

Logo presentation for Manitoba Hydro

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by

Keith Brammall, Display Specialist, Promotional Services, 1969.



Identification marks have probably existed for as long as there  
have been traders and merchants. In Britain, merchant's marks can be traced  
back to the end of the thirteenth century, although these followed only a  
century or so after the use of marks including weavers' marks, goldsmiths'  
marks, bookbinders' and printers' marks. The requirements for these were  
very similar to those of our own day: simplicity of rendering, legibility  
and the greatest value. Many of these early marks were based on a  
small heraldic device, with the remainder of the design elements attached  
to it. It would seem quite likely that this arose through  
the practical requirements of representing the mark on the wide decks of  
the printing press or the limited area for branding on wood or hide.

Although these early marks were made of these marks, it is  
clear from the fact that are made of these marks, which showed that some form of  
marking was used. The available evidence points to this being an  
marking through the well organized craft guilds. This was certainly

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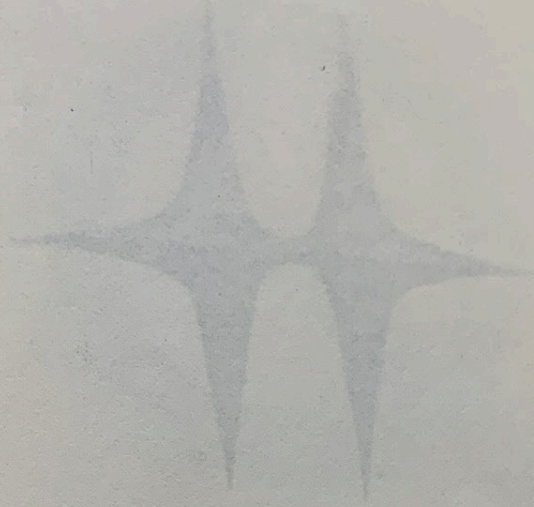
During the nineteenth century and early days of this century  
several new forms of mark were invented as lines of heraldic characters  
were built up of lines, perhaps the founders of the mark, namely  
usually consisting of the fraktur initials of the maker, justified over a  
Identification marks have probably existed for as long as there  
have been traders and merchants. In Britain, merchant's marks can be traced  
back to the end of the thirteenth century; although these formed only a  
small part of a much wider use of marks including masons' marks, goldsmiths'  
marks, paper makers' and printers' marks. The requirements for these were  
closely similar to those of our own day: simplicity of rendering, legibility  
and good recognition value. Many of these early marks were based on a  
central vertical stroke, with the remainder of the design elements attached  
to or stemming from it. It would seem quite likely that this arose through  
such technical requirements of reproducing the mark as the wire deckle of  
the watermark in paper or the heated iron for branding on wood or hide.

Although close similarities exist in many of these marks, it is  
rare to find two that are quite the same, which suggest that some form of  
registration took place. The available evidence points to this being on a  
local scale through the well organized crafts guilds. This was certainly  
the case with the goldsmiths and pewterers, and records exist of registers  
of cattle brands and even swan marks.

During the nineteenth century and early years of this century several new forms of mark were involved as large industrial enterprises were built up. Of these, perhaps the founders mark was the most common, usually consisting of the founders initials or signature modified over a period of time by the requirements of the new methods of reproduction. The heraldic mark was widely used, occasionally derived from the founders family crest, but more often from an attempt to confer respectability on a commercial venture. This heraldic treatment eventually became the password of dignity and respectability and in many countries had a disastrous effect on the commissioning of new marks during the earlier part of this century.

The other type of mark which had a great popularity was a representation of the factory or works - usually a minutely drawn aerial views. These had a tremendous fascination for their sponsors and could form a subject in themselves, many of these marks are still in use today.

