

Ag Brand Manual



Ag Visual Identity

A guideline for creative talent.

“Too much flexibility results in complete chaos, too much structure results in lifeless communications. Balance is the goal.”

All permissions are denied unless expressly granted.

Guideline Purpose

Promote the Ag visual identity in the most convenient, consistent and efficient way and make sure no mistakes are made.

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v1.0

Design Continuity

These guidelines are not intended to provide every detail regarding graphics applications, production processes and standards, but to provide general direction for maintaining consistency with the Ag identity.

Heirarchy & Emphasis

Typography and colors are *palettes*. They have a limited number of choices in a given range. They have shades or weight.

Type on a page appears as a gray block to the eye. Weight is a degree of *boldness* or *shade*. Weight helps the viewer determine what is most important. It creates interest and attractive design.

Varying type weights give the illusion of depth to a page. Darker type moves forwards and lighter type recedes. This helps emphasize what elements should be viewed and in what order. These direct the eye of the observer or reader. This is presentation strategy.

If everything is emphasized equally, it creates visual noise.
“Emphasizing everything equals emphasizing nothing.”
—*marketing adage*.

Logo Application

The Decagon logo is described as a *stack* logo. Word parts of the logotype are not all on the same line.

The logo sides are sloped (italic).

Because of this, the mechanical center and visual center are not the same. It is more at the midpoint of the slope. Thus, justifying right or left will require the logo to overlap the invisible grid a bit or it will look awkward.

Clear space and minimum size

If reduced too far, the logo will become unreadable and illegible. Unreadable means *unpleasant* or *repelling*.

Approved versions: where original files are kept.

Talk with Derek Harris for original image files. Do not use corrupted art or low-resolution art (like a screengrab or web GIF image.)

No scanning logo artwork!

Logo Placement

The logo should appear only once on each printed spread (not each page.) The appropriate location is in the lower right-hand corner of the spread. This is where it is expected to appear by the audience. The same is true for print ads and single page publications. Any other placement can cause confusion. It should be accompanied by “www.aqualab.com” in lowercase.

Legal

The Decagon Devices name has been in use since 1982 (?). It is a legally-protected registered tradename and trademark. A ® registration symbol should appear in each document. It should appear once and *only once* per designed piece. To use it more is an obstacle for the eye and is considered unnecessary and unprofessional.

In addition to the registration mark, two other legal elements should appear in designed pieces.

PRINTED IN THE USA
8 point Franklin Gothic book,
ALL CAPs, no punctuation.
This is required for international
import/export laws.

©2011 DECAGON
8 point Franklin Gothic book,
ALL CAPs, no punctuation.
Copyright laws changed in the
1990's. No filing is necessary. But
this mark must appear to protect
any intellectual property.
Ownership is determined in court
if there is a dispute.

Official Logotype



The official corporate logo is constructed of a decagon symbol reversed out of a slanted square.

The Decagon logotype is set in a stack with Helvetica Condensed Black Oblique with very loose kerning.

Colors are Pantone 201 Red for the symbol and Pantone Cool Gray 10 for the type.

If these look like WSU Cougar colors it's because that is *exactly* what they are.

Official b/w Logotype



When constructing the logotype for black and white print work, use solid 100% black for the symbol and 70% grayscale screen of black for the type.

Logotype color variations

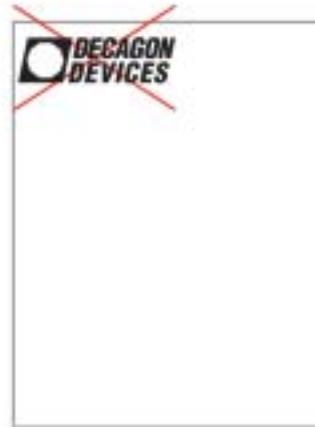


Natural palette color combinations are allowed for matching themes. This allows latitude for contrast and readability. Do not vary the logo colors within one document. Be consistent in use from page to page. Reverses are allowed.

