MAKE METAL LOGOS



A FREE GUIDE TO MAKING COOL SHIT

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WELCOME TO THE WORKBENCH

START FOR FREE

You do not need to buy anything to make your first logo.

Haven't bought any of our tools? That's okay. We have free tools you can use for this guide. Start with Bludgeon: a complete metal font with extra letter designs, joined letters and eight built-in decorations. Grab it, open your editor, and let's make some cool shit.

DOWNLOAD FREE BLUDGEON

01 **Download and open the package**

Get Bludgeon from the button above. If it downloads as a ZIP, right-click it and choose Extract All on Windows, or double-click it on Mac.

02 **Install the font**

Open Bludgeon-Regular.ttf. Choose Install on Windows or Install Font on Mac. Close and reopen Photoshop or GIMP, so it can find the new font.

03 **Choose your starting point**

Use GIMP if you want a free image editor. Photoshop is a paid option. Both can use the installed font. The next page explains the basic controls.

04 **Know what is free and what is optional**

The first lettering exercise uses only free Bludgeon. Later examples show our other fonts and paid construction pieces. You can practice with Bludgeon decorations instead.

BEFORE YOUR FIRST CLICK

THE BASICS, IN HUMAN WORDS

If you have never used an image editor, start here. Keep this page handy while you work.

CANVAS = YOUR WORK AREA

Choose File > New. Set width to 3000 pixels and height to 2000 pixels. Pixels are the tiny squares that make an image. This gives you room to build a large logo.

THE RULE: ONE LETTER PER LAYER

As a rule, make each letter its own layer. That lets you change its size, angle, outline and position without changing the others. Layers are like clear sheets stacked on a table; the top sheet covers what is below it.

FIND THE LAYERS LIST

Photoshop: Window > Layers.
GIMP: Windows > Dockable Dialogs > Layers.

Click a layer name to select it. Click its eye icon to hide or show it. Hide the background to see the transparency checkerboard.

TYPE AND MOVE

Choose the Text tool, marked T or A. Click the canvas and type your name. Choose Bludgeon and a large size in the text settings. In Photoshop the Move tool uses V; in GIMP it uses M. Leave the Text tool before moving letters.

COPY, HIDE AND SAVE

Right-click a layer and choose Duplicate Layer to make a working copy. Hide your original with its eye icon. Save a PSD in Photoshop or an XCF in GIMP; these keep your pieces separate.

UNDO IS PART OF DESIGN

Ctrl+Z on Windows; Cmd+Z on Mac. Use it freely. A mask is a way to hide part of a piece without erasing it. An offset is a copy shifted slightly sideways. Both are explained step by step later.

ONE LETTER PER LAYER. SHAPE THE NAME LETTER BY LETTER.

FIRST EXERCISE / FREE BLUDGEON ONLY

MAKE YOUR FIRST LOGO

Follow these steps once before trying the more elaborate examples. Use a short name such as RIFT.

01 Make the work area

Choose File > New and set width to 3000 pixels and height to 2000 pixels. Create the image. Click the background layer in the Layers list.

02 Make the background black

Photoshop: choose Edit > Fill, set Contents to Black, and click OK. GIMP: click the foreground color box, choose black, then use Edit > Fill with FG Color.

03 Make one layer for each letter

Choose the Text tool, Bludgeon, a pale text color and a size around 600 pixels. Type only R. Click the background layer, choose the Text tool again and click an empty area to type I on a new layer. Repeat for F and T. Photoshop accepts 600 px in its size field; in GIMP choose px as the unit.

04 Arrange the letters into the name

Choose the Move tool. Click a letter's layer name, then move that letter into place. Repeat until the four letters read RIFT. In GIMP choose Move the selected layer in Tool Options. Resize and turn each letter independently using the later transform steps.

05 Add one free decoration

Open Bludgeon's READ ME FIRST.html in your browser. Copy a decoration from its ornament section. Back in the editor, click a non-text layer, choose the Text tool and click an empty area to make new text. Paste the symbol and choose Bludgeon. Set its color to match, then move it under the name.

