1964

Graphic, Identity Symbol Theories and the Creation of an Institutional Graphic Image

James J. Burke Jr.

Follow this and additional works at: http://scholarworks.rit.edu/theses

Recommended Citation


This Thesis is brought to you for free and open access by the Thesis/Dissertation Collections at RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact ritscholarworks@rit.edu.
Graphic, Identity Symbol Theories and the Creation of an Institutional Graphic Image.

James J. Burke, Jr.
Candidate for the Master of Fine Arts in the College of Fine and Applied Arts of the Rochester Institute of Technology.

May 28, 1964

Advisor: Prof. H. J. Barschel
PREFACE

Spring 1963: Several future oriented people have come to the realization that there is going to be a new Rochester Institute of Technology. Plans are now in terms of steel and concrete. The new R. I. T. will continue the aims of the old and amplify on them. A startling phenomena arises though when we are asked to define what constitutes the Rochester Institute of Technology. Though the institute is basically a sociological function, a place for self-betterment contributing most influentially in the community, it is more. My problem will be to define this total concept graphically, but I want to make it clear from the onset that I do not plan to do so by drawing on past trends in the field of school symbols and emblems. These are stagnant enough without further emphasis. My thesis proposal follows.

I The purpose of this thesis is to investigate and synthesize the theoretical requirements for the functional, aesthetic, socio-psychological institutional graphic identity symbol, the application of said thesis to be the creation of just such an identity for the Rochester Institute of Technology.

II Scope of the Thesis Research into the contemporary aspects of this field will be undertaken by surveying successful creations both in the United States and Europe. A careful analysis of relevant visual and intellectual material will follow. Firms tentatively selected for analyses are Westinghouse, IBM, Xerox, General Dynamics, Volkswagen, Olivetti..... A further area of research will be to determine the elements of applications most expedient to the socio-psychological communication of such a symbol to create an identity. The final area of research will be in the creation of the symbol for the Rochester Institute of Technology. This will be through the study of the history of the institution and through a series of interviews with the people who make and communicate what the institute is today.
From this I will synthesize what has to be symbolized. There will be no limitations as to media. At least three symbols will be presented with color schemes and two applications. The one most representative will then be shown in the diversified manner developed through research.

III Procedures The following are the developmental steps of my thesis. First, I will define what the contemporary graphic identity symbol is and what it implies. Second, contemporary creations will be analyzed functionally, aesthetically, and socio-psychologically to determine schools of thought and the elements giving this all inclusive meaning. Three, there will be a summation of these findings which will be used as a guide in my creation. Four, I will undertake the creation of such a graphic identity symbol for the Rochester Institute of Technology with a careful analysis of my creative process.

IV Alternative Proposals
A. The image of R. I. T. in Cinematography
B. Television and the Element of Movement in Graphic Design.

At this time I wish to make the following acknowledgments: to Mr. H. J. Barschel, my advisor, without whose advice and challenge I could not have accomplished what I have and for whom I have a great deal of creative admiration; to the library staff of Mrs. Kanwischer, Mrs. Taylor, Mrs. Reddington, and Mrs. Allard without whose aid I would have floundered; to Bev, my driving force; and to my parents who made this all possible.
TABLE OF CONTENTS

BOOK 1

Preface
List of Illustrations
Introduction
Corporate Symbols: America
Corporate Symbols: Europe & Japan

BOOK 2

Graphic Identity Development:
A Symbol for the Rochester Institute of Technology

BOOK 3

Suppliment

1. Westinghouse Graphic Identification Manual
2. Image By Design
3. Reference Sheet for Sign Painting
5. General Dynamics: Annual Report 1959
6. Perspective: General Dynamics
7. Canadian National Railway, Brochure
8. Symbol Scaling Chart
9. Application: Locomotive
10. Application: Mobile
11. Application: Box Car
12. Application: Forms
13. Application: Letterheads
15. Canadian National Railways Brochure
16. Olivetti: A Contemporary Image of Style and Industry
LIST OF ILLUSTRATIONS

**BOOK 1**

<table>
<thead>
<tr>
<th>Plate</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Westinghouse Symbol</td>
<td>6a</td>
</tr>
<tr>
<td>II Westinghouse Symbol History</td>
<td>7a</td>
</tr>
<tr>
<td>III Westinghouse Logotype</td>
<td>14a</td>
</tr>
<tr>
<td>IV General Dynamics Symbol</td>
<td>17a</td>
</tr>
<tr>
<td>V General Dynamics Letterhead</td>
<td>17b</td>
</tr>
<tr>
<td>VI General Dynamics Applications</td>
<td>19a</td>
</tr>
<tr>
<td>VII General Dynamics Advertisement</td>
<td>19b</td>
</tr>
<tr>
<td>VIII Canadian National Railways Symbol</td>
<td>20a</td>
</tr>
<tr>
<td>IX Canadian National Railways Applications</td>
<td>22a</td>
</tr>
<tr>
<td>X Survey of Foreign Symbols</td>
<td>28a</td>
</tr>
<tr>
<td>XI Survey of Foreign Symbols</td>
<td>28b</td>
</tr>
<tr>
<td>XII Survey of Foreign Symbols</td>
<td>28c</td>
</tr>
<tr>
<td>XIII Survey of Foreign Symbols</td>
<td>28d</td>
</tr>
<tr>
<td>XIV Swissair Symbol Concept</td>
<td>30a</td>
</tr>
<tr>
<td>XV Symbol of Zurich, Switzerland</td>
<td>32a</td>
</tr>
<tr>
<td>XVI Feldmihle AG Symbols</td>
<td>32b</td>
</tr>
<tr>
<td>XVII Pirelli Symbol Concept</td>
<td>33a</td>
</tr>
<tr>
<td>XVIII Symbol of Olivetti</td>
<td>36a</td>
</tr>
</tbody>
</table>

**BOOK 2**

| Evolutionary Sketches                                                 | 46a,b,c|
| Final Symbols                                                          | 55a,b,c,d|
| Applications                                                           | 71a,b,c,d,e|
INTRODUCTION

Research is functioning directly on all our lives today by bringing to us challenging new micro and macrocosms for our perception and understanding. As a result our conceptual perceiving mechanisms are always evolving. The visual processes, the most understandable, are now being aided by invisible ones such as psychology; and there seems to be a growing gap or abstraction separating form and function or image. Consequently, many of our old symbols have lost their traditional meaning. The eye must renounce familiar sights and detect new and more significant ones. This introduction of new levels of consciousness with their visualization and the creation of new and more appropriate symbols for specific notions is a new role for the graphic designer.

