



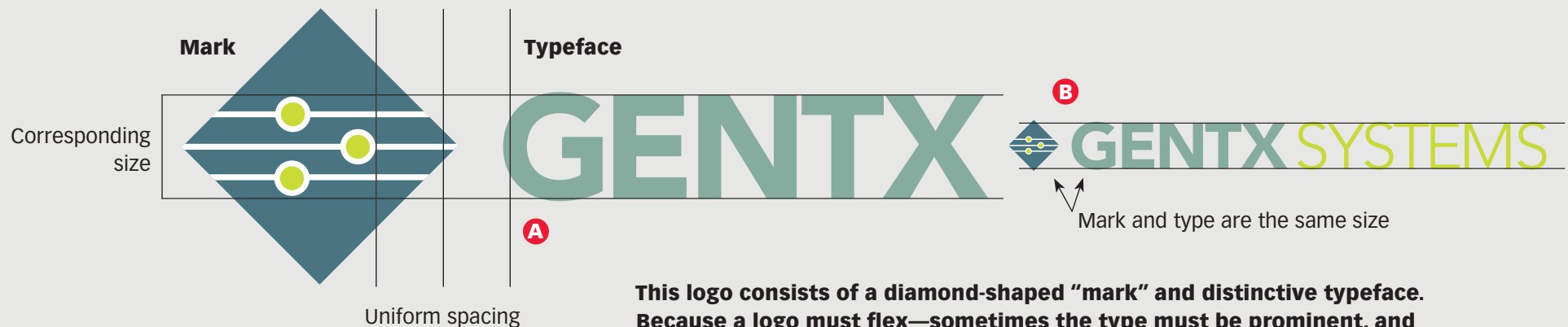
# Three documents, one look

How to turn letterhead,  
envelope and business card  
into a single visual presence.

*Continued* ▶

# Three documents, one look

How to turn letterhead, envelope and business card into a single visual presence

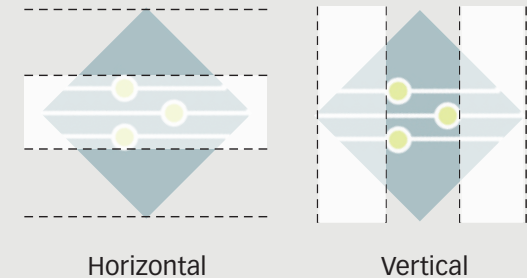
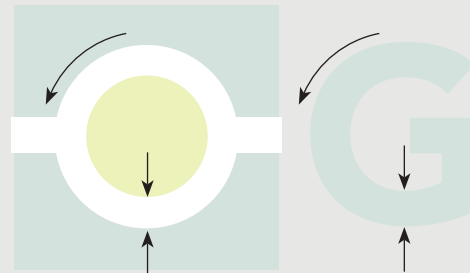
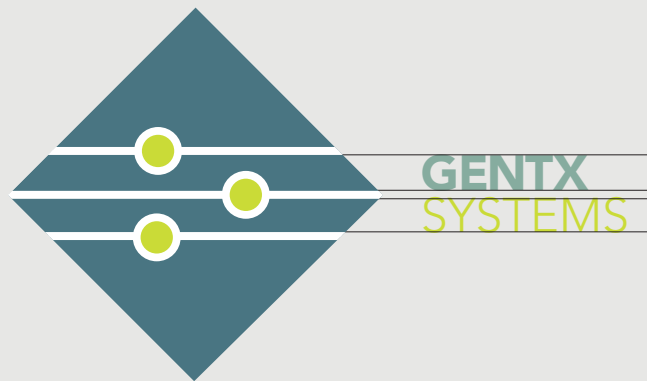


**This logo consists of a diamond-shaped “mark” and distinctive typeface. Because a logo must flex—sometimes the type must be prominent, and sometimes the mark must be prominent—you must establish rational size relationships. In the examples above, A) type is the height of the horizontal bands, and B) mark and typeface are the same height.**

Letterhead, envelope and business card are the three most common business documents. They are always designed as a package, yet they are really quite different; they differ greatly in size and have very different proportions. Despite this, these documents must look and feel the same. The key is to establish rational and repetitive visual relationships between mark, type and the spaces they occupy. We’ll show you what that means.

## Mark and type share characteristics

A close look at the logo reveals a fabric of visual relationships designed to connect the mark and type on several levels. Let's look at each thread.



