Logo Design Guide

ARTS & LETTERS®
LOGO DESIGNER

Arts & Letters Corporation

Preface

Design is a slippery subject. Much of good design is a matter of taste, and tastes, like fashions, change. But leaving out the question of fashion in design, some tastes are better than others.

You would expect someone who has studied design and has created what others consider good design to have better taste in design than the ordinary person. But some ordinary people have better design taste than others.

How do they achieve this better design sense? By observation, simple observation. We are surrounded by examples of good design; all we have to do is take the time to look closely at what we take for granted.

Many commercial artists maintain files of designs that they like; you can do something similar. Take a few minutes to thumb through magazines. Cut out examples of logos that appeal to you and study them before you begin to create your own logo. For example do Black & Decker and Calvin Klein use such a simple typeface in their logos? Why do Coca-Cola and Del Monte use more ornate designs?

There are no firm answers to either of those questions. In general, sans serif typefaces have a more contemporary feel, while the look that Coca-Cola and Del Monte are striving for is traditional.

Once you begin to get a feel for what appeals to you and figure out why you like it, you will find that creating a logo of your own is much easier than you ever thought possible.

Important Notice: *The corporate logos included in this User's Guide are trademarks of the respective companies. They are provided only as examples, and you should contact the companies regarding the use of their marks in any cooperative advertising or joint promotional activities. The sample logos provided in electronic format are subject to the same guidelines. They are provided so that you can display them on screen to view the logos in color and to test the principles discussed in the User's Guide relative to the appearance of the logos at various sizes. The inclusion of these logos does not grant you any rights to use them except in accordance with the guidelines available from the respective companies.*

Contents

Chapter 1: Design Considerations

Arts & Letters EXPRESS is one of several vector graphics programs with all the tools you need to create a logo perfectly suited to you and your business. As we impled in the introduction, *logo* is a general term. In our discussion of design, we will use the more specific terms *signature*, *mark*, and *wordmark*.

Many of the examples we utilize to illustrate definitions or good design principles are those of established companies. These logos are registered and are the property of the companies and products represented. They are included in the logo collection to be used as examples of successful logo design or for use when personalizing proposals and communications with any of the companies. Study these familiar logos as you formulate your own design ideas. While you shouldn't imitate them, you *should* imitate the principles behind their design.

Signature

A signature is the name of a company or an individual set in a distinctive style of type. "Distinctive," however, does not mean trendy or faddish. Imagine how dated a business would look today if it had chosen in the late-sixties to use psychedelic lettering in its signature:

Not only does the sixties-era typeface look dated, it never really had anything to do with the company it was supposed to represent. Tools are angular and hard; the typeface is soft and fluid. A good signature suggests something about the company.

Sometimes the designer of a company signature achieves a distinctive look by beginning with an appropriate typeface, then personalizing it. It doesn't matter if another designer chooses to use that typeface; the personal touch makes the company's signature different.

Arthur Andersen & Company, starts with a face perfect for a financial company — one that is classic and conservative. A distinctive touch is achieved with the "swash" extension of the ampersand, a feature not to be found in the original typeface.

Quaker makes a similar change by extending the tail of its "Q." In addition, the basic typeface is quite distinctive, tieing together nicely with the pleasantly chubby Quaker gentleman that is its mark.

Nestle uses two personalizing touches: a swash extension to what would be the serif of its capital *N* and a variation of the accent mark on the final *e.* The accent mark echoes and continues the swash extension of the *N*.

Using swash letters is not the only way to personalize a typeface; you can also "freeform" and edit key letters. Note how RCA alters the *R* and the *A* to make them appear to mirror each other.
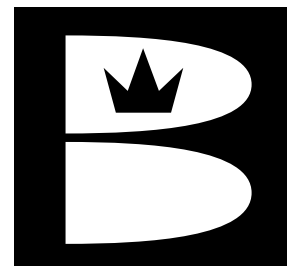
Mark

A mark is a graphic design used to represent a company. Marks generally suggest something about their makers, but the connection is not always readily apparent. For example, the connection between Shell Oil and its mark is obvious to any consumer, but the meaning of Ralston Purina's checkerboard design is less clear. (It is, however, a measure of the power of association and the strength of a good mark that the checkerboard design says "Purina" to most consumers.)

No matter how closely linked a mark is to its maker, it is always simple and graphically strong.

Examples of well-designed, graphically strong marks include those of Ralston Purina, Shell Oil, United Way, Quaker, Motorola, and Brunswick.
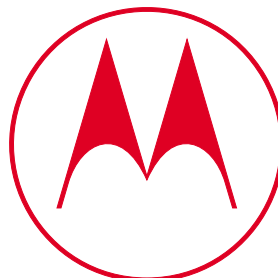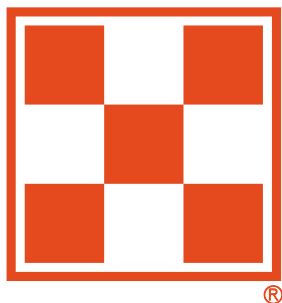
One way in which a company can gain for its mark the kind of identification that Ralston Purina has with its checkerboard is to link its mark with its signature. If the public sees the two together often enough, eventually the signature can be dropped and the mark will stand on its own.

A company's signature and mark are often used together, with detailed corporate rules for their display, but each can stand alone to symbolize the company. Examples of the signature-mark combination include those of Brunswick, Motorola, Nestle, and Quaker.

Wordmark

A "wordmark" is a graphic design that incorporates the name of the company into the design. When a mark-and-signature combination is broken apart into a mark and a signature, both still clearly represent the company, but when a wordmark is broken apart, one of the pieces loses its identification with the company.

Examples of the wordmark are Oscar Mayer, Phillips 66, NCR, and Sun. In each case, if the company name or its initials (NCR) are separated from their graphic, the effect is completely different and less effective. The Phillips 66 wordmark, for example, becomes "Phillips 66" and a shield shape — losing the clever play on the route 66 highway sign.

Checklist for a Good Mark

There are several characteristics of a good mark that you should consider in judging your own mark. A good mark design should be:

1. *Original and distinctive*. Many companies use the shape of the state of Texas as the basis of their marks. Some of the ways in which they have made their design distinctive are by employing heavy lines on the outline, using a solid interior, and placing their initials within the state (making it a wordmark).

2. *Legible*. A good test of the legibility of a design is to print it at the size it will be used, tape the design to a wall, and take a few steps back. Can you still tell what it is? What happens to your mark as you enlarge or reduce it? The thin lines in a mark designed for stationery may look weak if the mark is enlarged to fit on the side of a truck, and vice versa. Keep in mind the possible uses for your mark.

3. *Simple*. Unless you are trying for a somewhat old-fashioned feel, make your mark as simple and abstract as possible. Ralston Purina's checkerboard and Quaker's "Friend" are two examples of simple, memorable marks. But Nestle's bird nest, while old-fashioned in the complexity of its illustration, projects perfectly the organization's tradition and stability.

4. *Memorable*. A memorable mark is one that is striking and easy to remember. Simplicity is the key; think of Shell Oil Company's yellow scallop shell.

5. *Easily associated with the company*. It is harder for a consumer to associate a heart shape than a tool shape with a hardware store. This is not to say that you can't use a mark that seemingly has no connection with the business; after all, the stag that represents John Deere has nothing to do with tractors and everything to do with the company's name.

In addition, a good mark should:

6. *Make wise use of color*. Printing in a color other than black increases the cost of printing, and the more colors involved, the greater the expense. One way to economize is to use screens or percentages of a single color instead of multiple colors. Products such as *EXPRESS* allow you to convert a logo design with multiple colors into shades of gray automatically. You can lighten or darken individual elements to balance the contrast and preview the design as it will appear when printed in a single color. The preview is an important step, because certain colors change dramatically when screened as a percentage of the base color. For example, red becomes pink, which may be unacceptable.

7. *Project the image of the company*. The mark of an accounting firm should be more conservative than that of a graphic design company. An avant-garde mark will not project the stability that an accounting firm wants; a staid mark may not project the innovative feel that a graphic design company needs.

After you have considered the design principles utilized by established companies and read the checklist for a good mark, you can proceed with the design of your own.

Chapter 2: Creating a Logo

Arts & Letters EXPRESS gives you the tools you need to create a successful logo design: hundredsof basic designs, patterns, icons and design examples (shown in Appendix A), over 250 corporate logos in full color (see Logos in the Clip-Art Manager), and this guide.

We'll look first at designing a logo using a clip-art symbol; then we'll show you how to use the graphic elements and designs included with *EXPRESS* to create a logo. (You can, of course, combine any clip art with the graphic elements and designs.)

Creating a Logo Using ClipArt

Let's design a logo for Mercury Couriers. Mercury Couriers is a business delivery service, and the name was chosen by the owner to suggest speed and dependability. (Mercury was the Roman messenger-god, often depicted as wearing winged sandals and winged helmet.)

The first image that occurs is that of Mercury running. One reason that this image might come to mind is that it is a well-known mark, that of FTD Florists. Although a business delivery service and florists are two different businesses, the owner of the image of Mercury running might not be pleased to see its image being used by another business.

But the suggestion of swiftness that Mercury carries, so desirable to a delivery service, is too good to let go. What about a side view of Mercury's head, with his winged helmet for identification? Again, that image has been used by a large firm, Ford Motor Company, as the mark for its Mercury automobiles. Although Ford hasn't actively used this mark for many years, it is probably easier to continue thinking than to chance trademark infringement.

What about a top view of the helmet? Add symbol number 21233 to see how it looks:
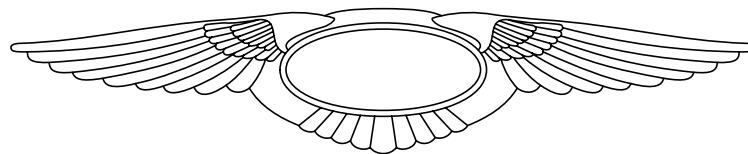

It's an interesting graphic as it is, but it doesn't look much like a helmet — until we size it non-proportionally, by clicking and dragging on the bottom middle point handle.

