

JM 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*.



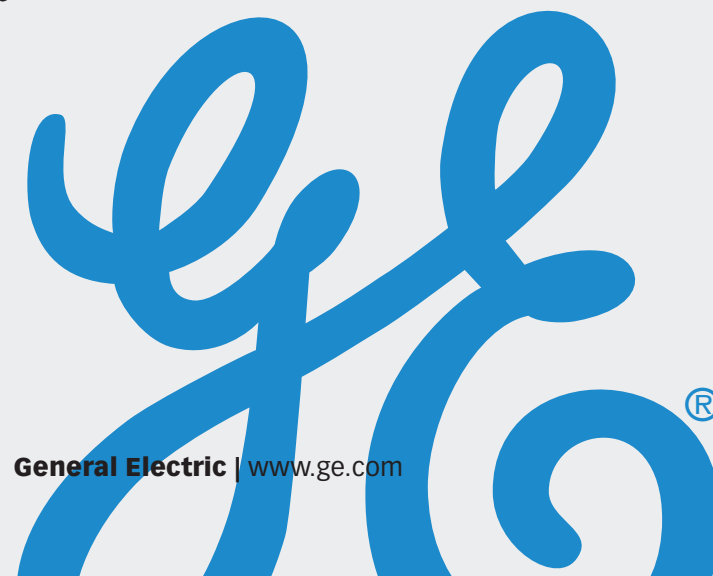
Cotton Incorporated
www.cottoninc.com



American Dental Association
www.ada.org



Cable News Network
www.cnn.com



General Electric | www.ge.com



Use shared strokes

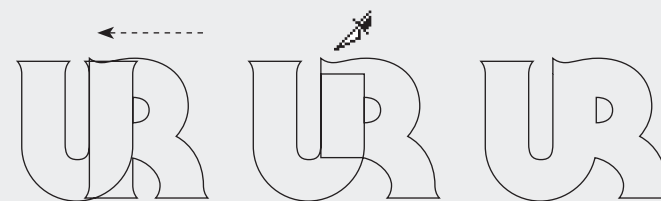
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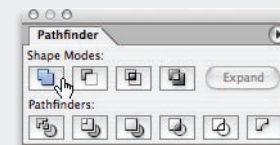
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Almost-identical strokes

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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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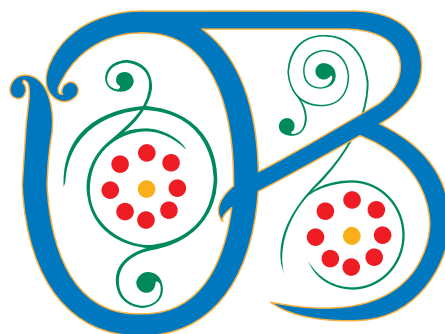
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How far apart? . . .

Here, a lowercase **i** has been doctored to link with an uppercase **M**. Letters can be separated by distance, color, typestyle or any combination.



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Key to this technique is to keep the letterforms distinct. You can do this by separating the letters with two colors (above) or for a one-color ligature by making a gap in the intersecting stroke (left).



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Here, a phantom stroke hints at what's not there! This is particularly effective with Modern typestyles such as Bodoni and Didi that have extremely thin strokes.



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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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Set tightly . . .



. . . add a field . . .



. . . color.

(Colors added for clarity)

Crop!

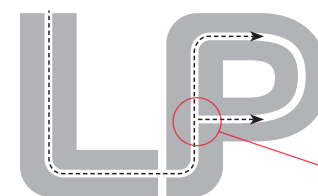
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Create the *illusion* of attachment! Rather than abut letters, leave a gap, then make a flowing centerline that draws the eye smoothly around.



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

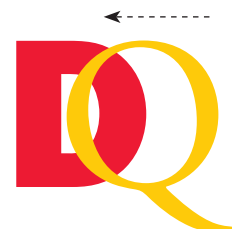


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Interlock

Circular letters flow most naturally into other circular letters. Interlocked here like wedding bands or Olympic rings, two complete letters function as one.



Set

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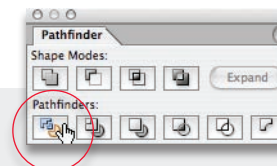
Divide

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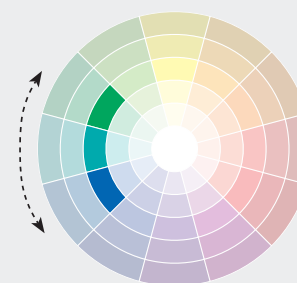
Cut

Use the Direct Selection Tool to click an intersection, then *Cut*.



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.



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Easily create a pleasing gradient by using *analogous* colors (colors adjacent on the wheel), in this case green to blue. Analogous colors *always* work well together.



