

THE GRAPHIC GIFT:

*A study of the map of Australia's
visual qualities*



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Certificate of Authorship Originality

I hereby declare that this submission is my own work and to the best of my knowledge it contains no materials previously published or written by another person, nor material which to a substantial extent has been accepted for the award of any other degree or diploma at UTS or any other educational institution, except where due acknowledgement is made in the thesis.

I also certify that the intellectual content of this thesis is the product of my own work, except to the extent that assistance from others in the project's design and conception or in style, presentation and linguistic expression is acknowledged.

Signed

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Abstract

This thesis examines the shape of the map of Australia, and analyses how its inherent visual qualities contribute to its recognition and ubiquity as a symbol. It is argued that the effectiveness of the map of Australia as a widely used graphic symbol stems from the characteristics of its shape, and that its attributes relate to those fundamentals of form and composition commonly accepted by graphic designers as necessary for creating an effective design. However, there is a paucity of literature that discusses or analyses maps in general and specifically the map of Australia, from this perspective. Whilst there has been some recognition from the cartographic discipline, this has simply hinted at the potential of shape as a contributing element in the recognition of maps as symbols. This literature has also been undertaken from a cartographic perspective and lacks the particular insight and understanding as to why and how the characteristics of shape can contribute to the effectiveness of a symbol.

A preliminary study of the shape of the map of Australia compared to other countries of similar size or shape, initially identifies how the visual and graphic uniqueness of cartographic maps create a recognisable and memorable form, and subsequently, how these elements can contribute to the flexibility of a map to adapt as a graphic symbol. Identifying these elements is the first step in determining whether the map's shape can serve as an effective graphic symbol.

The heart of the study builds on this understanding and examines how, by applying the principles of design, we are able to understand why the map works as a symbol. This analysis develops a cohesive set of principles, which are used as an analytical tool to evaluate the map of Australia in terms of its effectiveness as a graphic symbol. This thesis is guided by my own personal knowledge as a practising designer of many years' standing and also draws on graphic design literature that provides an insight into the specific design principles, visual identity and creative process involved in developing a symbol. Through an understanding of these core principles it can be demonstrated how and why the map of Australia serves as an effective graphic symbol.

Finally, this thesis presents a series of matrices that presents the sizeable collection of logos in the research database, and which reveals the versatility, and graphic adaptability, of the map of Australia's unique form.

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Introduction

Since the early twentieth century Australians have used the map of their continent as a symbol in a wide range of contexts spanning both economic and cultural spheres. The map continues to be a strong and familiar presence in the current Australian visual landscape. The reasons for employing the map in such diverse circumstances has only ever been understood from a social science perspective. This research presents an alternative dimension, namely analysing the map from a design perspective, with particular focus on the inherent visual qualities of the map of Australia and how they contribute to its recognition and ubiquity as a symbol.

Within the scope of this argument is the premise that the effectiveness of the map as a widely used graphic symbol stems from the characteristics of its shape, and that its attributes relate to those fundamentals of form and composition commonly accepted by graphic designers as necessary for creating an effective design. This approach offers a partial but important explanation for the map's enduring popularity, as the result of its graphic effectiveness. It also provides the graphic design profession of the future with tools to persist in investigative interpretations of this national symbol.

1.1 Motivation

Identifying an insufficiently explained phenomenon

As an American graphic designer moving to Australia I was immediately fascinated by the many distinctive graphic devices employed to represent the nation, from kangaroos and koalas, to rosellas and gum leaves, boomerangs, the Opera House and Uluru. Yet over time, it was the ubiquitous use of the map of Australia as a symbol that captured my attention. The sight of Australia's cartographic outline on many products appeared to me as an unusual use of imagery, and I was intrigued by the ability of one single image to appear in such a diverse range of permutations, from the conventional, through the creative to the quirky, and yet still represent the nation. My curiosity

developed as I noted that many Australians had not recognised this frequent use. Viewing this phenomenon as an outsider and through my own cultural perspective, I saw the use of the map as a different concept and strategy for national identification to the one I was familiar with, namely the United States' widespread use of elements such as the red, white and blue of the flag, and its stars and stripes to represent nationhood. I was drawn to establish, from a graphic designer's perspective, whether the inherent characteristics of the shape of Australia contributed to the map's widespread use as a symbol.

On investigation, it became apparent that there was a paucity of literature that discussed or analysed the use of the map, particularly within a design context. Even the most recent publication, *Symbols of Australia* (2010), which explores 26 of Australia's many national symbols, only hints at the map's graphic qualities. Alan Atkinson, the author of the section on the map writes:

The simplicity of its shape meant that the map of Australia could be very small and still recognizable, at the same time summarising an object and an idea of dazzling dimensions (40).

He goes on to recognise the importance of the distinctive outline, noting that by the early nineteenth century it was the "duty of all Australians to know by

heart the main bumps and indents of the continent” (39). Atkinson concludes by noting that more than 100 years after Federation, there is:

No longer any need to drive the image home or to stress enchantment. The map, in broad outline, is so familiar that the vaguest approximation — the merest abstraction — is easily picked up (43).

This recent publication briefly addresses why the map is so commonly used from a cultural and historical perspective, but offers little explanation as to how the graphic qualities of its shape may have contributed to its use.

Similarly, another researcher who draws on culture and symbolism in her book, *Illusions of Identity: the Art of Nation*, is Anne-Marie Willis (1993). Willis aims to understand Australia as a nation and examines how the visual imagery in Australian art history and culture has become ‘enmeshed’ in the process of creating national identity.

Although Willis only lightly touches on the topic of the map as a symbol, she does observe that:

Its prolific use as a sign probably has a lot to do with its adaptability as a graphic form. Its distinctiveness and relative symmetry allow it to be abstracted, stretched in all directions, appear in all colours and sizes and still be recognised as a sign of Australia (15).

Thus Willis has pointed to the graphic qualities as a reason for its popular use, but this is as far as the exploration goes. Both Willis and Atkinson have also suggested that the shape is relevant in developing the map of Australia as a symbol, but there is little evidence provided to support or explain this argument.

The only reference I could identify that addresses the subject of why and how maps in general are used as symbols is that of Richard Francaviglia in his book *The Shape of Texas* (1995). He outlines some of the visual qualities that support shape recognition, from the size of the state, to the variety of its contours and its strategic location. However, the most fundamental and consistent argument is that the simplicity and distinct features of the outline are the essential qualities in shape recognition (87). Yet this analysis is undertaken from a cartographer’s perspective and lacks the particular insights as to why and how the characteristics of a shape can contribute to the effectiveness of a symbol.

This research aims to clarify this insufficiently explained design phenomenon, by analysing how different aspects of the map of Australia can be translated into effective design, and then demonstrating how it can be, and has been, used with great flexibility by designers from the time Australia first became a nation. Before undertaking an analysis of the graphic effectiveness of the map, however, it is first important to explain how the term ‘symbol’ is used within this thesis, and helpful to understand how the map of Australia itself has been used historically as a graphic symbol of nationhood. The following section presents an outline of the historical development of a national consciousness from the early twentieth century that is punctuated by the portrayal of the Australian map.

1.2 The meaning of symbols

In this thesis the map of Australia is referred to as a symbol, and specifically as a national symbol. A symbol is defined as a simple sign that “communicates ideas or meaning beyond their literal form” (Pipes 2008: 260). In the introduction to

their book *Symbols of Australia*, in discussing why the publication's focus is on symbols rather than on icons, Harper and White note that:

The power of an icon lies internally, in its ability – or its imagined ability – to physically embody an essential Australianness. In that sense the original icon has more power than any reproduction. In contrast, the power of a symbol lies in the way it can stand for an 'Australia' that is external to the object. Its power lies in its reproducibility (2010: 3).

Although the focus here is on the map of Australia as a symbol, in the context of this thesis the terms 'symbol', 'mark' and 'logo' are at times used interchangeably. The term 'mark' as used by designers means the same as a symbol in most cases, specifically in reference to pictorial content as opposed to typographic elements. Sean Adams defines a mark as "a recognizable symbol used to indicate ownership or origin of goods" (2008: 9). The difference is that a symbol only communicates ideas, while a mark also indicates ownership or origin of goods. A logo is described as "a distinctive symbol representing a company, object, publication, person, service, or idea" (ibid). There are three specific methods used to develop a logo. A symbol may be combined with text, which is usually the company or product name, or the symbol may exist without text. However this requires the image (symbol) to be clearly understood and remembered by its audience, as for example in the case of the Nike swoosh or McDonald's golden arches. Finally, a logo can exist as text, developing the company or product name through a typographic or letterform treatment, without including a symbol.

Symbol

Simple sign that communicates ideas or meaning beyond their literal form.

Mark

Recognisable symbol to indicate ownership or origin of goods

Logo

Distinctive symbol representing a company, object, publication, person, service, or idea.

Many of the logos in this thesis are presented without the accompanying text and illustrate the symbolic map image on its own (Figure 1). Even though the map image and the text make the logo for the purposes of this argument, I will continue to refer to the map section of the logo as a logo.

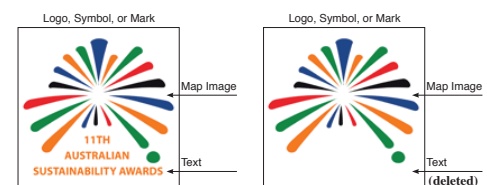


Figure 1 Visual definition of a logo, symbol and a mark

In defining the criteria for an effective symbol, characteristics such as memorability, legibility, distinctiveness and flexibility are elements that contribute to the visual recognition, visual impact and clarity of a symbol's form. The design firm Chermayeff & Geismar, expresses this ideal in their book, *TM: Trademarks designed by Chermayeff & Geismar*, when explaining their approach to developing identities:

... a mark is both form and substance, image and idea. To be effective, its forms must be familiar enough to be recognized, and unusual enough to be memorable. The design must be simple enough to be read in an instant, and rich enough in detail or meaning to be interesting. It must be contemporary enough to reflect its epoch, yet not so much of its time as to appear dated before the decade is out. It must be flexible enough to evolve as society and its owner change, yet strong enough to create continuity. Finally, it must be memorable, and appropriate to the ideas and activities it represents (2000: viii).

In demonstrating the ubiquitous use of the map of Australia, this research has concentrated on the map as a symbol in the context of logos, as a logo represents an accessible form of communication, which can be applied to anything from a business card to a multinational branding campaign, and is used by individuals or businesses alike. As a visual tool, the logo offers a wider platform from which to explore the various ways Australia employs the image of the country as a form of visual shorthand. This is reflected in the research database of logos.

1.3 Understanding the historical use of the map as a symbol

This section outlines the historical use of the map of Australia as a symbol. The aim is to demonstrate the map's popular use as a graphic device since the early twentieth century, and to indicate how the map's image has contributed to the synergistic relationship between national identity and the building of a strong internal market in which opportunities for Australian-made goods and services have been recognised.



Figure 2 1900 *

The earliest image of nationhood is recorded in the Webb & Webb logo from 1900 (Figure 2). This example is unusual, as the placement of Tasmania is under Western Australia. In the publication Symbols of Australia (1980), Mimmo Cozzolini offers the explanation that the company "Webb & Webb discovered that if Tasmania was placed under Western Australia the map fitted neatly into a box design" (20). Perhaps this manipulation of the map's shape

can be perceived as a precursor to future abstractions, as the following chapters will demonstrate.

During the early twentieth century the map was frequently depicted as a background for other information, with the shape resembling a traditional shield or a coat of arms (Figures 3-8). Most maps illustrate mainland Australia, omitting the island state of Tasmania. It is not entirely clear whether this could be understood as a design decision due to the perception that it is difficult to incorporate Tasmania as a design element.

The Federation of Australia in 1901 marked the uniting of the six independent British colonies into states and hence a single nation. Yet it was only through the great human loss in World War I and specifically at Gallipoli that a sense of national unity and national identity was truly established. Willis observes that:

World War I provided the state with the first significant opportunity for the widespread public mobilisation of nationalistic rhetoric and the 'testing' of citizens belief in the new nation of Australia (1993: 159).

For much of the decade following the war Australia experienced considerable economic growth. Although there were several severe economic downturns in 1927, 1930-3 and 1937-8 (Groenewegen & McFarlane 1990: 118), high tariff barriers imposed by the government contributed to the rapid growth and development of manufacturing, such as the large scale concerns of Broken Hill Propriety Ltd (BHP) manufacturing iron and steel, and the primary wool and apple export industries. It is notable that the map of Australia has been represented in all these core industries from inception until current times (Figures 9 - 16).



Figure 3 1907 *



Figure 4 1909 *



Figure 5 1925 *



Figure 6 1926 *



Figure 7 1931 *



Figure 8 1931 *



Figure 9 Broken Hill Pty Co. 1920 *



Figure 10 BHP (redesign) 1988



Figure 11 Current BHP Steel logo (date unknown)



Figure 12 S.G. Gould, Clothing 1929 *



Figure 13 Australia on Wool 1999



Figure 14 W.E. Lewer, Sydney 1926 *



Figure 15 River Grove Fruit Label (date unknown)



Figure 16 Aussie Apples (date unknown)

Australia was perceived as a country of immigrants (ignoring the Indigenous presence) and therefore in need of ways in which to distinguish its identity from the lands which had supplied the majority of the settlers (primarily the UK and Ireland). The emergence of slogans prominently displaying the words 'Made in Australia' (Figure 17) and 'Australians First' (Figure 18) goes beyond the use of the map as a visual clue to country of origin. These slogans additionally created an emotional message by linking the respective company with the 'rhetorical figure of nation'. Figures 17 and 18 are logos created in the early part of the century. There is no evidence that any government scheme had yet been developed to encourage the public to buy Australian-made products. This did not occur until 1924 with the appearance of the Australian-Made Preference League and their Buy



Figure 17 Bryta, The Healthies Mfg. Co, Sydney, Metal Polish 1908*



Figure 18 Hugo Wertheim, Melbourne, Sydney, Machinery, 1906*

Australian campaign. Designed to raise the profile of Australian manufacturers, the League was based on "sane and practical patriotism"; it held that if Australians 'exercised a little practical patriotism in [their] daily purchases and gave a definite preference to 'Australian-Made' goods, the inevitable result would be augmented industry and general prosperity" (Exhibition Document, Sydney 1926: 16-17). The League supported the Great White Exhibition Train, a travelling exhibition which was the 'first practical Ambassador of Nationhood', and which "planted the seed of a national sentiment" (1):

The primary object of the train is to teach by example – to supply the people of Australia with actual proof that Australian workshops and factories are turning out high grade goods, and that nothing is needed to make

Australia a great manufacturing country but a fixed determination on the part of the Australian people to buy "Australian-Made" goods – combined, of course, with an equally fixed determination on the part of Australian manufacturers to make goods worth buying (Exhibition Document, Sydney 1926: 40).

The Australian silhouette was employed on their badges and in marketing material to promote the campaign (Figures 19-20). This could be regarded as the first widespread use of national imagery to symbolise national unity and industrial development.

The 'Australian-Made' campaign was revived in 1961 and renamed 'Operation Boomerang' and re-launched as the 'Buy Australia Campaign' in 1986 (Figures 21 and 22). Each strategy was designed on the basis of the original 'Australian-Made' campaign of 1924, to raise the profile of Australian manufacturers and encourage the public to buy Australian-made products. While these campaigns did not employ the image of the map, they were designed to raise consumer awareness of a need to support home produced Australian goods. The current 'Australian Made' logo with the kangaroo as a stylised yellow outline is well regarded and widely recognised by the Australian consumer. However, numerous products on our grocery store shelves continue to display emblems using the map to signify Australian made, owned, designed or packaged items (Figures 23-26). These are not symbols designed by a government campaign but have been privately developed to represent the same concept.

Even before the government sponsored the 'Australian-Made Preference League', there had already been official recognition of the need to promote Australian goods. The value of the map's



Figure 19 The League Badge (date unknown)



Figure 20 'Australian-Made' Preference League Shopping Week Poster (date unknown)



Figure 21 Operation Boomerang* 1961



Figure 22 Australian Made (current)



Figure 23 Olive Grove
Olive Oil (current)



Figure 24 Smash School
Products
(current)



Figure 25 Staedtler Mars
(current)



Figure 26 Sakata Rice Crackers
(current)



Figure 27 Australian postage
stamp 1913

image was an acknowledged part of these activities. The shape of Australia was incorporated in an Australian postage stamp in 1913 (figure 27). The first Australian Postmaster-General appointed after Federation, Charles Frazer, was strongly committed to the promotion of Australia through philately, believing that: “a postage stamp is one of the best advertising mediums the country can have. Every letter leaving our shores bears an advertisement for the country on its stamp” (cited in Cowles and Walker 2005: 67).

Since the earliest days of Federation, there has been a pervasive use of the map of Australia as a graphic symbol, to promote a sense of national identity and pride, and to support economic and commercial interests. The following pages present a visual timeline that demonstrates the continued use of this image until the present day. Throughout the thesis examples from the data collection of logos established during this research illustrate the extraordinary presence and significance of the map within our culture. This considerable collection is intended as a contribution towards an understanding of the country's visual history.

Visual Timeline

Historical outline demonstrating the use of *The Map of Australia* as a graphic symbol from 1900 till current



1900

Webb & Webb *
Melbourne, Photographers



1906

Australian First *
Hugo Wertheim, Melbourne
Machinery



1907

O.K. *
Orme, Keigwin & Co., Sydney
Fermented Liquors and Spirits



1908

Bryta The Healtheries Mfg. *
Sydney, Metal Polish



1913

Australian Postage Stamp

Figure 28 Visual timeline that demonstrates the use of the map of Australia as a graphic device from the early twentieth century until the present time.

* Images courtesy of *Symbols of Australia* by Mimmo Cozzolino



1920

The Broken Hill Pty Co Ltd *
Melbourne, Iron, Steel



1924

Australian Made Preference League (Badge)



1929

S.G. Gould *
Brisbane, Clothing



1932

Australian First *
W.E. Lewer, Sydney
Fruit Agent



1943

Slick *
T. L. Wilkinson, Melbourne
Patching Material



1954
Australian Anodisers *
 Mortlake, NSW



1975
Southern Cross Petroleum *



1978
Australian National Botanic Gardens

Design:
 Murray Fagg



1988/89
Australian Securities Commission

Design:
 Cato Design, Jillian Allen



1988/89
Department of State & Regional Development

Until 1975 the map logo was represented in a literal form. Yet the Southern Cross Petroleum logo (1975), is designed as an abstract map shape. This presents the question, is this logo an anomaly of the times, since the Australian National Botanic Gardens logo (1978) dated two years later, demonstrates a traditional shape, or can the 1970s be understood as a transitional period in its design?

From 1988, however, the obvious shift from the literal to the abstract/modern portrayal of the map is clearly the design focus.



1992/93
Oz Lotto



1994
Women with Disabilities
Australia



1999
Australian Manufacturers
Workers' Union

Design:
Tibet Group

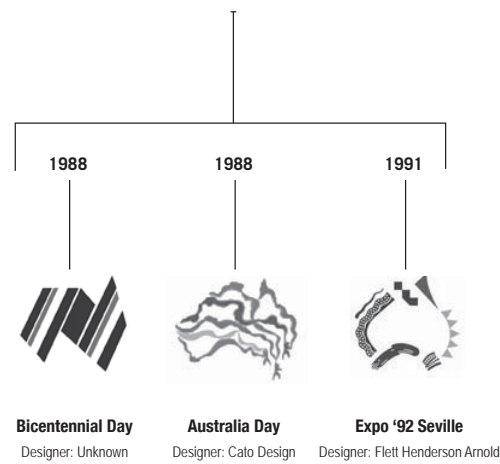


2001
Centenary of Federation

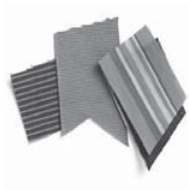


2004
Pathway to Reconciliation

Design:
McCauley Creative



The use of the map is formalised at this point by the government as a symbol representing the nation.



2005
Diversity Council Australia

Design:
Precinct Design
Geordie Mckenzie



2006
Manufacturing Industry Skills Advisory Council

Design:
Kathryn Curry



2006
Green Corp

Design:
Grey Advertising



2008
Skills Australia

Design:
Lisa Neville



2010
Australia Unlimited

Design:
Re, M&C Saatchi
Simon Hong

1.5 Overall aims, research question, and chapter overview

To reiterate, this thesis examines the shape of the map of Australia, and analyses how its inherent visual qualities contribute to its use, recognition and ubiquity as a symbol. It will be argued that the effectiveness of the map of Australia as a widely used graphic symbol stems from the characteristics of its shape, and that its attributes relate to those fundamentals of form and composition commonly accepted by graphic designers as necessary for creating an effective design.

This section outlines the structure of the chapters within the thesis, which are divided into two distinct sections. Chapters One to Three identify a design phenomenon, elucidate the aims of the research, review existing literature, and present an overview of the visual qualities and design principles that support shape recognition. The present chapter introduces the insufficiently explained phenomenon of the widespread use of the map of Australia as a persuasive national symbol with intimations that the shape is a significant contributing element. Chapter Two identifies how the visual and graphic uniqueness of a country's shape contributes to its recognition and memorability as a map. Chapter Three demonstrates the validity of this interpretation by analysing the map shapes of ten countries, including that of Australia, by identifying the distinct features of each country's form and how they facilitate recognition and familiarity. This section argues that the same distinct qualities that make the shape of Australia graphically unique are not present in other countries. Chapter Three also presents a comparison of five official Australian organisations that employ the map as a graphic symbol in their logos, with similar organisations within the comparison countries in relation to their use of

logos or other national symbols. This section serves to demonstrate that the shape of the Australian map is recognised by government and other formal agencies as being particularly effective as a national symbol. Chapter Three is designed as a bridge between the Chapter Two review of existing literature and the presentation of the visual methodology outlined in Chapter Four.

Chapters Four and Five present the visual research and analyse the inherent visual qualities and design principles present in the Australian map, highlighting the research data collection of images, followed by the conclusion. The aim of Chapter Four is to construct an analytical framework to evaluate the map of Australia in terms of its effectiveness as a graphic symbol. The chapter is supported by a data collection of visual research assembled over a two year period. This large collection of images supports the visual analysis but also acknowledges the extraordinary presence and significance of the map within our culture, and is intended as a contribution towards an understanding of the country's visual history. Chapter Five presents the research data collection through a series of matrices, classified according to industry groupings. This study concentrates on the contour properties of the map's shape, and considers whether there are possible correlations between specific shape configurations and industry. The aim of this inquiry is to gain a greater understanding of the relationship between industry and the use of the map as a symbol, and highlights the versatility and malleability of its form. The final chapter summarises the research findings of the thesis and suggests directions for further research. This thesis is supported by a database collection of logos, which are presented throughout the analysis as individual images, as a series of matrices, and finally in appendices.

Literature Review

This chapter reviews two bodies of literature that inform this research. The first is cartography, specifically the discussion of the map as a recognisable symbol. The second part of the literature review is an attempt to widen understanding of the map's application as a symbol, and address the perception and visual aesthetics of maps in general. The following discussion is brief, as no substantial body of research has yet been produced that critically combines both aspects of this investigation.

Maps as symbols from a cartographic perspective are largely referred to as symbols of state or nationhood used in political propaganda. The idea is to influence social beliefs and reinforce identities by promoting the feeling of inclusion or exclusion (Harley 1988, 1989, Wood 1992, Monmonier 1996, Kosonen 1999, Pickles 2004, Edsall 2007). In a design context, this emotive aspect of maps can be a significant element in a response to a symbol. As Fritz Gottschalk notes: *"emotions are a strong driver in decision making, and the success or failure of a logo. This emotional connection is the piece that makes the difference between a flat and unremarkable logo, and a successful and memorable logo"* (cited in Adams 2008: 14). Yet, as this research will argue, no matter what the strength of national emotions evoked by a map, if the shape does not possess the fundamental qualities that create a memorable, recognisable and cohesive symbol, then ultimately the use of the map as a graphic device will not be effective or enduring. Therefore, more significant to this research, are studies that identify how maps used as tools of propaganda have deliberately enhanced or simplified borders to translate straightforward messages visually. This understanding identifies how certain design elements of shape contribute to the visual impact, clarity and memorability of maps.

