

Chapter 1 : Make Your Brand Iconic: The Power of Symbols in Branding

The Power of Icons The question of multiple copies goes to the heart of what an icon is: "icon" is simply the Greek word for "image" (eikon). Art historians conventionally apply the term to a particular sort of devotional image used in the Eastern church, usually painted on a gilded panel in an abstract, static, and hieratic style.

Every word in that definition is important for an adequate understanding of power. A military illustration makes the concept of capacity clear. Capacity without ability still creates a powerless situation. There must be a resolve and a commitment on the part of the group to act, even if that means taking the risks necessary to act. Thus, if one has sufficient ordinances capacity and the skill to use them ability, but they do not have the resolve or motivation to go into battle, then you would still have a powerless situation. It takes capacity plus ability plus willingness to act powerfully. And this is as true of individuals or of a community of people as it is true of an organized basketball team or college students or army or even a nation. Change cannot occur in a city, a neighborhood, a church, a tribe or a nation unless the people and their institutions have developed their capacity, ability and willingness to act. Then "and only then" do they have power! It is neither good nor evil. What makes power either good or evil is the intent and commitments of those who exercise that power. The motivation and intentions of the person or people holding power determines whether that power will move in evil or transformative directions. Thus, Hitler had the capacity, ability and willingness to act "and he used that capacity, ability and willingness to drag an entire world into war! But a religious leader like Jesus also had the capacity, ability and willingness to act, exercised that power towards individuals, towards his community of disciples and towards the religious-political powers of Israelite society and began a movement that has transformed society and millions of lives for more than two thousand years! The Two Kinds of Power

There are two essential types of power. Both types of power are built by honing the capacity, ability and willingness of its people and institutions to act. Either type of power can be used for good or used for evil "but most often is a mixture of both. Relational power, on the other hand, organizes people and the institutions of people e. Thus, one can say that unilateral power is essentially institutional while relational power is built upon the people. There are two types of unilateral power. That is the power exercised by a government or group through the force of guns and physical intimidation. It is the tyrannical use of power "colonial, plantation, paternalistic power. It was dominating unilateral power against which most of the prophets of the Hebrew Bible protested. But it is still essentially unilateral in nature. Constitutional power is power over people as defined by the law rather than defined by force. It tends to be highly structured and hierarchical, with responsibility being delegated by the people to those who hold power. It might have been unethical and even tyrannical, but it was all perfectly legal! Under constitutional power, those in power theoretically rule by the consent of the governed and thus are responsible for representing the governed. But, in reality, the governed play little role in the day-to-day operation or influence of the government or of multinational corporations. But that is what people assume is the limits of participation by the people in the decision-making process. Therefore, it is a higher form of participatory power than is either dominating or constitutional power. Mutual power exists when two people or groups hold fairly equal power. It is therefore a negotiating exercise of power. A biblical example of mutual relational power was the power exercised by David and Jonathan toward each other. Both men could have acted destructively toward each other, and Israel would have suffered. Instead, because they loved each other, they used their mutual power to both strengthen and secure Israel. This is the deepest form of relational power. It is one in which the people understand that both parties or forces can benefit from power decisions if they authentically share decisions. Therefore, reciprocal power is truly shared power, in which each party is of equal strength, is equally participative in the decision-making process, and each commits itself not to its private or exclusive good but to the common good. This was the type of power being presented in Deuteronomy as the base for a relational culture that resulted in justice, an equitable distribution of goods and the elimination of poverty. If power is the ability to get things done, relational power is the capacity to organize people around common values, relationships and issues so that they can bring about the change they desire. The very way you respond to the system in a mutual encounter