This visualization process contributes to a greater grasp of the scope of functions performed. The goal of work ultimately becomes the expression of invisible processes with the aid of calculated colors and shapes; and when capably performed, it elevates the field of graphic design from that of decoration to an aesthetic experience. It becomes necessary to entrust part of one's creativity to the influence of science to determine the most directly meaningful systems of thought.¹

Historically, the trademark, or symbol, or signet is nothing new; it is as old as man. Begun as a mark of ownership, it remains

such today. It evolved through the personal emblem, to the official crest, to the trademark and the corporate symbol. Each of these has undergone a separate development and is now at a different stage.

Heraldry and personal stamps are our first known examples and are still under the influence of tradition through their rejection of contemporary forms. It is particularly interesting to note that this field is deplorable here on the American continent as evidenced by school symbols. Here in America the onset of the industrial revolution saw the emblem become the trademark, but it retained its old character and still does for many out of date firms today.

In Europe with the birth of the Renaissance and the invention of printing, there arose an inspiration in the graphic and book trades for the creation of new and simpler emblems. Gutenberg's collaborators, Fust and Schoeffer, used the first printers mark in 1457; and for the next five hundred years, printer's marks were artistically to the fore. The mid twentieth century has seen a rebirth of this trend. In 1457 these marks signified firms and groups and declared that quality resided with them. By associating symbol with name, the producer implied quality by guarantee. Even as it has been passed down to us, the trademark is basically a pictorial concept; for although text can accompany it, it relies on a direct impact and associative character to make clear its scope. In today's world of globe girdling companies this pictorial

concept is even more important, for pictures can overcome boundaries and language barriers that words or logotypes cannot. The symbol or logotype is perceived and unconsciously identified by the observer with words in his own language.

Today, the influence of trademark design cannot be over stressed. It is the first advertising constant in any undertaking. The trademark is the "shorthand sign" for the name of the company and its range of influence. It must be unique, unmistakable, and timeless. I. B. M. in 1955 said that a symbol should give light to the responsible function performed, to the progressive character, and to the importance to society through commerce and science. All aspects of the company's activity should be mirrored. Conflicts arise today over standards by which we judge commercial and artistic adequacy; and contrary to contemporary thought, simplicity is not the cure-all solution. Having the attributes listed above a symbol in addition must have features distinctive from its direct competitors.

The roads of thought in the creation of our symbol are basically three. We can select a meaningful natural object or shape and graphically eliminate all incidentals until only the essential and character containing elements remain. We could take a simple element and enrich it until it takes on a distinctive meaning. Finally we could combine these two theories. These methods have long been known to many cultures; the old Japanese family crests and symbols show the longest historical realization of them. Today, what we look for is more than a stylistic approach and more than a distinctive mark. We look more for the essence of a philosophy, of a function;

---

we look for an outlook. Thus, we have found that both yesterday and today such designs are not restricted to any particular race of culture, but are a common element all of humanity.

The path of the trademark to international validity has been a long one; but today as a result of this, symbol identities are a bonding element in society. They connect the here and the there and an individual to a group. We admire the rich imagination of marks of foreign lands; yet they do not seem completely strange to us, again suggesting a common basis for thought and a visual shorthand for creation and understanding. This completes the general introduction before we proceed in depth. Specific introductory remarks relating to Europe on America will be introduced at the heading of each section. In summation, the symbol is no longer restrictive or protective; it is the beginning of commercial and human relations.
Corporate Symbols: America

The expository material that follows will begin with an analysis of American identity symbol concept and not with those of Europe as history would seem to dictate. My reason for deviating from a historical approach is a simple one: understanding. An analysis of American trends will reveal to one a more straightforward approach and thus give us a firm foundation upon which to build an understanding of the more abstract European concepts.

In beginning our American trademark analysis, it is necessary to first mention a movement of great force now under way. The movement is one of the increasing role of typography in all forms of applied art and design. This has mainly been brought about here on the American continent because of the similarity of products, of product claims, and competition. Television has caused us to shirk from reading lengthy body copy and has attuned us to quick sharp titles and pictorial type.

The result of this force has led to an "Experiment in the Typographic Image". This word-picture gives the designer a much quicker and surer scope. These pictures are very demanding in that they require a tight unity of well selected elements and the taking of liberties with some of the standard rules for good typography. Standard deviations are the widening and dividing of letters, the elimination of leading between lines, and the removal of

---

spacing norms. These deviations apply directly to symbol design and accompanying logotypes. Here in America we are fortunate in an unusual way; we have no hard and fast tradition of typography. We can say that by using such deviations intelligently we are creating such a tradition here and abroad.

In symbol design, we strive for the picture and the text to be one unit and rely heavily on the element of impact through difference. Suffice it to say that some have gone to the deliberately ugly to achieve this end. A further far reaching implication of this experiment is that there has been a reverse to the trend of copy dictating the graphic approach. Today, the reverse is often nearer the truth. The new face created by the experiment just described is typically American; it is typical of a new contemporary approach. To analyse the American school for corporate symbol design, I am now going to undergo a detailed analysis of the birth of a new American symbol and what it took to make it a success.

Westinghouse Electric Corporation: The Circle "W"

Immediately, the reader must acquaint himself with the symbol under observation (See Plate I). It appears so simple, almost elementary, yet a multi-billion dollar corporation chose this symbol upon which to stake its entire face, name, and guarantee of quality. Basically it is three simple elements: the stylized "W", the underscore, and the circle. How could so little be so efficient? A point to be emphasized is the importance placed on this symbol and its role at Westinghouse.
In 1959, Westinghouse became concerned that their corporate image was more of the type that could be projected onto a television screen, only to be turned off at will. Further, it was felt that the image they reflected was more that of their advertising agencies than their own. Thus, it was decided that a new face had to be created, this would be created inside the company first. When this personality was established, then they would present it to the public in total. Top management was entrusted with the responsibility of focusing all graphic attention on this goal.

In February of 1960, President Mark Crescap gave his support to the appointment of Elliot Noyes as consultant design coordinator with R. E. Huppertz as coordinator in the company. Elliot Noyes enlisted the aid of one of America's most competent graphic designers whom he thought had the mastery required of such a task. Thus, Paul Rand arrives. The following material to be presented is the result of a personal interview on March 28, 1964, with Mr. R. E. Huppertz of Westinghouse, on Paul Rand's creative process, his aims, and ambitions.

Paul Rand's employment with the Westinghouse symbol creation began in winter, 1959-1960. Under Mr. Noyes, he was given a complete freedom to keep, discard or create any image he thought necessary. The only requirement was that it had to be, in the final product, explicitly and unmistakably Westinghouse. Where does one begin?