Suddenly, we have what could be a top view of Mercury's helmet.
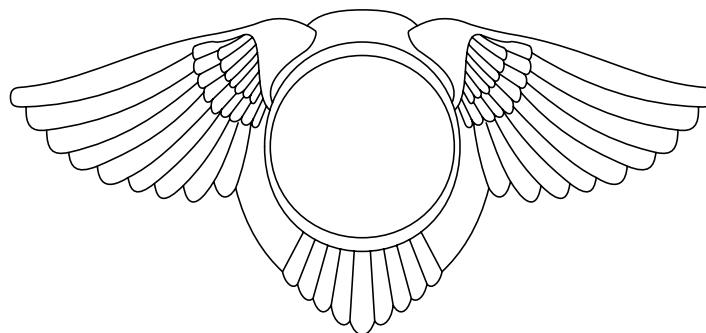
In addition to being a top view, it looks different from both of the other well-known trademarks: more ornate, larger wings. The empty area in the center of the helmet looks like a good place to put the company's name, "Mercury Couriers," and thus create a wordmark.
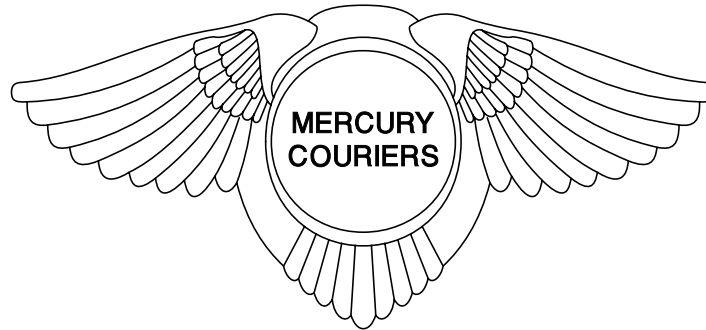

Just putting the words into the open space might work, but the words seem rather small. In addition, they are arranged in a strictly linear fashion (horizontal), whereas the rest of the mark is nonlinear — all curves. With a little work, we could make the arrangement of the company name echo the curves of the mark.

Using *EXPRESS*' advanced tools, we can curve the text to fit within the confines of the helmet's circle. Here's how:

1. Add a circle symbol from the Shapes flyout and size it to fit within the helmet's circle.
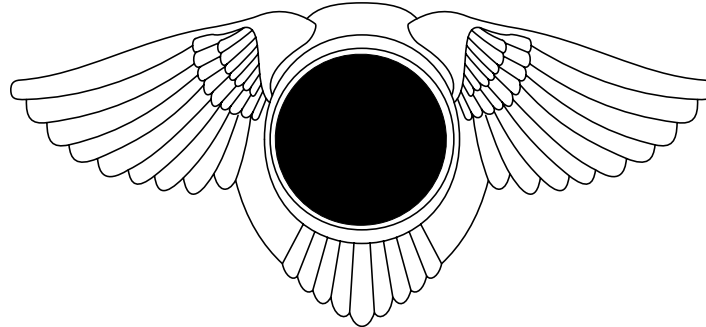

2. With the circle still selected, choose **Convert to Freeform** from the **Draw** menu. The circle is no longer a symbol but a freeform object, which means that it can be broken apart.

3. With the circle still selected, choose **Freeform/Text Edit** from the **Draw** menu. Notice that the interior color disappears, leaving just the outline of the circle with four points showing.
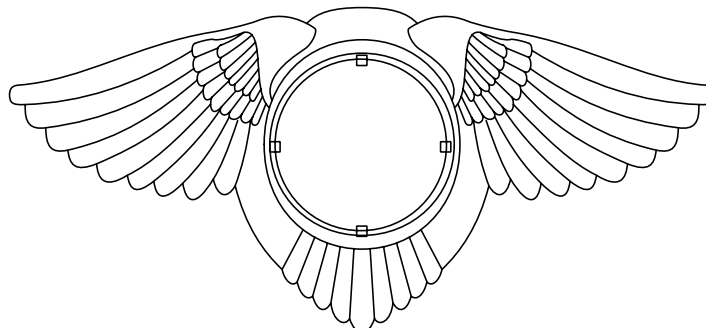
4. Select the Split tool from the Toolbox. The cursor changes to the Split tool. Split the circle at its left and right points. Now you have two arcs that fit perfectly within the empty circle in Mercury's helmet.
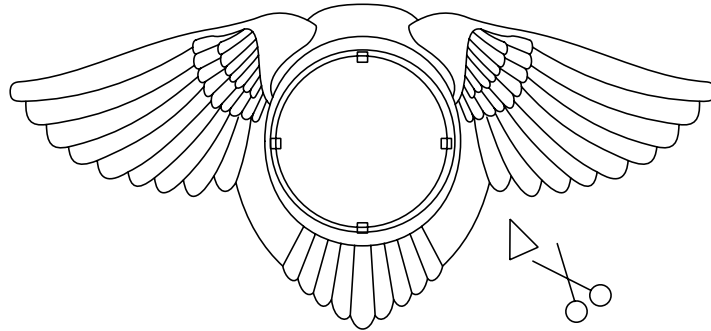
5. Now type the word "Mercury." Choose **Modern Medium** from the Custom Type dialog box and "Centered" alignment. Open the Spacing dialog box and choose greater values for letterspacing, to space the letters out. Repeat the process for "Couriers."
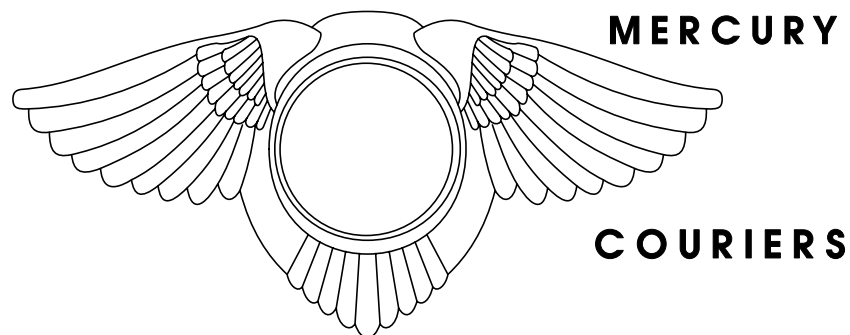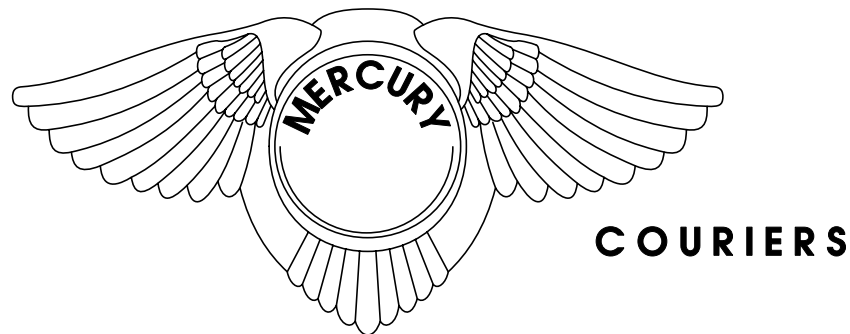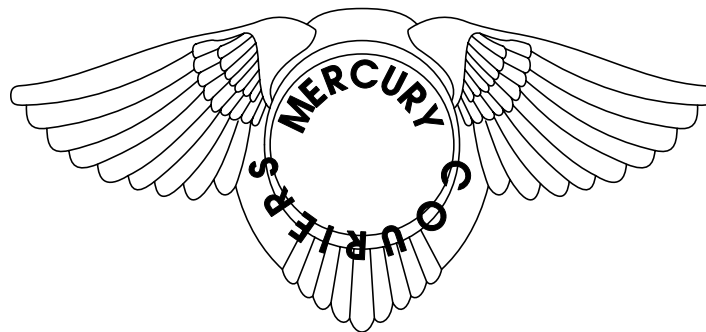
6. Block select "Mercury" and the upper arc.
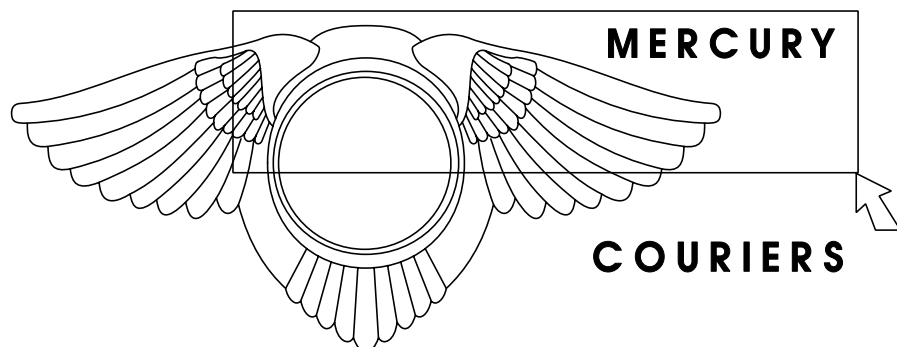
7.   Pull down the **Effects** menu and choose **Bind to Shape**. In the Bind-to-Shape dialog box, choose "Top" for placement and deselect

"Show Shape." Click on OK, and *EXPRESS* binds "Mercury" to the upper arc.

8. Repeat the process for "Couriers" and the bottom arc, this time choosing "Baseline" for orientation. Click on OK.

"Couriers" is upside-down.

The reason it is upside-down has to do with the direction in which the bottom arc is being drawn. When both arcs were one circle, that circle was being drawn from the point farthest to the left (that we used to guide the Split tool) clockwise. When the circle was split into two arcs, each arc continued to draw clockwise, which is why "Couriers" is upside-down. If you look at the orientation of both words, it makes sense. But it doesn't make a very good wordmark. Fortunately, it can be fixed.