06 Save the first version

Save as a PSD in Photoshop or an XCF in GIMP. You now have four separate letters and one decoration. Try resizing or turning individual letters. Keep a joined-letter design together on one layer when using it as one drawn piece.

FONT SAMPLES / UNMODIFIED LETTERING

FOUR KINDS OF FILTH

These are actual font samples, before logo construction. Match your added pieces to the lettering first.

BLUDGEON



Fractures, splinters, impact. Use sharp shoulders and broken underlines.

SEWERVOID



Webbing, rot, drips. Leave space for the hanging anatomy.

BARBOSSE



Bones, thorns, antlers. Build an upward crown or downward root.

VISCRUD



Flesh, veins, membranes. Make the extensions flow from the strokes.

All four include true lowercase. Try it as an intentional design choice; do not assume a metal logo must be all capitals.

03 / OPEN THE HIDDEN DRAWER

WHAT IS IN THE FONTS

Alternates are extra designs for the same letter. A set changes several letters at once. Here is what each font includes.

BLUDGEON	**30 alternates / ss01-ss03** A B C D E F R S T Y in each set 8 ornaments / E100-E107
SEWERVOID	**30 alternates / ss01-ss03** A B C D E F R S T Y in each set 8 ornaments / E100-E107
BARBOSSE	**17 alternates / ss01-ss03** Set 1 + 2: A B E K M R S T. Set 3: A. 13 ornaments / E100-E10C
VISCRUD	**8 alternates / ss01** A E M R S T V Y 8 ornaments / E100-E107

SEVEN JOINED PAIRS IN EACH FONT

TH, ST, ER, OR, IN, DE, AR. Type uppercase pairs with no space and enable Discretionary Ligatures (dlig). These joins are optional and off by default. Lowercase pairs stay separate.

FONT EXTRAS / HOW TO USE THEM

UNLOCK THE GOOD STUFF

An alternate is another design for a letter. An ornament is a decoration you can type or paste.

START WITH THE PACKAGE GUIDE

Double-click READ ME FIRST.html in your font folder. It opens in your browser. Look for the decorations and extra letters. Select a copyable character, copy it, then paste it into your editor with the Text tool. Choose that font to make it appear correctly.

PHOTOSHOP / EXTRA LETTERS

Choose Window > Glyphs to open the special-character panel. Select your font and Entire Font. Highlight the letter you want to replace in your text. Double-click the new design in the panel to insert it. This also lets you choose individual decorations.

PHOTOSHOP / JOINED PAIRS

Type TH, ST, ER, OR, IN, DE or AR in capitals, without a space. Highlight the pair. Open Window > Character. Open its panel menu, choose OpenType, then Discretionary Ligatures. The two letters become one joined drawing.

GIMP / COPYABLE EXTRAS

Use the Text tool to paste decorations from any of the four package guides. Barbosse and Viscrud also have copyable extra letters and joined pairs. For Bludgeon/Sewervoid extras that are not copyable, select them in Photoshop, export a PNG with the background hidden, then use File > Open as Layers in GIMP.

Seeing an empty square? Select that character and choose the correct font. These symbols work only in their own font. Copying ordinary TH does not copy a joined-letter setting. Normal typing and copyable decorations still work when your editor has no extra-font controls.

05 / A DIFFERENT LETTER CHANGES THE WORD

SWAP BEFORE YOU WARP

These examples come from the actual Barbosse and Viscrud fonts. Use their package guides to copy the special characters.

BARBOSSE

A: base / set 1 / set 2 / set 3



BASE



U+E200



U+E201



U+E202

VISCRUD

A: base / set 1



BASE



U+E200

A JOINED PAIR IS ITS OWN SHAPE



SEPARATE LETTERS



JOINED TH / BARBOSSE

06 / THE ORNAMENT DRAWER

BONES. WEBS. DAMAGE.

