

Graphics Principles & Industry Application

DES10649 Assignment 2

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A critical analysis and description of five forms of graphic communication selected from industry and commercial enterprise.

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Introduction

Human kind has engaged in graphical communication for at least as long as our archeological discoveries & dating technologies allows us to know.

Durable geology and a dry climate has protected the world's largest collection of rock engravings on Western Australia's Burrup Peninsula. ANU geologists have now determined "potential for the preservation of engravings up to 60,000 years old." (Sonni, C, 2013) With estimates of 300,000 to 1,000,000 rock art motifs around Burrup we can be confident graphical communications were culturally fundamental to the earliest of cultures.

And so it remains today. Our modern forms of graphical communication include carefully developed pictograms, thoroughly reviewed to ensure cross-cultural understanding and standardised to address a global audience.

We imagine, develop, refine and renew graphical communications, sometimes drawing on our heritage to continue the narrative that our symbols communicate. Often these symbols perform their roles more effectively than any other communication form could do.

I present a collection of five well known forms graphical communication forms and will critically analyse their origins, relevance, influences, sensitivities, expectations and applications.

LOGO

Thames & Hudson (2012) define the logotype to be Letters or word formed into distinctive and unified form. Can often provide the basis for a company trademark, brand or corporate identity. Often abbreviated to 'logo'.



[Stirlingbrands.com](http://stirlingbrands.com)

Burger King styles itself as "serving high-quality, great-tasting, and affordable food". With a 50 year heritage it is committed to "premium ingredients, signature recipes, and family-friendly dining experiences." (bk.com)

Considering the various logos representing other leading fast food providers it is immediately apparent that colour also plays a critical role in design of the visual symbol. Angela Wright, being a world "expert on the unconscious effects of colour" identifies orange as a colour for food with red being associated with stimulation. And so by deduction the Burger King logo stimulates our senses for food. Wright may argue the choice of blue in the outer ring serves to help us 'trust' in the brand and its offerings. Perhaps, and it is also likely to serve three other roles despite blue being the most psychologically unappetising of colours; to differentiate from its competitors, in contrast it propels the red & yellow forward and compliments the warmth of the identity. (Simmons, Belonax, & Earhart, 2006, p. 42).

Hashimoto, & Clayton (2009, p. 166) apply a broader perspective to the logo referring to it as a "visual symbol". Logo design, through methods of abstraction, simplification, repetition, line and shape and type combination facilitate the design process and assist to address the design problem.



[Logostage.com](http://logostage.com)



The hamburger graphic was so effective, said creative director at Stirling Brands, Marcus Hewitt explaining their refresh, that research indicated consumers would recognise Burger King's logo where "any two words" were within the bun. (Simmons, Belonax, & Earhart, 2006, p. 42).



1998 The BURGER KING® "Bun Halves" logo is redesigned and BURGER KING® restaurant locations are given a fresh new look.
bk.com

Recognising "the equity of the famous BK buns" Stirling brands brought more "energy to the brand" and "reignited the brand's passion for taste".
[\(stirlingbrands.com\)](http://stirlingbrands.com)

The dynamic effects of angling a revised typeface and then extending it into the new blue frame, coupled with the new reflective bun elements were features of Stirling's refresh.

As a measure of success Stirling credits 10 to 12% of sales increases within 6 months of the launch of Burger Kings rebranded outlets.

[\(stirlingbrands.com\)](http://stirlingbrands.com)

IDEOGRAM

The ideogram as a form of graphical communication has been used widely since pre-history (Moffatt, 2007), and remains in widespread use today.

Ideograms are graphic symbols typically presented as, or with origins in a line art, as opposed to a more complex pictorial style. Ideograms convey an idea, meaning, concept, instruction or association. They do not inform the viewer of pronunciation and can vary in function from universally interpretable by all populations, through to secret symbols requiring cryptic knowledge. Ayiter (n.d.) extends the use of ideograms as Arabic numerals and mathematic notation.

With 2.1 Billion followers (McCandless. 2010, p 98) the Christian church is arguably the worlds largest religion, Islam being next largest with 1.5 Billion followers.