"Proposal for the New Westinghouse Trademark and Logotype:

In order to understand clearly the significance of these new designs, it would be useful, as a comparison, to discuss briefly the merits of those currently in use.

The Westinghouse trademark, as it was originally conceived, seems fundamentally sound (See Plate II):

a. it identifies
b. it is simple (unless surrounded by the trade
Undoubtedly, it would be a relatively simple matter to update and improve this mark: altering the proportions, reducing the thickness and size of the W (so that it is more easily reproduced), emphasizing the underscore, relating the circle to the other two elements more precisely and altering the color scheme.

It seems, however, that this procedure would only partially solve our problem. The Circle W, in spite of its basic soundness, is vulnerable in certain respects:

a. it lacks style
b. it is ungraceful and impersonal
c. it does not suggest or imply the nature of the business
d. it lacks flexibility and possibilities for greater variety
e. it lacks pictorial interest and decorative quality, so essential to a trademark lest it quickly become tiresome
f. its form can be altered; a perfect mark resists change, eg. Mercedes, Chanel.2

Paul Rand, thus after intensive study, discerned that the influence of the past history of this company need not play a definite symbolic part in his design. He was not chained to the past, for Westinghouse desired to go ahead. He further, paradoxically, concluded that the existing elements of the Westinghouse symbol were valid and meaningful, enjoying approximately 40% recognition by the general public. It was on this recognition figure that he decided to build. Mr. Rand found that he would only have to add two essential elements to fill his personal requirements for a successful symbol design. The first was the insertion of some element symbolic of the industry or products in which the company was a producer. The second element

2P. Rand, Circle "W" Symbol Presentation, Westinghouse Electric Corporation, Pittsburgh, Penna.
required was one of "light humor" which would bring a personality not only to the observer, but would help destroy the impersonality of a company of such size and diversification. The symbol was to appeal to the people both in the company and in the marketing world.

It must be noted here that the manipulation of the four broad areas described above is a task only to be tackled consciously by a master. Elliot Noyes felt and later expressed just this feeling over his decision to enlist the talent of Paul Rand. This was to be Westinghouse's first symbol designed by a professional, for their Public Relations Department had envolved the ones up to this time. What Westinghouse was hoping for from Paul Rand was actually a "business tool." The element that would perform such a function and make it a success with Westinghouse was one word--flexibility. This would come not from chance evolution but from calculated research followed by intense application exploration.

The general procedure Paul Rand underwent in his creation was not a complicated one; the complexity was taken care of inside his creative mind while outwardly he searched deliberately down definite paths. He visited Pittsburgh several times in the winter 59-60 to get the company's feel. He extensively reviewed all the old areas of application where old symbols had been applied and where his was to be applied. He explored into new areas where he felt his symbol would be recognized sooner or would have a greater and more enduring impact. Everything from match books to hydro electric generators, from the presidents stationery to the safety signs, from the ashtrays to the annual reports was examined.

After each such visit he returned to Connecticut and continued
pouring out ideas with his associates. By his own admission, his symbol is a simple one and the story of its direct creation follows this quite closely. On a bright Spring morning in 1960, our designer was traveling on a New Haven commuter train to New York, when the solution dawned. It was quickly sketched on a piece of scrap paper and tucked away for development. But this is where the simplicity in the creative process ends. For from here, to the acceptance of the symbol by the public, was to take several years.

In beginning, the first step was to define the exact symbol and the limitations or possibilities of rendering it and keeping its identity. Paul Rand declared that this symbol is in fact sober and was not to be subject to the embellishment or dissection of any of its parts that were not specified by him. He expounded this philosophy of simplicity even further when he decided that there were not to be separate symbols for each corporate division. His reasoning here was that there would be enough difficulty in getting one symbol recognized without complicating the issue with several departmental ones multiplied over would subsidiary.

In late Spring, Paul Rand made his presentation. To those witnessing the first viewing, surprise and astonishment reigned. It was due primarily because Rand gave them no choice; he presented only one symbol; and that was that. He allowed for no deviation from this one design, and he made it clear that his applications were the best he could develop after his period of study. The members of the board were stunned and almost unbelieving of the directness and simplicity with which they were presented. The case was such that many expecting something radically new were disappointed;
many hoping for the retention of the old were satisfied by his concept, but wondered if he had not just prostituted the older symbol. The simplicity met with opposition or questioning over whether a statement this direct was good artistically. Nothing was definitely decided, and Mr. Rand returned to New York.

A short time later, he was called to Pittsburgh to present his work again, this time to the top executives by his request and that of the consultant Elliot Noyes. Again he presented and again many of the same comments were leveled. One additional one was noted; it was stated that the three balls somewhat resembled a pawnbrokers symbol. After this silence. Mr. Mark Crescap, President, then took charge, and turned to Elliot Noyes. He was direct; he asked Noyes if in his opinion, as design consultant chosen by Westinghouse, was this design the best, most appropriate and timeless symbol he thought could be developed for the corporation. Noyes simply said "yes," and Crescap simply said that in the name of the Westinghouse Corporation he accepted the symbol and other material and that it would go into effect as official immediately.

To follow this acceptance, Noyes and Rand then concluded with several more concepts. They first decided that, though the symbol was good as graphic design, its worth could still be lost through unguided or misguided application. They suggested formation of a strong central office that would have as its sole task the manipulation of this symbol in all applications in order to build and maintain the integrity that had been built into it and which it mirrored in the company. These suggestions were carried out and as a result, the symbol enjoys its eighty percent recognition through unconfusing
application. This basically came through the work of the following months when Paul Rand and associates, working with the Graphic Design office at Westinghouse, literally gave everything a new face, and this relationship continues today, four years later.

Let us now back track a bit and see what it was that Paul Rand thought he had created symbolically.

"The New Look"

"I believe in spite of its "new look", the trademark you have just seen still retains enough of its basic appearance so that carry-over recognition is not lost, but reinforced and refined. This transformation was made possible by drastically altering only one of its original components--the W. Happily, this particular W is not only legible but is also suggestive of some felicitous ideas:

a. a molecular structure
b. wires and plugs
c. a wiring diagram
d. neon tubes and light bulbs.

The three dots forming the top of the W are decorative and pictorial, and together with the other ingredients, have a regal connotation. The W, being out of the ordinary in appearance, is distinctive; and because it can be described verbally, it becomes relatively easy to remember, even doodle, if you like.

The complete mark, with its altered proportions, exaggerated underscore and its more meaningful W, is a natural blending of form and idea. It is more than merely the sum of its parts; it is, in a sense, a totally new mark."

Thus, Paul Rand and the Westinghouse Electric Corporation entrusted their new appearance solely to this new symbol, but one essential element is yet to be explained: flexibility.

