Siamese logos : The evolution of the Thai logos During the Rattanakosin period[*]

สยามสัญลักษณ์ : วิวัฒนาการของตราสัญลักษณ์ไทยในสมัยรัตนโกสินทร์

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Abstract

Logo[1] design is a field of fine arts using symbols to represent and communicate something to others both in the same and different cultures. Since the Sukhothai period, over 800 years ago, Thai people started using logos. Through time Thai logo design and usage have evolved due to changes in politics, administration, social circumstances, economic conditions, religion and culture. Studying Thai logos in each period will surely enable those who are interested to acquire not only knowledge about Thai arts but also Thai history. Moreover, studying Thai logos used in the past will also enable those who are interested to understand the trend of logo design at present and in the future.

This research was implemented using many techniques and skills, including research, interview, photography, reading, field survey, questionnaire and analyzing. The purpose of this research is to study Thai logos during the Rattanakosin period and look for evidence supporting the hypotheses that certain factors, including politics, administration, social circumstances, economic conditions, religion and culture, have affected the Thai logo design in this period. It is hoped that if the hypotheses are proved right, the principles of Thai logo design can be roughly set so that logo designers can use them as a guideline to design Thai logos at present and in the future.

Keywords : Thai logos, logo design and concept, Rattanakosin period, social context

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บทคัดย่อ

การออกแบบตราสัญลักษณ์เป็นงานประณีตศิลปกรรมที่ใช้สัญลักษณ์ในการสื่อความหมายระหว่าง มนุษย์ทั้งในวัฒนธรรมเดียวกันและต่างวัฒนธรรม แนวคิดในการใช้ตราสัญลักษณ์ของไทยมีมาตั้งแต่สมัยสุโขทัย เป็นราชธานีเมื่อกว่า 800 ปีที่ผ่านมา นับตั้งแต่นั้นมา การออกแบบและการนำตราสัญลักษณ์ไทยไปใช้ได้มี วิวัฒนาการเรื่อยมา โดยปัจจัยหลักที่ทำให้เกิดการวิวัฒนาการคือ การเปลี่ยนแปลงทางการเมืองการปกครอง การ เปลี่ยนแปลงทางสังคม ศาสนา และวัฒนธรรม และการเปลี่ยนแปลงสภาพเศรษฐกิจ การศึกษาตราสัญลักษณ์ ไทยจะทำให้ผู้ศึกษาได้รับความรู้เกี่ยวกับศิลปะไทยและประวัติศาสตร์ไทยไปพร้อมๆ กัน นอกจากนี้ ผู้ศึกษายังจะ ได้เรียนรู้และเข้าใจแนวทางการออกแบบตราสัญลักษณ์ไทยทั้งในปัจจุบันและอนาคตอีกด้วย

ผู้วิจัยได้ดำเนินการวิจัยโดยการศึกษาค้นคว้าจากเอกสารต่างๆ เช่น พระราชพงศาวดาร จดหมายเหตุ บทความวิชาการ รวมถึงการสัมภาษณ์ผู้เชี่ยวชาญด้านประวัติศาสตร์และการออกแบบตราสัญลักษณ์ไทย การเก็บข้อมูลภาคสนาม โดยการบันทึกภาพตราสัญลักษณ์ไทยตามโบราณสถาน พระบรมมหาราชวัง วัดวาอาราม และโบราณวัตถุตามสถานที่ต่างๆ และการจัดทำแบบสอบถาม เพื่อให้บรรลุวัตถุประสงค์ของการ วิจัยในครั้งนี้คือ การตรวจสอบสมมติฐานที่ว่า บริบททางการเมืองการปกครอง สังคม เศรษฐกิจ ศาสนา และ วัฒนธรรม มีผลต่อการออกแบบตราสัญลักษณ์ไทยในสมัยรัตนโกสินทร์ ทั้งนี้ หากสมมติฐานที่ตั้งไว้ถูกต้อง ผู้วิจัย จะนำผลการศึกษาไปเป็นแนวทางในการพัฒนาหลักเกณฑ์ในการออกแบบตราสัญลักษณ์ไทยสำหรับสถาบัน พระมหากษัตริย์และหน่วยงานราชการไทยต่อไป

Introduction

In each period, Thai logos design, influenced by different factors, has had its own unique style which reflects the evolution of patterns and principles of design. Logos can also reflect our roots and wisdom of our ancestors.