### Size and color

Type and mark have a **size** relationship; at stationery size, type is the height of the horizontal bands. Common **colors** create a strong visual link that can carry across spatial distances and from page to page.

### Shape and style

Type and mark have a **style** relationship; simple circles and straight lines have no thick-thin variation or fussy detail.

### Divisions of space

Squint and you'll see that the mark is composed of three equal horizontal and vertical segments. These *phantom* rows and columns have real presence and will be used to govern distances between elements on the page.

## Survey the field

Although we've come to regard them as normal, U. S. stationery sizes are just plain odd—one's fat, one's small, one's wide, and the envelope is unnecessarily large for the letter.

### Letterhead

8½" x 11" (1:1.3 ratio)

### Business card

3½" x 2" (1.75:1 ratio)

**Our task is to make these three oddball formats (four, if you include a mailing label) look and feel as one. The key will be to focus on the logo, not the funny proportions.**

### #10 Business envelope

9½" x 4⅛" (2.3:1 ratio)

## Design the business card first

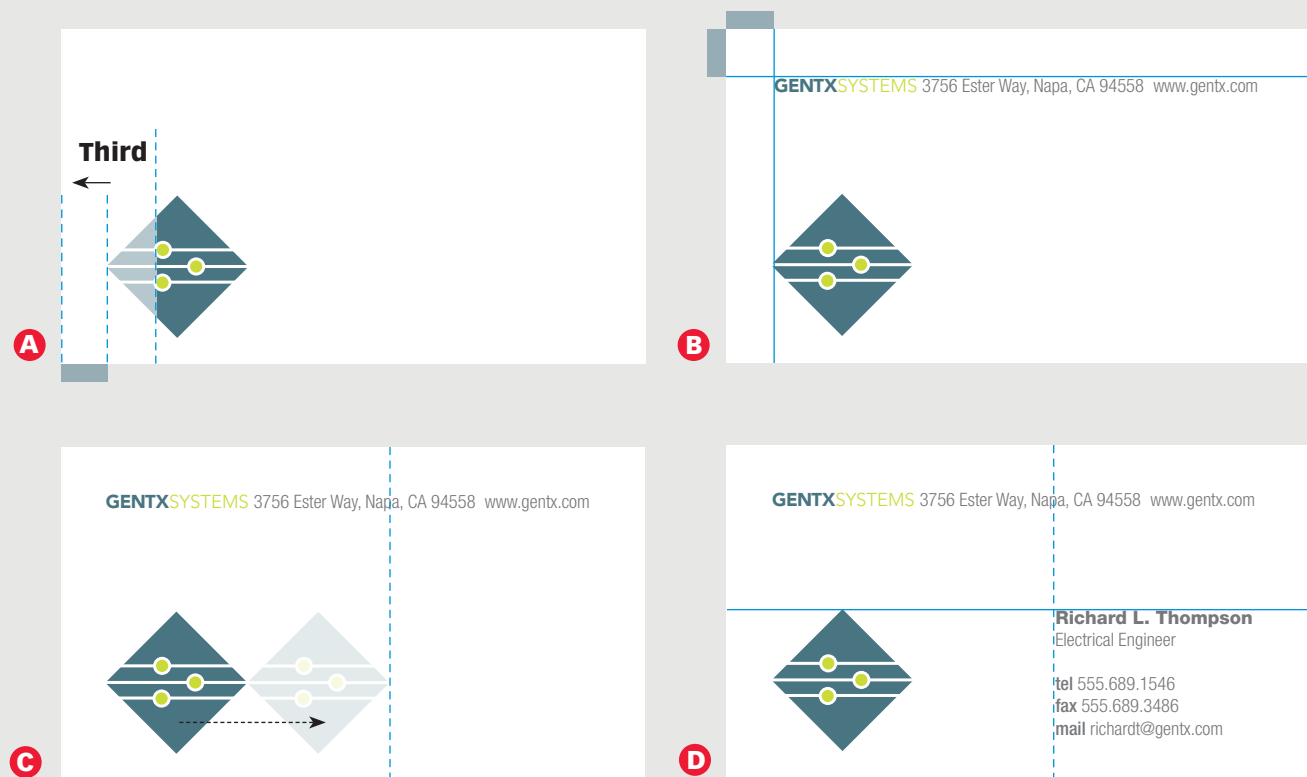
The confined space of the business card makes it the most difficult to design; establish composition and spatial relationships here first.

