

JM JM JM



Design a Logo of letters!



Continued ▶

How to design a logo of letters

Are you known by your initials? Turn those letters into a terrific signature!



Jack in the Box
www.jackinthebox.com

Companies of every kind sign their names with linked letters called *ligatures*. Ligature means *to tie*. Ligatures make excellent business signatures. They're handsome, simple and compact. And they're fun, too—we all have initials! Some letters link in one typeface but not another. Others link in lowercase but not in upper. What follows are a variety of ways to get your letter pairs beautifully *together*.



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www.cottoninc.com



American Dental Association
www.ada.org



Cable News Network
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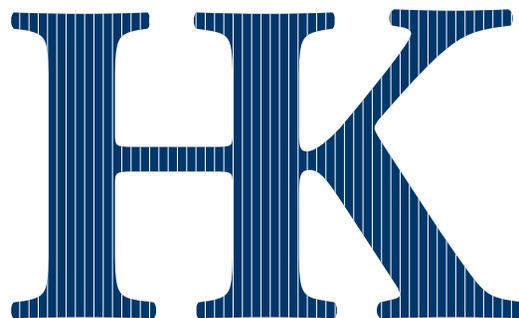


General Electric | www.ge.com



Use shared strokes

Many letter pairs form natural links; they have identical parts or complementary shapes that fit like hand in glove. Let's begin with the easiest letters to link—those that have identical adjacent strokes.



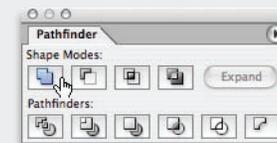
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Pairs like UR share not-quite-identical strokes, yet often flow naturally together. To link neatly, you must usually sacrifice some parts; here, the R gave up a foot, the U a serif.



In Illustrator, set the letters, *Create Outlines*, and move together. Cut away the unneeded pieces, leaving the remainders overlapped, then in the Pathfinder dialog, select *Add to shape area* (below).





Angled to vertical

Angled strokes often link well to vertical strokes. The easiest technique is simply to cut the angled letter in half.



Halving the **A** joined it neatly to the **B**, but the crossbars did not align. Borrowing the flourish from atop the **A** was an easy and artful solution.

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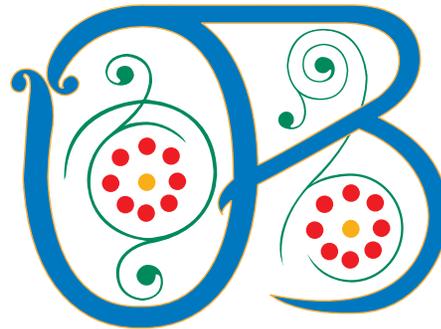
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Remove part of a stroke

Letters with angled and overhanging arms—FKTVWXYZ—benefit from this technique, which is especially attractive in serif typestyles. The illusion is that of a stencil; the line is interrupted, yet our eyes “fill in” the missing part!



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Negative space is the area in and around your letters; it has shape and volume and always affects the viewer's perception. *Negative space is always present.* In the best design it plays an active role, as it does in the TP above. Watch your negative space!



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Put negative space to positive use! Add a same-color field behind your letter, then reverse the second letter out of the field. Especially effective with three-character acronyms.



Set tightly . . .



. . . add a field . . .



. . . color.

(Colors added for clarity)

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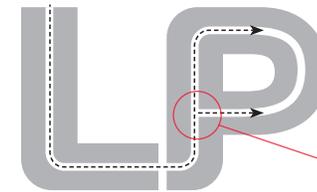


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An entertaining ligature unique to the T, disconnect one arm and attach it to its neighbor!



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Set

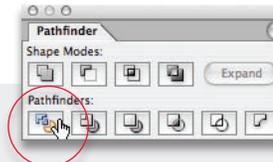
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Divide

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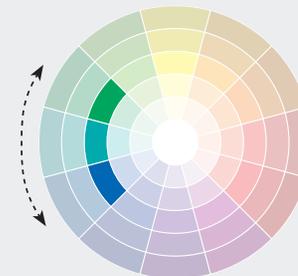
Cut

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Overlay

A simple alternative to interlocking is to lay one letter atop the other, then “link” with a common fill or stroke. Here, a colorful gradient turns two letters into one object.



What colors?

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This technique works when nothing else will! Abut your letters, then conceal the junction with a decorative graphic, line or a series of lines and shapes. Easy, fun and always engaging.



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Evenly spaced dots just lie on top.



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Diagonal lines are “pasted into” (InDesign).



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Barely touching letters are brought together by playful shapes and colors.



