

HOW TO DESIGN
TRADE
MARKS
AND
LOGOS

110201



Trade-mark ®

HOW TO DESIGN
TRADE
MARKS
AND
LOGOS

John Murphy and Michael Rowe

PHAIDON · OXFORD

A QUARTO BOOK

Published by Phaidon Press Limited
Littlegate House
St. Ebbe's Street
Oxford
OX1 1SQ

First published 1988

Copyright © 1988 Quarto Publishing plc

British Library Cataloguing in Publication Data

Murphy, John

How to design trademarks and logos.

I. Trade marks. Design

I. Title

II. Rowe, Michael

602.7

ISBN 0-7148-2557-3

All rights reserved

No part of this publication may be reproduced,
stored in a retrieval system, or transmitted in any
form or by any means electronic, mechanical,
photocopying, recording or otherwise, without the
prior permission of the publisher.

This book was designed and produced by
Quarto Publishing plc
The Old Brewery, 6 Blundell Street,
London N7 9BH

Senior Editor Kate Kirby

Editors Lydia Darbyshire, Tish Seligman, Eleanor
van Zandt

Designer Pete Laws

Picture Researcher Carina Dvorak

Art Director Moira Clinch

Editorial Director Carolyn King

Typeset by Keyboard Graphics, London
Manufactured in Hong Kong by Regent Publishing
Services Ltd
Printed by Leefung-Asco Printers Ltd, Hong Kong

Special thanks to Laura Beck, Janet Fogg of
Markforce Associates, Mick Hill, Dr Jeremy Phillips
of Trademark World.

CONTENTS

What are trademarks and logos?	6
Types of trademarks and logos	16
Aesthetics	26
Developing the design brief	38
Developing the design concept	50
Case studies: hypothetical	62
The practicalities	82
Case studies: actual	96
Applying and maintaining the design	124
Developing new brand names	134
Legal aspects of trademarks and logos	138

Bibliography	141
Index	142
Acknowledgements	144

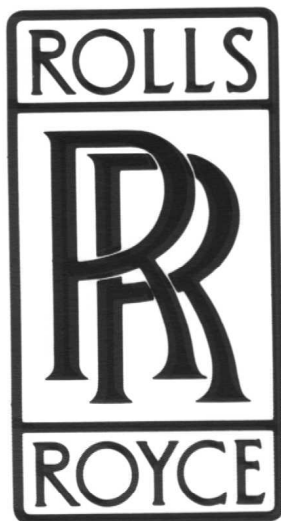
What are trademarks and logos?

EVERY SUCCESSFUL PRODUCT OR ORGANIZATION has its own “personality”, and just as human personalities are complex so too are product and organizational personalities. The trademarks and logos of products and organizations are a means of condensing complex reality into a single simple statement, one that can be controlled, modified, developed and matured over time.

In fact, to talk about “trademarks and logos” as two separate things is somewhat misleading. Trademarks, the means by which merchants distinguish their products or services from those of others, fall into two main categories: *word marks* – for example the words Rolls Royce, Silver Shadow, Corniche, etc. – and *device marks* – the “Flying Lady” device used on Rolls Royce motor cars (properly known as the Spirit of Ecstasy), the Rolls Royce grill, etc.

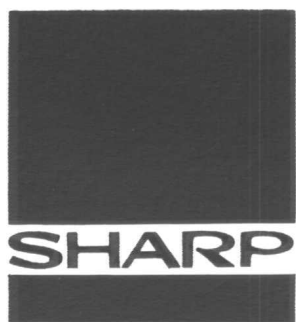
Word marks are frequently referred to simply as “trademarks” and device marks, especially two-dimensional device marks, as “logos”. In fact they are simply different types of trademark used by merchants to distinguish their products.

Further complications arise because many of the most famous trademarks in the world – Coca-Cola, Ford and Kellogg’s, for example – are word marks shown in a distinctive graphic form. The composite mark is therefore both a word mark and a device mark. Coca-Cola would take grave exception to the pirating or unauthorized use of its name; it would also take grave exception to the pirating or unauthorized use of the distinctive Coca-Cola logo style with its red and white colouring and flowing script, even if the words Coca-Cola were replaced with other words.



