

Opinions on corporate and brand identity work.

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[New Logo, Identity, and On-Air Look for IFC by Gretel](#)

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[Still Remarkably On and Off](#)



before

after

[Reviewed Nov. 20, 2019 by Armin Comments \(49\)](#)

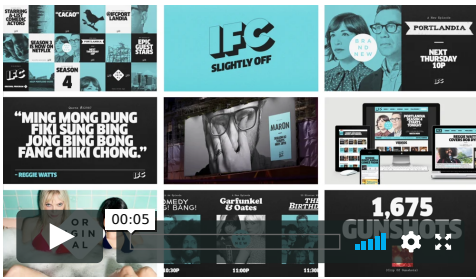
Industry / [Entertainment](#) Tags / [#channel#gretel#ifc#on-air#orange#tv](#)

Most of the introduction I wrote for this [back in 2014](#) still applies, which is commendable given that pretty much every cable channel in America has pivoted to doing shows about ghosts: Launched in 1994 and owned and operated by AMC Networks, [IFC](#) (Independent Film Channel) is a television channel with a mix of kooky, serious, and pop-culture-y programming. From original comedy series like *Portlandia* and *MARON Documentary Now!* to [new] “classic” movies like *Scarface* and *Napoleon Dynamite* *Taken* and *The Big Lebowski*, IFC is one of the most entertaining and least pandering channels available. Late last year — which is way beyond my timeliness comfort zone for posting a redesign (but this is worth it and the case study was only recently put together) — IFC introduced a new identity and on-air look designed by New York, NY-based [Gretel](#).

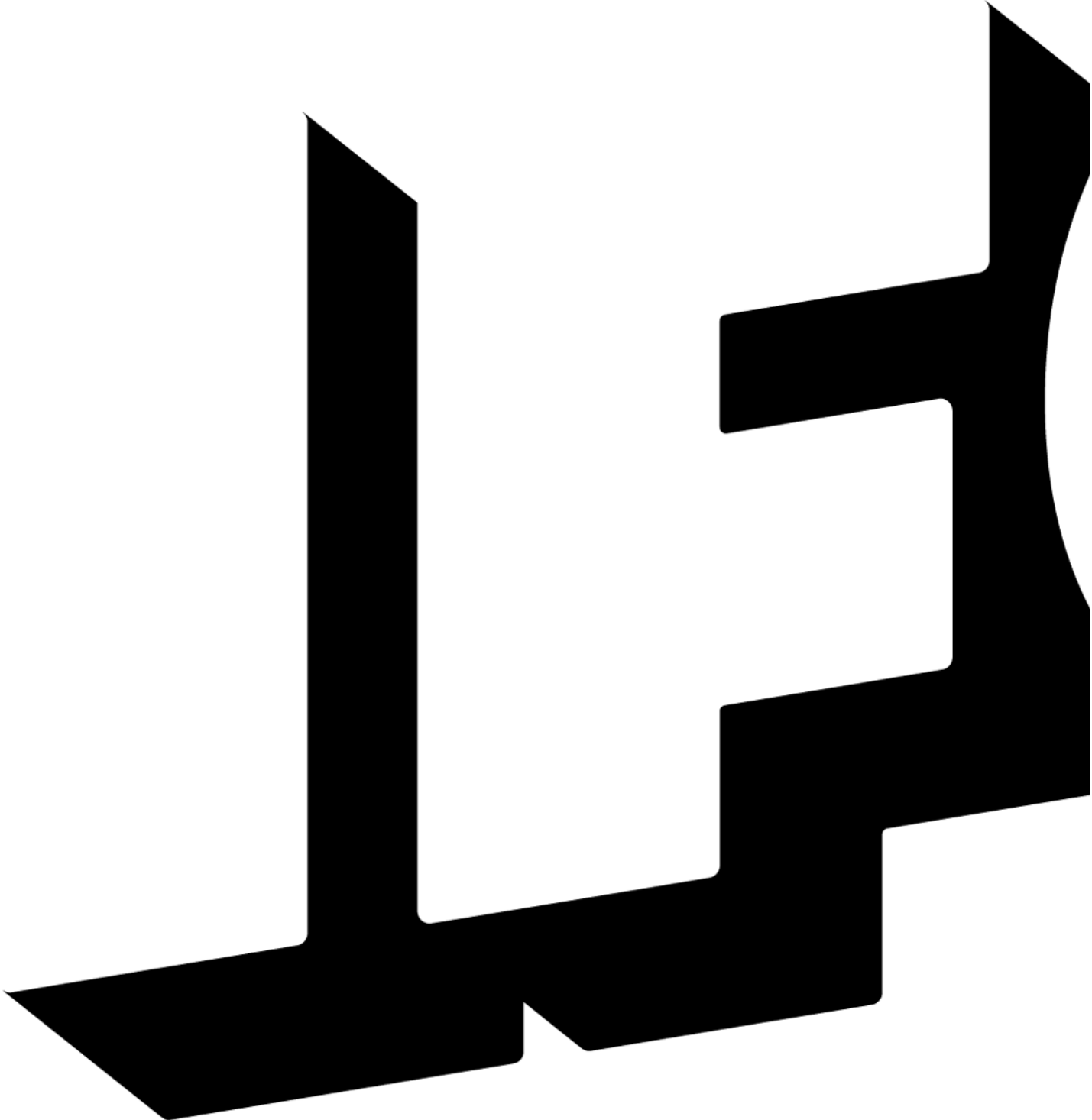
As IFC had expanded and evolved their programming slate, they felt a need to open up the range of expression within the identity system as well. The previous iteration was restrictive by design, meant to stamp a disparate range of content with a heavy dose of IFC.

