

# The Quest for a Logo: Ultimately (Almost) Everyone was Pleased

By VOLKER KLUGE

The graphic artist, designer, and lecturer Otl Aicher, who provided a vision for the 1972 Games as head of the visual design department in the organising committee. The sports pictograms, which were used by Montreal four years later, are in the background. The designers Gerhard Joksch and Alfred Kern played a major role in developing the designs.

Photo: picture-alliance



Nine weeks after the IOC's decision to award the 1972 Olympic Games to Munich, its organising committee (OCOG) was founded in the town hall of the Bavarian capital. According to its president, Willi Daume, the Games were to be "extraordinary ones".<sup>1</sup> Daume regarded the hosting of the Games, which were to convey a "new image of Germany", as his life's work to which he wanted to contribute fully.

But the passion that guided his vision also caused tension early on since the city of Munich, governed by the Social Democrat Hans-Jochen Vogel, and the state of Bavaria, ruled by the Christian Social Union (CSU), had their own ideas about how the event should be organised.

For Daume, the question of the event's image was the top priority. As a member of the educated class, he would have preferred to embed the sporting competitions in a "1972 art year" and reintroduce the Olympic art competitions that the IOC had removed

from the programme in 1950. Since this was not a realistic option, he devised the idea of staging auxiliary theatre and ballet performances, concerts, exhibitions, a symposium with notable writers, and even an "Olympic opera".

The concerned Munich press began to wonder whether there would be a 1972 Olympics or a "Daumiade". OCOG General Secretary Herbert Kunze reassured them by promising "German games with a Munich atmosphere",<sup>2</sup> which, in turn, sparked worry among left-wing intellectuals.

Daume's contact person for these types of questions was Munich's cultural consultant Herbert Hohenemser. The former head of the features section of a newspaper arranged a meeting between Daume and the designer Otl Aicher, known to be a "left-winger". In 1953 Aicher had founded the Ulm School of Design (Hochschule für Gestaltung/HfG), Swabia, together with his wife Inge Aicher-Scholl and the Swiss architect Max Bill.

Aicher shared with Daume, who loved details and had his letters typed in landscape format and italics, the secrets of visual design with its many possibilities. It was not mere ornamentation and external representation that the self-designated “communication designer” envisioned but a means of self-presentation that would visualise the spirit of the Games and align it harmoniously with the image of the host city. Daume understood this. Instead of the myriad cultural sensations he initially hoped for, he focused on realising the aura of the Olympics as a *Gesamtkunstwerk* (total work of art).

Already at the second meeting of the OCOG Board of Directors, Daume suggested collaborating with Otl Aicher, underscoring the importance of winning over “the best artistic professionals” for cooperation.<sup>3</sup> Aicher was allowed to present his ideas, which were accepted by the entire board.

Aicher was first commissioned to put together a design committee under his leadership, propose an official logo, and develop an overall visual design scheme.<sup>4</sup> In identical letters to Daume and Vogel, he stated that his goal was to “uphold our country’s international position in the area of design.” He confidently added: “I am not willing to satisfy the superficial interests of audiences in the short term.”<sup>5</sup>

In the spring of 1967, Aicher was hired as a design officer with the rank of a consultant. Some people voiced reservations about the eccentric Swabian, who had only studied for one semester at the Munich Art Academy to become a sculptor. Practice, however, spoke for him, especially the visual campaign he developed for the electric appliance company Max Braun (1955) and the airline Deutsche Lufthansa (1961). Aicher also brought in his own creative team and expressed no inflated expectations as to fees.<sup>6</sup> Daume saw the fact that he was married to Inge Scholl, the eldest sister of the resistance fighters Hans and Sophie Scholl, who had been executed by the Nazis in 1943, as a protective shield against hostilities that might come from the socialist camp.<sup>7</sup>

Pressured by the board, Aicher first turned his attention to the logo. He consulted with the presidents of the art academies in Munich and Nuremberg, and they agreed to host a Europe-wide design competition. The intention was to have one to three participating designers per country, up to the age of 35 – especially from “Eastern Bloc” countries, in the name of political openness. Daume, seeking a good relationship with Moscow, liked the plan and immediately turned to the Soviet ambassador in Bonn.<sup>8</sup> The jury was also international, including experts such as the British pioneer of corporate identity, Henri K. F. Henrion, the Frenchman Gerard Ivert, the Swede John Melin, and the Swiss Josef Müller-Brockmann, Karl Gerstner, and Max Huber.<sup>9</sup>