with them informs them whether or not you and the people possess power and, therefore, whether they need to pay attention to you or can dismiss you. For example, people who have built strong relational power with each other will be direct with the leaders of the system they have targeted for action. They will be confrontive in their statement of the issues but not necessarily nasty and specific in what they demand of the systems. People with power will seek to negotiate; people without power will polarize. People with power, when meeting with the systems, will set the agenda for the discussion; people without power will let the systems set the agenda for them. In essence, people with power will be extremely realistic in what they are seeking to accomplish, willing to build on little victory after little victory after little victory. Thus, people with power are flexible while people without power are rigid. Finally, people with power will always be accountable for their actions, while those without power will refuse to be accountable to anyone other than themselves. It will make a difference “ and will be respected by the political, economic and values-creating systems and leaders of a city “ only as the people use power intelligently. And what does it mean to use power? It means being direct, confrontive and specific in its demands upon the systems. It means that it must set and execute its agenda out of its own perceived highest common self-interest in which it also understands both the articulated and unarticulated objectives of the systems. To accomplish that win, the entire organized body must be willing to negotiate, settle, deal, compromise, work on details, negotiate and negotiate some more while remaining flexible in the midst of the struggle. It must be realistic in regards to the decisions made and the toll of the struggle. Each member institution of a broad-based organization like ICON must be willing to be accountable to the full organized body for both its actions and its delivery of the commitments it has made. In other words, to be powerful, the people organized in that city must be disciplined! Relational Power and the Discipline of Community Organizing The exercise of relational power by any relationally based organization is difficult for it to undertake by itself. That relationship is best lived out in an organization of organizations “ an organization of like-minded people and institutions that want to build and use relational power together as their base for impacting the political, economic, educational and social systems of their city and thereby work towards the transformation of their city. That means two things. It concentrates upon equipping the people and their institutions to act powerfully together to bring about systemic change in their societies. Authentic Press, , pp.

Chapter 2 : Icons8 home page

Graphic designer, Andy Fuller talks about blog.quintoapp.com icons are and where they come from. He will also talk about an area of his particular specialism which is the use of icons in interfaces, apps and mobile platforms.

Most things are clear. I can drive, watch TV, and I am getting back to the gym. But I find myself covering my left eye to read. As a result, I am finding myself drawn to pictures over words. This slight shift in perspective is making me see just how prolific and important symbols are to brand communications. The icons tell the story. On my homescreen I have my most used apps. Each app is represented by a small symbol – an icon. Mailchimp has Freddie the monkey. Twitter is represented by a singing bird. Facebook uses its stylized F, and Instagram has a retro looking camera. Without any words we know what these symbols represent, what they mean, and where they fit in our lives. They help us navigate the world – especially online. Symbols are a powerful element of your brand identity system that extend beyond your logo. The goal of brand builders is to create a visual shorthand using symbols to connect and engage your customers. The Roots of Symbolism Symbols are as old as humans. Symbols primarily originated with established religions: These symbols are markers. They help people demonstrate their beliefs, find like-minded people, and identify specific people and things. With the rise of the industrial era companies gravitated towards using logos, mascots, and symbols to differentiate their brands. Heinz pickles and Quaker Oats cereal. The logo was a symbol to signal to consumers a certain level of quality, experience, and trust. This concept has only grown. The brands you use, wear, and display all tell little stories. They help you express your personality and beliefs, and they help others identify with you. This creates an opportunity for brands. We live in a world of choice, options, and information. A Visual Shorthand Symbols provide a visual shorthand that makes them valuable communication devices. As people interact with a symbol – whether brand, religious, or otherwise – it gets packed with meaning. The white jacket and stethoscope are the symbols of the profession, and when combined we naturally assume the person wearing them must be some kind of doctor. We look to symbols as a visual shorthand to communicate our thoughts and beliefs. I gravitate towards brands that can clearly convey their value proposition and utility without study. The arches are positioned to be clearly visible to passing motorists. This leads to an interesting branding challenge. How can you create a symbol like the Golden Arches for your brand? The arches stand on their own. You know instantly what they are and what they represent. Can you create a similar visual shorthand for your brand? Symbols Go Beyond Logos The most common symbol a company develops is its logo. Logos can function as a symbol, but most logos are not designed to fit that purpose. Logos are crafted to present the company name in an attractive, functional way. Symbols, on the other hand, are mini-billboards. Their job is to connect the tribe and convey meaning. A great example of modern brands developing symbols is in the app market for mobile devices. A mobile device has limited room to convey information. As a result, app makers have embraced icons to represent their brands: The icon is the modern day symbol for most brands. Try cramming your logo into such a small space and see how good it looks. These icons are deliberately designed to function as symbols versus logos. Manage Your Brand Symbols Any company, and I would argue almost every company, has an opportunity to develop brand symbols. Some symbols will be digital assets like icons, and others may be physical symbols like the Coca-Cola bottle. The hourglass lines of the Coca-Cola bottle is one of the most famous shapes in the world. And it was deliberately designed that way. At the time the soda was packaged in a standard straight bottle that was either brown or clear. According to Ted Ryan , the company wanted to protect its business by developing more symbols that would resonate with consumers. In , Harold Hirsch, the lead attorney for the Coca-Cola Company, made an impassioned plea to his company to change its bottle. We are building Coca-Cola forever, and it is our hope that Coca-Cola will remain the National drink to the end of time. To create a brand that would last through the generations the company developed a design challenge: They needed tangible symbols that embodied the brand. And you can do this too. What areas of your brand can you distill and express through a simple visual shorthand? The key to developing your brand symbols is to focus on function. Aesthetics are not enough. Icons are only icons because they communicate a world of meaning to the

