imagine?

Pictures can often distil meaning more effectively than words, expressing complex ideas and propositions with great visual simplicity.

We think of this process as finding the essence of the idea, and when successful, the result is much more than descriptive, it is iconic. Our art directors and designers are all imagineers and visual magicians, and we've always championed the work of Australian photographers and illustrators, working with them to create unique icons that express the essence of the client's product or service.

The gallery of images opposite shows some of the work done since 1995.

icon ography

Photographers and illustrators:
1, 3, 9, 14, 18: **Ray Clarke**
2: **Brendan Read**
4, 10, 13, 17 and main image: **Annabel Moeller**
5, 8, 12 and preceding page: **Philip Le Mesurier**
6: **Andrew Medhurst**
7, 11: **Kerry Wilson**
11: **Jeremy Parkes, styling Brett Chamberlain**
16: **Peter Brew-Bevan**
19: **Wendy McDougall**

Art directors: Andrew Medhurst, Stephen Goddard, David Corbet

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20

The death of print has been confidently predicted ever since the advent of moving pictures over a century ago. Photography, cinema, radio, television, audiotape, video, the internet, CDs, talking books, DVD, virtual reality … as each of these new technologies has gained acceptance, it becomes apparent that no communication medium ever really dies, it just changes its role.

The desktop revolution in the 1980s gave rise to the most astonishing explosion of publishing the world has ever seen. From church newsletters to encyclopædias, the traditional skills of typesetting, layout and print reprographics were changed forever by what has been described as the most perfect software solution of the 20th century – Adobe's Postscript® language.

hot type

There were those that saw the possibilities and embraced the change, and those who resisted; those who saw it as an opportunity to explore a new language, and those who saw it as merely a tool. And then there were those who thought that the old rules, evolved in the centuries since Gutenberg, were no longer relevant.

The key to great print design, we believe, lies in combining an in-depth understanding of the printer's and paper maker's traditional skills with the new possibilities of the digital revolution.

The printed page is very much alive and well.

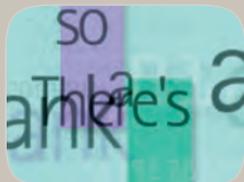Designers, left to right: Stephen Goddard, David Corbet with Ken and Camilla Done, Andrew Medhurst, Elon Dell, El Perkin.

As internet bandwidth widens, and DVD technology gains acceptance, a new digital desktop revolution is going on.

We've always been dedicated to 'full-screen, full-motion', whether that be for television, cinema or large outdoor events.

Ranging from screen identities, festival launches and corporate presentations to television program idents, titles and commercials, this is where motion picture footage, sound, graphic design and digital effects all come together. Variously described as broadcast design, titles design, effects design or motion graphics design, these projects involve in-house scripting, videography, non-linear editing, audio editing and online compositing.

screen culture

1. Screen identity – ABC Heywire, 1999-2001
2. TV program titles – Losing Layla, ABC, 2001
3. Series titles design – Afrika, Cape Town to Cairo, Firelight Productions for ABC, 1999
4. Cinema identity – OutFM, 1999
5. Interactive CD – Ray Clarke Photography, 2001
6. Screen identity – SPAA Fringe, 1999
7. 30'' TVC – Musica Viva, 1998
8-9. 30'' TVCs, Olympic Arts, 2000
10. Screen identity, BMG Dance Machine, 2000
11. TV program titles – SG&L Mardi Gras, 1998
12. Screen identity – Advance Bank, 1996
13. 30'' TVC – Opera Australia, 1997
Designers: David Corbet, Andrew Medhurst, Tim Richter, Morgan @ 12degrees

2000
CITY OF SYDNEY
YEAR OF THE DRAGON

龍

CHINESE NEW
YEAR FESTIVAL
29 JAN – 13 FEB

CENTENARY OF FEDERATION 1901–2001

Far left: Street banner for Chinese New Year Festival 2000
Our response to the millennial 'Year of the Dragon' for the City of Sydney was based on calligraphy by Sophie Arab, with art direction by Andrew Medhurst

