STARS...
The Peter Schmidt Group ranks among Europe's top ten branding agencies (and the top three in Germany). Its designs have been guiding brands to success for 35 years. Some 130 employees are currently crafting solutions for clients worldwide at its locations in Hamburg, Frankfurt, Munich, Tokyo and Zurich. With its complete concepts, astute strategies and outstanding designs, the Peter Schmidt Group forges unique brand identities. When, in 1972, the designer Peter Schmidt launched the Peter Schmidt Studios and laid the foundations for today's company, his focus was on packaging design. As we approach the new millennium's second decade, the agency's expertise has substantially expanded - reflecting the needs of a global economy populated by international brands. Competence in, and a passion for, quality design have been augmented by the strategic know-how of branding experts. The result: enduring, clarity-driven designs investing brands with identities that make them utterly distinct from the competition.

The VISION AWARD from the League of American Communications Professionals LLC (LACP) was instituted in 2001. The goal was to create a forum in the public relations industry where the debate on best-in-class practices could flourish, and simultaneously to bestow recognition on individuals who had demonstrated exemplary communication skills. The annual award draws submissions from the world's most highly respected organizations.

Since 1964, the Art Directors Club für Deutschland (ADC) competition has been accepting commissioned creative work from Germany, Austria and Switzerland which has been published within the year. Alongside its other honours, the ADC awards the coveted ADC pins in gold, silver and bronze across 46 categories spanning the entire spectrum of creative communication.

The Econ Verlag publishers and the newspaper Handelsblatt coordinate the ECON AWARD for Corporate Design which attracts entries from the field of strategic corporate communication. Individual submissions such as annual and sustainability reports, image brochures and magazines are also accepted. The winners in the individual categories receive the Econ Awards in gold, silver or bronze. The jury consists exclusively of communication industry experts and assesses the top publications from the German-speaking countries.

The GOOD DESIGN competition was launched by the Deutscher Designer Club eight years ago. Both its importance and volume of submissions to its seven categories are steadily growing. All types of design work are accepted for the two years prior, a period tied to the length of time it often takes to realize complex projects.

The CORPORATE DESIGN PRIZE, which is also supervised by AwardsUnlimited, honours new and updated corporate designs from Germany, Austria and Switzerland for their stellar creativity and visionary conception. The jury of creative experts may award prizes in nine categories and the grand prix for product and corporate branding projects.

The RED DOT AWARD, the North Rhine-Westphalian Design Centre honours outstanding quality in design. Internationally recognized and highly regarded within the industry, the red dot has become an accepted standard for good design. One of the world's largest design competitions, it has been distinguishing outstanding work in the areas of product development, communication and design since 1955.

The GERMAN DESIGN PRIZE, which is administered by the German Design Council, is often described as the "Prize of Prizes." The reason: no other design accolade makes such rigorous demands of its candidates. First presented in 1980 as the Federal Prize for Good Form, the accolade has been awarded annually since 2006 for outstanding contributions in the fields of product and communication design. A leading personality from the world of design is also honoured.

The CORPORATE DESIGN PRIZE, which is also supervised by AwardsUnlimited, honours new and updated corporate designs from Germany, Austria and Switzerland that excel through their stellar creativity and visionary conception. The jury of creative experts may award prizes in nine categories and a grand prix for product and corporate branding projects.

The GOOD DESIGN competition was launched by the Deutscher Designer Club eight years ago. Both its importance and volume of submissions to its seven categories are steadily growing. All types of design work are accepted for the two years prior, a period tied to the length of time it often takes to realize complex projects.

With its RED DOT AWARD, the North Rhine-Westphalian Design Centre honours outstanding quality in design. Internationally recognized and highly regarded within the industry, the red dot has become an accepted standard for good design. One of the world's largest design competitions, it has been distinguishing outstanding work in the areas of product development, communication and design since 1955.

The GOOD DESIGN competition was launched by the Deutscher Designer Club eight years ago. Both its importance and volume of submissions to its seven categories are steadily growing. All types of design work are accepted for the two years prior, a period tied to the length of time it often takes to realize complex projects.

The CORPORATE DESIGN PRIZE, which is also supervised by AwardsUnlimited, honours new and updated corporate designs from Germany, Austria and Switzerland that excel through their stellar creativity and visionary conception. The jury of creative experts may award prizes in nine categories and a grand prix for product and corporate branding projects.

