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Martial arts logos: A cross-cultural study of vernacular design
功夫標幟之通俗設計的跨文化研究與初探

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To Dr. Elana Chipman, for all her help and support

Abstract

The thesis is a study of the design characteristics of martial arts schools' logos. The data was gathered from 51 martial arts schools around the world, and an identical amount of designer's logo that served as a control group.

The researcher proved that as a group, martial arts' logos portray unique characteristics: the majority of the logos communicate complex ideas that are connected to the martial art style's philosophy and historical roots; most of the logos are designed by the teachers or people connected to the style, and most of the designers are non-professionals; and although the majority of logos depict original images as their main graphic element, a great number of them combine traditional symbols.

She applied semiotics, taxonomy and affectivity classes to analyse the logos and identified common qualities that characterised their design. She discovered that iconic, descriptive marks, high on representative and active qualities were prominent in portraying a style's characteristics movement, whereas symbolic, non-figurative marks, high on representative and abstract qualities, were usually employed to express philosophical ideas.

After comparing and analysing the results of the three classes, and following the conclusions, the researcher designed four martial arts logos and applied them to a variety of applications.

摘要

本論文旨在武術學校的標誌之設計表徵，數據文獻包含了全世界共 51 所的武術學校，其中設定了相同數量的設計師 logo 作品為對照組。筆者歸納出團體中的武術標誌具有幾點特徵：多數的標誌符號與其武術類別思想及歷史根源有複雜的關係，而多數標誌皆是由師家或是與其類別有關聯的人設計，並非專業設計師。此外，這些標誌雖然以其原創構圖為主要視覺設計元素，大部份也都結合了傳統符號的概念。

筆者採用了符號學、分類學、效果層次等理論，試分析出這些標誌，並確認其設計特徵的共同內涵。筆者進而發現在肖像式及敘述式符號，具有代表性及活潑內涵者，通常展現出某一個武術類別顯而易見的動作招式。相對的，象徵式或非象徵式的符號，具有代表性及抽象內涵者，通常被用於傳達其思想概念。筆者從這三種理論比較及分析後得此結論，進而設計出四種武術標誌，並實際應用得宜至善。

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1. Chapter 1- Introduction

The design of logos is considered to be a high form of graphic design. A logo needs to employ a minimum of images to induce maximum affectivity. As Designer Paul Rand (2001) said, "The principle role of a logo is to identify, and simplicity is its means." (Rand, 2001, p. 58)

Martial arts' logos occupy a very negligible part of the logo design world. No research has ever been performed on the subject, and hardly any martial art logo has ever found its way into logos literature. In fact, unless they practice martial arts, most people seldom encounter such logos; they appeal only to a small, captive audience. However, as small as this part may be, its importance lies in providing the target audience with information regarding the types¹ and styles² of the martial art, as well as the school or club's essence and emphasis of teaching, all substantial factors in choosing a place of practice.

The researcher of this thesis, who is both a martial artist and a graphic designer, found herself attracted to the research of martial arts logos in spite of the bad reputations those logos have among people with artistic sensibilities, or, as a artist friend, You Sue-ching, responded when hearing about the thesis subject, "martial arts' logos? But they are all so ugly!"

When seen as a group, martial arts' logos indeed give the impression of carelessly designed logos; they are often complex, employ more than one graphic object, or try to simultaneously communicate a great deal of information. However, as a group they also tend to share a common graphic language, in terms of images and symbolism. The researcher thinks that if one bothers to look at martial arts' logos a second time it is clear that there is more to them than just a sloppy design. The graphic images employed, the layout and the combination of elements all seem to have been meticulously chosen and placed with deliberation. The combination of all the above-mentioned components, which indeed characterize the majority of martial arts' logo designs, is the exact reason the researcher believes that design deserves further attention; such phenomena cannot be fortuitous, and must have its inner logic and reasoning. The researcher cannot think of another

¹ Types- refer to the generic martial art, i.e. karate, gongfu, taijiquan etc.

² Styles- each type of martial arts is divided to numerous styles, i.e. kyukoshin karate, shaolin gongfu, yang taijiquan.

same-profession group of logos that share similar distinct design characteristics. As a result, the researcher argues that the reason lies in the logo's subject matter, the martial arts themselves, and in their characteristics as a group.

Based on her knowledge of the martial arts' world, the researcher formed a few hypotheses regarding the design of martial arts logos. This paper will examine the hypotheses.

The first hypothesis regarding martial arts' logos suggests that as a group, they incorporate a need to express philosophical ideas alongside the basic requirement of representing the school or system's identity. The philosophy of martial arts is an organic part of its teaching and practicing, and therefore an important requisite of the logo design. The term 'philosophy' in this content will be explained later in the introduction.

The second hypothesis suggests that non-professional designers, most likely the teachers themselves, design a substantial amount of the martial arts' logos.

Although their visual qualities were a main part of what attracted the researcher to explore martial arts' logos in the first place, she nevertheless decided not to present an aesthetic judgment of the logos, she felt that the beauty of logos, besides being an entirely subjective issue, is not altogether relevant to the results of the research, and is also impossible to qualify and quantify. From the same reasons, she also did not value the logos as 'good' and 'bad'.

The researcher believes that by a thorough examination of the existing martial arts' logos, their background and purposes, as well as a detailed analysis of their design, she will be able to suggest ways to improve their design.

In order to research the hypotheses, the researcher collected data both from professional and non-professional sources and analysed them according to three research questions and three design criteria.

The researcher elected semiotics as the first tool to analyse the logos' design. Semiotics, defined by Saussure (1974) as "a science, which studies the life of signs... it would investigate the nature of signs and the laws governing them" (Saussure, 1974, p.16), is a useful tool to observe graphic symbols. For the purpose of categorizing the paper's database of logos, the researcher found

Peirce' trichotomy of icon, index and symbol the most suitable, enabling a classification of a graphic image that is both visually and conceptually meaningful. The second design criterion is taxonomy, originally developed by Per Mollerup (1997) in order to define the qualities of trademarks. Although independent of semiotics, its classifications are related to semiotic definitions and add to the understanding of the different components that create a logo. The last criterion is based on guidelines created by Pamela W. Henderson and Joseph A. Cote (1998) for examining the affectivity of logos and its purpose in this paper is to examine the logos marketing qualities and their ability to induce recognition.

Chapter 3 will provide a thorough explanation of the above-mentioned criteria.

Outline of the paper

The researcher opens her paper with background information, which will enable the reader to understand the components of the thesis. She believes that in order to understand the equation of martial arts' logos with its unique characteristics, one has to take the phrase 'martial arts' logos' apart and comprehend its parts separately. Consequently, the paper's chapter two will describe the history and development of logos in the West and East; chapter three is dedicated to background material on the history and general development of martial arts. Since the researcher found that philosophical and cosmological ideas are essential to the understanding of a majority of martial arts' logo designs, she therefore included a brief explanation of Chinese cosmological concepts.

Up to this point, the information was divided to Eastern and Western sources. However, all the logos examined in this research were created after the middle of the twentieth-century, and therefore, regardless of their geographic origin, were all influenced by modern Western graphic design principles. As a result, the researcher did not divide to the logos according to their locality.

In chapter four the paper explains the methods of obtaining the information and the way the information was processed.

The main body of the thesis employs the examination of the three research questions by individually observing and analysing each logo, as well as

analysing the logos in groups in accordance to the three design criteria mentioned above.

Chapter five includes the researcher's own design of new logos and their applications. The last part of the thesis includes the researcher's conclusions, bibliography and appendixes.

In order to understand martial arts' logos fully, the researcher discovered that she had to rely on sources from different cultures and times, cosmological and philosophical concepts, design principles and understanding of human nature, she found that beside the simple graphic representations, martial arts' logos comprise a whole world of meaning and ideas. Based on what she has learned, she was then able to form an idea of her own concerning the design of an efficient and recognizable martial art logo.

Definitions

Logo is:

- ▶ A shortening of logogram, "sign or character representing a word".
"A graphic representation or symbol of a company name, trademark, abbreviation, etc., often uniquely designed for ready recognition. "
(Dictionary.com Unabridged, 2008)

Martial arts are:

- ▶ Any form of self-defence that develop physical skill and coordination
(Dictionary.com Unabridged, 2008)
- ▶ Technical application of natural principles that make it possible for the smaller and weaker to defeat (or at least successfully defend against) the larger and stronger (Cartmell, 2006);
- ▶ A practice that combines body and soul for the purposes of self-defence. and self-development (Errel, 2008).

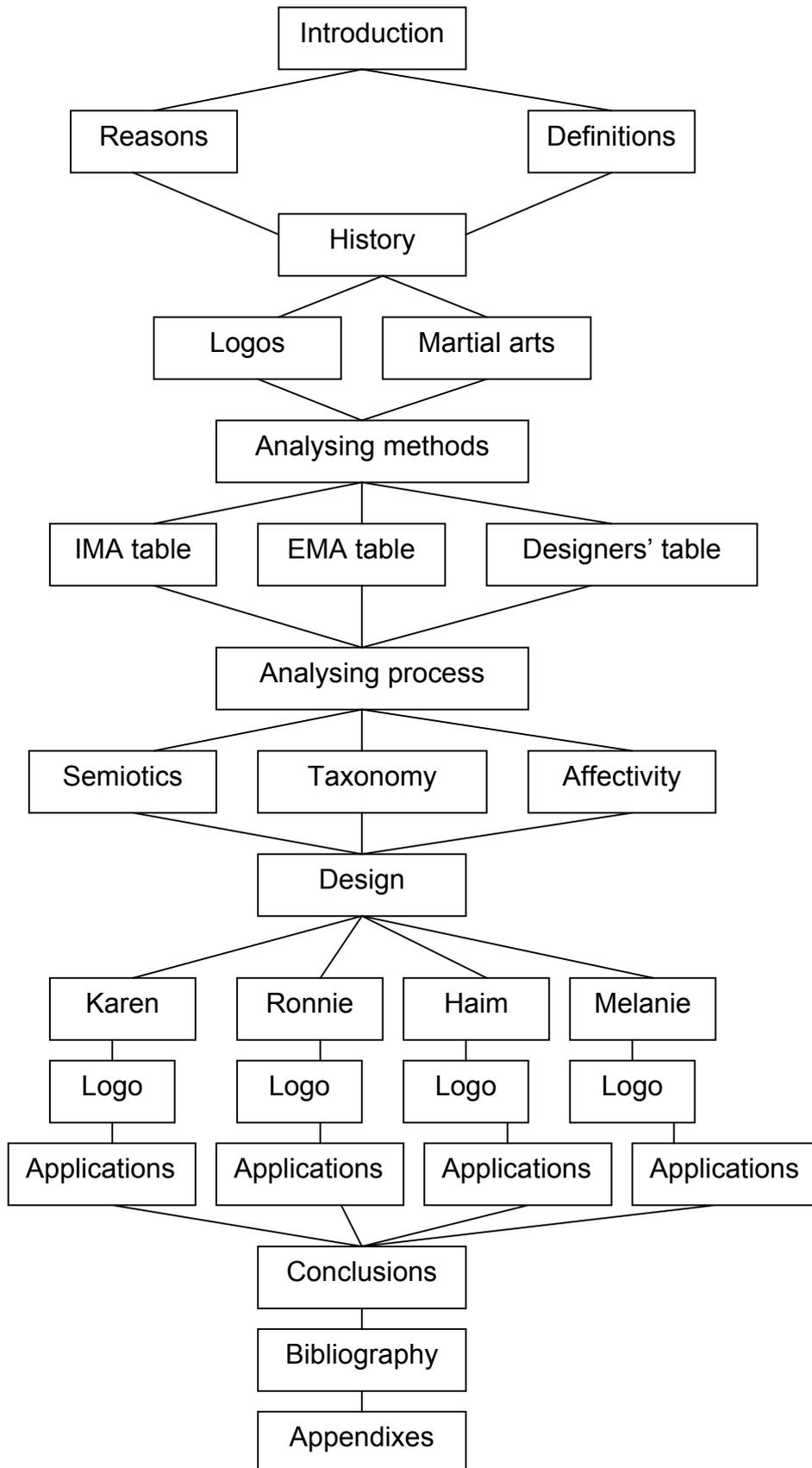
Cosmology is:

- ▶ The branch of philosophy dealing with the origin and general structure of the universe, with its parts, elements, and laws (Dictionary.com Unabridged, 2008)

Philosophy is:

- ▶ A system of principles for guidance in practical affairs (Dictionary.com Unabridged, 2008)
- ▶ A set of ideas or beliefs relating to a particular field or activity. (The American Heritage, 2008)

Chart 1: Thesis' flow chart



The following map shows the countries from which the research participants came from. The red dots stand for the questionnaires repliers, whereas the green dots stand for the designers that were interviewed for the research. If there was more that one reply from one place, only one dot was employed. The list of all the questionnaires' participants can be found in table 1, appendix 4.



Image 1: The paper's participates' countries of origin map

2. Chapter 2: History of logos

2.1. The history of graphic marks in the West

The Western historical background of this thesis relies heavily on the historical review in Per Mollerup's *Marks of Excellence*, (1997) which traces and explains the origins of trademarks through Western visual history.

Graphic marks are almost as old as humanity itself; Prehistoric cave paintings are the first testimony of mankind ability to express himself with graphic visuals. Alongside impressions of their immediate surroundings and depictions of animals, symbolic images such as hand signs were found in several places. With the beginning of organized religious practice, graphic images symbolizing particular idols were engraved on altars.

It is logical to assume that as need and invention shaped the first household object, the creation of the craftsman mark followed suit.

Trademarks researcher Per Mollerup (1997) attributes the development of trademarks to two factors, need and desire; or in his words: "A farmer might mark his cattle to protect them against theft; a potter may mark his bowl out of sheer pride".

He divides the "early equivalents of trademarks" to three groups:

1. Social identity: who is this, or who says that.
2. Ownership: who owns it, and
3. Origin: who made it.

According to Mollerup, although it is impossible to find out when graphic design was first used to express identity, ownership or origin, it is reasonable to assume that it was "made with pictures and not with letters". In his opinion "the urge to take credit, to show pride and to claim responsibility must be universal and at least partly rooted in psychological need". (Mollerup, 1997, p.16)

Within the above-mentioned three groups, Mollerup categorizes early examples of marks in order to examine their influence on modern trademarks.

Group one: Early social identity signs

Heraldry:

Originated in medieval times, where knights who participated in tournaments of arms were covered in armour from head to toe. The herald was the official who was responsible for the identification of the fighting knights. The term was borrowed for purpose of describing and recognizing the signs that appeared on shields, helmets dress and horses.

From the mid-twelve century onwards the term was related to “armorial signs... as well as their study and design”. Some researchers suggest that heraldic signs were used as early as the Crusaders time¹ in the eleventh century in order for them to recognize each other; some historians claim, “the contact with Eastern culture during the Crusaders resulted in an Oriental influence on heraldry” (As cited in Mollerup, 1997, p. 17)

According to Mollerup, the design of heralds followed strict rules of lines, colours, partitions and basic shapes, as well as rhythmic signs indicating “a man’s descent and his position in the male line”. He adds that the concept and terminology of heraldry can be useful to designers of modern trademarks mainly because of the concept of simplicity existing in heraldry design. “Good heraldry is simple heraldry; it omits the non-essential”.

Mollerup brings examples of more than a few coats of arms that are still used by towns, regions and countries and states “today most places in the Western world can claim their own”. He explains that some companies assume a local coat of arms as their trademark to show their place of origin, e.g. Porsche and Alfa Romeo. It is also common to see basic heraldic elements, such as shields, helmets and crowns, or ordinaries such as chevrons and gyrons², integrated in trademarks, e.g. BP and Chevron, who took its name from its coat of arms trademark.

Mollerup observes that airline trademarks printed on aircraft tails, which helps immediate recognition of the aircraft on the ground and on air, are “a modern adaptation of the heraldic tradition”. (Mollerup 1997 41)

¹ A series of military campaigns of religious character originally formed in order to recapture Jerusalem and the Holy Land from the Muslims, later fought in Catholic Europe against external and internal enemies or heretics all through the 11th and 12th centuries.

² Basic shield’s forms and shapes.

Monograms:

The word monogram, “single line” in Greek, is used today “to indicate a design made up of the initials of a person’s name”.

Monograms are a very early form of identity marks. Mollerup notes that the first referral to monograms was by Greek philosopher Plutarch (AD 45-125) in the first century AD. A later testimony from the fourth century Roman orator and consul, Symmacus, suggests, “Monograms should be recognized rather than read”. (As cited in Mollerup, 1997, p. 24)

Mollerup agrees to Symmacus observation, and claims that nowadays there are more than a few letter signs who are “recognized rather than read” among illiterate people. He brings up the Coca-Cola sign as an example for a letter sign which is recognized all through the world, commenting that it is recognized by people who can nor read it neither explain its literal meaning.

Group two: Ownership

Branding:

Branding, a mark indicating identity or ownership that is burned on the hide of an animal with a hot iron, is an early form of ownership marking. Mollerup reports that early Egyptian tombstone paintings show branded domestic animals. He adds that in the USA brands are organized and registered in state brand books. Brands are usually made with simple lines motifs.

Under ownership marks, Mollerup also includes other methods of marking cattle and property, such as earmarks and farm marks.

Third group: Origin

Ceramic marks:

Mollerup finds that ceramic artefacts are an endless source of marks. Greek ceramic vases had two different kinds of marks; written signs and incised signs. Roman building elements were sometimes marked with embossed signs, hinting at the brick or clay origin. It was usually done with a bronze or oak stamps.

According to Mollerup, in the first three centuries AD, North Italy had a thriving industry in oil lamps which were incised with trademarks and seemed to have been example of mass production, since the distinctive trademarks were found all around the Roman Empire. However, Mollerup speculates that it might also have been a simple matter of copying the trader's well-known trademark. He adds that from the sixteen century onwards, all forms of ceramic objects "have been marked with letters, figures and pictorial signs". The marks might clearly point at the maker and year of manufacturing, or be more abstract. Mollerup also mentions that the ceramic "marks have been copied, paraphrased and used as an inspiration by other manufacturers".

Stonemasons' marks:

Medieval stonemasons were more than manual workers; they designed and engineered their building, and took pride in their mastered skills, knowledge and creativity. They were organized by associations and, as Mollerup puts it, "guarded their trade with secrecy and mysticism". The free masons organization derived from those stonemasons' associations.

From the twelfth century and all through the next six centuries, stonemasons used marks to identify their work. Mollerup speculates that other than sheer pride of their work, it might be from the simple reason of identifying it in order to get paid. Mollerup quotes a theory developed by Franz Rziha in his book "Studies of Stonemasons' Marks", who claims that the stonemasons' marks were based on grids "that were themselves based on the square, triangle and circle.... the secret geometric basis on which the stonemasons constructed their buildings". (As cited in Mollerup, 1997, p. 34)

Hallmarks

Hallmarks are marks used to stamp gold, silver and platinum articles to prove their established standards of purity. The name related to Goldsmiths' Hall in London. According to Mollerup, hallmarks generally included four marks: a mark indicating the metal's substance; gold, silver etc, a mark of the place the

metal was evaluated, the date of evaluation in special lettering and the sponsor's mark.

Printer's marks:

Printing was invented by Gutenberg in the fifteen century and quickly became wide spread through Europe. Printers' marks of that time were, in Mollerup opinion, varied in "artistic quality and execution".

Mollerup points out that the marks, cut in wood or metal, were printed either on the title page or the last page of the book, in black or red ink. Originally of simple design, they later became more complex and decorative.

He adds that the early marks could be "a pure pictorial device, often including orb and cross or orb and four-crosses motifs which symbolized the world and the Christian faith". More elaborate marks could have the printers' initials, a motto, and often an illustration that was a visual pun on the printer's name. Some used heraldic signs or shields. Printers' marks were not protected and could have been used by more than one printer. Moreover, some printers could use more than one variation of their mark.

Printers' marks were later replaced with publishers' marks.

Watermarks:

Watermarks were used by paper manufacturers in order to show the paper's origin, as well as the paper's quality and size. They were impressed in the paper while in the mould. According to Mollerup, the first watermark dated from the thirteen century in Italy, he indicates that an anthology of watermarks from that time "shows more than 18,000 different watermarks organized according to motifs".

Mollerup also observes that today the mere existence of a watermark in a piece of paper serves as a proof of its quality.

Furniture marks:

Mollerup discusses French and Danish furniture manufacturers in the sixteen to nineteen centuries, which, regardless of demands to mark their furniture,

more than often neglected to do so. Even when marked, the marks were of printed indistinct paper labels.

In America, The furniture made by the Shakers was clearly marked from 1873 onwards. Today, as in every other field of design, quality furniture is marked. (Mollerup 1997 19-40)

To summarise Mollerup findings, every aspect of the creative and commercial life in the West in the last twenty-one centuries was followed closely by a graphic representation, whether in order to create recognition, make a profit or preserve ones' rights. Those graphic marks were executed with a variety of methods and techniques but were widely recognized for what they were by the average laymen. In fact, the researcher finds that the only difference between the twelfth and the twenty-first centuries in respect of trademark design is nothing but advanced manufacturing technology and communication availability.

Although mainly observing the big picture of graphic design development rather than focusing on logo history, historian Phillip Meggs (1992) mentions a few sources that can prove the existence of trademarks in earlier times. According to him, one of the earlier discoveries of trademarks was found in the ruins of Pompeii and Herculaneum and proved that even as early as the Roman times, handwritten trademarks were used to identify a firm or place of origination of handcrafted products. (Meggs, 1992, p. 37)

Meggs links the enhancement of new art techniques to the developing and circulating of trademarks throughout Europe. In the beginning of the thirteen-century in Italy, watermark technique was the common procedure for creating graphic images, and the majority of early trademarks for paper mills, as well as of individual craftsmen, were created this way. (p. 61)

Woodblock techniques, which have originated in China, found their way into Europe in the fifteen century, and had a great affect in exposing the masses to visual information. Since the majority of people were illiterate, the first printed material mostly contained illustrations, only later accompanied by texts in leaflets and books. According to Meggs, in the medieval times the

guilds used propriety marks as means of controlling trades. (p. 380) and by the 1700s most Europe's traders and dealers had a trademark or stamp. The growth of manufacturing and marketing after the industrial revolution triggered visual identifications and trademarks to gain in value and importance. (p. 202) In Meggs opinion, the first comprehensive visual identity program was Peter Berhem's 1908 work for IEG. Behrens' AEG trademark was created and copyrighted The AEG graphic identity program used a logo, a typeface and a consistent layout, the three elements that would be the basis of any corporate identity design in the second half of the twentieth century. (pp. 223-228)

The biggest development in visual identification systems started after the Second World War, with the market's increasing demand for design images. Technological developments and productive capacity, together with growing capitalistic economies, mainly in the USA, caused the manufacturers to realize they needed design to help them make their product more visible and supply it with a long lasting reputation. (p. 380)

In the 1930s and 1940s graphic design in America was strongly influenced by theories and styles coming from the continent, either through the work of immigrant designers or with Americans who visited and studied in Europe. The leading influential styles were Modernism and Art Deco, joined by Surrealism and Dada.

According to design historian Roger Remington (2003), the 1950s post-war economic boom in America caused companies to "look critically at their trademarks, logotypes and brand identities". He quotes designer Cine Pineles saying, "After William Golden designed CBS' logo, everyone had to have their own symbol". (As cited in Remington, 2003, p.149)

The development of logos from the 1950s onwards is entwined with that of graphic design in general and corporate design in particular. In the next few paragraphs the paper will describes a few trends that have influenced graphic design from the 1950s to the end of the century, although without references to specific logos.

During the 1950s and the 1960s, many American designers were doing corporate visual identification as a major design activity. Among those well known designers such as Paul Rand, Saul Bass, Ivan Chermayeff and others.

In the 1960s, a systematic design program was created by two elements that had fused; one was the growth and development of the International typographic style, the other the visual identity movement. Design entities like The Ulm Institute of Design and Container Corporation developed a grid system that helped in standardizing visual communications and emphasised the importance of clear and legible typography. It was an era of in-house designers and companies enhanced efforts to create advanced standard corporate identities. Design was divided into two camps; the pure Modernists, who employed grids, clean and rational design, and the designers holding a playful, more personal approach to design, who were more in the spirit of the era, also reacting to political and social issues.

Remington declares, “ Graphically, the 1960s brought a new emphasis on the concept, message and the means by which the message could be best communicated.” The advertising industry “mirrored the freedom in the culture of the time.” (pp. 159-160)

The 1970s in America brought a more conservative approach to advertising, as well as the “Federal Design Improvement Program”, a program to upgrade and improve the quality and effectiveness of governmental visual communication, interior and industrial design, landscape environment and architecture. The public signage system developed for this program was a milestone in the design of signs. The 1970s were also the beginning of Post Modernism, which began in America and spreaded to Europe and the rest of the world. Post Modernism was, in Charles Jenck (1990) words “fundamentally the eclectic mixture of any tradition with that of the immediate past. It is both the continuation of Modernism and its transcendence” (Jencks, 1990, p. 6). Post Modernism architecture was an important influence on graphic design, bringing about new colours, textures and patterns. In Remington words “The eclecticism of 1980s looked to all styles as having meaning and relevance...” (Remington, 2003, p.175)

In 1984 the Apple Macintosh computer was introduced, launching the digital era in graphic design, causing graphic design to change indefinitely. On one hand, it made it possible for designers to express endless visual ideas, on the other, the technology became too accessible. Remington reports that the computer was seen “ as the end and not the means”. He is quoting Paul Rand

saying, “The language of computers is the language of technology, not the language of design” (As cited in Remington, 2003, p.178). Internet became operational in 1986, beginning to change the design world in enabling almost everyone, within a decade, to gain easy access to design patterns and software, as well as to endless sources of information.

In his book “No More Rules”, design writer Rick Poynor (2003) reports that in the late 1970s and early 1980s in Britain, designers associated with punk rock created anti-design, ignoring any rules and conventions, creating anarchistic, aggressive designs. Some of those designers were without formal graphic design education. However, punk style design was later adopted by more established designers and was used in the design of magazines. (Poynor, 2003, pp. 39-42)

The late 1980s and early 1990s graphic design was characterised by “breaking the rules”. Designers were ignoring grids and conventions, and constantly trying to create more innovative designs. However, according to Poynor, since the mid-1990s, this phenomenon is weakening. He claims that “graphic design without any rules would cease to be graphic design and this is even more the case with typography.” (Poynor, 2003, p.16). Another phenomenon of the 1980s was quoting early styles and existing source materials, such as Constructivist, Futurist or vernacular graphics, sometimes to the point of an almost exact copy. (pp. 77-81)

In the late 1980s and early 1990s graphic designers were experimenting with deconstructive ideas: playing with typography and organization of space, creating visual devices and irregular shapes. Poynor claims that the 1990s graphic design was more open, inventive and self-confident, and has employed a wide range of stylistic possibilities. Among them a strong retro style using ready-made line art vintage images to create a new look. The grunge style of 1990s was an offspring of the 1980s punk style. Poynor claims that the main difference between the two was technology, since punk designs were mostly done by hand, whereas grunge was “a product of powerful digital tools that potentially allowed anyone with the talent and inclination to knock up a typeface in a day.” (p. 65)

2.2. The history of graphic marks in the East

2.2.1. Graphic marks in China

In his introduction to “Chinese Graphic Design in the Twentieth Century”, design historian Scott Minick (1990) mourns the “little concern [that] has been given to documenting, much less saving, examples of China’s long design history” (Minick and Ping, 1990, p.8). When observing China’s history of design it is obvious that there is very little evidence to the development of design in general and identity design in particular.

The researcher believes that the small evidence of identity design, especially when compared to its parallel development in the West, can be related to a lesser need for identity marks due to the early development of personal seals in China. The first Chinese seals appeared in Shang dynasty (sixteen-century BC), around the same time the first Chinese script was developed. Early Shang dynasty examples of bronze seals were found among other bronze-engraved artefacts in an archaeological excavation in Yinshu, the ruins of Shang dynasty’s last capital, in present day Anping, Henan Province. When the first Chinese dynasty, Xia, was overthrown by the Tang, the first ruler of the Shang dynasty took possession of the imperial seal and so established his right to rule the empire.

Seals are a proof of authority; they can roughly be divided into three kinds, the imperial seal, the official seal and the personal seal. The imperial seals’ engravings usually referred to receiving a mandate of heaven, or being the successor of heaven, and were usually big. Lesser official seals confirmed the bearer’s official state and authority, and were usually small enough to be carried on the official’s belt. Official seals were under strict regulations regarding their shapes, materials and in early times even in the colour of ink used; personal seals prove the bearer’s identity, and since not under any official regulations, they portray the greatest variety of materials, shapes and forms, and styles of calligraphy used. Personal seals can also be divided into three categories: seals with names, used in private life to sign artworks, bank statements etc; collector seals that are mainly used for the purpose of authenticating pieces of art, and leisure seals, usually inscribed with short

versus or poems. Obviously, people can own a variety of seals for use in different occasions. (Chinese seals, 2000)

The design of seals employs a set of aesthetics grids and guidelines. Although seal script is still the most commonly used, all five calligraphy scripts can be employed, each seal is unique in design. The seals' imprints can be red on white, (*zhuwen*, 朱文), white on red (*baiwen* 白文) or a mix of both (*zhubaiwen Xiangjianyin* 朱白文相間印).

In short, the researcher believes that unlike the state of affairs in the West, there was no need for an identity mark to develop in China due to the early employment of personal and official seals.

China's ruling and military classes have traditionally employed a variety of graphic elements, usually embroidered on clothes, to symbolize hierarchy. The social class or military position of the wearer dictated the use of certain animals' images as well as the garment's colours. For example, the dragon and the phoenix were used exclusively by the emperor and empress. Daoist monks wore robes that were decorated by auspicious symbols and animals' images. In Chinese paintings, elements of fauna and flora had symbolic meanings. As a result, the use of graphic elements was identified with certain positions and society roles, and therefore restricted and not easily available to people who were not in an official or religious position.

In the first chapter of "Chinese Graphic Design in the Twentieth Century", Scott Minick and Jiao Ping (1990) discuss the history of Chinese graphic design. They believe that "only through the yin and yang³ principle, which unifies both opposing and complementary forces, is creation given balance". Based on those principles, they suggest, "Chinese design strives for a completeness that transcends the physical expression itself". They point out that the main difference between Western and Chinese design is that whilst in Western design "the emphasis is more often on positive form to express that which is material, Chinese design traditionally emphasizes the absent of form in an attempt to stress the spiritual. It is, in fact through this absent of form in a Chinese work that the design is said to be revealed" (Minick and Ping, 1990, p.11). They mention that Chinese artworks are often measured by the

³ For an explanation on yin-yang principles, see 3.3

transmitting of *qi*⁴ through the work. Minick and Jiao believe this is due to the influence of Confucian traditions, which defines artistic excellence, or in fact “an educated or morally superior man”,⁵ through the mastery of, among others, calligraphy and painting. The process of mastering those arts believed to bestow the person with an understanding of the harmony and order of the universe.

Minick and Jiao notes that Chinese were the first to develop three essential techniques: paper making, invented as early as the first century AD; block prints, its earliest surviving example from 868 AD; and movable typography, invented in the eleventh century AD. The development of book design followed suit, Minick and Jiao refer to Ming dynasty writer, Shao Jingbang*, who claims the earliest book was printed in 636 AD. (p.11-14)

Song dynasty (960–1279 AD) was the most prosperous and advanced economy in the medieval world, with flourishing commercial and social life, as well as great achievements in arts and calligraphy. Prominent merchant families and private businesses were allowed to occupy a variety of small industries that were not government-operated monopolies, creating a competitive environment that encouraged the first creation of corporate design and trademarks. Unfortunately, not many examples of those trademarks had survived.

According to Minick and Jiao, during the Song dynasty designing and printing reached high degree of quality; “special emphasis was placed on the creation of designs that evoked a sense of simplicity, honesty and elegance”. The book designers of the time paid a special attention to the title, the subjects and the calligraphic characters, creating a strong organic relationship between the three.

Minick and Jiao mention the first woodcut pictorial catalogue of the Imperial Palace bronze artefacts collection, commissioned by Emperor Hui Zong between 1101-1125 AD.

During the Northern Song Dynasty (1127-1279), the introduction of etched bronze plates, which enabled mass printing, produced the first commercial

⁴ *Qi* is internal energy; breath; the energy of breathing,

⁵ As written in “The Rights of Zhou”, 2nd century BC. See 3.1

* The reference did not provide the name in Chinese characters

design for 'Jinan Liu's Fine Needle Shop' in present day Shandong province. The shop printed advertisements and paper wrappers, along with a "highly developed trademark of a white rabbit holding a sewing needle". The inscription reads 'Note the white rabbit at the front door as a mark'. (p. 15)



Image 2: Jinan Liu's Fine Needle Shop sign

China's first Trademark Registration System was created by Emperor Guanxu's, who succumbed to pressure from the West regarding the profits of Western companies in China at the time, and was forced to publish the first law regulating commercial registration of trademarks in August 4, 1904. Researcher Zou Xuchu 左旭初 (2004) who collected all publications of the law, believes that although Jinan Liu's Fine Needle Shop trademark is the earlier officially authorized trademark, earlier ones must have existed, but unfortunately did not survive. (100 years anniversary, 2004)

Regardless of the invention of movable type, credited to Bi Sheng* between the years 1041 and 1048, woodblocks remained the principle method of printing in China until the nineteenth century; Minick and Jiao explain that the vast amount of Chinese characters which caused difficulties in printing as well as storage was the reason for the movable type's lesser popularity. (p.16)

Minick and Jiao mentioned that according to Chinese tradition, the study of art comprised of the artist diligently copying his master's works for years until his skill and expression of *qi* surpassed that of his master. Unlike the West, artistic originality was not required, and "individual experimentation went unrecognised". According to Minick and Jiao, the exposure of nineteen-

* The reference did not provide the name in Chinese characters

century Chinese artist to Western methods raised a demand for classes that would teach technical and scientific methods of painting. (p.17)

In the beginning of the twentieth-century the first art school teaching Western painting techniques, Shanghai Institute of Fine Art, was founded. Minick and Jiao report that the school introduced, for the first time in China, oil painting, two-point perspective and the development of source lighting and shadows in still-life compositions. It was also the first to accept female students and employ nude models. The school combined training both in Western and Chinese traditions. (p.18).

