AquaLab
BRAND MANUAL
Version 1.0

BRAND MANUAL
AquaLab 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 AquaLab visual identity in the most convenient, consistent and efficient way and make sure no mistakes are made.

v1.0

Contents

Appendices

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 AquaLab brand.

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 receeds. 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 emphasied equally, it creates visual noise.
"Emphasizing everything equals emphasizing nothing." –marketing adage.

Application of the AquaLab Logo

The AquaLab logo is described as a "stack" logo. Word parts of the logotype are not all on the same line. The logo is right justified. It's best to set the logo aligned to the right side of a column.

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 or Tyler Zollinger 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 Eras.

For CMYK printing and booth banners

AQUA LAB
BY **DECAGON**

320

2945
"cool"

Cool Gray #8
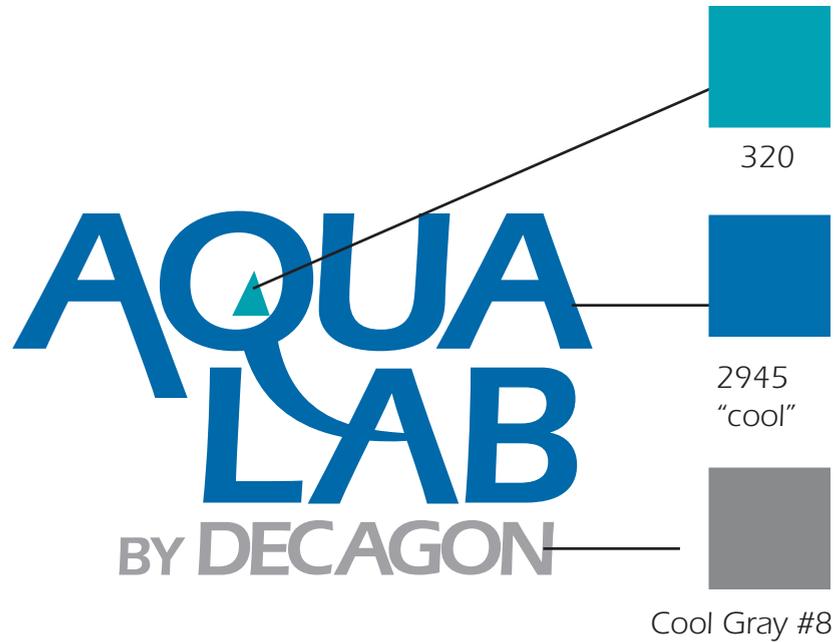
Pantone 2945 is **NOT** to be used as a **dominant** or reverse color on a page. The color shift when translating to CMYK will be bad. In banners, it will go PURPLE and in PRINT it will go lighter blue.
(320 is a safe color, but an accent only.)

For Silkscreen and Elastomers

AQUA LAB BY **DECAGON**

320

Reflex Blue

Cool Gray #8
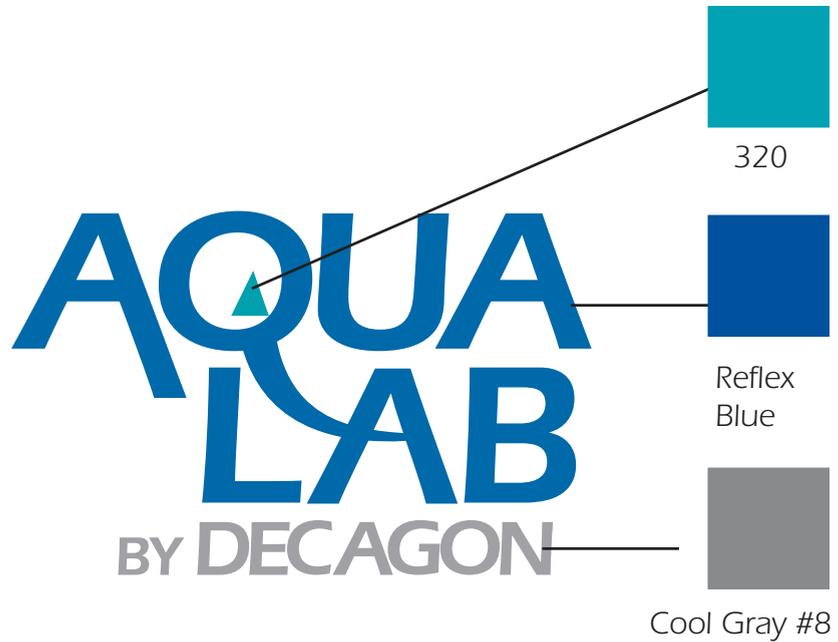
Reflex Blue is a substitute dominant or reverse color for unmixed silkscreening and mixing with plastics. Limit this color to product packaging only.

