

# O n C r e a t e

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# OnCreate Branding Design Course Workshop 4: Styleguide

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# Corporate Identity – Communicating the Corporate Brand

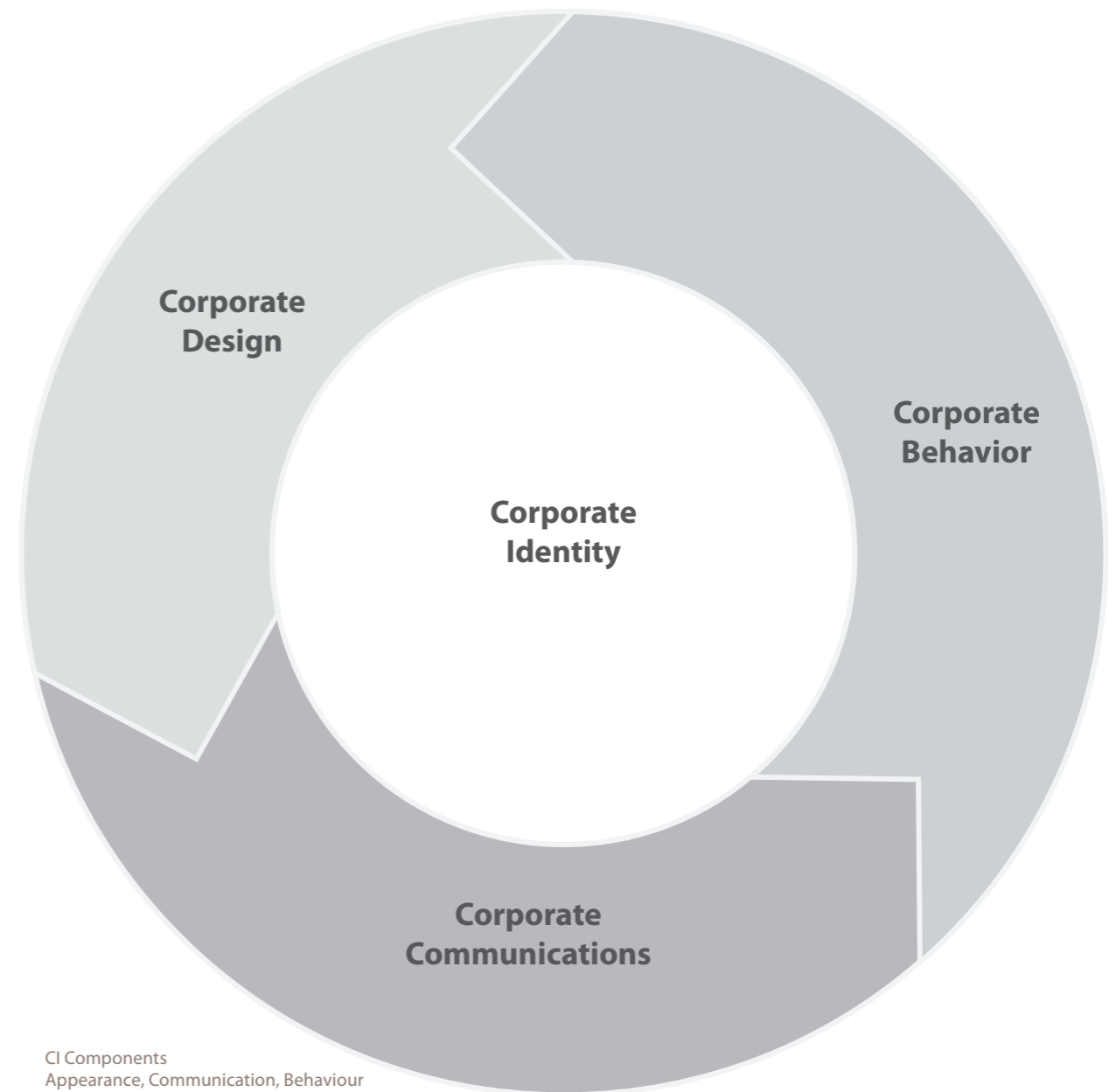
*Corporate Identity* is about the clear and unique communication of the Corporate Brand.

*Corporate Identity* is an instrument that supports strategic company goals and is implemented through the interplay between (visual) appearance, behaviour and communication.

*Corporate Design* comprises the (primarily visual) appearance of a company to the public. Corporate Design is an iterative and permanent design process with the goal of creating a clear and unambiguous positive image of the Corporate Identity among its target groups.

*Corporate Communication* describes the complete set of communication tools and channels used by a company to communicate about the company and its services to relevant target groups. These comprise: Advertising, Public Relations, Sales Support, Sponsoring, etc.

*Corporate Behavior* addresses the behaviour and culture of a company's employees, mutually and towards customers, consumers, suppliers and other stakeholders. The employees shall represent a company's unique style and culture in appearance and behaviour.



## What is a style guide?

*Concepting an interactive product usually starts with sketches and ends, in terms of concept, with a styleguide.*

–Torsten Stapelkamp | Screen-and InterfaceDesign –

A styleguide collects all guiding rules for the design of a product in one place. The documented guidelines shall guarantee consistency if the product gets extended or related products are designed.

These guidelines support a unique appearance, the Corporate Design across different communication channels an organisation uses.

Styleguides are also used in software development, following the same goal: Software products of the same company shall be perceived as part of a consistent product range and be associated with the company's brand.

*Corporate Design denotes the conscious design of a consistent public appearance of a company. Formerly this term was limited to the visual design, i.e. graphics (Logo, Font, Brand Colour, Advertisements, Letterheads) and three-dimensional design (Vehicles, Trade Fair Booths, etc.). Today the term CD includes non-visual media such as use of language or jingles and hymns.*

–Karl-Heinz von Lackum | Do you speak Marketing? –

*Corporate Design  
is a part of Corporate  
Identity*

*Establishing a Corporate Identity has to be accompanied by a change process in attitude and appearance with the goal of a consistent identity unifying formerly distributed company characteristics, which were exhibited on different sub markets and towards different target groups. Such identity shall amplify and broaden the potential for identification with the company.*

–K. Birkigt, M.M. Stadler, H.J. Funck | Corporate Identity –

*Corporate Identity has the purpose to provide binding basic patterns and guidelines, that not only ensures conformity with the company's goals, but also yields economic advantages.*

–K. Birkigt, M.M. Stadler, H.J. Funck |  
Corporate Identity –

## The blueprint of a user interface

A styleguide is an exhaustive documentation of design decisions and comprises the UI-philosophy as well as all rules and constraints necessary to implement structure and layout. It defines the positioning of texts and other media to convey a consistent appearance regarding structure, font and use of colours and icons. Special input components or behaviour of interactive components and dynamic contents are described as well.