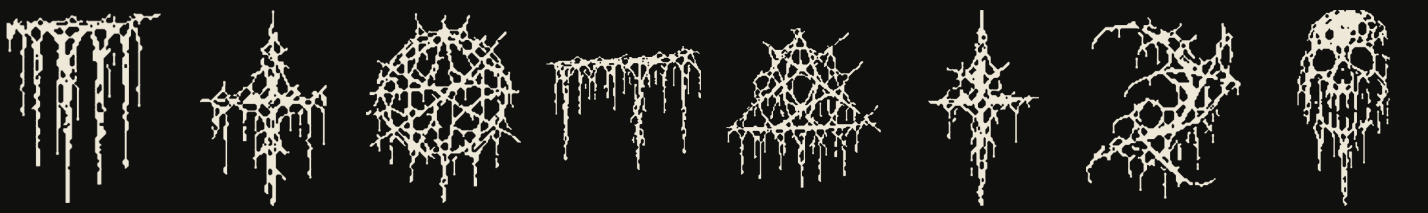
These decorations are inside the fonts. Copy their characters from your package guide and choose the matching font.

BLUDGEON



E100 E101 E102 E103 E104 E105 E106 E107

SEWERVOID



E100 E101 E102 E103 E104 E105 E106 E107

BARBOSSE



E100 E101 E102 E103 E104 E105 E106 E107

VISCRUD



E100 E101 E102 E103 E104 E105 E106 E107

BARBOSSE ALSO: E108 SKULL CLUSTER / E109 HANGING SKULLS /
E10A ANTLER SKULL / E10B CATHEDRAL SPIRES / E10C CIRCLE CROSS

07 / THE MOVES

BEND THE LETTERING

Transform means move, resize, turn or reshape. Try one change at a time, then compare it with the original.

SCALE



Make it bigger or smaller without squashing it.

ROTATE



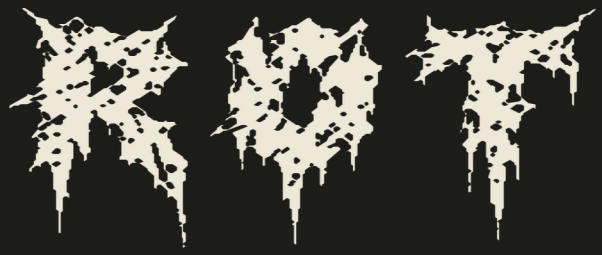
Turn it around its center. Aim the tips.

SKEW / SHEAR



Slant the shape. The baseline stays level.

STRETCH



Make it wider or taller. Start with a small change.

DISTORT / PERSPECTIVE

Move individual corners to taper a word or compress one end. Watch the counters: these are the open spaces inside letters. If they close, the logo becomes a blob.

WARP

Bend a copy into an arc or bow. GIMP's Warp Transform moves raster pixels locally; it is not Photoshop's transform grid. Small changes usually hold the detail better.

LETTER-PLACEMENT EXERCISE

TYPE IS THE STARTING POINT

This is a spacing study, not a finished logo. Put letters on separate layers so you can move them one at a time.

01 / TYPE IT



02 / GIVE THE EDGES SOME TEETH



Larger outer letters. Smaller rotations. Spacing judged by eye.

MOVE ONE LETTER AT A TIME

Use the Text tool to make one letter per layer. Move them closer together until the gaps look balanced. A ligature is two letters drawn as one joined shape; keep it on one layer.

PROTECT THE ALPHABET

First move, rotate and resize without squashing. Keep the holes inside the letters open. Make a copy before trying a stretched or bent version, so you can return to the original.

KEEP AN UNCHANGED TEXT COPY HIDDEN. YOU WILL WANT IT LATER.

PHOTOSHOP / RESIZING AND TURNING

PUT THE LETTERS TO WORK

Work on a copy. Keep the original text hidden so you can change the name later.

01 Start with one letter per layer

Make each letter its own text layer as a rule, so you can modify it independently. Click a letter's layer name, right-click > Duplicate Layer, then hide the original with its eye icon. A joined-letter design can stay on one layer.

