



Hogan Lovells Cadwalader Logo Looks To History, Credibility

Last month, Hogan Lovells and [Cadwalader Wickersham & Taft LLP](#) pulled back the curtain on how their leaders are thinking about the firms' combination.

When sharing the [April 15 news](#) that the partners had approved the merger, the two firms unveiled a new logo. Set against a white background, the new firm name of Hogan Lovells Cadwalader is written in capital dark blue letters punctuated by a lime green square. The logo incorporates critical components of each firm's prior branding.

HOGAN LOVELLS
CADWALADER 

Hogan Lovells and Cadwalader Wickersham & Taft LLP recently revealed their new logo following the firms' combination.

The use of capital letters is a nod to Cadwalader's former logo, while the inclusion of the lime-green square carries on Hogan Lovells' visual signature. The firms worked with a specialist typographer to create a bespoke font and also collaborated with an outside branding agency. A spokesperson declined to name the businesses involved.

"Logos at that level are less about standing out visually, and more about reinforcing stability or credibility and continuity during a big change, like a merger," Marly Broudie, the president of digital marketing agency SocialEyes Communications, told Law360. "It supports the positioning of the combined firm. It's conservative, and I think that's intentional."

The objective during the design process was "to create something new, like our combined global law firm, while preserving the history, quality, credibility and expertise that clients associate with both firms," Miguel Zaldivar, the CEO of Hogan Lovells, who will also lead the new firm, said in email comments sent to Law360. "This was not about inventing an unfamiliar identity, nor about mechanically combining two existing ones."

In conversations with Law360, designers described the process of creating a new logo or brand identity as part of a complex storytelling process. Firms want to create a universally recognizable design that indicates the brand's values and future direction, while also projecting a sense of stability for clients who are closely watching the merger for signs of turmoil.

Firms also want to convey trust, Chris Moody, the global executive creative director of brand consulting and design firm Landor, told Law360.

"It needs to have respectability. It needs to make sure that it feels like it has substance. And ultimately, the thing that you sell is trust," Moody said, noting that the Hogan Lovells Cadwalader logo also conveys modernity. "It needs to feel like it belongs equally on a digital screen as it does edged into a piece of stone wall, right?"

Logos and how firms combine their names can also offer insights into the new power dynamic.

"We were very conscious that the result needed to feel familiar to clients, but unmistakably unified — not a visual compromise," Zaldivar said, noting that the firms wanted to produce a logo that functions across multiple global regions and reflects the new combined firm's strength across markets in the Group of 20 nations.

Before the tie-up, which the firms have promoted as the biggest law firm merger ever, Hogan Lovells already ranked 13th in the world by global revenue — generating \$3.28 billion last financial year — and had some 2,800 attorneys. Cadwalader, which was founded in 1792, brings its own prestige but far fewer lawyers. The new, combined entity will have some 3,100 attorneys and create the world's fifth-largest firm by revenue, according to Hogan Lovells and Cadwalader.

To Keith Wewe, the vice president of strategy and solutions for marketing and design company [Content Pilot](#), the prominence of Cadwalader in the new logo stood out.

"Normally, when a larger firm would merge with a smaller firm, you would typically see the smaller firm, at some point, disappear into the background. This is absolutely not happening," Wewe, who has worked with firms including [Winstead PC](#) and [Fox Rothschild LLP](#), told Law360. "They have put Cadwalader front and center in the logo and branding, which is smart for them, because Cadwalader has such an amazing, rich history that is additive to the Hogan Lovells brand.

"The fact that Cadwalader has the same prominence as Hogan Lovells communicates that the plan is to fully integrate them into a singular brand," he said.

The decision to include multiple names in the logo bucks industrywide trends. In recent [years](#), an increasing number of firms have been dropping names, with their logos merely displaying a single title. Even during mergers, a number of firms have merged longer names into a condensed combination, as Allen & Overy did when merging with [Shearman & Sterling](#) to create Allen Overy Shearman Sterling, which also calls itself A&O Shearman.

In other ways, the design aligns with the contemporary patterns. Research conducted by brand agency Living Group in March 2025 found that 37 of the top 100 global firms had an icon or shape — like Hogan Lovells Cadwalader's green square — in their logos.

Broudie said the simplicity of the firms' new logo also mirrors the restrained approach that guides design choices across the legal sector, where firms tend to avoid visual disruption. That caution can create creative challenges.

"When you're working within a conservative framework, there's less room to stand out, so every detail has to work harder," Broudie said. "Small decisions carry a lot more weight, but you're also kind of balancing those multiple pressures, honoring the existing brand equity appeal to clients, and aligning internal stakeholders. It's not just a design challenge, it's strategic, sometimes political."

The design process is defined by a tightrope walk of modernizing while still presenting a familiar brand image.

"You have to be aware of what clients like most about your firm and put that at the forefront of every design conversation," John Bart, the senior manager for branding and creative services at [Dinsmore & Shohl LLP](#), which launched a new logo in [January](#), told Law360 via email.

Firms seeking a more traditional, conservative design might have serif fonts and muted colors, while more contemporary ones might opt for sans serif fonts and bolder, brighter hues. Judgments about color palettes, negative space, font choices and typography size all convey meaning — and a chance to reinforce firm values or unsettle old clients.

Wewe said that for law firm clients, the design process often takes four to six months. The project kicks off with a thorough due diligence phase. During a merger, strategists and designers interview partners and, if the firms permit, external stakeholders to understand each firm's identity and

perception.

Explaining the process to influential partners and practice heads and earning their trust early on is vital, said Duncan Shaw, the co-founder and chief creative officer of Living Group, whose firm conducted the 2023 brand overhaul of [Akin Gump Hauer Strauss & Feld LLP](#).

In addition to conducting interviews, design companies will run search engine optimization and answer engine optimization reviews. All this information is compiled into a "brief," which provides the creative team, the steering committee for brand redesign and marketers a road map for the project and a chance to voice concerns about the process.

The design team will present multiple possible logos. After that, one or two of the designs will be further refined.

The design and brand experts who spoke with Law360 praised the final design chosen by Hogan Lovells Cadwalader.

"The Hogan Lovells Cadwalader design is a classic example of taking the best of both brands to build a new one," Bart wrote to Law360.

But others stressed that finalizing a logo is just the beginning of creating an identifiable brand that can drive growth. The imagery on the new firm's website, design choices and continued messaging about the firm's identity all impact the firm's public image and perception.

"The logo is only one part of the story," Moody, whose firm designed the branding for A&O Shearman, said. "So I think the secret to whether the [new logo] will fly or not will come with that kind of secondary language that comes around it, and that's going to be really critical."

—Additional reporting from Tracey Read, Marialuisa Taddia and Aebera Coe. Editing by Robert Rudinger.