

The Sports Pictograms of the Olympic Winter Games from Grenoble 1968 to PyeongChang 2018

Reference document

09.02.2017

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> INTRODUCTION

A pictogram is a stylised and schematic graphic representation which expresses a message, an activity, an action or a service. Pictograms do not belong to a particular language or form of writing, and therefore function as a universal language.

Already in prehistoric times, some types of rock drawings were similar to pictograms. Egyptian hieroglyphs also recall pictograms due to their use of figurative signs to convey information. Throughout the 20th century, the increase in international exchange and the need to have symbols that are understandable across cultures favoured the multiplication and development of pictograms. Today, they have now become indispensable in many areas such as transport, tourism, IT and meteorology.¹

Because of their international and multicultural scope, the Olympic Games are not immune. To improve organisation and communication, the Organising Committees for the Olympic Games (OCOGs) also resort to using pictograms. Used not only to indicate the many services provided to spectators, pictograms are also created specifically to represent the sports on the programme.²

For some editions of the Games until the 1960s, designs illustrating the sports featured, for example, in official publications or on the entry tickets. These illustrations are more figurative than schematic, and there are sometimes several types for the same edition of the Games. For example, in the official general rules of the sports publication for the Olympic Games Paris 1924, illustrations exist for each of the sports.³ For the Olympic Games London 1948, a set of 17 sports symbols were created and featured on entry tickets and in official publications.⁴ For the 1952 Winter and Summer Games, in Oslo and Helsinki respectively, as well as for the Summer Games in Melbourne in 1956 and Rome 1960, illustrations featuring the sports can be found on some official documents or the tickets.

It is from the 1964 Olympic Games in Tokyo that a transition occurred with the creation of a set of pictograms that were more schematic and uncluttered in their shape and followed graphic standards. They were also part of a more general visual identity programme. Since then, pictograms have been created for every Games edition.⁵

For the occasion of the Olympic Winter Games Grenoble 1968, a set of pictograms inspired by op art, an art movement born in the 1960s, was created to present the sports and disciplines on the programme. The search for graphic solutions capable of translating the characteristics of the sliding and speed belonging to the winter disciplines is an aspect that inspired, generally speaking, the designers of the pictograms for various editions of the Winter Games.

¹ See Marie-Hélène Roukhadzé, "The pictogram comes full circle", *Olympic Message*, n. 34, December 1992, pp. 8-13.

² Idem pp. 14-15.

³ [VIIth Olympiad Paris 1924/Organising Committee for the Olympic Games in Paris in 1924](#), Paris: Executive Committee, 1924.

⁴ [The Official Report of the Organising Committee for the XIV Olympiad](#), London: the Organizing Committee for the XIV Olympiad, 1951, [pp. 131-132](#).

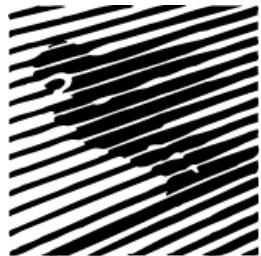
⁵ See Miquel de Moragas Spà, "Pictograms in the history of the Olympic Games", *Olympic Message*, n. 34, December 1992, pp. 39-40.

The Summer Games edition in Mexico City in 1968 was marked by the strengthening of the visual identity programme, which had a significant impact on the pictograms. For the creation of those of the Games in Munich in 1972, a system of graphic norms was established. Highly standardised and rationalised, these pictograms became a model which influenced those of later Games editions. In 1992, the pictograms for the Games of Albertville as well as Barcelona started a new trend with the style of silhouettes becoming more artistic and more abstract.

As communications needs expanded, the pictograms became available in several variations (black/white, colour, etc.). They currently appear in various mediums, such as in competition programmes, venue maps, TV broadcasts and giant-size on building walls. The pictograms are designed by the OCOGs and approved by the International Olympic Committee (IOC) as well as the International Sports Federations.