"A good trademark, besides being beautiful and meaningful, must also be useful.....It must be practical:

a. in black and white (or one color). Supplementary tints or colors should not be necessary.

3P. Rand, Circle "W" Symbol Presentation, Westinghouse Electric Corporation, Pittsburgh, Penna.
b. in 2 or 3 dimensional adaptations

c. in animation for T.V. and electric signs and displays

d. in very great enlargements for buildings

e. in very great reductions....

f. in different shapes: squares, circles, oblongs, in positive and negative....

Color:
In addition to trademark identification, the possibilities for color identification should be considered.

It would be to a great advantage to limit corporate identification to one color (at least in important areas)....From an aesthetic and manufacturing point of view one color has obvious and extremely important advantages. This is not to say that the possibilities of infinite color schemes should not be exploited for corporate use.... But it is worth remembering that any color can become a trademark...4

This brings us to consideration of the one important secondary element in the total Westinghouse new face: the logotype. There are several reasons for not specifically including the name as a symbol element. One is that a global corporation crossing language barriers would find difficulties in retaining the exactness of their design. Secondly, the symbol is as we have said an instant identity mark; it is the face of a person or the seal while the logotype is the signature. We all know we can ascertain a great deal more from a face than we can from anyone's signature, purely because we get too concerned for what it literally says. Therefore, we separate the two and make explicit their roles. The two designs should

4 P. Rand, Circle "W" Symbol Presentation, Westinghouse Electric Corporation, Pittsburgh, Penna.
compliment each other though. In this case the circle \( \text{W} \) is the
dominant element and as such is prescribed to always be represented
in a larger size or more important manner. Eventually the symbol will
be the star performer.

The design of the logotype (See Plate III), has been very
calculated and should be noted for further reference. (Allow me
to point out the "st" and the "g.") It is a semicondensed Gothic
face diminished in optical length and reflecting authority, strength,
and modernity. The single thickness imply speed and simplicity; this
plain style allows it to be used with almost any other type face
without seeming out of place. Functionally, the diminuation of the
letter width allows this lengthy word to fit into logical areas and
not conflict with the symbol; it has also had the affect of becoming
more legible.

We thus have our symbol and an expository logotype; yet this by
no means assures success no matter how good the design. The process
of implementation of these two will prove the crucial factor in the
attainment of our goals. Paul Rand began this implementation on the
grass roots level. He first developed this new personality inside
Westinghouse through starting with the most influential elements
yet often the neglected ones: letterheads, mailing stickers, postal
marks, identification tags, etc. At the same time, he realized
that two dimensional representations were not his only consideration;
and it was here that he turned for the aid of Elliot Noyes. These
men then projected this new face to include the areas of architecture
where they developed a new style of building format. They then
invaded the sagging area of industrial design (electrical products
mainly) and set up the laws for meaningful use of their mark. They left nothing to chance; and to assure their effort's merits, they developed an entire manual for the specific and unwavering use of their symbol. This manual plus others dealing with more specific problems are included in this thesis as a special boxed addition for your reference and use at the end of this section. Rand and Noyes claimed mountains could be moved by this symbolic concept, and it was. Paul Rand said,

"The effective and consistent use of a trademark and logotype is largely dependent upon management. To avoid bastardization through arbitrary changes, personal prejudice, or whims, certain disciplines must be effected. This will not only eliminate the many different and confused forms styles a trademark may be subject to, but will help by repetition, to establish a unified and incidentally more impressive corporate personality."

This process of recognition is not one of forcing something on the public, for no activity of acceptance can be a management dictate. The success of this symbol as a quality guarantee comes only after quality has become a way of life for the company, then and only then will recognition of the high quality of graphic design become apparent to all. No trifle is trifling enough to be ignored equals establishment, seems to be the formula.

Before I progress on to the point of view of another symbol creation, I have a few words on this symbol. As did Paul Rand, I question basically its simplicity which tends to render it impersonal. Yet I am first to agree that with its "blue" it takes on a very definite personality. The concept of functionally dividing the roles of the symbol and logotype and yet having them harmonious is especially pleasing to me and one that will be pursued.
I do not find fault with the stylized "W" with balls as others might; the reason is that to others these might be considered decorative.

When educated to their electrical symbolism, I feel that they perform a quite essential function. My only concern is one which only time will tell. Will this "W" become dated as fast as the other ones did? May I stress here an aspect that I plan to use in the development of my symbol. It is important just what has been symbolized: a decoration has not been rendered symbolically. A function to society has really been symbolized. This is why, if for no other reason, I consider this symbol a valid one and why I consider school symbols (emblems as we know them) symbolically invalid.

In ending this critique, I have one further point. It is directed not at Westinghouse or the symbol. It is directed at Paul Rand. If one is familiar with I. B. M. and Paul Rand's work there, one will notice the very definite similarity of concepts of corporate identity design, concepts with which I am in close agreement. Yet, I feel Mr. Rand has allowed to happen a bit of what the advertising agencies did prior to the symbol conception at Westinghouse. The similarities between the two concepts are so close that from a designers point of view they become more of a selling point for Paul Rand then for I. B. M. or Westinghouse. I simply feel Mr. Rand has put too much of himself into these works. This might be absurdly criticising him for over dedication, but I do feel it is a point for all such designers to watch.
Our attention shall now swing to the symbol concept for the General Dynamics Corporation (See Plate IV, V). Even at first appearance, this symbol is strikingly different and definitely one of a kind. It was decided upon late in 1959 after appearing on the cover of that year's annual report. The design itself was created by the free lance designer, Erik Nitsche, toward the end of his stay with the General Dynamics Corporation from 1952-1959. As we will see, this symbol and its role in the company are a happy medium between American and European schools of thought.

The symbol itself and its symbolic function are definitely of the American School. Being unmistakably General Dynamics, it goes one step farther and becomes an aesthetic experience through what it symbolizes. As with Westinghouse, it symbolizes a function; but due to the scientific orientation and diversification of the company, a different level of meaning has been sought.

The meaning of the symbol is attuned to more abstract lines of thought as is much of the theoretical development pursued in the organization. Even the name itself implies this abstract variation. Mr. Nitsche has sought to capture this abstract level through the symbolic element of the spectrum; the inclusion of all colors, symbolically means a full range of experimentation and endeavor. A careful eye will reveal the use of a classic, somewhat redesigned, Baskerville "G" and a modern crisp Bodoni "D". These, symbolically, seem to say then and now, today and tomorrow, and appear as opposite ends of the pole. Included here, as with Westinghouse, is an element of the industry in which this organization functions. The difference is the way in which a different audience is approached. Where
MARCH 25, 1964

Mr. James J. Burke, Jr.

