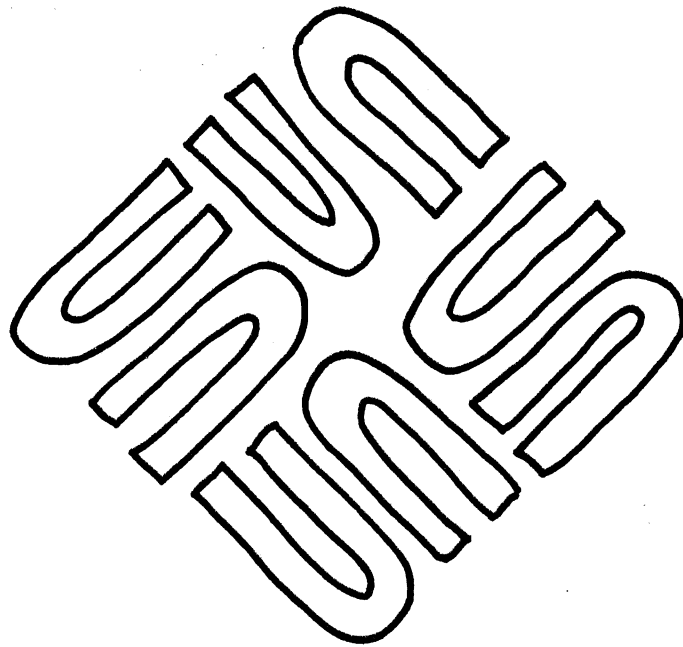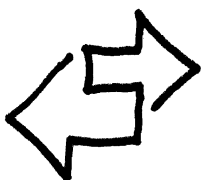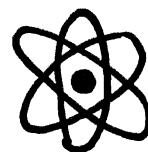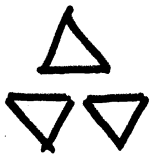ON LOGO DESIGN

ON LOGO DESIGN

WHY IS THE SUN microsystems LOGO SO GOOD?

- simple and clever
- looks good
- it makes a great image from text
- lots of symmetries
- memorable

icon icon icon icon

Logo Literacy Test

Logo

From Wikipedia, the free encyclopedia.
(Redirected from Logotype)

This article should include material from logo design, discuss it at Talk:Logo design

A **logotype**, commonly known as a **logo**, is a graphic element which uniquely identifies corporations, products, services, institutions, agencies, associations, events, or any kind of organizations in order to differentiate publicly the owner of the logotype from other entities. A logotype is really a brandname set in a special typeface/font arranged in a particular, but legible, way. In later years however, it has come to describe signs, emblems, trademarks, coats of arms, symbols and even flags. At the end of this article there are true logotypes, whereas the others including non-letter graphics of some kind usually can be described as emblems, brandmarks, trademark or company-mark, which all can include text. Emblems with non-textual content could never correctly be described as a logotype.

The uniqueness of a logotype is of utmost importance to avoid confusion in the marketplace among clients, suppliers, users, affiliates, and the general public. Therefore, once designed, a logotype should be registered as a graphic trademark, so that no other can use it, and no other can try to stop its use by the owner. Duly protected, a logotype can become an asset of great value.

Many people believe that a logotype is just a graphic symbol or sign. This is, however, not the way it is defined by graphic designers and by advertising professionals. A logotype consists of either a *name* or a sign and name. The images at right show examples of two kinds of logotypes, and an emblem.

Sometimes a slogan is included in the logotype. If the slogan appears always in the logotype, and in the same graphic shape, it can be considered as part of the logotype. Otherwise, it should be seen as a different element, used to reinforce the identity of the owner, together with the logotype.
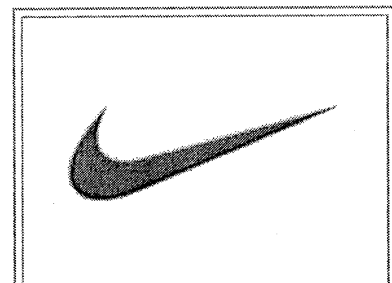
Often the word *logo* is used instead of *logotype*. In practice, both terms are synonyms, but the meaning of *logotype* is specifically what is defined in this article, while *logo* has other meanings.
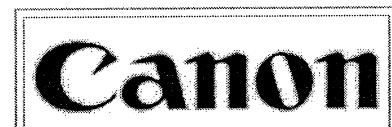

The Nike mark is an emblem.

The Canon logotype is a name in special typeface or font.

The United Airlines logotype is an emblem and a name.

<table>
<tr><td>Contents</td></tr>
<tr><td>1 History
2 Logos today
3 Examples
4 External Links</td></tr>
</table>

History

The origin of logotypes goes back to the 19th century, when industrial manufacture of products became important. The new industrial procedures allowed a much higher output then that of the former handmade products. The new products were distributed in large geographical areas, even nationwide. New competitors appeared from time to time, and the offer of products of a same kind increased notably. At that time, a significant part of the population was still illiterate. The industrial leaders became soon aware that the public would not easily differentiate their product from the same product of their competitors. More and more

manufacturers began therefore to include a symbol, sign, or emblem on their products, labels and packages, so that all the buyers could easily recognize the product they wanted.

The manufacturers later began to add the name of the company or of the product to their sign. The name being shaped often in a specific way by each manufacturer, these combined logotypes, which for the first time included sign and name, became extremely popular. During many decades, when a new logo was being designed, owners, advertising professionals, and graphic designers always attempted to create a sign or emblem which would appear as a logotype, together with the name of the company, product, or service.

Logos today

Today there are so many corporations, products, services, agencies and other entities using a sign or emblem as logotype that many have realized that only a few of the thousands of signs people are faced with are recognized without a name. The consequence is the notion that it makes less sense to use a sign as a logotype, even together with the name, if people will not duly identify it. Therefore, the trend in the recent years has been to use both logos and names, and to emphasize the design of the name instead of the logotype, making it unique by its letters, color, and additional graphic elements.

However, a small product with an emblem sometimes will grow in popularity, especially across areas with differing alphabets; for instance, a name in the Arabic language would be of little help in most European markets. A sign or emblem would keep the general proprietary nature of the product in both markets. In non-profit areas, the Red Cross is an example of an extremely well known emblem or vexillum which does not need a name to go with, though in Muslim countries it is the Red Crescent.

Examples

Logo design

From Wikipedia, the free encyclopedia.

This article should be merged with logo, discuss it at http://en.wikipedia.org/wiki/Talk:Logo_design

Logo design is one of the most difficult areas in graphic design. It's not just a cute image, it is the face of the company. A company's logo is the visual representation of a brand. For brand continuity, and because of the expense involved in changing it, a good logo should not be too trendy, but ideally last many years before needing a redesign.

A good logo is

- simple
- looks good in black and white
- looks good in small size
- looks good appearing in a variety of situations (i.e. on products, in advertising, etc.)
- usually includes the name of the company
- communicates the image the company wants to project, as part of a marketing and brand management) strategy

It is useful to use pantone colors - universal colors which used by professional print shops. Ready logo design is usually provided in vector graphics format. You can see logos on all types of business stationery, advertising, products, etc.

In general there are 5 types of logos:

- Text plus Image (Iconic Logo / Combination logo)
- Only Text (Wordmark Logo)
- Abbreviation plus Image (Iconic Logo / Combination logo)
- Only Abbreviation (Lettermark Logo)
- Only Image (Graphic Logo / Symbol Logo / Brandmark Symbol)

External links

- Logo Design Services Directory (*http://www.logoterra.com*) - List of logo design companies.
- Logo Design and Brand Identity Specialists (*http://www.logolive.com*)
- Logo Design Services (*http://www.theperfectlogo.com*) - by ThePerfectLogo.com.
- Brandmarker (*http://www.monochrom.at/markenzeichnen/index-eng.htm*) - The art group monochrom attempted to evaluate the actual power of commercial brands by making people draw famous logos from memory.

Retrieved from "http://en.wikipedia.org/wiki/Logo_design"

Categories: Articles to be merged | Graphic design

- This page was last modified 17:12, 20 Nov 2004.
- All text is available under the terms of the GNU Free Documentation License (see **Copyrights** for details).

Professional logo design

DEVELOPMENT PROCESS I PORTFOLIO I LOGO PACKAGES I GUARANTEE I FAQ
HOW TO ORDER I TESTIMONIALS I STUDY CASES I LOGO GALLERY I FEATURED ARTICLES

FEATURED
ARTICLES

BACK TO BASICS. THEORY OF LOGO DESIGN

by Paolo Pacce

You know what? There is actually no easy answer to this question. It isn't something you can just slap together and it can't be read out of any one book- the information on how to create a great logo comes from research.

The research that is necessary to create an effective brand starts with your design savvy. Next you must investigate the company for which you've been commissioned to design for. Let me make clear that learning about a company cannot be done by simply nosing about for an hour to see how it ticks, rather it must be thoroughly understood from the perspective of its clients. What do they want? What are they looking for and what do they see when they look at your client's business? By speaking with employees, owners, partners and clients, mingling these interviews with solid facts about that particular industry you end up with solid clues that will help guide you to the beginnings of a successful business.

Where one logo succeeds for a restaurant, the same likely will not be true if used for Wall Street, simply because the needs of the clients are different. People looking for a place to eat may be looking for good food, a comfortable environment, and all for a modest price. A logo that communicates this feeling will draw new clients, while one that appears too rigid and all business might turn them away.

If a logo meets the need of the company and keeps the target market in mind, is visually striking and illustrious, can be easily reproduced, uses a limited number of colors (for reasons of reproduction costs), and still looks first-rate when scaled down, then you have yourself a winning brand.

Your logo must also be emotionally charged as it is often the very first thing a prospect client sees of a company and will likely make their impressions based on it from there. If stability is what you wish to convey then you will need to work the logo so that it instills that kind of an emotional reaction from the viewer.

Some basics
A basic starting point is to choose your fonts (serif or sans serif) and set your color scheme. If you have already determined the emotional goal of your logo then font and color choice will be more about fine-tuning rather than any kind of struggle. It is essential to have a basic understanding of color otherwise you may convey the wrong message with poor color choice, so take the time to update your knowledge base on the subject whenever you can.

Consider your shapes carefully. Rounded edges versus sharp corners can mean the difference between aggressive and passive messages. If the company you are designing the logo for wish to convey action and excitement then using smooth, curving shapes may not be the proper solution.

There are basic tricks to use during the process of designing a logo to ensure that it is not only aesthetically pleasing but also balanced. Try simply turning your design upside down to test the shape of your design and then look at it in a mirror. If the paper is thin enough I also put it up against a window, image-side down, in order to see through the sheet. Without realizing it we sometimes load our shapes and text too much on one side and by using these tests you can help prevent such occurrences.

One of the strongest methods of breaking down a logo to find its finer points is to get opinions. Approach your peers and have them analyze your work. Often they will see things you have overlooked and advise solutions. Although you should prepare yourself for the critique as it is never easy to take and in the wrong frame of mind you might take the wrong advice. By keeping an open mind and being confident in the parts of your design that work you will avoid feeling defeated and instead will flourish with the new ideas and advice.

Symmetry in Logos and Hubcaps

JOSEPH A. GALLIAN

Department of Mathematics and Statistics, University of Minnesota, Duluth, MN 55812

> *In common things that round us lie*
> *Some random truths he can impart.*
> William Wordsworth, *The Prelude*

In [7] and [8] Hungarian needlework was used to illustrate the frieze groups and the crystallographic groups. Others have used African, Chinese, Indian, and Islamic art to illustrate the same families. But what about finite groups of symmetries? What are rich sources for illustrating cyclic and dihedral groups through symmetry? My favorite ones are logos and hubcaps. These ubiquitous artifacts are preferable to exotic artworks and crafts for educational purposes because students encounter logos and hubcaps daily. Leafing through the yellow pages or strolling through a parking lot becomes a lesson in group theory!