Retrace the history of the pictograms starting from Grenoble 1968 through this document. Note that only the pictograms of the sports, disciplines and events on the official programme are included. The pictograms of services or demonstration sports are not presented here.

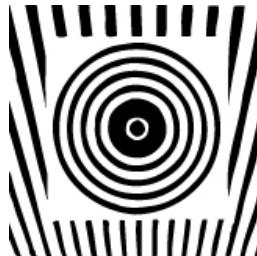
> GRENOBLE 1968



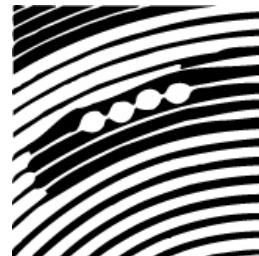
Alpine Skiing



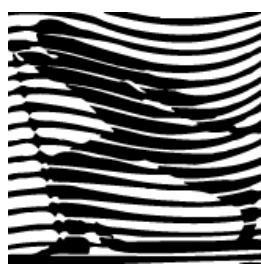
Alpine Skiing



Biathlon



Bobsleigh



Cross Country Skiing



Figure Skating



Ice Hockey



Luge



Ski Jumping



Speed Skating

DESCRIPTION

Graphic designer:	Roger Excoffon
Creation context:	<p>The moving athlete appears through curves of varying thicknesses. This system of graphic frames gives an impression of speed and sliding, two characteristic elements of winter sports.</p> <p>The style of these pictograms is like that of op art, an art movement that developed in the 1960s, where optical illusions are created through the specific arrangement of lines, shapes and spaces.</p> <p>For the first time, the pictograms also appeared on the medals given to the winners at this edition of the Games.</p> <p>Roger Excoffon also designed the emblem of the Games in Grenoble, as well as the competition and commemorative diplomas.</p>

SOURCES

- Jean-Philippe Bretin, *Roger Excoffon L'homme de la griffe et du paraphe*, Ecole Estienne: DSSA Crédit Typographique, 2008, [p. 55](#).
- Miguel De Moragas Spà, "Pictograms in the history of the Olympic Games", *Olympic Message*, 1992, no. 34, p. 43.
- *Official Report X Olympic Winter Games*, Grenoble: Comité d'organisation des Xèmes Jeux Olympiques d'hiver, 1969, [pp. 128, 250, 253, 371](#).

> SAPPORO 1972



Alpine Skiing



Alpine Skiing



Alpine Skiing



Biathlon



Bobsleigh



Cross Country Skiing



Figure Skating



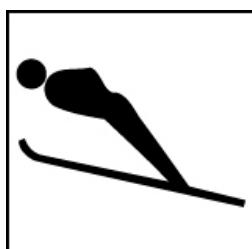
Ice Hockey



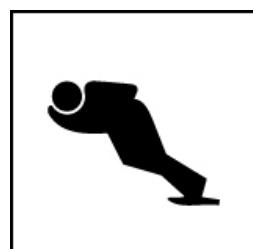
Luge



Nordic Combined



Ski Jumping



Speed Skating

DESCRIPTION

Graphic designer: Yoshiro Yamashita

Creation context: Based on those of the Olympic Summer Games Tokyo 1964, the pictograms for Sapporo were adapted to the characteristics of winter sports. Like those of Tokyo, they present simple and schematized forms composed of a small number of graphic elements. The pictogram for the Nordic combined was composed of both the ski jumping and cross-country skiing pictograms. It was not part of the first published set but was instead created after a subsequent review of the first set of pictograms.

SOURCES

- *The XI Olympic Winter Games Sapporo 1972: Official report*, Sapporo: The Organizing Committee for the XIth Olympic Winter Games, 1973, [pp. 342, 411](#).
- Miguel De Moragas Spà, "Pictograms in the history of the Olympic Games", *Olympic Message*, 1992, no. 34, p. 43.
- "News in Brief", *Sapporo '72 XI Olympic Winter Games Official Bulletin*, October 1971, no. 13, pp. 26-27.