Logo Good Placement



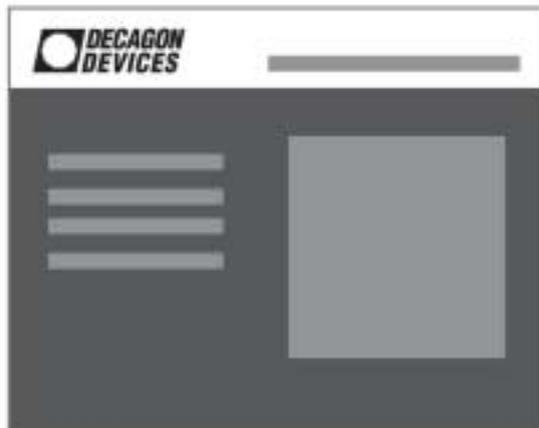
Logo Bad Placement



Logo Misuse



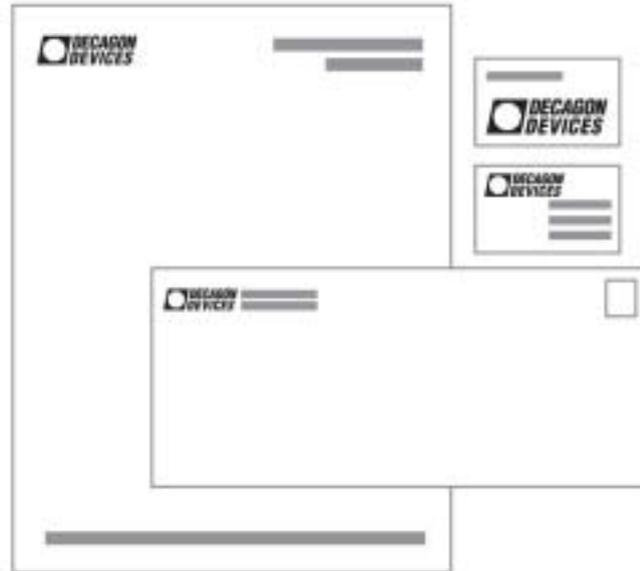
Logo Good PowerPoint



Logo Good PowerPoint



Business System



Natural Theme

Classic Fonts

The official typefaces, Sabon and Franklin Gothic, both extremely legible. This is one reason why they work well together as a *font pair*. Both fonts are considered useful classics.

Franklin Gothic never had a light version design. To fill this gap, News Gothic was created as a companion type family. It is the official sans serif light version.

Natural Colors

Designs in natural style often use raw outdoor colors. Earthy pigments like olive, burgandy, and tans are popular. An outdoor

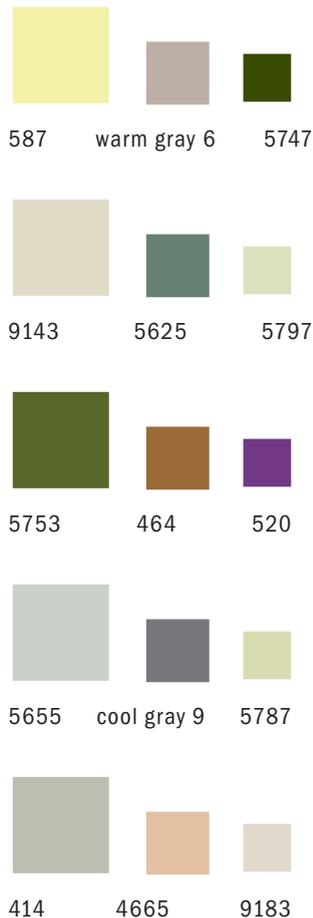
landscape provide a rich palette. This style can have a somewhat *unpolished or rustic* look. This is authentic, unaffected, serene and without artifice. It is organic, untreated, health-giving, full of greens and environmentally-correct neutral tones.

Confetti is very small festive flecks of complementary color. Confetti color adds *highlight* to traditional design. These elements direct the eye. Frequently, they are colorized geometric dingbats like squares, triangles, circles, etc.

Paper color is best if it is bright white, creme, or offwhite.

Color Usage

Dominant / Subordinates / Accent



Improper Color Usage

Background colors and overprinted type must have a grayscale differential of 30%. To test for this readability and legibility, convert a document page from PDF to a CMYK TIFF. Then convert to grayscale. Use an eyedropper tool to sample the grays and make sure there is always 30% difference. Correct the document colors as necessary.

Sabon serif font family

regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

bold italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

bold OsF

ABCDEFGHIJKLMNOPQRSTUVWXYZ

bold italic OsF

ABCDEFGHIJKLMNOPQRSTUVWXYZ

small caps

AABBCcDdEeFfGgHhIiJkKlL

Sabon works as a font pair to
Franklin Gothic and News Gothic

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sabon font history

In the early sixties, the German masterprinters' association requested that a new typeface be designed and produced in identical form on both Linotype and Monotype machines so that text and technical composition would match. Walter Cunz at the Stempel responded by commissioning Jan Tschichold to design the most faithful version of Claude Garamond's serene and classical roman yet to be cut. The boldface and particularly the italic are limited by the twin requirements of Linotype and Monotype hot metal machines. The Bitstream's Cursive is a return to the form of one of Garamond's late italics, recently identified. Punches and matrices for the romans survive at the Plantin-Moretus Museum.

The name refers to Jacques Sabon, who introduced Garamond's romans to Frankfurt, although the typefaces that Sabon himself cut towards the end of the sixteenth century have a faintly awkward style of their own.