Logo Misuse
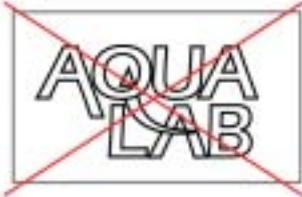
Business System
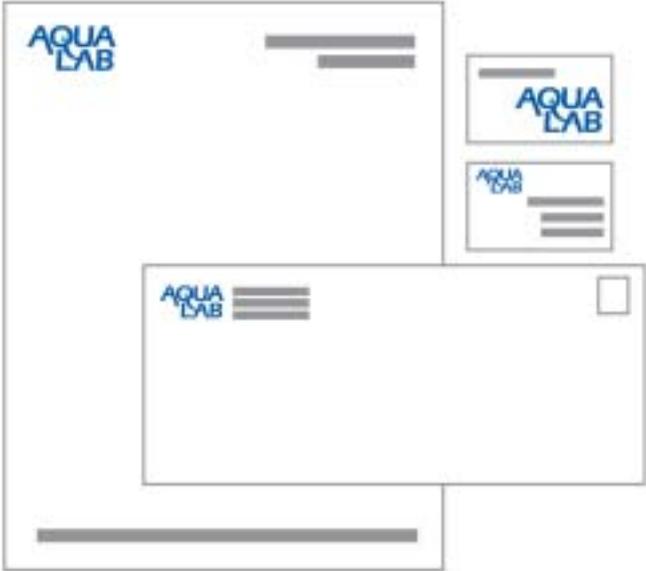
Logo Good Placement

Logo Bad
Placement
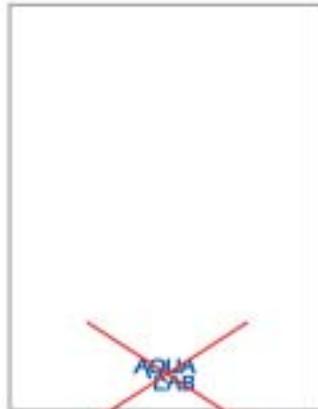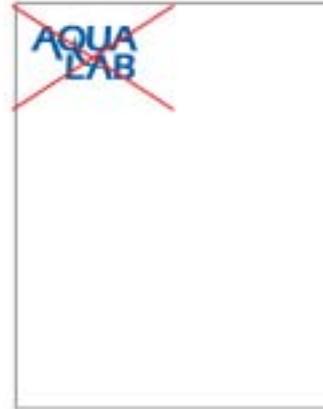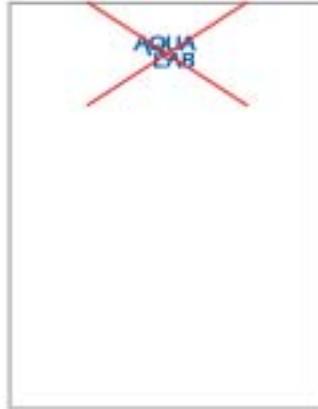
Logo Good
PowerPoint 1
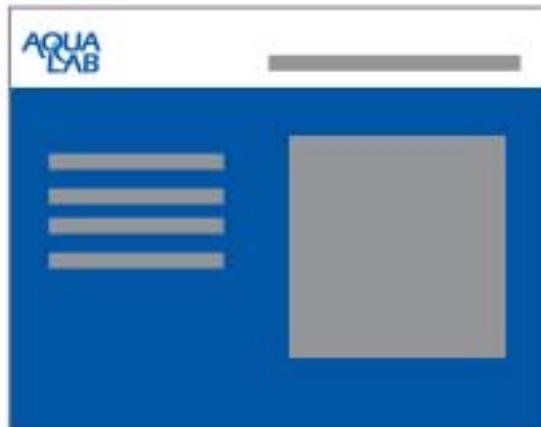
Logo Good
PowerPoint 2

Product Name

AquaLab is a product line name. It is a strong fusion-noun created with two single-syllable English words joined together. The blending of two word parts create a new meaning.

