

Comment

Beda appointment should bring opportunities in Europe



There's been an interesting shift in focus for UK design in recent years, from the local to the global. Most groups in, say, the Design Week Top 100 have dabbled in Dubai, China, Russia or India of late, largely because their multinational clients demand it.

It's not that long ago though that continental Europe was a major goal for UK consultancies bent on expansion, with Scandinavia as a destination for some. Those in practice in the early 1990s will recall the much-used phrase 'pan-European', applied to branding and packaging that crossed national borders.

To achieve it was considered a high spot for consultancies of all sizes and the Pan-European Brand Design Association was in the ascendancy among UK groups seeking to tout their wares in Europe or to forge alliances with their Continental counterparts. FutureBrand, among others, benefited hugely from this spirit of collaboration.

Now the Far East carries the cachet, but with recession hitting international markets as well as the UK and increasing concerns about carbon footprints, the attention could well turn to markets nearer home. Certainly, some have already withdrawn from fickle countries like Russia.

It is timely, then, for the Design Business Association chief executive to become vice-president of the Bureau of European Design Associations (www.designweek.co.uk, 16 March). UK trade bodies for design have always had considerable clout across the channel, but Deborah Dawton's increasing activity there can only create opportunities for our community.

It is interesting too that the Design Council has been accepted into Beda membership. Outgoing president Michael Thomson of Design Connect has achieved amazing things during his two-year tenure, opening the hearts and minds of the European Commission to design.

That programme is ongoing, hopefully with Thomson still involved, but the Design Council participation in Beda events should broaden its outlook on the public-sector markets it is seeking to unlock. It is good news all round.

LYNDA RELPH-KNIGHT, EDITOR

Herbert Hall wine branding uncorked by ex-Identica duo

By Gina Lovett

Former Identica creative director Geoff Halpin and marketing director Brendan Martin have teamed up to create the brand for English sparkling wine Herbert Hall.

Herbert Hall founder Nicholas Hall explains that it has been necessary to create a brand and 'get the message out' prior to the release of the brand's first vintage in 2012. 'The website [launching this week] is really to explain how the wine will be made and positioned, as well as its style and values,' says Hall.

Martin, now director of Brandmartin, took on the strategic elements of the project in September, having previously worked with Hall,

while Halpin was brought on board to craft premium graphics and typography through his connection with Martin.

The brief, Martin explains, was to create a visual brand language for the product, in a nascent consumer goods category with little graphic precedent as a benchmark.

'The challenge has been to create a language for English sparkling wine,' says Martin.



HERBERT HALL

The identity comprises two letters 'H' that sit inside one another to form a castle, explains Hall. The idea has been to steer away from the rustic and twee, and to create something premium and sophisticated, suitable for the luxury market.

Herbert Hall Wine was established in 2007, with the planting of 4ha of chardonnay, pinot noir and pinot meunier vines on a site in Kent.

Neuenschwander roots out new logo for Beet It organic juice

US calligrapher Brody Neuenschwander has created a new logo for organic beetroot juice Beet It.

Neuenschwander, a Texan living in Bruges, Belgium, was appointed directly in February 2008 by Lawrence Mallinson, managing director of Beet It brand owner James White, after criticising another JW brand identity.

Mallinson says, 'I've known Brody for about 30 years. When he saw another brand design we had been working on with some computerised calligraphy in it, he was terribly rude about it. 'So when we were creating the Beet It

redesign, I challenged him to do better. I had a very clear idea of what I wanted, so I sent him a brief by fax at 6.30pm. By 9.40pm he had faxed me back with exactly what I had in mind.'

Neuenschwander says he experimented with a number of writing tools, including a quill ruling and a pen made from a Coca-Cola can, before settling on a brush.

He says, 'The logo is a mix of lettering styles, which gives a playful, bouncy feel.'

'I had just come back from Japan, where you see brush-made logos for foods and restaurants all over the place.



So there is a Japanese background to the design.'

Graphic design for the labels was carried out by Norfolk-based Run2 Design.

The redesigned Beet It, formerly known as James White Beetroot Juice, is going on shelves this week.