In 1964, Jan Tschichold, Sabon's creator, based his design on a version of Garamond designed by Jakob Sabon and Conrad Berner. Sabon was the first typeface of the foundry D. Stempel AG whose characters were the same for linotype, monotype and hand setting. Classic, elegant, and extremely legible, Sabon is one of the most beautiful Antiqua fonts.

Sabon- bd, reg, itl

Franklin Gothic font family

condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

heavy italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

condensed italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

condensed bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

demi

ABCDEFGHIJKLMNOPQRSTUVWXYZ

condensed bold italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

medium italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

demi italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

black

ABCDEFGHIJKLMNOPQRSTUVWXYZ

smallcaps bold

AaBbCcDdEe

smallcaps

black italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz123456

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Franklin Gothic more

extra compressed book

ABCDEFGHIJKLMNOPQRSTUVWXYZ

extra compressed demi

ABCDEFGHIJKLMNOPQRSTUVWXYZ

book compressed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

book compressed italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

demi compressed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

demi compressed italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Franklin Gothic font history

Franklin Gothic, one of the most popular sans serif types ever produced, was designed by Morris Fuller Benton in 1902 for American Type Founders. In 1979, under license with ATF, Vic Caruso began work on more weights of the design for ITC. This version adheres closely to the subtle thick and thin pattern of the original design; the slightly enlarged x-height and condensed proportions of the new version result in greater economy of space. This typeface is a standard choice for use in newspapers and advertising. In 1991, David Berlow completed the family for ITC by creating compressed and condensed weights. ITC Franklin Gothic Compressed is designed especially

to solve impossibly tight copyfitting problems, while maintaining high legibility standards. ITC Franklin Condensed provides medium weights of narrow proportions. It is frequently seen in newspapers, advertisements, posters, and anyplace with space restrictions. Franklin Gothic served as the American Grotesk prototype. The robust character of the font gives text a modern feel. Franklin Gothic remains one of the most widely used sans serif typefaces even today.

Franklin Gothic- cond, cond ital, cond bold, cond bold ital, heavy, black, black ital, heavy italic, med, dm, md itl, Dm itl, Capsbold, smallcaps

News Gothic font family

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Demi

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Demi Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Condensed Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Condensed Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Extra Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold Extra Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

News Gothic is considered to be the light version of Franklin Gothic.

abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

News Gothic font history

In 1908, Morris Fuller Benton designed News Gothic for American Type Founders. The original design, with two condensed faces, is essentially a light version of Franklin Gothic. In the late 1940s, after a decline in popularity because of the success of the sans serifs from Europe (i.e., Gill Sans, Futura, Kabel), American gothic typefaces made a comeback. It was during this time that more versions of News Gothic were designed, including News Gothic Bold, which

Intertype released in 1955. Like Franklin Gothic, these typefaces are classics for newspaper headlines, advertising, and packaging.

Despite, or perhaps because of, the font's unconventional relationships in proportion and form, News Gothic has long been a popular typeface for almost any use.

News Gothic- DmIt, LtIt, It, BdlIt, CnIt, BdCnIt, BdCn, BdXCn, Lt, Cn, Dm, XCn, reg

Print Typography

Captions Images

These are reader stoppers. Each image needs a caption to create an entry point onto the page. Three or four lines maximum—the last line two-thirds length. Italic Sabon typeface is acceptable. Caption text uses loose kerning for legibility. Not written over the photo or in reverse type. No smaller than 9 point.

Body Text

In print, body text is always Sabon. Franklin Gothic is used for all other applications. Word emphasis is shown with Sabon Italic—not with bolding or quote marks.

Subheads

Subheads break up columns of gray text. Use Franklin Gothic bold or medium. Subheads are a compelling entry point in a story. Subhead follows white space, bold typeface, and is highly legible.

Avoid using all caps, favoring sentence case. No white space
 following the subhead (even on web.) No drop cap after subhead. There should be at least two staggered subheads per page. Don't orphan the subhead: two lines copy before and three lines after relevant to the text following the subhead.

Sentence Caps

Sentence Caps are not used for subheads or headlines unless the subhead is an actual sentence. Title Cap style is the preference.

Pull quote

The pull quote is usually text taken from the article. Use Franklin Gothic medium or bold with airy leading, and it should span a gutter. For pull quotes, the quotation marks should be single, with a caption containing an attribution (source) when possible.

Bulleted Lists

Readers are conditioned to look for summary information, so a list is often an automatic draw for readers. Minimum three items on a bulleted or numbered list. Maximum 7 items in a list. Large and bold bullet or number. Bold the first word or short phrase of each list item, particularly when the list items carry over several lines. Place white space before and after a bulleted list, but not between list items (this spacing is a loose or optional requirement.)