From archaeological and historical evidence, it has been found that in Thailand, logos have been used since the Sukhothai period (AD 1239 – 1378) to develop relations with China[2] where seals have been used to stamp on important notes or letters. In the Sukhothai period, symbols, found on Pod Duang money[3] (ancient Thai Money), were an elephant, Rajavati (a state umbrella and a royal flag), lotus, conch shell, and Tri (trident), all of which represented religious beliefs and precepts especially Buddhism, Hinduism and Brahman. These three religions played significant roles in state ceremonies and in the Court during the Sukhothai period.

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[2]The Research Committee on Thai History about China in Chinese Documents, the Secretariat of the Prime Minister. Thai – Chinese Diplomatic Relations, 1282 – 1851. (translated from Chinese official documents). Bangkok :The Secretariat of the Prime Minister Printing, 1980, p. 4.

[3]The Numismatics Association of Thailand and the Division of Regalia and Coins. Money and Thai Regalia, 1988, p. 2 – 3.

In the Ayutthaya period (AD 1351 – 1767), logos were used to represent kings and members of the Royal family. Logos were used as Great Seals (seals for Kings) and on Pod Duang money. The symbols found on Pod Duang money were Chakra (a round object used as a weapon by Vishnu) together with the Great Seal of the King of that period (changed when a new king reigned). Using Chakra together with the Great Seals of the Kings implied that the Kings were reincarnations of Vishnu – a belief in the Ayutthaya period. H.R.H. Prince Damrong Rajanubhab later surmised that "…Ayutthaya was home to Ramathibodi[4] (another name of Vishnu)…".

In the reign of King Prasatthong, in the Ayutthaya period, a law[5] on Use of Officials' seals was enacted in AD 1636. Based on this law, it was assumed that kings used Great Seals before allowing ministers and officials to use seals.

During the reign of King Narai the Great (AD 1656 – 1688), foreign relations were expanded. Diplomatic missions were sent to France to develop relations with the French court[6], one of the superpowers during that period. In the western protocol, signing and seals were used in state documents to signify the sovereign's approval and that the document carried the force of the King's will. Hence, the Siamese court was highly interested in logos.

In the Rattanakosin period (AD 1782 until present), Siam has customarily attached great importance to logos. In the early Rattanakosin period (from King Rama I to King Rama III), logos were only used by elites and government offices. It was found in the archives that the style of logos designed in this period was derived from the style used in the late Ayutthaya period such as the Garuda Great Seal and the Airapot Elephant Great Seal[7]. Moreover, logos in this period were easily interpreted. For example, the symbols of the common names of the kings (names used before coronation) would be used in Great Seals. Before King Rama I (AD 1782 – 1809) was crowned, he was called Thong Duang (golden coil), hence, the symbols used in his Great Seal were Unalome (a coil - like symbol) in a lotus. Before coronation, King Rama II (AD 1809 – 1824) was called Chim (home of Garuda), hence, the symbols used in his Great Seal were Garuda capturing Naga. Before coronation, King Rama III (AD 1824 – 1851) was called Tub (home), hence, the symbol used in his Great Seal was a Castle.

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[4] H.R.H. Prince Damrong Rajanubhab, "Chronicle of Money" in Stories by H.R.H. Prince Damrong Rajanubhab, 1991, p. 27.

[5] Phraya Nitisatphaisan, "Thai Law History" referred in "Knowledge on Great Seals and Seals" by S. Plainoi, 1985, p. 6.

[6] D. B. Bradley, "Basic Explanation on Thai – French Relations", translated by Puan Indhuvongs in Assemble of Chronicles, number 18 (section 32), 1965, p. 243.

[7] The Department of Fine Art, "Great Seals and Seals of Rank", composed by Phraya Anuman Rajadhon, 1950, p 1 – 2.

