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## Resourceful Designer Episode 325 Logo Package Swatch with Michael Bruny-Groth

Mark:

In this week's episode, I am very happy to have a special guest on the show. Michael Bruni Groth is joining me now. Michael is the man behind Logo Package Express and Logo Package Portal. And he's here to talk about his newest product, logo Package Swatch. Now, I got my hands on this yesterday, and I've been playing around and wow, it is so much fun, so easy to use, and it is going to save me so much time, just like Logo Package Express does when it comes to packaging up logos. Now, if you're not a Logo designer, please listen anyways, because this is a product. Unlike Logo Package Express, logo Package Swatch is a product that you may be able to use even if you don't design logos, because it concentrates on colors and gathering colors in order to hand off to clients. So it's another great product by him. And I can't wait for you to hear the interview. But before that, during the interview, I do mention that by the time you listen to this, the launch week special of 20% off is done. It's over.

Mark:

But what I failed to mention is if you go to the website [logopackage.com](http://logopackage.com) and you use the code **RESOURCEFULDESIGNER**, no spaces, if you use that code at Checkout, you will save 20%. And that code is good whenever you use it. So it doesn't matter if the Launch Week special is over, you still can get 20% off. And that code works on the purchase of any Logo Package product except for the subscription for Portal. So I wanted to put that out there just so that you know. But without further ado, let's get right to the interview with Michael Brunei Groth. Michael. Welcome to Resourceful Designer.

Michael:

Thank you, Mark. I'm happy to be on with you.

Mark:

This is an exciting time for you. As I mentioned in my intro, you are the brains, the person behind or part of the team, I should say, but the creator of Logo Package Express, which is one of my favorite Adobe Illustrator extensions. I said it back when you first launched it. I don't know why somebody didn't think of this sooner. It's a brilliant product and I use it every time I design a logo. And since then, you've come up with a Logo Package Portal, which I will admit, I looked at it, I don't really know much about it. So I'd like to dive in a little bit about that. And then just this week, at the time we're recording actually, at the time we're recording this on October 31.

I know that's not the time that you listener are listening to this, but we're recording on October 31, which is the day after Logo Package Swatch released. And I have to say I took a deep dive into it yesterday and I absolutely love it. But Michael, I want to know from you, you've got these other two, Express and Portal, and we're going to touch on that, but Swatch is your baby right now. What led to this, like, going from packaging up a logo to all of a sudden creating color booklets and all that? I know it sounds like it's kind of a natural progression, but where was the moment in your mind that said, this is

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a product I could make?

Michael:

Right, well, first off, thank you for supporting me over the years and spreading the word about my products, which are all extensions for Adobe Illustrator, by the way. Yeah. So how did I come up with Swatch? Swatch was born out of two sort of different ideas. There's this idea of asking your customers what they need. And then there's also sometimes you just do things because you need to, to keep your business going. So I'm happy to talk about both of those things. When I create my tools for designers, I always start with research. I have to know that I'm building something that people want and are going to buy.

And I think a lot of people start with the idea of, oh, this is something I would use, and therefore other people will want it and they will pay me for it. And if you follow that line of reasoning, you may end up with something that nobody buys. So going through the process for Logo Package Express, which was my first release as a business, that was its own whole process. But then once I had my own products, when I would have a new idea, what I would do is I would send out a video that was a demo, just a prototype, something I made in Figma that's like static mockups I can click through, which represent the idea of the product. But I would send that out to my audience with a survey, getting their thoughts on it and asking if it was something that they would purchase, giving them sort of an open, blank response to tell me what they would pay for it. And during these sort of surveys, I would also ask a question at the end of the survey that was always, are there any other problems that I could solve for you? And this is sort of a goldmine of product ideas because people will tell me other things in their process that they wish worked more quickly or were more efficient or more automated. And the Logo Package Swatch, which gathers color information from your projects and allows you to make color sheets automatically, that was a feature that was requested many, many times over the course of these surveys. People were saying, it's a real pain to manually copy and paste every single little value into these color sheets.