Dear Mr. Burke:

Thank you for your letter requesting information on our corporate symbol.

I am enclosing certain forms and printed pieces with the symbol in black and white and full color. Erik Nitsche, a free lance designer, created the symbol and was also responsible for designing much of our advertising and promotional literature from 1952 to 1959. Since then, our design has been produced in-house by a small corporate graphics group. Applications of the corporate symbol on stationery and other forms is also handled by the corporate graphics group.

If you should need further information and material, please let me know.

Sincerely,

Leonard H. Siennick
Graphics Manager

LHS:ss
Westinghouse's symbol was directed for the general public's understanding, General Dynamic's is designed most specifically to appeal to the scientifically involved.

The real difference comes to light when we analyse the creation of the symbol and its role in the corporate image personality. As I said before, this symbol was an outgrowth. Mr. Nitsche designed the 1959 annual report cover to symbolize what was inside. The Art Department realized the value of his creation and obtained the approval to retain it as an identification element in future visual material. There was no analytical approach to the graphic symbol creation by development of a symbol from research material, and there is no such program today. This symbol serves more the function, in actuality, that the logotype did at Westinghouse. Before this symbol came along General Dynamics had already developed an extensive facial personality through such elements as their poster campaigns. There, a definite format and logotype, which is still better known, had been chosen. The face of the organization has not been entrusted to a symbol but more to a general type and level of communication, unique in its quality here in America. The personality and quality functioning concept of the company was seen through the consistency of striving for a very high level of visual communication; all material exists at a definitely predetermined level of abstraction. Where the Westinghouse "W" seems to jump out at you, the General Dynamic symbol seems to envelope you quietly into the most intimate aspects of the company.

As a result, this symbol is not as well known for its own sake. Even if it had been conceived in a manner similar to the "W", the
follow-up in the application process required for public recognition would be difficult. The reason is that General Dynamics is not as much concerned with the consumer goods industry and thus does not have access to the wide range of personal product applications. (Plates VI and VII reveal the basic applications open to the corporation for their symbol.) This will be a problem I will face in my creation for the institute. Keeping this in mind, it is a tribute to Mr. Nitsche that he could create a symbol for the specific level and range of applicable for which it applies.

It is important to realize that the graphic design activities are just as specialized at General Dynamics as they are at Westinghouse, possibly more so. The expression of the personality of a company such as General Dynamics requires the graphic designer to live with the organization and function with it as an integral part every day, for it is not as clear cut in its functions as is that of Westinghouse. What we have uncovered is a corporate symbol which, though unique in itself, actually symbolizes a graphic process where there is not one element uniformly consistent; for here there exists a freedom to strive for a level of intelligence in any manner which is found successful. This approaches very closely the European school as we will see.

The level of intelligence from which this symbol approaches the viewer is the element that I find most applicable to my thesis and the one for which I will strive. This direction of a symbol to represent a function performed has very justifiable ends in that it becomes removed from the material elements of society and thus becomes timeless. Be this a play on words, but is this not a school for thought?
FOR EXTENDED STUDIES OF LIQUID BEHAVIOR IN ZERO-GRAVITY ENVIRONMENT...

Joint research in support of the Centaur Project by General Dynamics Astronautics, National Aeronautics and Space Administration, and the U.S. Air Force has resulted in an insight of major importance. A lucite model of the Centaur fuel tank is used to simulate the effects of zero-gravity on propellants. The fluids filling the tank cavity — colored water, representing the gaseous hydrogen, and clear oil, representing liquid hydrogen — do not mix. Both are of equal density, and the natural surface of the water forms an interface of constant equal tension between them, which is almost like a membrane. Thus, the fluids behave as if they were in a zero-gravity state. They are shown above after various degrees of agitation and rotation. These tests duplicate fuel patterns seen earlier in Centaur models subjected to zero-gravity during elaborate drop tower and aircraft tests. This new “liquid-liquid” adaptation of an old principle is now permitting extended, low-cost study of one of the demanding problems of space flight ... in the laboratories of General Dynamics Astronautics, San Diego, California. Scientific excellence ... with a sense of mission.
Thus far, we have considered symbol concepts for a producer of consumer goods and for a developmental research firm. Both concepts had in common honest representation of their company's character and the building of an enterprise the employees could be proud of. The first concept, by definition, was directed at the general public as a prospective consuming body. The second was directed to the public in an attempt to educate them to the more abstract function of a corporation for research and development.

One further symbol concept will give us an even broader understanding of the possibilities for concept application. This is a firm marketing a function, a public service; it is a public utility: a railroad.

In this area, one, above all, stands out in the Americas: the Canadian National Railways (See Plate VIII). Their face is not that of a passenger hating crybaby in need of unemployment compensation; instead, their image is one of smart modern efficiency, progressive modernization, and dedication to public service. Again, this was not the result of accident. In April, 1959, the public relations department received results of studies revealing that people had a poor impression of the true progressive character made possible by one billion dollars over the previous ten year period. They believed the railroad slow in experimenting for performance improvement. It was further apparent that all the speeches in the world by officials would do nothing to stem the tide of hearsay. It could be summed up by saying that "seeing is believing." On this count, the railroad industry, as a whole, was anything but progressive or stimulating.
CN's modernization was basically below the visible surface seen by the public. Therefore, with the fact that 85 per-cent of awareness comes through the eyes, it was decided to create a fresh visual program. Its goals were to be the expressive service through the media of a symbol campaign.

Management decided to undertake a co-ordinated program of usual redesign with the first step being the development of a new trademark. It must be noted here that management was concerned with obtaining the highest quality of design, believing that good design need not be more expensive than poor design. In actuality, it was proven cheaper by simplifying reproduction techniques and the elementation of several departmental programs. James Valkus and associates were enlisted as a consultant firm. They in turn enlisted the aid of Allan Fleming, of Toronto, to develop the all-important phase one: the symbol itself. Fleming was informed that the whole program would revolve around his symbol and that it would extend to all areas of CN's operations. The program, as a whole, thus the symbol especially, had to say that CN was as convenient and efficient a method for moving men or rendering public service as had ever been devised by man to fit the environment of Canada.

Mr. Fleming began asking questions. What was the distinctive character of the company? What representative quality could be communicated? How could a symbol echo the fact that Canadian National is more than just a railroad? The answers to all of these questions led to the conclusion that the symbol should incorporate the letters "CN", rather than "CNR". A consideration here was that "CN" was bi-lingual. "CNR" is not, for the R for Railway becomes "chemin de fer", in French. It was also decided that the appearance of every-
thing designed for Canadian National should reflect its use. It is wrong to try and make a train look like an airplane by painting wings on its front. It must simply say train with all of its advantages and disadvantages. Further, it was decided to seek inspiration in simple patterns of bright color which tend to be associated with mechanization and motion. The objective here was a handsome, bold, undated look. Natural forms, as the old maple leaf, were ruled out as incompatible with the new mechanized grant. The end result of all this was (Plate VIII): a trademark of clean flowing lines, reflecting efficient movement, and a highly unique concept for a railroad.