Left and above: City dressing for NSW Centenary of Federation 2001
The challenge of creating a celebratory feel for the Centenary Year was met by Andrew Medhurst with these fresh and vibrant street banners, based on the Federation ribbon logo.
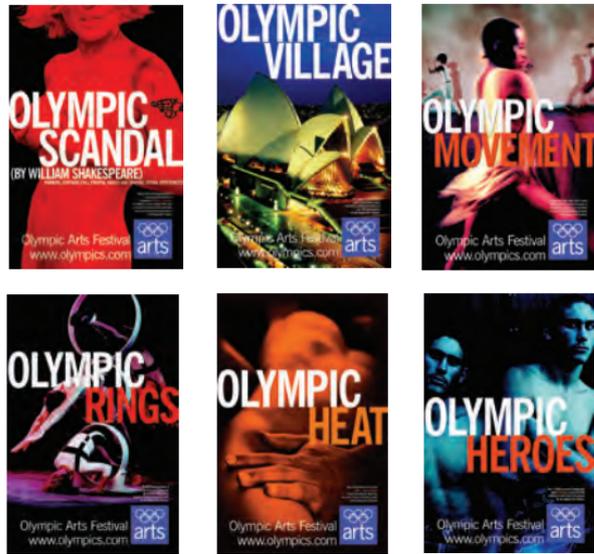
JC Decaux street furniture campaign, week two.

Supersite, Kings Cross

street cred

Olympic Arts Festival
Dance, opera, music, theatre, exhibitions, film, special events. Six weeks, over 100 events. Twelve months of lead up. A campaign including television, radio, cinema, magazines, press, outdoor, transit, direct mail, online, city dressing, venue signage, printed collateral – a truly massive undertaking.

Flogging the arts while the entire world was doing a song and dance about sport was no mean feat. This was a campaign that needed to streak through the streets and homes of a city caught in Olympic fever. And it did. Where previous Olympic festivals failed to attract and excite patrons, the Sydney 2000 Olympic Arts Festival packed a powerful punch, cutting through an overcrowded marketplace to deliver a message that was as endearing as it was effective.

Outdoors, our task was to make the streets of Sydney come alive – using every flagpole from Circular Quay to Centennial Park, billboard supersites in the city and on the freeways, on buses and in railway stations, 400 JC Decaux sites in the CBD and an equal number in the suburbs, signage at all arts venues from theatres to galleries, including all sites at the Sydney Opera House.

The design team consisted of David Corbet, Andrew Medhurst, Elon Dell and Bryce Tuckwell. Copywriter was Sinead Roarty, and Project Manager was Olivia Schmid. Photography courtesy SOCOG/companies.

The words 'brand' and 'branding' may be the most abused in the world of marketing and advertising. It's interesting that they originally meant unique marks burned into livestock to distinguish their ownership.

Nowadays, there are two common usages which superficially mean much the same thing, but imply a very different status: a brand (as in 'a brand of washing powder') and the Brand (as in 'building The OMO Brand'), which can refer to a product range, a corporation, a cause, a political party or an individual (think of Madonna). The first is merely descriptive, the second implies a whole perceived value system based on the total 'positioning' through advertising, promotion, packaging, point of sale, and cultural ambience (ie associations with coolness, sporting prowess, transgression etc).

Our work, as visual communicators, is usually about the positioning of The Brand through design, imaging and product packaging, and we refer to this wholistic activity as Brand Identity, which is often, but not always, distinct from Corporate Identity. Very often the Brand is also a brand, as in Kelly Marque (right) and Logan Wines (far right), where the physical bottle on the shelf is the primary expression of the brand's visual identity.

badge
brand
emblem
hieroglyph
identity
monogram
image
insignia

identity politics

logo
logogram
logotype
marque
pictogram
sign
signature
symbol
trademark

A logo, logotype, emblem, marque or insignia is often the most common visual manifestation of corporate or brand identity, and as with individuals, a graphic personality can be boring, vivacious, austere, informal, serious, witty, whimsical, quirky, reassuring, distinguished, traditional, irreverent, brilliant …

There are many benchmarks for what constitutes a good logo, and obviously its 'logobility' – graphic strength, recognisabilty, legibility and clarity are among these.

logo bility

Personality, the degree to which a logo expresses the unique qualities of an organisation, is of equal importance.