Depending on the scope and strategic purpose of a styleguide it may contain information on the use of relevant keywords, slogans or phrases which are relevant to the public presentation of the brand. Usage examples illustrate the application of the guidelines in a realistic context.

A styleguide ensures a consistent user experience of a product's lifetime across all channels.

## Why write a styleguide?

*It didn't take long for the commercial Web's pioneers to learn that the slogan „If you build it, they will come“ was a hollow joke: You have to build it well, thoughtfully and ambitiously and inventively, and then you have to keep rethinking it and rebuilding it, if you have any hope of attracting a crowd.*

*– Scott Rosenberg –*

It takes time to compile a good styleguide, as well as a structured approach. It also takes a lot of empathy, as you have to envisage the future usage by other designers and developers and their needs.

So why do this at all?

- A styleguide codifies a consistent company-wide visual appearance and is available as a reference for all future projects in communication and product development.
- A clear brand and a clearly defined brand identity improve your reach within your target group.
- You differentiate yourself clearly from your competitors and communicate this.
- The need for internal communication and clarification gets minimized. This saves costs and time. (The programmer in Magdeburg can easily look up what the designer from Lincoln intended.)
- Design-Patterns are proven ways to instruct the the implementation of design guidelines.
- Constraints in form let you focus on the creation of content.
- Unified practices for usage and management of images, visualizations and audiovisual media.
- Reduction of usability problems
- The brand evolution gets documented, which is a basis for a continued strategic brand development

## Quality criteria for style guides

The styleguide shall be a compendium of the corporate design, which all stakeholders shall adhere to.

Still there might remain inconsistencies and fuzzy definitions even after diligently compiling the guide. Especially continuously evolving media technologies pose challenges that can only be encountered by continuous adaptation of the styleguide.

It does make a lot of sense to plan the authoring of a styleguide as a continuous, iterative process with regular updates. This calls for openness towards change with both the customer and the designer, but this is the only way to maintain a stable and consistent presence of the company and its products on the market.

Again: A styleguide is a rule-set where you can look up, what has to be arranged where in which fashion. The more detailed it is, the better. Ideally it does define the bounds for creativity, within which still remains enough room for being consistent without boring the user. The degree of openness is determined by the area of application – a media company will usually need more degrees of freedom than a manufacturer. The website of the German government, which we will analyse in the second chapter, contains a lot of instructions and is highly complex. It addresses areas such as the language of image and form, the partition of the screen, placement of the logo, the different service sections and a lot more.

*While today's technology will be outdated tomorrow, the quality of good design will last.*

*– David Siegel (1996) | Web Site Design –*

A styleguide a designer hands a developer to implement a website will be rather short. First, only two people work on this project, so they are faster when they are having a decent conversation with each other. Then, such a site will likely be a lot less complex than that of a large corporation.

Size and scope of a styleguide always depend on the complexity of the product to be designed, the intended longevity of the design and the persons and organisations involved.

## What can be part of a style guide?

- Briefing on the client's Corporate Identity
- Description of the client's general Corporate Design
- Concept, uses and communication goals with regard to the product
- Content structure of a product
- Sample impressions of the product (e.g. keyscreens, examples of usage) from both a look & feel and functional perspective
- Layoutgrid with exact dimensions or proportions (for dynamic interfaces)
- Explanation of the chosen grid and dimensions
- Listing and detailed description of all layout schemes (landing page, pop-ups, tables, sitemaps, newsletter, e-mails, etc.)
- Description and placement of all major functional elements (navigation, interactive elements, directories, lists, buttons etc.)
- Description and placement of all major content items (logo, title, text, paragraph text, images, margins, tables, forms, imprint etc.)
- Exact information regarding the usage of the logo, especially its characteristics in different media (resolution and dithering for internet, mobile devices, TV, print etc.)
- Description of typefaces (family, font, size, which typeface to use how in which media)
- Definition of all colours with specifications for the relevant colour spaces (RGB, CMYK, hex code etc.)
- Definition of all graphical elements like gradients, patterns, shading etc.
- Description of the interaction patterns used
- Declaration of the chosen level of accessibility and the usability criteria considered
- List of system requirements (data structures, soft- and hardware requirements, file formats, implementation language, library and platforms)
- List of dates (latest and planned updates, annual check, etc.)

*Provided that in the coming years information quality will be paramount to cope with the tsunami of information we are confronting, Corporate Identity will play a vital role as a guiding principle of customer's information selection:*

- *Corporate Identity triggers a new or clear positioning of a corporate entity*
- *Corporate Identity is a persistent mental structure, a chain of ideas and ideology, that triggers a conscious commitment to a corporate culture.*

*–K. Birkigt, M.M. Stadler, H.J. Funck | Corporate Identity –*

*The visual is some kind of emotional tripwire*

*–Diane Ackerman –*



# Style Guide

## Examples of Good Practice

The following examples shall give you ideas on how to give instructions for particular problems in a styleguide. The language and detail of a styleguide depends on the target audience. A styleguide for designers by designers can have high details and needs less usage examples, while a styleguide targeting all employees of a company for daily communication or web content editing needs less detail, but a lot of “do and don’t” example.

It is also useful to look at the degree of freedom the target audience has in design. A designer doing layouts in Adobe Indesign can do detailed typography like individual kerning and hinting of letters, while other employees would use Microsoft-Office templates, which does not allow for detailed typography (or at least it is painful and you don’t do it just by accident).

Likewise, the tone of the styleguide should match the matter described. If you write a styleguide for a comic series, the guide itself may very well be entertaining. Also the Skype styleguide is an entertaining read, probably addressing the problem that usually “nobody reads the styleguide”. There might be customers however who would not understand a casual tone in their styleguide.

#### The examples are taken from the following styleguides

- Imperial Oil (ESSO)  
[http://www.imperialoil.ca/Canada-English/Files/ThisIs/IOFoundation\\_QRG.pdf](http://www.imperialoil.ca/Canada-English/Files/ThisIs/IOFoundation_QRG.pdf)
- Skype Brand Book (2007)  
[http://issuu.com/bondo/docs/skype\\_brand\\_book\\_-\\_look](http://issuu.com/bondo/docs/skype_brand_book_-_look)
- Adobe Corporate Brand Guidelines  
[http://brandcenterdl.adobe.com/CorpMktg/BrandMktg/Campaign\\_Assets/guidelines/corporate/corporate\\_brand\\_guidelines.pdf](http://brandcenterdl.adobe.com/CorpMktg/BrandMktg/Campaign_Assets/guidelines/corporate/corporate_brand_guidelines.pdf)
- arte TV design 2011  
<http://univers.artetv.com/downloads/arte-design-2011.pdf>
- Amazon Brand Usage Guidelines 2012  
<https://images-na.ssl-images-amazon.com/images/G/01/AdvertisingSite/pdfs/AmazonBrandUsageGuidelines.pdf>

#### Some more links ... there are plenty on the web :-)

- University of California Styleguide  
<http://brand.universityofcalifornia.edu/>
- New York City Transit Authority  
<http://thestandardsmanual.com/>
- NASA 1976 identity guidelines  
<https://timgeorgedesign.wordpress.com/2010/03/14/nasa-1976-identity-guidelines/>
- Skype Brand Book (current)  
[http://download.skype.com/share/blogskin/press/skype\\_brandbook.pdf](http://download.skype.com/share/blogskin/press/skype_brandbook.pdf)
- German Research Society (DFG) in German  
[http://www.dfg.de/download/pdf/service/bildarchiv/cd\\_stilrahmen.pdf](http://www.dfg.de/download/pdf/service/bildarchiv/cd_stilrahmen.pdf)

# Rules vs. principles

## Clear Space

Clear space is based upon the bold letter 'o' in the logo. Horizontal space required is the full width of the 'o' on either side. **Rule**  
Vertical space required is half the height of the 'o' above and below...



