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- [CRM](#)
- [Culture](#)
- [Destinations](#)
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- [Environment](#)
- [Fashion](#)
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- [Web Publication](#)
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- Top 10 Tags
- [sans serif \(1091\)](#)
- [blue \(790\)](#)
- [uppercase \(491\)](#)
- [red \(484\)](#)
- [monogram \(425\)](#)
- [black \(414\)](#)
- [custom \(414\)](#)
- [icon \(405\)](#)
- [lowercase \(394\)](#)
- [packaging \(381\)](#)
- [See all tags](#)

## By Project Type

- [Before-After](#)
- [Follow-up](#)
- [Friday Likes](#)
- [New](#)

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- [Noted](#)
- [Spotted](#)
- [Linked](#)
- [Announced](#)
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## [New Logo for Burberry by Peter Saville](#)

### [Noted](#)

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**BURBERRY**  
*London, England*

**BURBERRY**  
LONDON ENGLAND

**before**

**after**

[Noted Aug. 3, 2018 by Armin](#) [Comments \(93\)](#)

**About**

"Founded in 1856, [Burberry](#) today remains a quintessentially British brand, with a closely connected, creative thinking culture at its heart. Burberry believes that to be a great brand it must also be a great company and constantly leverages the energy of its culture. Headquartered in London, the brand has built a global reputation for innovative product design, digital marketing initiatives and dynamic retail strategies."

**Design by**

Peter Saville

**Related links**

[Dezeen story \(with further comments from Saville\)](#)