So I put it on the back burner for a long time because it was a smaller idea, a smaller product, and I was focusing on making my flagship product, logo Package Express, which automates logo exports. I was prioritizing making that feature set as robust as possible. So that leads me into the sort of second reason for building Logo Package Swatch. The first reason being people had been asking for that sort of thing. The second reason is it was a very long journey to make the third and most recent version of Logo Package Express. Basically, you could export one logo at a time and its different components with previous versions. So if you had a logo with a mark and a logo type and those things combined, you could export all of that at once. But what I wanted to do was allow you to export a vertical version of the logo, a horizontal version of the logo, a badge version, all of those things at the same time, and creating that technology in the midst of COVID and other situations, it ended up taking almost two years to develop the second version.

And during that time, I use affiliates, people who have big design audiences, to help spread the word, like yourself. And during that time, I really thought that the extension was going to be completed during the next month or the next quarter. And so what I really didn't want to do was have a big sale with my affiliates and then turn around and say, okay, everybody who just became a new customer, now you have to turn around and pay me for another version, a new version.

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And it really delayed me developing my affiliate relationships, having sales, and increasing revenue and awareness about my products. And the product just kept getting delayed and delayed and delayed. And once it launched, the launch was very successful. But leading into 2023 and into the summer, things just took a massive drop. And it got to the point where I actually had to move into a smaller apartment, and I was considering taking on client work again.

So during this time, I was really forced to be creative with what can I do with my business to increase revenue. And I had this idea that I've been sitting on for a few years about creating color sheets with this Logo Package Swatch idea. And the beauty of it is that information is all in Illustrator. It just takes somebody who knows how to manipulate Illustrator with an extension to get that information in a useful place for designers so it was a small product that I could build with a low development budget and then turn around and hopefully make that up. And I'm happy to say, here we are on Halloween, one day after my launch, that the sales from the first day of launch have exceeded the cost of building the product.

Mark:

Oh, that's incredible. That's wonderful. Great news, Michael. I'm glad to play my little part. I don't know if I actually have played my little part yet, if anybody's bought it through my recommendations or not, but I'm glad to help you, and I'm thrilled for the success of it so far, so soon.

Michael:

Yeah, thank you. So those are the two reasons, really. I had research and existing customers telling me they wanted something like that. And I mean a good number of them, not just like, a friend of mine. And then the sort of economic opportunity of it while I was trying to recover my business from a long sort of drought of not really advertising or having sales.

Mark:

I see. Now, I recorded a demo video yesterday of Logo Package Swatch, which, by the way, if you're listening to this podcast and you're interested in seeing, you can see the blog post. It's at [resourcefuldesigner.com/logopackageswatch](https://resourcefuldesigner.com/logopackageswatch). That'll take you to the blog page where the video is with the demo. But while playing around with it, as you said, all this information is already in Illustrator. But what you've done is you've created a really nice package where it makes it very easy to organize it. So you can have all your clients, all their various color palettes are there. You can turn off the different color formulas that I mean, most people we know that it has all the different the hex code, the RGB, the U Saturation brightness and all those things, but most of us will only use one or two of those at a time.

And passing those on to a client can just be a nightmare because most clients will have no idea, like, they don't even know what hex code is, or some of them don't even know what CMYK is. So passing all these things on could be really confusing. So I love that even though all this information is in Illustrator, you give us the ability to only display what we want to display and in the format that we display it. So it's really hard to visualize this through an audio podcast. But just the way that the format is written out, you give us various options, which I absolutely love because anybody has ever designed a logo and you've had to create some sort of style guide that includes colors. It's a real pain to get all those colors

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over and get them accurate, because in most cases you're retyping them and it's just number after number after number. It's very easy to make a mistake. I don't know if I have Dyslexia, but every once in a while, I know when my numbers, I end up inverting numbers as I'm reading them or typing them.