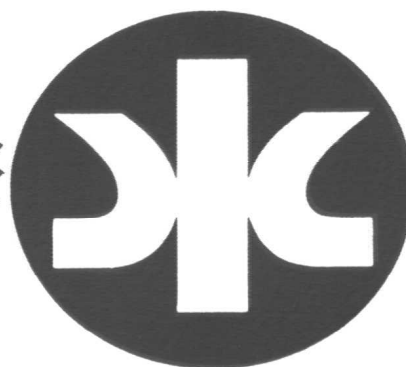
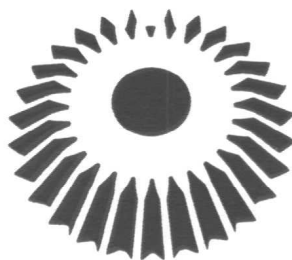
■ **Above** The Rolls Royce logo is a combination of the “word mark” Rolls Royce and the R.R. graphic device. Such composite marks can retain their coherence even when the name is changed. **Right** The logo is a clearly a rip-off of the Coca-Cola composite logo even though the name Coca-Cola does not appear.





Cartier
JOAILLIERS

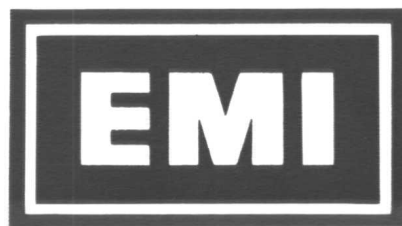
Leggs



NCR

British
TELECOM

Avis.



RENAULT



■ **Left** Trademarks and logos form the most international language in the world. They cross boundaries readily and provide organizations with a ready means of delivering to consumers an unequivocal and uniform message.



■ **Above and right** Logos are by no means the sole prerogative of commercial organizations. For example, the aims of the United Nations are clearly defined in their distinctive logo, right.



Also, even though the earliest trademarks, as their name implies, were used by traders and merchants, the use of distinguishing names and devices has been greatly extended, and nowadays hospitals, government bodies, private clubs and all kinds of organizations not involved in trading use trademarks of various kinds.

What has happened, of course, is that trademarks have become much more than mere distinguishing marks for products – they have become endorsements, indications of quality, value, reliability and origin. They have become a

■ **Above** A successful trademark and logo can develop into a valuable asset such as that created for Smirnoff vodka.

form of shorthand that enables consumers to recognize products, services and organizations. A fragrance carrying the Chanel name and logo will be more highly valued than the one called Jenkins or Patel or Schwarz.

From the beginning of the 19th century the laws of France, the United States, Britain and other advanced countries started to recognize that trademarks were valuable pieces of property. It became possible to get official recognition of the ownership of a trademark or logo through registration and to sell or license the valuable rights built up in a particular trademark or logo. This has continued to the present, and “brands” are often sold for enormous sums. In 1987, for example, Grand Metropolitan of Britain bought the Heublein company from RJR Nabisco for well over \$1 billion. Most of the “value” in the transaction was undoubtedly attached to the Smirnoff trademark and logo – Smirnoff being one of Heublein’s leading brands.

So trademarks and logos are more than just mere words or devices. They:

