TRADE MARKS & SYMBOLS
volume 1: Alphabetical Designs

A comprehensive, profusely illustrated guide to more than 1,500 trademarks from all over the world. The trademark designs in this volume are based on letter forms and arranged alphabetically.

To make the book easy to use it has three indexes:
1. Index of names of companies represented.
2. Index of type of industry, business, product, or service.
3. Index of designers.

Among the categories included are:
History of marks

1. Origins in the West

The use of identifying marks in the West is older than its use in ancient Greece, as is indicated by potter's marks on articles excavated from the area of the Corinth and thought to be 4000 years old. Also, symbols are inscribed on artifacts recovered from ancient Egyptian tombs. During the fifth and fourth centuries B.C., Mediterranean trade expanded, and the use of identifying marks increased. Porcelain makers' marks at this time were ordinar-ily the name of the potter enclosed in a semicircle, but this type of design was sup-plemented by a square one, and designs such as those representing bees, or a lion's head, came into use. Stoneware's marks are also well known, and have been found on ancient Roman vases, on vases in Pompeii, and in Egyptian architecture. Crescent moons, wheels, grape leaves, and similar simple motifs were common. Great advances were made particularly after the twelfth century, and we may judge from the marks extant today that the men of those times took more pride in their work as architects and sculp-tors than they did in pottery as mere potters.

With the development of medieval society in Europe, during the twelfth century, commerce prospered, especially in West Europe, and the use of marks to distinguish potters and producers became common. Commodity marks were affixed to trade documents, and the more powerful mer-chants also used their own marks. Linear marks and linear representations of names were common. In addition to serving to es-tablish rights of ownership in the event of a shipwreck, piracy, or natural disaster, the marks apparently intended to convey the suggestion of the fame and personality of the owner. Later, when the development of shippers' marks led to an increase in safety, mer-chants' marks lost these functions, but re-minders of these medieval merchants' marks are still with us to this day, in such forms as the trademarks or brands of cattle.

Use of producers' marks grew in West Europe during the latter half of the fourteenth century, with the spread of the guild system. These marks signified acceptance of responsi-bility for short measures if present, quality of materials used, a technological level, and other characteristics. Their use, which was mandatory, meant to guard against un-scrupulous, unauthorized production and sale.

Because there was, then, a sharp distinction between manufacturing and commerce, marks were used as either producers' or commerce marks. King Edward III ordered in 1363 that master metalworkers were hence-forth obliged to use their own distinctive marks. With the formation of guilds for bakers, lamp-makers, weavers, and others, in accordance with guild regulations, various guild marks were made and used.

From about the middle of the fifteenth century on, book publishing flourished in Europe, and although early books did not contain a publisher's imprint, there is a speci-men from 1457 which contains such an imprint and the date of publication. Thereafter, publishers' imprints were used for all books and came to have the same respect afforded the marks of craft guilds.

In more recent times, with the expansion of the economies of many nations, marks used by wholesalers and retailers came into wide use at the intersection between producers and consumers of goods.

2. Origins in Japan

The origin of marks in Japan is obscure but is believed to be family crests. The names of shops and business establishments, the seals of porcelain makers, the seals of ship-owners, ship captains, and ship signs.

There is a lack of agreement on the period when family crests began to be used. There are records which indicate that designs were used on flags at about the start of the seven-teenth century. We do not know what those designs looked like. It is known from picture scrolls that the warring Minamoto and Taira families used red and white flags to identify themselves about 1180, but family crests were not used. It is presumed that samurai families began to use their crests on flags and field curtains from about the start of the thirteenth century. It was necessary at that time that the designs enable viewers to unmistakably identify the fami lies displaying their crests. Members of the aristocracy began to use crests somewhat earlier than the samurai, by having them displayed on their banners and clothing for aesthetic purposes as well as in the former case, date in identifying one's own coat. During the late twelfth century through the first third of the fourteenth century such uses spread throughout the nation. During the feudal age, from the start of the eleventh century, and the last decade of the eighteenth, peace was maintained throughout the land, and the need for flags, field curtains, and banners was reduced. But after feudal lords were com-pelled to spend a portion of their time in the capital, their use increased. It was about this time that the family crests assumed the form which is prevalent even today. During the period from the close of the seventeenth century to about 1800, the use of crests became popular not as a matter of presenting a dignified appearance but for decorative purposes.

