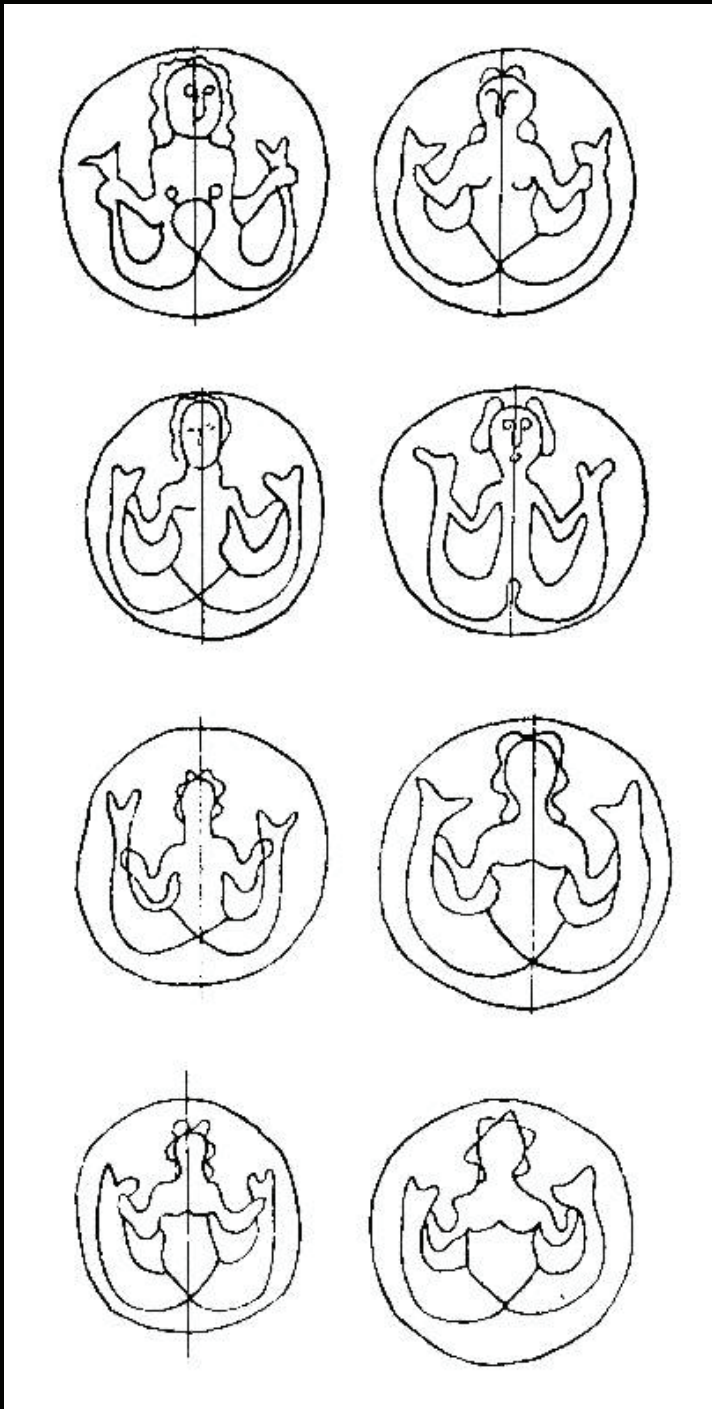


An Abbreviated History of Branding
Professor Eckler



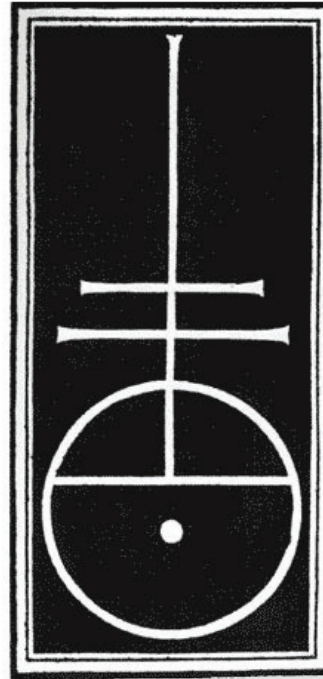
Scarab seal. The engraved hieroglyphs of the flat bottom were etched with a bronze needle.