So this thing is a wonderful tool for that because it allows you to copy paste and, you know, you're not making mistakes. Sorry, I don't really have a question there. I just want to give a little bit of praise that I fooled around with it yesterday, and I don't currently have any logo projects on the go, but I can't wait for my next one. I mean, I use Logo Package Express with everyone, but now I can't wait to do this and provide the client with a color style sheet for this. Right?

Michael:

Yeah. Thank you. We wanted to make swatch as flexible as possible, and that is always a challenge with these logo tools that I create, because, like I said, the first version of Exprs, it allowed you to break a single logo into its components and export all of that stuff. But every designer does things differently. Some of them only give one logo. Other people are saying, hey, this is a logo for web. This is a logo for your app. Here's a logo for social media.

And they all have different formats and arrangements, I should say. And it's like, how do I create something that's going to accommodate all of the different ways that people present this information? And so that was a big consideration with swatch as well. And we really just wanted to make it as customizable and also sort of modular in terms of how active you are with using its automations. So a lot of people will pick a Hex color or a CMYK color, and there will be a corresponding RGB color or whatever, but those numbers are maybe harder to remember. So the designer will tweak them just a little bit and say, okay, for CMYK, it's going to be 30, 50, 100, and RGB is going to be whatever. And the original numbers are sort of uneven. It's like 53, 21, and they'll round stuff off. Right? But that doesn't reflect what Illustrator or a color profile is actually going to tell you is the correct conversion.

So how do we handle that? And basically, Logo Package swatch, when you set your colors, it will give you exactly the right mathematical thing from Illustrator, but then it's just a text field, and you can override that if you want to and say, you know what? I don't want those default colors. I want to tweak it a little bit. And then it becomes about just keeping a place where the color information is exactly the way you want it and not what some formula is telling you. So there's that and then there's, yes, the different color spaces. And whether you want to share those with your clients or not, we also automatically name the colors. And a lot of people really like to give their color swatches names. It helps their clients remember things. So you're going to get, like, Misty Moonrise or something as a default name, and that can be really fun and interesting.

But if you don't like that name, you can, of course, just override it and everything gets saved. So it's really about giving designers what they need, but not telling them how they have to do it and letting everything be really customizable as well.

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Mark:

Yeah, and I was fooling around with that as well. And to give an example, like, say you have a CMYK color that has, I don't know, 30% cyan, 73% magenta, 82% yellow, and 1% black. You can round that off if you want. 1% black is really not going to change that color very much. So why don't you just eliminate it and just say 0% black and you can control the colors in those ways. Now, one thing I want to mention is with Logo Package Swatch, it also provides you the pantone colors.

How does that work? Because we know that now pantone is not available in Illustrator anymore unless you pay for the Pantone book, which, as far as I know, a lot of designers are not paying for. So how did you manage to get Pantone colors into this?

Michael:

Right, so, yeah, Adobe and Pantone broke up, and we were all the little designer kids who had to deal with mommy and Daddy not getting along anymore. So that was really unfortunate. And, yeah, I think people are just upset about it. They're like, I've had this for free for my whole career, and now you want me to pay for it. So I think that's why Pantone Connect is kind of not a success with designers. But how did we do? Basically, you know, I'm not a lawyer, but I believe that you can't claim to be making a pantone color. Right? So in Logo Package Express, for example, before Adobe and Pantone split up, you could automatically get your logos converted to pantone colors, and that actual pantone color would be applied to your artwork, and there would be an actual swatch that said, it's this pantone color. And I think that is where you might have legal issues trying to say, yes, we actually create pantone colors.

What Logo Package Swatch does is it uses our same algorithm for determining what the best pantone color is that we created for Logo Package Express, and it just gives you that information. It uses code just like any sort of you can go to websites and get these pantone conversions as well. It just uses code to determine what the best matches by comparing the lab value of an RGB or CMYK color to the lab values, which are known of pantone colors. And mathematically, whatever is the closest fit. We do some tweaking on certain colors because it's also known that the math kind of needs to change depending on what part of the color spectrum you're on. But then we just provide you with the name of the swatch, it's important to know for the listeners and anybody who's considering buying logo package swatch. Logo package swatch is about collecting color information and storing it. It is not about applying colors to objects in illustrator.