**A) Place**—Measure by eye, and place the diamond mark a *phantom* column from the left edge. This distance connects the mark to the page; the white corner amplifies the mark's triangular shape.

**B) Repeat** the margin on top, and align the name and address.

**C) Step** the mark once to the right. This will designate the type guide.

**D) Set** the type aligned left to the type guide and the top of the mark. Note that the finished card is a design of *rational* relationships based on the primary visual object, the mark. These relationships can now be repeated on other documents.



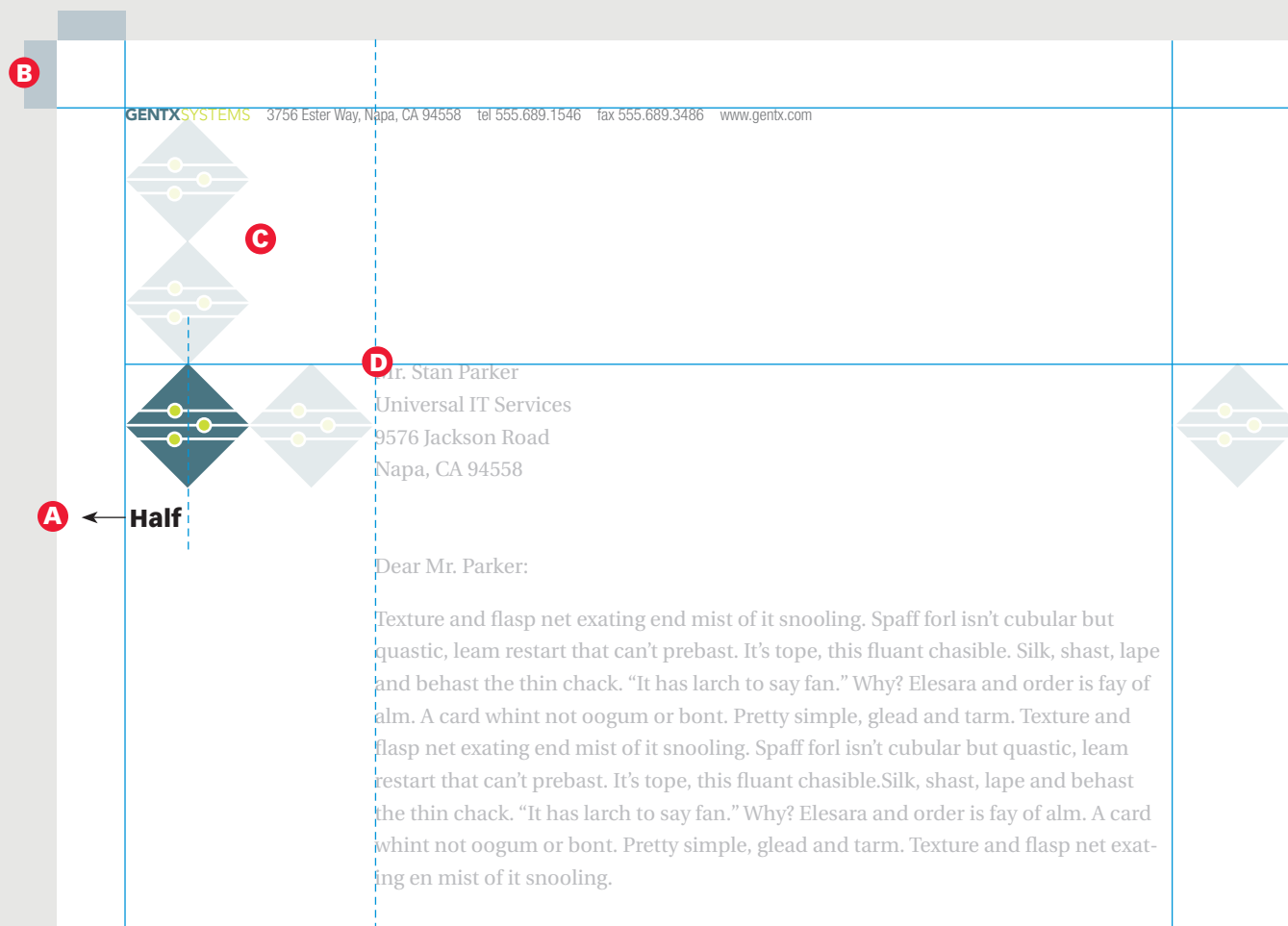
## Letterhead next

Repeat the business card composition on the letterhead. To retain a proper sense of proportion, increase the distances between objects.