French watermark designs, 15th century. These mermaid designs were produced by bent wire attached to the mold used in making paper.



Nicolas Jenson 1420-1480



Jenson's typographer's mark

Nicolas Jenson, mark for the Society of Venetian Printers, 1481.



The London Underground signage, revised by Edward Johnston in 1918.

ABCDEFGHIJKLMNPO
QRSTUVWXYZÀÅÉÎÏ
abcdefghijklmnopqrst
uvwxyzàåéîõ& | 234567
8901234567890(\$£.,!?)

Edward Johnston, Johnston's Railway Type, 1916. These elemental letterforms were prototypes for reductive design.



Ladislav Sutnar



Ladislav Sutnar, title page for *Catalog Design Progress*, 1950. Bars and rectangles containing type become compositional elements to be balanced in dynamic equilibrium.



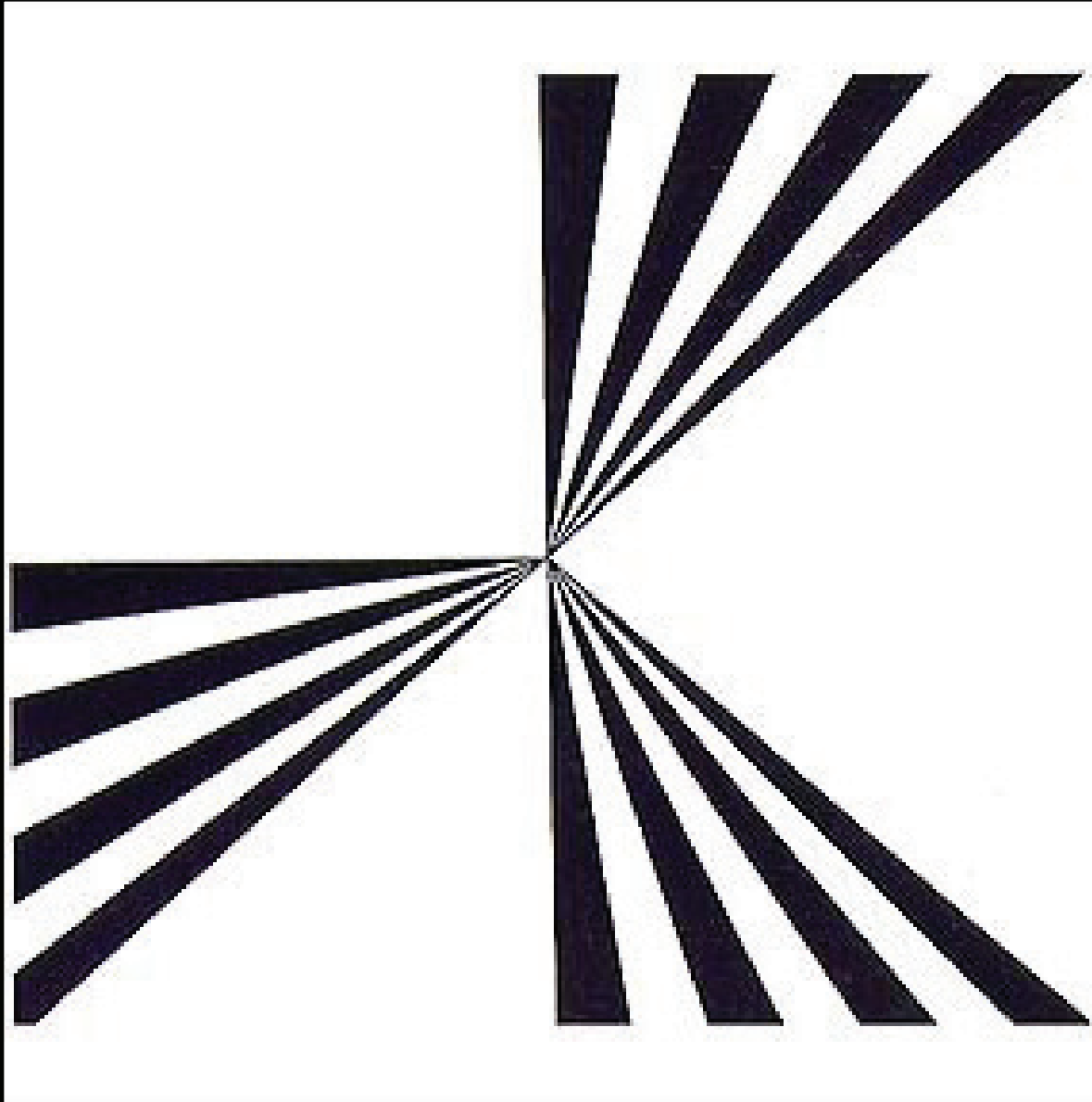
Ladislav Sutnar, page from Catalog Design Progress, 1950. These upper-right hand corner designs are from 5 different catalogue systems.