02 Make the working copy flexible

Right-click the working layer and choose Convert to Smart Object. This puts the source inside a container that can be resized or bent. Double-click its thumbnail later to open and edit the source.

03 Resize or rotate it

Choose Edit > Free Transform. A box appears around the letter. Keep the width/height chain linked in the top bar. Drag a corner to resize. Move the pointer just outside a corner and drag to turn it. Press Enter/Return to finish.

04 Skew, stretch or bend it

Choose Edit > Transform > Skew to slant a letter; drag a side handle. Distort lets you move separate corners. Perspective changes opposite corners together. Warp adds a grid you can drag to bend the shape. Press Enter/Return after each change.

05 Move it into place

Choose the Move tool (V), then drag the selected piece. Use the arrow keys for small adjustments. Keep the holes inside the letter open and compare it with the untouched copy.

GIMP / RESIZING AND TURNING

CUT. TURN. REASSEMBLE.

The steps below use GIMP 3.x. If a change stops text editing, your hidden original lets you start again.

01 Start with one letter per layer

Make each letter its own text layer as a rule, so you can modify it independently. In the Layers list, click the letter you want. Right-click > Duplicate Layer and hide the original. Keep a joined-letter design on one layer.

02 Open the transform tool

Choose Tools > Transform Tools > Unified Transform. In Tool Options, set Transform to Layer. Click the letter on the canvas. A box with handles appears. Enable the Scale constraint to keep its width and height in proportion.

03 Resize, turn or slant

Drag a square handle to resize. Drag a diamond along an edge to slant the shape: this is called Shear in GIMP. Drag outside the box to rotate. Use the small corner diamonds to change the perspective. Click Transform to finish.

04 Move the finished piece

Choose the Move tool (M). In Tool Options choose Move the selected layer. Drag the piece or use arrow keys for smaller moves. If a tool has moved the wrong thing, undo and check which layer is selected.

05 Optional: keep a clean outline

For lots of resizing, right-click the original text > Text to Path. Open Windows > Dockable Dialogs > Paths. Transform tools can target Path instead of Layer. After adjusting it, right-click the path > Path to Selection. Create a transparent layer and fill the selection with your color.

A path is an editable outline, not painted pixels. It stays sharp while you resize it. A finished PNG is pixels, so repeated shrinking and enlarging can make it soft.

11 / TOOLBOX CONSTRUCTION

MAKE THE PARTS BELONG

Open the CONTACT_SHEETS folder to see the parts. Start with pieces named for your chosen font.

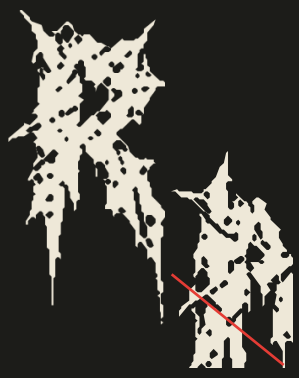
01 / THE LETTER



02 / THE EXTENSION



03 / THE MOUNT



MATCH THE STROKE WEIGHT

Make the added piece about as thick as the letter where they meet. Turn it to follow the same direction. Let the pieces overlap; a tiny gap makes the decoration look pasted on. Hide the unwanted end with a mask.

MAKE A PAIR

Copy a side piece, flip the copy left-to-right, and put it on the opposite side. Flip decorations, not letters: a backward letter is still backward. Move one piece slightly if the pair looks too mechanical.

PNG OR SVG?

Use PNG files for these exercises. They have see-through backgrounds and are easy to import. SVG files can be enlarged without losing detail in a vector editor such as Inkscape. Photoshop or GIMP may turn them into pixels when opened.

LET THE NAME BREATHE

Frames sit around the word. Structures sit behind it. Sigils give a focal point. A skull directly over every letter is usually six skulls too many.

PHOTOSHOP / ADDING PARTS

MOUNT THE SPIKES

Use the supplied PNG pieces. Start with one piece and get its connection right before adding more.