> INNSBRUCK 1976



Alpine Skiing



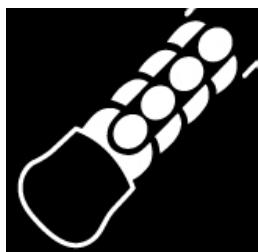
Alpine Skiing



Alpine Skiing



Biathlon



Bobsleigh



Bobsleigh



Cross Country Skiing



Figure Skating



Figure Skating



Ice Hockey



Luge



Luge



Ski Jumping



Speed Skating

DESCRIPTION

Graphic designer: Alfred Kunzenmann

Creation context: The style of these pictograms is simple and devoid of any superfluous details which was in line with that of the Olympic sports pictograms of the time.
The pictograms for the four-man bob, the luge doubles and the pairs figure skating were created by repeating certain graphic elements.

SOURCES

- Miguel De Moragas Spà, "Pictograms in the history of the Olympic Games", *Olympic Message*, 1992, no. 34, p. 43.
- *Technical Brochure*, New York: Lake Placid Olympic Organizing Committee XIII Olympic Winter Games 1980, n.d., [p. 90](#).

> LAKE PLACID 1980



Alpine Skiing



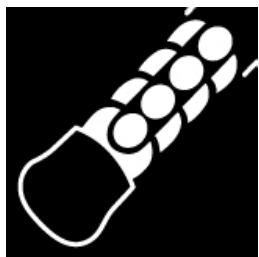
Alpine Skiing



Alpine Skiing



Biathlon



Bobsleigh



Bobsleigh



Cross Country Skiing



Figure Skating



Figure Skating



Ice Hockey



Luge



Luge



Ski Jumping



Speed Skating

DESCRIPTION

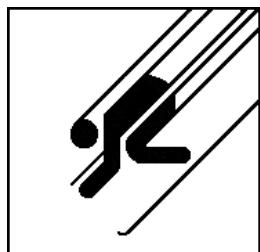
Graphic designer: Alfred Kunzenmann

Creation context: The pictograms for this edition were the same as those created for the Olympic Winter Games Innsbruck 1976.

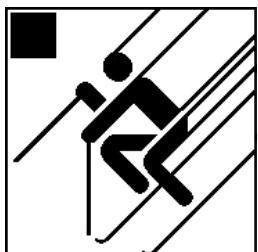
SOURCES

- Miguel De Moragas Spà, "Pictograms in the history of the Olympic Games", *Olympic Message*, 1992, no. 34, p. 43.
- *Technical Brochure*, New York: Lake Placid Olympic Organizing Committee XIII Olympic Winter Games 1980, n.d., [p. 90](#).