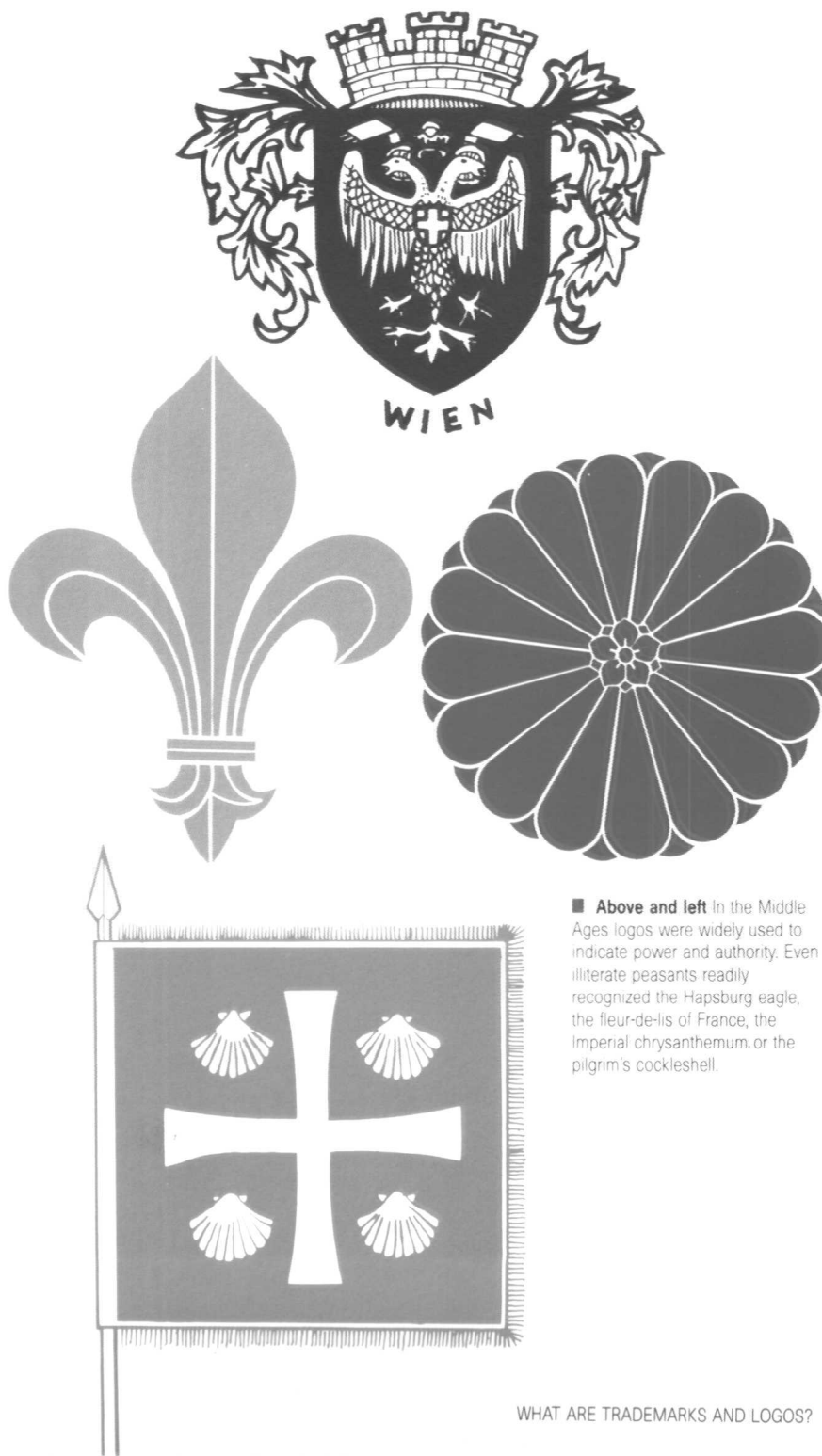
- *Identify* a product or service or organization.
- *Differentiate* it from others.
- *Communicate* information as to origin, value, quality.
- *Add value* – at least in most cases.
- Represent potentially *valuable assets*.
- Serve as important *legal properties*.

A BRIEF HISTORY

Merchants have long used trademarks and visual devices to distinguish their products from those of others. A potter would identify his pots by putting his thumbprint into the wet clay on the bottom of the pot or by making his mark – a fish, a star or a cross, for example. We can safely assume that device marks, or logos, pre-dated word marks.

No doubt pride in manufacture played a part in this, but the good potter would also expect his customers to look out for his mark and buy his pots in preference to those of other potters. Of course, it suited the customer too. If you had bought pots that had served you well, you were more likely to buy others from the same potter than risk buying a product that might not be so good. Conversely, if one potter's product had proved unsatisfactory you would learn to look out for his mark and avoid it! Naturally, manufacturers of inferior quality pots quickly learned that one way of shifting merchandise, at least in the short term, was to put a mark on inferior pots to fool customers into thinking the pots were from a good, trusted potter.