A font for logos is the fascinating book *American Trademark Designs* [3]. Recall Leonardo's Theorem: The only finite plane symmetry groups are Z_n and D_n. the cyclic group of order n and the dihedral group of order $2n$ [5, p. 375]. Perusing [3] and the yellow pages for Madison. Wisconsin. I found corporate logos with the cyclic symmetry groups Z_2, Z_3, Z_4, Z_5, Z_6, Z_7, Z_8, Z_{16}, and Z_{20} and the dihedral symmetry groups D_1, D_2, D_3, D_4, D_5, D_6, D_8, D_{10}, D_{12}, D_{14}, D_{16}, D_{20}, and D_{24}. Many of these are illustrated in FIGURES 1 and 2. Note that although Z_2 and D_1 are isomorphic as groups they are geometrically distinct.
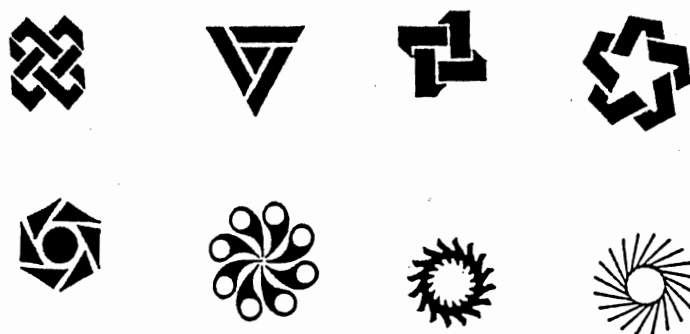
FIG. 1. Logos with symmetry groups Z_2, Z_3, Z_4, Z_5, Z_6, Z_8, Z_{16}, and Z_{20}.
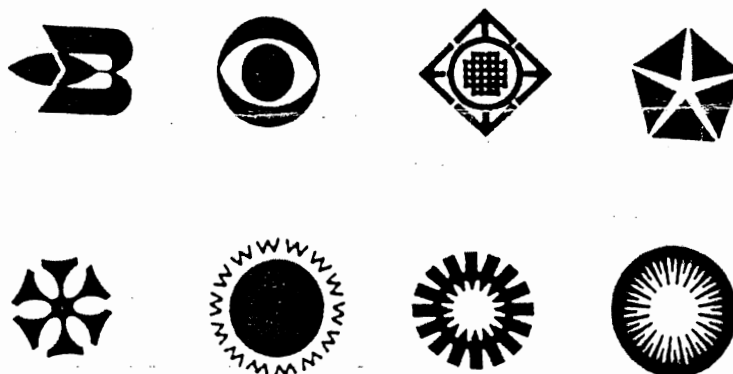
FIG. 2. Logos with symmetry groups D_1, D_2, D_4, D_5, D_6, D_{14}, D_{16}, and D_{20}.

Automobile hubcaps and wheels offer an even more varied array of finite symmetry groups provided one makes allowances for imperfections such as the notch for the valve stem, the automobile name or logo, and the area where the wheel lugs are. Leonardo's Theorem applies here as well since the symmetry group of the orthogonal projection of a hubcap onto a plane (e.g., the photographic image) is isomorphic to the three-dimensional symmetry group of the hubcap itself. (A reflection across a plane in three dimensions corresponds to a reflection across a line

3]. Recall
d D_n. the
rusing [3]
with the
e dihedral
and D_{24}.
nd D_1 are

in the orthogonal projection.) In one brief foray to a few parking lots I netted hubcaps (or wheels) with Z_n symmetry groups for $n = 2, 5, 9, 10, 12, 15, 17, 18, 20, 22, 24,$ and D_n symmetry groups for $n = 2, 3, 4, 5, 6, 7, 8, 10, 12, 13, 15, 16, 18, 20, 24, 30, 32, 34, 36,$ and 72. Some of these are shown in FIGURES 3 and 4. (Some photos were shot at a slight angle.) Subsequent searching turned up hubcaps with symmetry groups Z_n for $n = 3, 4, 6, 7, 8, 14, 16, 31,$ and 60 and D_n for $n = 28, 35, 40, 76, 80,$ and 100 (yes, 100).

Mustang   Pontiac Fiero   Camaro

Ford LTD   Toyota   Honda
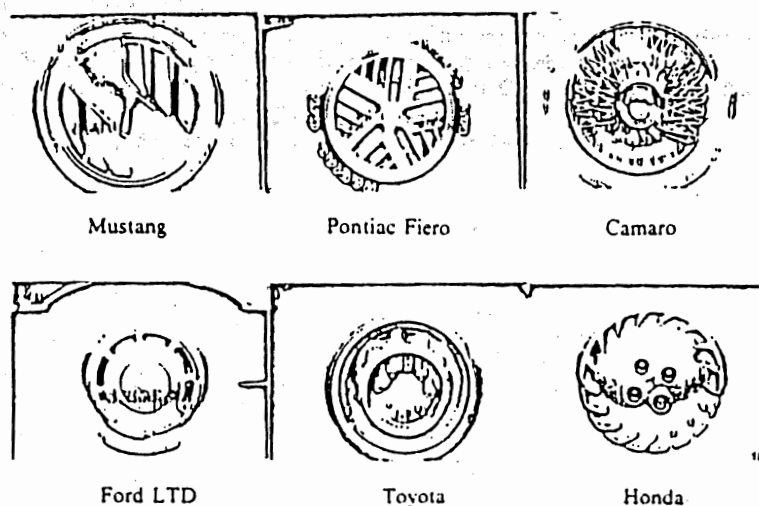
FIG. 3. Hubcaps with symmetry groups $Z_2, Z_5, Z_6, Z_8, Z_{12},$ and Z_{17}.

Honda   Nissan Pathfinder   Dodge

Dodge   Camaro   Chevrolet Caprice
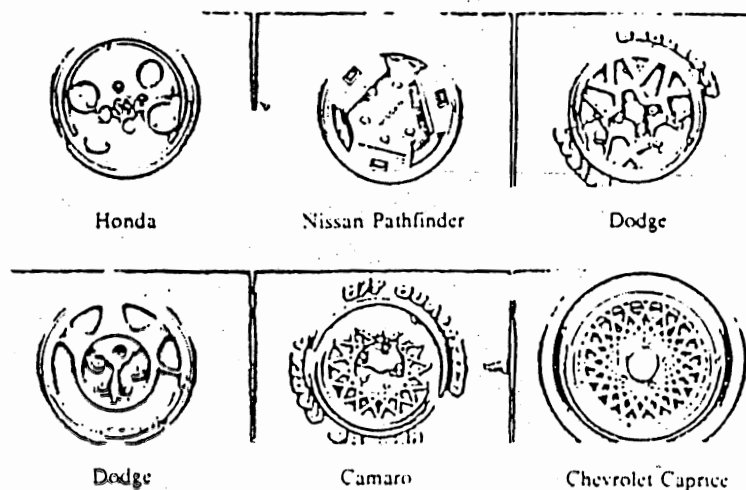
FIG. 4. Hubcaps with symmetry groups $D_2, D_3, D_4, D_7, D_{15},$ and D_{20}.

y of finite
such as the
re the wheel
roup of the
c image) is
o itself. (A
across a line

JOSEPH A. GALLIAN

REFERENCES

1. Leroy H. Appleton, American Indian Design & Decoration, Dover, New York, 1971.
2. W. and G. Audsley, Designs and Patterns from Historic Ornament, Dover, New York, 1968.
3. Barbara B. Capitman, American Trademark Designs, Dover, New York, 1976.
4. P. Cowen, Rose Windows, Chronicle Books, San Francisco, 1979.
5. J. A. Gallian, Contemporary Abstract Algebra, 2nd ed., D. C. Heath, Lexington, 1990.
6. I. Hargittai and M. Hargittai, Symmetry through the Eyes of a Chemist, VCH, New York, 1986.
7. I. Hargittai and G. Lengyel, The seven one-dimensional space-group symmetries illustrated by Hungarian folk needlework, *J. of Chemical Education*, 61 (1984) 1033–1034.
8. I. Hargittai and G. Lengyel, The seventeen two-dimensional space-group symmetries in Hungarian needlework, *J. Chemical Education*, 62 (1985) 35–36.
9. A. V. Shubnikov and V. A. Koptsik, Symmetry in Science and Art, Plenum Press, New York, 1974.
10. Peter S. Stevens, Handbook of Regular Patterns, MIT Press, Cambridge, 1980.
11. Dorothy K. Washburn and D. W. Crowe, Symmetries of Culture: Handbook of Plane Pattern Analysis, University of Washington Press, Seattle, 1988.
12. H. Weyl, Symmetry, Princeton University Press, Princeton, 1952.

THE MEDIA BUSINESS

Advertising | Stuart Elliott

Symbols That Win, or Lose, Consumers' Seal of Approval

WHAT'S in a name? Never mind, it's what's in a logo that matters.

According to a survey by the Schechter Group, a New York corporate-identity consultant, consumer attitudes about brands and the companies marketing them are significantly influenced by logo design, color and other components.

The Logo Value survey, conducted in July to measure whether logos enhance or detract from consumer perceptions, seeks to help marketers determine whether their logos are mighty Marlboro men or embarrassing Edsels.

The survey showed that 55 percent of the national brand and company logos exposed to consumers elicited different responses, either better or worse, than the brand and company names alone when presented plain, sans logos. Surprisingly, it found that logos even influenced consumer attitudes about long-established brands and companies like Buick automobiles and Delta Air Lines, as well as newer ones like Nike sneakers and Wendy's fast food.

•

"I would expect that the unadorned name would essentially communicate the same as the dressed-up name," Alvin S. Schechter, chief executive of the Schechter Group, said in an interview in a midtown Manhattan cafeteria, surrounded by logos emblazoned on beverage cans and bottles, snack-chip bags and candy wrappers.

"Whether I say Lexus, or show you the Lexus flag, it's the same product," he added.

"The bottom line is that the logo does affect the image," he continued, "illogically, perhaps. My reputation shouldn't be based on my tie or the cut of my suit, but appearance and perception do influence image."

Efforts to quantify the influence of logos are becoming increasingly necessary as marketers recognize the important role played in their product-pitching messages by elements other than traditional advertising. The opinions consumers form from product packages, shelf and aisle displays, the décor of retail outlets and restaurants and other nonadvertising venues can be as crucial, if not more so, than what they glean from glitzy television commercials and elaborate print advertisements.

"When it comes to a logo, I think people have felt it's a soft measurement," Mr. Schechter said. "They sense it's outdated, or they sense they need a new look." He added that he hoped the data from his survey, now in its second year, could serve "as diagnostic information that allows companies to make their decisions."

For instance, he noted that according to the survey, Lexus, Toyota's luxury-car line, "has been in the market a very short time, yet its imagery performance is almost as good as Cadillac's," a far older competitor.

•

In the survey, consumers were shown cards upon which were printed, in plain black type, the names of brands and companies. They were

The difference in scores between the two is the "image contribution" of the logo design.

Of 24 logos tested in the July survey — ranging from those of Apple Computer to Mastercard to Wendy's International — in 17 cases the full logos elicited more positive responses than the names alone. These included Quaker State motor oil, Cadillac, General Mills and Buick.

In six cases, the logos scored less than the names by themselves. Those cases included Mastercard, Burger King, Wendy's and Texas Instruments.

And in one case, Apple Computer, there was no difference between the name-only image and the full-logo image, maybe because, after all, an apple is just an Apple.

•

One big contributor to how a logo affected perceptions, Mr. Schechter said, was, unexpectedly, color.

"It was amazing," he added, that Visa's colors — blue, white and gold — enabled that credit card to outscore its rival, Mastercard — red and yellow — by 61 percent to 58 percent.