The marque created for Logan Wines, a grape-stained footprint, is also the corporate logo of the organisation, and the most prominent element of its packaged brand identity.

The Logan footprint has appeared in many colour combinations over the years, and remains a memorable and effective identity in a crowded marketplace.

Designer/Illustrator: Andrew Medhurst
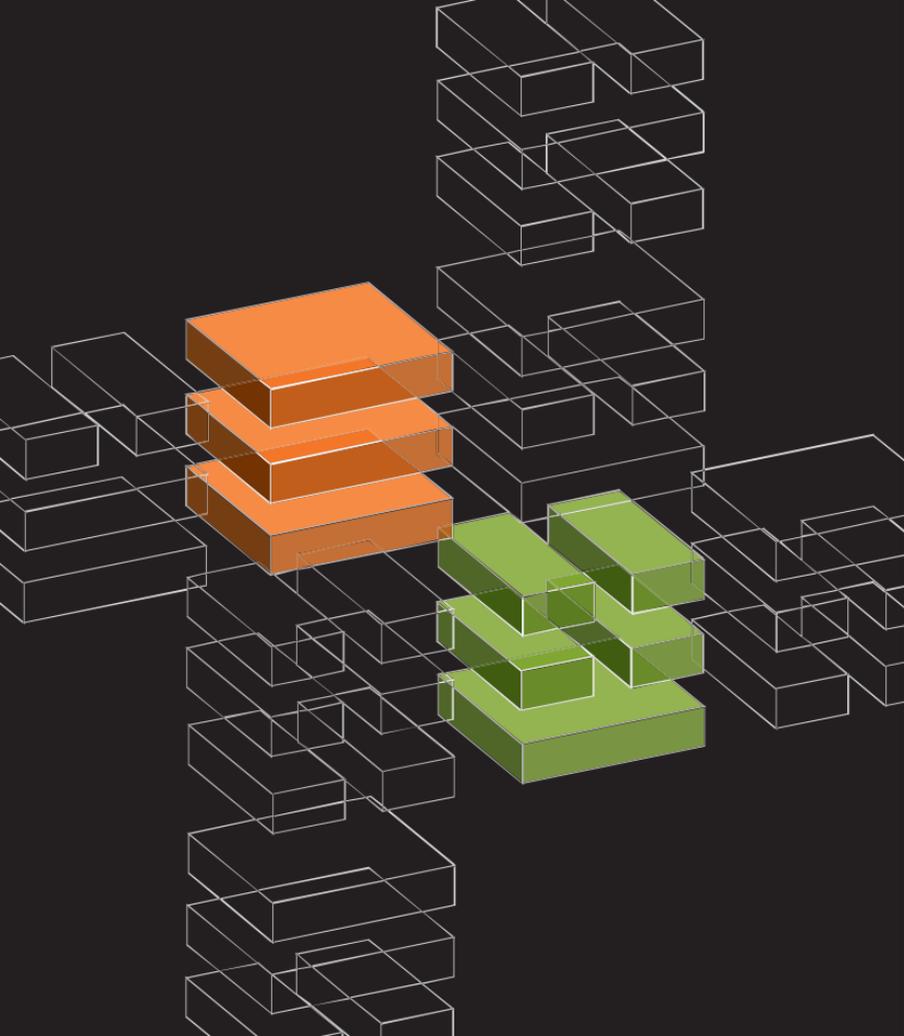
the five strategic arts

the situation gives rise
to measurements

measurements give rise
to estimates

estimates give rise
to analysis

analysis gives rise
to balancing

balance gives rise
to triumph

– Sun Tzu, 4th century BC