

CREATING A BRAND STYLE GUIDE

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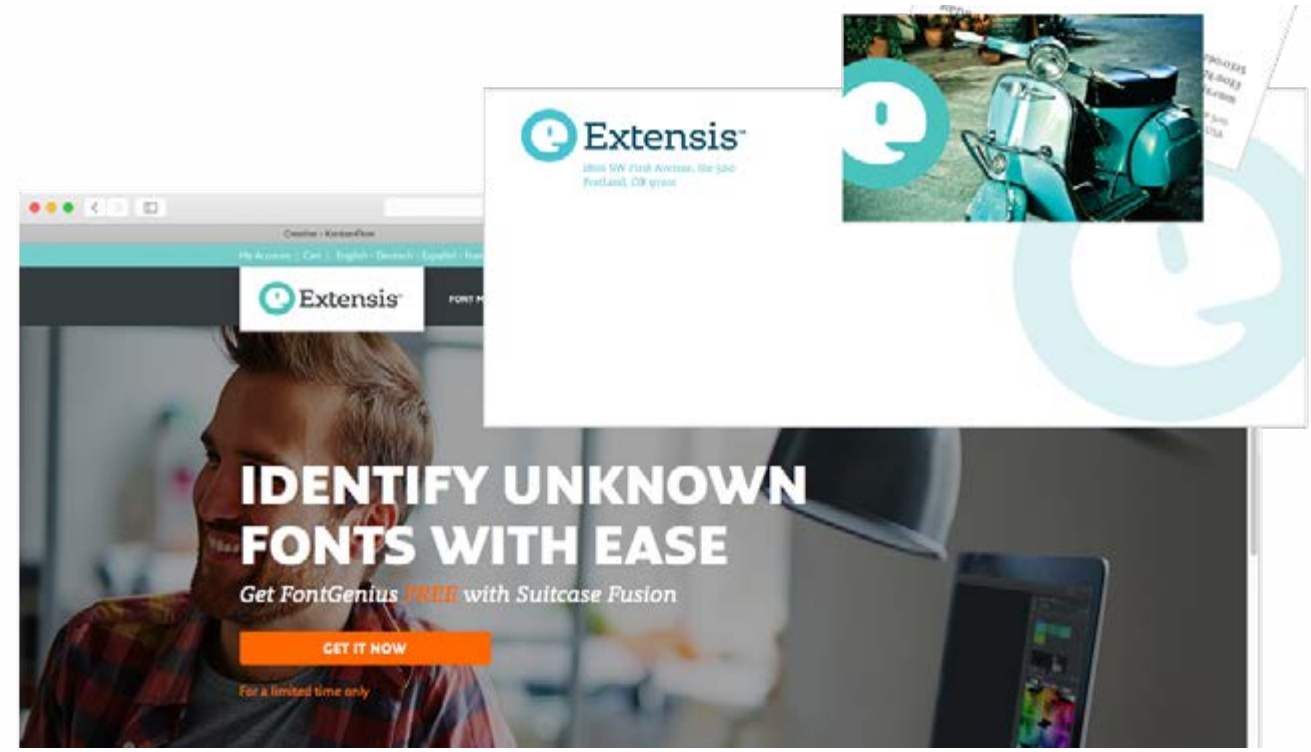
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HOW CAN THIS GUIDE HELP MY ORGANIZATION?

This guide is designed to help bring all of your brand elements together by evaluating and defining each component from logo to colors, typography and imagery. This guide explains how to define and communicate your brand elements correctly. There are unique challenges that brand visuals face in print, Web, social media, eBook, ePub, fixed-layout eBooks, PDF and other digital publications including video and broadcast. For each challenge, there is a solution. All of these parts come together logically into a comprehensive guide that communicates your unique brand style rules.

What does "brand" actually mean?

It's the manner, place, and time in which an organization is seen. It is everything about a company. Everything visual, and visceral. It's the look and feel of a company to other people.



What is a brand identity?

A company's brand identity is formed by consistent repetition. It is how the brand is visibly recognized and diffientiated from other brands. These visible characteristics include logo, colors, typography, and other elements that make the brand recognizable to its target audience.

A brand style guide:

- Is a digital repository of all the rules and guidelines related to presenting and operating as a brand.
- Must be distributed to all personnel (both internal and external) who touch the brand.
- Insures that everyone is following the same rules and presenting the brand the same way every time.

A well-crafted brand style guide ensures the same look and feel regardless of who authors or designs a document. A brand style guide controls how the world sees your organization.

Your brand is how your company is viewed by customers, vendors, the press as well as the general public. A brand style guide gives your team the direction it needs to control every aspect of brand communication, with little room for inference.

Consistent brand repetition

Each time your logo is seen, it must look the same—and logo usage consistency is much more than simply choosing the same colors each time. From Human Resources to freelance copywriter, every document produced by your company must carry a common design and structure regardless of who wrote it. Different mediums present color, imagery, and text dissimilarities so extra care must be taken. Every fragment of your company's visual identity, its every use in every logical medium must be defined first, then controlled to accomplish consistent presentation that establishes and then enforces the message that needs to be conveyed.

The best way to create, communicate, and enforce brand consistency is with a brand style guide. A brand style guide (sometimes called a brand bible or brand book) clearly presents the brand identity in acceptable uses with unambiguous instructions. It is also a way to present the persona of your company as you or the brand manager want it conveyed.

COMMUNICATING LOGO USAGE

Protect your logo

Your logo is potentially your most important business asset. Creating the mark that will be the harbinger of your brand goes far beyond having a great design.

Avoid copyright infringement

Investigate your logo's uniqueness as an identifying mark in your area of business. Original logo artwork may be protected through copyright, but when a design identifies a brand, as your logo does, trademark protection is far more important that copyright. Your logo must be unique and dissimilar from any other trademark or service mark used within the same class or classes of businesses. If it isn't, you will be infringing on another trademark or service mark.

Copyright allows owners to go after infringers and to license some or all rights to the protected material. Trademark law obligates mark holders to aggressively defend the uniqueness and unapportionable nature of their logos and other marks. Failure to properly vet your logo in the marketplace could cause you to lose all rights to it.

Logo and brand refresh

Before building a brand style guide for a new or recently changed brand, ensure the originality of your organization's logo and other protectable brand elements. Trademark law falls under the domain of the U.S. Patent and Trademark Office. As such you will find attorneys who specialize in trademarks listed under "patent law."

Create logo versions

A logo has to be ready for usage in various media. Today, no brand is used in a single media and who knows what tomorrow will bring. Prepare and store logos in common color depths to be ready for whatever usage need may arise. This starts with having logo versions in all the official corporate colors and ready for use in a mix of environments.

The bare minimum prepared formats include:

- Black-and-white version for places where color (or more than a single color) isn't possible.
- RGB version for the Web and other digital uses.



- CYMK version that uses print-ready, process ink colors that any printer can reproduce faithfully on printed materials.
- Greyscale and spot color versions. By using tints, greyscale can present the logo with more visual interest than black-and-white where only a single color is possible.

A single color doesn't need to be black. If you have the option, presenting a single-color logo in tints of an ink other than black can have a dramatic impact.

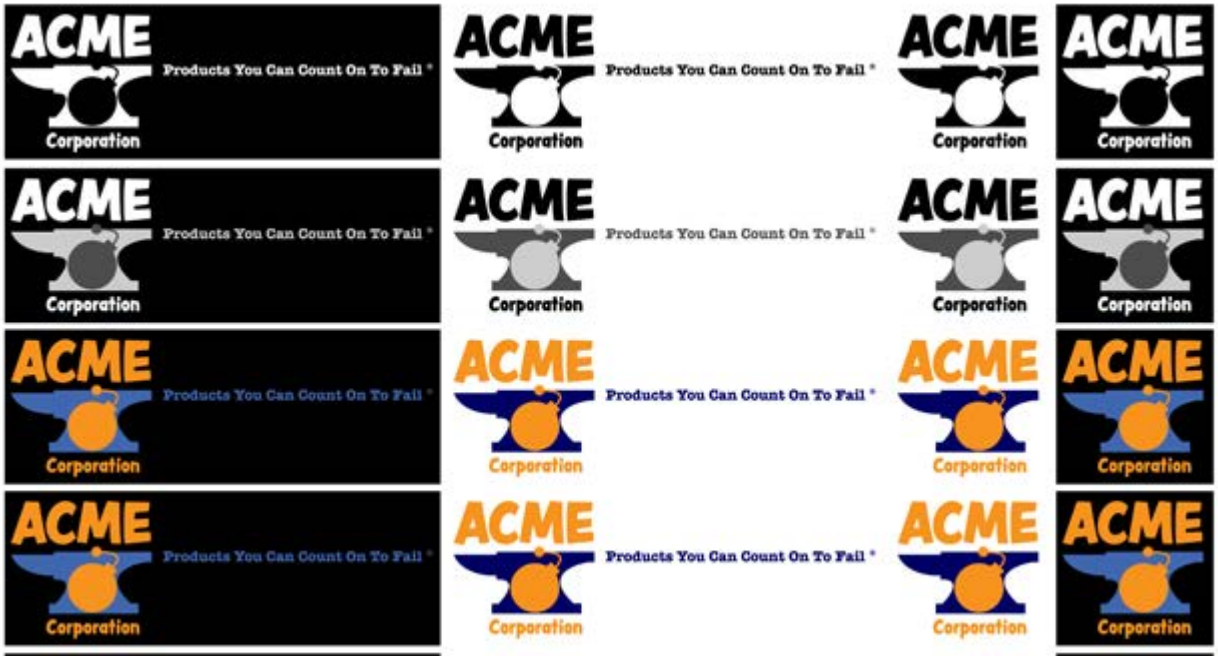


Figure 1: This is the example of the Acme, Corp. logo in Adobe Illustrator. Top to bottom: black and white, greyscale, RGB, CMYK, and spot color, with and without taglines, for use on light and dark backgrounds.

