

M.

Monotype.

Type Champions Award.

The world's leading brands
define, design and express
their voices through type.

“As the world shifts dramatically to digital experiences, the role of typography becomes ever more critical for brands looking to deliver consistent, meaningful experiences. Of the many submissions, our panel selected a set of winners that represent how powerful, albeit varied, the use of type can be in crafting identity.”

Charles Nix
Creative Type Director at Monotype

The award. After an open nomination process and extensive review from our selection committee, ten brands have been chosen as 2020 Type Champions, representing a wide array of industries, regional coverage, and application of typography.

2020 judges.

Abbott Miller · Partner, Pentagram

Alejandro Paul · Type Designer and Founder, Sudtipos

Andy Payne · Global Chief Creative Officer, Interbrand

Bobby C. Martin Jr. · Co-Founder, Champions Design

Blake Howard · Co-Founder and Creative Director, Matchstic

Brett Zucker · Chief Marketing Officer, Monotype

Brian Collins · Chief Creative Officer and Founder, COLLINS

Charles Nix · Type Director, Monotype

James Fooks-Bale · Creative Director, Monotype

Jenn Hilliard · Senior Manager, Brand Development & Strategy, Rocket Mortgage

Josh Miles · Chief Marketing Officer of SMPS and Host of Obsessed Show

Kirsten Dietz · Founder and Partner, Strichpunkt Design

Kristine Arth · Founder and Principal Designer, Lobster Phone

Mohamed Gaber · Founder, Kief Type Foundry

Nicole Johnson · Associate Director User Experience, Iconmobile Group

Patrick Märki · Managing Director, KMS Team

Perrin Drumm · Head of Publishing, A24

Rodney Abbot · Senior Partner, Lippincott

Sherina Florence · Creative Director, Ogilvy

Methodology: Brands were nominated by the creative community during an open nomination period in October 2020. From there, the Type Champions selection committee voted to select 10 brands to name as this year’s award winners. All brands were considered and provided equal opportunity in the voting process. In some cases, Monotype and/or members of the selection committee may have past or present relationships with the awarded brands.

2020 winners.

After an open nomination process and extensive review from our selection committee, twelve brands have been chosen as 2020 Type Champions, representing a wide array of industries, regional coverage, and application of typography.

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Baemin Vietnam

This typeface embodies a larger-than-life celebration of the beauty, personality and charisma of the Vietnamese language.

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Duolingo

A true embodiment of how brands can create a unified visual language around a central theme.

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Actual Source

Type from all corners of the earth, pairing new takes on traditional styles and showcasing up-and-coming designers without hesitation.

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MoMA

A bespoke typeface that satisfies contemporary needs while maintaining a connection to its distinctive Gothic voice.

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City of Helsinki

Helsinki, Finland has created a memorable brand identity that brings cohesion and clarity to a sum of many parts.

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Australian Centre for the Moving Image

A brave reinterpretation of the physical space, positioning the museum as the creator behind the content rather than the sponsor of it.

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IBM

A typeface that is innately IBM, inspiring reflection on the future of man and machine for all.

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Adidas

An infinite stream of brand content creates an immersive, connected retail experience for today and tomorrow.

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Studio Dumbar

This modern, visual identity for the Netherlands is quintessentially Dutch, reflecting a forward-thinking country of entrepreneurs and innovators.

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Naturalizer

A brand reimaged by 100 years of innovation and service for the modern woman.

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Baemin Vietnam.

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Baemin (short for Baedal Minjeok), is the leading food ordering application in Korea. In 2019, the Woowa Brothers-operated food delivery app officially entered the Vietnamese market. Described as Vietnam's "boldest food delivery brand," Baemin Vietnam's custom typeface, BM Daniel, was designed with the Vietnamese alphabet in mind to help showcase the rhythm and energy of the brand.

