







Simple, uniform, repetitive

A page from Brown's book illustrates that consistency is key to a successful look

If you love to design—if you love to explore the different ways that a message can be beautifully and creatively expressed—then the aspect of design you'll see here can be positively painful. Why? Because once you've settled on a logo and related imagery, what you must forever after do is leave it alone. Don't touch it. Repeat it exactly, over and over and over until you're bored and beyond bored. The surprise is that's what makes it strong; the public sees it, gets it, knows it, counts on itif you change it, it never settles in. To illustrate this simple (but hard to do) idea, we borrow a page from UPS's excellent Brand Guidelines . . .







Before&After.

Your mark is unique. To protect its integrity and effectiveness, you need to set guidelines. They should regulate spacing, size, color and other key visual aspects of the design.



To most viewers, the logo is the shield, but it's really the shield and the space around it. Nothing is allowed into this protected space, so the shield can be seen without distraction or competition. The clear space also defines the minimum distance from the logo to the edge of a printed piece. As a rule, this space should be some rational measure derived from a major visual element in the image itself; in this case it's the x-height of the type.



Small size Too small, and it's no longer a logo; it's a speck. To ensure visibility, specify a miminum size; for UPS it's a half inch.

Minimum size 0.5" or 13mm





Define what can and cannot be done to your logo. Address rendering, color, orientation and so on. Your guidelines will ensure that the look and voice of your logo remains constant.

- A) Do not outline the brandmark in any color.
- **B)** Do not change the brandmark colors.
- c) Do not add new elements to the brandmark.
- **D)** Do not change the brandmark's orientation.
- **E)** Do not redraw any element of the brandmark.
- F) Do not delete the brandmark's "shield" background.
- **G)** Do not use the brandmark as a motif or graphic design element.
- H) Do not violate the brandmark's clear space.
- I) Do not create a "read-through" header with the brandmark.
- **J)** Do not add other effects the brandmark.
- **K)** Do not crop the brandmark in any way.
- L) Do not place the one-color brandmark on a photograph or pattern.







Before&After.

Consistent application in real life is the key; just treat your logo the same every time same placement, same color, same importance—and your viewers will get to know it.

Dropboxes, airplanes and delivery vans are all different things in different environments, which makes it easy to overlook the sameness of the logo. That's what you want—the viewer isn't aware; he just gets it. Note that, strictly speaking, the "edge-of-thepage" rule is suspended on the airplane's tail, but with no nearby imagery, the eye moves from the shield into limitless space.

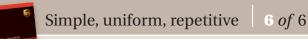
Logos and images provided by United Parcel Service











Subscribe to Before & After

Did you enjoy this article? Subscribe, and become a more capable, confident designer for pennies per article. To learn more, go to http://www.bamagazine.com/Subscribe

E-mail this article

To pass along a free copy of this article to others, click here.

Join our e-list

To be notified by e-mail of new articles as they become available, go to http://www.bamagazine.com/email

Before & After magazine

Before & After has been sharing its practical approach to graphic design since 1990. Because our modern world has made designers of us all (ready or not), Before & After is dedicated to making graphic design understandable, useful and even fun for everyone.

John McWade Publisher and creative director **Gaye McWade** Associate publisher Vincent Pascual Staff designer Dexter Mark Abellera Staff designer

Editorial board Gwen Amos, Carl Winther

Before & After magazine

323 Lincoln Street, Roseville, CA 95678 **Telephone** 916-784-3880 Fax 916-784-3995

E-mail mailbox@bamagazine.com www http://www.bamagazine.com

Copyright ©2005 Before & After magazine, ISSN 1049-0035. All rights reserved

You may pass this article around, but you may not alter it, and you may not charge for it. You may quote brief sections for review. If you do this, please credit Before & After magazine, and let us know. To feature free Before & After articles on your Web site, please contact us. For permission to include all or part of this article in another work, please contact us.

Before & After is made to fit your binder

Before & After articles are intended for permanent reference. All are titled and numbered. For the current table of contents, <u>click here</u>. To save time and paper, a paper-saver format of this article, suitable for one- or two-sided printing, is provided on the following pages.

