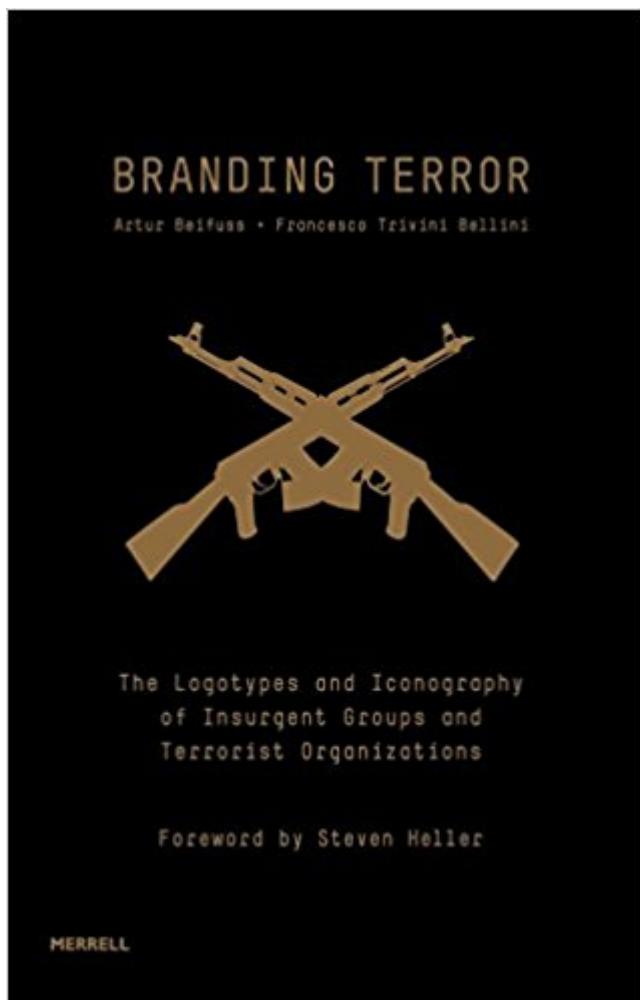


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# Branding Terror: The Logotypes And Iconography Of Insurgent Groups And Terrorist Organizations



## **Synopsis**

Terrorist groups are no different from other organizations in their use of branding to promote their ideas and to distinguish themselves from groups that share similar aims. The branding they employ may contain complex systems of meaning and emotion; it conveys the group's beliefs and capabilities. *Branding Terror* is the first comprehensive survey of the visual identity of the world's major terrorist organizations, from al-Qaeda and the Popular Front for the Liberation of Palestine to the Tamil Tigers. Each of the 60-plus entries contains a concise description of the group's ideology, leadership, and modus operandi, and a brief timeline of events. The group's branding—the symbolism, colors, and typography of its logo and flag—is then analyzed in detail. *Branding Terror* does not seek to make any political statements; rather, it offers insight into an understudied area of counter-intelligence, and provides an original and provocative source of inspiration for graphic designers.

## **Book Information**

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## **Customer Reviews**

ARTUR BEIFUSS works for the United Nations as a counter-terrorism analyst. FRANCESCO TRIVINI BELLINI is a graphic designer who has created the branding identity of various companies and cultural institutions. STEVEN HELLER, former Art Director at the New York Times, is the author or co-author of more than 120 books on design and popular culture.

This is a unique book and a vital one if you are interested in terrorist groups. The book has a short

chapter on each group, providing a paragraph or two on the background and history of the group, a timeline, a high-quality line drawing of the group's logo with color definitions and the full-color logo. It goes further, explaining the symbology behind the logo. These logos are important to each group's self-identity, as well as to the identity the group wishes to broadcast to its friends and enemies. It includes a wide range of active groups, from al-Qaeda to the Red Brigades. It does not include ALL the groups, as not all of them have branding and there is some disagreement as to whether other groups are terror groups. The book includes a list of terror groups, including those not featured. A very handy book to have. Also, a unique study of this particular kind of branding.