In the late 1920s, many advertising agencies opened in China's major cities, catering mostly to foreign companies. The demand for Western educated artists and designers increased, and many Chinese artists sought training in the United States before returning to work in China. Many companies opened their own in-house design departments. Advertising department developed in conjunction with print houses, and later as independent entities. Minick and Jiao describe a heavy affect of Western-influenced ideas on Chinese society in that period, but emphasize the "overwhelming ability of Chinese culture to absorb distinctly foreign ideas while retaining its own identity" (p.19)

A group of designers led by Tao Yuanqing objected to the foreign influence and worked to explore alternative design directions influenced by traditional Chinese patterns and decorative motifs. (p. 23)

However, according to Minick and Jiao the influence of The May Fourth Movement ⁶, which introduced a new aesthetic vision for Chinese art and design and was significant in establishing a strong connection between writers and designers, was "enormously important". (p. 25)

Lu Xun (鲁迅) was a writer and scholar who, according to Minick and Ping, "legitimised modern Chinese design by encouraging a full exploration of its expressive potential"; An admirer of Western techniques, he nevertheless warned his contemporaries about randomly applying them, and encouraged the use of traditional patterns. His strongest influence was on the design of books and literary magazines. He preached in favour of bringing art closer to the people and letting it express the human struggle. (p. 26)

⁶ Originally formed in 1919 to protest again the government's acceptance of the unfavorable Versailles peace treaty.

In the 1930s Shanghai was China's most metropolitan city, and design works produced there during this period reflected foreign influences originating from the city's numerous foreign concession zones, through which the customs and products of other countries entered local life. (p.35)

Shanghai artists who trained in Japan or Europe were inspired, either directly or indirectly, by Western design. They embraced the worldwide art and design trends, in particular Art Nouveau, Art Deco and Cubism, integrating and experimenting with geometric shapes, ornamentation, bold colours and strong patterns. Western art styles enriched the expressive vocabulary of composition and form in China's emerging modern design, and the new resources were artfully combined with elements from China's own artistic productions. Thus, the output of Chinese modern design was quite distinctive, moving beyond what had been simply imported from the West.

Shanghai's best-known design products of the time were Art Nouveau styled calendars, which also served as advertisements.

Minick and Jiao reports that in the late 1930s and beginning of the 1940s, with the rise of Maoist ideas, design was divided between two schools, the Shanghai "cosmopolitan style, progressing urban taste" and Yanan's aesthetics philosophy, inspired by Lu Xun's ideas and drawing from folk design traditions. Traditional techniques such as paper cuts and minority painting, mixed with political ideology "formed a hybrid statement of great simplicity and force". In the political climate of the mid 1950's, the influence of Yanan's educated artists grew, while the vanishing Western influenced signalled the end of the Shanghai traditions. (p. 102)

With the founding of the People Republic of China most of the graphic design was harnessed to the republic's propaganda efforts. Commercial graphic design was seen as a symbol of Western life and unnecessary consumer products. Minick and Jiao describe most designs made at that period, as "bold, forceful images of labour and struggle". (p. 114) They claim that in the late 1950s designers were encouraged again to create folk art revolutionary designs, a style that was later resurrected during the Cultural Revolution. (p. 112)

In the first half of the 1960s, a brief revival of creativity and innovation brought brief renewal of artistic freedom and innovation, in which artist reverted to employing "pensive, almost spiritual vision" (p. 114) But later, during the

Cultural Revolution, most of the People Republic's design was inspired by Russian propaganda design. The first graphic designers in post Maoist China were inspired by Hong-Kong designers, who had followed the Western graphic design tradition and combined it with Chinese motifs.

2.2.1.1. Martial arts logos in China

The researcher has found no written sources revealing the history of martial arts logos in China; the following paragraphs are based on a conversation with acclaimed bagua teacher and Chinese martial arts researcher Luo Dexiu 羅德修 (2008) from Taiwan.

Luo declares that in ancient times martial arts were connected directly to wars. He suggests that the first appearance of identity signs was as early as eastern Zhou dynasty, in time of Spring and Autumn and Warring states periods. The warring armies carried a flag depicting the rulers' name; similar to heraldry signs in middle age Europe or samurais signs in Japan. In the following Qin dynasty, many of the instructors who taught martial arts to the rival armies became unemployed and opened their own schools, using their names and reputation to attract the public.

Luo observes a pattern in the history of each dynasty: starting with a strong ruler attaining government and establishing a few years of stability and prosperity, in which the practice of martial arts was usually prohibited; to a gradual decaying of the government, and the starting of rebellion. The rebels of those times either originated from or employed martial arts groups to assist in obtaining government. Luo claims that in time of rebellion, the groups declared their identity by carrying flags and signs depicting their names.

He suggests that in periods when the practice of martial arts was forbidden, it continued undercover in establishments such as the Chinese opera, temple celebrations and acrobatic performances.

At the end of the Qing dynasty and the beginning of the republic many martial arts associations were formed with the intention of helping to make the country stronger. Both Luo Dexiu and wing-chun teacher Lo Man Kam suggest those associations employed the first martial arts logos as we know them today.

Luo explains the lack of documented material on the subject to the fact that unlike in the West, up until the twentieth-century, most documentation in China was done by the emperors and courts and not by independent researchers or higher education scholars. Therefore, the records of graphic images employed as logos are limited to those used by court and army. Luo's opinion is supported by the words of Mimick, mentioned earlier in this paper. Historian Meir Shahar (2008) who researched the Shaolin temple's history confirms that until the twentieth century the Shaolin temple never had a logo, and the logo they eventually ended up using was created outside the temple. (Probably for public relation purposes A.E.). (M. Shahar, Personal communication, August 29, 2008)

2.2. Heraldic signs in Japan

When researching the history of logos, one cannot ignore the heraldic signs in Japan, which have influenced the aesthetics of graphic design both in Japan and outside it.

The earliest records of heraldic signs are from the year 701; writer John W. Dower (1971) describes those as "the early examples of fixed designs used as a denotation of person and status in Japan" and adds that the images depicted were all ancient Chinese emblems that were influenced, as were other aspects of life in the Japanese court during those times, by Tang China. According to Dower, when the custom of adopting family emblems started spreading among the aristocracy and warriors a few centuries later, the graphic images employed were borrowed from Chinese textile motifs (Dower, 1971, p. 3-4).

During the Heian period (794-1185), the last period of classical Japan, new aesthetics forms were cultivated, among them the Yamato-e school of painting, calligraphy and esoteric Buddhism. During this time, original Japanese motifs were developed. Among the courtly class, the custom of having an identity mark started developing at that time, both from vanity and from practical reasons: during the second half of the eleventh-century, the traffic of carriages coming in and out of the court caused a severe

disturbance, initiating certain noble families to have their carriages marked with “a single design, repeated over the entire vehicle”. (p. 5)

The warrior class adopted heraldry later than the courtly class. In the Gempei War (1180-1185) that signified the beginning of the feudal period, reports of battles show that the armies employed plain one-colour banners. Later, in fourteen-century battles, armies were reported to fly two to three hundred family crests. After the Gempei War, formal crests were depicted on every kind of martial equipment, from flags to clothes. According to Dower, most of those crests were “plain geometric forms and simple representational figures”. However, in later Muromachi period (1336-1573), following the gradual continuation of relations between warriors and court, crests were sometimes changed, and became more elaborate. (pp. 6-8)

In the time of the Northern and Southern courts (1336-1392) heraldry in Japan became a system of family crests. In Dower’s opinion, the uniqueness of the crests’ design is not only due to their “fineness of conception”, but also “the tremendous number of variations which are based on common motifs” which he sees as a design advantage, forcing the designers to be very observant and find “an infinite variety and delight in the smallest and most familiar of things”, not unlike Japanese poetry. The down side of this tendency was that since no new motifs were introduced, as a result, unconnected families sometimes ended up bearing similar crests. Dower describes the design of the crests as almost “always intrinsically harmonious” and usually monochromatic. The warrior’s crests were now “painted, embroidered, woven, lacquered or worked on iron on almost every part of the warrior’s equipment”. (pp. 10-11) Dower reports that most families had more than one emblem, the average being two or three for a family, but some used up to seven or nine different designs. He adds that the crests gradually got more refined in their design. The changes in social needs and fashion influenced the size and symmetry, and requirements of weaving and dyeing modified the conception. (pp 14-15)

The Edo period (1603 - 1868) brought about a period of peace. War paraphernalia was made redundant and martial arts turned into a pastime activity. During that time most families chose the one official crest that represented them best. Some books of heraldry were published, catering both

to a curious public and to professional artisans like dyers and weavers. During the Edo period, crests became popular with every social class; Dower indicates that the designs of laymen crests were taken from the emblems of great warriors or famous Kabuki actors. Dower notes that by the end of Edo period even the members of the outcast *eta*⁷ class were wearing crested clothes. From decorating war paraphernalia and clothes, crests began to appear on any household item, and were even engraved on roof tiles, pillars and walls; shops used them as trademarks. (pp. 16-20)

Dower summarizes by pointing out that after all families had crests, cities had them, and “now they are used by corporations” (p. 23).

3. Chapter 3: History and philosophy of martial arts

3.1. History of martial arts

3.1.1. Martial arts in the west

Martial arts in their various forms have been known since the beginning of mankind. Where there are two people, there is always a chance for a fight, in fact, some forms of wrestling are even observed among great apes.

One of the early depictions of martial arts was found in a tomb of the Middle Kingdom of Egypt, 2000 BC, showing wrestling techniques.

Verbal descriptions of hand-to-hand combat with spear, sword and shield were found in the Iliad, a Greek epic attributed to Homer from the eighth century BC and in the Mesopotamian Epic of Gilgamesh from seventh century BC, in the Greek Olympic Games of 648 BC, a wrestling and boxing style called *pankration* was introduced.

Weapons, such as spear and bow, have existed since the Palaeolithic period; Bladed weapons appeared in the Neolithic period. Much later, in Middle Ages Europe, fencing and jousting were popular, both as weapons of war and in sport tournaments.

An empty hand wrestling style was developed in Persia around 132 BC - 226 AD. In India, a few styles of fighting that included both empty hand and weapons were developed in the early centuries AD

⁷ The unclean class of Japanese society, mainly contained tanners and butchers.

The next few paragraphs will discuss the history of the martial arts that are represented in this paper. Since most of the logos in this paper are of martial arts that originated in Asia, the information is presented according to the country of origin and not by styles. However, exceptions are made for Brazilian jujitsu and Capoeira.

3.1.2. Martial arts in China

There are two main myths surrounding the origin of Chinese martial arts. The first describes a fifth-century monk named Bodhidharma (Damo 達摩), some say of Indian origin and some say of Persian origin, who introduced Zen (chan 禪) to the Shaolin monks. According to the legend, having observed that their bodies were weak from unceasing studying and meditation, he introduces some physical exercises to make them stronger. Three of the Chinese martial arts' milestone exercises are attributed to him: the *yijin jing*, muscle changing classic, the *xisui jing*, marrow cleansing classic, and the eighteen *lohan* exercises, which are considered to be one of the foundations to the development of Chinese boxing.

The second myth describes Zhang Sanfeng (張三豐 960-1279 or 1279-1389 BC), a mythological Daoist hermit who developed the taijiquan after observing a fight between a crane and a snake. Some stories accredit him with the development of *neijia* (內家 internal martial arts) in general. He was associated with the Daoist monastery in Wudang and is believed to have become immortal.

Another legend claims that the Yellow Emperor, (2698-2398 BC) was the one who introduced martial arts to China. He wrote essays on medicine, astrology and the martial arts and even developed a form of martial arts called *jiaodi*.

There is evidence of martial arts called *shoubo* 手搏 that was practiced through the Shang dynasty (1766–1066 BC)

According to Chinese martial historian Stanley Henning (1981), the first relation to martial arts in Chinese literature is found in The Rights of Zhou 周禮, one of three ancient ritual texts listed among the classics of Confucianism and completed in second century BC. The text lists six arts that should be

mastered by “an educated or morally superior man”. Among them archery and charioteering that are “clearly martial” (Henning, 1981, p. 174)

The Classic of Rights 禮記, another of the ancient ritual texts, written in the Warring State Period, mentions a wrestling style called *jiaoli* 角力, which later became a competitive sport.

The famous Tang dynasty poet, Libo, dedicated a poem to a skilfully performed sword dance. In Henning’s opinion, “this perfection of form in this dance-like manoeuvres has been an outstanding characteristics of the Chinese martial arts through the ages, and is the essence of wushu as practices in China today” He mentions the Han history bibliographies, completed around 90 A.D., that list archery, boxing and fencing as military skills. The bibliographies also state the above-mentioned *shoubu*. (Ibis)

Daoist texts such as Laozi’s Daodejing⁸ and Zhuangzi⁹ mention martial arts’ principles, psychology and practice. Sun Zi’s (Sun Tzu) book The Art of War¹⁰ contains ideas that are employed in the Chinese martial arts.

A practice called taoyin 導引, similar in principles to qigong, preceded taijiquan and was practiced by Daoists as early as 500 BC

Around 220 BC, the noted physician, Huatuo, composed the ‘Five Animals Play’ - a series of exercises based on the movement of the tiger, deer, monkey, bear, and crane.

In Han dynasty times (206 BC - 9 AD) the Chinese empire governed areas from Turkestan to Korea. In Henning’s opinion, Chinese martial arts that spread throughout those countries were possibly the ancestors of Korean taekwondo. The official examination system for recruiting military personal formed in Tang dynasty (618-907) included proficiency in martial arts skill. Henning describes that during the Song dynasty (960-1279) the army sought out skilled martial artists as instructors, some famous figures who received such instruction were Song dynasty patriot Yuefei and Ming dynasty’s general Qi Jiguang, who’s records provide a sound description of a martial arts training program for soldiers recruited among the peasantry. (Ibis)

⁸ Daodejing, or Tao Te Ching 道德經, is a classical Daoist text written in the six century by Laozi 老子. Together with Zhuangzi considered being the most influential Daoist theoretician.

⁹ Zhuangzi 莊子 is a Chinese philosopher from fourth century BC.

¹⁰ Written during the six-century BC, considered to be a brilliant work on military tactics and strategies.

Henning reports that Qi Jiguang also developed a thirty-two movement practice form. All the form's movements and half of the movements' names can be found in later taijiquan Chen and Yang style forms practiced today. (p. 175) Although there are evidence that Shaolin monks participated in battles as early as Tang dynasty times, the first evidence of them receiving a formal martial arts training is from the Ming dynasty. Historian Meir Shahar (2001) reports of at least forty late Ming dynasty sources that prove Shaolin monks had been practicing the martial arts at the time; according to him those sources "reveal that martial practice had become such an integral element of Shaolin monastic life that the monks created new Buddhist lore to justify it." (Shahar, 2001, p. 364)

Shaolin monks' reputation spread all over and in the middle of the sixteenth-century many military experts travelled to Shaolin temple to study their techniques. The above-mentioned sources described in details both the empty hand and staff fighting techniques, the latter being what made the monastery famous. According to Shahar, the earliest manual of Shaolin martial arts was dedicated to staff fighting and was compiled around 1610. The Shaolin staff methods received many praises from military experts, among them the above-mentioned Qi Jiguang. (pp. 365, 373)

According to Henning, in Qing dynasty time, the resentment toward the Manchu ruler induced the creation of secret societies and encouraged the development of myth surrounding the origins of the arts. In Ming patriot Huang Zongxi's¹¹ epitaph to Wang Zhengnan, an acclaimed martial arts teacher, he refers to the Buddhist Shaolin monastery based martial arts as "external", in contrast to Wang's "internal" school that "uses Taoist yielding concepts to defeat an opponent as opposed to the aggressive techniques of the external school." Henning explains that Huang used the comparison as analogy for external influences, i.e. Manchu, verses original internal systems, i.e. the Chinese. In any case, it is the first reference of dividing Chinese martial arts to external and internal. (Henning, 1981, p. 175)

¹¹ Huang Zongxi 黃宗羲 1610–1695, was the name of a Chinese political theorist, philosopher, and soldier during the latter part of the Ming dynasty into the early part the Qing.

In the middle of the nineteenth-century China suffered from civil conflicts, foreign forces assaults and natural disasters that instigated the raising of private militia and protection agencies. Martial artists found work as bodyguards and escorts to transported goods. Secret societies and religious sects such as The Eight-Trigrams, Hangmen society, the Harmonious Fists (Boxers), Small Knives, Big Knives and more flourished among the peasantry. According to Henning, their training incorporated Daoist and Buddhist religious practice with martial arts techniques, inducing the development of new martial arts styles. Henning claims that many of the common myths regarding the martial arts origins developed or gathered strength at that time, when many of those styles claimed to trace their origins to either Shaolin monastery, Zhang Sanfeng or Song dynasty patriot, Yuefei. (p. 176)

Shahar mentions that Henan province, in which Shaolin temple is located, was a “hotbed of martial arts”. Taijiquan developed in nearby Chenjiagou around the seventeenth-century; baguazhang originated there in the eighteenth-century; xingyiquan, which originated in Shanxi, was practiced in Henan, and bajiquan originated either in Henan or the neighbouring Hebei. (Shahar, 2001, p. 388)

In the beginning of the twentieth-century, warlords hired martial artists to train their private armies in hand-to-hand combat and cold weapon use.

In 1928, the Central Martial Arts Academy was formed in Nanjing, as an effort to develop martial spirit in the people. Henning describes, “an attempt was made to popularise the martial arts in national wide physical educational program and to use them in military and police training”. One of the manuals for military training that was published at that time was based on xingyiquan techniques. In the 1930s historian Tang Hao and his contemporary Xu Jedong began the first serious research of martial arts, trying to refute the common myth and establish historical facts concerning their origins.

With the founding of the People Republic of China, martial arts, now called *wushu* (武術), came under the guidance of the People’s Physical Culture and Sport Commission. The communists identified the popularity of the arts and their value as a physical exercise and training discipline. Between 1953 and 1965, standardized sets of *changquan* (長拳 long boxing), and weapons sets were developed, standard rules for competitions were arranged and a standard short taijiquan form was created. However, during the Cultural

Revolution some aspects of martial arts training, as many other traditional practices, were seen as 'feudal' and prohibited, turning martial arts to a mix of sport and exercise (p. 177). Nowadays, the practice of Chinese martial arts is divided between two schools; some systems follow the traditional approach, which put emphasize on fighting skills, whereas the others practice *wushu*, emphasizing the sport and performance aspects of the arts.

3.1.3. Martial arts in Japan

Japanese martial arts have originated in the samurai era, in which the use of weapons was restricted to the warrior classes. The arts originated from the necessity of combat, and later developed into a spiritual goal that was achieved through perfecting martial skills. Japanese martial arts are divided to *kurio* and *gendai budo*. *Kurio*, literally traditional or old school, relates to pre-Meiji Restoration styles that are looked upon as representing the true Japanese martial arts, having evolved from feudal martial culture. *Gendai budo*, or modern martial way, is a generic term used to describe Japanese martial arts that are considered "modern", i.e. either the art was founded after the beginning of the Meiji Restoration in 1866, or an art practiced since before 1866 changed its methodology and is considered a sports or self-improvement art. The *kurio* arts include sumo, jujitsu, sword styles like iaido and more. *Gendai budo* styles include judo, kendo, aikido, karate and more. Japanese martial arts are divided not only into *kurio* and *gendai budo*, but also by the existence of separated styles of weapons and empty-hand, whereas Chinese martial arts styles usually combine the practices of both.

The researcher feels that in order to achieve a fuller picture of Japanese martial arts, an elaborate discussion of one representative of *kurio* style and one representative of *gendai budo* style is in order. Therefore, the following paragraphs will illustrate the different development of martial arts in Japan by describing the paths of jujitsu, a *kurio* art, and karate, a *gendai budo* art.

Art historian Kevin Gray Carr (1993) refers the tradition of jujitsu to mythological combats depicted in early Japanese history. One of those myths

story describes the battle between a commoner and a divine wrestler for control of the land. The wrestler won the islands for the sun goddess and her descendants, the people of Japan. According to Carr, until the early sixteenth-century, the warriors (歩士 *bushi*) were supposed to follow the *do* (道 *dao*), “a path of pure and direct spirituality that was said to be an essential part of being a warrior”. (Carr, 1993, p.179)

Carr describes a variety of techniques that predated the formal style we know today. The styles included empty-hands grappling techniques for two-armored men, simulating a situation in which the samurais lost their swords. Reflecting on the question of the presence of the *do* concept in early times, he claims that although *Kamakura* era (1185–1333) warriors spoke of *kyūba no michi* (“the way of horse and bow”), which integrated *Shintō*¹² and Confucian thought and “stressed bravery in battle and loyalty to one’s lord”, in fact, only a small part of them was aware to or practiced the *do*.

During the Edo period (1603–1868) there was a significant rise in numbers of martial arts schools specializing in empty-hand forms, whereas the older, battle oriented martial arts declined. During that time, Neo-Confucian ideas spread in Japan; the samurais lost their lands and were forced to either become peasants or city bureaucrats. Losing its military connotations, martial arts were practiced along other forms of traditional rituals, such as tea ceremony, writing, painting and dancing, in which the *bushi* were expected to prove proficiency. The merchant classes of Edo period were wealthy and enjoyed a fair amount of free time. Many of them started showing interest in martial arts. Having no former combat experience, they developed new styles, mostly jujitsu types, which “lacked any sort of martial experience”.

Carr reports that in early times there were at least 179 different jujitsu schools, which dealt with empty hand and small weapons techniques. In Edo times, schools started to specialize in “non-combat tested, empty hand techniques”, each school stressed one or two major methods, and emphasized the aesthetics of the movements, “beauty of motion as achieved by minimum use of strength became more and more prized.”

¹² A native religious of Japan, involves the worship of spirits.

The concept of *do*, originally influenced by Daoist and Confucian concept of *dao* (way) has evolved to include local religious and political requirements, later developing into “a road or path to follow as a means of self cultivation and perfection in this life”. With war getting out of date, Japanese warriors turned to adopting self-cultivation methods. In the middle of the eighteenth-century, Zen Buddhist ideas that influenced Japanese martial arts induced the creation of Zen arts, in which the perfection of the self was more important than techniques. In Carr’s words, “the ‘Zen warrior’ was to become self-reliant, self-denying, and single-minded. Since this mythic fighter would have no attachment to life or death (*seishin o choetsu*—“transcending life and death”), he could calmly accept the ever-presence of death in his profession with stoic composure and trust in fate, this warrior would practice the “artless art,” which transcended technique”. (Carr, 1993, pp.170-174)

Karate was developed in Okinawa. Okinawa’s location and demographic situation made it prone to foreign influence, mainly from China and Japan. It is believed that Chinese imperial expeditions reached the islands as early as Qin dynasty (221-210 BC). Researcher Kevin Tan (2004) describes a book called *bushibi*, which inspired a number of *karateka*¹³ in the nineteenth-century; the book claims that karate’s origin was linked to Chinese white crane fist and Shaolin *lohan* fist (mentioned above). According to Tan, karate was practiced by the military and lower classes that were illiterate and did not keep records. (Tan, 2004, p. 177)

An honorable place in the history of karate is kept for Sakugawa, a legendary figure who traveled to China in 1724 in search of “instruction and expertise in *quanfa* (boxing methods)”; after a few years in which nobody heard from him and he was assumed lost, he allegedly came back to Okinawa and became a martial arts teacher. Tan connects the development of hand-to-hand combat to the ban on weapons imposed on Okinawa at the end of the seventeenth-century. Tan insists that the origin of karate cannot be confirmed due to lack of documented information, “karate is better seen as the result of a *bricolage* of martial sources with no clearly dominant predecessor”. (p. 179)

¹³ Karate practitioner.

In the beginning of the nineteenth-century there were three main styles of karate in Okinawa. Towards the end of the century attempts were made to institutionalize and formalise the practice. In the end of the century, when Okinawa started to be officially regarded as a part of Japan, the practice of karate was banned. However, during the Meiji Restoration, the practice of martial arts, karate included, was “integrated into the national school curriculum as a form of “spiritual education”. (p. 182)

According to Tan, during the American occupation of Japan after World War II, the practice of judo and kendo were forbidden “on the assumption that they fostered an ideology of militarism”, however, karate was looked upon as “a form of cultural dance” or “mere exercise”, the occupying forces saw karate as a harmless form of physical education connected to Chinese boxing.

However, as a result of the occupation, Americans were exposed to Japanese martial arts. From 1953 onwards, the US Air Force sponsored classes of karate and judo for their personell. The immigration of karate and aikido teachers to the West increased the exposure of Japanese martial arts and helped nurturing a “growing commercialized oriental martial mythology in North-America”. According to Tan, at the time when after-war Japan was fighting to rebuild its self-esteem, the growing popularity of karate was part of Japan’s effort to “reassert itself by re-imagining its past”. Ever since, karate has gained greater popularity and many new styles branched from the originals. (p.185)

3.1.4. Martial arts in Korea

Korean martial arts are believed to have originated in China. Subak (shoubu in Chinese), swordsmanship, spear fighting, and horse riding were practiced during the Goguryeo (37 BC - 668 AC) and Silla (57 BC - 668 AC) dynasties. Some of the instructors were Buddhist monks who added a spiritual aspect to the fighting techniques. Their most substantial contribution was in 600 AC, when they presented Sae Sok O-Gye, a moral code consisted of five rules: Loyalty to one's king, respect to one's parents, faithfulness to one's friends, courage in battle and justice in killing. The code is still respected by Korean martial artists to this day.

Goryeo Dynasty's (935–1392) records mention martial arts in general and subak in particular. During that time, civilians were prohibited from practicing martial arts. Sometimes during the last years of Goryeo dynasty or the beginning of Joseon dynasty (1392 - 1910), subak was divided to two martial arts, taekgyeon and yusul. The former was a fluid empty-hand style integrating jumps and low kicks, while the latter was a grappling style.

During the Imjin Wars (1592–1598) when China was helping Korea to fight off Japanese invaders, the Korean learned about a martial arts manual written by Qi Jiguang. The book's content inspired the creation of a weapon style called muyejubo. In 1790 King Jeongjo commissioned a book called Muyedobotongji, which was an illustrated manual of Korean martial arts.

During the Japanese occupation, the training of Korean martial arts was forbidden and they only survived through underground teaching. On the other hand, Japanese martial arts that were brought over became the basis of modern Korean martial arts: Tae kwon do was influenced by Karate, while hapkido, which was rooted in daito ryo and aiki jujitsu, was influenced by both Chinese and traditional Korean martial arts and later became a distinct Korean style. The martial arts currently practised in Korea are divided into traditional, among them the above-mentioned taekgyeon and soon kwan moo, and modern, among them tae kwon do and hapkido.

3.1.5. Brazilian jujitsu

Brazilian jujitsu has its roots in Japanese kodokan judo. Mitsuyo Maeda, a student of judo creator Dr. Jigorô Kano, immigrated to Brazil in 1914. At the time the art was known as Kano jujitsu, judo becoming the formal name of the system later in time. Brazilian jujitsu became famous with the Gracie brothers, who were the sons of Maeda's benefactor in Brazil and learned the art from him, later to have spread it around the world.

The art focuses on grappling and ground techniques, using joint locks and choke holds to force an opponent to surrender or be knocked out depending on what submission method is used.

3.1.6. Capoeira

There are a few myths regarding the origin of capoeira. Assumedly created in the seventeenth-century, some believe it was originally an African fighting style brought over by the slaves. Some believe that although receiving African and Brazilian influences it developed in Brazil. The common belief relates capoeira to West Central African slaves who used capoeira as a way to practice their martial arts moves while making it appear to be a game or dance. Researcher Maya Talmon Chvaicer (2002) claims that originally, capoeira was neither. According to Talmon Chvaicer “it was a complex form of social interaction, expressing the participants’ physical skills and spiritual essence, involving the gods and the spirits of the ancestral fathers” (Talmon Chvaicer, 2002, p. 546). She reports that in the beginning of the nineteenth-century capoeira was officially seen as a game played by black slaves. It was described as a social gathering of dancing, singing, playing music and eating, that more often than not deteriorated into bloodshed. The authorities in Brazil considered capoeira a bloody, dangerous activity performed by bandits and tried to stop it by punishing both participant and observers.

In the middle of the century the ethnic make up of the capoeira groups was altered from West Central Africans slaves to Creole free men, affecting the groups’ behaviour and increasing the tendency for criminal activities, causing the capoeira practitioners to be seen as thugs and murderers.

During the Paraguayan Front (1865–70) capoeiras were drafted, willingly or reluctantly, to the front, and promised freedom and privileges on their return. Some of them excelled in the war and got decorated, “many myths were attributed to their physical ability to beat the enemy in hand-to-hand fighting”. As a result, after the war the status of capoeira “was characterized as a martial art associated with self-defense and war” (p. 534).

The promises of privileges were not kept and war veterans who found themselves with no income became bodyguards and muscles-for-rent. The new republic elected in 1899 tried to rid itself of capoeira and in 1890 it was declared a crime. However, capoeira was still practiced and performed in public, especially during social events, official and religious parades, in which

the capoeiras ran and danced in front of the march, provoking and defying the authorities and being admired by the public, even though risking arrest and punishment. (p. 546).

In 1930 a capoeira teacher, Mestre Bimba, manages to persuade the authorities in capoeira's cultural value, and the official ban was removed. Starting with the 1970's immigration of capoeira's masters to the USA, the art gained popularity all around the world.

Capoeira is performed together with music and songs. The musical instruments employed are *berimbaus*¹⁴, rasp, tambourines and a gong-bell. The music dictates the rhythm of the dancers. It is played inside a circle called *roda*, the people standing in the circle clap and sing and help to maintain the energy of the dance.

Three styles of capoeira are practiced today, the traditional capoeira Angola, the more common capoeira Regional, and a combined style called capoeira *Contemporânea*. Capoeira Angola emphasizes calculated moves; it's slower and practiced lower to the ground; capoeira Regional emphasizes speed and quick reflexes and the *Contemporânea* school combines the best of both styles.

3.2. Internal and external martial arts

The logos sampled for this paper are arranged in three tables. Internal martial arts' logos, IMA for short, external martial arts' logos, EMA for short, and designers' logos. The researcher would like to explain her motives in separating the logos to IMA and EMA. In order to do so she will first explain the difference between the two.

Some researchers categorize the martial arts that are linked to Buddhist practice that have originated in Shaolin temple as external (*waijia* 外家), whereas the martial arts linked to Daoist practice that have (allegedly) originated in Wudang mountain are categorised as internal (*neijia* 內家).

Xingyiquan teacher and writer Abi Moriya indicates four major turning points in the history of defining the IMA and EMA:

¹⁴ A Brazilian single-string percussion instrument, a musical bow.

“The earliest document mentioning internal martial arts is a epitaph to Wang Zhannan, written in 1669 by Ming patriot Huang Zongxi.

In 1894, four teachers of taijiquan, xingyiquan, and baguazhang formed an association together under the name *neijiaquan* (內家拳)

Sun Lutang¹⁵ connected the principles of these three styles to Daoist principles in his books, beginning in 1915.

And finally, in 1928, the central *guoshu* (國術 the central committee for standard martial arts) in Nanjing gave the final stamp by separating Wudang styles (xingyiquan, baguazhang, taijiquan) from Shaolin styles (all the rest...)” (A. Moriya, personal communication, August 22, 2008).