Ladislav Sutnar, page from Catalog Design Progress, 1950.

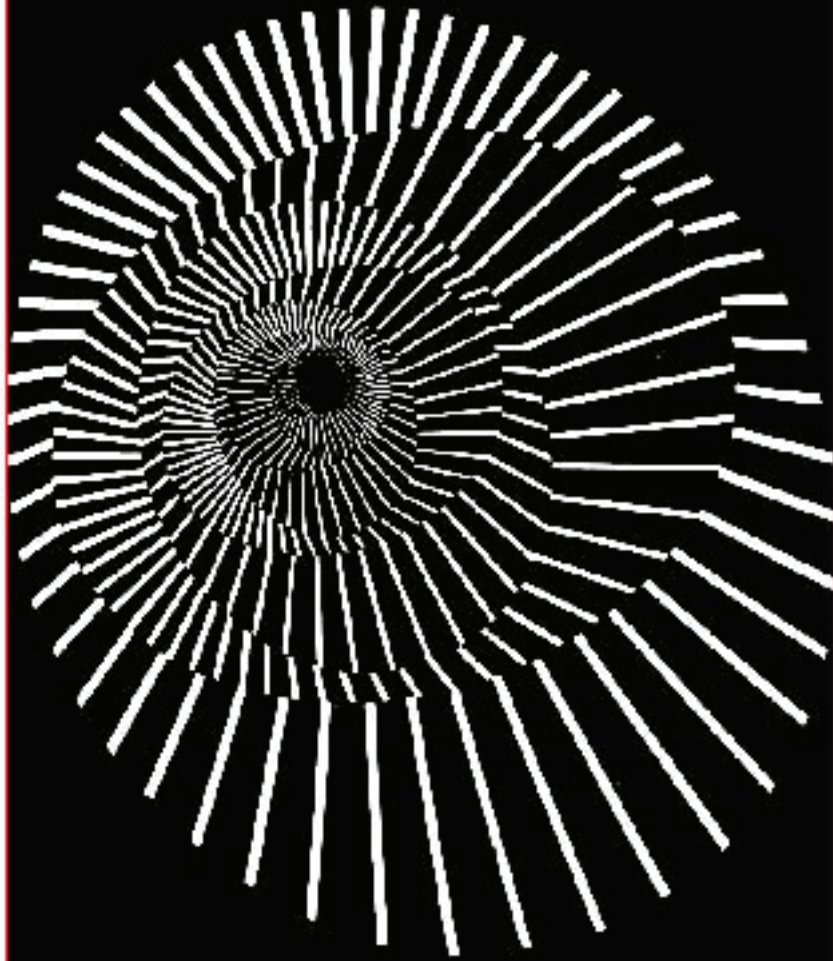


Ladislav Sutnar, page from *Catalog Design Progress*, 1950.

