



Hodori and Hosuni, the mascots of the Games of the XXIVth Olympiad are ready with a smile for Seoul.

CUTE LITTLE CREATURES MASCOTS LEND A SMILE TO THE GAMES

by PAULA WELCH

When the Games were re-established, little appeared in the press about international sports competitions. Since 1920, the year the official flag was created, followers of the Movement have always associated the Games with the five interlinked rings. It was television, with the first live broadcasts in 1968, that made the Games an event on a global scale. Since then the signs of recognition of the Games and of sport : mascots, emblems and pictograms, which have increased in number and been widely distributed, have become a new way of communicating as well as examples of artistic creation.

In 1964, the first symbol associated with the Olympics was Japan's rising sun, juxtaposed with the five rings. The symbol was used to identify the Olympic Games with Tokyo and to indicate Olympic sites. In 1968 the first Olympic mascot, the Red Jaguar, appeared at the Mexico City Olympics, but the jaguar was not marketed with the appeal and enthusiasm of its more recent counterparts. The jaguar was selected because of its association with a geographical area where the Mayan culture thrived. In the ruins of "Chicken Itza", there is a stone figure known as the 'Red Jaguar'. It is made of limestone painted in red with inlaid turquoise disks and is known as the 'Mayan Jaguar'.

Since 1972, when "Waldi", the dachshund, and the "Wreath of Rays" were used in conjunction with the Munich Olympics, symbols and mascots have become more closely identified with the Olympic Games. They have also become important revenue — producing sources for organizing committees. Symbols and mascots have been designed with the intent of conveying a message and fostering a mood. While the host city has the freedom to design original symbols and mascots, approval by the International Olympic Committee is required before the products are introduced to the public.



In 1967, Otl Aicher was commissioned by the Munich Organizing Committee to design an emblem. He collaborated with a team of 30 which was advised by a Committee of Visual Design. The intent of the organizers was for the visual image to "facilitate communication during the Games and contribute toward a better understanding among nations". The color scheme was based on the visual climate of Munich and its environment, in essence the typical colors of the Bavarian landscape. The flamboyant color arrangement included blue, white, silver, orange, bright orange, light green, blue-violet, and dark green. On September 15, 1967, Aicher presented the symbol, "Wreath of Rays". In an attempt to portray the objective of the Munich Olympics, which was to show a "lighthearted, carefree and refreshing" atmosphere, he introduced the concept "radiant Munich". Following extensive discussions the executive board requested the design commissioner to provide additional symbols for further consideration. On April 18, 1968 the design commission revealed that the results of the open competition were unacceptable. Furthermore, the commission reported that the quality of Otl Aicher's "Wreath of Rays" was superior to any of the entries submitted and recommended that Aicher's symbol be accepted.

WALDI, GERMAN DACHSHUND

"Waldi", the dachshund, was the first Olympic mascot to gain widespread popularity. The dachshund was chosen because of its association with Germany. "Waldi's" prototype was the pedigree long-haired "Cherie Von Birkenkof" possessor of a notable lineage. "Waldi's" head and tail are light blue, and his body has vertical stripes with at least three of six Olympic colours.

The official symbol of the 1976 Olympic Games was developed by Georges Huel. The symbol is composed of the five interlocking Olympic rings and is capped by the Olympic podium. The podium is representative of the glory of the victors and the spirit of chivalry underlying their contests. The podium is a graphic representation of the letter "M" for Montreal. The Olympic stadium oval, heart of the Olympic Games is displayed at the centre of the symbol. The five rings connote brotherhood and emphasize the fact that the Olympic ideal is, and must remain the very essence of this undertaking of bringing people together.

"Amik", the beaver, was selected as the mascot for the Olympics Montreal in 1976. Amik is the word for beaver in Algonquin, the most widespread language among the Amerindians of Canada. The beaver, national symbol of Canada was a logical choice for a mascot. It has long been recognized for its patience and hard work. Since the days when the fur trade was a primary activity in Canada, the beaver played an important role in the economic progress of Canada. It adorns the coat-of-arms of Montreal and Kingston and is associated with Canadian history and folklore.