2.1 Impact of the cartographic form

The following texts are drawn from cartographic sources and address how the outline of a cartographic form and the space it creates reveals significant information about its power as a symbol. The strong delineation of a map's contour has been shown to successfully reinforce territorial claims (Edsall 2007: 336), and as Monmonier (1996) states: *"A bold, solid line might make the map viewer infer a well-defined, generally accepted border separating neighboring nations with homogeneous populations"* (107). This use of bold borderlines is one of the simplest methods of distinguishing or defining the shape, but more specifically, it has been used to emphasise the relevance and power of maps as recognisable symbols. Katariina Kosonen's (1999) research on the persuasive power of the Finnish map in newspapers, magazines and satiric periodicals during the Second World War confirms this theory. Whilst her research is centered on the ability of the Finnish maps to be interpreted as social or political statements and tools for policy making (91), she also notes that the method of highlighting the outline of Finland (and hence its borders) amplified the recognisability of the country and contributed greatly to a *"strong expression of national identity"* (94) felt by the Finnish towards their country. Kosonen states

the “borderline was the most important and often the most prominent symbol in the newspaper maps” (ibid). Robert Edsall (2007) similarly recognises the power of reinforcing country borderlines in his research on the use of the map of the United States as a powerful image in American political discourse. He notes that by differentiating the United States from the rest of the landmass of North America “the designer of the image is reinforcing the sanctity of the international boundaries” (340), and thus representing the map as a connotative icon. Richard Francaviglia’s *The Shape of Texas* (1995) is one of the few texts that attempt to define how the connotative powers of the cartographic outline contribute to its strength as a graphic symbol. Francaviglia undertakes a detailed analysis of the fundamental design elements of the shape of the Texas state. He proposes that the simplicity and distinct features of its outline are the essential qualities of its shape recognition (87), and concludes by stating:

When a geographic outline is truly distinctive and can substitute for other, more abstract, symbols, it can effectively symbolize history, identity, and attachment to place (ibid).

The following cartographic research discusses how the shape of a map requires a memorable form to engage with the viewer. Maps that are used as graphic symbols will often be simple in appearance, the aim being to convey an idea at a glance (Green 1999: 145). Sanders and Porter’s (1974) research demonstrates this by analysing how precisely a geographical outline is retained as a mental image. Students taking a geography course at the University of Minnesota and the University of Dar es Salaam were asked to draw the coastline of Africa based on recall from their mental image of the shape. This research was designed to compare the hand drawn outlines to those of the cartographic representation,

in order to make a psychological study of the map’s shape and meaning, while ascertaining the spatial accuracy of each drawing. Their intention was to probe “the geography in men’s minds” (258) from a spatial rather than a textual perspective, intending to show that “shape as an attribute of portrayed mental maps can be evaluated” (ibid). The relevance to the current research is that the study establishes that the geometric qualities of an object can be verbally triggered, as “the shape of an object will spring to mind when a word descriptive of it is spoken: star, box, square, circular, peninsular, spatulate, Africa, Italy” (259). Jacobs (2006) subscribes to this understanding and states:

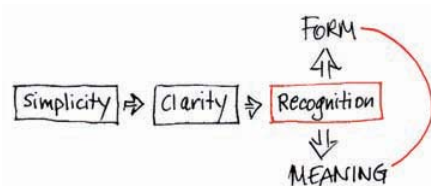
“Memorizing the form of the map by associating them with forms of objects or with geometrical figures is a way of providing a means of recognizing them from one another” (316).

As such, this relation to geometric forms is a significant component in understanding how the brain establishes meaning by identifying associations in the shape’s contour. This finding confirms the recognition in design thinking and practice that certain distinct features of shape contribute to the recognisability of its form. In this instance, the map is best remembered in simple, geometric shapes, even if it involves reduction, as was found in the case of Africa. This conclusion is supported by Gestalt theories of perception, which state that people prefer the most straightforward shape, thus indicating that simplicity is a strong feature in the recognition of an image (Lidwell et al: 2003). The Gestalt principles of perception are further developed in Chapter Four.

Francaviglia (1995) conducted a similar drawing experiment to that of Sanders and Porter, which demonstrated the viewer’s need to simplify a map’s

contour, while inherently recognising the most basic elements in its shape (66). His reason for carrying out this exploration was a belief that the ubiquitous use of the map of Texas is due to “*more purely design related factors*” (30). The findings confirmed that the simplicity and distinct features of the Texas outline are the fundamental qualities in its shape recognition (87). Francaviglia also identified fundamental elements that support the shift from map to symbol: simplicity, distinct features, contour, scale and geometric qualities. However, his attempt to understand how these characteristics are significant in the creation of a symbol is undertaken from a cartographer's perspective and offers minimal design clarification as to how and why a cartographic form can serve as an effective graphic symbol.

Edsall, Sanders and Porter and Francaviglia each recognise that simplifying a form to the most basic elements in its shape essentially supports shape recognition. Simplicity is one of the most common qualities that designers seek in the quest for clarity (see Visual Research section p. 29). Once an image is simplified to its basic elements of shape, it is possible to evaluate the cartographic form in terms of the specific principles of design.



The principles of graphic design represent the fundamental ‘rules’ that describe how visual techniques affect the perception and aesthetics of a design. Research on the visual aesthetics of cartographic maps is primarily concerned with the practical methods involved in communicating the

map in an effective manner. The main focus is the map's structure, and how such elements as colour, shape, patterns, title, borders and symbol systems can be used to improve readability and to enhance the overall visual appearance (Keates 1973; Arnheim 1974; Opach 2010). The understanding and value of design principles by cartographers in the process of mapmaking is increasing. There are several studies that discuss the benefit and usefulness of applying these concepts as a means of improving the transfer of information. Tomasz Opach states:

Firstly a map designed by a cartographer with artistic skills will probably be more aesthetic and will be characterized by more successful layout than the one prepared by a person without a sense of beauty. Moreover, this map is more likely to be well-balanced, colours selection will be more harmonious and its composition will be more thorough. Secondly, apart from a strictly visual value, map aesthetics influences the perception of the maps, their legibility; hence map aesthetics affects cartographic communication efficiency (2010: 200).

Yet these discussions pertain to a variety of maps including information, transport and city, and are not exclusive to geographic representations. The focus is also on the enhancement, usability and legibility of the composition and visual style. There has yet to be any significant literature from the cartographic discipline that analyses how the principles of design contribute to the value of the map as a graphic symbol. There are a few possible explanations. First, the structure of a cartographic map must still follow certain geographic constraints (Punia 2008: 587) to provide a clear understanding of the information. Whereas, in graphic design, the simplification of a shape is often employed to

create an instantly recognisable symbol or logo, and it is this simplification that contributes to viewer recognition and recall. Second, in a cartographic context, graphic symbols are referred to as symbol systems or map symbols, which are simplified signs used to identify and represent various geographic phenomena, for example, forests, mountains, cities, churches, schools and more. Therefore it may be likely that cartographers cannot view the map itself as a graphic symbol, and thus cannot see the potential in exploring how design principles contribute to a map in this framework. But more importantly, I question why graphic designers have not attempted to understand or analyse this phenomenon. There is no significant literature pertaining to this subject from the graphic design perspective. For this reason, this thesis reviews two aspects of graphic design. The first provides an insight into the fundamental principles of design (White 2002; Landa 2006; Lupton/Phillips 2008; Pipes 2008), and the second reviews the creative process involved in developing a symbol or logo (Arnston 2007; Gernsheimer 2008; Adams 2008). This literature will be drawn on in Chapter Four, which identifies and illustrates the basic principles of design: balance, rhythm, contrast, scale and unity. Through an understanding of these principles it can then be demonstrated how and why the map of Australia serves as an effective graphic symbol.

2.2 Conclusion

Of particular significance to the premise of this research is an observation made by Zelinsky (1996) in his review of Francaviglia's book, in which he makes reference to a statement in the book that there is very little literature that addresses *"the subject of why and how maps are used as symbols"* (Francaviglia 1995: 7). Zelinsky supports this view, and in the context of

the US, argues that a study of the *"impact of the outline of the (conterminous) United States"* (1996: 290) is long overdue, and that *"a subject crying out for scholarly attention is the political, commercial and symbolic exploitation of the shapes of any number of sovereign countries"* (ibid). He includes Italy as the most obvious and, adds the following examples: *"France, India, Canada, Iran, New Zealand, and Mexico"* (ibid) but interestingly omits Australia. Whatever the reason for this omission, Australia lends itself particularly well to such a study, for a variety of reasons that will be described in the following chapters.

I have realised through researching this subject, that cartographers (and affiliated disciplines) are the only people discussing maps as recognisable symbols. Cartographers have hinted at the potential of shape as a contributing element, but what they lack is a specialised design knowledge that can analyse and elucidate how the visual characteristics of simplicity, distinctiveness of features, contour, scale and geometric qualities, can support the effective use of maps as graphic symbols. This understanding is a significant element in my research, and through its undertaking I aim to close the gap in the existing literature.

The following chapter presents a series of visual studies that explore the inherent characteristics of the map of Australia and that of a number of comparable countries. This analysis identifies the significant qualities that affect visual recognition, visual impact and clarity of a country's shape.

Preliminary Study: Shape Comparison

Chapter Two introduced the view that visual attributes such as simplicity, distinctiveness of features, scale and the geometric qualities of a cartographic map create a recognisable and memorable form. Building on this understanding, this chapter presents a series of examples that identify how such characteristics present themselves in the map of Australia compared to maps of other countries of similar size or shape. These visual studies represent my preliminary thinking process, and provide insights relating to essential components in shape recognition. There is also analysis identifying how these elements can effectively contribute to the flexibility of a map to adapt to a graphic symbol.

3.1 Establishing distinct characteristics

The first process in this shape analysis was to select the countries for comparison. Two criteria were established to develop this list of countries. First, similar landmass and shape definition to Australia was evaluated. This involved reviewing both the actual landmass and also the cohesiveness of the shape. The second criteria reviewed popular international tourist destinations. This evaluation was based on the understanding that maps of highly visited tourist destinations are observed more frequently than other country maps. The list of countries presented by Zelinsky was initially considered, however according to the criteria, not all of the countries represented an accurate comparison to Australia.

1. *Similarity in landmass and/or shape definition to that of Australia*

The actual land size and also the cohesiveness of the shape were considered. As discussed in Chapter Four, a cohesive or unified form is recognised as a fundamental objective of any effective design solution (see Unity Section: 51). For this reason the United States, China, Brazil and India, were selected as comparable countries (Figure 29), as each shape forms a unified whole, with similar landmass size to Australia.

Countries that are also islands, but unlike Australia are not continents, such as the United Kingdom, Japan and New Zealand, were evaluated, however these countries were not perceived to be comparable to Australia due to their elongated or fragmented configuration. They were therefore omitted.

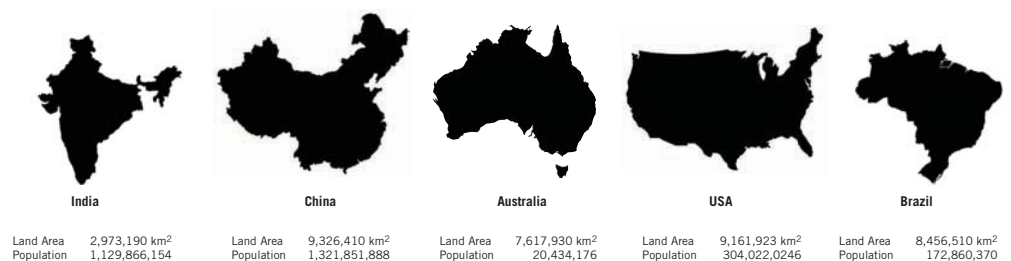


Figure 29 Countries chosen for evaluation according to similar landmass and shape definition. From left to right: India, China, Australia, USA and Brazil

2. Popular international tourism destinations

Since maps of highly visited tourist destinations are observed more frequently than other country maps, these were included as relevant to the survey. The top ten countries from the United Nations World Tourism Organization (UNWTO) 2009 International Tourist Arrival Rankings were: France, USA, China, Spain, Italy, United Kingdom, Turkey, Germany, Malaysia and Mexico. Of these, France, Spain, Italy, Turkey and Germany were selected to complete the final list of countries for evaluation (Figure 30). Each of these countries, with the exception of Italy, also demonstrates cohesive forms.

Figure 31 shows the final ten countries for review drawn from the two criteria section categories: similarity of landmass and shape definition; and popular international tourist destinations. These countries are India, China, Australia, USA, Brazil, France, Spain, Italy, Germany and Turkey.

The following analysis consists of four comparison studies. The first in the series examines the relationship between the surrounding water and the landmass. One of the most significant features facilitating viewer recognition of a cartographic map is the relationship between the land and the water. This element of surrounding water emphasises its



Figure 30 Countries chosen for evaluation from the Popular International Tourist Destinations. From left to right: France, Spain, Italy, Germany and Turkey.



Figure 31 World area map highlighting, in grey, the ten final countries selected for review.

contour and offers the map a natural detachment from its geographical context (Jacobs 2006: 317). The contour of a cartographic map is one of the essential components in shape recognition. It provides a clear visual distinction between the map and its background, as well as establishing the foundation for determining whether or not the map has the initial design quality of an effective and enduring graphic symbol.

This visual distinction can be viewed as contrast which affects the way a viewer reads the image. The more extreme the contrast the greater the clarity of shape and the probability of key elements being recalled. In design terms, this is known as a figure/ground relationship, which is one of the several Gestalt principles of perception. In Gestalt physiology, figure/ground is understood as the figure element and object of focus, while the ground elements compose an undifferentiated background (Lidwell et al, 2003: 80). For a figure/ground relationship to be successful it requires interdependence between the two, thus

creating a contrast between the foreground and background.

Table 1 (below), highlights the landmass to water ratio of the ten countries in review. Australia is the only country in the group that is an island, being completely surrounded by water, although Italy as a peninsula is bordered on three sides by water. In both these instances, the water creates a natural silhouette that accentuates the clarity of each shape and emphasises key elements of the contour, which facilitate their memorability and recognition. Most of the countries are bordered by water on two sides. These coastal borders offer some enhancement of the shapes of France, Spain and Turkey, and assists in identifying their distinct features and geometric attributes. The US, Brazil, and India however, while partly bordered by water, profit from the convexity of their shapes (Arnheim 1986: 199). Each of these three countries have clearly defined peninsulas surrounded by water that provide a distinction of form. China's area of coastline does not support its

Landmass to Water Ratio

	Completely Surrounded by Water	Water on Three Sides	Water on Two Sides	Water One Side	Landlocked
Australia	•				
USA			•		
China				•	
Brazil			•		
India			•		
France			•		
Spain			•		
Italy		•			
Germany					•
Turkey			•		

Table 1 Landmass to water ratio chart

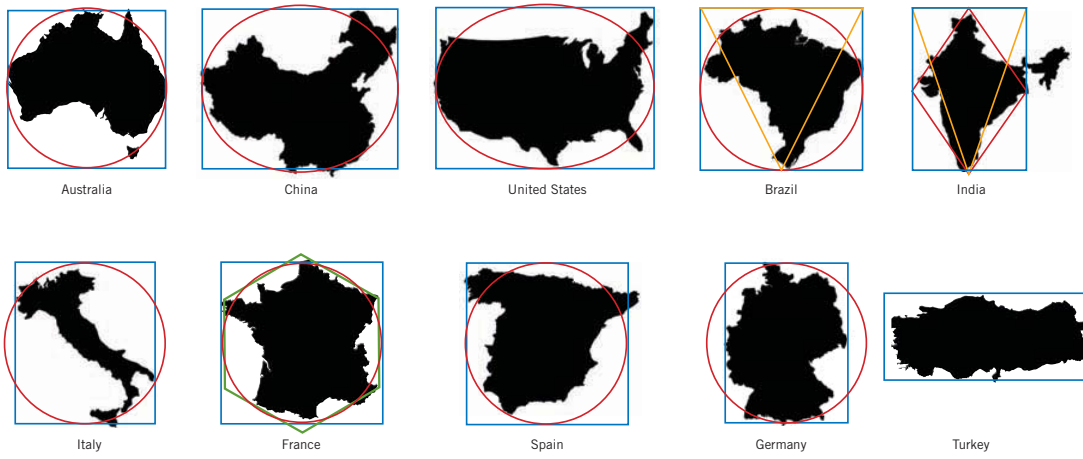


Figure 32 Country area proportion in relation to simple geometric shapes.

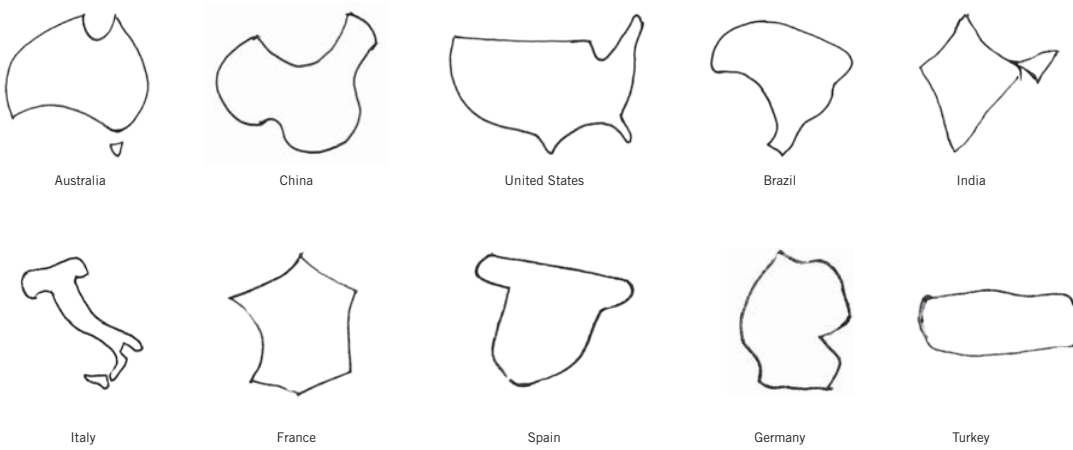


Figure 33 Simplified outlines of the ten country maps in review.

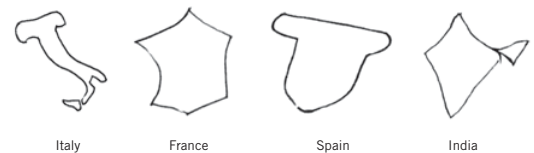
overall shape recognition. Germany, being entirely landlocked, does not present the same visual clarity and is potentially less memorable.

The second study in this analysis considers each map's cohesiveness and visual balance, which are two of the core principles that designers seek in creating symbols. As discussed in Chapter Four, a cohesive or unified form will always present itself with strong visual clarity, and have a greater impact, than shapes composed of separate parts (see Scale Section: 47). Figure 32 demonstrates how each of the ten countries presents itself proportionally within the definition of geometric forms. Of the ten countries, the only shapes that are relatively symmetrical are Australia, the USA, France, Turkey and Germany, and, to some extent India.

The subsequent study evaluates how the geometric attributes of the map translate visually into recognisable objects. By interpreting the forms as simple, reproducible shapes (circle, square, diamond, or hexagon), the viewer is capable of retaining a mental image of the map (Sanders and Porter, 1974; Jacob, 2006). Such a reduction of form also reveals the fundamental framework of the map and highlights the distinct characteristics which aid in its recognition.

Figure 33 presents each map as a simplified outline, revealing the basic framework. Two specific elements of geometric associations are addressed here: firstly, how these geometric attributes provide visual recognition and identification of each map, and secondly, how the simplified form of each shape can effectively be translated graphically. This part of the analysis reviews the shape in terms of its ability to be reduced to its basic elements, while still retaining recognition of the country that is being represented.

Italy, France, Spain and India are known to be amongst the most memorable country shapes due to their associations with known objects: the boot, the hexagon, the bull's head and the diamond (Zelinsky 1996; Jacob 2006). Each possesses visual characteristics which set its shape apart from those of other countries and contribute to the memorability of the form: Italy's shape when simplified clearly pertains to the boot, India has a strong geometric



association with a diamond shape except for the small irregular land formation on the northeast border. Spain forms an irregular shape with two curved corners on either side of the northern part of the country, overhanging Portugal and bordering the south of France. In respect to the map of France, while generally identifiable as a hexagon, with a strong geometric configuration, its shape is neither unique or exclusively represents the country.



Brazil's strongest features are its width and curved configuration in the north of the country tapering to something of a point at the border with Uruguay. Otherwise there are no significant distinguishing characteristics. When simplified, the outline in its simplest form could be confused with the shape of

the African continent, or even South America in its entirety.



Turkey



Germany

The same could be said for the maps of Turkey and Germany, in that their simplified shapes lack any strong visual characteristics. Even though Turkey can be considered the most symmetrical suggestive of a rectangle the contour is devoid of any strong visual interest or impact. As for Germany, its shape is nondescript, except for the indentation created by the Czech Republic on its contour. It is the least distinct of all the countries reviewed, and in its simplest form the shape loses all associations with the country itself.



USA

The United States possesses a number of visual qualities that are specifically associated with the shape, which therefore establish a mental connection. The body of the country has a rectangular configuration, and is about twice as wide as it is high. Florida, Texas, and the northeast coast of New England protrude into the surrounding water, and the flat borderline with Canada and the Great Lakes, are all elements which create a strong visual association with the US. However, these visual distinctions can also detract from the overall balance

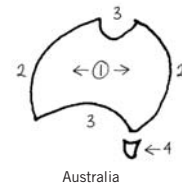
of the shape, a factor which may create difficulties when developing a symbol.



China

China, much like Australia and the US, has a substantial landmass. Its size alone is a distinct feature that sets it apart from most countries. It consists of a half-circle on both the north and south sides of the country. These curves are unique to China, and can be considered visual elements specifically associated with the country. However, when the image is simplified, its irregular contour is difficult to refine and retain as an interesting shape and symbol.

While Australia does not resemble a specific object, it possesses four key elements that enable viewers to identify the country. The first is the main body of the map which is a large solid unified mass, balanced with a reasonably consistent weight distribution from left to right. Second, there are two main curves on either side of the country which reflect each other. The third element consists of a north/south central dividing line formed by Cape York Peninsula and the Gulf of Carpentaria (located in the far north of the country) echoed by the curve of the Great Australian Bight (located off the central and western portions of the southern coastline). These features visually bisect the map. Finally there is the island of Tasmania, located south of the eastern side of the continent which acts as a point of punctuation (number 4). Unlike the other countries reviewed, these key elements are all that are required to form



Australia

the fundamental framework of the map of Australia. This simplified image can literally be created from two sets of reflective curves and a full stop (Tasmania), and still remain recognisable as Australia.

The majority of the maps reviewed involve unified configurations, devoid of small details or separate elements, and so can retain recognition when reduced. Because each country's landmass is of a large enough scale there is no critical loss of form. Only Italy with its narrow shape and detailed coastline barely retains a visual presence when reduced. Similarly, when the image is enlarged, these same elements and details will cause the shape to separate.

In a design context it is essential that when an image is enlarged or reduced it maintains its clarity of form and visual impact. Scale represents the final study in the series and refers to both size and proportion. Scale is one of the commonly accepted principles of effective design, and is discussed further in Chapter Four.

Scale refers to two qualities: how the impact of a shape can be enhanced through the cohesiveness and unity of its form; and the significance of the proportion(s) of an image, in particular the relationship between its width and height. These are two significant elements for viewer recall. Scale is also affected by simplicity of form, which contributes to the versatility of an image in regard to its ability to be enlarged or reduced whilst maintaining clarity. An important aspect of this quality is whether any parts or elements of the shape 'close up' when it is reduced to a small size or 'breaks up' when it is enlarged (Figure 34).

Finally, it can be said that all countries exhibit certain distinct characteristics in their shape. Whether they are related to geometric forms, involve an extended or convex piece of land, or an irregular contour, these can all be considered a type of distinction. However, when taken out of their geographical context, the contours of many countries do not maintain the recognition and flexibility required for adaptation to an effective symbol. The silhouette of Australia, on the other hand, even when simplified, retains strong recognition, and presents a unique form that has the ability to be adapted to a variety of design solutions and abstractions. Examples of this malleability are demonstrated throughout this thesis, and in particular in Chapters Four and Five.

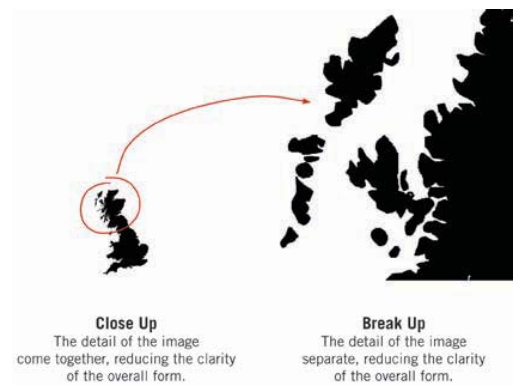


Figure 34 The map of the UK has been used in this example to demonstrate the visual clarity of image when reduced or enlarged.

3.2 Logo Comparison

During collecting and analysis for the research database of logos, I discovered that a significant number of Australian government and other formal agencies employed the map as a graphic device. This finding raised the question as to whether there was a similar occurrence in the other countries reviewed. Therefore, I undertook a comparison of five leading Australian official organisations that use the map in their logo, to similar institutions within the sample countries. They relate to multiculturalism, finance, scientific research and workers' unions.