**Ambiguous:** the emblem presented by Otl Aicher in 1967 consisted of 18 white rays, combined with the Olympic rings and two vertical black lines on a light blue background. It symbolised a shining, youthful Munich. Below: an alternative displayed an abstracted “M” for Munich, in combination with the number 72. Source: Bundesarchiv Koblenz, B 185/3192



Otl Aicher, who opened his own design practice in 1948 without academic training in the field, founded the Ulm School of Design (Hochschule für Gestaltung) in 1953 with his wife Inge Aicher-Scholl and the Swiss architect Max Bill. It closed in 1968. Aicher moved his office to a factory hall, 18 km north of Munich, where he and his team developed the Olympic identity.

Photo: picture-alliance

Daume, however, began thinking in very large dimensions. The logo, in particular, should not be created by just any designer but a world-famous genius. Herbert Hohenemser, who chaired the Olympic Arts Committee, gave him promising news: "Picasso felt honoured and is thinking about accepting [the logo design task] as soon as he recovers from his recent operation. Miró is also expected to accept it."<sup>10</sup> Chagall and Kokoschka were also under discussion.

The word was barely out when resistance was voiced at home – especially against Pablo Picasso, who joined the Communist Party during the Second World War and created the "peace dove" in 1949. Daume had hoped that precisely for this reason, he could go without a fee – estimated at 100,000 German marks (DM) – if he were invited to create another peace-related image for the Olympic Games.

The president of the German Athletics Association (DLV), Max Danz, raised fundamental concerns about involving foreigners: "In any case, this did not happen in Italy and Japan."<sup>11</sup> Without a definitive decision on the matter, Aicher was expected to submit his own design as well.

## In search of a unique selling point

In the board's opinion, the 1972 Games were to be a bridge between East and West (and therefore "non-political"), a get-together for culture and sport, and contribute to welcoming the "Third World".<sup>12</sup> In Aicher's eyes, the new visual identity should contrast with that of the 1936 Games (which were still mainly positively connoted by the IOC and the German public):

*There should be no national parades, no gigantism. Sports will no longer be seen as being close to military discipline or its training grounds. Pathos will be avoided, as well as solemn awe. Depth does not always express itself as seriousness. Lightness and non-conformity are also signs of respectable subjectivity. The Munich Olympic Games should have the character of informality, openness, lightness, and serenity. Obviously, this will lend them a distinctly festive character. Festivity, not in the sense of traditional sociability, but in the sense of playful innovation.<sup>13</sup>*

What did this mean for a logo whose primary task was to signal "Munich 1972" and which had to hold its own alongside the ingenious symbol of the five interlaced rings, designed by IOC founder Pierre de Coubertin? What would be the unique selling point of the Munich Games that would distinguish them from all the others?

In a conversation with Lufthansa's advertising director, Aicher pointed out that Munich and West Germany generally had no focus on tourism, unlike France with Paris or England with London. Although the Rhineland had the image of German Romanticism, he felt it was much too anchored in the 19<sup>th</sup> century and therefore unsuitable for modern tourism.<sup>14</sup>

Studying the logos of the previous Games, which referred to the host country or city, did not help him



As the 50<sup>th</sup> anniversary of the Munich's Olympics coincided with Otl Aicher's 100<sup>th</sup> birthday, Deutsche Post dedicated a postage stamp to the head designer in iconic light blue. Aicher died on 1 September 1991 as a result of a traffic accident.

Source: Deutsche Post, Otl Aicher memorial stamp. Design: Frank Philippin, Brighten the Corners, Aschaffenburg

either. Only the red sun used for Tokyo 1964 was considered a sign of lasting quality. From a semantic point of view, other than the five rings, he saw only the Olympic flame and the olive branch as symbols with which the Olympic Idea could be advantageously represented.