9. Ungroup "Couriers" and its arc; select the arc. Pull down the **Draw** menu and select "Reverse Points Order." Choosing this option with the arc selected will cause the arc to draw counter-clockwise.

10. Bind "Couriers" to the arc again. Now the word is oriented correctly, and we have an improved wordmark for Mercury Couriers.
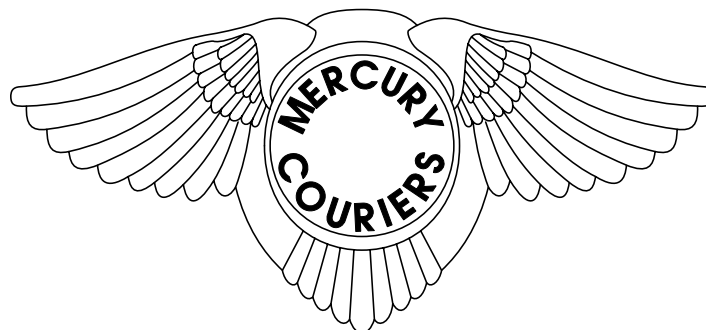
Using the Designs, Patterns and Icons

See Logo Designs, Patterns and Icons in the Clip-Art Manager or print a copy of these libraries using the Clip-Art Viewer. Many of the patterns consist of repeating elements, which can be broken apart if you wish to use just one of the repeated shapes.

Hundreds of other design elements are included with *Arts & Letters EXPRESS*; you will find them in the Clip-Art Manager under the "Design" categories.

Some of the patterns may appear too dense when used at a small size. There are two ways to control this density: One is to turn the element white and place it on a solid background; the other is to stretch the shape non-proportionally:
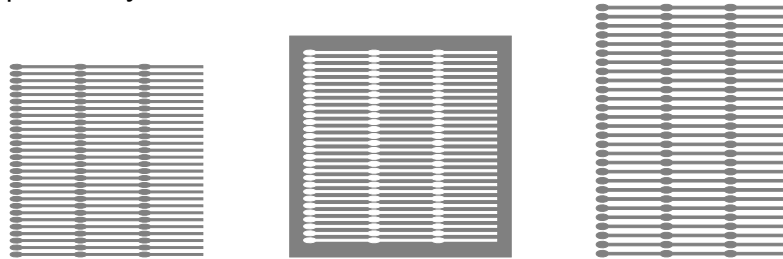
The icons in the Logo Icons library can be used to make simple, forceful logos or graphics quickly. For example, combining the icon of a house (symbol 25225) with a suitable typeface produces a nice notice for an open house:

OPEN HOUSE
1 p.m. - 5 p.m.
Sunday, Oct. 25
2915 Rosebud
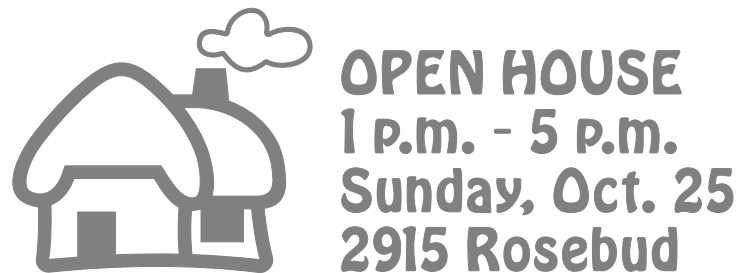
The icon of a leaf (symbol 26207) could be used to create a logo for a nursery, and symbol 26198 (duplicated, flipped, and enclosed in a rectangle with rounded corners) could become a logo for a cat breeder:

TRAVERS
NURSERY

Frederick's

Pedigreed
Siamese Cats

Using *EXPRESS'* design elements is easy. The only difficult part is deciding which effect out of all the choices is correct for your logo.

Let's create a logo for an enterprising company named "Global." An design obvious solution would be to pair the company's name with a globe of some sort.

Global

The result isn't very exciting. What happens if we create a wordmark by making "Global" all-caps and replacing the letter "o" with the globe?

GLOBAL

The design looks better, but the globe itself is wrong. It's too detailed; when this wordmark is reduced to the size necessary for reproducing on stationery or business cards, the continents will lose their detail and fill in with ink. In addition the typeface, which is Classic Medium, looks rather weak to carry such a powerful name as "Global."

This is where having over ninety typefaces and a wide variety of design elements are useful. While *EXPRESS* does provide icon representations of a globe that could be used instead of the realistic clip-art globe, we'll go further and create a completely abstract globe.

First, we add the pattern shown below (symbol 21169), then place a simple circle on top of it. Select both the circle and the design element and choose **Merge** from the **Effects** menu. Choose **Clipping Path** and specify "no outline" by clicking the appropriate box. Click on **OK**.
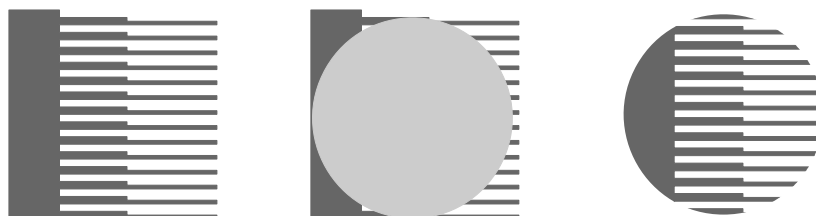
The design element is clipped in the shape of a circle and becomes an abstract representation of a globe.

Because diagonals are more dynamic than horizontals, we'll rotate the globe slightly, and before substituting it for the "o," we'll choose a more imposing typeface, Modern Heavy.

There are two ways you can make such a substitution for a letter. You can either freeform the text and delete a letter, or you can actually have two text objects, "GL" and "BAL," aligned with each other, and maneuver the globe into place by hand. The resulting wordmark is modern-looking, and if Global were a computer chip manufacturer, the logo would be perfect. (Note how the lines in element 21169 suggest the pins that secure chips to boards.)

Using a clipping mask on *EXPRESS'* Logo Patterns is a useful tool. You can make a simple teardrop shape (symbol 2598) into something more, simply by choosing the right pattern (in this case, symbol 21219).
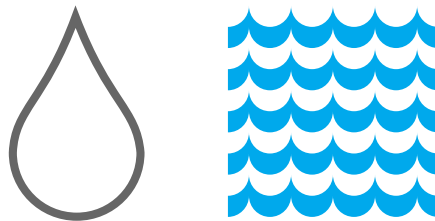
Place the teardrop over the element and clip it. (If you think that the clipped shape is too indefinite, you can specify that the outline show.) Add type and you have an attractive logo.

Another use for the clipping mask is to achieve a "two-tone" effect with text, as shown below:

Another use for the clipping mask is to achieve a "two-tone" effect with text, as shown below:

BECKER

First, add your text.

BECKER

Next, duplicate the text object and align the copy with the original. You can do this two ways. You can use the **Transform** dialog box to specify "Make Duplicate," and this will create a copy directly on top of the original (no other alignment necessary). You can also simply make a duplicate using the Duplicate tool, then block select the two text objects and align them using the **Arrange** menu.

Place a rectangle over half of the text, and with the rectangle still selected, select one copy of the text by using Shift + Click.

BECKER

Now you have a text object and a rectangle selected. Pull down the **Effects** menu and select **Merge**. Choose **Clipping Path** and specify "no outline" by clicking the appropriate box. Click on **OK**.

BECKER

The text is clipped and appears as above.

Note that you will actually have two objects that need to be grouped, so that they aren't accidentally misaligned: a text object and a mask group. Before you group them, however, you can select and color either object to make the contrast in color as striking as you want. You could stop at this point and have an interesting text effect, but we'll finish the effect by adding the contrasting rectangles.

Add a rectangle the color of the bottom half of the text.

Send the rectangle to the back.

Repeat the process for the second rectangle and maneuver the two into alignment with each other.

For more design examples, see Appendix A.

Chapter 3: Designing a Letterhead

There are two basic elements of a letterhead: your logo and your identification (which includes name, address, and telephone number).

Michael Bishop
5387 Duvall Avenue • Atlanta, GA 30367 • 404/555-4836

Some letterheads include such information as company officers at the bottom of the paper. Your logo is included in the letterhead because you want it to be identified with you; your address and phone number are included for obvious reasons.

Since you have already designed your logo, creating business stationery will be relatively easy. When you created your logo, you designed it to project an image, and stationery is an important component of projecting that image. Every time you correspond with someone, your stationery must carry the image successfully, present you as favorably as possible. What you write is important, of course, but how it looks is almost as important. How impressed would you be to receive a bid for your business that was typed on blue-lined, hole-punched notebook paper?

Paper

Business stationery is available in various colors and textures, and most have matching envelopes and card stock. Before you make your choice, you should consider the following:

- The most common, conservative, color for business stationery is white. But white is a good choice for reasons other than the safety of conformity: colored inks (if you wish to use them in your mark and signature) look their best on it, and the contrast between the black letters in your typing is the most extreme and legible possible.

- Second to white is cream, and the same reasons for choosing it apply. Cream is a good choice for someone who wishes to avoid the stark coolness of white, to add a little warmth to the appearance of their communications.

- Light gray is third in popularity to white and cream. It avoids the starkness of white, without adding the warmth of cream.

You may consider other colors, but keep in mind your image. Hot-pink stationery would not be appropriate for an accounting firm, but for a party-supply store, it might be perfect. Before choosing a colored stationery, however, remember the color of your logo. If your logo uses red ink and you intend to print your stationery using colored ink, your red logo will appear washed out on hot-pink paper. On the other hand, if you can change the color of your logo (for your stationery) to print with blue or black ink, the hot-pink stationery would probably work.