Aqua is the denotative function. This is the "dictionary" meaning. In other words, this product line has to do with "water properties." It is dialect sensitive: ak-wah versus awk-wuh.

Lab is the connotative function and supplies "implied" meaning. Lab implies clean, precision, scientific, and analysis among others.

Both functions are necessary. If two connotative word parts are joined, the new fusion noun is merely poetic and ephemeral, aka meaningless.

Legal Requirements

The AquaLab brand name has been in use since 1990. 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 Eras light, ALL CAPs, no punctuation.
This is required for international import/export laws.

©2011 DECAGON
8 point Eras light, 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.

Eras Official Font

Eras is a humanist sans-serif typeface. *A distinct and curious feature of Eras is its forward slant—slight, 3-degree right tilt. Eras follows ITC's formulary of increased x-height, and multiple weights from light to ultra bold, though because all weights are slightly slanted, no italic version of the font is supplied. Eras is further distinct for its open bowls on the characters a, P, R, 6, and 9. The letter W changes shape from a merged 'double V' shape in the lighter variants to the standard W symbol in the bolder variants. ITC Eras is an open and airy typeface inspired by both Greek stone-cut lapidary letters as well as Roman capitals.*

6 weights

ITC Eras Light
ITC Eras Book
ITC Eras Medium
ITC Eras Demi
ITC Eras Bold
ITC Eras Ultra

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Trump Mediaeval has a vigorous oldstyle roman and italic that is the sloped roman, except for the letters a, e, f. With its crisp angularity and wedge-shapes serifs, Trump Mediaeval appears carved in stone. It is a strong text typeface that is highly legible and especially useful for low-resolution output (like faxes or booth graphics.) It is useful in display work, too (like signs or posters.)

Trump Mediaeval - 4 weights + 5 italics

Trump Mediaeval Roman
Trump Mediaeval Italic
Trump Mediaeval Bold
Trump Mediaeval Bold Italic
TRUMP MEDIAEVAL SMALL CAPS
Trump Mediaeval Italic Oldstyle
Trump Mediaeval Bold Oldstyle
Trump Mediaeval Bold Oldstyle Italic

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Cool & Energetic Theme

ENERGETIC FONTS

The official typefaces, Eras and Trump, both have roots in ancient Roman stone-carved lettering. This is one reason why they work well together as a "font pair." Both have components that create a feeling of "energy". These feelings are communicated to the audience at a subconscious level. Both fonts are considered distinctive and useful classics. Some creative talent may whine about Eras being "outdated." Classics never become outdated. These complaints are minor and should be ignored. They are only a matter of personal preference. Eras is well accepted and only needs appropriate usage.

COOL COLORS

Refreshing, cleansing, purifying, crisp, relaxed, serene. A cool theme contains greens, blues, and violets. It does not contain reds, oranges, or yellows –except as "confetti" color. 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.

Cool colors are tied to memories of pure water and fresh air. Clean and clear. Paper color is best if it is bright white.

Print Typography
1

Captions Images 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. No small italic typeface. 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 Trump. Rarely Eras. Eras is used for screen presentations—like this very document you are reading. Eras is used for all other applications. Word emphasis is shown with Trump Italics— not with bolding or quote marks.

Subheads break up columns of gray text. Use Eras 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 <cr> 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.

Pull quote The pull quote is usually text taken from the article. Use Eras 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 Eras 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 Eras 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.

Banner A banner is the line of text that appears just below the headline and is sometimes called a "deck." 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 with it typographically.

Print Typography
3

Dropcaps
Multiple dropcaps may appear on a spread. Here are the guidelines for usage:
1. Trump is preferred.
2. Dropcaps cannot be the same "letter" on a spread. It creates confusion. Rewrite for clarity.
3. There is a hierarchy oe 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 Eras 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 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 Eras light ALLCAPS, and be kerned very loose. Headlines should be very tight.

Title caps *are used for subheads and are in Eras Bold at the same point size and normal kerning as the serif body text.*

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

Trump 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 are not bolded. Do not use fake dropcaps except in a jam. Trump 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.