In AD303, during the 19th year of the reign of Emperor Diocletian “an imperial decree was published everywhere, ordering the churches to be razed to the ground and the Scriptures destroyed by fire, and giving notice that those in places of honour would lose their places, and domestic staff, if they continued to profess Christianity, would be deprived of their liberty.” (uchicago.edu) It is no wonder then that secret symbols including ideograms such as the Ichthys Fish, Anchor and Chi-Rho featured in Christian history, being seen in the catacombs of Rome and used for burials from about 150 - 410 AD (Wilson, 2006).

Early in the 4th Century the victorious Emperor Constantine I, halted Diocletian's Christian persecutions. Nightingale explains, in AD312 Constantine dreamt of “a Christogram in the sky and heard the words, IN HOC SIGNO VICTOR ERIS, meaning in Latin “In this sign you will be the victor.” He fashioned his dream-inspired *labarum*, (battle staff) to carry the Chi-Rho monogram of the first two letters of the word Christos, (XPIOTC) shown here.



This state endorsed religious monogram, with deep Christian roots in the catacombs, and widely circulated throughout the Roman empire on coins, art and sculpture, heralded a new order of state ordained Christianity. Nightingale goes on to describe how the Chi-Rho monogram gained prominence under future Emperors of the Constantine dynasty until “over a period of years the Labarum of Constantine slowly gave way to the crucifix as the preferred symbol of Christianity on Roman coins.”

Taylor (1996) describes one of Constantine’s several important innovations was to strike a lighter coin which was to “become famous as the only coin of the realm which was accepted as payment for taxes. The *solidus* remained the standard gold coin until the turn of the millennium, 700 years later.” And so the die was set for widely travelled coin to convey the might and right of Christianity throughout Roman empire into the 2nd millennium.

The coins depicted herein demonstrate how the cross may have evolved up to AD582, and Orr (1996) provides further evidence describing the *Solidus* up to AD 518 now “transformed by the incorporation of Christian symbols.” Orr goes on to explain in the 7th century the *Solidus*’s most frequently depicted insignia of power and authority was the *globus cruciger* being “a globe surmounted by a cross.” The emperors now declared their authority to rule in the name of god and their cross promoted this authority.

In a time when communication systems included orators, couriers, scribes and heralds, numismatic images were undoubtedly a potent means of communication to the masses, by their Empirical rulers.

The evolution of the Latin Cross as an ideogram on Roman Coinage

Constans coinage (Son of Constantine) AD337 to 350.

Two soldiers flanking the Labarum (Chi-Rho standard).
forumancientcoins.com



Magnentius maiorina coinage AD 350 to 353. Magentius killed Contans, Constantine's son. He is said to have placed the Chi-Rho in prominence to gain much needed divine favour. Note the Greek Alpha & Omega Symbols, "I am Alpha and Omega, the beginning and the end, saith the Lord God, who is and who was  who is to come, the Almighty .." (Revelation 1:8). numisology.com



centenionalis - struck by Arcadius AD383-388

The notion of the emperor as a warrior protected by the Christian god is portrayed at a new level with this striking portrait of Arcadius, in which the hand of God is actually crowning the emperor. The reverse is another variation of victory in battle under Christian protection.

[Numisology.com](http://numisology.com)



AD 425-426 "Here, we see Galla Placidia (regent of the Western Roman Empire. The reverse depicts a cross, symbolizing Galla Placidia's Christian faith." moneymuseum.com



Tiberius Constantine - AV solidus, A.D. 578-582. "The cross on the steps is called the cross calvary because it is assumed to refer to the cross on the hill of Calvary. The immediate inspiration for the image may have been the golden cross that was erected on Mount Calvary in the reign of Theodosius II (A.D. 408-450). Although the type was used only once in sixth-century coinage, it was often used during the seventh and eighth centuries". [Orr \(1996\)](http://Orr (1996))



I have described how Roman coins indicate a symbolic evolution from the Chi Rho ideogram to the Latin Cross however that is not to suggest this is how the Latin Cross, also known as the the crucifix came into being.

