

# LOGOS

**log-o-type** (lɒg'ə-tɪp', log'ə-tɪp'), n. [logo- + -type], in typography, several letters, often making up a short word, cast in one piece but not united as in a ligature.

LOGOS ARE MARKS WHICH CONSIST OF PRONOUNCEABLE WORDS. THEY ARE MOST OFTEN A SINGLE WORD SUCH AS "FORD", "COCA-COLA", OR "EXXON." THEY MAKE EXCELLENT IDENTITY DEVICES BECAUSE THEY ARE RELATED TO VISUAL AND PHONIC CODES WITH WHICH WE ARE FAMILIAR, UNLIKE ABSTRACT SYMBOLS. LOGOS MUST BE CAREFULLY RESEARCHED TO INSURE THAT THEY ARE CROSS-CULTURALLY EFFECTIVE, UNDERSTANDABLE, AND, MOST CRITICALLY, INOFFENSIVE. IDEALLY THEY ARE ONE WORD, THE SHORTER THE BETTER, TO PREVENT "OPEN GESTALT" PROBLEMS.

TRAITS OF "GOOD LOGOS" ARE SIMILAR TO THOSE OF "GOOD SYMBOLS." IN ADDITION, THE DESIGNER MUST CONSIDER HOW THE LOGO SOUNDS AND HOW LETTERFORMS RELATE TO EACH OTHER (SINCE EACH LETTER IS IN ITSELF A SYMBOL). TO DESIGN EFFECTIVE LOGOS YOU SHOULD HAVE A THOROUGH GROUNDING IN TYPOGRAPHY. AS A RULE, LOGOS ARE MORE DIFFICULT TO DESIGN THAN SYMBOLS AND MORE TIME CONSUMING.

## STAGES

**TRACINGS** • MOST SUCCESSFUL LOGOS ARE DERIVED FROM THE THOUSANDS OF EXISTING TYPEFACES. ON TISSUE OR BOND PAPER TRACE ALTERNATIVE LOGOS FROM TYPE SPECIMEN BOOKS. OUTLINE WITH A 2H PENCIL, FILL WITH A VERY SOFT BLACK PENCIL TO A TOTAL BLACKNESS. ALWAYS LIST TYPE NAME AND SPECIMEN PAGE NUMBER FOR FUTURE REFERENCE. THIS ALLOWS YOU TO SEE HOW YOUR LOGO WILL LOOK IN MANY TYPESTYLES. STAY SMALL AND FAST!

**REFINEMENTS** • OVERLAY TRACINGS FIRST IN SOFT PENCIL THEN IN BLACK MARKER. THIS ALLOWS YOU TO EXPLORE THE LIGATURES, DISTORTIONS, CASE VARIATIONS, AND SWASHES THAT MAKE THE LOGO TRULY UNIQUE.

**PRESENTATION** • PRESENT AS YOU WOULD A SYMBOL. ABSOLUTELY PRECISE. DRAW WITH DRAFTING INSTRUMENTS. TEST WITH VISUALIZER OR PMT STAT BEFORE FINAL COMPREHENSIVE STAT.

# MOTHER

**MOTHER AND CHILD** BY HERB LUBALIN, N.Y. ORIGINALLY CREATED TO BE A MAGAZINE LOGO THE MARK DEPENDS ON LUBALIN'S HABIT OF ALTERING THE O IN LOGOS TO MAKE THEM UNIQUE. VERY WIDELY PUBLISHED, THIS LOGO FEATURES APPROPRIATE TYPE CHOICE, COMMON SERIFS, AND THE WOMB-LIKE SHAPE OF THE O FOR THE CHILD. CANNOT BE USED VERY SMALL BECAUSE OF THE TYPE WEIGHT OF "CHILD."



**LACASCADA** BY RICHARDS GROUP, DALLAS. USES MODIFIED AVANT GARDE CAPS TO DESCRIBE A HIGH-QUALITY RESTAURANT CONTAINING WATER AND WATERFALLS. LOGICAL TREATMENT OF REPETITIVE LETTERFORMS. THE LOGO IS BUILT AROUND THE SIMPLIFIED CAP A. EXCELLENT CONTINUITY AND RHYTHM. SURPRISINGLY GOOD GESTALT FOR A NINE LETTER WORD, CAUSED IN PART BY THE FOUR A LIGATURES WHICH HELP REDUCE THE LOGO LENGTH.