Once you have collected the colors and they're displayed inside of logo package Swatch, it's not like you can click a rectangle on Illustrator and then go over to logo package swatch and apply a color. So because we're not applying colors, we're just showing you information, we can still use those algorithms that we developed to find the best pantone matches. And then, of course, as a designer, you can either trust us and let your clients know that, and then when they need something printed, they just have the information. Or there are some methods for getting the old pantone books back into newer versions of Illustrator, which I actually have an article about on my blog. Maybe we'll put that in the show notes or something, but the color information is just there for you. And if you want to verify it and go through those methods to bring back the actual libraries into Illustrator, you can. But you can also look at a physical color book, see if

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it's a good match. And the beauty of swatch is, again, it's about collecting information.

Then you can customize it. If you don't like our automatic pantone conversion, you can change it to whatever you like. But I think people are very excited that they don't have to pay a subscription for something now with logo package swatch to be able to get at that information. Again.

Mark:

Well, I know as a designer, somebody who does create logos on a fairly regular basis, and very disappointed when, as you said, mommy and daddy broke up there, but just having the ability to find out what the pantone color is, what the closest pantone match to the color you're using? Because now when we're designing something in illustrator, you're using Hex colors, you're using lab, you're using RGB or CMYK. I personally, I tend to go to the CMYK is where I design in and just being able to click and find out, okay, well, the equivalent of that CMYK is this pantone color. Because, yes, if you have the swatch books, you can go through. But I have a swatchbook that converts from CMYK to pantone, and it's very easy to figure out what the CMYK values are of a pantone color. It's not that easy to find out what the pantone number is for a CMYK value, because, first of all, the book doesn't have every single possible CMYK combination. So you're always trying to figure out what's the closest oh, this one here has a little bit more cyan, but a little bit less yellow. What's the closest color to find the pantone color for? So it's a little bit of a nightmare and very, very time consuming. So I love just for that fact alone, that logo Package swatch.

You just click a color in your document, you say, add this color to the swatch and boom, there you can find out exactly what the pantone color is and you find out the pantone coated and the pantone uncoated because they're not always the same color depending on how you're going to print, right?

Michael:

Yeah, that's something a lot of people take a shortcut on, which I don't blame them. It's not massively important unless you have a really big corporate client. But they will just take the coded number because coded is always kind of like a more vibrant color than uncoded. They'll take that coded number and then they'll just say, well, the uncoded number, that's the exact same thing should work just fine. But there's often a very big difference between the way that coded color looks and uncoded color. So, yeah, often when you set colors in Logo Package swatch, you will see that there's a different coded and uncoded value, but sometimes they are the same too. And another thing with swatch is if you do still have access to pantone libraries in Illustrator and your designs are actually in pantone, then you can set those colors and the pantone color will be preserved. It won't pick a different pantone color.

It'll use the same pantone color that you just set. Logo Package Swatch is going to give you different values for RGB and CMYK than your really nice pantone book that includes all of those conversions is going to give you. And that's just because we're using a mathematical algorithm to determine this, we're not somehow importing pantone's library of conversions. So that's something to be aware of too, if you really want to be by the book and the pantone colors that you're



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setting are showing different RGB or CMYK colors than what's in your physical pantone book, you can always just customize the output in Logo Package swatch. And when you generate your color sheets or go back to the project later, it will be the information you want and not the information that we automatically generated for you.

Mark:

And that's the power of making everything in there editable, as you mentioned. So I love that you mentioned earlier. Logo Package Express, you're now currently on version three, which version one was great, and then two and three now it's so much more user friendly and all that leaps and bounds between version one and version three. Now Logo Package Swatches in version one right now, do you already have some sort of roadmap or something for a version two?