Red Ink on Pink Paper   Blue Ink on Pink Paper

Although stationery is available in many textures, if your mark and signature use complex, fine lines, you should steer away from textured papers. Textured paper, because of the tiny hills and valleys that make up its surface, does not allow fine detail to be reproduced. Smooth papers with a minimum of texture will work better. If, on the other hand, your mark and signature use rather bold lines, you are not so limited.

Choose a texture that is consistent with your image. There are textured papers which simulate bamboo that might be appropriate for a business dealing with oriental imports; others with rigidly geometric shapes might be appropriate for engineering firms.

Message Area

Since business communications are rarely handwritten, you must consider how your printer (whether a typewriter, dot-matrix printer, or laser printer) will image your letter on your stationery. This area can be can be referred to as the message area. The usual margins for a typewritten business letter are one-inch to one-and-a-half inches left, right, top, and bottom. Of course, since your letterhead will include information that is usually typed (name and address of sender), you do not have to allow space for it.

In well-designed letterhead, the name, address, and mark appear in relation to the message area in the letter, not to the piece of paper alone. In other words, if you customarily use margins of one-and-a-half inches when you type correspondence, your letterhead will look more a part of the entire message if it also begins and ends one-and-a-half inches from the left and right edges of the paper. If it begins and ends one inch from the edges of the paper, the relationship between it and the message will not be as close.

On the other hand, if your letterhead spans the entire width of the paper, it will appear to be independent of the message typed below it, and the relationship spoken of above does not apply.

Type in the Letterhead

A common mistake seen in many letterheads is that the type is too large. If your letterhead intrudes too much into the message area, not only will your letterhead appear overpowering, it will limit how much you can type on your stationery. A good rule of thumb is to limit any type in your letterhead to the range of 8 to 12 points.

Unless your logo is simply a mark (graphic design), you must be aware of the harmony between the type used in your logo and that used in your letterhead. Harmony is a subjective thing; compare the following variations of a signature-mark combination and letterhead.

1.   **Sunnyside Company**
     Albemarle Building, Suite 302
     14502 West Greensward Parkway
     Peoria, Illinois 61657
     309/555-1212 Fax: 309/555-2121

2.   **Sunnyside Company**
     Albemarle Building, Suite 302
     14502 West Greensward Parkway
     Peoria, Illinois 61657
     309/555-1212 Fax: 309/555-2121

3.

Sunnyside Company

Albemarle Building, Suite 302
14502 West Greensward Parkway
Peoria, Illinois 61657
309/555-1212 Fax: 309/555-2121

None of the combinations are objectionable, but the first and last probably work best. Why? In number 1, the typefaces are recognizably from the same family (Modern Heavy and Modern Medium); they "go together." In number 2, however, the letterhead type is close to that of the logo, but not quite the same; it looks like a mistake, as if the creator meant to duplicate the logotype but selected the wrong typeface. In number 3, the typefaces are intentionally different, which establishes the logo as distinct from the letterhead type; a different effect, but just as harmonious.

Another related consideration is what typeface you will ordinarily use in writing letters. The rule of number 3, above, is probably your best strategy here. If you normally use a serif face to type your letters, a sans serif face in the letterhead may be better. This allows the necessary separation between the body of the letter and the letterhead, which introduces it.
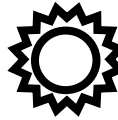
Sunnyside Company

Albemarle Building, Suite 302
14502 West Greensward Parkway
Peoria, Illinois 61657
309/555-1212 Fax: 309/555-2121

Mr. Paul Bayer
BRG Window Frame Co.
5765 Belton Avenue
Lansing, Michigan 48996

Dear Mr. Bayer:

Another way to achieve the separation between body and letterhead is to italicize or slant the letterhead.

Sunnyside Company

Albemarle Building, Suite 302
14502 West Greensward Parkway
Peoria, Illinois 61657
309/555-1212 Fax: 309/555-2121

Mr. Paul Bayer
BRG Window Frame Co.
5765 Belton Avenue
Lansing, Michigan 48996

Dear Mr. Bayer:

Another, less satisfactory way to make the body copy and letterhead agree would be to use the same typeface in each. This is less satisfactory because there will always be some variation between the two in size or placement.

Sunnyside Company

Albemarle Building, Suite 302
14502 West Greensward Parkway
Peoria, Illinois 61657
309/555-1212 Fax: 309/555-2121

Mr. Paul Bayer
BRG Window Frame Co.
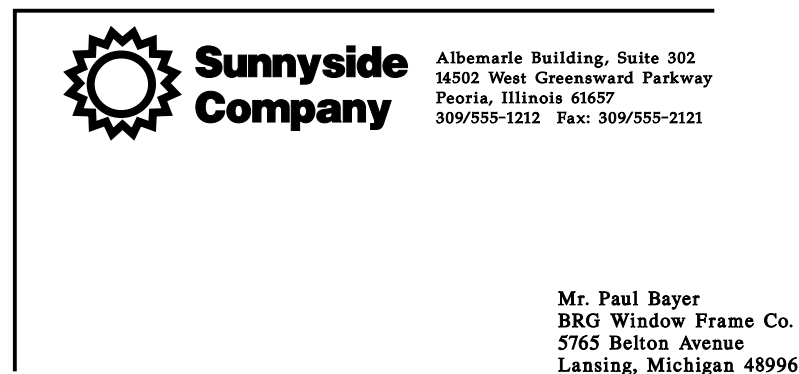5765 Belton Avenue
Lansing, Michigan 48996

Dear Mr. Bayer:
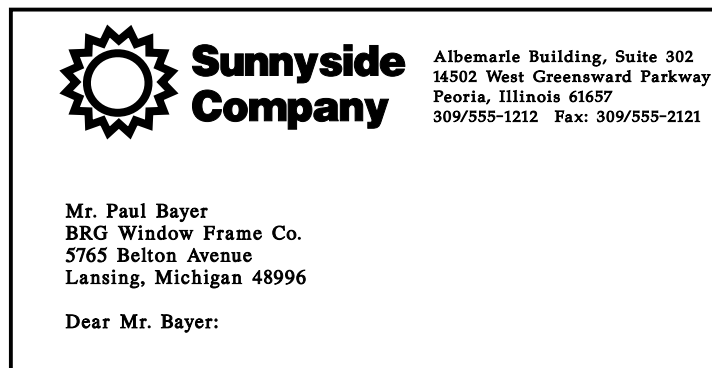
As you design your letterhead, keep in mind your business cards. The two should resemble each other, both using the same logo and type.
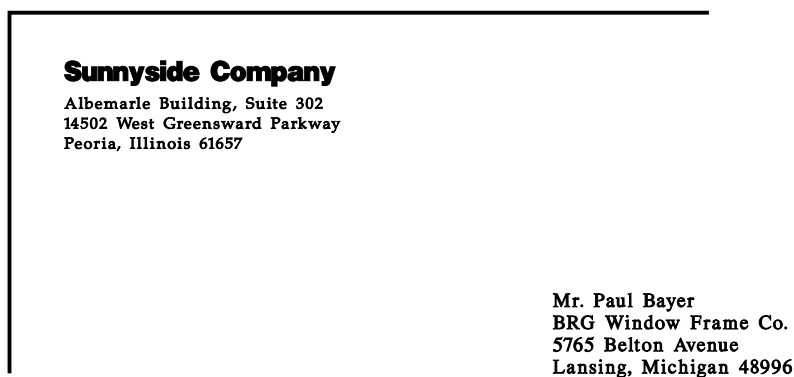
Envelopes

For consistency's sake, the design elements you have created for your stationery should be used on your envelope.

Sometimes, as in the "Sunnyside Company" example above, the logo and address combination will be the wrong shape or size for an envelope. Using the Sunnyside Company letterhead design on an envelope without altering its size or the placement of its elements would result in a top-heavy, overlarge return address.

Sunnyside Company

Albemarle Building, Suite 302
14502 West Greensward Parkway
Peoria, Illinois 61657
309/555-1212 Fax: 309/555-2121

Mr. Paul Bayer
BRG Window Frame Co.
5765 Belton Avenue
Lansing, Michigan 48996

A quick solution would be to eliminate the mark and alter the company's name to appear as the first line of the address. The typeface will maintain a harmony between the letterhead and envelope.

Sunnyside Company

Albemarle Building, Suite 302
14502 West Greensward Parkway
Peoria, Illinois 61657

Mr. Paul Bayer
BRG Window Frame Co.
5765 Belton Avenue
Lansing, Michigan 48996

Another simple solution, which would allow the use of the signature-mark combination, would be to place the address under it. The designer who opts for this solution might want to reduce the size of the signature-mark somewhat to avoid the appearance of too much printing on the corner of the envelope.

Sunnyside Company

Albemarle Building, Suite 302
14502 West Greensward Parkway
Peoria, Illinois 61657

Mr. Paul Bayer
BRG Window Frame Co.
5765 Belton Avenue
Lansing, Michigan 48996

Chapter 4: Designing a Business Card

Calling Cards

Calling cards were the precursors of business cards. They were the same size as today's business cards, but all that was engraved in the center of the card was the owner's name. Not only was one's address not included, the name of one's business was *never* included.

James Trelawney, Esq.
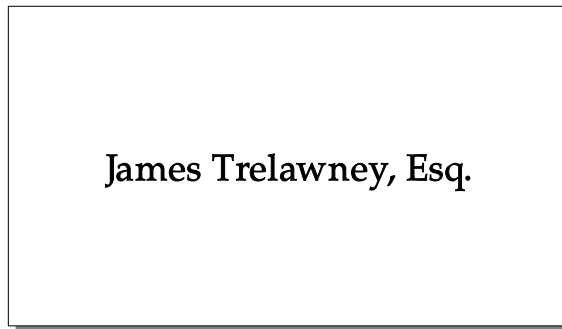
One's calling card was presented at the door when one called upon a friend or acquaintance. A servant would carry the card on a small silver tray to the person being visited, and that person would decide whether to receive the guest.

Business Cards

Business cards are sometimes used like calling cards, but their object is usually commerce, rather than conversation.