In an article originally published in Inside Kong-Fu Magazine, July 1992, IMA and EMA teacher, researcher and translator Tim Cartmell explains:

“The orthodox internal martial arts, namely Xingyiquan, Taijiquan and Baguazhang, have all incorporated Taoist techniques of breathing, meditation and medical theory into their methods of power, development (*nei gong*) and fighting movements. Although the resultant arts are superior as systems of health cultivation and physical development, health was not the primary concern of the developers of these styles. The primary focus of any martial art is, by definition, martial. The wedding of Taoist practices and martial technique came about because the masters felt movement in accordance with natural principles performed in a meditative state of mind was the quickest way of realizing the goal of absolute potential as a martial artist (fighter). ...At the root fundamental level, the most important factor, which qualifies an art as internal is the use of what the Chinese call "complete," "unified" or "whole body" power. This means the entire body is used as a singular unit with the muscles of the body in proper tone according to their function (relaxed, meaning neither too tense nor too slack). Power is generated with the body as a singular unit, and the various types of energies (*jing*) used are all generated from this unified power source. The external martial arts, although engaging the body

¹⁵ Sun Lutang, 孫祿堂, 1861-1932, was a renown teacher of IMA and the creator of Sun Style taijiquan. He was also considered an accomplished Neo-Confucian and Daoist scholar and was a distinguished contributor to the theory of IMA through his many published works.

as a whole in generating power sequentially, do not use the body in a complete unit, as do the internal martial arts. The external styles primarily use "sectional power" (ju bu li), which is a primary reason they are classified apart from the internal arts. A variation of this sectional power in the external arts is the special development of one part of the body as a weapon (iron palm, iron broom, etc.). The internal tends to forego these methods in favour of even development of the whole body, which in turn is used as a coherent unit. ... The sequence of training in external martial arts also differs in purpose. In the early stages of training, external martial arts place greater emphasis on increasing strength and endurance as the "raw material" to be refined later into precise technique. Whereas the goal of internal style stance training is to train the nervous system into the feeling of a unified body, the external martial artist stands to increase the strength, endurance and flexibility.... **Although an oversimplification, it may be said that the internal martial artist stands to cultivate feeling, while the external martial artist stands to develop strength**¹⁶. ... Another major difference between internal and external martial arts is in the approach they take to training the mind. The internal places great emphasis on mind/body unity. The Taoists realized that a relaxed body controlled by a quiet mind produced a holistic entity, capable of fulfilling its potential. At the outset of training, the internal arts place the greatest emphasis on refining and training the nervous system to control the body. In contrast, most external styles emphasize increasing strength and endurance (external power) as the base upon which martial technique will be built. Students of the internal, through mind/body unity, seek to balance the nervous and hormonal systems, thereby producing a power from within the body (nei jing or internal power). The unified power is completely dependent upon fine neuromuscular control, which is completely mentally directed. The internal martial arts also talk at great length about practicing with a quiet mind. It is often quoted that, "There should be stillness in

¹⁶ Emphasized by A.E.

movement," and internal martial artists seek to remain calm in spirit as they move. One of the primary reasons internal martial arts are good for health is that one may simultaneously exercise the body and rest the mind. Turning to external martial arts, much less emphasis is placed on a quiet mindset. In many external styles, cultivation of a state the Chinese call the "killing air" (sha qi) is preferred. The spirit is raised and directed outwardly toward the opponent, rather than inwardly, much like athletes "psyching up" before an event. An externally observable manifestation of the different mindsets is apparent in the facial expressions of the individual practitioner: the external martial artist often shouts and grimaces fiercely, while the internal boxer looks calm and may even be faintly smiling during a fight. (Cartmell, 2006)

The researcher adds that IMA teachers, in general, are inclined to supplement their physical and spiritual practice with a keen interest in the origins of the arts, i.e., the connection to Daoism as expressed in the cosmological and philosophical ideas. In her opinion, internalising those ideas, obscure as they may be, can contribute to the holistic body/mind experience.

From the arguments above, it is clear that IMA and EMA are different both in principles and in practice. The researcher's assumed that the logos representing the arts would also be different in essence, and when receiving the results of the questionnaires she was proved right. She therefore decided to divide the logos into two tables, IMA and EMA for the purpose of analysis.

However, although the definitions of IMA and EMA are clear and unambiguous, some externally-defined martial arts styles, such as karate gōjū-ryū (hard-soft) and wing-chun claim to have internal work embedded in their practice, and their logo's graphic images sometimes portray that fact.

3.3. Chinese cosmology and its relation to martial arts

Understanding martial arts logo designs is impossible to achieve without reference to Chinese cosmological models, which provides the major part of symbols used in the design of those logos. The researcher wishes to clarify those models and the terms that will be used throughout the paper.

Although prima facie, Chinese cosmology principles are annexed by Daoism, Baguazhang teacher and scholar Ze'ev Foux (2008) claims that “roots for the Chinese cosmological order was originated long before Buddhism came to China, or before a group of priests called their practice Daoism”. (Z. Foux, Personal communication, November 13, 2008).

The common model explaining the world and its phenomena was developed in Song dynasty by the Neo-Confucianism school of thought. One of its known aspects present a primal state of *wuji* (無極, nothingness, void), from it the *taiji* developed. *Taiji* (太極, the Great Ultimate) separates the *liangyi* (兩儀 the two appearances), also known as yin and yang (陰陽). The *liangyi* begets the *sixiang* (四象, the four appearances), which begets the *bagua* (八卦, the eight trigrams), all the way to the *wanwu* (萬物, the ten-thousand things).

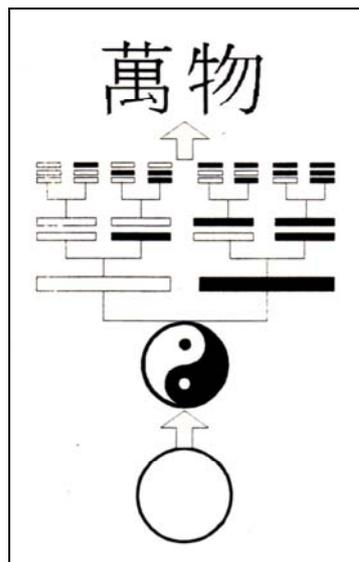


Image 2: The Neo-Confucianism model of the world's phenomena (Foux 2000)

This is not a model of lineal development as perceived in traditional Western thinking, since in this model, each element already includes the other elements within itself. Foux (2000) describes the model as “observing an item with a magnifying glass, watching its complexity grow and grow”. He sees it as an expression of the Chinese perception of holistic, in which the part contains the whole.

Another model is the *wuxing* (五行 the five phases), according to which, things are constantly on the move, going through changes of phase, energy and shape. The model, shown below, demonstrates the five phases and the dynamics between them, a positive cycle usually described as the nourishing circle, and a negative cycle usually described as the star, or circle of destruction. Foux detects two more principles: the domino effect, in which when one of the elements is missing the whole formation collapses, and the concurrent principle, which teaches that all the phases together, in space and time, are essential to the existence of a healthy formation. (Foux, 2000}



Image 3: The five phases formation (Foux 2000)

The five elements are wood, fire, earth, metal and water. In the circle of creation each element nourishes the following element: wood feeds fire; fire creates earth (ash); metal is found in earth; metal carries water; water nourishes wood. In the star, or circle of destruction each element destroy the following element: wood parts earth (tree roots); earth absorbers water; water quenches fire; fire melts metal; metal chops wood. Each element in this model is associated with elements in nature, body parts and disposition, colours, stars and planets etc.

The manifestation of cosmological models in martial arts:

This part will mention a few of the cosmologic models that were found to be relevant to this paper's sampled logos.

Wuji: In many martial arts, before starting to practice the form or drill and sometimes after ending it as well, the practitioners take a short period of time

in which they stand quietly and empty their mind. That moment of standing is called *wuji*, and its purpose is to tune body and mind together. When relating to a standing posture performed as a single-practice, the *wuji* standing is the posture in which the practitioners stand with their hands naturally laid beside their body.

Taiji: According to Foux, martial arts perceive taiji as a state when the axis already exists, but the duality still hadn't began to occur. The intention is there, but there is still no shape. It is the moment the yin and yang start to open.

Liangyi: Foux quotes Sun Lutang, who said that, "[the body] is not moving, this is yin, in movement it is yang, these are the two appearances". (Foux, 2000) East-Asian martial arts, taijiquan in particular, adopt the definition of yin-yang as 'two sides of the same thing' as a basic guideline and interpret it in a practical way as the demonstration of empty and full, soft and hard etc. One of the aims martial arts aspire for is to keep both opposites balanced.

When applied in external martial arts, the practitioners would seek the balance between what is considered to be the hard part of the training, which includes speed, stamina, power and agility, to the soft part of the training: slowness, softness and flow, usually practiced only in the higher levels of the training or for meditation purposes. Internal martial arts consider the yin-yang principle a substantial part of the training which affects the essence of every movement of the practice, whether it is a single practice-a form¹⁷-in which the practitioners employ the yin-yang principle by shifting their weight and internal energy (*qi* 氣), or a two men drill in which the practitioners use their opponent's force against him by employing yin-yang principles. Therefore, many martial arts' teachers feel that the yin-yang symbol in their logo expresses a substantial part of their belief system.

Sancai (三才): The three natural powers are usually interpreted as heaven, earth and man. In relation to IMA, another interpretation points to the body's upper, medium and lower parts, therefore connecting it to xingyiquan's basic standing posture, *santishi*, (三體勢) the triangle body posture. The manifestation of the triangle as a movement principle also characterises a few external martial arts: Wing-chun, Brazilian jujitsu and jeet-kune-do are just a

¹⁷ A form is a fixed set of movements, used as the system's movement dictionary. taolu 套路 in Chinese, kata in Japanese.

few examples. Brazilian jujitsu'd tactics, for example, are based on the triangular connection of body, mind and spirit. Others connect *sancai* to the three treasures of Daoism. In general, the number three in Chinese numerology carries the meaning of "many", and implies to endlessness. Three is the first odd prime number.

Wuxing: The five phases' model repeats itself endlessly in connection to martial arts: five standing postures of Chen Panling taijiquan; five basic forms of southern white crane, feeding crane school (南白鶴門, 食鶴拳); five postures poles of *meihua* style (梅花拳), a northern style diverted from *changquan* etc. The internal martial art xingyiquan is based on the five elements theory, in which they represent an essence of movement and fighting techniques.

Bagua: Foux mentions the obvious connections of the eight trigrams model to martial arts: the eight energies or vectors of taijiquan¹⁸; the eight directions¹⁹; baguazhang's eight palm changes and the main eight death-point in the body. (Foux, 2000)

The symbols

The yin-yang symbol: an ancient Daoist cosmologic symbol created in Song Dynasty time but based on principles known from the beginning of the forth century BC, represents the "concept of a fundamental Duality" (Cammann 1985). The yin stands for dark, passive, female, cold and negative, whereas the yang stands for light, active, male, warm and positive. When represented as a graphic symbol, they take the shape of white and black fish; each facing the other's tail, where one ends the other begins. However, in order to emphasise that there is no absolute yin or yang, inside the white yin there is a small dark yang circle and vice versa.

The bagua (八卦), or eight trigrams symbol: Trigrams are composed of three lines, either whole, broken or a combination of both. Each trigram represents a natural phenomenon: heaven, earth, thunder, wind, water, fire, mountain and valley. The bagua symbol is composed of eight trigrams usually arranged in a circle. Cammann (1985) reports that there are two sets of trigrams and

¹⁸ Ward-off, roll-back, press, pull, pull down, split, elbow, lean/shoulder

¹⁹ Back, forth, right, left, up, down, centre and around

hexagrams known to researchers, one created by King Wen - Zhou Wen Wang 周文王, who established the Zhou Dynasty, and the second set ascribed to Fuxi 伏羲, a mythical figure from prehistoric China. Each set exists in a few variations. (Cammann, 1985 p. 219)

According to Cammann, Daoist priests, scholars and sages used the symbol in medicine and alchemy and as a tool in *feng shui*²⁰ and astrology divination. When paired in two, the trigrams become hexagrams that are the basis of divination in the Book of Changes, the I Ching (Yijing 易經). The symbol played a prominent part in Chinese philosophy and religion for more than two thousand years. (Cammann, 1990, p. 301)

Researcher Ming Dong Gu reports a theory that suggests that “the hexagrams were first used as a substitutive tool for written language before writing was invented”, even before they were developed as a tool of divination. (Gu 2003 211-212).

When used in a logo, the trigrams represent a connection to Daoist theories or emphasize the martial arts’ traditional roots.

The five petals flower: As mentioned above, the five phases model is used to describe the world’s phenomena and the relationship between them, and is employed in Chinese medicine, astrology, *feng shui* and martial arts. One of the symbols representing the five phases is the plum flower. Chosen because all of its parts are in multiples of five: five petals, twenty-five stamens etc., hence the connection to martial arts. Foux mentions that the graphic symbol of the plum flower can be manifested both as a pentagram and as a square with a dot in its centre. (Foux 2000)

In short, all the above three theories, the yin-yang, bagua and five elements, are Daoist cosmological models explaining the world’s phenomena. Some of the principles discussed in Daoist books like the Daodejing and Zhuangzi are applicable to martial arts’, and many schools of martial arts relate to those principles in their training.

²⁰ 風水 Geomancy is an ancient Chinese practice believed to utilize the laws of both heaven (astronomy) and earth (geography) to help one improve life by receiving positive *qi*.

An interesting note is that the numbers two, three, five and eight are also part of the Fibonacci²¹ sequence, in which each number is the sum of the two numbers preceding it: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, and so on. As identity designer Maggie Macnab (2005) explains, the Fibonacci sequence “recurs with regularity in everything from the lengths of the finger bones ... to the correlation of the distance between planets and their moons ... to the proportionate division of human facial and bodily structure, to the spirals in the head of a sunflower. This sequence actually speaks to the reproductive process of most life forms: It produces patterns that are appealing in our eyes because it speaks to the continuity of our experience. It is precisely about the regeneration of us” (Macnab, 2005).

According to Macnab, employing those numbers in design can create a balance that extends its attractiveness by imitating natural proportions.

²¹ Leonardo of Pisa (c. 1170 – c. 1250), also known as Fibonacci, was an Italian mathematician, considered by some “the most talented mathematician of the Middle Ages.

4. Chapter 4: creative theory and methods

4.1. Analysing methods

Obtaining and organizing of data

The questionnaires:

The researcher has sent 230 questionnaires to associations, schools and teachers of martial arts all around the world. Out of those, 51 replies were received and used in this thesis. The questionnaires arrived from eighteen countries in four continents. (Appendix 1)

The purpose of the questionnaires was to find the answer to three main questions:

1. What is the relationship between the logo design and the school's name and philosophy?
2. What is the relationship between original and traditional graphic images to the design of the logos?
3. What is the ratio between professional and non-professional designed logos?

The answers to the questions above, followed by the teachers' names, the styles, numbers of years they operate and their location, is organized alphabetically (according to teacher's first name) in Table 1. (Appendix 4)

A follow up survey was sent to 25 teachers who have designed their own logos asking them to clarify why they did not seek professional advice in the matter, 12 of them responded and explained their reasoning. (Appendix 2)

The researcher has formed three tables in which she analyses the content and meaning of the logos:

1. IMA logos
2. EMA logos
3. Designers' logos

1. IMA logos are logos of internal martial arts, mainly taijiquan, baguazhang and xingyiquan, and also yiquan and meihuazhuang, included in this section

for their internal qualities and their teachers approach to teaching, known to the researcher. All the logos and information presented in these tables were gathered from the questionnaires.

2. EMA logos are logos of external martial arts, i.e., all martial arts but those mentioned above. All the logos and information presented in these tables were gathered from the questionnaires.

The logos are numbered according to their original number in Table 1.

When describing the logos, the researcher stayed as close to the original recount as possible, direct quotations were put in quotation marks. A number of questionnaires were in other language than English¹, or were written in English by non-native speakers, and had to be translated or re-phrased.

3. Designers' logos are logos gathered from the Internet. The researcher searched the Internet for martial arts logos designed by professional graphic designers and found the best representation of such logos in one website, LogoLounge.com, a website dedicated to the design and research of logos which is also the publisher of five logo books.

Two of the logos are from different sources; one was a reply to the researcher's appeal for information in another graphic design website, Logosause.com, and the other a personal appeal to a logo designer in Israel. The researcher then approached all of the above designers asking them to answer a few questions regarding their logo design. Out of thirty applications, twelve designers agreed to participate in the research and the relevant answers are included in table 3. (For the questions asked, see Appendix 3)

With the exception of the martial arts names, often-used terms like yin-yang and bagua and people's names, all non-English terms used in this thesis appear in italics. The researcher used standard pinyin transliteration for Mandarin terms and names except for cases of direct quotations in which the words were transliterated differently.

All logos in the three tables are treated equally; each cell is divided to a few sections, always in the same order of appearance. The IMA and EMA tables'

¹ Chinese, Hebrew and French

first section is the name of the teacher and style, whereas in the designer logo's table the name appears in the attached right-hand cell, in order to allow space for quotations of the designer's words, if there were any. In the next inner sections the logos are analysed according to three research methods

The following sections are:

Semiotic reference

Taxonomy reference

Affectivity reference

Analysing approaches

Semiotics

In this section, the researcher observes the logos using Peirce's trichotomy of Icon, Index and Symbol:

"... I had observed that the most frequently useful division of signs is by trichotomy into firstly Likenesses, or, as I prefer to say, *Icons*, which serve to represent their objects only in so far as they resemble them in themselves; secondly, *Indices*, which represent their objects independently of any resemblance to them, only by virtue of real connections with them, and thirdly *Symbols*, which represent their objects, independently alike of any resemblance or any real connection, because dispositions or factitious habits of their interpreters insure their being so understood." (Peirce, Charles Sanders 1909)

According to Peirce's theory, icons and indices are motivated signs, whether symbols are arbitrary.

In "Marks of Excellence", Prof. Per Mollerup (1997) extends Peirce's definition of the trichotomy by dividing icons and indices into categories:

1. Icons: linked to the object by similarity.
 - 1.1. An image that is the object himself, therefore highly representative.
 - 1.2. A diagram or schematic drawing of the object,
 - 1.3. A metaphorical sign that share conceptual qualities with the object.

2. Indices: Physically linked to the object.

- 2.1. The meaning acquired through its location. (Designation)
- 2.2. The meaning acquires through casual relationship. (Reagent)
3. Symbols: Arbitrary linked to their objects.

Mollerup also adds that a sign can have more than one meaning; it can be iconic, indexical and symbolic all at the same time. (Mollerup, 1997, pp.84-85) However, since the logos in this research are not physically connected to a location, the researcher finds the index definition inapplicable in these cases and refers solely to icons and symbols.

Taxonomy

Mollerup presents a new model for classifying trademarks, which he names Taxonomy². He defines taxonomy as finding out “what trademarks *are*.... Reflecting characteristics of function and design, include material qualities (what the trademarks show) and referential qualities (what the trademarks mean)”. (Mollerup, 1997, p. 95)

The researcher found taxonomy a useful method of analysis for the martial arts’ logos, resulting in better understanding of the tendency of the designers, professionals or non-professionals, in using a visual style. Observing the class of a logo can help achieving the goal of setting criteria for a good martial arts’ logo design, which was stated as one of this research’ aims.

The classifications of taxonomy are:

1. Trademarks
 - 1.1. Graphic marks
 - 1.1.1. Picture marks
 - 1.1.1.1. Figurative marks
 - 1.1.1.1.1. Descriptive marks
 - 1.1.1.1.2. Metaphoric marks
 - 1.1.1.1.3. Found marks
 - 1.1.1.2. Non-figurative marks
 - 1.1.2. Letter marks

² Taxonomy is the classification of organisms in an ordered system that indicates natural relationships.

- 1.1.2.1. Name marks
 - 1.1.2.1.1. Proper names
 - 1.1.2.1.2. Descriptive names
 - 1.1.2.1.3. Metaphoric names
 - 1.1.2.1.4. Found names
 - 1.1.2.1.5. Artificial names
 - 1.1.2.2. Abbreviations
 - 1.1.2.2.1. Initial abbreviations
 - 1.1.2.2.1.1. Acronyms
 - 1.1.2.2.1.2. Non-acronyms initial abbreviations
 - 1.1.2.2.2. Non-Initial abbreviations
- 1.2. Non graphic marks

The following table shows Mollerup's method of relating taxonomy classes to their compatible semiotic classes:

		Taxonomic classes		
		Picture marks		Name marks
Icons	Images	Figurative marks	Descriptive marks	Descriptive names
	Diagrams		Metaphorical marks	Metaphorical names
	Metaphors		Found marks	Found names
Symbols		Non-figurative marks		Proper names
				Artificial names

(Comparison of semiotic and taxonomy classes of picture marks and name marks. Cited after Mollerup 1997 111)

The researcher found that within the martial arts' logos obtained from the questionnaires, some classes tend to emerge more than others. The most common were **figurative marks** and **non-figurative marks**. The class of **letter marks** is not as common in the design of martial arts' logos, although not completely absent. However, when observing the designer's logos, **letter marks** classes such as **initial abbreviations** and **acronyms** can be found.

Figurative marks depict an object.

Descriptive marks are images or diagrams; they refer directly to their object. The relationship between the *representamen*³ and its object is motivated.

Metaphorical marks refer to their object through a shared quality. ...The *representamen*, which is a trademark, refers to the shared quality. The *interpretant*⁴ of the first signification is a mental picture of that quality created in the mind of the user. On the second level, that mental picture stands for the final object. Metaphorical marks are motivated on both levels of signification.

Found marks refer directly to their object. They are symbols. The representation between the *representamen* and its object is arbitrary. (I.e. they have nothing to do with the object. Some of might have used to have an explanation but it got lost).

Non-figurative marks refer directly to their object. They are symbols. The relationship between the *representamen* and its object is arbitrary.

Letter marks have a linguistic form; their visual form is symbolic. It might suggest some relevant quality. ...A certain typeface may refer to a certain trade.... If this reference only exists because of agreement or habit, then the typeface works as an arbitrary sign. ...If the shape of the letters of a letter mark suggests a certain type of company or product because of some visual similarity or parallelism, then the letter mark- in its visual capacity- is a motivated sign. Normally this pictorial quality of a letter mark has been added by iconization.

Proper names used as trademarks show pride and responsibility. They are classified as symbols and are arbitrary signs

Metaphoric names reveal the nature of the business indirectly; they refer to their objects through a shared quality. Metaphoric names work both on arbitrary and motivated levels.

Initial abbreviations are made up of initials; they are a result of combined suspensions and contraction.

Acronyms are Initial abbreviations that form new pronounceable words; they can become names in their own right. They are arbitrary, unless they create new, motivated words. (Mollerup 1997, p. 93-114)

³ A word invented by Peirce, meaning a sign.

⁴ A word invented by Peirce, meaning a the interpretation the observer gives the sign.

Affectivity

After consulting marketing and graphic design, as well as psychology and semiotics literature and experimental Aesthetics, Gestalt psychology and logo strategy, researches Pamela W. Henderson and Joseph A. Cote (1998) designed a list of guidelines for examining the affectivity of logos. By which they relate to the logo's level of recognition. The list is a combination of criteria borrowed from logo strategy literature and the design characteristics suggested by two graphic designers who worked with the researchers. They say, "We empirically examine the degree to which visual characteristics influence initial responses to logos. We close by developing and illustrating a set of logo selection guidelines. (Henderson and Cote, 1998, p.14)

According to Henderson and Cote, previous researches suggest, "evaluations of a logo can affect evaluations of a company" (p. 15). Quoting earlier researches, Henderson and Cote claim that the response to logos is culturally related, and that "Cultures tend to be homogeneous in their responses to design, a finding that is critical to logo strategy" (p. 18)

Henderson and Cote's list of guidelines is divided to dependent and independent variables. The dependent variables were connected to their own research process, and therefore irrelevant to this thesis. Following is Henderson and Cote's list of independent variables from their guidelines:

1. **Natural** reflects the degree to which the design depicts commonly experienced objects. It is comprised of **representative** and **organic**.
 - 1.1 **Representative**, and its opposite **abstract**, capture the degree of realism in a design. Abstraction occurs when the elements of an object are distilled down to the most typical features. At its limit, total abstraction gives almost no clues as to what is being pictured. Abstract logos are more difficult to associate with the company or product they represent. Representative logos should theoretically increase familiar meaning and correct recognition.
 - 1.2. **Organic designs** are made up of natural shapes.

1.2.1 **Geometric designs** represent less natural and more synthetic looking objects. Graphic design literature suggests that organic designs are more meaningful.

2. **Harmony** is a congruent pattern or arrangement that combines **symmetry** and **balance**.

2.1. **Balance** is related to symmetry, it captures the notion that there is a centre of suspension between two weights or portion of the design.

2.2. **Symmetric designs** appear reflections along one or more axis. The elements on one side of the axis are identical to the elements on the other side.

3. **Elaborate** is not simply sophistication, but appears to capture the concept of design richness and the ability to use simple lines to capture the essence of something. It is comprised of **complexity**, **activeness** and **depth**.

3.1 **Complexity** can arise from many different features such as irregularity in the arrangement of elements, increase in their number, and heterogeneity in their nature and how ornate the design is.

(Logo strategy literature recommends simple logos because they are easier to remember).

3.2. **Active** designs are those that give the impression of notion or flow. This flow is the basis for the design notion of rhythm. It is suggested, that active designs are more interesting and will be related to other characteristics like **symmetry**, **balance** and **complexity**.

3.3. **Depth** gives the appearance of perspective or 3D design. It is related to Complexity and representative.

4. **Parallel** designs contain multiple lines or elements that appear adjoining to each other.

5. **Repetition** of elements occurs when the parts of the design are similar or identical to one another.

6. **Proportion** is the relationship between horizontal and vertical dimensions. Certain proportions, like the golden section, are more appealing than others.
 7. **Round** designs are made of primary curved lines and circular elements
- (Henderson and Cote 1998 16-17)

Henderson and Cote use the terms ‘high’ and ‘low’ when relating to the degree in which each of the guidelines is expressed in the logos. This research borrowed the term ‘high’ to indicate a relevant quality in a logo.

Following are three tables showing the logos and classifying them according to the above-mentioned semiotics, taxonomy and affectivity. Images 4 and 5 show the tables and describe their content in word. In the first two tables, IMA and EMA logos, the logo is positioned in the first cell, while the sections below are organized by: verbal description, semiotics, taxonomy and affectivity. The third table, designers’ logos, is different. It is divided to two columns; the logo is positioned on the right side, whilst the left cells depict the exact same classifications as in the IMA and EMA tables. In cases where the designer was interviewed, his or her words would appear on the right side beneath the logo.

IMA and EMA	Designers
Logo	Verbal discription
Verbal discription	Logo
Seniotic	(Optional)
Taxonomy	Designer’s words
Affectivity	

Image 6: A guide to reading the IMA, EMA and designers’ tables.

4.2. IMA (internal martial arts) logos table:

		
<p>2. Abi Moriya / <i>Xingyiquan</i></p>	<p>3. Adi Asher / <i>Taijiquan</i></p>	<p>4. Alistair Sutherland / <i>Taijiquan</i></p>
<p>A line drawing of “The swooping motion of the swallow from the swallow form”; Calligraphy of xingyiquan characters.</p>	<p>A broken line representing the earth (yin), from it grows a line representing a grass turf that grows into the sky, which are represented by a full line (yang). On the right (yin) side one full line represents yang, on the left (yang) one broken line represents yin. The image stands for “all things growing from earth to heaven”, and can also be perceived as a human image.</p>	<p>A yin-yang symbol combined with Celtic knotwork, the school’s name is written in a circle around it.</p>
<p>Icon</p>	<p>Symbol</p>	<p>Symbol</p>
<p>Descriptive mark Descriptive name</p>	<p>Non-figurative mark Descriptive name</p>	<p>Non-figurative mark Descriptive name</p>
<p>High on representative, active</p>	<p>High on geometric, abstract</p>	<p>High on abstract, geometric, repetitive, round.</p>



**5. Anat & Fito Schreiber/
Taijiquan, Baguazhang,
Xingyiquan**

The school's name-Tao, Internal Arts Space (*Dao 道*), is written on a green bamboo background. The red dot represents "spontaneity inside a rigid world, movement and motion inside the unchanged, the flame that melts the stiff and enables change".

Icon

Metaphorical mark
Descriptive name

High on natural



**6. Andrey Seredyakov /
Taijiquan, Baguazhang**

A circle inside a circle, connected by a pine-tree branch, and two characters, *wu 武* –martial arts and *de 德* –virtue. In the small inner circle the initials IARI-The Internal Arts Research Institute. Outside the circle the institute's full name, surrounded by a late version of King Wen sequence of the bagua.¹

Symbol

Non-figurative mark
Found mark
Initials,
Descriptive name

High on parallel,
complexity, repetitive, round



**7. Anya Meot /
Taijiquan**

Seven overlapping circles surrounding two parallel circles, A seven ribbed empty space in the centre; White on black; The number of circles is connected to the meaning of the numbers seven, eight and nine in occidental and oriental cosmology. An ornament found in a cathedral inspires the image shape.

Symbol

Non-figurative mark

High on geometric,
abstract, repetitive,
round

¹ See p.58



**8. Arieh Breslow /
*Taijiquan***

“The Chinese character for sky- *tian* 天, that is combines from the characters for a man walking 人, and the character for big 大.”

Symbol

Non-figurative mark

High on abstract, balance



**9. Barrie Jahu /
*Taijiquan***

“Chemical Equation symbol for dynamic equilibrium superimposed on the centre of a yin-yang symbol.”

Symbol

Non-figurative mark

High on abstract, symmetry, depth



**11. Christian Bernapel /
*Taijiquan***

A Chinese dragon with a monkey face’s mask represents “the truth that hides behind a mask”. The image was taken from the first stamp designed in Imperial China

Icon

Metaphorical mark

High on representative, active, complexity, repetitive.



**12. Consiglia Ciaburri /
Taijiquan**

An anchor in the background, in front a hand holding a Chinese brush and writing *Zhongguo*- China, and the name of the club 'Ancre De China'. The name is a word game; in French the word *ancre*-anchor sounds the same as *encre*-ink. "The anchor symbolizes the rooting principle in taiji."

Symbol

Found mark
Found name

High on representative,
complexity

TAI-CHI CHUAN



**13. Cornelia Gruber /
Taijiquan**

A free flow line yin-yang drawing with a moving person on each side, in which "a special care was given to the people's *dantian*² areas." Above the image, the name of the school is written in playful lettering.

Symbol, icon

Non-figurative mark
Descriptive mark
Descriptive name

High on representative,
organic, active, depth



**16. Epi Van Der Pol /
Taijiquan**

A blue and white oval shaped yin-yang with the association's initials on the bottom right side.

Symbol

Non-figurative mark
Initials
Descriptive name

High on abstract,
geometric

² Located approximately three finger widths below and two finger widths behind the navel. The dantian 丹田, loosely translated to "the field of elixir" is the body's centre of gravity in the practice of Chinese martial arts and medicine.



**17. Fong Ha/
Taijiquan, Yiquan,
qigong**

A yin-yang symbol in the centre of a structure of squares, which symbolizes the world of order, and embraced by a circle, which symbolizes the infinitude of the universe.

Symbol

Non-figurative mark

High on geometric, abstract, symmetry, repetitive



**18. Franco Mescola /
Taijiquan**

Two smiling fish forming a yin-yang symbol, located between the words tai and chi. A white blurry line crosses the logo horizontally. The name of the school is written above left, and 'Italia' below right. The fish symbolize "spiral movement and tranquillity".

Symbol, icon

Non-figurative mark
Descriptive name

High on representative, harmony



**20. Hanan Megidovich
/ Baguazhang***

A round-corners triangle surrounding a tomo³-variation of a yin-yang symbol with an empty space between the yin and the yang. The school's name in Chinese and Pinyin.

Symbol

Non-figurative mark
Descriptive name

High on symmetry, geometric, complexity

* Also teaches Philippine martial arts



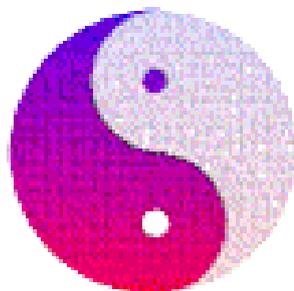
**22. Hermann Bohn /
Taijiquan, Xingyiquan,
baguazhang, daoyin***

A snakeheads yin-yang symbol surrounded by a combination of King Wen and Fuxi trigrams. On the trigrams “an old figure of an ancient fighter from a stone carving”. And surrounding the trigrams are three pair of Chinese characters: on top: traditional, on the right: internal, on the left: martial art.

Symbol, icon

Non-figurative mark
Descriptive mark
Descriptive name (for Chinese speakers)

High on abstract, complexity



**28. Karel Koskuba /
Taijiquan, yiquan**

A yin-yang symbol changing colours from red to blue.

Symbol

Non-figurative mark

High on geometric, abstract



**29. Kenneth Cohen /
Taijiquan**

A snake inside a mountain, representing “the currents of *qi* in the land and nature. A hawk flying over the mountain, connected with “the heavenly, the divine and the ability to perceive from a high and broad perspective”. The snake and hawk are indigenous, North American symbols, representing earth and heaven. The symbol also represent K.C other occupation as a teacher of American Indian healing traditions.

Icon

Metaphorical mark.

High on natural, representative, depth, harmony

³ See p. 138

* Also teaches external weapon forms



**31. Luo Dexiu /
Baguazhang, Xingyiquan**

A brash-stroked spiral.

Symbol

Non-figurative mark

High on abstract, organic,
active, harmony.



**34. Michel Texereau /
Taijiquan**

The logo is made with three circular frames, the outer one is yellow with the school's name in black, and an inner one surrounds a yin-yang without its black and white dots. On the yin-yang another red circle, in its centre three red dots symbolizing the three peaks of the school's name.

Symbol

Non-figurative mark
Descriptive name

High on geometric, symmetry,
abstract, round.



**39. Ohad Kedem /
Taijiquan, Qigong**

The school's name, "Creation" in Hebrew, is written with a font mainly used for writing holy Jewish scripts. The name represents the process of creation that this teacher emphasizes mostly in his work.

Icon

Descriptive name

High on balance.