For logos that are primarily single-color, consider making versions of that logo that are different colors, different shades, and/or different backgrounds of the primary corporate hue. Also, decide whether the logo might be placed atop other specific colors regularly, and create versions that work best with those. *Figure 1* shows an example of a single-color logo prepared for use across multiple color backgrounds.



Figure 2: A single-color logo presented in approved colors for use with different background colors common to corporate materials.

Logo preparation

Some designers might consider logo preparation a waste of time. After all, why not just have the basic versions of the logo and then change its colors as needed from project to project? That's exactly why you must do it all now. Variance in logo colors weakens the brand style. When creating the brand style guide you must include every acceptable form of the logo. Anything left out is, by definition, unacceptable.

Create distribution-ready files

Logo assets should be created and made available for the most common media in which the brand may participate, and in a selection of sizes and color depths appropriate to authorized uses within each media.

What mediums will your logo be used?

- Print: business cards, letterhead, and other printed collateral that is essential to any business
- Company website and social media accounts
- YouTube or Vimeo channels
- eBooks
- Tutorials for the website, marketing department, or for internal and/or partner training
- Billboards
- Textiles such as t-shirts, canvas bags, or giveaways



Correct format for each medium

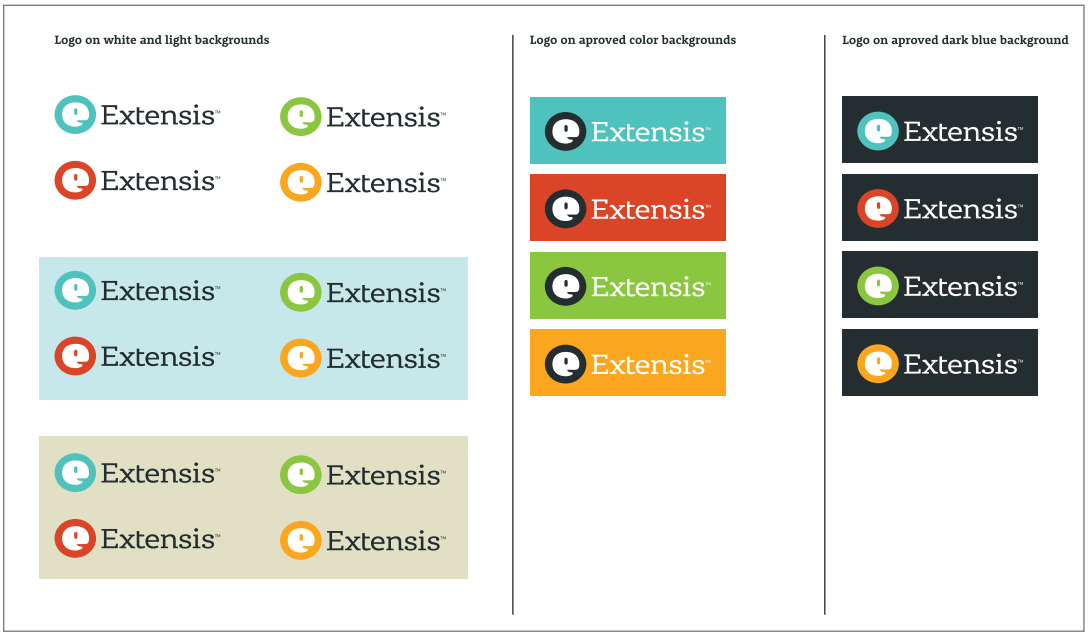
Resolution-independent vector assets are necessary for logo use on physical materials - everything ranging from business cards to billboards, product packaging to t-shirt design, car wraps to convention booth displays. It is best served with vector assets in either Adobe Illustrator© .ai, vector PDF (typically created from Adobe Illustrator), or EPS formats. Be sure to embed all dependencies in the vector files. For elements that include editable type, you will want to leave text as live type and distribute fonts to your team with font management products such as Extensis Universal Type Server or Suitcase TeamSync.

> *For assets that may need to be distributed externally, and don't include editable text, it is advisable to outline text that is in brand-specific typefaces to prevent font substitution.*

Produce vector assets for the following logo versions:

- With and without the tagline
- In black, white, greyscale, and other single-color tint versions
- CMYK and spot color versions in all approved color combinations

Depending on the design of the logo and typeface used within any text, you might also want to design and have assets ready for logo versions built specifically for lower resolution media such as screen printing and some forms of product packaging.



The website, various social media profiles, slide decks, photo watermarks, reflowable ePub, fixed-layout eBooks, and other uses will need pixel-based digital assets. Not only will you need to prepare black, white, single-color tint versions, and full-color RGB versions, you will also need to provide them at a number of different sizes to account for the fixed-resolution nature of pixel-based, raster imagery. Examine the expected digital uses of the logo carefully in light of the relative size at which you want the logo represented in all media.

Some media have set specific sizes such as Twitter, Instagram, and Facebook avatars. These are fixed sizes at which PNG, JPEG, or GIF files will need to be built.

In other locations, such as the website and publications produced by and for the brand, you can determine the size. Once the size is determined:

- Create raster images of the correct logo version
- Create raster image logo assets as 24-bit PNG images with transparent backgrounds for the most flexibility
- Make logos that fit within the following sizes: 100, 256, 512, and 1024 pixels wide

Motion and video

These can be as simple as PNG images with transparent backgrounds or as complex as entire video or animation clips. If the former, create the following versions:

- Black, white, and tiny single-color
- Full-color RGB that comply with acceptable video color palettes
- Large sizes for full-screen branding, small corner overlay, or “bug” variations
- Smaller editions for use in lower-thirds (the bars that appear beneath people’s images on video conferencing or when being interviewed on the news)



Motion versions of the logo created in video editing, animation, or 3D rendering applications should be ready in several standard video sizes:

- Widescreen 6:9 and standard 4:3 aspect ratios, at 720p, 1080p, and HD
- Standard video format of lossless MPEG-4 with H.264 encoding

How to manage logo assets

Once logo assets have been created, the next step is to distribute them to appropriate groups such as internal teams, contractors, and vendors. The easier it is for someone to locate and access the correct logo asset, the less chance for incorrect asset usage. In addition to making brand resources accessible, it is also necessary to remove outdated resources to prevent future use. A digital asset management system makes it easy to distribute assets and ensure that only current ones are accessible to your multiple user types.

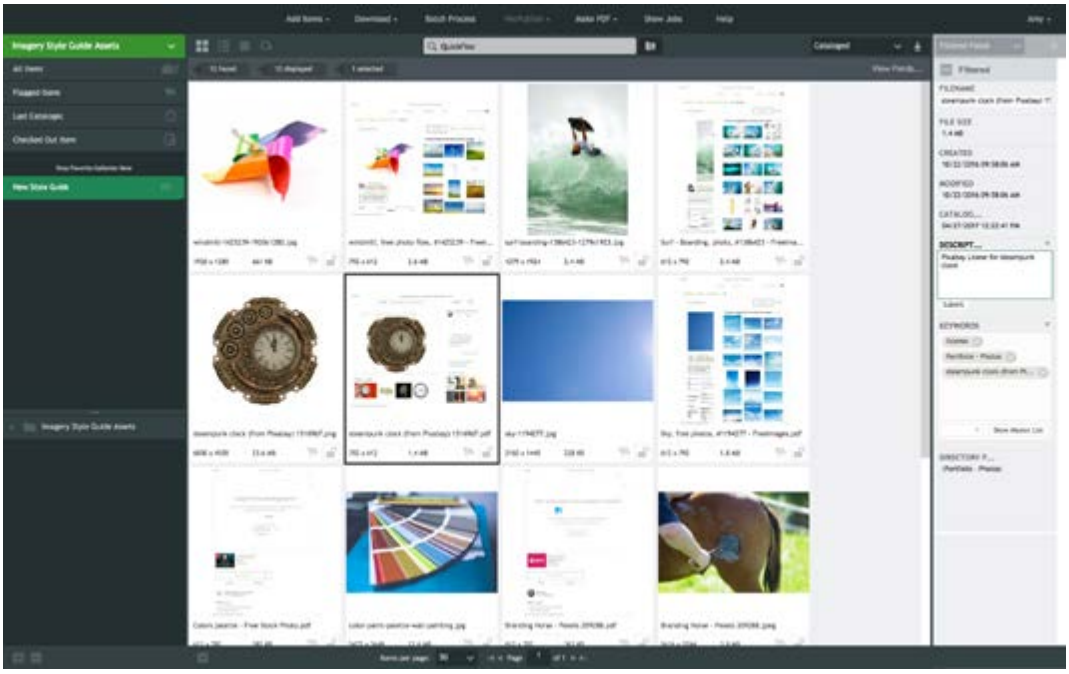


Figure 3: Managing different digital assets and making them accessible to team members via Extensis Portfolio - a digital asset management system.

By organizing and sharing your digital assets via a digital asset managemet system like Extensis Portfolio another digital asset management (DAM) solution, you can control who has the assets and the appropriate version. As outdated assets are replaced or retired, they can be removed from the shared location and replacements pushed to external or internal stakeholders. A DAM will also manage metadata that can be included right with the file.

Regardless of the DAM system you employ, make it easy for the appropriate personnel inside and outside your organization to access the correct versions of your brand assets, in the correct colors, formats, and sizes, when and where they need them.