The new identity still had to be flexible enough to work across a range of original comedies alongside a rolling catalog of movies. Just as important- it had to be nimble, lightweight enough to respond to content and culture in real time.

[Gretel project page](#)



Sample of the OLD identity. [Here](#) is the Brand New post for it.



Logo.



Logo animation.

Five years for a channel that is not NBC, ABC, or CBS is a really long time to not change their logo so it's another commendable action from IFC and Gretel that the logo not just remains the same structurally but has been improved by the removal of the stroke that delineated the letters before. The previous stroke was a safe segue from the previous-previous logo as a way to maintain quicker readability at the time of change and Gretel is happy to point out they were "finally able to lose the keyline and present the mark as originally intended." Well, it looks great as originally intended and pays off nicely in the simple animation.

Our solution was to strip down the brand to the core: the Slightly Off voice. This was something no competitor could copy, and we put it front and center. In fact, the graphic identity is entirely typographic.

To capture IFC's enthusiasm for and expertise in comedy and movies, the system is inspired by modern fan culture. We're implying the conversations around content that can unfold everywhere from 4chan to fanzines, social media to Subreddits. Our voice can hyper-link content and characters together ala Wikipedia or IMDb but the design and motion behavior remains decidedly analog, anachronistic even.

[Gretel project page](#)

It's the one with **Royal Tenenbaum**, and **The Fresh Prince**, and **James Caan's kid** (and his hair)

The one where **Neo** surfs with **Swayze**

Cawps &
Rawbbas

The Departed

Seth G
2 degree
from **M**

Jim
“I'm p
sh*tfa
right n
Brock

00:15 wi
The 40
Old Vi

Six Degrees

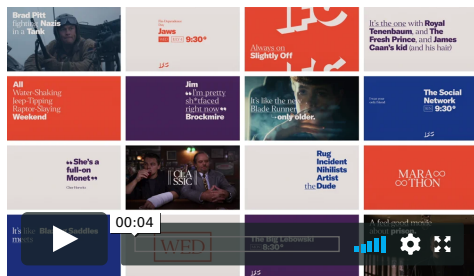
- ↳ **Courteney Cox** Ace V
- ↳ **Jim Carrey** Cable Gu
- ↳ **Owen Wilson** Zool
- ↳ **Ben Stiller** Tenen
- ↳ **Bill Murray** Wild
- ↳ **Neve Campbell**

Sample typography.