A styleguide describes rules and principles to be applied when designing any brand-related design artifact, be it a corporate letter, a product or an interactive service. **Rules** are measurable and can be applied by anyone with a sane mind. If you look at the example for the spacing of the amazon logo, it does define a clear rule that requires nothing else than being able to identify the letter "o" in the logo and measuring its size in your current design. Ideally, a rule is context-independent, this is why the spacing is defined in relation and not in absolute measures like pixels or millimetres. Rules do not require contextual examples, although it doesn't hurt to add some.

In contrast, **principles** leave room for creative interpretation, for better or for worse. Whether they are applied correctly needs an aesthetic judgment which requires some design skills and experience. When defining principles, contextual usage examples are mandatory, as design consistency can be judged best by visual comparison. The excerpt from the skype styleguide shows the typical "do and don't" style of presenting visual examples. As a rule of thumb, the more generic a styleguide is, the more you need to rely on principles rather than fixed rules in order to provide flexibility and room for variation.

## Principle

**01 They don't get better than this.**  
Clouds with a nice balance between big and small circles are ace.

**02 Our logo is fine as it is.**  
It doesn't need reinventing. If using a logo within a cloud, do not eliminate our logo cloud shape.

**03 Cubist clouds?**  
Unless they are part of the icon clouds shouldn't have straight edges.

**04 We need clouds, not flowers**  
There's a fine line between what looks like a cloud (good) and flowers or sheep (baahd!).

**05 / 06 We don't do uniform.**  
Just because you have to use circles doesn't mean they have to all be the same size, you can mix it up.



## Mission statement, Brand promises, Brand statement

The corporate branding should always be rooted in the company mission. It is a good practice to give some information about the company or product line the styleguide has been designed for. If the company has explicit mission and brand statements, you can insert them at the beginning. If not, add at least some kind of concise description so people know what kind of company or product they are dealing with. The Adobe styleguide does this well (see pages 3ff).

### Decision rationale

Be sure that you do not just write about brand values, but that you can explain how they are reflected in the design. You should give at least brief explanations of the rationales behind the design rules and principles. This is exercised nicely in the Skype styleguide.

### Adobe brand: Corporate mission statement

Adobe revolutionizes how the world engages with ideas and information.

Since its earliest days, Adobe has established a strong brand identity. Our award-winning products have earned a reputation for quality and excellence that few can rival. Our corporate mission and positioning, as well as our brand platform, reflect that heritage.

Clouds have always been part of our logo, but we are now giving them a starring role. Clouds are a good way to represent free conversations. They feel free and natural. They look cool.



## The logo – size and spacing

A logo, especially an established one, is an important part of a company's intangible assets. You would not want people to mess around with your logo. That is why logo usage, especially by third parties, is often tightly restricted.

Here, the size of the amazon logo is restricted to 72 pixels, respectively one inch.

Spacing is also important for a logo in order to stand out and be recognizable. Whenever you can, give meaningful relative measures instead of absolute numbers of pixels or millimetres. Often the sizes of certain letters are used as reference, as they work at every size. The width of the letter "m" even made it into the CSS specification as "em" (in case you ever wondered).

**Size** The Amazon logo must be no smaller than 1" wide for print or 72 pixels on screen.



*This is from the 2012 styleguide. Today's LCD displays have 96 or more dpi (dots per inch), retina displays go even beyond 300dpi. So on a retina display, 72 pixels equal about 1/4 inch and might be barely recognizable. In this case, it is advisable to give recommendations for different resolutions or find a resolution-independent criterion.*

**Clear Space** Clear space is based upon the bold letter 'o' in the logo. Horizontal space required is the full width of the 'o' on either side. Vertical space required is half the height of the 'o' above and below...



# The logo – background

Often you have multiple versions of a logo for different purposes, like:

- // Logo for light backgrounds (positive contrast)
- // Logo for dark backgrounds (negative contrast)
- // Separate Logos for print and online
- // Logos for monochrome print or special digital displays
- // Overlay logo for various backgrounds (watermarks)

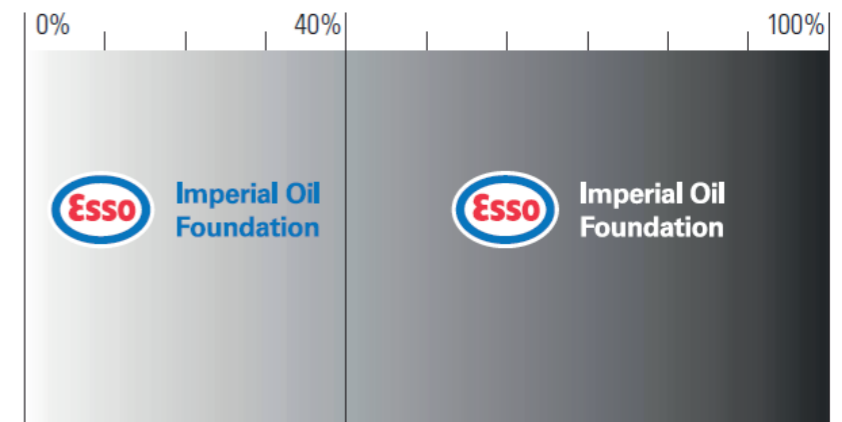
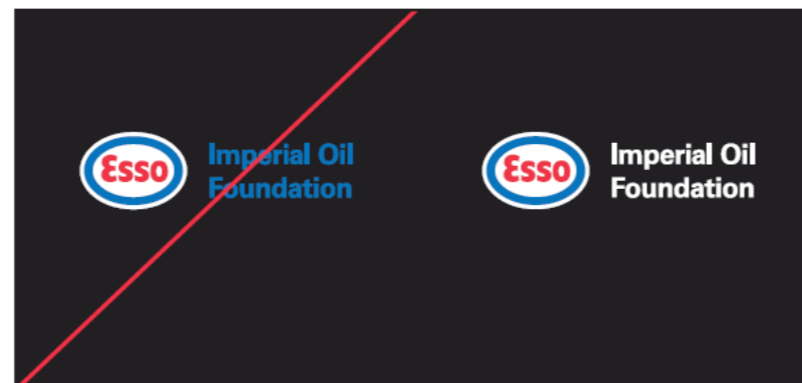
One frequent question is when a background is dark enough for a negative contrast version of the logo. You can tie this to a greyscale, as Imperial Oil does in their styleguide. However, with coloured or heterogeneous background a mere consideration of the grey value might not be sufficient. On the other hand, this is an example where a styleguide can provide some degree of freedom to the designer.