community that honors them. Symbols can be a navigational tool like the Twitter and Facebook icons. Symbols be a differentiator like the Coca-Cola bottle. This is where I see a big shift from developing logos and symbols. A logo can simply be a thing you put on your website and business cards. A symbol is something you create to convey meaning. Social media icons are used to convey connection: Coca-Cola, for example, focused on its bottle because it was the direct point of contact between the consumer and product. This a good starting point. I am not holding symbols up to the same standard. The logos we display on our clothing represent our values, beliefs, and connections. They signal which tribe you belong to. Foursquare, the local search and discovery app, uses t-shirts to promote the brand. In Foursquare you become mayor of a location, like a restaurant or coffee shop, by checking in more than anyone else. When you achieve the mayor status Foursquare rewards you with a crown badge. And depending on the location, these crown badges can be highly coveted. The mayor t-shirts extends the digital realm of the Foursquare app to the real world. This helps the brand grow awareness, engage its users, and build loyalty. Creating a symbol that works on a t-shirt is easier said than done. Most logos look terrible on a t-shirt. Simple images do better than complex ones. The simplicity of the image allows it to be widely recognizable. A symbol is more than a graphic. It has to be packed with meaning. Use images that are packed with meaning and resonate with your tribe. Iconic symbols like the Apple logo or the Coca-Cola bottle have a powerful aesthetic quality. They are well balanced, well designed, and something people are proud to wear. Iconic symbols are beautiful. And if you do create a symbol that is t-shirt worthy, then by all means print a bunch of t-shirts to give away. Get your customers to wear your brand. Symbols Build Brand Equity Every iconic brand has symbols, because it enhances the economic value of the respective corporation. When products and services are difficult to differentiate, a symbol can be the central element of brand equity, the key to differentiating characteristics of the brand. The symbol can by itself create awareness, associations, and a liking or feelings which in turn can affect loyalty and perceived quality. A great product with a strong value proposition may not be enough. How are you going to visually convey your value proposition and beliefs in a short, concise way?

Chapter 3 : power icon from the task bar is missing - Microsoft Community

The lavishly illustrated The Power of Icons presents some 50 important Greek and Russian pieces from the Morsink collection, many of which have not been documented for the public before. Introductory essays including " Years of Icon Painting" describe the history and explore the meaning of icons, and discuss painting and restoration.