More predictably, Mr. Schechter continued, pictorial or character logos were "looked at with more affection than abstract trademarks." For example, among the top-performing packaged-goods logos was Pillsbury's pudgy Doughboy.

Separately, consumers were also shown the logos only, minus the names, to gauge familiarity. The three most recognized: the Apple Computer apple, by 96 percent, followed by the Burger King stylized hamburger bun and the Pillsbury Doughboy, each with 95 percent recognition.

Logos: Do They Hurt or Help?

The amount an organization's score for trustworthiness and quality (on a scale of 1 to 100) increased or decreased when consumers were shown its full-color logo rather than its name alone.

Name	Logo	Score
Buick	BUICK	16 percentage points
Nike	NIKE	9
Visa	VISA	5
Delta	DELTA	4
Wendy's	Wendy's	-3

The New York Times

העיקר שיהיה אדום עם אליפסה

הסמלים של עלית, אסם, סטראוס ופלאנט איי אמורים לשדר שלמות, דינמיות והתחדשות ■ הלוגו הוא המסר

בחורף שעבר, בימים הקרים שבהם צריכת השוקולד מגיעה לשיא, חשפה חברת עלית את הלוגו החדש שמטרתו מאז כל מוצר וכל מודעת פרסומת שלה. כמה חודשים קודם לכן, כשבשבלית עור סרחה על הפקתו של הלוגו החדש, הצהיר מנכ"ל אסם, חן סרופר, כי לאסם אין כוונות לשנות את הלוגו. ביולי 96, כששאלנו אותו אם גם לאסם יש כוונות לטפל בלוגו הוותיק ולהצעיר אותו, ענה פרופר: "זה טוב, זה אסם – היה, הווה ויהיה. אז למה לשנות?"

אף ספרופר אמר אז כי סמלים מנצחים לא משנים, והלוגו מלווה את אסם בהצלחה מאז היווסרה ב-1942 – הוא עבר באחרונה שינוי. גם הלוגו של אסם, כמו הלוגו של עלית, התעטף בסימן האליפסה, והמראה הסטטי הקודם שלו קיבל דינמיקה מסוימת.

חברות ענק בכל העולם מייחסות חשיבות רבה ללוגו, הסמל שמזהה אותן בעיני הלקוחות. כל כישלון עסקי מזוהה גם עם הלוגו, וכך גם ההצלחות. לא מכבר, שמכירותיה של פיג'ו בצרפת ירדו, הצהיר אחד המגזינים הצרפתיים כי האריה פצוע. כוונתו של אותו מגזין היתה לסמל האריה של פיג'ו, הסמל שמזוהה עם החברה יותר מכל דבר אחר.

השיבולת בגלל האטריות

 עד כמה מייחסות חברות ענק חשיבות ללוגו שלהן ילמד "פרוייקט כחול", שם הקוד הסודי שניתן להחלפת הלוגו של ספסי קולה. פרוייקט כחול נשמר בכזו סודיות, שעד לרגע חשיפתו לעיתונות לא דלף מהחברה אפילו סביב מידע, אך שהוא ארך שלוש שנים תמימות. בפרוייקט הענק הזה, שבו נבחנו 3,000 הצעות שונות, השקיעה החברה לא פחות משלושה מיליארד דולר. הלוגו החדש נחשף לראשונה לפני כשנה וחצי, באפריל 96, בימים הראשונים של העונה הבוערת של המשקאות הקלים. ויש להניח שהלוגו החדש של פפסי אינו הלוגו האחרון שלה. החברה כבר שינתה אותו לא לפחות מתשע פעמים. מאז נולד המשקה ב-1898.

וזמן קצר אחרי שהדיווידי פרדמן של עלית הוא הקים עם שותפים את חברת סלאנט A על בסיס העסקים של כלל שיווק ומסחר, מיד עם רכישת עסקי כלל שיווק ומסחר, שכוללים את חטיבת הספורט המחזיקה ברוטוק והה, חטיבת השעונים שכוללת את ראדו וספקטור, חטיבת האמנות שכוללת את המותג טלגן ומטיכת הצעצועים שכוללת את מאטל) יצר המעצב יורם ורדימון את הלוגו של החברה החדשה.

גם בלוגו של פלאנט A, כמו באלה של עלית,

אסם וסטראוס, אפשר לראות את האליפסה. אותה צורה אובלית, שמשוה ללוגו חזות דינמית. "ככל שהחברה גדולה יותר, ויש לה יותר נוכחות על המרפים, כל רבוי המותגים שהיא מיצגת, כך על הלוגו שלה להיות בולט יותר", אומר המעצב ורדימון.

הלוגו של חברת סטראוס, שנוסדה ב-1936, שונה כבר פעמים רבות. הלוגו הנוכחי, שצבעו אדום לוהט, עוצב עלידי חברת ולף אולינס, סגן היא עשתה שימוש באליפסה, אם כי היא אינה מופיעה מסביב לכיתוב, אלא כחלק מהאות שין, שהובלטה בשם במיוחד.

גם את הסמל של עלית עיצב יורם ורדימון,

כל חברה והלוגו שלה. "ככל שהחברה גדולה יותר, כן על הלוגו שלה להיות בולט יותר"

שקבע כי הצבע האדום הוא הצבע שמזוהה יותר מכל צבע אחר עם החברה. גם שוקולד הפרה וגם הקפה הנמכרים בולטים בצבע האדום של האריזות, ונחשבים לשני הנכסים הבולטים ביותר של החברה.

המסגרת הכחולה מקשרת את החברה, לדבריו, לעידן התקשורת האלקטרונית, והצורה האובלית, במקרה של עלית, מסמלת את השלמות והאלגנטיות. את הדינמיות וההתחדשות, מסבירים בעלית, מבטאות רוקעא הקשתות הלבנות, שעוטפות את הצורה האובלית.

המסקנה המתבקשת היא, כנראה, שמי שרצה שהחברה שלו תצטייר בעיני הצרכנים כחברה דינמית, חייב שבלוגו שלו תהיה גם אליפסה.

"הלוגו הוא חלק מהתפיסה הכוללת של סטראוס", מסבירה מנכ"ל התשלובת, עפרה שטראוס. "חברת ולף אולינס איזה עוסקת בעיצוב, אלא בזהות תאגידית. הם עברו על שינוי הסממנים המסרים החברתיים והפנימיים של התשלובת כולה, כאשר הלוגו הוא רק חלק מהתהליך", מסבירה סטראוס את הקשר בין הצורה הגרפית למסר שהחברה רוצה להעביר לצרכניה.

באסם, למרות השינוי, החליטו לשמר את סמל השיבולת שנולד ב-1942 עלידי המעצב אותה וליאיש, שרצה להבליט כי אסם היא חברה לייצור אטריות. העיגול מסביב השיבולת, סימל את האיחוד של שבע משפחות המייסדים, והאותיות אסם (אסם תבואה), עוצבו בטיפוגרפיה קלאסית.

מחקרי צרכנים שקיים באחרונה מכון גאלום עבור אסם לימדו כי היא נתפסת בעיני הציבור כחברה יוקרתית, אמינה, איכותית, סוליידית וידידותית, אך גם כחברה שהלוגו שלה מקרין אישיות מבוגרת, השינוי, מסבירים באסם, משלב בין המסורת (לכן הקפידו לשמר את השיבולת) לבין העתיד שמבוטא עלידי הצורה האליפסית – צורה שהועתקה מאחת מהחברות הבנות של נסטלה בפולין, חברת גוטולנה. האליפסה מבסאת את הדינמיות, שהיתה חסרה בלוגו הקודם באסם.

THE WORLD AROUND US IS
FULL OF LOGOs / IMAGES.
COMPANIES "BRAND" THEIR
PRODUCTS BY PLANTING INTO
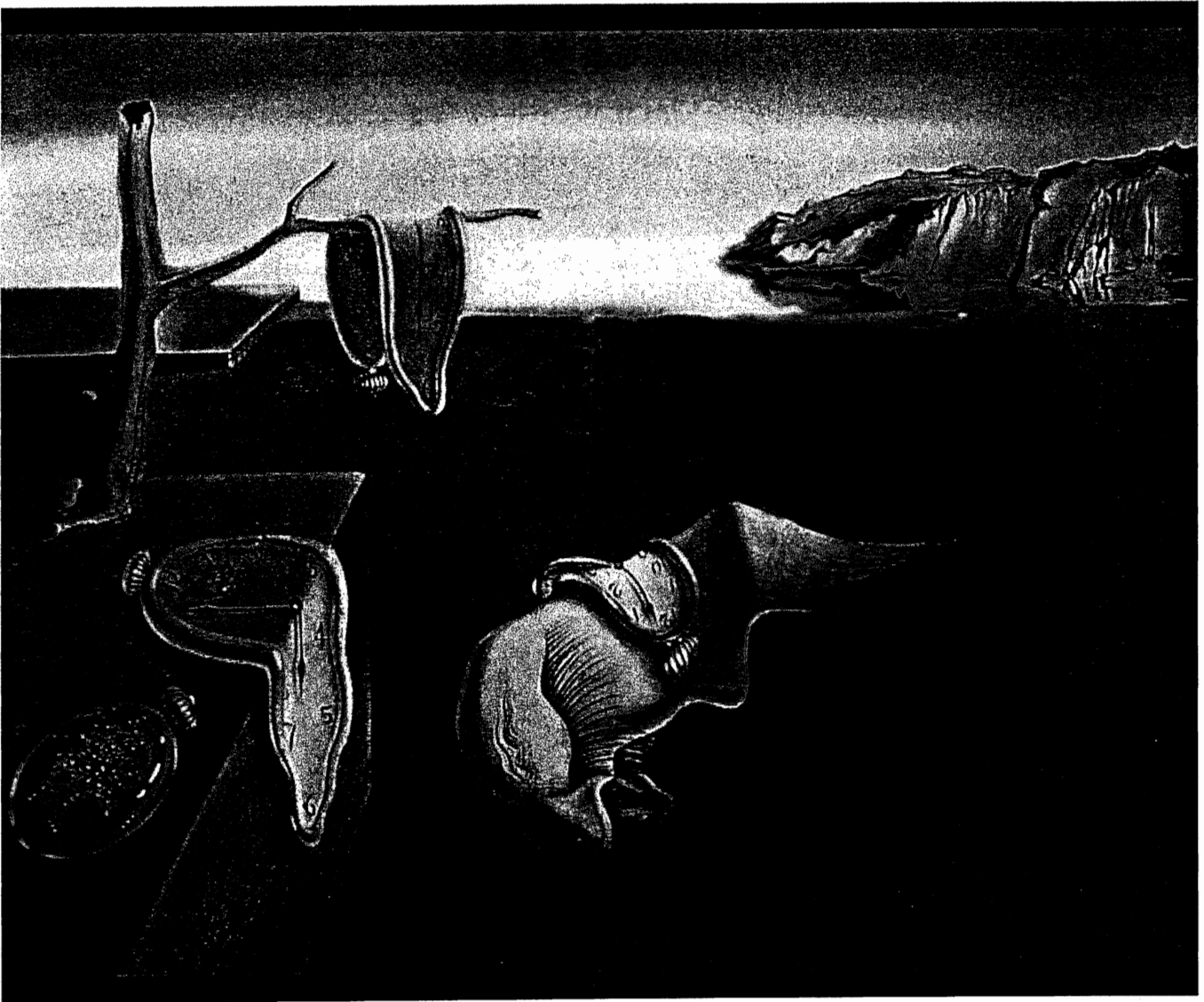OUR BRAIN MESSAGES / DESIRES
VIA THE BEST CHANNEL TO OUR
BRAIN : THE VISION CHANNEL.
THIS IS DONE BY CREATING
"MEMORABLE IMAGES".

Dali: Persistence of Memory

A WONDERFUL

"MEMORABLE IMAGE"

WHAT IS THE MESSAGE?