**Relevant quote**

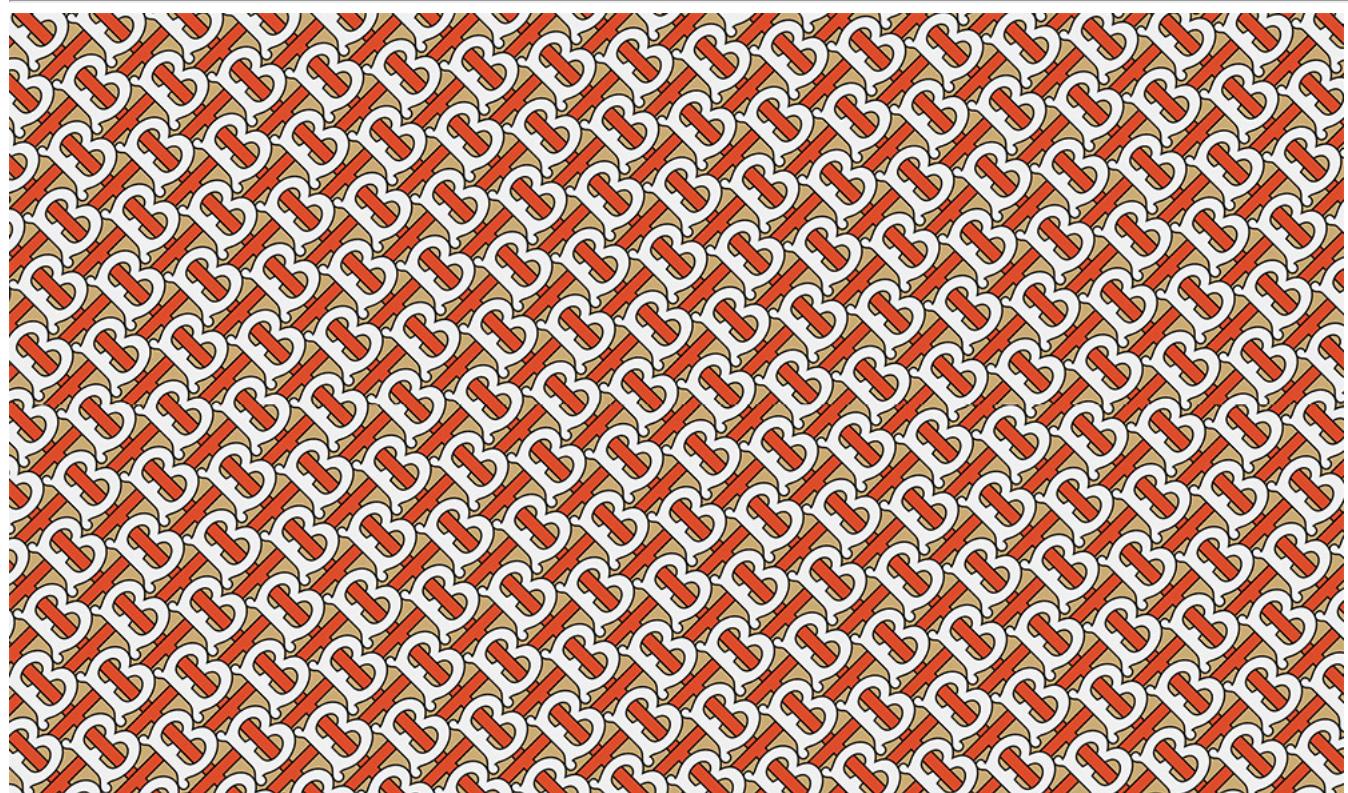
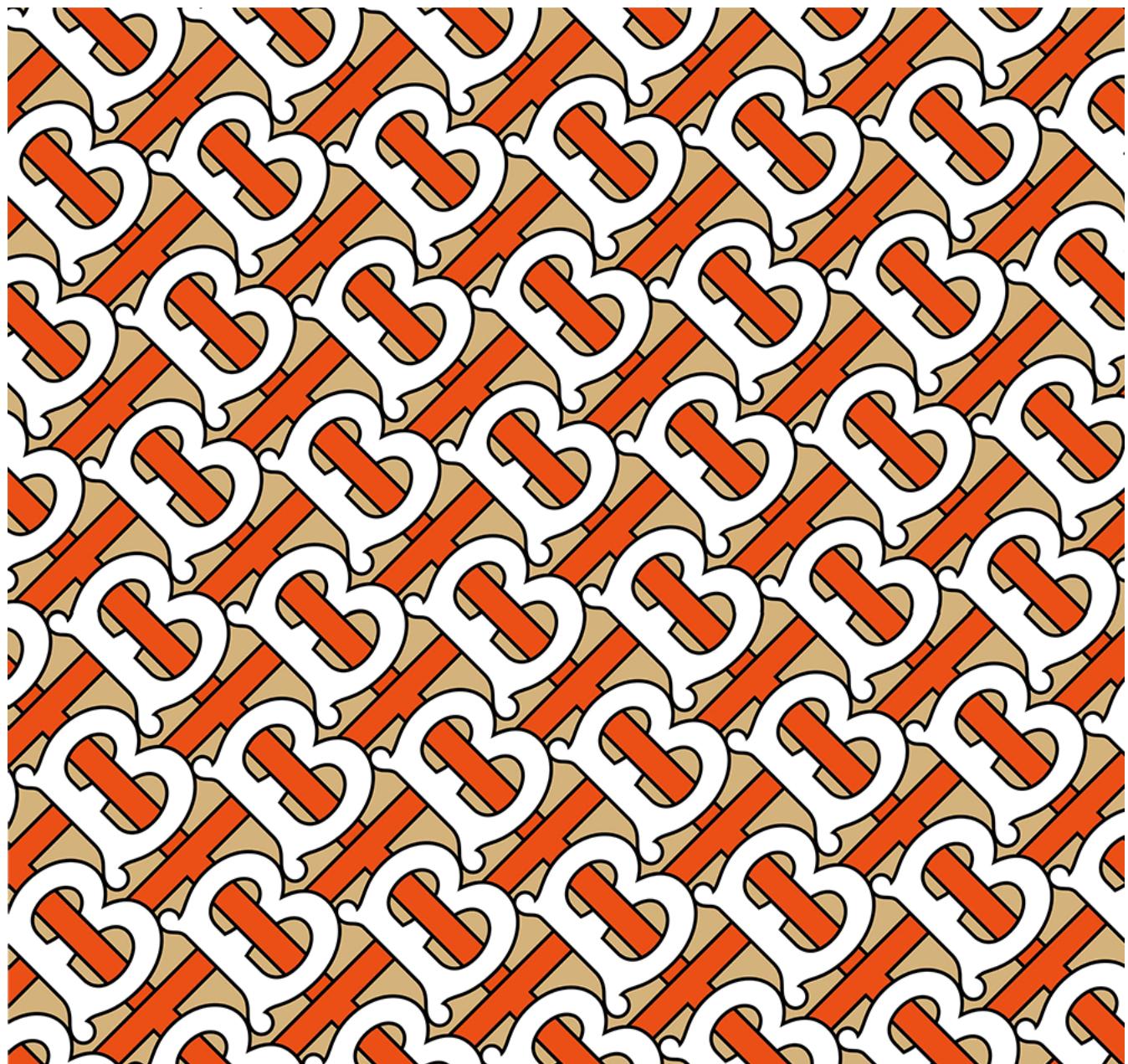
"The new logotype is a complete step-change, an identity that taps into the heritage of the company in a way that suggests the twenty-first-century cultural coordinates of what Burberry could be," Saville exclusively told Dezeen.