Michael:

Yeah, I have ideas. And earlier you mentioned some uncertainty of if I'm the only person doing this work or if I have a team. And basically there's Logo Package LLC, which is my company, and I have a business partner in that company. He's like the chief technical officer and I'm the CEO, but it's my company. So I can be the chief brain wizard if I want to. Those titles don't really matter, but because I have a partner, we have to kind of make decisions unanimously, and then we hire contractors when we need to do the actual development. So I just come up with the ideas. I do all of the marketing, I do all the copywriting, I design the website, I design the extensions, do the research, basically everything to do with the business.

But the actual development is handled by contractors that we hire. So I have ideas, but I haven't necessarily discussed them in a way that's like, oh yes, this is on the roadmap, and we're definitely going to do that, but it's not a problem for me to share what I've been thinking about. So there's sort of two major avenues to take logo package swatch after this initial release. And of course, it will have to come from research that verifies that these are good ideas. But the first thing would be to, yes, turn it into something where you can actually apply the colors. Because we are solving some problems, but we're also making some tiny problems in the future if you can't apply the color to your document. So maybe three years from now, a client comes back to you and you open up your swatch project and you have that color, you can't apply it to anything in the document. So you'd have to copy out the hexes or the CMYK, and then you're kind of right back in a little micro version of the original problem, where you got to copy out values and paste them somewhere else to do something.

So one possible improvement would be to allow the user to apply color from the extension. Now, this is a challenge because, again, you can customize those values, so it isn't always going to be reflective of the whole set of color mixes that are set for that color. Remember, we said we could tweak the values? So in that case, we'd probably have to look at the document color mode. And if the document in Illustrator is in RGB, then if you applied the color, it would use the RGB mix. And then that might mean that the CMYK that Illustrator is showing as a conversion for that color is different than what is set in the extension. That's just unavoidable. Then if the document color mode was in CMYK, it would apply the CMYK mix to the color. Those are technical things that we'd have to work through and see if it was feasible to create that sort of improvement.

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And then the other thing that people really highly requested was sort of like, you can go to color Adobe.com or you can go to Coolers and you can enter in a hex number, and then you can generate color palettes and say, oh, this is the analogous color. These are a complementary color scheme, and people are really interested in being able to do that inside of Illustrator. And again, I have a blog article on this. There is a tool that's native to Illustrator which will allow you to pick a color and then see all of those different sort of color schemes generated from that color. A lot of people don't know about it, and it would still be valuable inside of logo package swatch. So then the idea would be, okay, you set your colors, or just a color, it doesn't really matter. It's in the extension. And then instead of just having the ability to copy that color or delete that color, there's an additional sort of, like, laboratory button.

And when you click that lab button, it takes you into a different mode where you can use that color to then generate other color schemes from it and then add those colors to the project if you want to or not. So it's really those two ideas of allowing you to apply colors from swatch and also adapting swatch to be something that allows you to get color inspiration as well as storing color information for.

Mark:

Your clients that would be a great addition to it because as you mentioned, currently, it's just a repository for like you're getting the information from it. But if you were somehow able to bring the colors back into Illustrator, then in essence, you can keep here's every client. I have here's every color palette, oh, I've got a new project for client B. I don't have to go looking through old documents to figure out what it is. I just open up logo package swatch. Say here's that client apply their colors, and now you have the colors to work with. So that would be great.

Michael:

And of course, there are already, within Illustrator, some options for you. Like, if you don't have this extension, it's still good to know that you can just have swatches in the actual native swatch panel and then use the options there to export what's called an ASE file, an Adobe swatch exchange file. And you can save a little library of your colors for every client that way. But then every time you create a new project, you have to import that ASE file to get those swatches. And it's also time consuming. And then there are libraries, Adobe's libraries. Some people have really embraced Adobe libraries, but I've never found them to be flexible enough for me. If you save a color, it's an RGB color in the library, or it's a CMYK color in the library.