The RED DOT AWARD, the North Rhine-Westphalian Design Centre honours outstanding quality in design. Internationally recognized and highly regarded within the industry, the red dot has become an accepted standard for good design. One of the world's largest design competitions, it has been distinguishing outstanding work in the areas of product development, communication and design since 1955.

The GERMAN DESIGN PRIZE, which is administered by the German Design Council, is often described as the "Prize of Prizes." The reason: no other design accolade makes such rigorous demands of its candidates. First presented in 1980 as the Federal Prize for Good Form, the accolade has been awarded annually since 2006 for outstanding contributions in the fields of product and communication design. A leading personality from the world of design is also honoured.

With its RED DOT AWARD, the North Rhine-Westphalian Design Centre honours outstanding quality in design. Internationally recognized and highly regarded within the industry, the red dot has become an accepted standard for good design. One of the world's largest design competitions, it has been distinguishing outstanding work in the areas of product development, communication and design since 1955.

The GOOD DESIGN competition was launched by the Deutscher Designer Club eight years ago. Both its importance and volume of submissions to its seven categories are steadily growing. All types of design work are accepted for the two years prior, a period tied to the length of time it often takes to realize complex projects.

With its RED DOT AWARD, the North Rhine-Westphalian Design Centre honours outstanding quality in design. Internationally recognized and highly regarded within the industry, the red dot has become an accepted standard for good design. One of the world's largest design competitions, it has been distinguishing outstanding work in the areas of product development, communication and design since 1955.

The GOOD DESIGN competition was launched by the Deutscher Designer Club eight years ago. Both its importance and volume of submissions to its seven categories are steadily growing. All types of design work are accepted for the two years prior, a period tied to the length of time it often takes to realize complex projects.
What's the point? Though design prizes may have become a popular institution in our world, people still question their value. Undeniably, criteria for outstanding design are sometimes difficult to gauge objectively. And what is ultimately submitted to national and international competitions often bears little resemblance to the initial, audacious design that once sought to chart new territory. But, happily, there are exceptions too. And these occur when pioneering designs by creative professionals meet courageous corporate decision-makers.

The Peter Schmidt Group has been part of a creative elite for over three decades now – as the numerous awards garnered in the past demonstrate. We also have the good fortune to work with clients who share a fundamental conviction: that creative excellence is a vital distinguishing factor on any market. Together we have succeeded in extending our supreme design standards to more and more disciplines: from packaging and corporate images to interactive design. And over the years, we have grown powerfully alongside these customers – without ever losing sight of our passion for creative performance.

According to the rankings of the trade periodical PAGE, we are now – after the advertising agencies – the leading source of creative ideas within the German BBDO network. What’s more, the magazine W & V lists us in the top five design agencies. The most recent accolades showered upon the Peter Schmidt Group are featured in this magazine. We wish to thank all the jury members for the recognition they have given us. So here’s looking forward to yet more “Distinguished” partnerships with our clients!
A fitting stage for the 2007 iF gold awards: Munich's Modern Pinakothek art gallery.
AN OSCAR FOR PERSIL

Even packaging can have a best-before date. And as the Persil brand marks its centenary, it can look back on multiple design updates. Most of these have been extremely subtle – and therefore scarcely registered by high-street shoppers. Which is the exact purpose of a good facelift: the focus should be on the impact, not the cause. But to celebrate their grand jubilee, the Persil marketing specialists and product managers had bigger ideas. Each of the ingredients in the marketing mix was scrutinized and optimized – from the detergent’s composition through to the packaging and communication.

“In the year of its one-hundredth anniversary, we have created a brand new look for the heritage brand Persil, one that consolidates its global brand persona while – thanks to a new design idiom – paves our way into the future,” said a delighted Jens-Martin Schwärzler, the international head of premium detergent brands at Henkel. Together with Armin Angerer, the CEO of the Peter Schmidt Group, he accepted the iF gold award, the so-called “Design Oscar”, in the category Print Media in Munich. The brand had already been honoured with iF’s communication design award in 2007. The best 30 submissions alone merit inclusion in iF’s “gold selection.”