Liungman (1995, pp. 597) claims the cross is one of the oldest ideograms, found in caves and on rock faces dating back to 20 millenia BC. It was common in the ancient America's, Asia and Europe. The Egyptian Ankh ☥ is another example of an ideogram from antiquity, featuring a cross with a handle.

Liungman (pp. 107) argues the Latin Cross as a "symbol cheifly associated with Christian religion", originated from the Latin "cruicare" *to torture*, and now functions as "the Western World's symbol par excellence".

However, to my utter fascination I have discovered credible debate surrounding the Latin cross and its historical place as an icon truly depicting the crucifixion. In posters, paintings, drawings, carvings and sculptures, in glasswork, woodwork and metalwork, on coins and notes, on stickers, pendants, prints, documents, bills and books, on coats of arms, shields and swords, on planes, in trains and automobiles, in churches, homes and public buildings, on war machines and tatoos, the crucifixtion scene, and its symbolic cross, is ubiquitous.

And yet, despite what I understood to be a simple truth, fostered by a lifetime of such imagery and associated narrrative, there are those who have convincingly argued Jesus was likley to have been executed on a Stauros, being more likley a straight piece of timber or tree's limb, common to executions of the time.

Parsons (1886) approaches the question from various angles (including Constantine coinage and absent symbols of the cross in Roman catacomb archaeology) and presents some hard hitting arguments including;

"It need only be added that there is not a single sentence in any of the numerous writings forming the New Testament, which, in the original Greek, bears even indirect evidence to the effect that the stauros used in the case of Jesus was other than an ordinary stauros; much less to the effect that it consisted, not of one piece of timber, but of two pieces nailed together in the form of a cross."

The Bible's New Testament, Matthew 27:40 says "If thou be the Son of God, come down from the cross." So I counted 27 other references to the "cross" within the New Testament. Parsons would have us understand the whole business was lost in translation when Greek words "prospēgnumi, anastauroo, sustauroō, and stauroō" were translated to suggest a cross was involved, when in fact pre-christian translations of those words would differ to exclude any cross.

Gunnar Samuelsson's doctoral dissertation, Crucifixion in Antiquity (2011) tackles similar issues. The inside jacket readies the reader, stating "the New Testament texts offer only a brief description of the punishment that has influenced a whole world." The resultant reaction to this work was one of worldwide attention and misunderstanding (Samuelsson, pp. 309), "where rhetoric and vitriol loom rather larger than verbal scholarship." (<http://exegetics.org/Reactions.html>)

Samulessong really splices it up, and I believe with plenty of reasonable evidence, saying "Perhaps crucifixion as we know it today did not even come into being on Calvary, but in the Christian interpretation of the event" (pp304).

Whatever the case, the Latin Cross as a symbol has served Christianity for a long time and I suspect, no matter the arguments, evidence or logic otherwise, that it will continue to do so for a long, long time to come.

PICTOGRAM

A Pictogram is a pictorial sign that depicts a simplified representation of a particular object or activity (Thames & Hudson, 2012).



The graphic designer, researcher and educator Elif Ayiter from Turkey's Sabanci University argues pictograms appeared before ideograms and were used widely by ancient cultures since around 9000 BC. "Pictograms are still in use as the main medium of written communication in some non-literate cultures in Africa, The Americas, and Oceania, and are often used as simple symbols by most contemporary cultures."

It is no surprise that pictograms continue to occupy a place in our daily communication. The International Organization for Standardization, (ISO) have a "technical committee, ISO/TC 145, Graphical symbols, that has defined internationally accepted requirements for designs, colours, content and shapes of graphical symbols." (The international language of ISO graphical symbols., 2013 p.1)

ISO standards provide "coherent set of graphical symbols to help overcome language and other barriers... [to] help keep you safe and well-informed".

One such symbol is known as WSP005 - No Diving, and is entirely appropriate in the Australian environment where water based activities are commonplace.

The symbol is derived of the prohibitory sign in red, depicted by a straight line diagonally placed in the circle, and a human form diagonally downward with arms and legs outstretched in line with the torso, above the wavy elements of water.

Depicted overleaf is the sign and details from the standard, listed at iso.org.

Standard : ISO 20712-1:2008 — Water safety signs and beach safety flags

Title : No diving

Function/description : To prohibit diving into water.

