

Trademark Development (Compositional Techniques of Creating a Trademark)

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Abstract

The purpose of this study is to consider techniques of creating trademarks and examine the main aspects of the composition of combined brand names. Compositional features of logos are considered separately. Various graphic elements of the creation of trademark, and the most common stylistic and compositional techniques for creating trademarks, as well as the use of dominants in logos and brand names are analyzed. The dominant and its location in trademarks are investigated, and the means of highlighting the dominant in trademarks are analyzed. The theme and style are considered as the key concepts of a company's aesthetic strategy.

The purpose of this study is to analyze the creation of composition in the development of trademarks and the role of the dominant. The provisions of the study are of methodological value when choosing compositional techniques of creating trademarks, as well as researching the dominant in trademarks in graphic design.

Key-words: Trademark, Service Mark, Brand Name, Logo, Dominant, Style, Graphic Design, Visual Communication.

1. Introduction

The world is changing and graphic design is changing along with it. New visual communication tools, new trends in graphic design, and the development of technical means require an analysis of the current situation of creating a trademark in communicative design.

Brand development for corporations and enterprises involves the reflection of their goods and services in a single corporate identity and, in particular, the brand name (trademark). Visual identification of a brand is necessary for its recognition on the market and confirmation of its

authenticity. Today, the form of presentation of communication materials has changed and interactive communications are the current trends in graphic design. Rebranding of trademarks often happens according to the requirements of the time. Trademarks are gradually becoming more laconic, minimalistic, and this suggests a clearer compositional solution of the trademark.

The relevance of the research consists in systematizing the material on the topic and methodological applications – for setting project tasks, evaluating work, and developing educational material.

The research aims to study the methods of creating trademarks.

To achieve it, it is necessary to solve the following tasks:

To analyze the compositional and graphic elements and most common style and compositional techniques of creating a trademark;

To establish current trends in brand graphic design.

Brand names are considered as the object of research. The subject of research is the compositional and graphic elements of the creation of the trademark.

Materials for analysis were network resources, albums, design books, and magazines.

2. Methods

The following research methods were used in the work: analysis, synthesis, extrapolation, and bibliographic methods. A study of various sources of information on the topic was carried out. Trends and specifics of designing a brand name in graphic design were considered. Methods of analysis, synthesis, and extrapolation allowed us to identify the main features of the research topic. The analysis of the current design trends associated with the latest technologies in the field of computer graphics was carried out. The structure of the composition of trademarks in its development and the use of the dominant in the graphic design of trademarks were analyzed.

The research was carried out on the brand name as a tool for creating and shaping a communicative visual environment. A comparison method was applied; a conclusion was made about the trends in the development of corporate identity. The synthesis method allowed us to get a general idea of the subject matter. Research methods were abstract and generalized and allowed us to systemize the material for its successful study.

Design does not develop by itself, but together with the surrounding world [4; 5], and new trends in graphic design are constantly emerging [10]. Modern trends in the creation of corporate identity are, first of all, the creation of an individual, unified visual solution for the entire brand, a visual system, where color, typography style, illustrations, patterns, and other visual elements serve as brand identification. The whole system of visual communication of the brand is important. Today, the Internet is one of the most important communication channels that along with social media have introduced brands to consumers. The consumer communicates with the brand interactively; therefore, it is necessary to create a flexible, integral, and possibly transforming trademark, without changing its main function – the function of a brand identifier. At the level of mass communication, a company's logo is synonymous with its brand and the way the trademark is perceived by a consumer is largely determined by its appearance.

A trademark (and a service mark) is an officially accepted term meaning a designation registered in the prescribed form, designed to distinguish goods (services) of some legal entities or individuals from others. Synonyms for the term trademark are corporate logo, hallmark, and emblem [3].

Initially, personal marks of medieval artisans or manufactories allowed to distinguish some goods and services from similar ones of other manufacturers, and the first trademarks appeared in the middle of the 19th century. The oldest trademarks are Maxwell House (since 1873), Kodak (since 1888), Mercedes (since 1890), and Coca-Cola (since 1896). Back then, subject compositions were often used as trademarks. The trademarks resembled greatly reduced illustrations and had a lot of details. Now, due to tradition, detailed trademarks are used in tea and alcohol production, although in general, the trademark is very minimalistic.