Incidentally, Aicher was not a fan of ornate symbols. He preferred more abstract ones based on a circle or cross, or both. Describing the visual identity, he noted: "The rule of thumb: the simpler and geometric a logo, the more memorable and significant it is."<sup>15</sup>

Moreover, since Munich did not have a prominent building at that time – unlike Berlin, which referenced the Brandenburg Gate in 1936 – Aicher opted for a sun symbol, which he called a *Strahlenkranz* (wreath of rays) and which became known to the public as the *Lichttrad* (light wheel).

Inspiration for the design came from the famous writer Thomas Mann, who had lived in Munich from 1914 until his emigration in 1933. One year after publishing *Buddenbrooks*, for which he received the Nobel Prize for Literature in 1929, Mann had published an obscure novella in which he described Munich as a "northern Florence", beginning with the words: "Munich was shining" (*München leuchtete*).<sup>16</sup>

With a sun-like symbol consisting of 18 rays, or wedges, and preferably enclosed by two vertical black lines, Aicher sought to represent the aim of the Games: lightness, cheerfulness, and freshness. He chose light blue as the primary colour, which he regarded as the colour of peace and youth.<sup>17</sup>

But the "shining Munich" concept was not met with approval. Aicher had not reckoned with the "German tavern (*Wirtshaus*) mentality", as *Spiegel* magazine explained.<sup>18</sup> Among the dissenters was the DLV president Danz, who recommended that Aicher instead use the ubiquitous *Münchner Kindl* (Munich child) featured on the city's coat of arms – a small monk in a black robe with red shoes. Support came from the treasurer of the organising committee and president of the Bavarian Landesbank, Rudolf Eberhard, who felt reminded of a "trouser button" by Aicher's design, while others rejected it as "provincial" and "amateurish."

Aicher had a hard time, not least because Vogel, the mayor himself, also rejected it, noting it lacked a connection to his city – whereupon Aicher advised him to leave the design on his desk for a while to become familiar with it:

*Please consider this logo as an expression of our young, modern Munich as I have intended. If there is a godparent for this logo, then it is Thomas Mann, with his description of a shining Munich and the Institute for Social Research in Bad Godesberg, who was able to prove the unique recreational value of this city with its survey on moving to Munich.<sup>19</sup>*

In fact, the city had experienced a boom since the late 1950s with 30,000 new immigrants per year, which caused considerable tumult in the housing market.

### "Artistic subjectivity" vs. "universal objectivity"

Daume also had concerns about the logo, especially since he wanted something that could be copyrighted and marketed. This did not necessarily apply to the "wreath of rays", because stylised suns often appeared in advertising. "Rarely have I felt so insecure and divided", he wrote to Aicher. After testing the logo privately at home and abroad, Daume concluded that "the path taken until now cannot take us to our goal". In particular, he criticised the artistic quality, recommending that Aicher move away from smooth and linear solutions to concentrate instead on "Miró's poetic style".<sup>20</sup>

Two views collided. While Daume envisioned a subjective "artistic" symbol with a unique style that could be copyrighted, Aicher proposed "an objective, neutral, and universal logo" whose quality would speak for itself and not derive only from the author's intention.<sup>21</sup> His offer to submit his design to



"Has the Olympic symbol been found?" asked the Munich evening newspaper, displaying a photo of the industrial designer Gerhard Eisenmann, who won the first prize in the competition. The doubts were justified. "No design made the jury jump out of their seats," stated another headline.

Source: Abendzeitung, 6-7 April 1968

Collective solution: the 30-year-old designer Coord von Mannstein (right) and his colleagues at Graphicteam Köln developed a “spiral of rays” from the “wreath of rays” by Otl Aicher (left).

Photo: picture-alliance



internationally established experts such as Yūsaku Kamekura, the creator of the Tokyo logo and Masaru Katsumie, the art director of the 1964 Games, was in vain. The alternatives he subsequently submitted did not satisfy the board either.