40. Oulié Abdon-Alexandre / Taijiquan

A red and blue yin-yang symbol, red for the yang, and blue for the yin, two arrows follow the yin-yang shape emphasize its movement, in the background another black and white yin-yang symbol with a Fuxi sequence bagua.⁴

Symbol

Non-figurative mark
Descriptive name

High on abstract, active



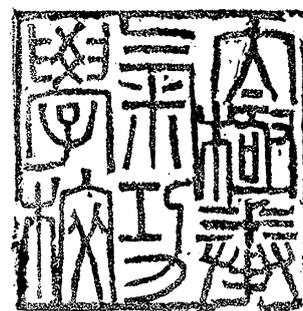
41. Philippe Grangé / Bagua Zhang, Xingyiquan, taijiquan⁵

The Chinese character for internal, *nei* 内, surrounded by the words internal martial arts in French.

Symbol

Non-figurative mark
Descriptive name

High on abstract



42. Pia Bitsch / Taijiquan

A Chinese seal with the name The School of Taiji and Qigong in seal script.

Symbol

Non-figurative mark

High on abstract,
complexity

⁴ See p. 58

⁵ Also teacher aikido



**44. Ronnie Robinson /
Taijiquan**

The school's name depicted inside a circular red frame, surrounding a black circle enclosing "shadowed white hands in a ward-off position."

Icon

Descriptive mark
Descriptive name

High on representative,
balance



**45. Sam Tam /
Taijiquan, Yiquan**

A seal-like logo made with the initials IMAAHE- Internal Martial Arts Association for Health and Enlightenment.

Symbol

Non-figurative mark
Initials

High on geometric, repetitive,
abstract, round



**47. Song Zhijian &
Wu Ronghui /
Taijiquan**

A yellow five-petal flower symbolizing the creative cycle of the five phases⁶. Surrounds a blue and white Fuxi bagua symbol, which in turn surrounds a yellow and red snake heads yin-yang symbol.

Symbol

Non-figurative mark

High on abstract,
complexity, repetitive,
parallel, round

⁶ See p. 56



**51. Yosi Morgenstern /
*Meihua zhuang, Qigong***

A brush stroke circle with a dot in the middle. The two circles represent the yin-yang symbol; the outer circle represents the five elements.⁷

Symbol

Non-figurative mark

High on organic, abstract,
active, harmony

⁷ See p. 56

4.3. EMA (external martial arts) table

<div data-bbox="264 342 600 642" data-label="Image"> </div> <p data-bbox="248 678 619 712">1. Abe Tetsushi / Kendo</p> <p data-bbox="240 752 625 1153">A circular double frame containing the Hungarian Federation's names in Hungarian and English, an inner circle containing a <i>Tsuba</i>- the hand guard of the Japanese sword Katana surrounding a kendo helmet. The characters for kendo. White on black.</p> <hr/> <p data-bbox="400 1193 464 1227">Icon</p> <hr/> <p data-bbox="309 1267 555 1339">Descriptive mark Descriptive name</p> <hr/> <p data-bbox="252 1413 614 1485">High on representative, depth, symmetry, parallel</p>	<div data-bbox="652 333 987 667" data-label="Image"> </div> <p data-bbox="699 703 951 775">10. Cai Huilong / Wushu</p> <p data-bbox="668 815 976 1216">An outer yellow circle with an inner stylised two fish yin-yang symbol. Red Chinese character <i>wu</i> 武; a thirteen parts chain surrounding the inner circle, symbolizing Yilan's 13 townships; The orchid is Yilan county's symbol.</p> <hr/> <p data-bbox="767 1256 876 1290">Symbol</p> <hr/> <p data-bbox="676 1368 970 1480">Non -figurative mark Found mark Descriptive name</p> <hr/> <p data-bbox="700 1518 943 1588">High on balance, representative</p>	<div data-bbox="1062 349 1382 654" data-label="Image"> </div> <p data-bbox="1023 689 1437 761">14. Daniel Yinsheng Xuan / Wing-chun</p> <p data-bbox="1023 801 1437 1055">A 3D circle frame with the school's name engraved in it. Inside the circle a gradient yin-yang background behind a 3D crane and snake merged into one S-shaped image.</p> <hr/> <p data-bbox="1171 1095 1284 1167">Icon Symbol</p> <hr/> <p data-bbox="1086 1207 1369 1319">Metaphoric mark Non-figurative mark Descriptive name</p> <hr/> <p data-bbox="1050 1352 1406 1424">High on depth, harmony, representative</p>
--	---	---



**15. Eldan Freedman /
Shaolin⁺**

Two Möbius rings created from two entwined hearts facing away from each other; surrounded by a ring carrying the school's name: "Ways to Flow".

Symbol

Found mark
Metaphoric name
Descriptive name

High on abstract, active,
symmetry



**19. Guy Rafaeli &
Yuval Nechamkin /
Arnis**

A Star of David with one of its triangles depicted with Philippine weapons. A Philippine sun inside the star. Black and red. The school's name and web address written below.

Icon
Symbol

Descriptive mark
Non-figurative mark
Descriptive name

High on representative,
geometric



21. Arthur Grivets / Karate*

The word *TORA*, Tiger in Japanese, forms a tiger image. Black. *Torah* in Hebrew is the Jewish Bible. (This school was originally formed to teach self-defence to Jews in America).

Icon

Metaphoric name

High on natural,
representative, harmony,
active

⁺ Also teaches IMA

^{*} Also teaches Taijiquan, baguazhang and qigong



23. Highline Kendo club

A circular frame, five abstract shapes representing a plum blossom, two samurai arrows-feathers and five iconic arrows.

Icon

Metaphoric mark
Descriptive name

High on geometric, repetition, representative



24. Belleview Kendo club

A circular frame; a background of a crane flying over the moon; a kendo mask in the foreground.

Icon

Descriptive mark
Metaphoric mark
Proper name

High on representative, complexity, depth



25. Sno-king Kendo club

A circular frame
An eagle looking at the far mountains

Symbol

Found mark
Proper name

High on organic, complexity



**26. Joachim Semmler /
Kendo**

A circle portraying “an Australian wattle over a moon”. Blue and gold.

Symbol

Found mark

High on natural, harmony,
representative, round



**27. Joy Chaudhuri /
Wing-chun**

A five petals plum flower frame, surrounding an image representing “the earth, man and sky connected through the centre line”. The graphic image has Indian roots. On its sides the Chinese characters for wing-chun. The schools name is written under the five petals plum.

Symbol

Non-figurative mark
Found mark
Descriptive name

High on harmony,
symmetry, repetitive



**30. Lo Man Kam /
Wing-chun**

Five triangles that represent the five generations of teachers to the current one, the Chinese characters for wing-chun, the English name and a leaf that represents Yip Man, the grandmaster of the style- *yip* (*ye* in Mandarin) means a leaf. Black, yellow and green.

Icon

Metaphoric mark
Descriptive mark
Descriptive name

High on geometric, repetitive



32. Melanie Fine / Jujitsu

A circular frame made with four circles that differ in width. The name of the school in English and *Kanji*⁸. Black, white and gold.

Icon

Descriptive name

High on abstract, geometric, round.



33. Mestre Pinguica / Capoeira

The red, yellow and black logo combines two families of Capoeira. The name of the style and school are written inside a circle following its shape. A berimbau⁹, depicted on the right side of the circle. In the centre an image of a slave breaking its chains while performing a capoeira cartwheel. A chain defines the centre.

Icon

Descriptive mark
Descriptive name

High on natural, round, representative, complexity.



35. Mick Zeira / Sanda *

A yin-yang symbol, a fist in its centre, a green prying mantis on the right and a crane on the left. The Chinese characters on top say "health", on the bottom right "kindness" and on the bottom left "strong mind".

Icon
Symbol

Descriptive mark
Metaphoric mark
Non-figurative mark

High on complexity, natural.

⁸ Kanji are the Chinese characters that are used in the modern Japanese writing system. The Japanese term *kanji* 漢字 literally means Han characters.

⁹ See p. 50

* Also teaches qigong



**36. Muller Lauret /
Wing-chun**

A volcano behind a yin-yang symbol. The school's name in an arch above the volcano. The school is located in Reunion, a French island in the Indian ocean, which is famous for its volcano.

Symbol
Icon

Non-figurative mark
Descriptive mark
Descriptive name

High on representative,
abstract



**37. Nicolce V. Baleski
/ Kendo**

A circular double frame depicting the federation's name in Macedonian and English, an inner circle containing the Macedonian Sun (the National Flag), a *Tsuba*- the hand guard of the Japanese sword *Katana* surrounding a kendo helmet. Yellow, red and black.

Icon
Symbol

Descriptive mark
Descriptive name
Found mark

High on representative,
depth, repetitive



**38. Myung Whoan &
Nitsan Meshorer /
Sun Kwan Moo**

A circular double frame employing the style name in English and Chinese characters, an inner circle containing a Dharma wheel, a lotus and a *vajra*: sword of ego fighting. White, black, gold and red. The objects are all connected to a Buddhist cultivation method.

Symbol

Found mark
Descriptive name

High on natural, harmony



43. Rodney Ellis / Jujitsu

An oval frame created by the school's name. An inner frame circling a shark wearing a jujitsu gi¹⁰ breaking through a red frame.

Symbol

Found mark
Descriptive name

High on natural, harmony, round.



46. Shaharin Yussof / Karate

A stirring wheel shaped logo combining the mix of two other logos: The International Federation of karate logo, and the kyokushin logo; at the centre a circle depicting a blue wave on light blue sky background with the name IFK Australia.

Icon

Metaphoric mark
Descriptive name

High on geometric, representative.



48. Tim Cartmell / Brazilian jujitso, MMA⁺

A spiral drawn with brush strokes.

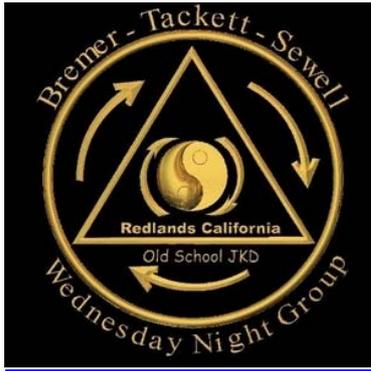
Symbol

Non-figurative mark

High on organic, abstract, active, harmony

¹⁰ Gi (Japanese) is traditional uniform for training

⁺ Also teaches IMA



**49. Tim Tackett & Bob
Bremer /
Jeet Kwan Do**

A circular frame surrounding a triangle, three arrows follow the circle shape. Inside the triangle, a yin-yang symbol surrounded by two arrows, black and gold. The name of the teachers and school surround the circle, the location is written inside the triangle, and the system's name outside it.

Symbol

Diagram, non-figurative
mark
Descriptive name

High on geometric, active,
depth, harmony,
complexity.



**50. Yang Yumin /
Shaolin***

A circular frame with the school name on top. A dragon; a yin-yang symbol

Icon
Symbol

Metaphoric mark
Non -figurative
mark
Descriptive
name

High on natural,
balance.

* Also teaches Taijiquan

4.4. Designer's logos table

<p>1</p>	<p>A figure wearing <i>gi</i> combined with a roof-shape form.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, geometry, harmony</p>	 <p>HOME SCHOOL KARATE Jeff Kern Design</p>
<p>2</p>	<p>A <i>gi</i> wearing figure caught in the midst of a kick on a yellow circle background – presumably representing the moon. Korean characters saying taekwondo on the left.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active</p>	 <p>WSTKD 4 KIDS William Herod Design</p>

<p>3</p>	<p>A red <i>gi</i> wearing figure in the midst of a kick, above the school's name in red and black.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active, geometric</p>	 <p>Westsound Taekwondo William Herod Design</p>
<p>4</p>	<p>A white silhouetted figure inside a red K performing a high kick. The school's name is written below.</p> <hr/> <p>Icon, symbol</p> <hr/> <p>Descriptive mark Initial abbreviations Descriptive name</p> <hr/> <p>High on representative, active, harmony</p>	 <p>KIAI SPORT Sabet Branding Ali Sabet</p>
<p>5</p>	<p>A black and yellow moving ninja-like figure in black and yellow; The name Kongfu.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active, geometric</p>	 <p>KUNGFU William Herod Design</p>

<p>6</p>	<p>A fragmental lined circle frame surrounding a three fish-shaped <i>tomeo</i>. The school's name combines the fish-like shapes as part of its fonts.</p> <hr/> <p>Symbol</p> <hr/> <p>Non-figurative mark Proper & descriptive name</p> <hr/> <p>High on symmetry, abstract, harmony, organic</p>	 <p>ROBINDON TAEKWONDO M3 Advertising Design Dan McElhattan III</p>
<p>7</p>	<p>A circular logo made from a curved-lined phoenix image, with the initials IAA.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric mark Non-acronym initial abbreviations</p> <hr/> <p>High on natural, complexity</p>	 <p>IAA J6Studios Tim Jester USA</p> <hr/> <p>"I've done about 5 logos for martial arts. Aikido, Kung Fu, Karate. I think about the style and what its core ideas are and try to incorporate that into the logo. [A martial arts logo] should be simple, clear and recognizable. It shouldn't look like any one else's and should reflect the style. As far as the philosophy, I pretty much knew all of that just from being in martial arts for so long so the client never really had to say anything."</p> <p>"(The client) wanted a phoenix.</p> <p>I wanted to make it flowing and circular like Aikido.... The IAA logo tends to be more subdued."</p>

<p>8</p>	<p>A white letter R on a red square with a grey frame.</p> <hr/> <p>Symbol</p> <hr/> <p>Initial abbreviations</p> <hr/> <p>High on geometric</p>	 <p>ROBIN DOJO J6Studios Tim Jester</p> <hr/> <p>“The client had some fonts he wanted me to use. I thought using the font wouldn’t look good so I just used one letter.”</p>
<p>9</p>	<p>A double framed circle, the school’s name written between the inner and outer frame. A roaring tiger’s head in the inner circle. Black, orange and white.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric mark Descriptive name</p> <hr/> <p>High on representative, active, round</p>	 <p>AMERICAN KEMPO ACADEMY J6Studios Tim Jester</p> <p>“In American Kempo, the moves are very fast. I wanted that logo to be more like a sports logo. I wanted it to look more aggressive. They also wanted a tiger as the symbol so I deconstructed it to be more graphic”</p>

<p>10</p>	<p>The school's name depicted in a gate-like structure.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive name</p> <hr/> <p>High on geometric.</p>	<p>HATBORO SRA 03 Arsenal Design, Inc. Mark Raebel USA</p> 
<p>11</p>	<p>A circle made with fragmental lines simulating a yin-yang shape. The school's name under the circle.</p> <hr/> <p>Symbol</p> <hr/> <p>Non-figurative mark</p> <p>Descriptive name</p> <hr/> <p>High on organic, active, depth, harmony</p>	
<p>12</p>	<p>The school's name surrounded by an oval shape, made with various sized irregular dots, smaller behind the name and bigger in front.</p> <hr/> <p>Symbol</p> <hr/> <p>Proper name</p> <p>Non-figurative mark</p> <hr/> <p>High on repetitive, depth</p>	

<p>13</p>	<p>An image of a man performing a side-kick. The school's name in a frame divided to three cells underneath.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active</p>	 <p>“[When thinking about the design of a martial arts logo, I am guided by the use of] traditional icons and contemporary type combine to offer a dynamic mark.”</p> <p>“[A martial arts logo should have] balance, motion and energy”</p>
<p>14</p>	<p>Budo in red comics-like letters crossed by a white on black strip of text .</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive name</p> <hr/> <p>High on geometric</p>	 <p>BUDO True Perception Scott Timms</p>

<p>15</p>	<p>A round-edges green triangle with a crossed-hands <i>gi</i> wearing gorilla emerging from a circle inside it.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric mark</p> <hr/> <p>High on representative, balance</p>	 <p>GORILLA JUJITSU Robot Agency Studios Mario Jaramillo</p>
<p>16</p>	<p>A red-framed circle, decorated with a ribbon depicting the system's motto. Inside the circle a yellow sun on a red background with a figure of a fighter kicking with his heel. The name of the school in white, and some yellow stars are on a black frame surrounding the red circle.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active, complexity, round</p>	 <p>JOE LEWIS FIGHTING SYSTEMS Mugur Mihai</p>

<p>17</p>	<p>A black framed rectangle. The name of the school is written in white <i>kanji</i> on red background, separated from the black bottom part by a stylised arabesque line. The school's name is written below in white.</p> <hr/> <p>Symbol</p> <hr/> <p>Non-figurative mark Found name Descriptive name</p> <hr/> <p>High on geometric, symmetry, harmony</p>	 <p>TAN SHIN KAI Mugur Mihai</p>
<p>18</p>	<p>A figure wearing <i>gi</i>, kicking over a red rectangle red and white banner, a setting sun contouring the school's name.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active, balance</p>	 <p>MARINA TAE KWON DO Evenson Design Group Stan Evenson</p>
<p>19</p>	<p>An abstract image depicting a human figure wearing <i>gi</i>. The school's name below.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Initials Descriptive name</p> <hr/> <p>High on geometric, harmony</p>	 <p>TKO KARATE Dcadora Rabih Sater</p>

<p>20</p>	<p>A 3D image resembling a solid strong man constructed with the initials MMA (Mixed Martial Arts).</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive name</p> <hr/> <p>High on geometric, representative, parallel</p>	 <p>MMA Curtis Sayers Design</p>
<p>21</p>	<p>A one colour seal-like print of five animals, dragon, snake, tiger, leopard and crane. The school's name is written below in black.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on natural</p>	 <p>FIVE ANIMAL KENPO FIVE ANIMALS KENPO Damon Ampania Design</p>
<p>22</p>	<p>Two squared red Chinese seals; each one depicts a moving figure that resembles a Chinese character.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark</p> <hr/> <p>High on natural, active, harmony</p>	 <p>MARTIAL ARTS INSTITUTE Gnome Sarah Cazee</p>

<p>23</p>	<p>A kicking child cartoon image drawn with a thick black line. The school's name on the right.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active, depth</p>	 <p>KIDFIT Integrated Communications Michael McCullen</p>
<p>24</p>	<p>A brown round-cornered square, on which a yellow broken triangle and the school's name in white are positioned.</p> <hr/> <p>Symbol</p> <hr/> <p>Non-figurative mark Proper & descriptive name</p> <hr/> <p>High on abstract, geometric, balance</p>	 <p>THE PHILIP NEARING SCHOOL OF WING CHUN Metrodesign Carolyn Chapple</p>
<p>25</p>	<p>A dragon, a yin-yang symbol, the Chinese character for way, <i>dao</i> 道 and a tiger above the school's name.</p> <hr/> <p>Icon, symbol</p> <hr/> <p>Descriptive mark Non-figurative mark Proper (or found) name Descriptive name</p> <hr/> <p>High on representative, complexity</p>	 <p>KAYA MARTIAL ARTS 5 Fifteen Design Group, Inc. William Jones</p>

<p>26</p>	<p>A colourful cartoon image of a kid depicted in perspective, besides a sun and the school's name.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active, depth</p>	 <p>KIDS KARATE.INC O'Connor Graphic Design Priscilla O'Connor</p>
<p>27</p>	<p>A colourful cartoon image of two kids wrestling besides the school's name.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active, depth</p>	 <p>WRESTLING WORK O'Connor Graphic Design Priscilla O'Connor</p>

<p>28</p>	<p>A fist breaking through a yellow octagonal, surrounded by a white four-pointed star enforcing the smashing affect; the school's name in yellow and black on the right. Underneath a description of the style in black.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark and name</p> <hr/> <p>High on representative, active</p>	<p style="text-align: center;">SMMASH Mindgruve Clint Walden USA</p> <hr/> <div style="text-align: center;">  </div>
<p>29</p>	<p>A red octagonal surrounding a figure throwing a punch. The school's name in black with the initials MMA emphasized in red underneath.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active</p>	<div style="text-align: center;">  </div> <hr/>
<p>30</p>	<p>A different font name mark, this time the figure is pressed between the black S and the red M, creating the white space in the S.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, active</p>	<div style="text-align: center;">  </div> <hr/>

<p>31</p>	<p>A different font name mark, above is a leaf shaped-s.</p> <hr/> <p>Symbol</p> <hr/> <p>Initial abbreviations Descriptive name</p> <hr/> <p>High on representative</p>	
<p>32</p>	<p>A fist breaking through a yellow octagonal, surrounded by a white four-pointed star enforces the smashing affect.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark</p> <hr/> <p>High on representative, active</p>	 <p>[In the process of creating the logo, I think] “Mostly about the aggressive aspects of the sport, speed and power.</p> <p>For the MMA market it is really tough to emulate the detail and patience of martial arts.</p> <p>For us the goal [of the logo] was, modern, powerful, speed, energy, and aggressive.</p> <p>Other aspects of martial arts we avoided where: its origin in the orient and the detailed, almost religious approach to the arts.”</p>

<p>33</p>	<p>A circular logo made with three golden frames in different width. The schools information is written inside the circle. In the centre an unclear intricate design. The font used to portray the school's name brings to mind motorcycle and heavy rock emblems.</p> <hr/> <p>Symbol</p> <hr/> <p>Non-figurative mark, Proper name</p> <hr/> <p>High on geometric, symmetry, complexity, round</p>	 <p>HONG BROTHERS MARTIAL ARTS Visual Lure, LLC Justen Hong</p>
<p>34</p>	<p>Two grey Western crowned-dragons facing each other in the background. The school's name in blue medieval-like letters in front. The dragons are assumedly related to the school's name.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric or found mark</p> <hr/> <p>High on representative, symmetry</p>	<p>SAINT CHARLES BRAZILIAN JIU JITSU Visual Lure, LLC Justen Hong</p>  <hr/>

<p>35</p>	<p>A gradient red to yellow triangle with a hawk head; silhouetted smoke or vegetal pattern rising toward the triangle's head. The school's name is under the triangle.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric or found mark</p> <hr/> <p>High on representative, organic, geometric</p>	
<p>36</p>	<p>A <i>gi</i> wearing wolverine standing with its arms stretched open above the school's name. Orange, blue, grey and yellow.</p> <hr/> <p>Symbol</p> <hr/> <p>Found mark Proper Descriptive name</p> <hr/> <p>High on representative, natural</p>	 <p>VAGHI BRAZILIAN JIU JITSU Visual Lure, LLC Justen Hong</p>
<p>37</p>	<p>Three black geometric shapes resembling a knotted belt creating the letter H.</p> <hr/> <p>Symbol</p> <hr/> <p>Non-figurative mark</p> <hr/> <p>High on abstract, geometric, harmony</p>	 <p>HONG'S BLACK BELT Creative NRG Jeff Rochon</p>

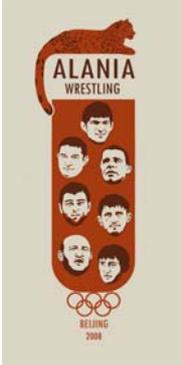
<p>38</p>	<p>A crude-lined, white <i>gi</i> wearing figure jumping and kicking on a black square background, the school's name under the image.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark</p> <hr/> <p>High on representative, active</p>	 <p>NINGA Futska Daniel Pecsok</p>
<p>39</p>	<p>A red graphic depiction of the Golden Gate bridge above the school's name in black and the website address in red.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, geometric, symmetry</p>	 <p>BAY JIU-JITSU Gillen's Army Mark Waggonar</p>

<p>40</p>	<p>A line drawing of two <i>gi</i> wearing figures engaged in a throwing technique. Blue and black.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark</p> <hr/> <p>High on representative, active, harmony</p>	<div data-bbox="922 421 1248 763" data-label="Image"> </div> <p>JUDO Wray ward Brandon Scharr USA</p> <hr/> <p>“I looked at how Judo was a constant flow of pushing, pulling, twisting and turning to take the opponent off balance and used the single line of each figure to represent that. The colours were the standard <i>gi</i> colours.”</p>
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<p>41</p>	<p>The letters C and K depicted as pictograms inside a black circle with a white frame, on a red square background. The name in the centre, white dots going from big to small on both sides of the name.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive names</p> <hr/> <p>High on geometric, parallel</p>	<p style="text-align: center;">CHAMPION</p> <p style="text-align: center;">Cam Stewart Graphic Design USA</p> <hr/>  
<p>42</p>	<p>The letters B, B and T depicted as pictograms inside a black circle with a red frame on a black square background; the name in altered sizes and colours located under the circle.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive names</p> <hr/> <p>High on geometric, parallel</p>	
<p>43</p>	<p>A white geometric figure in a stretching position inside a black circle with a red frame</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark</p> <hr/> <p>High on representative, geometric, parallel, active.</p>	 <hr/> <p>For us, martial arts logo design is "No difference in approach"</p>

<p>44</p>	<p>A double framed circle. The club's name is written between the outer and inner red frames. In the inner circle, three figures wearing blue, white and red <i>gi</i> with stars as heads positioned over gradient blue background.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Descriptive name</p> <hr/> <p>High on representative, geometric, active, depth</p>	 <p>THE KARATE & FITNESS PLACE Gizwiz Studio Georgetown, Malaysia</p> <hr/> <p>“A martial arts logo should be compact, strong in colours and there should be design elements indicating martial arts.”</p> <p>“We think emblem logos are more suitable for sports / martial arts logos.”</p>
<p>45</p>	<p>A red, white and black eye inside a black rectangle.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric mark</p> <hr/> <p>High on representative, balance</p>	 <p>RED DRAGON KARATE Integrated Communications Michael McCullen</p>

<p>46</p>	<p>A red logo styled like a Chinese paper cut depicting a detail of a tiger's head inside a circle. The school's name positioned under the circle.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric mark Metaphoric Descriptive name</p> <hr/> <p>High on representative, balance, complexity</p>	<div style="text-align: center;">  <p>TAE-KWON-DO KLUB TIGER</p> </div> <p>TAE-KWON-DO KLUB TIGER Lukatarina Luka Mancini Ljubljana, Slovenia</p> <hr/> <p>[Regarding the logo design, I considered] “The name of the club, the features of the martial art: Speed, elegance of motion, dynamics and aggressiveness.</p> <p>My idea was to start with the only logical possibility, using a symbol of a tiger in some way. The second inspiration was the seals and signs/signatures of Far Eastern woodblock prints and other art pieces. That was the natural choice because the martial art comes from Korea.</p> <p>I wanted to make an abstracted, not realistic tiger and to use shapes that would emphasize the qualities of this martial art.”</p>
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<p>47</p>	<p>A fist drawn with a thin blue line with some shading of the fingers. The initials MMA drawn with brush strokes in red on the fist. The website address under the fist, the A in the address identical to the A in MMA.</p> <hr/> <p>Icon</p> <hr/> <p>Descriptive mark Initials Proper name</p> <hr/> <p>High on representative, depth</p>	 <p>MMA Ahsartag Astanti Vladikavkas city, Republic of Ossetia-Alania, Russia</p> <hr/> <p>“In my logo I tried to present a symbol of a punch. You can also see three letters, which build the fist surface... Bright colours, simple but aggressive style... [Some] world famous sports logotypes and different fights that I remember well inspire me.”</p>
<p>48</p>	<p>A leopard crouching above a badge showing the Alania wrestling representatives to the Beijing Olympic Games. The faces are on the badge and the Olympic logo positioned underneath it. The leopard is from North Ossetia-Alania’s coat of arms.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric and descriptive mark Descriptive name</p> <hr/> <p>High on representative, complexity</p>	 <p>ALANIA WRESTLING Ahsartag Astanti</p>

49	<p>A purple lioness silhouette leaping over the school's name, written in two weights of the same font.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric mark Metaphoric Descriptive name</p> <hr/> <p>High on natural, active</p>	 <p>Lioness Martial Arts</p> <p>LIONESS MARTIAL ARTS Mona MacDonald Design</p> <hr/> <p>“We wanted the logo to be accessible (not intimidating) to our primary audience -- American women and girls with no previous martial arts experience. For that reason, we did not use traditional martial or Asian imagery, instead focusing on the strength and agility of a female lion. The colour purple was chosen as a reference to early women's rights movements”</p>
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<p>50</p>	<p>Abstract ink stains creating an image of two <i>gi</i> wearing figures facing each other, the School's name in English and Hebrew underneath the images. Aikido written in <i>Kanji</i> on the white <i>hakama</i>¹. White and black on blue background.</p> <hr/> <p>Icon</p> <hr/> <p>Description mark Descriptive name</p> <hr/> <p>High on representative, active, balance, harmony</p>	<div data-bbox="901 235 1273 564" data-label="Image"> </div> <p>AIKIDO ISRAEL Roy Doron Studio</p> <p>“I tried to communicate [my feeling of] Aikido- combining body, spirit and movement. I was looking for dynamic, roundness, yin and yang, free, natural feeling, not too graphic. Aikido comes from a place of harmony and peace. It was important to me that the logo will not be as banal as other logos I saw. The uniform and movement of the logo communicates Aikido. I randomly sketched ink spots on the page, the viewer's eye creates the movement and identifies the movement, and thus making the logo interactive and enjoy sharing in the Aikido spirit.”</p>
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¹ Hakama (Japanese) are the wide trousers worn with *gi* in Japanese martial arts. They were originally worn by samurai, and were useful in disguising their steps and footwork from the enemy.

<p>51</p>	<p>A coin-like logo with a dragon's head in front of the letter T. The school's name font is tweaked to look different, the school's principles written parallel to the circle's frame. Black and yellow.</p> <hr/> <p>Icon</p> <hr/> <p>Metaphoric mark Descriptive name</p> <hr/> <p>High on representative, active</p>	<div data-bbox="906 273 1264 651" data-label="Image"> </div> <p style="text-align: center;">TAIMAK FIT Brand Anarchy Group Ney Pimentel</p> <p>“ A Martial arts logo needs to look steady and heavy, like if it has weight to it. Minimum of colours and not playful looking like if a clown should be wearing it. It needs to somehow relate to martial arts, if not it would be just a regular logo. I decided to make the logo look like the patches traditional martial arts uniform would have (on the left of a gi). Taimak is known as "the last dragon" so a dragon is very appropriate for this logo.</p> <p>Taimak's philosophy in training is that you will find inner transformation through mind, body and soul. Black and white are very strong colours and to bring them together I added the colour yellow to represent the philosophy of his training because yellow is considered to be an optimistic colour and enhances concentration.”</p>
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4.5. Analysing and comparing of the data in relation to the three research questions

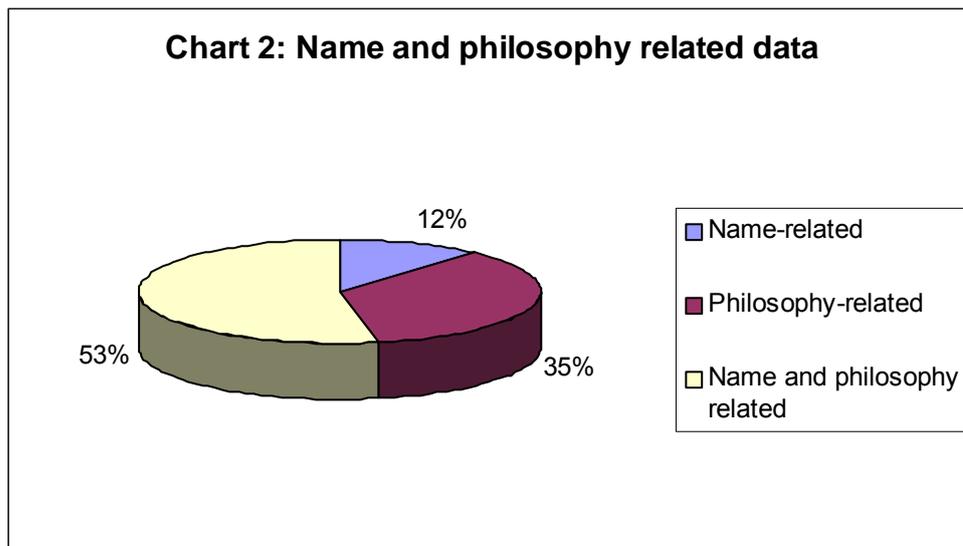
This part of the paper examines the research questions through the information received from the questionnaires (A) and the designers' logos (B), and compares the findings. There are fifty-one logos in each section.

A. This section examines the information collected from the questionnaires concerning the three research questions introduced previously. It also contains some explanations of martial arts' principles and routines that the researcher found necessary for the understanding of the logos' design, and were not mentioned earlier.

1.The relationship between the logo design and the school's name and philosophy or concept:

This section handles information obtained from the questionnaires. The teachers answered a yes/no questions concerning their logo's relation to the school name and its philosophy or concept. The results were divided two three categories: Name-related, philosophy-related and name and philosophy-related. The selection of one, other or both categories was done by the teachers, the researcher did not interfere with the selection, but in some cases found it suitable to express her doubts regarding the ascription. All direct quotations, unless noted otherwise, are taken from the questionnaires.

The chart summarises the relations between the three classifications. Most teachers classify their logo as being related both to the school's name and its philosophy.



Name-related

The “Name-related” classification relates to cases where the logo is a graphic depiction of the school’s name or simply the name itself. Only 12% of the teachers claimed their logo is solely name-related.

Cai Huilong’s logo of the Yilan¹ Wushu² Association depicts the associations’ thirteen members and Yilan’s symbol of an orchid (EMA logo 10). The name of Guy Rafaeli and Yuval Nechamkin’s school is “Philippine martial arts – Israel”, the logo depicts a Star of David, that one of its triangles depicted from three Philippine weapons; the Philippine flag’s Sun is located in the centre (EMA logo 19). Joachim Semmler’s school is called ‘Australian National University Kendo Club’; the logo employs the wattle, an Australian national symbol, in order to emphasize the local connection and the club’s being the only kendo club in the area (EMA logo 26). Philippe Grangé teaches internal martial arts, and the visual of his logo is the Chinese character *nei* 内 – internal, surrounded by the school’s name, Internal Martial Arts, in French (IMA logo 41). Pia Bitsch’ logo is a Chinese seal saying ‘taijiquan qigong school’, as is her school’s German name. (IMA logo 42)

¹ Yilan is a county in Northeast Taiwan.