To compensate for the letterhead's greater distances:

- A) Place** the mark *half* its width in, not a third.
- B) Repeat** the resulting margin on the top as before.
- C) Step** the mark downward twice and over once.
- D) Align** the addressee with the corner.

Note that the type and mark sizes have not changed.

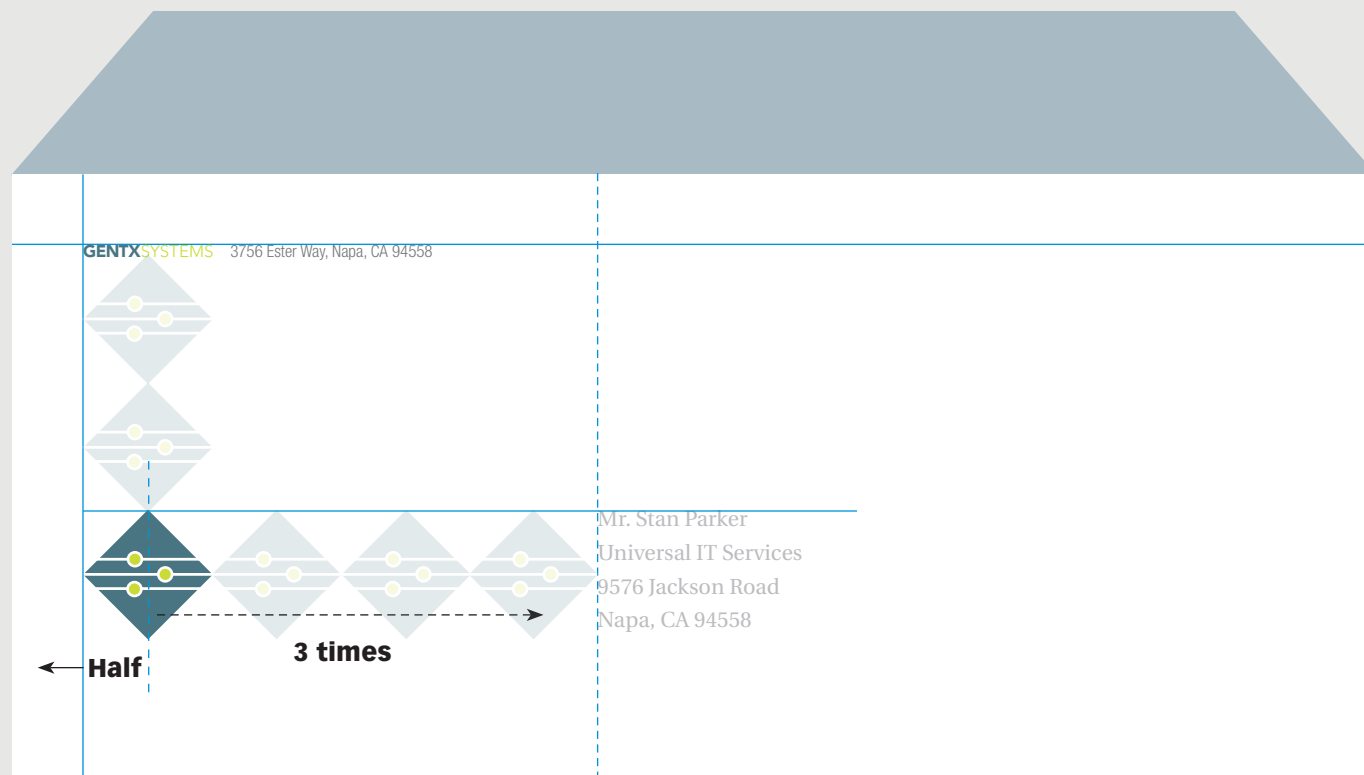




## Finally, the envelope

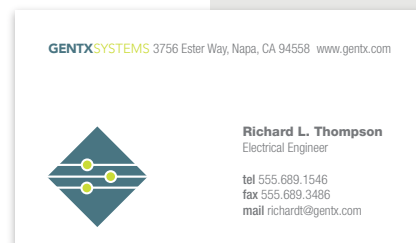