Sidebars

People read sidebars more than main articles. Use Franklin Gothic medium or bold, set loose kerning. Use captions for graphics, lists, subheads, etc. in sidebars. Sidebars may contain information from the main article in summary form.

Headlines and titles

Franklin Gothic typeface for headlines for legibility. If you notice the headline and can get the gist of the article without straining your eyes, the headline passes the test. That's how big the headline should be.

Banners

A banner is the line of text that appears just below the headline and is sometimes called a *deck*. An *eyebrow* is above the headline. The headline stops the reader and the deck conveys further specifics—often highlights about the story that might get the reader interested enough to read the article. It also provides yet another entry point onto the page by offering a logical flow or transition from the headline and contrasting typographically.

Dropcaps

Multiple dropcaps may appear on

a spread. Here are the guidelines for usage:

1. Sabon is preferred.
2. Dropcaps cannot be the same *letter* on a spread. It creates confusion. Rewrite for clarity.
3. There is a hierarchy of emphasis: 4 line dropcap, 3 line and last 2 line. Equal line dropcaps creates a confusion as to where to begin reading.
4. It is recommended no more than three dropcaps exist on a spread.

Line spacing / leading

Leading should be approximately 130% of font size except for pullquotes and sidebars which require more leading.

Character spacing / kerning

Titles and headlines set in Franklin Gothic above 18-point should be kerned tight. Below that should be normal. The larger the point size the tighter the kerning should be. For example, 72 point would be very tight or hand kerned for touching letters.

Body Text

Body text is never *justified* on both borders. This causes *rivers* in the text which distract the eye. Just because you can doesn't mean you should. Stay with ragged right for body text. It is easier to read. Left justified is allowed for captions and heads when appropriate.

Use of ALLCAPS, Title Caps, and Small Caps

ALLCAPS are optional in banners, headlines, and titles and are generally set in 18-point type or larger. Banners should use News Gothic ALLCAPS, and be kerned very loose. Headlines should be tight or very tight.

Title Caps

Sabon Small Caps are always used in the first few words following a drop cap and are set in the same color as the dropcap. They may be bolded. Do not use fake dropcaps except in a jam. Sabon comes with a real dropcap character set. It is always preferred.

Tradeshow Booths

1. Adhere to a one-benefit-per-panel rule.
2. Readability: The six-by-six rule states no more than six elements per line and no more than six lines per panel. The average person's reading rate is about 250 words per minute. Therefore, signs that will only be seen for a few seconds should include no more than six items.
3. Lists: No numbering of bulleted lines. No asterisks. Those are associated with footnotes or "fine print".
4. Avoid placing copy over images. Position copy in a separate border or block near the image panel.
5. The field or cone of vision for signage covers a 60° angle. Consistency in the height of signs in a system reduces the viewer's need to search for information.
6. Legibility: keep the fonts simple and use basic colors for lettering (black and white are best).
7. Legibility: Make type 1 inch high for every 3 feet back. To read copy 12 feet away, the letters should be about 4 inches tall.
8. The average height of a viewer's eye level, measured from the ground when standing, is about 5 feet, 6 inches. When sitting, it is about 4 feet, 6 inches.

Color Strategy

1. Background colors (paper) are either bright white, creme, or offwhite. Offwhite is used on the web to reduce screen contrast. Bright white is recommended in print and booth applications.
2. Colors are always in the natural theme.
3. Gray and black are not “cool” colors but allowed with good

judgement as subordinate and accent colors.

4. Confetti colors are used for colorizing small portions of text and dingbats. They are best if they are the compliment of a color. They must be used sparingly. Use these to guide the eye (visual signage cues.)

Image Elements

Photography is a Principle Communication Device

It generates interest and curiosity. It has energy. It sometimes influences the color scheme. It's best not to place words on top of photos (some exceptions- covers). A large amount of space needs to be allocated to images. Also a big chunk of ad budget. Photography is available from many sources: custom, stock CD-ROM, online, clip art (photo), flatbed scanned images, and digital camera.

Avoiding Photo Monotony

Besides photography in rectangular boxes, it adds interest to the page to include a cutout photo or two with a possible drop shadow effect. Also known as Object Photography. This technique breaks the Grid. Word wrap can be used around an edge. It's a break from monotony and

gives more life and *personality* to a page.

Illustration is Not a Substitute for Photos

Illustrations are not usually acceptable substitutes for hightech product photographs. Viewers will make the assumption a product drawing is a concept and not finished —a psuedo-product or vaporware. Photos have more credibility.

When to Use Illustration

Illustrations are preferred in visualizing abstractions or concepts like physical properites or setup diagrams. This way illustration is a shortcut to understanding. Illustration reduces the complexity found in photos to just those elements needing emphasis.

Contact for Questions

Bryan Wacker
bryan@decagon.com



Steve Teare
creative professional

<http://www.steveteare.com/> ·

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