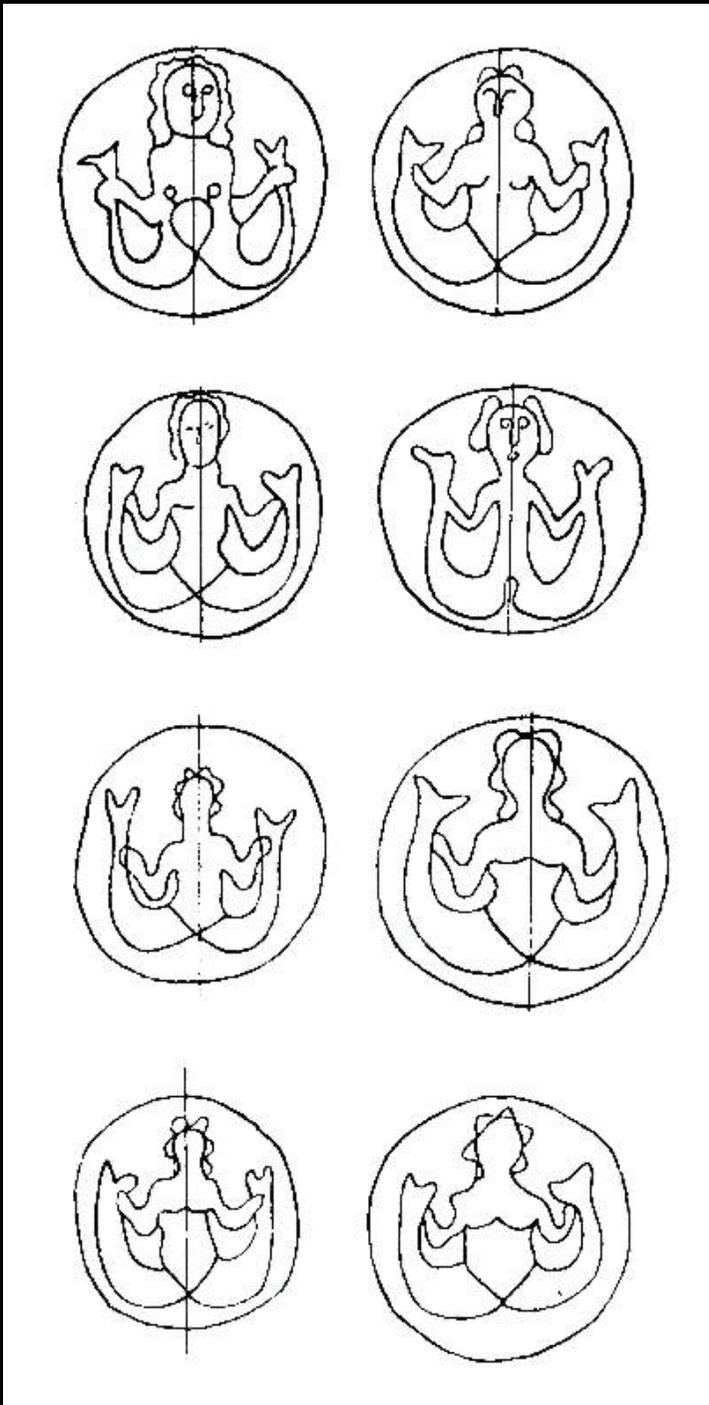


An Abbreviated History of Branding  
Professor Eckler



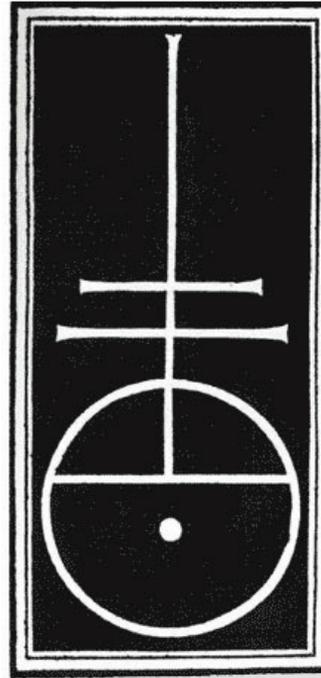
Scarab seal. The engraved hieroglyphs of the flat bottom were etched with a bronze needle.