Cause for celebration: Armin Angerer (Peter Schmidt Group) and Jens-Martin Schwärzler (Henkel) accept the 2007 iF gold award from Ralf Wiegmann, iF Managing Director (left to right).
An icon gets a facelift. The goal was to preserve Persil’s brand identity, which had been fashioned over a lifetime, while lending it a modern, more emotional face. And to develop a brand and packaging design that supported the new positioning (“Persil – better than ever”), encouraged consumers to respond to the brand emotionally, and therefore created a contemporary brand image. The result is refreshing, with the new “motion design” forming the key creative idea and visual theme for the entire product range worldwide. A hand-embellished wave instils emotion, dynamic energy and innovative spirit into a graphical base structure, investing Persil with a fresh new buoyancy. The logo was also modified and has become an active component in the product offensive. The wave is set in perpetual motion; Persil will remain Persil because it will not remain Persil. And that, presumably, is the secret of icons – they stay true to themselves by continually reinventing themselves.

With its iF gold award and a truly standout packaging design, Persil headed the roll of honour.
Creativity is the force that drives fashion. Every year the annual report captures the fruits of this work in a striking cover design.

Fashion and design have much in common. Expectations of both are consistently high. In the ideal case, you can find partners with whom you can work successfully on a sustained basis. The Peter Schmidt Group has been responsible for designing the annual reports for HUGO BOSS AG since 1993.

As the years have passed, an impressive little library has grown, with each chronicle presenting a cross-section of the core issues from the year in question. And the awards just keep on coming. A good example of what can happen when an agency and client cooperate constructively for many years.
While each is powerfully expressive, they all harmonize perfectly: the HUGO BOSS AG annual reports.
Learning about completely new dimensions every year. The eye for detail makes the difference. This applies equally to design and fashion.
HIGHLY CHARGED

A successful partnership since 1994: Wöhner and the Peter Schmidt Group. Epitomizing competence in the area of busbar manufacturing, Wöhner now leads the world in the niche market of electrical engineering. In its didactic brochure, Wöhner combines product and image dimensions, communicates technological expertise and underscores its capacity to satisfy tomorrow’s needs.

In addition to excerpts from its product portfolio, testimonials from top international companies demonstrate the broad confidence vested in the company’s dependability and innovative drive. Supported by the strategic brand-building work and creative brand management of the Peter Schmidt Group, Wöhner will continue to blaze new trails and spark new ideas.
MODERN TALKING

Let’s communicate by ICQ, MSN, AOL, Yahoo!, Google Talk, Apple iChat, Video-Chat, IM, file transfer, GMX e-Mail, WEB.DE, AOL, MSN, StudiVZ, MySpace and Classmates at the same time.

Fun meets success: the GMX MultiMessenger is a fruitful combination of user-friendliness and aesthetic appeal.

We all have a basic need to communicate. But even basic needs can take special forms of expression. The GMX MultiMessenger, “The One for All”, is a great example. Softened window contours make the design truly distinctive. Subtle mirror effects, blue gradients and white elements combine to produce a modern, sophisticated look.

For the sake of clarity, the dialogs and windows have plenty of empty space to create a clean background for the messages. Usability was the pivotal concern when refining the user interface: after all, users want complex technology, not complex instruction manuals. So from a design perspective, the “One for All” has become a definite “One Like No Other”.

Let’s communicate by ICQ, MSN, AOL, Yahoo!, Google Talk, Apple iChat, Video-Chat, IM, file transfer, GMX e-Mail, WEB.DE, AOL, MSN, StudiVZ, MySpace and Classmates at the same time.
It's the tale of an encounter between two cultures, and between past and present. What's more, it's a story with a happy end. It's about HAPPINESS emanating in every direction. “Strahlendes Glück” (“Rays of Happiness”) is the name of a product from the Japanese brand Juchheim. Juchheim has become synonymous with quintessential German pastries made in Japan, and the company has been trusting the experts from the Peter Schmidt Group in Hamburg for many years. The packaging for “Strahlendes Glück” - which commemorated St. Valentine’s Day in Japan - is conceived as a light show of sorts: gold, symbolizing the sun’s rays, is coupled with a sophisticated silver. The modern dot patterns spark a classic and powerful contrast in the colours. The ideal gift when you want to show someone how much you value them.