01 Import a piece

Choose File > Place Embedded and select a PNG named for your font. Press Enter/Return after placing it. Click its layer, then use Edit > Free Transform to resize and turn it beside the letter.

02 Make a matching pair

Right-click the piece layer > Duplicate Layer. Select the copy and choose Edit > Transform > Flip Horizontal. Move it to the other side. You now have a mirrored pair.

03 Give both pieces the same color

Double-click beside a layer name to open Layer Style. Tick Color Overlay, click its color box, and choose your logo color. Repeat for the letter and added piece. The see-through areas stay see-through.

04 Hide the unwanted joining end

Select the piece layer. Choose Layer > Layer Mask > Reveal All. Click the white mask thumbnail, then choose the Brush tool (B). Pick a hard-edged brush. Paint black on the mask to hide the extra end; paint white to bring it back. Let the good parts overlap.

05 Keep the parts together

Select their layer names while holding Ctrl on Windows or Cmd on Mac. Press Ctrl/Cmd+G to put them in a group, like a folder. Name it LOGO. Keep the background outside this group.

GIMP / ADDING PARTS

GROW THE BONES

A piece should look as though it grows out of the letter, rather than sitting beside it.

01 Import and position it

Choose File > Open as Layers and pick a matching PNG. Select its layer, then use Unified Transform to resize and rotate it. Let its joining end overlap the letter.

02 Copy and flip it for the other side

Right-click the piece layer > Duplicate Layer. Choose Tools > Transform Tools > Flip. Set Transform to Layer and the direction to Horizontal. Click the copy, then use the Move tool to position it on the other side.

03 Change a PNG piece to your logo color

Right-click its layer > Alpha to Selection. This selects the visible shape. Click the foreground color box in the toolbox and choose a color. Use Edit > Fill with FG Color, then Select > None. For text, set the color using the Text tool.

04 Hide the joining end

Right-click the piece layer > Add Layer Mask. Choose White (full opacity). Click the mask thumbnail. Use the Paintbrush tool with black to hide the extra end. White brings it back. The mask hides parts without erasing them.

05 Organize the result

Use Layer > New Layer Group to make a folder for the logo. Drag the letter and piece layers into it. Name the group LOGO. Keep the background outside it so you can hide it when exporting.

DESIGN STUDY / SHARP AND COMPACT

SEPULCHER ENGINE

A custom illustrative wordmark: study how the letters and extensions form one connected shape.



WHAT MAKES IT WORK

The lower word anchors the composition. Its large letters support the smaller upper line. The outside tips grow from letter strokes instead of sitting beside the name. Dark contours separate crossing pale shapes.

TRY THESE MOVES

Start your own sharp design with Bludgeon. Put each letter on its own layer, tighten the spacing, then enlarge your anchor letters. Add thin dark outlines before overlapping. Aim extensions along the existing strokes.

Custom artwork for composition study, not an exact Bludgeon render or a one-click toolbox result. The font samples and tool diagrams elsewhere show the actual files.

DESIGN STUDY / WEBS AND ROOTS

VOTIVE MAW

A connected webbed silhouette with strong letter bodies and room between the main strokes.



WHAT MAKES IT WORK

The webbing connects selected corners while leaving large dark channels. The lower M and W carry the shape. Long outer tips frame the name, and the smaller threads stay behind the main lettering.

TRY THESE MOVES

Explore this direction with Sewervoid. Arrange the letters first. Try its canopy or tendril decorations on separate layers. Put the webs behind the name and use masks to trim joins. Keep the holes inside letters open.

Custom illustrative lettering, not an exact Sewervoid render. Use the composition ideas to design your own version with the font and pieces you have.

DESIGN STUDY / BONES AND THORNS

OSSUARY ORCHARD

A tall ritual shape built around sharp peaks, hooked sides and a narrow center.



WHAT MAKES IT WORK

The center gives the mark a clear upward and downward direction. Outer hooks balance each other without covering the name. Thin and thick strokes have different jobs; the thin branches support the stronger letter bodies.