The Australian organisations are:

- 

 - The Australian Multicultural Foundation

- 

 - CSIRO (Commonwealth Scientific and Industrial Research Organisation)

- 

 - The Australian Securities and Investment Commission

- 

 - The Australian Taxation Department

- 

 - The Australian Manufacturing Workers' Union

This research was conducted by an internet search of the various countries in their own language as well as in English. The findings demonstrate that one organisation each in China and Brazil used the images of their country: the China Asia Stock Exchange, and Brazil's second largest trade union,

the General Confederation of Workers. The image of the Americas is included in the American National Science Foundation logo, yet not specifically the US map. Overall, there was virtually no comparative use of country maps as graphic symbols. However, on the universal Google website the map of Italy was evident in various logos that represented Italian companies outside Italy, but not for government bodies.

The search was expanded to include key words related to other industries which employ the map of Australia. These included: 'nurse', 'builders', 'zoo', 'defence', 'plumbers', 'mechanics', 'travel', 'tourism', 'wine' and 'electronic resources'. Under the category 'wine and travel' and 'tourism', there were a small number of logos that used the maps of Italy and India, probably due to the higher recognition value of their shapes than those of other countries. This seems to indicate that while national symbols are considered important for such official agencies, the map's shape is not normally found to be a useful device in this way.

Figure 35 presents a comparison between Australia, the US, China, India and Brazil, and identifies the agencies that are similar in kind to those of Australia. Another element representative of national identification was also found, namely, the use of flag colours. China's use of the colours red and yellow, Italy's use of green, red and white, and Brazil's green, blue and yellow were found to be significant visual devices. In addition, the bald eagle, the stars and stripes, and the colours blue and red are strongly associated with the United States.

Most noticeable throughout this analysis was the striking preponderance of the use of the map by Australian agencies, a strong indication of the agencies' belief in the map's high recognition value.

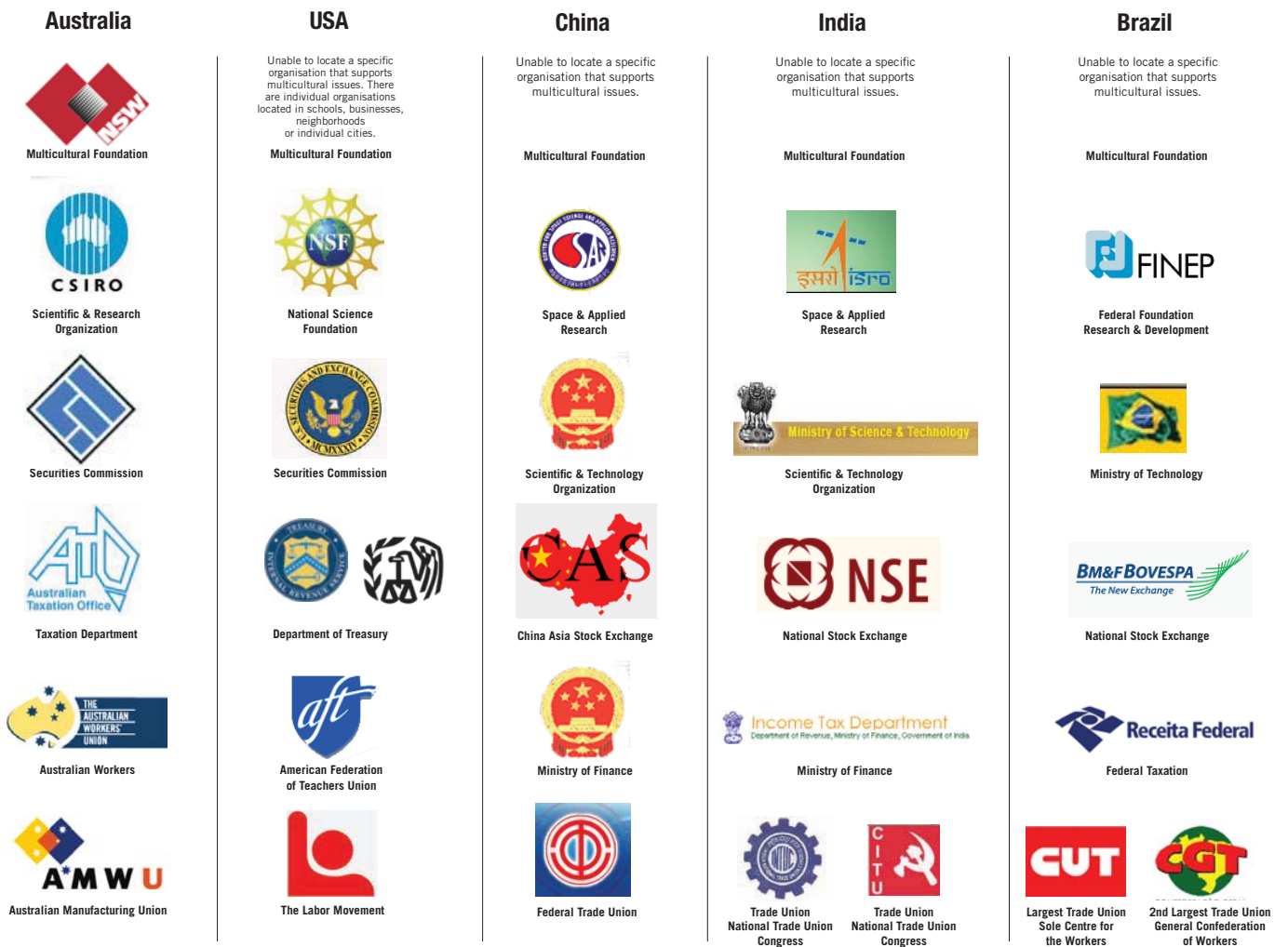


Figure 35 The use of the map and other national imagery in logos by official organisations and agencies in Australia, USA, China, India and Brazil.

Chapter Four
Visual Research

The previous chapters demonstrated how a cartographic form, especially if it has a distinct contour, can be easily recognised and remembered. A number of possible elements support recognisability and retention: simplicity, distinctiveness of features, scale and geometric associations. Identifying these elements is the first step in determining whether a map's shape can serve as an effective graphic symbol. The aim of this chapter is to develop this understanding, and elucidate how the specific principles of design can facilitate a map's use as a symbol.

The principles of design are commonly understood by designers as 'rules' which describe how visual techniques affect the perception and aesthetics of a design, whether relating to the design of a brochure, website, logo or other visual material. Whilst the principles are widely discussed in a variety of literature, not all designers agree on which concepts are the most significant. Therefore the following table identifies and summarises the

views of eight respected designers and educators or institutions in the graphic design industry (White 2002; Resnick 2003; McClug 2005; Landa 2006; Lupton/Phillips 2008; Pipes 2008; Swinburne University, n.d.; State of Ohio Visual Communications, n.d.). From this review, a cohesive set of principles has been developed as an analytical tool with which to evaluate the map of Australia in terms of its effectiveness as a graphic symbol (Table 2).

Principles of Design

	Balance	Rhythm	Scale	Contrast	Unity	Movement	Colour	Emphasis	Hierarchy	Dominance	Proximity	Dynamics	Proportion	Harmony
Lupton/Phillips	•	•	•	•		•								
Robin Landa	•	•			•			•						
Alan Pipes	•	•	•	•	•			•						
Alex White	•	•	•		•		•		•	•				
Elizabeth Resnick	•	•	•	•	•									
Joshua McClug	•	•	•	•	•									
Swinburne University Design Tutorial (online resource)	•*	•*		•	•			•	•		•	•		
* In these instances the terms Symmetry/Asymmetry and Repetition were used in the design tutorial, yet these terms are interchangeable with Balance and Rhythm.														
State of Ohio Visual Communications for Forms Design	•	•		•	•	•							•	•

Balance = Symmetry and Asymmetry Rhythm = Repetition Scale = Proportion, Dynamics, Dominance, Emphasis Contrast = Hierarchy, Dominance, Emphasis Unity = Proximity, Harmony

Table 2 Eight designers and educators/institutions views as to what represents the most acknowledged principles of design.

As the table indicates, balance, rhythm, scale, contrast and unity are the most commonly acknowledged principles. The other nine concepts listed can be understood to have similar meanings to one or more of the five main principles. For example, scale and proportion both refer to size. A contrast in the scale of two or more elements can create dominance, emphasis or hierarchy within a composition space. Unity is the bringing together of elements into a cohesive whole, or the harmony of the image.

The following sections define how balance, rhythm, scale, contrast and unity are generally employed in the context of graphic design, and more specifically within a symbol. This analysis is guided by my own personal knowledge as a practising designer of many years' standing, and also draws on graphic design literature that provides an insight into the specific design principles, visual identity and the creative processes involved in developing a symbol or logo (Arnheim 1974; White 2002; Landa 2006; Gernsheimer 2008; Lupton/Phillips 2008; Pipes 2008; Adams 2008). Through an understanding of these five principles it can then be demonstrated how and why the map of Australia serves as an effective graphic symbol.

The images illustrated in the subsequent section are presented in black and white or gray scale as this offers a clear focus on the shape itself.

4.1 Balance

The first principle is balance. Lupton and Phillips (2008) describe balance as a *“fundamental human condition: we require physical balance to stand upright and walk; we seek balance among the many facets of our personal and professional lives; the world struggles for balance of power. Indeed, balance is a prized commodity in our culture, and it is no surprise that our implicit, intuitive relationship with it has equipped us to sense balance—or imbalance—in the things we see, hear, smell, taste, and touch”* (29).

As designers we seek visual balance in the designs we create to anchor and activate the elements in a composition (Lupton/Phillips 2008). Balance is considered one of the core principles used by designers to create stability in a design. Through applying either a symmetrical or an asymmetrical relationship to an image, the dynamics can be altered. A symmetrical shape displays elements equally around a central, vertical, diagonal and/or horizontal axis, providing uniformity and constancy.

The following examples represent classic logos that demonstrate symmetrical balance (Figures 36-39). Each is based on archetypal shapes – circle, square, triangle, diamond or star. In a design context, these geometric shapes add a high degree of symmetry or proportionality, displaying a mirrored image along either side of the dividing axis; either left to right, top to bottom or diagonally.

Asymmetrical balance presents an unequal proportion of weight, and is often seen to be more dynamic and modern in appearance. Pipes states (2008) that *“achieving asymmetrical balance is not easy: there is no center point and no dividing axis of reflection”* (201). Designers rely on the elements of direction, shape, texture and colour to create visual interest in a logo. He also notes, in order to create a balanced yet visually dynamic shape, designers need to use their own *“intuition and judgments to estimate the implied weights of shapes and texture, their tensions and forces,”* (ibid) as there is not an exact method.



Figure 36 CBS Broadcasting



Figure 37 Perfect Film & Chemical Corporation

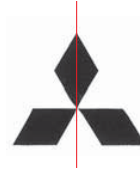


Figure 38 Mitsubishi



Figure 39 Chrysler Corporation



Figure 40 Apple Computers



Figure 41 Time Warner Cable



Figure 42 CHC

Many asymmetrical images incorporate symmetrical devices, which instinctively offer stability and balance. The Apple Computer symbol, for example (Figure 40), reflects a circular configuration, but is altered by the leaf and the bite mark, elements that create the asymmetry of the form. The Time Warner logo (Figure 41) has two distinct interconnecting features; the eye and the ear. The eye component (top section) is suggestive of an oval; although incomplete, the relative symmetry is still apparent and anchors the image. The swirl of the ear creates a sense of dynamics and movement. The asymmetrical format of the CHC logo (Figure 42) utilises the body of the bird to generate a central focal point, while the beak and wings equalise and balance the symbol.

What does balance mean in terms of the map of Australia?

To answer this question, we need to consider the dynamics of the shape and how it translates visually. The method I have used is an analysis of the most basic structure of the map, removing all superfluous detail, to reveal its fundamental framework. Following are the four key elements of the map's shape, as highlighted in Chapter Three, which support its recognition, simplification and ultimately the malleability of its form (see Figure 43):

1. The main body of the map is a large solid unified mass, balanced with a reasonably consistent weight distribution from left to right.
2. The two main curves on either side of the country reflect each other.
3. The north/south central dividing line formed by the curve created by Cape York Peninsula and the Gulf of Carpentaria is echoed by the curve of the Great Australian Bight.
4. Finally, the island of Tasmania is located south of the eastern side of the continent and acts as a point of punctuation.

Through utilising these inherent features the form can be simplified to four curves and a full stop, Tasmania. These attributes have a significant impact on viewer recognition and recall of the country's shape, but also reveal insights about how the map can be transformed from an asymmetrical to a symmetrical form.

To test this premise, two visual studies were conducted. The first was designed to verify the accuracy of the theory that the two sets of reflective curves and Tasmania facilitate instant recognition of the map. Here I draw from Sanders and Porter's (1974) research, which observed people's mental connection between a geographical image and shape recognition, in which students were asked to draw the coastline of Africa from their mental image of the shape (as mentioned in the literature review). The only criteria for participation in this visual survey was to establish a gender balance with an adult population. Each person was asked to visualise the outline of Australia and to then draw how it appeared to them on a blank piece of paper. Figure 44 presents 35 of these drawings. By viewing them collectively, three significant features are clearly evident: the reliance on the two sets of reflective curves (with the exception of no. 6), Tasmania (with the exception of nos. 6 & 25) and finally the overall shape configuration presented with a greater width than height. There is no evidence that the sinuous detail of the map's contour or the tilt of its form contributed to the creation of these images. The drawings represent simplified versions of the map, which are clearly recognisable as Australia. While some display stronger geographic representations of the outline than others, the results reflect my insight that these four key elements were used as mental guides to construct the map.

The second study investigated if the map could be interpreted as a symmetrical form, and still retain its recognition as the map of Australia. This analysis comprised two parts. The first section discerned the

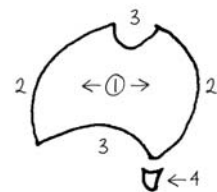


Figure 43 The four core elements required to create the shape of the map of Australia.

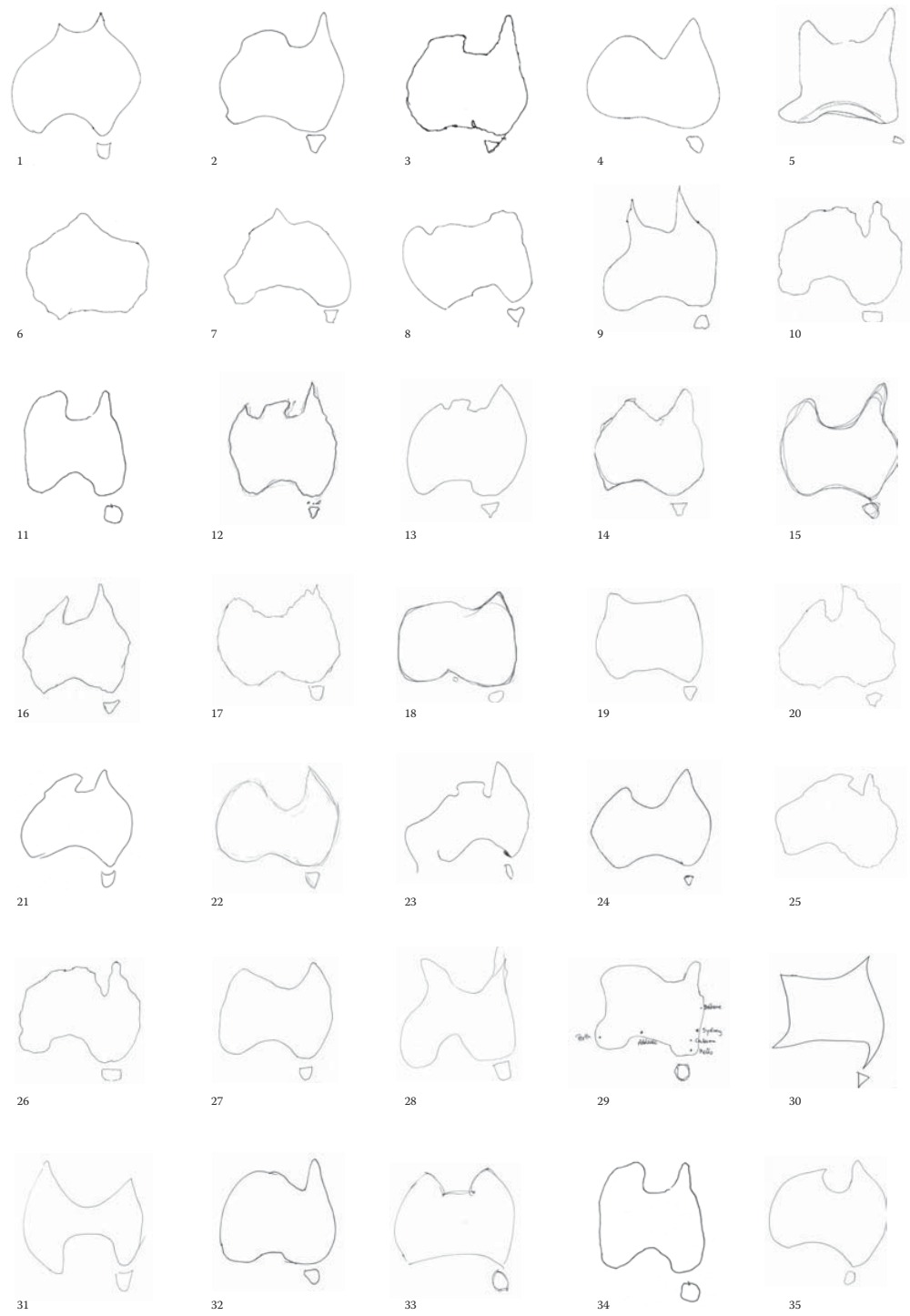


Figure 44 Selection of drawings from the visual survey, which reflect the visualisation of the two sets of reflective cues, and Tasmania, to develop the structure.

recognisability of the map once the coastlines are mirrored, creating an equally balanced shape (not including Tasmania). Figures 45 and 46 represent mirrored images of the west and east coast.

In analysing the readability and recognition of these images, I perceive the west coast version (Figure 45) to be more legible than the east coast (Figure 46). The east coast initially reminded me of the Batman symbol, and perhaps due to this close resemblance, my initial capacity to recognise the shape of Australia was diminished. Therefore, to test this understanding, the two symbols were compared to the database of logos, to identify whether these shapes are commonly employed to represent the map. While there are a number of examples that replicate the structure of the west coast (Figure 47 is one example), only two examples were identified that clearly demonstrated the eastern coastline configuration: AACS (Figure 48) and the Boonex (Figure 49). Yet there are, however,

a number of logos that rely on the general symmetrical structure presented through the mirroring of the east coast. Some of these examples are illustrated in Figure 51.

An important insight established from this analysis is the ability for the map to be represented as a symmetrical configuration. Figure 50 illustrates a typology of shapes developed from the map components of each logo in the database collection. It demonstrates the systematic abstraction of the map's outline from a literal representation (shape 1) to a full abstraction (shapes 4 & 5). These five basic structures identify the versatility of the shape to transform from an asymmetrical to a symmetrical image, indicating how flexible the map is as a graphic form. Further details of the development of this sequence can be found in Chapter Five.

Mirrored West Coast



Figure 45
Mirrored West Coast

Mirrored East Coast



Figure 46
Mirrored East Coast



Figure 47
Defence logo



Figure 48
Australian Association of
Christian Schools



Figure 49
Boonex Community
Software Experts

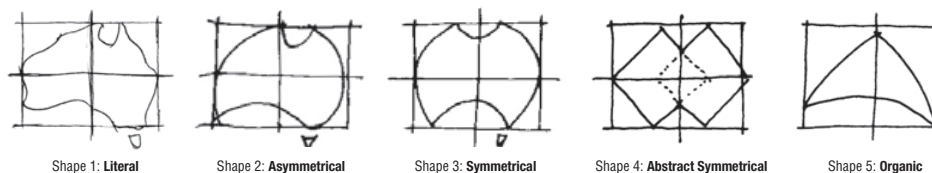


Figure 50
 Shape 1 represents a literal representation of the map with its unequal balance. Shape 2 demonstrates an asymmetrical configuration, by altering the shift in weight from right to left. Shape 3 reveals a symmetrical form, with both a horizontal and vertical axis. Except for Tasmania, the shape reveals a mirror image. Finally, shapes 4 and 5 are further abstractions, however ambiguous, their structure is still derived from the same key principles.

Figure 51 provides a visual overview of the five basic structures identified in the visual database, and how each has been interpreted as graphic logos of Australia.

This section has demonstrated that the principle of balance is a natural characteristic of the map's shape.

The reflective curves of its form create stability, but also offer versatility to transform the shape from an asymmetrical to a symmetrical image and further abstraction. This ability to be employed in a variety of configurations indicates how flexible the map is as a graphic form. The following section discusses the principle of rhythm.



Figure 51 Examples from the visual database that illustrate the five basic structures identified in the collection of logos.

4.2 Rhythm

This section defines what the term 'rhythm' means in graphic design. For the purpose of this research, there is a focus on logos. In graphic design terms, rhythm refers to a repeating pattern, either consistent or varied in formation. Rhythm is used to move the viewer's eye from one area to another to create a sense of movement and to highlight specific focal points. Many designers have compared graphic rhythm to the repetitive pattern of musical notes, as they both use variations of elements to create a rhythmic sequence (White 2002; Landa 2006; Lupton and Phillips 2008; Pipes 2008). While rhythm is a commonly understood device in graphic design, it would be more accurate to describe it as the navigational flow of elements that lead a viewer's eye through or across a page, and less so in terms of how rhythm operates in a single graphic such as a symbol or logo. What I will argue is that within a single image there can still be elements that have attributes that create rhythm.

Rhythm in graphic design

In print graphics, rhythm can occur across many pages, within one page and also within a logo. A designer may discuss the idea of rhythm in terms of a whole design, such as a book or brochure, where a viewer's eye is drawn through the publication by a variety of devices such as type, image, colour, alignment and white space (Figure 52). Similarly, rhythm can occur on a single page through these same graphic devices (Figure 53). However, rhythm can also be found in a logo or symbol, either through the repetition of single parts, or by means of a repetitive shape or pattern (Figure 54-55). Rhythm in either of these forms contributes to the impact, flow and movement of the design.



Figure 52 Two double page spreads from Pierce McDowell's capabilities brochure that demonstrates the use of elements to create rhythm from one page to the next



Figure 53 Promotional poster using the variation of elements and patterns to create rhythm



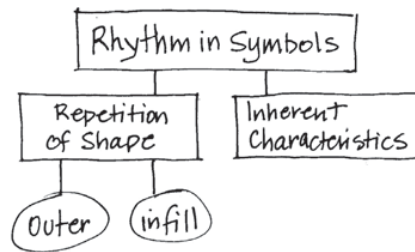
Figure 54 CSIRO conference logo that demonstrates repetitive patterns to create rhythm



Figure 55 Logo design for a specialty chocolate shop that demonstrates rhythm through the curves of the genie's shape

How Rhythm works in a Logo

This section discusses how rhythm works in the context of logos. In examining over a thousand logos and logotypes that utilise, or are based on, pictorial or abstract symbols, I have identified two distinct methods by which rhythm is employed, *repetition of shape* and second, *inherent characteristics of shape*.



Repetition of shape

Repetition of shape can emerge as repetition of whole shapes to form a concise symbol, or employ repetitive patterns to define a shape. Repetition of shape is the most commonly understood method of creating rhythm, and can be achieved by

combining repetitive elements in either a consistent or progressive sequence. Consistent rhythm is created by presenting identical or similar elements in an even, repetitive format. This conveys a sense of order and harmony, and indicates a defined sense of direction. Figures 56 and 57 are examples that utilise four identical elements in a consistent rhythmic circular arrangement to form a whole shape. The viewer's focus is contained within a concise space and led in a continual direction. This rhythmic sequence results in emphasis being placed on a central focal point that attracts the viewer's attention, but more importantly holds the attention long enough to make a memorable impression. In the more complex Figure 58, whilst there are three apparent directions, the interwoven elements unite in the centre to draw the viewer's eye into a central focal point.

Progressive rhythm is created by the increase or decrease of a repeated element. Depending on the visual characteristics of the shape being repeated, several kinds of directional arrangements can be distinguished. Figures 59-61 demonstrate progressive rhythm, while still maintaining a consistent format (see p.38). This is created by the even, consistent balance exhibited between each element.



Figure 56 Macquarie Telecom

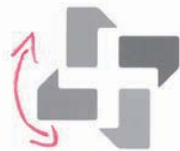


Figure 57 Logo design by Matthew Schwartz Design Studio



Figure 58 Brooklyn Botanic Gardens



Figure 59 Skischuler



Figure 60 Sprint



Figure 61 Land Heritage

The individual elements, meanwhile, are suggestive of organic forms, and therefore naturally demonstrate a more rhythmic fluidity than a geometric shape.