Image content : Human figure diving, two wavy lines.

Reference No : WSP005

Category : Prohibition

Registration date : 2008-06-01

Status : Active

Hazard : Divers being in an area where they could collide with other people or encounter other hazards in the water.

Human behaviour that is intended to be caused after understanding the safety sign's meaning : No diving

Need : People can injure or drown themselves or others by diving in hazardous locations or areas of aquatic activity.

Context of use : In areas of aquatic activity, water safety, aquatic safety, and swimming pools.



iso.org

If a picture tells a thousand words, then those words should be easily be comprehended by the vast majority of able Australians. Despite this The Royal Life Saving Society Australia report (2008, p. 1) into *Using signage to promote water safety and prevent aquatic related injuries in Australia* commented, “There is a lack of evidence supporting the effectiveness of water safety signs for improving safety (including reduction of drowning).” And interestingly, despite standards based signs conveying glaringly obvious messages, the RLSSA notes people receive almost no training on water safety signage, which may impact on their risky behaviour (p. 24).

The findings of a study conducted by Goldhaber and deTurck (RLSSA pp. 13 & 14) to examine the effectiveness of ‘No Diving’ signs at a school pool found “‘No Diving’ signs did not affect either students’ perceptions of diving into shallow water as dangerous, or their intention to dive into shallow water.”

Water related accidents are a main cause of traumatic spinal cord injuries and the estimated annual Australian financial cost of spinal injuries is \$2billion (Spinal Injuries Association). Considering also, the massive lifestyle, emotional and opportunity costs of spinal injury it seems there is urgent work to do in spreading the graphic message of water safety sign WSP005 - No Diving.

MONOGRAM

The [Oxford Dictionary of English \(2010\)](#) describes a monogram as a motif of two or more interwoven letters, typically a person's initials, used to identify a personal possession or as a logo.

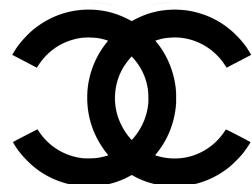


YSL Monogram designed by Adolphe Jean-Marie Mouron, also known as Cassandre. 1962. theimagist.com

Like several of the monograms depicted herein the interlocking YSL is typical of the definition, being the initials of famous designer Yves Saint Laurent. The monogram (and logotype) was designed by artist Adolphe Jean-Marie Mouron (aka Cassandre), shortly before YSL's first Haute Couture collection under his own name, for which Life magazine called his designs "The best suits since Chanel". (yslbeautyus.com)



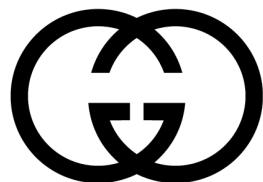
amazon.com



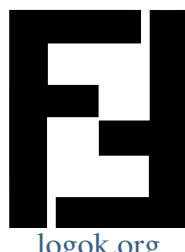
lilapink.com



logok.org



logok.org



logok.org



logok.org

To appreciate YSL's talent first consider the house of Dior. As a highly successful global brand across a wide product range Dior dominated fashion during the post war 40's and 50's. "Indisputably the world's most famous fashion designer" with the biggest clients being Hollywood stars and New York socialites, Dior employed talent. Yves Mathieu-Saint-Laurent joined Dior in 1955 and shot to international fashion prominence following Dior's death in '57. (designmuseum.org). Laurent was promptly announced as Dior's Chief Designer, the youngest ever at age 21 (yslbeautyus.com).

During his career spanning over 50 years YSL was largely responsible for changing the way women dress (nyTimes.com). In '67 his “City Pants” broke taboos and supported, if not inspired social change for women’s wear. In '68 his African styled “Safari Suit” town wear reinvented the functional hunting suit (kci.or.jp). YSL courted controversy and influenced change. Introducing the smoking suit, leopard prints, trench coats and beatnik style spoke of his fashion and introducing black skinned models spoke of his cultural liberalism. “He is a true visionary who beautifies women without ever imposing himself on them. He is attentive to every life story and reveals beauty in all its rich diversity, like a discreet ambassador of grace and sensuality.” (yslbeautyus.com)

A common conception of the fashion industry are seasonal changes, they keep the bobbins spinning. And yet during an interview in 1983 he said ““A woman’s wardrobe shouldn’t change every six months. You should be able to use the pieces you already own and add to them. Because they are like timeless classics.”