Document logo usage guidelines

With your logo's digital assets created and available to your team, you're half done. Now you have to communicate how your logo should be used. It's important to define rules for:

- The placement and positioning of your logo in various uses
- The correct versions to use in specific situations and media



Don't put the logo on backgrounds that make it unreadable.



Don't rotate the logo.



Don't scale the logo disproportionately.



Don't skew the logo.



Don't crowd the logo by not providing enough space on all sides.



Don't use unapproved colors for the logo.

Decide logo usage guidelines by answering the following questions:

- *Which versions of brand assets should be used with which medium?*
  These should be easy to answer as we discussed such pairings while creating the various color and file format versions.
- *In which media should the logo with the tagline be used?*
  Your logo may have other variations too such as a stacked version where all elements sit atop one another and a horizontal version where the company name is beside the more visual component or crest of the logo.
- *Which specific versions should be used with which background colors?*
  Remember to identify all the likely background colors with which your brand assets might be paired.
- *When the background color is amorphous or fails to contrast with the digital asset, what should be done? Do you want to allow a drop shadow to be added to your asset?*
  If not, plan to say that because someone will undoubtedly add a drop shadow if the asset fails to contrast without one. Be mindful of other treatments your asset might receive to separate it from its background such as outer glow, inversion of colors, the addition of an outline. Either create assets to pre-empt such needs or specifically disallow any such modification of the asset. (I strongly encourage the latter even if you do create more versions of the asset.)

- *In what other situations are specific layouts, colors, or variations of the brand assets allowed and disallowed?*
  Try to think of every place you, your personnel, your vendors, partners, and the press might want to use your logo or other brand asset.
- *What is the minimum allowed distance of the asset from the edges of the page in all mediums?*
  Placement is crucial in most mediums. Too close to the edge in printed work and the logo could be cut off by the paper shifting on press, or in the digital realm by overlay elements such as scrollbars or popups.
- *What is the minimum allowed distance of the asset from other elements?*
  Specifying the required empty space around assets is important to keep a separation from other elements and allows viewers to correctly identify brand elements such as the logo.
- *If you had absolute control over every possible use of your logo and every other brand element, how would you want those elements used?*
  Now realize that you do have that absolute control and it's your responsibility to exercise that control.

Write down the answers to all of these questions. These are your logo usage rules and guidelines.

Determine the best way to communicate them to external stakeholders who might use your logo. For many of the guidelines, the best way to communicate them is through concise written rules. For others, a more visual approach may be better. *Figure 6*, for example, shows a way of presenting the minimum allowed space around the Acme Corporation logo to keep it separated from other elements on the page. Note that there are no exact measurements. You won't find inches, pixels, or millimeters because there's no way to know what size the logo itself will be. Instead, use relative measurements, something also visual, such as the capital C whose height is also relative, but established in the logo itself.

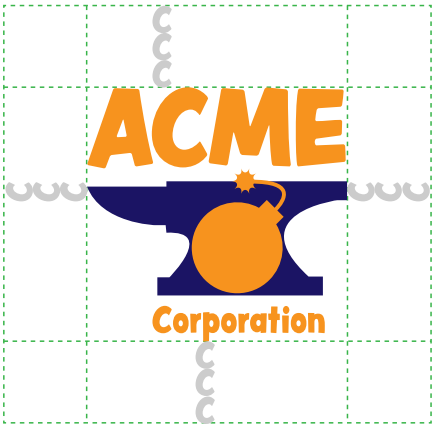


Figure 6: this displays the minimum allowed space around the Acme Corporation logo to keep it separated from other elements on the page. Note that there are no exact measurements.

Providing code and specific examples where possible can also eliminate confusion. For example, to place the Acme Corporation logo in HTML or reflowable ePub, the following CSS would provide a way to separate white space around the logo. In this example, the logo image was assigned the ID “logo” in the HTML code:

```
#logo {
width: 6em;
margin: 1.5em;
}
```

The unit “em” is relative so these measurements would adapt well to any properly written CSS and HTML. More importantly, they establish the relationship between logo width and spacing (margin) to enlarge the width and margin commensurately. CSS also scales proportionately so by providing a width measurement, the height will automatically scale at 1:1 without the need for specifying the height.

ESTABLISHING CONSISTENT BRAND COLORS ACROSS MEDIA

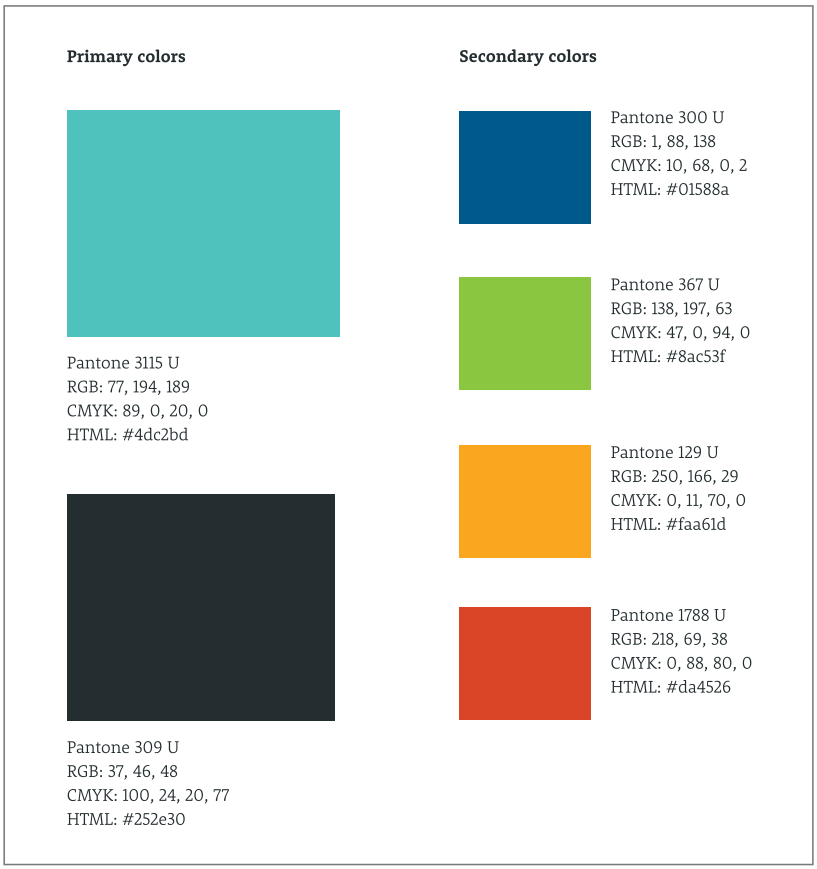
Equating color with brand

> *Depending on your business, what it does, and what it stands for, color may be an important visual element of your brand.*

Coca-Cola© owns several truly iconic trademarks such as the flowy script of its logo and the shape of the classic Coke© bottles. As valuable as those pieces of intellectual property are, none is more so than the color Coca-Cola Red. It's a registered trademark color vigorously protected in every country in the world.

Where would Barbie© be without her signature pink? Mary Kay© and T-Mobile© are also identified by their own unique trademarked hues of pink. What could brown do for you if it wasn't so intrinsic to the UPS© brand? These colors are not randomly chosen. The colors are very important to each brand and never applied haphazardly or roughly translated between media.

RGB and 4-color process (CMYK), are the two systems most brands will use and thus the most important to target when selecting colors. However, there are other color systems. Considering 4-color process offers such a small range of colors, a system of premixed inks called spot colors exist to open your printed color options to thousands of hues including specialty colors such as pastels, neons, and metallic. If your brand will be used on clothing or other textiles, colors may need to be reproduced in color dye or screen printing ink as well.



Picking your brand colors

Whether starting from a blank slate or with colors that aren't completely finalized, there is an opportunity to choose brand colors at the convergence of all media color systems.

- The RGB light-based color model is used on all multi-color screens.
  - » Computers, mobile devices, televisions, and even projection media such as film can display the entire range of hues and shades the human eye can detect.
  - » Every color possible in CMYK, fabric dye, and paint is included within the gamut of RGB. In short, if your eye can perceive it (if it is a visible color) then it can be displayed in RGB. That's good news.
- RGB is the largest color gamut. Never start with the largest; always start with the smallest. If colors are selected from among the smallest set, colors will be the same in all sets.
- Choose from the limited gamut of CMYK or print spot colors to ensure that hues can be printed and displayed on screen. Do that by picking colors from the North American standard printing color system, the Pantone Matching System (PMS) that is discussed in further detail below.

Color should never be chosen on a computer screen.

Devices with screens all display colors in a slightly different manner. A practical demonstration of that is easy: just look at the same photograph or visit the same website on computers, tablets, phones, and televisions from different manufacturers. Most often you'll even find noticeable color differences across devices from the same manufacturer. A perfect match from screen-to-screen is impossible.



Figure 7: Swatch books are the reliable way to choose colors for consistent color rendering in print and other media.

PANTONE (PMS)

PANTONE swatch books are specially printed to preserve color fidelity for a period of one-year from issue. Printers also have to guarantee that they can reproduce the colors in PMS swatches. Therefore, if a new or recent swatch book is used to choose colors, it is guaranteed that color will be the same every time. Even better, PMS is such a major matching system that it is recognized worldwide with European, Asian, and other printing standard conversion charts.

How to find a PMS swatch book

Ask a graphic designer or the manager of a local quality print shop to spend a few minutes with you on the PANTONE CMYK Guide. A guide can be purchased, but unless you are a graphic designer or plan on picking new colors every few weeks, it is not necessary.