Over the centuries trademarks and logos were used mainly on a local scale. The exceptions were the distinguishing marks used by kings, emperors and governments. The fleur-de-lis in France, the Hapsburg eagle in Austria-Hungary and the Imperial chrysanthemum in Japan indicated ownership or control. In a similar fashion the cockleshell, derived from the legend attached to the shrine of St James at Santiago de Compostella in northwest Spain, a favourite medieval centre of pilgrimage when the Holy Places of Palestine were closed to pilgrims by the Muslims, was widely used in pre-Renaissance Europe as a symbol of piety and faith.



■ **Above and left** In the Middle Ages logos were widely used to indicate power and authority. Even illiterate peasants readily recognized the Hapsburg eagle, the fleur-de-lis of France, the Imperial chrysanthemum or the pilgrim's cockleshell.



■ Trademarks and logos provided reassurance as to quality and origin. **Top and right** Markings on earthenware, fine bone china and porcelain are valuable to both the manufacturer and the purchaser. **Above** Hallmarks on gold and silver were developed to safeguard the consumer.



In the 17th and 18th centuries, when the volume manufacture of fine porcelain, furniture and tapestries began in France and Belgium, largely because of royal patronage, trademarks and logos were used by factories to indicate quality and origin. At the same time laws relating to the hallmarking of gold and silver objects were enforced more rigidly to give the purchaser confidence in the product.

However, the widescale use of trademarks and logos really dates only from a little over 100 years ago. In the latter half of the 19th century improvements in communications and manufacturing for the first time allowed the mass-marketing of consumer products, and many of today's best known consumer brands date from that period – Singer sewing-machines, Coca-Cola soft drinks, Bass Beer, Quaker oats, Cook's tours, Sunlight soap, Shredded Wheat breakfast cereal, Kodak film, American Express traveller's cheques, Heinz baked beans and Prudential insurance are just a few examples.

But it is the last 30 years that have seen the real explosion in the use of trademarks and logos. The birth of the television age has had a lot to do with this, as has the rapid growth of secondary and service industries. Shipyards, coal-mines and steel strip mills had little need for trademarks and logos, but snack food manufacturers, credit card companies, audio and hi-fi suppliers, computer companies and fast-food chains regard their trademarks and logos as being at the very heart of their businesses.

THE IMPORTANCE OF TRADEMARKS AND LOGOS

In developed economies consumers have an astonishing range of choice: there are, for example, dozens of different car manufacturers, hun-

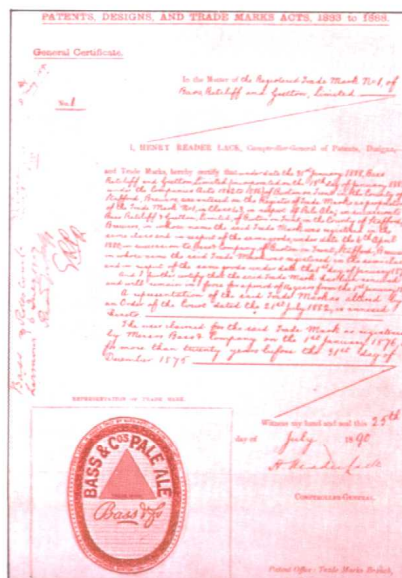


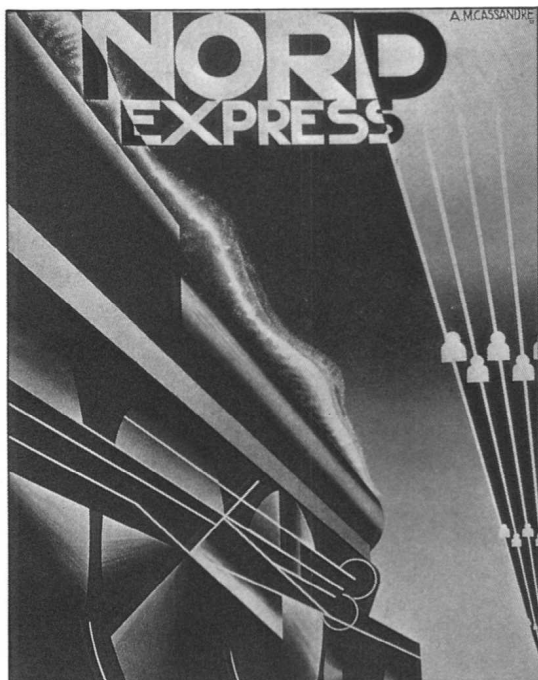
■ Some of the earliest registered trademarks are still in common use today. **Below left** The Bass red triangle was British trademark number 1 in 1876. **Left** Even in Manet's bar at the Folies Bergères of 1882, the Bass logo is clear. **Below** The Quaker man is well into his second century.