Repetition of shape can also be created through the use of repetitive patterns within a single shape. This graphic technique is used by designers to transform an otherwise simple form into a distinctive, engaging and rhythmical image. Figures 62-65 demonstrate how elements such as dots and lines can be made to interact to produce repeated patterns that create a sense of movement, direction and depth. Pipes (2008) notes, “everything starts with a single point” (20) and therefore, if points are aligned in any variation, they will automatically produce a directional motion. Through the use of curved interlinking lines a continual motion is achieved in the Woolmark symbol (Figure 62). In the Langton Cherubino Group symbol (Figure 63) the juxtaposition of horizontal and circular lines means that the viewer’s focus is directed

across and around the image. Dots and circles are exceptionally adaptable elements, as they can be manipulated into any number of repeated patterns to evoke rhythm and movement. In the Captive Resources logo (Figure 64), scale and contrast are used to create a rhythmic pattern that effectively changes a flat circle into a sphere. The Seed Media Group symbol (Figure 65), meanwhile, employs an intricate repeated pattern, simulating rotating leaves.

Scale and proportional dimensions must also be considered for the rhythmic pattern to be perceived effectively. A small shape with a large rhythmic pattern will be viewed differently than a larger space with a smaller pattern. The logo should be able to be reduced or enlarged and still maintain clarity and definition, otherwise the rhythmic pattern will not be read clearly and possibly compromise the overall design.

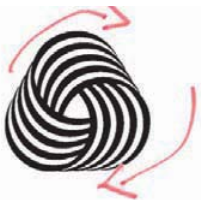


Figure 62 Woolmark logo



Figure 63 Langton Cherubino Group logo

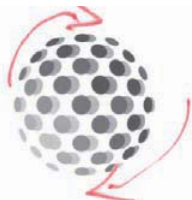


Figure 64 Captive Resources logo

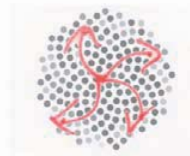


Figure 65 Seed Media Group logo

Inherent characteristics

The second method is based on the inherent characteristics of a shape, which involve the natural repetition of the image, the flow of its contour and directional indications. This form of rhythm is generally found in organic images, as they are intrinsically more rhythmic than their geometric counterparts. While rhythm in a single image is typically regarded as involving the repetition of single shapes, I suggest that some single shapes also have rhythm as inherent characteristics. These qualities can appear in the sweeping flow, the curves and the directional movement of a shape's contour. They are commonly found in curvilinear shapes, as they are normally based on organic shapes found in nature (Pipes 2008: 48). Rhythm can also be established through the repetition of a shape or pattern inherent in a form. Repeating patterns are evident in each of the symbols below. Figures 66, 67 and 68 contain curves, while Figure 69 demonstrates a repetitive pattern in the bird's wings. Each repeating element offers a sense of movement, but also expresses continuity in the image as a whole.



Figure 66 Ulmer logo



Figure 67 Nectar logo



Figure 68 Firmenich Aroma logo



Figure 69 CHC logo

What does rhythm mean in terms of the map of Australia?

To reiterate, rhythm in a graphic design context is used to move the viewer's eye from one area to another in order to create a sense of movement and to highlight specific focal points. In a single image, rhythm is created through the repetition of single parts, a repetitive shape or pattern, or in the inherent characteristics of its contour. Observing this definition of rhythm, I will argue that the map of Australia possesses inherent characteristics that contribute to its rhythmical form.

In most cases the outline of a country is considered curvilinear or 'organic' in form. While many organic forms are considered to possess a 'freeform' configuration, this does not guarantee that the shape of every country will represent a rhythmical arrangement. Graphic rhythm requires a sense of movement that maintains a consistent rhythm, not simply curved lines. The following map diagrams indicate arrows to demonstrate the visual flow of each image. Each arrow has been drawn to follow how the eye naturally traces the outline. Figure 70 illustrates the continual rhythmic flow and movement present in the basic structure of the map of Australia. There is a movement from left to right as well as in a circular progression. The viewer's eye moves across and around the image in a consistent rhythmic flow.

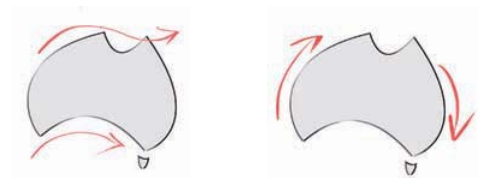


Figure 70 Map diagrams using arrows to demonstrate the visual flow of each shape.



Figure 71 Diagram demonstrating the visual rhythm and movement present in the shapes of Italy, France, USA, and Brazil (illustrated from left to right).

In the same way, Figure 71 illustrates the visual rhythm in the contours of Italy, France, USA and Brazil, four of the countries chosen for shape comparison in Chapter Three. Each country's shape demonstrates some level of rhythm, although France is the only form that exhibits a continual directional movement. This can be attributed to its hexagonal configuration, yet the rhythmic consistency is not fluid or smooth, but angular.

Within the map of Australia there are also repetitive elements that create a pattern, which are stronger than those found in the maps of Italy, France, USA and Brazil. The two main curves on either side of the country (A & B) and top and bottom (C & D) are repetitive shapes that offer consistency to the shape (Figure 72). They also define the outer shape of the image, which provides stability and unity.

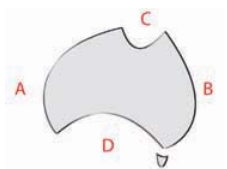


Figure 72 Diagram showing repetitive shapes of the map.

Finally, the scale and proportion of the map's shape allows the use of repetitive patterns to fill the space. Its width is greater than its height, offering a naturally sufficient space that, when reduced or enlarged, does not compromise the effect of the repetitive pattern. Following are a number of examples from the research database that demonstrate the use of the rhythmical contour, that is, the repetitive curves of the coastline, to frame the shape, as well as the use of rhythmic patterns to create depth and a sense of movement (Figure 73).

This section has identified how the inherent characteristics of the map's shape contribute to the rhythm of its form. The continual flow and movement of its curves from left to right, as well as in a circular progression, moves a viewer's eye across and around the shape in a consistent rhythmical flow. This directional rhythm together with the map's reflective curves, offer a consistency and balance to the shape. The following section discusses the principle of contrast.



AusBiotech



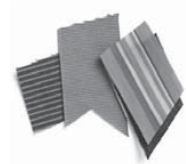
Medical Australia



Queensland Rail



Australian Energy Market Operator



Diversity Council



Pathway to Reconciliation



Aus Flag



Australian Professional Teachers Association



Australian Legal Information Institution



Austsafe Super



Group Training Australia



Australian Nut Industry Council



Schizophrenia Research Institute



Royan Trucks & Trailer Repairs



World Computer Congress



Chaplaincy Australia



Clean Energy Future



Austrroads



Capricorn Liquorice



Australian Energy Centre

Figure 73 A selection of logos from the database that demonstrate rhythm.

Contrast

Contrast is a design technique that creates visual tension between elements. The primary aim is to affect the way a viewer reads a design by emphasising specific focal points. In broad terms, contrast refers to two or more related elements that differ in scale, shape, value, colour, texture and/or placement. In a design context, it refers to a figure/ground or positive/negative relationship. According to Gestalt psychology, figure/ground is where the figure element is the object of focus, while the ground elements compose an undifferentiated background (Lidwell et al, 2003: 80). For a figure/ground relationship to be successful, interdependence is required between the positive (figure) and negative (ground) space, or foreground and background. Arnston (2007) notes that *“the fundamental first step in perception”* (47) is the ability to see an object distinct from its background. This recognition is used extensively in the creation of symbols and logos, often through a balance between black (figure or positive) and white (ground or negative) space. Pipes (2008) explains that the ability to read a figure/ground relationship is because *“we are so used to reading black text on white paper in books and on signs that we think of the black as the positive ‘figure’ on the white negative ‘ground’”* (54). Therefore when a viewer reads a symbol they instinctively look at the black area first, while the white becomes the background. It is also possible for this relationship to be reversed, with the white area perceived as the figure of focus (positive), and the black as the background (negative). This occurs when the black space exceeds the white space, placing greater emphasis on framing the white shape.

Lupton/Phillips (2008) classify the figure/ground relationship used in design into three categories: stable, reversible and ambiguous (98). Stable and

reversible relationships are the most commonly used form of figure/ground when creating symbols and logos.

An explanation follows:

- Stable figure/ground: exists when a form or figure stands clearly apart from its background
- Reversible figure/ground: occurs when positive and negative elements attract our attention equally and alternatively, coming forward, then receding, as our eyes perceive one first as dominant and the next as subordinate
- Ambiguous figure/ground: challenges the viewer to find a focal point.

What makes a stable figure/ground relationship work effectively? Such a relationship is created through clear separation of the form or figure from its background (Lupton/Phillips 2008: 86). In order for this process to work effectively, the symbol needs to be an identifiable shape and possess formal qualities that facilitate simplification without loss of detail and clarity (refer Chapter Three). Figures 74 and 75 demonstrate how the amount of black space can affect what part of the symbol the viewer focuses on first.

The striking World Wide Fund For Nature (WWF) logo (Figure 74) uses the contrast of positive and negative to illustrate a stylised panda. The viewer immediately focuses on the black shape of the figure, as it makes



Figure 74 WWF logo, designed by Sir Peter Scott in 1961



Figure 75 Dartington Plus logo, designed by OneMethod Inc, and modified by Landor Associates in 1986

up the majority of the image, the white space recedes to become the background. Although the image is not complete, there is a perceived closure of the form. Figure 75 demonstrates the reverse relationship, where the black area is perceived as the background allowing the white space to come forward and be viewed as the focus of the image.

Alternatively, contrast can be used to illustrate a reversible figure/ground relationship, developed through a shift from the figure (positive) to the ground (negative), revealing two or more distinct images within one form. Each image attracts the viewer's attention alternatively, but as both cannot be perceived as figures simultaneously, one image must always be dominant. Figures 76-81 illustrate the fundamental principle of creating this interplay between images, by fluctuating figure and ground. Figure 76 uses the commonly understood 'ok' hand sign but changes the 'O' to illustrate a house. This alternative is possible due to the simplicity of the geometric house shape

and the letter 'O'. Each is based on archetypal shapes containing structural patterns that can easily be manipulated because of their high degree of symmetry. The use of the fingers as a framing device to emphasise the negative shape, the house, creates a tension between elements, offering the viewer more than one focal point. Similarly, the Guild of Food Writers logo (Figure 77) is another example of a reversible figure/ground relationship, changing the capillary channel of a pen nib into a spoon, while the well-hidden arrow is created through the 'Ex' in the FedEx logo (Figure 78). The Bear Creek Cattle Ranch logo (Figure 79) uses the negative space of the cow's front legs to define the bear, while the four leaping fish in Figure 80 create a tension with the negative white space of the swirled cross. Finally, a monkey's face in the San Antonio Zoo logo can be discerned (Figure 81). This is a creative use of positive and negative space, created through typographic elements.



Figure 76 Advantage Home Inspection logo, designed by 300million in 2005



Figure 77 Guild of Food Writers logo, designed by Lewis Communications



Figure 78 FedEx logo, designed by Landor Associates in 1994



Figure 79 Bear Creek Cattle Ranch logo, designed by Bradford Lawton



Figure 80 Turin Kala Oy, Finnish Fish Cannery, designed by Bror Zetterborg



Figure 81 San Antonio Zoo, designed by Bradford Lawton

The following logo of the McKenna Foundation (Figure 82) uses the contrast in colour created by the overlapped hands to define a figure. Whilst this symbol might not represent a traditional example of a figure/ground relationship, and could even be considered an anomaly, it highlights the correlation between the figure and the background. Finally, an ambiguous figure/ground relationship is the third category of figure/ground. Lupton and Phillips state:

Images and compositions featuring ambiguous figure/ground challenge the viewer to find a focal point. Figure is enmeshed with ground, carrying the viewer's eye in and around the surface with no discernable assignment of dominance (2008: 86).

In the context of a symbol this ambiguous relationship is not relevant, as it is contradictory to what a logo or symbol represents: clarity, impact and communication – the essential characteristics of an effective image (Figure 83).



Figure 82 McKenna Foundation logo designed by Bradford Lawton



Figure 83 example of ambiguous figure ground relationship

What does contrast mean in terms of the map of Australia?

To reiterate, contrast in the context of a symbol is used to emphasise specific focal points, in order to attract the viewer's attention. For contrast to work effectively in a symbol, it is essential to create a figure/ground or positive/negative relationship, which demonstrates a clear separation between the figure and the background. It is generally agreed that there are two significant qualities that facilitate a figure/ground relationship:

- 1) **identifiable shapes or images, which possess formal qualities that facilitate simplification without loss of detail and clarity**
- 2) **the ability to create a clear separation between the figure and the background.**

I will argue that the first of these characteristics is inherent in the map of Australia. The following section will demonstrate how the map has been successfully incorporated into symbols through a figure/ground relationship in existing logos.

1. The image or images need to be identifiable shapes, and possess formal qualities that facilitate simplification without loss of detail and clarity

Initially, I will discuss the first part of this statement: *The image or images need to be identifiable shapes.* This research has already demonstrated that the map of Australia is a readily identifiable image (Chapter Three). The distinct characteristics of the map's contour contributes to the shape's recognition. Foremost is the natural silhouette created by the country's uniqueness as an island continent. From a design perspective, the surrounding waters can be described as a background element whose role is

to accentuate the form. This highlights the shape's two sets of distinct curves, and Tasmania – the key attributes that support viewer recognition and recall of the country's shape (as previously argued in Chapter Three) (Figure 84). The size and solid mass of the main body of the map also commands strong recognition. These key elements are what make the map of Australia a strong recognisable shape.

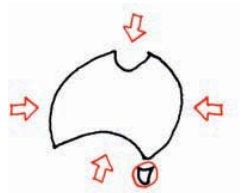


Figure 84 Key elements that provide viewers with the necessary visual triggers to make an automatic association with the country.

The second part of this statement is that the image must possess formal qualities that facilitate simplification without loss of detail and clarity. Once again I focus on the key elements of the map. These characteristics aid in the recognition of the shape, but they also facilitate the simplification of the map's form, to four reflective curves (as illustrated in section 4.1) (Figure 85). These reflective elements visually suggest a circular configuration, which offers a natural framing of the map. This is significant since a reversible figure/ground relationship is achieved in many instances through the framing of an image, which requires reflective elements.

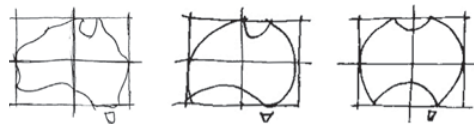


Figure 85 Simplification of the outline of the map of Australia, which illustrate the reflective curves.

2. The ability to create a clear separation between figure and background

Having established the recognisability of the map of Australia and the visual clarity of its form, this leads into the second statement: *The ability to create a clear separation between the figure and the background.* Figure 86 (Landcare Australia) is a powerful and distinct logo created by two hands framing the map of Australia. Not only is this a skilful and creative use of contrast, it also reinforces the message of Landcare: caring for our land. This is achieved by alternating the dominance between the figure and the ground. Interestingly, the Yoga Australia logo (Figure 87) also uses the natural form of the body to define the map's shape. These two marks clearly demonstrate a strong separation between figure and ground. They also convey an inseparable connection between form and content, whilst communicating a single message.



Figure 86 Landcare Australia, designed by Cliff Burke & Associates



Figure 87 Yoga Australia, designed by Roy Smith



Figure 88 Australia's Academic and Research Network



Figure 89 Asset Flooring Group



Figure 90 Australian Association of Massage Therapists

The two arrows in Figure 88 are used as an effective framing device emphasising the negative white space inside, which creates the map as the core or centre of the logo. The combination of these two arrows offer cohesiveness to the mark that keeps the viewer's eye moving continuously around the map. However the map is challenging to identify due to its abstract form. Figure 89 also uses a framing device around the map, but in this instance the white space is clearly the centre of focus representing the map as the figure and the black elements as the background. The difference between Figure 88 and 89 is the recognisability of the images. The black elements in Figure 89, while creating a frame, are not identifiable as any specific object, therefore causing the viewer to search for a recognisable form. In Figure 88, the arrows are recognisable, but because the map is very abstract, it makes it harder for the viewer to identify its form, although, when associated with the company name the connection is understood. Finally Figure 90 conveys a traditional relationship, using the hand as a strong background in which to highlight the map of Australia in the foreground.

This section has demonstrated how the principle of contrast contributes to the clarity and strength of a symbol. However this attribute requires simplicity and recognition of a form to work effectively, along with a clear separation between the foreground and background. The reflective curves of the map of Australia offers a natural framing to the map, which aids in the recognition of the shape, and also facilitates the simplification of its contour. This relative symmetry, geometric configuration and simplified form, help create a strong figure/ground relationship. The following section discusses how the principle of scale contributes to the clarity and impact of a symbol.

4.4 Scale

The concept of scale refers to both size and proportion. Since graphic symbols are used in a variety of design contexts, from large applications such as billboards to the smaller format of a business card, it is essential that whatever its scale, when enlarged or reduced, it maintains its clarity of form and visual impact.

There are two significant factors which contribute to these fundamental qualities. The first is the unity of the shape. As Gestalt theory has shown us, images that form a homogeneous whole in terms of shape and form are seen as unified images. The understanding is that a cohesive or unified shape will have visual clarity and a greater impact than images that are composed of separate parts or shapes. The second factor involves the proportion(s) of the image, in particular the relationship between width and height. The following analysis will illustrate how scale, through the unity and the proportion of a shape, relates specifically to the map of Australia as an effective graphic symbol.

As identified above, clarity of form is achieved through a shape's simplicity thus increasing the recognisability of an image, while visual impact involves the proportion of the shape, which contributes to the visual presence of an image. Both of these qualities are present in the map's shape.

Scale and clarity of form

Throughout this thesis I have referred to the Gestalt principles of perception and the way they are used to understand how the viewer recalls and interacts with an image. Of specific relevance is the Law of *Pregnanz* or simplicity, which states that people prefer the simplest and most straightforward message, indicating that simplicity is a strong feature in the recognition of an image. Simplicity also contributes to the versatility of an image in regards to its ability to be enlarged or reduced whilst maintaining clarity of form.

A significant aspect of this quality is whether any parts or elements of the shape 'close up' when it is reduced to a small size or 'break up' when it is enlarged (refer to Chapter Three).

Figure 91 presents nine silhouettes of national maps, that represent compact, fragmented and elongated configurations. The aim is to analyse the cohesiveness of each map's shape upon reduction. The smallest map represents the size of a logo as it appears on the information bar of a web browser (Figure 92). Technology is a significant means of communication within many cultures and is also a marketing tool for industry. Therefore it is necessary that symbols and logos can be effectively used in a technological environment. Each map is portrayed in its conventional cartographic representation without simplification of detail, relying on the inherent qualities of the shape. Simplification of form in many instances will result in not being able to recognise which country map is represented.

From a graphic design perspective, the shape of Australia, China, the US, France and Germany provide clear visual forms that retain recognition when reduced. This is due to their unified configurations, devoid of small details or separate elements. In comparison, the UK, Italy, Japan and New Zealand, with their narrow configurations and small details, barely retain a visual presence when reduced. Similarly, when an image is enlarged, these same elements and details cause the shape to separate. However, it should be noted that it is likely that when a native views these same country shapes (with the national visual association being deeply embedded), the country map is clearly recognised. Most viewers, however, will interpret these same shapes as a small squiggle.



Figure 91 Comparison of map shapes presented as 100 percent and 30 percent.
Top (left to right) Australia, China, USA
Middle (left to right) France, Germany, UK
Bottom (left to right) Italy, Japan, New Zealand



Figure 92 Website information bar, illustrating the size of company logos or symbols.

Scale and visual impact

The proportion of a shape has a significant influence on the visual impact of the image. This relates to the width of an object in relation to its height. Designers seek proportions that achieve visual balance and preferably maintain geometric qualities to create stability in the design. A well-balanced symbol will not only contribute to its visual presence, but can also provide a useful background in the creation of a logo design, where type or other images are overlaid. Francaviglia (1995) makes this connection in his analysis of the map of Texas by stating that: "...most popular states have sufficient mass or bulk to provide a "target" in which to place information" (16). In this current research, it was found that 49% of images in the database of logos demonstrate the use of the map as a background, incorporating text, images or both.

Figure 93 illustrates the use of the map shapes of Australia, China, the US, France, Italy, Japan and New Zealand as a graphic device within logo designs. The maps are employed as a graphic element, to represent either a background shape for information

or as an individual component within the design. Clearly the maps that possess a bolder, more compact form create a stronger visual presence, in comparison to the shapes of Italy, Japan and New Zealand, which demonstrate a lack of visual impact, but more specifically, the inability to create a sense of cohesion within the overall design, thus appearing detached or fragmented. Gernsheimer (2008) states:

If you feel the need to draw a box, circle, or other shape around the logo, chances are the design lacks the cohesive quality that visually contains a good mark (21-22).

It must be noted, however, that not all images that possess a solid form translate effectively as graphic devices, as other contributing factors can impact on the effectiveness of a shape. Foremost of these is balance.

From a design perspective, the map of Australia, with greater width than height (reminiscent of a shield) is a shape that suggests strength and stability and offers a strong visual presence. The simplicity of its form allows the map to effectively be scaled



Figure 93 Company logos using map shapes of Australia, China, USA, France, Italy, Japan and New Zealand



Figure 94

in varied sizes, whilst maintaining clarity of shape and visual impact, along with the ability to be used as a background to text or other images. The logos presented above demonstrate the use of the map of Australia as a background, incorporating images or text in a cohesive relationship (Figure 94).

The last section of this chapter discusses the principle of unity and how the principles of balance, rhythm, contrast and scale work together to create a visually cohesive and clear symbol.

Figure 94 Various company logos from the database collection that demonstrate the map of Australia as a background element.

4.5

Conclusion... Unity

The previous sections of this chapter have outlined how the concepts of balance, rhythm, contrast and scale can effectively be used to organise visual content within a single page and across many pages, but more specifically how they present themselves within a symbol, to achieve a sense of unity. Therefore it is appropriate that unity is the final principle in this chapter, as the fundamental objective of any design is to bring together all the elements to communicate a clear message. Jackson (2008) notes that if elements appear *“separate and incongruous, the composition will fall apart”* (66). This concept applies equally to a symbol. Each part of the image, whether it is composed of individual shapes grouped together or has curves and lines

creating a single form, needs to demonstrate a sense of order, rather than existing as unrelated parts. When unity is achieved, the viewer focuses on the whole of the composition rather than on the individual elements.

Unity applies to both the conceptual and visual relationship of elements in a design and thus to a context larger than a symbol. Conceptual unity therefore is expressed through elements that share a similar theme, or through the association between the written word and the image. Figure 95 employs objects that represent Hawaii and New Mexico to promote these destinations, while Figure 96 uses fruit as the main focal point to emphasis the connection between the phrase ‘ripe + juicy’. This form of unity is practical in designs on a single page or across many pages; however, it is not practical in a symbol or logo where space is confined.

The most obvious way to create unity in a logo is through a single shape. This can be achieved through a uniform individual image, or one that is developed from a combination of elements (Figure 97-99). The significant attribute in all of these examples is the clear demarcation of a strong outline.



Figure 95 Safeco Choices brochure designed by Pentagram Design, San Francisco.

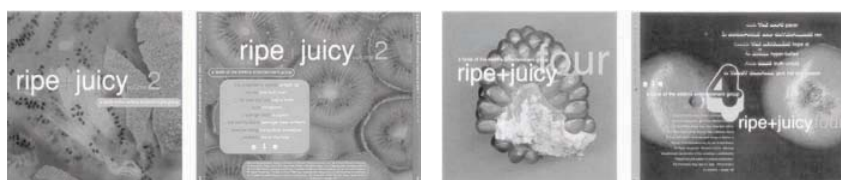


Figure 96 Ripe + Juicy CD music cover series designed by Elektra Art Department, New York.



Figure 97 Unity through a single object



Figure 98 Unity through a combination of elements



Figure 99 Unity defined through abstract form



Figure 100 Unity through repetition and grouping of elements



Figure 101 Unity through repetition and grouping of elements

When a strong outer shape is defined, there is a clear visual distinction between what is inside and what is outside the image, creating a unified form. Even if the shape is an unusual abstract configuration which does not possess any clear balance or rhythm (Figure 99), it can still clearly define an outer shape. Understanding unity means being able to harness elements into a cohesive whole, or to present a single shape as a complete unit.

Equally, unity can be created through the repetition of elements. In the rhythm section of this chapter, repetition of shape was discussed as a method which offers flow and movement, but also the ability to effectively create unity in an image. Figure 100 and 101 demonstrate how a single diamond or circle shape combined in a repetitive consistent pattern forms a strong outer shape, thereby creating unity. Additionally, it is the visual balance exhibited by these

elements that contributes to the stability of the shape and to its effectiveness as a graphic symbol.

The map of Australia as a unified form

The map of Australia as a graphic symbol possesses both a conceptual and a visual unity. From a conceptual perspective, the distinct and recognizable shape is read as a visual form of shorthand to identify Australia. Atkinson (2010) states: *“the map, in broad outline, is so familiar that the vaguest approximation—the merest abstraction – is easily picked up”* (43). The map can be used to emphasise a word association or to represent the idea of Australia.

