

See how you feel

David Gibbs

'Symbol' is a colossal word. In religion, literature and art, symbolism has engrossed and fascinated thinkers and believers, writers and artists down the ages. One of the great games of civilization is the creation of symbols, their concealment, uncovering, interpretation and study. The way in which the graphic symbols in this book also lend themselves to these subtle games is what makes the subject so entertaining.

Changing meanings

What is meant by the word 'symbol' here needs some defining. This presents problems, because the definition has changed over the last century and continues to do so. One reason for this is the lax and relatively recent interchangeability of the terms 'symbol' and 'logo', which has been and still is confusing. Design is a business where the latest buzzwords can be embraced without too much thought being given to the consequences. So it was with 'logo' when it first entered the language in the 1930s as a cute and fashionable short form of 'logotype'.

Logotype stems from the Greek *logos*, meaning word, and relates to any typographic styling of a name or word that makes it easily recognizable or significant as a mark of ownership or identity. But if 'logo' once meant the same as 'logotype', it no longer does. It has departed from being a clone of its parent and come to mean a more general mark of identity. For some, a logo no longer even has to involve a word or words. For others, add a logotype to a symbol and get a logo. But that is a kind of post hoc rationalization of the confusion.

This modern use of 'logo' has pushed the meaning of the 'symbol' into a corner. Once the idea of a graphic symbol was simple: it was an all-embracing term for any single coherent visual device that denoted identity, recognition, ownership or affiliation. But now that 'logo' has taken up much of this space, 'symbol' has had to make room for it and confine its meaning to only those abstract or pictorial graphic devices that

represent the essence of identity. This simpler definition has had the effect of refining the subject of graphic symbols, giving it a new and distinct status within identity design.

At one time or another, designers have also appropriated other words for use in the modern business of graphic visual identity, probably for no better reason than that they seemed to be fresh and appealing alternatives to the status quo and were taken up in much the same spirit that 'logo' was. 'Crest', 'badge', 'seal' and 'emblem' come from particular areas of identity such as heraldry, correspondence and engraving; they could also just be called symbols. Likewise, 'signature', 'totem' and 'icon' are names for symbols that first qualified in other spheres, from personal identity to religion.

There are also words that are technical and thus legitimately describe types of symbol. As such, 'monogram', 'logogram' and 'pictogram' are particular and explain and define themselves. Then there are systematized craft symbols such as 'hallmarks' and symbols used as 'trademarks' or 'brandmarks', which are vested with a certain kind of emotional appeal and power. 'Mark' has become popular as a useful catch-all. So a look back over the story of symbol design is best placed in this context of multiple and changing definitions.

Writing and trading

The family of graphic marks that are symbolic in part or in whole was once large. Symbols represent ideas and information, objects and feelings. The alphabet is a system of visual symbols used to denote language. As Eric Gill admonished: 'Letters are not pictures but signs for sounds.' If language is phonetic, writing was originally simply a means of recording it or conveying it to people out of earshot, or for the record. But writing also then became a primary expression in itself, extending the spoken language into the written language – the phonetic into the graphic.

The use of symbols in trade and commerce goes back to the origins of market society. In the ancient world, makers' marks (*tituli picti*) were stamped or painted on the necks of amphorae used to transport wine or oil. Roman brick makers and soap makers were obliged to mark the products they sold not just with their names but also with the place and date of manufacture – even the name of the emperor. The practice was labelling as we now know it, and employed visual devices as the kernel of commercial identity. This is the realm of the 'trademark', which has been joined more recently by 'brandmark', a new word that is beginning to do to 'logo' what 'logo' once did to 'symbol'.

The recognition that trademarks had their own value and needed to be protected came relatively recently in the nineteenth century. In a seemingly innocuous event in commercial history, a red triangle locked together with the signature of the word 'Bass' was registered by the eponymous brewery in 1875. In this, the first registration of a trademark, we see the beginnings of an important formal distinction between the use of makers' marks as symbols of product value and as mere conveyors of information. The commercial power of the symbol was dawning.

Business identity styles became more geometric and simplified as art nouveau waned towards the end of the nineteenth century. In 1907, another significant step in the progress of commercial graphic design was taken when Peter Behrens, designer of the trademark symbol for AEG, made it part of a comprehensive design scheme in which he applied the symbol to all print work, products and architecture for the company. This was the first complete corporate identity system.

The distinction between information and persuasion has continued. Symbols that are used to distinguish, label or indicate category are useful in the control and functioning of an ordered society – a bit like filing. This informative role has spawned all sorts of specialist designs, which have had their own line of evolution, particularly in the form of the pictograms and computer icons of the present day. In functional symbols there are no hidden agendas; what you see is what you get. In fact, clarity is everything, and the ambiguities and competitive subtleties of trademark symbols are deliberately missing.

Trademark symbols, on the other hand, trigger emotions through the allusions inherent in their design or by the associations they build up over time as they come to epitomize the spirit and reputation of what they represent. This is part of branding, where brandmarks have become a subset of trademarks and are thus prized as assets in themselves – in some cases, the most valuable asset a company may possess.

Functional symbols

So, functional symbols are those graphic devices that are not invested with any power other than their overt function. They represent or replace words of language in order to concentrate meaning more efficiently so that it can be understood, at a single glance, by anyone from anywhere. Although they are not represented in this book, they nevertheless contribute to, and use, the same assumptions of meaning that effect the design of trademark or brand symbols.

Often the work of the same designers as the creators of trademark symbols, functional symbols are everywhere. Public signs, especially on roads, have a language of symbols that changes and develops as people learn and become more adept at interpreting it. As with any language, the intention is for the symbols to be understood instinctively, without having to think about how. The meaning of an arrow used as a symbol of movement and precise direction on a road sign is obvious, even though the original object has not been commonplace for over three centuries. Visual literacy also allows the arrow to be used for trademark symbols.

A language consisting of graphic symbols that could be understood anywhere on the planet was the dream of many leading designers of the modernist movement in the last century. In the 1970s, American industrial designer Henry Dreyfuss published an exhaustive 'dictionary' of graphic symbols that he had collected and codified by meaning and categorized by use.² The belief was that these could be the basis of a universal means of communication, the prelude to a more generalized way of communicating, seen by some as liberating humanity from the straitjacket of specialization. However, this was before the actual practice of globalization superseded the assumptions and boundaries of modernist universality, when the dream began to die along with many of the purist tenets of the movement. Maybe it is just hibernating while the media – the Internet, mobile communications and computing, satellite positioning and navigation – catch up.

The limitations of the symbol language are illustrated by the road sign next to a bus lane or parking bay that consists of a symbol with, underneath it, the words 'at any time' – a kind of *reductio ad absurdum*, especially for anyone who doesn't know what the symbol means in the first place. However, the failure of a system of functional symbols to become a global language has not been due to the failure of individual symbols, which continue to be used and refined as visual literacy develops around the world.

Computer icons, another family of functional symbols, were born towards the end of the last century. The Mac icons invented by Susan Kara for Apple Computers in the early 1980s were part of the revolutionary Macintosh interface. Along with the computer mouse, the appeal of these simple, intuitive symbols helped to turn what was a frighteningly complicated machine into a docile, friendly piece of fruit. With ever increasing sophistication fuelled by the competitive war between the Mac Operating System and

Microsoft's Windows series, the development of computer-screen icons has continued the trend of helping to bring the computer closer and closer to becoming part of our bodies and brains.

Incidentally, the core definition of the word 'icon' has developed in two different directions into two new and seemingly unconnected meanings. The original icon was a sacred representation of a Biblical scene or figure painted on a small wooden panel and venerated in the Orthodox and Catholic Churches. The idea of the icon as a small image signifying a greater power was hubristically appropriated by the designers of computer-screen symbols to convey the potential or power that may be tapped by the click of a mouse. And the meaning of 'icon' as something venerated has come to be used to describe anyone or anything of godlike status in popular culture, from classic cars to star celebs.

Codes and practice

With this proliferation of symbols replacing words in so many aspects of life, graphic designers have claimed semiology – the analysis of signs and symbols, originally confined to literature but increasingly adapted and applied across most cultural forms – for its relevance to their work.

As graphic design becomes one of the most important communication disciplines, applicable to practically every aspect of culture, the temptation is to define visual semiotics in this specific context. This would give the graphic designer an academically approved understanding of what signs mean, in theory providing a formal set of tools and the skills to incorporate them meaningfully into design work.

However, semiotic codes are systems of signs that involve relationships and meaning, and are partly subjective and partly objective. So, comprehending a visual grammar of ideas is difficult because the creation of graphic images depends on conceptual, social, emotional, implied and thematic meanings. Semiotics cannot be easily adapted and applied to graphics until new codes are defined that embrace specifics such as visual structure, typography, photography and colour.

Design and its messages are also relative. The way people receive several meanings from visual messages and interpret them differently is semiotically complex. Nevertheless it is a process that is changing ways of understanding the world, and will eventually, inevitably, require a specific and effective semiotic framework.

Trademark symbols

In a world of persuasion, commercial, political and ideological advocates vie for the attention of the public. It is here that we find those symbols that are designed as bewitching devices to bestow on their owners the far-reaching implications of power. This is a take on the phrase 'potent symbol', which is a tautology; by definition, trademark symbols have power.

Paul Rand, whose work included trademarks for IBM, UPS, Westinghouse and ABC, was one of the great exponents of graphic design in the high modernist period of the latter part of the twentieth century. His designs helped set the styles that endure to this day, characterized by simplicity, neutrality and clarity with an added measure of wit and playfulness. On the power of the trademark, he wrote:

'A trademark is not merely a device to adorn a letterhead, to stamp on a product, or to insert at the base of an advertisement; nor one whose sole prerogative is to imprint itself by dint of constant repetition on the mind of the consumer public. The trademark is a potential illustrative feature of unappreciated vigour and efficacy; and when used as such escapes its customary fate of being a boring restatement of the identity of the product's maker.'³

In the competitive world of commerce, it is crucial for a product's maker to be seen as unique, or at least different. And the more distinct that difference, the better. Where the common man is the market, the full potency of the graphic symbol is realized in those marks of identity that are trademarks or brandmarks. The emotional – some say spiritual – power of the symbol creates and consolidates a sense of belonging and so inspires allegiance and loyalty.

The use of the symbol as a tool of business began as a mark of ownership but soon became a mark of trade as well. It has long been connected with the modern idea of branding, and the word 'brand', like symbol itself, has changed its meaning over time. For most of the last century 'brand' meant the image of a product in the market – the kind of psychological disposition it generated in people through its definition and reputation, and its visual representation by a trademark or brandmark.

The origins of branding, literally the marks of ranch ownership seared on the rumps of cows with a branding iron, give us an idea of just how long the symbol has been recognized as a tool of commerce and trade. The emotional point of the brand is: who the cow belonged to might also signify how good the beef was. So the brandmark was not simply a way of recognizing which cows belonged to whom but also, by extension, how valuable they were in the market.

The notion of the brand experience, which is now combined with the idea of brand image in the marketplace, was a sophistication of brand creation and analysis. So the brand has become a symbolic idea or feeling created in the minds of the public, and consists of all the information and expectations associated with a product or service.