Very few type designers consider Vietnamese diacritics when drafting a typeface, which can lead to issues with legibility and awkward placements. The designers at Rice truly let the language lead when crafting BM Daniel. In order to capture the brand's larger-than-life personality, the typeface squeezes diacritics within a set cap height, allowing the characters to stack and headlines to shout, without disrupting readability.

The result is a set of characters that are so charismatic, the typeface alone is the visual identity for the Baemin brand. Baemin succeeds in being closely attuned to Vietnamese consumers and inspiring a heightened sense of trust with its audience. BM Daniel celebrates the beauty of the Vietnamese language in a way that encompasses the brand's full personality—a true marker of a Type Champion.



Actual Source.

Actual Source, which celebrated five years of independent publishing in 2019, is an American publisher, brand and bookstore that collaborates with contemporary artists and designers to release limited edition books, fonts, clothing and objects. Actual Source is also the collaborative design practice of Davis Ngarupe and JP Haynie, who – together with their community of collaborators – design and execute publications, visual identities, websites, packaging, apparel and physical spaces for clients in many diverse fields at large and small scale.

Known for its nuanced use of type, Actual Source's work expresses both consistency and playfulness, communicating a brand's message in a way that feels trusted, yet light. When presenting a new project, Actual Source takes care to educate the client about their carefully selected typeface, including who designed it, what history it might be referencing, and other details about what make it a solid choice for the project.

The 2020 Type Champions panel selected Actual Source because it reaches far and wide with the type used in design projects, pairing new takes on traditional faces and styles as well as experimental typefaces designed either in-house or by up-and-coming designers.



Duolingo.

Launched in 2011, Duolingo is the world's number one education app. When the company decided to refresh its brand identity, the goal was to refresh its identity, build on its unique brand character, and better reflect the company's vision to bring language learning to everyone.

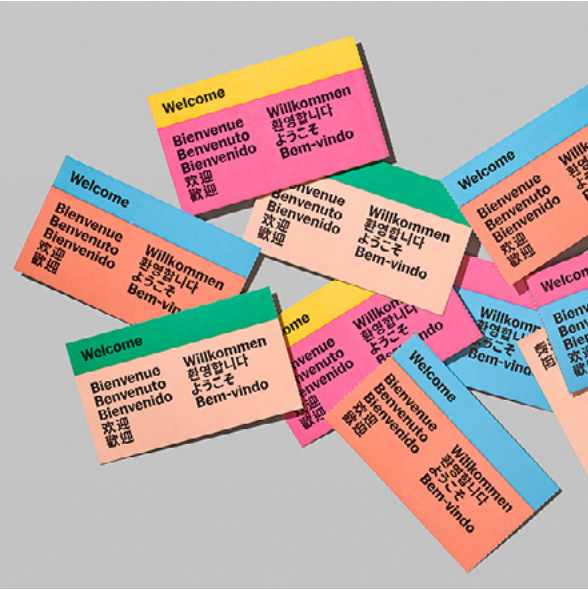
London based agency Johnson Banks began to experiment with unique ways to write the company name that matched with the drawing style of its owl mascot, Duo. These initial experiments were well received, so they then brought in Monotype to help them to explore how to incorporate this idea across more letterforms.

As the two teams started expanding the design out to key words and phrases, it became clear that the logotype could lead the way for a bespoke font – an unusual example of typography following iconography. The custom typeface, Feather Bold, became central to the brand refresh that was rolled out into all aspects of Duolingo's branded communications.

With every aspect of Duolingo's brand identity informed by and conveying Duo's personality and rounded feather form, it is a true embodiment of how brands can create a unified visual language and tone of voice around a central theme.