Staff of Life

Staff of Life Insurance Company
Main Office:
14938 South La Salle
Marion, Indiana 46918
Tel: 317/555‑1212 Fax: 317/555‑1215

James Trelawney

District Sales Manager, Oklahoma
Tel: 405/555-8756 Fax: 405/555-2309

Businessmen and businesswomen exchange cards in offices, at social gatherings, at professional meetings; they give them to secretaries and clients; they drop them in fishbowls at restaurants and pin them to community bulletin boards. The hope is that perhaps out of this welter of tiny pieces of card stock, some business will be generated. And that hope is realized often enough to make business cards a business necessity.

Business cards are always approximately 2" x 3½". Anything larger and they will not fit in the numerous devices for filing business cards (including wallets); anything smaller and they tend to get lost. But the materials on which business cards can be printed are numerous and allow for a great deal of originality!

Media & Message

In their quest to be different, to have their business cards stand out from all the rest, people have been extremely inventive. Materials on which business cards have been printed include wood veneer (for a lumber company), thin plastic, and metal (usually aluminum). Using such materials does make a business card stand out. Unusual surface treatments have included photographs (sometimes of the bearer, sometimes of a product or an office), 3-D images and holograms, and mirror-like Mylar finishes. Sometimes the logo is embossed into ordinary card stock; sometimes the card is die cut in an unusual pattern.

The message printed on business cards varies widely. Some businesses prefer to present their logo, name, and address with the bearer's name and phone number. Others add the company's slogan, a list of products, or a list of services that the business performs. Some add a joke or thought for the day on the reverse side of the card.

The orientation of the message varies as well. Traditionally, the printed matter reads so that the card is held horizontally, but many business prefer a vertical orientation.
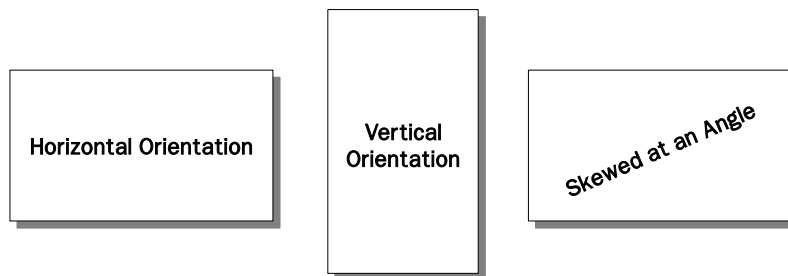
Some skew their type and logo at an angle across the card.

Rather than strive for an unusually-designed card, some people use a very simple means of insuring that their card will stand out in a stack of cards: they turn down one corner of the card before they give it away.

Checklist for a Good Business Card

Arts & Letters EXPRESS gives you all the tools you need to create a business card that is perfectly suited to you and your business. There are, however, several points you should consider before you begin.

1. *If you are including your logo, make sure that it is large enough to hold detail but small enough not to overwhelm everything else.* With a field to work in of 2" x 3½", you must strike a balance between the size necessary for your logo to be recognizeable and leaving sufficient room for the rest of the information you wish to present.
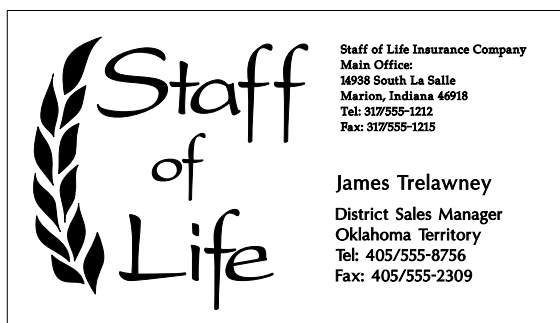
Logo Too Large, Type Too Small   Logo Too Small, Type Too Crowded

A Compromise

2. *Be sure your type size is legible.* Be sure that you keep the size of your type large enough to be readily legible: point size 8 for a sans serif face; point size 9 for a serif face. Be wary, however, of rising above point size 10 for any part of your message.

3. *Avoid using too little letterspacing.* Words with very little space between their letters look all right at larger point sizes (10 and above), but when they are printed in small sizes, the individual letters may touch and bleed into each other, blurring your message.

You can use the controls in the **Custom Type** dialog box to adjust the spacing between letters and words.

4. *Know that thermography is not good for detailed work.* Thermography is raised (or relief) printing done using plasticized ink that is heated so that it "puffs up." It resembles the more costly process of engraving and is often used on invitations and business cards to add a "touch of class."

A limitation of thermography is that serif faces in small sizes tend to lose their serifs, and artwork with fine lines tends to block up. In short, the amount of fine detail that thermography can reproduce is much less than that of traditional printing (or true engraving).

Traditional Printing   Thermography

If you keep these limitations in mind, you can work around them and use thermography.

5. *Match media to message*. While a party supply shop could print business cards on bright plastic or mylar, a lawyer should not. The most ordinary, conservative, *safe* medium for a business card is the card stock that matches your business stationery. (Most types of stationery have envelopes and business card stock that match.) White and ecru are the most common card stock colors, and black and dark blue are the most common ink colors for business cards.

This not to say that you cannot have fun with your business cards, just that you consider how well they match your business image.

6. *Be wary of time-sensitive information*. Because of the expense involved in printing business cards (and letterhead), be careful what information you give. Which will last until you have used most of your 500 minimum cards: your street address or a P.O. box number? Is there a chance that you many drop one of the services you are putting on your card? (Sometimes it is easier to leave details off than to spend time later marking through items that no longer apply.)

The sample cards shown below illustrate a few of the many ways a logo can be used as part of a business card.

TREAD
MASTER

Tread Master Tire Store
309/555-8956 Fax: 309/555-8960
4901 South 14th
Galesburg, Illinois 61432

Joe Delany
Manager

Phillips Designs

Lawrence Phillips   555-2112
P.O. Box 4512
Sante Fe, New Mexico 87570

LITE
W O R K S

Tina Rothman
555-8961

8956 Lancaster
Boise, ID 83732

We light up your life!

RUDOLF'S

FURNITURE BY DESIGN
Galleria Shopping Mall ▪ 915/555-8585

Elayne Hooks
Sales Manager

BLACK & **BLUE**
Boxing Hall

Mike Hanrahan, Owner

9595 West 55th ▪ Chicago, IL 60670 ▪ 555-6802

Hill Oil
8941 South 1st Street
Oklahoma City, OK 73165

Cyndi Schleuter
Representative
Tel: 405/555-2286
Fax: 405/555-2287

Chapter 5: Designing a Product Label

Once you have designed your logo, letterhead, and business cards, it will not be difficult to design a label for your product. After all, most labels incorporate the logo (or trademark) of their maker, and you already have yours. The type that you use in your label could be the same as that in your signature (or a variation of it). What will concern you mostly will be the positioning and relative size of these elements.

The design of a part of your label may be out of your hands. For example, if you are required by the government to incorporate certain information, such as a list of ingredients, you may find that the list must conform to a standard design.

Allied Beverage Ice Mountain Soft Drinks

A Dallas-based soft drink company, Allied Beverage, used *Arts & Letters* to design both the logo for its Ice Mountain soft drink line and the product label for its orange-flavored soda. Ralph Deal, a partner in Allied Beverage, did the design work, but before he could begin, he had to first learn how to use a computer. Ralph points to the ease of learning and using *Arts & Letters*, saying "If I can do it, anyone can."

Designing a Wordmark

For the Ice Mountain logo, Ralph chose to create a wordmark. First, to symbolize the eventual scope of the Ice Mountain line, he used a globe symbol, one showing only latitude and longitude lines (#4037). Rather than use the globe as it was, Ralph sized it nonproportionately and tilted (rotated) it slightly.

In general, horizontal and vertical lines are static, while diagonal lines are dynamic. By rotating the globe, Ralph gave it a certain amount of dynamism, a suggestion of movement.

Next, he created snow-capped mountains, using *Arts & Letters* drawing tools, and placed those mountains on the North Pole of the globe.
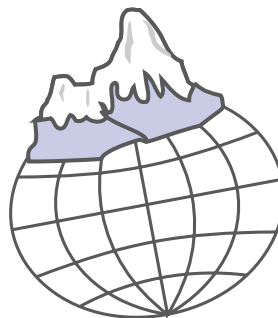
He then added the text "Ice Mountain," selecting Classic Medium for the typeface and italics for the style. Again, italicizing (or tilting) the letters gives the words a more dynamic feel. Using the Spacing dialog box of the Text Attributes menu, he specified a Condense/Extend value of 50%, which made "Ice Mountain" appear to be more narrow than normal.

Ralph wanted the initial caps (capitals) of the two words to be larger and more substantial than the rest of the letters. To do so, he freeformed the text and altered the "I" and "M" to return them to their original dimensions, then enlarged them. To give the letters a three-dimensional effect, he duplicated the letters and used *Arts & Letters* drawing tools to connect them. (He might have found using Extrude easier.)

After grouping all the letters, he tilted (rotated) them to the same angle as he had the globe, then fit them to the center of the globe. The result comprised his wordmark logo.

Creating a Product Label

Ralph knew the dimensions of the soft drink can upon which the label would be printed, and he knew how much of the can's surface would be "live area," the part of the can that the design would cover. The live area, a rectangle measuring approximately 8" x 4", formed his canvas.

Part of his canvas was already accounted for: he had to list the ingredients in his soda, and he had to give the liquid measure of the contents.

To continue the Ice Mountain theme of his logo, Ralph decided to create ice-capped mountains that would run the length of the live area. Using *Arts & Letters* Bezier curve and line tools, he first created the mountain peaks. Next, he created the ice caps, following the upper contours of the peaks, then dropping into the bodies of the peaks to suggest crevasses. He added accents along the perimeter of the ice caps.