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



Nicolas Jenson 1420-1480



Jenson's typographer's mark

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



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

ABCDEFGHIJKLMNPO  
QRSTUVWXYZÀÁÊËÏ  
abcdefghijklmnoqrst  
uvwxyzàáéêë& | 234567  
8901234567890(\$£.,!?)

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



Ladislav Sutnar



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



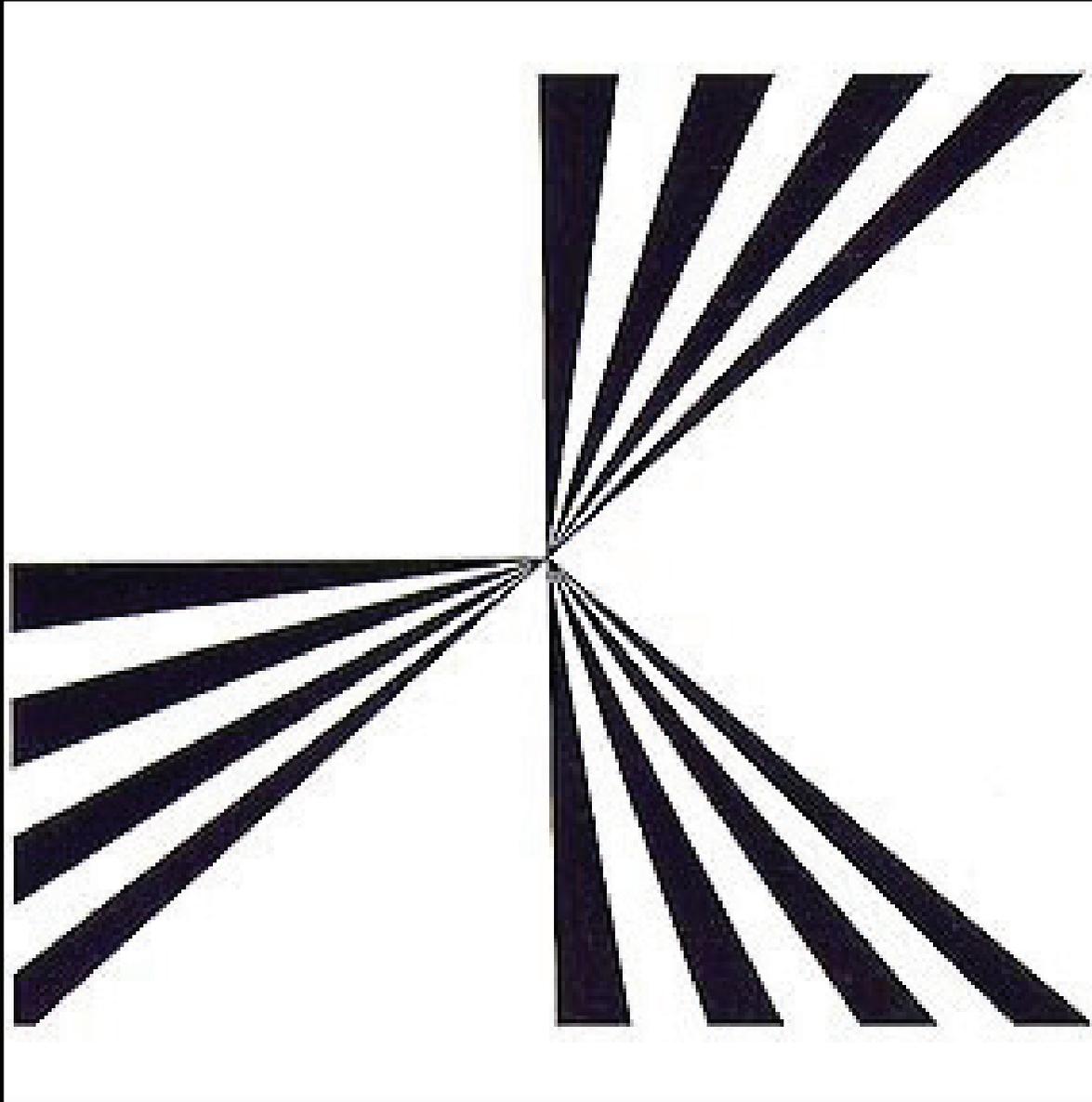
Ladislav Sutnar, page from Catalog Design Progress, 1950. These upper-right hand corner designs are from 5 different catalogue systems.