² Martial arts.

Philosophy (or concept)-related

When using the term 'philosophy of the style or school' in this paper, the researcher relates to philosophy in its wider meaning³. It can mean a rapport with a certain school of thought, such as Chinese cosmology, but also a set of beliefs or ethic codes imprinted in the school's curriculum and passed on in the school's tradition. The concept behind principles of movement and fighting also fall under this classification. Since the questionnaire did not specify the meaning of philosophy, the teachers were free to relate to any of these aspects. The connection of Chinese cosmology and Daoism models to graphic symbols such as yin-yang symbol, bagua symbol and plum-flower symbol was explained earlier in this paper.

35% of the sampled martial arts' teachers classified their logo as philosophy-related. Almost half of them actually used one or more of the above-mentioned symbols for their logo. When asking the teachers to explain the relation of their logo to the school's philosophy, they often related to Daoist principles as a justification to the use of elements in their logos, whether those elements were the above-mentioned symbols or unrelated graphic images. Another explanation of logos in this section relates the logo's graphic images to the school's concept of movement.

According to Abi Moriya, his logo, which depict a movement from one of the xingyiquan forms, represents parts of the style's concepts: agility, flow and change of postures (IMA logo 2). In Alistair Sutherland opinion, depicting a yin-yang, combined with Celtic knotwork symbolises the mix of East and West, and therefore suitable to a Scottish taijiquan's school (IMA logo 4).

Anat and Fito Schreiber use bamboo to portray the qualities they wish to achieve in their internal martial arts practice: "flexible, grounded yet adaptable, and reaches far". They also claim their logo depicts other meaningful qualities like spontaneity and movement (IMA logo 5).

Andrey Serednyakov's logo combines the bagua symbol in a "circle inside a circle" composition to portray the endlessness of taijiquan as well as natural

³ See p. 19

beauty. The researcher adds that in Japanese heraldry the pine tree is associated with virtues such as constancy, integrity and honour. (IMA logo 6)

The nine circles in Anya Meot's logo are related to Eastern and Western cosmological, theological and occult principles; emphasizing the numbers seven, eight and nine and connecting taijiquan to the concepts of centre and infinity (IMA logo 7). Within the Chinese character 'heaven', taijiquan's teacher Arie Lev Breslow discovers the characters for 'man' and 'big', this discovery leads him to find an upright man connected to the cosmos, which brings him closer to the Dao (IMA logo 8). Barrie Jahu, an ex-chemist, places the Chemical Equation symbol for dynamic equilibrium inside a yin-yang symbol in order to express the balance that is created by reactions and responds, a concept applicable to taijiquan in his opinion. (IMA logo 9)

The dragon in Christian Bernapel's logo hides his face behind a mask. Bernapel believes that "in order to find the true taijiquan one needs to make a lot of effort and the first step in finding the truth is to raise the mask." (IMA logo 11). Cornelia Gruber's logo depicts the playfulness in which she treats the teaching of taijiquan; it "expresses movement, joy, creativity (and) interaction, and evokes "tradition, centring, individuality and interdependence". In the logo's drawing, the figures' *dantian* is emphasized. The *dantian*, loosely translated to "the field of elixir" is the body's centre of gravity in the practice of Chinese internal arts and qigong; it is where the internal energy is cultivated. An outline of a yin-yang shape is drawn behind the figures (IMA logo 13). In Franco Mascola's logo the yin-yang symbol, which is often called yin fish and yang fish, is indeed depicted as a couple of smiling fish, and is expressing taijiquan's "movement and tranquillity" (IMA logo 18). Three logos from three decades represent Jeff Martsen's three kendo clubs. The clubs are named after the areas they are located in, a tradition of kendo clubs. The Highline logo depicts an abstract shape of a five-petal plum flower surrounding arrow feathers, an obvious martial motif in Japanese heraldry. (Dower 1971:102) The Belleview logo portrays a crane flying over the moon besides a kendo mask, and the Sno-King logo combines "a term in kendo that describes how you view your opponent as if looking at a far mountain" with a Northwest Native American motif of an eagle looking at a far mountain. (EMA logos 23, 24 &25)

As well as teaching taijiquan, Kenneth Cohen is also a teacher of American Indian's healing techniques. In his opinion, his logo's snake and hawk, which correspond to earth and heaven respectably, are the Native-American's parallel to the Chinese yin-yang, representing the balance between the two. According to Cohen, the snake is a symbol of "suppleness and life force", like *qi* in Chinese terms, whereas the hawk stands for "speed and perception", essential martial arts' qualities (IMA logo 29). Lo Man Kam claims his logo design reflects a basic wing-chun principle of movement: "the movement comes from the centre of the triangle outwards and can cause great harm to the opponent". The logo is combined by five triangles, which also represent the five generations of teachers in Lo's dynasty, the last one being him. The researcher points out that although a leaf depicted in the logo symbolizes Yip Man (Yemen), Lo's teacher's name, he did not double-classify the logo (EMA logo 30). The three icons on Mick Zeira's logo represent the styles of martial arts he teaches: *sanda*⁴, prying mantis and qigong, and were placed on the logo as respect for his teachers. The yin-yang in the background denotes balance, which is "important in one's life as well as in training". The Chinese characters surrounding the logo state 'healthy body', 'strong ' and 'kindness', qualities Zeira would like his student to possess (EMA logo 35).

The wave in the centre of Shaharin Yussof's logo represents the quality of withdrawing and coming back again "harder and repeatedly". A quality desired in karate practice (EMA logo 46). Tim Cartmell, who teaches both internal and external martial arts, claims "the source of all force in the arts I teach is based on the principle of spirals, arcs and circles, represented by the wave logo" (EMA logo 48).

Name and philosophy (or concept) related

53% of the teachers classified their logos as 'name and philosophy-related'. The researcher feels that some of the reasons given to this double classification do not always correspond to her original idea of what that category might be, and that in many cases the connection to the school's

⁴ Sanda is a Chinese hand-to-hand combat.

name is either too simplistic or too far-fetched. One of the reasons given more than once, for example, was “the logo is name-related because the name is written on it”. However, the researcher did not interfere with the classifications given by the teachers in the questionnaires.

Both Abe Tetsushi and Nikolce Baleski are kendo teachers, and their logos are visually similar, both in the layout and the graphic elements. Tetsushi relates to the circle as a “meaning of completion”, whilst Baleski connects the logo images to the history of the styles he teaches. In Baleski’s case, the Macedonian sun in the logo’s background is the reason for him to tie it to the name of the federation, as well as the obvious appearance of the name itself, as in Tetsushi’s case (EMA logos 1 & 37). Adi Asher’s logo is a personal graphic expression of the yin-yang symbol, as well as a representation of the silk reeling concept; the action of drawing the silk out from its cocoon must be smooth and consistent without jerking or changing direction sharply. When performed too fast, the silk breaks, too slow, it sticks to itself and gets tangled. Hence, the taijiquan silk reeling movements are round and continuous, repeated patterns performed in unchanging speed. The concept of ‘Silk Reeling’ is also Asher’s school name; therefore suitable for double classification (IMA logo 3). Consiglia Ciaburri logo expresses the substantial principle of rooting. A spiritual and physical concept of the body’s connection to the ground through its feet, deriving and channelling energy for balance and as a source of movement. The following citation from the taijiquan classics⁵ is one of the written sources of the principle. The citation is attributed to the inventor of taijiquan, the legendary figure Zhang Sanfeng (Chang San-Feng 張三豐 960-1279 or 1279-1389 BC):

The *qi* should be
rooted in the feet,
generated from the legs,

⁵ The Classics of Tai Chi Chuan, taijiquan jing (太極拳經) is a collection of texts attributed to seven taijiquan masters and theoreticians. The book has inspired taijiquan practitioners for generations. Besides Zhang Sanfeng, who is allegedly the inventor of taijiquan and a legendary figure, the rest of the alleged writers are well known figures in taijiquan history dating from the late eighteenth to the beginning of the twentieth century.

controlled by the waist, and
manifested through the fingers.

(Scheele, 1996-2005)

In order to illustrate the rooting principle, Ciaburri employs an image of an anchor. The logo is a graphic depiction of the school's name- "Anchor of China" and plays with the word 'ancre', which in French sounds like both 'anchor' and 'ink', linking the name to the drawing of the hand holding a brush (IMA logo 13).

Daniel Yinsheng Xuan's version of the yin-yang symbol is a gradient black to white circle roughly following the two-fish shape. In his opinion "yin and yang are often mistakenly thought of as two separate entities; this is because of the Western mind that thinks of black and white as separate and opposite entities". Xuan believes that although the two are opposites, they are also parts of each other. Wing-chun's basic manoeuvres are believed to derive from the snake and crane's movements: "the snake creeps, slither and strikes like a whip, the crane uses its wings to deflect, and its legs like a lever or crankshaft to strike". In his logo, he connected both animals to one S shaped figure. The S also illustrates the flow of energy in the yin-yang symbol (EMA logo 14).

Eldan Freedman's logo encompasses two Möbius rings entwined together, creating "two hearts coming together for one purpose". The eight shapes Möbius rings emphasize a snake-like form of movement meant for avoiding a frontal collision with the opponent, whilst the empty space in their midst expresses the space that must be kept between the opponents. The school's name is "Ways of Flow", and Friedman claims the graphic symbol expresses accepting, lack of insisting and flow, thereby tying the logo to the name (EMA logo 15).

Epi Van Der Pol's believes that "Taijiquan is based on the principles of yin and yang", his logo is a yin-yang symbol above the association's name, hence, in his opinion, the double classification (IMA logo 16). Fong Ha (Ha Chueng Fong) connects his logo to both classifications. His yiquan and taijiquan school's name is Internal Chuan Institute. The logo contains a yin-yang symbol on a structure of squares, which represent the world of order; and circles, that stand for the infinitude of the universe. All Ha's practices are "following the natural harmonious way of the balance of yin and yang". The

school's initials, ICI, mean 'here' in French; being present in the here and now is an important concept in Ha's teaching (IMA logo 17).

Hanan Megidovich's logo represents the concept of his baguazhang school: The triangle represents *jing* 勁, *qi* 氣 and *shen* 神⁶, as well as principles of fighting: flow, change and angles. The round corners represent the flowing motion and smooth circular movements; the empty space between the yin and the yang represents the empty vacuum one has to create between himself and his opponent. The researcher cannot see the connection to the school's name, besides the fact that is a part of the logo design (IMA logo 20). Harvey Sober and Arthur Gribetz' logo is a graphic pan. The name of the school is *Tora Dojo*. *Tora* is a tiger in Japanese, hence the icon of the tiger. The Hebrew word *Torah* stands for the first five books of the Jewish Bible (The Old Testament). The system was originally developed in the sixties to teach self-defence to the Jewish community in New York. Characters depicting the name in Japanese (虎道場) sometimes follow the logo (IMA logo 20). Hermann Bonn employs some Daoist symbols in his logo to represent the Daoist martial arts he teaches. He creates a hexagram circle from two forms of the bagua symbols, according to him, the Fuxi's circle represents the 'former heaven' (*xiantian* 先天) i.e. the forms and internal work, and King Wan's circle represents the 'after heaven' (*houtian* 後天) i.e. applications and external work. The hexagrams circle surrounds an "old variant of taiji symbol (yin and yang dragons)". There is also an ancient image of a warrior that "symbolizes the traditional approach". The school's name is 'Traditional Internal Martial Arts', and in Bonn's opinion, the presence of the traditional icons and warrior image depict the name as well as represent the philosophy (IMA logo 22). Joy Chaudhuri combines Chinese concept with an Indian graphic visual. The five-petals plum blossom depicted in the logo is a common symbol for wing-chun, representing both spring, and the name of Ng Mui (Wu Mei 五梅) a mythical female founder and teacher of the style. (wu means five in Chinese). The image in the centre represents the Daoist concept of a man connecting earth and heaven. According to Chaudhuri, the image has Indian roots. He

⁶ *jing* 勁- channelled power, *qi* 氣- the energy of life and *shen* 神- spirit are three concepts employed in martial arts.

compares his style to the plum blossom, saying the style should be “Always fresh, spontaneous and alive like the plum blossom... The centreline concept is important in good wing-chun”. However, the connection with schools’ name is the mere existence of the name in the logo (EMA logo 27). Karel Koskuba’s logo is a gradient red and blue yin-yang symbol, connected both to the philosophy of taijiquan and the name of the school, ‘Chinese Internal Arts Association’. In Koskuba’s mind, the connection between internal martial arts to the yin-yang symbol is clear enough to induce the association (IMA logo 28). Luo Dexiu’s logo is “A partial spiral similar in shape to an ocean wave, based on the Chinese character for *yi* 易, to change. It reflects the connection with the *yi jing* 易經 (The Book of Changes) upon which the organization of bagua is based, and the concept of unending movement and change. It reflects the core of constant movement between yin and yang.” The school’s name, Yizong bagua, contains the character *yi*, hence the double classification (IMA logo 31). Melanie Fine’s logo is a combination of two kanji characters, depicting water and moon and “representing the image of the moon's reflection on calm water and the water's pure and powerful reflection of the light back to the moon”, In Fine’s opinion, that notion corresponds to some principles of training. In her words:

“The word Suigetsu was chosen to capture the feeling of our motto: ‘Train with a pure heart, a clear mind and a devout soul.’ The motto contains three parts. Train with a pure heart means that one trains with honour, integrity, and a clearness of purpose. Train with a clear mind means that one's thought is focused and free of doubt and confusion. Train with a devout soul means that your commitment to learning is sincere and earnest.”

Graphic-wise, the logo is solely the depiction of the name, initiating Fine to choose the double classification. (EMA logo 32)

A unique appearance in this project, Metre Preguica’s capoeira logo refers to a whole different philosophy than the logos examined so far. The logo depicts a slave performing a cartwheel style move called “*Au*”, which can be either an escape move or a fake move meant to draw an attack. The musical instrument depicted on the logo is *berimbaus*. The school is named after the deity Omulu, and the logo employs Omulu’s colours, red and black, hence the double classification. (EMA logo 33)

Michel Texereau employs a yin-yang symbol in his logo; the three red dots in the centre of the logo symbolize the three peaks of the school's name (IMA logo 34). Located in Reunion, a French island in the Indian Ocean, famous for its volcano, Muller Lauret's school logo depicts a yin-yang symbol on a volcano's background, thus connecting the logo both to Chinese philosophic ideas and to the school's unique location." I live on the island of Reunion, which is a volcanic island. The volcano symbolizes the power that comes from the bowels of the earth, when it comes up it erupts and becomes dangerous and devastating. This must be the same for a good practitioner of wing-chun" (EMA logo 36).

Myung Whoan and Nitsan's Meshorer's Korean martial art is based on an ancient Buddhist cultivation method and the logos symbols represent that method. The logo contains three Buddhist elements: a Wheel of Dharma; a lotus flower, its floating flower represents the lucidity of enlightenment that grows from the muddy roots - the substance that is life; and a *vajra*, a short metal weapon that has the nature of a diamond (it can cut any substance but not be cut itself) and the nature of the thunderbolt (irresistible force). The *vajra* has come to represent firmness of spirit and spiritual power. The depiction of *vajra* connects the logo to the school's name, Seon Kwan Moo, which is connected to the *vajra* branch of Buddhist cultivation (EMA logo 38). Ohad Kedem's school's name is 'Creation', and the logo is the Hebrew word for creation, as is Kedem's main interest in the practice of taijiquan and qigong, the process of creation. (IMA logo 39)

Oulié Abdon-Alexandre's logo combines a blue and red yin-yang and a Fuxi bagua symbols on the background of another black and white yin-yang symbol. The yin-yang symbol's slanting position combined with the two arrows surrounding it give the logo a dynamic notion. According to Abdon-Alexandre, the logo represents "constant movement between yin and yang and the flow of *qi*." His school's name, *taolu*, means connected movement (a form), hence the double classification. (IMA logo 40)

The shark motif in Rodney Ellis' logo serves two purposes. It is a "strong, aggressive animal that looks tough", qualities that in Ellis' opinion are suitable for Brazilian jujitsu practitioners. The shark is also the symbol of Cronulla, the

area in which the school's is located, and is commonly used by local sports groups (EMA logo 43).

Ronnie Robinson's logo depicts a pair of hands in a 'ward off' position. The practice of pushing hands, one of the main parts of taijiquan practice, is the practice of the system's principles while in contact with another person, a situation that gives the practitioner an opportunity to examine how truly he or she internalised the principles, and what is his or her ability to actually employ them in an unpredicted, ego challenging situation. The practice of pushing hands is divided to two main categories; structured one or two-hands forms, based on movements taken from the main taijiquan form and transformed into a repetitive two men drill, and a no-form free pushing hands drill. In the base of the structured pushing hands are four main movements: *peng*⁷, *lu* 擻, *ji* 擠, and *an* 按, (Ward-off, rollback, press and pull). Pushing hands principles instruct the practitioner to stay soft, not fight force with force, but manoeuvre the opponent's force and use it against him or her. In his school, Robinson emphasizes the practice of pushing hands and he wanted his logo to communicate it, therefore the hands in the logo are soft. The connection to the school's name is its mere appearance in the logo (IMA logo 44).

Song Zhijian's logo depicts the Daoist symbols of yin-yang (the two dragons version) and a Fuxi bagua symbol. "The colours red and yellow were traditionally used by a certain sect of Daoism to represent Yin and Yang". A five-petals flower representing the five elements surrounds the bagua symbol. Song's taijiquan, although a twentieth-century development of Cheng Manching's form with an additional movements from the old 108 Yang style form, is based on the "traditional eight hand forms and five stepping methods". The logo depicts the numbers eight and five in its graphic elements. The name of the style, *Yijian* 易簡, change and simplicity, derives from "two very basic characters found in the ten wings commentaries on the *Yijing* (I ching)", therefore connecting the name to the logo (IMA logo 47).

Tim Tackett & Bob Bremer's logo depicts a yin-yang symbol as well as a triangle, both surrounded by arrows. Developed by Bruce Lee, the Jit Kune Do's philosophy as relaid by Tackett is "using no way as the way". Some of

⁷ The Yang family, creators of the Yang form of taijiquan, has specially adopted the word *peng* and the Chinese character cannot be found in a regular dictionary.

JKD's special features, according to Lee, were the three ranges of attack: long (kicking), medium (punching and grappling), and short (grappling). The logo depicts the dynamic nature of JKD. The connection to the name is the mere fact of it appearing inside the logo (EMA logo 49).

Yang Yumin's logo features a dragon and a yin-yang symbol. According to Yang, the dragon is an ancient symbol of self-cultivation for the purpose of achieving benevolence and morality, stimulation and awareness. The school also teaches Yang style taijiquan and therefore depicts the yin-yang symbol in its logo. In Yang's opinion, these two symbols cause instant recognition of the school's name as well as its philosophy (EMA logo 50). Yosi Morgenstern's logo is an abstract manifestation of the yin-yang symbol, depicted as inner and outer circles. The outer circle is also a representation of the five elements creation circle. The five elements are a concept in Chinese medicine as well as martial arts, and Morgenstern, a Chinese doctor as well as a teacher, connects the logo's graphic visual to the name of his school, Medi-qi (IMA logo 51).

To summarise the results of the paper's first research question, it seems that most of the research participants find it essential for their logo to represent their school's philosophy or concept and feel certain that it does. It seems that the logo design was approached with that philosophy or concept in mind, and efforts were made to find the right graphic manifestation of the abstract idea.

The most recognizable Daoist symbol, the yin-yang, was employed in the principal part of the logos, probably because the yin-yang provides a satisfactory solution, as it instantly connects the martial art to its Daoist roots and conveys the idea of balance. Other, more original graphic solutions will be discussed in the next research question.

2. What is the relationship between original and traditional graphic elements to the design of the logos?

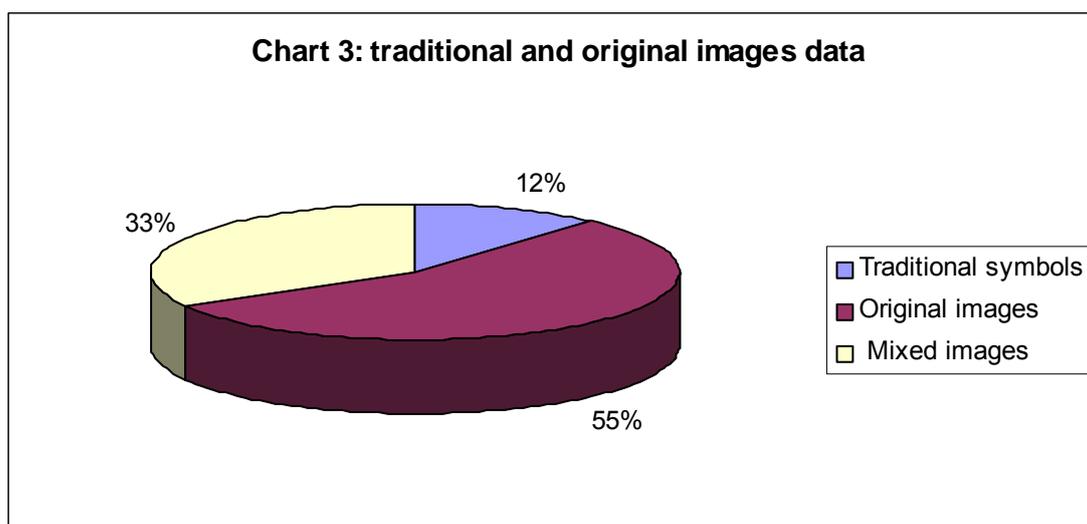
This section will observe the graphic images used in the logos design. The information examined in this section was gathered from the questionnaires. The teachers had to answered a yes/no question about the originality of the

images in their logo, and specify the source of the images in case they were not original. The researcher found that some of the teachers did not fully understand the meaning of 'original' in this context, and some claimed, for example, that their logo was original even though it contained a yin-yang symbol. The researcher took the liberty to correct those misconceptions in the analysing process and place the logo under the right classification.

The classifications applied in this section are 'original', 'traditional' and 'mixed'. The 'original' category comprises logos with original design and images or an original use of well-recognized images, as well as logos that employ their style's characteristic figures and objects; The 'Traditional' category contains logos that solely employed traditional images. The definition of 'Traditional' in this paper is limited to widely recognized signs, such as Buddhist, Daoist or national symbols. Some logos that employed an original way of depicting yin and yang were classified as 'original'. Logos that employed Chinese characters as their main visual image were also classified as 'original'.

The 'mixed' category contains logos that are a mix of traditional and original images. Since the logos were described in detail in the former section, the researcher has tried to avoid repeating herself if possible. The reader can use the logo number appearing in parenthesis as reference to finding the full description.

The chart illustrates that the largest majority of the logos examined in this research are original; the following paragraphs will examine the images.



Traditional images

Out of fifty-one logos sampled in the paper, only six were purely made with traditional images. The more obvious among them are the yin-yang (IMA logos 16, 28, 47 & EMA logo 50), the bagua (IMA logo 47) and a Chinese dragon (IMA logos 11 & EMA logo 50). The last logo classified as traditional employs three Buddhist elements: Dharma Wheel, lotus flower and *vajra* sword (EMA logo 38).

Original images

The logos in this section are arranged in groups corresponding to a common denominator in their design. Since this is a discussion of originality, the researcher will also mention the techniques used in the design.

Human images: In the researcher's opinion, the use of a human image in a logo is iconic and helps create an immediate recognition and understanding of the logo's purpose. The human body is the first and most logical tool used for self-defence and consequently in martial arts, depicting its form in a logo is therefore an obvious graphic solution. This paper samples two sub-groups of logos depicting human images; one group of three logos employs full body images engaged in movement characteristic of the style's repertoire. In two of the logos the images are stylised, one executed in precise sharp curving black lines, the other in flowing doodle-like freehand black lines (IMA logos 2 & 13), the third logo is a colourful comics-like, realistically drawn illustration, containing a human figure besides other objects meaningful to the style (EMA logo 33). The second sub group contains two logos that depict hands; the first is a realistically drawn hand holding a brush and writing the word "China" in simplified Chinese, on the background a drawing of a ship's anchor, both hand and anchor a part of a word-game related to the name of the school (IMA logo 12); the second logo contains a pair of silhouetted hands illustrating a movement taken from a pushing hands form (IMA logo 44).

Animals: The source of using animals in martial arts' logos is related to the history of martial arts. The creation of martial arts is connected directly to the world of nature and the observation of animals' behaviour. Taijiquan was

allegedly formed after the mythological creator, Zhang Sanfeng, witnessed a fight between a snake and a crane. The same two animals also appear in other myths supposedly inspiring the creation of other martial arts, such as wing-chun. Many martial arts are named after a certain animal and their style's concept of movement is based on the animal's essence. Two examples of such styles are Prying Mantis and White Crane. Saying that, the researcher would like to emphasize that the movements are not a mere imitation of the animal, but based on a deeper observation of its essence and an analysis of its character, for example, the monkey's sneakiness or the tiger's strength. Some martial arts, although not named after an animal, encompass animals' forms in their curriculum. Shaolin is known for its five animals of self-defence; Xingyiquan contains twelve short animal forms, each expresses the animal's unique characteristics; many movements in the taijiquan and baguazhang forms are also named after an animal's certain quality. A crane appears in two of the sampled logos in this section; in one logo the crane is fused with a snake to create a dynamic 3D S shape. This logo's background is a gradient black to white vague yin-yang shape. In the second logo the crane is flying over the moon, joined by a kendo mask, all rendered in a red, green and blue silhouettes (EMA 14 & 23).

A snake, traditionally partnered with the crane, is combined with a hawk in a black and white logo depicting natural scenery of a mountain capped with snow, towering over a cloudy sky. The snake is inside the mountain and the hawk flies above the pick. The logo combines silhouette drawings of the snake and mountain with realistic sketches of the hawk and clouds (IMA logo 29). In another logo depicting a hawk it is watching over a faraway mountain. The hawk is illustrated in ethnic style, in black and red, while the mountains are in hues of green. (EMA logo 25), An interesting fact is that the designers of both logos report a connection to Native-American culture and myths, which inspired their use of Native-American motifs. The next logo in this category depicts a tiger that creates the word *Tora*, tiger in Japanese. This strength of the tiger is well illustrated by the thick black freehand lines of the drawing (EMA logo 21). A vicious looking, sharp toothed anthropomorphic shark wearing *gi* that breaks free from a circle communicates the shark's

obvious qualities as well as a region in Australia. The logo is a vivid 3D illustration in black, white, blue and red with the shark in hues of grey (EMA logo 43).

Typeface and calligraphy: This section group together logos made with Chinese characters, Hebrew calligraphy and English typeface.

Three logos employ Chinese characters as their singular graphic element. In two of them the logo employs a single character, in one the character is 'heaven', and the other 'internal'. The first logo represents a philosophic concept; the second logo represents the characteristics of the school's curriculum (IMA logos 8 & 41). Both the third and fourth logos depict the school's name, one logo simply uses Kanji characters and English letters inside a circle; the other is a genuine Chinese seal engraved with seal script characters (EMA logo 32 and IMA logo 42). The researcher would like to add that although many other logos sampled in the paper also employ Chinese characters as part of their design, they are classified according to their main graphic element and do not belong in this group. Another logo takes the form of a traditionally red elaborate Chinese seal, but is actually engraved with the English initials of the association's name (IMA logo 45). The last logo in this group is written in Hebrew calligraphy, commonly used to write holy Jewish texts and employed here to depict the school's name (IMA logo 39).

Abstract: some teachers prefer to give their logo an abstract form. The idea behind the shape is usually anchored firmly in the school's philosophy or concept; however, the result is sometimes a symbol that is hard to decipher.

Three of the logos are freehand brush strokes. Two logos depict a spiral shape, connected directly to the school's principle of movement (IMA logo 31 & EMA logo 48), and the third logo is a circle surrounding a smaller circle, relating to the school's as well as Chinese medicine's philosophy (IMA logo 51). Another member of this group is a personal manifestation of the yin-yang concept, created with thick black lines taken from the graphic images of trigrams, i.e., some lines are whole and some broken, relative to their position in the logo (IMA logo 3). The fifth logo in this group is a pure abstract shape of overlapping circles, forming a seven segments shape in the centre of the logo (IMA logo 7). The last logo connects the abstract group to the following plants group. It is formed with five triangles in different sizes combined together; a couple of them derive from the Chinese characters of the school's name

written in a geometric form. The logo also contains a leaf, a graphic translation of the school's grandmaster's name (EMA logo 30).

Plants: Only two logos use plants as their main graphic element. The first logo employs bamboo, its qualities manifests the school's philosophy; the bamboo is a light green silhouette in the background of the school's name (IMA logo 5). The second logo in this group employs a plant natural to the school's native country, Australia. The minutely drawn, white, yellow and green wattle is posed over a white circle representing the moon (EMA logo 26).

There are two more logos in this section that do not entirely fit the above categories. The first logo depicts two Möbius rings made from two overlapping up-side-down hearts, creating two adjusted eight shaped figures. This image represents both the school's philosophy and principles of movement (EMA logo 15). The second logo combines geometric shapes with a depiction of a wave. The wave, although depicted here as a mere flat plane of colour, brings to mind Hokusai's famous print 'the great wave of Kanagawa'⁸, and the researcher believes it was inspired by it, a likely thought since both karate and Hokusai are ingrained in Japanese culture (EMA logo 46).

Mixed images

As explained earlier, this group's logos combine the use of traditional symbols with original graphic images. Out of seventeen logos classified as mixed images, twelve employ the yin-yang symbol, three a bagua symbol, two a five-petal plum flower and two portray national symbols.

This section, as the previous section, is arranged in groups corresponding to a common denominator in their design. Some of the groups correspond with the previous section's groups but not all. The main group in this section is the geometric group, gathering seven of the section's logos.

Geometric images: the logos in this group combine geometric elements alongside the traditional symbols. The first two logos both use a triangle besides the yin-yang symbol. In one of them the yin-yang is a version on the

⁸ Katsushika Hokusai was a famous painter and printer in the Edo period, the 18th century. This was his most famous print.

traditional, leaving an empty space between the yin and the yang⁹. The triangle corners are rounded, all elements meticulously connected to the school's concept of movement. (IMA logo 20), the second logo is golden and black and has a slightly 3D feeling to it. It contains a yin-yang symbol, a triangle and arrows that give it a dynamic motion. The arrow-surrounded yin-yang in the centre of this logo is actually the style's original logo, the arrow-surrounded triangle is the school's own addition. The dynamic and change expressed in the logo represent the system's concept of movement (EMA logo 49), Another logo employs arrows for the same purpose, of depicting permanent movement, besides two yin-yang symbols, one black and white and the other blue and red, and a Fuxi bagua symbol, that also represent change (IMA logo 40). The next two logos employ downright geometric shapes besides a yin-yang symbol. The first logo is combined with two squares and a circle, textured with parallel lines giving the logo a feeling of depth. The teacher, a former math teacher, wanted the logo to depict a sense of order and infinitude (IMA logo 17). The other logo employs various sized circular frames over and around a yin-yang symbol (IMA logo 34). Another teacher, a chemist in his past, combined the yin-yang with a chemical equation symbol to emphasize a parallel conceptual idea (IMA logo 9). The last logo in this group is composed with an intricate Celtic knotwork design that follows the yin-yang pattern, combining East and West (IMA logo 4).

Plants: Two of the three logos in this group employ the five-petal plum flower. One is a mix of abstract manifestation of a five-petal plum flower combined with two kinds of arrows; five simple iconic arrows following the circle shape and two slightly 3D samurai feathered arrows. The graphic elements in the logo are yellow and black on a turquoise background (EMA logo 23). The other's plum flower is depicted in a more natural way, and is surrounding an abstract graphic symbol representing the connection of earth, man and heaven. The plum flower, as well as being a graphic manifestation of one of the style's founders, also represents a concept of training (EMA logo 27). The last logo in this group combines a King Wen's bagua symbol, two Chinese

⁹ Actually, this design in Japanese heraldry is called *tomoe*, it's believed to have originated in the snake as a symbol of the yin-yang cosmology. (Dower 1971:145)

characters and a pine tree branch depicting natural beauty, creating a harmonious feeling (IMA logo 6).

Objects: The two logos in this group have more than one common denominator. Both of them combine national symbols with objects belonging to their corresponding styles. The first employs the 'Star of David', a Jewish symbol that is also depicted on the State of Israel's flag, besides a Philippine sun, itself an image depicted on the Philippines' flag. Employing both national images in this logo represent the teaching of Philippine martial arts in Israel. One of the triangles combining the 'Star of David' is created with three weapons, which in addition to empty-hand, combine the Philippine martial arts school's curriculum (EMA logo 19). The other logo combines the Macedonian national flag's sun with traditional kendo helmet and a *tsuba*- the hand guard of the Japanese sword *katana*. The logo is in the national flag's colours, yellow and red, and the combination of elements, just like in the previous logo, represents the location of the school (EMA logo 37).

Animals: One of the logos employing animals combine the animal with the yin-yang symbol, it is a literal interpretation of the old yin fish and yang fish name. The yin-yang is turned into a pair of smiling fish that represent the essence of the school's philosophy (IMA logo 18). The second logo employs a crane and a prying mantis. The animals are also combined with a depiction of a fist, a yin-yang and Chinese characters; all the elements correspond to the school's styles and concepts (EMA logo 35).