Knowing that the bottoms of the ice caps would be covered by other design elements, Ralph left them as horizontal lines rather than waste time drawing something that would not show in the final product.
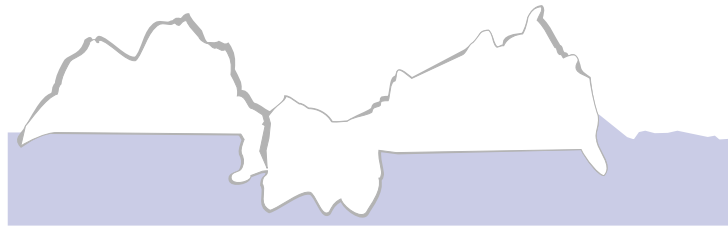
He decided to color the mountains blue, and since the flavor of the soda was to be orange, he colored the background orange.

Ralph decided that merely coloring the background of the can orange was not enough. To give consumers a concrete suggestion of the can's contents, he added an image of oranges from the Clip-Art Manager.
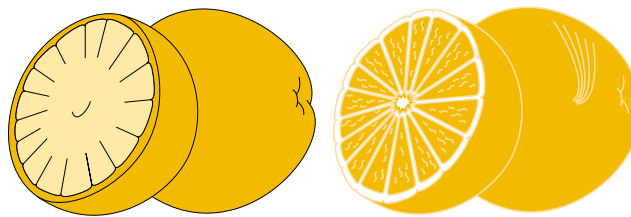
Since he planned to reproduce the image of the oranges at a fairly large size, and since they would be so integral to his design, Ralph freeformed the image and modified it, giving the face of the orange greater detail. He added the word "orange," again using Classic Medium and altering it to make it similar in treatment to "Ice Mountain" in the wordmark. Knowing that his canvas would be wrapped around a cylinder (the soft-drink can), he duplicated the word and placed both copies so that "orange" could be seen from either side of the can.

After making a copy of the words "Ice Mountain" from the wordmark, he rotated it 90 degrees and added it to the composition.

Several other blocks of text were included in the design: list of contents, the name and address of his company, registration marks, and a public-spirited recycling message. The final label design appeared this way:
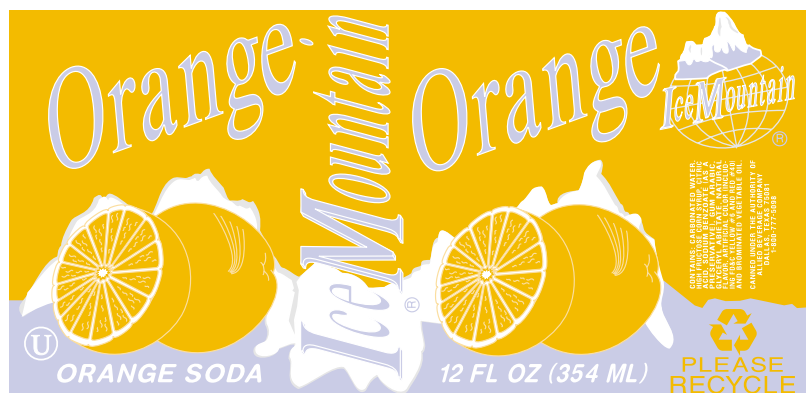
The soda cans themselves appeared this way:

Chapter 6: Protecting Your Logo

Logos should be original and distinctive. You don't want to accidentally design a logo similar to that of another company, because you don't want your businesses to be confused by the consumer. If, however, the Westgate Oil Exploration Company and the Derrick Cafe both use an oil derrick symbol in their logo, there should be no confusion of the two.

If you are designing a logo for a local business, it probably won't matter if your design is similar to that for another business in another geographical area. If, however, you are designing a logo for a company with a larger area of operations, or you think you may someday trade nationally, you should consider registering your logo.

Definitions

This chapter consists chiefly of pertinent excerpts from *Basic Facts About Trademarks*, a publication of the U.S. Government Printing Office (October 1992). The definitions it uses vary somewhat from those we gave in Chapter 1. Again, the definitions used in this book are:

Logo: The general term for the more specific terms *signature*, *mark*, or *wordmark*.

Signature : The name of a company or individual set in a distinctive style of type.

Mark: A graphic design used to represent a company.

Signature + Mark: Displaying a company's signature next to its mark.

Wordmark: A graphic design that incorporates the name of the company into the design.

Where we feel clarification of the words of the U.S. Government is useful, we will preface our remarks with the heading "*Comments*."

What Is a Trademark?

A trademark is either a word, phrase, symbol or design, or combination thereof, which *identifies and distinguishes the source of the good or services of one party from those of others.* A service mark is the same as a trademark except that it identifies and distinguishes the source of a service rather than a product. The terms "trademark" and "mark" are used to refer to both trademarks and service marks whether they are word marks or other types of marks.

Comments

This means that to the government, a logo is the same thing as a trademark or service mark — depending on what the company it represents does. The logo is a trademark if the company's product is a good; it is a service mark if the company's product is a service.

In other words, because Quaker sells oats, its signature is a trademark; but since Arthur Andersen & Company sells financial services, its signature is a service mark. Quaker's mark is a trademark; United Way's mark is a service mark.

Whether the government considers the logo you have designed to be a trademark or service mark depends upon what you are selling.

How Can Someone Establish Rights?

Trademark rights arise from either (1) actual use of the mark, or (2) the filing of a proper application to register a mark in the Patent and Trademark Office (PTO) stating that one has a bona fide intention to use the mark in commerce regulated by the U.S. Congress.

Federal registration is not required to establish rights in a mark. However, federal registration can secure benefits beyond the rights acquired by merely using a mark. For example, the owner of a federal registration is presumed to be the owner of the mark for the goods and services specified in the registration, and to be entitled to use the mark *nationwide*.

There are two related but distinct types of rights in a mark: the right to register and the right to use. Generally, the first party who either uses a mark in commerce or files an application in the PTO has the ultimate right to register that mark. The PTO's authority is limited to determining the right to register.

The right to use a mark can be more complicated to determine. This is particularly true when two parties have begun use of the same or similar marks without knowledge of one another and neither has a federal registration. Only a court can render a decision about the right to use, such as issuing an injunction or awarding damages for infringement.

It should be noted that a federal registration can provide significant advantages to a party involved in a court proceeding. The PTO cannot provide advice to parties concerning rights in a mark. Only a private attorney can provide such advice.

Unlike copyrights or patents, trademark rights can last indefinitely if the owner continues to use the mark to identify its goods and services. The term of a federal trademark is 10 years, with 10-year renewal terms. However, between the fifth and sixth year after the date of initial registration, the registrant must file an affidavit setting forth certain information to keep the registration alive. If no affidavit is filed, the registration will be canceled.

Comments

It isn't necessary to register your logo with the PTO. Just using it to represent yourself and your goods and services establishes it as *your* logo. However, if someone else begins using a logo similar to yours, and you want them to stop using it, being able to point to a federal registration of your logo is advantageous.

Applications

An applicant may apply for federal registration in three principal ways.

1. An applicant who has already used a mark *in commerce* may file based on that use (a "use" application).

2. An applicant who has not yet used the mark may apply based on a bona fide intention to use the mark *in commerce* (an "intent to use" application).

For purposes of obtaining federal registration, *commerce* means all commerce which may lawfully be regulated by the U.S. Congress; for example, interstate commerce or commerce between the U.S. and another country. The *use in commerce* must be a bona fide use in the ordinary course of trade, and not made merely to reserve a right in a mark. Use of a mark in promotion or advertising before the product or service is actually provided under the mark on a normal commercial scale does not qualify as use in commerce.

3. Under certain international agreements, an applicant may file in the U.S. based on an application or registration in another country.

Searches for Conflicting Marks

An applicant is not required to conduct a search for conflicting marks prior to applying with the PTO. However, some people find it useful. In evaluating an application, an examining attorney conducts a search and notifies the applicant if a conflicting mark is found. However, the application fee, which covers processing and search costs, will not be refunded even if a conflict is found and the mark cannot be registered.

To determine whether there is a conflict between two marks, the PTO determines whether there would be likelihood of confusion; that is, whether relevant consumers would be like to associate the goods or services of one party with those of the other party as a result of the use of the marks at issue by both parties.

The principal factors to be considered in reaching this decision are the similarity of the marks and the commercial relationship between the goods and services identified by the marks. To find a conflict, the marks need not be identical, and the goods and services do not have to be the same.

The PTO does not conduct searches for the public to determine if a conflicting mark is registered, or is the subject of a pending application, except as noted above when acting on an application. However, there are a variety of ways to get this same type of information.

1. Performing a search in the PTO public search library, located on the second floor of the South Tower Building, 2900 Crystal Drive, Arlington, Virginia 22202.

2. Performing a search at a patent and trademark depository library. (See end of chapter.)

3. Retaining a private trademark search company or an attorney who deals in trademark law.

Further Filing Information

Information about filing for federal trademark registration and the forms themselves can be obtained online by visiting:

http://www.uspto.gov

All trademark-related correspondence filed by mail, except for requests to record documents in the Assignment Services Division, requests for copies of trademark documents, and certain documents filed under the Madrid Protocol should be addressed to:

Commissioner for Trademarks
P.O. Box 1451
Alexandria, VA 22313-1451

In addition, inquiries can be serviced by calling 1-800-786-9199 or 703-308-HELP (4357) for general trademark and patent information which includes 24-hour technical & genneral support. Services are available 24 hours a day, 7 days a week.

Patent & Trademark Depository Libraries

The following is a list of libraries where you can conduct your own search for trademark conflicts (and possibly save yourself $210). You may wish to call the above number to see if a library has opened in your area since this list was compiled.

