

## *Design a Logo with Fonts*

These design suggestions require minimal drawing skills, and rely mainly on font modifications using drawing programs such as Adobe Illustrator, or Macromedia Freehand.

There are some basic rules which should be observed.

1. Don't condense or "squeeze" the font. Font designers have drawn a font to color evenly. Changing its width destroys its color. Instead, choose a font that has the width to height ratio that will fit your needs.
2. A font may be extended or "stretched" slightly without harmful effects. This will create thinner horizontal stems. Many wide or bold fonts thin the horizontal stems to avoid congestion and for greater clarity.
3. Don't space your letters too tightly. When the logo is used in small sizes it will be hard to read. If light letters are used on a dark background, the logo will be more legible if the letters are gently spaced.
4. Your logo should be legible and appropriate. Remember that a simple, strong image will be more effective than a complicated, intricate design. More importantly, the logo will have a longer life.
5. Choose your fonts wisely.
  - a. Bold fonts are used for corporate, heavy industry, or for masculine products. These may be serif or sans serif.
  - b. Formal scripts, suggest quality, gourmet, and femininity.
  - c. Casual scripts are friendly, and may be seen on leisure, food, or products for the home.
  - d. Traditional letters such as Times Roman and Palatino are effective for healthcare, academia, and civic affairs.

**ALPHA**

**ALPHA**

Fig. 1

**ALPHA**

Fig. 2

(top) *Univers 67*. (center) *60% set width*.  
(bottom) *130% set width*.

**ALPHA**

**ALPHA**

Fig. 3

*ALPHA*

Fig. 4

**Industrial Metals**

*Cartier*

*Holiday Cruises*

**MEDICARE**

Fig. 5

6. Take stock of your font palette:

- Capitals
- lowercase
- Capital and lowercase
- Small capitals
- Large capitals and small capitals

These may be:

- regular weight (roman, upright)
- italic
- bold face
- bold face italic

The groups may then be condensed or extended for a total of **60 (!)** separate versions. Set your logo in each style to determine which is the most legible. Remember that some combinations of letters look better in caps, some in lower case. If your logo is a long word, use a condensed letter. If the logo has only a few letters, an extended font may give it more importance. The most important quality of a logo is its legibility.

7. Use a large capital. Same font, or a different font; the large cap may be in color, and the rest of word black, or in a compatible color.

8. If the logo is made up of two words, capitals and lowercase, or large capitals and small capitals, the word spacing may be deleted.

9. Some letter combinations do not space evenly. Depending on the chosen font, some letters may join to form a “ligature” (from the Latin: tied). These are often **ty, ky, wt**, or letters made up of diagonal stems. When capitals are used the **TH, TT, TY, LA**, create too much space between the letters and these may be joined.

10. With care, part of a word may be set in italic, at a syllable break.

11. If the logo is made up of two words, one may be roman (upright), the other italic. Or, two completely different fonts may be used, *i.e.* a script and a roman, serif or sans serif.

12. Create a BIFORM. A logo composed of capitals and lowercase, both the same height. This may require stem weight adjustment so that the letters are optically the same weight.

CAPITALS  
lowercase  
Capitals and Lowercase  
SMALL CAPITALS  
LARGE & SMALL CAPITALS

Capitals and Lowercase  
*Capitals and Lowercase*  
**Capitals and Lowercase**  
*Capitals and Lowercase*

Fig. 6

**ALPHA**

Fig. 7

**AlphaOmega**

Fig. 8

**TYPE NEWS**

Fig. 9

**WINDBLOWN**

Fig. 10

**EASYSTREET**

Fig. 11

GENIE

Fig. 12

13. Letters may be simplified.
  - a. Delete a capital **A** crossbar
  - b. Delete the left crossbar of the lowercase **t**.
  - c. Both the capital and lowercase **K** diagonals may be separated from the vertical stem. See Palatino and Univers.
  - d. Delete the dot of a lowercase **i**.
  - e. Delete all of the serifs at the font's baseline.
  - f. Delete serifs to create a pattern, either top or bottom, or both.

14. Outline a font then fill with a strong color for impact. For still more emphasis, use a drop, side shadow.

15. Logos may be contained in a shape: a bold outline, or a solid color block. Avoid squares, rectangles and circles because they are over used. If you must use them, explore different treatments: a double outline, one thick and one thin. Try a textured background. For instance, linear: vertical, horizontal, or diagonal—if its scale doesn't chew up the letter's edges and reduce legibility.

16. If the logo refers to a playful, or casual product, the letters may be tumbled discretely, and sometimes overlapped, providing legibility is maintained.

17. Tapering, or diminished letters in perspective should be done with restraint. Too much perspective makes the logo hard to read, and may suggest a cheap product.

18. Logo baselines may curve: as part of a circle, or a reverse curve. If a reverse curve is employed begin the curve as the top of a circle, ending with the bottom of a circle to give the logo stability.

19. Use a distinctive beginning capital that may be used separately as a trademark or monogram. This is often referred to as a "Wordmark."

20. For consistent identification, incorporate the logo (name) within, or joined to a mark or monogram. K Mart is a great example.



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20