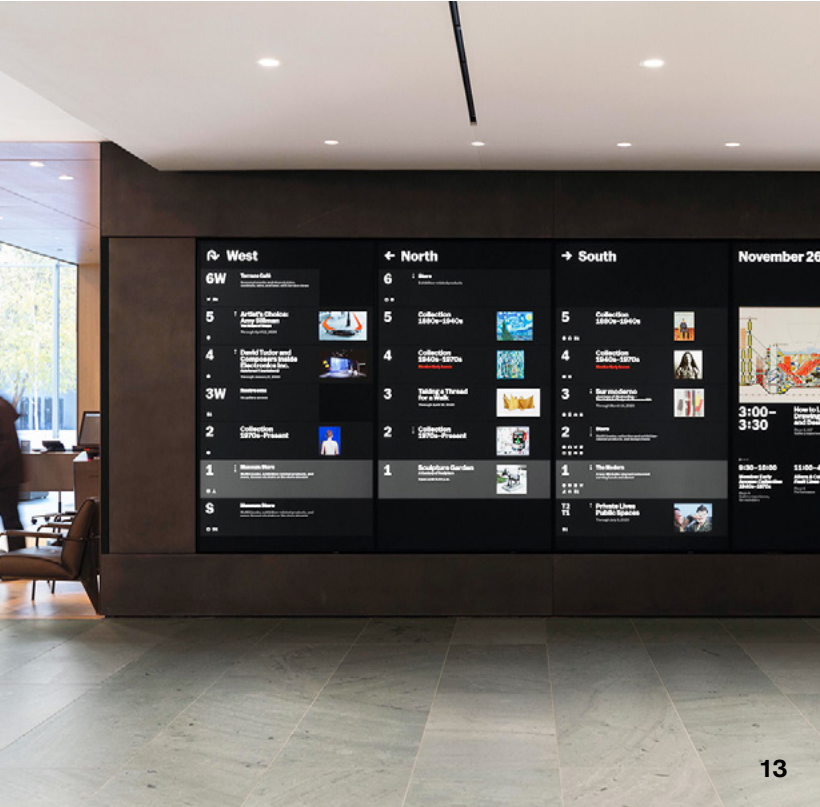
MoMA.



The Museum of Modern Art (MoMA) has championed ways art can make a difference in our lives and in the world for nearly 100 years. One of the largest and most influential museums of modern and contemporary art, since its adoption of Franklin Gothic in the 1930s, MoMA's typographic voice remained largely unchanged.

With the new reopening of MoMA in 2019, the MoMA design team recognized a need to evolve its communications and signage and turned to Commercial Type and Made Thought. Under the direction of the MoMA design team, the teams worked together to trade a disparate batch of sans serifs for a cohesive type family to cover all its typographic needs, including exhibition graphics, print materials, subway posters, wall labels, film schedules, mobile apps, the website, signage, and hundreds of other applications. Borne of this effort was MoMA Sans: a bespoke typeface that satisfies contemporary needs while keeping the connection to its distinctive Gothic voice. The careful details make all the difference for readability and to reduce eye fatigue, showing how much the designers understand the role typography plays in the experience of visitors as they lose themselves in the museum for hours.

While art is the hero of the experience, typography is the silent supporting counterpart that helps the art shine, which led our panel to select MoMA as a Type Champion for 2020.