State	Library	Telephone
AL	Ralph Brown Draughon Library, Auburn	334/844-1737
	Birmingham Public Library	205/226-3620
AK	Anchorage: Loussac Public Library	907/562-7323
AZ	Tempe: Noble Library, Arizona State University	602/965-7010
AR	Little Rock: Arkansas State Library	501/682-2053
CA	Los Angeles Public Library	213/228-7220
	Sacramento: California State Library, Courts Bldg.	916/654-0069
	San Diego Public Library	619/236-5813
	San Francisco Public Library	415/557-4500
	Sunnyvale Public Library	408/730-7300
CO	Denver Public Library	720/865-1711
CT	Hartford Public Library	860/695-6300
DE	Newark: University of Delaware Library	302/831-2965
DC	Washington: Founders Library, Howard University	202/806-7252
FL	Fort Lauderdale: Broward County Main Library	954/357-7444
	Miami-Dade Public Library	305/375-2665
	Orlando: University of Central Florida Libraries	407/823-2562
	Tampa: Tampa Campus Library, Univ. of South Florida	813/974-2726
GA	Atlanta:Georgia Institute ofTechnology	404/894-1395
HI	Honolulu: Hawaii State Public Library	808/586-3477
ID	Moscow: University of Idaho Library	208/885-6584
IL	Chicago Public Library	312/747-4450
	Springfield: Illinois State Library	217/782-5659
IN	Indianapolis-Marion County Public Library	317/269-1741
	West Lafayette: Siegesmund Engineering Library, Purdue......	765/494-2872
IA	Des Moines: State Library of Iowa	515/242-6541
KS	Wichita: Ablah Library, Wichita State University	800/572-8368
KY	Louisville Free Public Library	502/561-8617
LA	Baton Rouge: Troy H. Middleton Library, LSU	225/578-8875
ME	Orono: Raymond H. Fogler Library, University of Maine..........	207/581-1678
MD	College Park: Eng. & Phys. Science Library, Univ. of MD	301/405-9157
MA	Amherst: W.E.B Du Bois Library, Univ. of Mass.	413/545-2765
	Boston Public Library	617/536-5400, ext. 2226
MI	AnnArbor: Media Union Library, University of Michigan	734/647-5735
	Big Rapids: (FLITE), Ferris State University	231/591-3602
	Great Lakes Patent and Trademark: Detroit Public Library	313/833-3379
MN	Minneapolis Public Library	612/630-6000
MS	Jackson: Mississippi Library Commission	601/961-4111
MO	Kansas City: Linda Hall Library	816/363-4600, ext. 724
	St. Louis Public Library	314/241-2288, ext. 390
MT	Butte: Montana Tech. Library: University of Montana	406/496-4281

State	Library	Telephone
NE	Lincoln: Eng. Library, Univ. of Nebraska-Lincoln	402/472-3411
NV	Las Vegas: Clark County Library District	702/507-3421
	Reno: University of Nevada-Reno Library	775/784-6500, ext.257
NH	Durham: Univ. of New Hampshire Library	603/862-1777
NJ	Newark Public Library	973/733-7779
	Piscataway: Library of Science & Medicine, Rutgers	732/445-2895
NM	Albuquerque: Centennial Science and Engineering, U of NM ...	505/277-4412
NY	Albany: New York State Library, Cultural Education Center	518/474-5355
	Buffalo and Erie County Public Library..................................	716/858-8900
	Science, Industry and Business Library, NY Public Library	212/592-7000
	Rochester: Central Library of Rochester and Monroe Cty.	585/428-8110
	Melville Library, Room 1101, SUNY at Stony Brook	631/632-7148
NC	Charlotte: University of North Carolina	704/687-2241
	Raleigh: D. H. Hill Library, North Carolina State University	919/515-2935
ND	Grand Forks: Chester Fritz Library, Univ. of North Dakota	701/777-4888
OH	Akron: Akron-Summit County Public Library	330/643-9075
	Cincinnati and Hamilton County Public Library	513/369-6971
	Cleveland Public Library	216/623-2870
	Columbus: Ohio State University	614/292-3022
	Dayton: Wright State University	937/775-3521
	Toledo/Lucas County Public Library	419/259-5209
OK	Stillwater: Edmon Low Library, Oklahoma State University	405/744-7086
OR	Paul L. Boley Law Library, Lewis & Clark College	503/768-6786
PA	Philadelphia, The Free Library of	215/686-5331
	Pittsburgh, Carnegie Library of	412/622-3138
	University Park: Paterno Library, Penn State Univ.	814/865-6369
RI	Providence Public Library..	401/455-8027
SC	Clemson: R.M. Cooper Library, Clemson University	864/656-3024
SD	Devereaux Library, South Dakota School of Mines and Tech. .	605/394-1275
TN	Stevenson Science & Engineering Library, Vanderbilt Univ.	615/322-2717
TX	Austin: McKinney Engineering Library, ECJ 1.300, UT	512/495-4500
	College Station: TIP2, Texas A& M University	979/458-1819
	Dallas Public Library	214/670-1468
	Houston: Fondren Library,- MS 225, Rice University	713/348-5483
	Lubbock: Texas Tech University Library	806/742-2282
	San Antonio Public Library..	210/207-2500
UT	Salt Lake City: Marriott Library, University of Utah	801/581-8394
VT	Burlington: Baily/Howe Library University of Vermont..............	802/656-2542
VA	Richmond: Cabell Library, Virginia Commonwealth Univ.	804/828-1104
WA	Seattle: Engineering Library, Univ. of Washington	206/543-0704
WV	Morgantown: Evansdale Library, West Virginia Univ.	304/293-4695, Ext. 5113
WI	Madison: Wendt Library, Univ. of Wisconson-Madison	608/262-6845
	Milwaukee Public Library	414/286-3051
WY	Cheyenne: Wyoming State Library	307/777-7281

Appendix A: Design Elements
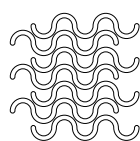
21215
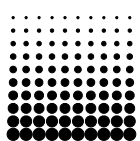
21187
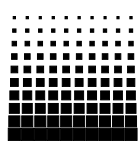
21189
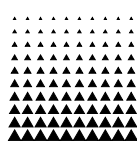
21191
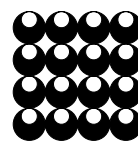
21214

21160

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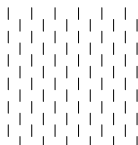
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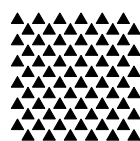
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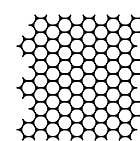
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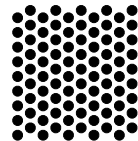
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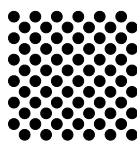
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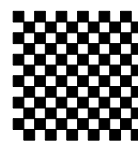
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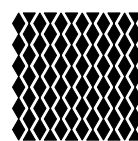
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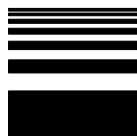
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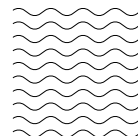
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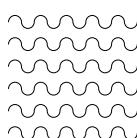
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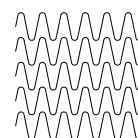
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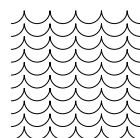
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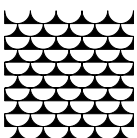
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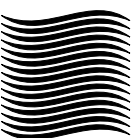
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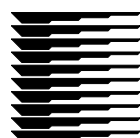
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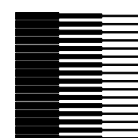
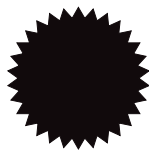21173
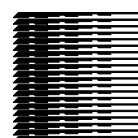
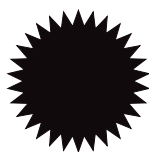21131
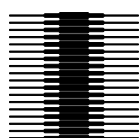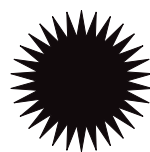
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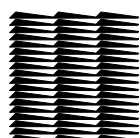
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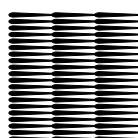
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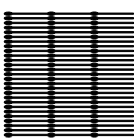
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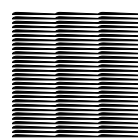
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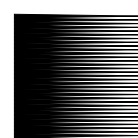
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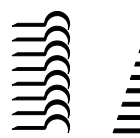
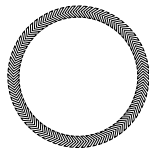21135
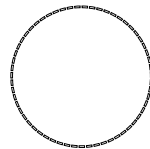
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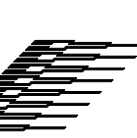
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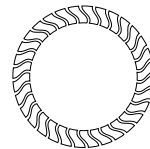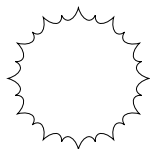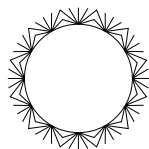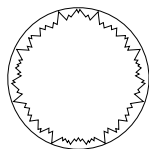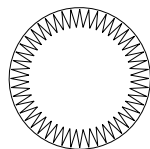
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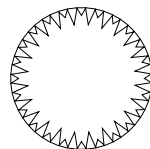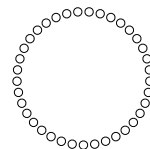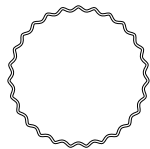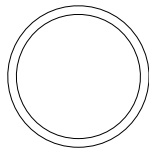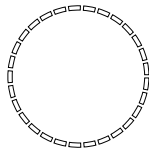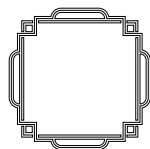
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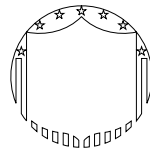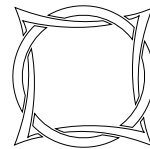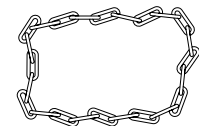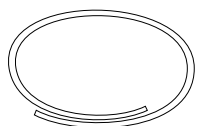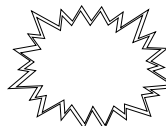
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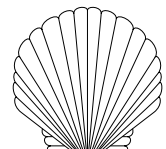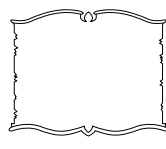
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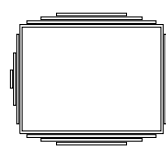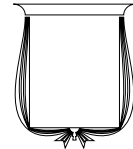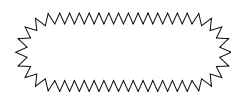
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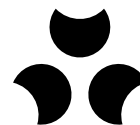21210 21204 21203 21193 21199 21198