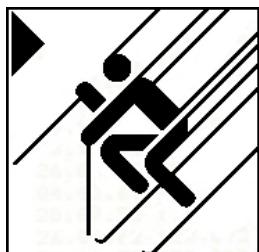
> SARAJEVO 1984



Alpine Skiing



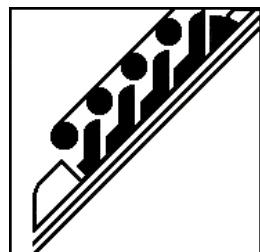
Alpine Skiing



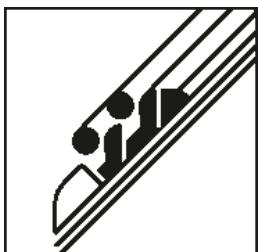
Alpine Skiing



Biathlon



Bobsleigh



Bobsleigh



Cross Country Skiing



Figure Skating



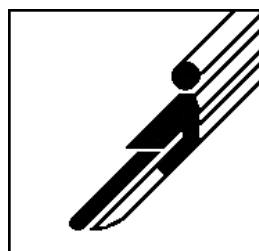
Figure Skating



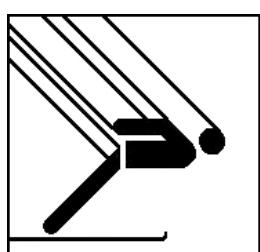
Ice Hockey



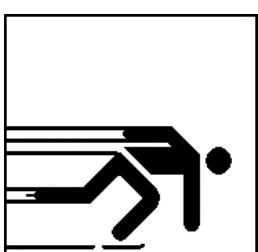
Luge



Luge



Ski Jumping



Speed Skating

DESCRIPTION

Graphic designer: Radomir Vukovic

Creation context: Through the use of 45° and 90° angles as well as silhouettes with limbs of the same thickness and rounded ends, the graphic line of these pictograms recalls that used for the Olympic Summer Games Munich 1972.

The fine and straight lines behind the silhouettes in action convey a movement of speed and sliding.

In the official publications, the Nordic combined was represented by the pictograms for ski jumping and cross-country skiing put side by side.

SOURCE

- *Final Report*, Sarajevo: COJO, 1984, [p. 139](#).

> CALGARY 1988



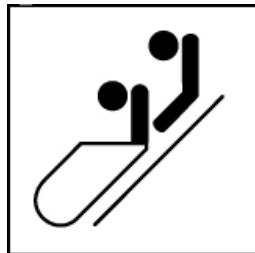
Alpine Skiing



Alpine Skiing



Biathlon



Bobsleigh



Cross Country Skiing



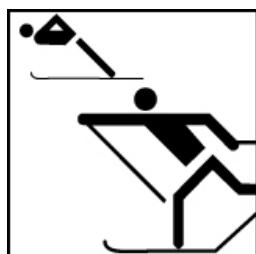
Figure Skating



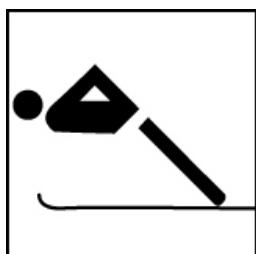
Ice Hockey



Luge



Nordic Combined



Ski Jumping



Speed Skating

DESCRIPTION

Graphic designer: Otl Aicher

Creation context: The Organising Committee for the Olympic Winter Games in Calgary decided to use the winter sports pictograms which are part of a set of sports pictograms designed by Otl Aicher, creator of the pictograms for the Olympic Summer Games Munich 1972.

SOURCES

- IOC Archives / Olympic Winter Games - Calgary 1988 - Pictograms - 1983-1986.
- Miguel De Moragas Spà, "Pictograms in the history of the Olympic Games", *Olympic Message*, 1992, no. 34, p. 43.

> ALBERTVILLE 1992



Alpine Skiing



Alpine Skiing



Alpine Skiing



Biathlon



Bobsleigh



Cross Country Skiing



Figure Skating



Figure Skating



Figure Skating



Freestyle Skiing



Ice Hockey



Luge



Nordic Combined



Short Track Speed Skating



Ski Jumping



Speed Skating

DESCRIPTION

Graphic designer: Desgrippes & Associés

Creation context: The graphic line of the Albertville 1992 pictograms broke away from the more formal one created by Otl Aichler that was evident in the pictograms of the previous editions of the Winter Games. With an emphasis on movement, they were similar in style to *Magique*, the star mascot, and fit into the general concept of the visual identity of these Games. In addition to creating the pictograms, the Desgrippes & Associés company, which was involved in the development of the Games' visual identity programme, produced the final version of the emblem and the official poster.

SOURCES

- Anne Hellman, Joël Desgrippes, Marc Gobé, *Joël Desgrippes and Marc Gobé on the Emotional Brand Experience*, Rockport Publishers, 2007, pp.34-37.
- Miguel De Moragas Spà, "Pictograms in the history of the Olympic Games", *Olympic Message*, 1992, no. 34, p. 57.
- *Official Report of the XVI Olympic Winter Games of Albertville and Savoie*, Albertville: Organizing Committee of the XVI Olympic Winter Games of Albertville and Savoie, 1992, [p. 295](#).