That Aicher's design was a flop was supported by the results from two polling institutes (which Aicher himself had recommended). According to Daume, their random surveys proved that the “wreath of rays” was “not understood by wide sections of the public, which is important to us. “What he wanted was a logo that would “appeal to both New Yorkers and African bush n...”.<sup>22</sup>

On the same day that the polling results arrived, Daume sent Aicher a letter declaring that the previous direction was wrong: “Abstraction yes, but it is neither your task nor mine to impose a conceptual model on the Olympic Games.”<sup>23</sup> Daume, who insisted on modern solutions, saw a different “spiritual attitude” in the “wreath of rays”. Nevertheless, he assured Aicher that his confidence in him had not been shaken in any way. “In fact, the opposite is the case!” His hope for the next meeting: “[...] then we smile. Agreed?”

### “56,000 marks thrown out the window”

At its next meeting, the board visited an exhibition with 120 posters prepared by Aicher's creative team. Daume described it as impressive, while others criticised Aicher's monopoly on the process.<sup>24</sup> To solve the logo problem, Aicher and the visual design committee, which had now been set up, recommended a public competition limited to three months. The board agreed, giving German housewives a chance as well. The result was that 1,400 people, professionals and amateurs, submitted 2,332 designs. For the board, the response was proof of the growing interest in the Olympic Games.

The largest German tabloid, *Bild*, also took up the idea with its own call to readers to submit their designs. The array of proposals that flooded the editorial office was the embodiment of popular kitsch – from Olympic rings in the form of five Bavarian beer mugs to the rings suspended between the towers of the Munich Frauenkirche church and the *Münchner Kindl* raising the five Olympic rings. *Bild* selected the latter as the winner.

Even the official competition, in addition to many useless proposals, only brought in average results,

at least no design that won over the jury members, as Daume had to admit.<sup>25</sup> The first prize with an award of DM 20,000 went to the industrial designer Gerhard Eisenmann, whose sweeping stadium logo was described as “dynamic, a symbol of movement and lightness”.<sup>26</sup> Daume thought it could be developed further.

However, the visual design committee reached a different verdict. It did not consider any of the five nominated logos to be suitable. About the winning design, it stated:

*The first prize seems too fashionable and is likely to be worn out quickly. It lacks sensitivity and quality of form, which is already expressed in the fact that the logo cannot be clearly positioned, neither alone nor in relation to the Olympic rings.<sup>27</sup>*

Since the board had reserved the right to independently select a logo that appealed to them, they were advised to return to Aicher’s “wreath of rays”. The reasoning was that its niveau was significantly higher than any of the designs from the competition. The renowned art and architecture critic Peter M. Bode provided journalistic support with his hymn of praise for Aicher’s work in a newspaper article titled “The Olympic emblem has found its master”.<sup>28</sup> The unsuccessful competition landed on the tables of Bavarian Biergartens, where people bemoaned Aicher’s “spiritual superstructure” and “interpretive pomposity”.<sup>29</sup>

For Gerhard Eisenmann, the decision was a blow, the only consolation being that he was allowed to keep the prize money – as did the other nominees.<sup>30</sup> And the press taunted: “56,000 marks thrown out of the window”.<sup>31</sup>



### From Olympic “wreath” to “spiral”

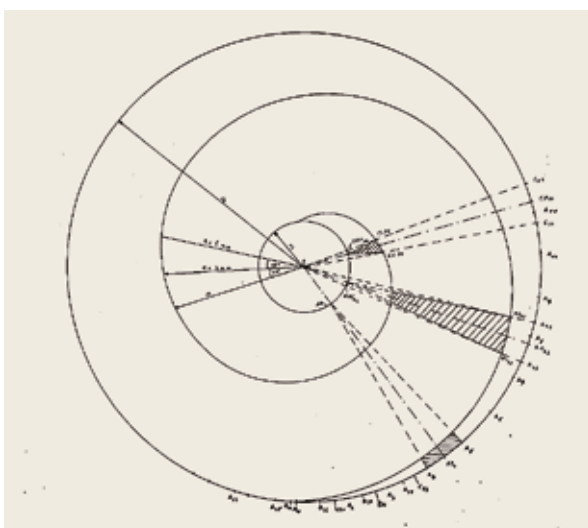
Daume, who wanted to use the final logo during the Olympic Games in Mexico City that autumn, commissioned a working group to submit new proposals in this confusing situation. Ultimately, 11 designs were submitted to the board on 15 June 1968. In addition to the five top-ranked proposals, Aicher’s original design was included at Vogel’s request. Munich’s mayor had undergone a change of heart and now sided with Aicher: “Every abstract logo must first be ‘established’ with the public. It does not get its meaningfulness by itself, but through convincing interpretation by the public.”<sup>32</sup>

Arriving at a final decision was again difficult since, according to the articles of association, a two-thirds majority of the board was necessary. Once again, Aicher’s “wreath of rays”, supplemented by alternatives from his creative team, flared tempers, and the opinions remained mixed.