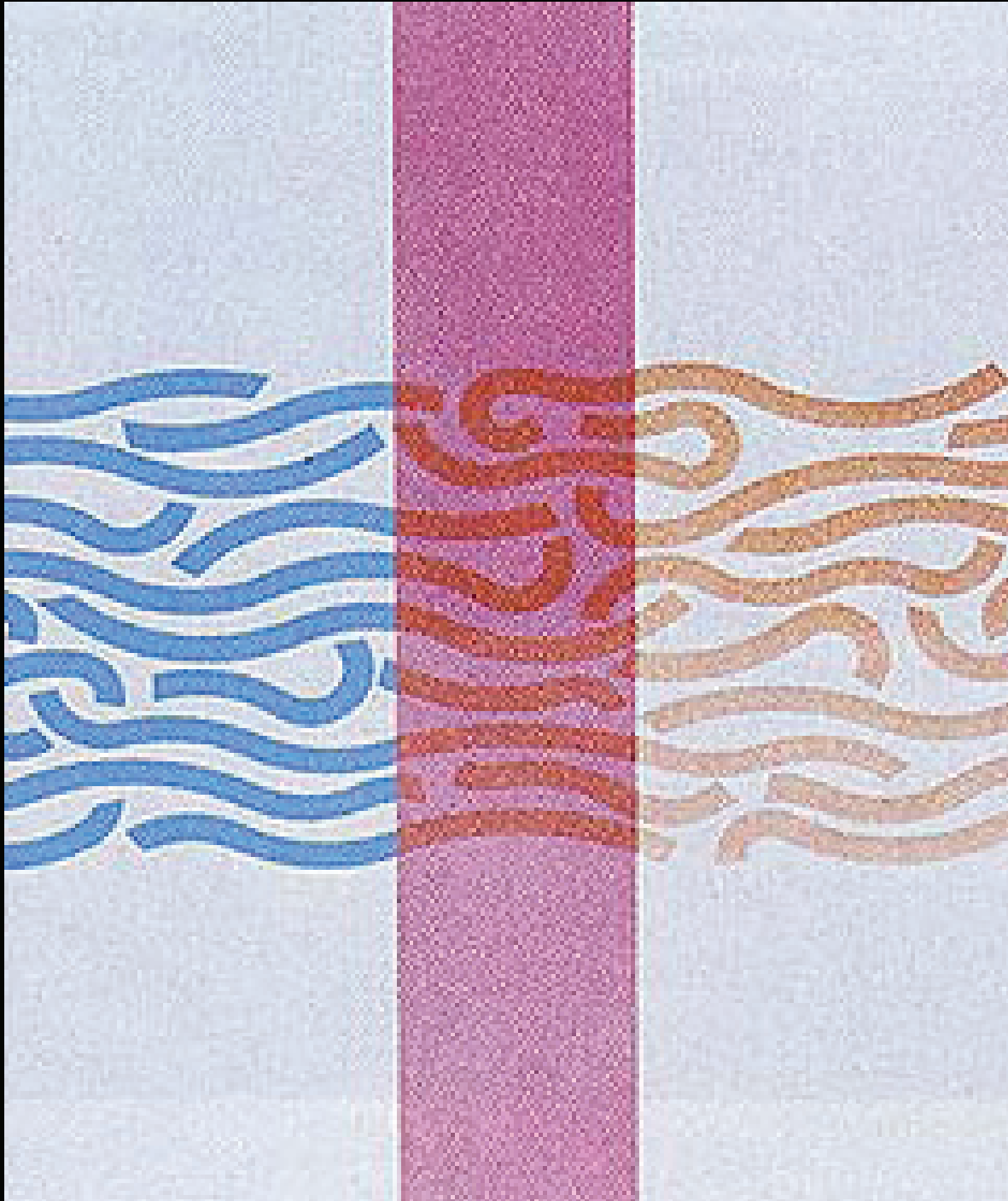


Anton Stankowski, trademark for Standard Elektrik Lorenz AG, 1953. Dynamic equilibrium is achieved by an asymmetrical construction in an implied square, signifying communications transmission and reception.