**ANZIO** BY ALAN PECKOLICK, N.Y. DESIGNED FOR BOTH MOVIE AND BOOK. EXTRA BOLD SANS SERIF CAPS. BAYONET IMAGES REVERSE OUT OF TYPE. LETTERSPACING KEPT TIGHT TO FORM VIEWING GROUND. WEAPONS POINT FORWARD TO INDICATE A MARCH OR INVASION. LOGO HAS QUALITIES READILY ADAPTABLE TO ANIMATION FOR FILM. SUGGESTS THE VIOLENCE, REPULSIVE CHARACTER OF WAR. GIVES INSTANT IDENTITY TO THE STORY. AN EXTREMELY MEMORABLE LOGO WITH CLEAR DEMONSTRATION OF GESTALT.



OCEAN STATE BANK BY DON WELLER, L.A. HAND DRAWN LETTERFORMS USE SWASHES TO BUILD COHERENCE AND ADJUST VISUAL WEIGHT. THEY GIVE A STRONG SUGGESTION OF OCEAN WAVES, AND ENCOURAGE VISUAL FLOW. STRONG, COMPACT GESTALT. FRIENDLY.



DINERS QUEEN MARY BY ROGER BARROWS, N.Y. HAND DRAWN SCRIPT TYPE. SWASHES TURN INTO OCEAN AND SERVE AS BASE FOR FAMOUS SHIP WHICH SERVES AS LONG BEACH TOURIST ATTRACTION. COMPLEX, BUT GOOD GESTALT. REJECTED BY CLIENT.



ZOT'S BY GREGG BERRYMAN CHAIN OF HOT DOG SHOPS. "FRANKFURTER" TYPE FACE. STARS SUGGEST AMERICAN ORIGIN OF FOOD AND HIGH QUALITY OF SANDWICHES. "BITE" HELPS INDICATE "FAST FOOD."



HYALINE RESEARCH PROJECT BY GERRY ROSENTSWIEG, LA. USES OPEN SAFETY PIN TO SIGNIFY INFANT RESEARCH. THE PIN SPACES THE H AND THE R AND ITSELF BECOMES AN UPPER CASE A. GOOD CONTRAST BETWEEN SERIF TYPE AND PIN. UNIQUE, MEMORABLE, FOR A RATHER DULL AND REMOTE PROJECT TITLE.



CASE IMPLEMENTS BY LIPPINCOTT & MARGULIES, INC. N.Y. CREATED FOR A PRODUCER OF HEAVY EQUIPMENT, TRACTORS, LOADERS. STRONG MASCULINE, INDUSTRIAL SHAPES. LETTERS FORMED FROM NEGATIVE SHAPES. EFFECTIVE FOR STENCIL APPLICATIONS.



ART, ETC. BY GREGG BERRYMAN ART SUPPLIES AND MORE. HELVETICA TYPE SLICED TO RESEMBLE THE HIGHLIGHT ON A FRAMED ART PIECE. MULTIPLE ETC'S. TO SUGGEST EXTREMELY BROAD INVENTORY. PICTURE FRAMING LARGE PART OF BUSINESS.



DANSK BY ALAN PECKOLICK, N.Y. FOR DANISH PRODUCER OF QUALITY HOUSEWARES. GEOMETRIC LETTERFORMS REFLECT PRECISION, ATTENTION TO DETAIL. COMPACT GESTALT THRU TIGHT FITTING AND OVERLAPPING.



EATON CORP. BY LIPPINCOTT & MARGULIES, INC. N.Y. THIS LOGO FOR A CLEVELAND-BASED CONGLOMERATE FORMERLY KNOWN AS EATON YALE & TOWNE. BOLD, CLEAN CAPS. LETTERFORMS OVERLAP TO IMPROVE (CLOSE) GESTALT. MOST UNIQUE QUALITY IS THE "BONUS" A AND O, THAT WE SEE ONLY IN THE FORMS OF THEIR NEGATIVES OR COUNTERS. WIDELY IMITATED BUT SELDOM WITH SUCCESS.



PUBLIC BROADCASTING SERVICE BY ERNIE SMITH, N.Y. TECHNICALLY A LETTERMARK BUT HAS PHONIC QUALITY. HAND DRAWN LETTERS USE SAME SIZE CIRCLES AS COUNTER SHAPES. HUMAN QUALITY BY THE CONTOUR SHAPE OF THE P. ONE OF THE BEST KNOWN MARKS IN THIS COUNTRY.