What constitutes a good trademark?

**First**—Common and familiar forms do not usually make good trademarks, for they lack distinctiveness. For example, the crescent, the star, the diamond, the heart, the oval, the lozenge—Common and familiar forms do not usually make good trademarks. Also one should be extremely careful not to use names, words, or letters which may be meaningless, absurd or unpronounceable. Names and words which refer to things which have only a temporary significance, names or words which are too large, or which are wide. A "tall" trademark is often difficult to fit into many styles of lettering and kinds of typefaces. Therefore, the best trademark will be one which can be remembered and comprehended at a glance. As they lack simplicity, they lack clarity. A good symbol also works well in color and black and white. A "blur" trademark becomes boring or annoying, the symbol in question is not a trademark.

**Second**—A good trademark must reproduce well in different sizes. If it is effective at a small scale, chances are that it will eventually become unfashionable. Changes in size, in color, or in any other recurring image becomes superfluous: complementary typographies and secondary images, which become a blur of lines, tones, and type. If the symbol becomes a part of the public domain, it is hard to make a mark of any considerable importance. The symbol representing the date has no reference in this, while the symbol of the letter "l" is an example of a trademark which becomes a part of the public domain.

**Third**—If one is anxious to acquire legal title to a trademark, the third is not to be taken lightly. A trademark is the technique by which entrepreneurs and organizations, associations and institutions should be protected by law against unfair competition.

**Fourth**—Trademark symbols and devices or devises do not make good trademarks, because they can soon be comprehended as a whole. As they lack simplicity they lack design.

**Fifth**—A good trademark will not depend upon any color arrangement or design. It is a fact, however, that the necessary conditions for a good trademark will be: (1) that it is in the simplicity of its syntax, univocidad, low ambiguity of meaning, easy identification. (2) Readability: it must be legible, and it must be of such a magnitude that it can be read at a distance. (3) Versatility: it must be adaptable to a variety of uses and must be capable of being adapted to various surface conditions. (4) Sufficiency. It must not include visual or linguistic elements that may be inappropriate for the use intended or for the conditions in which it is to be used. (5) Semantic compatibility: the symbol must be capable of being interpreted in a variety of ways, making it versatile and adaptable to a variety of conditions.

**Sixth**—The trademark is a symbol or device as simple as it is wide. It must also be strong enough to stand out as an advertising message. A newspaper page, when owned as a whole is strong enough to stand out as an advertising message. A newspaper page, when owned as a whole is containing several pages of advertising, will be more difficult to read and to be comprehended at a glance. A "blur" trademark becomes boring or annoying, the symbol in question is not a trademark.

**Seventh**—If the trademark is a symbol or device as wide as it is simple, it must be protected against unfair competition. Any other recurring image becomes superfluous: complementary typographies and secondary images, which become a blur of lines, tones, and type. If the symbol becomes a part of the public domain, it is hard to make a mark of any considerable importance. The symbol representing the date has no reference in this, while the symbol of the letter "l" is an example of a trademark which becomes a part of the public domain.

**Eighth**—The trademark is a symbol or device as simple as it is wide. It must also be strong enough to stand out as an advertising message. A newspaper page, when owned as a whole is containing several pages of advertising, will be more difficult to read and to be comprehended at a glance. A "blur" trademark becomes boring or annoying, the symbol in question is not a trademark.

**Ninth**—If the trademark is a symbol or device as wide as it is simple, it must be protected against unfair competition. Any other recurring image becomes superfluous: complementary typographies and secondary images, which become a blur of lines, tones, and type. If the symbol becomes a part of the public domain, it is hard to make a mark of any considerable importance. The symbol representing the date has no reference in this, while the symbol of the letter "l" is an example of a trademark which becomes a part of the public domain.

**Tenth**—Since the trademark is a symbol or device as simple as it is wide, it must be protected against unfair competition. Any other recurring image becomes superfluous: complementary typographies and secondary images, which become a blur of lines, tones, and type. If the symbol becomes a part of the public domain, it is hard to make a mark of any considerable importance. The symbol representing the date has no reference in this, while the symbol of the letter "l" is an example of a trademark which becomes a part of the public domain.

**Eleventh**—The trademark is a symbol or device as wide as it is simple. It must also be strong enough to stand out as an advertising message. A newspaper page, when owned as a whole is containing several pages of advertising, will be more difficult to read and to be comprehended at a glance. A "blur" trademark becomes boring or annoying, the symbol in question is not a trademark.

**Twelfth**—The trademark is a symbol or device as simple as it is wide. It must also be strong enough to stand out as an advertising message. A newspaper page, when owned as a whole is containing several pages of advertising, will be more difficult to read and to be comprehended at a glance. A "blur" trademark becomes boring or annoying, the symbol in question is not a trademark.

**Thirteenth**—The trademark is a symbol or device as wide as it is simple. It must also be strong enough to stand out as an advertising message. A newspaper page, when owned as a whole is containing several pages of advertising, will be more difficult to read and to be comprehended at a glance. A "blur" trademark becomes boring or annoying, the symbol in question is not a trademark.

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**Twenty-first**—The trademark is a symbol or device as wide as it is simple. It must also be strong enough to stand out as an advertising message. A newspaper page, when owned as a whole is containing several pages of advertising, will be more difficult to read and to be comprehended at a glance. A "blur" trademark becomes boring or annoying, the symbol in question is not a trademark.
Figure 2.7.a. 10 Decalogues of principles and parameters to be considered in the process of designing trademarks.
Figure 2.7.b. 10 Decalogues of principles and parameters to be considered in the process of designing trademarks:

1. Interview your client: the last thing you want is to have to tell them their logo is going to take 20 different versions to lay flat or the design isn’t worth their client guide.

2. A logo doesn’t need to show what a company does: a logo is a way for the brand to communicate with a market and when you design for a client you should understand the market you are designing for.

3. Expect the unexpected: while designing a logo always try to think of the logo in light of the client and its application.

4. A logo’s client needs it should be simple: a logo is too often created with multiple colors and too many shapes that lead to a lack of clarity.

5. A logo doesn’t need to show what a company does: a logo is a way for the brand to communicate with a market and when you design for a client you should understand the market you are designing for.

6. Leave trends to the fashion industry: trends come and go in the fashion industry but in the world of logo design it is best to avoid trends.

7. There’s nothing wrong with using clichés: using a cliché can sometimes add to a logo’s meaning.

8. Logos with a Sense of Humor: it is important that logos can evoke a sense of humor.

9. The Human Element: it is important that logos can evoke a sense of humor.

10. Programs That Stand Out: programs that stand out are programs that are different.

11. Timelessness: logos should stand the test of time.

12. Programs Confidence: programs that stand out are programs that are different.

13. Standing for Something: it is important that logos can stand for more than just a company.

14. Building toward Something: it is important that logos can stand for more than just a company.

15. Logos with a Sense of Humor: it is important that logos can evoke a sense of humor.

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98. Standing for Something: it is important that logos can stand for more than just a company.

99. Building toward Something: it is important that logos can stand for more than just a company.

100. Keep it Simple: simplicity is key in logo design.
Figure 2.7. b. 10 Decalogues of principles and parameters to be considered in the process of designing trademarks.