> LILLEHAMMER 1994



Alpine Skiing



Alpine Skiing



Alpine Skiing



Alpine Skiing



Biathlon



Bobsleigh



Cross Country Skiing



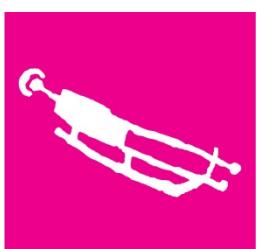
Figure Skating



Freestyle Skiing



Ice Hockey



Luge



Nordic Combined



Short Track Speed Skating



Ski Jumping



Speed Skating

DESCRIPTION

Graphic designer: DesignGruppen '94 / Art division of the Organising Committee for the Games in Lillehammer

Creation context: The designers of the Lillehammer pictograms were inspired by the rock carvings typical of Norwegian culture. Thousands of years old, they can be found in various locations around the country. Amongst these carvings, the representation of a person on skis found on the island of Rödøy in northern Norway is regarded as the oldest illustration of a skier in the world. These pictograms underline the Norwegians' attachment to nature and to their roots, two of the themes of the visual identity of this edition of the Games.

SOURCES

- Arild Volland, "Capturing the Norwegian character", *Olympic Message*, 1992, no. 34, p. 28.
- "L'identité visuelle de Lillehammer: la pureté du cristal", *Bulletin pour les XVIIèmes Jeux Olympiques d'hiver*, Lillehammer: LOOC, juin 1991, p. 14.
- *The Look of the Games and the Visual Environment*, Lillehammer: LOOC '94, December 1992, n. p..
- *Official Report of the XVII Olympic Winter Games Lillehammer 1994*, Norway: LOOC AS, 1995, [vol. 2, pp. 152 & 158](#).

> NAGANO 1998



Alpine Skiing



Alpine Skiing



Alpine Skiing



Biathlon



Bobsleigh



Cross Country Skiing



Curling



Figure Skating



Freestyle Skiing



Ice Hockey



Luge



Nordic Combined



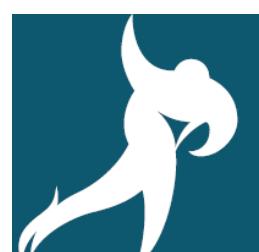
Short Track Speed Skating



Ski Jumping



Snowboard



Speed Skating

DESCRIPTION

Graphic designer: Landor Associates International, Ltd

Creation context: The pictograms were designed based on the emblem of the Games, which was itself composed of a flower, whose petals represented the silhouettes of winter sports athletes. The style of the pictograms aimed to be energetic and dynamic.
Landor Associates International, Ltd was chosen through a competition held by the Organising Committee to create the elements of the visual identity of these Games. The company produced, in particular, the emblem and the mascots.

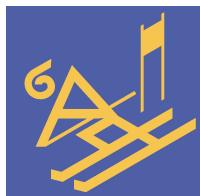
SOURCES

- *The XVIII Olympic Winter Games: Official report Nagano 1998*, Nagano: NAOC, 1999, [vol. 1, pp. 98 & 101](#).
- “[Pictograms of the Nagano Olympic Winter Games](#)”, website of The Shinano Mainichi Shimbun.