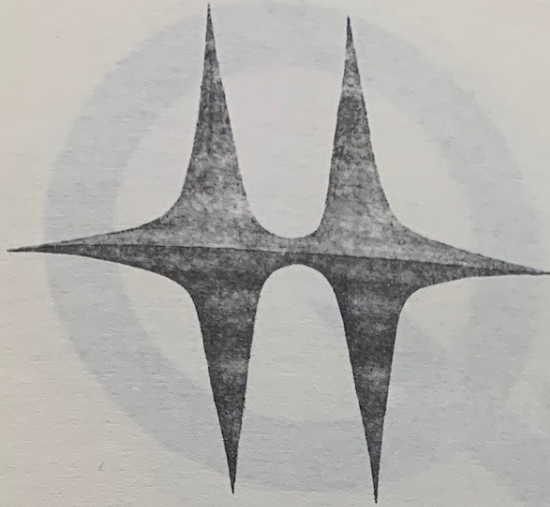
It is very interesting to observe that a few of the present day marks still draw upon valid traditional symbols. Religious symbolism is the most obvious, but the use of the caduceus symbol in medicine is another example. This symbol of the snake twined around a staff can be traced from the Egyptians to the Greek God Hermes and was carried over to Asklepios the Greco-Roman God of medicine.



The past ten years have produced some of the finest trademark designs yet seen and the standard appears to be rising.

Perhaps the first thing in talking about trademarks, however, is to define our meaning, as there are a confusing number of terms in general use which are often used synonymously.

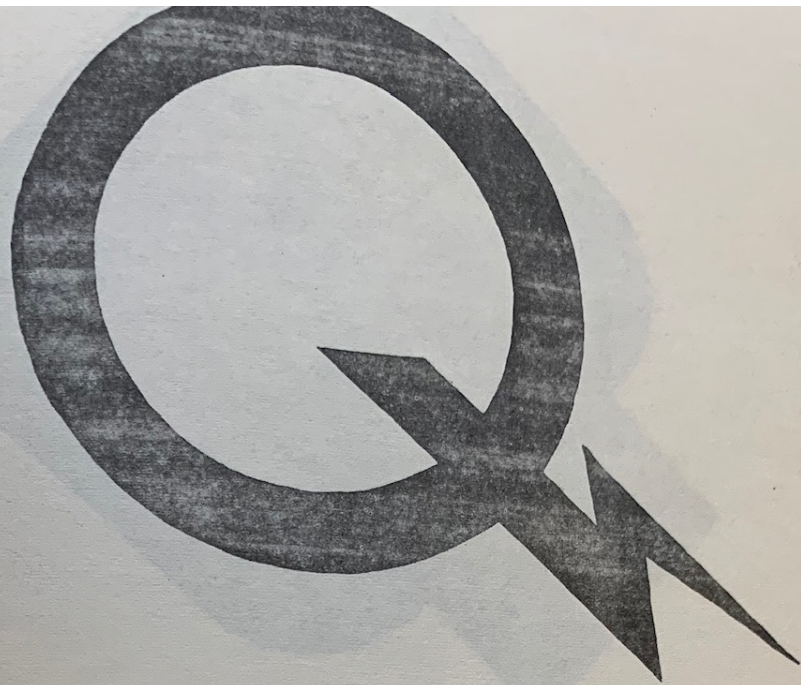
A trade name is a name or title used to identify a business rather than any commodity the business may produce or sell. A brand name, on the other hand, is a mark or term, a symbol or design, or a combination of these elements, used to identify a specific product and distinguish it from others. A brand name, if properly used and provided it is not merely descriptive of the product, usually serves as a trade mark for the product. A logo is a graphic representation intended to identify a specific product, a service or an organization. A logo is a standard way to letter or set in type a trade name. It's the manner in which the name appears in print, its design, type-size and style. Thus the design of the new symbol, without the name, is called logo.



In the hustle of today, a slogan or logo is an effective, concise means to make people grasp difficult technological concepts. We have to deal with a go-go generation. More than half of our population is less than 30 years old. To create a new image many companies change their name and logo to suit the needs and tastes of the new generation.