TRY THESE MOVES

Begin a bone-and-thorn design with Barbosse. Choose anchor letters, then position each letter independently. Add matching thorn or antler pieces behind them. Outline letters at crossings and remove any branch that closes a useful gap.

Custom illustrative lettering, not an exact Barbosse render. The actual alternate letters and ornament characters are shown in the font-reference pages.

DESIGN STUDY / FLOWING AND ORGANIC

CARRION LATITUDE

Broad curves lead into sharp ends, while smaller connections pull the two lines together.



WHAT MAKES IT WORK

The curves follow a shared direction. The name keeps its main letter shapes, even where thin tendrils join the rows. The outer branches frame the composition instead of becoming separate objects.

TRY THESE MOVES

Start an organic design with Viscrud. Bring letters close, then outline the ones that overlap. Rotate matching tendrils to follow letter curves. Trim the joining ends with masks and add small texture cuts only after the spacing works.

Custom illustrative lettering, not an exact Viscrud render. This shows a visual direction; the guide's step-by-step controls work on your own editable letters and pieces.

COMPOSITION / SHAPE COMES FIRST

MAKE ONE STRONG SHAPE

Think about the whole logo before adding more spikes, webs or effects.



SKETCH THE OUTSIDE

Draw a rough outline on paper: wide at the top, narrow at the bottom, or a compact diamond. Arrange your lettering inside that shape. A few quick sketches can reveal a stronger layout than adding parts at random.

LEAVE DARK CHANNELS

The gaps between letters are part of the design. Leave room so the main shapes stay visible. Where letters cross, use thin contrasting outlines on the individual letters; the next page shows how.

GROW FROM THE LETTERS

Aim added pieces in the direction of existing strokes. Use fewer pieces with better connections. Match the left and right sides loosely, then make small changes so the result feels drawn rather than mechanically duplicated.

CHECK THE SMALL VERSION

Zoom out often. Look for one strong overall shape and recognizable letter forms. If the decoration becomes louder than the name, remove something. Finish the lettering before trying shadows, borders or texture.

The cover and finished design studies use custom illustrative lettering. The font-reference pages and editing diagrams use the actual font files and toolbox pieces. Apply these composition ideas to your own editable work.

LETTER OUTLINES / BEFORE YOU OVERLAP

KEEP THE LETTERS DISTINCT

A thin contrasting outline around each letter keeps one letter from disappearing into the next.

WITHOUT SEPARATION



DARK OUTLINE ON EACH LETTER



PHOTOSHOP

Keep each letter on its own layer. Double-click beside its layer name to open Layer Style. Tick Stroke, set Position to Outside, and choose a dark color for pale letters. Start with 3 pixels for a logo about 1000 pixels wide. Outline the next letter too, then overlap them. Layer order decides which one sits in front.

GIMP

For each letter, right-click its layer > Alpha to Selection. Choose Select > Grow and try 3 pixels. Make a new transparent layer directly below that letter. Fill the selection with a dark foreground color, then Select > None. Put the letter and outline in their own group. Move that group when arranging the overlap.

Try about 9 pixels for a 3000-pixel-wide design, then judge it by eye. Use enough outline to reveal the crossing, without closing the holes inside the letters. A border around the entire finished logo cannot separate letters that have already merged together.

Photoshop reference: outlines and layer effects

FINISHING TRICKS / OFFSET COPIES

ONE COPY. MORE DEPTH.

An offset layer is a copy of the whole logo moved a little behind the original. No special plug-in needed.

01 / ORIGINAL



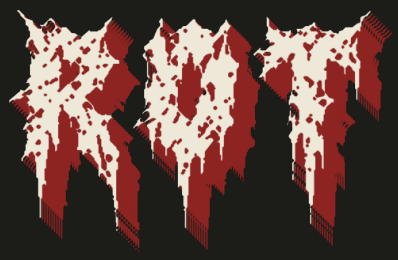
One solid shape.