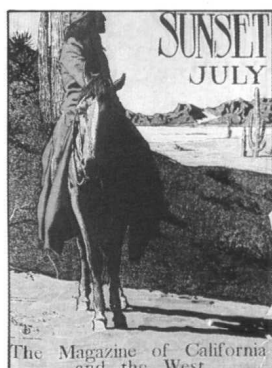
dreds of car models and thousands of different vehicle specifications to choose from. Gone are the days of "any colour you want so long as it's black". This diversity of choice puts great pressure on manufacturers to offer high quality, excellent value and wide availability. Therefore, even though a few products are manufactured to such high standards or offer such outstanding quality or value that competitors find it difficult to compete – Mars Bars and Kellogg's cornflakes, perhaps are examples – few products are shielded from direct competition by patent protection, proprietary know-how or a unique source of supply.

Much of the skill of marketing and branding is therefore concerned with building distinctive and





■ **Left and below left** Poster designs such as that for the 1951 Festival of Britain can afford to be voguish. After all, they are specifically intended for a single event.



differentiated brand personalities for products or services whose characteristics, pricing, distribution and availability are really quite close to each other. Take colas as an example. While there are undoubted differences between, for example, Coca-Cola and Pepsi-Cola and between these two products and the hundreds of other cola brands on the market, in practice the differences are subtle, perhaps even slight. Nevertheless these two brands are able to dominate the worldwide cola market. The power of their bottling and distribution arrangements no doubt plays a part in this, but the main factor is the strength and appeal of the two brands.

But just as brands are valuable assets and potent weapons for their owners, they are also valuable to the consumer. Brands allow the consumer to shop with confidence and they provide a route map through a bewildering variety of

choice. If we wish to purchase petrol we know that the products of a Mobil station are reliable. We do not need to worry that they may be contaminated or overpriced – the Mobil name and logo provide us with an endorsement. It is the same with services; if we stay in a Hilton hotel we do not much have to concern ourselves about whether the restaurant is reliable or the sheets clean or whether it is possible to send a telex – the Hilton name is our guarantee of consistent, reliable facilities and of quality service. The trademark and logo allow us almost subconsciously to make a ready decision when faced with choices.

Trademarks and logos, the means by which organizations encapsulate and distinguish their products or services, therefore serve both their owners as well as the needs of consumers. It is clear too that they provide a potent incentive to their owners to maintain quality.

COLORS OF THE DAY

Thanks to the Chemical Warfare Service G. I. Joe now talks a new battle language—in color.

AN ADVANCE PATROL, OUT OF CONTACT WITH MAIN FORCES, WERE HIDDEN AND THE BOYS'...

...TWO VILLET, ONE YELLOW, I GOT IT! ...OKAY, BOYS, WILL DO?

PERFECT! A GUNBOAT! DON'T HAVE ANY DOUBTS! GETTING THROUGH THERE! NON LET'S GET ON THE MOVE!

NICE GOING! CHARLES, YOU SHOULD HAVE BEEN ON THE MOVE!

THE SAVING IS ALL OUR WE KNOW NOW CHARLES IS A PACK OF CAMELS! NON, CAMELS REALLY HIT THE SPOT!

YOU AND ME—AN PLENTY OF TOP IN THE MANT AREA!

CAMELS SUIT ME TO A T! PLENTY MILD AND PLENTY OF FLAVOR.

YOUR "T-ZONE" AND YOUR CIGARETTE

THE "T-ZONE"—T for taste and T for throat—is the first pressing point of all cigarettes. Only your taste and your throat can tell you which cigarette suits best to you...how to select your brand. On the basis of the experience of millions of smokers, we believe Camels will suggest "T-Zone" to a "T".

CAMELS

The Service First

Army, Navy, Marines, and Coast Guard—wherever they go in their winning of the war, they have first call on CAMELS.