The word "icon" means "image," but since the early centuries of Christianity, the word "icon" is normally used to refer to images with a religious content, meaning and use. Most icons are two-dimensional; mosaics, paintings, enamels, miniatures, but ancient three dimensional icons also exist. Many people assume an icon must be in a Byzantine or Russian style. Many icons are, but many are not; other Orthodox Christian cultures have their own traditional styles of art, and many icons exist painted in a Western style. It is not style that makes a painting an icon, it is subject, meaning and use. An icon is always the representation of a religious subject, but not every representation of a religious subject is an icon. The militant atheism of the Communist regimes produced anti-Christian caricatures of religious themes; these are obviously not icons. Nor are sentimental or even erotic portraits of models or historical figures masquerading as images of the saints, and unfortunately such paintings are very common in Western Christian religious art. An icon is not simply the representation of a religious subject, it is a representation with a religious meaning, and if it is an Orthodox icon it must have an orthodox meaning. It may seem surprising that an image can be unorthodox. But consider for a moment: An image can mislead and it can lie - or it can be inadequate. It is for this reason Orthodox tradition forbids certain kinds of religious image. The Synod in Trullo, for example, which was convened in to complete the work of the Fifth and Sixth Oecumenical Councils, forbids the depiction of Christ as a lamb, despite this having been a common image in the past, and insists He be represented in His humanity. There exist heretical images. In Western Europe, for example, the Jansenists sometimes depicted the crucifix in such a way that the arms of the Crucified are upraised, so that His hands are near together, not widespread as in orthodox images; they meant their heretical image to teach that Jesus died for a chosen elect, the few, not for all humanity. A beautiful Saxon crucifix exists which shows the soul of Jesus being carried up to Heaven by angels - but this is heretical, the soul of Jesus descended into Hades at His death, to destroy the power of Death. The icon must not only represent a religious subject in an orthodox way, it is to be an image for religious use. Religious paintings that reproduce traditional Orthodox icons absolutely faithfully can nonetheless be inappropriate, even gravely objectionable. Canon 73 of the Synod in Trullo, for example, strictly forbids the placing of images of the Life-giving Cross on the floor where it may be walked on; it attaches the penalty of excommunication to this offence. Equally, it would be offensive to use reproductions of icons as decoration for the walls of a night-club or a casino. The true iconographer prepares for the work of icon-making with prayer, fasting and study. The Church must be able to own and worship the image the iconographer produces. The icon must be truth. The production of icons is a mode of prayer; they come from prayer to be used in prayer and worship. They play several roles: They teach history, doctrine, morality and theology. They remind us what we are and what we should be. They show us the importance of matter and of material things. They show us the transfiguration of matter under the power of the Holy Spirit. The Divine logos came down into our humanity; He is human as we are human. Humans can be portrayed; portraying the incarnate Logos, Jesus Christ, we witness to His true humanity. The presence of an icon in a house blesses the house and claims it and all who live in it for Christ. The Torah commanded the Jews to place "the Commandments I shall give you this day" in their doorposts: The icons can make us feel very close to Christ and the saints - and this feeling of closeness is no illusion, the saints are alive in Christ, and He dwells in the depths of our own being -if we let Him. The icon is a doorway to the awareness of presence and the love of Christ and His saints and angels. Christ dwells in us by His grace, and the saints and angels are already present with us, through their love and their prayers; the icon reminds us, and makes us aware of that presence. They accused the icon-worshippers of idolatry, and claimed the making and worship of images was forbidden in the Bible. We do not adore images; adoration [latreia] is due to God alone, but we do venerate and reverence them. The saints, as deified human beings are also worshipped, and with a higher kind of worship than are

their images, but no saint, not even the Theotokos herself, is ever adored. Icons allow us a glimpse of the Kingdom of God, a vision the Word of God in human form, of humanity deified in the saints, of matter transfigured by the power of the Spirit. Icons are windows onto aspects of reality we cannot normally see, and help us awake our spiritual senses so that we become more vividly aware of the Divine energies that suffuse and uphold all Creation. Icons and Imagination Orthodox tradition is deeply suspicious of any attempt to give the imagination an important role in the spiritual life. This can seem very odd and even unreasonably restrictive to Christians familiar with the Roman Catholic techniques of mental prayer and discursive meditation, which make detailed and systematic use of the imagination -e. Orthodox spirituality avoids any such practise. Using the imagination in prayer can lead to error of the gravest kind, when our own imaginative creations replace the reality, and we can even end up praying to our own mental fantasies. The central reason for avoiding exercise of the imagination in prayer is theological. God is present everywhere. Christ is present by His Holy Spirit in the depth of the being of every Christian living the reality of Baptism into the death of Christ. We do not need to imagine Christ as present: Icons can be effective in recalling us to the presence of Christ - the icon can serve as a reminder that He truly is here. Each specific icon type carries its own message about Him. The icon of the Panteleimon, the All-Merciful, reminds us that nothing we have done is beyond His forgiveness; the Christ Who is present to us offers forgiveness and transformation, if we will accept it. The icon of the Crucified reminds us of the unlimited love of the Son of God who assumes our human nature in order to let us share His divine nature. He has entered into our humanity in its fullness, into our joys and sufferings, even into degradation and death; there is no part of our life where Christ is not. The Anastasis reminds us that Christ has descended into death to free the whole of humanity from the entrapping power of death, from the fear of death and from the compulsion to sin. The iconographer has a grave responsibility to ensure his or her icons are not simply works of imagination. The iconographer exercises an ecclesiastical ministry in making icons. The icon must emerge from the mind and spirit of the Church, and must ensure that new icons truly represent the reality the Church knows, not some individual fantasy.