For presentation format

Print: (Specify pages 1–6)









Save
Presentation format or
Paper-saver format

For paper-saver format

Print: (Specify pages 8–10)



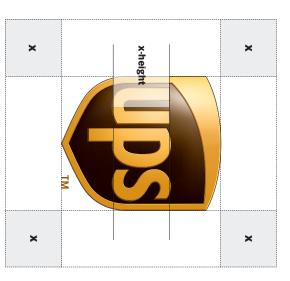
is key to a successful look. We borrow a book to illustrate that consistenc page from Brown's П

do) idea, we borrow a page from UPS's To illustrate this simple (but hard to lic sees it, gets it, knows it, counts on is that's what makes it strong; the pubover and over and over until you're on a logo and related imagery, what ful. Why? Because once you've settled you'll see here can be positively painexpressed—then the aspect of design explore the different ways that a mes-If you love to design—if you love to excellent Brand Guidelines . . . bored and beyond bored. The surprise alone. Don't touch it. Repeat it exactly, you must forever after do is *leave it* sage can be beautifully and creatively -if you change it, it never settles in.



Visual standards

They should regulate spacing, size, color and other key visual aspects of the design. Your mark is unique. To protect its integrity and effectiveness, you need to set guidelines.



really the shield and the space around it. Nothing is allowed into this protected space, so the shield can be seen without distraction or it's the x-height of the type. a printed piece. As a rule, this space should be some *rational* measure derived from a major minimum distance from the logo to the edge of competition. The clear space also defines the To most viewers, the logo is the shield, but it's visual element in the image itself; in this case



longer a logo; it's a speck. To ensure visibility, specify a miminum size; for UPS it's a half inch. Small size Too small, and it's no

0.5" or 13mm Minimum size

Brandmark

so on. Your guidelines will ensure that the look and voice of your logo remains constant. Define what can and cannot be done to your logo. Address rendering, color, orientation and

- A) Do not outline the brandmark in any color.
- B) Do not change the brandmark
- c) Do not add new elements to the brandmark.
- **D)** Do not change the brandmark's
- Do not redraw any element of the brandmark.

Do not delete the brandmark's

- G) Do not use the brandmark as a "shield" background.
- H) Do not violate the brandmark's clear space. motif or graphic design element.
- ے Do not add other effects the header with the brandmark

Do not create a "read-through"

- brandmark
- K) Do not crop the brandmark in any way.
- L) Do not place the one-color brandmark on a photograph or pattern.



Application

same placement, same color, same importance—and your viewers will get to know it. Consistent application in real life is the key; just treat your logo the same every time-

limitless space. makes it easy to overlook environments, which erent things in different delivery vans are all diff-Dropboxes, airplanes and the airplane's tail, but with page" rule is suspended on speaking, the "edge-of-thegets it. Note that, strictly viewer isn't aware; he just That's what you wantthe sameness of the logo. moves from the shield into no nearby imagery, the eye -the

United Parcel Service Logos and images provided by







Subscribe to Before & After

http://www.bamagazine.com/Subscribe become a more capable, confident designer for pennies per article. To learn more, go to Did you enjoy this article? Subscribe, and

E-mail this article

others, click here. To pass along a free copy of this article to

Join our e-list

http://www.bamagazine.com/email they become available, go to To be notified by e-mail of new articles as

Before & After magazineBefore & After has been sharing its practical approach After is dedicated to making graphic design understand to graphic design since 1990. Because our modern world able, useful and even fun for everyone has made designers of us all (ready or not), Before &

Gaye McWade Associate publisher **Vincent Pascual** Staff designer Editorial board Gwen Amos, Carl Winther **John McWade** Publisher and creative director Dexter Mark Abellera Staff designer

Before & After magazine

Telephone 916-784-3880 www http://www.bamagazine.com E-mail mailbox@bamagazine.com Fax 916-784-3995 323 Lincoln Street, Roseville, CA 95678

1049-0035. All rights reserved Copyright ©2005 Before & After magazine, ISSN

Before & After articles on your Web site, <u>please contact</u> <u>us</u>. For permission to include all or part of this article in You may pass this article around, but you may not alter it, and you may not charge for it. You may quote brief another work, please contact us & After magazine, and let us know. To feature free sections for review. If you do this, please credit Before