Three more logos in this section stand on their own. One of them combines a yin-yang with a scenery detail - a volcano combined by as a plane of colour and a curved line, which represents the school's location as well as qualities that connect it to the school's philosophy (EMA logo 36). The other combines a yin-yang dragons' symbol, a hexagram circle composed of a King Wen and Fuxi trigrams circles and a figure of a warrior. All elements, when combined together, define the school's philosophy, its spiritual and practical side (IMA logo 22). The last logo combines a yin-yang dragons' symbol with the Chinese *wu* 武 (martial) alongside other graphic elements representing the association's local region and its members (EMA logo 10).

The results of the second research question show an overwhelming majority to the original images. However, when looking at the logos, the gap between the traditional and original seems smaller, since almost half of the logos employ traditional symbols, mainly yin-yang, in their design. As discussed in the previous section, it is clear that most of the teachers sampled in this research wish their logos to express a connection to tradition and philosophic values. The researcher assumes that the yin-yang symbol's availability on one hand and easy recognition on the other makes it the ideal solution for realizing those wishes. However, more than half of the teachers created a perfectly original design, trying to find their own personal way in expressing the philosophy or concept of their style.

When looking at the logos it is apparent that there are big gaps in the logos graphic level, the third research question will find out why.

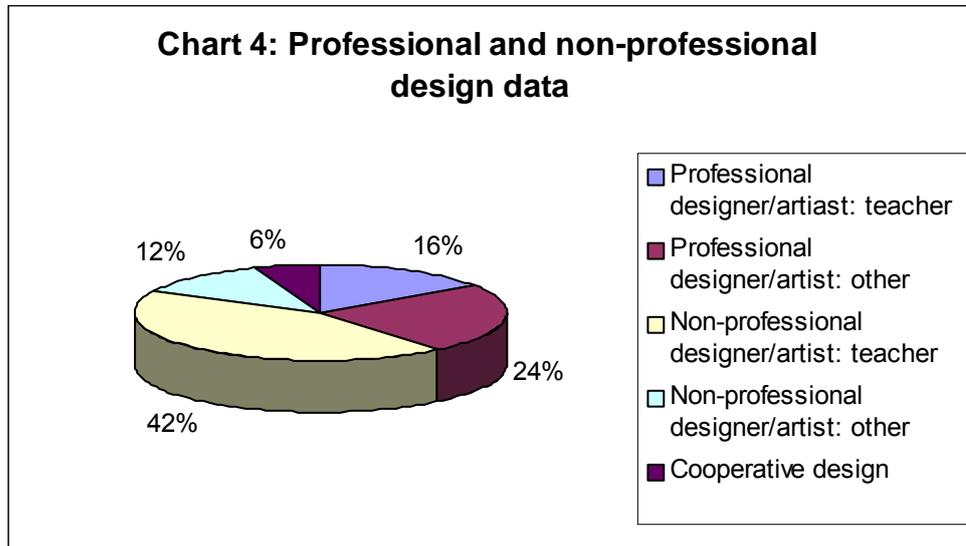
3. What is the ratio between professional and non-professional designed logos?

This section observes the ratio between the professional and non-professionals designs and suggests an explanation to the found results.

The questionnaire offered three questions related to the logo design. The first question inquires whether the idea behind the logo's design was the teacher's. The other two questions related to the actual design, trying to discover whether the teacher created the logo in person or was it created by another person, and in that case, find out whom that person was (In relation to the teacher). The next stage was to assert whether the person who designed the logo was a professional artist or designer. In case the designer was not the teacher, they were asked to specify who the designer was. However, since the answers to the first question (who's idea was it) corresponded exactly to the answers concerning the logo's creator, its results were omitted from the final chart.

The following chart is divided to five sections. The section marked cooperative design relates to three special cases, in which the design was a

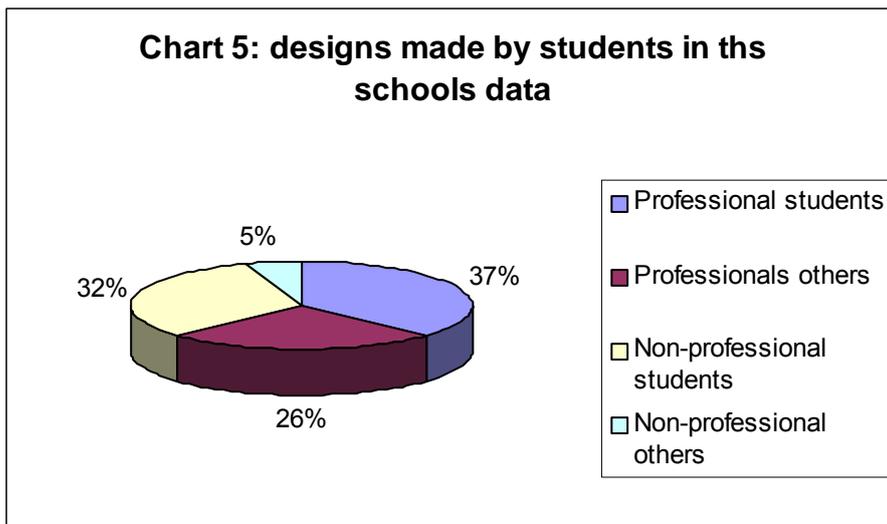
cooperation between a non-professional teacher to a professional designer, an option not covered by the other sections.



The results of this question as reflected in the chart above show clearly that non-professionals designed the biggest proportions of logos. 42% of the non-professionals are the teachers themselves, and 12% other people. When combined, the non-professionally designed logos are 54% of the total. 16% of the teachers declare themselves to be professional artists or designers, while 24% are other professional designers. All together there are 40% professionally designed logos.

Further examination of the questionnaires asserts that a great percentage of the 'other' category, both professionals and non-professionals, are students in the schools.

Chart 5 shows the percentages of students involved in the design of logos. We can see that out of the 12% non-professionals designers of logos, 32% are students, and so are 37% out of the 24% professionals. The researcher believes that in the eyes of martial arts' teachers, the designing of a martial logo is a "family" business, and that the teachers, if incapable or not interested in doing it themselves, find it easier to trust the design to someone close, who knows the style from within.



Most teachers believe that it is essential for the logo to express the school's philosophy, concept or principles, and this point is more substantial to them than acquiring a professional design that might not communicate the exact ideas they want to convey. Another reason for not seeking professional help is the reason of budget. Many martial arts schools simply can't afford a professional logo.

A further support of these conclusions is found in a follow up survey that was sent to the non-professional teachers who designed their own logo. Out of 25 applications sent, 12 were answered. The main question asked was why didn't they approach a professional designer for the logo's design.

Three typical answers were gathered from this survey. Some teachers admitted to having artistic experience, therefore not feeling the need to consult a professional designer, others mentioned budget problems, and most of them simply declared that they thought that they could express their ideas better than someone who doesn't practice the art himself. Some of the responses included more than one answer.

Following are some quotations from the teachers' replies, demonstrating the points mentioned above:

"I did the logo myself since I felt I could do it myself" Abi Moriya (IMA logo 2)

" I tried consulting some artists and designers and the suggestions I got were not satisfactory. They say all Chinese arts come from the

same source, so I sat down quietly and after a while came up with the logo” Adi Asher (IMA logo 3)

“I am also an amateur artist and felt that by designing the logo myself, it would add to the satisfaction of the final design.” Alistair Sutherland (IMA logo 4)

“The martial Arts I'm doing are based on principles rather on techniques. I have looked for a way to express them visually. I don't think that some logo designer that doesn't do or doesn't understand these principles could express what I wanted.” Hanan Megidovich (IMA logo 20)

“I never thought about a professional designer, because I knew not one who would be knowledgeable enough in this field. And there is no need for creativity, only using older stuff in a new way.” Hermann Bonn (IMA logo 22)

“When we thought of a logo, we wanted something fairly simple that would immediately identify the area we were in and the Yin-Yang Taiji symbol seemed like an obvious choice. I then wanted to convey the continuous interchange of Yin and Yang and thought of the gradual change from red to blue (Yin to Yang). If we couldn't think of anything, maybe the idea of getting an outside help would come up - but as we were quite happy with our design and it was very easy to produce, it never came up.” Karel koskuba (IMA logo 28)

“It was fairly simple to model the design from other similarly-styled logos.” Melanie fine (EMA logo 32)

“There is a lot of back and forth design decisions to make when designing a logo to represent the group and it's probably best done within the group itself, instead of an outside professional who doesn't

know the group, the mestres, or the game of Capoeira.” Arvind, on behalf of Mestre Pregoica (EMA logo 33)

“I never considered approaching a professional designer, I guess because of cost and not knowing how to relate my concepts to someone else.” Ronnie Robinson (IMA logo 44)

The teachers’ testimonies strengthen the researcher conclusions regarding the third research question. In the eyes of martial arts teachers and practitioners, the design of a martial logo is inseparable from the rest of the practice and is best executed by someone who has experienced it. Whether it was professionals or non-professionals who designed the logo, the majority of designers were teachers and practitioners of the different styles.

B. This section examines the research questions with regards to the designers’ logos. Since the logos were obtained without a direct contact with the designers or the schools involved, the method of examining the logos was based mostly on the researcher’s own observations. The researcher asked to interview all thirty-three designers of the sampled logos, but only twelve accepted and replied to her questions. The questioned covered the process of designing a martial arts logo and inquired whether a special brief was given. One of the questions asked was whether the designer is or was a martial art practitioner. Out of twelve designers five turned out to be so.

One more point concerning the designers’ logos is that among the samples obtained, there are cases of different sketches of logos offered to a school. The researcher has no way of knowing, which, if any, design was chosen to represent the school. For that matter, unless specifically confirmed by the designer, it is difficult to determine that any of those logos was ever used. When relevant, the researcher employed direct quotations from the designer’s words.

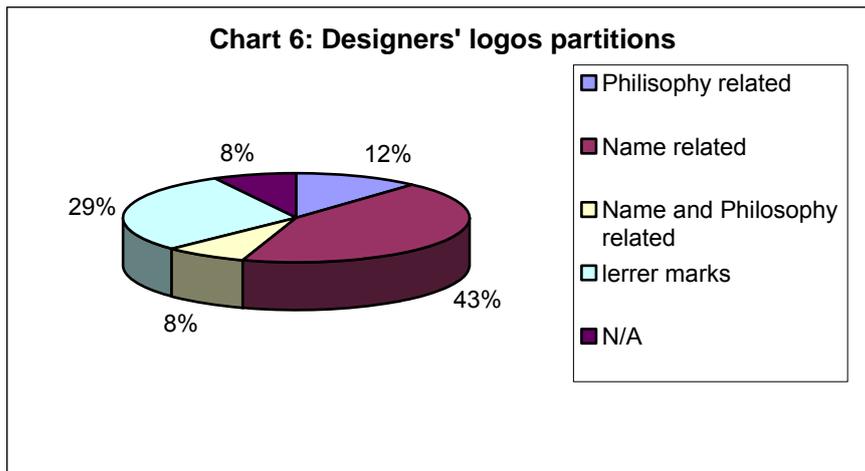
1.The relationship between the logo design and the school's name and philosophy or concept:

It is not easy to find the answers to the relationship between the logo and the school's philosophy without knowing what was the idea behind the logo and whether it was the designer's or the teacher's idea. One way of finding out a possible answer is to look back at the information gathered from the questionnaires, find similar characteristic logos, and deduce from the similarities. After doing so, the researcher singled out three guidelines she believes point to a relationship between the logo and the school's philosophy or concept. The first is a case of the logo being a symbol. The researcher believes that the creation of an abstract symbol cannot be arbitrary, and that the designer must have thought to depict an abstract or spiritual idea by creating this graphic image. However, being a symbol does not make a logo automatically belong to this classification.

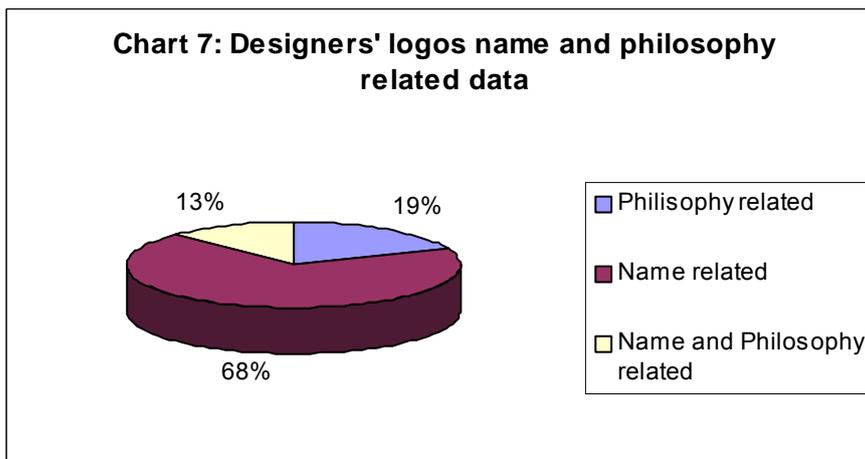
The second guideline is whether the logo is depicting an unmistakable, immediately recognized movement from the style repertoire. This guideline demands knowledge of the different martial arts and is not easy to decipher.

The third guideline is somehow the opposite of the second. The researcher thinks that in cases the logo employs a vague, uncharacteristic to the style movement, it probably intended to depict a principle and not a factual movement. Finding the connection to the school's name is an easier mission in this case, and will simply rely on the name and the image portrayed. However, the logos classified as name related are those in which the image was descriptive or metaphorical of the name, and was not just positioned next to it.

When examining the designers' logos, the researcher encounters a phenomenon that did not appear previously in examining the questionnaire. Many of the logos are letter marks, i.e., consisted of the name as a main, if not sole, logo's graphic image. The designer finds those logos irrelevant to the first research question. Four other logos are found to be not applicable to any of the categories above. The chart below shows the full division of the designers' logo according to those five categories:



As clearly seen in this chart, only 63% of the designers' logos are applicable to this paper's first research question and will be examined according to the three categories:



When employing those 63% in a second chart, the results show a great gap between the name related logos to the other two categories. In the information obtained from the questionnaires, the name-related category was only 12% of the whole logos.

Philosophy (or concept) related

As mentioned before, the researcher found three guidelines from which she deducts the logo design to have a philosophic or conceptual idea behind it. Out of the six logos that were found to be suitable for this category, the

Robison, Hatboro and the Philip Nearing School of Wing-chun are all symbols, therefore suitable to the researcher's first guideline. The first two are based on a Japanese *tomeo*, a variation of the yin-yang symbol. The third depicts a broken triangle. As mentioned before in this paper, the triangle is a meaningful principle of wing-chun (Designers' logos 6, 11 and 24). The third guideline is found in The Martial Arts Institute's logo, which employs two Chinese seals, each with a moving image that resembles a Chinese character. The movement depicted reminded the researcher more of dancing than martial arts, and has a light, flowing feeling to it. The researcher suggests that the logo intends to communicate a principle of movement rather than depict a specific one. The researcher also hazards a guess based on the logo's light-hearted character, that this school might teach internal martial arts (Designers' logo 22). The IAA logo depicts a phoenix, which represents the yin side of the yin-yang symbol, inside a curved lined flowing circle. In this case, the designer, Tim Jester, is a practitioner of the style, aikido, said, "I wanted to make it flowing and circular like Aikido" (Designers' logo 7). The yin-yang symbol, the character *dao* (way) and the dragon and tiger icons besides the prominent school's name in Kaya Martial Arts' logo lead the researcher to believe that the designer tried to communicate some Daoist ideas, inevitably connected to the school's philosophy (Designers' logo 25).

Name and philosophy (or concept) related

Three logos were found suitable for this category. The Judo logo answers the above-mentioned second guideline. The two figures depict a very characteristic judo drill, which combined with them wearing a distinct *gi* outfit, cause immediate recognition (Designers' logo 40). The Tae-Kwon-Do Club Tiger's logo combines, according to designer Luka Mancini "The name of the club, the features of the martial art: Speed, elegance of motion, dynamics and aggressiveness" (Designers' logo 46).

The designer of Aikido Israel's logo is a many-years practitioner of the art. He communicated aikido's principles of harmony, body and spirit combination, roundness of movement and yin-yang (in the black and white opposites) in a logo depicting a characteristic aikido drill (Designers' logo 50). Taimak is a

martial artist and actor best known for his role as “The Last Dragon” in a film carrying that name. The Taimak’s Fit’s logo appropriately depicts a dragon as a reminder of the fact. Designer Ney Pimentel claims “Taimak’s philosophy in training is that you will find inner transformation through mind, body and soul. Black and white are very strong colours and to bring them together I added the colour yellow to represent the philosophy of his training because yellow is considered to be an optimistic colour and enhances concentration” (Designers’ logo 51).

Name-related

Home School Karate’s logo combines a *gi* wearing image with a house image, as a graphic manifestation of the school’s name (Designers’ logo 1). The WSTKD 4 Kids, Westsound Taekwondo, Kiai Sport’s, Joe Lewis Fighting Systems, Marina Tae Kwon Do and Kidfit logos all depict a movement easily recognized with the style or school, i.e. jumping and kicking for taekwondo etc (Designers’ logos 2,3,4,16,18 and 23). The Kongfu logo depicts a ninja looking image that although does brings to mind a martial art, in the researcher’s opinion it is not gongfu, since ninja is a Japanese martial arts and gongfu is Chinese (Designers’ logo 5). The same goes for Hatboro logo, which depicts a kicking figure above its name (Designers’ logo 13).

The Gorilla Jujitsu logo depicts a *gi* wearing gorilla, therefore describes graphically the school’s name (Designers’ logo 15). TKO Karate logo depicts abstract shapes that create a *gi* wearing image. Not instantly related to karate, but recognized as a martial art (Designers’ logo 19). Five Animal Kempo’s logo employs a Chinese seal like image depicting five animals (Designers’ logo 21). Two of Smmash logos depict a fist smashing through an octagonal shape, therefore acting up the school’s name, however, a fist can represent any martial art (Designers’ logos 28 and 32). Hong’s Black Belt’s logo plays with geometric shapes that look like flapping stripes of black belts, and creates the letter H (Designers’ logo 37). The minimalist but clear drawing of the Golden Gate Bridge depicts the Bay Jiu-Jitsu name (Designers’ logo 39). Both Ninja and The Karate and Fitness Place depicts *gi* wearing human images in the midst of a movement, they definitely bring to

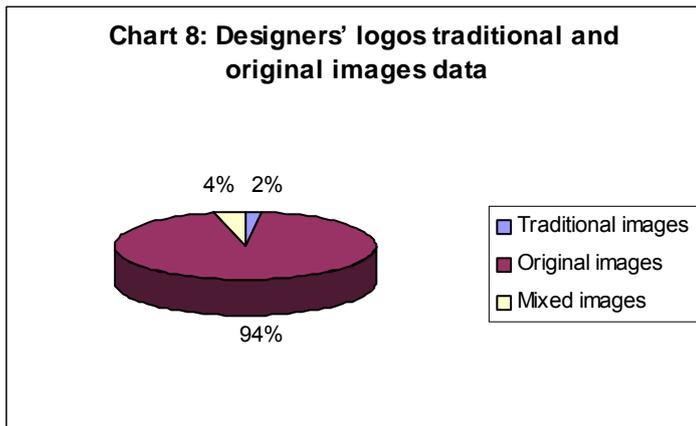
mind martial arts, but not necessarily a specific one (Designers' logos 38 and 44). The Red Dragon Karate's logo depicts a menacing dragon eye (Designers' logo 45). The MMA depicts a generic fighting style or martial art (Designers' logo 47). The Alania Wrestling logo shows the whole wrestling team's pictures under the leopard of North Ossetia-Alania's coat of arms (Designers' logo 48). The Lioness is both the name and the graphic image depicting the logo of this women martial arts club (Designers' logo 49).

To summarize this section, unlike the results of the same question collected from the questionnaires, logos designed by professional designers tend to relate mostly to the school's name and illustrate it by using iconic images of movement or a graphic manifestation of the school's name. The big part of name-related logos together with the additional 29% of logos depicted as letter marks (and not analysed in this section) proves that for professional designers the creation of a martial arts logo is no different than any other corporate logo. Sentiments expressed in the interviews conducted with the twelve designers support this conclusion.

2. What is the relationship between original and traditional graphic elements to the design of the logos?

This section observes the designers' logos in order to find their ratio of using traditional images verses original images, and compare it to the information collected from the questionnaires and examined earlier.

The designers' logos are substantially different than the logos obtained from the questionnaires. They are recent and modern, simple but sophisticated, and most of them (if not all) are for external martial arts. When applying the strict definition of 'traditional' to the designers' logos, i.e., logos that solely employed traditional images, only one logo answer it, depicting a Chinese dragons. Only one yin-yang symbol was found among the fifty-one logos, and it is combined with other elements, therefore placed in the 'mixes' section along with another logo depicting a dragon. No bagua symbol was found. The results show that the 'original' definition is overwhelmingly big.



Traditional images

Taimak Fit logo is an emblem-like logo, depicting a traditionally shaped Chinese dragon in front of a big capital letter T. (Designers' logo 51).

Mixed images

The Five Animals Kempo's logo is a one-colour Chinese seal-like image depicting five animals, among them a dragon (Designers' logo 21). Kaya Martial Arts' logo is combined from a large letter mark, accompanied by four graphic images, a dragon, a yin-yang, the Chinese character *dao* (way) and a tiger. The logo suggests a traditional approach to martial arts (Designers' logo 25).

Original images

The logos in this section are arranged in groups corresponding to a common denominator in their design although, in general, most of the designers' logos are much more sophisticated than the logos obtained from the questionnaires, and in many cases the graphic image employed in the logo can be classified into more than one group.

Human Images: The human image group contains the biggest representation of graphic images in the designer's section. Those are iconic images that create immediate recognition and therefore are a favourite when it comes to

designing logos of movement arts, such as sport and dancing, as well as martial arts.

There are eight *gi* wearing images depicted in the designers' logos. The Home School Karate's logo employs a mix between a human image and a house, created by black geometric shapes, and representing a solid image. The WSTKD 4 Kids logo depicts a black-silhouetted *gi* wearing figure jumping high, as hinted from the yellow moon in its background. The image is crudely made, but gives a notion of movement. The Westsound Taekwondo employs a similar figure, red this time, created with curvilinear lines and depicted in the midst of a kick, its belt fluttering behind; the figure is combined with the school's name. A running ninja figure represents Kongfu School's logo, executed in coarse geometric shapes in black and yellow. The figure representing Marina Tae Kwon Do is caught in the midst of a kick, and executed in a print-like technique, which creates a feeling of depth. The figure is positioned above a banner with the school's name over a setting sun. The Ninja school's logo is represented by a crude-lined figure jumping and kicking. The Judo club's logo employs two figures in the midst of a judo throw. Each images is created by one continuous line that curves over itself. The Karate and Fitness Place's logo resembles a sport emblem. It's colourful, busy and loud. The three figures are made of geometric shapes and stars, and portray an energetic, festive feeling. The Aikido Israel logo is created with ink spots, combined together to depict two figures in a typical aikido drill. The images are made in contrasting black and white. (Designers' logo 1,2, 3, 5, 18, 38, 40, 44 and 50)

Another sub-group is of human images combined with letters. The first is Kiai Sport's logo, in which a white kicking figure is depicted inside the red letter K, creating a contrast between the stable letter to the figure's motion of movement. In the Smmash logo, a figure throwing a punch is combined with the letter mark. It's a white silhouette on a black and red letters.

The Champion Karate and Black Belt Team logos both employ the school name's initials to create human figures. The figures are white on a black background (Designers' logo 4, 41 and 42). The Hatboro logo depicts a black figure performing a side-kick over the school's name. Although in the midst of a kick, this logo communicates a stable feeling (Designers' logo 13). Joe

Lewis Fighting Systems' logo is a different style altogether. It is similar to a sports emblem, a realistic kicking figure on a background of a burning yellow sun inside a circle, decorated with a ribbon carrying a Latin motto. It communicates big, strong, vicious and dynamic (Designers' logo 16).

Kidfit's logo employs a figure drawn with a thick black line caught in the midst of dynamic jumping and kicking (Designers' logo 23). Kids Karate Inc. and Wrestling Work are fashioned in comics' style, colourful and dynamic, depicting images of kids in action (Designers' logo 26 and 27). Another version of Smmash logo places the silhouetted punching figure inside a red octagonal shape, above the letter mark. The red colour of the octagonal corresponds with the red MMA letters inside the name (Designers' logo 30). Another part of the Champion logo's mentioned above is the nameless logo 43, which depicts an image performing a stretching exercise. Unlike the previous two logos, the figure is executed clearly, using curvilinear white lines on a black background (Designers' logo 43). The Alania Wrestling logo presents Alania's representatives to the Olympic games in Beijing, using a realistic style to depict the seven wrestlers' faces, whilst the leopard crouching on top of the banner is graphically stylised. Although created in 2008, this logo has an old fashioned feeling about it (Designers' logo 48).

Another small group employs a fist to represent the martial art. Two added versions of Hatboro logo depict a punch that just went through a yellow octagonal shape; the designer used a four-pointed white star to emphasize the impact of the hit (Designers' logos 28 and 32). Another member of that group is Analist.com logo. A fist with only four of its fingers drawn while the thumb is barely hinted. The initials MMA are written on the fist, connected by the same font to the website's name (Designers' logo 47).

The next sub-group's three logos are graphic shapes that combine and create humanoid figures. The TKO Karate logo is made with two angled lines and one curved line that resemble a *gi* wearing figure (Designers' logo 19). The MMA logo's initials create a heavysset, somewhat menacing 3D figure (Designers' logo 20). The last logo in the group presents two Chinese seals, each showing an image resembling both a Chinese characters and a human figures in motion (Designers' logo 22).

Abstract: the three fish-like shapes employed in Robison's logo is called *tomeo* in Japan, originated from a leather guard worn on the left wrist by archers; it also became a representation of yin-yang cosmology (Dower 1971: 145) (Designers' logo 6). One of Hatboro's logos depicts a swirl-like shape made with fragmented lines that also possesses a yin-yang feeling about it (Designers' logo 11). The Philip Nearing School of Wing-chun employs a yellow broken triangle on a brown background (Designers' logo 24). Hong's Black Belt logo employs a sophisticated way of combining a black belt and the initial of the school's name (Designers' logo 37).

Animals: The IAA logo employs a phoenix to emphasize the soft characteristics of the art; the phoenix is created with curved lines, its wings forming a circle (Designers' logo 7). American Kempo Academy's logo, designed by the same designer, is portrayed like a sport emblem and depicts bared-teeth, vicious looking tiger that communicates the styles aggressiveness. The logo is yellow and black and the tiger executed in a woodcut-like that gives it depth (Designers' logo 9). The Gorilla jujitsu logo portrays a crude, 3D *gi* wearing gorilla standing with its arms crossed and looking menacing; it more than likely communicates the school's spirit (Designers' logo 15). Both of Saint Charles' logos depict animals. One shows two faint grey crown-wearing Western dragons facing each other behind the dark blue school's name, which is written with a medieval-styled font; the researcher fails to see the connection to jujitsu, and can only guess that the dragons are somehow connected to the name of the school. The second logo portrays a hawk's head inside a gradient orange and yellow triangle, using the same medieval font. The triangle and the hawk are images often used in martial arts logos (Designers' logos 34 and 35). Vaghi Brazilian Jiu Jitsu's logo portrays a wolverine, a strong predator who can hunt bigger animals than itself, undoubtedly communicating the school's concept of fighting (Designers' logo 36). Red Dragon Karate's logo employs a sophisticated presentation of a dragon by only depicting its eye in a red and black; the logo creates an arresting effect (Designers' logo 45). The Tae-Kwon-Do Club Tiger's logo portrays a detail from a tiger's face executed as a red traditional Chinese paper cut (Designers' logo 46). Lioness Martial Art's logo is a women martial arts class and the image of the lioness, in the words of designer Mona

MacDonald, is “focusing on the strength and agility of a female lion” (Designers’ logo 49).

Letters or characters: Robin Dojo’s logo is portrayed with the white letter R inside a red square; the font used for the letter resembles a Japanese character (Designers’ logo 8). Two Hatboro logos are in this group. One portrays an image of a gate created with black and white fonts; the other places the school’s name inside a circle of various sized dots (Designers’ logos 10 and 12). The Budo logo used a comics-like font with the letters leaning toward and away from each other (Designers’ logo 14). The Tan Shin Kai logo depicts the Kanji above the English name, all inside a red and black rectangle parted by a stylised arabesque line (Designers’ logo 17). Another version of the Smmash logo isolates the S above the full name, in which the letters MMA are red while the rest of the name is black (Designers’ logo 31). Hong Bros’ logo resembles a sport emblem or a motorcycle fan club’s logo in gold and black (Designers’ logo 33).

The last logo standing in a group on its own is the Bay Jiu-Jitsu logo, a simple graphic depiction of the Golden Gate Bridge in red over the black school’s name (Designers’ logo 39).

To summarize this part, it is clear that unlike the results obtained from the questionnaires regarding the same research question; the group classified as ‘original’ logos is substantially larger (88 more logos) than the two other groups combined together. The researcher estimates that the huge gap between both surveys occurs because most of the designers are not martial arts’ practitioners, and therefore either do not possess the knowledge of the arts’ philosophy or do not find it relevant to the design. However, the designers do try to manifest what they see as the martial arts’ spirit, as becomes clear from the interview conducted with twelve of them. Most designers regard the design of martial arts’ logo as no different than the design of any other logo and when asked what quality should a martial arts’ logo possess, have answered:

“A martial arts logo should be compact, strong in colours and there should be design elements indicating martial arts”. Gizwiz Studio, The Karate and Fitness Place, 44

“For us the goal was, modern, powerful, speed, energy, aggressive”. Clint Walden, MMA logo, 20

“The same as the martial art has in my opinion”. Luka Mancini, Tae-Kwon-Do Club Tiger, 46

“Balance, motion, energy” Mark Raebel, Hatboro logos 10-13

“A Martial arts logo needs to look steady and heavy, like if it has weight to it. Minimum of colours and not playful looking like if a clown should be wearing it. “ Ney Pimentel, Taimak Fit, 51

“It should be simple, clear and recognizable. It shouldn't look like any one else's and should reflect the style”. Tim Jester, IAA, Robin Dojo And American Kempo Academy, 7-9

According to her findings, the researcher believes that when a logo is designed by the teacher or student in the school, the process of making decisions concerning the logo graphic image is highly influenced by the wish of the designer to communicate the school's philosophy and traditional roots; whereas in the case of an independent designer the process is similar to any other logo design, meant to represent what the 'product', in this case the school, sells, in the best way possible.

The third design question, 'What is the ratio between professional and non-professional designed logos?' is not applicable in this case.

4.5.1. Semiotic analysing

The semiotic classification used for this paper is based on Peirce's definition of icon and symbol. As mentioned before, the classification of index was found irrelevant to the paper's need since all the logos were examined unrelated to location.

According to the finding of this research, a few different kinds of symbols are used in the design of martial arts' logos. The use of traditional symbols is a way to communicate philosophical ideas in a relatively simple way. In the martial arts world, most people are familiar with the vocabulary, linguistically and graphically, of certain symbols. When a school aims to communicate balance and strong affiliation to tradition, the graphic manifestation of those ideas already exists, free and available for use. Although culturally connected, traditional symbols can create instant recognition and tell a long story in a short instant. In places where the cultural reference does not work, they function as any abstract symbol and gradually become recognized with their subject.

Brush stroked logos are another kind of symbol often found in the design of martial arts' logos; in the researcher's opinion, this technique is highly suitable for depicting movement and flow and has the advantage of associating the logo with traditional Chinese and Japanese art. Geometric forms that represent principles of movements or philosophical ideas also carry symbolic meaning when depicted in the logos' design. The last example of symbols are images that are chosen randomly to represent a certain quality of the school or style, the reason of choosing the image might be clear to the teacher or designer, but lost on the public.

Most icons portrayed in martial arts' logos are either depiction of human figures performing a typical martial art movement, animals that share qualities with the arts, or objects related to them. The iconic use of movement is an obvious choice for designers, especially those who are not martial arts practitioners, since it represents the characteristic of the martial art and trigger immediate recognition. In a similar way, objects such as weapons or characteristic outfit items serve the same purpose. Animals are a little more

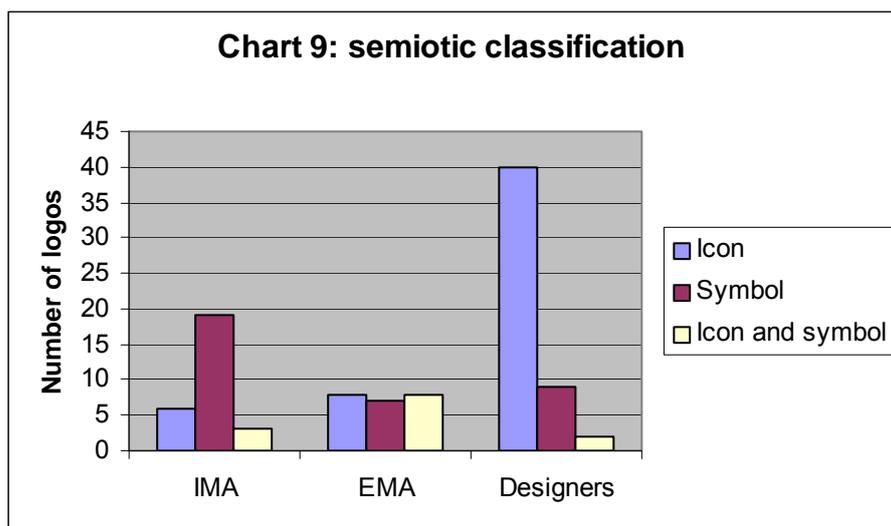
complicated, since some of them represent the actual martial arts that are names after them, and some are metaphoric, merely share a similar quality with the art and therefore might need the support of the school's name to create the recognition.