With the increasing importance of the brand as a concept, the stock of the graphic symbol as its representative also began to ascend. In the symbol you see how you feel about the brand; it is the epitome of the brand's essence.

Because branding works for products and services, the same initiative, using the same precepts, is applied in other sectors – for example, by corporations and cultural institutions, professional associations, and towns and cities. So 'branding' has become the term for this completeness. And the visual mark that represents it has become the 'brandmark', jostling with 'symbol', 'logo' and 'trademark' in the never-ending search for advantage and marketplace 'cool'.

The art of commercial identity has come full circle, from the significant marks of gods and rulers, to the early visual marks of business and on up to the modern brandmarks that dominate the dreams and lives of today's committed consumers. Nike, the Greek goddess of victory, has transformed into Nike the all-conquering athlete's brand symbolized by the swoosh mark that is recognized the world over, the famous attentions of anti-globalization critics notwithstanding.

Symbol forms

A study of the top 1000 companies in the United States revealed that around a quarter of them had symbol trademarks (11 per cent of these were abstract, such as Chase Manhattan's and 13 per cent representational or pictorial such as Apple's). Another 14 per cent had composites of symbol and name, and the rest had logotypes that used names or initials.

Alan Fletcher, whose work included identity design for Reuters, the Victoria & Albert Museum and ABB, was one of Britain's leading, if most idiosyncratic, graphic designers, who had studied in the United States with luminaries Paul Rand and Josef Albers. He was a knowledgeable judge of what made a symbol work:

'Commercial symbols are like people. Some are reasonably put together but lack personality, others are aggressive, or pompous, or merely unpleasant. Occasionally one encounters an interesting character. Whatever the case, to be effective, a trademark must meet a set of criteria: the utilitarian values of being relevant, appropriate and practical and the intangible qualities of being memorable and distinctive; and that something extra, the visual tweak which creates a unique personality.'⁴

From being an all-embracing term for any visual device of identity, worship or language to becoming a niche definition as a single abstract representation of the spirit of a group, company or alliance, the symbol is graphic design at its most refined. The symbols gathered by Angus Hyland and Steven Bateman in this book are divided into the abstract, based on shapes and geometry, and the representational, based on pictorial forms.

To some the abstract symbol is the purest form of trademark representation. The geometrical forms involved include squares, circles and triangles – the classics of Bauhaus design theory – and variations on these, as well as arrows,

dots, rings and many others. The abstract design allows for interpretation; its meaning is not set – until, that is, it becomes the unique signature of the organization or brand it represents. The circle, for instance, may be used because it symbolizes containment or inner strength, or it may represent the planet, thereby suggesting international or global reach. But these codes are far from clear and most symbols based on the circle are created for arbitrary reasons of taste or whim.

Symbols categorized as abstract forms adopt mostly a hard-edged machine regularity and simplicity, which appeals to a sense of order and certainty while allowing them to be reproduced easily and efficiently. As such, they are also the inheritors of Mies Van Der Rohe's famous modernist tenet: 'Less is more.' Where for over a century the trademark symbol has been reproduced in print, and designed to be so, the abstract symbol meets the present and future by lending itself more readily to the television and computer screen, mainly because it can be animated more freely.

Representational or pictorial forms deliver more literal takes on the name or activity of the owner. Seminal examples are the Apple symbol with a bite out of it, signifying the partaking of the tree of knowledge. The Shell mark is now so well recognized that the company name has been dropped entirely, without any loss of power. This first happened after the introduction of the 1940s version created by Raymond Loewy, probably best known as the designer of Greyhound buses, Studebaker cars, and streamlined trains, including the wonderful Pennsylvania S1.

Alan Fletcher suggested that the rose was the classic example of something commonplace if beautiful that moves easily into the symbolic.⁵ A rose is a rose is a flower of course, but it has a distinguished record as an easily referenced symbol. Its five petals were identified with the five wounds of Jesus on the cross. The pinkness of the classic rose gave its colour to the French language – and wine. In England, roses stood for the royal houses of York (white) and Lancaster (red) and thus became competing symbols of allegiance in the Wars of the Roses – still serving the two counties today. A rose is also a delicate English maiden. A red rose is a symbol of love especially favoured on St Valentine's Day, while a white rose is a symbol of chastity. And as an emblem, the rose is deployed for the England rugby team and as a trademark for Cadbury Roses chocolates.

Twenty-first-century moves

Once just stamped or painted, then printed, symbols now have to be designed for an unprecedented diversity of media. The requirement is for them to read well at extreme sizes, formats and resolutions – as a menu icon on a mobile phone, on the URL bar of a website, as a TV or movie ident as well as in print.

The impact of digital media is not confined solely to how a symbol can be made to behave within its various applications. The computer also has a profound and productive impact on

the working practices of graphic designers. Profound because those most laborious effects and illusions that previously could not be attempted without help can be achieved quickly and precisely; productive because ideas can be transformed into reality and then applied efficiently in the flash of a keyboard stroke and mouse click.

The demand for symbols to be effective in a greater range of media and sizes requires that symbol design continues to evolve. Where once the designer might have exploited the increasing availability of colour in the printing process, now there is the opportunity to digitally engineer a symbol to work on the dynamic interfaces of mobile phones, Internet sites and 3-D virtual environments. Designing for multilayered (build-up) or time-based (animated) effects has moved from a fringe requirement to the mainstream in the first decade of the twenty-first century.

Cultures change and styles change – often so gradually that hardly anyone notices. But, as ever, the avant-garde eventually becomes the convention. Yet many of the quirkier, most distinctive symbols of the twentieth century would not get a look-in today at the reviewing committees of commissioning companies or their marketing departments. Perhaps the facility that digital processing technology grants to the twenty-first-century designer has enriched the cleverness of, yet impoverished, the range of symbols. Is a symbol now animated to catch the eye, or just to compensate for its unremarkable design?

To work for its living, a symbol has to be seen; in fact, it must be highly exposed. Repetition and recognition are what it is designed for, so that it can build a bond with the emotional dispositions of the consumer's mind. Without that, its meaning, its interpretation, the artfulness of its form and its cleverness are nothing. How much of the power of the symbol is understood by the public, or even the designer, is moot. Often the creators of graphic symbols, working to a client's brief, will admire only the neatness of form and the encapsulation of an idea, rather than the power it will bestow in determining the fortunes of the client.

Delving into these questions of power, overt and covert, that symbols represent, designer Lora Starling describes, and warns of, deeper influences inherent in the symbol than are generally supposed. Here, we move from the idea that the power of visual identity lies somewhere in the same emotional realm as seeing an old friend in a familiar suit to the post-religious, post-rationalist mystical idea that a trademark symbol has an aura of indefinable but determining energy.⁶ Who knows? But just as the acceptance of the conceptual and abstract as legitimate in art is accelerating, so we may soon know which way the wind is blowing.

It is certainly true that as modernism loses its grip on the imagination and education of designers, more intuitive and less prescriptive parameters are being used to judge the efficacy of symbol forms. If semiotic theory is created specifically for, rather than adapted to, graphic design,

then a usable set of tools for comprehending the symbolism of symbols can be built up and disseminated to create a standard, and thus universally understood, visual language.

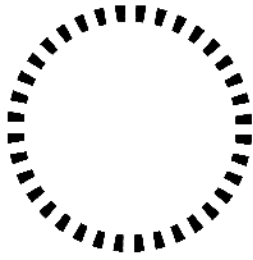
For each generation, the call of originality and newness is defining. People who think they know differently from what went before often get to be designers. After all, designers want to be responsible for making something entirely fresh out of nothing. Despite warnings that 'nothing is new', creating a symbol goes a long way towards scratching that itch.

A transformation of the symbol, from a general mark into a specific graphic form, has taken place. The simplicity of the symbol lends itself to ubiquity with its propagation through print, mass production, television and the computer screen. Much is invested in its creation because it wields power – and thus makes money. As a visible device that represents an abstract idea, the symbol does not just derive power by expressing the qualities of its owner, it also creates its own.

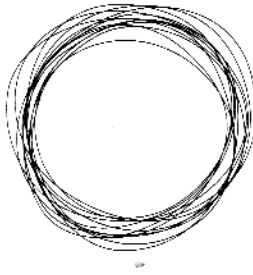
- 1 Eric Gill, *An Essay on Typography*, Sheed & Ward, London, 1931.
- 2 Henry Dreyfuss, *Symbol Sourcebook*, McGraw-Hill Book Company, New York, 1972.
- 3 Egbert Jacobson (ed.), *Seven Designers Look at Trademark Design*, Paul Theobald, Chicago, 1952.
- 4 David Gibbs (ed. for Pentagram), *The Compendium*, Phaidon Press, London, 1993.
- 5 Germano Facetti and Alan Fletcher, *Identity Kits: A Pictorial Survey of Visual Signs*, Studio Vista, 1971.
- 6 Lora Starling, *The Logo Decoded*, Alchemist Four, 2008.

David Gibbs is a senior writer, editor and communications strategist who has worked with many of the leading designers in Britain and America. Collaborating with David Hillman, he wrote the best-selling *Century Makers* on 100 things that changed our lives in the twentieth century. Other books include *Nova*, a look back at the iconoclastic magazine of the 1960s, and *The Compendium*, a major survey of the work of Pentagram.