Logo design gradually changed in the reign of King Rama IV (AD 1851 – 1868) in which westerners played a more important role. The Siamese court had to adjust itself to western tradition to save the kingdom from colonialism[8]. As a result, Siam opened its door to western arts which increased its influence on the Siamese society, from the Siamese court to ordinary people. At the time, there was a Royal Command enforcing people to sign or put their own seal on petitions, contracts, documents or other important notes. Moreover, the King also issued the Government Gazette[9] with a logo comprising of the symbols of the Great Crown of Victory in the middle and a Royal Nine – Tiered Umbrella at each side. The Gazette was issued every 15 days to government offices and the general public. The purpose of the issuance of the Gazette was to circulate accurate information to the public. The King was editor and looking after the printing himself. The King used western art and tradition to reform Siamese society to western standard.

During the reign of King Rama V (AD 1868 – 1910), Siam, having the King, royal family members and officials as key players, developed and modernized herself into western standard - changing from an old Siam to a new Siam. The economy, society, religion and culture were all aspects of development and modernization. The development and modernization continued during the reign of King Rama VI (AD 1910 – 1925) and King Rama VII (AD 1925 – 1934). H.R.H. Prince Narisara Nuvadtivongs (AD 1863 – 1947), the Great Artist of Siam[10], played a key role in logo design during the Rattanakosin period. He designed Great Seals and Seals (for kings and royal family members) and logos for ministries and government offices using appropriately Siamese and western art. His designs were new to Siam and were used as models for logo design in both public and private sectors.

After the transition of the regime, from absolute monarchy to constitutional monarchy, by a group of military and civil officials who called themselves "Khana Ratsadon[11]" (People's Party), in 1932, Thailand moved into a new chapter of western style administration in which the King was rid of his absolute power and had to comply with the law. From then on, the government took hold of the power and had influence over the way of life of Thai people

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[8] Suluck Siwaluck and Chanwit Kasetsiri, "History on Thai Politics and Society", Bangkok, Rueankaew Printing, 2001, p. 3.

[9] Sombat Plainoi, "Knowledge about Emblems", p. 8.

[10] H.S.H. Duangchit Chitpong, "The Biography of H.R.H. Prince Narisara Nuvadtivongs". Bangkok : Ramphai Press Ltd., 1994, p. 2.

[11] Chatree Prakitnontakarn, "Politics and Society in the Architecture; Siam Period, Adapted Thailand and Nationalism. Bangkok : Matichon, 2004, p. 286.

and the art and culture of the nation. Logos were not strictly used by elites anymore, hence, they were widely used by the public and design became more westernized.

In short, the style and ideology of logo design during the Rattanakosin period can be divided into three different periods as follows:

The first period : Divine Kings, from the reign of King Rama I to the reign of King Rama IV. King Rama I established Rattanakosin as the capital of Siam in 1782. At the time, the style and ideology of design was derived from that of the Ayutthaya period[12]. The logo design started to have its own style and ideology during the reigns of King Rama II and King Rama III. It could be said that during this time, Thai logos had truly started the first chapter in the Rattanakosin period.

The second period : Absolute Monarchy, from the reign of King Rama V to the reign of King Rama VII. In the midst of the western influx and colonialism, many western nations sent their missions to Thailand and modern knowledge of different fields started coming into Siam. Hence, the way of living and thinking of Siamese people gradually changed[13]. Thai logos were also affected. A new style of Thai logos emerged by mixing the new knowledge from the west to the old Siamese ideology and beliefs[14]. However, the old style of Siamese art and beliefs could still be seen in the design of logos in this period.

The third period : Constitutional Monarchy, from the reign of King Rama VIII to the reign of King Rama IX. The communication between the West and the East enabled acquisition of new knowledge, thus, accelerating change in many aspects. It also had an effect on the logo design which had more elements of the West. After the transition of the regime in 1932, logos were widely used by the general public and designed to represent beliefs and ways of thinking of individuals.

Materials and Methods
    1. Materials
        1.1 Documents

Those include books, researches, documents and articles with related information, both Thai and foreign, on history, art and logo design.

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[12]The Secretariat of the Cabinet, "Great Seals". Bangkok : Amarin Printing and Publishing, 1996, p. 39.