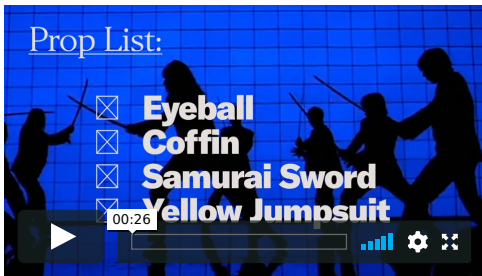


Glyphs.

The new identity revolves around two fonts: [GT America](#) Black and [Editor](#) Regular. The contrast in style and weight is simply \square . It's almost a throwback to design school of learning how to pair typefaces and this is the exercise of the kid that got an A. In less metaphors: I love the type combination. A slightly clunky, in a good way, and minimally animated set of glyphs is the only additional graphic decoration for the system, which manages to still be highly textural and engaging.



Sample title cards.

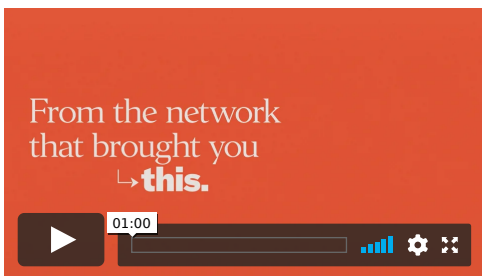


Sample tone of voice.

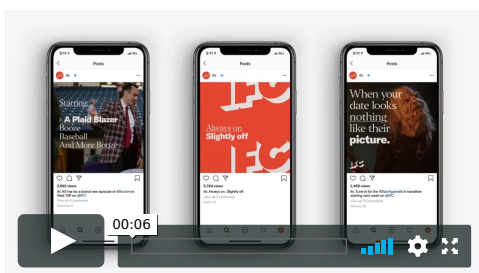
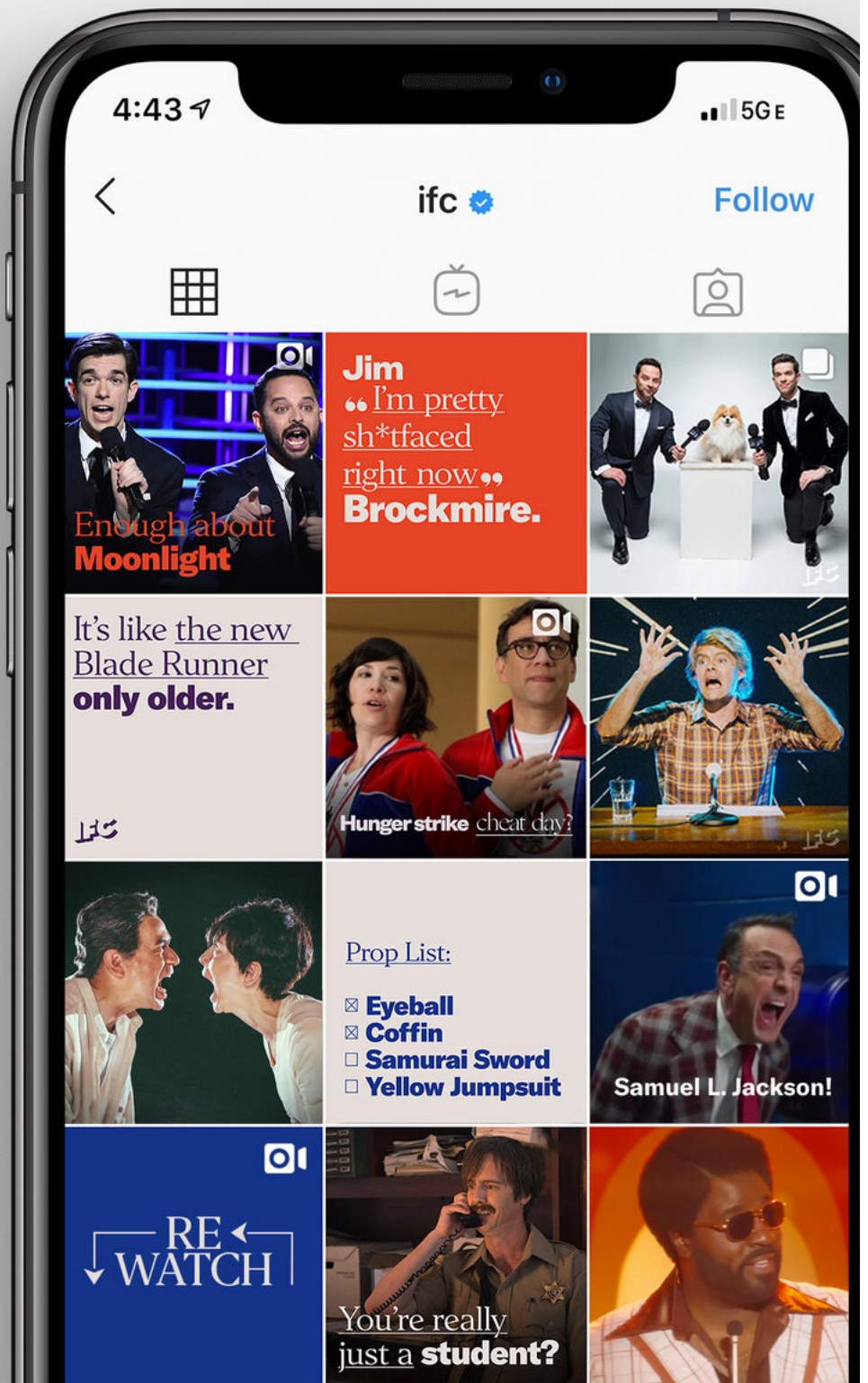