The Organizing Committee of the Games of the XXIInd Olympiad conducted a contest in 1975 to determine the official symbol of the Moscow Olympic Games. Eight thousand five hundred amateur and professional artists from Bulgaria, Cuba, Czechoslovakia, the Federal Republic of Germany, the German Democratic Republic, Great Britain, Hungary, India, Mali, Poland, and the Soviet Union submitted their



designs. The Organizing Committee ruled that the symbol had to incorporate the five interlocking Olympic rings and a design representative of the host city. A jury carefully studied 26,000 sketches. The winning entry was composed by Vladimir Arsenyev from the Latvian town of Rezekne. The symbol is comprised of the

Olympic rings in one color and a silhouette depicting Moscow's architecture. The upward lifting lines typify Moscow's tall buildings rising towards the sky. A star crowning the silhouette is emblematic of the stars of the Kremlin, radiating above the capital at night. Five parallel lines rising upwards represent five sports tracks and the unity of the sports movement. The Soviets used the five Olympic rings beneath the silhouette to show the joined continents and their hope for peace and progress. The official colour of the symbol is red. The symbol was used on a white background or shown in white on a red background.

MISHA, THE BEST-LOVED BEAR

The Moscow Olympic Organizing Committee aired a special segment on the Soviet television show "Animal World" and invited the audience to send in suggestions for the 1980 mascot. The invitation netted more than 40,000 letters from all over the Soviet Union. The most frequently named animals were the elk, brown bear, sable, and deer. However, the bear, popular in Russian folk tales, poems, and songs was the overwhelming choice. A public opinion poll conducted by the television show "Animal World" and the newspaper, "Sport in the USSR" was used to help determine the winner of the mascot competition. Artist Victor Chizhikov was selected to develop "Misha", the Olympic bear, whose full name was Mikhail Potapych Toptygin. Chizhikov, a widely acclaimed illustrator of children's books took six months to draw 100 variations of the bear. Chizhikov girded "Misha" with a belt and five Olympic rings which formed a buckle. The plump and smiling mascot was unveiled on December 19, 1977. "Misha's" farewell occurred in a balloon version during the closing ceremonies of the Games of the XXII Olympiad. One hundred thousand spectators in Lenin Stadium watched "Misha" wave from midfield and drift high in the evening sky on a westerly course.

The symbol for the XIIIth Olympic Winter Games in Lake Placid was designed by artist Robert Whitney. Whitney was employed by the Lake Placid Olympic Organizing Committee. He used skiing as the basis for his design. The logo is a combination of Whiteface Mountain where the downhill competition was held and the McKenzie ski jump complex in Lake Placid.



The mascot for the Olympics in Lake Placid was relevant and appealing. The Lake Placid Olympic Organizing Committee contacted Capital Sports, a marketing organization for assistance in selecting a mascot. Capital Sports called upon Donald Moss, a graphic designer to determine an appropriate mascot. Moss selected a racoon and explained, "he has a distinctive look so that once you've associated (him) with the Winter Olympics, you're not likely to forget" him.

The symbol of the Olympic Winter Games, in Sarajevo, 1984, combined the Olympic rings with a snowflake. Miroslaw Roko Antonic designed "a symbiosis of a stylized snowflake crystal and the folk embroidery motif originating from the vicinity of Sarajevo". The five Olympic rings crowning the motif represent universal brotherhood among the five continents.

Selection of the mascot of the Olympic Winter Games in Sarajevo generated a great deal of interest in Yugoslavia. Eight hundred and thirty-six entries were submitted by artists.

Newspaper and magazine readers submitted coupons and selected the winning mascot from among six finalists. "Vucko", the wolf, was designed by Joze Trobec, a painter from Kranj in Slovenia.

SAM THE EAGLE

The symbol of the 1984 Los Angeles Olympics, "Star in Motion" was designed by Robert Miles Runyan and Associates. The star was selected because of its universal symbolism for people's highest aspirations. The horizontal bars depict the speed of the athletes as they strive for excellence while the repetition of the star shape denotes the spirit of competition between equally outstanding physical beings. The 13 horizontal bars represent movement and the emergence of the United States from 13 colonies. The colours red, white and blue were selected because they are the national colours of the United States of America and for their traditional significance in awarding prizes of first, second, and third places.