A group led by Berthold Beitz, the general representative of Krupp, who represented industry on the board, called for the inclusion of the letters “D” (for Deutschland) or “M” (for Munich) from the

The 1972 Munich summer was light blue. For Aicher, this was the colour of peace and youth, and – a coincidence? – also that of Bavaria.

Photo: Official Report, vol. 1

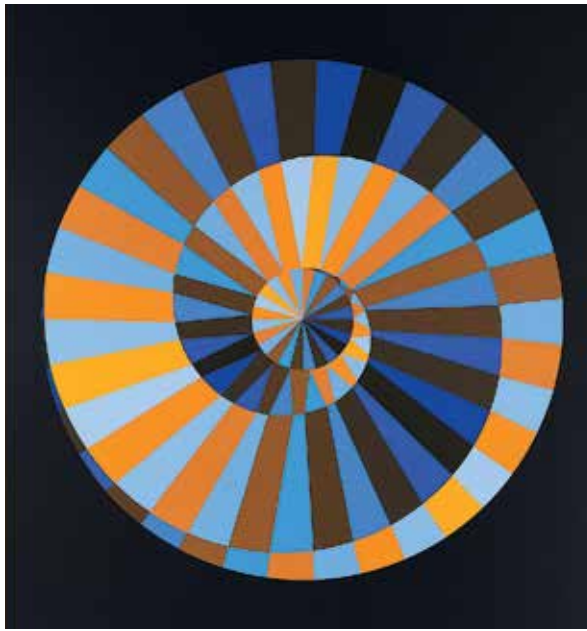


Finally, a winner: the “spiral à la Mannstein” consisted of three mathematically calculated basic figures – an inner and an outer circle, which were superimposed by an Archimedean spiral.

Source: Bundesarchiv Koblenz, B 185/3191

Arrival in the annals of art history: "Sigle Olympique" by Victor Vasarely, printmaking 1971.

Source: Edition Olympia 1972, Graphic Team Köln



alphabet by the Renaissance painter Albrecht Dürer, in combination with the number 72. Federal Minister of the Interior Ernst Benda opposed this, arguing that such a solution would not be understood abroad since "Germany" or "Allemagne" would be something too normal at the international level.<sup>33</sup>

With the threat of a stalemate after hours of consultation and multiple voting rounds, the board decided to reduce the number of alternatives to three. Above all, the treasurer urged that a logo had to be chosen to solve the significant financing problems through marketing.

Among the works now selected was again Aicher's original design. However, it was eliminated in the first round. Designs IX ("wreath of rays with a superimposed spiral") and X ("Letter 'D' or 'M' from the Dürer Alphabet") made it to the final round.<sup>34</sup>

In the end, with a vote of 8–3, a variation of the "wreath of rays" won. Designed by 30-year-old graphic designer Coordt von Mannstein, it was referred to by Daume as the "spiral à la Mannstein".<sup>35</sup> This logo

consisted of three basic geometric figures, an inner and an outer circle, superimposed by an Archimedean spiral rising evenly by 15 degrees each.<sup>36</sup> The mathematically calculated spiral form represented an "increased spring force", according to von Mannstein, which he saw as a symbol for the competition as an exciting event.<sup>37</sup> The logo became even more effective when it was rotated by 90 degrees on the advice of the Munich stage design professor Oswald Hederer.<sup>38</sup>

As expected, there was no shortage of critical voices this time either. Some continued to complain about the lack of reference to Munich, others felt that the sign was too abstract, yet others felt reminiscent of a spiral staircase. Not to mention envy and resentment. It wasn't long before a dispute over copyright issues began. Among those who felt betrayed about their "intellectual property" was the Austrian Olympic speed skater of 1928, Dr. Otto Polacsek, who, however, would have been satisfied with a compensatory fee of DM 1,200, which he never received.<sup>39</sup>