Gifts and tokens of friendship presented on special occasions are important features of Japanese society.
Everything was happening at once. While completing its merger with BOC, Linde AG was establishing its Material Handling division as an independent enterprise and pooling the three brands Linde, STILL, and OM in a new umbrella company. At the Peter Schmidt Group, our goal was to forge a brand identity that effectively captured the strong market position, technological leadership and mission of the new entity. A fresh name proved the threshold to success: Kion – concise and meaningful yet still melodic. The word Kion derives from the Masai of eastern Africa, a people traditionally known as warriors and nomads. In their native Swahili, the word “Kion(gozi)” means “take the lead” – an ideal concept to capture the new group’s market position and sustained objective. In graphical terms, the name is represented by a superscripted bar – a distilled but eye-catching icon that recalls the arms of a forklift truck.
Focused on the future from day one: in the Kion Group, the subline to the brand name contains the words “Material Handling Solutions” – accentuating the century-long competence in engineering. The word “solutions” also points forward into the company’s future, which will unfold in the service sector. The new Kion look also makes a visual departure from the course Linde has pursued in the past: the core colours are loganberry and dark grey.

Grey stands for the materials iron and steel, symbolizing the group’s history and identity as an engineering enterprise. On the one hand, the loganberry echoes Kion’s passion to develop solutions to logistics challenges. And on the other, it follows the colours of the three brands of the Kion Group in the colour spectrum. Brand mission accomplished – the goal was, after all, to preserve recognition while fashioning a new image that communicates change and readiness for the future.

Composing a complete corporate image involves harmonizing an array of specialist applications.
The consummate vodka comes from Spain.

In Blat Vodka ("blat" is Catalan for “wheat”), the brothers Fernando and Esteban Banús are currently producing the world’s purest vodka. In fact, its impurity level is currently so low that it completely belies quantification – despite being made in traditional stills. Our design communicates this purity in a clear, distilled shape – with a transparent logo that is engraved only. The bottle’s reinforced base and unusual finish at the bottom recall the tactility of a vodka glass. This is distinctive, classic design at its best. And a memorable sensory experience on the “outside” as well.
Whenever an elephant enters the scene, it always makes a lasting impression. And that evidently applies to the Peter Schmidt Group’s print productions as well. Elephant Print has taken us to a new field and a new plane, leaving our stamp on readers and jurors alike. The Peter Schmidt Group’s customer magazine provides regular reports on current projects, with every issue devoted to a special theme. The debut edition followed a travel trail. After all, Peter Schmidt Group personnel have run projects in the world’s remotest regions. But we aren’t only interested in breaking new ground literally. It’s possible to explore new horizons without ever leaving a country – or even a desk. Being open-minded, staying curious – those are the qualities we want to cultivate. And the second issue of Elephant Print? You’re looking at it right now.
Competitive at all times, Linde trusts the Peter Schmidt Group to be its creative sparring partner.

Teaming up with a global player: Since 2004, the Peter Schmidt Group has been the lead advertising agency for Linde AG. It has been an exciting challenge that spans every aspect of the brand, from strategic repositioning through corporate design to communications. What began as cautious refinements to the Linde logo evolved into an intensive partnership—which gained a new dimension when Linde AG and the BOC Group merged to become the world leader in industrial gases and engineering in 2006.

The strategic brand-building that underpinned the repositioning process culminated in a new corporate image that fused the rich tradition of the company with its promising future. Integrating the stylized "L" from the corporate font, the claim "Leading." distills the corporate mission to its essence and sends a powerful message of responsible leadership. The capital "I" in the middle adds another dimension in German, as "Ing." is the abbreviation for "engineer."
A consistent brand image extends to every type of media: the corporate design of a global player demands detailed specifications covering a range of applications.
Corporate publications are key components of any brand. Products such as annual and corporate responsibility reports target a variety of interest groups that are directly or indirectly linked to the company’s activities. With both of these publications, Linde and the Peter Schmidt Group are venturing into uncharted territory. The Corporate Responsibility Report covers Linde’s activities groupwide for the first time in four strategic areas: environment, human resources, society and the capital markets. At the same time, the company is pursuing an innovative path by dividing its annual report into financial and feature publications – posting yet another success, as testified by the numerous awards.
The mainspring powering our work is passion. Our agency book invites readers to discover this special quality in all its diversity. The clear, plain-spoken style reflects the unique approach of the Peter Schmidt Group while offering insights into an array of outstanding projects. The reader is invited to embark on an odyssey through more than three decades of design history. From the flacon for Jil Sander – which has earned a permanent place in New York City’s Museum of Modern Art – to contemporary design work for national and international clients: passion is the common and perennial theme. So anyone not completely familiar with our portfolio can now catch up quickly by simply ordering a copy of the book from the e-mail address provided on the following page.