Ladislav Sutnar, page from Catalog Design Progress, 1950.

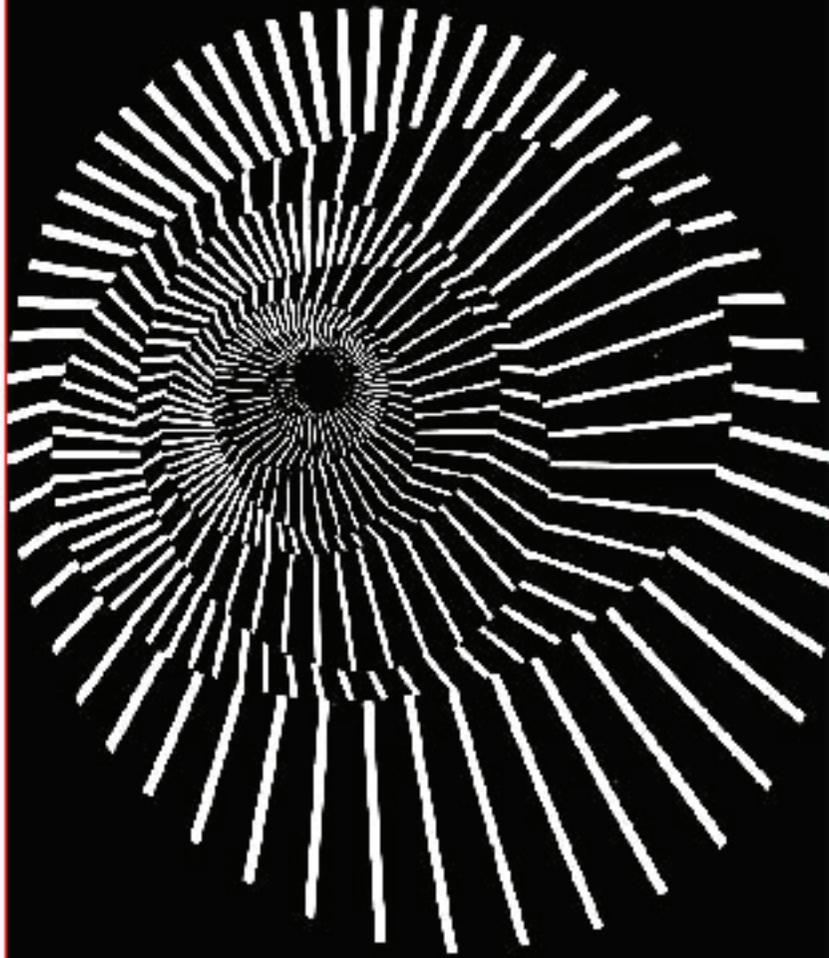


Ladislav Sutnar, page from *Catalog Design Progress*, 1950.