Four members of Graphicteam Köln, the Cologne-based design studio that Coordt von Mannstein was part of, also felt ignored. As with all the graphic elements created for the 1972 Games and usually associated only with Aicher's name, the "spiral of rays" was not the work of an individual but developed by a more or less large collective.<sup>40</sup>

### The *GlücksSpirale* spins on for the power of good

Despite the initial harsh criticism and suspicions of plagiarism, the Munich Olympic spiral, in combination with the Olympic rings, eventually became a huge success. The city coats of arms of Munich and Kiel, where the sailing competitions took place, were also included in the marketing campaigns. Atlas Werbung, an independent agency in Munich, was commissioned with the licensing, which concluded contracts for around 1,000 different items. The mascot "Waldi" was particularly popular, a dachshund,



The coat of arms of Munich and Kiel could be used as symbols with the official Olympic emblem and the Olympic rings. The *Münchner Kindl* (Munich child) depicts a young monk. The coat of arms of the sailing competitions venue shows the so-called Holstein nettle leaf as a symbol of fortitude and a medieval shield.

Source: OCOG Munich 1972, Richtlinien und Normen für die visuelle Gestaltung, BArch B 185-3197.

of which two million copies were sold in some 20 countries.<sup>41</sup>

Although the marketing agency worked independently, the organising committee did not give up overall responsibility. This was the case for both commercial exploitation and maintaining a uniform brand identity, which was monitored by Aicher like a watchdog. It had been agreed that all objects in which design played a role, from art to kitsch, could only go into production after his approval.

The use of the logo was also subject to a restrictions list ranging from political parties and religious communities to products. Among other things, alcohol except for bitters, potency enhancers, and stimulants, underwear, and other personal care products were forbidden to use the logo.

Aicher was not afraid to live up to his reputation as a “dictator”. When Kunze had a check carried out as to whether the logo could be used on door handles, Aicher answered yes, but with the note: “Modern architects of position would, however, refuse to mix the world of symbols and the functional world in such a way”. The secretary-general understood this to be “therefore, no”.<sup>42</sup>

The legally protected “spiral of rays” started to winning over the hearts of German households as of 25 April 1970, when it first appeared on television in a weekly lottery show by ZDF (Second German Television channel) under the name *GlücksSpirale* (spiral of luck).<sup>43</sup> Promising cash prizes of up to one million marks and tangibles from cars to Olympic tickets for the winning 5 DM lottery tickets, the show became a major hit and flushed no less than DM 192 million into cash registers until 1972.

The logo’s success story did not end there. After the Olympic Games, the “spiral of luck” lottery was used to raise funds for the 1974 World Cup. After a year-long break, it was revived and spins and spins to this day. The large revenue it generates helps to fund German sports, social associations, and the protection of historic monuments. The logo has certainly proven its worth over the long term. ■



One turn to make a million out of five German marks. Josef Neckermann (left), Olympic champion in dressage from 1964 and 1968 and chairman of the German Sports Aid Foundation, made himself available as a “bearer of glad tidings”.

Photo: picture-alliance

1 *Olympisches Feuer (OF)*, vol. 15, no. 7, July 1966, 7.

2 *OF*, vol. 16, no. 4, April 1967, 1.

3 Olympic Organising Committee (OCOG), Munich 1972, minutes, 2<sup>nd</sup> EC meeting, 14 July 1966, 4.

4 *Ibid.*, minutes, 3<sup>rd</sup> EC meeting, 30 September 1966, 9.

5 Federal Archives (BArch), B 185-1388, Aicher to Daume and Vogel, 14 October 1966.

6 OCOG, minutes, 4<sup>th</sup> EC meeting, 2<sup>nd</sup> December 1966. Aicher’s service contract only began on 1 April 1967. He initially received an annual budget of DM 288,000, which allowed him to employ four graphic artists, two illustrators, and a secretary.