> SALT LAKE CITY 2002



Alpine Skiing



Alpine Skiing



Alpine Skiing



Biathlon



Bobsleigh



Cross Country
Skiing



Curling



Figure Skating

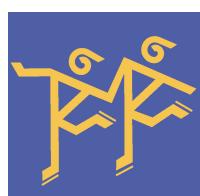
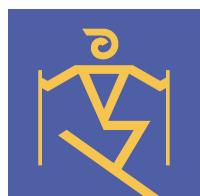


Figure Skating



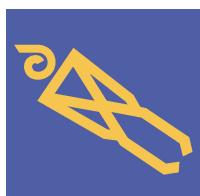
Freestyle Skiing



Freestyle Skiing



Ice Hockey



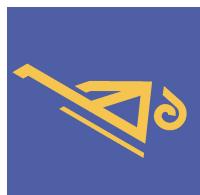
Luge



Nordic Combined



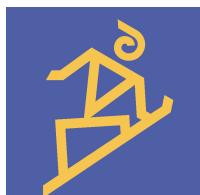
Short Track Speed
Skating



Skeleton



Ski Jumping



Snowboard



Speed Skating

DESCRIPTION

Graphic designer: SLOC Creative Group

Creation context: The pictograms, which make reference to Western American culture, are based on the designs of the irons used for branding cattle in this region of the United States. The use of 30° angles as well as the thickness of the lines of the silhouettes make reference to the graphic style of the emblem of this edition of the Games. Tints chosen as the colour variants of the pictograms reflect certain aspects of the Olympic Games and the local landscapes. For example, the “amber torch” tint for the silhouettes (presented above) represents the Olympic flame and is also a symbolic reference to the courage of the athletes.

SOURCES

- *Official Graphic Standards Manual: Official ticket seller marks and designation usage guidelines for the Salt Lake 2002 Olympic Winter Games*, Salt Lake City: SLOC, 2000, [n.p.](#).
- *Official Report of the XIX Olympic Winter Games Salt Lake 2002*: 8-24 February 2002, Salt Lake City: SLOC, 2002, [vol. 1, p. 206](#).
- *The Pictogram Story: Salt Lake City 2002*, Salt Lake City: SLOC, 1997, [n. p.](#).

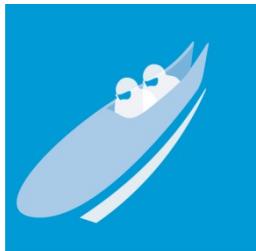
> TURIN 2006



Alpine Skiing



Biathlon



Bobsleigh



Cross Country
Skiing



Curling



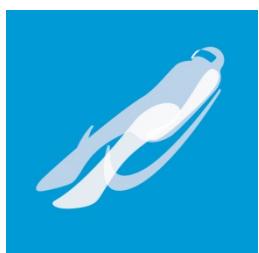
Figure Skating



Freestyle Skiing



Ice Hockey



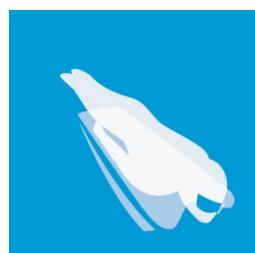
Luge



Nordic Combined



Short Track Speed
Skating



Skeleton



Ski Jumping



Snowboard



Speed Skating



Speed Skating
Solid version

DESCRIPTION

Graphic designer:	Iconologic
Creation context:	<p>The pictograms are composed of several transparent layers, which generate an impression of depth to recreate the dynamic movement of the athletes. Perspective, transparency and contrast were three central notions of the visual identity of this edition of the Games.</p> <p>A “solid” version without the transparent effect (one example shown here), was specifically created for reproductions of the pictograms less than one centimetre in size that were used, for example, for programmes and timetables.</p>

SOURCES

- *Final Report: XX Olympic Winter Games Torino 2006*, Turin: TOROC, 2007, [vol. 1, pp. 268-269](#).
- “Passion lives here – The Torino 2006 Olympic Winter Games”, website of Iconologic.
- *Torino 2006 Press Kit Guidelines*, Torino: TOROC, n.d., pp. 25 & 28.