Sample movie promos.

The same “basic”-ness of the typography is applied in motion, with very subtle and quick behaviors that move the type around in ways to support the pithy and clever copywriting, which has always been one of the key aspects of IFC’s on-air persona, perfectly brought to life by Gretel’s motion timing. Everything here is pure ☐. Sorry, I don’t know why I’m writing in emojis today. I’ll ☐.



On-air reel.



Social media posts.



Business cards.



Tote bag.

Even in its static applications, the identity has some of the liveliest “corporate” typography we’ve seen on Brand New in some time — those business cards are great and that tote bag is the truth. Overall, not to over-emphasize this but at a time where most cable channels are struggling and changing programming to chase viewership, IFC has remained constant in its focus and the way it presents itself in an unapologetically nerdy and astute way that relies on pop-culture intellect and not just snazzy graphics for the sake of it. []

Your opinion...

On Logo Evolution

- Great
- Fine
- Bad

Total

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On On-air Look

- Great
- Fine
- Bad

Total

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Name



Antoñete • 5 months ago

This is just porn. It's great.

31 ^ | v 3 • Reply • Share >



Chris Colouryum → Antoñete • 5 months ago

☑ Agreed. The font pairings and tone of voice is awesome. Application of it all is seamless.

9 ^ | v 1 • Reply • Share >



Antoñete → Chris Colouryum • 5 months ago

Sorry, I meant "This is just ☐☐☐"

3 ^ | v • Reply • Share >



Jonathan Kaplan • 5 months ago

Israeli television channel... [View](#) — uploads.disquscdn.com

7 ^ | v 11 • Reply • Share >



Colorband → Jonathan Kaplan • 5 months ago

Bet you dollars to doughnuts it's the other way around...

17 ^ | v 1 • Reply • Share >



Jonathan Kaplan → Colorband • 5 months ago

well it was launched two years ago :)

^ | v 2 • Reply • Share >



Its_Kelka → Jonathan Kaplan • 5 months ago

I sensed a bit of sarcasm in CB's comment. HA. Either way, the find is priceless.