[13]Wilailekha Thawornthanasarn, "Thai Elites and Acceptance of the Western Cultures". Bangkok : Muangboran Printing, 2002, p. 65.

[14]Compilation of Important Documents in the Occasion of the Establishment of the Benchamabophit Dusitvanaram Temple (the marble temple), p. 178.

1.2 Experts

The researcher interviewed 3 experts[15] on Thai logo design and 3 experts[16] on Thai history whose works have been academically recognized.

1.3 Three hundred and twenty (320) Thai logos in the Rattanakosin period.

Of these 320 logos, 120 logos are used to represent persons, including kings, members of the Royal family, monks, bureaucrats, and ordinary people. The other 200 logos are used to represent government agencies. These logos were collected from text books, documents, printed media, micro films, websites and historical sites. The researcher selected those 320 logos using the purposive sampling method, meaning the logos selected must have adequate information / data that the researcher could analyze.

2. **Methods**

2.1 Matrix Analysis Table

The researcher used the Matrix Analysis Table to design a questionnaire and asked the experts to answer it. The information / data collected by using the Table could easily be analyzed and presented. The analysis framework was focused on the characteristics of Thai logos in the 3 sub – periods of the Rattanakosin period categorized by the theories and principles of logo design.

2.2 Questionnaire

The questionnaire was emphasized on 1) points of view and attitudes toward the evolution of Thai logo design from past to present; 2) Derivation and transfer of the style of Thai logos; 3) Social contexts influencing the concepts of Thai logo design; 4) Factors affecting Thai logo design; and 5) Trends and directions of Thai logo design in the future.

Results

The researcher analyzed 320 logos focusing on three aspects as follows :

Aspect 1 : The evolution of Thai logos in the Rattanakosin period.

Aspect 2 : The characteristics of Thai logos in the Rattanakosin period.

Aspect 3 : The design concepts of Thai logos in the Rattanakosin period.

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[15]They are 1. Mr. Sumeth Putpuang, retired official, Office of the Traditional Arts, Department of Fine Arts, the Ministry of Culure; 2. Mr. Siri Nudeang, lecturer, Graphic Design Department, Poh – Change Academy of Arts, Rajamangala University of Technology Rattanakosin; 3. Assistant Professor Awin Intarangsri, lecturer, Graphic Design Department, Faculty of Interior Design, Silpakorn University.

[16]They are 1. Professor Dr. Santi Leksukhum, lecturer, History of Arts Department, Faculty of Archeology, Silpakorn University; 2. Mr. Krai – Ruek Nana, academic; 3. Mr. Anek Navickmoon, academic.

Aspect 1 :   The evolution of Thai logos in the Rattanakosin period.

The first period : Divine Kings, from the reign of King Rama I to the reign of King Rama IV (AD 1782 – 1868).

Some Thai logos used in this period had been used as Great Seals and Seals in the Ayutthaya period. The Ayutthayan art was still clearly seen in the logo design in this period. The designs were not complex, neither in interpretation nor style. For example, the names used before accession to the throne of King Rama II and King Rama III were designed as their Great Seals.

Figure 1 : The Great seal of King Rama II   **Figure 2 :** The Great seal of King Rama III

The second period : Absolute Monarchy, from the reign of King Rama V to the reign of King Rama VII (AD 1868 – 1934).

Siam in this period was undergoing reform to save herself from colonialism. The design of the Great Seals became more elaborated and complex than that in the first period. This reflects an attempt of Siam to present itself as civilized and modernized as other western nations. The names used before accession to the throne of the Kings were still used as logos in their Great Seals. This can be seen in the Great Seals of King Rama V and King Rama VI.

Figure 3 : The Great seal of King Rama V   **Figure 4 :** The Great seal of King
Rama VI   Rama VI

Moreover, the logo design in this period was very much influenced by western art. This could clearly be seen in the National Seals of Siam of which the design models were those of Great Britain and France.

Figure 5 : The National seal of Siam during the reign of King Rama V

Figure 6 : The National seal of Great Britain

Figure 7 : The National seal of France

The third period : Constitutional Monarchy, from the reign of King Rama VIII to the reign of King Rama IX (AD 1934 – present).