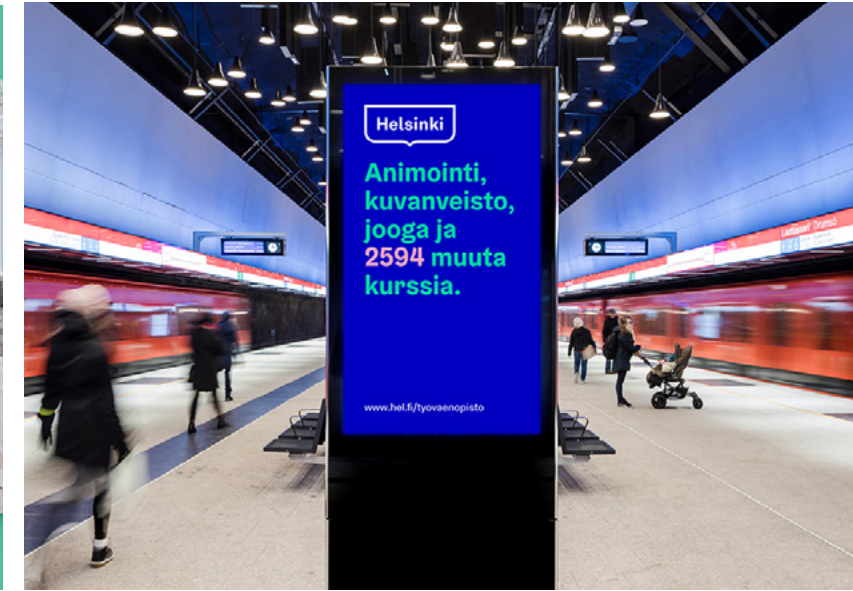
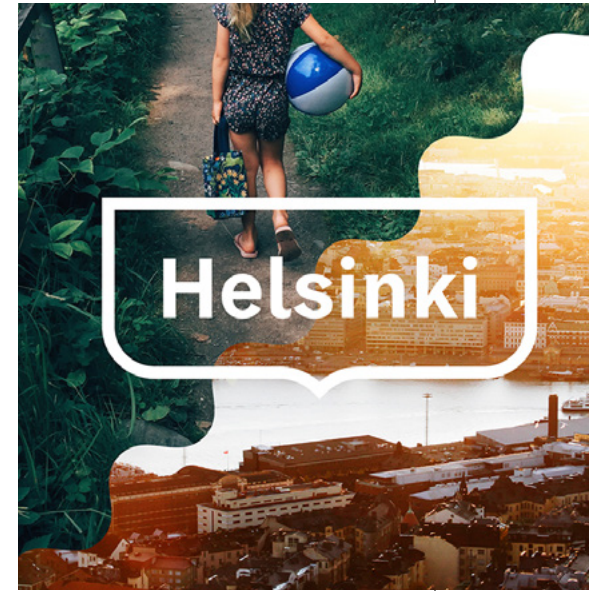


City of Helsinki.

Finland's capital—Helsinki—is a functional urban region of 1.4 million inhabitants and 751,000 jobs, recognizable by its 17th-century coat of arms. As the biggest employer in the country, the City of Helsinki had amassed over 50 varying brand identities across multiple organizations and units. Recognizing the value in a uniform brand identity, the municipality set out to create one, solid identity that could represent and reflect a full spectrum of services.

Tasking creative agency Werklig to create something bold, Helsinki sought a design that was flexible yet memorable; would resonate with city employees, residents, foreigners and immigrants; and was versatile enough to be used on anything from a parking ticket to international marketing. The result was a new logo based on Helsinki's most recognizable symbol, the crest of its coat of arms, with a graphic wave motif. For citizens and visitors, the new design brought a sense of cohesion and clarity to communication from the city, while still differentiating Helsinki from other cities and regions.

Werklig's ability to select a bold font, with the help of type foundry Camelot, rooted in local and national history and culture made the City of Helsinki brand identity a 2020 Type Champion. By using clean, striking and simple type within a vibrant, progressive system, the City of Helsinki demonstrates how all basic elements of a corporate design should interact and complement each other to form a memorable brand.

