

In today's world, a logo is your name online in addition to print. It should convey what your brand is about, and entice people to spend their time in our online spaces (web, social media, video, podcasts). It should be attractive and eye catching. But more than that, a logo should tell a story. With that in mind, the Rippel team presents our new logo and its story.



The Rippel Foundation was established in 1953 to invest in initiatives addressing cancer, heart disease, the health of women and the elderly, and the maintenance of our nation's hospitals. Today, we know the best way to do this is to ensure those initiatives are aimed at bringing about a cohesive system of health that focuses on health and well-being, not just health care; a system that is thriving, equitable, and sustainable.

Our logo's design reflects this focus in the following ways:

- Studying and influencing living, complex, adaptive systems is a highly interdisciplinary endeavor that requires blending insights from both natural and social sciences. The hexagons are a nod to this idea because they reference chemistry and honeycombs, science in nature. Honey is produced by bees who work in different roles, as dedicated stewards of their systems.
- Hexagons, in particular, are utilized as a brainstorming tool by systems thinkers because their unique honeycomb shape allows people to go beyond simply generating ideas but to also arrange topics, insights, and perspectives into various flows and configurations. The six-sided figures create an opportunity to link multiple ideas and shift them into a range of directions. Systems thinkers find that themes and assumptions are more easily surfaced and identified using hexagons. In *The Systems Thinker*, David P. Kreutzer wrote, "Unlike other brainstorming techniques, which focus on generating ideas, hexagons can also help us surface underlying assumptions. By writing people's thoughts and ideas on hexagons and posting them in front of the entire team, we make those thoughts visible and separate the idea from the person. Because of their unique shape, hexagons can easily be grouped in a honeycomb structure; we can then move the hexagons into various configurations and combine ideas in different ways." More: <https://thesystemsthinker.com/hexagons-from-ideas-to-variables/>
- The intentional placement of the hexagons gives the feeling of patterns that are alive and ever-changing, morphing over time. Unlike in honeycombs and chemistry, there does not seem to be one set formula or certain connections. The diversity in color reflects the diversity of disciplines, roles, and stewards (people and organizations) involved with systemic change and the possibility of many new connections between them.
- The filled-in teal hexagon as the dot on Rippel's "i" is the same as the teal in the open hexagon immediately to the left of the name. This is Rippel's traditional, distinctive brand color and establishes the foundation as one such steward that is distinctive for its own identity as it interacts with others in the system.
- The font is completely new as it is custom drawn by Rippel's Senior Creative Bradley Girard. It will distinguish Rippel's brand from all others. That said, the "e" in the font is a "2020" modern take on the "e" in the Kabel font released almost a century ago in 1927. In Kabel, designer Rudolf Koch for the Kingspor Type Foundry broke from the more traditional geographic sans serif fonts characteristic of the era by adding humanistic diagonal qualities that made the font feel alive. Due to Kabel's innovative and human look, it was named after the newly built transatlantic cable that would connect people in new and different ways than ever before. Rippel's practices are also rooted in tradition, while urging people and organizations to innovate toward new possibilities.
- Girard's 1920s aesthetic was partially influenced by the fact that the foundation was established by J.S. Rippel, who lost most of his initial fortune (an estimated \$40 million, or \$545 million in today's dollars) during the Great Depression of 1929. Determined, he set out to remake what he lost and had nearly done so by the time of his death. In his will, he established the Foundation in his wife's Fannie's name, devoting nearly all of his wealth to the health-related causes she had most favored. The font design serves as a reminder of J.S. Rippel's perseverance in the face of this major setback, and reminds leaders of the foundation to steward its resources in ways that honor his determination and commitment.
- The capital L in the font distinguishes Rippel from Ripple and Rippei (and other organizations with those names), leaving no doubt about the spelling and pronunciation.
- There will be versions of this logo that make it clear Rippel is a foundation, which will be useful in some realms while the single word version opens up new possibilities for modern modes of communication.

Shown with "foundation" tag for use in some instances to be determined.



Shown sized to 1.5" width