As a photographer shooting commercial event work I covered many events for my client, YSLBeaute, and later after their acquisition, L’Oreal. Whilst I didn’t covet the fashion per se, I was always mindful of the grace of these events, the preparation, attention to detail, the quality & luxury of the products and the panache they seemed to inspire in so many. At the heart of my interest was the YSL monogram, with a style I considered complex yet clear, strong yet feminine and always very stylish. Designer Bruno Sellés (2012) says it all;

“Cassandre managed to perfectly capture the sensibility and sexual ambiguity of the fashion designer Yves Saint Laurent in this design. Years have passed but, like any good logo, it still stands strong, setting itself apart from its fellow brands. It has become not only a synonym of the ultimate luxury brand, but also a symbol of quality. The three capital letters are turned into a charmingly elegant monogram that when left by itself still stands for most, if not all, of the values mentioned here”.

When an iconic, internationally recognised graphic is under threat, and even removed from circulation during a re-branding foray, expect fallout.

The YSL monogram and logotype represented YSL for over 50 years, being displayed widely in media from stadium insignia and flags, photo call walls, movie screens, websites, (fashion) runways and window dressing, celebrity t shirts, product packaging and containers, advertising, shop fittings (beauty counters in department stores), magazines, books and billboards.



Two examples of YSL branding used to promote the luxury and beauty its products promise. © Cam Mills 2008

Following the controversial re-branding exercise orchestrated by YSL's new creative director, Hedi Slimane, the monogram is indeed a rare occurrence on the www.ysl.com website. Instead, YSL and the logotype is replaced with sans serif text "SAINT LAURENT PARIS".

International arguments abound about the practice and its process, with Tony Chambers of *Wallpaper* justifying their rebranding award to YSL, advising "The new stripped-back and minimal Helvetica will sit perfectly (as it originally did) with the rhythmic charm of Cassandre's monogram."

In the other corner Imran Ahmed, editor-in-chief of *The Business of Fashion* scolds the behaviour of Saint Laurent's PR team in saying "Successful brands aren't defined by a set of rules conceived in the control tower of a company's headquarters and

broadcast to the world. They are ideas that live in conversation with the world. They can't be dictated. They must be nurtured."

Time will tell if the process was insightful, or folly, but we know it aroused sentiment, as [mymag.com \(2012\)](#) reported, "YSL without the Y is not YSL."

COAT OF ARMS

The [Oxford Dictionary of English \(2010\)](#) describes heraldry as a system by which coats of arms and other armorial bearings are devised, described, and regulated. A coat of arms displays the distinctive heraldic bearings or shield of a person, family, corporation, or country.

[Velde \(1999\)](#) explains the accepted theory for the origin of armory (coats of arms) is that they originated during the 11th and 12th centuries in response to developments in body armor where helmets obscured the fighter's identity. By painting emblems on the shield a fighter's allegiance would be immediately apparent. The use of crests and coats of arms continues today demonstrating symbolic functions and relationships.

Ferdinand Porsche and his son Ferdinand ("Ferry") [\(Porche.com\)](#) established the Porche AG as a manufacturer of sports cars. The Porche family had deep experience in European automotive engineering, with Ferdinand Porche (snr) and Porche AG credited for [\(porche.com\)](#):

- Design of the world's first all-wheel race car (1900),
- Design of the world's first hybrid petrol/electric vehicle (1900)
- Design of, and racing to victory in the 1910 Prince Henry Trials, the Austro-Daimler touring car
- Design of the Mercedes Compressor Sports Car.
- Design of the Porsche torsion bar suspension
- Design and manufacture of the VW beetle

In 1948 the first Porche to bear the company's name, the Porche 356 Roadster won its first class victory at the Innsbruck Stadtrennen. [\(porche.com\)](#)

Porche applied its engineering knowledge and racing insight to design a competitive package from the beginning. The 356 was light with an aluminium body (at 585kg - about 40kg's less than a mini), agile with a mid-engined body, comfortable, safe feeling and reliable using the tried and trusted VW engine, an unusual combination of features for the time. [\(Porche.com\)](#) The 356 was designed to win, and to sell, and by

1958 the 10,000th Porche 356 Roadster was produced, no mere feat in the post war economy.