John Locke (1632-1704)

On the Division of Sciences

- **PHYSICA**

  STUDY OF THINGS

  PHYSIKE ~ NATURAL PHILOSOPHY

- **PRACTICA**

  SKILL OF RIGHLY APPLYING ...

  PRAKTIKE ~ ENGINEERING

- **SEMEIOTIKE**

  THE DOCTRINE OF SIGNS

  (COMPRISES LOGIC, REPRESENTATION

  a COMMUNICATION OF KNOWLEDGE)

  USAGE OF SIGNS / SYMBOLS

  LANGUAGE / MATHEMATICS / WRITING

  SYSTEMS

  etc...

{ SEMIOTICS }

from...

1690
AN ESSAY CONCERNING HUMAN UNDERSTANDING
by John Locke

Chapter XXI
Of the Division of the Sciences

1. Science may be divided into three sorts. All that can fall within the compass of human understanding, being either, First, the nature of things, as they are in themselves, their relations, and their manner of operation: or, Secondly, that which man himself ought to do, as a rational and voluntary agent, for the attainment of any end, especially happiness: or, Thirdly, the ways and means whereby the knowledge of both the one and the other of these is attained and communicated; I think science may be divided properly into these three sorts:-

2. *Physica*. First, The knowledge of things, as they are in their own proper beings, their constitution, properties, and operations; whereby I mean not only matter and body, but spirits also, which have their proper natures, constitutions, and operations, as well as bodies. This, in a little more enlarged sense of the word, I call Phusike, or natural philosophy. The end of this is bare speculative truth: and whatsoever can afford the mind of man any such, falls under this branch, whether it be God himself, angels, spirits, bodies; or any of their affections, as number, and figure, &c.

3. *Practica*. Secondly, Praktike, The skill of right applying our own powers and actions, for the attainment of things good and useful. The most considerable under this head is ethics, which is the seeking out those rules and measures of human actions, which lead to happiness, and the means to practise them. The end of this is not bare speculation and the knowledge of truth; but right, and a conduct suitable to it.

4. *Semeiotike*. Thirdly, the third branch may be called Semeiotike, or the doctrine of signs; the most usual whereof being words, it is aptly enough termed also Logike, logic: the business whereof is to consider the nature of signs, the mind makes use of for the understanding of things, or conveying its knowledge to others. For, since the things the mind contemplates are none of them, besides itself, present to the understanding, it is necessary that something else, as a sign or representation of the thing it considers, should be present to it: and these are ideas. And because the scene of ideas that makes one man's thoughts cannot be laid open to the immediate view of another, nor laid up anywhere but in the memory, a no very sure repository: therefore to communicate our thoughts to one another, as well as record them for our own use, signs of our ideas are also necessary: those which men have found most convenient, and therefore generally make use of, are articulate sounds. The consideration, then, of ideas and words as the great instruments of knowledge, makes no despicable part of their contemplation who would take a view of human knowledge in the whole extent of it. And perhaps if they were distinctly weighed, and duly considered, they would afford us another sort of logic and critic, than what we have been hitherto acquainted with.

5. This is the first and most general division of the objects of our understanding. This seems to me the first and most general, as well as natural division of the objects of our understanding. For a man can

employ his thoughts about nothing, but either, the contemplation of things themselves, for the discovery of truth; or about the things in his own power, which are his own actions, for the attainment of his own ends; or the signs the mind makes use of both in the one and the other, and the right ordering of them, for its clearer information. All which three, viz, things, as they are in themselves knowable; actions as they depend on us, in order to happiness; and the right use of signs in order to knowledge, being toto coelo different, they seemed to me to be the three great provinces of the intellectual world, wholly separate and distinct one from another.

FINIS .

For a discussion of this coinage, see...

- Deely, John (1994) New Beginnings: Early Modern Philosophy and Postmodern Thought. Toronto: Univ of Toronto Press. pp 109-143

back to Semiotics Index

REAL WORLD

tree

SENSES

REPRESENTATION

CONCEPT

"TREE"

BRAIN

ICONS ~ CHARACTERS ~ LOGOS

- VERBAL DESCRIPTIONS
  HORSE SNAKE
- GRAPHICAL DESCRIPTIONS

"PICTORIAL" WRITING

H S

H S

ALPHABETIC WRITING
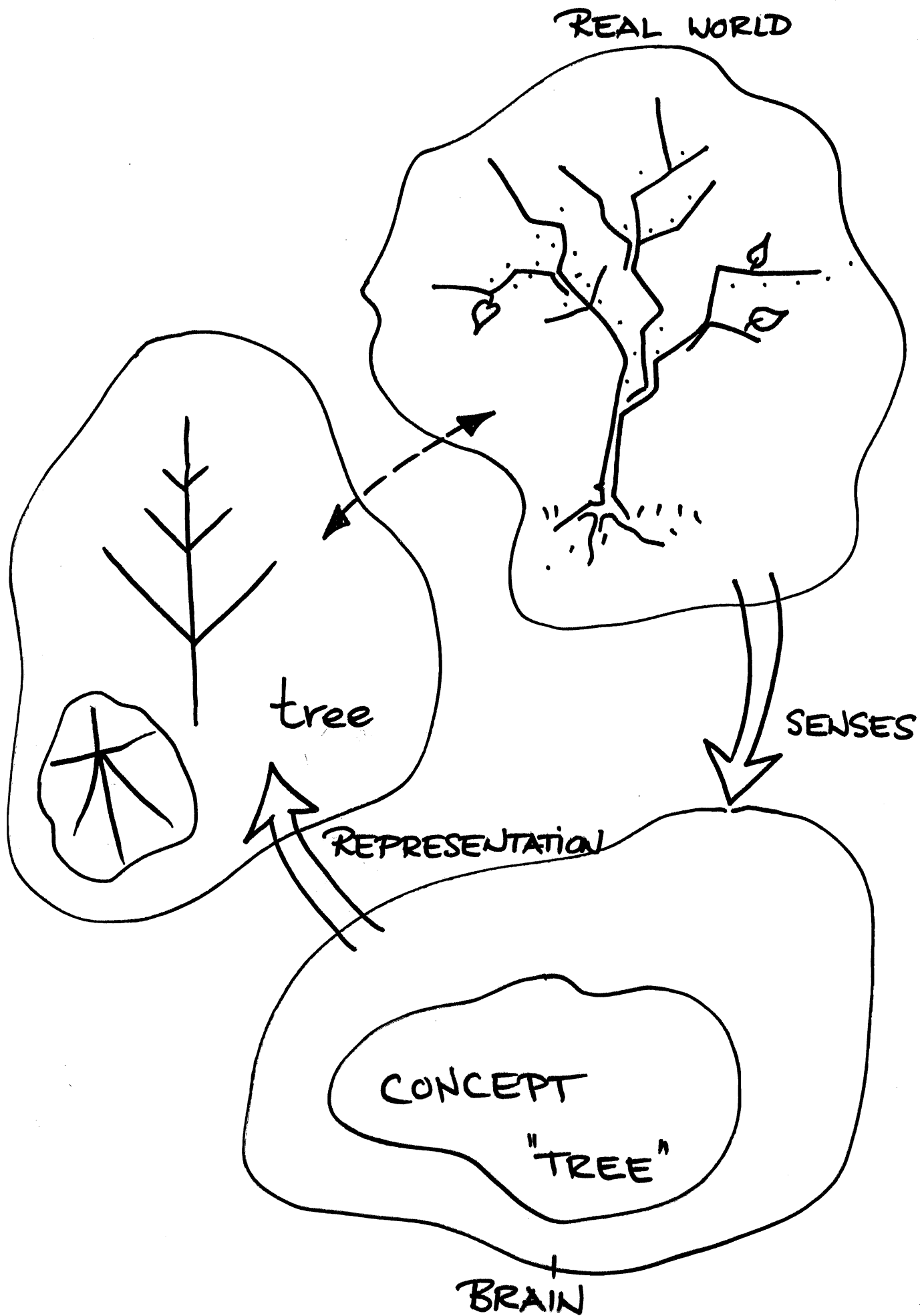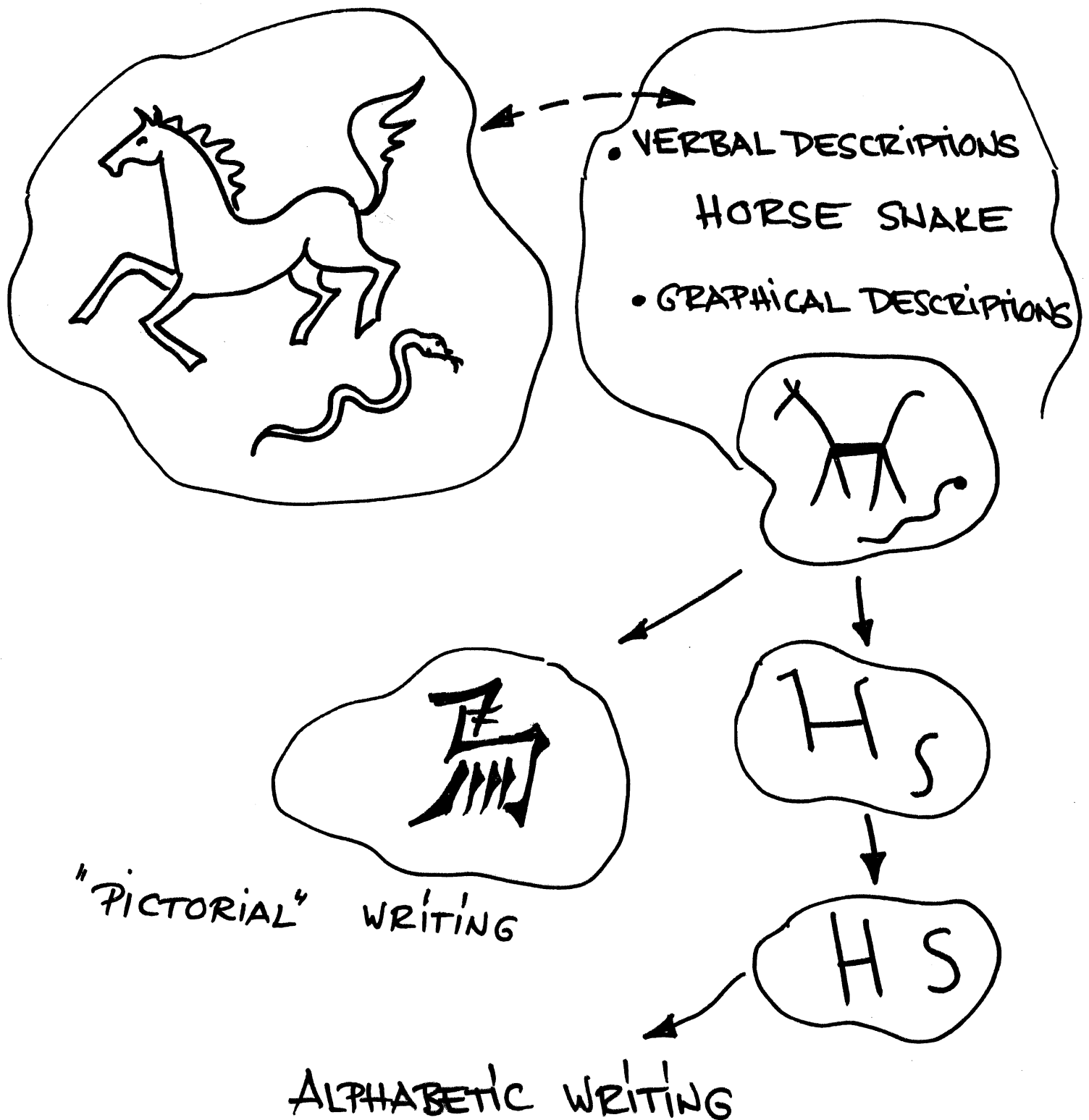
R. KIPLING (1865-1936)
JUST SO STORIES: HOW THE ALPHABET
WAS MADE

"... AND AFTER THOUSANDS AND THOUSANDS

AND THOUSANDS OF YEARS AND AFTER

HIEROGLYPHICS AND

DEMOTICS AND NILOTICS AND

CRYPTICS AND CUFICS AND RUNICS

AND DORICS AND IONICS, AND

ALL SORTS OF OTHER RICKS AND TRICKS

(BECAUSE THE WOONS AND THE NEGUSES

AND THE AKHOONDS AND THE REPOSITORIES

OF TRADITION WOULD NEVER LEAVE A

GOOD THING ALONE WHEN THEY SAW IT)

THE FINE OLD EASY UNDERSTANDABLE

ALPHABET — A, B, C, D, E AND THE REST

OF THEM — GOT... INTO ITS PROPER

SHAPE FOR ALL BEST BELOVEDS TO

LEARN ..."