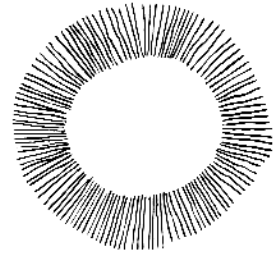
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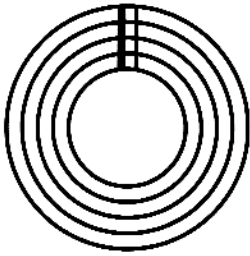
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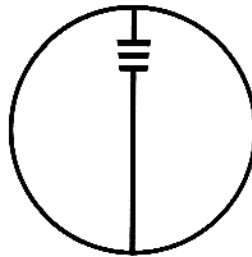
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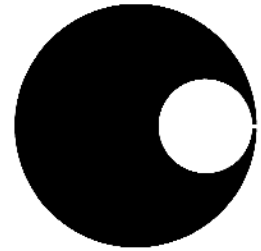
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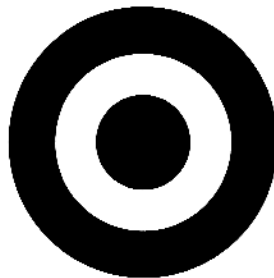
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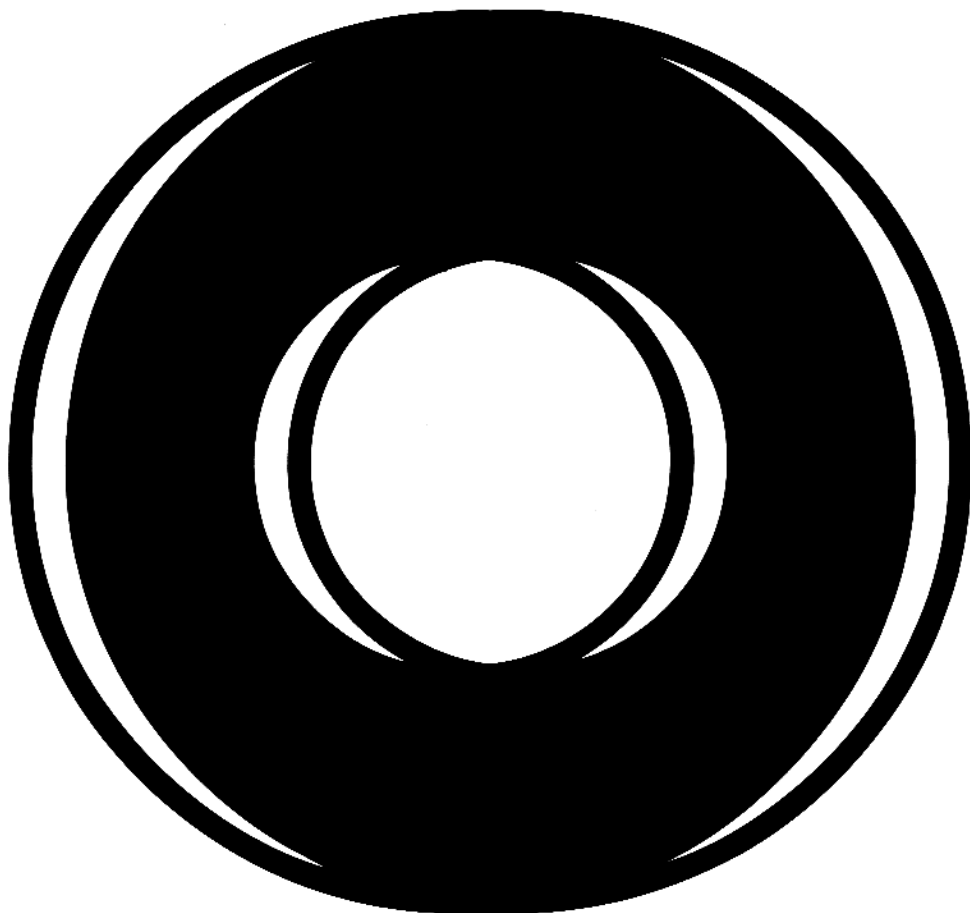


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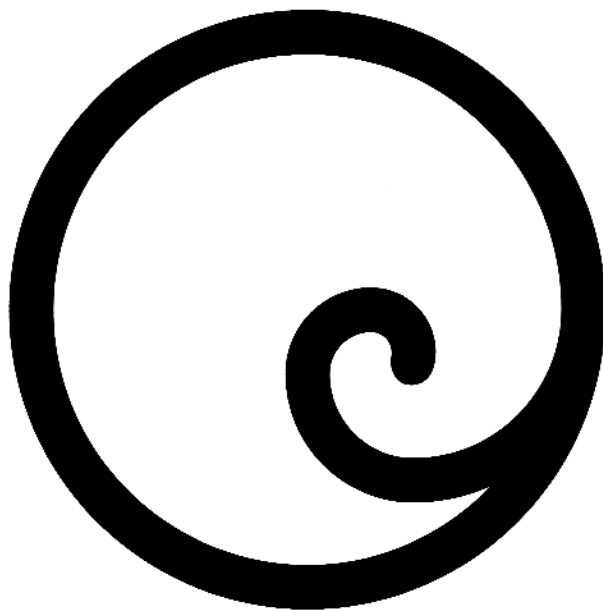
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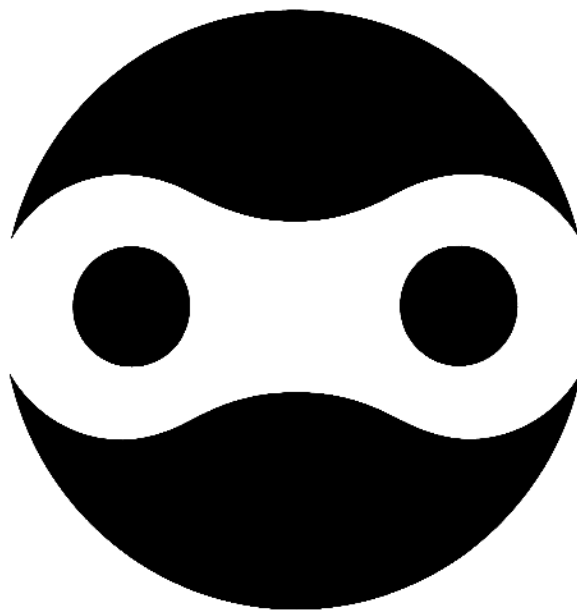


1. **MicroPlace** finance, USA
Atik, UK/USA, 2007
A warm, optimistic symbol for an organization whose aim is to alleviate global poverty by enabling everyday people to invest in the world's working poor.
2. **KartaMira Travel Company** tourism, Ukraine
headshot brand development, Ukraine, 2008
A series of overlapping circles suggests myriad journeys around the world.
3. **Replenish UK** health and beauty, UK
Naughtyfish design, Australia, 2001
An illustrated circular motif supports the natural ingredients promoted by this beauty product brand.
4. **Luses** music, Finland
Hahmo, Finland, 2006
A circular musical stave represents the Foundation for the Promotion of Finnish Music.
5. **Süddeutscher Rundfunk** broadcasting, Germany
Stankowski + Duschek, Germany, 1954
A simple image of an antenna for a radio and television broadcaster.
6. **Septemvri** manufacturing, Bulgaria
Stefan Kenchev, Bulgaria, c.1960s–1970s
Symbol for a manufacturer of steel pipes.
7. **East Coast Radio** broadcasting, South Africa
Mister Walker, South Africa, 2005
Symbol suggesting the radiating signal (and perhaps rising sun); designed for Durban's number one radio station.
8. **Target** retail, USA
Unimark International, USA, 1970
To maintain consistency across the Target brand, Unimark/Chicago simplified the symbol for this historic American supermarket chain; it is still in use today.
9. **Journal of the History of Biology** publishing, USA
David Ford, USA, 1968
Published by Springer, this internationally acclaimed scientific journal has used the same mark for over four decades.
10. **Macquarie Bank** finance, Australia
Cato Partners, Australia, 1984
Named after Australia's currency founder, this symbol recalls the country's first currency: the 'holey dollar'.

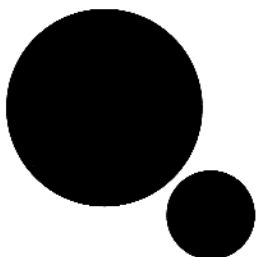
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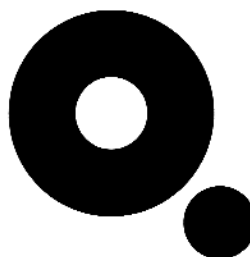
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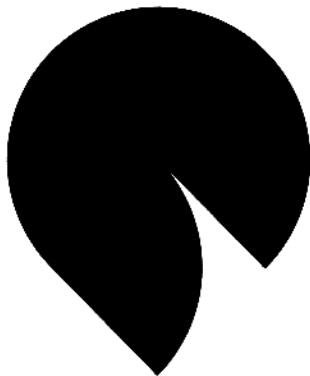


- 13. Thomas Kolb** consultancy, Germany
Büro Uebele Visuelle Kommunikation, Germany, 2004
 Symbol for a "building biologist" who provides advice on how to create a healthy home. The mark finds inspiration in the archetypal natural house: a snail shell.
- 15. Cycle Sports Schöftland** retail, Switzerland
Neszer & Müller, Switzerland, 1996
 A link from a bicycle chain clearly identifies the business of this bicycle shop in northern Switzerland.
- 17. Evotec AG** medical research, Germany
QMS TEAM, Germany, 1999
 The circles symbolize potential, hinting at the new drugs and therapies developed as a result of Evotec's work.

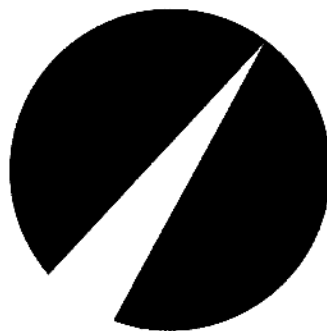
- 14. Fondazione Querini Stampalia** arts and culture, Italy
Studio Camuffo, Italy, 2001
 A distinctly modern mark for an archive, library, and museum in an historic Venetian house; it reflects renovation work and embellishments introduced by the 20th-century Italian architect Carlo Scarpa.
- 15. La Fondation Motrice** charity, France
Landor Associates, international, 2007
 Symbol for a French charity aiming to improve the quality of life for those suffering from cerebral palsy.

- 16. GMDRDP** public services, UK
Funnel Creative, UK, 2007
 Uniting the various drug action teams of Greater Manchester, this symbol reflects the initiative's full-service approach to drug treatment and reducing deaths.
- 17. Gala Access Project** events, Japan
Ken Miki & Associates, Japan, 1993
 Symbol for an event promoting environmental issues.
- 18. Metlink** transport, Australia
Cornwell Design, Australia, 2006
 This symbol is part of a comprehensive identity programme for 'the Met' aimed at reflecting a much improved service.

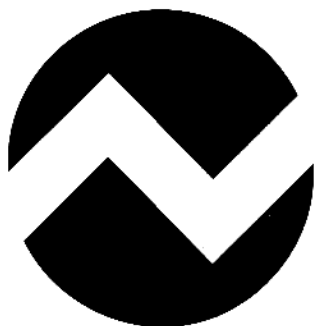
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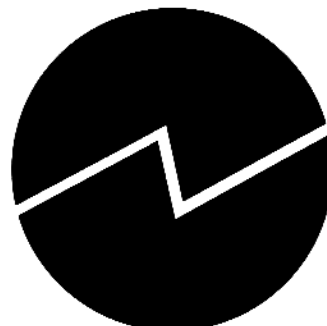
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**19. Better Place** energy, USA*Addis Creson, USA, 2008*

Symbol for a clean energy brand representing a desired global move from petrol pump to electricity plug.

20. Boston retail, Poland*Karol Sliwka, Poland, 1992*

A simple, dynamic mark for a high street retailer of audio-visual equipment.

21. La Gaceta de los Negocios newspapers, Spain*Cruz más Cruz, Spain, 1992*

A simple profil-chart motif proved the perfect solution for Spain's leading daily financial newspaper.

22. Statistics Norway government, Norway*Enzo Finger Design, Norway, 1993*

A minimal symbol clearly communicates the client's mission to deliver accurate, dependable statistics.

23. Fantini Elettronica healthcare, Italy*Brunazzi&Associati, Italy, 1964*

An electronic pulse symbolizes the products manufactured by this Milanese company.

24. Under Graph music, Japan*Good Design Company, Japan, 2004*

A literal interpretation of a Japanese rock band's name.

25. Cukiernia Jotka food and beverages, Poland*Karol Sliwka, Poland, 1984*

A bold, abstract symbol for a confectioner and patisserie.

26. Avit publishing, Poland*Karol Sliwka, Poland, 1990*

A striking symbol for a Polish publishing house.

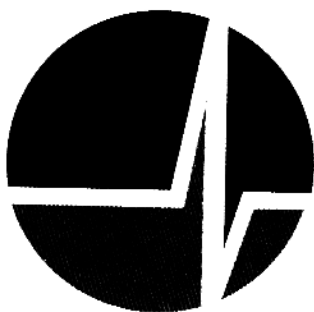
27. Kavir Tire Company manufacturing, Iran*Ebrahim Haghghi, Iran, 1985*

Bold geometric forms are cleverly combined to suggest a moving wheel.