^ | v • Reply • Share >



Ivan Filipov • 5 months ago

completely off-topic: is it just me (too much into Windows 10) but I couldn't been able to find from where to adjust the sound of the videos on Vimeo...before realizing that the signal icon is actually the volume one...

[View](#) — uploads.disquscdn.com


7 ^ | v 1 • Reply • Share >





Chris Colouryum → Ivan Filipov • 5 months ago


 Hello old person.
41 ^ | v 9 • Reply • Share >


 **Kamil Walecki** → Ivan Filipov • 5 months ago • edited
Aaah, personalisation trend reached WiFi eventually
1 ^ | v • Reply • Share >

 **Christian Barandica Ruiz** → Ivan Filipov • 5 months ago
OK, boomer.
29 ^ | v 13 • Reply • Share >


 **Ivan Filipov** → Christian Barandica Ruiz • 5 months ago
wow, I actually learned something new today - the "ok, boomer" expression. But to be fair, I was born in 1969 and technically boomers are between 1946-1964. Still, I'm old.
4 ^ | v • Reply • Share >

 **morrisp** → Ivan Filipov • 5 months ago
Folks who throw around the trashy "ok, boomer" slur don't even care about your real age.
6 ^ | v 8 • Reply • Share >


 **Voxy** → morrisp • 5 months ago
"slur"
13 ^ | v • Reply • Share >


 **Stephen Doran** → morrisp • 5 months ago
Okay, Boomer.
5 ^ | v • Reply • Share >


 **Ivan Filipov** → morrisp • 5 months ago
They're having a party, you see :-)
2 ^ | v • Reply • Share >

 **E. Comabella** • 5 months ago
Love. It.
2 ^ | v 1 • Reply • Share >

 **IBudgie** • 5 months ago
I love Gretel... they do fantastic stuff!
1 ^ | v • Reply • Share >

 **Kevin Minnis** • 5 months ago
Love this. Static or in motion, it looks great.
3 ^ | v • Reply • Share >


 **Liam Palmer** • 5 months ago
Best thing I have seen all year.
4 ^ | v • Reply • Share >

 **JustJoeDesign** • 5 months ago
Loving the jarring contrast in the two typefaces/styles used in tandem. It builds a simple hierarchy to support their clever copy. A nice 1-2 punch. ☐☐ Oh, and the logo evolution makes perfect sense, too!
1 ^ | v 1 • Reply • Share >

 **ScottKDC** • 5 months ago
So good. And the copy is brilliantly simple.
4 ^ | v • Reply • Share >

 **don mcallister** → ScottKDC • 5 months ago
Absolutely *love* the tagline:
Always On.
Slightly Off.
2 ^ | v • Reply • Share >

 **Walker Carney** • 5 months ago
Gretel got my attention after their work for Vice News Tonight, this is also quite massive – cheers to this
^ | v • Reply • Share >

 **vncr** • 5 months ago
It's interesting how excited everybody gets just to see a serif and sans serif applied together.
3 ^ | v • Reply • Share >

 **isa** • 5 months ago



juv • 5 months ago

Maybe I'm the odd one out, but I feel like this never quite all comes together. I actually don't like the relationship between the fonts, and the use of Editor is too blatantly "on-trend" for me to feel like this is edgy. The color scheme is awkward, and the glyphs lean too heavily on Editor, without any of the boldness from GT America. It just seems like its lacking recognizability amidst all the crazy.

4 ^ | v • Reply • Share >



BeeBladen → J80 • 5 months ago

I'm glad I'm not the only one. I actually think the previous identity is more "off," this is just using trendy muted colors and popular type. I thought IFC would be above the seen-it-everywhere pink-with-red combo...

^ | v • Reply • Share >



Heshaka Jayawardena • 5 months ago

Shout out to this guy from 5 years ago.

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53 ^ | v • Reply • Share >



nikolayvanchev → Heshaka Jayawardena • 5 months ago

What?? :D

^ | v 2 • Reply • Share >



dialogue_dub → Heshaka Jayawardena • 5 months ago

"Ghettoshopped," fucking yikes dude.