## The skype logo – do's and don't's



### Variations of the Imperial Oil logo

Be sure to use the correct version of artwork for your background. A regular signature of any color may not be used on any background darker than the equivalent of 40% black.



# The logo – straplines

Sometimes, a logo might be enhanced with a strapline. This should not be positioned arbitrarily, as the strapline is not just text, but an extension of the logo. The styleguide should offer solutions for a number of layout challenges, as demonstrated nicely in the skype styleguide.

## “Take a deep breath™” This is our main strapline in English.

Wherever possible, the Skype logo should appear with the strapline. The logo has been set in a number of different formats. Pick the one that best suits the usage.

“Take a deep breath” is only our English language strapline. For international use, we’re applying a different line. See the next page for international straplines.

### 01 Strapline – align right

House font – Chaletbook Bold.  
Font size – 1/3 cap height of logo. “Skype.com” – 50% of Skype blue. Never recreate this line in another font.

### 02 Strapline – align below

House font – Chaletbook Bold.  
Font size – 1/4 cap height of logo. “Skype.com” – 50% of Skype blue. Never recreate this line in another font.

### 03 / 04 Strapline

House font – Chaletbook Bold.  
Font size – Cap height of logo. “Skype.com” – 50% of Skype blue. Never recreate this line in another font.

### Spacing of the strapline

The strapline always sits the height or the width of a cap ‘X’ for consistency throughout.

Talking about corporate identity: I can't think of any reason why they dropped this strapline nowadays ... :-)



## The logo – internationalization

The European Community alone has 24 official languages. A strapline is a good opportunity to introduce some degree of localization of your brand. In the skype example, not all countries have a native language strapline, see Korea, Netherlands, Slovakia and Sweden. It depends on your product and the cultural context you are addressing. Germany for example is usually quite open to English language straplines and we (I do speak as a German here) might even prefer a good English strapline to awkward translations.

But again:

It depends on the product and its context.

### “Let’s talk.” International straplines.

Arabic speaking countries.

يلا ندرش.  
Skype.com

Bulgaria.

Нека разговаряме.  
Skype.com

Brazil.

Conversar é tudo.  
Skype.com

China (simplified).

想说就说  
Skype.com

Italy.

Parliamo.  
Skype.com

Korea, Netherlands, Slovakia and Sweden.

Let’s talk.  
Skype.com

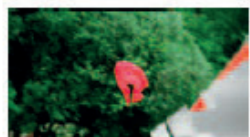


# The logo – different contexts and media

The French-German public TV channel arte is known for its unique design that stands out in the TV landscape.

The styleguide shows examples on how to use this logo in online contexts ...


... and in the on-air design. The logo is designed to unfold inspiring imagery (which of course only works in motion graphics and is of limited relevance outside Film & TV domain).



The colour mood of a brand is documented in form of colour palettes, that usually define primary and secondary colours. Primary colours are used for main elements like headings and copy text, page headers, the logo. Secondary colours serve special purposes, such additions to the logo, icon sets, illustrations.

It is good practice to describe all colours for all relevant colour spaces. These are at least RGB for screens, CMYK for print and HEX for CSS as a convenience for web developers. Additionally scales like Pantone are often used to ensure exact reproduction in print. Human readable descriptions, derived from the HSB colour space, do not hurt either, e.g. "50% grey".

These are our primary colours for text and headers.



<p><b>Skype Blue</b> Pantone Pro. Cyan C CMYK 100/0/0/0 RGB 0/175/240 HEX #00AFF0 100% General Use 50% Strapline 20% Boxes</p>	<p><b>Skype Text</b> Cool Gray 9 C CMYK 0/0/0/60 RGB 130/130/130 HEX #666666</p>
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Skype's primary colours are strictly blueish and a grey for texts.

*While dark grey text on light grey background looks kind of cool, it has a low contrast and is painful to read for impaired people. Always take into account accessibility in your design considerations.*

These colours only appear in rainbows.



<p><b>Skype Yellow</b> Pantone 116 C CMYK 0/10/100/0 RGB 255/205/0 HEX #FFCD00</p>	<p><b>Skype Green</b> Pantone 376 C CMYK 55/5/100/0 RGB 135/200/10 HEX #87C80A</p>	<p><b>Skype Orange</b> Pantone 151 C CMYK 0/60/100/0 RGB 255/115/0 HEX #FF7300</p>	<p><b>Skype Purple</b> Pantone 254 C CMYK 55/100/5/0 RGB 140/40/140 HEX #8C288C</p>
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Skype is not very colourful. They do define secondary colours, but only for one particular design element, the "rainbow".

arte defines three primary colours (a warm orange, white and black), four secondary colours and three accent colours. Note that the size of the squares hints also towards the balance between these colours: While black is one of the primary colours in the arte design, it is used for outlines and text only, not for backgrounds. Text in orange will always be larger than black text. And so forth. Colours on the same level (primary, secondary, accents) usually do have a similar brightness and saturation.

Note that exact colour values are missing in this example and would have to be added for a style guide targeted at productive use.



## Color

The corporate color system reflects a rich, dynamic, multi-dimensional Adobe. Adobe is no longer simply a one-dimensional "red" company. We will retain red as the primary corporate color, but only use it in deliberate ways as an accent that elevates it to "special" status; a nod to our history that is reinforced in every communication.