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The diamond does double duty—it links the letters and helps form the shape of the R!



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Do you like the overlap effect but need strong colors? Keep your colors at 100% opacity, but in the Blending mode dialog select Multiply, which adds the colors of an object to the ones beneath it.



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Finally, some stubborn letters just won't link physically. So try linking the background! Put the letters in a box, and color the negatives spaces; you can get all kinds of energetic results!



No software stunts here. Just draw and color funny shapes behind the letters, then paste everything into a box.

How to design cool stuff.

Simplify.

Cut the chatter and connect with your audience. A simple message is easy to see, easy to love, easy to act on. It's easy to design, too, thanks to Before & After's crystal-clear instructions.

Beautify.

Beautiful things get more looks. More touches. More responses. Whether it's a Web page, a sales pitch or a new logo, Before & After will help get your image together with elegance and style.

Clarify.

Get out of the mud and your message will sparkle. With Before & After, you'll design like a communicator, not a decorator, which means your readers will get it the way you mean it, first time. You'll see.

Mix and match.

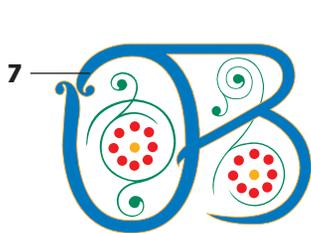
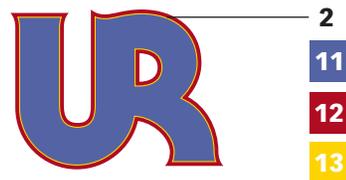
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- 2 [ITC Serif Gothic Heavy](#)
- 3 [ITC Goudy Sans Book](#)
- 4 [Futura Medium](#)
- 5 [Helvetica Neue Std Roman](#)
- 6 [Russell Square Roman](#)
- 7 [Spring](#)
- 8 [Avenir 55 Roman](#)
- 9 [Bodoni Roman](#)

Colors

- 10 C100 M60 Y0 K50
- 11 C70 M60 Y0 K10
- 12 C0 M100 Y85 K30
- 13 C0 M15 Y100 K0
- 14 C0 M70 Y0 K30
- 15 C26 M7 Y24 K3
- 16 C73 M15 Y38 K6
- 17 C37 M66 Y6 K3



Article resources



Typefaces

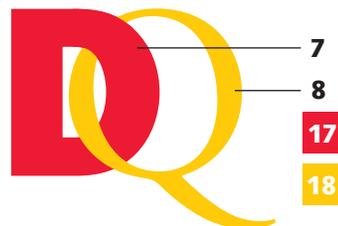
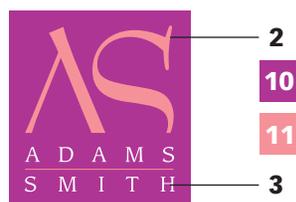
- 1 [Clarendon Roman](#)
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- 3 [Gill Sans Bold](#)
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- 5 Didi
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- 7 [Century Old Style Std Regular](#)

Colors

- 8 C26 M91 Y100 K35
- 9 C46 M27 Y100 K35
- 10 C43 M68 Y51 K70
- 11 C40 M35 Y65 K25
- 12 C89 M25 Y87 K23
- 13 C0 M91 Y91 K0
- 14 C20 M100 Y0 K0
- 15 C7 M24 Y37 K0
- 16 C20 M100 Y100 K15
- 17 C100 M0 Y30 K5



Article resources



Typefaces

- 1 [Futura Extra Bold](#)
- 2 [Bernhard Modern Roman](#)
- 3 [ITC Leawood Book](#)
- 4 [Helvetica Neue Std Black](#) (Modified)
- 5 [ITC Goudy Sans Bold Italic](#)
- 6 [Futura Bold Oblique](#)
- 7 [ITC Franklin Gothic Std Heavy](#)
- 8 [Adobe Garamond Regular](#)

Colors

- 9** C0 M50 Y100 K0
- 10** C33 M93 Y0 K0
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Typefaces

- 1 [Futura Book](#)
- 2 [ITC Kabel Std Demi](#)
- 3 [ITC Goudy Sans Bold](#)
- 4 [Bauer Bodoni Roman](#)
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Colors

- 6** C100 M0 Y90 K30
- 7** C100 M0 Y40 K0
- 8** C100 M60 Y0 K0
- 9** C0 M30 Y100 K0
- 10** C40 M80 Y0 K0
- 11** C60 M100 Y0 K0
- 12** C80 M0 Y100 K0