One day after the conclusion of the 1980 Olympics in Moscow, the Los Angeles Olympic Organizing Committee presented the 1984 mascot, "Sam the Eagle" and "Star in Motion". C. Robert Moore, of Walt Disney Productions Inc. designed the mascot. Moore and his associates selected an eagle, because it is the national symbol of the United States. "Sam" was designed



Symbols

with children in mind : his happy-go-lucky appearance appeals to youth, the dominant theme of the Games of the XXIII Olympiad."

The symbol of the Olympic Games in Seoul was designed by Seung Choon Yang. Mr. Yang is an Associate Professor of the Department of Industrial Design at Seoul National University. The symbol of the XXIVth Olympiad reflects the motto "Harmony and Progress". The symbol's three swirls represent the harmony of heaven, earth, and man. Humankind is viewed as the intermediary that embodies the spiritual and physical realms. The outward and upward motion of the symbol is indicative of the progress toward world peace, through the Olympic movement. The inward motion denotes people from throughout the world gathering for the Olympic Games. The symbol is a derivation of a tradi-

tional Korean motif known as 'Sam-t' aeguk' widely used in Korean architecture and crafts.

Hyun Kim, a director of the Korean Society of Visual Design, sketched the Korean tiger cub which was chosen as the mascot of the Seoul Olympics. Mr. Kim's design portrays the lighter side of the Korean tiger. The tiger is a frequent figure in Korean legends and folk art. "Hodori", the official name of the mascot was selected from 2,295 names submitted by the public. Ho comes from the Korean word for tiger while dori is a common masculine diminutive. The Olympic rings adorn the neck of "Hodori" and a sangmo from the traditional farmer's dance is worn on his head. The streamer in the shape of an S stands for Seoul.

The XVth Olympic Winter Games in Calgary offered a refreshing symbol and unique mascots. Gary Pampa of Sherwood Park, Alberta designed the symbol of the Calgary Games. The small C's in the design represent Calgary and the large C's represent Canada. The five interlocking C's reflect the Olympic theme "coming together in Calgary". The interlocking C's are also representative of the five major continents of the world. The stylized maple leaf symbolizes Canada while the stylized snowflake denotes the Olympic Winter Games.

For the first time in the modern Olympics a male and female mascot were designated. The polar bears were developed for identification and marketing. "Hidy and Howdy", the Welcome Bears made their debut during the closing ceremonies of the XIVth Olympic Winter Games in Sarajevo. The Sarajevo Olympic Organizing Committee invited "Hidy and Howdy" to perform before a worldwide television audience. Because young men and young women compete in the Olympic Games, the XVth Olympic Winter Games Organizing Committee, thought it natural to select a pair of mascots.

Calgary artist Sheila Scott designed the brother and sister bears in western attire. The bears were chosen because of their popularity and ready association with winter and Canada. Their adaptability for graphic use and animation were added reasons for their selection. The Calgary zoo sponsored a contest to name the bears. Nearly 7,000 entries were submitted. "Hidy and Howdy" were accompanied by "Vucko" and captured the attention of 8,500 spectators at the



José Trobec and his little wolf Vucko.

Zetra ice hall when they made their entry at the closing ceremonies in Sarajevo.

The importance of symbols and mascots has expanded from the single purpose of identification of the Olympic Games to that of conveying a message, fostering a mood and providing substantial financial sources. As the Olympic movement progresses toward the 21st century, commercialism is becoming more evident. Effective

promotional plans and advertising campaigns using symbols and mascots are essential for the financial success of the Olympic Games. The communications conveyed by Olympic symbols and mascots contribute to the meaning of the Olympic Games and call attention to the role of the Games in the world-wide Olympic movement.

P. W.



Hidy, Howdy and Hodori welcome a newcomer, Albertville's as yet un-named chamois.