> VANCOUVER 2010



Alpine Skiing



Biathlon



Bobsleigh



Cross Country
Skiing



Curling



Figure Skating



Freestyle Skiing



Freestyle Skiing



Freestyle Skiing



Ice Hockey



Luge



Nordic Combined



Short Track Speed
Skating



Skeleton



Ski Jumping



Snowboard



Snowboard



Snowboard



Speed Skating

DESCRIPTION

Graphic designer: VANOC / JAC Design

Creation context: The pictograms aimed to reflect the human and heroic qualities of the athletes. To graphically translate their energy and give dynamism to the image, certain parts of the silhouettes and the equipment are accentuated.
In parallel with the pictograms, a separate set of highly detailed sports illustrations was created as part of the visual identity of the Games. The illustrations were used in particular for merchandising and large format applications.

SOURCES

- “[I'm JAC Design - About](#)”, website I'm JAC Design.
- *IOC Marketing: Media guide Vancouver 2010*, Lausanne: International Olympic Committee, [p. 8](#).
- “Vancouver 2010 Pictograms and Sport Illustrations” section, website of Vancouver 2010.

> SOCHI 2014



Alpine Skiing



Biathlon



Bobsleigh



Cross Country
Skiing



Curling



Figure Skating



Freestyle Skiing



Freestyle Skiing



Freestyle Skiing



Freestyle Skiing



Freestyle Skiing



Ice Hockey



Luge



Nordic Combined



Short Track Speed
Skating



Skeleton



Ski Jumping



Snowboard



Snowboard



Snowboard



Snowboard



Speed Skating

DESCRIPTION

Graphic designer: Sochi 2014 / External agency

Creation context: The pictograms were inspired by the style of those produced for the Olympic Summer Games Moscow 1980, thus establishing a link with the past.
The combination of smooth and straight lines, the absence of clear angles and the visual sobriety aim at giving them dynamism and sense of purpose.
A 14x14-square grid as well as a system of lines built from angles of 15° were used for their realisation. The emblem of this edition of the Games also served as inspiration. The relationship between both thicknesses of lines used for the pictograms and the emblem is the same.

SOURCES

- *Guidelines and graphic standards for the use of the pictograms of the Sochi 2014 Olympic and Paralympic Winter Games*: Paralympic Games, Moscow: Organizing Committee of XXII Olympic Winter Games and XI Paralympic Winter Games of 2014 in Sochi, [2013], [p. 3](#).
- “Sochi 2014 Reveals its Pictograms”, news release, website of Sochi 2014, 24 September 2014.

> PYEONGCHANG 2018



Alpine Skiing
(Speed)



Alpine Skiing
(Technical)



Biathlon



Bobsleigh



Cross Country
Skiing



Curling



Figure Skating



Freestyle Skiing
Aerials



Freestyle Skiing
Halfpipe



Freestyle Skiing
Moguls



Freestyle Skiing
Slopestyle



Freestyle Skiing
Ski Cross



Ice Hockey



Luge



Nordic Combined



Short Track Speed
Skating



Skeleton



Ski Jumping



Snowboard
Big Air



Snowboard
Cross



Snowboard
Halfpipe



Snowboard
Parallel Giant Slalom



Snowboard
Slopestyle



Speed Skating

DESCRIPTION

Graphic designer:	Younghoon Haam and the Organising Committee for the Olympic and Paralympic Winter Games PyeongChang 2018
Creation context:	<p>The Korean alphabet Hangeul – which was also used in the Games emblem design – provides the inspiration for these pictograms. The use of this alphabet, which is unique to the Korean peninsula, is an invitation to discover and better understand the culture of the country. Three vowels and four consonants specific to Hangeul were selected to form the basis of the pictograms' design. The use of slanted and curved lines brings out the dynamism of the pictograms and the movements of the joints and limbs, giving an overall minimalistic, flowing effect. The fluidness and vitality of the pictograms reflect the Olympic spirit, the passion, the sense of challenge and the limitless potential shown by the athletes.</p>

SOURCE

- “[PyeongChang 2018 Pictograms](#)”, press release, website of PyeongChang 2018, 25 January 2017.

> CREDITS

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