As with our other companies, there are several aspects which follow up the symbol. The first is a typeface and specific set of measurements for letter spacing. Secondly, there is the adoption of a new color scheme and new official colors: orange and black. Strikingly bold are the diesel locomotive color schemes with their orange noses and diagonally striped sides. Thus, symbol application is harmoniously accomplished with typefaces, color schemes and industrial design. A brief look at the illustrations will make this highly apparent (See Plate IX and reference box).

This flexibility bears comment. The railroad's simple linear symbol is unique in that it "reads" visually, whether in positive or reverse or in black or in orange. It not only reads, but it is ultra-legible. This is a result of a strict adherence to the requirement for simplicity. The symbol is beautifully adapted to the high legibility requirements necessitated by applications on speeding trains and trucks from which basic recognition levels stem for the
public. This simplicity has allowed the central design staff to vary the format: the symbol appears in when necessary or desirable, for it is nearly impossible to destroy the legibility of this concept. The symbol is so direct that embellishment is difficult and distortion fruitless. The symbol is not impersonal because the applications have been directed at enhancing the functions the symbol visualizes. The public is directly confronted with the concept "service" to all. The symbol, therefore, takes on an additional meaning as a sociological function with transportation. The symbol on the ticket says, "you can travel;" the symbol on the rolling stock says, "we can take you;" and at your destination, it says, "you have arrived in comfort and it shall continue."

**Summation: Corporate Symbol Design: America**

The American school of corporate identity symbol theories can be stated rather simply; yet, the implications are profound in the area of mass communication. A "business tool" is the summarizing title contemporary symbols might rightfully be given. Here in the United States, this tool has been applied with a mighty force in a most direct manner; this is a result of the philosophy of the business community. Oddly enough, it has been applied in manners not wholly aimed at monetary gain, though in any business this is the primary consideration.

This new tool has been developed to relate a firm to the individual on a very personal level: that of sight recognition and quality association. It aims at the dual relationship of the company expressing its sincerity for the consumer and the consumer realizing his needed security in the company. The symbol concept has
become a shorthand method of accomplishing all this in an instant. As a result, great importance has been heaped upon its design.

Mechanical trends for creation which have proven valid are the lessening of literal text accompanying a symbol, a reverting back to more pictorial concepts using the foundation of typography as the usual stimulation, and the centralization of forces implementing these theories. The better symbol designs have taken great strides ahead by representing the socio-psychological values of the firm to the community and individual through the visualization of the field in which they function.

In actuality the symbol design process here is not vastly different in its approach from that in Europe on parallel levels. The difference is even less apparent in the better symbol concepts such as I have discussed. An essential difference is one which is caused by our "hard sell" advertising; it is also a result of trying to be too literal today. The idea is that everything must be apparent to the eye with all implications at all levels realized without thinking. It does not leave room for the idea that people can be educated to what a symbol encompasses. It underestimates the intelligence of the average person. This further eliminates the possibility of creative enlightenment and improvement; and though this might sound like an idealistically "far out" argument, the three companies discussed here have found it a wise pursuit. The reason is that, by incorporating these ideas in a symbol and then living by them, the company takes on a challenging dynamic character which is far more attractive and permanent than ones based at a lower level.

Symbols which have the above fault are usually based on fads or
specific objects of today. These change with time and the symbols thus go out of date and fail to have a timeless quality. Also, oriented along such strict lines, they lack the flexibility of ones more far reaching in their scope. With these pitfalls in mind, we are today basing our contemporary symbol designs on the functions of our business; for though methods change, purposes do not as a rule do so. This gives us the qualities of timelessness, flexibility, and dynamism. To further implement these, we design our symbols to stand alone without any literal text or titles. A logotype is then designed as the secondary element supplying more information when required. Note the importance this places on the symbol!

Another essential characteristic of our concept, which differs from the European ones is the aspect of application. Though not wholly founded in the Americas, the "total application" concept has been developed by the free enterprise system. Here the identifying character is applied at all levels of the corporate function, considering none trivial. This builds a very continuous personality level easily transmitted to the outsider. This transmitting process has been accomplished by still another trend, more likened to a requirement. I speak of the strict centralization of control over all aspects of corporate design.

Thus, in the Americas, we find a dynamic hard hitting visual identity. It is typographically oriented, simple in appearance, and spotlighted for importance. With or without its logotype, it is relentlessly applied at all levels of perception in a manner designed to keep it a driving force attracting attention and
recognition. The visual identity is, therefore, no longer just a symbol of the socio-psychological functions of business. It has taken on a socio-psychological function itself by becoming a guiding force.
Information pertaining to the field of trademark design in Europe is of a limited nature in the content of this paper. This is due mainly to the fact that I have had to rely on periodicals for the bulk of my informative material, and this is limited when it comes to trademark design. I believe that even with the limited range of materials that I present here definite trends will be seen.

In Europe, the modern concept of the trademark, or corporate symbol, or signet has had a distinct advantage in its development; it has been accepted as a valuable and valid area of graphic design for over forty years. Thus, it has enjoyed a twenty year lead over development of the same trends here in the United States. Another advantage one must also remember is the background symbol creation had and its firm entrenchment into society in the printing trades long before it was considered a worthy field of the graphic designer. As we survey the corporate symbol or signet in Europe, I believe one will notice the following trends. The range of endeavors for which symbols are used as identity marks, quality indicators and the like is far greater than here in the Americas. Symbols are not just used for business endeavors; the corporate identity symbol plays a far more subtle role in Europe than in America.

Why is it then that even with a lead of twenty years and a background of hundreds that European corporate symbols are not as widely accepted or recognized as those of the United States, even
though they are at times superior artistically? One principal reason is that the scope of many of the companies that they represent is not as global as ours and that actually in their homeland they do accomplish a task equal to ours. It is not because the Europeans have a lack of understanding for them or that they fail to see their importance in communication, for they have applied them to a more diverse range of functions. This diversity and abundance of symbols thus becomes one reason why there is not special mention made of a few. They all seem to be of a generally higher level than ours; yet, they are all of about the same level with each other. Therefore, upon surveying them, one would get a high general impression, yet no standouts. Another fundamental reason for this situation is that European business theories and practices are not as far advanced or impersonal as ours in their overall scope. Many still have quite a personal relationship with the general consumer public. Thus, though they need a symbol as an identity mark, they do not have to over stress it as we do in an attempt to establish a personal relationship.