PMS far exceeds CMYK process inks with thousands more hues in pre-mixed inks. The trademark colors of Coca-Cola, Starbucks, UPS, and Barbie will not be found in the PANTONE CMYK Guide swatch book. The best colors to use are generally found in the PANTONE Formula Guide. Printers have to order these inks pre-mixed from their suppliers and their use on printing presses requires additional setup time. Not only will you have a much wider range of colors to choose from than those available using a process ink mix, but the color fidelity is even more strictly governed; you will get precisely the same color, using the same substrate (paper or other material), every time, on every print job.



Figure 8: Swatches in the PANTONE CMYK Guide swatch book display the CMYK process color formula beneath the swatch.

PANTONE even makes metallic, neon, and pastel inks, which can be found in matching PANTONE Premium Metallic and PANTONE Pastels & Neons swatch books. For most businesses, however, avoid choosing one of these as primary or even secondary colors because they are not available in all media.



Figure 9: Spot color inks, such as 7481 U in the PANTONE Solid Uncoated Formula Guide swatch book are special inks that don't include CMYK process color formulas.

Once colors have been selected, make note of their PMS numbers. PMS 7481 U, for example, is the identifier of a particular shade of green. It's a good idea to compare the same PMS number in both the Coated and Uncoated swatch books to make sure it's the appropriate color.

Translating colors

Process or CMYK color swatch books display the formula for mixing to produce the desired color. That formula is expressed as percentages of the four process inks. For example, with the blue PANTONE P109-7 C, which you can see in *Figure 8*, the formula is 88% cyan, 31% magenta, and 0% for both yellow and black.

A PANTONE color code and/or a CMYK formula work directly for offset printing, the most common type of printing, as well as flexography (aka "flexo"), gravure, and digital printing. It's also all the color information you'll need to furnish to print service providers for doing screen printing or fabric dying.

Convert PANTONE to digital colors

Nearly any design, drawing, page layout, or photo-editing application will instantly convert CMYK to RGB for you. In *Figure 10*, you can see that I've entered CMYK values into the Colors panels of Adobe InDesign, Illustrator, and Photoshop. Then I merely changed the display mode of those color panels to RGB. The applications do the conversion as soon as the mode is changed.

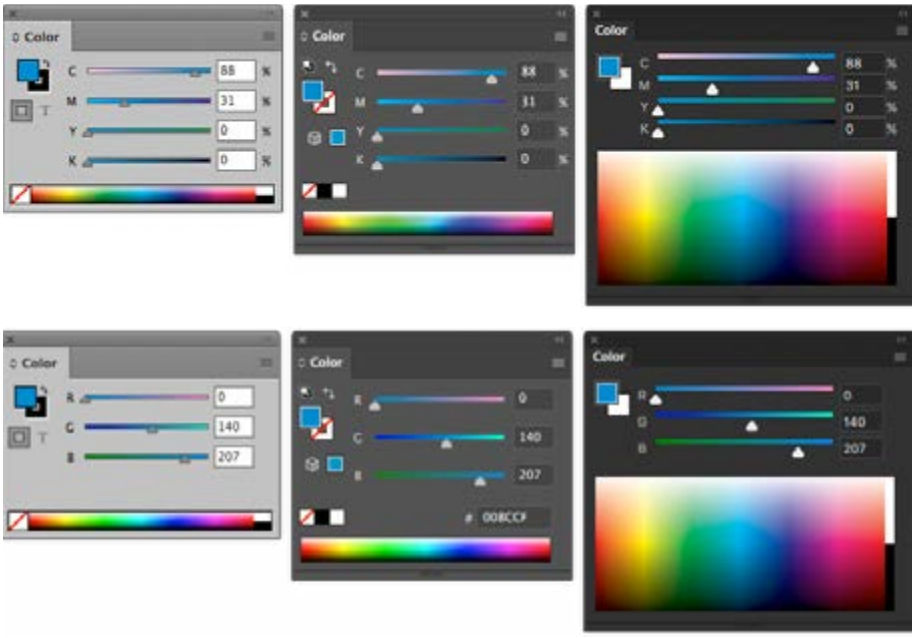


Figure 10: CMYK and RGB values into the Colors panels of Adobe InDesign, Illustrator, and Photoshop.

Entering a CMYK formula into the Color panels of common creative applications and then switching those panels into RGB mode does an instant conversion between the two color systems.

Here's how you can do the same conversion:

1. In any of the three applications, open an existing or new document.
2. Show the Color panel and choose CMYK from the panel's menu.
3. Type into the four color fields the CMYK percentages you noted from the PANTONE swatch book. Don't be too alarmed if the color looks different on your screen. Remember color display varies across devices. Just ensure the formula matches exactly with the PANTONE formula and in the order of C, M, Y, and K.
4. Returning to the Color panel menu, choose RGB (see *Figure 11*). That will change the color slides and fields to Red, Green, and Blue. It will contain the RGB formula equivalent to the CMYK formula that was entered.
5. Select RGB from the Color panel menu to switch from CMYK to RGB mode
6. Write down your color's RGB formula and repeat the process for each of brand's colors. Now you should have the CMYK and RGB values.

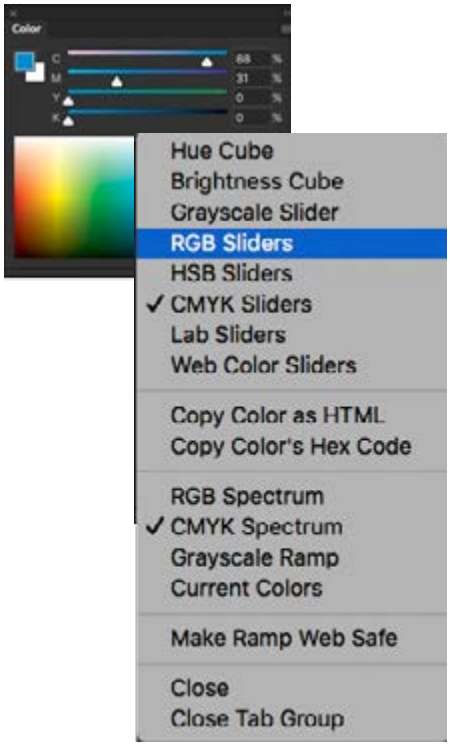


Figure 11: Select RGB from the Color panel menu to switch from CMYK to RGB mode, simultaneously effecting the color conversion.

If you have design applications other than Photoshop, Illustrator, or InDesign, there is typically a similar process to convert colors within it. If not, or if you don't have any such creative application, you can use the online Adobe Color CC tool (formerly Kuler). Adobe Color CC is a free tool you can use with or without an Adobe account.



Figure 12: Adobe Color CC is a free tool you can use with or without an Adobe account



Figure 13: After clicking the spinner arrow beside the RGB line, additional color model fields are revealed.

Adobe© Color CC makes conversion between CMYK, RGB, and hex color values simple:

1. Visit https://color.adobe.com/create/color-wheel/
2. Beneath any of the five color swatches, click the triangle beside RGB to reveal additional color model fields (see *Figure 13*).
3. Enter your process color values in the order of cyan, magenta, yellow, and black across the four fields on the CMYK line.
4. Hit Tab or Return to leave the last field on the CMYK line, which also forces Adobe Color CC to complete the formula conversion. The RGB line now shows your RGB formula in the correct red, green, blue order.

RGB colors are properly written as comma-separated values such as 31,176,255. Optionally you can prefix the formula with RGB, as in RGB 31,176,255.

Most applications can also convert non-process PANTONE colors to RGB, but that often involves manually selecting the PANTONE color from a New Swatch dialog and then jumping through a few more hoops. The easier method is to use a free online tool that PANTONE provides:

1. In your browser, visit the PANTONE Color Finder, which you can see in *Figure 14*.
2. In the field, enter your color's PANTONE code sans the PMS. For example, to get the RGB value of the green PMS 7481 enter only "7481."
3. When you click Submit the site will return all matching swatches. Click the one that most resembles what you wanted (*Figure 15*).

The next screen presents the selected swatch along with its RGB, CMYK, and hex color values (*Figure 16*).



Figure 14: The online PANTONE Color Finder tool helps you look up and convert PANTONE colors, codes, and formulas.

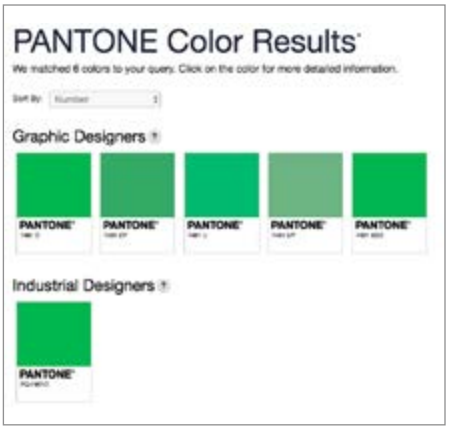


Figure 15: If the value you enter in the search field matches multiple PANTONE colors you'll be presented with a choice. Click the one that matches your intent.