As a single shape, the map has a cohesive form (not including Tasmania) with a strong demarcation between the image and its background. The island of Tasmania as a visual element provides instant recognition, therefore its relationship to the graphic



Figure 102 Example of how Tasmania is separated from the main body of the map



Figure 103 Example of how Tasmania is separated from the main body of the map



Figure 104 Example of how Tasmania displays visual unity with the main body of the map due to placement



Figure 105



Figure 106



Figure 107



Figure 108

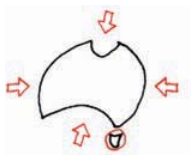


Figure 109
Simplified form: Four curves and a full stop (Tasmania)



Figure 110
Balance: Relative symmetry and geometric association



Figure 111
Rhythm: Reflective curves

shape of the map is significant. Through a review of the database collection, it is evident that Tasmania is primarily represented as a separate element but still has a visually unified association with the whole of the map (Figures 102-104). This is due both to its close proximity to the main body of the map, and to its position at the lower southern tip, which facilitates its inclusion as part of the continuous flow of the eastern coastline. Figures 105-108 are logos from the research database that demonstrate various methods that designers have employed to visually unify Tasmania in this manner.

In summary, this chapter has demonstrated how the graphic qualities of balance, rhythm, contrast, scale and unity are generally employed in the context of graphic design, and specifically how they apply to a symbol and exhibit themselves in the inherent characteristics of the map of Australia. This in-depth analysis has provided an understanding of how these

visual techniques contribute to the value of the map as a graphic symbol. This is possible due to the map's simple configuration (Figure 109), relative symmetry and visual balance; its geometric associations that contribute to the shape's stability and unity as an image (Figure 110); its repetitive and similar curves conveying a sense of rhythm (Figure 111); and its well-balanced proportions, all of which support the clarity, impact and recognition of Australia's shape. The following chapter will investigate the relationship between industry and the versatility and adaptability of the map's shape as a graphic form.

Visual Database

This thesis has demonstrated the importance of shape as a major element in the Australian map's versatility as a symbol. More specifically, the study establishes that the shape of Australia presents a visually distinct form that retains a strong recognition factor even when simplified. The map's value as a symbol is enhanced by its versatility as a shape, and its accidental adherence to the formal design qualities of balance, rhythm, contrast, scale and unity.

This chapter demonstrates that the map of Australia, as a successful graphic form, also represents a compelling, and recognisable national symbol. Evidence of this is presented in the extraordinary number of logos in which the map is an integral graphic device. The first section of this chapter introduces the database of images classified by industry affiliations, and outlines the process of developing these categories. This analysis is followed by a typology of shapes, which reveals the versatility and adaptability of the map's form, and also establishes a basis for evaluating any possible correlation between specific shape configurations and industry.

Section two presents insights into the design rationales of five established company logos: Landcare Australia; Australian Securities and Investments Commission (ASIC); The Diversity Council; Australia on Wool; and Australian West Wines, and questions whether the map was considered a fundamental requirement in the design development. As these examples offer only a brief indication of the thinking behind the map's use, further research is warranted. Finally, this chapter concludes by demonstrating the malleability of the shape and highlights some of the more clever and witty depictions of the Australian map.

5.1 Research Data Collection

The following analysis is applied to a database of over 350 samples, collected over a two year period, and focuses primarily on current uses of the map. Figure 112 presents most of the logos from the research database, grouped according to the final industry classifications. Each logo required the inclusion of the map in some configuration: as a primary or accent element or through an ambiguous association. Many of the logos were found in the everyday environment: on passing trucks, brochures and leaflets, food products, in newspapers and magazines, advertisements and on television. In most cases additional research was necessary in order to obtain relevant company information. All logos from the database are included in these studies (as of 2009), except in the following instances:

1. Where the map is not suitable for extraction from the original logo without loss of clarity or detail.
2. If a company logo was redesigned since the commencement of this research, in which case the more current example is included as data. In cases where the new logo did not include a map, the older version has been used.
3. When organisations use the same logo with different colour coding to represent affiliated companies. In that case, only one such logo is represented.
4. If a logo was collected after the study was completed.



Figure 112 Database of logos at time of study. (Matrix 1, refer to appendix folder pocket)

5.2 Background to the classification process

Each logo in the database was initially categorised according to its field of interest. Then, to accurately categorise each logo, preliminary information relating to each company was obtained, either through direct contact with the company or through the company website. The following information is obviously the most straightforward classification process, but offers sufficient information for categorising each image:

1. State, national or international based: this information was obtained to identify a company's core target market, and to understand whether the map's image was being employed more nationally or internationally.
2. Government, private or not-for-profit affiliation
3. Head office: sometimes companies have numerous branches so the location of the head office was a way to determine the main business interest.
4. Size of the company: very small (1-9 people), small (10-49), medium (50-149), large (150+). Although there are many ways to determine the size of a

company, I based this classification on the small and medium-sized enterprises (SME) definitions (<http://businessonlineaustralia.com/boawww1/bizcompliancencostwwwB1.htm>)

5. A short description of the company's purpose.

5.3 Industry categories

From the preliminary classification process, 25 industries emerged. To limit the groupings to a manageable number, while still maintaining a clear representation of industry classification, two sources were consulted. The first was the Australian and New Zealand Standard Industry Classification (ANZSIC), which consists of seventeen business industry divisions by employment size, dating from June 2003 to June 2006. The second was sourced from the State Government of South Australia, (under the heading Utilities and Infrastructure). This conveyed a more concise list of 12 groupings. In comparing both lists, it became clear that certain categories could be grouped together (Table 3). The final list consists of eight industries, with a dedicated 'business' section

ANZSIC	Government of South Australia	Chosen Final Categories
Agriculture, Forestry and Fishing	Arts, Heritage & Culture	Science & Technology
Mining	Banking & Finance	Education & Training
Manufacturing	Business & Industry	Animals, Nature & Environment
Electricity, Gas and Water Supply	Education & Training	Corporate & Financial
Construction	Emergency & Legal Services	Health Care & Social Assistance
Wholesale Trade	Employment & Workplace	Government
Retail Trade	Environment & Natural Resources	Culture, Arts, Sports & Entertainment
Accommodation, Cafes and Restaurants	Health & Medical Services	Business
Transport and Storage	Science & Technology	
Communication Services	Shopping & Classifieds	
Finance and Insurance	Sports, Leisure & Entertainment	
Property and Business Services	Tourism & Transport	
Government Administration and Defence		
Education		
Health and Community Services		
Cultural and Recreational Services		
Personal and Other Services		

Table 3 – Industry Categories

vANZSIC <http://www.abs.gov.au/ALISSTATS/abs@.nsf/DetailsPage/8165.0Jun%202003%20to%20Jun%202006> (Table 1.1) South Australia Government website link: <http://www.sa.gov.au/business/links/Utilities%20&%20Infrastructure>

formed for companies that primarily involved trade, products or service industries, and manufacturing, and did not relate to other categories; for instance, removalists, couriers, pest control, flooring, cleaning, stationery products, machinery rental, taxation and migration agents. The next step involved developing a colour code to identify the groups of industries used in the study. While there is obviously some logic to the application of colour, such as green applied to animals, nature and the environment, there is no apparent reason for some of the colour selections. The colours were predominantly chosen to offer contrast between the different industries for clear viewing. For example:

- Blue** Science & Technology
- Brown** Education & Training
- Green** Animals, Nature & Environment
- Red** Corporate & Financial
- Pink** Health Care & Social Assistance
- Teal** Government
- Yellow** Culture, Arts, Sports & Entertainment
- Purple** Business

Once the final categorisation was determined, the database was applied to establish the appropriate category for each company. The companies were grouped according to their particular trade or commercial activities. For instance, Art Supplies Australia (Figure 113) is classified under the 'Business' section rather than 'Culture, Arts, Sports & Entertainment', as their core business is the selling of supplies. The Australia Zoo (Figure 114) is classified under 'Culture, Arts, Sports & Entertainment', as opposed to 'Animals, Nature & Environment' as their core business is entertainment rather than specifically animals. BioMaps (Figure 115) is a portal to Australian biodiversity data held by government and

scientific organisations in Australia and around the world. It is a government organisation, yet its major focus is providing tools for accessing and analysing biodiversity data, and therefore has been listed under Science & Technology.

5.4 Developing a typology of shapes

The aim of this stage was to firstly identify the various shape interpretations in which the map has been used in the database of logos. Each map device was removed from any surrounding information, both text and graphics, that reduced the visual clarity of its shape, with careful attention given to retaining information that might affect the integrity of the logo. Five basic shape structures were identified (Figure 116), which demonstrate the versatility of the shape employed ranging from a literal representation to a full abstraction.

A typology of shapes was then developed which reflects these five basic structures (Figure 117), from a literal representation (upper left corner) to the most abstract (lower right corner). This framework was used to observe if any particular patterns or clusters emerged, which might have suggested that one specific shape configuration is used more than another by various industries. Maintaining the format from Figure 117, the industry colour code was then transposed onto the individual maps (Figure 118).



Figure 113 The artsupplies logo classified under Business



Figure 114 The Australia Zoo logo classified under Culture, Arts, Sports & Entertainment



Figure 115 The BioMaps logo classified under Science and Technology

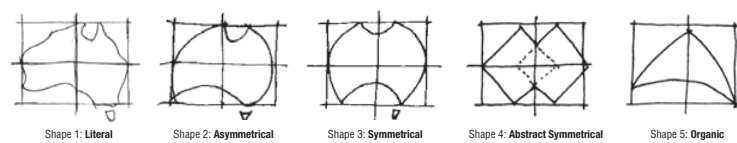


Figure 116 The five basic shape structures established from the database of logos.

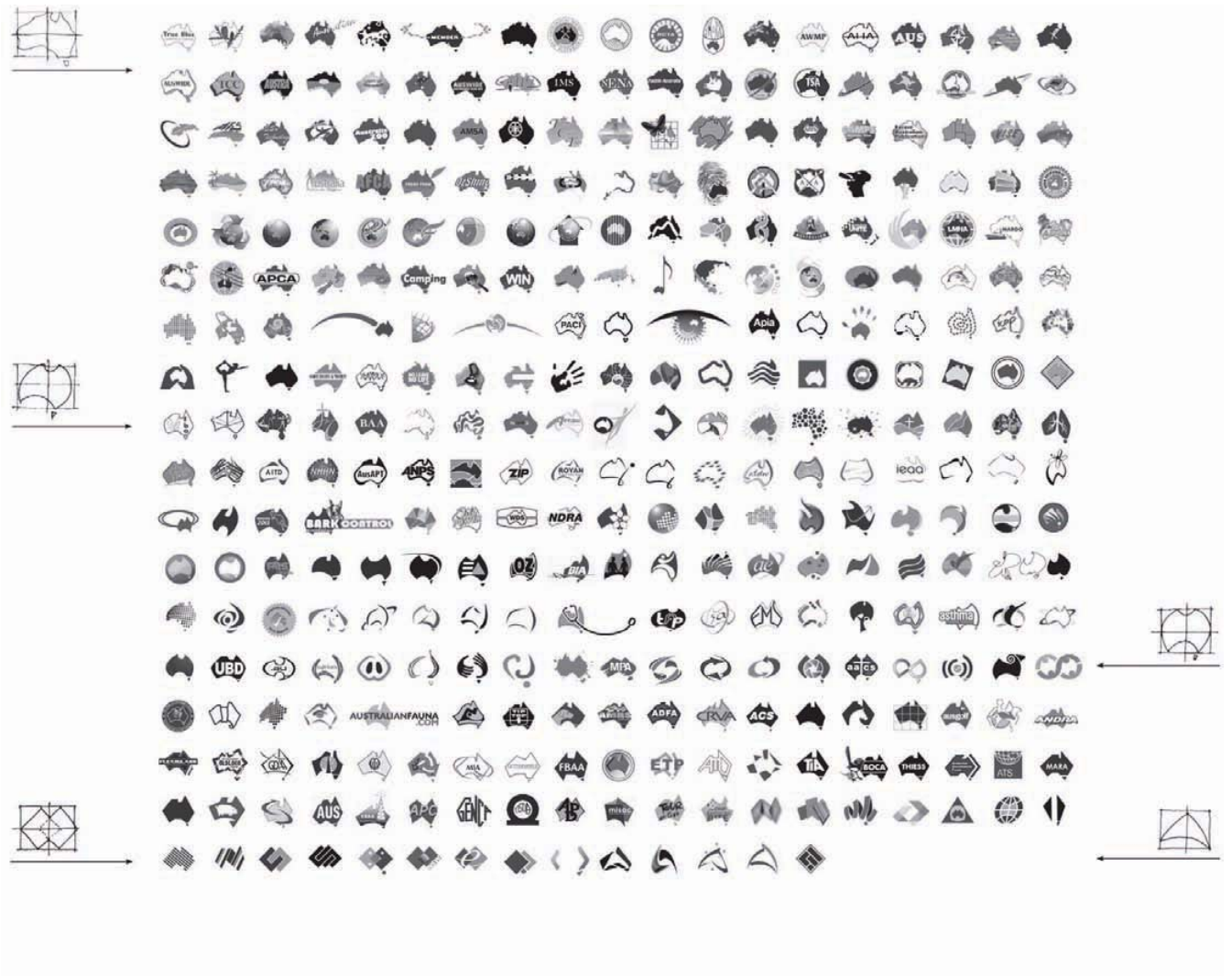


Figure 117 Matrix 2 – Individual map devices presented according to shape configuration, from the most conventional portrayal (top left corner) through to a simplified abstract depiction (bottom right).

(Full size version: refer to appendix folder pocket)



Figure 118 Matrix 3 – Application of the industry colour coding system to the map elements represented in Matrix 2.
(Full size version: refer to appendix folder pocket)



Figure 119 Matrix 4 – demonstrates the individual industry colour plates.

(Full size version: refer to appendix folder pocket)

The final application displays each industry on individual colour plates (Figure 119).

The separate colour plate typology demonstrates that Business represents the largest percentage of the database collection, with Science & Technology the least. Whilst it was not my intention to hypothesise about one industry using the map over another, but to largely understand shape, it could be suggested Business involves a greater segment of the community, as it includes manufacturing, trade and general services. Therefore, Business is more likely to promote its products to a different audience than that of Science & Technology, even though

Science & Technology is also considered part of the business sector in Australia. This study has also led me to understand that the map's shape is extremely malleable and possesses flexibility as an image.

This analysis did not necessarily reveal my original assumption that both Government and Corporate & Financial organisations would rely heavily on abstractions of the map, as against the more literal use. This was based on my experience as a designer that many government and corporate organisations recognise the value of employing design consultancies to develop their logos, and that designers understand the benefit of developing a logo which expresses an

individual and unique image for a company. Overall, no visual evidence emerged showing that any specific shape configuration is associated with any particular industry. This meant that my original assumptions needed to be reconsidered.

Since my original assumption was disproved, I considered it of particular interest to investigate in more depth several of the companies involved about their rationale for employing the map and to investigate any other possible trends. I therefore approached five of the companies represented in the survey, and obtained information from them through interviews, conducted in person and through email. The intention was to discover the individual company's design criteria, and/or the design firm's creative rationale for developing the logo. The following section outlines the design process for five established companies: Landcare Australia, Australian Securities and Investments Commission (ASIC), The Diversity Council, Australia on Wool and Australian West Wines.

Each of these company logos offers a unique design concept, but together they also represent a contrast between a relatively conventional map, in the case of the Landcare Australia logo, and a considerably abstracted form in the ASIC symbol. I had observed a clear tendency to use an abstraction of the map in logos developed from 1988 onwards (demonstrated in the visual timeline presented in Chapter One) and therefore questioned whether this obvious visual shift to a less formal structure of the map was directed by industry (as a way of incorporating the map while maintaining a unique company image), or was instigated by designers and the design industry as a means of identifying Australia in a progressive and contemporary form.



Landcare Australia

Email correspondence with Brian Scarsbrick, Chief Executive of Landcare Australia Limited

Scarsbrick explained that the design brief for the Landcare Australia logo required it to “convey the theme of caring for our land, be distinctive, stylised and relatively simple so reproductions would be clear and convey the Landcare ethic” (personal communication, 2007). The organisation suggested that the map of Australia should be featured, that the traditional Australian green and gold colours be incorporated, and that the idea of caring for the land should be clearly conveyed.

Cliff Burk & Associates, an American design firm, developed the final design, which shows caring hands around the map of Australia. Scarsbrick describes how “Cliff Burke was actually seated in his chair tapping his fingers together and looked down and saw that the map of Australia could be fitted reasonably naturally into the hands with a little artistic license. Even the map of Tasmania was included as a knuckle on the thumb. He went over to the photocopier, put his hands under the cover and pressed the button with his knee. He scanned the image into his computer and the rest is history” (email, 6 November 2007).

Scarsbrick also commented that it was “probably the fact that Cliff Burk originated from overseas that enabled him to see that there was a logical fit with caring hands around Australia and conveying a powerful symbol of the Landcare ethic” (personal communication, 2007). This understanding links to my original observation noted in the introduction, that, as an outsider the uniqueness of the map as a concept of national identification was clearly apparent.



Australian Securities and Investments Commission (ASIC)

*Interview with Keith Davis, Design Director,
Cato Design, Sydney from 1987-1992*

ASIC was originally named the Australian Securities Commission (ASC) and was created when the states and territories agreed to hand their corporations' power to the Australian Government, creating for the first time a truly national system. Gillian Allen from Cato Design, Sydney, developed the logo in 1988/89 under the design direction of Keith Davis, who explained that the symbol focuses on the communication of the company's core attribute: financial services, with the national connection being a secondary focal point. He also noted that: *"They were a brand new company, the new kids on the block"* (personal communication, 2009) and wanted to make a statement with their identity but still remain conservative in visual attitude.

Davis explained that the design of the logo was essentially modelled on a bar chart, which links to the company's financial character. During the creative process the image was turned 45 degrees, and as Keith Davis commented in the interview, *"that was the beginning of the end"* (personal communication, 2009). This reference meant that by including the map of Australia, however abstract, the national association further strengthened the company message.



The Diversity Council

*Interview with Geordie McKenzie, Creative Director,
The Precinct Group Pty Limited*

The use of the map of Australia in the Diversity Council logo was the initiative of designer Geordie McKenzie. In an interview, McKenzie stated that the design development originated from a desire to use a combination of ribbons and material to create the basis of the concept, primarily to signal diversity. He recalled that while he was laying out three ribbons next to each other he realised they could very well represent the map of Australia. He followed that line of thinking and produced a very effective mark that incorporated the diversity of the company, while also including a national agenda. Catherine Petterson, Communications Director at the Diversity Council Australia, commented in an email correspondence that *"in terms of the benefit for our organisation, we introduced a name change at the same time (we used to be called the Council for Equal Opportunity in Employment Ltd) and this, coupled with the new logo was very well received by our member organisations. In our members' insight study conducted in 2006, 92% of respondents "liked" the new logo, which is a great result. As for the use of the map in the logo, it identifies us as a national organisation which is one of the key messages for our stakeholders"* (email, 7 October 2009).



Australia on Wool

*Email correspondence with Kristin Copson,
Design Director, Go Dog Go! Design*

Kristin Copson designed the Australia on Wool logo in 1999. Copson said that, when the logo was developed, “the client did not specify anything about how they wanted the logo to look, simply that it had to reflect the product (i.e. wool) in some way. I immediately recognised that the map/sheep shape were interchangeable, and I felt it was ideal for the company in that it identified both Australia AND wool, without visually limiting the company and its future product. It was the only logo concept I showed them” (email, 18 November 2009).



Australian West Wines

*Email correspondence with John Emery,
Creative Director, Reb Design*

Emery informed me that the Australia West Wines logo was designed to “highlight Western Australia’s prominence as a premium wine producer within Australia” and when the logo was developed in 2004, “the Western Australian Wine Industry and its members saw great benefit in utilising and promoting the identity” (email, 1 October 2009). The decision to use the map was a concept of Emery’s. The logo, he said “represents a wine drop, somewhat similar in shape to the island continent Australia, splattering out to ‘the rest of the world’. The X marks the location of the wine growing regions in Australia’s west (Western Australia)” (email, 2 October 2009).

For each of these companies the original focus was, of course, on the product or the service being represented. However, in every case, the awareness that the shape of the map lent itself, in a wide variety of ways, to supporting the message, meant that 'it was the beginning of the end', 'the rest was history', and 'it was the only logo concept' necessary to show the client. In other words, the value of the map as a graphic device to support the message of the company was unquestionable. Its malleability is a significant indication that the shape can be transformed into a variety of objects and images, whereas the boot can only be a boot!

This chapter presents visual evidence of the widespread use of the map as a symbol in Australia's industrial, commercial and government sectors. The research database collection is a vivid demonstration of its versatility and adaptability. Furthermore, the interviews with the five designers/organisations selected for in-depth investigation of their rationale for employing the map, proved to be insightful. Each of the designers described how the map fulfilled their graphic requirements and lent itself easily to transmitting a message, despite each organisation having a distinctive communication objective. The designers all acknowledged that the strong identification and recognition value of the map influenced their decision to use it in their logo.

Conclusion

Australia, as an island continent, contains many distinctive natural features which endow the country with an exclusive range of imagery that can be exploited as visual symbols. However, it is the shape of Australia, through the delineation of its coastline that has been the primary source for an elemental graphic identity. Nature's design process has resulted in a geographical outline that is a designer's dream image, a graphic gift that can provide virtually unlimited possibilities for iconography. While it is important to acknowledge how the shape of Australia has been used, this analysis offers a deeper understanding of why such a unique design phenomenon has occurred.

This research was initially inspired by a personal curiosity to investigate something culturally specific that contrasted with my previous experience, namely the United States' widespread use of the red, white and blue of the flag, and its stars and stripes as elements to represent nationhood. Through a designer's lens I have been able to bring an alternative perspective to an area that has been occasionally identified and exploited by designers, but never analysed. Focusing on a design perspective, rather than a cultural point of view, this thesis explains the ubiquity of the map of Australia and its use as a symbol.

The findings of this analysis offer a fundamental understanding of how the map can be reduced to its simplest components, and then put back together in alternative and imaginative ways.

This investigation is based on an understanding of the four key elements of the shape, and how they contribute to the malleability of the form, while remaining recognisable and representative of the nation. The first element is the main body of the map which is a large, solid mass, balanced with a reasonably consistent weight distribution from left to right. The second element comprises the two main curves on either side of the country which reflect each

other. The third shape element is the north/south central dividing line formed by Cape York Peninsula and the Gulf of Carpentaria (located in the far north of the country) echoed by the curve of the Great Australian Bight (located off the central and western portions of the southern coastline). These features visually bisect the map. The symmetrical attributes of the map described above can be easily interpreted as a simple, reproducible shape. Finally, there is the island of Tasmania, which acts as a point of punctuation in its location south of the eastern side of the continent. These four elements alone form the fundamental framework of the map of Australia and are unique compared to other countries reviewed. The simplified image can literally be created from two sets of reflective curves and a full stop (Tasmania), and still remain recognisable as Australia.

I also undertook a detailed analysis of the commonly acknowledged principles of balance, rhythm, contrast, scale and unity, in order to demonstrate how these concepts are clearly seen in the inherent characteristics of the map of Australia, and how each contributes to the enhancement and value of the map as a symbol. The immense variety of design solutions presented in the logo database reinforces and confirms the singularity of the map in being

able to adapt to very different symbolic purposes. In summary, this study establishes that the shape of Australia is unique, adaptable for design purposes and easily recognisable compared to the natural forms of other countries.

Future implications

Implications for design

As the first such study that explores and analyses the map's ubiquity as a graphic device and its presence as a significant national symbol, this inquiry can be viewed as a foundation for future research. It is hoped that, at the very least, this research will generate debate regarding the map's use as a symbol of the nation within our culture. For a long time designers have looked to other fields such as cultural studies or communications theory to help explain issues of visual production and reception. This thesis demonstrates how a designer can contribute to, not only design literacy and the archiving of knowledge concerning our design history, but to broader discussions of visual culture. The way in which a graphic designer understands the visual world is a distinct form of knowledge that earns its place alongside that of the social scientists.