Article resources



Typefaces

- 1 [Vectora 95 Black](#)
- 2 [Sloop Script One](#)
- 3 [ITC Goudy Sans Bold](#)

Colors

- 4 C0 M100 Y100 K40
- 5 C40 M35 Y65 K25
- 6 C60 M30 Y10 K15
- 7 C19 M37 Y59 K0
- 8 C4 M6 Y4 K0
- 9 C20 M0 Y100 K19
- 10 C0 M53 Y100 K0
- 11 C40 M45 Y0 K0



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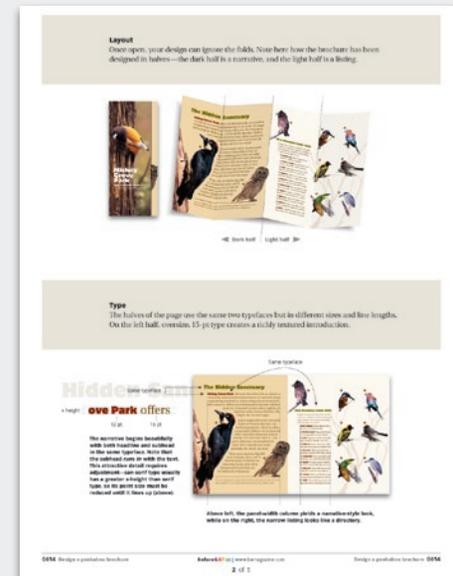


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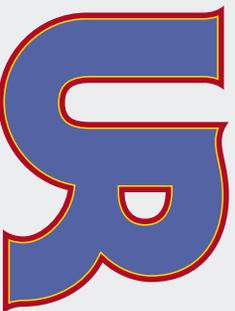
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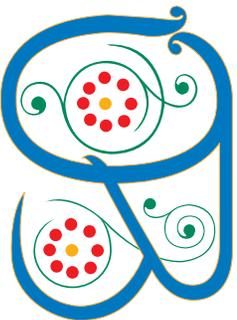


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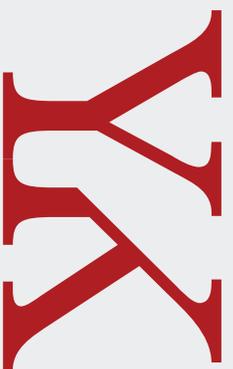
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(Colors added for clarity)

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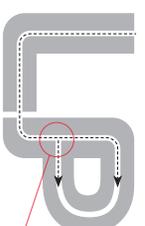
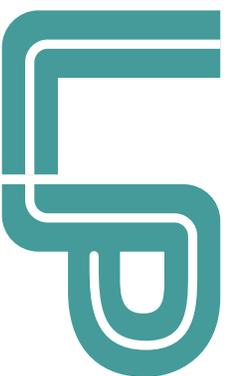
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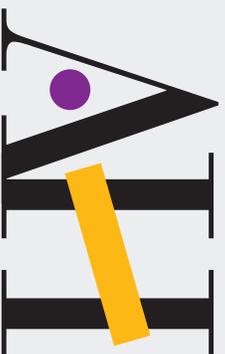
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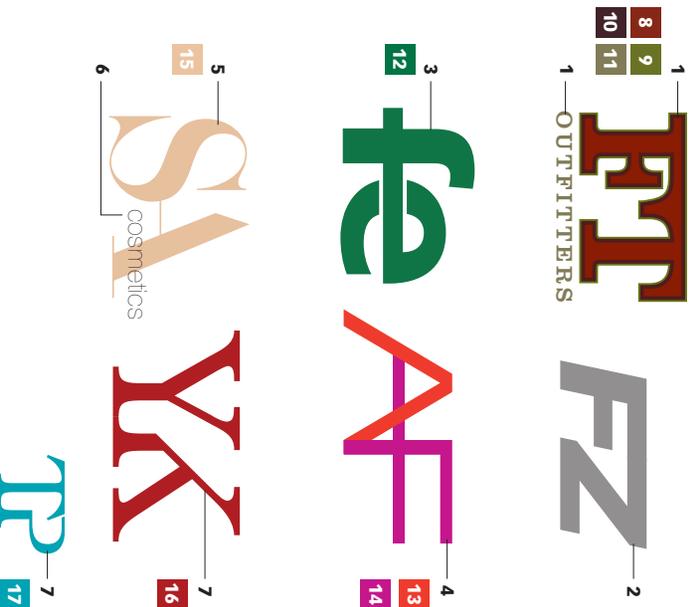
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- 4 Futura Medium
- 5 Helvetica Neue Std Roman
- 6 Russell Square Roman
- 7 Spring
- 8 Avenir 55 Roman
- 9 Bodoni Roman