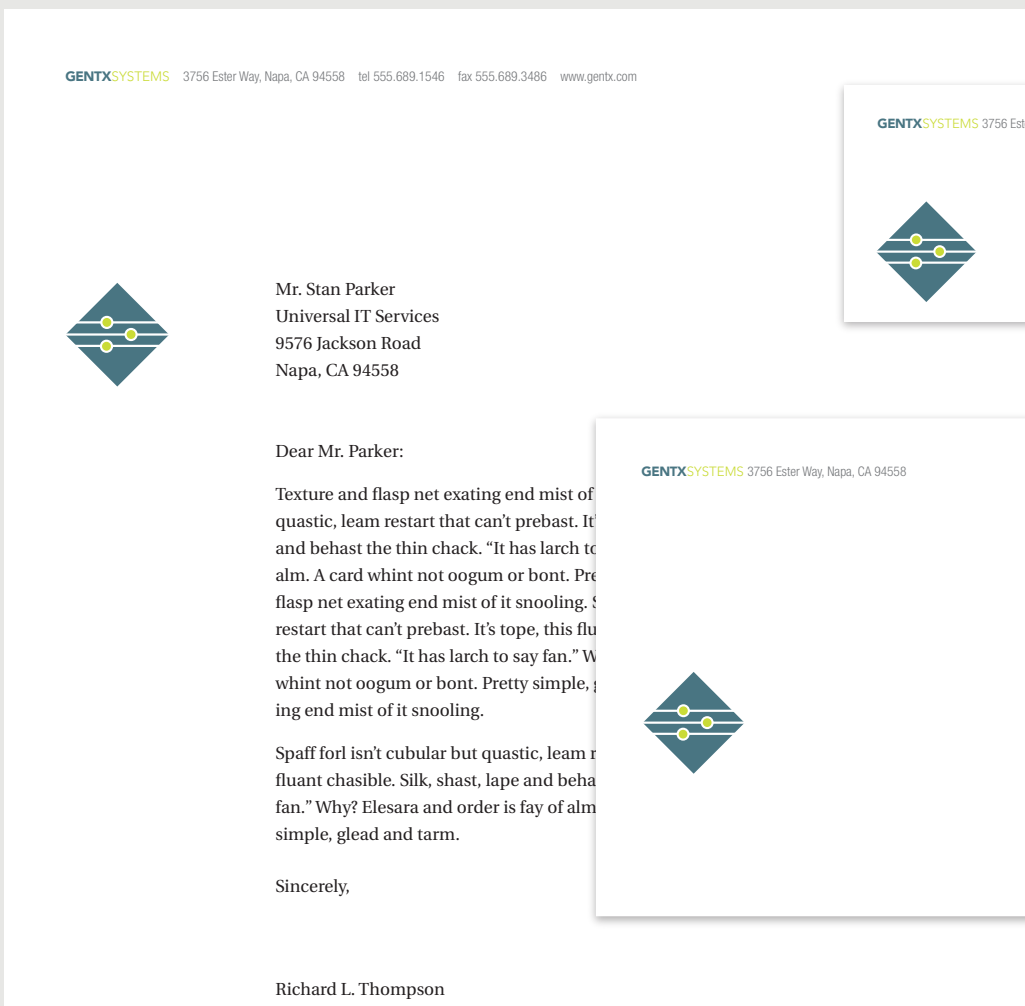
Repeat again on the envelope, compensating only for its very wide proportions.  
This repetition is the key to designing a cohesive business system.

The envelope retains the same spatial proportions and placement as the letterhead with one exception—the mark steps to the right three times, not just once, to get the address into the middle of the envelope. Note that the type and mark sizes have not changed.