THE CHARACTERS OF THE ALPHABETIC WRITING ARE "THE ULTIMATE" GRAPHICAL ABSTRACTIONS/LOGOS ENABLING VERY EFFICIENT HUMAN COMMUNICATION.

•

HOWEVER ONE HAS A DEFINITE FEELING THAT SOMETHING WAS LOST IN THIS PROCESS! VISION IS NOT USED FULLY (A PICTURE IS WORTH MORE THAN 1000 WORDS!)

ANALOG DISPLAY ← VS → DIGITAL DISPLAY
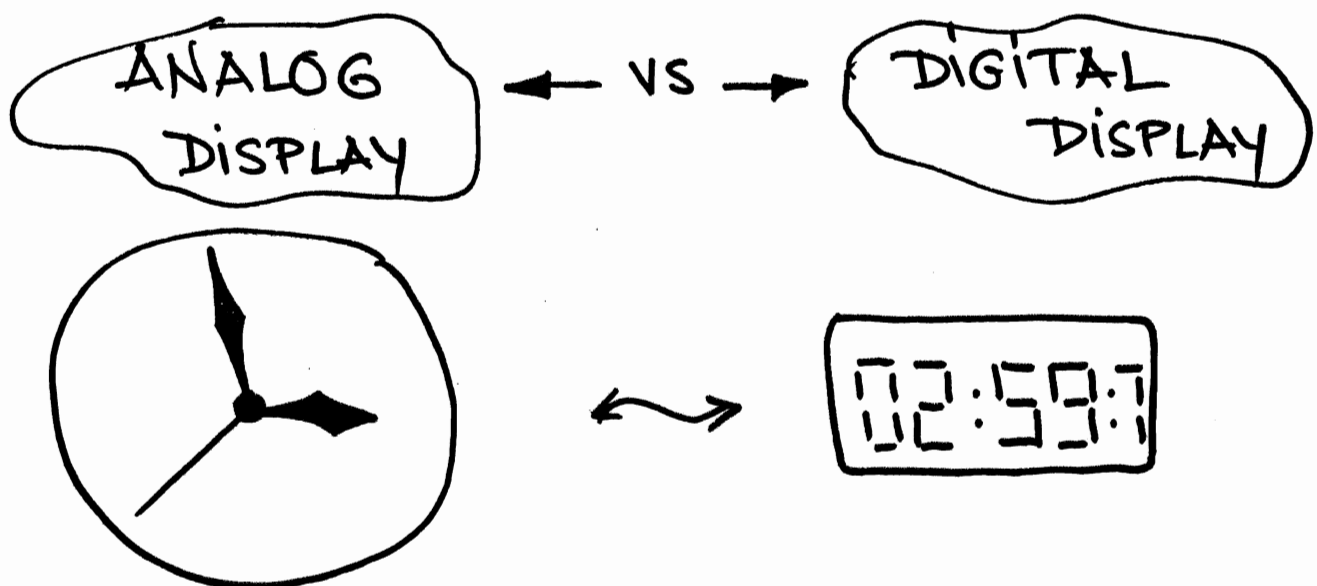
ALPHABETIC WRITING HAS A DEFINITE DISADVANTAGE: IT IS THE GRAPHICAL TRANSLATION OF A SPOKEN LANGUAGE. THE ADVANTAGE OF PICTOGRAPHY is THAT IT CAN BE

SPOKEN LANGUAGE - INDEPENDENT

CHINESE ᴀ JAPANESE COULD WRITE EACH OTHER LETTERS BUT COULDN'T TALK TO EACH OTHER AT ALL!

大 山

(BIG) (MOUNTAIN)

木

TREE

林

WOODS

森

FOREST

人

PERSON

从

FOLLOW

众
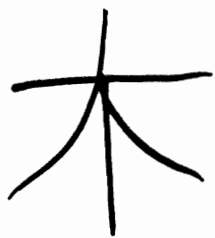
CROWD

VOLKSWAGEN LOGO ↔ 大 **GREAT** ⤏ 众 **CROWD**

目 → 自

EYE → **SELF**

日 → 晶

SUN → **BRILLIANT**

本

ROOT~SOURCE

本日
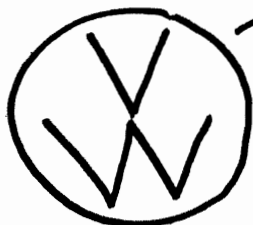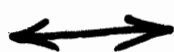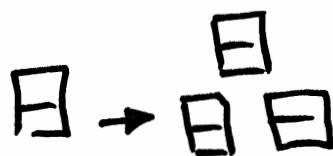
JAPAN

THE PRINCIPLE OF

LANGUAGE - INDEPENDENT

WRITING WAS RECENTLY

REDISCOVERED BY

Mr. Jonathan Meader

HE PUBLISHED A

WORDLESS TRAVEL BOOK

FULL OF PICTURES A LOGOS

(and is attempting to PATENT it!)

Travel

$5.95

ISBN 0-89815-809-5

5 0595
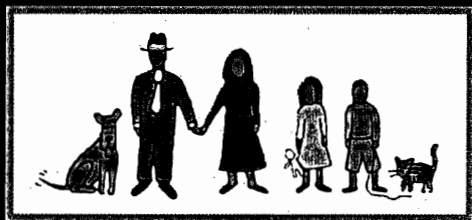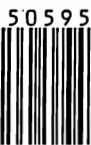
9 780898 158090

10
TEN SPEED PRESS

THE WORDLESS TRAVEL BOOK
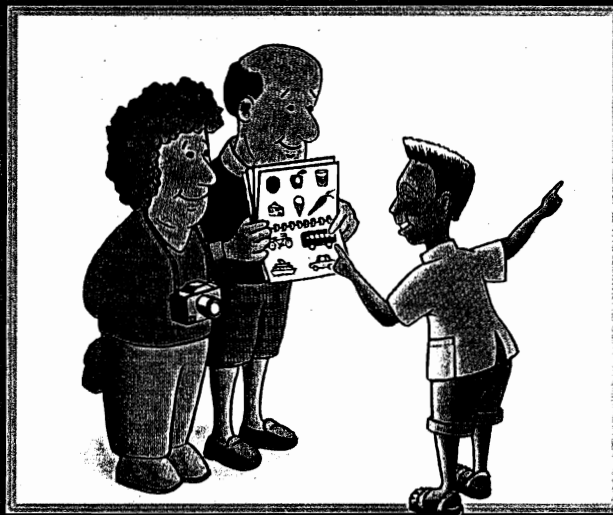
POINT AT THESE PICTURES TO COMMUNICATE WITH ANYONE

Point at one or a combination of pictures.

+ = fried egg sandwich

+ = asparagus soup

→ = Post office

Want to know what's in your food?
Show the cook this book. Let them point!

Page: Color Subject(pictures)

Page		Subject
3		Table setting
4		Drinks
5		Animals
6		Vegetables
7		Pasta, dessert
8		Fruit
9		Transportation
10		Churches
11		Hotel room
12		Clothing
13		Stores
14		International
15		Cooking tools
16		Cooking tools
17		Hand tools
18		Hand tools

2
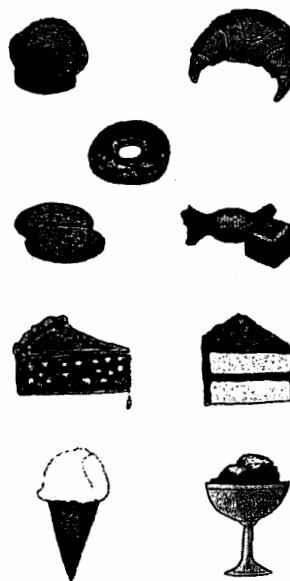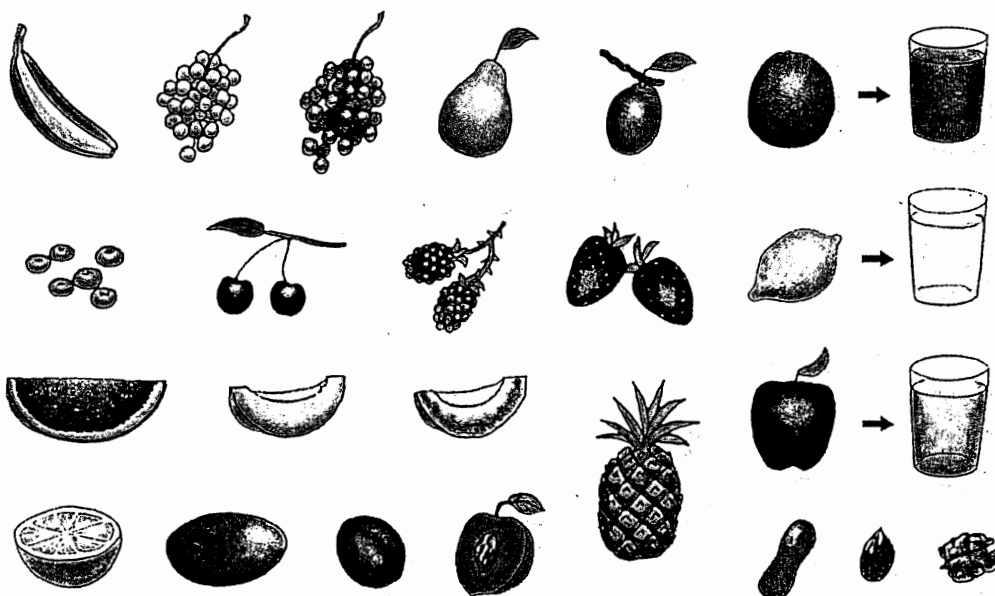
© 1995 JONATHAN MEADER PATENT PENDING

© 1995 JONATHAN MEADER PATENT PENDING

8

10

11

12

13

14

15

16
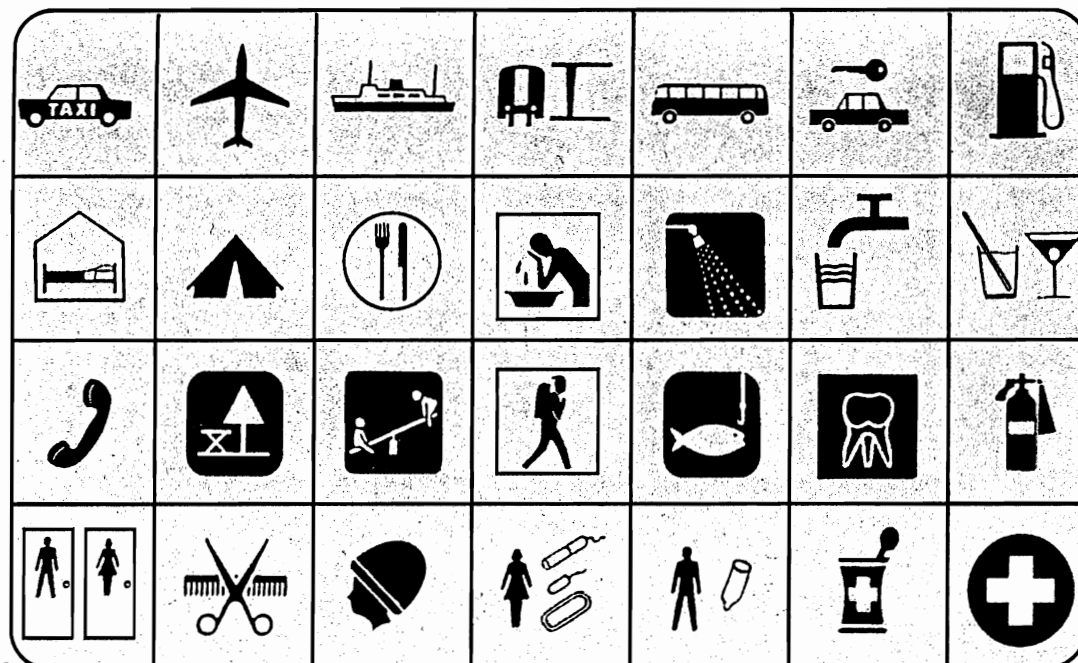
LOGO's ARE SOMETIMES COMBINATIONS
OF CHARACTERS BUT OFTEN THEY
ATTEMPT PARTIAL OR TOTAL RETURNS
TO PICTOGRAPY.

