Chantry Design / CLIENT: Dave Crider, Extrax Records / DESIGNER: Art Chantry / ART DIRECTOR: Art Chantry
1476: COMPANY: Adam Anderson / DESIGNER: Adam Anderson
1477: COMPANY: Brent Couchman Design / CLIENT: Supereight Studio / DESIGNER: Brent Couchman
1478: COMPANY: Bonowetz & Company / CLIENT: Kimberly Wylie / Photography / DESIGNER: Eric Venegas / ART DIRECTOR: Eric Venegas
1479: COMPANY: Design Center, Inc. / CLIENT: Design Center, Inc. / DESIGNER: Sherwin Schwartrock / ART DIRECTOR: John Reger
1480: COMPANY: Eleven19 Communications Inc. / CLIENT: O'Bannon Law Firm / DESIGNER: Nicole Blaauw / ART DIRECTOR: Donovan Beery



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1481: COMPANY: Chris Rooney Illustration/Design / CLIENT: Holly Bender / DESIGNER: Chris Rooney
 1482: COMPANY: DesignUnion / CLIENT: Summit Climbing / DESIGNER: Renée Melton

1483: COMPANY: Schwartzrock Graphic Arts / CLIENT: 3.2.1, Inc. / DESIGNER: Sherwin Schwartzrock

1484: COMPANY: Tacitz Creative, Inc. / CLIENT: Vina Escondida Estates / DESIGNER: Paul Howalt

1485: COMPANY: Banowitz & Company / CLIENT: Grain / Restaurant / Bar / DESIGNER: Sarah Terrell / ART DIRECTOR: Eric Venegas

1486: COMPANY: Adam Anderson / DESIGNER: Adam Anderson

1487: COMPANY: Enhive Creative Studio Pvt. Ltd. / CLIENT: Jarrod Swanger / DESIGNER: Debasish Nayak / ART DIRECTOR: Debasish Nayak

Logo Gallery



1488



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1488: COMPANY: Gardner Design / CLIENT: Graphic Impressions / DESIGNER: Luke Bott / ART DIRECTOR: Brian Miller
1489: COMPANY: Gardner Design / CLIENT: Trails Crossing / DESIGNER: Ty Wilkins / ART DIRECTOR: Brian Miller

1490: COMPANY: Gardner Design / CLIENT: KETCH / DESIGNER: Brian Weins / ART DIRECTOR: Brian Miller

1491: COMPANY: Gardner Design / CLIENT: Phoenixx Productions / DESIGNER: Luke Bott / ART DIRECTOR: Brian Miller

1492: COMPANY: Gardner Design / CLIENT: Kroger Fast Forward Grill / DESIGNER: Brian Miller / ART DIRECTOR: Brian Miller

1493: COMPANY: Sophia Georgopoulou Design / CLIENT: Greek Green Building Council / DESIGNER: Sophia Georgopoulou / ART DIRECTOR: Sophia Georgopoulou

1494: COMPANY: Gardner Design / CLIENT: Hutchinson Regional Medical Center / DESIGNER: Brian Weins / ART DIRECTOR: Brian Miller

1495: COMPANY: Gardner Design / CLIENT: Vitaworks / DESIGNER: Chris Parks / ART DIRECTOR: Brian Miller



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1501



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1496: COMPANY: Bailey Lauerman / CLIENT: Bailey Lauerman / DESIGNER: Brandon Ottman / ART DIRECTOR: Carter Weltz
 1497: COMPANY: Bailey Lauerman / CLIENT: Bailey Lauerman / DESIGNER: Brandon Ottman / ART DIRECTOR: Carter Weltz
 1498: COMPANY: Miles Design / CLIENT: HWC Engineering / DESIGNER: Brian K. Gray
 1499: COMPANY: Dreambox Creative / CLIENT: Brand the Speaker / DESIGNER: Hans Bennewitz / ART DIRECTOR: Doru Bere
 1500: COMPANY: Gardner Design / CLIENT: KETCH / DESIGNER: Brian Weltz / ART DIRECTOR: Brian Miller
 1501: COMPANY: Gyula Németh / CLIENT: / DESIGNER: Gyula Németh
 1502: COMPANY: Bailey Lauerman / CLIENT: Bailey Lauerman / DESIGNER: Brandon Ottman / ART DIRECTOR: Carter Weltz
 1503: COMPANY: Fernandez Studio / CLIENT: NHTSA / DESIGNER: Carlos Fernandez / ART DIRECTOR: Brian Potter

Logo Gallery



1504



1505



1506



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1509



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1504: COMPANY: Logo Planet Laboratory / CLIENT: Olivet / DESIGNER: Jeffrey Mardis
1505: COMPANY: Joseph Blalock Design Office / CLIENT: State of Texas / DESIGNER: Joseph Blalock

1506: COMPANY: Schwartrock Graphic Arts / CLIENT: Group Publishing / DESIGNER: Sherwin Schwartrock

1507: COMPANY: Joy Vigon Design / CLIENT: Lightstorm Entertainment / DESIGNER: Joy Vigon / ART DIRECTOR: Joy Vigon

1508: COMPANY: Fernandez Studio / CLIENT: The Palladium / DESIGNER: Carlos Fernandez / ART DIRECTOR: Mike Wilson

1509: COMPANY: Mirko Inc Corp. / CLIENT: Jewish Film Festival / DESIGNER: Mirko Inc / ART DIRECTOR: Mirko Inc

