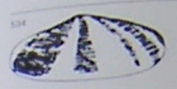
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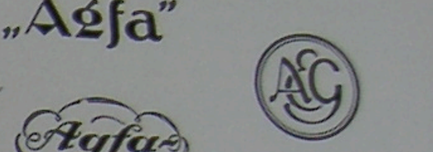
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A good trademark does not last for ever: it must be adjusted when circumstances dictate. The history of the Opel trademark illustrates the point. Adam Opel founded his company in 1862, producing sewing machines. The first A and O monogramme was in the fashion of the day. With the manufacture of bicycles at the turn of the century, an Art Nouveau trademark stressed the family name. In 1902 the first Opel car was manufactured and furnished with a clearly readable 'eye' sign, updated in 1910. The lettering later became more aggressive and, with the production of motorbikes, the eye was encircled in the mid-twenties. the lightning-flash symbol soon became the most important part of the trademark, used in various styles. The 1987 version is an extreme simplification. History tells us that extremely simplified marks often last longer.

534
Since 1900, the Shell trademark has become more and more stylized and simplified. Today, the symbol would hardly be recognized as a shell if the company did not carry the name.
Company Shell, UK.
Design 1900.
Redesign Raymond Loewy, 1971.

535
The trademark for the Bing Grendahl Porcelain factory has evolved from an early descriptive simplicity to a sophisticated simplicity via a surfeit of detailing.
Redesign Bo Bonfils, 1970.
Redesign Bent Rohde, 1978.

536
The Westinghouse mark has had a steady development over time. The 'W', the bar and the circle have been redefined a number of times. Most changes were simplifications. No previous mark has enjoyed the longevity of Paul Rand's design (bottom).
Company Westinghouse, USA.
Design 1900–53.
Redesign Paul Rand, 1960.

537
Less is much more.
Company Bayer, Germany.
Design Hans Schneider, 1900.

538
The development of the Agfa trademark belies eighty years of increasing simplification.
Company Agfa, Germany.
Design 1903–4, 1905, 1905, 1907, 1907, 1911–13, 1923 and 1924–8.

539
The original trademark for the Allgemeine Elektricitats Gesellschaft (General Electricity Company) was designed as a sign for the employees' entrance to the offices. It was still in use in 1907 when the first Peter Behrens design (second from top) was produced. Behrens's appointment as the artistic director at the electricity company in 1905 marked the emergence of a new design phenomenon, corporate identity. Responsible for all the company's concerns, from posters to architecture, Behrens went on to produce further marks (third and fourth from top).
Company AEG, Germany.
Design Franz Schwechten, 1886.
Redesign Otto Eckmann, 1900 and Peter Behrens, 1907–8.