THEY MUST BE SIMPLE AND
BEAUTIFUL AND MEMORABLE AND
MEANINGFUL GRAPHICAL SYMBOLS
MEANT TO

INFORM US or TO MAKE A
STATEMENT or TO ELICIT IN OUR
MINDS SOME DESIRED/"DESIGNED"
REACTIONS AND FEELINGS.

SOME EXAMPLES

OF

LOGOS

(& HOW THEY WERE DESIGNED)
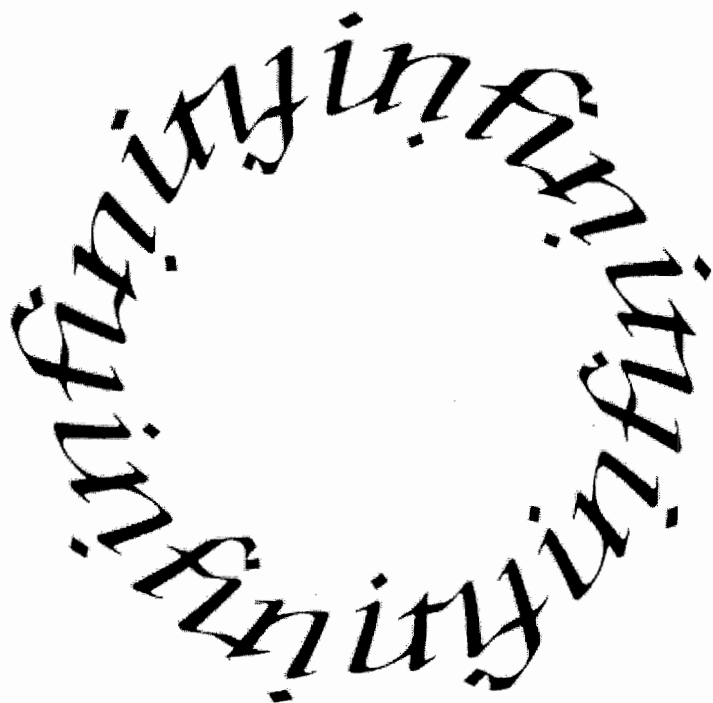
Infinity Circle. 1981

SYMMETRY. 180 degree rotational symmetry, bent into a circle, with three repetitions of the word

INSPIRATION. One of several variations on the word "infinity" created for my book Inversions.

STORY. I like to write words so the form expresses the meaning; this one works particlarly well. Notice that you can read the words at both the top and bottom of the circle reading clockwise and counter clockwise. For instance, the FI turns into the Y.

I programmed this design originally in JaM, the predecessor to PostScript. The mathematical transformation from straight to circular lettering was programmed by John Warnock, the co-creator with Martin Newell of JaM, and co-founder with Charles Geschke of Adobe Systems.

Computer Graphics

Computer Graphics   180 degree rotation, 1988

Title lettering for a 10-videodisk anthology of computer animation, published in Japan.

I met the folks behind this wonderful anthology at the annual Siggraph conference. The design appeared on the box spine and disk label: naturals since these are things that normally turn upside down. Other natural applications for inversions include backs of playing cards (check out Set and click on Triology to see the wonderful inversion John Landon did for the card game Triology), tires (Discover magazine reported several years ago that someone at a major tire company had patented a lowercase alphabet in which all letters turn upside down to become letters), and satellites (I did a logo for Ford Aerospace for GOES, the Geostationary Operational Environmental Satellite).

The most interesting treatment of the design they came up with was a title animation on the videodisk. Instead of rotating the words so that "computer" becomes "graphics", which would have been the obvious choice, they let the words be stationary and instead suggested the symmetry by adding animated silhouettes of plant forms in rotational symmetry to the background. A wonderful, subtle and economical solution.

Most of this inversion works rather naturally; however, I resorted to a desperate trick to make the two central P's turn upside down.
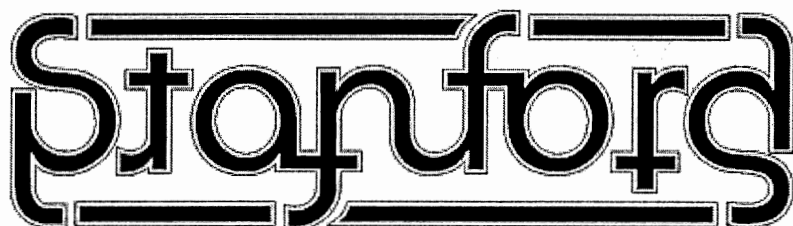
STANFORD. 1990

SYMMETRY. Rotation by 180 degrees. This design looks the same when turned upside down.

INSPIRATION. Created for the Stanford Computer Science Department's 25th Anniversary, November 9-11, 1990. Posted on the occasion of my 20th undergraduate reunion.

STORY. Stanford is my alma mater, both for undergraduate schools, where I majored in music, and graduate school, where I did an interdisciplinary PhD called Computers and Graphic Design. Throughout my years at Stanford the Computer Science Department was my main home.

This design was commissioned by Carolyn Tajnai, who worked first with the department and later with the computer science forum, which is a liaison between the school and industry. Schmoozing with Carolyn over the years was certainly a big part of what made the department feel like home.

The lettering style imitates the bold geometric outlined lettering so often associated with university names. Notice how the crossbar of the F turns into a natural extension of the tail of the A. The trickiest part was turning the S into the D, which I rationalized partly by extending both strokes to make the border.

Dance   180 degree rotation, 1990

Designed during a residency at Princeton University, February 1990.

In 1990 cybernetic sculptor James Seawright invited me to Princeton University for a 2-week residency. During that delightful time I worked with students on creating inversions and exploring letterforms.

My temporary office was in the art department, which housed both fine arts and performing arts. I was fascinated by the way each artform had a different characteristic body position: painters straddling wooden benches, ceramicists on high stools hunched over their work, dancers with bodies extended.

I sketched a series of inversions on the names of all the different arts, a series I hope to realize as physical objects in the corresponding media. I made several versions of the word "Dance", including versions for jazz, modern, square and folk dance. This version was inspired by ballet.

Fax for Dr.Bodo Rosenhahn

0049-681 9325499

LOGO PROPOSALS for DAGM

①

My preferred one!

②

③   DAGM

④
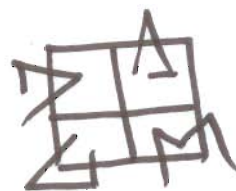
⑤

from A. Bruckstein

Information Systems Science Series
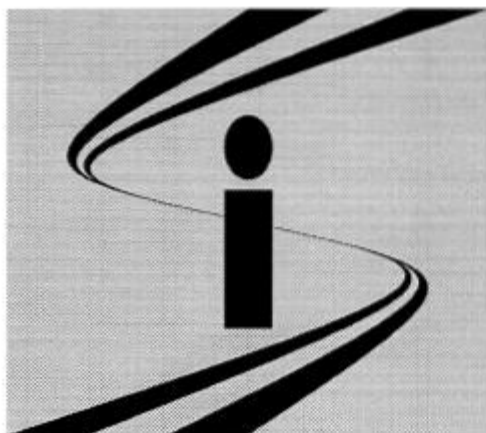
LOGO DESIGN No 1

Information Systems Science Series
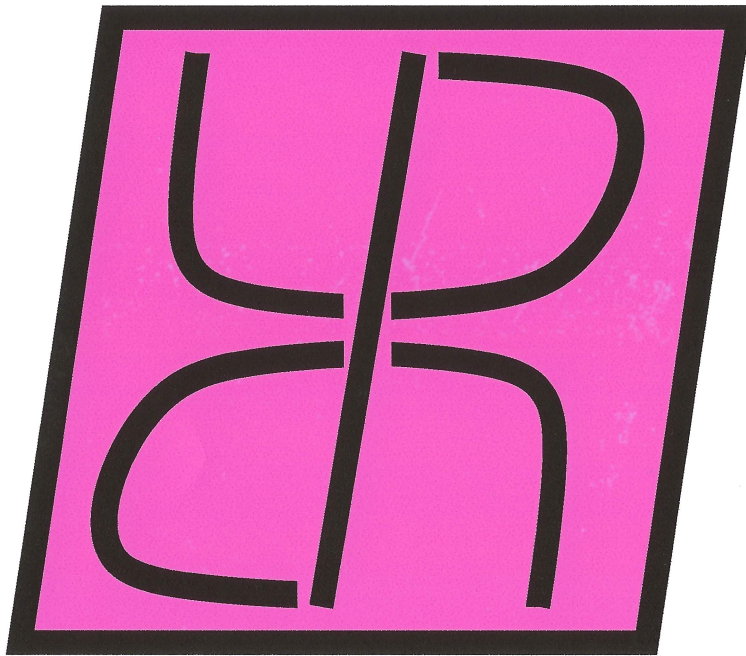
LABORATORY FOR

PARALLEL

COMPUTATION

RESEARCH

SOFTWARE TECHNOLOGY LABORATORY

YOUNIS ALKARA ART DEALER

Agileye Technologies Ltd.