1510: COMPANY: Michael Doret Graphic Design / CLIENT: Howard Marks Adv. / DESIGNER: Michael Doret / ART DIRECTOR: Dennis Wolach



CHRYSLER *financial*SM

1511



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1511: COMPANY: Gardner Design / CLIENT: Chrysler Financial / DESIGNER: Ty Wilkins / ART DIRECTOR: Brian Miller
1512: COMPANY: Boji Group / CLIENT: Phoenix Design Week / DESIGNER: Jonny Ashcroft
1513: COMPANY: leightonhubbell.com / CLIENT: Oney Roofing / DESIGNER: Leighton Hubbell / ART DIRECTOR: Leighton Hubbell
1514: COMPANY: Mirko Inc Corp. / CLIENT: Atlas Print Solutions / DESIGNER: Mirko Inc / ART DIRECTOR: Mirko Inc
1515: COMPANY: Fernandez Studio / CLIENT: Moore IT Services / DESIGNER: Carlos Fernandez / ART DIRECTOR: Carlos Fernandez
1516: COMPANY: Flight Deck Creative / CLIENT: Network Neighborhood / DESIGNER: Jason Rahn / ART DIRECTOR: Jason Rahn

1516

Logo Gallery



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1522



The Joseph School

1523



NORTH
CONSTRUCTION

1524

1517: CLIENT: New Works Design Group / DESIGNER: Muamer ADILOVIC / ART DIRECTOR: Muamer ADILOVIC
1518: COMPANY: Timber Design Co. / DESIGNER: Lars Lawson
1519: COMPANY: Gravitate Design Studio / DESIGNER: Marc Neidlinger / ART DIRECTOR: Marc Neidlinger
1520: COMPANY: Sean Heisler / CLIENT: Braviant / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler
1521: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
1522: CLIENT: Kafer / DESIGNER: Artem Dvorzhuk
1523: COMPANY: Lewis Communications / CLIENT: The Joseph School / DESIGNER: Robert Froedge / ART DIRECTOR: Robert Froedge
1524: COMPANY: Sean Heisler / CLIENT: North Construction / DESIGNER: Sean Heisler / ART DIRECTOR: Sean Heisler



POTENTIALYZE

Tap your potential. Tap your results.



1525

1526

MosHeaHunt



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m y s t i c

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1525: COMPANY: Jeremy Slagle Graphic Design / CLIENT: Potentialalyze / DESIGNER: Jeremy Slagle / ART DIRECTOR: Jeremy Slagle
 1526: COMPANY: R&R Partners / CLIENT: personal / DESIGNER: Randy Heil / ART DIRECTOR: Randy Heil

1527: COMPANY: Schwartzrock Graphic Arts / CLIENT: Schwartzrock Graphic Arts / DESIGNER: Sherwin Schwartzrock

1528: COMPANY: Chris Rooney Illustration/Design / CLIENT: San Francisco Bay Area Water Transit / DESIGNER: Chris Rooney / ART DIRECTOR: Jef Loyola, The M-Line

1529: COMPANY: Mint / CLIENT: Luum / DESIGNER: Bryan Dankovich / ART DIRECTOR: Mike Calkins

1530: COMPANY: Schwartzrock Graphic Arts / CLIENT: Delphax / DESIGNER: Sherwin Schwartzrock

1531: COMPANY: Pollard Design / DESIGNER: Jeff Pollard

1532: COMPANY: Mattson Creative / DESIGNER: Ty Mattson

Logo Gallery



1533



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HEALTHY
BITES

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1538



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1533: COMPANY: Fairchild Creative / CLIENT: Fairchild Creative / DESIGNER: Douglas Fairchild / ART DIRECTOR: Douglas Fairchild
1534: CLIENT: Strong House Residences / DESIGNER: Kyle Dingman
1535: COMPANY: Star Group / CLIENT: Star Group / DESIGNER: Scott Oeschger / ART DIRECTOR: Scott Oeschger
1536: COMPANY: Owen Jones Design / CLIENT: Personal Project / DESIGNER: Owen Jones / ART DIRECTOR: Owen Jones
1537: COMPANY: BrandLtd.com / CLIENT: Brand Athletic Team for Spartan Race / DESIGNER: Jordan Kabalko / ART DIRECTOR: Virginia Martino
1538: CLIENT: Global Air Force Museum / DESIGNER: Jake Dugard
1539: COMPANY: Joseph Blalock Design Office / CLIENT: Raven Styling / DESIGNER: Joseph Blalock



1540



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1546

1540: COMPANY: Schwartzrock Graphic Arts / CLIENT: MN Health and Housing Association / DESIGNER: Sherwin Schwartzrock
 1541: COMPANY: Invisible Creature / CLIENT: All American Rejects / DESIGNER: Ryan Clark / ART DIRECTOR: Ryan Clark
 1542: COMPANY: Tacit Creative, Inc. / CLIENT: Service Works Global / DESIGNER: Richard Hejsak
 1543: COMPANY: Tacit Creative, Inc. / CLIENT: Haven Homes / DESIGNER: Cam Stewart
 1544: COMPANY: Pollard Design / DESIGNER: Jeff Pollard
 1545: COMPANY: Funnel Design Group / CLIENT: Chevy Band Van / DESIGNER: Taylor Good
 1546: COMPANY: chameleon design / CLIENT: Petra Kraljcovicova / DESIGNER: Tomas Vateha / ART DIRECTOR: Tomas Vateha

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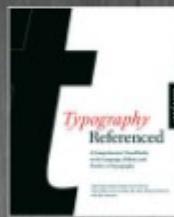
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