Examples of newly introduced logos are those of:

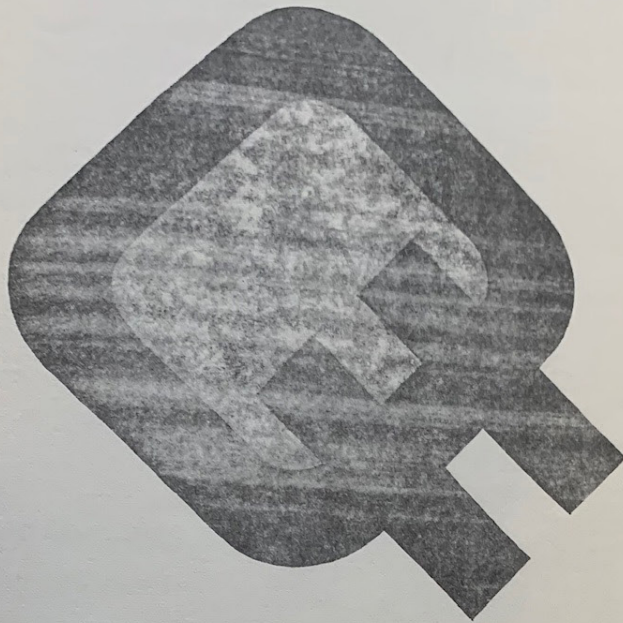
British Columbia, Quebec, and Ontario Hydro



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It is being increasingly realized that the symbol of a company or organization is the simplest way to which the organization can give graphic expression and substance to its activities, attitude, and policies and to the one single factor which can unify all its products and distributive operations. While the decision to adopt a logo is a long one, the creation of a graphic and valid mark can be a short one in many ways.

The symbolizing of a company is a part of the logo design. A good trademark can express any thing. In the hustle of today, a slogan or logo is an effective, concise means to make people grasp difficult technological concepts. We have to deal with a go-go generation. More than half of our population is less than 30 years old. To create a new image many companies change their name and logo to suit the needs and tastes of the new generation.

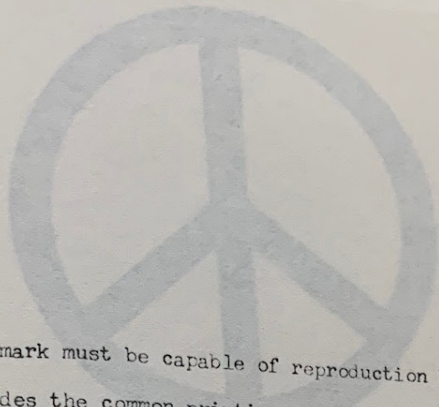
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The trademark must be capable of reproduction by a number of processes. Besides the common printing method, one must have in mind the possibility of being reproduced in, woven, embossed or other forms, and the fact of these processes will take account of the final treatment of the mark.

It is being increasingly realised that the adoption of a mark by an organization is the simplest way in which the organization can give graphic expression and cohesion to its activities, products, and services and is the one single factor which can unify all its promotional and distributive operations. Whilst the decision to adopt a mark is a simple one, the creation of a memorable and valid mark can be far from simple involving many factors.

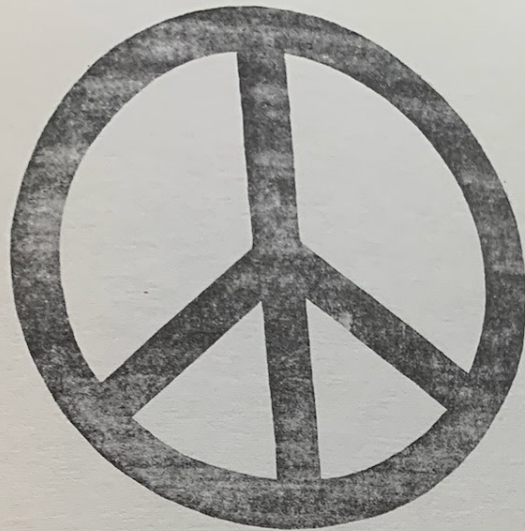
The synchronising of idea and image is at the heart of a successful design. A good trademark can express many things: energy, efficiency, precision, co-operation, but if it is to exert its fullest effect, it should concentrate on the one essential facet of the problem.

As to the nature of the idea which is taken as the starting point, it is often more important to suggest the character of an organization than to show its products. In the case of Manitoba Hydro I think it necessary to suggest by graphic means such qualities as cleanliness, reliability, safety, efficiency, comfort and distinction.