02 / OFFSET COPY



One red copy, shifted down and right.

03 / SHORT DEPTH STACK



Several tiny shifts, all in one direction.

For a logo about 1000 pixels wide, start with a 4-8 pixel offset. For a 3000-pixel logo, try 12-24 pixels. These are starting points, not rules. Keep the front lettering clearer than the effect.

PHOTOSHOP / OFFSET LAYERS

MAKE THE HARD SHADOW

Start with a finished, single-color logo. The lettering and its decorations should move as one copy.

01 Make a flat copy of the logo

Put the logo pieces in a group, with the background outside it. Right-click the group > Duplicate Group. Right-click the duplicate > Merge Group. You now have one picture layer of the logo; the original pieces still exist.

02 Make the back copy

Right-click the picture layer > Duplicate Layer. Name the top copy FRONT and the lower copy SHADOW. Drag SHADOW below FRONT in the Layers panel. Hide the original construction group so it cannot interfere.

03 Color the back copy

Double-click beside the SHADOW layer name. Tick Color Overlay and choose dark red or another contrasting color. Click OK. Keep FRONT in the main logo color.

04 Move it a little

Select SHADOW and choose the Move tool (V). Tap the right arrow 8 times and the down arrow 8 times for a logo about 1000 pixels wide. You should see a narrow edge below and beside the front logo.

05 Optional: make a solid depth edge

First move SHADOW back so it sits directly behind FRONT. Copy SHADOW and move the new copy 1 pixel right and 1 pixel down. Copy that shifted layer and move the next copy another pixel in each direction. Repeat a few times, keeping all copies below FRONT.

Too much red showing? Move the back copy closer. The front and back must be the same size. A smaller back copy makes uneven edges rather than a clean offset.

GIMP / OFFSET LAYERS

MAKE THE HARD SHADOW

Hide the background before making the combined copy, or your shadow will include a big rectangle.

01 Make a combined copy

Show only the logo pieces; hide the background and unrelated layers with their eye icons. Choose Layer > New from Visible. This makes one new logo picture while keeping the original layers. Name it FRONT.

02 Make the back copy

Right-click FRONT > Duplicate Layer. Name the duplicate SHADOW. Drag it below FRONT in the Layers list. Hide the original construction group or layers, then show the background again.

03 Recolor only the shape

Right-click SHADOW > Alpha to Selection. Click the foreground color box and choose dark red. Select SHADOW, then Edit > Fill with FG Color. Finish with Select > None.

04 Shift the back copy

Choose the Move tool (M). In Tool Options, choose Move the selected layer. Select SHADOW. For a logo about 1000 pixels wide, tap the right arrow 8 times, then the down arrow 8 times.

05 Optional: build a solid depth edge

First move SHADOW directly behind FRONT. Duplicate SHADOW and move the new copy 1 pixel right and 1 pixel down. Duplicate that shifted layer and move the next copy another pixel in each direction. Repeat a few times, keeping all copies below FRONT.

A checkerboard behind the combined logo means its background is transparent. If the back copy is a solid rectangle, delete that copy, hide the background, and repeat step 1.

FINISHING TRICKS / SEPARATION

GIVE IT A CLEAN EDGE

A narrow border helps the logo stand out on a busy photo or shirt design. Start small so fine holes stay open.

PLAIN



WITH A THIN BORDER



PHOTOSHOP

Use the combined FRONT picture layer from the offset page. Ctrl/Cmd-click its thumbnail to select the shape. Choose Select > Modify > Expand and try 3 pixels for a 1000-pixel-wide logo. Make a new empty layer below FRONT. Choose Edit > Fill, choose Color, and pick the border color. Then Select > Deselect.

GIMP

Right-click FRONT > Alpha to Selection. Choose Select > Grow and try 3 pixels. Create a new transparent layer below FRONT. Choose your foreground color, then Edit > Fill with FG Color. Finish with Select > None. The original front logo covers the middle, leaving the border visible.