Figure 16: The PANTONE Color Finder search returns the matching PMS swatch as well as its CMYK and RGB formulas and hex code

Hex colors

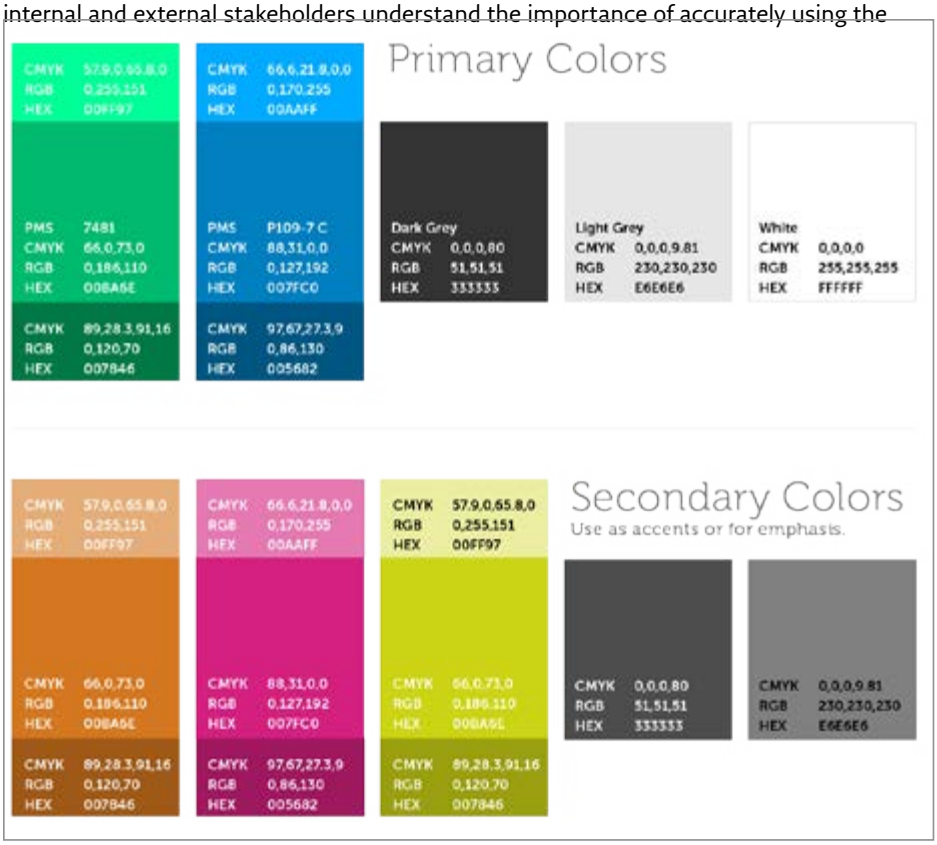
Some projects will require colors in hex values. For those situations, hex colors should be included in the brand style guide to reduce the risk of incorrect colors creeping in. Adobe Color CC does that conversion too. Note the last row beneath each color swatch. Simply enter either the CMYK or RGB formula into the appropriate fields and Adobe Color CC will provide the hex color after the last field of information is entered.

Communicating colors

The ideal way to communicate brand colors within your style guide is to:

- Present the color visually
- Color should be tied directly to its formulas and codes
- Communicate appropriate uses of each color

Figure 17 shows colors displayed within a brand style guide. The large color swatches provide a visual representation. Additionally, each color should be named for its role in the brand. Naming the color attaches gravitas to the color's role in the brand and helps internal and external stakeholders understand the importance of accurately using the



color when representing the brand.

Figure 17: Colors displayed within a brand style guide.

The best brand style guides include directions on where and when to use each color such as:

- Elements of the logo utilize each color
- Hyperlinks or other elements in Web, EPUB, and other digital documents
- Specific heading levels in editorial, promotional, and internal documents
- Lighter and darker shades of brand colors may be properly used to accent and support their brand primaries

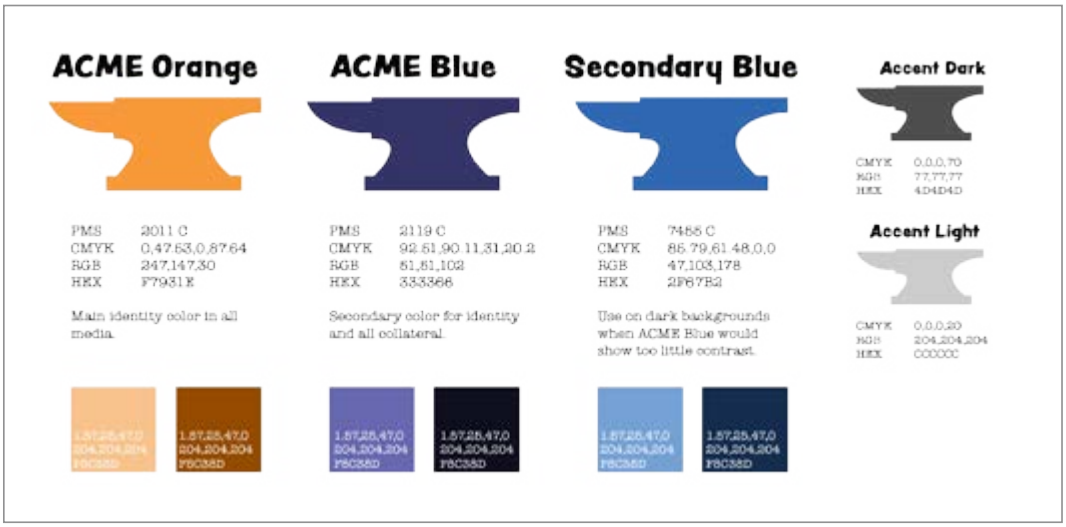


Figure 18 shows colors and basic instructions.

Figure 18: Another strategy for communicating brand colors within a style guide is to include information on how and where to use the colors.

BRAND TYPOGRAPHY

"People respond more to how you look and sound than to what you actually say. Design is how you look; type is how you sound." This statement is an axiom to keep in mind as you consider the typefaces—fonts—that represent your brand.

Another aphorism I'm fond of is "a typeface is the tone of voice in which the mind's ear hears your written message." Printed text is how your brand is represented when you aren't there to speak for it.

There are many ways to approach your brand's typographic selections. Let's check out how to best select, define and enforce your brand's typography.

Commission a custom font

To make a brand unique, a custom font can be created. Adobe, British Airways©, Buccellati©, Domino's©, and Zazzle© are just a few companies who wanted signature fonts designed specifically for their brands.

A bespoke typeface is not only unique and proprietary for your text, it also imparts a measure of refinement; elevating brands to a higher tier. Most reputable type foundries offer custom font creation, starting from scratch or honing and reworking an existing typeface or type family.

Choose type families, not typefaces

Choose broad families of serif and sans serif typefaces that have a wider range of weights than simply regular and bold. Thin, light, book, medium, semi bold, bold, heavy, extra bold, and black weights give a range of type color options beyond the two available with regular and bold. Try to also standardize on families containing different widths such as narrow, condensed, semi-condensed, extended, ultra-extended, and wide.

In *Figure 19* you can see a font manager with some of the styles available in the Futura Std family from Adobe. That family is comprised of 24 fonts. You'll find similar, and often larger selections styles in other sans serif families like Univers, Helvetica Neue, Frutiger, Dax, Avenir, various editions of Akzidenz Grotesk from different foundries, and hundreds of other type families.



Figure 19

Weights and widths

The various weights and widths are drawn by the type designer to agree with the stroke weight, counter size, and the other characteristics of each font in the family. They go together and look cleaner than any manually adjusted, faux width or stroked-faux-weighting ever could.

Brand owners should seek out type families with an array of weights, widths, and styles in order to provide creative options to graphic, web, and publication designers. The availability of many faces within the family opens creativity while easily closing off unauthorized, undesired tinkering with type that can reduce not only legibility and readability, but brand association as well.

Pick serif and sans serif type families that work well together

Fonts can clash—easily. It is wise to choose typefaces that not only work within different roles and sizes, but also when paired together. In print, for instance, headings and titles are often set in a sans serif typeface while readability is often best served using a serif typeface for longer passages of text such as body or paragraph-length copy. Both may be dazzling typefaces, but they must also look handsome together, complementing one another, in all the possible combinations of weights, widths, and styles.



Symbols

If your company needs to produce documents with prices in Euros € or Pounds Sterling £ and the type family chosen doesn't include those currency symbols, that type family shouldn't have to be abandoned. Ideally, hire a type designer to add those symbols into chosen fonts, but if the budget or font licensing prevents that, a valid and common solution is to find and standardize on additional fonts that do include the missing symbols.

Incorporating specific dingbats, fleurons and other symbols from Zapf Dingbats, Webdings and others might also be necessary for your brand.

For website and mobile apps, you may consider using distinct symbols from Font Awesome, the open source font filled with standards-worth user interface icons.

Fonts for web, eBooks, and more

It's important to know that fonts are pieces of software similar to applications or apps.

Items to keep in mind for fonts:

- Fonts are licensed for use by a number of computers or users, and to function as intended, fonts need operating systems or other foundation software.
- When sending a document to a print service provider, fonts are generally included with the document either as separate OTF or TTF files along with the document or wrapped inside the document itself – usually a PDF.
- Web pages, EPUB eBooks, and fixed-layout eBooks, however, cannot embed fonts like a PDF. Web pages can use separate font files in the original, but such use is often prohibited by the licensing on your fonts.
- If font licenses allow, the same brand typefaces can be used in all digital media, though viewers of EPUB files may not see your fonts because of the limitations of some eBook reader devices.

Adding fonts to CSS

Adding fonts to CSS, EPUB eBooks, and certain other digital publication formations is a matter of including just a few lines of code. First, you must give the font a name for referencing later in the CSS and tell the HTML or EPUB renderer where to find the font file on your web server. The following code does both:

```
@font-face {
font-family: MyFont;
src: url('/fonts/MyFont.otf')
}
```

- Placed inside the site or eBook CSS file near the top, the font-family attribute gives the font a name to be called later (see the next paragraph).
- The "src" attribute provides the URL, relative to the CSS file's location where the font file can be found. Note that each individual font has to be identified with a @font-face block including font-family and src.
- The roman or regular version of the font needs one @font-face block, the italic style needs its own @font-face block, the bold and bold-italic fonts each need their own @font-face blocks, and any additional weights, widths, or styles each need a block.