Chapter 4 : 20 iconic brands " and why they work | Creative Bloq

A well-designed email campaign conveys the company's message, creates a smooth path for conversion. Great email design reduces friction and anxiety during reading and motivates the reader to take action.

The Power of Icons Monsters are icons. One definition of "icon" is that an icon is a often graphic, image-based symbols of concept. A concept is a complex idea that can be expressed or communicated in a single word or image So, for example, the word "love" is a concept: Monsters are icons of powerful emotions such as fear and moral cultural values. One way to understand the power of icons, such as monsters, is to begin with understanding common icons like traffic signs and flags. But at some point you were taught to interpret the red octagon as an icon of the concept "stop", and there really is no logical relationship between the red octagon and the concept itself: This is true of all icons. Some icons -- say cowboy hats or boots, or baggy hip hop pants, or tennis shoes or baseball caps -- do have a logical connection to those things that they represent, but note that their use transcends and outlives the logic of their use. Yet it is still worthwhile taking time to understand the origin of the icon. An easy way to understand this power is to understand the origin of flags. Flags are military in origin and were likely first designed to help one group recognize their own group. They predate written language, just as military conquest predates written language by tens of thousands of years or, more likely, military conquest predates the human species itself. Either way, if you are going to wage war, the most basic necessary idea is knowing who to kill and who not to kill. The actual development of formal flags is equally obvious: I put a symbol of my group on the end of a stick so that in the heat of battle I know where my guys are. When I wear a helmet to keep from having my nose cut off, I need to put a symbol of who I am on my shield so that you know whether or not you want to cut my nose off. Now step back and think of all that flags both symbolize and imply: First, obviously, they symbolize my relationship to my group, and thus my relationship to other groups. They define who is and is not the Other. Second, my very life depends upon my ability to immediately recognize the different flags; I cannot stop in the heat of battle and look around at the different flags and sit down and think "gosh, which way are my people and which way are my enemies? Fourth, note how flags are inherently tied to battles for power. Fifth, because icons represent complex concepts, the flag or icon itself will mean different things to everyone who sees it: This final quality of icons -- that they are so abstract in their complexity -- actually gives them much of their immense power: People Kill and Die Over Icons When we put all these elements together it becomes easier to understand why groups become so invested in their icons. For example, it becomes clearer why every two years the House of Representatives passes legislation attempting to make it a crime to burn the American flag. On one level it seems absurd to outlaw the burning of a symbol of a legal system predicated nearly entirely on freedom of speech and perhaps this explains why the legislation never gets past the Senate: It is currently against the law to publish pictures of the American-flag draped coffins of Iraq war casualties. We begin to see why millions of Muslims took to the streets and cried for blood when a Dutch newspaper ran a cartoon depicting Mohammed wearing a bomb for a turban Now we can also see why animals like the spotted owl or wolves become such powerful icons; the battle over their iconography is a battle over "what flag flies over a given piece of geography"; in other words, we debate the icons as an effective, emotional means of debating power: Unlike ancient warriors or competing nation-states who would eventually settle the power struggle at the ends of their swords or guns, we are left struggling over control of the icons themselves. Urban teens shoot each other over sneakers.

Chapter 5 : Power - Free gestures icons

"This illustrated book presents a collection of unique icons not usually seen outside the confines of the living room. A collection assembled by the brothers Simon and Hugo Morsink, both passionate icon lovers and art dealers.

Chapter 6 : The Power of the Apron - An Icon from the Past

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Chapter 7 : What is power? | ICON

Monsters are icons. One definition of "icon" is that an icon is a (often graphic, image-based) symbols of concept. A concept is a complex idea that can be expressed or communicated in a single word or image in other words, in a single icon.

Chapter 8 : Morsink Icon Gallery - Books

In spite of selecting "Always Show" the power icon remains hidden in the taskbar. This has nothing to do with the hide inactive icons settings.

Chapter 9 : Power icons - 19, free & premium icons on Iconfinder

What is Power, and How Can It Be Used for the Common Good? An essay by Robert Linthicum, ICON. The Nature of Power. What is power? Power is the capacity, ability and willingness to act!