I bought this because I like to seed my bookshelf with some talking pieces. Little did I know that this book is ABSURDLY well researched. Like... whomever put this together is probably on some watch lists now. This is actually a bizarre and off center perspective on a topical issue in contemporary politics.

what a unique concept. Putting together all the logos of various terror groups over the years. It is amazing how much stars and the color red are used . It was fascinating to see them put all together. The cover was quite brilliant as well .

More great book, good price, fast delivery

I'm enjoying it and our studio is referencing it for inspiration on some fictional mercenary group logos in our next game

The Steven Heller doing the Foreword is the noted designer and design critic who as former art director at the N. Y. Times has written or co-authored over 100 books on design and popular culture. In the three-page Foreword, he briefly covers the purpose of logos in general, the grounds for critiquing the logos of the groups whose logos appear in the book (e. g., cliche, too many guns or eagles), and compares the logos to those of the Catholic Church, Coca-Cola, Apple, and other major established cultural presences. Logotypes and iconography are intended not only as a means of communication--often in the simple terms of "sending a message"--and identity in the public and international sphere, but also as a means of internal, often secret or guarded identification, focus, and cohesion for members of a particular group. Artur Beifuss is a counter-terrorist analyst for the United Nations. Francesco Bellini is a graphic designer involved in branding for companies and

institutions. In Beifuss's Introduction, he notes the logos as a way of branding for a group. Beifuss also notes the book's purpose to help understand by a survey of the 64 logos collected mostly from open sources such as websites "why certain visual elements are preferred over others [and the] certain meanings, emotions, and values" attached to such elements. The schema used for accomplishing the book's purpose is the same for each "logo". Under the heading of the respective group is its name in the script of its national language (many in Arabic) followed by the translation or approximation in English. Underneath this is a brief overview of the group, and underneath this a chronology of its major terrorist acts. The second page is a plain, black-and-white, drawing of the group's logotype with lines to notes pointing out its features above a chart breaking down the colors and associated pantone coding for each. The last, third, page is a full-color picture of the logotype with explanations of the meaning of its colors, elements, and symbols. The book would be used by most as a reference to find out more about Middle East and other terrorist groups defined as groups using violence for political or ideological aims when specific or related groups were mentioned in the media, for example. Since many of the groups are similar, the details of each start to run together when used as a study text. However one regards this work, it has a distinctive, notable, self-evidently relevant and useful place in contemporary studies of the global terrorism.

(partial comments from a review by "Dawn Perlmutter", Director and founder of "Symbol & Ritual Intelligence" at "Middle East Forum", in the July 3, 2013 online "FrontPageMag" website): "Branding Terror" is a new book that claims to present an objective analysis of terrorist symbols. The authors... produced a beautiful but biased reference guide for members of the intelligence and law enforcement communities. .... The book's [has] 60 beautifully illustrated emblems, accompanied by a symbolic analysis and description of each group's ideology,...." In Mr. Perlmutter's review, he contends that "Branding Terror", by presenting short bios of the various groups, really fails to reveal the "ugly realities of what these symbols represent." Rather than detailing the various shortcomings that Mr. Perlmutter bemoans in each group's bio, I urge you to read his extensive online review. I'm not trying to pontificate who is "right or wrong" in the Arab-Israeli Conflict, but as a student interested in understanding graphic symbolism, I believe that Mr. Perlmutter's critique adds informative analysis of the symbolic meanings to the Palestinian logos. Just to add a little more "color" to Mr. Perlmutter's commentaries, here are a few more of his thoughts: "The book "Branding Terror" essentially sugarcoats the jihadist threat by applying a biased interpretation of the emblems, minimizing the iconography of martyrdom and sanitizing obvious violent indicators, such as the black flags of jihad and swords that are depicted in many of the Islamist logos.... There is no

reference at all to the swords' significance in representing "the sword verses" in the Quran, which jihadists use to justify their violence or that they represents Jihad by the sword (jihad bis saif), which refers to armed fighting in holy war." Essentially, Mr. Perlmutter is rather miffed that the authors should have done more in explaining the theological symbolism of some of the logos, more than opining merely that a logo's red stars may represent a communist group.

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