After the change of the regime, the names used before accession to the throne of the Kings were still used as logos in their Great Seals. However, the design was less elaborated and complex than that of the second period. This can be seen in the Great Seal of King Rama IX.

Figure 8 : The Great seal of King Rama IX

Moreover, not only the elites could have logos, but ordinary people also could. The logo design has become more modernized, both in style and concept. This can be seen in the logo/seal of the Ministry of Energy.

Figure 9 : Logo of the Ministry of Energy

Aspect 2 : The characteristics of Thai logos in the Rattanakosin period.

The researcher selected 70 Thai logos, representing individuals and government agencies, from the 320 Thai logos studied in this research, and asked the three experts in Thai logo design to answer the questionnaire. The questionnaire was about the characteristics of Thai logos in the Rattanakosin period. The 70 selected logos were divided into 3 groups used in the 3 periods accordingly. The first group had 18 logos used during the reign of King Rama I to the reign of King Rama IV. The second group had 23 logos used during the reign of King Rama V to the reign of King Rama VII. The third group had 29 logos used after the transition of the regime, from the reign of King Rama VIII to present. The outcome of the survey of the characteristics of Thai logos during the Rattanakosin period is as follows;

The first period : Divine Kings, from the reign of King Rama I to the reign of King Rama IV (AD 1782 – 1868).

Number Of Samples	Characteristics of Thai Logos in the Rattanakosin Period													
	Composition		Principles of design			Pictures							Colouring		
	Symmetry	Asymmetry	Line	Distortion	Shadow & dimension	Esteemed persons / objects	Nature	Objects	Geometry	Alphabets	Abstract	Monochrome	Harmony	Contrast
18	14	4	18	3	-	13	-	2	-	5	-	18	-	-
%	77.78	22.22	100	16.67	-	72.22	-	11.11	-	27.78	-	100	-	-

Table 1 : Matrix Analysis Table on the characteristics of Thai logos used during the reign of King Rama I to the reign of King Rama IV.

1. For the composition of the elements of art, the survey found that symmetrical balance was most used, by 77.78%. Asymmetrical balance was 22.22% used.

2. For the principles of logo design, it was found that lines were 100% used. Distortion was 16.67% used while shadow and dimension was not found.

3. For pictures, it was found that pictures of esteemed persons / objects were used most, by 72.22%. Alphabets were 27.78% used while pictures of objects were 11.11% used. Pictures of nature, geometry and abstract pictures were not used at all.

4. For colouring, it was found that monochrome was used 100% while harmonic and contrasting colouring were not used at all.

The second period : Absolute Monarchy, from the reign of King Rama V to the reign of King Rama VII (AD 1868 – 1934).

Number Of Samples	Characteristics of Thai Logos in the Rattanakosin Period													
	Composition		Principles of design			Pictures						Colouring		
	Symmetry	Asymmetry	Line	Distortion	Shadow & dimension	Esteemed persons / objects	Nature	Objects	Geometry	Alphabets	Abstract	Monochrome	Harmony	Contrast
23	13	10	23	4	-	23	-	2	-	-	-	22	-	1
%	56.52	43.48	100	17.39	-	100	-	8.7	-	-	-	95.65	-	4.35

Table 2 : Matrix Analysis Table on the characteristics of Thai logos used during the reign of King Rama V to the reign of King Rama VII.

1. For the composition of the elements of art, it was found that symmetrical balance was most used, by 56.52%. Asymmetrical balance was 43.48% used.

2. For the principles of logo design, it was found that lines were 100% used while distortion was 17.39% used while shadow and dimension was not found.

3. For pictures, it was found that pictures of esteemed persons / objects were used by 100% while pictures of objects were 8.7% used. Pictures of nature, geometry, alphabets and abstract pictures were not used at all.

4. For colouring, it was found that monochrome was 95.65% used while contrasting colouring was 4.35% used. Harmonic colouring was not found at all.