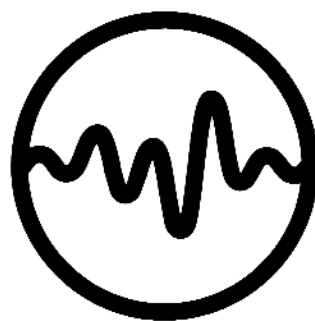
28. Victorian Cytology Service healthcare, Australia*Sardgrove Design, Australia, 1991*

Symbol for Australia's largest cytology test laboratory.

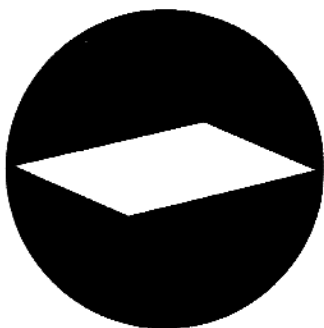
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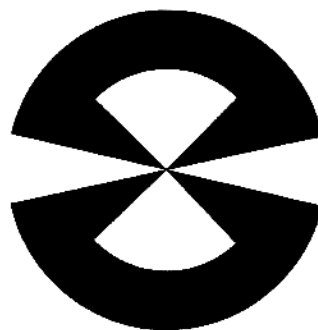
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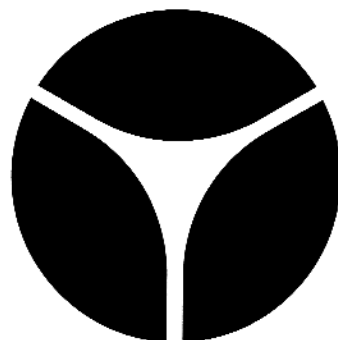
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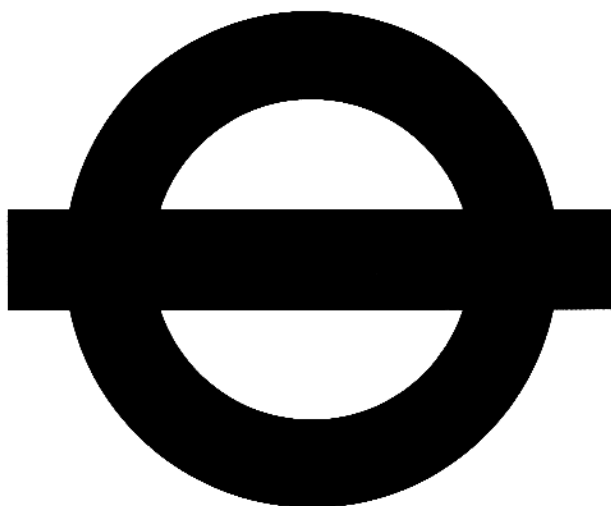


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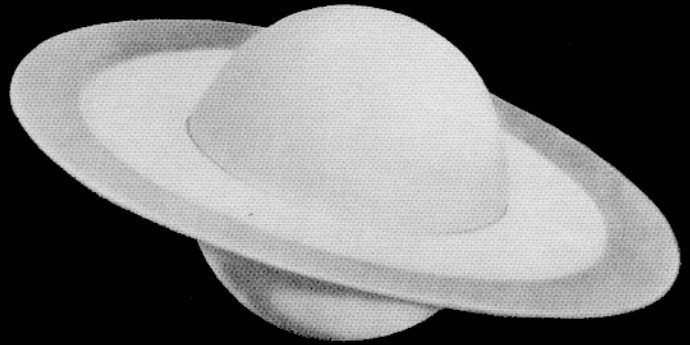
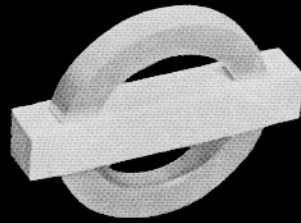
Transport for London

Public transport, UK
Edward Johnston, UK, 1916–19

The world-famous 'roundel' device has its origins in platform signs designed in the early twentieth century to identify stations on the London Underground rail network. The bar and circle, as it was then known, comprised a solid red enamel disc and a blue horizontal bar upon which the station name appeared.

Designed to distinguish the station name from the myriad type styles and imagery of surrounding advertisements, the bar and circle provided the inspiration for today's roundel, designed by Edward Johnston (1872–1944) between 1916 and 1919. Having been commissioned to design a new typeface by the Underground's publicity manager, Frank Pick (1878–1941), Johnston also updated the bar and circle motif, which he referred to as a 'bulls-eye'. By 1917 he had reworked its proportions to accommodate the new typeface and Underground logotype; the red disc became a circle and the new symbol was registered as a trademark.

Officially signed off in 1919, the new roundel was applied across publicity material and began to appear on station exteriors and platforms from the early 1920s. Today, it is used across the entire Transport for London (TfL) network, with changes in colour distinguishing particular modes of transport. For example, the Underground still has a blue bar and a red circle, Tramlink has a bright green circle and a blue bar, London buses have an all-red symbol and the core TfL symbol is all blue.



LONDON TRANSPORT-

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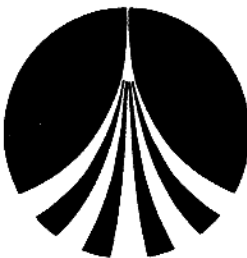
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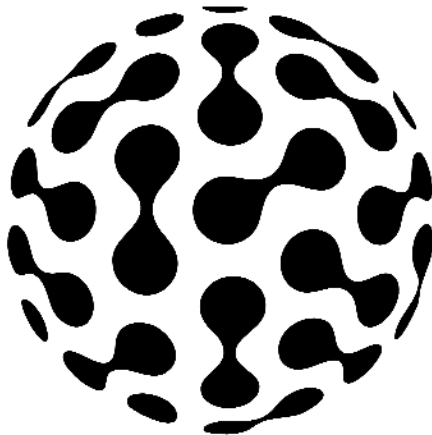


- 29. Coloplast** healthcare, Denmark
Hans Due, Denmark, 1988
A 'global' mark suggests the international reach of a brand specializing in colostomy and other healthcare products.
- 30. Rock Institute** education, USA
John Rieben/University of Wisconsin-Madison Department of Art, USA, 1995
Symbol for an educational facility focusing on 'earth science' studies.
- 31. Red Eléctrica de España** energy, Spain
Cruz más Cruz, Spain, 1987
Dynamic symbol for the corporation responsible for Spain's power transmission system and electricity grid.
- 32. CEZA** property, Poland
Karol Sliwka, Poland, 1991
Evocative symbol for a company renting office premises and warehouses.
- 33. Powiatowa Spółdzielnia Pracy Usług Odzieżowo-Skórzanych** manufacturing, Poland
Karol Sliwka, Poland, 1964
Symbol representing a manufacturer of leather clothing and accessories.
- 34. Louisiana Land and Exploration** energy/exploration, USA
Arnold Saks Associates, USA, 1976
Fluid shapes suggest the natural resources desired by this oil and gas exploration company.
- 35. Science and Art** publishing, Bulgaria
Stefan Kanchev, Bulgaria, c.1960s-70s
A dynamic mark suggesting progress and creativity.
- 36. Macel Pin** energy, Croatia
Likovni Studio, Croatia, 2003
A simple, stylized illustration of a flame for a company distributing gas equipment.
- 37. Norsk Films AS** film, Norway
Paul Brønd, Norway, 1968
A camera lens and its aperture provide the inspiration for this symbol.
- 38. L'Hotel du Lac** hospitality, Japan
Ken Miki & Associates, Japan, 2004
A stylized flower expresses a modern, aspirational tone for a luxury hotel.
- 39. Multicultural Arts Victoria** arts and culture, Australia
Cato Partners, Australia, 2009
A graphic representation of global cultures being attracted to and converging on the state of Victoria.

40.



41.



40. Epiderm healthcare, Australia
Cato Partners, Australia, 2006

An organization awarding grants to scientific research, education programmes and public relations activities.

41. For Company Management finance, Poland
Logotypy.com, Poland, 2007

A complex symbol expresses the innovative, forward-thinking approach of this financial consultancy.

42. Bank Direct finance, New Zealand
Cato Partners, Australia, 1997

The symbol for New Zealand's first 'virtual' bank combines technology with a globe.

43. 21st Century Museum of Contemporary Art, Kanazawa arts and culture, Japan

Taku Satoh Design Office Inc, Japan, 2004
Framed artworks reflect the work on display at this gallery of international contemporary art.

44. Jernova food and beverages, Ukraine
Artemov Artel, Ukraine, 2007

A rustic mark reflects the use of traditional millstones and certified organic corn, and bread baked in firewood ovens.

45. Zee retail, Switzerland
Vingtreuf dogres sàrl, Switzerland, 2008

A playful, creative symbol supports the designer toy brand's 'art is medicine' strapline. Commissioned by Characterstation.com.

46. Retallack Hotel & Spa hospitality, UK
Absolute Design, UK, 2007

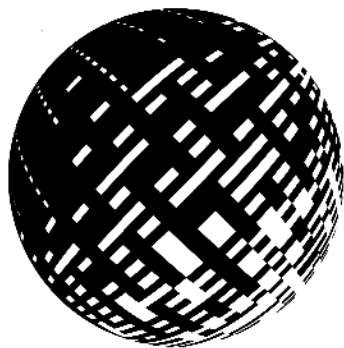
A modern symbol for a luxury resort in Cornwall recalls the county's proud Celtic heritage.

47. TVL licensing, UK

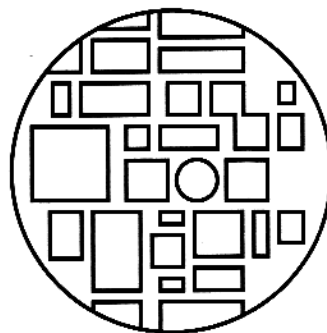
The Partners, UK, 2008

New symbol for the UK's TV licensing body based on the universal icon for a power button; the tick conveys a sense of positive responsibility.