Theme and style are the key concepts of the aesthetic strategy of the company. The combination of various aesthetic elements gives rise to a style that reflects the specifics of the company, builds its image, and is the basis for building a corporate identity [12]. The manner of creating a trademark should be unified, that is, there must be a unified graphic solution. It should attract attention, convey positive emotions, catch a person's interest with something, and evoke certain emotions in them. Moreover, it should convey to the consumer the image of the company and the specifics of its type of activity [2].

Stylistically, all elements of the trademark must match each other as the style plays a major role in the aesthetic concept. The basic visual elements of a style are color, shape, lines, pattern, and

texture. Style solutions and themes are the central elements of the company's image. The unity of the image is a trademark of an effective trademark. New visual means of communication presuppose the moment of communication with the consumer, trademarks become interactive as they are in motion on the screens of users' technical means, and this is the current specificity of trademarks. A trademark is a visual image designed to identify a product or company in the mind of the buyer.

A trademark must: reflect the character of the brand; represent a complete element; scale well, if necessary, be interactive; do not lose informative qualities when transferring to black and white (printing in 1 or 2 colors, fax, newspaper layout, or foil stamping).

The creation of the trademark is associated with the layout, and interaction of all elements of the trademark with each other. The main components of a combined brand name are shape, color, text, and slogan (optional).

The consistency of building a trademark is seen when using a modular grid, where the direction of movement of the creation lines, the proportionality of parts, their co-scale, and graphic plastic are checked. When designing a trademark, it is advisable to try to visually inscribe the trademark into a geometric figure (triangle, square, or rectangle) to check the trademark for completeness, so that it does not "fall apart".

If the font is the only element of the mark, then such a trademark is a logo, most of the trademarks are logos. When creating a logo, the number of letters in a company name is very important. The designer can offer options for naming that significantly reduce the number of letters in the name, for example, take only the first letters in words. The number of letters in a company name should not exceed seven because more letters are harder to arrange.

A logo is a set of text in the selected typeface. Decorative (display) fonts are used. The choice of the font should correspond to the character of the company. The text is typed in either uppercase or lowercase letters. Changing one letter in the logo makes it different from others and it immediately becomes more noticeable, that is, the dominant in the logo. One can change the letter by size, color, uppercase next to lowercase, or by using a letter in a different font. Most often, the first letter is changed. When two letters merge into one, a dominant in the logo is also formed. Hatching or stroking the letter will also make it stand out from the others. Letter spacing (tracking) changes the perception of the logo, the angle of rotation of the letters, and an increase or shift up or down of one or two adjacent letters relative to the baseline will set them apart from the total mass. Thus, they will create a dominant in the trademark. A letter, enclosed inside some geometric figure, in a frame, as a

rule, of the correct form will dominate. Most often, the first letter is highlighted in the logo, the second, if the number of letters in the trademark is small and odd, one can select the central one, while the logo should be symmetrical. One can highlight the penultimate letter; it is not recommended to focus on the last letter of the logo. Various stylizations of the letter in logos up to their transformation into a pictorial element makes it the main one in the perception of the trademark. The dominant feature can be a combination of decorative graphics in the font element. Negative space (counterform) is often played out in the intraletter space. The contrast of the fonts used (when using several in one character) is often used in logos, where the font that is better read will stand out. Clear and compact writing of the logo sign leads to the integrity of the perception of the trademark, with a minimum number of signs. Its staticity and stability are emphasized by the compact placement of the letters of the logo, clear geometry, and, most often, the vertical structure of the letters themselves. The logo should be perceived as a whole, at once, as a single block; for this, the tracking between letters is reduced. The color of the font and background should be contrasting, while the font is easier to read and understand. Currently, black is the color of the logo. This gives meaning and strength to the name of the company. Black achromatic color will give way to chromatic colors and will not become dominant if any element is highlighted in black font, this element in the logo will be dominant [8].