### The system

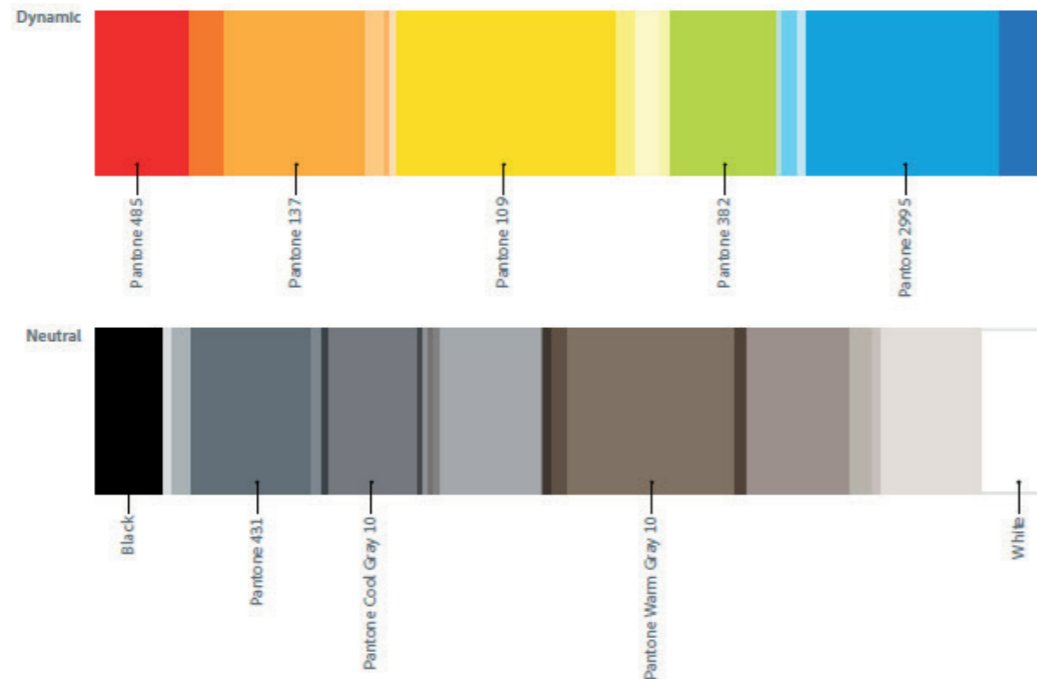
The existing Adobe red/gray/black corporate palette has been expanded to include the use of both dynamic and neutral colors that complement each other and can be used in any combination as long as the integrity of the brand is not diminished.

#### What does that mean?

Be creative.

When pairing colors together, use a combination of dynamic and neutral colors, not all dynamic or all neutral.

We've defined a core set of colors (shown here with Pantone values) for you to start with. The colors between those are meant to reflect the openness of the system - showing how you could filter the defined colors at various values. Don't feel limited to the colors defined here.



The **Adobe** brand styleguide has a very open approach towards colour schemes. While the company colours used to be red, grey and black, they have decided to broaden the use of colours heavily to underline their claim to be a highly creative company. While still defining a basic colour scheme, divided into "dynamic" and "neutral" colours, the employees are explicitly encouraged not to feel limited by this scheme. The classic Adobe red still plays a special role though, especially the all-red logo tag (see style guide), which is reserved for exclusive use by Adobe itself and may not be used by partners.