Approved Substitute Fonts

No substituting for ITC Eras, even when substitutes exist.

Substitutions for Trump Archaic are allowed under stressfull situations, primarily **RUSH work** when creative talent doesn't have access to resources and needs to "punt." This should not be done on a regular basis.

1. Activa freeware font - TT - 2 wts & 2 italic + extended and wide

2. ITC Korrina - 5 wts + 4 italic

3. Korinth Serial $29 for all 12. TT only or OTF; Korinth Serial Xlight, Korinth Serial Xlight Italic, Korinth Serial Light, Korinth Serial Light Italic, Korinth Serial, Korinth Serial Italic, Korinth Serial Medium, Korinth Serial Medium Italic, Korinth Serial Bold, Korinth Serial Bold Italic, Korinth Serial Xbold, Korinth Serial Xbold Italic

Existing Color Usage

Dominant / Subordinates / Accent

Brochure

White,   5405,   5635,   115

Product Packaging

Cool Gray #1, 2945, Cool Gray #8, 630

Fresh Infosite

BBE0D7,   58BAAC,   FFFFFF,   333366

AquaLab Website

FFFFFF,   ECF5F9,   184775,   92B581

AquaSorp

Reflex Blue, Cool Gray #1, Black, 630
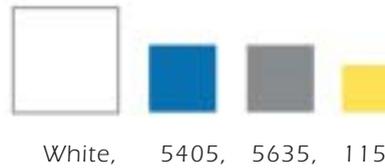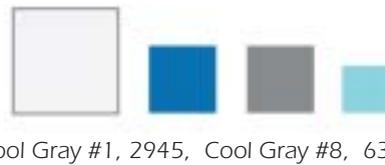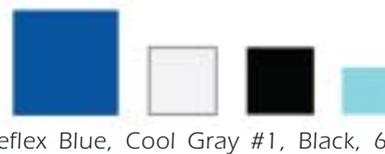
Color Strategy

Present usage of AquaLab color commonalities:
The plan is to reinforce these patterns in the future and avoid theme clashes.

1. Background colors *(paper) are either bright white or offwhite. The offwhite is a Pantone cool gray #1. These work well as the dominant color. Offwhite is used on the web to reduce screen contrast. It is also used as case color on the products. Bright white is recommended in print and booth applications.*

2. Colors *are always in the "cool theme." Meaning shades of blues, greens, and light grays.*

3. Gray and black *are not "cool" colors but allowed with good judgement as subordinate and accent colors.*

4. Subordinate and accent colors *are frequently an aqua or turquoise color or shade thereof.*

5. 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 or the theme will shift to "warm" instead of cool. Use these to guide the eye (visual signage cues.)*

6. Dark blue *is frequently used for text and headlines.*

Potential Color Usage

Dominant / Subordinates / Accent

White   283   542   157

Cool Gray #1 543   630   Black

3115   306   White   173

631   570   5787   716

551   309   5493   630
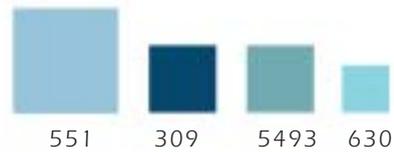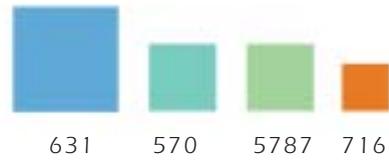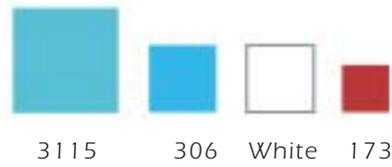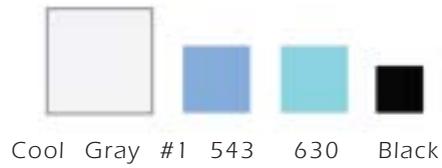
Image Elements

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

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 factory process. This way illustration is a shortcut to understanding. Illustration reduces the complexity found in photos to just those elements needing emphasis.