The use of lettering and calligraphy in logos allows to come up with something special, new, and unique, create a dominant by original writing of font elements. When developing an identity for establishments such as cafes, restaurants, and hotels, this trend is among the leaders in popularity and efficiency [6]. The composition can be based on the selection of a background element under a specific letter or part of the letters of the trademark in the form of lines, spots, various graphic techniques, and the outlining of part of the letters or the whole word.

When creating a brand name, a system of classification of trademarks is used. The generally recognized and most complete classification is given by the founder of semiotics, Charles Peirce in the second half of the 19th century. He identified three basic types of trademarks in semiotics:

- 1) icon (or icon signs, sometimes they are called likeness, semblance);
- 2) index (index signs, or evidence signs);
- 3) symbol (symbolic signs, natural or conventional signs).

Most often, designers use icon and index signs. Icons are realistic or stylized images of people, objects, animals, various abstract figures and lines, ornaments, or a combination of the above elements. Index is various abstract images that evoke certain associations and images.

The image and the font must have the same character and agree in style. In this case, the image in relation to the font will always have a dominant character.

To start working on a trademark, first of all, it is necessary to search for an image and a graphic language. The image must support the idea of the company [11]. When creating a brand, companies attach great importance to symbolism. Successfully chosen symbols demonstrate the company, are easy to remember, and are its identification mark. Symbolism is an integral part of a brand name as it affects sensory perception, evokes certain ideas associated with the company's products, reflects the image, specificity, and characterizes it. Those companies that have created a memorable image are successful.

The whole composition of the trademark should be harmonious, and, as a rule, it is rather laconic. Symmetry, presence of angles and sharp shapes, proportionality and size of parts of the trademark, as well as its parameters are considered when designing. The presence of angles characterizes objects with a masculine side, where dynamics, pressure, movement, sharpness are prevailing, in contrast to the female rounded forms with its harmony. Symmetry gives the forms order and solidity. Sometimes partial asymmetry is a good solution. By playing with the size of the elements of the trademark, one can achieve sublimity, express fragility and power, contrast, and dynamics. The thin lines of the drawing and font add elegance to the trademark. Ordinary geometric shapes, like an oval and a square, are perceived much faster and are better remembered than complex and irregular ones. Several geometric shapes are often used in the design of a trademark. The shapes of the lines in the trademark must correspond to the lines of the main and additional strokes in the logo. Horizontal and vertical lines most often evoke associations with calmness and clarity, and curved ones – grace and ease. Today, striving for minimalism and simplification of the form is relevant. David Airey in his book *Logo and Corporate Identity. Designer's Guide* wrote: "In addition, simplicity makes it easier to recognize your logo, thereby increasing its chances of longevity, independence from the trends of the times. Think of the logos of large corporations like Mitsubishi, Samsung, FedEx, BBC, etc. They are simple and therefore recognizable".

Flat design in the trademark is a clear, simple, and neat graphic composition that makes the viewer feel comfortable, and is simple and understandable. Various textures, gradients, and patterns

are used in the creation of the trademark, sometimes a complex pattern, despite the general tendency towards simplification and popularity of simple and laconic trends. Line art trademarks represent a graphic or text-graphic composition, in whole or in part, created using a continuous line. Stencil typography is also used in sign design. trademarks can be created using such graphic techniques as microlines or pasta bends. The line in the trademark is either narrowing or widening, creating an interesting effect. The use of negative space in the trademark is quite popular, since it contains a certain graphic rebus. John T. Drew and Sarah A. Meyer wrote in their book *Color Management*: “Rule number one: visibility from any distance. Once the stamp is fully developed, print the logo at a reduced size, all anatomical parts of the stamp should be clearly visible at half an inch. If it can be reduced to half an inch or less, it will be visible from any distance” [1, p. 198].