Once the fonts are identified and located, they need to be applied to elements and objects via CSS selectors. The permutations for such are endless, but styling the entire web page with the fictional "MyFont" would be done with the following lines of code inside the same CSS file:

```
body {
font-family: MyFont;
}
```

Fallback fonts

If, for any reason, you can't use the same fonts on the Web, PDF, fixed-layout eBook, or EPUB, you'll need to choose what we call "fallback fonts." Fallback fonts are choices for acceptable alternatives to your brand typefaces. You must select them from a very small pool of fonts that are likely on most devices. Our old friend Times New Roman is one, as is Courier New, and Arial.

You can create fallback font rules inside the CSS yourself. They look like the example below with the fictional "MyFont" being the first choice, then if that font isn't available, asking the system to use Georgia. If Georgia isn't available, the code indicates the device should use Times New Roman, then Times, and finally, if none of the four is available, whatever serif typeface is on the system:

```
body {
font-family: MyFont, Georgia, "Times New Roman", Times,
serif;
}
```

Control your font licenses

Central to maintaining brand typography is making sure all team members have access to brand fonts and it needs to be done legally. Fonts are software, intellectual property, and use of them is typically governed by a license that grants specific rights and restricts others.

Font usage is typically licensed by number of seats or users. As the Extensis Hidden Risks of Font Misuse Report clearly reveals, there are consequences for using fonts without adequate licensing. Once proper licensing has been purchased, it is crucial to establish and maintain licensing compliance systems to prevent font related lawsuits. Font management solutions such as Extensis's Universal Type Server are built for that purpose (see *Figure 20*).

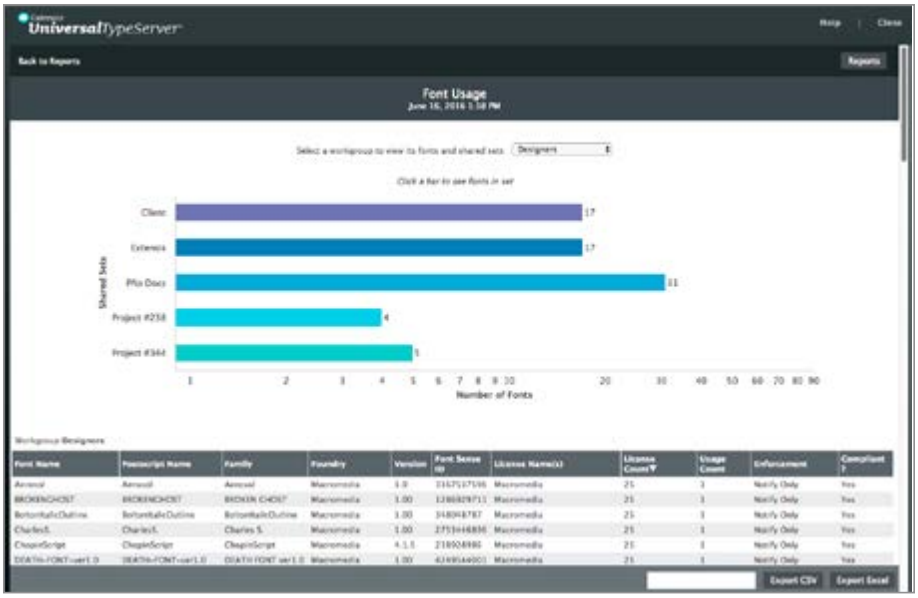


Figure 20: Managing fonts and licensing across the organization and all groups in Extensis Universal Type Server.

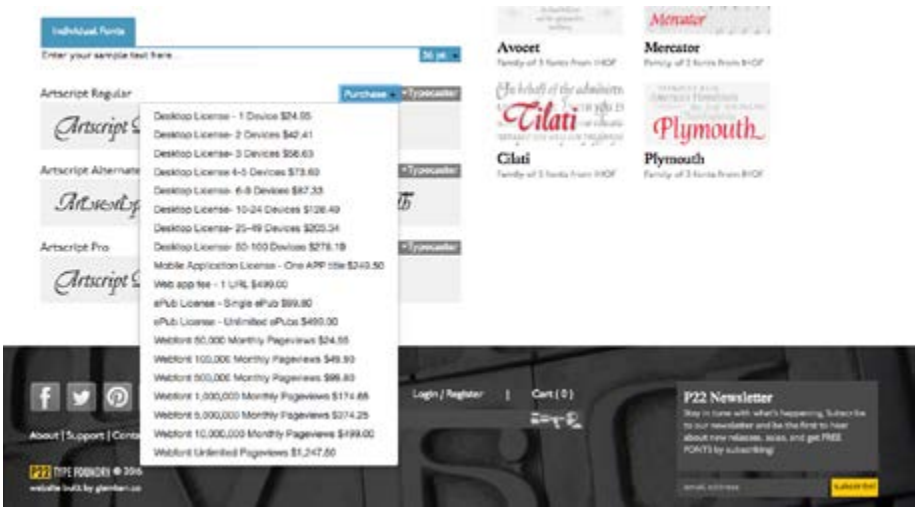


Figure 21: Detailed, user- and use-specific licensing on a P22 font.

P22 font licensing example

If you want to use P22, a prominent foundry typeface primarily used for eBooks, you'll need to purchase an ePub License. Publishing an ePub eBook with the font embedded and without purchasing that license means you've infringed on P22's license and now have become liable to exposure potentially far greater than the cost of the license. The same is true if you purchase Webfont 50,000 Monthly Page views license and use Artscript Pro Regular on a website that receives more than 1 million monthly page views.

Each font foundry has its own licensing terms and systems. Examine those terms and systems carefully, purchase what you need, and maintain compliance within your organization to stay on the right side of the law.

Share fonts with your team

After choosing and licensing your brand's type families, distribute fonts to your team members. Again, one of the primary functions of a system like Universal Type Server is to share fonts to team members' desktop and laptop computers. For small teams, a cloud-enabled font sharing tool such as Suitcase TeamSync can be used to share fonts without the need to install any server hardware or software.

Font collections can also be connected to iOS devices with the Suitcase Fusion app for iOS. The app allows iPad and iPhone users to use the brand's typefaces in documents created using Pages, PowerPoint, Photoshop Express, and other apps on a mobile device.

Communicate typeface usage

After choosing your brand's typefaces, build a sample showing examples of appropriate use in your brand style guide.



Figure 22: Typefaces page from a typical brand style guide.

USING PHOTOGRAPHY, IMAGERY, AND VIDEO

The need to define image and video usage for the brand varies depending on the brand. A children's clothing designer, for example, will define very different imagery guidelines than a B2B SaaS provider.

Daysee Dae Fashions© might include directives regarding the use of images and video such as those in *Figure 23*.

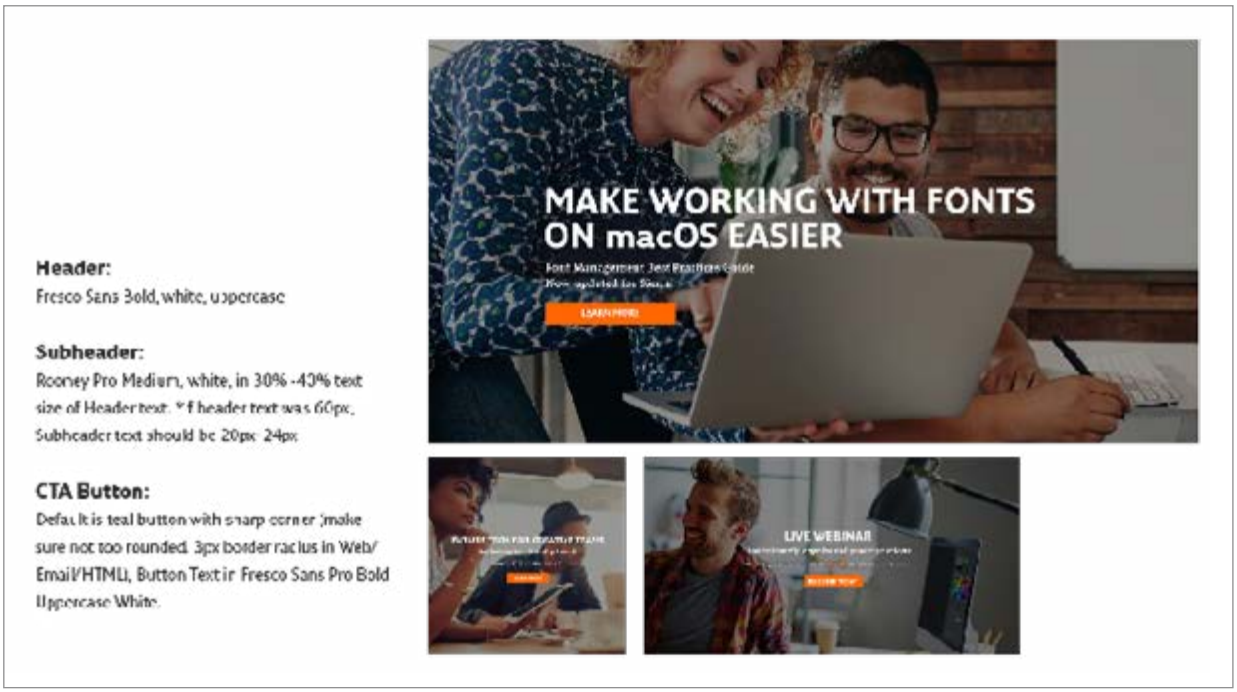


Figure 23: Guidelines to using photography and video footage.