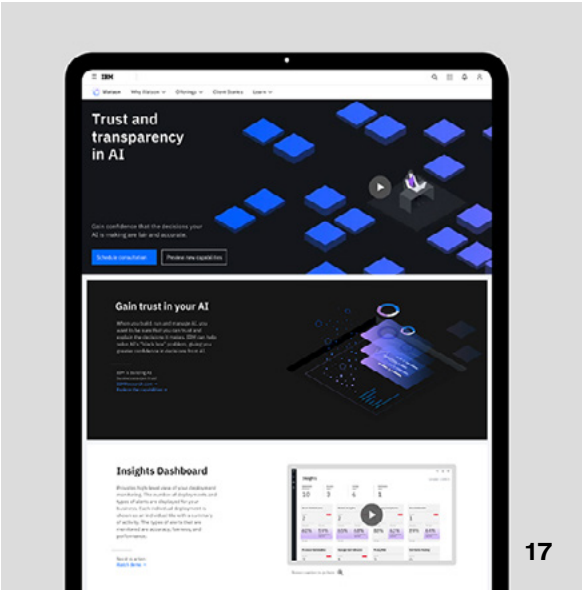
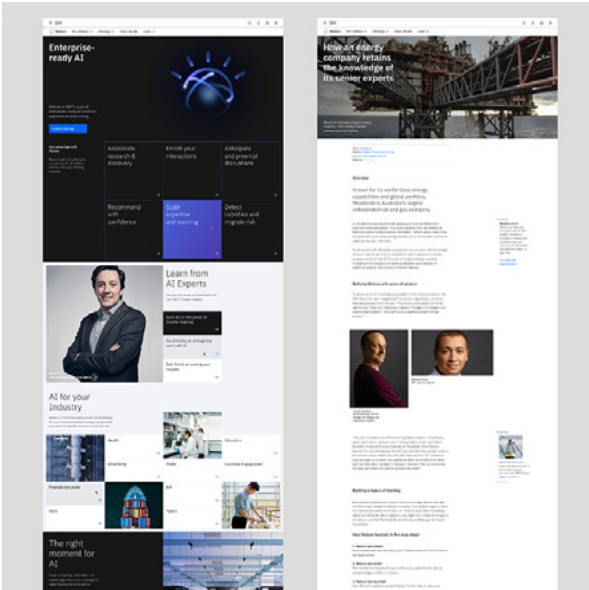
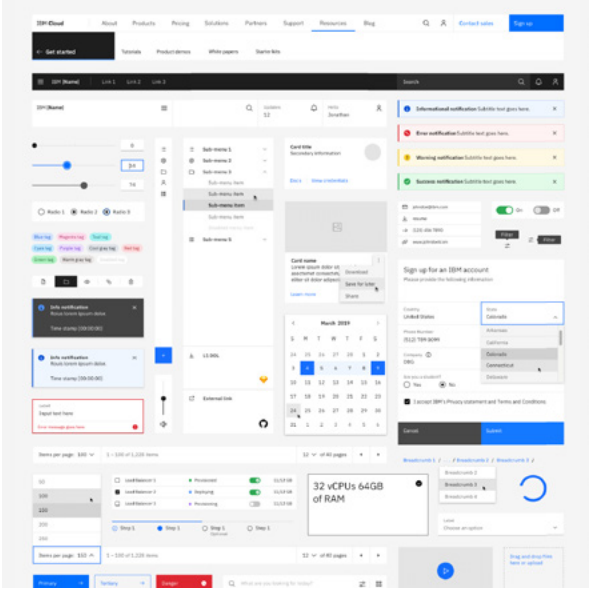
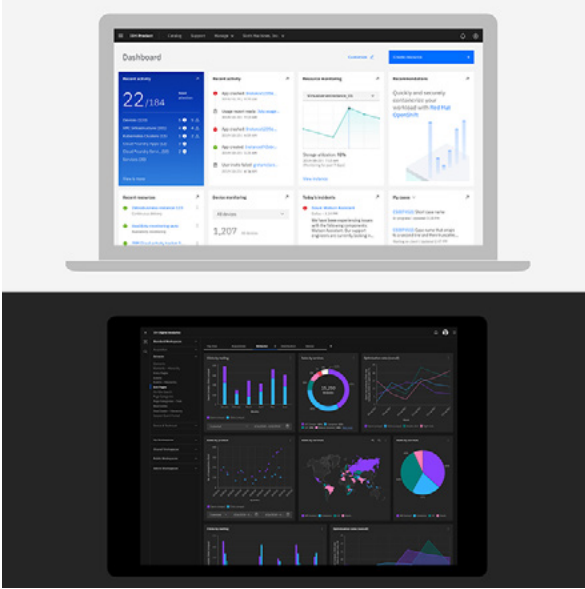


IBM.