[Dezeen story \(with further comments from Saville\)](#)

**Images** (opinion after)

The image shows the Burberry logo in a large, bold, black sans-serif font. The letters are thick and have a slightly irregular, organic feel. The logo is centered on a white background.

Logo.



Pattern.



Spread. (Image via [Dezeen](#))

Wednesday, 28 March 2018 at 2:21:17 PM British Su

**Subject:** Re: Burberry logo  
**Date:** Wednesday, 28 March 2018 at 14:01  
**From:** Peter Saville  
**To:** Riccardo Tisci

Riccardo, four weeks!  
You must be crazy. You need four months for a project like this!  
Peter

PETER SAVILLE STUDIO

**Subject:** Re: Burberry logo  
**Date:** Wednesday, 28 March 2018 at 13:27  
**From:** Riccardo Tisci  
**To:** Peter Saville

Peter,  
Very exciting!  
Do you think you can do it in four weeks?  
Riccardo

Riccardo Tisci

**Subject:** Burberry logo  
**Date:** Wednesday, 28 March 2018 at 13:17  
**From:** Peter Saville  
**To:** Riccardo Tisci

Riccardo,  
So pleased we will be working on the new logo with you.  
Peter

PETER SAVILLE STUDIO

Tuesday, 3 April 2018 at 3:17:25 PM British Sum

**Subject:** Re: Burberry logo  
**Date:** Tuesday, 3 April 2018 at 13:57  
**From:** Riccardo Tisci  
**To:** Peter Saville

We will send them over.

Grazie,  
Riccardo

Riccardo Tisci

**Subject:** Re: Burberry logo  
**Date:** Tuesday, 3 April 2018 at 11:27  
**From:** Peter Saville  
**To:** Riccardo Tisci

It would be great to see them.  
Peter

PETER SAVILLE STUDIO

**Subject:** Re: Burberry logo  
**Date:** Tuesday, 3 April 2018 at 10:47  
**From:** Riccardo Tisci  
**To:** Peter Saville

Peter,  
I was at the archive yesterday – I have given the  
team a few references to share with you.  
Some feel very contemporary, especially a logo from 1908  
and a Thomas Burberry Monogram.  
Riccardo

Riccardo Tisci

**Subject:** Re: Monogram  
**Date:** Thursday, 3 May 2018 at 12:37  
**From:** Peter Saville  
**To:** Riccardo Tisci

Fantastic!  
The red and honey is a strong combination.  
Peter

PETER SAVILLE STUDIO

**Subject:** Monogram  
**Date:** Thursday, 3 May 2018 at 12:17  
**From:** Riccardo Tisci  
**To:** Peter Saville

Here is the final layout for the Monogram pattern.  
Riccardo

Riccardo Tisci



Email conversation between Peter Saville and Burberry's chief creative officer, Riccardo Tisci.