Try 9 pixels instead for a 3000-pixel-wide logo. If holes close or the border looks swollen, undo and use a smaller amount. On a busy background, a black border behind pale letters can look cleaner than another bright color.

A THIN EDGE ADDS SEPARATION. A HUGE EDGE EATS THE DETAIL.

FINISHING TRICKS / TEXTURE AND CLEANUP

SMALL TRICKS. BIG DIFFERENCE.

Use one or two effects with a purpose. Keep checking the logo at the size people will actually see it.

CUT DAMAGE INTO THE LOGO

A toolbox texture PNG contains marks you can remove from the logo. Make the combined logo copy first. Add a white layer mask to it. Photoshop: place the texture, Ctrl/Cmd-click its thumbnail, then hide it. GIMP: import it, right-click > Alpha to Selection, then hide it.

FINISH THE TEXTURE CUT

Click the logo mask thumbnail, not the picture thumbnail. Fill the selected areas black: Photoshop Edit > Fill > Black; GIMP Edit > Fill with FG Color with black selected. Deselect. The marks are now see-through holes. Keep the texture gentle around small letters.

KEEP LIGHT IN ONE DIRECTION

If your red offset goes down and right, keep every depth copy going down and right. Mixing directions makes the shadow feel accidental. Use a sharp edge first; a fuzzy glow can blur the fine tips.

FIX THE GAPS BY EYE

A round letter often needs different spacing from a pointed one. Move individual letters until the visible spaces feel balanced. Enlarge the first and last letters a little if you want a stronger outer shape.

CHECK THE JOIN ON BOTH SIDES

Temporarily switch between light and dark backgrounds. Zoom in to find tiny gaps where pieces meet, then zoom out again. Use a mask to trim the connection rather than erasing half the extension.

NAME THE IMPORTANT LAYERS

Use FRONT, SHADOW, BORDER and LEFT SPIKE. Keep original text hidden. Save an extra file before a big experiment. Being able to change the name or remove an effect is part of a professional result.

THE LAST PASS

FINISH LIKE YOU MEAN IT

A logo has to survive outside the giant canvas where you built it.

THE THREE TESTS

Small: zoom out until the logo is about 300 pixels wide. Can you still recognize the name or its overall shape?

One color: hide shadows and borders. Does the lettering still work?

Opposite background: try both dark and light. Look for gaps and disappearing tips.

QUICK FIXES

Too crowded: remove a decoration or spread the letters slightly.

A piece looks stuck on: turn it to follow the letter and overlap the join.

Blurry: start again from a larger original rather than enlarging a small copy.

Uneven: adjust the visible spaces between letters.

SAVE BEFORE EXPORTING

Use File > Save As for a Photoshop PSD, or File > Save As for a GIMP XCF. These keep your layers and masks. Save this working file before making a PNG for sharing.

MAKE A TRANSPARENT PNG

Hide the background. Photoshop: File > Export > Export As; choose PNG and turn on Transparency. GIMP: File > Export As; use a filename ending in .png. Reopen the PNG to check it has no background and no chopped-off tips.

For print, ask the printer what size and file format they need. A 10-inch-wide image at 300 pixels per inch needs 3000 pixels across. Changing the resolution number without adding real image detail does not make a small file sharper.

17 / KEEP MAKING COOL SHIT

TAKE IT FURTHER

Visit mjellisdesigns.store for our fonts, previews and design tools.



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REFERENCE DESK

Adobe: transformations

Adobe: Glyphs panel + OpenType

GIMP: Unified Transform

GIMP: text, paths and lettering

GIMP: combined logo copies

Adobe: expanding a border selection

GIMP: growing a border selection

Font features and named parts: supplied four-font packages and Brutal Logo Toolbox v1.1. Software references checked October 6, 2026; these are menu-based instructions, not screenshots of a tested live editor session.

This guide is free to download. Font and asset licenses remain separate; follow the license in your authorized download. Rendered examples are included here; font files and reusable toolbox assets are not bundled.