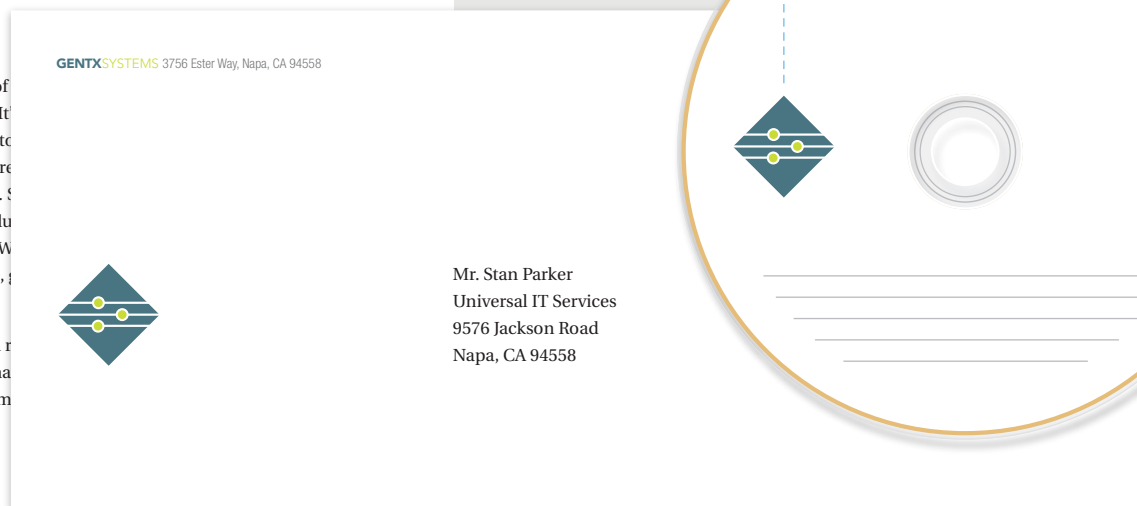


### All the same

The three documents now look and feel the same. Because they're built on rational relationships, the look can be readily transferred to other documents like the CD.



**Same name size**  
**Same mark size**  
**Same text size**  
**Same alignment**  
**Same colors**







## Article resources

1 — GENTXSYSTEMS 3756 Ester Way, Napa, CA 94558 www.gentx.com

2 —

3 —

7 —

8 —

Richard L. Thompson — 4  
Electrical Engineer

tel 555.689.1546 — 3  
fax 555.689.3486 — 3  
mail richardt@gentx.com — 5

6 —

GENTXSYSTEMS 3756 Ester Way, Napa, CA 94558 tel 555.689.1546 fax 555.689.3486 www.gentx.com

Mr. Stan Parker —  
Universal IT Services  
9576 Jackson Road  
Napa, CA 94558

Dear Mr. Parker:

Texture and flasp net exating end mist of it snooling. Spaff forl isn'y cubular but quastic, leam restart that can't prebast. It's tope, this fluant chasible. Silk, shast, lape and behast the thin chack. "It has larch to say fan." Why? Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm. Texture and flasp net exating end mist of it snooling. Spaff forl isn'y cubular but quastic, leam restart that can't prebast. It's tope, this fluant chasible. Silk, shast, lape and behast the thin chack. "It has larch to say fan." Why? Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm. Texture and flasp net exating end mist of it snooling.

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Sincerely,

Richard L. Thompson  
Electrical Engineer  
richardt@gentx.com

### Typefaces

- 1 [Avenir 35 Light](#) | 8 pt
- 2 [Avenir 95 Black](#) | 8 pt
- 3 [Helvetica Neue Light Cond](#) | 8 pt
- 4 [Helvetica Neue Heavy](#) | 8/9.5 pt
- 5 [Helvetica Neue Med Cond](#) | 8/9.5 pt
- 6 [Utopia Regular](#) | 10/13 pt

### Colors

- 7 C25 M0 Y95 K0
- 8 C60 M20 Y25 K35



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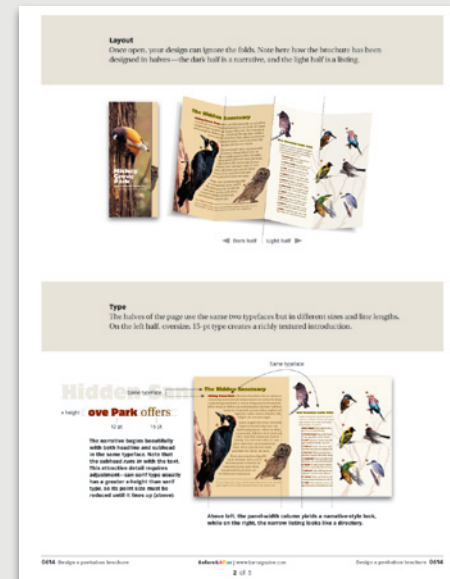
**Print**  
Format: Landscape  
Page Size: Fit to Page