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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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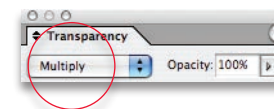


Use transparency

Transparency *softens*. Create a gossamer effect on even the boldest ligature by lowering the opacity of one or more characters. Here, all three letters are set at 50%.



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.



Color the negative spaces

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.



Article resources



Typefaces

- 1 [Adobe Garamond Bold](#)
- 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](#)
- 2 [Helvetica Neue Std Heavy Italic](#)
- 3 [Gill Sans Bold](#)
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Colors

- | | |
|-----------|-------------------|
| 8 | C26 M91 Y100 K35 |
| 9 | C46 M27 Y100 K35 |
| 10 | C43 M68 Y51 K70 |
| 11 | C40 M35 Y65 K25 |
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| 13 | C0 M91 Y91 K0 |
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| 15 | C7 M24 Y37 K0 |
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Typefaces

- 1 [Futura Extra Bold](#)
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- 5 [ITC Goudy Sans Bold Italic](#)
- 6 [Futura Bold Oblique](#)
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Colors

- | | |
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| 9 | C0 M50 Y100 K0 |
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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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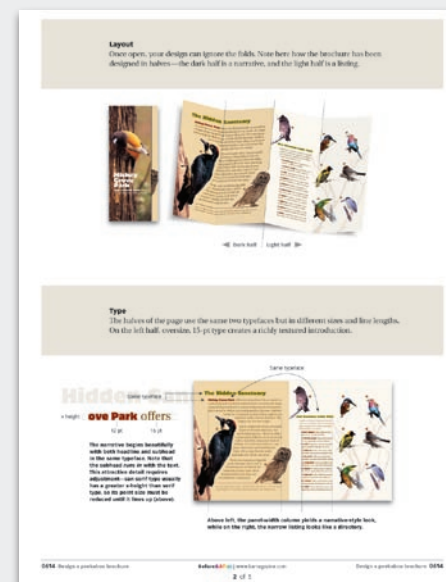


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AN

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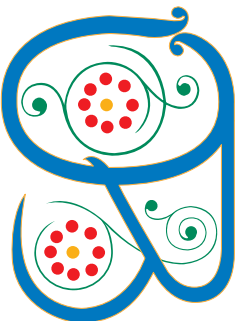
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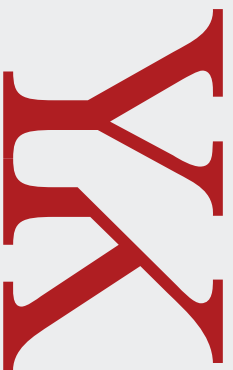
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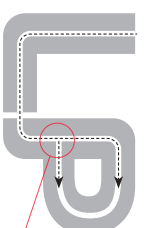
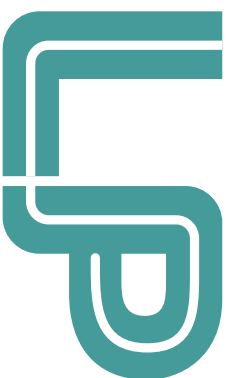
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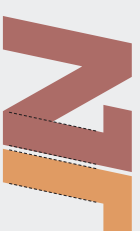
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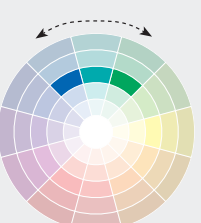
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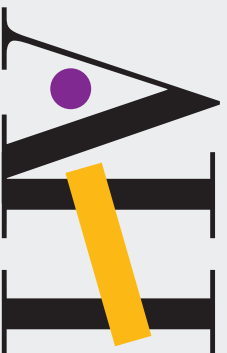
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- 14 C0 M70 Y0 K30
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- 16 C73 M15 Y38 K6
- 17 C37 M66 Y6 K3

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- 3 Gill Sans Bold
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- 5 Didt
- 6 Helvetica Neue Std Ultra Light
- 7 Century Old Style Std Regular

Colors

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- 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
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- 16 C20 M100 Y100 K15
- 17 C100 M0 Y30 K5

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- 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
- 11 C0 M53 Y26 K0
- 12 C72 M22 Y42 K0
- 13 C100 M60 Y0 K10
- 14 C100 M90 Y0 K0
- 15 C29 M63 Y53 K8
- 16 C11 M43 Y67 K8
- 17 C0 M100 Y85 K0
- 18 C0 M20 Y100 K0

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- 3 ITC Goudy Sans Bold
- 4 Bauer Bodoni Roman
- 5 Gill Sans Ultra Bold

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

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- 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 Futura Book
- 2 ITC Kabel Std Demi
- 3 ITC Goudy Sans Bold
- 4 Bauer Bodoni Roman
- 5 Gill Sans Ultra Bold

Colors

- 6 C100 M0 Y90 K30
- 7 C100 M0 Y40 K0
- 8 C100 M60 Y0 K0
- 9 C0 M30 Y100 K0
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- 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 |

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