Application examples and format suggestions
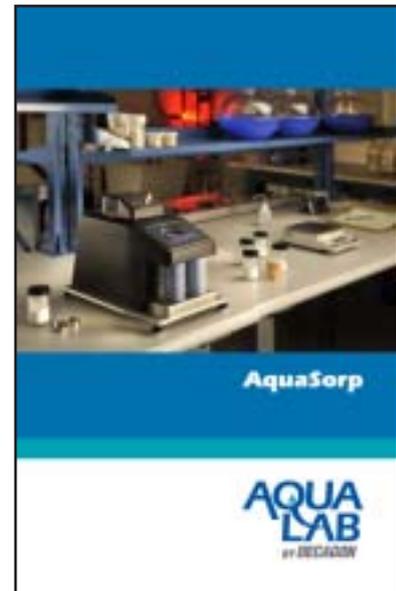
Manual cover examples.

Rounded container for accessories like standards.

Round PVC canisters wtih lids are made of clear plastic, these containers have the appearance of glass, but will not shatter. Wide mouth for easy access. Snap on lid included. Meets FDA standards. There are many styles and sizes available from small 6" diameter x 5.25" height to containers that hold over 1 gallon. All have circular lids. These cost about $1 single-piece price.

Rectangular container for accessories like cups and lids.

Multiple-source off-the-shelf clear **shoebox** set-on-end measures 13.5" x 8.5" x 5.25". Shipped flat. Loads from top end. Single piece price from $1.50 to $3.00. Clear label serves double purpose as closure.

Adhesive Clear Labels

4" Diameter Round Clear Gloss Polyester Laser Label
$.90 each sheet
(no minimum order)
Sheet Size: 8 1/2 X 11
2 across, 2 down
4 labels per sheet
Cost range $0.225 to $0.11 each label

8.5 x 11 Rectangle Clear Gloss Polyester Laser Label
w/ 2 vert back slit (crack back)
Label Size: 8 1/2 x 11
(rectangle - full sheet)
Sheet Size: 8 1/2 X 11
1 across, 1 down - 1 label per sheet; 2 vertical back-slits in liner
Cost range $0.22 to $0.45 each label

# Example
Adding **Blue** to AquaSorp

Warnings of Improper Color Usage
APPENDIX 1

Background colors and overprinted type must have a grayscale differential of 30%. To test for this readbility 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.

The AquaLab color palette will appeal to males and females. But there is a potential error of shifting to exclusively feminine. This is determined by the use of shapes—more than color. Flowing curves for visual shapes (not color) will alter the gender. Creative talent must be conscious of this possible design problem. Use good judgement.

Extreme Masculine

Extreme Feminine

Reflex Blue
Problems
APPENDIX 2

Overuse

Reflex Blue is the Helvetica of logo colors. It is overused and thus cliché. It is used more than any other color in the world for logos. A logo's purpose is to differentiate a company.

Four-color is Cheaper

Reflex Blue is a premixed Pantone color. This is good in that silkscreeners and 2-color sheet-fed press printers can't mess it up. This saved money 20 years ago. But today, 4-color direct-to-plate printing is now cheaper than two color.

Spot Shift in a 4-color World

Pantone Reflex Blue cannot be printed in the CMYK gamut (color range.) It seems to be the worst offending Pantone color for shifting on the CMYK press. Usually, towards purple. I have a "guide" that shows the shift towards a muted blue. But one can never tell which way it will go, only that it will not look the same as spot Reflex blue. It's a nasty problem with no workarounds —except printing a 5th color (expensive.)

Printers Hate Reflex Blue

Reflex Blue takes twice as long for drying time and the pages stick together in the stack putting blue on the back. Two days are required for ink drying instead of one. Reflex blue is the longest drying ink except for metallics.

ITC Eras Font History
APPENDIX 3

The ITC Eras family was released in 1976.

ITC Eras has charm, distinction, and a lively quality that's rarely seen in sans serif typefaces. Its sweeping strokes and compound curves owe more to the heritage of broad-tipped brushes than the ruling pen.

Most sans serifs are optically monotone in weight, making them difficult to read in lengthy blocks of text copy. ITC Eras maintains optically even stroke weights like other sans serifs, but it overcomes the sans serif tendency to blandness through the dynamic tension created by the design's 2-degree slant—almost, but not quite, italic. The design appears spontaneous, like a written script.

ITC Eras is not geometric or precisely structured in design; instead, its proportions reflect Roman types.