And depending on your document mode, applying those colors doesn't work out the way you want it to. The graphics come in as instances of symbols that you can't really edit, or it's not easy to edit them. So logo package swatch is just a thing that's always open when Illustrator opens, and you can always just go find your project. It's not that complicated. But if you don't use swatch, there are ways to save this information as well. It's just a little clunky. So being able to have an interface that's always there is really the key that makes this something that you would want outside of what Illustrator natively provides in its app.



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Mark:

Libraries have been around for a long time, but as you said, they've always been very clunky and not intuitive. It's not like just an easy thing to do. If you don't know how to do it, then it's not intuitive, is what I should be saying. You can export the style sheets as PDFs that show all the colors to the clients. So that is a feature of Logo Package Swatch, which is great. I was fooling around with that yesterday, and I loved it. So, yeah, that feature alone makes it worth the \$25 in my mind that hand the client, here's all your colors, here's all the values for them and can pass on to anybody else.

Michael:

We make it really modular how you want to present your information. So you can copy out an individual color formula, like r equals zero, g equals zero, b equals zero. You can copy out that, or you can copy out all of the formulas for a single color. This would be in the case that you have a really specific design for your color guides and you just need the information. So you can copy it in a whole color at a time to your predefined design, or you can copy the entire color list, like all of the color formulas for all of the colors in your project if you need to send an email or something that has all of that information. But by far the most simple thing to do is to just click Generate color Sheet. It's just a button in the extension, and that will make the nice grid layout of your color swatch examples, and then list the color mixes below. And that's just a PDF.

It takes zero zero one seconds to create, and that's just ready to go to send to your client if all they really need is something with the information and it doesn't have to be heavily branded or anything like that. Those are your options, the flexibility we give you in terms of presenting that information to the client.

Mark:

Now, one thing I want to stress here for anybody listening who may be thinking, well, I don't design a lot of logos. This might not be for me. This is a repository for the colors that you're using in a document. Now, that document doesn't have to be a logo. I mean, you're advertising it as logo Package Swatch because of the whole Logo Package express, logo package portal. I mean, that's your brand. But I was thinking last night, and if somebody who does car wraps, you can use this. If you do trade show displays, you can do this.

If you're working on an advertising campaign for a client and you want to make sure your colors you know what the colors are for the entire campaign, you can use this. So it doesn't necessarily have to be for a logo. It could be for anything you're doing that you want to just export or find out what all the different colors are in the formulas for those colors. Because you may be passing these files on to somebody who's going to be printing vinyl, or somebody who's going to be screen printing, or somebody who's going to be building a trade show booth or whatever. So it's more than just logos. So if you're listening and you're thinking that I don't really design much logos, so I've got no interest in this, take a look at it, because you may find a use for it, right?

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Michael:

And that was a consideration in building this tool as well, was that we could open up our customer base to people who aren't doing logos specifically. I mean, I think the next tier is people who work on brand projects. But as you said, it would be so simple to just open up a guideline PDF in Illustrator, make a selection of the colors, and add them to swatch. And now you have the colors for any project you're doing in Illustrator just as a designer with that client, regardless of what the application is, it doesn't have to be a logo like you said.

Mark:

I want to talk to you about price because we haven't talked about that. I know currently at the time we're recording, and unfortunately, by the time this episode is released, the launch sale will have ended. But it's still a very reasonable \$25 for this product. What made you land on that price?

Michael:

There were a few reasons. So my main product logo package express is \$119. So that's something that's a little bit more like, I have to think about if this is going to be worth it for me to spend that amount of money with Logo Package Swatch being a quarter of that price or even less. One benefit of that is just that it's very easy to become an impulse purchase. And like I said, there's secondary motives for having this tool, right? It might push people who were not otherwise aware of Logo Package Express, my primary product, to my website. And then they see this and they go, oh, okay. So it expands my audience, and it's okay if it's not priced at exactly the right value for the value that it creates. But as I said, I always do product validation research first.