**Opinion**

The old logo can be categorized as classic simply by longevity and recognizability. There was nothing particularly great about it; a literal drawing of a knight would not get many "Great" votes today and the Bodoni-esque wordmark was as ubiquitous in the fashion world as dry sans serifs are today, which is where the new logo lands. It's a nice wordmark, I guess, but... yeah, that's about it. It is no more different nor more or less interesting than any other fashion sans serif logo, whether it's Balenciaga or Peter Saville's own recent [Calvin Klein redesign](#). I mean, sure, I see the visual differences in weight and proportions but they all become a blur much like the Bodonis did before these. The old logo at least had the knight as a mnemonic trigger and maybe the idea is that the monogram pattern will become as linked to the Burberry name as the knight was. The pattern is kinda quirky and not at all what you would expect from a high-end fashion brand and that's the one aspect I like about it, that it's sort of a cartoon-ish monogram with the bulbous "B" and the funky colors as opposed to something sharper or more serious — although I don't think anyone at Burberry's would appreciate me thinking of it as cartoon-ish. It's awkward, though, and there is a lack of fluidity to the pattern that makes it slightly uncomfortable. The color palette is the one thing I really like — it's a classy but modern mix. Overall, the logo is as expected as it gets nowadays while the pattern has a decent chance at becoming a thing.

## Your opinion...

### On Logo

- Great
- Fine
- Bad

Total

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### On Pattern

- Great
- Fine
- Bad

Total

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Name



**TheDawe** • 2 years ago

Hmm. My gut reaction is that this lost something. Let's see how it gets applied I suppose.

23 ^ | v • Reply • Share >



**GIBBS v2** → TheDawe • 2 years ago • edited

Your gut is correct. While its fits nicely into the modern design landscape it left behind a bit of its soul.

5 ^ | v • Reply • Share >



**Scott Barrenger** → GIBBS v2 • 2 years ago

I think you meant 'ALL' of its soul.

3 ^ | v • Reply • Share >



**TheTomatoes** → Scott Barrenger • 2 years ago • edited

Agreed, this logo is NOT Burberry at all

^ | v • Reply • Share >



**Andrew Pons** • 2 years ago

The pattern looks like it belongs in a completely separate brand from the logo. I guess we'll need to wait to see more applications to be sure.

27 ^ | v • Reply • Share >



**Chris Colouryum** → Andrew Pons • 2 years ago • edited

Agreed - It does feel very Gucci to me.

4 ^ | v • Reply • Share >



**TheDawe** → Andrew Pons • 2 years ago

I wonder how much (if at all) it will affect the classic Burberry plaid or if they're intended to work along side each other.

^ | v • Reply • Share >

1 ^ | v • Reply • Share >

 **kaylorisch.design@gmail.com** → Andrew Pons • 2 years ago  
Not Gucci.E Goyard.

1 ^ | v • Reply • Share >

 **janos** → Andrew Pons • 2 years ago  
The same goes for the Rimowa rebrand. The wordmark and monogram felt super disconnected to me when I first saw it. Now I think it complements each other.  
^ | v • Reply • Share >

 **Frazer Smith** → janos • 2 years ago  
The new Rimowa logo is exactly the same typeface and letter spacing as Primark. Fail.  
^ | v • Reply • Share >

 **Sveta Sebyakina** • 2 years ago  
oh no!  
3 ^ | v • Reply • Share >

 **Matt** • 2 years ago  
Super helpful that they added "England" to the mark or I would've never known where London was!  
27 ^ | v 2 • Reply • Share >

 **MattM** → Matt • 2 years ago  
Not to be confused with New London, CT  
7 ^ | v 1 • Reply • Share >

 **Chaz LaFont** → MattM • 2 years ago  
Where's New London, CT? Australia? South Africa? British Isles?  
1 ^ | v 1 • Reply • Share >

 **Jamie Murphy** → Chaz LaFont • 2 years ago  
Connecticut, it's in the United States of America.  
1 ^ | v • Reply • Share >