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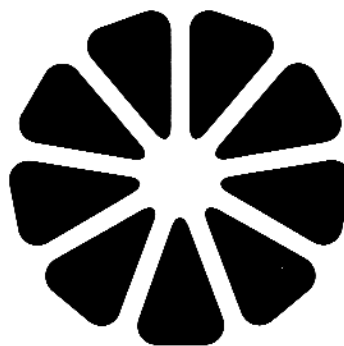
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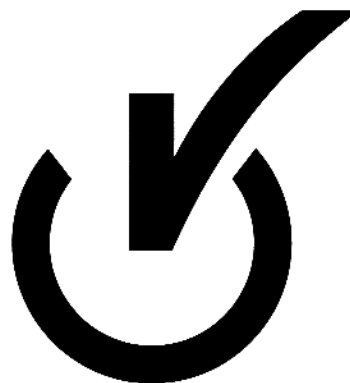
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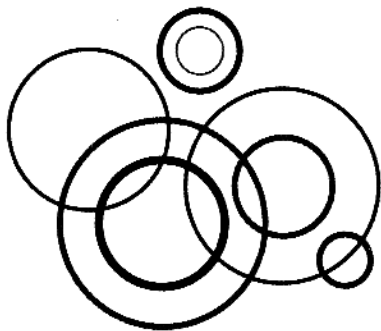
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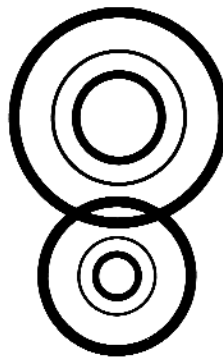
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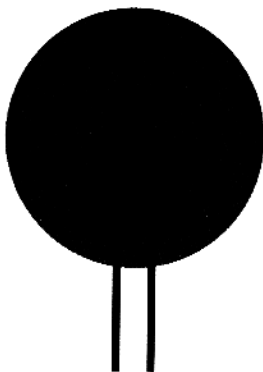
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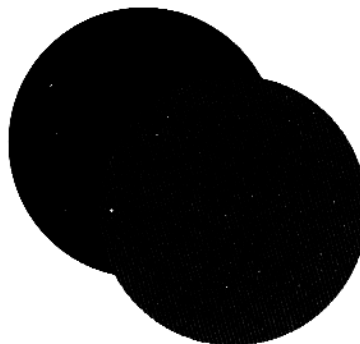
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48. Souperie restaurants, Estonia
LOOVVOOL, Estonia, 2007

Customers combine different soups at this gourmet takeaway. A series of circles symbolizes the choices.

49. AFF consultancy, Norway
Mission Design, Norway, 2004

Water ripples this management consultancy's focus on self-development through shared insights and experiences.

50. Tram SA transport, Greece
HGV Pierre Vermeir, UK, 2004

The symbol for a public tram system in Athens suggests the journey and tracks.

51. Moshl Moshl Mind fashion/healthcare, Denmark
Designbolaget, Denmark, 2008

Simple geometric forms mirror the holistic approach of a fashion and well-being brand.

52. Global Waste Technologies recycling, UK
Ranch, UK, 2008

Three overlapping circles suggest themes of renewal and continuity; the bold execution further supports the company's innovative spirit.

53. Peapod transport, USA
Arnell, USA, 2009

A playful mark symbolizing an innovative 'neighbourhood electric vehicle'.

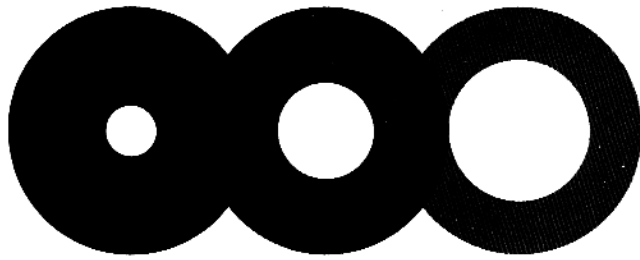
54. LifeSensor technology, Germany
KMS TEAM, Germany, 2007

Symbol for a web-based application allowing users to compile personal health histories. The intersecting circles form a 'medical' cross while alluding to information transfer and privacy control. Commissioned by Inter Component Ware AG.

55. Lapponia House property development, Finland
Parkka & Kuutsa, Finland, 1999

Cloudberries are a Lapland delicacy and provide the inspiration for a symbol supporting the client's desire to enhance its customer's 'joy for life' through sustainable architecture.

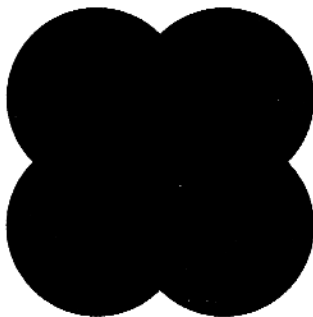
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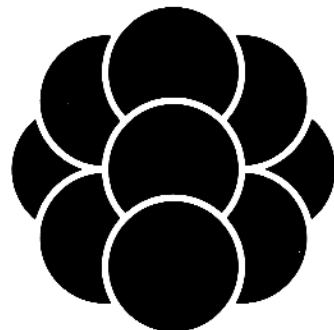
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55.





CND (Campaign for Nuclear Disarmament)

Non-profit organization, UK
Gerald Holtom, UK, 1958

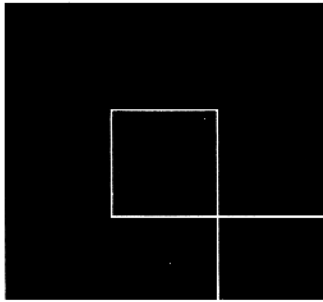
Organized by the Direct Action Committee Against Nuclear War, the first Aldermaston march took place on Easter weekend, 4–7 April 1958. Several thousand people took part in the inaugural 52-mile march from Trafalgar Square to the Atomic Weapons Research Establishment at Aldermaston in Berkshire. The first four-day march captured the public's imagination and, at their height during the early 1960s, subsequent marches attracted tens of thousands of activists. A familiar sight at those marches – and at any peace march since – was the nuclear disarmament symbol designed by Gerald Holtom (1914–85).

A professional artist and designer, Holtom was a graduate of the RCA and, as a conscientious objector to war, an ideal candidate to design a symbol for the Aldermaston march. Combining the semaphore letters 'N' (the angled, downward strokes) and 'D' (the vertical stroke) to spell 'Nuclear Disarmament', Holtom designed one of history's most recognizable symbols. Holtom explained that the design was intended to symbolize a 'human being in despair' with outstretched arms. However, he later expressed regret at the element of despair in a letter to his friend, the American pacifist Ken Kolsbun, saying he would have liked to have inverted the symbol to suggest a more positive, proactive tone.

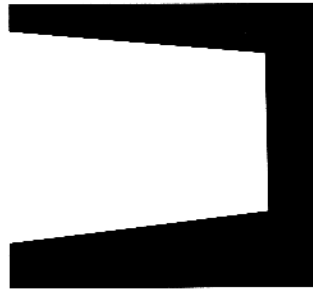
Although initially designed at the behest of the Direct Action Committee, the symbol wasn't copyrighted and was adopted by the Campaign For Nuclear Disarmament, also founded in 1958. Still used by the CND, Holtom's symbol has transcended its intended use and is now recognized across the globe as a symbol for peace in general, as well as for the ongoing campaign for nuclear disarmament.



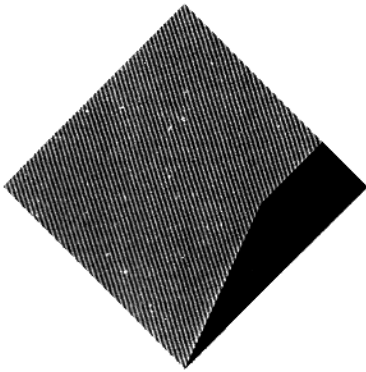
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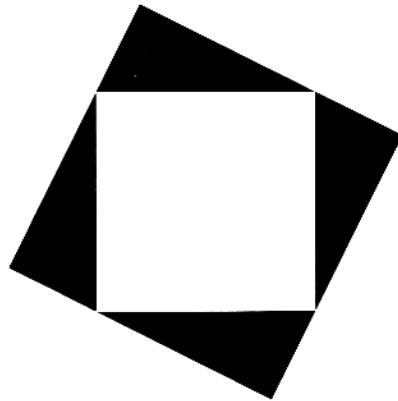
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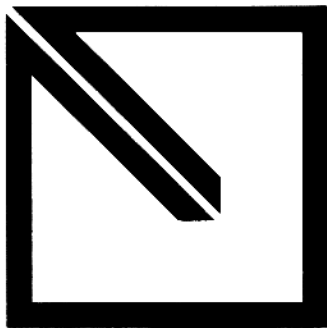
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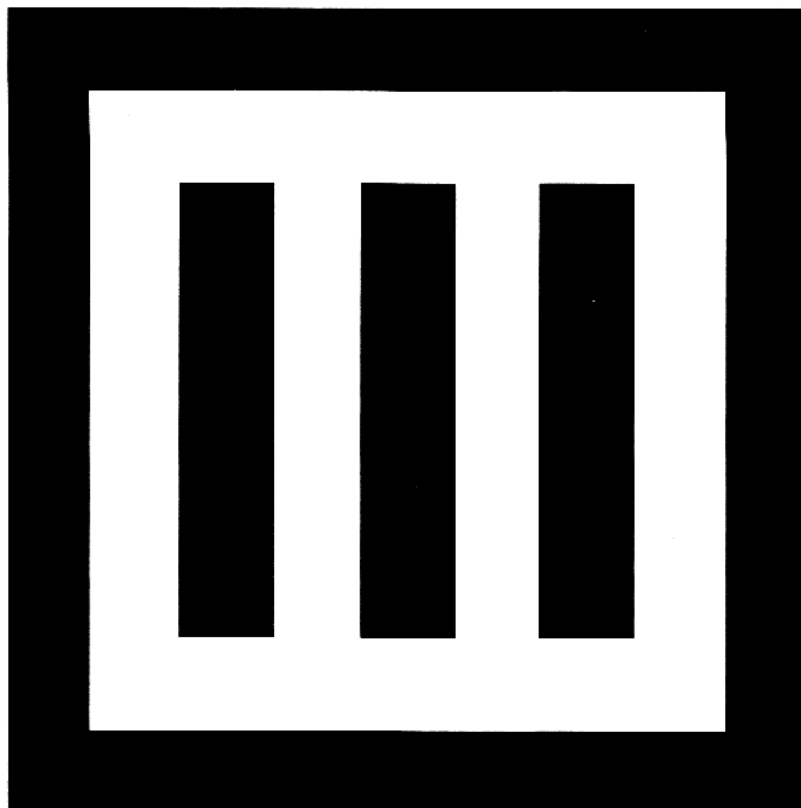


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6.





1. **Rochester Institute of Technology**

education, USA

2. Roger Remington, USA, 1969

A distinctly modern mark conveys the innovative spirit championed by RIT. The symbol's designer is currently Professor of Graphic Design at RIT.

2. **Museo Fotografia Contemporanea**

arts and culture, Italy

Studio FM Milano, Italy, 2004

Negative space suggests the outline of an artwork for a gallery showcasing contemporary photography.

3. **Commonwealth Bank** finance, Australia

Cato Partners, Australia, 1997

Symbol based on the five stars of the Southern Cross constellation; it communicates an historical statement in a contemporary manner.

4. **Ontera** manufacturing, Australia

THERE, Australia, 2009

Two squares refer to the products created by the largest manufacturer of modular carpet tiles in Australia and New Zealand.

5. **Hans Kjell Larsen** architecture, Norway

Paul Brand, Norway, 1970

Bold mark designed for an Oslo architecture firm.