# Colour palettes

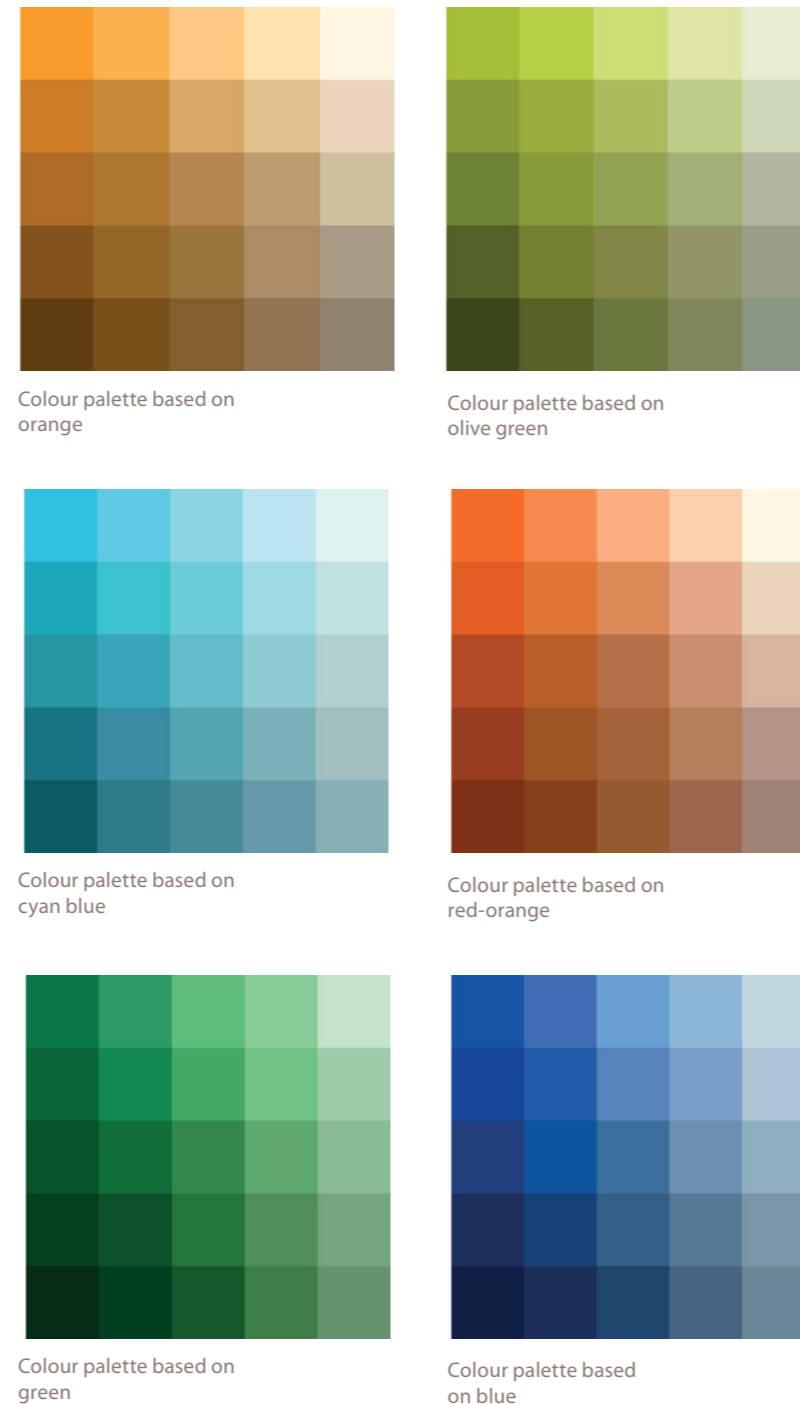
## Primary colour palette



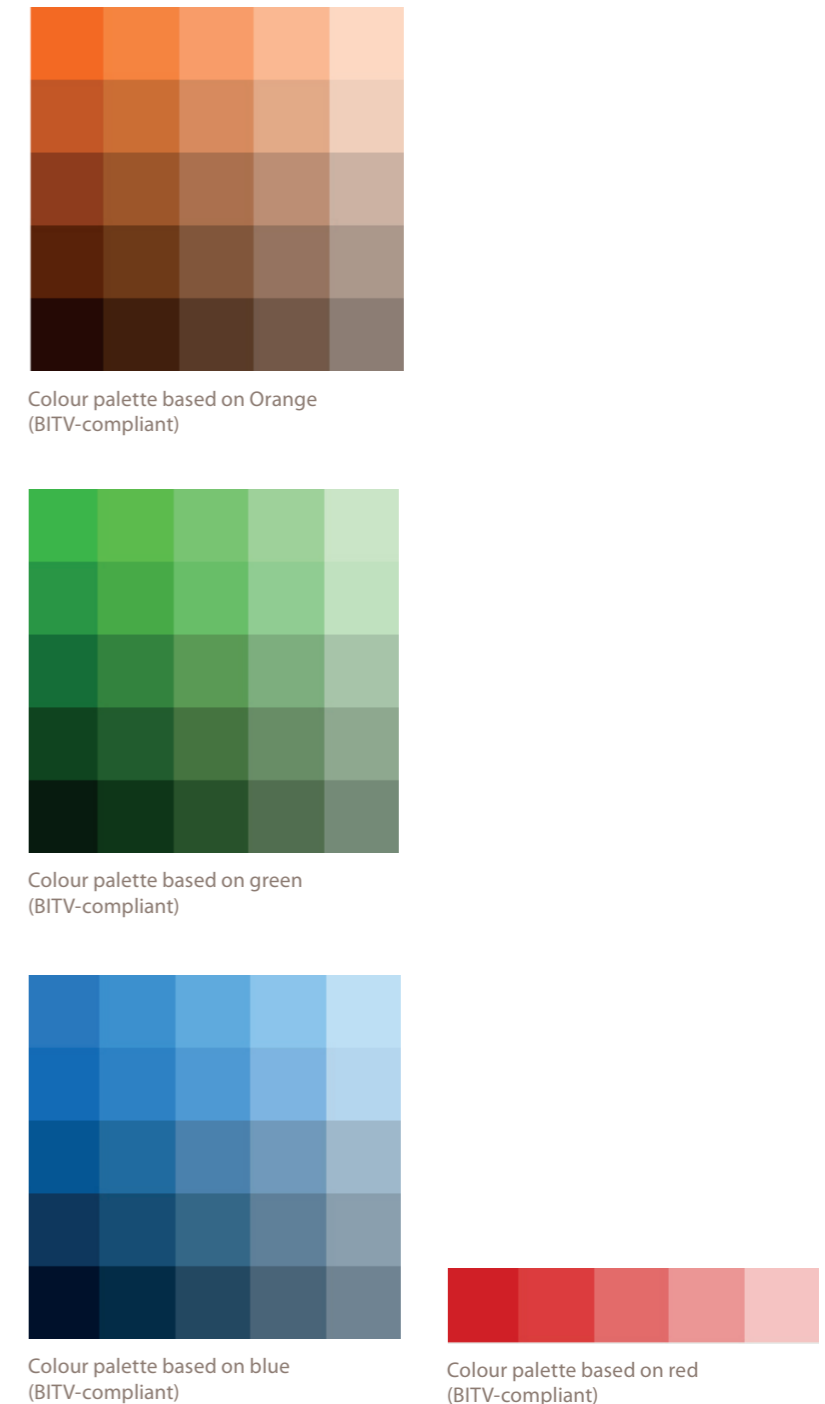
This is the brand colour space of the German federal government. The primary colours are the colours of the German flag, enhanced by neutral grey tones for web use.

The enhanced secondary palettes are accessible variations according to the German accessibility act (BITV).

## Secondary colour palettes



## Enhanced secondary colour palettes



In the typography section styleguides usually define one or two fonts to be used for Headings and copy text respectively. You define weights and sizes at which the fonts may be used in which context. Sometimes, different fonts are defined for print and digital. At this stage of the course, you probably have already chosen your fonts, yet still here are some criteria to take into account when deciding about typography:

// Which type of font does reflect the image of your brand best? (Antiqua vs. Gothic, dynamic vs. static form, stroke contrast)

// Which restrictions apply to the usage of the chosen font? (Type of licence, print/web/digital use, technical restrictions)

// If you choose more than one font, do they play together nicely with clear purposes for each?

In the 2011 arte corporate re-design, a new font was introduced next to the “Gotham” corporate font, an edited version of the “Oksana” font. The published guidelines just give a rough overview, but it seems likely that the “Oksana” Font is used in particular for the On-Air Design.



22.35  
LUNDI  
SONIA RYKIEL ICÔNE DE LA MODE  
MONTAG  
DIE MODEIKONE SONIA RYKIEL

**LOREM  
IPSUMDOL**

IMMER NOCH DEN  
SCHALK IM NACKEN:  
REGISSEUR  
CLAUDE CHABROL

**GOTHAM**

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GOTHAM BOOK

ARTE  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789 > ?!.,:@&+

---

GOTHAM BOLD

**ARTE**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789 > ?!.,:@&+**

Skype's corporate font is Chaletbook, which is used in two weights. But obviously, the print typeface is not used to often in a company whose products are digital only. Probably they mainly use it in B2B communication. Maybe the remark "not that any of us wear suits too often" refers to just that (or maybe "to wear a suit" is some idiom I just do not happen to understand). Note the remark on kerning for the Chaletbook Bold font weight.

## Our typeface. Print.

### Chaletbook

The Chaletbook type family is our corporate font. Not that any of us wear suits too often.

Chaletbook is a nice, simple font, good for anything from headlines to text. Use Chaletbook wherever possible.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
(.,:?!£\$&@\*) 0123456789

### Chaletbook Bold

Chaletbook also comes in bold. It's called Chaletbook Bold.

You will need to adjust the kerning a bit. The larger Chaletbook gets, the more tightly it needs to be kerned.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
(.,:?!£\$&@\*) 0123456789

# Typography – online vs. print

While Chaletbook might be unfamiliar to people not familiar with typography, a look into the online typefaces used by Skype feel like Microsoft Word out-of-the-box (Arial? Seriously?). But the choices make a lot of sense, as these are system fonts available on all Windows / Mac systems. I would see three major reasons for this choice (there might be more, of course):

// Financial: Skype might save on license fees by relying on system fonts

// Aesthetics: Skype is an application for heavy daily use and using system fonts lets it blend nicely with the rest of the system. Having some fancy corporate font might make an impression on first use, but this effect wears off quickly and might turn into irritations in daily usage.

// Pragmatism: You may have noticed that Chaletbook has a lot of similarities to Helvetica and Arial. The ordinary user probably would not tell the difference on screen anyway.