The trademark must be capable of reproduction by a variety of processes. Besides the common printing techniques some marks have to be capable of being reproduced in, woven, enamelled or moulded forms, and each of these processes will make demands on the final treatment of the design. In designing a work which will be televised, for instance, particular attention must be paid to the interference pattern created by the horizontal scanning lines of the camera. The reproduction process therefore, whether it be stencilling or neon lighting, will have a strong influence on the design itself.

A trademark must not date. This is a difficult requirement because it is hard to identify the 'dateable' elements in a design at the time of its creation; but the design should avoid fashionable clichés and the representation of objects or processes which are likely to be superseded in the future. This is one of the difficulties in designing a mark for, say, an airline, where the means of transport and also propulsive power are steadily changing. Walter Herdeg summed up this requirement perfectly when he said, 'A firm and its registered trademark may well be old, for age shows that they have stood the test of time; but a trademark that is out-of-date is, in both senses of the word, a bad sign'.

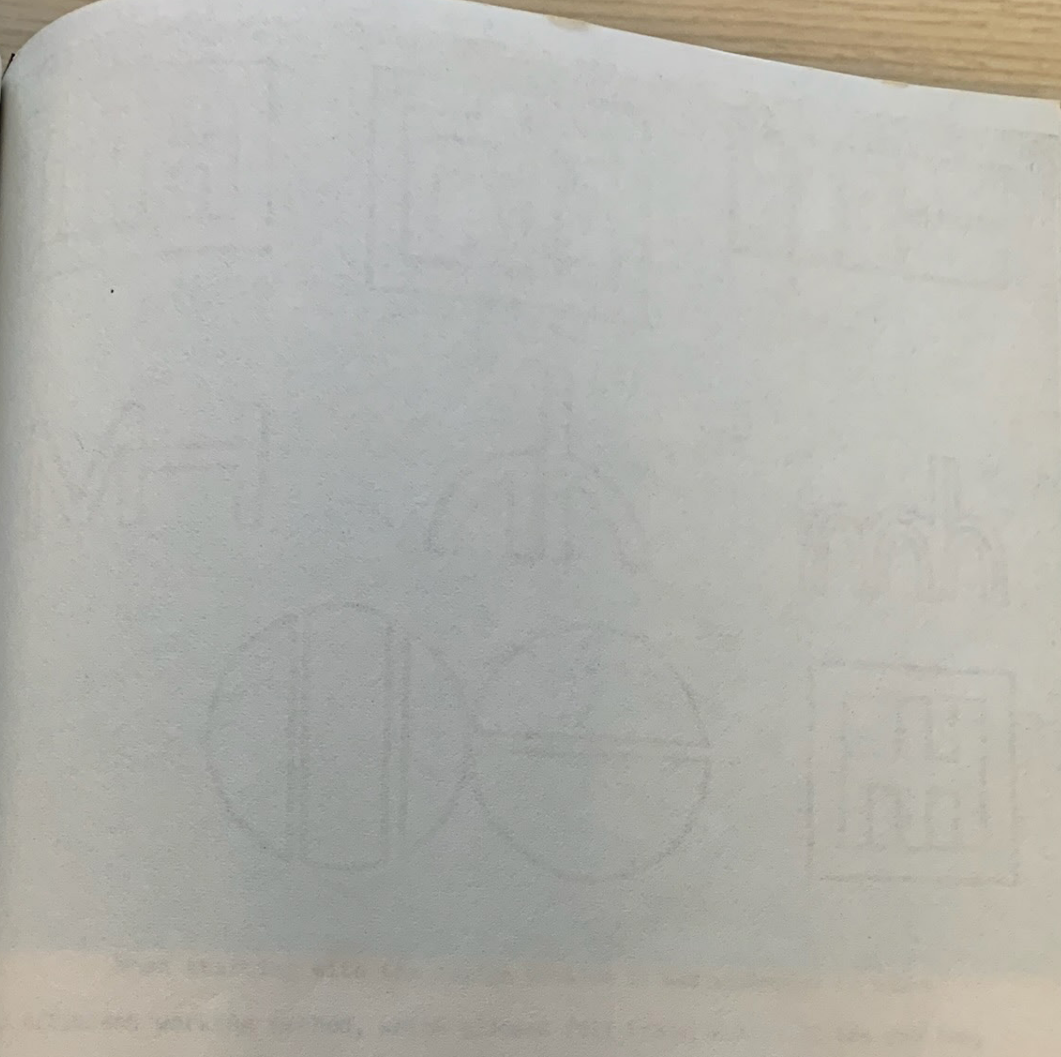


Some trademarks are of interest for their methods of application. Perhaps the most ubiquitous mark in recent years has been the C.N.D. symbol which has lent itself to a great many forms of application, ranging from white-washing on walls to drawing on muddy windscreens of cars. It has also been used in several elegantly drawn versions on posters and publicity. Whatever one's political affiliations, one must concede that this mark meets all the requirements of its sponsor in a memorable way. It is also easy to memorize (essential if it is to have mass use), and impossible to confuse however poorly rendered.

Trademark designs are still thought of as being essentially black-and-white designs, and it is true that for newspaper reproduction and moulding processes they must be capable of reproduction in one colour; but with the increase of colour reproduction and especially the advent of colour television multi-colour designs are going to have considerable importance.

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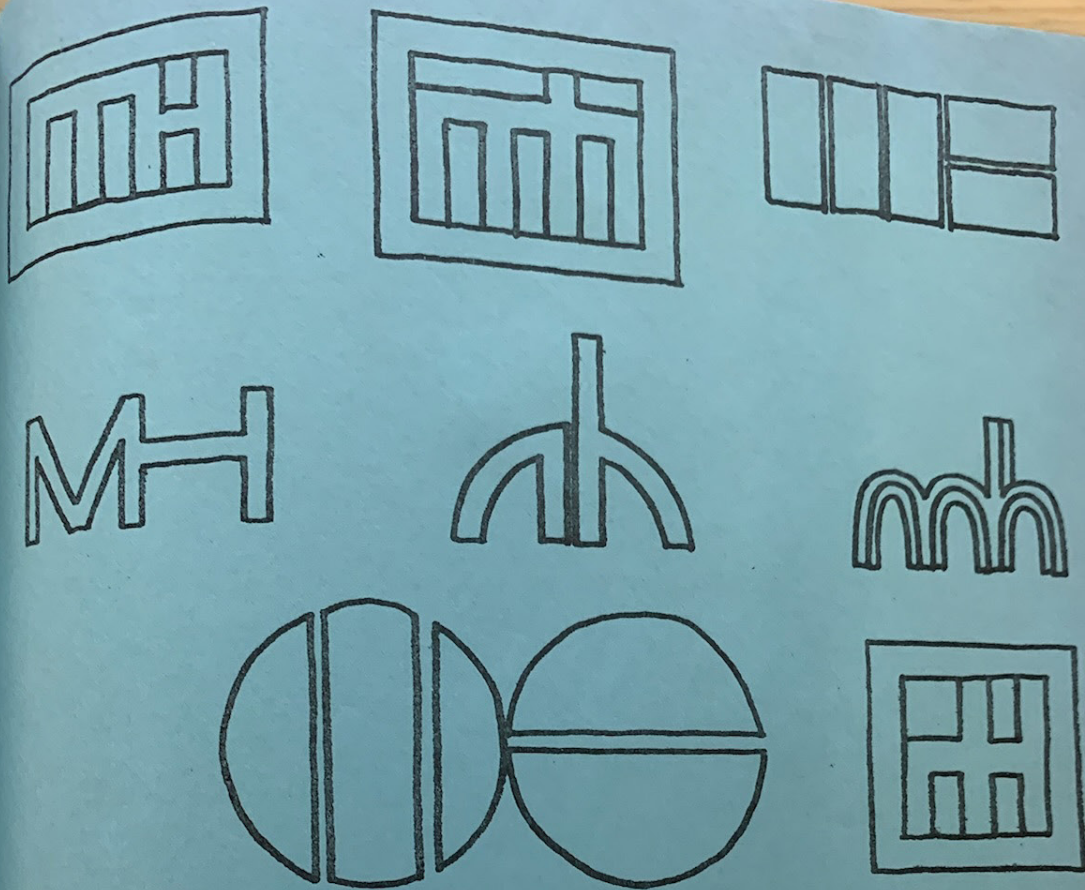
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Wording if any, should be kept to a minimum.