6. **Prefna n.p.** construction, Slovakia

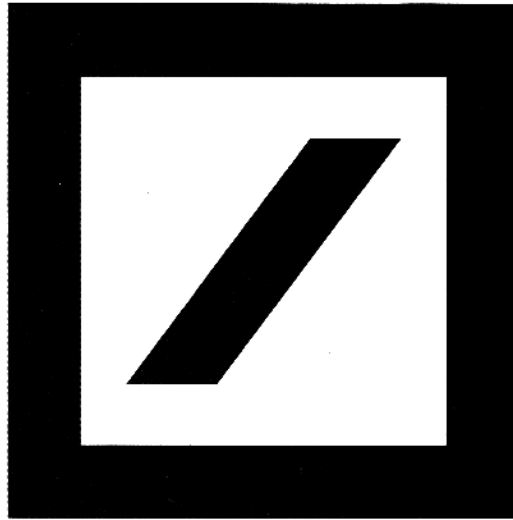
Frantisek Boban, Slovakia, 1966

Symbol for a company specializing in building products.

7. **Orma (Brescia)** manufacturing, Italy

A.G. Franzoni, Italy, 1967

Symbol for a manufacturer of pressed and rolled metals.



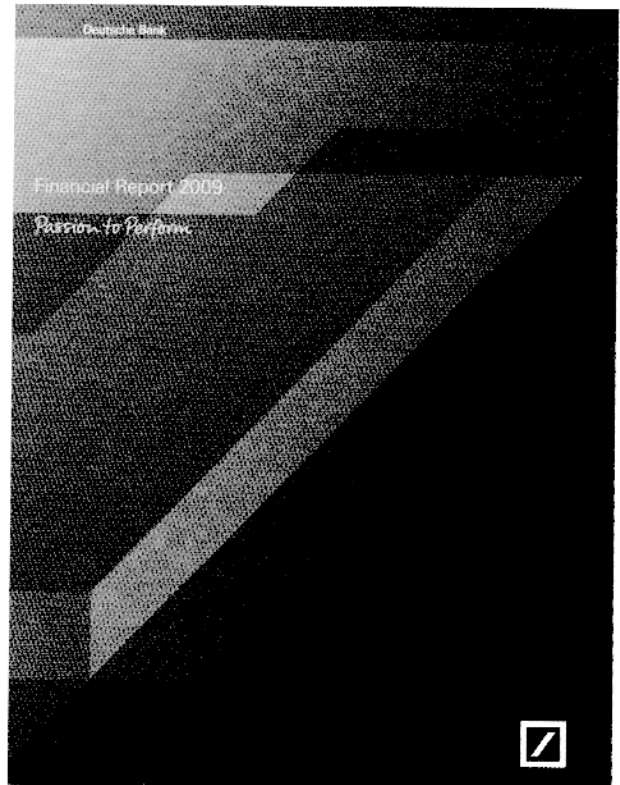
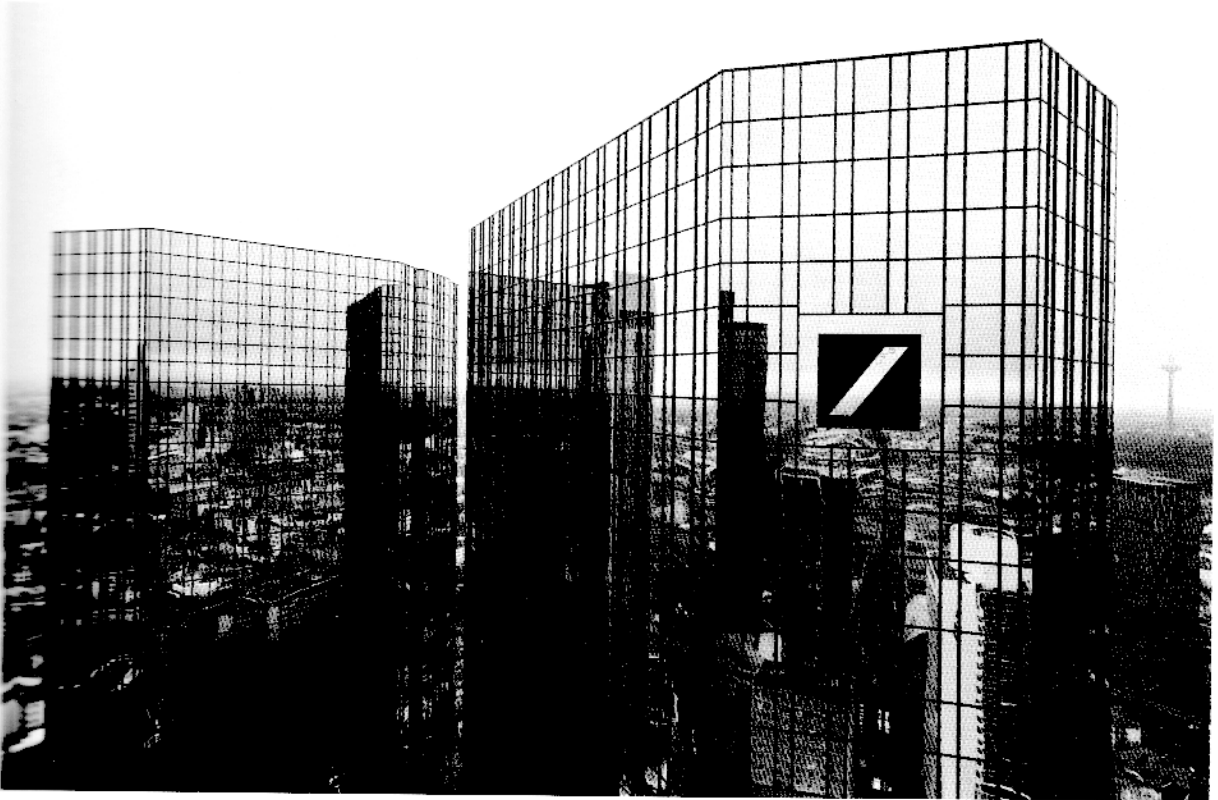
Deutsche Bank

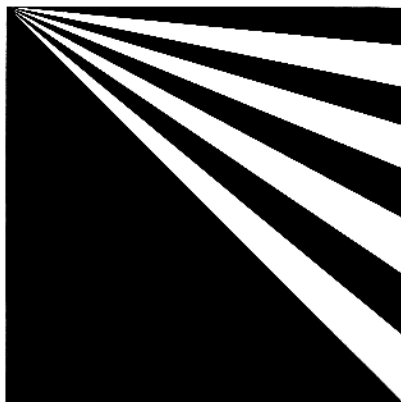
Finance, Germany
Anton Stankowski, Germany, 1974

Anton Stankowski was a founding partner of German design firm Stankowski + Duschek and one of the true giants of corporate identity design; that *Symbol* is peppered with examples of their work is testament to their expertise in this area. However, the symbol highlighted here is arguably one of the finest corporate marks ever designed.

Deutsche Bank is one of the world's leading providers of financial solutions, a European global powerhouse serving the financial needs of corporations, firms, institutions and private and business clients worldwide. When the bank was founded in 1870 an Imperial eagle led its identity; this was succeeded in 1918 by an oval containing the initials 'DB'. Although there was a brief return to the eagle, the 'DB' initials on an oval ground remained the bank's core identity for many years. By the 1970s the banking industry was changing and Deutsche Bank identified the need for a new symbol – one that reflected the changing times, an extended service palette, the introduction of modern techniques and technologies and increasing globalization.

Eight designers were invited to submit designs and when Stankowski's was selected it reflected the bank's positive attitude towards progress and change – it is bold and simple, yet it must have taken many by surprise. The diagonal stands for consistent growth and dynamic development, while the square suggests security; on its website, Deutsche Bank summarizes the symbol as representing 'dynamic growth in a stable environment'. It sought an identity that was easy to apply in any medium, striking, unmistakable, free of any 'fashionable' accent and able to stand the test of time. Stankowski met the brief perfectly and the resulting symbol speaks for itself in any language. In 2010 Deutsche Bank relaunched its brand and visual identity so that the symbol – unchanged since 1974 – is used independently of the Deutsche Bank logotype, in line with other global superbrands and reflecting Stankowski's original recommendation.





- 8. Registro Tumori del Piemonte e Valle d'Aosta** healthcare, Italy
Brunazzi&Associati, Italy, 1971
Mark for a cancer register and research institute in Turin. The geometrical progression represents developments in research and documentation.
- 9. Narodna Prosveta** publishing, Bulgaria.
Stefan Kanchev, Bulgaria, c.1960s-70s
Dynamic mark for a Bulgarian publisher.
- 10. Permanent Concrete** construction, Canada
Chris Yanoff Ltd, Canada, 1970
A solid, architectural mark for an Ontario company producing ready-mixed concrete.
- 11. RKW** professional associations, Germany
Stankowski + Duschek, Germany, 1968-90
Association supporting small and medium-sized businesses.
- 12. Pongauer Holzbau** construction, Austria
Modelhart Design, Austria, 2005
Mark symbolizing a building and a timber profile, designed for a company employing traditional techniques to design and build wooden houses.

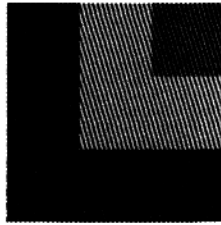
- 13. First Bank** finance, USA
Arnold Saks Associates, USA, 1966
A strong square built around a smaller square conveys a sense of security.
- 14. Market Squared** consultancy, UK
Applied Works, UK, 2006
Drawing on the typical road layout of a Roman market town (roads laid north-south and east-west with the market square in the centre), this symbol was designed for a consultancy providing advice on how to create successful markets in the UK and continental Europe.
- 15. Landesausstellung Niedersachsen** arts and culture, Germany
Stankowski + Duschek, Germany, 1986
Symbol for a state show (county fair) in Germany's Lower Saxony region.
- 16. Mikkeli City** tourism, Finland
Kari Piippo, Finland, 2001
Symbol inspired by the city's grid plan and coat of arms (from which the bow motif derives). It is usually seen in blue, which represents the city's lakes and the Finnish flag.
- 17. Student library** education/libraries, Bulgaria
Stefan Kanchev, Bulgaria, c.1960s-70s
A dynamic symbol suggesting rows of bookshelves.

- 18. Grebennikov** publishing, Russia and Germany
Ony, Russia, 2007
A stylized open book with a bookmark is the symbol for a publisher of books on management, marketing and human resources.
- 19. Sillistra (Lipa)** manufacturing, Bulgaria
Stefan Kanchev, Bulgaria, c.1960s-70s
A solid symbol for a furniture factory: *Lipa* is Slavic for the *Tilia* (also called lime or linden) tree, which in Slavic mythology was considered sacred.
- 20. Kihara Project Office Inc.** town planning, Japan
Kon Miki & Associates, Japan, 1991
A simple arrangement of squares for an architectural planning group.
- 21. Akademie für Bildende Künste Johannes Gutenberg Universität Mainz** education, Germany
Stankowski + Duschek, Germany, 2001
Minimal mark for an applied arts school in the historic Rhineland town of Mainz.