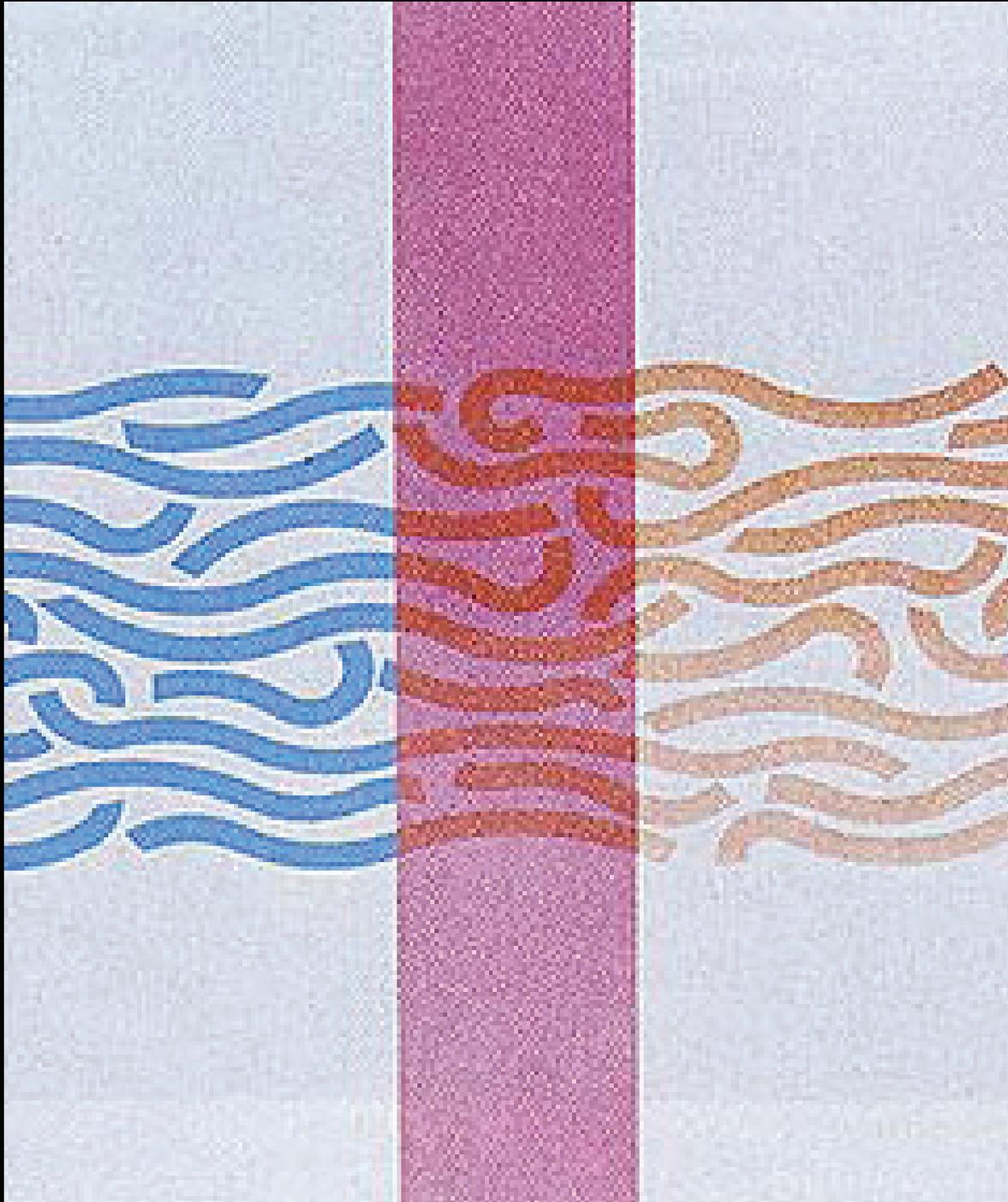


Anton Stankowski, trademark for Standard Elektrik Lorenz AG, 1953. Dynamic equilibrium is achieved by an asymmetrical construction in an implied square, signifying communications transmission and reception.