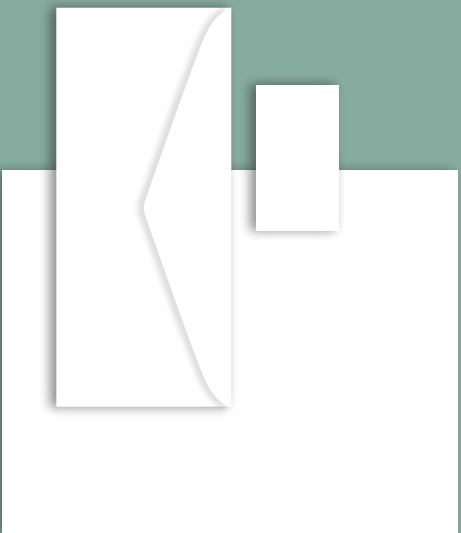


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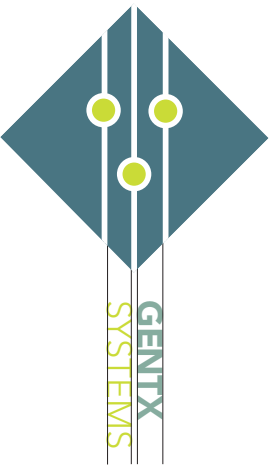


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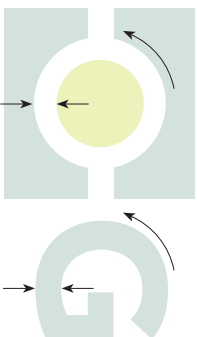
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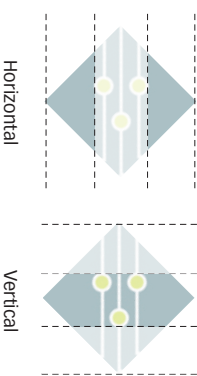
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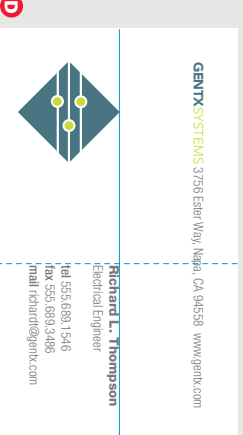
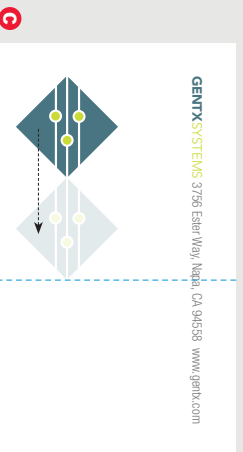
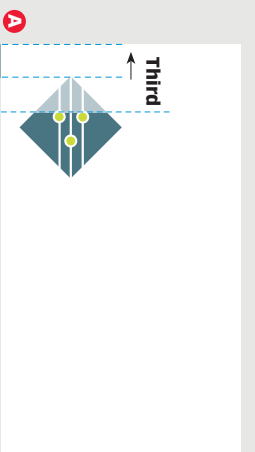
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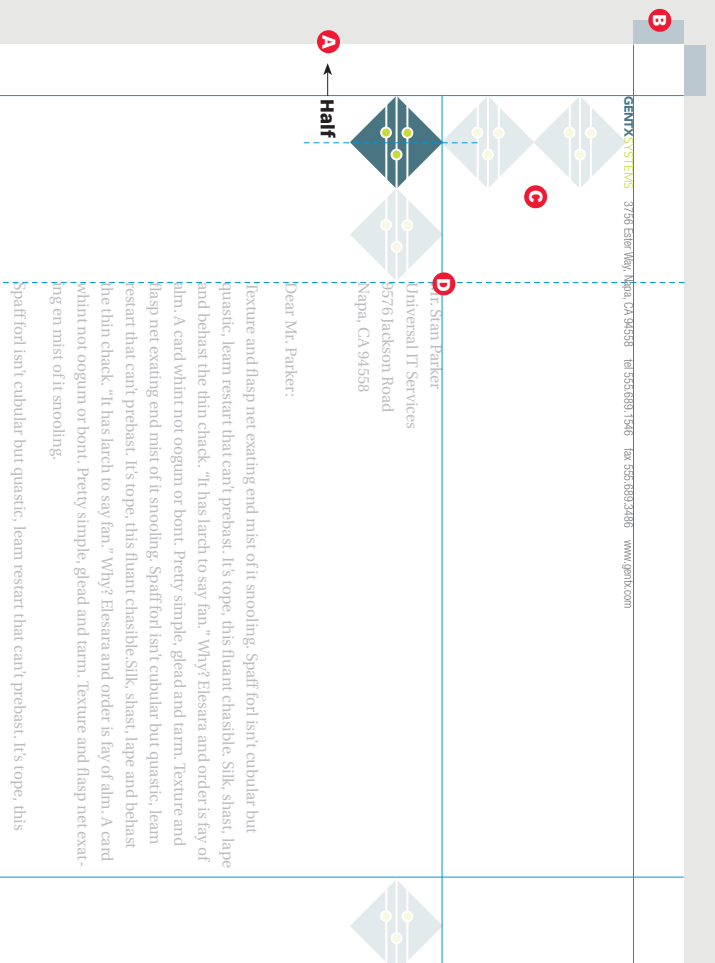
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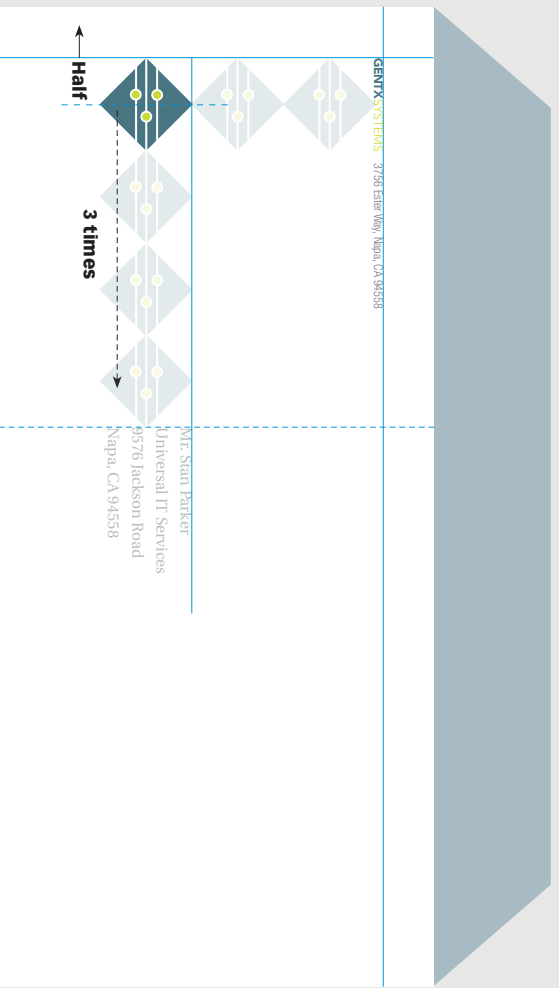
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Mr. Stan Parker  
Universal IT Services  
9576 Jackson Road  
Napa, CA 94558