ITC Eras is an eye-catching typeface that will create "a look" as well as deliver a readable message. People notice this type. ITC Eras is easy to read in blocks of text copy, and can be an excellent choice for brochures, ads, posters, and package design. Because the caps in ITC Eras are patterned after Roman monumental letters, they also make excellent initials.

Trump Mediaeval History

Trump Medieval was designed by Georg Trump for the Weber foundry and released between 1954 and 1960. A student of F.H. Ernst Schneidler, Trump was a prolific type designer who considered himself first and foremost a teacher of the graphic and lettering arts.

With its crisp angularity and wedge-shaped serifs, Trump Medieval appears carved in stone. It is a strong text typeface that is highly legible and especially useful for low-resolution output, such as faxed correspondence. Medieval is the German term for oldstyle; this design is a modern rethinking of the oldstyle theme.

It has a vigorous oldstyle roman and italic that is the sloped roman, except for the letters a, e, f. With its crisp angularity and wedge-shapes serifs, Trump Mediaeval appears carved in stone. It is a strong text typeface that is highly legible and especially useful for low-resolution output. It is useful in display work too.

There are old style figures, additional ligatures and fractions available at all styles, as well as small caps at the Roman 55 and initial and finial decorative swashed characters at the Italic 56.

List Of Humanist Fonts
APPENDIX 5

A   Allerta
B   Brusseline
C   Calibri   Candara   Charlotte Sans   Clearview
D   FF Dax
E   Eras   Everson Mono
F   Frutiger   Formata
G   Gill Sans
J   Johnston
L   Lucida Grande
M   FF Meta   Myriad
O   Optima
P   Parisine   Podium Sans
S   FF Scala Sans   Segoe   Skia   Syntax
T   Tahoma   Thesis   Transport   Trebuchet MS
U   Ubuntu Font Family
V   Verdana

Lucida Grande and Verdana are "websafe" Humanist fonts for HTML web design. The CSS code on Decagon's website is specified as follows:
   font-family:"Lucida Grande", Tahoma, Arial, Verdana, sans-serif;
   font-size:100%;
   line-height:130%;

This convention should be used on all HTML documents.

Naming Ideas
APPENDIX 6

Naming opportunities exist in product line extensions. Names that reinforce the theme instead of just product functions are desirable. Product badges would still require a short description of function (like water activity meter.) This is similar in nature to what other companies have done (such as Apple OS X Big Cat names.)

Because of the type and color theme: exciting and cool—names that contain elements of pure water and fresh air, —clean and pure—work to reinforce what the specialization of a new instrument may be and differentiate models and value.

For example:

AquaLab Crystal
AquaLab Pure
AquaLab Fresh
AquaLab Sapphire
AquaLab Flow

These are valid line extensions as long as they don't deviate from the "class" or "lexicon." Sort of like naming a new species of plant using International Code of Biological Nomenclature.

How it starts. This is a sample a_w symbol. It is set 24/28.8 to start (aw). The "a" is lowercase—not a capital "A". This is originally set with 33.3% "normal" leading and "normal" kerning. The aw then gets the following treatment. The "a" and "w" are set to 28 point and the "w" is then subscripted to 10% (usually subscription defaults are 33% which is too much.)
0.750 a_w sample.

Water Activity Symbol Serif

The "a" and "w" are set to just under body text leading and the "w" is then subscripted to 10%. 0.750 a_w sample.

Water Activity numerals should have a leading 0 before the "." and 3 digits after unless the resolution is unknown.

The water activity symbol should have a space or en space before the numerals appear. 0.567 a_w. Not 0.567a_w. The a_w symbol should not wrap to the next line. Force the number down beside the scientific unit.

Water activity is always a positive number and needs no + or - symbol in front except when specifying accuracy or tolerances. Then the ± symbol is used.

When using the a_w symbol, do not attempt to match the height of capital body text. It makes it stick out too much. Don't use bold or italics unless specified deliberately by a scientist for a formula.

Contact for Questions

Scott Campbell
scott.campbell@decagon.com

Teare
Marketing
&Design

Steve Teare
creative professional

Internet marketing
and web publication
Industrial advertising

Strategy
Design Services
Product photography

http://www.steveteare.com/ · http://www.tearesites.info/