 **Chaz LaFont** → Jamie Murphy • 2 years ago  
it was a joke, but thanks, friend  
5 ^ | v • Reply • Share >

 **Chris Coloury whole** → Matt • 2 years ago  
There's more than one London. Most english towns & cities have sisters across the globe from colonisation!  
2 ^ | v • Reply • Share >

 **Dennis Bolt** → Chris Coloury whole • 2 years ago  
And ironically several English towns that got used as models for US cities are less well known than their US cousins...like Boston or Portland...which version do you think of first? London UK does not suffer that fate though...  
5 ^ | v • Reply • Share >

 **TheDawe** → Matt • 2 years ago  
It actually weakens it.  
2 ^ | v • Reply • Share >

 **Eric Wagner** → Matt • 2 years ago  
Yeah, it seems like a lot of the decisions were made out of doing what was unexpected. Doesn't make it right though.  
^ | v • Reply • Share >

 **Tom** • 2 years ago  
say what you want but I think the new wordmark actually has a nice rhythm to it. I could barely even read the last one  
^ | v • Reply • Share >

 **Tom\_Myer** → Tom • 2 years ago  
This is what designer was talking about: absolute cultural coordinates. After Brexit and all, no one will know where London is.  
^ | v • Reply • Share >

 **Thalassinos Anastasiou** • 2 years ago  
All rebranding projects lean towards the same outcome. They probably seek for the transparency and the adaptability that wordmarks like the above offer. Yet they lack completely of personality. It's almost like last year's Calvin Klein, done also by Peter Saville. I don't judge Saville on either of these projects. Maybe that's what the brief asked for. But do you really need someone with Saville's caliber to deliver something this dull and soulless?  
14 ^ | v • Reply • Share >

 **Tom** → Thalassinos Anastasiou • 2 years ago

Absolutely, the big name is the justification. No matter what he does, he's a highly regarded name, so it's not wrong, you just don't get it.

1 ^ | v • Reply • Share >



**creaziz** • 2 years ago

bad monogram and pattern a bad joke

2 ^ | v • Reply • Share >



**Nathan** • 2 years ago

Surely with Burberry, the actual wordmark is immaterial. The most important part of their visual identity has always been the check pattern, so it will be interesting to see how it's worked in to the rebrand especially with the new monogram pattern being introduced.

4 ^ | v • Reply • Share >



**tyrannosaurus\_rek** • 2 years ago

Four weeks to type out 'BURBERRY' in an all-caps generic sans? Yeah, I can see it.

17 ^ | v • Reply • Share >



**Aa** • 2 years ago

Are they gonna burn all their signature pattern anytime soon?

1 ^ | v • Reply • Share >



**OriginalAustin** • 2 years ago

"...it's sort of a cartoon-ish monogram..."

That was my initial thought as well - This is a great pattern for a high-end Scooby Doo episode.

7 ^ | v • Reply • Share >



**Edgard Barbosa** • 2 years ago

That what you get when 4 months of work are condensed (and bragged about) to 4 weeks.

3 ^ | v • Reply • Share >



**Luciano Melo** • 2 years ago • edited

Gosh, I adore Peter Saville and all the Joy Division and New Order's album covers, but the logo is awfully mediocre.

4 ^ | v • Reply • Share >



**Alex Berkowitz** • 2 years ago

They're a big enough company that they will never struggle with having a recognizable brand -- people will see the name or the products and just "get it." However, they certainly took their logo on a one-way trip to Blandserville. I'm always surprised by these fashion brands rebranding themselves with such monotonous sans-serif logos. Aren't they supposed to be design innovators? This logo doesn't exactly convey any sort of design originality.

4 ^ | v • Reply • Share >

 **mickeydee59** → Alex Berkowitz • 2 years ago

Is Blandserville in England as well?

12 ^ | v • Reply • Share >

 **Bruno Halúzska** → Alex Berkowitz • 2 years ago

I can see the innovation in a way, that a lot of luxury brands are loosing icons and logos.. in a way you could say that they dont need branding, because they are THAT huge. I always loved products without logos and graphic elements so there is that.

