



Type Logos

From the Robin Williams Design Workshop: second Edition

All Type Logos

You can create
incredible variety
using one main
typeface

ChromaTech
I M A G I N A T I N G

ChromaTech
I N C O R P O R A T E D

CHROMATECH
c o r p o r a t i o n

ChromaTech
incorporated

ChromaTech
IMAGINATING SYSTEMS

ChromaTech
I N C O R P O R A T E D

ChromaTech inc.

CHROMATECH
i n c o r p o r a t e d

ChromaTech
incorporated

ChromaTech
IMAGINARY

Combine Typefaces

Conflicting Fonts (BAD)



ChromaTech

This combination uses two members of the same typeface (Clearface); one is black italic and the other is bold italic. There is a bit of contrast between the two words, but not enough to be effective.

ChromaTech

This combination uses two different sans serifs (Frutiger and Avant Garde). They are slightly different, but have the same size, weight, and structure (monoweight strokes); these similarities create a conflict instead of a contrast.

CHROMATECH

This combination uses two different serifs (Garamond and Cresci). They are somewhat different, but both faces have serifs, a moderate thick/thin weight shift in the strokes, and both parts of this word are in all caps in the same size; these similarities create a conflict instead of a contrast.

Chroma.Tech

This combination uses two different scripts (Bickham Script and Redonda Fancy). They are somewhat different, but both faces have a thick/thin weight shift, curly shapes, hand-scripted forms, and they're about the same size; these similarities create a conflict.

Contrasting Fonts (GOOD)



ChromaTech

i n c o r p o r a t e d

This combination uses two different weights of the same sans serif typeface (Frutiger). Although they are from the same family, the difference in weight (thickness of the strokes) is so strong it creates a great contrast. If we combined the medium weight with the heavy weight, the contrast would not be so effective.

ChromaTech

This combination is also two members of the same family (Clearface). The contrast comes from differences in weight (thickness), structure (expanded vs. condensed), and form (italic vs. roman), with a little contrast of color thrown in.

ChromaTECH

i n c o r p o r a t e d

This combination uses a modern face (Quirinus) and a sans serif (Frutiger). The contrast is in form (caps vs. lowercase), size (the caps are the size of the x-height), weight, and structure (serious thick/thin vs. monoweight strokes, plus serif vs. sans serif). The choice of color contrast is deliberate: cool colors recede. If we had chosen a warm color, like red, for the word "TECH," the warm color would have come forward, become more important, and there would be a conflict between it and the larger word (Chroma). The small type for "incorporated" is Frutiger.

ChromaTech

i n c o r p o r a t e d

Obviously, we've got a script (Bickham) combined with a sans serif (Impact). To intensify the contrast, we made sure to choose a heavy, rather vertical sans serif, and used the special, fancy initial cap that comes with Bickham.

Combining Typefaces

Good Contrasting Designs



Kitt & Katt
• CAFE •

The words “Kitt,” “Katt,” and “CAFE” are the same typeface, but KittKatt is Bodega Sans Black and CAFE is Bodega Sans Light. The contrast of weight and size is emphasized by a contrast of color. The ampersand (&), Redonda Fancy, uses a contrast of structure, color, and weight.



Triple Click
Design

The modern font (Onyx), with its vertical, condensed serif characters contrasts strongly with the horizontal, cursive face (Carpenter). The contrast is emphasized with color.



SA&T

SCHOOL OF ART & TECHNOLOGY

The letters of SA&T are directly from the font Blue Island. The only logical choice of a contrasting typeface would be a sans serif—just about any other category of type (oldstyle, modern, slab serif, script, or another decorative face) would almost certainly have conflicting features.



TABS + INDENTS
The book

This combination uses a tall, decorative, yet formal sans serif (Serengetti) in all caps vs. a playful, handlettered, childlike face in lowercase. In this logo, we also used a contrast of direction, size, and, of course, a contrast of color.

Tweak a Letterform

Often logos involve tweaking a letterform out of the ordinary. This can be a very simple addition or subtraction to a character, or it might involve an illustrative technique.

Having letterforms interact with each other, as many of these do, adds visual interest and makes a typographic design more unique.

CHROMA·TECH INC.

This is simply an all-type logo with a red dot replacing the bar in the letter "A," which not only adds more visual interest to the logo, but provides a color spot that reinforces the word "chroma."

goldfeather

Once we saw this business name set in lowercase italic, it was an easy creative jump to see the letter "f" in the shape of a feather.

ADC

This logo for the Lamy Ad Club uses a strong combination of typefaces with a simple reverse of the overlapping stroke.

ROBIN ROBIN
Robin Robin

Truchas
Art & Design

We pulled out the tail of the ampersand (&) to give this logo a more unique look and provide a subtle visual emphasis to the concept of "art" in the logo.

More Tweaking

Lightning Studios

HAMMLIN
garden townhomes

HOME
HEALTH SERVICES

CONNIE'S
MOTOR
SHOP

In each of these examples we simply substituted a small image of some sort for a character. The small images might be from picture fonts, clip art, original art, or just drawn shapes.

Segura and Lamoreux
Crane Service

Wilton House

Mimi's
flower shop

Mobius

IM

Integrated Marketing

In the Integrated Marketing logo, designer Landon Dowlen customized the letters of the company.

Add Elements

These logos each use an extra element in addition to the company name which can be very identifying, yet very simple.



Chroma**Tech**

A horizontal bar of eight colored squares (red, yellow, orange, green, blue, dark blue, purple, white) is positioned below the text.



Chroma**Tech**

A pink swoosh is positioned above the text.



Chroma**Tech**

A blue circular element is positioned to the right of the text.



Chroma**Tech**

A red grid of six dots is positioned to the right of the text.



Chroma**Tech**

A grey grid of six dots is positioned to the left of the text.

Add More Elements



Add Clip Art



TREVOR CLIFTON

computer geek to the rescue!

Emilie Brooke



writer



TYLER MARSHALL

incorporated

satellite communications experts



R&R
Termite Control

... and a few Surprises

- ❖ We repeated this little clip art of the lightbulb to represent both concepts of “idea” and “swarm”. The font is naturally playful and unpredictable, the entire logo is still a bit too static for a “swarm.”
- ❖ We bounced the type around to add energy to the letterforms.
- ❖ In the process of adding more energy and visual interest, we created the unexpected element of a stray lightbulb that breaks away from the swarm.