Include samples of appropriate visuals in your brand style guide

Designers and photographers understand examples of a visual language and can use them to learn and continue articulating that language. By presenting a series of images that evoke the desired emotions of the brand and fulfill the intent of the guidelines, you will help external stakeholders far more than written rules can. *Figure 24* is an example of a style guide that uses imagery samples and minimal text to establish the visual language of the brand's photographs.

Consider adding language that defines the technical specifications for photography and videography as well such as:

- JPEG or TIFF for images and MPEG-4 or AVI for video, pixel dimensions, resolution, color depth, frame rate, and other details that can both affect the quality and display of such files, but also alter workflow and file compatibility with different software and vendors' and partners' software.
- Provide a path—explicit or implied—that creatives should follow when they need imagery not already available within the brand's asset library. If using stock photography or footage is disallowed, explain where and how new imagery may be obtained. If stock content may be purchased on behalf of your organization, make sure your stakeholders know how to do it correctly, which licensing you and your asset control team, and how to properly store licenses and proofs of purchase for long-term archival and instant recall.



Figure 24: Establishing a visual language and communicating abstracts to achieve with imagery.

Understanding stock licensing

Stock photography and stock footage is offered under diverse licenses and terms, often with the same agency tendering several options.

Figure 25 shows an image available from Adobe Stock. This image is available with Adobe's Standard and Extended licenses as revealed by the tabs at the right. The Standard license doesn't display a price because the user currently logged into the site has credits on his account. Those credits would cover the purchase of the image under the Standard license. As this image is part of a special collection; it is available only with the Enhanced license, and at two different sizes that affect the medium of usage. Licensing the Small (1126 x 1688 pixel) image at $249.99 would deliver an image well suited for Web or digital document use, or for printing at a small size, but would lose quality if printed at a full page or larger.

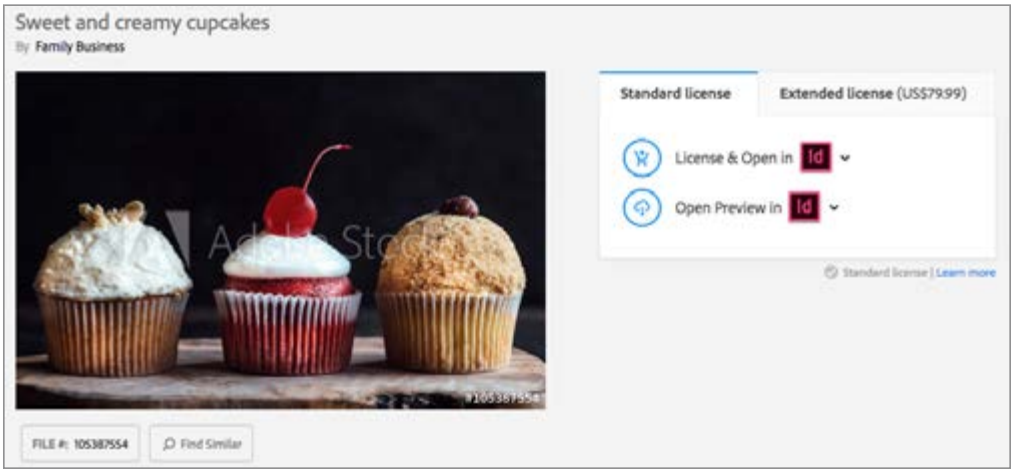


Figure 25: An Adobe Stock image available with Standard and Extended licenses.



Figure 26: A premium Adobe Stock image offered only under an Enhanced license.

The differences in Adobe's three types of licenses are explained by clicking the "Learn More" link beneath the tabbed licensing box.

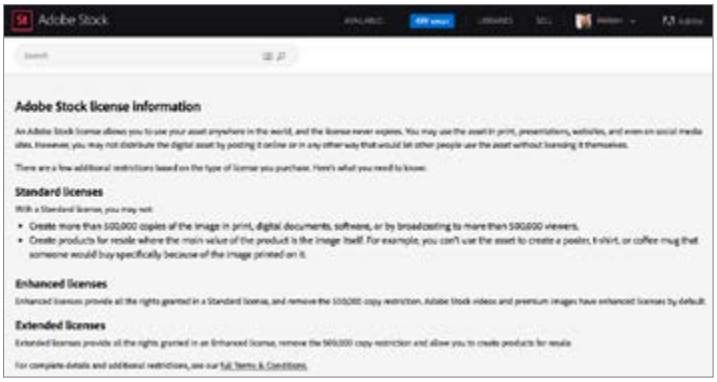


Figure 27: License definitions for Adobe Stock.

The Standard and Extended license options of fewer than 500,000 copies or viewers versus unlimited has become common with the larger agencies throughout the stock photography industry. iStock has terms similar to Adobe's, but offers many more size and price tiers. *Figure 28* shows a typical iStock image available for licensing. *Figure 29* shows the available options for the Extended license of the same image.

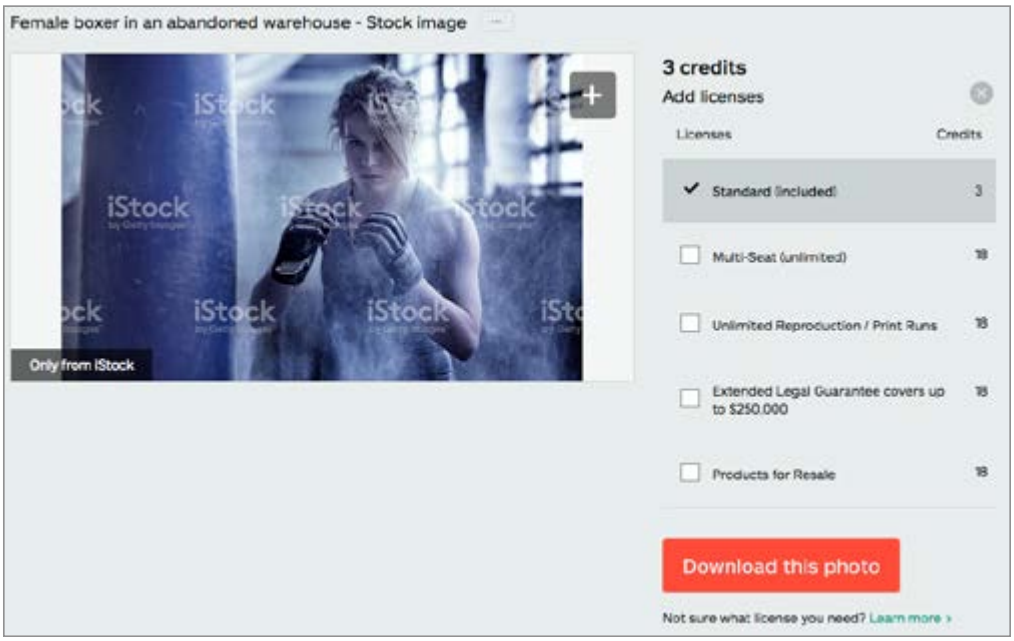


Figure 29: iStock's add-ons to create an Extended license.

With both companies, the image itself also cannot be the main value or selling point of the product under the Standard license, but can under the Extended or Enhanced.

Royalty free

Royalty-free is the most common licensing scheme. It enables the non-exclusive use of images by multiple licensees. This means that both you and your competition could use the same image concurrently, though with so many millions of images available from dozens of agencies, the odds of that may be slim. Under royalty-free, licensees don't need to pay royalties or license fees for each copy printed or viewed.

Rights-Managed

An image licensed as rights-managed typically allows a single use after which another license must be purchased to use it again. The licensed usage is also limited in terms of when it may be used, for how long, in what media, and in what regions and markets (see *Figure 30*). Photographs of public personalities are typically rights-managed with media outlets purchasing single-use licenses relevant to specific geographies and number of copies, the last of which is often based on the circulation of the publication, such as 100,000 printed copies or 2 million average viewers.

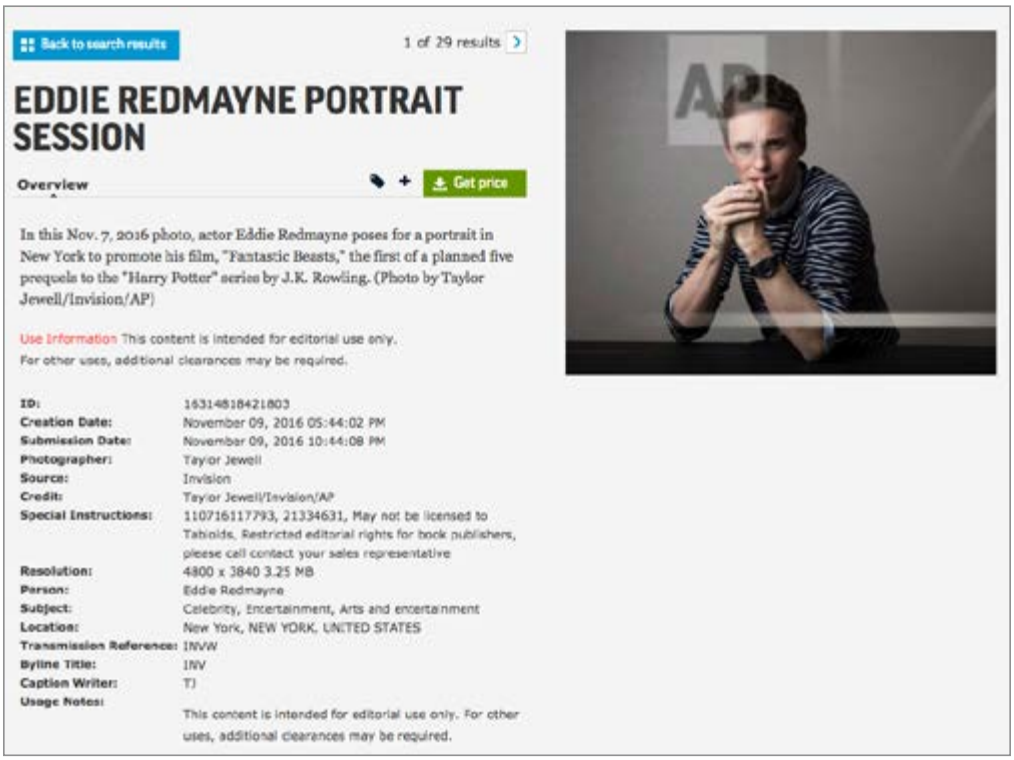


Figure 30: A rights-managed image available from the Associated Press's AP Images agency.