^ | v • Reply • Share >

 **Alex Berkowitz** → Bruno Halúzska • 2 years ago

There is something to be said about products without a lot of branding on them, but I would argue that is likely not what they are trying to accomplish. They've introduced a new, fairly bold pattern which is pretty much going in the opposite direction of "subtle." Plus, unless the company is completely changing direction, they will likely be using the new logo in a similar manner to the old one. If the Burberry store here in Chicago is anything to go by, "brandless" is not the name of the game.

1 ^ | v • Reply • Share >



**Nathaniel** • 2 years ago

The email thread feels very staged, nonetheless its OK.

4 ^ | v 1 • Reply • Share >



**verhine** • 2 years ago • edited

This seems to be part of a broader luxury shift to own unstylized words, and make monograms and stylized logotypes appear dated or perhaps less pure on the basis that most brands need something more differentiating to compete. Luxury brands can afford to not play by those same rules, and their customers understand that.

1 ^ | v • Reply • Share >



**Mauricio Cremer** • 2 years ago

This was a total miss, IMHO. Why would you completely throw away the Knight icon!?

4 ^ | v • Reply • Share >



**Jamie Murphy** • 2 years ago



That explains why they did this: [https://www.bbc.co.uk/news/...](https://www.bbc.co.uk/news/)

[^](#) [v](#) • Reply • Share >



**Pushing Giants** • 2 years ago

I predict they'll return to the (now) old soon enough. Thank goodness for that quirky pattern—at least there's that.

[^](#) [v](#) • Reply • Share >



**kaylarisch.design@gmail.com** • 2 years ago

This logo is so basic and not creative or feels heritage to Burberry what so ever. Disappointing. Does every logo now have to be like facebook? san serif and basic as ever? How are you even differentiating yourself as a brand? I miss the old one.

[1](#) [^](#) [v](#) • Reply • Share >



**Eric Wagner** • 2 years ago

I'm curious how the pattern will relate to the classic Burberry tartan.

[2](#) [^](#) [v](#) • Reply • Share >



**Jeff Green** • 2 years ago

Bad, phoned in. Any one of my designers could have knocked this out in an hour.

[^](#) [v](#) • Reply • Share >



**Tony Daussat** • 2 years ago

Voiceless. The pattern isn't too bad, but the word mark is entirely forgettable. Also, good thing they put the "England" in there. Wouldn't want to confuse it with London, Ohio

[4](#) [^](#) [v](#) • Reply • Share >



**John Doe** • 2 years ago

4 weeks, 4 months. Blah, this was not even 4 days.

[3](#) [^](#) [v](#) • Reply • Share >



**Luke** → John Doe • 2 years ago

barely 4 minutes either.

I defend simplicity, but this is lazy and dull.

[2](#) [^](#) [v](#) • Reply • Share >



**Nathan Cavanaugh** • 2 years ago

I shot the serif, but I didn't shoot the Burberry.

[2](#) [^](#) [v](#) • Reply • Share >



**Brian Jackson** • 2 years ago

Pattern: Yay!

Logo: Boo!

[1](#) [^](#) [v](#) • Reply • Share >



**Daniel Peterson** • 2 years ago

I disagree about the pattern—it's exactly what I imagine coming from high-end fashion right now. There's a mall near me that specializes in all of the extremely high end stores, and this trend of gaudy pattern has been dominating the storefronts one at a time.

If you're familiar Burberry they had an easily recognizable check pattern that was classy and worked well. This pattern just feels like conforming to a trend.

[1](#) [^](#) [v](#) • Reply • Share >



**Bunnyfriend** • 2 years ago

So they're finally getting the proper image their over-overpriced crap deserve...

[^](#) [v](#) • Reply • Share >

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Logo Before & After

Pattern

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**dynamixyz**  
Expressive Machines

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Spotted Apr. 29, 2020  
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**[New Name, Logo, and Livery for Breeze](#)**

A large, stylized blue logo for "Bree" is centered on a dark blue background. The logo consists of the word "Bree" in a bold, sans-serif font, with a small, thin blue arrow pointing upwards and to the right attached to the letter "e".

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