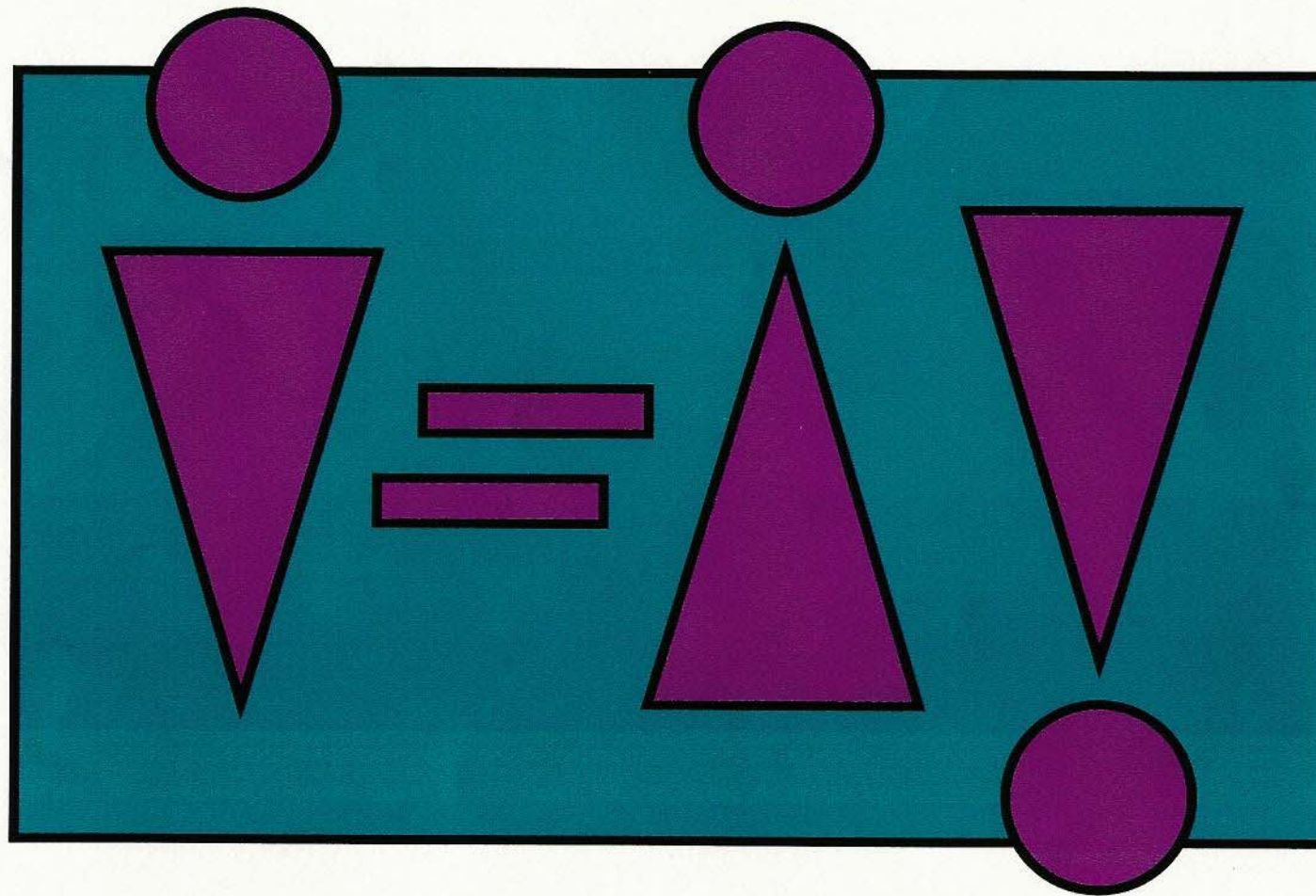Taub Building, Technion, Haifa 32000, Israel
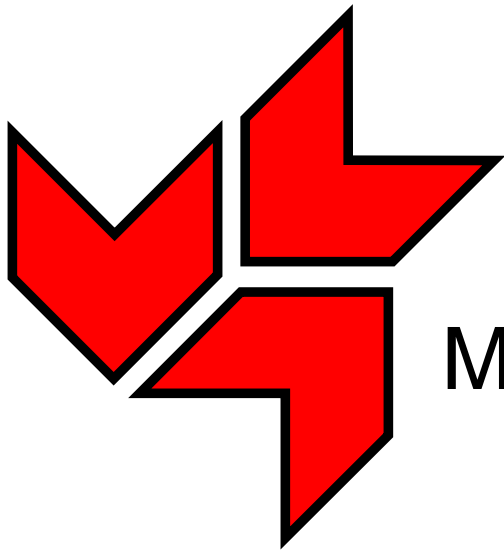
MURRAY HILL LIBRARY
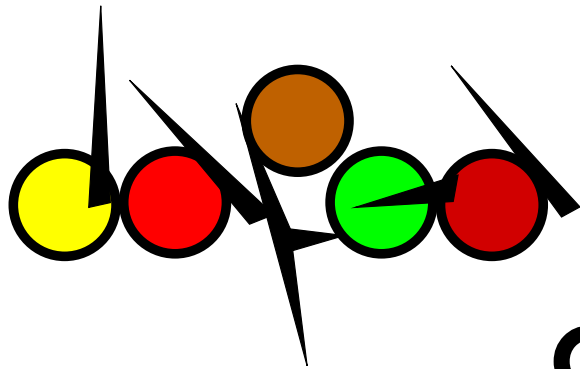
dafca

ARDIA

Advanced Remote Diagnostics
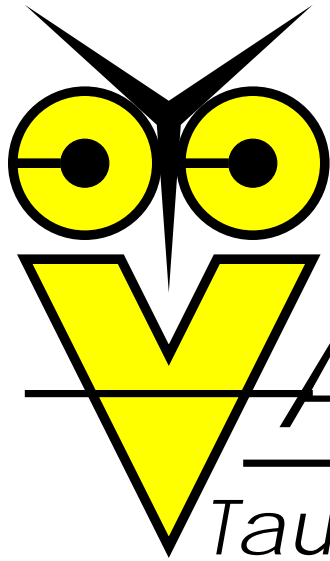
Agileye Technologies Ltd.

Taub Building, Technion, Haifa 32000, Israel

MAN = WOMAN. FACT.
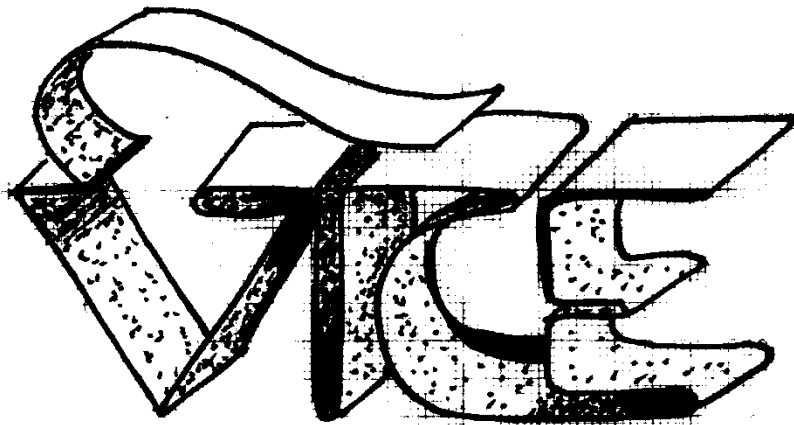
Technion Computer Engineering

Idea: A Bent Band! In 3D Perspective

Third International Conference on Scale Space and Variational
Methods in Computer Vision (SSVM)
Ein Gedi- Dead See - Israel, May 29th - June 2nd 2011
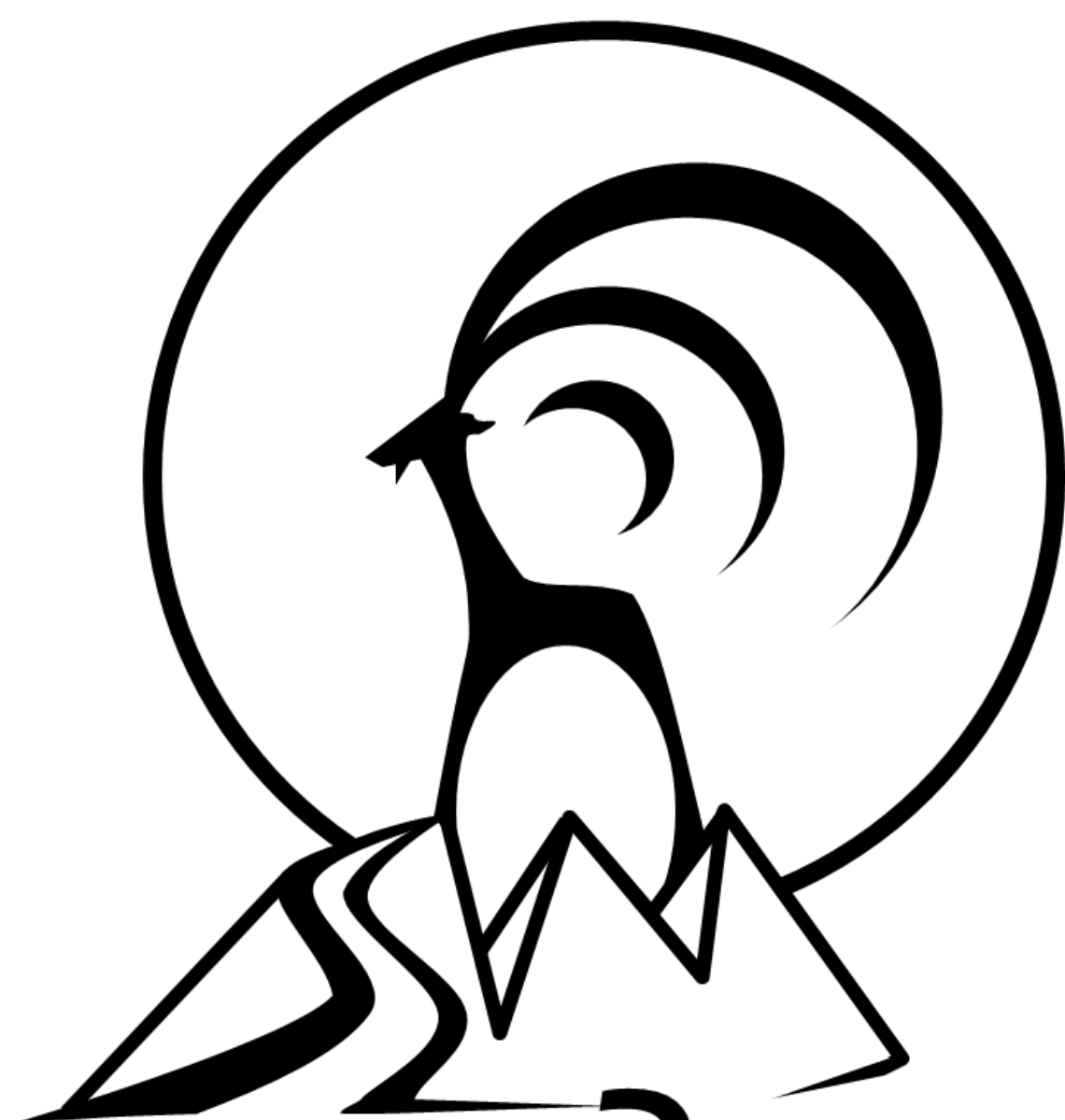
2011 SCALE SPACE & VARIATIONAL METHODS

EIN GEDI-THE DEAD SEA-ISRAEL
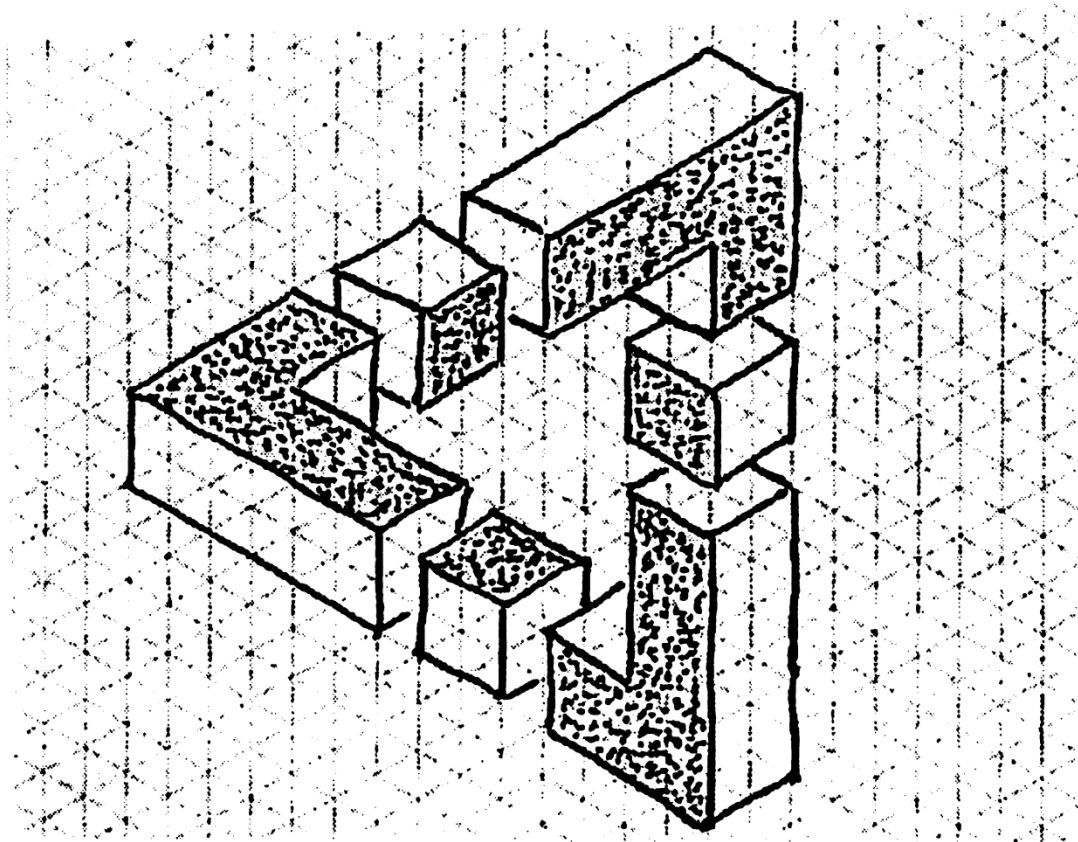
Logo Design for JCube, 2010

Electrical Engineering Department

The Laboratory for Computer Communication Networking (LCCN)

HUDSON CENTER FOR WOMENS HEALTH

NICHOLAS KLEIN, M.D.