7 Willi Daume Archive (WDA), 549: Das visuelle Bild.

8 BArch, B 185/3193, Daume to Soviet Ambassador Semyon K. Zarapkin, 23 January 1967.

9 WDA, 74.1., memo, Büro Aicher, 9 December 1966.

10 OCOG, minutes, 7<sup>th</sup> EC meeting, 15 July 1967, 2.

11 *Ibid.*, 5.

12 BArch, B 185/3188, Büro Aicher, “Das Erscheinungsbild der Olympischen Spiele, München 1972”; OCOG, minutes, 8<sup>th</sup> EC meeting, 21 November 1967, 5.

13 *Ibid.*

14 *Ibid.*, Aicher to City Manager Hubert Apress, 20 January 1967.

15 *Ibid.*, Büro Aicher, “Das Erscheinungsbild der Olympischen Spiele, München 1972”; OCOG, minutes, 8<sup>th</sup> EC meeting, 21 November 1967, 17.

16 Thomas Mann, *Gladius Dei* (1902) in *Das Wunderkind. Novellen* (Berlin: S. Fischer, 1914). The novella is about a monk who enters a Munich art shop and demands the removal of a Madonna painting for being sacrilegious.

17 Organising Committee of the Games of the XX Olympiad Munich 1972, *The Games, The Organisation (Official Report)*, vol. 1 (Munich: proSport, 1974), 269.

18 “Zank ums Zelt”, *Der Spiegel*, no. 8, 18 February 1968.

19 BArch, B 185/3188, Aicher to Vogel, 28 July 1967.

20 *Ibid.*, Daume to Aicher, 30 August 1967.

21 WDA, 74.1., Aicher to Daume, 1 September 1967.

22 BArch, B 185/3191, Daume to members of commission for visual design, 29 November 1967. The politically incorrect “N word” was dispensed with here.

23 BArch, B 185/3188, Daume to Aicher, 29 November 1967.

24 OCOG, minutes, 8<sup>th</sup> EC meeting, 22 November 1967, 12.

25 *Abendzeitung*, Munich, 6–7 April 1968.

26 Munich 1972, Olympic Press Department, 5 April 1968.

27 BArch, B 185/3191, Commission for visual design, 18 April 1969.

28 *Süddeutsche Zeitung*, 24 April 1968. Bode (1937–2019) was the son of the painter and art teacher Arnold Bode (1900–1977), who founded the *documenta* in Kassel in 1955, which has since developed into the world’s leading exhibition of contemporary art.

29 WDA, 74.18, “Eine Art Hosenknopf und sein geistiger Überbau” (unknown source), 1968.

30 Volker Kluge, Interview with Gerhard Eisenmann, 13 May 2022. After working for many years as a designer for Württemberg Metallwarenfabrik (WMF), Eisenmann worked until 1968 for the well-known stamp company Hermann E. Sieger in Lorch (Württemberg).

31 *Abendzeitung*, Munich, 30 May 1968.

32 OCOG, minutes, 11<sup>th</sup> EC meeting, 15 June 1968, 11.

33 *Ibid.*, 13.

34 *Official Report Munich 1972*, vol. 1, 270.

35 WDA, 74.18, Daume to the Olympia logo working group, 9 May 1968.

36 BArch, B 185/3191, von Mannstein to Aicher, 30 May 1968.

37 *Süddeutsche Zeitung*, 17 June 1968.

38 BArch, B 185/3191, Hederer to General Secretary Herbert Kunze, 1 July 1968.

39 BArch, B 185/3192, Otto Polacsek to OCOG, 21 May 1969.

40 BArch, B 185/3193, memo, logo copyright, Legal Adviser Dr. Walter Schätz, o.D. (end of 1969). Apart from Coordt von Mannstein, Hans Buschfeld, Siegfried Himmer, Winfried Holtz, and Heinz Lippert were members of Graphicteam Köln at the time.

41 *Official Report*, Munich 1972, vol. 1, 58–59.

42 BArch, B 185/3199, Aicher to Franz Pany, 5 January 1971.

43 German Patent and Trademark Office, no. 39838835. The trademark is owned by the German Olympic Sports Conference (DOSB) and expires on 31 July 2028. This can and will probably be extended by 10 years.