The third period : Constitutional Monarchy, from the reign of King Rama VIII to the reign of King Rama IX (AD 1934 – present).

| Number Of Samples | Characteristics of Thai Logos in the Rattanakosin Period | | | | | | | | | | | | | |
| | Composition | | Principles of design | | | Pictures | | | | | | Colouring | | |
	Symmetry	Asymmetry	Line	Distortion	Shadow & dimension	Esteemed persons / objects	Nature	Objects	Geometry	Alphabets	Abstract	Monochrome	Harmony	Contrast
29	24	3	26	19	17	16	5	7	1	3	1	6	7	16
%	82.76	10.34	89.66	65.56	58.62	89.66	17.24	24.14	3.45	10.34	3.45	20.69	24.14	55.17

Table 3 : Matrix Analysis Table on the characteristics of Thai logos used during the reign of King Rama VIII to the reign of King Rama IX.

1. For the composition of the elements of art, it was found that symmetrical balance was most used, by 82.76%. Asymmetrical balance was 10.34% used.

2. For the principles of logo design, it was found that lines were 89.66% used. Distortion was 65.52% used while shadow and dimension was 58.62% used.

3. For pictures, it was found that pictures of esteemed persons / objects were 89.66% used. Pictures of objects were 24.14% used. Pictures of nature were 17.24% used. Alphabets were 10.34% used. And geometric pictures and abstract pictures were equally used by 3.45%.

4. For colouring, it was found that contrasting colouring was mostly used by 55.17%. Harmonic colouring was 24.14% used while monochrome was 20.69% used.

Aspect 3 :   The design concepts of Thai logos in the Rattanakosin period.

The first period : Divine Kings, from the reign of King Rama I to the reign of King Rama IV (AD 1782 – 1868).

The design concept in this period was clearly influenced by Buddhism and Hinduism like that in the Ayutthaya period. Most Siamese, from Kings to slaves, were Buddhists. Therefore, symbols representing the Lord Buddha, such as Dharma Chakra (the Wheel of Righteousness) and Pipal leaves (the tree under which the Buddha was seated in the night of

awakening), were used as logos. On the other hand, Hinduism is closely related to the Siamese Monarchy institution. In this period, the Kings were believed to be avatars of the Hindu God who reincarnated to relieve human suffering. Therefore, symbols related to Hinduism, especially those related to Shaivism and Vaishnavism, Hindu sects which revere the Gods Shiva and Narayana, respectively, as Supreme Gods, were used as logos. For example, the Great Seal of King Rama I was Unalome (a coil – like symbol) which means the third eye of Shiva. The logo used in the National Emblem during this period was Narayana riding the Garuda.

Figure 10 : The Great Seal of King Rama I   **Figure 11 :** The National Seal of Siam

The second period : Absolute Monarchy, from the reign of King Rama V to the reign of King Rama VII (AD 1868 – 1934).

Siam in this period was facing with colonialism from the western nations, hence, Siam had to undergo reform to modernize itself. The concept of the logo design in this period was, though still closely related to the beliefs in Buddhism and Hinduism, inevitably influenced by western art. This can clearly be seen in the Great Seal of H.R.H. Prince Maha Vajiravuhd (King Rama VI as Crown Prince). The shield, western concept, was used as part of the logo. Inside the shield appeared logos representing beliefs in Buddhism and Hinduism, such as Dharma Chakra and Unalome.

Figure 12 : The Great seal of H.R.H. Prince Maha Vajiravuhd

The third period : Constitutional Monarchy, from the reign of King Rama VIII to the reign of King Rama IX (AD 1934 – present).

In this period, the concept of the logo design has still been related to the religious beliefs in Buddhism and Hinduism. However, the concept has been more open so that logo designs can be diverse and suitable to the modern world. Examples include the logos of the Ministry of Education and the Ministry of Finance.

Figure 13 : Logo of the Ministry of Education   **Figure 14 :** Logo of the Ministry of Finance

Main Elements in Thai Logos

After studying Thai logos during the Rattanakosin period, the researcher discovered that all logos comprised of the following elements;

1. Symbols representing the meaning of the name of the person / organization.

2. Colours relating to the person / organization, for example, the colour of the day the person was born.

3. Symbols representing something in which the person / organization believes or worship, for example, religions.

4. Symbols representing the social status of the person / the duty or job of the organization.

A Thai logo would be designed, under the social context of the time and according to the principles of logo design, by using all the above elements.