Therefore, there is a need for design practitioners to embark on research degrees, to contribute his or her disciplinary knowledge into a world that requires increasing visual literacy, and to develop analytical tools that can be effectively used in developing further design research. This kind of understanding is enriching and will support the growth and authenticity of the design industry and the wider context in which it is received 🇦🇺






Appendix 1













Database of logos















Appendix 1












Database of Logos














Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
1. 11th Australian Sustainability Awards 	National		NSW	The Australian Sustainability Awards recognise outstanding achievement in 2011 by Australian Stock Exchange-listed companies in a range of areas of corporate sustainability.
2. 101 Aussie Hits 				A collection of homegrown classics from 101 of the biggest local artists over the last four decades.
3. 2002 Year of the Outback 	National			A celebration of the environment that has played a significant role in this nation's psyche. The Year of the Outback showcased many events and activities demonstrating that the Outback not only reflects our ageless past but is also an important influence on the nation's future.
4. AACS 	National	NP	NSW	Australian Association of Christian Schools.
5. AANRA 	International (Australia and NZ)	Private		Offshoot arm of Recruitment and Consulting Services Association (RCSA) and run by them.
6. AARNET 	National	NP (Listed)	ACT	Supply high speed broadband to universities.
7. AASW 	National	NP	ACT/VIC	The Australian Association of Social Workers is the professional representative body for social workers in Australia. Over 6,000 members.
8. Ability First Australia 	National	NP	NSW	National body of leading disability organisations that is working to achieve a fair go for Australians living with a disability.
9. About Australia 	National	Private		Tourism
10. AC/DC Family Jewels 	National			AC/DC Family Jewels is the first and only fully endorsed exhibition to bring to life the history, creativity and power of one of the world's greatest bands, and to link this history to the experience of their music. This exhibition was developed and presented by the Arts Centre, Melbourne and the Western Australian Museum in association with AC/DC, Albert Music and Sony Music.
11. ACEBAC 	National	Government	VIC	Part of the Faculty of Health Science at La Trobe University, the Australian Centre for Evidence Based Aged Care aims to improve the care of older people by advancing service delivery through research programs.














Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
12. ACLA 	National	NP	SA	The Australian Church Library Association is an organisation dedicated to promoting the Christian faith through church libraries.
13. ACORN 	National	NP	SA	ACORN's aim is to promote the highest level of perioperative nursing in Australia.
14. ACPET 	National	Government	NSW	The Australian Council for Private Education and Training is the national industry association for independent providers of post-compulsory education and training, for Australian and international students, including higher education, vocational education and training, English language courses, senior secondary studies & foundation studies.
15. ACS 	International (Australia & NZ)	Private	NSW	Australian Credit Stationers produces personalized promotional collection stickers.
16. Action Australia 				The Promotional Products and Corporate Merchandise logo has been redesigned to not include the map.
17. ADFA 	National	Private	MEL VIC	This association supports the dried fruit industry. They also have a shop and sell products online.
18. ADP 	International Australia and Australasia	Private	NSW	Aerospace & Defence Products import and sell defence products.
19. ADPA 	National	NP	ACT	Australian Dental Prosthetists Association is the national body whose responsibility it is to represent the dental prosthetists of Australia.
20. AEC 	National	Government	ACT	The Australian Electoral Commission is responsible for conducting federal elections and referendums and maintaining the Commonwealth electoral roll.
21. AEMO 	National	NP 60% government 40% industry	VIC	The Australian Energy Market Operator is a collaboration of six industry bodies from both the electricity and gas markets. AEMO is attuned to the changing needs of our growing population by involving multiple states, jurisdictions and communities and by delivering an array of gas and electricity market, operational and planning functions.
22. Aerospace & Defence Australia 	National	Private	QLD	Distributor of aircraft components and materials.
23. AES Technologies 	Local	Private	ACT	Prime focus is solar, electrical, lighting and contracting.














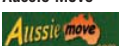
Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
24. AESC 	National		ACT	Australia Earth Sciences Convention (2010) is sponsored by the Geological Society of Australia.
25. AFA 	National	NP	NSW	The Australian Flyball Association is a relay race between two teams of four dogs.
26. AFCA 	National	NP	VIC	Peak professional body for the film industry in Australia.
27. AFFT 	National	Private	NSW	Moving company providing local cartage in the freight forwarding and courier industries.
28. AFTA 	National	NP	NSW	The Australian Federation of Travel Agents is the peak body for Australia's travel agents.
29. AFTRS 	National	Government	NSW	Australia's national screen arts and broadcast school. The logo has since been redesigned not to include the map.
30. AGEG 	National	NP	SA	Australia Geothermal Energy Group is the national industry association for the Geothermal Energy Industry.
31. AGF 	National	Private	VIC	Aussie Growers Fruit Pty Ltd is a family owned business based in the Yarra Valley, manufacturing and marketing high quality fruit based products.
32. AHA 	National	NP	ACT	Association to support the hotel industry.
33. AHVRA 	National	NP	NSW	Australian Heavy Vehicle Repairers Association.
34. AIFS Aupair 	International	Private	Germany	Company which places German aupairs with families in Australia.




Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
35. AIRA 	International Australia and Austral Asia	NP		AIRA aims to advance the awareness of, and best practice in, investor relations in Australasia and thereby improve the relationship between listed entities and the investment community.
36. AIS 	International Only based in Australia, but have distributors and sell both internationally and domestically	Private	QLD	Australian Innovative Systems is committed to improving water quality via cost effective eco-friendly innovation. In doing so, they aim to reach beyond geographical and cultural boundaries.
37. AISWA 	National	NP	WA	Association of Independent Schools of Western Australia support, represent and promote the interests of independent schools.
38. ALM 	National	Private		Australian Liquor Marketers are an online services company selling liquor.
39. AMGA 	National	NP	NSW	The Australian Miniature Goat Association was formed in 2004 with a view to taking the industry to the next level in becoming a recognised breed and to enhance the focus on breeding a truly 'miniature' goat.
40. AMIST SUPER 	National Dividend based	NP	NSW	Superannuation services for meat industry employees. The logo has since been redesigned; the original also incorporated the map.
41. AMRS.net.au 	National	Private		Motor racing. Host to the Australian Motor Racing Series from 2005 – 2007.
42. AMSA 	International	Private	NSW	Migration specialists who help with visa applications.
43. AMWU 	National	NP	NSW	Australian Metal Worker's trade union.
44. ANA Rowing Club 	Local	Private	WA	Western Australia Rowing Club made up of a mixture of recreational and racing members.
45. ANDRA 	National	NP	SA	The Australian National Drag Racing Association, sanction events and carry out licensing. (Tasmania missing)
46. ANF 	National	NP		The Australian Nudist Federation promotes the natural lifestyle.
47. ANIC 	National	NP	QLD	The Australian Nut Industry Council is the federation representing the seven Australian nut producing industries at a national level.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
48. Animal Health Australia 	National	NP	ACT	AHA is a public company established by the Australian Government, state and territory governments and major national livestock industry organisations. They manage more than 50 national programs on behalf of its members, that improve animal and human health, biosecurity, market access, livestock welfare, productivity, and food safety and quality.
49. Animal Justice Party 	National	NP	NSW	The Animal Justice Party pursue the vital issues of animal protection through the Australian parliamentary system.
50. Animation Alliance Australia 	National	NP	QLD	Animation Alliance Australia aim to be a voice for anyone passionate about animation as a medium for artistic expression.
51. ANPS 	National	NP	NSW	Australian National Placenames Survey (ANPS) is a national initiative of the Australian Academy of Humanities.
52. ANZPAA 	International	NP	VIC	The Australia New Zealand Policing Advisory Agency is a joint initiative of the Australian and New Zealand Police Ministers and Commissioners.
53. ANZUNS 				Australia and New Zealand Urological Nurses Society Inc.
54. APC 	National	Private	WA	Recruitment agency for holiday park sector.
55. APCA 				Australian Pest Control Association
56. APF 	National	NP		Australian Philatelic Federation is the national controlling body for organised philately in Australia.
57. APIA Insurance 	National	Private		Australian Pensioners Insurance Association.
58. APS 	International	Private	VIC	Australian Philatelic Society is an international society whose primary aim is to assist the collector and researcher of stamps, postal markings and postal history, of Australia and its states. However, its interests include all the major collecting fields of worldwide philately.
59. APTA 	National	NP	NSW	Australian Professional Teachers Association is a federation of state and territory joint councils of teacher professional associations representing teachers from government and non-government schools within Australia, and has over 120,000 members.








Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
60. ARFU 	National	Private	NSW	The Australian Ruby Football Union was started in 1948/49. In 1995/96 it became the RFU.
61. ARRWAG 	National	Government	ACT	ARRWAG is dedicated to making primary health care more accessible for communities in rural and remote Australia. Its logo and name have since been redesigned, however the map remains.
62. Art Supplies Australia 	National	Private	NSW	Online art supplies store .
63. ASA Group 	Local	Private	WA	Migration specialists with an international and local client base.
64. ASDA 	Local			The Australian Service Dog Association is made up of dog handlers from law enforcement agencies across Australia. The logo has since been redesigned, and still contains the map.
65. ASGO 	National	NP		Australian Society of Gynecologic Oncologists
66. ASIAL 	National	NP	NSW	The association for the Securities industry. In NSW security companies first need to have membership of an association for all background checks. The organisation assists in keeping members informed.
67. ASIC 	National	Government	ALL	Australian Securities and Investments Commission.
68. ASP 	National	Private	QLD	Australian Sheet Piling are providers of in-ground solutions to the construction industry across the east coast of Australia.
69. ASSA 	National		QLD	Advanced Safety Systems Australia provide a cost-free safety signage advisory service and cost-free OH&S consultations anywhere in Australia.
70. Asset Flooring Group 	National	Private	VIC	Commercial floor covering company.
71. Assistance Dogs Australia 	National	NP	NSW	Provide labs and retrievers to people with disabilities. All money comes from donations and fundraisers.
72. Association of Marist School 	National	NP	Admin moves	Association that supports Marist schools throughout Australia.






Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
73. Association of Professional Dog Trainers 	National	NP	VIC	Accredits professional dog trainers and instructors.
74. Asthma Friendly Schools 	National	NP		An initiation of the Asthma Foundation of Australia. Schools program and teaching resource.
75. ATEC 	National	NP	NSW	The Australian Tourism Export Council is the peak industry body representing Australia's \$26 billion tourism export sector. Approximately 1,000 members.
76. ATI 		NP		The Australian Trade and Industry Alliance supports action on climate change.
77. ATO 	National	Government	ACT	Australian Taxation Office
78. ATS 	International	Private	WA	Australasian Taxation Services are accountants who deal solely with Australian tax matters. They have offices worldwide.
79. ATS 				Arena Tech Service . No Information.
80. AUDA 	National	NP	VIC	AUDA is an accredited registrar which regulates the .au domain names. They are industry specific and is a very small company.
81. AUS Music Chart History 		Private		iTunes APP.
82. Aus Twin Plastic Board 	National International	Private	VIC	Supplier of plastic board and a range of packing boxes.
83. AusAPT 	National	NP	Moves	The Australian Association of Psychological Type is an independent, not-for-profit organisation, promoting the knowledge and use of psychological type.
84. AusBiotech 	National	NP	VIC	Dedicated to the development, growth and prosperity of the Australian biotechnology industry. Represents and supports individual biotech companies, special interest groups and the Australian biotechnology industry as a whole.
85. Auscorp Entertainment 	Local	Private	VIC	Specialists in family and corporate events, small or large.












Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
86. Auscorp IT 	Local	Private	WA	Providing the Australian corporate industry and government sector with high quality products and solutions for their IT needs.
87. AusEd 	International	Private	VIC	Helping to place students in correct Universities.
88. AUSFLAG 	National	NP	NSW	Ausflag is an apolitical, non-profit organisation seeking to secure the popular support of the Australian people for the adoption of a truly Australian flag.
89. AusGolf 	National	Private	VIC	Golfing in Australia. Predominantly dealing with local businesses although much of their traffic comes from overseas.
90. AusInc Cleaning Products 		Private (?)		Selling of wholesale cleaning products. The range is sold through Officeworks stores. This is not the logo on the product, only the company logo.
91. Auspac 		Private		Auspac is a discount online pharmacy.
92. AusPackaging 		Private	NSW	AusPackaging supplies a range of packaging materials.
93. Aussie 				No current information on this logo.
94. Aussie Apples 				Website on Australian apples, which promotes health benefits, varieties, growing regions and recipes using apples.
95. Aussie ATM 	National	Private	SA	Aussie ATMs provide merchants with bank free ATM Service.
96. Aussie Breaks 				No current information on this company.
97. Aussie Inc. 	National International	Private	Australia USA Canada	Aussie Inc. helps Australian companies get their products into the US retail market.
98. Aussie Maps 	National	Private		Maps of Australia online. No contacts. Has advertisements on website for NSW tourism.
99. Aussie Move 	National	Private	WA	Australian Migration Network. Support for migrants moving to Australia, to help with schools, accommodation, money transfer, cars, schools etc.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
100. Aussie Pub 				No current information on this company.
101. Aussie Rocks 	National	Private	NSW	Australian brand that gives a big shout out to the world about how awesome Australia is. The company produces souvenir t-shirts, and backpacks online website for sales.
102. Aussie Saddlery 		Private	NSW	Australian Saddlery on the Central Coast.
103. Aussie Soles 		Private	QLD	Footware designed in Australia, sold online.
104. Aussie Steps 				No current information on this logo.
105. Aussie Stock Forums 	National	Private		Online web forum about Australian stocks.
106. Aussie Trader 		Private		Online website for selling automotive, home and garden products, electronics and more.
107. Aussie Travel Savers 		Private		Online travel website for booking holidays.
108. Aussie World 	Local	Private	QLD	Amusement park on the Sunshine Coast, Queensland.
109. AustCare 	Australia and International	NP	NSW	AustCare's goal is to focus on helping the growing number of displaced people around the world.
110. AustLII 	International Australasia	Government	NSW	The Australian Legal Information Institute is a popular online free-access resource for Australian legal information.
111. Austra Pest 	Local	Private	NSW	Pest control company.
112. Australand 	National	Public Company	VIC	Diversified property group.











Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
113. Australia Bicentennial 	National	Government	ACT	Commemorating the Australian Bicentennial.
114. Australia Day 	National	Government	NSW	Commemorating Australia Day.
115. Australia Dreaming 	Local	Private	VIC	Australia Dreaming is an initiative of the Church of All Nations. It is the cultural program of special events, exhibitions, workshops, seminars, demonstrations and other opportunities for locals to be inspired and creative, and for the Church to engage with the community.
116. Australia Expo 92 Seville 		Government		Expo which took place in Spain in 1992.
117. Australia Live it up Down Under 				No current information on this logo.
118. Australia on a Plate 	Local	Private	NSW	Wholesale suppliers of specialty cheese & chef's essentials. Supporting local produce.
119. Australia on Wool 	Local	Private	Qld	Primarily a business selling wool products to the tourist/souvenir market - light, fine wool scarves with painted images on them being their staple Very small (2-3 employees)
120. Australia Unlimited 	National International	Government	ACT	Designed by Brand Australia to promote Australia and Australian business internationally.
121. Australia West Wines 	Local	NP	WA	Marketing brand for the wine industry association of Western Australia. Designed to generate greater global awareness of West Australian wines and to leverage off the region's unique attributes.
122. Australia-Japan Foundation 	National International	Government	ACT Japan	The Australia-Japan Foundation (AJF) was established by the Australian Government in 1976 to expand and develop contact and exchange between the peoples of Australia and Japan and to help project positive images of Australia and Japan in each other's country.
123. Australian Alternative Insurances 	National	Private	NSW	Construction insurance specialists & general insurance for all Australians.
124. Australian Art Supplies 	National	Private	NSW	Online art supplies shopping.











Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
125. Australian Association of Massage Therapists 	National	NP	VIC	Members are recognised as accredited massage therapists and therefore eligible for health fund rebates.
126. Australian Association of Families with Disability 	National	NP		National peak body which represents children and young people (aged 0-25) with disability and their families. Name and logo has since been redesigned Children with Disability Australia and still employs the map in the logo.
127. Australian Association of Mathematics Teachers 	National	Private	SA	Supports, enhances the work of teachers; promotes the learning of mathematics; and represents and promotes interest in mathematics education. Also sell products.
128. Australian Association of Stomal Therapy Nurses Inc 	National	NP		AASTNA is the professional organisation for stomal therapy nurses in Australia.
129. Australian Association Study of Peak Oil & Gas 	National		WA	ASPO is a nationwide network of professionals working (as volunteers) to reduce our oil vulnerability. Its aim is to bring the probabilities, risks and opportunities that peak oil presents to the attention of decision-makers.
130. Australian Best Cars 	National	Private (NP)	VIC	Original awards for the car industry. The nation's most comprehensive and independent consumer-focused vehicle and award program. Original logo has been re-vamped; both represent the shape of Australia.
131. Australian Business Choice Awards 				No information. Found on logo website May 2010.
132. Australian Camps Association Member 	National	NP	VIC	National peak body for residential camps and outdoor activity providers in Australia. Online directory of campsites, camping, host-farms, conference centres.
133. Australian Catalogue Company 	International	Private	USA Jackson, GA	Online shopping for Australian food products from Vegemite to NapiSan and TimTams. Located in the USA. Posts throughout the US.
134. Australian Census 	National	Government	ACT	The Census of Population and Housing aims to accurately count the number of people in Australia, their key characteristics, and the dwellings in which they live.













Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
135. Australian Certified 	National	Private	NSW	Sole ownership. Owner lives in rural NSW and therefore buys many products online. She was concerned about where the products came from, because in many cases when buying online, the purchaser rarely has a local contact if there is a problem. Therefore she created this company to register businesses that have Australian websites. This does not mean that the product is necessarily made in Australia but that the website contact is Australian and in essence can be trusted. All goods are shipped within the country, however they may be made outside the country.
136. Australian Chinese Soccer Association 	NP	NSW		ACSA was formed by a group of enthusiastic soccer players under the helm of famous former Hong Kong representative player Lok Tak Hing with the full support of Hon. President Joe Siu, and Hon. Vice Presidents Ken So and Eddy Au, and a number of honorary patrons.
137. Australian Christian Channel 	National	Private	QLD	ACCTV is a Christian television channel.
138. Australian Coastal Watch 				Up to date information on Australian coastal activity. Surf, swell forecast, shark alert and more.
139. Australian Convenience Foods 	National	Private	VIC	Provider of quality convenience food.
140. Australian Country Choice 	National	Private	QLD	Vertically integrated supply chain organisation dedicated to the supply of high quality beef and veal products to Coles Supermarkets and other export customers maintaining a plate to paddock philosophy.
141. Australian Dental Council 	National	NP	VIC	ADC was formed in 1993 by the state and territory dental boards and the Australian Dental Association (ADA).
142. Australian Disabled Water Ski Team 	National	NP		AWWF provides sporting opportunities for people with disabilities. Athletes can compete in their own category, and/or against able-bodied athletes.
143. Australian Energy Centre 				The Australian Energy Centre is a business that specialises in solar hot water and RAPS systems.
144. Australian Entertainment Logistics 	National	Private	NSW	AEL provides a new and innovative option for concert touring trucks and air-freight services. Specialise in moving show freight anywhere it needs to be quickly, effectively and with a personalised service.
145. Australian Envelopes 	National	Private		Envelope manufacturer, printer and marketer of standard and specially made envelopes.









Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
146. Australian Equestrian Team 	National	NP		Run through the Equestrian Federation of Australia (EFA).
147. Australian Exporters 	National		WA	Website which has thousands of Australian exporting companies listed which are used as a source for companies wanting to export Australian goods.
148. Australian Fauna 				Website that provides free information and facts on Australian animals.
149. Australian Festival 				No information.
150. Australian Fitness Network 	National	Private	NSW	Leading source of personal training courses, fitness certification courses, Pilates instructor training and ongoing fitness education online. Membership based.
151. Australian Food Safety 	National	Private	NSW	Food safety logo for the Hazard Analysis Critical Control Point, a food science organisation specialising in the HACCP Food Safety Methodology and its applications within the food and related non-food industries.
152. Australian Gardeners 	Local Sydney area only	Private	NSW	A website that represents ten Australian gardeners with experience in private, corporate and government properties and land.
153. Australian Geological Survey Organisation 	National	Government	ACT	Australia's national geological survey dealing with geological, geophysical and geohazard mapping of the continent as well as a range of environmental, land issues.
154. Australian Harness Racing 			VIC	Has since been renamed HRA, and is a forum and co-ordination point between the state controlling bodies for uniformity of rules and reciprocity of horsemen's licences, registration of horses suspensions and disqualifications. In addition, HRA acts as the national body in international harness racing affairs and is a member of the International Trotting Association.
155. Australian Health Practitioner Regulation Agency 	National	NP	ACT	AHPRA is responsible for the implementation of the National Registration and Accreditation Scheme across Australia.
156. Australian Home Heating Association 	National	NP	SA	AHHA is the peak industry body representing over 250 manufacturers, retailers, installers, maintenance companies and the firewood sector of the home heating industry which employs over 10,000 Australians nationwide.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
157. Australian Icons 	National			Australian program reveals the truth behind what has made these icon towns part of the lexicon of Australian life.
158. Australian Institute of Training & Development 	National	NP	NSW	AITD is an association for professionals in training, learning and development.
159. Australian Jade 		Private	SA	Online store selling jade products and jewelry.
160. Australian Lamb 	International	NP	USA	Website that promotes Australian lamb. This organisation is based in Washington, DC, USA.
161. Australian Masters 	Local	Private	VIC	Promotes the Australian Masters Golfing tournament.
162. Australian Multicultural Foundation 	National	NP	VIC	Its aim is to cultivate in all Australians a strong commitment to Australia as one people drawn from many cultures.
163. Australian Music Association 	National	NP	VIC	Australian Music Association is the industry body for the music products sector - wholesalers, manufacturers, retailers and associated services for musical instruments, pro audio, print music, lighting and computer music.
164. Australian Music Centre 		Private	NSW	Online music website for the sale of over 10,000 CDs, sheet music, books and more.
165. Australian Music Examination Board 	National	NP	VIC	AMEB is a federated structure that administers all aspects of music examinations.
166. Australian Music Prize 	National		VIC	The Amp is a music prize.
167. Australian National Botanic Gardens 	National	Government	ACT	Botanic Gardens in Sydney.











Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
168. Australian Online Bookshop 		Private		Online Australian bookstore.
169. Australian Outriggers Canoe Racing Association 	National	Volunteer	QLD	Sporting organisation - they are the national body and then each state has their own chapter.
170. Australian Pacific Coal 		Public company	QLD	Australian Pacific Coal Limited is an Australian public company with approximately 1,300 shareholders.
171. Australian Paralympics 	National	NP		Australians with disabilities participate in sport and compete at the Paralympic Games.
172. Australian Pearl Divers 	Local	Private	NSW	Retailer of pearl and opal jewellery, as well as opal cutters and setters.
173. Australian Pig Breeders Association 	National	NP	NSW	Provides registration services, produces a herd book, administers memberships and promotes pure breed pigs.
174. Australian Real Estate 	Local	Private	NSW	Real Estate Agency.
175. Australian Recycled Cartonboard 	National		QLD	ARC is a national campaign started in 1995 to help reduce our wastestream and create Australian jobs by encouraging more manufacturers to use this kind of packaging, rather than virgin cartonboard. The campaign started with a national school's competition, requiring students to create a logo (the ARC logo) that could be applied to all products packaged in Australian recycled cartonboard.
176. Australian School of Building 				No information. Found on logo website 2010.
177. Australian Science Teachers Association 	National	NP		ASTA is a federation of eight state and territory Science Teacher Associations, that strives to be a national representative body of high distinction.









Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
178. Australian Small Business Centre 	National	Private	NSW	The centre focuses on the start up stage of a business. They sell ebooks, books about getting started and business planning and also run online courses.
179. Australian Soccer Association 	National	NP		ASA is now known as Football Federation Australia and has a new logo. It is the governing body for the sport of football (soccer) in Australia.
180. Australian Steel Institute 	National	NP	NSW	Australia's peak steel industry association promoting Australian steel in manufacturing and construction, and representing the whole of the steel value chain.
181. Australian Stock Report 	National			The Australian Stock Report is a web-based guide to investment and trading success.
182. Australian Superkarting 				No information. Logo found on a website.
183. Australian Sustainable Schools Initiative 	National	Government	ACT	AuSSI is a partnership of the Australian Government and the states and territories that seeks to support schools and their communities to become sustainable.
184. Australian Technology Showcase 	NSW and QLD	Government	NSW	The Australian Technology Showcase commenced in the lead-up to the 2000 Olympics. The program supported by the NSW & QLD governments, identifies innovative, market ready Australian technologies with global market potential, and provides support through seminars, networking and showcasing to local and international markets.
185. Australian Top Model 5 	National	Private		Entertainment program on Fox television.
186. Australian Tourism Data Warehouse 	National	NP	QLD	ATDW markets a comprehensive range of Australian tourism product and destination information without limitations of geographical boundaries. Joint initiative of the government tourism organizations from all Australian states and territories and Tourism Australia.
187. Australian Trade Printers 	National	Private		The Australian association for offset printer.












Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
188. Australian Visa Group 	National	Private	WA	Australian Visa Group is a leading provider of immigration advice and visa management services. This is a new logo, however the older version also included an abstract map.
189. Australian Water Polo 	National	NP	NSW	National governing body for the sport of water polo in Australia.
190. Australian Wide Finance 				No Information. Found on logo website 2010.
191. Australian Wings Academy 	Local	Private	QLD	Australian Wings Academy (AWA) is a professional pilot training academy, specializing in flight training for airline cadets, and commercial pilots.
192. Australian Wool Product Collection 				Information unknown.
193. Australian Youth Missions 			ACT	Contemporary Christian youth group aged 12-36. Apostolic pentecostals.
194. Australian Zoo 	Local	Private	Qld	Animal and reptile zoo.
195. Austroads 	International Australia and New Zealand		NSW	Austroads is the association of Australian and New Zealand road transport and traffic authorities and aims to promote improved road transport outcomes.
196. AustSafe Super 	National	NP		Industry super fund for rural and regional Australia. Redesign of logo – original also incorporated the map.
197. Auswide Design & Drafting Service Pty Ltd 				No information. Advertisement taken from a Child Safety Handbook 1997. Found March 2008.
198. Auswide Distribution 	Local	Private	VIC	Water sustainability products, urinals and plumbing.
199. Auswide Hobbies & Collectables 	Local	Private	NSW	Privately owned and operated shop.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
200. AusWide Internet Services		Private	TAS	Full range of communications services for residential and business customers.
				
201. Auswide Motorhome Club Inc.	National	NP	VIC	Motorhome Club. Membership base est 650.
				
202. Auswide Office Supplies		Private	WA	Has since changed name to Auscorp IT, providing the Australian corporate industry and government sector with high quality products and solutions for their IT needs.
				
203. AUTS	Local	Private	NSW	Australian Urban Tree Services specialise in tree services: pruning and removals, tree reports, cable & bracing, stump grinding and root pruning.
				
204. AWMP	National	Private	NSW	Australian Wind Music Publications publish music books and CDs. They are a national company yet they also send publications all over the world.
				
205. B & G Trading Group	National with international representation in Singapore Japan, Tahiti and French Polynesia	Private	NSW	The company maintains a diversity of core interests from Australian real estate, export of perishable, clothing, textiles, canned food and canned grocery items, building material, machinery and overseas investment in Australia.
				
206. BAA	National with some international membership	NP	VIC	Boomerang Association of Australia run tournaments, publish magazines, and in general promote the sport and history of boomerangs.
				
207. Back Office Strategies				No information. Found on logo website 2010.
				
208. Backpackers Buddy	National	Private	NSW	Backpackers Buddy assists backpackers with their tax, superannuation and living away from home allowance, along with other services that could make Australia easy for backpackers.
				
209. Bag it & Bin It	National	Private		A campaign developed by Hungry Jacks to keep Australia beautiful. All their packaging holds the 'Bag it and Bin it' logo to help encourage the nation to dispose of their rubbish responsibly.
				
210. Banana Republic				Book cover logo for 'Paul Keating's Book of Insights', designed by Reno Design.
				












Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
211. Bark Control 		Private	QLD	Online store providing quality dog and pet supplies will expert training advice.
212. Bates Saddles 2011 Australian Dressage Championships 			NSW	Equestrian dressage championship sponsored by the company Bates.
213. Bert's Soft Drink 	National	Private	NSW	Manufacturing and bottling soft drinks. Family owned business. The Shelley family has been in the softdrink business since 1893 starting out in the outback township of Broken Hill before moving to Marrickville in 1927.
214. BHP 	International	Private (listed)	VIC	Mining company. Diverse range of products. Started with mining.
215. BHP Steel 				Mining company. Originally BHP.
216. BIA 			VIC	Bicycle Industries Australia Ltd aim to foster the interests of the Australian bicycle industry, and to promote sound and ethical trading and commercial practices.
217. BIA 	Local (4 states) NSW, VIC, SA, NT	NP	NSW, VIC SA, WA	Boating Industry Association which represents marine businesses and their interests. They also run events. The organisation has 650 corporate members, 200 associations.
218. BIG 4 Holiday Park 	National	Private		Online website for booking holiday accommodation in the Big4Holiday Parks across Australia.
219. Big Brother 	National	Private		Television reality show.
220. Big Picture Australia 	Local	Private	NSW	Photographer. Logo has since been changed.
221. BioMaps 	National	Government	NSW	BioMaps is a portal to Australian biodiversity data held by government, and scientific organisations in Australia and around the world.













Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
222. Blind Sports Australia 				Australia's blind sports association.
223. Blinds Australia 	National	Private	QLD	Online selling of blinds (this company runs under a parent company and is connected with Blinds Warehouse). Family owned 1-15 employees.
224. Blinds Warehouse 	National	Private	QLD	Online selling of blinds (this company runs under a parent company and is connected with Blinds Australia). Family owned 1-15 employees.
225. Boardshop Australia 	National	Private	QLD	Boardshop Australia is an online store selling a large variety of skateboards and accessories.
226. BOCA 	National	NP	VIC	Bird observation association.
227. Body Map Australia 	Local	Private	VIC	Souvenir shops in Melbourne and Sydney. Also online shopping. Not sure if it is still in business.
228. Body Science Great Australian Swim Series 			QLD	The Body Science Great Australian Swim Series involves four ocean swims along the east coast of Australia in Hamilton Island, Brisbane, Gold Coast and Sydney between September 2011 and January 2012.
229. Bonza Australia 				No Information.
230. Boonex 		Private	NSW	Boonex focuses solely on community software and the social software market.
231. Butt Free 	National	NP	VIC	Butt Free Australia is the trading name of the Butt Littering Trust – a product stewardship initiative established in 2003 by British American Tobacco Australia (BAT Australia). BAT Australia wanted to demonstrate its commitment to proactive environmental management of the issue of cigarette butt litter through a vehicle that would provide for collaboration with other manufacturers, program service providers and government.


Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
232. Buy Australian Made 		Private	VIC	Buy Australian Made was established in 2009 to support and promote Australian manufacturing, Australian growers and Australian delivered services by making it easy for people to find real Australian made products and services.
233. Camp Australia 	National (not NT)	Private	VIC	Provide outside school hours care programs, holiday clubs, sports camps, sports coaching and kids events. Family owned and operated, over 100 employees.
234. Camping in Oz 				Camping directory dedicated to giving you the proper information about camping in Australia.
235. Camping.com.au 				Camping is part of the Mapmy Network. Camping manages one of the largest online communities of outdoor leisure, sports and social enthusiasts.
236. Camps Australia Wide 				Travel guide for budget conscious travellers.
237. Cane Growers 			QLD	Canegrowers is the peak body for Australian sugarcane growers.
238. CAPE 			ACT	Confederation of Australian Pork Exporters
239. Capricorn 				Liquorice product made by Betta Foods.
240. Caravanning & Holiday Parks 			QLD	Website for users of caravans, campervans, motorhomes, camping and 4WDs.
241. Careers Australia 	National			One of Australia's leading providers of vocational education and training offering a range of courses, apprenticeships and traineeships.
242. CBAA 	National	NP	NSW	Community Broadcasting Association of Australia is the national peak body for community radio and television stations in Australia.








Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
243. CCF 	National	NP	VIC	Civil Contractors Federation is a member-based representative body of civil engineering contractors in Australia.
244. CDA 	National	NP	VIC	Australian Association for Children with Disability is the national peak body which represents children and young people (aged 0-25) with disability and their families. The organisation was initially established in 2002 as the Civil Contractors Federation
245. Celebrating Australia 2002 				4th China Shanghai International Arts Festival. Australia presented a weeklong cultural program at the fourth Festival in November 2002. Australia was the first country to be invited to be a guest nation at the Festival.
246. CENA 	National	NP	SA	Nursing organisation providing educational and networking opportunities, both rural and metropolitan, for its membership. Representation at state and national level on any platform that impacts on or is important for emergency nurses.
247. Centenary of Kangaroo Stamps 				Exhibition to commemorate the kangaroo stamp.
248. Central West Gold 		Private	NSW	Australian mining company exploring for a wide variety of metals in various states.
249. CFMEU 	National	NP	NSW	The Mining and Energy Division is part of the Construction, Forestry, Mining and Energy Union, a trade union registered under federal industrial law with over 120,000 members (one of the largest in Australia).
250. CFT 	National	Private	NSW	Christian Fellowship Tours offers Australian travel tours and a range of holiday destinations that combine the desire to serve the Lord, with the experience of travelling around Australia. More than 30 years in operation as a tourism based, people to people business with the chance to serve fellow Aussies.
251. Chadwick Nolt 			NSW	Chadwick Nolt is a small firm that specialises in migration services.
252. Chaplaincy Australia 	National	NP	NSW / ACT	The National School Chaplaincy and Student Welfare Program.
253. Children Australia 				Children Australia is a quarterly journal which aims to provide an opportunity for professional staff, academics and others concerned with children, youth and families, to report on research and practice in Australia and beyond.












Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
254. City Rail 	Local		NSW	CityRail is the passenger rail service covering suburban Sydney and extending to the Hunter, Central Coast, Blue Mountains, Southern Highlands and South Coast regions.
255. Clark Education City 	International	Private	Philippines	Clark Education City offers recognised Australian qualifications, international qualifications and non-accredited training solutions with employer connections to provide graduates with global employment opportunities
256. Clean Energy Future 	National	Government	ACT	The Australian Government's comprehensive plan for securing a clean energy future. The plan will cut pollution and drive investment, helping to ensure Australia can compete and remain prosperous in the future.
257. Clean Up Australia 	National	NP	NSW	Community campaign to clean up Australia.
258. Clements Recruitment 	National	Private		Clements Recruitment is an Australian-owned company operating under the Total Recruitment group of companies.
259. Climate Action Australia 	National	NP	QLD	Certification program dedicated to ranking efforts to reduce energy usage and neutralise carbon emissions. The program also deals with climate change risk assessment and adaptation strategies. It is designed for all sectors of the tourism industry, regardless of size and level of carbon reduction already undertaken.
260. Coast to Coast 	National	Private	NSW	Coast to Coast is one of Australia's largest wholesale/retail suppliers of RV and leisure products.
261. Coastcare 	National	NP	NSW	Volunteer based organisation to identify local environmental problems and work together to achieve practical solutions. Landcare administrators are appointed by the Department of Agriculture, Fishery and Forestry.
262. Coeliac Society 	National	NP	NSW	Provide support and information to those medically diagnosed with Coeliac Disease and Dermatitis Herpetiformis, their families and those medically diagnosed as requiring a gluten free diet.
263. Coles Myer Ltd 		Public Company		Old identity for Coles Myer Ltd. later named the Coles Group.
264. ColourMax 		Private	NSW	Fencing company in Sydney.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
265. Consulting Surveyors 	Local		NSW	Represents the private surveying and spatial information industry in New South Wales.
266. Cotton Australia 	National	NP	NSW	Cotton Australia is the peak body for Australia's cotton growing industry and aims to foster a sustainable Australian cotton industry that is valued for its environmental, economic and social contribution.
267. Courier Please 	Australia and New Zealand	Private		Courier Please is a joint venture between New Zealand Post and DHL. They offer a local, regional and interstate service combined with state of the art tracking and despatch technology and parcel distribution management expertise.
268. Cox Lawn Care Products 	National	Private	QLD	Cox Lawn Care design and produce ride-on lawn mowers.
269. Crocodile Hunter 	Local	Private	QLD	Logo for Steve Irwin as the crocodile hunter at Australia Zoo.
270. CRVA 				Caravan RV & Accommodation Industry of Australia Ltd.
271. CSIRO 	National	Government	VIC	The Commonwealth Scientific and Industrial Research Organisation (CSIRO) is Australia's national science agency.
272. Cycle for Smile 	National	NP	NSW	On 17th September 2011, a team of six everyday Australians completed a circuit around the country, raising much needed funds for children who suffer from rare diseases.
273. Defence 				No Information. Designer: Rankin Bevers Design.
274. Dementia Education Australia 	National		VIC	DCA is an independent dementia information and education organisation specialising in supporting both people with dementia and their carers.
275. Department State & Regional Development 	National	Government	NSW	NSW Trade and Investment is the business development agency for the state of New South Wales, Australia.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
276. Design Centenary 	National	Government		Celebrating 100 years of design registration.
277. Devondale 	National	Private		Australian dairy products.
278. Directory Australia 	National	Private		Online business directory.
279. Diversity Council 	National	NP	NSW	Diversity advisor to business in Australia, resourced solely by member subscriptions and advisory services.
280. Doctors Connect 	National	Government		Produced by the Australian Government Department of Health and Ageing to provide a starting point for both overseas trained doctors who may be considering work in Australia and for employers seeking to recruit them.
281. Downunder Ice Boxes 		Private	QLD	Downunder Ice Boxes are designed in Australia and individually made to ensure total quality control throughout every stage of construction.
282. DownUnder USA 		Private	USA	Retailer of iceboxes and marine coolers.
283. Drink Wise Australia 	National	NP	ACT	Drink Wise aims to affect generational change in the way all Australians consume alcohol.
284. Earth Editorial 				No information. Found on logo website 2010.
285. Earth Force Plant Hire Pty Ltd 				No information. Found on logo website 2010.
286. EcoSA 				Currently (Dec 2010) company name is for sale. No other information relating to previous company is available.
287. EFIC 	National	Government	NSW	Export Finance and Insurance Corporation is Australia's export credit agency and has carried out its role within various statutory frameworks since 1957.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
288. Electronic Resources Australia 	National	Government	ACT	Cultural institution: Australian libraries e-resource.
289. Elite Cargo 				No Information. Logo designed by aussie logos.
290. Employment National 				No information. Designed by Cato & Assoc.
291. EMS 				Electro Mechanical Services. No other information available.
292. English Australia 	National	NP	NSW	National association for accredited public and private English language colleges in Australia.
293. Environmental Choice Australia 	National	NP	ACT	Georgia Electronic Commerce Association run the Environmental Choice Australia Ecolabelling Program, which helps people choose products and services that are better for the environment.
294. Enviro Tech Management Pty Limited 				No information. Designed by aussie logos.
295. ETP Automotive 	International	Private	Shanghai, China	Australian company operating in Shanghai. The company was established to provide international companies with a reliable, honest, quality purchasing and exporting service from Chinese suppliers.
296. Equestrian Australia 	National	NP	NSW	National body overseeing the sport committees - Dressage, Jumping, Eventing, Vaulting, Show Horse and Carriage Driving.
297. Explore Australia 	National	Private		Travel guides, maps and atlases. Logo since redesigned without the map.
298. Explor0z.com.au 	National	Private	WA	Australian website aimed at 4WDDrivers, and caravanners with a sense of adventure.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
299. Express Glass 	National	Private	NSW	Specialist providers of building glass replacement and associated services throughout Australia.
300. Fats Digital 	Sydney, Melbourne, Brisbane, Canberra	Private	NSW	Reproduce and duplicate media on tape, digital, blueray.
301. FBAA 	National	NP	QLD	Finance Brokers Association of Australia is the national association representing finance and mortgage loan writers throughout Australia. In the interests of members and their clients, the FBAA monitors legislation and makes representations to Ministers and Members of Parliament both state and federal as appropriate.
302. FCA 	National	NP	VIC	Franchise Council of Australia supports the franchise sector.
303. Fire Protection Specialists 	Local	Private	QLD	Fire Protection Specialists cover all aspects of Fire services on any type of site - small, big, retail, industrial, commercial, and residential or infrastructure.
304. Fitness Australia 	National	NP		Fitness Industry Association
305. Flame 	National	Government		The Australian Flame is the official name of the Australian Athletics Team. The new name, brand and logo was born in 2009 before the IAAF World Championships and will continue to represent athletes who qualify to run at major championships.
306. Flexiglass 	International	Public	WA	Ute accessories, canopies, trays, liners, mats, lids and racing systems. Large company with over 400 employees.
307. Flocon 	National International	Private	VIC	Flocon is an Australian Owned Family Company with it's Road Maintenance Equipment sold throughout the world. Flocon has a vast range of manufactured equipment for the road rehabilitation and construction industry.
308. Flowcrete 	National	Private	NSW	Flowcrete is the leading concrete pumping equipment manufacturer in Australia.
309. Flying Doctors 	National	NP	NSW	Royal Flying Doctors Service

Company Name	National Local International	Government, Private, Non for Profit	Head Office	Company Description
310. FMG 		Public Company	WA	Fortescue has firmly established itself as one of the world's largest producers and sea-borne traders of iron ore.
311. Fred's Interstate Transport 	National	Private	VIC	Fred's Interstate Transport provides national linehaul services to leading Australian businesses, ranging from packaging, to food and beverage products to building materials.
312. Freebeach 	Local	Private	SA	Website contains information about nudist beaches in Australia and the fight for the beaches.
313. Fresh Australia 				Australian consortium of fruit and vegetable growers and exporters.
314. FTAA 	National	NP	VIC	The Food Technology Association is a major food industry body for companies involved with the food industry in Australia.
315. Garden Express 	National	Private	VIC	Sells plants and hard goods, and delivers nationwide. Small – over 15 people employees.
316. Garnaut Climate Change Review 		Government	ACT	In November 2010, Professor Ross Garnaut was commissioned by the Australian Government to provide an independent update to his 2008 Climate Change Review.
317. GCA 				Global Career Academy
318. GCITU 				Gold Coast ITU Triathlon 2009
319. GDAA 	National	NP	VIC	Games Developers' Association of Australia, support the industry of game developers who design video and computer games. The association looks after their members' interests both with trade and government.
320. GENCA 				Gastroenterological Nurses College of Australia facilitates the provision of education, standards and credentialling, and encourages members to share their knowledge and expertise with their colleagues.











Company Name	National Local International	Government, Private, Non for Profit	Head Office	Company Description
321. Geological Society of Australia 	National	NP	NSW	Provides members with the opportunity to keep in touch with scientific developments, present the results of their work, and contribute to discussions on vocational and scientific topics.
322. Geoscience.gov.au 	National	Government	ACT	Website portal which is an initiative of the Australian Chief Government Geologists Committee. It is aimed at providing a portal to link the information of state, territory and federal government geoscience agencies.
323. Geoscience Australia 	National	Government	ACT	Older logo, has since changed to represent a coat of arms.
324. Geotechnical Systems Australia 	National also sell Internationally	Private	VIC	Geotechnical Systems Australia design, manufacture, market and install instrumentation for the geotechnical, civil and mining industries.
325. GISA 	National	NP	VIC	Get In Shape Australia exists to provide extra motivation for people to make better food choices and increase exercise, leading a healthier lifestyle and ultimately improving the health of our nation. All proceeds from GISA registrations are donated to Diabetes Australia.
326. Global Wine Distributor 				No Information. Website since offline.
327. Gold Coast Graphic Design 	National	Private	QLD	Graphic design company.
328. Golden Circle 	National	Private	VIC	Golden Circle began as a grower cooperative in the 1940s with the pineapple cannery commencing production in Northgate in 1947. In 2008 they were acquired by Heinz Australia, allowing for additional investment in new product development and marketing.
329. Golf Australia 	National	NP	VIC	Golf Australia is the national sporting organisation overseeing the future of golf in Australia.
330. GPA Accreditation Plus 			NSW	GPA Accreditation Plus provides an independent and voluntary system of practice accreditation for general practices in Australia.
331. Grand Residential Enclave 	Local	Private	QLD	The Grand Residential Enclave is an exclusive, limited release of private modern townhouses and multi-level homes.












Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
332. Great Australian Bike Ride 	National	NP		The Great Australian Bike Ride is a nine-stage ride around the country that began in Melbourne on March 21, 2009 and finished back there on October 10th. The aim is to raise funds for, and awareness of, the research into mental illness being supported by Australian Rotary Health.
333. Green Corps 	National	Government	All States	Provides job seekers of all ages with the opportunity to volunteer their commitment to conserve, preserve and restore Australia's natural environment and cultural heritage.
334. Green Guardian 	Local	National Trust of QLD	QLD	Green Guardian is Currumbin Wildlife Sanctuary's conservation program designed to deliver tangible benefits and outcomes for native wildlife, our partners and supporters, the community and future generations. Funds raised through this program directly benefit Australian wildlife, their welfare, protection and conservation through valuable research and veterinary services delivered by the Sanctuary.
335. Greenhouse Challenge Plus 	National	Joint venture	ACT	The objective was to encourage abatement; improve gov't and industry greenhouse gas management; improve emissions measurement and monitoring; and strengthen government/industry information sharing. The Greenhouse Challenge Plus ceased on 1 July 2009.
336. Greening Australia 	National	NP	ACT	Committed to protecting and restoring the health, diversity and productivity of our unique landscapes.
337. Green Wood Landscape Management 	Local	Private	QLD	Green Wood Landscape Management provides landscaping and irrigation solutions for commercial/industrial and architectural residential properties.
338. Group Charters 		Private	NSW	Coach charter service (transport) educational tours for students, holiday tours throughout Australia. Family owned and operated.
339. Group Training Australia 	National	NP		GTA is the national association representing a network of around 150 group training organisations (GTOs) located throughout metropolitan, regional and remote areas of Australia.
340. Guttershield Systems Australia 	National	Private		Gutter protection system. Logo has since been redesigned.
341. HDSA Group 	National	Private	NSW	HDSA Group and Hope Diving Services Australia are at the forefront of the marine construction and commercial diving industry, specialising in the inspection, maintenance and construction of marine structures including wharves, jetties, sea walls and pontoons.











Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
342. Health and Aged Care 	National	Government	ACT	Health and Aged Care is a government body which provides a source of comprehensive impartial information about aged care.
343. Help Kenya Australia 	National	NP		Help Kenya Australia is an unincorporated association that was set up to assist and continue the work of Help Kenya in Australia.
344. Henselite 	National	Private	VIC	Henselite is a leading manufacturer of lawn bowls in Australia.
345. Herron Pharmaceutical 	National	Private	VIC	Pharmaceutical products.
346. Hi-Track Tapes 				Packaging products.
347. HKABA 	Nationwide, Hong Kong and China	Private	NSW	The Hong Kong Australia Business Association was established in 1987 to promote a positive image for Hong Kong and to reinforce economic ties between Hong Kong/China and Australia.
348. HMR Group 	National	Private		Full service asset management company.
349. Hockey Australia 	National	NP	VIC	Member organisation providing Australians with the opportunity to play hockey from junior levels through elite competition, including the Olympic Games. Website has general information on Hockey in Australia.
350. Home Grown 	National	NP	VIC	Australian Home Grown is a trust mark campaign to identify all food products sold in Australia that are Australian grown, or made with Australian grown, farmed or fished produce. (The company has since gone into administration)
351. Horse Deals 	National	Private	SA	Equestrian magazine.
352. Horse Directory Australia 	National	Private	VIC	Advertising website for horse industry.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
353. Hume Doors & Timber 	National & NZ	Private	NSW	100% Australian owned timber door manufacturer and distributor of a wide range of timber products.
354. ICAP 	National	Government		International Congress of Applied Psychology 22nd International Conference on Atomic Physics XXII.
355. IEAA 				Interactive Entertainment Association of Australia No current information. Logo found May 2008.
356. IFLA Brisbane Australia 2000 				No current information. Found 2010.
357. IMS Installations 	International	Private	NSW	Factory relocation and equipment installations.
358. Inspiring Australia 	National	Government	ACT	Australians will be encouraged to study and excel in science and research through a new Inspiring Australia program in the 2011-12 Budget.
359. Interplast 	International Australia & NZ	NP	VIC	Provides surgical and allied health services in developing countries in the Asia Pacific region by providing free medical treatment and training.
360. ITA 	Local	Private	WA	Indigenous Training Australia provides civil works and labour hire services to the mining and construction sectors in Mount Newman, Port Hedland and the greater Pilbara region.
361. ITP 	National	Private		Tax accountant firm with branches across Australia.
362. Job Services Australia 	National	Government	ACT	Employment services.
363. Jobs Network 	National	Government	ACT	A government employment service. However its name is being changed to Jobs Services Australia. The logo is also used in one colour, green, for Green Corp which gives training to 17-20 year old while contributing to the environment.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
364. Journey Down Under 	National	Private	NSW	Australian visa service.
365. JT Aussie Visa Solutions 	Local	Private	WA	Migration agency that offers clients a personalised visa management service.
366. KD Wood Valuations (AUST) Pty Ltd 	Local	Private	NSW	Specialises in all areas of land surveying, planning & development.
367. Koolajong 	Local	Private		This logo was designed for a footwear and clothing company with the intention it would be embroidered onto various items.
368. Koolfoam 	Local	Private	QLD	Modern and efficient expanded polystyrene manufacturing plants in Australia. Products have been sold from Cairns to Melbourne.
369. Kulkylne Kampers 		Private	VIC	A comprehensive range of camping, 4WD and RV equipment online.
370. Landcare Australia 	National	NP	NSW	Volunteer based organisation to identify local environmental problems and work together to achieve practical solutions. Landcare administrators are appointed by the Department of Agriculture, Fishery and Forestry.
371. Law Council of Australia 	National	NP	NSW	The Law Council of Australia is the peak national representative body of the Australian legal profession, and represents about 56,000 legal practitioners nationwide.
372. Ligare 				No information.
373. Light Up Australia 	Local	Private	NSW	Lighting and ceiling fans. Stores and online sales.
374. Light Up Concord 	Local	Private	NSW	Comprehensive lighting store.






Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
375. LM Holding Australia				Online business.
				
376. Lowe Australia	Local	Private	NSW	Company logo that represents Lowe Australia, an advertising agency.
				
377. Luxury Chauffeured Limousines	Local	Private	WA	Perth limousine hire service.
				
378. Map Data Sciences				No information. Found on logo website 2010.
				
379. MARA	National	Government	NSW	The Migration Agents Registration Authority regulates Australia's registered migration agents.
				
380. MARGO	National	Government	NSW	The Marine Geoscience Office promotes marine geoscience in Australia. MARGO or NP is the continuation of the Australian ODP office. It also incorporates the role of the Ocean Discovery Network (ODN).
				
381. Maritime Mining Power Credit Union	National		NSW	MMPCU is a member-owned co-operative that has been operating since 1970, serving the needs of its members and their families Australia wide. They offer a complete range of financial services including savings accounts, term deposits, home loans, personal loans, insurance and financial planning.
				
382. Master Painters Australia	QLD	Private	QLD	Service their members and represent the industry to all levels of government in Australia.
				
383. McCormick Tractors Australia		Private	QLD	McCormick Tractors Australia is the sole importer of McCormick tractors in Australia.
				
384. Media Entertainment & Arts Alliance	National	NP	NSW	A trade union which covers media, entertainment, sports and arts industry employees, such as journalist, actors, film technicians.
				
385. Medical Australia	National	Private	NSW	Medical Australia is focused on the manufacture and delivery of quality medical devices and equipment for the healthcare industry to deliver superior outcomes for patients.
				

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
386. Metropolitan Baptist Church 	Lane Cove West, NSW	Private	NSW	Community church.
387. MIA 	National	NP	NSW	Migration Institute of Australia is the peak representative body for the Australian migration advice profession. Staff – small, membership – large
388. Migration Pathways 	Local	Private	QLD	Individual migration agent providing advice as to your best migration pathway into Australia and by personally preparing your visa applications.
389. MISAC 	South Australia (Only)	NP	SA	Represents the workforce development interests of South Australia's manufacturing industry.
390. Moodie Outdoor Products 	National	Private	NSW	Moodie Outdoor Products is a distributor, manufacturer and importer of high quality street/site furniture and sports courts, shades, bridges, restrooms, play equipment and protective products.
391. MU Australia 	National	NP		Mothers Union Australia is part of the worldwide Mothers' Union, an international Christian organisation that seeks to support families worldwide.
392. Motorcycle Club 				No current information. Logo found March 2008
393. Motorcycling Australia 	National	NP	VIC	Governing body of motorcycle sport in Australia. The core business is to develop and apply the rules and regulations of the sport and represent their 25,000+ members Australia-wide. Also responsible for all Australian championships and series.
394. Movers Shakers Business Relocations 	National	Private	NSW	Specialising in national business relocation.
395. MPA 	National	Private	WA	Monty Products Australia is the official distributor for Montabert Australasia Rockbreakers in Western Australia/Northern Territory and surface and underground drilling equipment for Australasia.
396. MSA 	National	NP		Meat Standards Australia is a beef, lamb and sheepmeat eating quality program that removes the need for consumers to have specialist knowledge of beef and sheepmeat. MSA labels the red meat product with a guaranteed grade and recommended cooking method to identify eating quality according to consumer perceptions.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
397. Musicology Society of Australia 	National	NP		MSA is the pre-eminent organisation for music research in Australia, and provides local activities, research networks and support groups for their members.
398. My Australian Visa.com 	National	Private	VIC	Professional advice for immigration. Based nationally but also have many International clients.
399. My Life in Oz 				My Life in Oz is a web-based service that contains stories about multicultural life in Australia. This company aspires to inspire Australians of all cultures to think and act in understanding of each other.
400. My NRMA 	National	Private		Logo for a promotional campaign for NRMA. Logo was printed on a bag given away at the motor show by the NRMA.
401. My Space Australia – Make an Impact 				Website. No current information.
402. National Directory 	National	Private	VIC	Business directory for any business.
403. National Farmers' Federation 	National	NP	ACT	The National Farmers' Federation is the peak national body representing farmers and, more broadly, agriculture across Australia.
404. National Irrigators' Council 	National	NP	ACT	NIC is the voice of irrigators across Australia. It aims to develop projects and policies to ensure the efficiency, viability and sustainability of Australian irrigated agriculture and the security and reliability of water entitlements and to promote those projects and policies with a view to having them adopted or ratified by governments, statutory authorities and other groups and organisations.
405. National Motor Vehicle Theft Reduction Council 				No information.
406. National Security Public Information Campaign 	National	Government	ACT	Keeping Australia safe from terrorism campaign. Run out of the Attorney Generals office.




Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
407. National Seniors Australia 	National	NP	QLD	Organisation that assists the over 50s community by providing economic and social benefits; representing views to government at all levels; and making donations to charitable institutions.
408. National Tiles 	Local VIC and QLD	Private	QLD, VIC	Market leader in the tile, stone and laminated timber flooring industries.
409. NBNCo Limited 	National	NP		NBN Co Limited operates the wholesale-only National Broadband Network (NBN). NBN Co's role is to realise the Australian Government's vision for the development of a next generation NBN. The NBN will provide the infrastructure that will allow wholesale and retail service providers to deliver advanced digital services to the nation. This multi-billion dollar investment will be the single largest nation building infrastructure project in Australian history.
410. NCASO 	National	Government	VIC	The National Centre for Australian Studies is located at Monash University. The centre engages the world through teaching, community outreach and research.
411. NDRA 		NP	VIC	The National Dirt Racing Association Inc was designed to cater for the needs of racers and their pitcrews.
412. NENA 	National	NP	VIC	National Enrolled Nurse Association promote the value of Enrolled Nurses and raise the awareness of the Enrolled Nurse role within the community whilst providing a forum for all Enrolled Nurses to participate at a National level.
413. Newspoll 	National			Newspoll is Australia's leading public opinion polling company, providing a full range of high quality market research services, including omnibus and customised research.
414. NHHN 	National	Government	ACT	National Health & Hospitals Network is a government national health reform programs.
415. NIFS 	National	NP	VIC	National Institute of Forensic Science Australia.
416. No Leave No life.com 	National			Program part of Tourism Australia advertising latest holidays in Australia.











Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
417. NSW Centenary of Federation	National	Government	NSW	Promoting the centenary of federation in NSW.
				
418. NT Medic Healthcare Agency	National	NP		NT Medic is part of Healthcare Australia, the nation's largest provider of nursing recruitment solutions with operations in every state and territory. The logo has since been redesigned and does not include the map.
				
419. Office National	National	Private		Independent office products group, with over 170 outlets locally owned and operated.
				
420. Operation Unite	National and New Zealand	Government	VIC	A combined policing operation conducted across Australia and New Zealand focusing on alcohol misuse, violence and anti-social behaviour. The aim is to draw attention to the broader implications associated with alcohol misuse in public locations, including crime and anti-social behaviour, health and injury problems and subsequent impact on policing.
				
421. Optus Muster	Local	Private	QLD	The Optus National Music Muster, situated under the majestic gums of Amamoor Creek State Forest Park near Gympie in Queensland, celebrates the true spirit of country Australia. Held every August over six days and nights, this iconic award-winning event boasts a medley of diverse programs rich with our country's finest musicians and entertainers.
				
422. Outback Calling	National			The Year of the Outback aims to celebrate the history, culture and achievements of the Australian Outback.
				
423. Oxley Nursing Group	National	NP	QLD	Australia Oxley is a pioneer nursing agency for placing professionals in nursing jobs in Australia. The logo has since been redesigned not to include the map, but now has the southern cross.
				
424. Oz Lotto	National	Private (as of April 2010)	NSW	NSW Lottery.
				
425. Oz Oasis				No Information.
				
426. Oz Park	National	Private	NSW	Holiday, caravan and tourist park chain.
				

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
427. Oz Removalist 				No information.
428. Oz Sale.com 		Private		Members-only online shopping club in Australia and for affordable designer fashion.
429. Oz Talk 	New Zealand	Government		OZTalk is the largest travel expo of its kind in New Zealand and the key event for Australian tourism operators (sellers) and New Zealand and Pacific retail and wholesale travel consultants (buyers) alike.
430. Oz Weather 				iTunes APP for local weatehr in Australia.
431. Oz Green 	National with International Programs			OzGREEN educates, engages and empowers young adults, corporations and communities to tackle critical people, environmental sustainability challenges (such as climate change and water) and become leaders of positive social change. Logo has been since redesigned and does not include the map.
432. Oz Help Foundation 	National	NP	ACT	The OzHelp Foundation is a community based mental health support organization with a focus on suicide prevention in industry workplaces.
433. Ozi Backup 	National	Private		Data Storage .
434. OzShine 	NSW	Private	NSW	Stone & Tile Care Service for tile cleaning, stone cleaning, grout cleaning and stone, tile and grout sealing.
435. PACI 		Private	QLD	Professional Association Climbing Instructors specialises in height safety instruction.
436. Pathway to Reconciliation 	National	NP	ACT	Pathway to Reconciliation is now named Reconciliation Australia and is the independent, non-government and not-for-profit foundation established in 2000 by the Council for Aboriginal Reconciliation to continue to provide a national focus for reconciliation.
437. Payday Australia 		Private		PayDay Advance Australia is an Australian owned and operated company created to assist you in meeting your short term financial goals.











Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
438. PHA Australia 				Members body representing Pulmonary Hypertension. PHA Australia helps bring hope and support into the lives of many PH patients and their families.
439. Planet Entertainment 	NSW, VIC, QLD	Private	NSW	Planet Entertainment specialise in providing high quality interactive entertainment concepts and theme nights to Australia Hotels, clubs, corporations, private clients, colleges and universities.
440. Planning Australia 	Local	Private	QLD	Brisbane based town planning consultancy.
441. Plant Health Australia 	National	Private	ACT	Plant by security work with government and industry to set the policy. Government sets the policy's and Plant Health liaisons with industry to make sure everyone is happy.
442. Playgroup Australia 	National	NP	QLD	Playgroup Australia is the national peak and administrative body for playgroups in Australia. Playgroup Australia is a federation of the eight peak State and Territory Playgroup Associations across Australia.
443. PLEXUS Medical Recruitment 	National	Private	VIC	Plexus Nursing Recruitment provides a free recruitment service for overseas nurses who are seeking healthcare jobs in Australia and New Zealand.
444. Pocket Wather.au 				iTunes APP for weather forecasts.
445. Pork CRC 	National	NP	SA	Cooperative research centre based in SA, which collaborates both nationally, and internationally to make the pork industry more internationally competitive. It is part of the government CRC program.
446. Prime Super 	National			Superannuation company.
447. Progressive Australia 			NSW	Progressive Australia is a major conference of international speakers and the best of the Australian progressive movement. It aims to renew Australia's progressive values and to rebuild our progressive movement.
448. Prompt Electric Australia P/L 				No information. Logo found on a logo website.












Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
449. QR National 	National	Private	QLD	Largest rail freight haulage business in Australia.
450. Queensland Museum 	Local	Government	QLD	Museum. Logo not in use anymore, has since been redesigned.
451. Queensland Nickel 	Local	Private	QLD	Queensland Nickel operates the Yabulu Refinery which is located north-west of Townsville, in Queensland, Australia. The refinery is a leader in the production and marketing of high quality nickel and cobalt.
452. Radio Australia 		Government		Radio Australia comprises eight languages and focuses uniquely on Asia and the Pacific. It is the international radio and online service of the Australian national broadcaster, the Australian Broadcasting Corporation.
453. RCTA 	National	NP		The Retail Cycle Traders Australia (Inc) is the national association for Australia's specialist bicycle retailers.
454. Rebreathers Australia 	National International	Private	SA	Diving parts designed for the homebuilder of diving tanks. Designed in Australia but sold to both a national and international market.
455. Recent Australian Publications 	National	Government		Reference service listing Australia's recent publishing.
456. Red Island Australia 	National International	Private	VIC	Virgin olive oil produced in Australia.
457. Regional Development Australia 				Australian Government initiative that brings together all levels of government to enhance the growth and development of Australia's regions. A national network of RDA committees has been established to achieve this objective.
458. RHW 	National	NP	VIC	Rural Health Workforce Australia
459. Royan Trucks & Trailer Repair 	NSW, QLD VIC	Private		Provides specialist repair services to the heavy transport industry.




Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
460. Rural Doctors Association of Australia 	National	NP	ACT	Each state (except NT) has a Rural Doctors which have individual membership. Each of these state associations belong to the Rural Doctors Association of Australia which does not have individual membership, only organisation membership. A component of their funds come from government. Logo has since been redesigned, both versions incorporated the map.
461. Rural Skills Australia 	National	NP	ACT	Supports training in regional Australia, working in conjunction the National Farmers' Federation and its member bodies – has fostered improved rural involvement in education and training, with a view to enhancing the skills and capacities of new entrants, existing workers and primary producers.
462. Safe Work Australia 	National	Government	ACT	Safe Work Australia is an Australian Government statutory agency established in 2009, with the primary responsibility of improving work health and safety and workers' compensation arrangements across Australia.
463. SAS Tipper Hire 				No information. Found on construction skip.
464. Savings Week 	National	Private	NSW	ING Direct savings week campaign.
465. Say Yes 	National	NP		Say Yes is a broad and historic partnership project of leading civil society organisations representing youth, workers, the environment and the community. Their aim is to say 'Yes' to Australia implementing a broad number of measures, including a price on carbon pollution in 2011.
466. Schizophrenia Research Institute 	National	NP	NSW	The Schizophrenia Research Institute is the only national medical research institute solely dedicated to discovering the ways to prevent and cure schizophrenia.
467. Search Easy 	National	Private		Property or business online search engine. Company doesn't exist any longer.
468. SECAU 	Local	Government		The SECAU Security Research Centre was formed to integrate existing security research at Edith Cowan University (ECU). Its initial emphasis is on digital security and forensics, as well as intelligence and physical security.
469. Shanghai World Expo 				No information.
470. Shaping Australia 		Private	QLD	Web-based logo forum to collect Australian map logos. Established in September 2010.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
471. Simmental Australia 	National	NP	ACT	A unique and relevant beef cattle breed, offering competitive advantages to both Australian and International producers. Simmental is the second most numerous breed worldwide, with over 41 million Simmentals spread across every continent.
472. Skills Australia 	National	Government	ACT	Skills Australia is an independent statutory body, providing advice to the Minister for Tertiary Education, Skills, Jobs and Workplace Relations on Australia's current, emerging and future workforce skills needs and workforce development.
473. Smartt Solar Systems 	Local	Private	QLD	Smartt Solar Systems provides solar installation to homes and businesses across Brisbane, Gold Coast and the Sunshine Coast.
474. SMEC 	National International	Private		SMEC provides consultancy services for the lifecycle of a project, to a broad range of sectors including: transport; water; geotechnical, mining and tunnelling services; natural resources and environment; buildings, urban development and local government; energy and renewables; and social development.
475. Sounds Australia 	National	NP		Sounds Australia is the public face representing a collective of interested parties made up of government agencies, industry association, commercial companies and others with a genuine interest in working together, all partnering to support Australians' export activities in key markets.
476. Southern Hospitality Australia 	New Zealand Sydney	Private	NSW	Hospitality and food service supply company.
477. Southern Phone 			NSW	Southern Phone delivers affordable telecommunications services with a strong focus on regional Australia.
478. Spastic Centre 	National	NP	ACT	The Cerebral Palsy Alliance supports children and adults with cerebral palsy in NSW and the ACT.
479. Sporting Shooters Association of Australia 	National	NP	NSW	Gun shooters association.
480. Super 14 Rugby 		Private		Super 14 Rugby is now known as Super Rugby. Super Rugby is the largest and pre-eminent professional rugby union competition in the Southern Hemisphere. Logo has since been redesigned and does not include the map.












Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
481. Sydney City Foods 	Local	Private	NSW	Established supplier to the food industry throughout the Sydney CBD and surrounding suburbs.
482. T-Qual 	National	Government	ACT	Australian Tourism Quality Assured is Australia's National tourism accreditation program.
483. Tactile Australia 	NSW, VIC	Private	VIC	Tactile Australia specialises in the installation of Superthin tactiles and provides a complete installation service.
484. Tactile Systems 				No information. Found on logo website 2010.
485. TCC 			NSW	No information. Photographed in Brookvale NSW.
486. Teach for Australia 	National Although part of a global network	NP	VIC	The aim is to address education equity in Australia and develop recent graduates in leadership roles in business, education and beyond.
487. Tech Wired Australia 				Tech Wired is an Australian technology news website reporting on the latest tech news in the Australian landscape. The aim of this news website is to provide unique Australian technology content that may not be getting covered elsewhere.
488. Tefco Trailers 				Tefco Trailers offers a range of quality machinery and equipment.
489. Telford Tours 	Local	Private	NSW	One of Sydney's largest charter fleets of buses and coach operators.
490. Terria 	National			Terria Access Seekers Association, formerly known as G9[1] is a consortium of Australian internet service providers who, in 2006, formed a consortium to bid for the right to build the proposed National Broadband Network.
491. TFP 				No Information. Photographed off the side of car.



Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
492. The Australia Adventure 				Cycling adventures across Australia in 2007.
493. The Australian 	National	Private	NSW	National newspaper.
494. The Australian Rural & Outback Awards 	National	NP		Award program initiated by Imparja Television, WIN Television and the Department of Defence to acknowledge and reward the potential and strength of our rural and outback achievers by giving them a chance at national acknowledgement.
495. The Australian Workers' Union 	National	NP	NSW National office but larger branch office is Qld	The nation's oldest and largest blue-collar trade union.
496. The Duke of Ed 	National	Government		School development program.
497. The Great Australian Bite 	National	Private	NSW	To support diabetes awareness in Australia. Fundraising campaign.
498. The Great Australian DoorStep 	National			Great Australian Doorstep is a television show that shows off smaller Australian towns, how great they are and the people who live there and why they are a brilliant choice for a family holiday. The show intends to encourage school children to be proud of their town and Australia in general.
499. The Great Australian Old Logo Challenge 	National	Private		A challenge the company Logofarm developed design for free a new logo for a non profit organisation. It was designed in form of a challenge and the community voted which organisation received the make over.
500. The Great Australian Survey 				Online survey and competition site with over 300,000 members.
501. The Pools 				The Pools is one of the Tatts group lottery games. It is based on selected soccer matches from the Australian League during the domestic (Southern Hemisphere) season and matches from Europe and the UK during the international (Northern Hemisphere) season. Logo has since been redesigned and does not include the map.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
502. The Voice of Islam 				Radio station.
503. Thiess Corporation 	International	Private	QLD	Construction, mining and services contractor.
504. TIA  TAXATION INSTITUTE OF AUSTRALIA ACN 908 392 372			SA	Taxation Institute of Australia
505. Tile Power 	National	Private	NSW	Importer and supplier of premium quality tiles, porcelain, natural stone and accessories. Very small company.
506. Tip Top 	National	Private	NSW	Food products. Owned by ABF a UK company.
507. Topline Coach Tours 	National	Private	QLD	Educational tours, camping safaris and band tours for students all over Australia.
508. Tour de Cure 	National	NP	NSW	Tour de Cure is a cycling foundation committed to finding a cure for cancer. Through the collaborative efforts of our team, corporate partners and community, Australia Tour de Cure raises money to fund vital cancer research, support and prevention projects.
509. Tourism Export Solutions 				No Information known.
510. TRA 	National	Government	ACT	Tourism Research Australia provides statistics, research and analysis to support industry development, policy development and marketing for the Australian tourism industry.
511. Traffic Group Australia 	National	Private		Traffic Group Australia provides comprehensive traffic management services to local authorities, road maintenance providers, large utility/ infrastructure companies and civil engineering contractors throughout Australia.
512. Transforming Australia 			NSW	Jobs, Industry & the Green Economy Conference and smart living expo, held July 2011.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
513. Traveltrain Holidays 	Local		QLD	TravelTrain Holidays is the dedicated tourism arm of Queensland Rail, and offers the largest and most comprehensive network of long distance and tourist trains in Australia, delivering travel experiences to suit every traveller.
514. True Blue Camping & Canvas 	Local	Private	QLD	Camping warehouse for camping products.
515. Turf Drain Australia 	National	Private	NSW	Turf Drain Australia offers a variety of services associated with the drainage and construction of sports grass surfaces across Australia.
516. TUTA 				A division of Medical Australia which is an Australian owned company engaged in the development, manufacture and distribution of quality medical devices and equipment.
517. TVET Australia 	National	Government	VIC	TVET Australia assists the implementation of the Ministerial Council for Tertiary Education and Employment's (MCTEE) reform agenda, connects vocational education participants through the Councils it serves, and provides a neutral forum for discussion and balanced advice to ensure informed decisions are made for continuous improvement of vocational education.
518. UBD 	National	Private	NSW	Mapping Industry and Australia's leading brand in street directories.
519. Ultimate Aussie Holiday Sale 	National			Australian Tourism campaign to promote Australian holidays and help take your holiday sooner.
520. Unfinished Oz 	National	NP	ACT	Unfinished Oz is about connecting everyday Australians with one another. It's about pledging your support for reconciliation by joining the map and helping complete the picture.
521. Unknown Logo 				No Information.
522. V.N.R.A Radio 			NSW	Radio station.
523. Vet Network 	National	NP	SA	VETnetwork Australia is a national network of teachers, trainers, career advisors, program coordinators, administrative and support personnel committed to vocational learning and youth transition.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
524. Victoria Museum 	Local	Government	VIC	The logo is not in use anymore, has been redesigned not to include a map. No further information.
525. Victory Life Ministries New Zealand 	International	NP	Auckland	Ministry with international representation with the aim to promote and perpetuate the doctrines of Christianity as a life to be lived, through the teachings of Jesus Christ.
526. VISE 	National	NP	ACT	VISE is a volunteer service established in 1989 by a small group of retired teachers and the Tennant Creek Lions Club in consultation with the Isolated Childrens Parents' Association (I.C.P.A.). The aim of VISE is to support the education of students in rural areas especially isolated outback families involved with distance education.
527. Volleyball Australia 	National	NP		The Australian Volleyball Federation is the peak body for the administration of the sport of volleyball in Australia.
528. Volleyball Northern Territory 	Local	NP	NT	Northern Territory branch of Volleyball Australia.
529. Wakakirri National Story Festival 	National	NP	NSW	Wakakirri National Story Festival is a national story sharing arts festival for schools developed by The Wakakirri Association, a not-for-profit association, incorporated in 2004 to run this program.
530. WCA 				Wool Carbon Alliance is a group of Australian and international wool industry representatives working together to market the natural benefits of wool as the ideal fibre to help reduce global warming.
531. WDS Group 	International	Private	NSW	Large range of fastener supplies: construction, steel fabrication, transport, automotive, manufacturing and DIY markets.
532. WeightUp 		Private	VIC	Online weight-loss program.
533. Westpac logo on machines 				Logo which displays on westpac atm teller machines.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
534. Wholesale Toner Australia 	National	Private	QLD	Wholesale Toners Australia is a family owned business that is 100% Australian owned and operated. Online business, selling toner cartridges at wholesale prices.
535. Wicked Australia 	National	Private	QLD	Wicked Australia offers a range of cheap campervans, 4wd 2-seater and 5-seater vehicles and 4x4 campervans for hire from 15 pickup and drop off locations around Australia.
536. Wide Bay Australia 	National	Private		Wide Bay Australia is an Australian building society - a type of authorised deposit-taking institution (ADI) - a corporation authorised under the Banking Act 1959.
537. Wild About Australia 		Private	NT	Wildlife website created and run by Dr Martin Cohen and Julia Cooper, experts in Australasian wildlife.
538. Wild Trout 				Information unknown.
539. WIN TV 	National		NSW	WIN TV is an Australian television network. Started in Wollongong as a single local channel, it is now an affiliate of the Nine, Seven and Ten networks.
540. World Blind Union Assembly 				Information unknown.
541. World Computer Congress 		NP	QLD	The World Computer Congress is the International Federation for Information Processing's main global event. The Congress is held every 2 years by a host nation. It combines content from commercial, industry, association and research sectors offering an opportunity to showcase and discover innovative ideas.
542. WWDA 	National	NP	TAS	Women with Disabilities Australia is the peak organisation for women with all types of disabilities in Australia. It is a small organisation with a very large reach of local and international contacts. The membership is approximately 3000.
543. Yoga Australia 	National	NP	VIC	The national association for yoga teachers from all traditions and styles.
544. Young Australian Productions 	Local	Private	SA	Has been renamed MAD Australia Productions, and is an Adelaide based production and media company.

Company Name	National Local International	Government, Private, Not for Profit	Head Office	Company Description
545. Your Health 	National	Government		Your Health is a website that is used as an engagement and consultation tool to enable Australians to provide their views to the Australian Government about options to improve the health care system.
546. Zip Express Couriers 	National	Private		Courier Service.

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