When purchasing stock photography and video footage, rights-managed often gives you access to unique, more impactful images, but will cost more and be usable within a much narrower window.

Documenting stock licensing

Whichever type of licensing is chosen, make sure that your organization has a process for documenting that licensing.

> *A credit card receipt will not protect you from a copyright infringement suit.*

Stock agencies come and go. Photographers and collections are rotated out to make room for new content. Tastes and trends change. What imagery is available today from a given agency might not be there tomorrow. In fact, the same image may be available tomorrow, but under different licensing terms. Such changes have created fertile ground for an entire industry of entities that routinely threaten, and sometimes follow through on, copyright infringement based on stock imagery usage. Automated and semi-automated systems send out thousands of letters every year to businesses of all sizes demanding payment of arbitrary penalties and after-the-fact licensing fees for stock imagery—much of which was indeed properly licensed and used within the terms of the licensing. The recipients (some say victims) of such demands typically capitulate, paying demands ranging from $250 to $12,500, because they don't have proof of their licensing.

Don't let your company become a victim of copyright trolls. Make sure that your compliance team and all employees, partners, and other external stakeholders authorized to purchase stock imagery, even and especially "free" or "open source" stock imagery, properly document the purchase and retain that documentation. The best way to do that is to generate:

- Court-admissible PDFs of the stock image purchase and download pages
- Purchase receipt
- The stock agency's relevant licensing terms page

To properly document a purchase of an Adobe Stock image, for instance, you should print the image to PDF, which shows the image itself for reference as well as the name of the license level.

Then, store the license PDF with the licensed asset. Keeping both a digital asset management system (such as Portfolio) is ideal because the powerful search feature enables quick searching to find the license and proof of purchase (see ***Figure 31***). It also easily adds metadata to the image asset so that you can replicate the basic license terms directly inside the image asset. With the terms inside the image metadata, every brand's stakeholders will have immediate access to the licensing conditions. That, in turn, makes it easy for all stakeholders to work within the license and keep your business compliant.

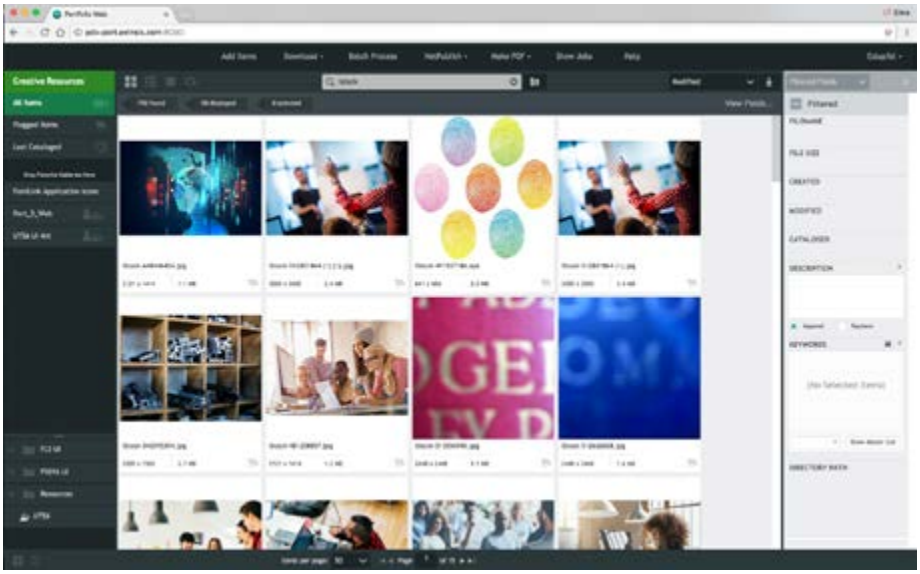


Figure 31: Stock imagery and the licenses and proofs-of-purchase for that imagery kept together in Extensis Portfolio.

Obtaining model releases

Another area in which to maintain diligent compliance is in obtaining and keeping model releases. When a person, even part of a person such as a hand or the back of a head, is included within a photograph or video used for commercial purposes, that person is legally a model. That model has rights, including the right to control how he or she is displayed and in what context. Legal transfer of the model's rights need to be obtained in order to make unfettered use of the image containing his or her likeness. That is typically done by having the model execute a model release form.

Make sure that any model photography has a properly executed model release. Also ensure that the release assigns the usage rights to you, or that your contract with the photographer properly transfers those rights to you.

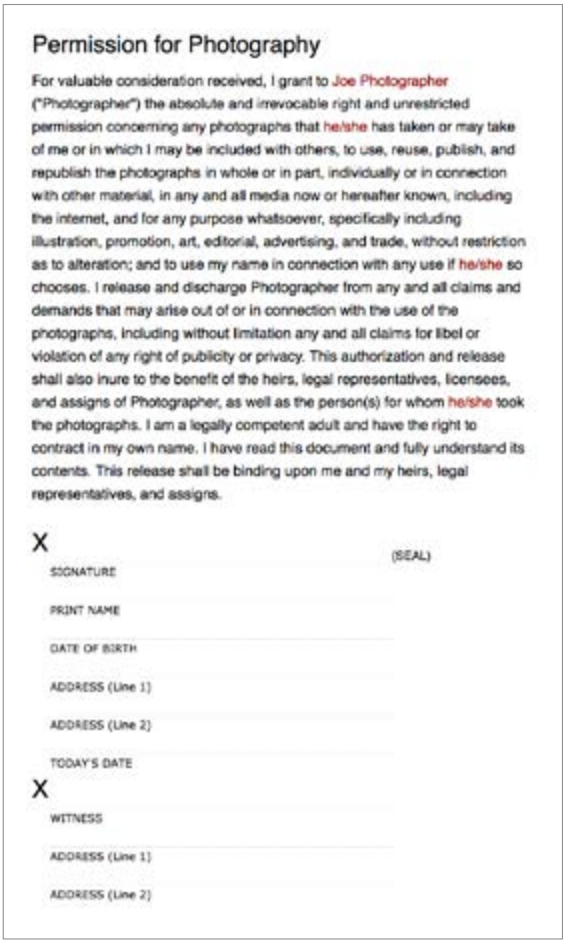
When licensing stock imagery containing people or parts of people, look for a model release; most stock agencies include on the image page the release itself or the equivalent value statement that the image is covered by a model release and that those rights are included in the license. Incorporate that release into the licensing and proof of purchase kept with the image itself.

BRAND STYLE GUIDE TEMPLATE

If you need a helping hand getting started building your own brand style guide, we have developed a template that you can use to get started.
[Download this easy to edit template free of charge](#).



The brand style guide template is a ready-to-edit InDesign document in both INDD and IDML file formats, making it usable in all recent versions of InDesign, including all editions of InDesign CC as well as older CS4, CS5, and CS6 versions.



Permission for Photography

For valuable consideration received, I grant to Joe Photographer ("Photographer") the absolute and irrevocable right and unrestricted permission concerning any photographs that he/she has taken or may take of me or in which I may be included with others, to use, reuse, publish, and republish the photographs in whole or in part, individually or in connection with other material, in any and all media now or hereafter known, including the internet, and for any purpose whatsoever, specifically including illustration, promotion, art, editorial, advertising, and trade, without restriction as to alteration; and to use my name in connection with any use if he/she so chooses. I release and discharge Photographer from any and all claims and demands that may arise out of or in connection with the use of the photographs, including without limitation any and all claims for libel or violation of any right of publicity or privacy. This authorization and release shall also inure to the benefit of the heirs, legal representatives, licensees, and assigns of Photographer, as well as the person(s) for whom he/she took the photographs. I am a legally competent adult and have the right to contract in my own name. I have read this document and fully understand its contents. This release shall be binding upon me and my heirs, legal representatives, and assigns.

X (SEAL)

SIGNATURE

PRINT NAME

DATE OF BIRTH

ADDRESS (Line 1)

ADDRESS (Line 2)

TODAY'S DATE

X

WITNESS

ADDRESS (Line 1)

ADDRESS (Line 2)

Figure 32: A sample model release form furnished by the ASMP.

For more information on font and digital asset management, please refer to the Extensis blog. You'll find a plethora of articles that will help take your brand management capabilities to the next level.



ABOUT THE AUTHOR: Pariah Burke (http://iampariah.com Twitter: @iampariah) is a consultant, trainer, speaker, and the author of numerous books, video courses, and articles covering InDesign, InCopy, Photoshop, Illustrator, Acrobat, typography, asset management, epublishing, and the business of design. He is an Adobe Community Professional, an Evernote Certified Consultant, and an advisor to Adobe and other companies. He lives in Portland, Oregon.

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