Out of Battledress ... into

MOSS BROS

COVENT GARDEN LONDON

More robust logos adapt well to changing times. **Far left** The Camel logo has, for example, changed little though the positioning and appeal of the brand have evolved constantly. **Left** Even though the clothes have changed, the distinctive type for Moss Bros has been retained.

—millions of gallons of it—is being shipped to fighting fronts all over the world. Our fighting men are getting the cream of the petroleum industry's production—and all they need.

But as long as America is fighting two wars—one in Europe and the other in Asia—home-front gasoline supplies must be limited both as to quantity and quality. Only complete final Victory will bring car owners the Ethyl gasoline they look forward to—the Ethyl that will bring out the top performance of any car.

Ethyl CORPORATION

CHRYSLER BUILDING NEW YORK 17, N. Y.

ETHYL IS A TRADE MARK NAME

IF MY NEIGHBOR OWNS A FELLOW CAN HAVE AND SAVE HIM MONEY, TOO? YOU CAN'T FOOL STEVE--DOUBLE EDGES MEAN DOUBLE ECONOMY?

5 for 25¢

ENJOY BOXING FRIDAYS AT 10PM EST OVER ABC NETWORK. GILLETTE'S CAVALCADE OF SPORTS ALSO AIRS WORLD SERIES AND OTHER CLASSICS YEAR ROUND.

Gillette Company, Boston 6, Mass.

THE NEED FOR STABILITY

The following brands were all UK brand leaders in their categories in 1933:

HOVIS bread
STORK margarine
KELLOGG'S cornflakes
CADBURY'S chocolate
ROWNTREE pastilles
SCHWEPPE'S mixer drinks
BROOKE BOND tea
COLGATE toothpaste
JOHNSON'S floor polish
KODAK film
EVER READY batteries
GILLETTE razors
HOOVER vacuum cleaners

(Source: Saatchi & Saatchi)

All are still brand leaders today.

The following brands were all US brand leaders in their categories in 1933:

SWIFT PREMIUM bacon
EASTMAN KODAK cameras
DEL MONTE canned fruit
WRIGLEY chewing gum
NABISCO biscuits
EVER READY batteries
GOLD MEDAL flour
GILLETTE razors
COCA-COLA soft drink
CAMPBELL'S soup
IVORY soap
LIPTON tea
GOODYEAR tyres

(Source: *Advertising Age*, 19 September 1983, as quoted by Saatchi & Saatchi)

Again, all these brands are still brand leaders today.

It is apparent that brands have the potential for very long life, provided, of course, they are kept in good repair – i.e., guarded against lapses of quality, against counterfeiting, against product obsolescence and so on. While it may have been impossible to keep a brand of buggy whips contemporary and current through into the 20th century no matter how successful the brand was in the 19th, the best brands are potentially long-lived and robust.

The designer of trademarks and logos needs to keep this in mind. As we shall discuss later, it is often tempting to adopt a design style that looks terrific at the time but that can date very quickly. It is also tempting to change or tinker with logos after a few years – one year the trademark is in a box, the next in an oval, then it is green and later an attractive shade of gold.

Although there is no doubt that logo styles need up-dating from time to time – the pert symbolized typist of the 1960s with her piled-up hair and uplift bra can look very dated 20 years later – the designer should resist the urge to tinker unless it is really necessary. It is well recognized in advertising circles that consumers frequently start to notice a poster or a TV commercial only when the advertiser and the ad agency are heartily sick of the campaign. This is true of logos too.

Consumers are also very conservative. It takes a long while to develop the “visual meaning” and the association with a single product or company that you are seeking to establish, even using multi-million dollar promotional budgets. If you wish to modify or update this visual meaning you should do it gently and carefully – just as Mercedes, Shell, Coca-Cola, Westinghouse



■ **Above** Logos can date very quickly unless the designer is careful. The pert typist of the 1960s looks hopelessly out of date in an age of word processors.

JONES THE HEAVY CONSTRUCTION EQUIPMENT

Electric and other owners of leading trademarks and logos have done over the years.