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- 11 C70 M/60 Y0 K/10
- 12 C0 M/100 Y85 K/30
- 13 C0 M/15 Y/100 K/0
- 14 C0 M/70 Y/0 K/30
- 15 C26 M/7 Y24 K3
- 16 C73 M/15 Y38 K6
- 17 C37 M/66 Y6 K3

Article resources



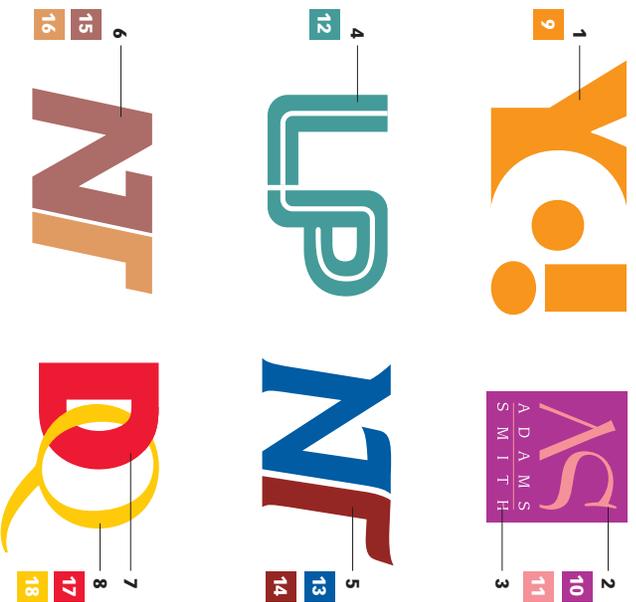
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- 1 Clarendon Roman
- 2 Helvetica Neue Std Heavy Italic
- 3 Gill Sans Bold
- 4 Eurostile Extended #2 (Modified)
- 5 Didi
- 6 Helvetica Neue Std Ultra Light
- 7 Century Old Style Std Regular

Colors

- 8 C26 M/91 Y100 K/35
- 9 C46 M/27 Y100 K/35
- 10 C43 M/68 Y51 K/70
- 11 C40 M/35 Y65 K/25
- 12 C89 M/25 Y87 K/23
- 13 C0 M/91 Y/91 K/0
- 14 C20 M/100 Y/0 K/0
- 15 C7 M/24 Y/37 K/0
- 16 C20 M/100 Y/100 K/15
- 17 C100 M/0 Y/30 K/5

Article resources



Typefaces

- 1 Futura Extra Bold
- 2 Bernhard Modern Roman
- 3 ITC Leawood Book
- 4 Helvetica Neue Std Black (Modified)
- 5 ITC Goudy Sans Bold Italic
- 6 Futura Bold Oblique
- 7 ITC Franklin Gothic Std Heavy
- 8 Adobe Garamond Regular

Colors

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- 10 C33 M93 Y0 K0
- 11 C0 M53 Y26 K0
- 12 C72 M22 Y42 K0
- 13 C100 M60 Y0 K10
- 14 C100 M90 Y0 K0
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- 1 Futura Book
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- 3 ITC Goudy Sans Bold
- 4 Bauer Bodoni Roman
- 5 Gill Sans Ultra Bold

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- 6 C100 M0 Y90 K30
- 7 C100 M0 Y40 K0
- 8 C100 M60 Y0 K0
- 9 C0 M30 Y100 K0
- 10 C40 M80 Y0 K0
- 11 C60 M100 Y0 K0
- 12 C80 M0 Y100 K0





Typefaces

- 1 [Vectora 95 Black](#)
- 2 [Sloop Script One](#)
- 3 [ITC Goudy Sans Bold](#)

Colors

- 4 C0 M100 Y100 K40
- 5 C40 M35 Y65 K25
- 6 C60 M30 Y10 K15
- 7 C19 M37 Y59 K0
- 8 C4 M6 Y4 K0
- 9 C20 M0 Y100 K19
- 10 C0 M53 Y100 K0
- 11 C40 M45 Y0 K0



Typefaces

- 1 [Vectora 95 Black](#)
- 2 [Sloop Script One](#)
- 3 [ITC Goudy Sans Bold](#)

Colors

- 4 C0 M100 Y100 K40
- 5 C40 M35 Y65 K25
- 6 C60 M30 Y10 K15
- 7 C19 M37 Y59 K0
- 8 C4 M6 Y4 K0
- 9 C20 M0 Y100 K19
- 10 C0 M53 Y100 K0
- 11 C40 M45 Y0 K0

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