Porcelain maker's marks became used throughout Japan about 1400, to distinguish the work of different artisans who fired their porcelain in one kiln at the same time. In addition to making it easy to identify one's own work, the seals became a mark of pride to the makers, and also were a convenience for buyers who wished to purchase the works of certain artisans. Shop seals became popu-lar during the middle of the feudal age, roughly the eighteenth century, when the number of shipping concerns increased rapidly. These seals were marked on the sails and flags of the ships, and were useful in identifying cargo being carried, in certifying that the vessel belonged to a certain shop, and in identifying shipper's vessels.

The shop curtains which are a familiar sight in Japan to this day were conceived of as substitutes for family crests when artisans and merchants were forbidden to display their crests. During the twelfth century, shop signs became common during the feudal age. When urban populations and urban economic activity made rapid growth. As is true today, they had functional value in addition to their symbolic value, being hung in the doorways of establishments of all kinds. The use of shop signs expanded, and the designs were printed on wrapping paper and used as shippers' marks as a form of trademark. Since the twelfth century there have been many designs that have consisted essentially of the family crest or name of the establishment alone, but with the advancing times various new designs were devised and placed in use. In 1875, match manufacturing technology (1) Potter's mark embossed in a terracotta lamp, Roman period. (2) Maiden's earthenware maker's mark, from the fifteenth century. (3) Publisher's imprint. (4) (4) A German mark from the eighteenth century. (5) French silk merchant's mark from the late eighteenth century. (6) Ear and wing for cattle.
Formative components of trademarks

1. Basic components
   Many factors must be considered when designing a new mark. This is probably a natural consequence of the contemporary situation; companies in the same industry are locked in fierce competition. However, from the viewpoint of design, the excessive number of these factors constitutes a constraint. Therefore, we have recourse to the method whereby an early version of the design is first prepared with (1) simplicity, (2) individuality, and (3) appearance as the basic factors. After this is ready, refinements are made to produce the final design.

Among the motifs of marks there are the following: (1) Marks taking their form from letters. In addition to the alphabet, in Japan is made of two syllabaries and Sino-Japanese characters. The two syllabaries, which are phonetically identical, ordindarily have different uses. The cursive kirjana script is used for most written Japanese which is not or cannot be expressed in Sino-Japanese characters. The regular kakekane script is rendered largely for foreign words and for occasions where emphasis or maximum clarity is required. In Japan, characters and in many cases one of the two syllabaries are used to represent the name of a company or the first character of the company. Needless to say, many of the characters readily lend themselves to good designs, as many of the characters have fine graphic simplicity or originally were pictograms. (2) Marks whose letters (or characters, etc.) give the name of the company in a rebus-like manner. The three-dimensional mark of the Mitsubishi group of companies for example, represents mitsu (three), hara (diamond), and the pronunciation changes. (3) Marks which convey the corporate image of the user. Such marks may graphically show the company's main product, or symbolize it, and thus may be either abstract or concrete. (4) Marks which create a new corporate image. A recent example from Japan is the square adopted by the Dai-Ichi Kangyo Bank, which was recently formed by the merger of two banks. This bank has emphasized "heart-to-heart" service in its publicity campaign. Here too the mark may be abstract or concrete. (5) Marks which combine letters and an image. This is a combination of (1) and (3).