LORENZ 1957



Anton Stankowski, calendar cover for Standard Elektrik Lorenz AG, 1957. A radial configuration symbolizes transmission and radiation using the client's radio and telephone products.



Anton Stankowski, image from a Viessmann calendar. Linear elements change color after passing through the central bar, representing heat and energy transfer in furnace boilers.

Berlin-Layout

BERLIN

2. Auflage



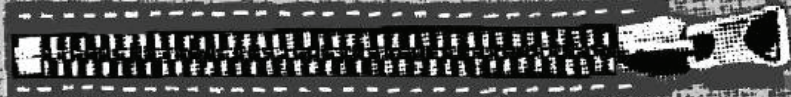
Anton Stankowski, cover for Berlin-Layout, 1971. The cover design derives from a Stankowski painting.



William Golden, CBS Television trademark, 1951. Two circles and two arcs form a pictographic eye. Translucent and hovering in the sky, it symbolizes the awesome power of projected video images.



I've got a Secret



CBS TELEVISION

Georg Olden, television title for I've Got A Secret, 1950s. The zippered mouth becomes an immediate and unequivocal symbolic statement.



Paul Rand, IBM Trademark, 1956.



Paul Rand, “Eye Bee M” Poster, 1981. Using the rebus principle, Rand designed this poster for the presentation of the Golden Circle award, an in-house IBM occasion. Although Rand eventually prevailed, it was temporarily banned, as it was felt that it would encourage IBM staff designers to take liberties with the logo.



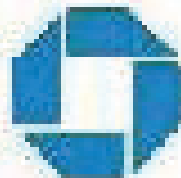
Paul Rand, various logomarks.



Ivan Chermayeff & Tom Geismar.



CHASE



Chermayeff & Geismar Associates, Chase Manhattan Bank corporate identity program, 1960. Consistent use of the mark, color, and typeface built recognition value through visual redundancy.

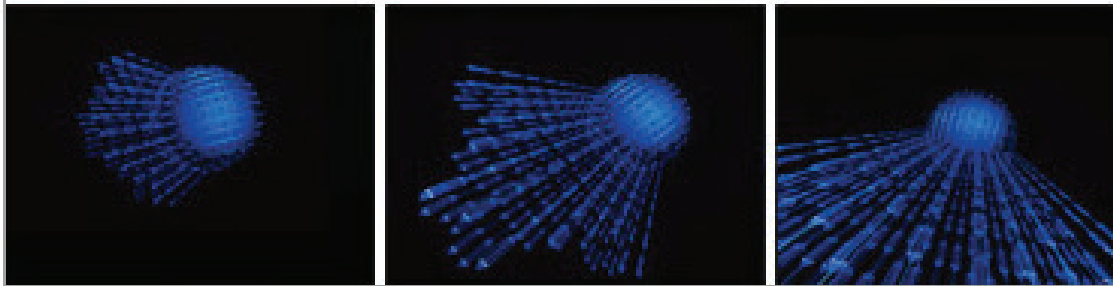


Chermayeff & Geismar Associates, Mobil Oil
trademark, 1964.



AT&T

Saul Bass & Associates, AT&T computer graphics animation identification tag, 1984. A spinning globe gathers electronic bits of information, then transforms into the AT&T trademark.





Muriel Cooper, MIT Press logo, 1963. Vertical lines imply books and can be read as mitp.

UNIMARK INTERNATIONAL
The Design of Business and the Business of Design

Jan Conradi
Lars Müller Publishers

UNIMARK



Unimark.



John Massey, trademark for the U.S.
Department of Labor, 1974. Stripes on the L
forms suggest the American flag's stars and
stripes.



Pat Gorman and Frank Olinsky of Manhattan Design MTV, "Colorforms" logo, 1985. Random patterns of geometric shapes convey a playful resonance.



Pat Gorman and Frank Olinsky of Manhattan Design, MTV “puzzle” logo, 1985. The logo is assembled, dismantled, melted, and shattered without losing its ability to verify identity.