**LORENZ 1957**



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

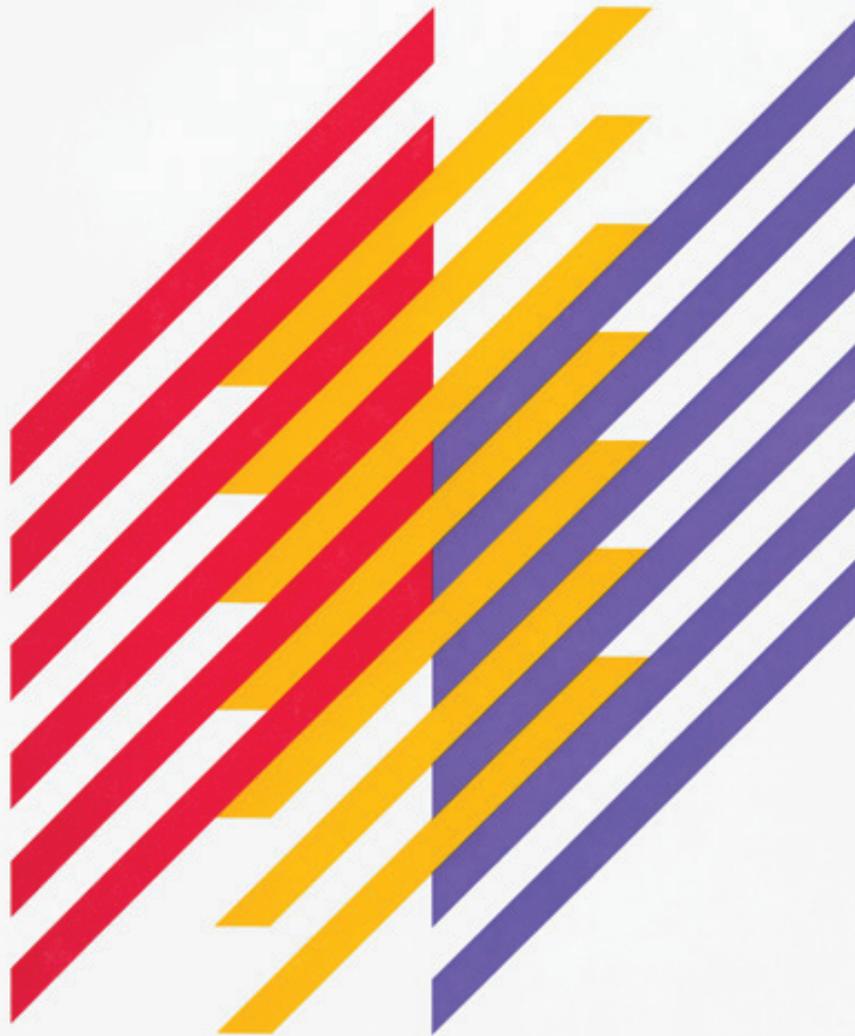


Anton Stankowski, image from a Viessmann calendar. Linear elements change color after passing through the central bar, representing heat and energy transfer in furnace boilers.

Berlin-Layout

**BERLIN**

2. Auflage



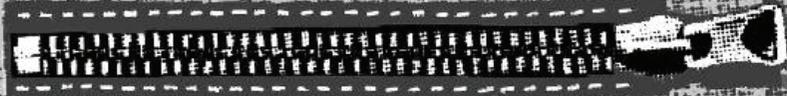
Anton Stankowski, cover for Berlin-Layout, 1971. The cover design derives from a Stankowski painting.



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



**I've got a Secret**



**CBS TELEVISION**

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



Paul Rand, IBM Trademark, 1956.



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



Paul Rand, various logomarks.



Ivan Chermayeff & Tom Geismar.



**CHASE**



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

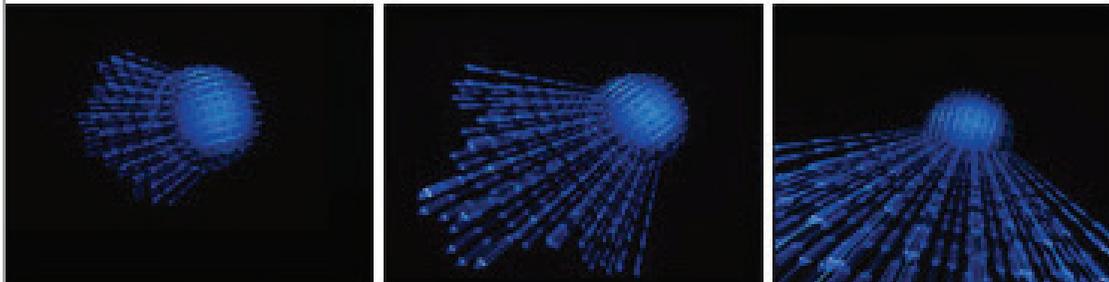


Chermayeff & Geismar Associates, Mobil Oil  
trademark, 1964.