During their formative years Porche focused closely on engineering, production and sales, and overlooked branding. It wasn't until 1952 that Porche created the characteristic shield following requests from agents and importers ([Lovett](#)). The Porche shield was initially placed "on the horn in the middle of the steering wheel" on the 356 roadster, regrettably Ferdinand Porche senior didn't live long enough to witness this. ([Porche.com](#)) 

[Aric Chen, travel writer for the New York Times](#) might have missed the point when he journeyed in 2007 to Stuttgart, the home of Porche, reflecting on;

"the iconic Porche shield that adorns the hood...they will notice the black silhouette of a horse at the shield's center. It was derived from the city seal of Stuttgart -- a subtle yet enduring reminder of where their car, perhaps even all cars, originate".

Had Aric more thoroughly researched the crest he would have found a symbolic duality with a "black horse rampant, an expression both of forward thrusting power and a derivation of the city seal." ([porche.com](#)) Some might speculate the black horse rampant borrows from Enzo Ferrari's logo featured a similar symbol adopted prior, in 1923 ([Ferrari.com](#))

History proves Porche's adoption of the horse was steeped in cultural heritage. A Google translation of a City of Stuttgart historical webpage ([Stuttgart.de](#)) proclaims "the town seal of 1433 to show a (heraldic) galloping horse in late gothic round shield", pictured herein.



Geographic and cultural heritage is pronounced in other elements of the Porche crest. The state colours of Württemberg-Baden, black and red are represented along with the antler symbols which have origins in the Arms of the kingdom of Württemberg ([www.heraldica.org](#)).

[Early Coat of Arms - Stuttgart](#)
www.stuttgart.de



Porsche's present Coat of Arms
www.coolfreehdwallpaper.com

I can not offer evidence to explain the process of gold plating the crest, enough to say it contrasts well with red & black, represents quality, luxury and style, gold represents one of the national colours of Germany, and in the ethos of Porche is likely to last a very long time as gold does not oxidize as lesser metals would.

The name Stuttgart represents a ‘clear sign of the bond [Porche] felt with the town in which they were based’. The “roof over the whole” as Porche puts it, is the company’s name, crowning the composition.

Lovett describes the script used on the crest having square shape some minor evolution over the period of use. Of interest is that Porche began painting the Porche name in black (from silver or gold) after 1994 (Porche.com), adding more contrast and impact to the brand name.

The Porche Crest, as it is known, is a registered trademark of Dr. Ing. h.c. F. **Porsche AG**. Porche regard it as “Our top horse in the stable”, a symbol of quality suggesting no government roadworthiness sticker” is required.

As “a unique company with strong ideals” Porche vehicles “meet our exacting standards in terms of quality and safety”, where “high performance meets outstanding everyday practicality”. Porche seems well aware of the ancient heraldic functions of its crest.

From 1959 Porche vehicles have only displayed their crest on the steering wheel, the bonnet and the wheel caps, and Porche proudly maintain “this limited but well-placed distribution of the crest [continues] to this day.”

Conclusion

Our employment of various forms of graphical communications is ever present and a vital aspect of our communication systems.

The value we place on today's corporate graphical communications is significant.

A 1997 BBC logo refresh was estimated to cost in excess of £5m for 3 letters in upright boxes, using Gill Sans typeface (Walker, n.d.). It is clear that the effectiveness of such modernised symbols warrants major financial investment from industry.

Yet, in the spirit of human endeavor, our interests, like our symbols, evolve over time to suit our changing needs.

Back in the Burrup it is claimed over 10,000 ancient rock carvings, relevant, if not significant symbols from other's time, have been destroyed in the face of our modern industrial development (Burrup).

Imagine a time when all governments demand, and all industries support an equivalent value on our ancient graphical communication heritage, as they do our current, and relatively transient symbols.

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