## Our typeface. Online.

### PC

**Arial Bold**  
Headlines (20 – 30px)  
HEX #000000

**Tahoma**  
Body copy (12px)  
HEX #666666

### Mac

**Helvetica Bold**  
Headlines (20 – 30px)  
HEX #000000

**Lucida Grande**  
Body copy (12px)  
HEX #666666

*Skype uses a medium dark grey for copy text. As said before: Looks stylish, but is harder to read. This is okay on a white background, but it really should not be any lighter.*

**Aa**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
(.,:;!£\$&@\*) 0123456789

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
(.,:;!£\$&@\*) 0123456789

**Aa**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
(.,:;!£\$&@\*) 0123456789

Aa

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# Imagery

In order to develop a consistent imagery concept, one has to look at criteria by which we can describe the similarity between images:

- // Colour, saturation, brightness, contrast
- // Perspective
- // Shot sizes in foto & film (close-up, long shot, etc.)
- // Lighting (mainly foto and film)
- // Degree of abstraction

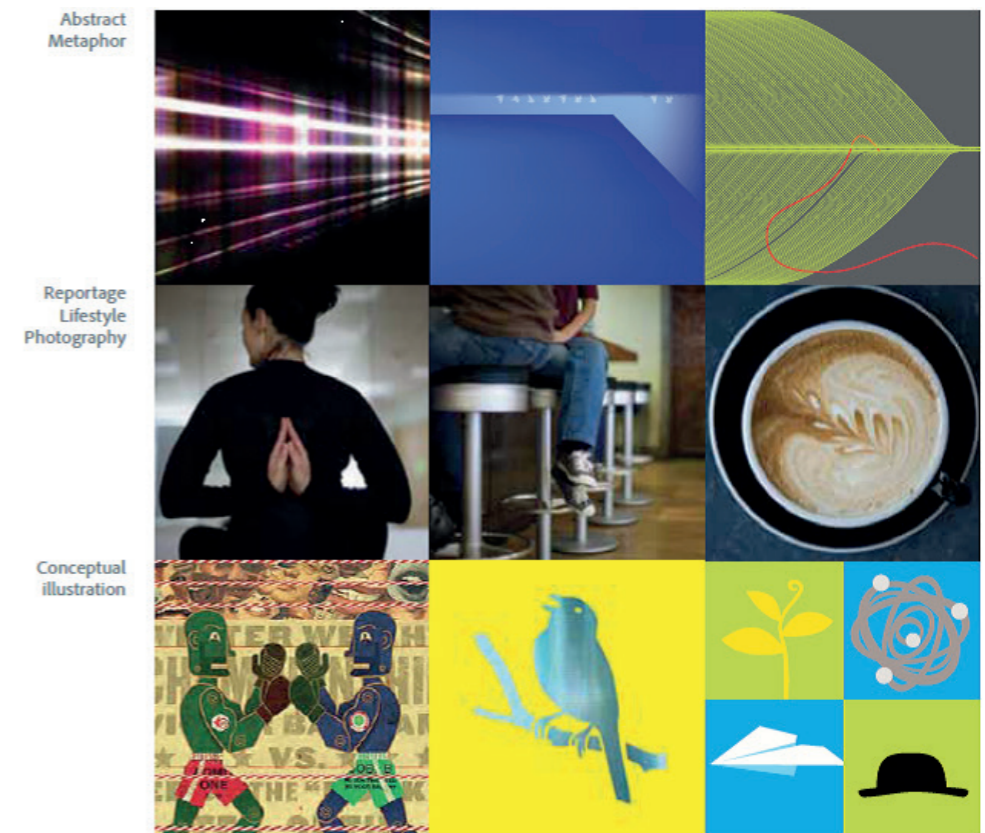
The challenge is to find a description that allows for enough variation in the imagery, so you have enough room for creative image designs within the given frame without becoming arbitrary. Depending on your customer, the goal of the imagery concept might also be to give clear guidelines for searching on stock photo sites.

Adobe developed a Three-tier imagery system, starting from abstract imagery representing program strands within the Adobe brand, which is developed centrally to ensure consistency. Reportage style photos are used to convey user experiences and thus emotion and empathy (i.e. how it FEELS to use Adobe products), while conceptual imagery is used to communicate solutions (i.e. the practical BENEFIT of using Adobe products).

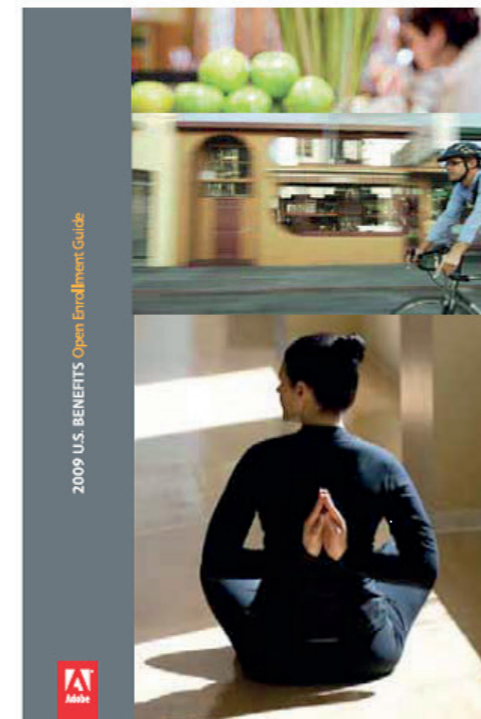
The brand imagery creation involves a system that allows for the combination of aspirational, conceptual imagery and dynamic lifestyle photography that is authentic, meaningful, and immersive.

### Three-tier imagery system:

1. Abstract metaphor for high concept, program identity (i.e. light, energy, community). *Do not create your own program identity - contact the brand strategy team.*
2. Reportage lifestyle photography to document the customer/employee experience.
3. Conceptual imagery to illustrate benefits or solutions (i.e. 401K, stock, bonuses)



Photos should document the customer and/or employee experience in an authentic way that allows the user to identify with the subject matter. When using more than one photo on the same page a mix of all types should be used. Never run photos together that depict the same emotion and the same camera angle. Consideration should be paid to pairing images whose juxtaposition tells a bigger story.