**AT&T**

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





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

UNIMARK INTERNATIONAL  
The Design of Business and the Business of Design

Jan Conradi  
Lars Müller Publishers

# UNIMARK



Unimark.



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



# Unigrid

Design Specifications

National Park Service International Folder Program

The Unigrid System solves two primary problems of folder planning. First, it provides the uniform grid to space copywriters with a format. Second, it quickly helps determine how a folder will be printed—the top, the gutter, and the sheet size. The measurements for the 10 formats are derived from the 24 size, the system is laid out in inches. The Unigrid base has 12 columns on each side. All dimensions for text, images, and all other elements from the base on copy and overlays. Because this network of points is constant, designers can quickly locate graphic components in the layout stages leading to mechanical art.

From this base, all formats can be imposed on the two printing sheets with minimal waste. By reducing production variables to a basic grid, it is possible to economize on paper, presswork, and labor. The size of the basic grid is fixed. The Unigrid System replaces four previously used, none of which had their origin in modern printing methods. Brief specifications for the Unigrid System are indicated here as a starting point for those working on folder projects. These standards open the way for specific improvements, the evaluation of production efficiencies, and the increased usefulness for NPS folders.

## Unigrid Graphic Components

### Size and Scale

Not listed in the Unigrid System are variations in size of text, image or illustration. Small formats are not variations of larger formats. Graphic components must be sized and spaced to fit the format. Small variations may occur, however, with the illustrations.

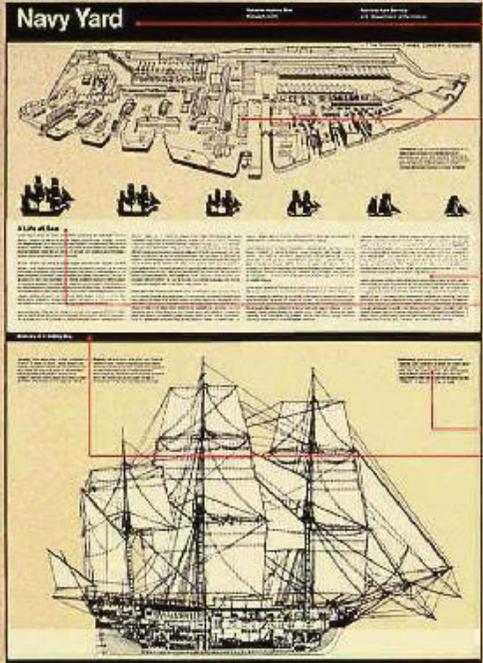
A consistent handling of scale is essential to provide suitable comparison. It is the assurance of uniformity in the Unigrid System, and the best procedure when the Unigrid System is a large size.

In complete picture presentation, the designer has for every column with each measurement to make shifts in alignment, and therefore scale, that is, shifting when layout is completed by the artist. This is done by the designer. The Unigrid System is a constant reference and spatially prepared.

These Unigrid components are tightly related to the kind of information carried by NPS folders. Unigrid components are indicated in summary presentation, (continued technical or mechanical components can be specified through visual demonstration. Illustrations can be measured and spaced to fit the Unigrid System, and the Unigrid System is a constant reference and spatially prepared.

The grid, used as an organizational base, helps the designer overcome production problems and scale by determining the fundamental measurement before any. Providing this general framework, the grid sets up a base for the standard and unique substance, images, and presentation, suitable to the project.

The Unigrid System is based on an analysis of the Unigrid System by comparing standard illustration figures.



### This Grid Behind the Layout

The grid shown in this layout is a 12-column grid. The grid is used to align the text and images in the layout. The grid is a constant reference and spatially prepared.

### House Typeface

The house typeface for the Unigrid System is Helvetica. This modern typeface was selected because of its clean, clear, simple, and legible design. It is a sans-serif typeface that is well-suited for the Unigrid System.

### Preferred Colors

The Unigrid System advocates the use of primary and secondary colors. The colors are defined in terms of their position on the color wheel. The Unigrid System is a constant reference and spatially prepared.