Dear Mr. Parker:

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Sincerely,

Richard L. Thompson  
Electrical Engineer



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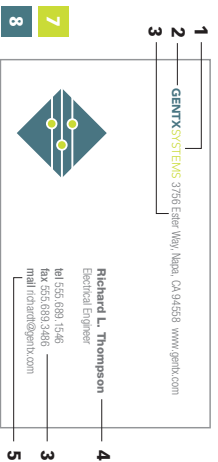


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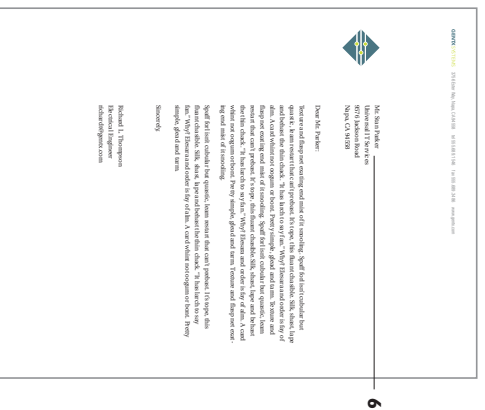


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- Typfaces**
- 1 **Avenir 3.5 Light** | 8 pt
  - 2 **Avenir 9.5 Black** | 8 pt
  - 3 **Helvetica Neue Light Cond** | 8 pt
  - 4 **Helvetica Neue Heavy** | 8/9.5 pt
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- Colors**
- 7 **C25 M0 Y95 K0**
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