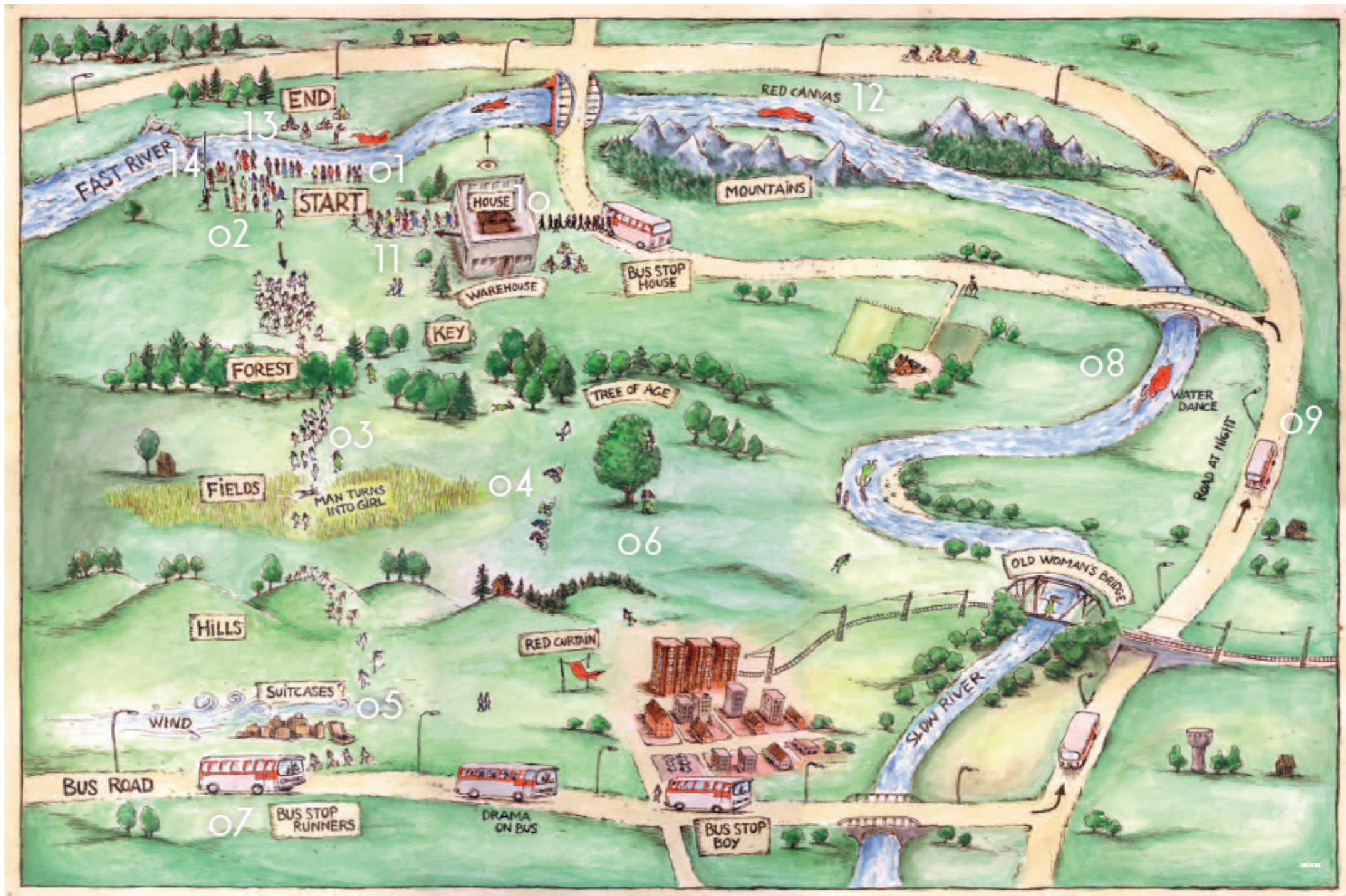


**DO**  
When using more than one photo on the same page a mix of all types should be used.



**DON'T**  
Never run photos together that depict the same emotion and the same camera angle.





The arte styleguide shows a totally different way to define an imagery concept. The basis is a painting of a green landscape with a slight surreal feel and within this landscape, there are people on a voyage. Any image used in the On-Air design is virtually taken in this landscape, it has to fit in there. This approach would be rather found in film design and has strong ties to

storytelling. It likely wears off after a year or two, unlike in the Adobe example the potential for new interpretations of the imagery concept can get exhausted. Also it is limited in terms of embracing sub-brands due to its relative tightness, but this makes sense as the arte brand spans less products than the Adobe brand.

# Intuitive guide to imagery

The designer can derive implicit principles from the landscape picture:

- // Lots of green and nature, contrasted by a touch of red
- // People usually appear in groups
- // People are moving, on foot or by bus
- // Those people are discovering new things, that may have a surreal feel to it
- // A ubiquitous red cloth serves as a link to the digitally morphing logo

*It might be on purpose or not, but the colour scheme is rather contrasting the imagery. This might have been done to ensure a good contrast between video and overlay artwork, but I am just guessing here.*



Layout



Some layout rules are already designed in the logo section, but of course there's a lot more to layout. Usually in a brand styleguide the layout rules and principles are rather loosely defined, as there are a lot of special requirements to be given for each medium. It is rather advisable to concentrate on which elements can ensure consistency across platforms.

The arte styleguide shows how the irregular rectangle shall be interpreted in the on-air and print design. Have a look on how similarity between the program announcements on both media are established visually.



# Final Assignment

### Task

In your teams from the last workshop you develop a compact styleguide, based on the work you did in workshop 3: Logo Design.

The style guide should include the following parts:

- // A synopsis of brand statement and brand values
- // Introduction of the logo and its uses
- // Basic typography (fonts and colours)
- // A colour palette

### Approach

1. Have a look at the design brief and your response to it again. Discuss and agree about the main target group for your style guide.
2. Agree on a content structure for the style guide.
3. Agree on a delivery medium:  
The simplest solution is probably editing a PDF, but you can as well deliver it as a blog. The design of the style guide should follow the rules described in it.
4. Decide how your team will **approach collaborating** on this final task.  
You may simply distribute the different sections of the guide and have a one coordinator who merges the input into the final design of the style guide.  
You might as well work out multiple versions of the same section and then compare them them. Be sure to work in couple of iterations.
5. Share your style-guide with the course plenary for feedback (if no further instructions are given during the course, share with **bjoern.stockleben@gmail.com** and **jamesfielddesigns@gmail.com** ).

## Some Literature

### Web Style Guide:

Patrick J. Lynch, Sarah Horton  
Yale Univ Press, 2009  
ISBN-10: 0300137370; ISBN-13: 978-0300137378

### Access by Design

Sarah Horton  
New Riders, 2005  
ISBN-10: 032131140X; ISBN-13: 978-0321311405

### Don't Make Me Think!

Steve Krug  
New Riders, 2005  
ISBN-10: 0321344758; ISBN-13: 978-0321344755

### Designing Web Usability

Jakob Nielsen  
Markt und Technik, 2001  
ISBN-10: 382726846X; ISBN-13: 978-3827268464

### Usability Engineering

Jakob Nielsen  
Morgan Kaufmann, 1994  
ISBN-10: 0125184069; ISBN-13: 978-0125184069

### Guidelines for Designing User Interface Software

Smith, Mosier  
Natl Technical Information (August 1986)  
ISBN-10: 9992080418; ISBN-13: 978-9992080412

### The Handbook of Human Factors in Web Design

Kim-Phuong L. Vu, Robert W. Proctor;  
CRC Press, 2004  
ISBN-10: 0805846115; ISBN-13: 978-0805846119

### MTIV: Process, Inspiration and Practice

Hillman Curtis;  
Markt und Technik, 2003  
ISBN-10: 3827269016; ISBN-13: 978-3827269010

### Sexy Webdesign

Elliot Jay Stocks  
dpunkt Verlag, 2009  
ISBN-10: 3898646319; ISBN-13: 978-3898646314