And I just ask my customers, what would you be willing to pay for this? And of course, there were people who said, oh, I'd pay the exact same price as Logo Package Express. Make it \$120. But the mean the number that came up the most was \$20. So what I did is I made it \$5 more expensive than that, \$25. And my affiliates, most of them want to be able to offer special discounts to their audiences. So if I give a 20% discount on that \$25 price point, then I'm selling it at the price that most people said they would be willing to pay, but also having the appearance that it's actually more expensive than that. So that's my little evil business trick.

But I've increased prices before based on demand and that sort of thing. So it's definitely going to be \$25 for the foreseeable future. But if it makes sense at some point to increase the price a little bit, I will. But one thing that's really important to point out is that this is a one time fee. This is not a recurring annual fee. I'm not making a promise in perpetuity that my products won't go to a subscription model or have that be an option in the future. I mean, I'm a designer myself.

I'm aware of how annoying it is to have all of these subscriptions all over the place, and it feels exploitative. So if I ever do, I mean, my Portal project has a subscription, and we could talk about that if you wanted to. But if I ever do create subscription pricing for these products, it's because it's necessary. It's because we're storing data from you, for you somewhere that requires ongoing costs for us. But these extensions, as it stands, there's no ongoing cost after they've been

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built other than developing new versions. So when I release a new version to make up for the cost of developing it, there's a small upgrade fee for existing customers like 80%, 80, 90% off. And I found that that works just fine. But again, all of this is just to say that this \$25 cost is not a subscription cost, it's a one time cost.

Mark:

No, that's perfect, and it's great thinking. And I think for \$25, this is a no brainer for a lot of people. It's well worth that price, in my opinion. Now, you did mention Logo Package Portal, and I mentioned earlier that's the one product, I fool around with it, but I don't really use it on a regular basis. So why don't we dive in a little bit there and maybe you can convince me that I really should be using it. Explain to people what exactly is Logo Package portal.

Michael:

Okay, well, to explain Logo Package Portal, I kind of have to explain the ecosystem that exists between both Logo Package Express and Logo Package Portal because they are products that are connected to each other. So when I did the original research, this was before I had customers to ask about. What are some of the problems in this logo design space? I found two problems. The first was that people didn't know what file types they should be giving their clients in terms of logos. And the people who did know what file types knew that it took forever to export all of them. So there's this designer side of the problem where what files do I give and oh my gosh, that's going to take forever to do. So the solution is of course to build something that automates that, okay, then you get Logo Package Express. But as a result of automating that process, it now becomes very easy to create 400 logo files for a client.

You send that over to your average person who their job is to know about their business, not to know about file formats and color gamuts. And they have no idea what to do with 400 files. And they're clicking through a bunch of folders and they just kind of give up and email the designer again and say, hey, what logo do I need to give to my printer? So the whole other side of this logo handoff problem is the client's experience. And Logo Package Portal allows you to automatically upload the logos that you export from exprs to a web app that has a UI, an interface that just makes it so easy for your clients to understand. It shows them every version of the logo in terms of, I should say, composition. Like, you have a logo mark, you have a primary logo, you have a secondary logo, and you have a logo type. These are all the different versions of your logo. And that's all they see.

They see it visually. They don't see a folder that says primary logo. They actually see the logo. And then they have two very simple filters. What color do you want to see your logo in? And this would be there's an all black version for printing on napkins, and there's a white version for the footer of their website or whatever. What color am I looking for? And then what am I going to use this logo for? And the drop down allows you to filter by, it's going to be for a website, or it's going to be for printing, or it's going to be for t shirts or vehicles, email, whatever. There's options that cover sort of the range of things that clients typically use their logos for. And then what we're doing on the back end is providing them with the correct file format.

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So they don't even have to know what file format to provide. We're just going to give it to them. So they want their full color logo for printing. Okay, click download, you get the PDF, because that's going to work for most Illustrators. Now of course, we do have advanced filters that they can get into if they're a little bit more savvy. And they say, oh well, my printer is asking me for an EPS. Okay, great, just click the EPS button. And now when you download, you get an EPS.