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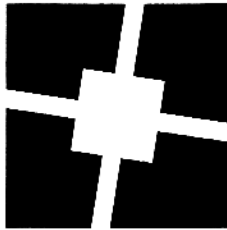
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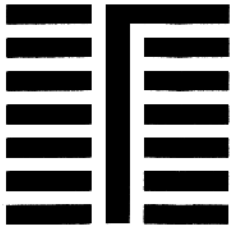
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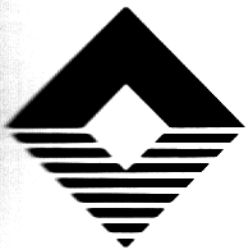
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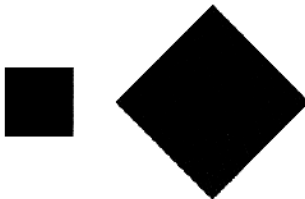
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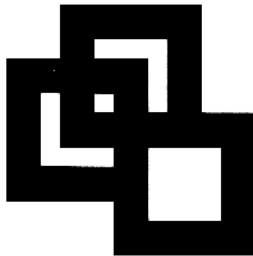
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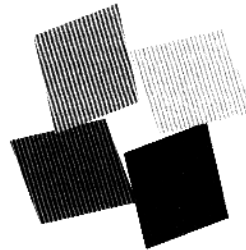
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22. Lucy Lee Recordings music, Belgium
Coast, Belgium, 2004

A bold mark for a Brussels-based label specializing in contemporary club music.

23. Deutsche Rentenversicherung

finance, Germany

KMS TEAM, Germany, 2005

Two fields complement each other, forming a square and expressing the integrity of this German pension fund.

24. Thinkbox marketing, UK

Kent yons, UK, 2005

A thought bubble communicates the creative-thinking theme and client name with clarity.

25. Premier Lifts engineering, UK

A2 Design, UK, 2003

A simple but effective image symbolizing the up/down nature of this lift business.

26. Third Millennium Gate

property development, Japan

Kon Miki & Associates, Japan, 2000

Symbol for an innovative architectural project in Osaka.

27. Axalink telecoms, Russia

RockRoc Design, Russia, 2008

Four geometric forms arranged at angles suggest the multiple services provided by this Russian telecoms brand.

28. Current TV broadcasting, USA

Peter Saville & Brett Wickens, USA/UK, 2005

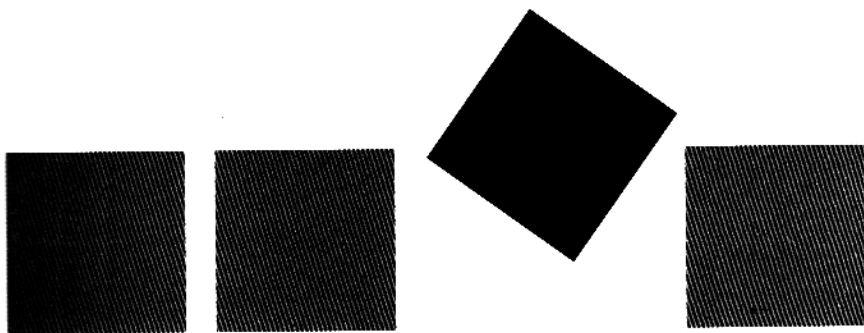
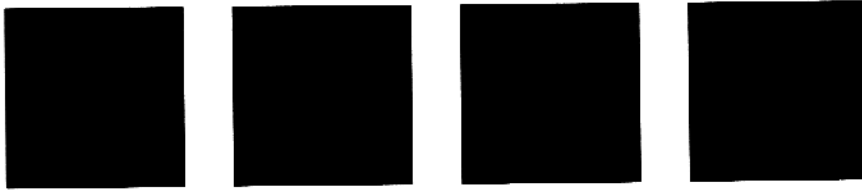
Symbol suggesting that this groundbreaking cable network and multimedia brand powered by user-generated content is awaiting input.

29. Uhlmann Pac-Systeme

manufacturing, Germany

Stankowski + Duschek, Germany, 1986

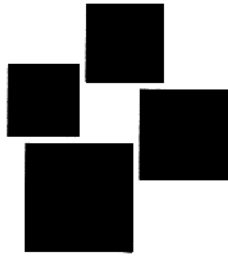
Still in use, this symbol evokes the products and associated services provided by a manufacturer of pharmaceutical packaging machines.



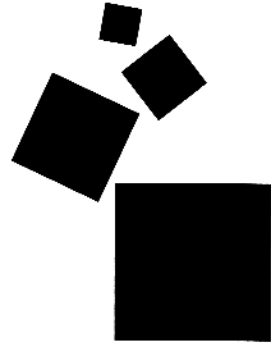
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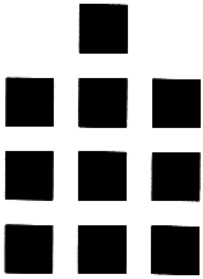
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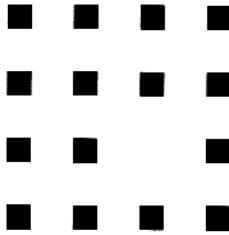
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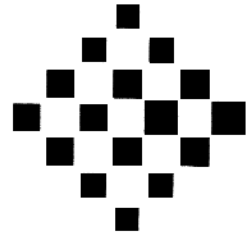
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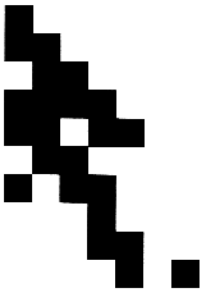
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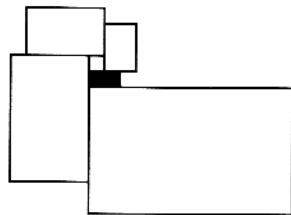
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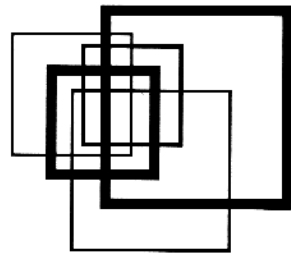
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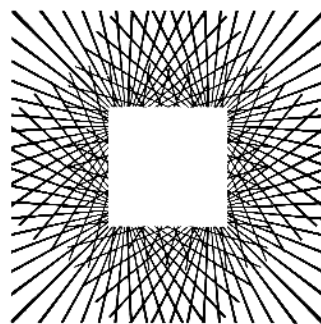
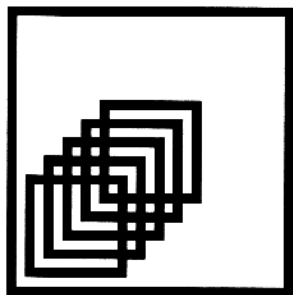


37.



38.





33. Urban Space Commercial Properties

property, USA
Lodge Design, USA, 2004
 A playful landscape for a property company specializing in restaurants, retail and entertainment spaces.

34. Landkreis Esslingen

tourism, Germany
Stankowski + Duschek, Germany, 1990
 Contemporary mark hinting at the medieval heritage of a German town and its surrounding district.

35. Messe Frankfurt

events, Germany
Stankowski + Duschek, Germany, 1983
 Colourful boxes suggest the logistics involved in the work of the world's largest trade-fair organizer with its own exhibition grounds in Frankfurt). The symbol is still in use.

36. Realiservice

property, Germany
Tomer Graphic Design, Czech Republic, 2004
 Building blocks avoid the usual estate agent clichés while clearly communicating the nature of the business.

37. Inteco

telecoms, Germany
Stankowski + Duschek, Germany, 1992
 A simple mark made up of small pixel-like squares for a telecoms and computer-science-systems company.

38. Mitae

information technology, Spain
Zorraquina, Spain, 2005
 A pixelated mark supports the client's technology-led approach.

39. DAAO (Dictionary of Australian Artists Online)

arts and culture, Australia
Naughtyfish design, Australia, 2005
 A pixelated symbol for an online searchable archive of Australian art and artists.

40. Marcus Beale Architects Ltd

architecture, UK
Applied Works, UK, 2004
 A spiral of suitably architectural rectangles whose proportions derive from the Fibonacci sequence.

41. Ministry of Culture Republic of Croatia

government, Croatia
Designsystem, Croatia, 2001
 Symbol suggesting the rich and varied landscape of 21st-century Croatian culture.

42. Akitt, Swanson + Pearce

architecture, Canada
Ernst Barenshor, Canada, 1971
 Suggesting architecture and innovation, the symbol for this Toronto practice is still in use today.

43. Soft Partner AS

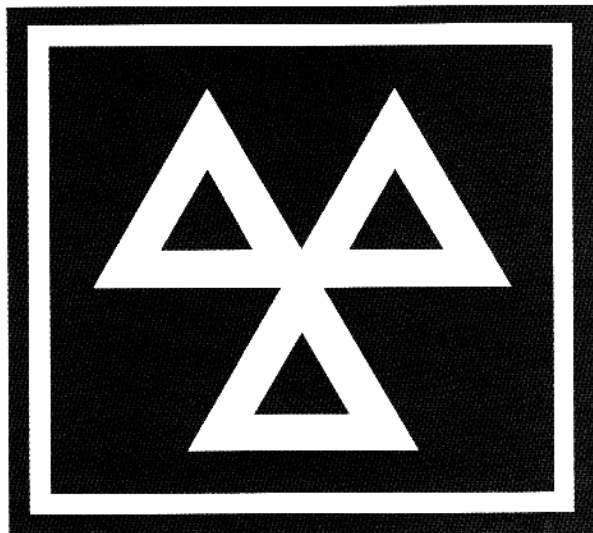
information technology, Denmark
Punktum Design, Denmark, 2002
 A dynamic mark suggesting innovation for a company providing services and administrative IT systems for small and medium-sized enterprises.

44. Evanston Art Center

arts and culture, USA
Jack Weiss Associates, USA, 1986
 A vibrant mark representing one of the oldest and largest visual art centres in Illinois.

45. The Bank of New York

finance, USA
Lippincott, USA, 2005
 A lively symbol superseded in 2007 after the client merged with Mellon Bank to become the Bank of New York Mellon.



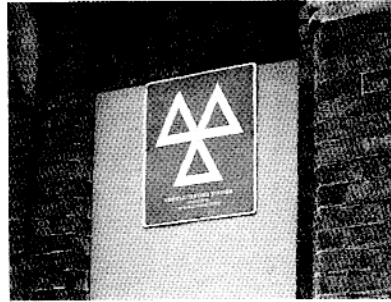
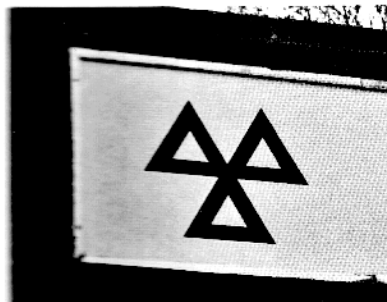
MOT

Government/vehicle testing, UK
Jock Kinneir, UK, c.1960

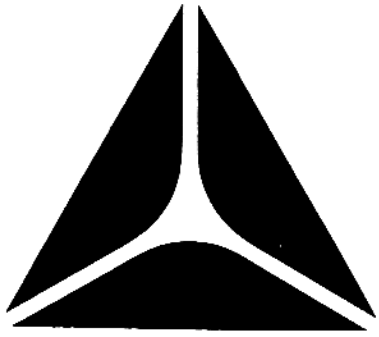
Currently administered by VOSA (Vehicle & Operator Services Agency), the MOT test is an annual examination of automobile safety, roadworthiness and exhaust emissions applicable to most vehicles in the UK over three years old. Wander around the more industrial areas of any UK town or city and you'll see this familiar symbol on the signage of garages both large and small, indicating that they offer MOT testing services. The symbol is an endorsement of roadworthiness, also often displayed on car windscreens.