JONATHAN J. JAKUS, M.D.

Obstetrics - Gynecology - Infertility

258 HIGH AVENUE

NYACK, NEW YORK 10960-2407

Technion Computer Science Department

TECHNION COMPUTER SCIENCE DEPARTMENT

Technion - Israel Institute of Technology
Computer Science Department

Computer Science Department

Computer Science and
Industrial Affiliates Program (IAP)

IAP

Industrial Affiliates Program
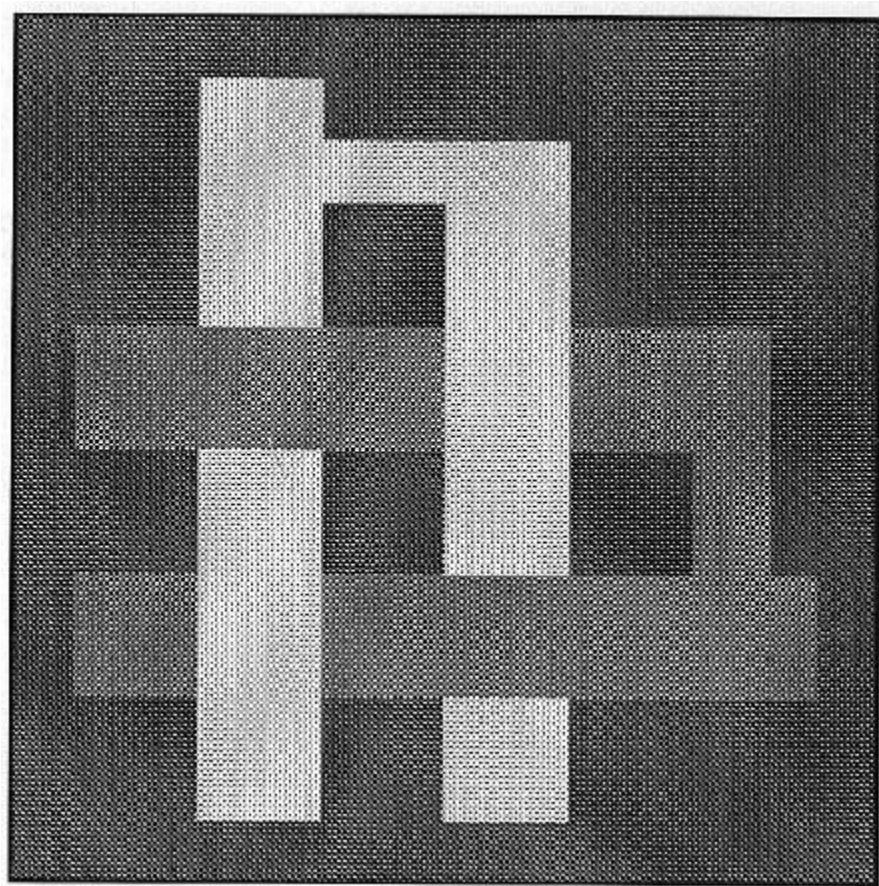
The Laboratory for Computational Linguistics
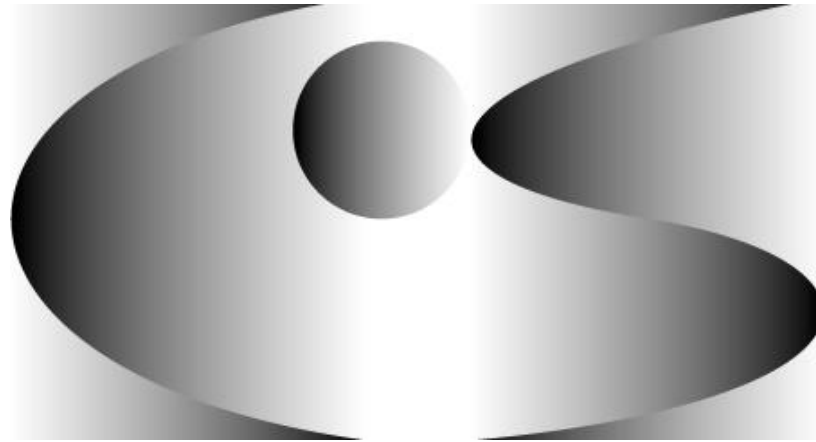
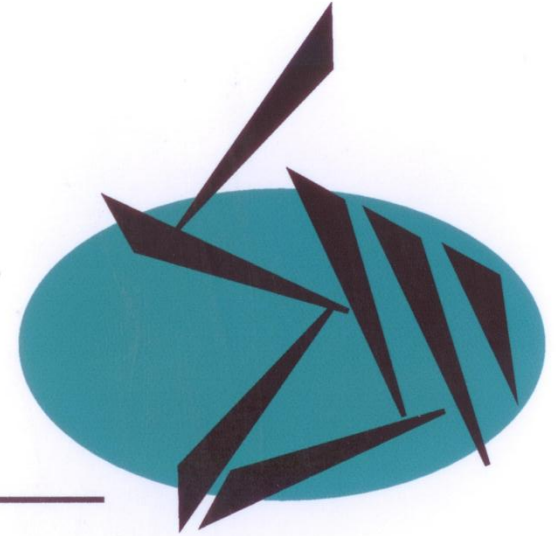Center and Laboratory for
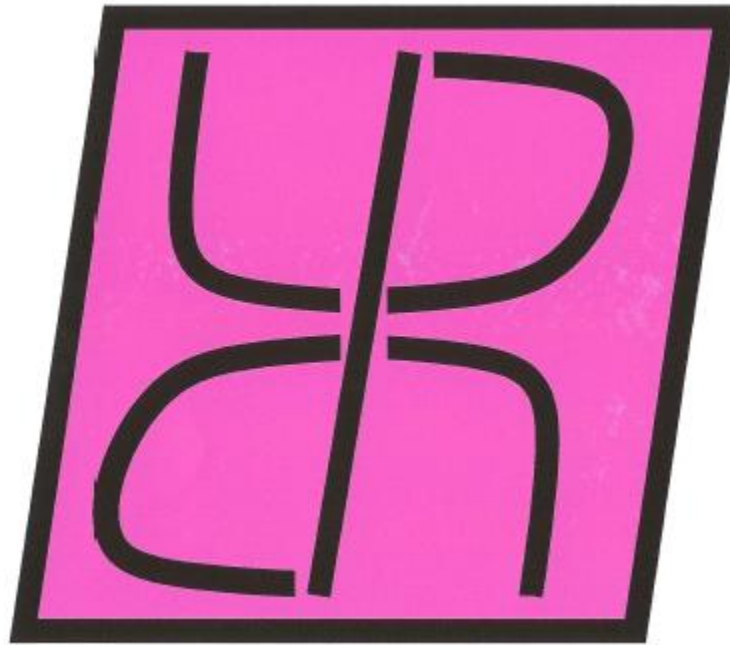Intelligent Systems (CIS and ISL)
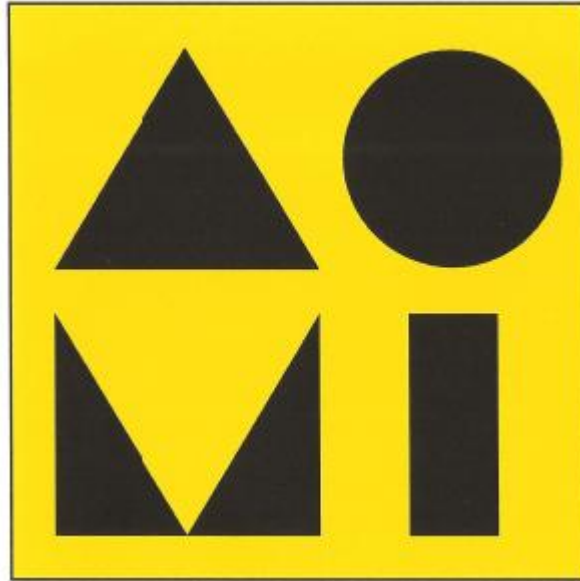
Technion Graduate School

TGS
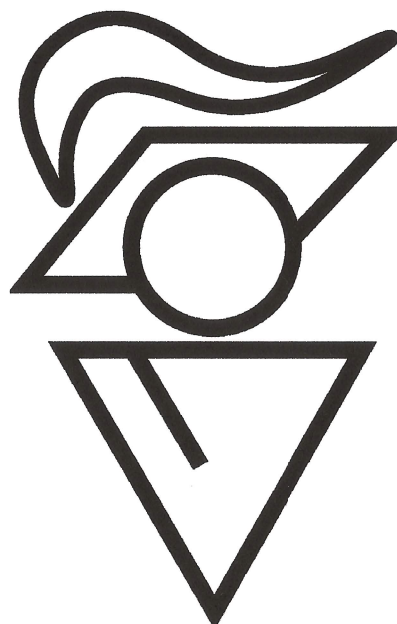
Yuval Club Ltd.

Laboratory for
Parallel Computation Research

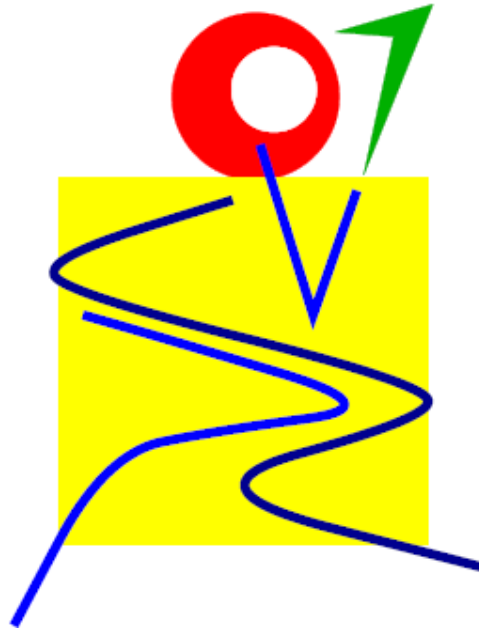Israeli Symposium on the
Theory of Computer Science

Annals of Mathematics
and Artificial Intelligence

Silicon Circuits Research Department

eYeSee Computer Vision Technologies Ltd.

Computer Vision and Pattern Recognition, 2011

Computer Vision and Pattern Recognition 2001

New Generation Information Technology Systems

Logo Proposal for InVenGen