The creative process used to develop most European symbols seems to have been through the exploitation of one school of thought; and I think that if we made a detailed inquiry, we would find that this stems from the graphic renaissance begun by schools as the Bauhaus in the 1920's. Unique in these symbol's overall appearance is the feeling that symbolized along with a function is an awareness of the "new vision" characteristic of these schools. This is seen in a more pictorial interpretation of many of their symbols where the designer has taken a common object meaningful to


4. Sitos Werke, Baking powder producers, Germany.

5. Japanese Camara Club.
6. R. Von Siebenthal, Swiss Photographer.
7. City of Keil, Germany.
8. German Chemical Manufacturer.
10. Emblem for SAFFA, Swiss exhibition of work by women.

II. For matches.

12. Lauber Transport Company, Switzerland.

13. Experiment in narrow letters built to form a screw.
14. Ready made clothing firm.

15. Certina, Watch factory.


17. Symbol for firm of furniture makers.

For further information see


the firm and through simplification and alternation raised it to the level of a work of art, even if only as a design and not as itself. To illustrate this section of text, I have presented here examples of noted quality in the European field. They have been picked to show the abstract, typographical, pictorial, editorial, traditional, and decorative approaches. I also have attempted not to overstress any one area unless emphasis is placed on it in the field (See Plates X, XI. XII. XIII.)

We find, therefore, at the beginning of our analysis that the corporate symbol occupies the secondary place of the logotype we saw in this country. It is a signature of a personality and not really the face itself. This promotes the typographic solution and will be explained further with examples of the Pirelli and Olivetti organizations. A designer who represents this school of thought and this direction is Emil Rudder. He believes that typography is more of an expression of our time than graphic design, through its aspects of technical order and precision. We can see some indication of his following by noting the number of typographical solutions among the survey's examples.

Major industries have employed many designers more in line with the new American concept of the symbol and its role in our lives; Walter Bosshardt, being one, has expounded at some length. For him signet creation has as one prerequisite an imagination. Yet, a symbol for him is created only after a long process of "sublimination". No worthy signet exists without showing its origins in a sphere of fertile imagination. The imaginative process leads to the final cast form through a half serious and half playful

---

process not directed at gracefulness but at powerful appeal. He places the bases for his designs in the lore of practical psychology; and to him, every designer is a practicing practical psychologist. He has, therefore, based his designs on intelligence allied with imagination. Success of a symbol to him is where the harmony of the inner drives is satisfied in the visual world. This sounds very much like our school of thought, but I must say here that it is one which is yet to find full recognition in Europe.

An ardent follower of the Bosshardt philosophy of creation would have to be the designer of the airline symbol for Swissair. To illustrate the philosophy as it is expounded and practiced in Europe and to somewhat refresh our memory of an American approach, I offer the following analysis of Swissair (See Plate XIV).

Swissair, being an airline, was interested in having their symbol create a pleasant outlook toward a new experience. People of many of the lands serviced, regarded flying with some degree of fear. Thus, it was their job to sell flying by showing symbolically what made it safe and pleasureable. The key word for them, as for all Swiss industry, was meticulousness or Swiss precision. This was then mirrored home and abroad by the development of an airliner arrow symbol and a very "flyable" logotype. Both contain an element of warmth in that they are not starkly simple; therefore, they appeal. Note here that, though this is an even faster transportation media than the railroad, the symbol is more complicated. This is allowed, for recognition is determined while the plane is at rest on the ground and because the designer has based his solution on air already

---

universally recognized speed symbol, the arrow. Yet, they are simple enough to stand for a modern travel concept, the cleanliness and care applied to their planes for your safety, and to be understood by peoples of all the languages they service. Their graphic design department states that their airline depends on the servicing of planes on the ground; their advertising depends on the servicing of the ground by the use of type. We again see that not just the objective plane has been symbolized; the function of flying and a certain aesthetic approach to it has been pinpointed.

Even as conceived as this symbol is, it rarely plays its full role to the public; for it is not really represented on equal terms with the logotype. It is not well known, for the logotype is given a great deal more importance throughout the range of applications. Through sporatic use, the symbol will become dated and obsolete even though it can perform a graphically efficient task.

From this American-like approach, let me swing toward the typically European through one or two intermediary steps which will also show some of the unique organizations using symbols. We will first turn our attention to a civic organization, one run basically for the purpose of organized living. I speak of a city and more specifically a municipal authority.

Civic governments have always been rather dilatory in taking advantage of the possibilities offered by Graphic Art; often, this is due to the fact their publications are very dry and mainly of the document or form type. With the rebuilding since World War II and the increase of tourist trade, this is no longer the case in many European cities. A prime example is the city of Zurich, Switzerland. It has shed all the meaningless governmental forms
or has replaced them with ones more functional and representative of the city's progressive spirit. If further, through a series of systematic reforms, sought to establish a graphic unity in all its official utterances. An interesting element making the job not so distasteful is the fact that the authorities are responsible for several cultural institutions as well as the civic administration proper. The graphic image of Zurich (See plate XV), filled with elements of heraldry, will at once be recognized as traditional yet, "open minded. up-to-date, and refreshingly progressive."7

This has had two distinct advantages in that it recommends the municipal authorities to the townspeople and visitors, and it contributes to the aesthetic education of the general public. One must realize that all of this would have been impossible without a central office from which to conceive and coordinate the necessary reforms and publications.

Our next investigation takes us to the industrial firm of Feldmihle AG of Germany. Here the symbol creation was to be unique in that just a symbol was to be conceived. It alone would carry the visual load to the public. Designers and painters from Switzerland and Germany were invited by contest to submit solutions. Management then instituted general requirements: the symbol must be easily read; memorable; lend a distinctive note to the branded product; and lastly, do justice to the European importance of the company.

From the standpoint of the diversity of the organization two

---

trends developed. The first was to use the "F" and its literal connotations to create our image. The second was to discard all literal references and proceed along more abstract lines. Several of the results are offered here in plate XVI. It is interesting to note that the majority of successful designs were done by the Swiss, thus infiltrating a German domain.\(^8\)

The exactly opposite corporate identity concept from the Feldmühle A G one is that practiced by the Pirelli company of Italy. Suppliers of a wide range of rubber products both for industrial and consumer use, the Pirelli organization is of the diversification known in this country. Graphically, Pirelli has been a world leader for many years with an unusual concept. A unified graphic line would be impossible for such a business; therefore, they do not look for one. Instead, Pirelli searches, through a graphic management department, for a "style" with a generally high aesthetic standard believing this appropriate for them. The finest of talent is commissioned to produce for their work of complete technical liberty, yet often highly enriched with a human element. Teamwork between artist and company has produced an atmosphere wherein an industrial firm influences the public by the aesthetic value of their advertising.