### Maps

Maps are a key component of the Unigrid System. They are used to provide a visual reference for the layout. The Unigrid System is a constant reference and spatially prepared.

### Pictorial Features

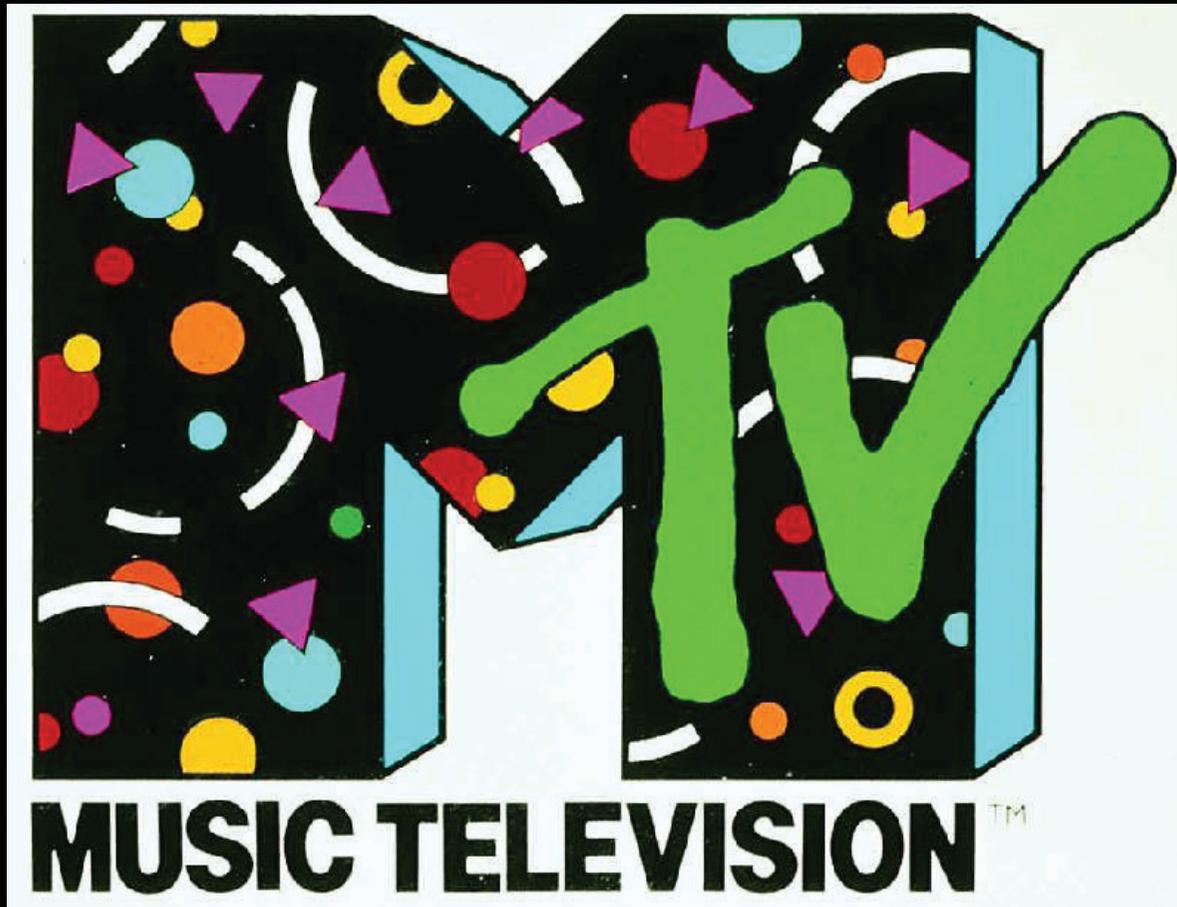
Pictorial features are a key component of the Unigrid System. They are used to provide a visual reference for the layout. The Unigrid System is a constant reference and spatially prepared.

It is recommended that the Unigrid System be used for all folder projects. The Unigrid System is a constant reference and spatially prepared.

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



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

