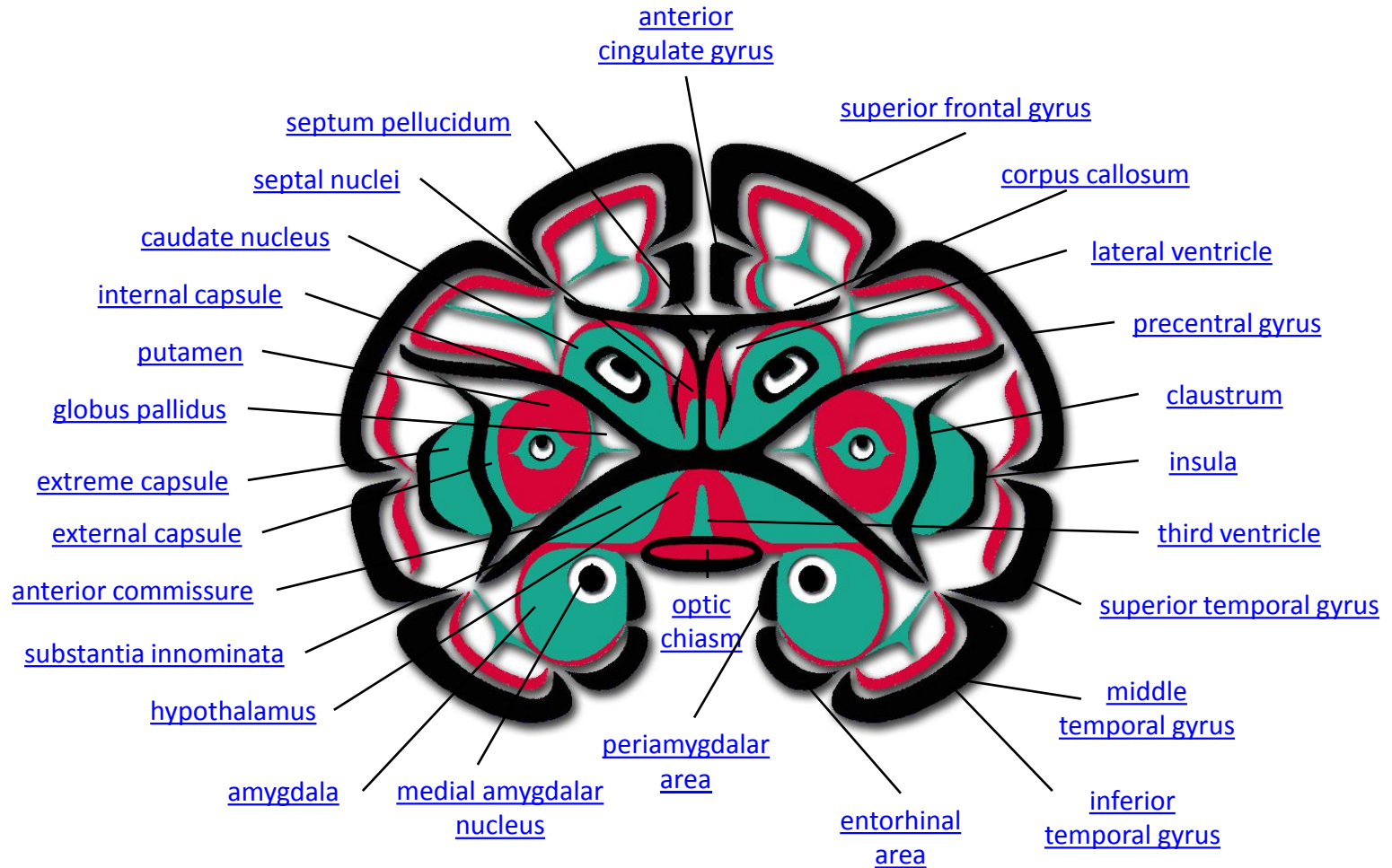


Did you recognize these structures in the logo ?



About the BrainInfo Logo

The Logo stands for BrainInfo as a portal to neuroscientific information on the Web. It represents a cross-section through the center of the anterior commissure of BrainInfo's canonical macaque brain atlas. The center of the anterior commissure, the black arch in the lower half of the logo, is the origin of the stereotaxic coordinate systems of BrainInfo's NeuroMaps atlases.

The traditional Northwest American Indian art form adhered to several design principles that happen to be essential to the digital brain atlas as a tool for quantitative neuroanatomical analysis. In classical totemic paintings and carvings^{1,2} every form line represented the closed boundary of a design element. The same principle applies to digital brain atlases, where every pixel or voxel must be identified with one and only one named structure. In both contexts boundaries are closed contours, and boundaries of adjacent structures coincide to preclude empty spaces.

A second similarity is that images in classical Northwest Indian Art were almost always symmetrical. The symmetry of the cerebral hemispheres in the logo matches that of animal figures carved and painted by coastal Native Americans to decorate objects as varied as totem poles, wall panels, bowls and spoon handles. Internal fields of the logo are shaded to suggest a carved as well as painted figure.

The logo adheres to two further principles of the classical art form. Internal structures, such as the bird, the eye forms, ovoids and tri-star space fillers are highly stylized. And colors match the classical scheme. The traditional paintings always included black, usually included a shade of red and often included either light blue, green or blue-green.

A neuroanatomist will readily identify more than 25 classical brain structures in the logo. Students may find educational value in the labeled version that appears when they click the logo.

¹ Holm B (1965) Northwest Coast Indian Art: an Analysis of Form. University of Washington Press: Seattle & London.

² Boas F (1955) Primitive Art. Dover Publications: Toronto & New York.