2. Checkpoints in deciding upon a mark
   Let's turn to the matter of how to go about determining whether a mark is good at the preliminary design stage, that is, before refinements are made. Although the viewpoints of a corporation and that of an organization will necessarily differ in this, I will give you one example. (1) Suitability of the mark's content: Is the proposed mark compatible with the company's purpose and general nature? (2) Suitability to the media to be used. Other than obvious uses, such as in printing, does the mark lend itself to use in neon signs, on television, and on other media applications? Depending on the company's products and plans, can the mark be used on diesel parts or in woven textiles, for example? Is the mark capable of performing an adequate function when much smaller or much larger than the size shown in the preliminary design or the size when actually used on a product? (3) Distinctiveness. Is the mark a creative one, clearly distinct from those used by other competitors in the same line of business? Is it a mark which can be recognized at a short glance? (4) Contemporaneity. Does the mark show a sense of contemporaneity? Will it be likely that the mark will still appear attractive in five years or in ten years' time? Or does it reflect a current vogue in design? (5) Memorability. Does the mark impart a strong lasting impression? Is it too difficult to remember? (6) Reliability. Does it suggest that the company bears a sense of responsibility to society, and has the trust of society? This is a difficult point to judge when the design is an abstract one. (7) Utility. Would the mark be capable of easy, foolproof use, or would it have an undesirable appearance if it turned upside down, or seen left-to-right? Is it difficult to determine which is the top? Does it lend itself to combination with the company's logo? (8) Regionality. Does it
show a sense of the international, if this is important to the company. Or does it show strong regional features, such as when the mark is to be used for tourism promotion? Will people in other countries of other religions and cultures read meanings into the mark which are not intended? (6) Color individuality. Does the intended coloring differ from those used by other companies in the same line? Is it a significant difference? Is it desirable or possible to use more than one color? Finally, in the case of marks which are to be used by public organizations, the mark should be such that it may be easily drawn by just about anyone, it will then also be easy to recognize and remember.

3. Necessary materials for deciding upon a mark

When requesting that a designer produce a mark, the client should provide the designer with the necessary materials, as follows: (1) He should be informed of the present nature and future plans of the company or organization. (2) Information on the objects to which the mark will be affixed (or inscribed, stamped, etc.). What is the nature of the product? What types and varieties, size, materials, etc., are used in their manufacture? (3) Media: What type of ads and other media applications are planned? What materials are likely to be used for specific applications, such as large outdoor advertising? (4) The designer should also be briefed on the relation the mark is to have, if any, with other marks used by the company or by related companies.

4. Designing the mark

When designing anything that is new, it is important to discard, first, all preconceived notions. Here let me give one example of how several elements were combined to make a mark which shows a fresh, creative approach. For a preliminary design for the Bureau of Indian Affairs, a circle was used to represent the sun and primal force of life. The arrow is the Indian arrow, representing progress and aspiration, and the five-pointed star represents America, and patriotism and hope.

Formation of mark used by Bureau of Indian Affairs, United States.

Transformation of trademarks

1. Variation of marks

Marks must be modified according to the scale at which they are used. A mark in a neon sign which may be several stories tall probably would have to have thicker lines than the "standard" mark, while that which is printed on a business card would have to have thinner lines or perhaps be simplified for the sake of clarity. Adjustment of the thickness of lines may also have to be made in view of the materials used. There are some situations, such as in an office, where an overpowering feeling is undesirable, and modification may be required accordingly.

Some situations may require use of the mark in outline form, and there also may be situations where a neutral to positive to negative is desirable or desired. Variations are thus necessary for marks. Also, the mark may be intended for use with slight variations by related companies or branches of the company. As in the case of the H mark of the furniture company illustrated here, variation for use on different product types or varieties may also be among the desiderata. The primary point with respect to variation of a mark is, in all cases, that the original image be unchanged.
2. Multiplication of marks

As a graphic element, marks may be used in many dynamic ways. For example, when a mark alone is sufficient to convey the intended message, when the mark is extremely well known, or when there is need to fill a large space or time sequence, such uses may be considered. These uses may be classified as follows: (1) Designs which exploit the characteristics of the mark, with the addition of a new element. (2) Compositions in which the mark is repeated or multiplied. (3) Animation of marks. (4) Transformation of marks. (5) Others.

The German LGA Center mark, for use at public facilities, is in the example shown here, strongly impressive and easy to remember. The Swiss bear-brewer, Robert Leithy, selected its mark from among composition entries in the use shown here; a rising head of foam is suggested. The Lyons Mutual Bank mark imparts a feeling of refinement and reliability by showing a foreshadowed globe of the bank's marks. The IBM poster featuring the superimposition of the three letters has freshness and strength appropriate to the computer maker.
<table>
<thead>
<tr>
<th>160</th>
<th>161</th>
<th>162</th>
<th>163</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>164</td>
<td>165</td>
<td>166</td>
<td>167</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>168</td>
<td>169</td>
<td>170</td>
<td>171</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>172</td>
<td>173</td>
<td>174</td>
<td>175</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>176</td>
<td>177</td>
<td>178</td>
<td>179</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>180</td>
<td>181</td>
<td>182</td>
<td>183</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>184</td>
<td>185</td>
<td>186</td>
<td>187</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>