Many of this paper's sampled logos are combined with more than one graphic element, often integrating icons and symbols. The researcher suggests two reasons for purposely combining icons and symbols.

The first is a case in which the designer wants to create a unique-looking logo but still wishes to employ a traditional symbol chosen for the qualities discussed earlier in the paper. In many cases the graphic depiction of the symbol in such logo is restructured or personalized by the designer. The second is the case of EMA teachers who also teach IMA and wish their logos to communicate the fact.

Obviously, the combination of symbol and icon can also occur unintentionally, when, in order to communicate several ideas, the logo designer combines a variety of images in one logo, a phenomenon that might occur more often among the non-professional designers.

Chart 9 shows the proportion of icons and symbols in the sampled logos according to their location in the EMA, IMA and designers tables.



When comparing the icons' and symbols' frequency of appearance according to the above chart, an interesting phenomenon is revealed. While a great amount of the IMA's logos employ symbols as their graphic element, either as

the sole image or combined with icons, the EMA logos are equally divided between icons and symbols and the designer's logos, which are also mostly, if not wholly, EMA, show a strong preference to icons.

The researcher connects this tendency to the characters of the arts as explained previously in this paper. It might be a generalization, but she believes the majority of IMA schools try to combine the physical practice with a theoretical one. Given that the aim of IMA is to combine body and mind, the understanding, even if only on a superficial level, of Chinese cosmology, medicine or philosophical theories can contribute to the depth of the practice. For teachers who are familiar with the above and wish to express them in their logos, the use of symbols, which graphically depict those ideas, is inevitable. According to the findings of this paper, unlike the IMA logos, the EMA schools that connect their logos to the style's tradition and cultural roots do not favour symbols over icons and employ both images in equal numbers. Those among EMA logos that emphasize the martial qualities of the style and its characteristic moves or paraphernalia do so by portraying iconic images. The majority of the designers' logos mostly portray icons to depict appearance, movement and martial qualities.

To summarize the semiotic part, the researcher feels that employing symbols in the design of martial arts' logos disengages the logos from depicting the concrete style into denoting philosophical principles and ideas, representing the styles' tradition and cultural roots. It dissociates the art from its physical manifestation and associates it to its spiritual roots. However, symbolic logos, especially those that employ traditional symbols, carry the risk of being similar to one another, as well as the possibility of being graphically overused. The researcher feels obliged to add that in her opinion, the yin-yang symbol has been abused in the West and now serves as a symbol for everything that is remotely Eastern.

The use of icons in the design of martial arts' logos determines that the logo depicts the actual martial art's style; it's movement or paraphernalia. For anybody who is remotely familiar with martial arts, through personal experience or through watching popular movies, the sight of a generic

jumping and kicking *gi* wearing figure is a sure sign of martial arts. However, people who practice the arts expect the iconic image to be more specific and emphasize typical movements or uniform that are characteristic to the certain style it represents. The iconic use of objects is not as frequent, and when employed usually depicts very specific and commonly recognized items, however, the researcher thinks that the logos that employ such objects are aiming for a target audience that is familiar with those objects, and that the meaning of the logo would be lost on a wider range of people. Logos that depict animals can be of two kinds, the first simply depicting the name of the martial art by employing the animal it is named upon; the second relies on a common denominator between the animal's characters to a certain quality of martial art. Either way, the recognition is not as immediate as in the case of a human image, and sometimes depends on previous knowledge regarding the style or system represented in the logo.

4.5.2. Taxonomy analysing

It has been established already that the martial arts' logos sampled in this research are divided between symbols and icons. The previous chapter proved that in the design of IMA logos, symbols constitute the majority of graphic images; in EMA they are used in equal amount to the use of icons, whereas in the designers' logos, the use of icons is noticeably more prominent. In taxonomy classifications, icons that are pictures are classified as Figurative marks, which in turn are divided to Descriptive and Metaphoric marks. Icons that are name marks are divided to Descriptive and Metaphoric name. Symbols that are pictures that are not related to the object are classified as Found marks, whereas abstract Symbols are classified as Non-figurative mark. Symbols that are name marks are divided to Found names, Proper names and Artificial names. Letter marks can also be classified as Abbreviations, Initial abbreviations, Acronyms, Non-acronyms initial abbreviations and Non-Initial abbreviations.

According to Per Mollerup (2008), the taxonomy codifies logo characteristics rather than logos; one logo can populate several classes (P. Mollerup, personal communication, August 25, 2008).

Below are the groups according to the appropriate taxonomy classes. As mentioned before, some logos combine more than one element; therefore this section examines elements rather than logos:

Descriptive mark and name: The largest of the classified groups. The images in this group plainly stand for what they are.

According to Mollerup, a name that explains the nature of the object it represents should be classified as Descriptive name (Mollerup, 1997, p. 113). The researcher regards all martial arts names, regardless of the style's popularity, as such. This group includes the iconic graphic images of human figures in posture or on motion, human hands; objects connected to the style such as weapons, uniform, helmets, and musical instruments; landscape features and nature phenomenon; and names of the martial arts.

Non-figurative mark: The second largest classified group. The images relationship to their objects is arbitrary.

This group includes symbols such as yin-yang, bagua and five-petals plum flower portrayed in a traditional way, as well as original depictions of comparable ideas. Other symbols included in the group are brush strokes, geometric shapes and Chinese characters.

Metaphoric mark and name: This group includes images and names that "relate to their object through a shared quality" (Mollerup, 1997, p. 106). The essence of animals is a much sought after quality in martial arts in general and in logos in particular. The logo designers choose the animal for its characteristics: the tiger's "speed, elegance of motion, dynamics and aggressiveness" (Luka Mancini), the lioness "strength and agility" (Mona MacDonald), the snake for being "a universal symbol of suppleness and life force" (Ken Cohen) etc. A few martial arts that are named after animals for the exact same reasons, such as crane and prying mantis, naturally employ their own images as logos.

Some metaphoric marks are related to historical objects or myth; other depicts plants. Metaphorical names are either animal names or poetic names given to schools, connecting it to a philosophic quality.

Found mark and name: Found marks are arbitrary symbols chosen to represent an object. Originally, the symbol might have been chosen for a reason that was later lost or not clear to the observer.

Looking at what she classified as Found marks, the researcher found interesting phenomena; some of the symbols discussed in this section were originally created to represent other identities, such as local countries and regions, religious items or scientific concepts. And as such were already Found marks. Later, the logo designers adapted them in order to connect the logo to the location or the philosophical idea or principle they originally represent. Other logos in this section employ objects and plants. One logo, classified as both Found mark and name, depicts a word-game as its graphic image. The researcher speculates that some of the images and names in the designers' section might also be Found marks and names, but since her information about those logos is partial, she cannot be certain that they do not hold a Descriptive meaning unknown to her.

Letter marks: In general, martial arts' logos tend to be figurative and not rely solely on letters. However, a few of the combined designers' logos do emphasise the letters. Four logos employed Initials, combined with the full name and other elements; Three logos employed Initial Abbreviations, one as the only graphic symbol and the other combined with other elements; and only one employed Non-acronym initial abbreviations, also combined with an image. Proper names are often combined with descriptive names. They mostly carry the same weight as the descriptive name, but sometimes they are bigger or depicted with another typeface.

To summarise this section, it appears that the lion's share of the logos are a combination of Descriptive marks and names. They are straightforward, immediately recognized logos. The pronounced idea is simple; any existing sophistication would be expressed in the design and graphic techniques.

However, what tipped the scale in favour of the Descriptive marks were the fifty-one designers' logos, in which such iconic logos are the majority.

Metaphorical marks, which are also icons, show a more sophisticated or humoristic approach to the design. In some cases the recognition of such logo demands a little more effort from the observer.

Non-figurative logos are a favourite with the IMA logos' designers; the majority of whom are non-professionals, and the researcher believes that there is a connection between the facts; geometric shapes are easier to create for non-professionals than figurative images that demand skill. Non-figurative logos can be roughly divided to two groups, one that depicts well-known symbols, such as yin-yang, and therefore makes the recognition relatively simple, and the other that depicts abstract, unfamiliar symbols to which the recognition is, in Peirce's words, "association of ideas or habitual connection" (Peirce, 1909)

Found marks are a small minority in the martial arts' design and one that is limited to the questionnaires logo and almost entirely to non-professional designers, they are usually based on well known symbols or images and therefore help to create an instant recognition, either with a certain location or a philosophical idea or concept that the public have learned to connect to those images.

As for Name marks, it appears that they are much more emphasized in the designers' logos as an integral part of the logo. A fact that makes sense when considering that the designers' refer to martial arts' logo design as no different than any other corporate design, and the name of the company, in this case the school is an inseparable part of an identity. The graphic sophistication of the typeface and letters sizes, as well as the combination of letters and image, are a proof of that. From her knowledge of the design of IMA and EMA logos, the researcher concludes that, with some exceptions, when it comes to typography, even laymen who are confident enough about their ability to design their own logo do not dare to try and be creative or simply fail to see its importance.

4.5.3. Affectivity

The issue of logos recognition is discussed in a paper written in 1998 by marketing professors Henderson and Cote, who created a list of guidelines for examining the affectivity of logos. According to them, “logo recognition occurs at two levels. First, consumers must remember seeing the logo (correct recognition). Second, logos must remind consumers of the brand or company name (recall). The former depends largely on design. Given equal exposures, a more memorable design will be recognized more easily than a less memorable one. Therefore, facilitating recall of the company logo starts with selecting a design that is recognized easily” (Henderson and Cote, 1998 p. 15)

The act of recognition can be genuine or false, as in the case of subjective familiarity, in which a logo seems familiar although in fact it has never been seen before. False recognition can be the result of the logo design being similar to well known symbols. According to Henderson and Cote, a logo can only benefit from subjective familiarity, which enhances its affectivity. (pp.17-18). Quoting earlier researches, Henderson and Cote declare, “Logos should be recognizable, familiar, elicit a consensually meaning in the target market, and evoke positive affect (As cited in p.15)

As results of their research, Henderson and Cote drafted a list of recommendations regarding the desired characteristics that would increase logos’ recognition. They found out that a moderately elaborate design is more likely to “evoke positive affect” and “maintain viewer interest and liking over repeated exposures”, natural and representative logos are more meaningful, therefore more pleasing to look at. Logos that are not perfectly balanced or symmetric also improve recognition. (pp. 21-24)

Henderson and Cote recommend that logos for smaller budget companies should be more natural, with moderate levels of harmony. (p. 12) The researcher thinks this recommendation is applicable to martial arts’ schools. However, they agree that in cases of a logo that needs to communicate more complicated identities, (and the researcher would like to add, or ideas), “it will be appropriate to select a logo whose meaning is more ambiguous” (p. 24). In

relation to Henderson and Cote's words and this paper's previously used terms and definitions, the researcher borrows the term 'natural' and applies it to 'iconic', whereas 'ambiguous' relates more, in her opinion, to symbolic.

To summarize Henderson and Cote's recommendation, a logo should be natural or recognizable, moderately harmonious and elaborate.

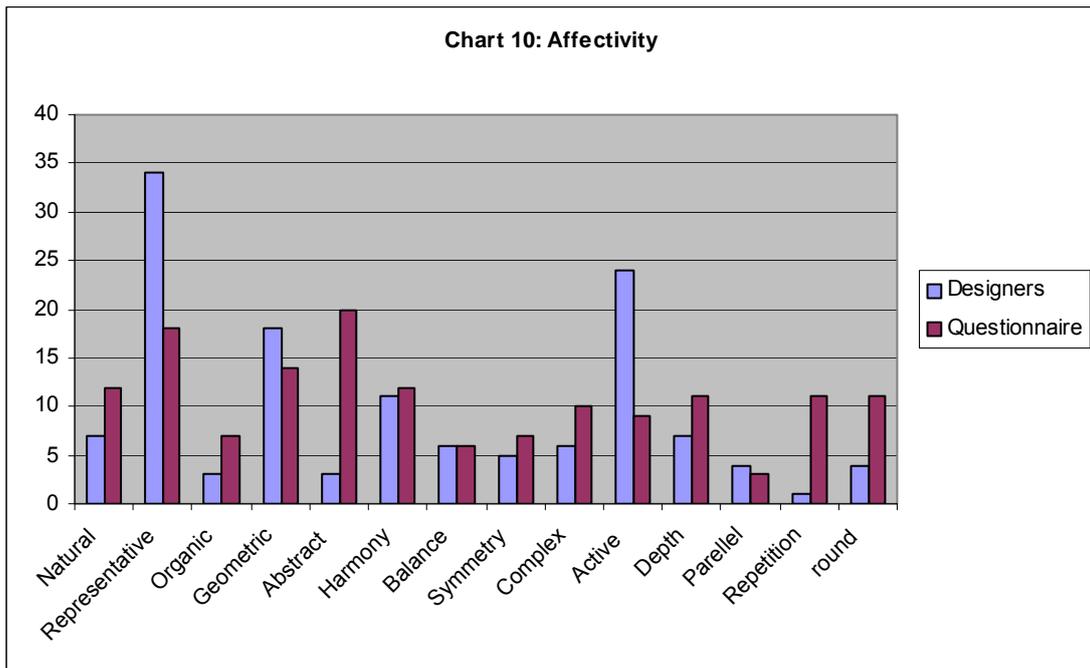


Chart 10 shows the ration of the sampled logos as divided by the affectivity guidelines. (for a list of the affectivity guidelines please see pp.67-69)

According to the chart, the majority of the designers' logo can be categorized as representative (34) and active (24); a great number of them are geometric (18), with moderate amount of organic (3) and depth (7); they are relatively simple. In the questionnaires' logos, the rate of abstract (20) and representative (18) is almost the same, with a slight advantage to the abstract. There are distinctly more geometric (14) logos than organic (7), a similar rate of natural and depth, repetition and round (11), and a relative small rate of active (9). The questionnaire's logos are more complex than the designers' (10 to 6) Both groups are about the same in harmony (11-12) and balance (6).

The paper's semiotic and taxonomy analyses have already pointed the differences between the designers and the questionnaires' logos. Although there is not a distinct parallel between semiotic and taxonomy classifications to affectivity guidelines, it is still reasonable to assume that a representative and active logo is more likely to be an iconic, descriptive mark as well; and that an abstract, geometric logo will turn out to be a symbolic, non-figurative mark. Professional designers are trained to consider marketing, to them, recognition is an important factor that can dictate the graphic form of the logo. Teachers and student who design their own logos, usually for internal use, consider the meaning of the logo first, and have no understanding of marketing, for them, expressing an idea is the purpose of the logo, not being recognized in the "Yellow Pages". The researcher believes that the double amount of geometric versus organic logos can be related to a limited graphic ability of non-professional designers, and likes to point out that creating an organic image demands higher graphic skills.

When looking back at Henderson and Cote's recommendations, the researcher feels that some problem of false recognition can happen within martial arts logo designs, mostly in two cases - logos that are based on a yin-yang symbol in its traditional form as their main graphic image, and logos depicting a human figure in motion. However, as mentioned before, marketing-wise this is not real problem. With relation to Henderson and Cote's other recommendations, it seems that the majority of the designers' logos follow them by creating a recognizable, moderately harmonious and modestly elaborate logo. (Elaborate, compromised of complexity, activeness and depth, was separated to its components in the chart above). The questionnaires' logos do not follow such a distinct path, but show a tendency to create more complex, or, in Henderson and Cote's words, ambiguous designs.

To summarize, the guidelines for affectivity that should be taken into consideration when designing a martial arts' logo depend on the purpose of the logo and the meaning the designer wants to communicate. It also depends on the size of the school and its target audience. In general, the researcher feels that representative; active logos are suitable for the purpose of depicting martial arts.

5. Chapter 5-Design

For the creative part of the thesis, the researcher designed new logos for four martial arts teachers, two male and two female, two of them teach an internal martial art, in this case taijiquan, and two teach external martial arts, jujitsu and Israeli street defence.

In the process of designing, she first asked the teachers to provide her with a detailed idea of what they would like their logo to convey, expressing as many ideas as possible. The next step was to examine the thesis research conclusions and match the teacher's ideas to the corresponding categories found in the research.

Bearing in mind the teachers' specific demands, the researcher presented each teacher with a logo and sets of applications she found suitable for his or her demands. The following paragraphs introduce the teachers and their respective briefs regarding their logos:

Karen Leith:

Karen is a taijiquan, qigong and yiquan teacher from Davis, California, USA.

“My Taijichuan (Yang Style) and Qi Gong school is in California. I teach in the parks. Half my students are women...”

“I want a logo that portrays Internal Martial Arts and the soft nature of Taiji. I had considered, for one, a bamboo background with a Yin Yang circle but I don't want my thought to limit you. I also like the idea of a "cartoon" character in one of the postures, such as 'Snake creeps Low' or 'Brush knee'. I also thought of a 'White Crane Spreading Wings'. I thought of using I Ching Yarrow sticks. I don't want it too masculine but I don't want it too feminine. There is also the idea of Stillness in Motion.... Nothing too tame, but nothing too bold.”

“One more idea: A circular frame or oblong. Since Taiji is full of circular motions, it would be great if you could make the frame circular and still get the calligraphy inside the frame.”

Melanie Fine – Suigetsu dojo:

Melanie is a jujitsu teacher from NY, USA.

Melanie already has a logo for her dojo (EMA logo 32) and was interested in a new logo for her website.

“... My idea is to someone incorporate the name Suigetsu (“*Su*” means water, “*Getsu*” means moon). The overall meaning of the word Suigetsu is the light of the moon shining on calm water and being reflected back. So... something along the lines of water/moon/healing.”

Ronnie Robinson – Chiron school:

Ronnie is a taijiquan and qigong teacher from Scotland. He has stopped using his previous, self-designed logo (IMA logo 44) and is looking for a new one. Ronnie’s brief was:

“I’d like to have something that symbolises in some way the importance of the internal aspects of taiji & qigong, the relationship and connection to ourselves and to others, the balance of inside and outside, structure and relaxation, intent and focus.”

However, Ronnie also attached pictures of his favourite taijiquan postures, ‘snake creeps down’ and ‘single whip’, and asked the researcher to try working with those postures as well.

Haim Cohen – Israeli street defence:

Haim is from Israel, he is the founder of a self-defence system he calls Israeli street defence. The system is combined from traditional martial arts such as karate, taekwondo and Thai boxing as well as Greek pankration, grappling and Western boxing, and was created, according to Haim, after he and some professional colleagues of his realised that the existing martial arts they practiced do not provide solutions to high violence situations, and that even instructors and black belts were found lacking in real-life situations. The system’s purpose is to provide the practitioner with ways to deal with pressure in situations of danger. Haim’s ideal logo should emphasize the following qualities:

1. It should be clear from the logo that the system is Israeli.
2. The variety of aspects the system is dealing with.

3. The main purpose of the system is to prevent violence.
4. The system provides tools to help cope in danger and stressful situations in life in general.

In designing the new logos the researcher follows the earlier conclusions from the semiotic, taxonomy and affectivity examinations of the paper's sampled logos. Observing the semiotic category, it is evident that logos using icons depict the style characteristics and create a strong recognition. The results regarding the corresponding taxonomy category of descriptive marks confirm those findings. When observing the affectivity conclusions it is clear that representative, active logos are more affective in creating recognition. On the other hand, when wishing to depict more philosophical, abstract ideas, both the semiotic and taxonomy categories conclusions point at symbols as the appropriate choice, and even the affectivity category recommendations allow for more ambiguous images when the need arises.

The researcher has taken the above-conclusions into consideration and has considered the design of each and every logo in their light.

The researcher incorporated the logos in a variety of customised martial arts' items. In the two external styles wearing uniform is obligatory, she therefore placed the logo on the uniform. Due to the fact that injuries are common in the practice of martial arts, the researcher also suggested lines of designed braces and supports. She additionally placed the logo on professional equipment, training gear and weapons. Alongside the customised items, standard applications were suggested: stationary, T-shirts and a variety of sports-related accessories frequently used by martial arts practitioners, which are usually not branded by the styles or schools. In the researcher's opinion, the current technology enables relatively inexpensive printing solutions that make it possible to create a visual identity even for a small school, and thus increase the schools visibility and ability to attract more students.

The creative process

Karen Leith

Logo

For Karen's logo, the researcher applied two main approaches. The first employed a human image, in two postures: 'snake creeps down' and 'ward of'. The researcher then used different techniques and strokes, in order to capture the quality of the movements. Taijiquan is an internal martial art and its form is executed in smooth, flowing movements, the researcher found the use of brush strokes and free hand lines suitable for expressing those qualities. Two postures were depicted in a sketchy line, following the posture's shape while creating well-defined surfaces (Images 7 and 8); two were employing a minimal approach, seeking the smallest amount of lines or surfaces needed to define a form, and using the emptiness created to emphasize the posture's shape (Images 9 and 10). The images are slightly feminine, but not obviously so. The lines give a dynamic notion to an otherwise still posture, simulating the flow of *qi* in the body while performing the movement. In logos 3 and 4 the researcher added Chinese characters depicting the words taijiquan she wrote in clerical script calligraphy. Logo 4 is created with a scribbled white line on an ink spot background. The line is appearing and disappearing while defining the figure's posture.



Image 7: Karen - logo 1



Image 8: Karen - logo 2



Image 9: Karen - logo 3



Image 19: Karen - logo 4

The second direction of design employed bamboo as the logo's main design element. The bamboo is often employed to symbolize internal martial arts in general and taijiquan in particular because of its flexibility and strength, it moves with the wind but doesn't break, just like the practitioner of taijiquan should be sensitive to any pressure, as light as it might be, and yield to it in order to avoid resistance. Or, in Wang Zongyue (eighteen-century) words as were written in the Taiji Classics:

A feather cannot be placed,
and a fly cannot alight
on any part of the body.
(Scheele, 1996-2005)

The researcher's original idea was to combine the bamboo with some manifestation of the yin-yang symbol, in logo 5 the yin-yang's essence of change from black to white is manifested in a gradient background, whereas in logo 6 the centre line in the background of the bamboo insinuates the yin-yang symbol. In both logos, the bamboo leaves are tracking the curved centre line of the yin-yang symbol.



Image 11: Karen - logo 5



Image 12: Karen - logo 6

In the next logos the bamboo remained as the main graphic element. In logo 7, a brush stroked circle insinuates the existence of a yin-yang symbol. The bamboo leaves track the left side of the circle.



Image 13: Karen - logo 7

Logo 8 depicts a bamboo plant, creating a balance between the thin, upright stem and the full leaves.



Image 14: Karen - logo 8

The last of the logos is a composition of curved bamboo leaves. The balance and execution of this logo made it a favourite and it was chosen to represent Karen's school.



Image 15: Karen's final logo

The bamboo is an iconic image and a metaphoric mark; the schools name is a descriptive name. As mentioned before, it represents certain qualities that taijiquan practitioners aspire to achieve in their practice; it is also a distinct Chinese image, regularly employed in Chinese paintings. The researcher believes that as such, employing bamboo in a logo representing a taijiquan school serves the purpose requires by the teacher: not distinctively masculine or feminine, communicates stillness in motion, not too tame and not too bold. Although the use of bamboo as a graphic symbol is not unknown

even in the West, the researcher believes that the position of the bamboo in the logo is unique and will create recognition. As for affectivity classification, the logo is high on natural, representative, harmony and balance.

The colour black was the researcher's first choice because of the obvious connection to Chinese ink paintings. The play of greys on the stem and leaves gives the logo a slight depth. The black and grey were repeated in the colour of the fonts. The font 'Ariel' was chosen for its simplicity, cleanness and balance. The narrow format creates a block that balances the blackness of the leaves. The researcher also created a coloured version of the logo in green and blue. Maintaining the balance between dark and light as was expressed in the black and grey version of the logo. (See image 16)

A third version, white on black, was created for the application purposes.

The researcher used the logo either in its original form with the school's name attached, or separately, turning the bamboo into a pattern.

The colour scheme for the application was borrowed from the logo's colours.

Applications

Karen's school is small and the applications designed for the logo were suitable for the commercial potential of a school that size. The application are divided into four groups:

1. Stationary: a name card, envelopes and notepaper, stickers and post-it notes. The researcher also designed a sketchbook, commonly used to sketch movements and drills and write comment relevant to the practice.
2. Training related objects: taijiquan shoes, fan and taiji ruler (a wooden ruler-shaped object used for meditation purposes), and braces - ankle, knee and wrist support used in case of an injury.
3. Accessories: T-shirts, a cap and bandana, a fabric bag, socks, glasses and key bands, thermos and water bottle.
4. The taijiquan classics booklet: a booklet containing Zhang Sanfeng's a poetic, short paragraphs text explaining the principles of taijiquan and providing instructions for the right way to perform the art.

In the first three groups, the applications were designed both in black and in colour. The booklet is solely black and white.

Most of the designs were created in the original black on white, the colour green on white or black and the original black logo on a green background.

The following images will show a selective selection of the designs.

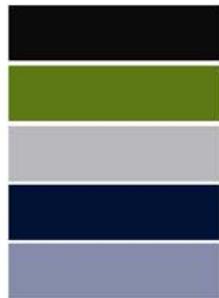
標誌 logo



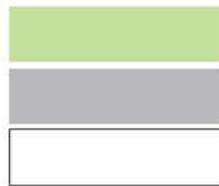
標準字

**TAIQUAN
& QIGONG**

標準色



輔助色



應用字體

ARIAL NARROW

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz1234567890

基本組合規範



輔助圖案



Image 16: Karen's visual identity system

Group 1: stationary



Image 17: Karen -name card



Image 18: Karen -sticker



Image 19: Karen -envelope



Image 20: Karen -notepaper



Image 21: Karen -post-it notes



Image 22: Karen -sketchbook cover

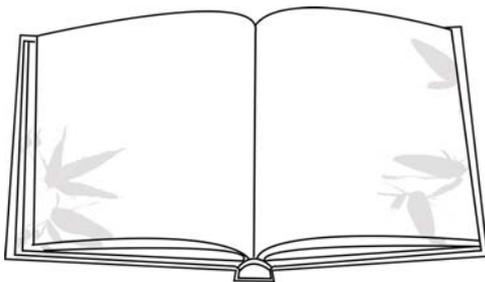


Image 23: Karen -pages from a book

Group 2: Training related objects



Image 24: Karen – ankle support



Image 25: Karen – wrist support



Image 26: Karen – taiji ruler



Image 27: Karen – fan



Image 28: Karen –taijiquan shoes

Group 3: Accessories



Image 29: Karen –bandana



Image 30: Karen – cap



Image 31: Karen – bag



Image 32: Karen – socks



Image 33: Karen – glasses band

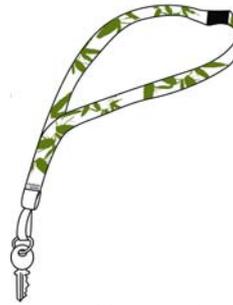


Image 34: Karen – key band



Image 35: Karen –towels



Image 36: Karen –water bottle



Image 37: Karen – T-shirts



Group 4: The taijiquan classics booklet

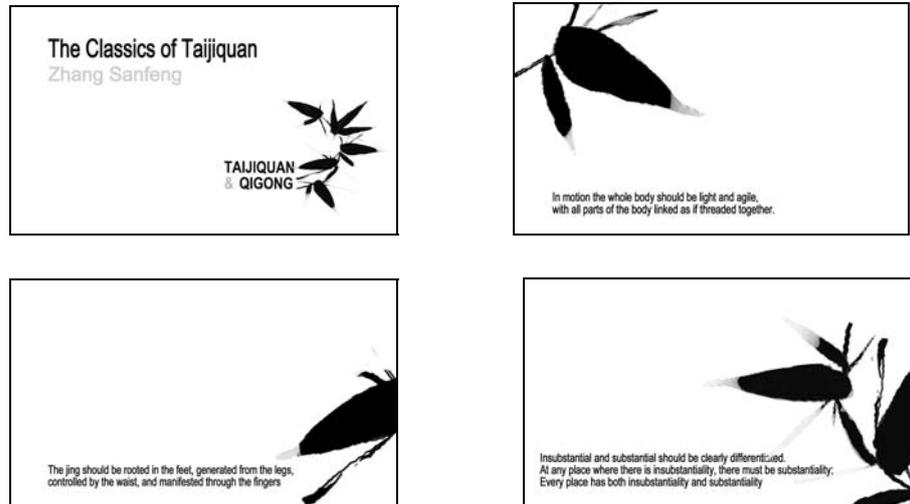


Image 38: Karen – pages from the taijiquan classics

Haim Cohen – Israeli street defence

Logos

Haim wanted his logo to communicate that Israeli street defence is an Israeli martial art. Therefore, the depiction of the Star of David, Israel's national symbol was a given. The researcher decided to combine it with an iconic image depicting a characteristic movement of the style. The movements portrayed in the logos are taken from the different disciplines that combine the system; a design decision made in an early stage of the design led the designer to visually integrate the Star of David symbol with the iconic image. The researcher decided to use blue as the logo's main colour, as another reminder of the system's Israeli origin. (Blue is the colour of the Star of David in the Israeli national flag).

The researcher created the Star of David in two different styles, one depicted with brush strokes and one imitating a folded strip of paper.

Following are some samples of the logos designed for Haim.

The first three logos depict a defensive hand movement against an opponent attacking empty handed or armed with a weapon. This design indicates the style's emphasis on defence, as stressed in its name. (Image 39)



Image 39: Haim – logos 1, 2 and 3

The movements depicted in the next three logos are defensive moves performed against a kicking attacker. (Image 40)



Image 40: Haim – logos 4, 5, and 6

The last logo portrays a throw. The images are depicted in black and white over a light blue Star of David. This logo was chosen to represent Israeli street defence.



Image 41: Haim final logo

As mentioned above, the logo combines both a symbol and an icon. As presented earlier in the paper, logos constructed of symbols and icons have appeared frequently in the questionnaire's EMA logos. The Star of David is a non-figurative mark, whereas the figures are a descriptive mark, and the name of the school a descriptive name. The logo is high on natural, representative, active and balance, as well as geometric and parallel qualities, therefore combining all the classifications of affectivity that received the higher values in relation to the logos examined for this paper (See chart 10, p. 155).

The style's name is depicted in the compatible Hebrew Avtala and the English Geomtr fonts. For additional captions and texts the researcher chose the Hebrew Gad and English Avant garde fonts. The basic colour scheme is borrowed from the logo's colours, and additional background colours were chosen for the purpose of trendy applications' design. A white on black version of the logo was created especially for depicting on sparring equipment such as guards, gloves, helmets etc.

Applications:

Israeli street defence is a big system with multiple branches across Israel and a great amount of student. Since the system is combined from different disciplines, the outfits worn in the different classes vary from traditional uniform to T-shirts, design solutions were provided for all options. The logo applications are divided into professional and leisure time application, providing the school with a complete visual identity. The applications are divided to four groups:

1. Stationary: a name card, envelopes and notepaper, stickers and post-it notes.
2. Work out and training accessories: braces, T-shirts, gym bags, sweat bands, glasses and key bands, towels, sport's bras, caps and water bottles.
3. Official documents: a passport - a booklet in which the student's progress and achievements are marked; and two exam certificate, one of them for a Dan¹ exam.
4. Clothes and sparring equipment.

¹ Dan is the name used to indicate levels of black belts.

標誌 logo



標準字

התגוננות רחוב
ISRAELI STREET DEFENCE

標準色



輔助色



背景色



應用字體

GEOMETR
AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUu
VvWwXxYyZz1234567890
 AVANT GARDE
 AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUu
 VvWwXxYyZz1234567890
 AVANT GARDE
 AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUu
 VvWwXxYyZz1234567890

אבטלה
אבגדהווחטיכלמנסעפצקרשתרםןןן 1234567890
גד
אבגדהווחטיכלמנסעפצקרשתרםןןן 1234567890
גד צר
אבגדהווחטיכלמנסעפצקרשתרםןןן 1234567890

基本組合規範



Image 42: Haim's visual Identity

The following images are examples of the applications designed for Israeli street defence divided according to the groups mentioned above.