Type face used should be standardized. Wherever and whenever  
the name Manitoba Hydro is used it must be in the specified type,  
whatever the pt. size.                      suggested type                      New Has Grotisque Medium.

Along with the use of the logo on transportation, signs, letterhead,  
advertising and pamphlets and the standard type face this would give us  
the one thing that is needed the most a modern image consisting of a complete  
housestyle.



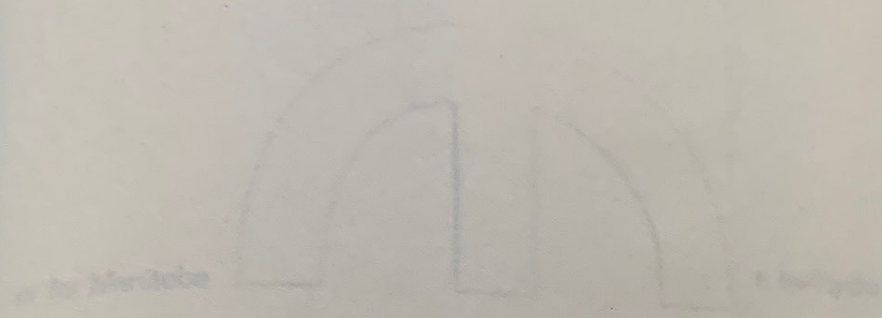
When starting with the design problem it was essential to adopt an efficient working method, which allowed full investigation of the problem, then assessment, and finally the solution was made.

Discussion were held with public relations, reproduction and other sources of information relevant to the problem.

Sketches were then made followed by a re-assessment of the brief.

It was at this point that a decision on the final solution took place; this being carried through to the final design stage, and completion.

In all the project from assessment of the design problem to the completed solution took a period of six months broken time.



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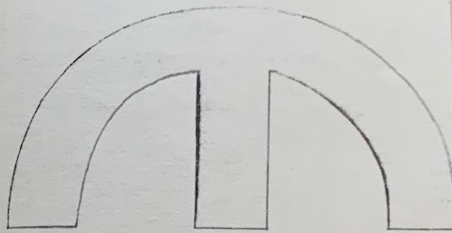
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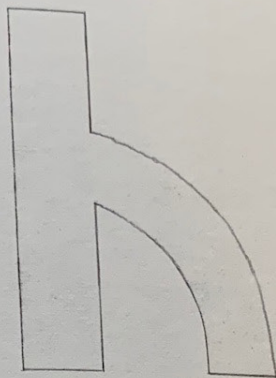
m for Manitoba



for Hydro

In order to capture the character required for the Manitoba Hydro logo, perfect, well balanced, shapes were used. Circular and straight lines in good proportion suggest the required qualities.

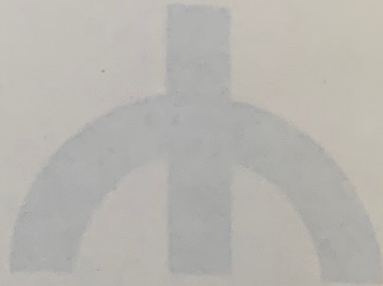
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h for Hydro

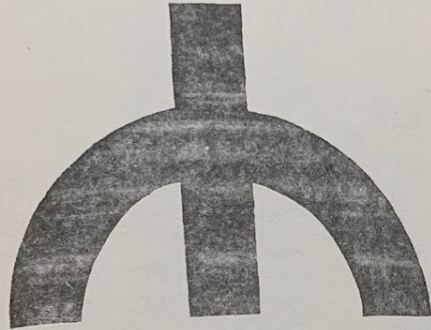
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The final acceptance of a logo by management will not mean that Manitoba Hydro will have a complete housestyle.

Further and more extensive work will have to be done in much greater detail and a further presentation made on where and where not the logo be used and in what proportion and layout.

Each of these aspects are just as important as the initial design of the logo, for a good logo and bad layout are just as bad as no logo at all.

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