Appendix B: Designs

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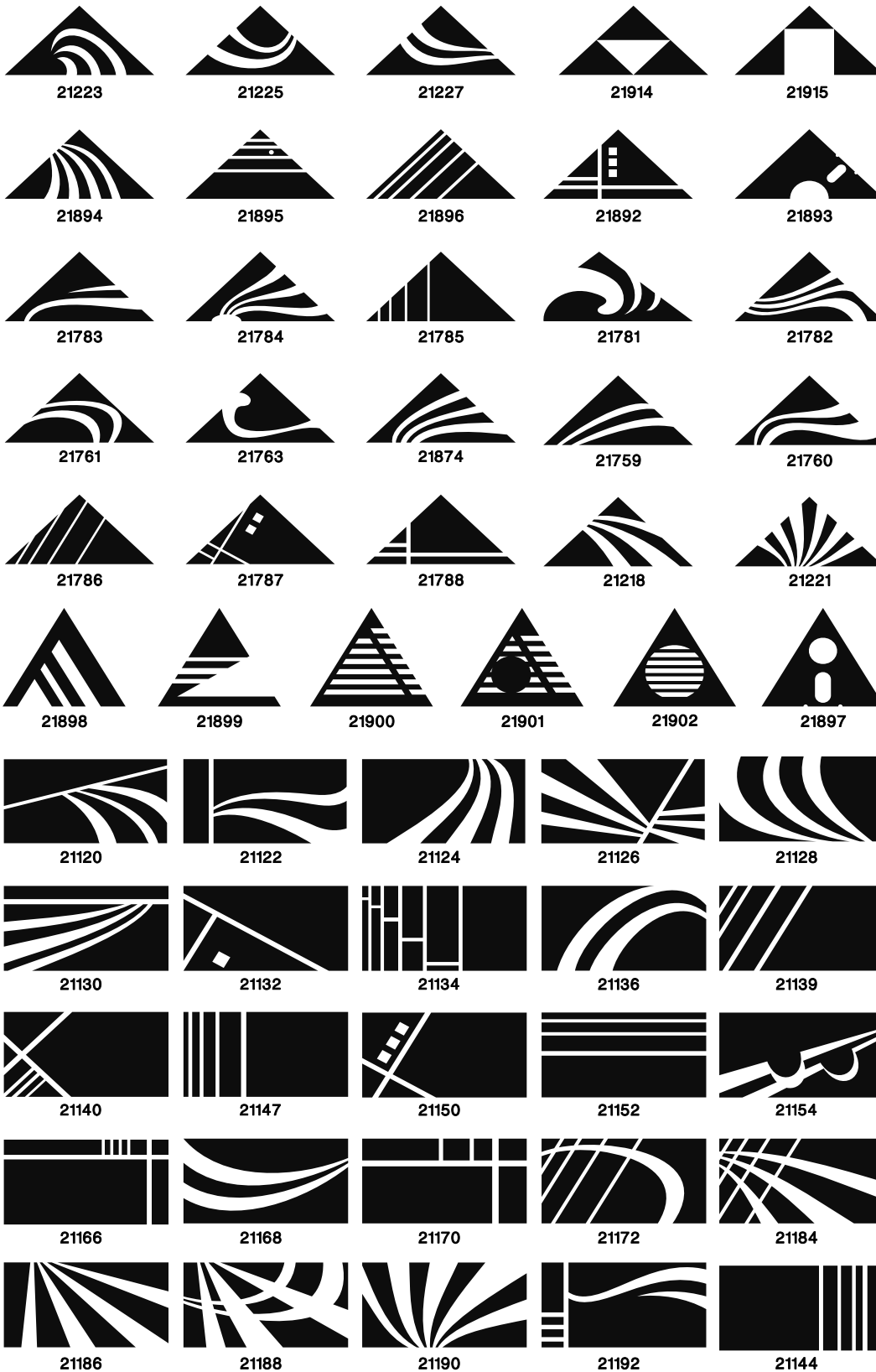
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12719	12781	12749	12768	12698	12793
12735	10018	13360	13362	13270	13268
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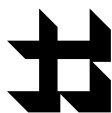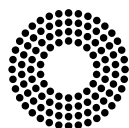
Appendix C: Icons

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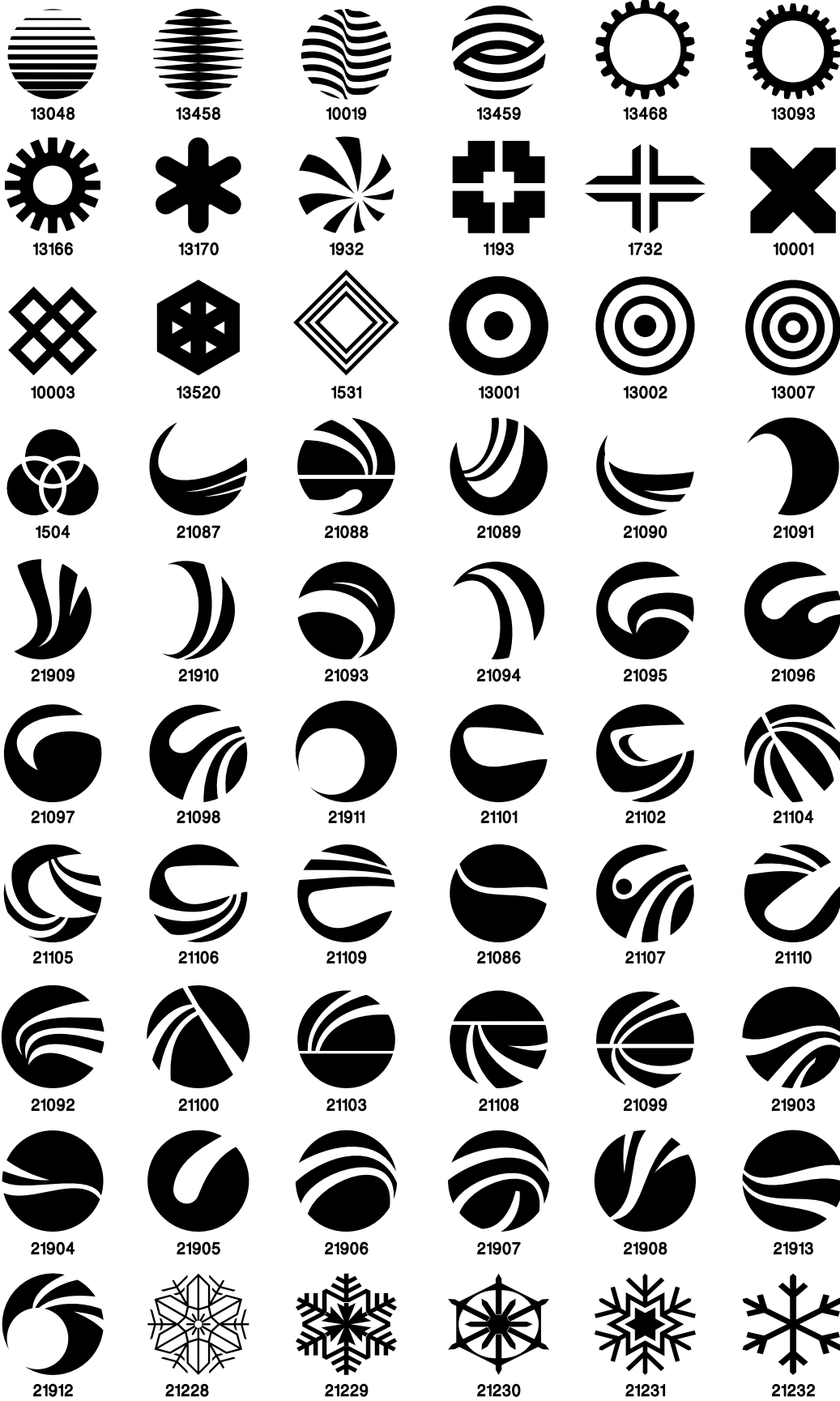
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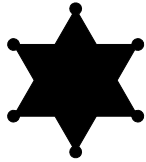
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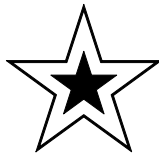
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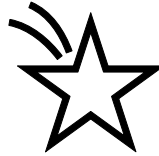
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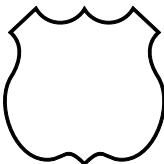26199
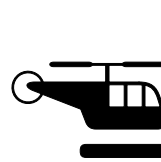
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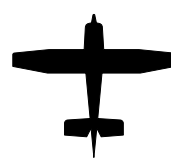
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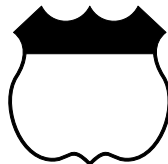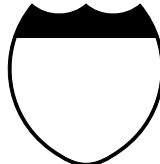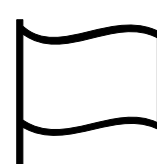
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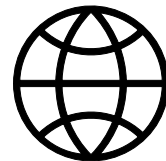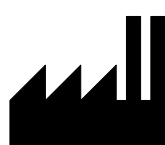26191

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Appendix D: Design Examples

BALANCE

Rover Carpentry

TREAD MASTER

THE MAXIMUM MARTINI

karate

CAMP SIOUX

CARL'S CROP DUSTING

OTIS OIL CO.

BLACK & BLUE
Boxing Hall

Tolbert Tools

Olé RESTAURANTE

eric dettmers