The specificity of the means of expression for the dominant of trademarks is associated with the requirements of effective communication. The use of the dominant in the trademark will make it more integral, determine the fixation of the consumer’s gaze, and help a clearer and faster perception of the trademark. The dominant is the compositional center; it is the allocation of the main semantic center and the structural graphic center in the object. The semantic center is the starting point and the main thing. The perception of a graphic object begins with the dominant, while it is perceived emotionally, without hesitation or analyzing, as it attracts attention at first glance. The semantic center in the trademark must coincide with the visual center. Using color, highlight with texture, shape, etc. dominant connects all the elements of the trademark, thereby ensuring one of the main features of the composition – integrity and unity. The dominant is located closer to the geometric center of the trademark, at the active points. The composition center may not coincide with the geometric center. The dominant feature of the trademark will also be the concentration of elements in one place and dispersion in others, an increase or decrease in the size of one of the elements in the composition. Negative space is also played into a dominant. Two compositional centers are possible, but one of them should be the main (dominant), and the other less important (subdominant). The most important dominant feature of a brand name is visual interest. If a person is present in the trademark, then they will be the dominant of the trademark. The face dominates the body and the most expressive in the face is the eyes. Animals will also be of visual interest in the trademark, and therefore dominant. The pictorial element attracts more attention than abstraction and will draw all attention to itself. If we talk about brand blocking, then the dominant feature will be the brand name –

the pictorial element. A unique graphic element – the brand name will attract all attention and automatically become the dominant.

The index sign is essentially a formal composition. The trademark is abstract and does not evoke subject associations. When designing an index sign, the simplest geometric shapes are used: a circle, a square, a triangle, etc. based on the basic structural diagram. An image obtained from simple geometric shapes can be massive, or graceful, closed, or open, static or dynamic, but at the same time, all parts of the composition are combined into a single whole. The similarity of elements in shape, texture, size, as well as their location relatively close to each other, unites the elements of the trademark into a single form. E. Ruder wrote: “In contrasting opposites, the overall impression of wholeness should be preserved. An excessively sharp contrast, such as light and dark, or large and small, can give one of the elements such an advantage that its balance with the antipode is disturbed, or lost altogether” [7, p. 132]. In abstract geometric forms, compositionally significant elements need to be structured and highlighted. There must be a clear system for creating the trademark with the proportionality of all parts. The presence of a dominant gives the trademark individuality and visual activity. One can highlight individual fragments as more active with the help of color and shape. In the trademark, the absence of congestion is important. From the point of view of perception, a laconic sign is more aesthetic, perceived faster, easier to remember, an abstract sign does not tell, it hints, requires the work of thought, figurative thinking. Such a composition is a trademark, a call to action.

Color is associated with the character of the company, it is visual information that is stored in the mind of the consumer. The stricter and more elite a company, its products or services, the fewer colors in its brand name. It is better to use an odd number of colors, up to seven. The main corporate colors are used in the trademark itself. A successful combination of colors can become a part of the corporate identity and successfully work for the company’s image for many years. The color scheme should correspond to the nature of the company and its activities [9]. Colorful trademarks are not memorable and sometimes even irritate the eye. In addition, with an abundance of colors, it is difficult to achieve the desired sense of harmony and balance. In a good sign, the number of colors usually does not exceed two, but even here one should not forget about the ratio of colors to each other. Color speaks about the company, its activities, the nature of the work, it should emphasize the individuality of the company. It can be used to highlight the most significant element of the trademark, i.e. its dominant.

Slogan (corporate slogan) is the ideological link of the company that contains the main meaning of the company. This advertising constant is concise and meaningful. The original motto emphasizes the specificity and features of the company's concept. When creating a slogan, the characteristics of the audience and clientele to which it is directed are considered. Usually, it is located below the logo and is included in a single corporate block. However, in a system of the brand name, logo, and slogan, it will not be the dominant.

3. Conclusion

This study touched upon the compositional issues of building trademarks related to the content, nature, and purpose of marks. The analysis of the most common compositional techniques for creating a trademark and options for using the dominant in logos and brand names was carried out. The roles of the dominant and its location in the trademarks were investigated, and the means of highlighting the dominant were listed. The theme and style were considered as the key points of the aesthetic strategy of the company.

This study analyzed the current compositional techniques of creating trademarks for the practice of modern graphic design. The questions of the application of the laws of composition in the creation of trademarks in graphic design were investigated.

The provisions of the study are of methodological value for the application of compositional techniques in the practice of creating a trademark and in particular its dominant.

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