Conclusion

In the Rattanakosin period, the concept of the logo design has been around the religious beliefs, both Buddhism and Hinduism, which have been closely related to the Monarchy institute. All the Kings in the Rattanakosin period have been Buddhists. The concept has changed very little through time. Although in the later period of Rattanakosin, the Kings have not been assumed the status of Devine Kings, they have still been highly revered by Thai people. The design concept of Thai logos, especially the Great Seals and logos of government agencies, has emphasized on the social status of the elites, namely the Kings, members of the Royal family, nobles and bureaucrats, and the roots of Thai people, including religions, culture and the economy at a point in time. Moreover, the design concept can also tell the backgrounds of the persons or organizations that own them.

The evolution of Thai logos in the Rattanakosin period can clearly be seen in the style. The major factor affecting the style of Thai logos has been politics, both domestic and international. The cultural and social changes have also affected the style of Thai logos.

The researcher set up two models for Thai logo design, one for the King and members of the Royal family, the other for government agencies, for interested Thai logo designers. These models are comprised of elements necessary for Thai logos in the Rattanakosin period. Logo designers can use these models to design Thai logos for the King, members of the Royal family and government agencies. The two models are quite similar. The only different elements between the two are symbols representing the social status and the duty/job of the organization. The models are as follows;
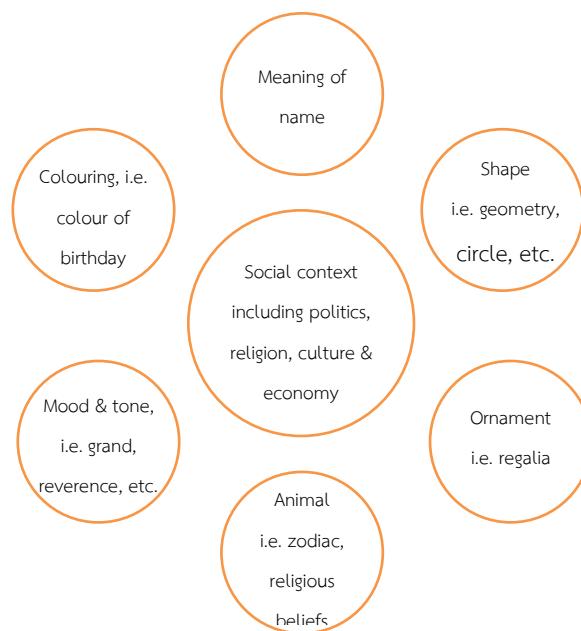
Figure 15 : Model for Thai Logo Design for the King and Members of the Royal Family
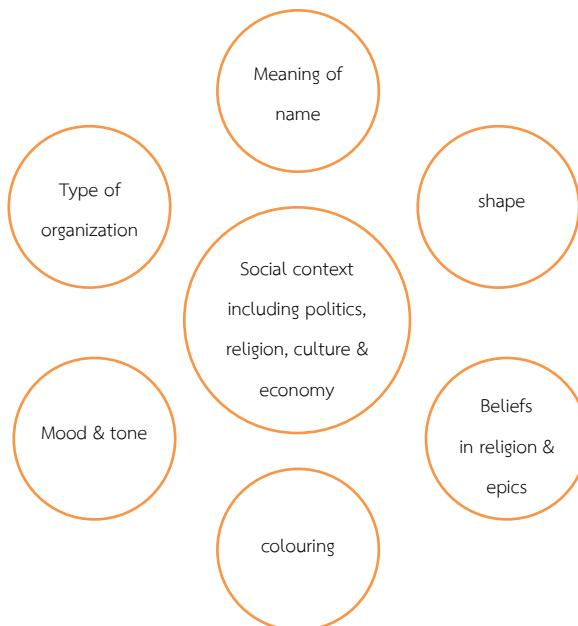
Figure 16 : Model for Thai Logo Design for Government Agencies

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