THE NEED FOR DISTINCTIVENESS

One of the key functions of a trademark or logo is to *identify* a particular product, service or company. It follows therefore that the trademark or logo should be distinctive. Curiously, many designers, developers of new products and founders of new companies adopt trademarks and logo styles that are exactly like everyone else's. If all the existing powdered coffees on the market use gold packaging, gold labels and gold logo styles, so too will the new product.

Of course, the designer needs to be sensitive to cultural norms: a jazzy, electronic logo style would look out of place in a funeral parlour. Nonetheless, it is important to seek distinctiveness in trademarks and logos.

THE ROLE OF THE DESIGNER

The designer of trademarks and logos is not a mere draughtsman. In fact, he has to fulfil a number of different roles, especially those of:

- *Strategist* – he has to work out a design strategy for his client.
- *Researcher* – he has to explore and pull together a great deal of diverse information.
- *Creator* – he has to use his creative skills and the data available to him to solve a design problem.

The process of designing a trademark or logo and the specific skills required are as follows:

The Process of Design	Skills Required
Developing a design brief	Conceptual
Gathering information about the client's requirements	Analytical
Developing design concepts or "models"	Modelling/creative
Presenting solutions and justifying them	Technical/interpersonal
Implementing the chosen solution	Technical

■ **Above** A designer needs to be aware of accepted styles. A flowing, convoluted graphic style is inappropriate for a construction equipment company; a more robust logo style is called for.

Types of trademarks and logos

THE DESIGNER OF A NEW TRADEMARK OR LOGO has a wide variety of types of logo style from which to choose. These range from simple graphic representations of the name, possibly adapted from the signature of the founder of the company, to totally abstract symbols that can be used in conjunction with the corporate or product name or on their own. (The triangular device of the National Westminster Bank and the electric flash in a circle of Opel are examples.)

Not all these logo styles work equally well in all situations, however, and an understanding of the various types of logos available and of their applications can be of value to the designer in narrowing down his options.

The Dunhill logo consists of the word "dunhill" in a lowercase, serif font. Above the letters "u", "n", and "i" are three vertical bars of increasing height, creating a stylized, abstract graphic element.

■ **Above and below** The most common type of logo is one consisting of the company's name in a distinctive graphic style without any accompanying symbol or device.

NAME-ONLY LOGOS

In the early days of branded products it was common for the owner of a business to put his signature on his products – he literally applied his mark or brand to his goods. As the business

grew, an actual signature was inevitably superseded by a printed signature, and it became common for manufacturers to place advertisements stating “none genuine without this signature” or “beware imitations – look for the signature”. The signature was an indication of quality, value and origin, and unscrupulous traders would seek to copy it.

Over the years the original signature was frequently developed into a distinctive logo style – as for instance with Harrods, Kellogg's and Boots – or it became an integral part of a product label – as for instance with a number of Scotch whisky and other liquor brands.

In other instances, even if an actual signature was the basis of an early logo style, it has long been discarded. Examples of “contrived” name-only logos include Pirelli and Dunhill.

Name-only logo styles – logo styles that derive their uniqueness exclusively from a name used in a particular graphic style – give an un-

The Yves Saint Laurent logo is a name-only logo. The words "YVES SAINT LAURENT" are written in a large, elegant, serif typeface. The letters are closely spaced, and the overall style is classic and sophisticated.

Kellogg's AVON

Firestone

*Photo Lettering
Incorporated*

XEROX

Harrods

Wilson®

TIFFANY & CO.

BRAUN

Scripto®

equivocal and direct message to the consumer. In an age when the cost of media and of reaching the consumer is becoming ever greater and when the plethora of messages competing for the consumer's attention is growing steadily, a simple, direct message has a lot to commend it.

Name-only logos are, however, normally appropriate only when the name is relatively short and easy to use and when it is adaptable and relatively abstract.

Merrill Lynch, Pierce, Fenner and Smith or National Westminster Bank, for example, would have difficulty using a name-only logo – the names are quite long and, in a sense, unwieldy, and they would, therefore, be difficult to use in many situations. Such names demand either a contracted form or a simple graphic device for situations in which the use of the full name would be inappropriate.

Leica®

■ Many corporate names are the surname of the company's founder and the resultant logo style is often based on his or her distinctive signature. In other instances a contrived name will be given a unique graphic representation.