While most associate IBM with technological innovation, the company has also earned extensive fanfare from the design community. The company's history with typography in particular is storied: It commissioned Courier in the 1950s, Selectric in the 1960s and has become globally recognized by its logotype.

When Mike Abbink joined IBM as creative director, he identified an opportunity for the brand to better express itself by designing a typeface that reflects its belief system and makes it relevant today. In order to create a typeface that is innately IBM, Abbink and his team drew on the company's roots of man and machine and the interaction of the two in the real world, coming together to create something unique. The result was IBM Plex, a multi-faceted collaboration between IBM and foundries such as Bold Monday and Sandoll.

It is this sympathetic typeface, which builds on the brand's rich design heritage, that earns IBM recognition as a Type Champion. Leading through design has been at the brand's core for decades, from pioneering a modern aesthetic with an undercurrent of technological innovation in the 1950s to creating its bespoke typeface. IBM's decision to open-source Plex to outside entities at no cost only further spurs the global conversation around future innovation and how man and technology will evolve together.



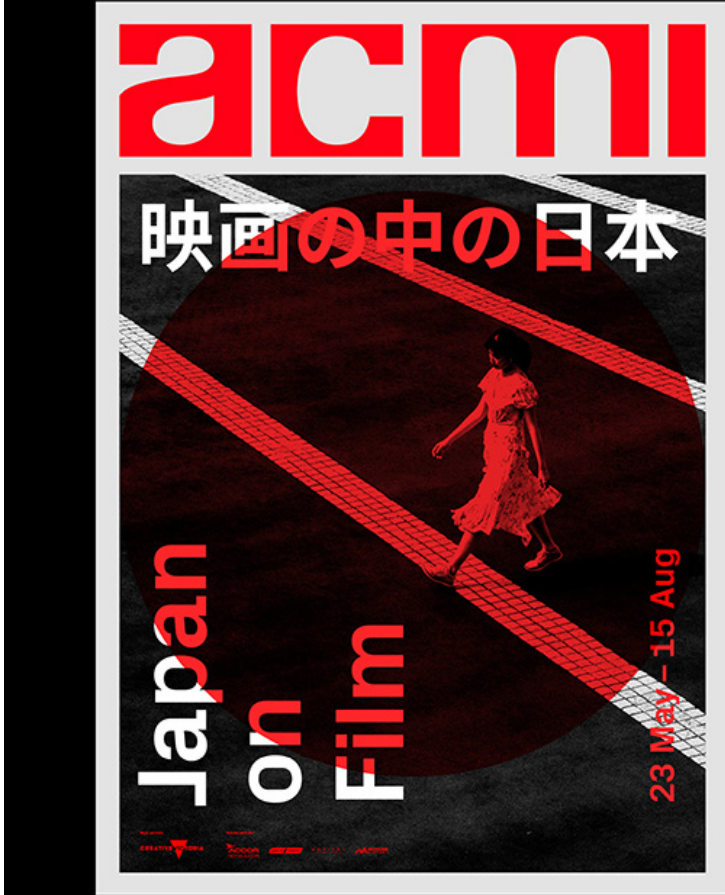
Australian Centre for the Moving Image.



The Australian Centre for the Moving Image (ACMI) in Melbourne is a museum of screen culture, celebrating the wonder and power of the world’s most democratic artform from film and TV to video games and art. At one point a small film center in the 1950s, ACMI today is one of the most trafficked museums of its kind.

Upon deciding on a groundbreaking new vision, a “multiplatform museum that goes beyond the physical to bring screen culture to any device, anywhere around the world,” ACMI decided to invest in a \$40 million transformation. At the center of this investment lies a new visual identity, signaling a brave reimaging of the physical space as a digital one. To accomplish this, London-based studio North transformed ACMI’s wordmark to one worthy of a content creator. The wordmark itself is a way to inspire a viewer’s imagination, per North, formed by framing the letters within squares, which mimics the edges of a screen.