Though Pirelli's basic interest is in space advertising, it has developed a symbol logotype which find application in numerous places; see plate XVII. This element is strictly typographical, and it probably should be judged as typographically poor. Its bold distortion renders it almost unlegible if you are not familiar with

---

the company. Inherent in this strictly typographic creation are the bold forms of a tiretread and hence a feeling of rubber. These same sharp forms help this by the creation of a gripping feeling; and as a unit it is highly distinctive. I have no information as to the actual creative process which developed the symbol; therefore, the preceding text is more of a personal evaluation.

Variety becomes the consistent face of this company, but here the logotype symbol has a definite function. Through creative tolerances, Pirelli has given its artists a chance to build a personal contact and appeal with the viewer by having the symbol act hand in hand with a human element. The symbol is found abstracted, cartooned, blurred for speed, and deformed in diverse manners over various applications. This either proves the diversity and flexibility of the symbol or the fact that such manipulations show the symbol to have little of essential essence. At any rate, there are not many of our symbols which could stand such shocking treatment and still retain their character as this one does. I note this concept; for even though the symbol is not depended on to play the dominant role, as with Westinghouse, it does begin to do just that through intelligent creative graphic visualizations.

This concept of image projection is not as unorganized as one might imagine; it is probably more organized, through necessity, than others with a more direct approach. To bring everything into proper perspective, we must say that the symbol serves as any other design element in their identity concept: where it can be useful and meaningful, then it is used; if it does not fit into the design statement, then it is left out.  

Our final European analysis will be that of another Italian firm, a firm founded by a man whose thinking knew no limitations, who ethically tried to foresee the implications and responsibilities the management of an industry had in relation to its employees and its patrons. It is a firm which in itself and to those outside performs the functions of government, of education, of medical service, of commerce, of social welfare, and of cultural enlightenment. This company and its image literally represent a society in itself: Olivetti S.C., S. P. A. The following quote is quite indicative of the attitude that prevails in our area of concern and of the total dedication of this organization to society.

"The name of a new product, the layout of a sales letter, the plan for a pavilion at an industrial fair, a color plate for a magazine, the text of a folder, the selection of details of a fresco... every aspect in short of Olivetti's advertising is a public service, and... the choice of aesthetic and stylistic qualities is not merely a means of persuasion, but a public responsibility underlies the numerous cultural and civic activities undertaken by the Olivetti company." 10

Their belief is that the term "corporate image" has come into use as an attempt to define the characteristic picture of a firm on the contemporary scene. This is necessary, for today industry is not just commerce, but directly influences and is responsible for social structure, politics, and education. It leaves its mark on the psyche and mentality of a people, not only inside its employment bounds or organized socially for a specific purpose. It leaves it also on the outside world of its consumers too. Com-

10See "Olivetti," Gebrauchsgraphik: International Advertising Art, (XXXIII, June, 1962.)
panies conscious of this responsibility tend to direct their efforts through a multiplicity of means toward a clearer corporate image. Too frequently, however, these are standardized externals or eye-catching forms and expressions aimed only at quick mass psychological appeal. Contrary to this, the corporate image is not made up merely of the product form, or advertising, or architecture, or public relations. The corporate identity should not be just a distorting mirror or a come-on symbol; it must be the expression of a complex reality. It should not be turned outward only, but should also be foremost in the eyes and minds of those whose life and work are bound up in the organization. In short, the image should not be just visual and aesthetic; it should include the social and ethical.

These are the views of Piccardo Musatti, Director of the Department of Advertising at Olivetti S.C., S. P. A. They are not to be taken lightly, for he represents one of the most renowned of all corporate images: Olivetti company. His views are of an unlimited scope; and as such, will serve as a summary of the European school of thought. They point up immediately areas of agreement and conflict between the roles various elements play in establishing this identity and between American and European schools of thought.

After some searching, one will find that Olivetti does have a corporate identity symbol; but true to Mr. Musatti's statement, it is not the forceful all-powering element in the corporate philosophy. The symbol, (See plate XVIII), is contemporary and has been for many years, serving as a tribute to the truth of Mr. Musatti's philosophy. Its symbolism grew from the social functions of the
company which were seen in a graphic portrayal of the interior mechanism of a typewriter. Through functionalism, these elements give timelessness and truth, which at the time of conception were tempered with elements of cubism and surrealism. As a visual element, the symbol could serve as a distinctive mark. Olivetti corporate philosophy does not permit this though; and there is no reason for it to do so.

The standard logotype is also distinctive, but again it is subordinated to the total outlook of the company. Association with Olivetti immediately forces one to realize the driving concept that the symbol represents; for by restrained application, you become aware that here is a firm that will not resort to inferior methods of attracting attention. The feeling extends to ethical regions and prompts one to see a noble cause needing consumer support.

To the American mind, such abstract thinking in corporate identity development probably seems too theoretical, but Olivetti has based its philosophy deep in the foundations of applied psychology and ethics, something many American firms shudder to do. Thus, we find the graphic symbol of Olivetti is just a visual one representing the true one, which is a profound personal feeling felt by those coming into Olivetti's contact.

The Olivetti company literally lives its symbol. This is seen in the Art Department where all worldwide promotional material is produced in Milan. Several teams have been selected to handle specific types of design problems; each has the requirement of creating the Olivetti"feeling." These teams are specialized so
as to better discern the "Olivetti" elements inherent in their situations as clearly as possible. The American mind searching for a forceful literal statement of a total corporate identity in one symbol is at first disappointed in such seemingly round-about approaches, but it is soon awed by them.

The Olivetti and Westinghouse symbols both have in common a desire to visually represent a real corporate life. The difference is that the American symbol concept seeks to do everything; the Olivetti symbol is done by everything. One is a stimulant; the other is a reinforcement. One stresses function; the other stresses responsibility. This mirrors a fundamental difference in thinking and ethical values of the business communities. Another difference is in the degree of personal relationship with the consumer. The rule might be this: the more personally a firm can maintain contact with its consumers and employees, the less demanding it needs to be of a symbol designed for such a function. Today the proximity of these poles is growing closer, for in America a reverting back to a personal approach method is being explored. In Europe, modernization is rendering personal contact more and more difficult. For further information the booklet *Olivetti: A Contemporary Image of Style and Industry* is included in the reference packet. It reveals what a corporation can mean to a people when it functions in the highest ethical traditions. Thus, we end our European analysis and corporate research.