Group 1: stationary



Image 43: Haim-name card



Image 44: Haim-sticker

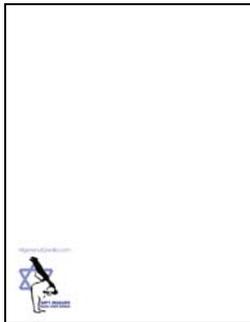


Image 45: Haim-notepaper



Image 46: Haim-post-it notes

Group 2: work out and training accessories



Image 47: Haim-ankle support

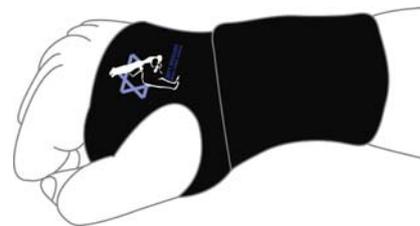


Image 48: Haim-wrist support



Image 49: Haim-sport's bra



Image 50: Haim-cap



Image 51: Haim- shoes



Image 52: Haim-gym bag

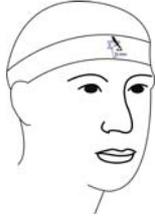


Image 53: Haim-sweat headband

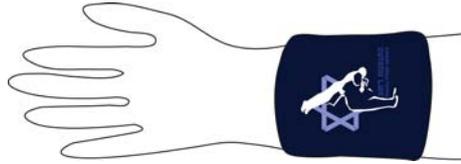


Image 54: Haim-wrist swaetband



Image 55: Haim-T-shirts



Image 56: Haim-water bottle



Group 3: official documents



Image 57: Haim-exam certificate



Image 58: Haim-Dan exam certificate



Image 59: Haim- pages from the passport



Group 4: clothes and sparring equipment



Image 60: Haim-belt



Image 61: Haim- gloves



Image 62: Haim-helmet



Image 63: Haim- knee guards



Image 64: Haim-uniform



Image 65: Haim-punching bag

Melanie fine - Suigetsu dojo

Logos

Melanie Fine is a jujitsu teacher in Suigetsu dojo, New York, USA. Besides their martial arts classes, the dojo also sells herbal medicines and holistic products online. When Melanie approached the researcher, she was looking for a logo for her website that would represent both aspects of the dojo. The researcher suggested a number of logos that were inspired by the school's name, Suigetsu - water moon, which literally means the moon's reflection in

the water. The graphic visual was developed from the Chinese characters for water and moon written in seal script (logos 1-4). The researcher also suggested a number of logos that were based on characteristic jujitsu drills (logos 5-7). An added graphic element was the *kanji* for Suigetsu, which the researcher wrote in semi-cursive script.

The following logos were inspired from the meaning of the school's name. They are symbols, non-figurative marks, high on abstract, repetitive and harmony. For logos 1 and 2, the researcher chose to play with hues of mustard-yellow and deep purple that in her opinion convey the feeling of night, moon, darkness and magic.



Image 66: Melanie-logos 1 and 2

Logos 3 and 4 are simpler; the researcher kept the yellow but changed the purple to black and blue respectively.



Image 67: Melanie - logos 3 and 4

The next three logos are based on characteristic jujitsu throws. They are icons and descriptive marks. The researcher employed three different techniques to portray the dynamics and motion of the movements. Logo 5 imitates a woodblock print, and the colours are inspired by Japanese fabrics. Logo 6 is created with scribbled lines, altering in depth.



Image 68: Suigetsu -logos 5 and 6

The lines in Logo 7 the researcher was inspired by the previously used seal script brush strokes, which are characterised in an equal thickness preserved along the whole length of the stroke. Logo 7 was chosen to represent Suigetsu.



Image 69: Suigetsu -logo 7

Logo 7 is an icon, a descriptive mark and a found name. It is high on representative, active, but can also be perceived as abstract.

The name Suigetsu is written with Eras Bold, and for captions and additional text the researcher chose Arial.

The colours mustard-yellow and deep purple, which the researcher used in the symbolic logos, were adopted for this logo. A white version of the logo was created for use on dark background.

In order to allow more variations in the application's design, the figures were separated to basic geometric components: a square, an oval and three arcs.

Applications

Suigetsu is, on one hand, a martial art dojo with clear and defined principles of training, and on the other hand, a commercial body marketing a variety of martial arts merchandise. The researcher offered Suigetsu two compatible 'looks', one that was based mainly on the logo in its original colours either on

a white or yellow background, and the other a trendier look which made use of the graphic components adjoined to a pattern.

The applications are divided to three groups:

1. Stationary: name cards, notepaper, envelopes, a sticker, post-me notes and a sketchbook.
2. Uniform and braces: *gi*, belts, knee, ankle and wrist braces.
3. Clothes and accessories: bandana, caps, fabric bags, gym bags, sports' bras, sweat bands, glasses and key bands, socks, towels, water bottles and T-shirts.

標誌 logo



標準字

SUIGETSU

標準色



輔助色



應用字體

ERAS BOLD

**AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUu
VvWwXxYyZz1234567890**

ARIAL

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUu
VvWwXxYyZz1234567890

基本組合規範



輔助圖案



Image 70: Suigetsu's visual identity

The applications presented in the next pages are a part of the visual identity system designed for Suigetsu.

Group 1: stationary



Image 71: Suigetsu-name card

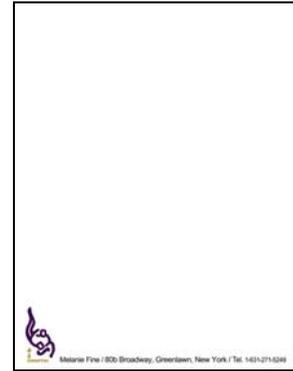


Image 72: Suigetsu-notepaper



Image 73: Suigetsu-envelope notes



Image 74: Suigetsu-sticker



Image 75: Suigetsu-post-me notes

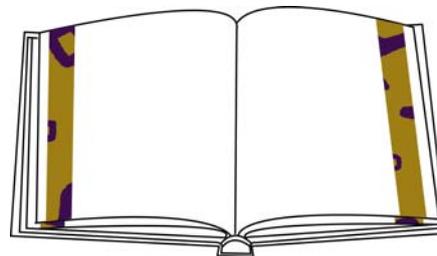
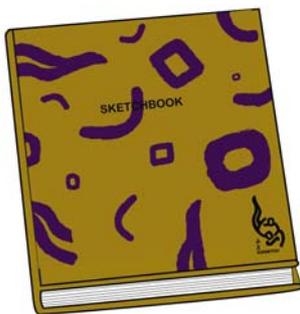


Image 76: Suigetsu- sketch book, cover and inside pages

Group 2: Uniform and braces

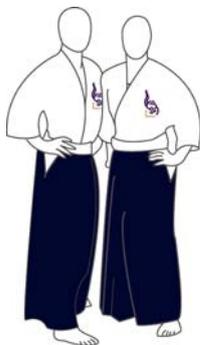


Image 77: Suigetsu- uniform



Image 78: Suigetsu-belt



Image 79: Suigetsu- ankle and wrist supports

Group 3: clothes and accessories



Image 80: Suigetsu-bandana



Image 80: Suigetsu-cap



Image 81: Suigetsu-sport's bra



Image 82: Suigetsu-socks



Image 83: Suigetsu-bag



Image 83: Suigetsu-gym bag



Image 84: Suigetsu-key band

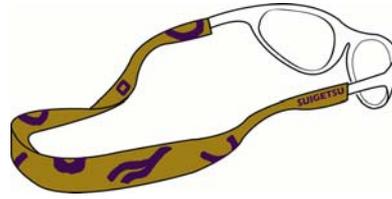


Image 85: Suigetsu-glasses band

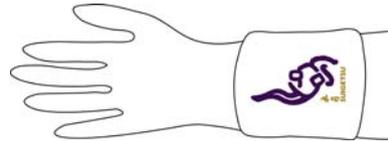


Image 86: Suigetsu-head and wrist sweatbands



Image 87: Suigetsu-T-shirts



Image 88: Suigetsu-water bottle

Ronnie Robinson- Chiron School

Logos

Ronnie teaches taijiquan and qigong in Scotland. Following Ronnie's brief, the researcher first designed a set of symbolic logos, aiming to communicate an abstract idea. The logos were based on a *tomeo*, a Japanese variation of the yin-yang symbol, which the researcher found suitable to express the creation of *qi* in the body and its manifestation outwards (logos 1-3). Since Ronnie's school emphasizes the practice of pushing hands, the researcher also designed a series of iconic logos communicating that practice (logos 4-

6). The last set of logos was based on Ronnie’s favourite taijiquan postures (logos 7-10) and featured iconic human figures.



Image 89: Chiron - *to meo* logos 1, 2 and 3



Image 90: Chiron - *pushing-hands* logos 4, 5 and 6



Image 91: Chiron – taijiquan and qigong postures; logos 7 and 8

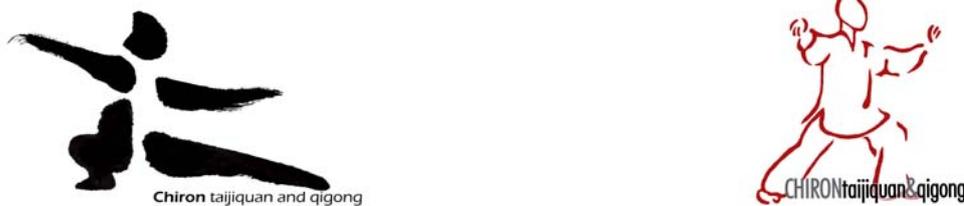


Image 92: Chiron – taijiquan postures; logos 9 and 10

Logo 10 was chosen to represent Chiron school. The posture is ‘single whip’, a posture repeated frequently in the taijiquan form. The logo is an icon, descriptive mark and name (taijiquan & qigong) and proper name (Chiron). The figure can be either feminine or masculine and is illustrated with minimal strokes of different thickness.

The font is named Futura Lt Bt and additional captions and texts were written in Futura Ltcn Bt.

The image's colour, red, was inspired by Chinese seals. The name was written as a unit with no spaces between the words, the alternating black and grey colours of the words provided easy readability. An additional white on red logo was created for use on a dark background.

The colour scheme was borrowed from the logo's colours with an additional off-white background colour that was found suitable for the logo.

Applications

For the application, the logo was employed either in its original form or separated from the school's name. Ronnie favours traditional outfits and the logo was depicted on a Chinese shirt and on shoes. It was also printed on a sword, a taiji ruler and a fan that are practiced in the school. The applications are divided to three groups:

1. Stationary: name cards, notepaper, envelopes, a sticker, post-me notes and a sketchbook.
2. Braces and training gear: Ankle and knee supports, uniform, shoes, a sword, fans and a taiji ruler.
3. Clothes and accessories: water bottles and thermoses, glasses and key bands, a cap, bags, socks, towels and T-shirts.

標誌 logo



標準字

CHIRONtaijiquan&qigong

標準色

輔助色



應用字體

FUTURA LT BT
AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz1234567890

FUTURA LTCN BT
AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz1234567890

輔助圖案



Image 92: Chiron's visual identity system

The applications presented in the next pages are a part of the visual identity system designed for Chiron.

Group 1: Stationary



Image 93: Chiron – name card



Image 94: Chiron – sticker



Image 95: Chiron – envelope

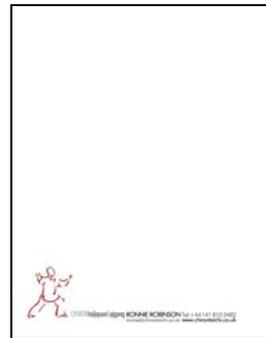


Image 96: Ronnie – notepaper

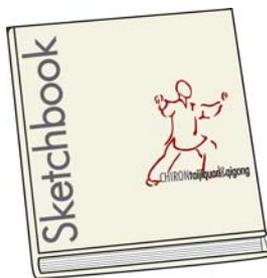


Image 97: Chiron – book cover



Image 98: Chiron – post-me notes

Group 2: braces and training gear

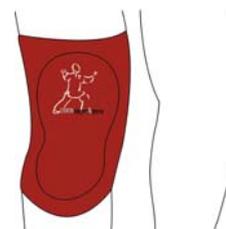


Image 99: Chiron – ankle and knee supports



Image 100: Chiron – uniform



Image 101: Chiron – shoes



Image 102: Chiron – fan



Image 103: Chiron – sword



Image 104: Chiron – ruler

Group 3: clothes and accessories



Image 105: Chiron – cap



Image 106: Chiron – bag

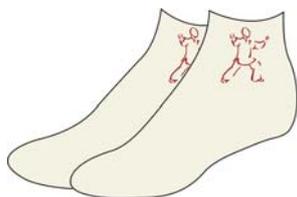


Image 107: Chiron – socks



Image 108: Chiron – thermos

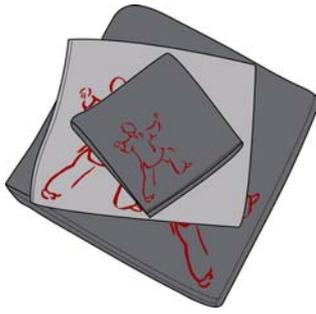


Image 109: Chiron – towels

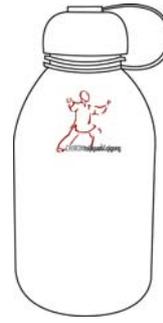


Image 110: Chiron – water bottle

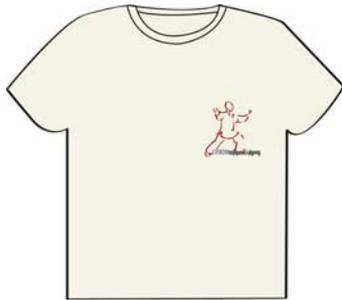


Image 111: Chiron – T-shirt



Image 112: Chiron – T-shirt's front and back

To summarise this part, the researcher designed identity systems for four schools of martial arts, she provided each school with a logo with a few colours variations, followed by a set of applications fashioned for its needs and guidelines for additional design items.

The logos were created after considering the paper's semiotic, taxonomy and affectivity research's conclusions, and are all icons. Three of the logos are descriptive marks that depict human images, which portray a typical movement or drill of the related styles. They are high on representative, active and balance. The fourth logo is a metaphorical mark, which communicates its subject's qualities through a common denominator. It is high on natural, representative, harmony and balance.

6. Conclusions

This paper researched martial arts logo designs through six variables: three research questions that examined the logos' essence, and three visual categories that analyse the logos' design.

The research questions were based on hypothesis the researcher held before even starting to explore the subject of martial arts' logos. She assumed that the design of martial arts' logos is connected to philosophical ideas and principles, and that most martial arts logos are designed by people that are connected to the schools or styles, and are not necessarily professional designers; she also assumed the majority of the images employed for the logos' design are traditional symbols borrowed from resources such as Chinese cosmology.

In order to prove her hypothesis, the researcher formed three questions:

1. What is the relationship between the logo design and the school's name and philosophy?
2. What is the relationship between original and traditional graphic images to the design of the logos?
3. What is the ratio between professional and non-professional designed logos?

The information regarding those questions was collected from questionnaires filled by fifty-one teachers from various martial arts' styles in eighteen countries around the globe.

The results concerning the first question prove the majority of the teachers consider their logo as connected to the school's philosophy and representing it by its design. Fifty-three percent of the teachers claim their logo is related both to the school's name and its philosophy, thirty-five percent claim that it is solely philosophy related, and only twelve percent claim their logo is solely name related. The researcher found the teachers' arguments relating the logos to the schools' philosophy convincing, expressing familiar ideas from Daoist and martial arts' principles and Chinese cosmology models. However, she thinks that some of the arguments relating the logo to the school name are circumstantial and misunderstood, i.e. they classify the logo as name related in cases where the name of the school is part of the logo's design,

whereas the researcher's intention in the definition of name-related was, as explained earlier, to find logos that depict the name graphically or when the logo is the name itself.

The results concerning the second question prove that the original images ratio is larger than that of the logos employing traditional images. There are only twelve percent of traditional images logos, whereas there are fifty-five percent of exclusively original images' logos, the rest are thirty-three percent of combined traditional and original logos. These results refute the researcher original hypothesis and prove that the logo designers, although wishing to express philosophical ideas, do not necessarily rely on traditional images in order to do so.

The results concerning the third question prove that fifty-four percent of the logos were indeed designed by non-professionals, forty-two percent of them teachers, whereas forty percent of the logos were designed by professionals, sixteen percent of them teachers. A further research trying to establish the identity of the other logo designers proved that most of them were students in the schools, thirty-seven percent of them professional designers and thirty-two percent non-professionals. The significance of this data is that whether the designers were professionals or non-professionals, the majority of them are connected to the school either as teachers or students.

The conclusions of the three research questions add up consistently to a unique phenomenon characterising martial arts' logos. Logos, in general, are meant to convey identity and induce commercial recognition. Most logos do not pretend to do more. The martial arts' logos that were received through the questionnaires, i.e. from the genuine schools and teachers of this world, aspire to communicate more than just that. The majority of the logo designers declared their logo communicates deeper, more significant ideas. Those teachers believe that in order to create a meaningful logo, the designer should have a thorough understanding of the ideas and principles distinguishing the school or style, and preferably be a practitioner him/herself, in result, most of the martial arts' logos are created by the teachers, students in their school or family members, the majority of them non-professional.

The researcher hypothesis about the amount of traditional images in the logos was refuted. She wrongly believed that the result of non-professionals designing their own logos would be a tendency to use 'ready-made' symbols that would communicate the message easily. The numbers prove her wrong. However, close to half of the logos still employ traditional symbols as a main or secondary image in their logo, whether by themselves or combined with an original image. The other half, although communicating similar philosophical ideas, mostly employed original images.

The researcher then applied the research questions to the designers' logos. As mentioned before, there was almost no data regarding the process of creating those logos, therefore the researcher had to rely on similarities to the questionnaires' logos in order to reach conclusions.

Concerning the first question, entirely different results are found. The majority of the logos relate to the school's name, and only nineteen percent of the applicable logos seem to communicate deeper meaning. In most cases, the logo suggests a graphic depiction of the school's name and style. The majority of ideas are similar and the differences are expressed in the degree of the graphic originality. As for traditional and original images, the differences in results between the questionnaire and designer's logos are much bigger; ninety-two percent of the designer's logos are original. The researcher argues that these findings are in accordance with the characteristics of the designer's logos that will be discussed later in this section.

The third research question is not applicable since all the designers are professionals.

The three visual analysis categories employed in the research are semiotics, taxonomy and affectivity. Both the questionnaires and designers' logos were analysed according to those three categories.

When examining the research questions, the questionnaires' logos were all treated as one unit, but when examining semiotic references, the researcher found that the IMA, EMA and designers' logo show different characteristics.

An overwhelming majority of the designers' logo are icons, whether most of the IMA logos are symbols, the EMA logos are almost equally divided between symbols, icons and a combination of the two. The researcher relates

these differences in appearance to similar differences in essence. As discussed in length throughout this paper, the majority of IMA schools' wish to transmit abstract Chinese cosmology or Daoist principles that are not easy to communicate graphically, and therefore often find that symbols, either traditional or newly designed ones, can help to communicate those ideas. The designers' logos mostly depict the external characteristic of the arts: speed, stamina and force, distinctive movements and uniform, hence the use of icons. The EMA logos depict symbols for the same reason IMA logos do, i.e., to show their connection to early traditions and to abstract philosophic concepts, however, they equally employ iconic images, or objects, that serve to connect the style to its historical and cultural roots.

In the researcher's opinion, there isn't a right or wrong way in choosing icons and symbols for the design of martial arts' logos; the difference lies in the purpose of the logo. When depicting a martial arts' style of movement or its physical characteristics, employing an icon is the obvious choice. On the other hand, a symbol is the better choice for depicting more complex, ambiguous ideas.

In taxonomy analysis, descriptive and metaphoric marks and names make up the equivalent of the semiotic' icon. They form the largest taxonomy class found within the paper's sampled logos. The descriptive and metaphoric marks are both motivated, i.e. shares some quality with the object to which they refer (Mollerup, 1997, p. 84). The researcher thus grouped all the logos that depicted movement and visible qualities of the arts, as well as metaphorical qualities, under those classifications. The large number of the designers' logos who match the classification influences the group's size.

The taxonomy equivalent of semiotic' symbols are non-figurative or found marks and names that have an arbitrary connection to the object. The recognition of such signs is based of conviction (Ibis). In this paper, the symbols categorized as non-figurative marks mostly depict philosophical ideas, whereas found marks usually symbolize a connection to location.

As explained earlier, one logo can share a few taxonomy classes. Employing taxonomy classes helps to understand the qualities of the logos. There are no conclusive results as to what classes a martial logo should possess. As suggested before, it depends on the meaning the logo wants to communicate.

A descriptive mark usually communicates a simple idea and straightforward visual depiction, a metaphoric mark might demand more from the viewer; a non-figurative mark needs accepting and getting used to, but if it is based on a well known symbol, the reference is easiest to grasp; a found mark is wholly based on connotations. In martial arts logo designs, the letter marks usually follow a picture and do not stand by themselves, and are mostly descriptive, therefore easy to decipher. Knowing what each of the classes stand for can provide a helpful tool in a thoughtful design.

Examining affectivity guidelines show that when aiming for a high visibility logo, one needs to take into consideration a number of those guidelines. Obviously, the choice have to be in accordance with the logo's character and the qualities it means to communicate. The designer can 'mix and match' the offered guidelines in order to reach the balance that will create the highest recognition. In martial arts' logos case, the designer needs to consider whether the logo is for EMA or IMA, and whether it is supposed to convey external, visual qualities, in which case the suitable guidelines will be representative and active; or internal, complex ideas, in which case the suitable guidelines will be abstract and elaborate. This is not, however, an exact science, and a highly visual logo can sometimes express deep internal thoughts - all depends on the design.

The researcher, a graphic designer by profession, started investigating the martial arts' logos with the hypothesis that non-professional logos are by definition bad logos. To her surprise, she found out that it is not necessarily the case. Observing those two groups of logos, the designers and questionnaires', she found that in both groups there are bad logos and good logos, and although the designers' logos look much more polished and sophisticated, it does not automatically make them better logos according to all the variables examined in the paper. She observes that many of the questionnaires logos, mostly the non-professional ones, actually manage to convey a very good idea, in spite of lacking polish and finish in their factual design. On the other hand, many of the designers' logos, although professionally designed, are plain boring, visually and conceptually.

One more interesting point is that there is no way to know how many of the designers' logos are actually used by the schools for which they were designed. A quick online search brought up some identical school names, but presented different logos altogether. The logos that were observed online looked more similar to the IMA and EMA logos sampled for this paper. Obviously, there is no certainty that these are indeed the same schools represented in the paper, but if they are, it might mean that the schools rejected the polished designers' logo for a more personal, meaningful version.

For the thesis' creative part, the researcher designed new logos for four martial art schools: two IMA, in that case taijiquan, and two EMA, jujitsu and Israeli street defence. When designing the logo she took into consideration the results of the semiotic, taxonomy and affectivity classes.

As mentioned in the thesis introduction, the researcher is an internal martial arts practitioner and therefore has an understanding of the ideas and concepts a martial art logo should convey, on the other hand, she is also a designer and therefore wishes that martial arts logos' graphic manifestations should be professionally adequate.

In the design process, the researcher created numerous logos for each teacher, working both with symbolic and iconic images. The symbols were related to complex or abstract ideas expressed by the teachers in the initial process of questioning. However, the researcher also offered iconic logos to each teacher. All logos elected to represent the schools were icons. Three of the logos are descriptive marks, and one metaphoric mark. The three descriptive marks depict human figures performing a characteristic movement of the style. The metaphoric mark portrays a bamboo plant; its physical qualities are often metaphorically sought after by practitioners of IMA.

All logos are representative, three of them active; they are all natural with moderate balance and harmony. Qualities that have proved to be meaningful and attractive to the public, and therefore increase recognition.

When coming to suggest ways to improve the design of martial arts logos, the researcher admits that she found no point-blank way to do so. Observing the questionnaires' logos, she appreciated the complex ideas and concepts the

designers of the logos tried to convey, while observing the problematic graphic approach they employed to do so. On the other hand, observing the designers' logos, she appreciated the polished graphic execution, but mostly failed to detect a big idea behind the superficial professionalism. Saying that, the researcher must emphasize that this is a generalization, and that contradictory examples can be found in both questionnaires and designers' logos. It seems that the only way to improve the design of martial arts' logos is to combine the knowledge and experience of martial arts with a professionalism of a designer, as in fact is evident when observing the thesis's few logos that were designed by designers that are martial arts' practitioners as well. Combining these abilities will result in a logo that achieves the standards of design, i.e. is simple and recognizable, whilst still succeeds to convey a philosophical idea or concept, or a unique characteristic of the style.

7. References

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8. Appendixes

8.1. Appendix 1: questionnaire

Martial Arts Logos in the East and the West A Master's Research Project

Please read the whole questionnaire **before** answering any questions and then type in your answers in the grey areas, which will expand as you type. Feel free to elaborate anywhere you want to (**especially** in questions 13 and 14).

Thank you for your time!

Questionnaire

1. Type of martial art:

2. Style of martial art:

3. Name of school:

4. Name of teacher:

5. Please insert the URL of your logo **or** attach it in a separate file:
<http://>

6. Please describe the logo in words:

7. How long does your school exist?

8. When was this logo designed?

9. Was the idea for the logo yours?
 yes no

If not, whose was it?

10. Are the images you use in the logo original?

yes no

If not, what is their origin?

website, which?

book, which?

other, which?

11. Did you create the logo or logo images yourself?

yes no

If yes: Are you a professional artist/designer?

yes no

If not: Who created it for you?

student in your school

family member

other, which?

12. Is the person who created the logo a professional artist/designer?

yes no

13. Is the logo design connected to the name of the school?

yes no

If yes, please explain in what way:

14. Does the logo reflect the philosophy or concept of your style?

yes no

If yes, please explain in what way; please first say a few words about your style:

If not, please explain why it was chosen to represent your school:

15. What do you use the logo for?

uniforms (T-shirts etc.)

correspondence and publications (business cards, letterheads)

website

other, what?

16. Is wearing uniforms for training compulsory?

yes no

17. Do you have your own place of practice? (Dojo)

yes no

If yes: Do you use the logo as a signpost for your dojo?

yes no

18. School contact information:

City or cities of teaching:

State/province:

Country:

Email:

Phone number:

Thank you for your help. Any mention of your logo in this thesis will be credited to you. If you have any suggestions or questions please do not hesitate to contact me at: anaterrel@gmail.com

8.2. Appendix 2: Follow up questions

Thank you again for helping my research.

I have a couple of follow up questions I hope you'll agree to answer.

1. In your questionnaire you mentioned designing your logo by yourself. I'd like you to tell me why you didn't ask a graphic designer to do it for you. (This question is connected to a point I'm examining for the research and is not related to your logo directly). Please be honest in your reply 😊
2. Can you tell me what was the point or idea you wanted your logo to express?

8.3. Appendix 3: Interview with designers

1. Please write a short presentation of your professional background and current experience.
2. How many martial arts logo have you designed and for what types of martial arts?
3. What guides you when you start thinking about a martial arts logo?
4. Have you ever designed logo for other purposes? Is there any different between your approaches to the design in both cases?
5. Please list some of the qualities you think a martial arts logo should have.
6. Are any of these qualities special only to martial arts logo?
7. What was the brief you got from the clients like in martial arts logos cases?
8. Please attach any martial logo you designed and explain the client's demands and your work process regarding that logo.
9. Are you a martial art practitioner yourself? If so, please say a few words of your experience- which style do you practice and how long. Are you a teacher as well?

8.4. Appendix 4: Table 1

	Teacher's Name	Type	Name related	Philosophy related	100% Original images	Mixed	Traditional images & Symbols	Professional design/artist		Non-professional design		School established (year)	Logo created (year)	Location
								Teacher	Other	Teacher	Other			
1	Abe Tetsushi	Kendo	✓	✓	✓			✓				NA	1992	Hungary
2	Abi Moria	Xingyiquan		✓	✓					✓		1970	1990	Israel
3	Adi Asher	Taijiqian	✓	✓	✓					✓		2001	2003-4	Israel
4	Alistair Sutherland	Taijiqian		✓		✓ ¹				✓		1998	1998	Scotland

¹ Yin-yang

5	Anat & Fito Schreiber	IMA*		✓	✓			✓				1998+	NA	Israel
6	Andrey Serednyakov	Taijiquan		✓		✓ ²			✓			1993	1997	Russia
7	Anya Meot	Taijiquan		✓	✓				✓			1979	1982	France
8	Arieh Lev Breslow	Taijiquan		✓	✓					✓		1981	1988	Israel
9	Barrie Jehu	Taijiquan		✓		✓ ³				✓		1996	1998	Shetland Island, UK
10	Cai Huilong	Wushu	✓			✓ ⁴		✓				2000	2004	Taiwan
11	Christian Bernapel	Taijiquan		✓			✓ ⁵			✓		1983	1983	France
12	Consiglia Ciaburri	Taijiquan	✓	✓	✓						✓	2006	2007	France
13	Cornelia Gruber	Taijiquan		✓	✓				✓			1982	1996	Switzerland

* Internal Martial arts, a term used for three Chinese gongfu styles: Taijiquan, Xingyiquan, Baguazhang

² Eight trigrams

³ Yin Yang

⁴ Yin Yang

⁵ Chinese dragon

14	Daniel Yinsheng Xuan	Wing-chun	✓	✓	✓				✓		NA	1998	Bangkok Thailand/ Yunan China
15	Eldan Freedman	Mixed Chinese	✓	✓	✓				✓	✓	1996	A few years ago	Israel
16	Epi Van Der Pol	Taijiquan	✓	✓			✓ ⁶	✓			1981	1987	Netherlands
17	Fong Ha	Taijiquan, Yiquan	✓	✓		✓ ⁷				✓	1969	1969	California, USA
18	Franco Mascola	Taijiquan		✓		✓ ⁸				✓	1973	1973	Italy
19	Guy Rafaeli & Yuval Nechamkin	Arnis	✓			✓ ⁹			✓		2002	2006	Israel
20	Hanan Megidovich	Baguazhang Philippine MA	✓	✓		✓ ¹⁰			✓		2005-6	2006	Israel

⁶ Yin Yang

⁷ Yin Yang

⁸ Yin Yang

⁹ Star of David, Philippine sun

¹⁰ Yin Yang

21	Harvey Sober/Arthur Gribetz	Karate	✓	✓	✓			✓				1967	Late 1960s	NY, USA / Israel
22	Hermann Bohn	IMA	✓	✓		✓ ¹¹				✓		1984	1986	Germany
23	Jeff Martsen	Kendo		✓		✓ ¹²				✓		1978	1978	Wyoming USA
24	Jeff Martsen	Kendo		✓	✓					✓	✓	1988	1991	Wyoming USA
25	Jeff Martsen	Kendo		✓	✓						✓	2003	2006	Wyoming USA
26	Joachim Semmler	Kendo	✓		✓				✓			1978	1984	Australia
27	Joy Chaudhuri	Wing-chun	✓	✓		✓ ¹³				✓		1979	1979	Arizona USA
28	Karel Koskuba	IMA	✓	✓			✓ ¹⁴			✓		1984	1988	England

¹¹ Yin Yang, eight trigrams

¹² Five petals flower

¹³ Five petals flower

¹⁴ Yin Yang

29	Kenneth Cohen	Taijiquan		✓	✓						✓	1976	1981	North America
30	Lo Man Kam	Wing-chun		✓	✓			✓				1974	1974	Taiwan
31	Luo Dexiu	Baguazhang	✓	✓	✓				✓	✓		1993	1995	Taiwan
32	Melanie Fine	Jujitsu	✓	✓	✓					✓		1994	1994	NY USA
33	Mestre Preguiça	Capoeira	✓	✓	✓						✓	1978	2003	California USA/ Stockholm Sweden
34	Michel Texereau	Taijiquan	✓	✓		✓ ¹⁵				✓		1996	1996	France
35	Mick Zeira	Sanda		✓		✓ ¹⁶			✓			2002-3	2001-2	Taiwan
36	Muller Lauret	Wing Chun	✓	✓		✓ ¹⁷			✓			2002	2002	Réunion Island, France

¹⁵ Yin Yang

¹⁶ Yin Yang

¹⁷ Yin Yang

37	Nicolce V. Baleski	Kendo laido	✓	✓		✓ ¹⁸				✓		2001	2001	Macedonia
38	Myung Whoan & Nitsan Meshorer	Sun Kuan Moo	✓	✓			✓ ¹⁹	✓				1993	1993	Korea / Israel
39	Ohad Kedem	Taijiquan	✓	✓	✓				✓			1996	1998	Israel
40	Oulié Abdon-Alexandre	Taijiquan	✓	✓		✓ ²⁰				✓		2007	2007	France
41	Philippe Grangé	Mixed Chinese Japanese	✓		✓					✓		1993	2004	France
42	Pia Bitsch	Taijiquan	✓		✓				✓			1986	1996	Germany
43	Rodney Ellis	Brazilian jujitsu	✓	✓	✓				✓			1965	2006	Australia
44	Ronnie Robinson	Taijiquan	✓	✓	✓					✓		1985	1995~	Scotland
45	Sam Tam	Taijiquan	✓		✓						✓	2003	2004	Canada / USA

¹⁸ Macedonian national flag- sun

¹⁹ Ancient Buddhist symbols- the lotus, the wheel of Dharma, *vajra*

²⁰ Yin Yang, eight trigrams

46	Shaharin Yussof	Karate		✓	✓					✓		1995	1995	Australia
47	Song Zhijian & Wu Ronghui	IMA	✓	✓			✓ ²¹			✓		1960s	Unknown	Taiwan
48	Tim Cartmell	MMA Grapling IMA		✓	✓				✓			1995	1994	California USA
49	Tim Tackett & Bob Bremer	Jeet Kune Do	✓	✓			✓ ²²				✓	1973	2001	California USA
50	Yang Yumin	Shaolin	✓	✓			✓ ²³			✓		2003	2004	Taiwan
51	Yosi Morgenstern	Mei hau Zhuang	✓	✓	✓					✓		1990	1995	Israel

²¹ Yin Yang, eight trigrams

²² Yin Yang

²³ Yin Yang, Chinese dragon