The quirky, distinct look of the new identity is a brave reinterpretation of the physical space, positioning the museum as the creator behind the content rather than the sponsor of it. The wordmark, coupled with the workhorse Px Grotesk, made ACMI a standout to the 2020 Type Champions panel.

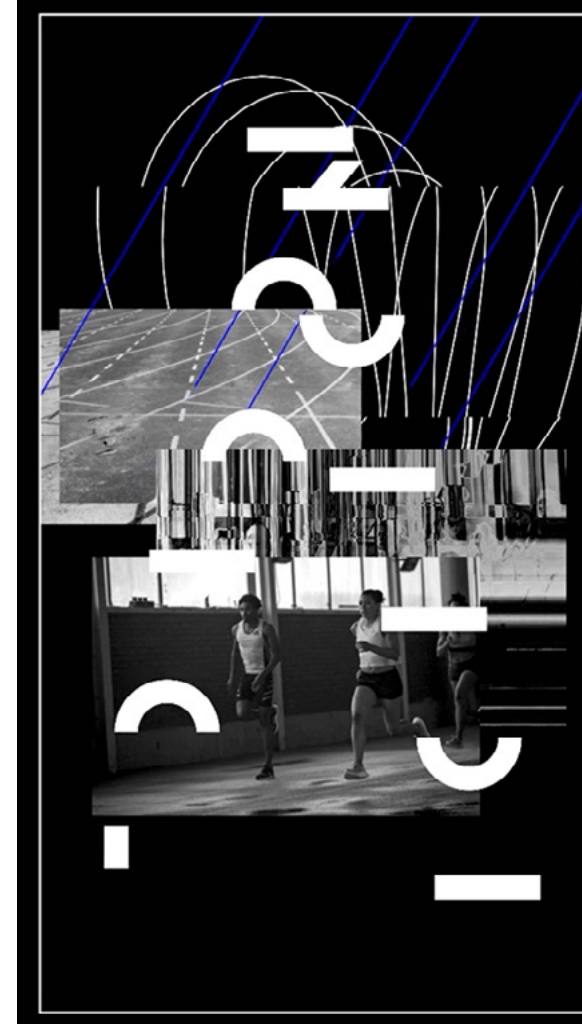


Adidas.

adidas is the largest sportswear manufacturer in Europe, and the second largest in the world. Founded in 1924 by Adolf “Adi” Dassler, the brand’s lightweight soccer cleats rose to popularity as the official footwear of the German national soccer team. Today, adidas is a multinational corporation that manufactures shoes, clothing and accessories.

In October 2019, adidas launched REAL/RAW/FAST, a fully dynamic generative identity system for retail screens across its flagship stores. In partnership with adidas Brand Design and DIA studio, FIELD.IO designed and implemented a system that brings the retail visual language to life in realtime. Photo + video, kinetic type and procedural graphics are arranged into ever new compositions; customised per store area and theme, with localised design elements per city. The system scales from flagship to pop-up, and integrates with adidas' existing content management.

As consumers increasingly look to brick-and-mortar retailers to provide an immersive shopping experience, the Generative System customizes graphics and animations. The system also ensures adidas’ huge collection of creative assets is effectively repurposed and reimagined for everyday shopping experiences.



Studio Dumbar.

Studio Dumbar is an international design agency specializing in visual identity and motion. Clients of the Rotterdam-based agency have included Amsterdam Sinfonietta, the Dutch Police, Royal Picture Gallery Mauritshuis, Dutch Railways and Transavia Airline. In 2019, the Dutch Government approached Studio Dumbar to create a new visual identity for the country for use in all communications promoting the Netherlands abroad. It will also be used by the 140 embassies and consulates around the world for all non-official communication.

