

loopy logo or symbolically superior?



(**logo** n. a symbol or other small design adopted by an organization to identify its products, uniform, vehicles, etc.—(Origin 1930’s: abbreviation of logogram or logotype. *The Oxford American College Dictionary*)

Have you seen the newly created logo symbolizing the scope of President Obama’s \$787 billion American Recovery and Reinvestment Act? The Addendum staff has—and is, at best, underwhelmed. We’re not graphic artistes, but we know what we like.

Apparently, we’re not alone in our reaction.

“I don’t think it is a particularly attractive logo, but I’ve never been accused of being an art critic,” was the logo lowdown from Pennsylvania Gov. Ed Rendell (D-PA) in the March 12th U.S. News & World Report. And yet, the Gov then went on to explain the origins of his own logo love: “I had seen on TV the night before (while in D.C. for Obama’s first governors’ conference) that when (President Franklin D. Roosevelt) did the CCC (Civilian Conservation Corps) program, every project had a CCC logo on it, and I said to the President, ‘We need a logo so that every time a citizen passes a bridge or road that’s being worked on, they know it’s coming from the stimulus itself.’ ” Another logo relic of the New Deal was the NRA (National Recovery Act).

Given the Oxford gang’s definition, a logo is meant to identify an organization’s (read federal government’s) products, services, etc. The big question—does the stimulus logo accomplish that?

Let’s discuss.

What we have is a red-white-green-and-blue circular graphic design. The bisected circle shows eight stars—widely interpreted to depict the 50 states—along with the Recovery Act Web address, *RECOVERY.GOV*. The bottom portion of the circle shows a three-leaved plant on the left to signify

either some Americans’ marijuana cravings (we’re kidding!) or, more realistically, alternative energy initiatives.

AND—on the right—what does one see?—GEARS!

Well, sort of. The “gears” look more like toy-variety sprockets—not gears that might be instrumental in powering, say, wind turbines. Admittedly, readers of this publication may have more of a parochial interest in promoting manufacturing, especially manufacturing that includes gears. Given all the talk that we as nation have to get back to “making things” again, one can reasonably assert that industry in general received short shrift from the logo designers (Chicago-based Mode Project).

But there is a silver logo lining.

We can take solace from the fact that the logo design does at least seem to impart the notion that manufacturing, environmentalism and our populace can co-exist in perfect harmony—symbolically, at least.

(Ed.’s Note: The Addendum staff welcomes submissions from our readers of either their interpretation of the logo’s meaning or a new graphic design of what the stimulus logo should look like. We will then present them to our readers in a later issue for their vote on either the best logo or interpretation.)