So it's just this very simple format for clients to be able to find their logos. And there's even tooltips along the top that show you the aspects of your logo so this is an RGB logo. It's for printing. It's a PDF file or whatever. I know RGB isn't for printing, but they can hover over all of those things and get a nice plain English layman's terms description of what is RGB, what is a vector, what's pixel based. So it's just a really easy place for clients to interface with their logos. And the thing is, in order to automate this export or this upload, you can only add logos to Logo Package portal that have been exported by Logo Package Express. So if the portal sounds like a really cool idea to you and you have your own logos already, it isn't going to work to just be able to upload logo projects that you've made on your own.

And that's why I talk about the two of them together. You don't need Logo Package Portal to export logos from Logo Package Express and just send them to your client. But you do need Logo Package Express to upload logos to the portal.

Mark:

Well, that makes sense. And this sounds like the perfect thing, especially if you have corporate clients where there may be many hands needing the logo from their marketing department, their transport hub. The president may need something. So this is a great way for everything to remain central as opposed to sending it to one person and then stuff getting lost or wrong stuff being sent. If you have big clients that have various divisions that need access to the logo, this sounds like a perfect solution.

Michael:

Yeah, I mean, there's all sorts of use cases and I forgot to mention it's just a simple share link after the project is created. It's just like sharing a dropbox link or like sharing Google Drive. You just copy the link, you send it to your clients and then they have access to that interface. The other use case for this though, is you make 20 logos a year. You don't want to click through a bunch of folders to find that stuff either. Now you just have a simple place to store all your own logos. And if you need to download one really quickly, it takes a couple of clicks as opposed to really digging through your old hard drives and that sort of thing.

Mark:

Well, maybe I'll give it another shot. As I said, I don't do a lot of logos, but I'm already thinking there's a couple of clients that I think I might be able to use this for. So I'll give it another peek.

Michael, I don't know what else we can talk about. I mean, Logo Package Express has been around for a while. Hopefully people know about it. I know, I've talked about it enough times. So if anybody who's a longtime listener of the show al-

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ready knows all about it, everything. The website itself is [logopackage.com](https://logopackage.com). If anybody wants any information.

Michael, I know you've been at this for a few years now. I've been with you since the beginning, and I think that out of many different products in the design space that have come out over the years, I think this is probably one of the ones that I am the most keen on, the most crack my head Singing. Why didn't I come up with this idea? It seems like such a simple thing, but man, does it ever help. And I say that about Logo Package Express and now Swatch. As I said, I just got my hands on it yesterday and I've been playing with it and now I can't wait to use it. It's part of my design toolbox and it's going to save me so much time creating these style sheets.

Michael:

I'm really appreciative for all of your help, Mark, along the years and giving me an opportunity to come do an interview with you on your, you know, thanks so much for giving know, honest opinion on the tools and I really appreciate the opportunity.

Mark:

Well, that's great, Michael, and it's been a pleasure having you on the show. Well, there you have it. I hope that this enticed you enough to go check it out. It's a very minor expense, just \$25. It's a minor expense for a tool that can be so handy. As I mentioned, I can't wait for my next logo project in order to do this. Create the color style guide to give to a client or if I'm creating a bigger style guide, just so easy to copy all the color information over without having to do it manually or a little bit or possibly making errors as you're retyping. This is going to be a big game changer.

And at \$25, it's well worth the investment. And don't forget, if you do use the code **RESOURCEFULDESIGNER** no space at checkout, you get 20% off your purchase. Now, I did record a demo video. If you're interested in checking it out, just visit [Resourcefuldesigner.com/logopackageswatch](https://Resourcefuldesigner.com/logopackageswatch) and that'll take you to the blog post where the video is embedded. Or you can click through and watch it on YouTube if you want. So thank you so much for listening.