Based on extensive rounds of consultation with business leaders and government agencies, Studio Dumbar unveiled a new visual identity for the Netherlands in January 2020, featuring an updated wordmark that combines the acronym NL, a reference to a tulip and the country's well-recognized shade of orange. The wordmark uses the Nitti Grotesk typeface, designed by the Dutch type foundry Bold Monday.

The Netherlands' new visual identity is quintessentially Dutch, replacing an impressionistic, hand-painted "Holland" and tulip symbol with a much more contemporary design. The modern branding more accurately reflects The Netherlands' status as a forward-thinking country of entrepreneurs and innovators. It also allows for more uniform and coordinated national branding that can be deployed across multiple channels – digital, mobile, print.



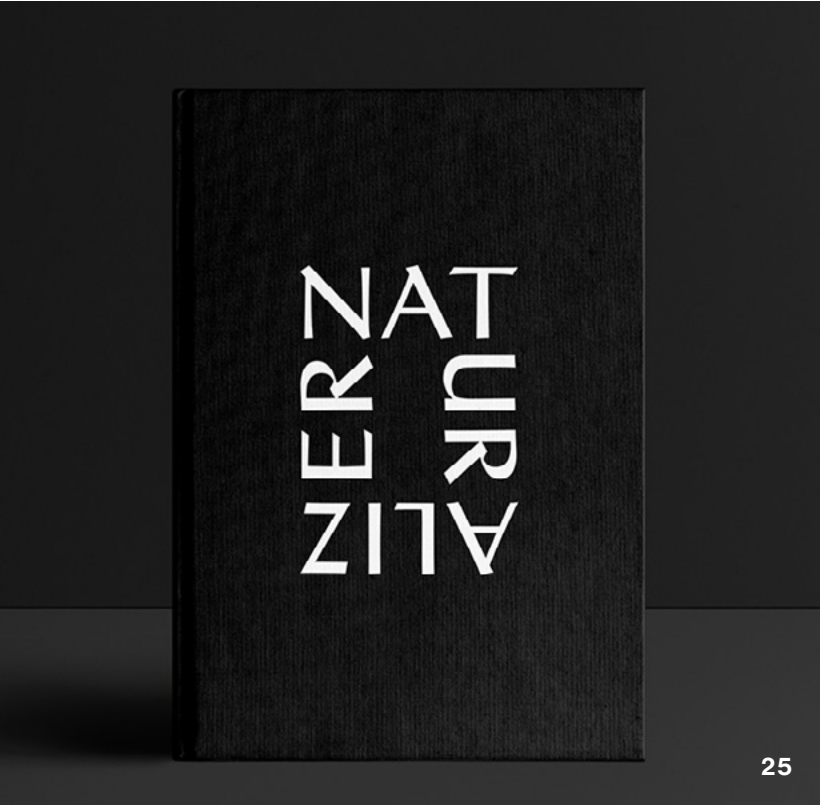
Naturalizer.



In 1927, Naturalizer became the first brand to design and produce shoes specifically for women. Nearly a century later, Naturalizer remains committed to making ingenious, ergonomic design with an elegant sensibility.

Naturalizer worked with COLLINS to build a new customer strategy and reimagine the brand for modern-day women. The consultancy revitalized Naturalizer’s history of creating inventive and always elegant design. Each expression of the new brand pays homage to Naturalizer’s roots, finding inspiration in post-war, American modernism.

The Type Champions panel admired how Naturalizer’s new logotype echoes the clear, tailored shapes of its footwear. The rectangular typographic gesture is “unique and unexpected,” mimicking the iconic shape of a shoe box. The customized Lydian typeface, originally designed by Warren Chappell in 1938, takes “what previously might have felt dated” and makes it fresh and inviting for a 21st century customer.



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Monotype.

Make your brand a type champion.

For more information on the award program, and to stay in the loop on key type trends that brands will need to consider as they build strong identities in 2021 and beyond, visit our official award page.

[Learn more](#)

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