1 ^ | v 13 • Reply • Share >



come_again → dialogue_dub • 5 months ago

Welcome to 5 years in the future. Not that they haven't rightly been called boomboxes for longer than that.

^ | v • Reply • Share >



Cheshire267 • 5 months ago

This feels like dry humor. Right on point.

3 ^ | v • Reply • Share >



Jim Guay • 5 months ago

Awesome description!

View — uploads.disquscdn.com

11 ^ | v • Reply • Share >



Darren Namaye • 5 months ago

Well done!

1 ^ | v • Reply • Share >



Nerve Collective • 5 months ago

The 6 degrees sample could've just said 'Courtney Cox Scream Neve Campbell'. But alas, incredibly thoughtful work.

1 ^ | v • Reply • Share >



GIBBS v2 • 5 months ago

Love how fresh some of these approaches are. Even the business cards have me inspired.

^ | v • Reply • Share >



ReBrandcouver • 5 months ago

The writing and the design = Clooney and J.Lo in Out of Sight.

1 ^ | v • Reply • Share >



Jamie Murphy • 5 months ago

Wonder if they were inspired by its promo and sting package from Channel 4 in the UK... 2004-2015 era to be precise: **View** —

uploads.disquscdn.com

^ | v 3 • Reply • Share >



Alex Berkowitz • 5 months ago

The thin wisp at the corner of the C bugs me a little bit, but other than that I really adore this. There's something about the super-straightforward approach to copywriting and simple-yet-polished motion that just makes me smile.

3 ^ | v • Reply • Share >



dävology • 5 months ago

This is all I need to see: **View** — uploads.disquscdn.com

1 ^ | v • Reply • Share >



Its_Kelka • 5 months ago

I like it. But where's the ole IFC grit :(

^ | v • Reply • Share >



hevslevin • 5 months ago



Lovely typography. Getting a little New York Times vibe, but with zest.

^ | v • Reply • Share >



m_ • 5 months ago

Identity of the year. Each element is so beautifully integrated. Add the fantastic motion graphics, and this is great work. So professional and concise.

Designers: this is how you show vs. tell. Nothing "designey" about this. Nobody screaming for attention.

The right visual language for the right client.

A+

^ | v • Reply • Share >



tedwhy • 5 months ago

those business cards... ☐

^ | v • Reply • Share >



Ryan Padgett • 5 months ago

As much as I loved the previous, this is great.

^ | v • Reply • Share >



Chipper • 5 months ago

Those cards are fire.

^ | v • Reply • Share >



Sam Rivera • 5 months ago

F*%\$, this is good 📺 Seth Meyers GIF by Late Night with Seth Meyers - Find ... — disq.us

^ | v 1 • Reply • Share >



Sean S • 5 months ago

I could have swore they had this exct treatment of the logo in use before. ☐

^ | v • Reply • Share >



wint3rmute • 5 months ago

As a designer its fun, Its how we talk, my problem with the application is it makes lighthearted all film, and film buffs (most of the subs to IFC) are usually pretty serious about their hobby. Like if we said "Paul Rand, making straight lines and sometimes circles" or Steve Jobs "Wears turtlenecks even on his tax-free yacht".

^ | v • Reply • Share >

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Logo Before & After

Sample On-Air Look

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**OPTIMAL
WORKSHOP**

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dynamixyz
Expressive Machines

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[New Logo and Identity for Wanda Diamond League by Works](#)



-
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[New Name, Logo, and Livery for Breeze](#)

The image shows the word "Bree" in a light blue, sans-serif font against a dark blue background. The letter "e" is partially cut off on the right side. A small, light blue arrow-like shape is positioned above the top right of the "e".

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Reebok

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true ventures

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News Corp

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[Beam me up, Jim](#)



BEFORE:.....AFTER:.....

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[UnderConsideration](#) is a graphic design firm generating its own projects, initiatives, and content while taking on limited client work. Run by Bryony Gomez-Palacio and Armin Vit in Bloomington, IN.

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