Look closely at the triangular composition and you might spot the letters 'MOT', indicating the Ministry of Transport, the government department that introduced the test. However, the ubiquitous nature of this symbol and the abstract qualities that make it such a clear and distinctive marque transcend lettering in much the same way, for example, as the International Paper Company symbol designed by Lester Beall in 1960.

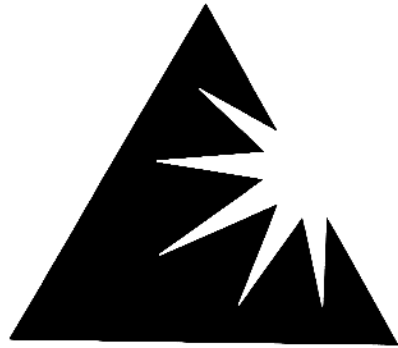
Jock Kinneir (1917–94) designed the MOT symbol around the same time, probably during the late 1950s when he was working on a number of projects for the Ministry of Transport and Civil Aviation, a period during which he and Margaret Calvert designed the Transport typeface. MOT tests were introduced in 1960, with Kinneir's symbol the first and only symbol used to identify test centres. Half a century later it is still going strong.



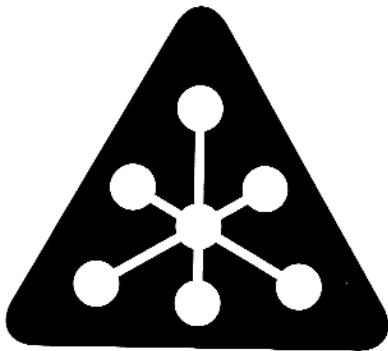
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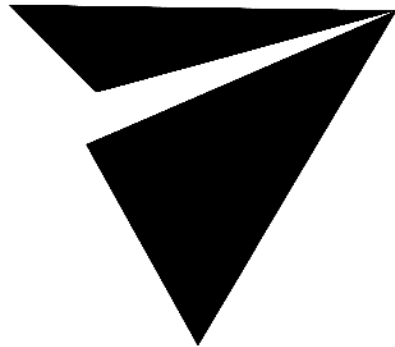
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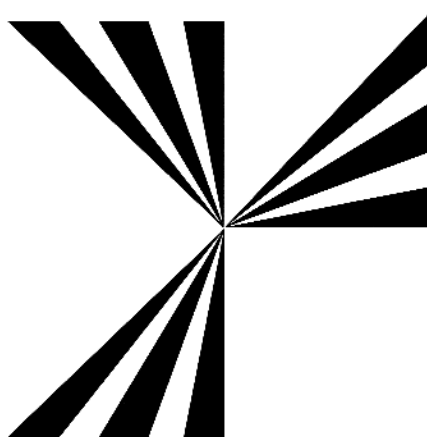
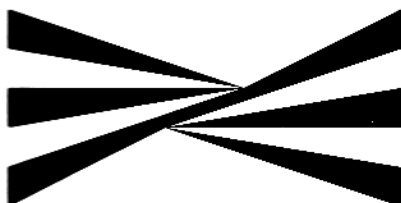
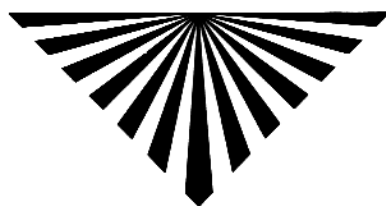


3.



4.





10. **Yamada Ski Manufacturing Co.**

Sport and leisure, Japan
 Wilson Design Center, Japan, 1969
 A simplified mountain for a manufacturer of skis and ski accessories.

11. **Pyramis** finance, USA

Sullivan, USA, 2006
 A triangle suggests the outline of a pyramid, while the shining sun motif sets a distinctly positive tone.

12. **Virgin media**, UK

Slater, UK, 2008
 Virgin is Virgin Media company that sells advertising for the Virgin Media group.

4. **MyState** finance, Australia

Cornwell Design, Australia, 2007
 A new identity following the merger of Tasmania's largest credit unions: Islandstate and Connect Financial.

5. **Klinikum der Universität Göttingen**

healthcare, Germany
 Stankowski + Duschek, Germany, 1977
 A distinctive take on a 'medical cross' for a university clinical centre.

6. **Civil Airports, Sofia** transport, Bulgaria

Stefan Kanchev, Bulgaria, c.1960s–70s
 An elegant symbol evoking the romance of flight.

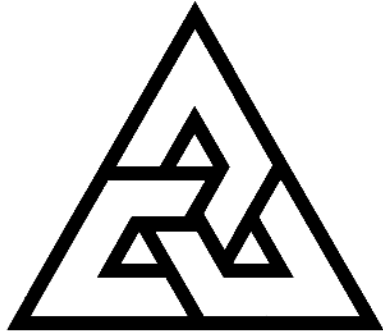
7. **Hager Tehallt** technology, Germany

Stankowski + Duschek, Germany, 1998
 Dynamic mark for a leading supplier of solutions and services for residential, commercial and industrial electrotechnical installations.

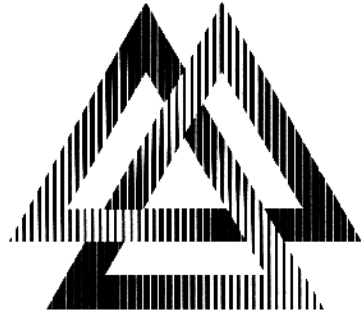
8. **SEL** communications, Germany

Stankowski + Duschek, Germany, 1954–81
 A striking mark inspired by emanating signals.

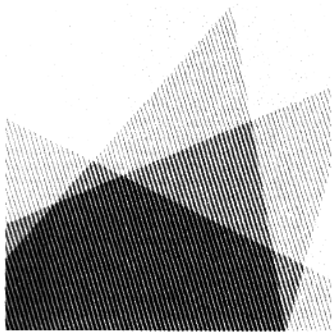
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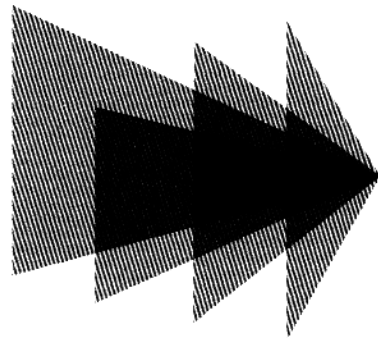
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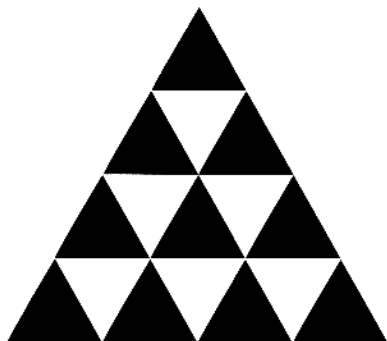
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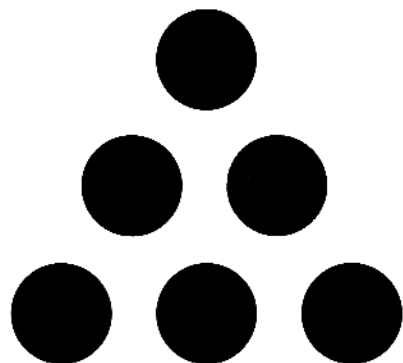
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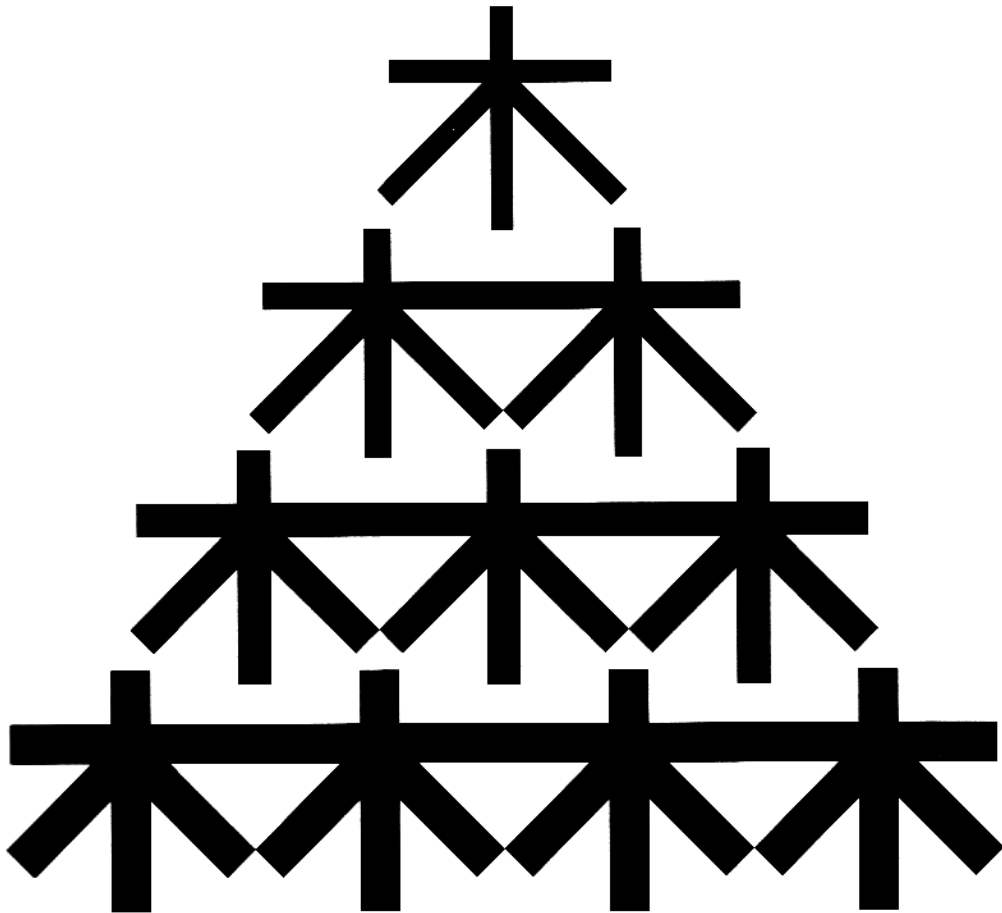


13.



14.





11. **IBM** France, USA
Unimark International, USA, c.1970s
 A striking and distinctly positive mark designed for the Colorado State Bank.
12. **BPRI** consultancy, UK
The Partners, UK, 2006
 Four triangles converge on a single point, symbolizing the pinpointed clarity offered by this research-led consultancy.
13. **Young Presidents Association** professional associations, USA
Danne Design, USA, 1985
 This organization of young business leaders conducts educational initiatives aimed at training better executives for the future.
14. **Kumba Resources** mining, South Africa
Mister Walker, South Africa, 2001
 One of the triangle's dots is in a different colour to indicate precious ore hidden beneath the earth's surface.
15. **Morino 10-kyo** property development, Japan
Ken Miki & Associates, Japan, 2007
 The symbol designed for this multifamily housing developer suggests both a house and a family.
16. **Redbubble** arts and culture, USA
Alexander Arm, USA, 2009
 Leading online resource for arts and entertainment listings in Boston.