BRAND STANDARDS

THE DEFINITION OF OUR BRAND
DESIGN & IDENTITY GUIDELINES V 1.0
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While identity guides, visual assets, and strategies exist on paper, brands are real-world, living, breathing things. Our members, partners and staff make up 90% of our brand, and we couldn't be more proud of that. So while the rules set forth in this guide are meant to provide direction, please don't take them as the law. If you have an idea for something awesome, run it by us! We'd love to see what you can create. And your ideas will help shape the next version of this document.

We're so glad to have you on board.

The team at OEDA
July 2017
THE FORMAL LOCKUP

The formal OEDA lockup is comprised of two elements, the logo symbol and accompanying wordmark. The logo symbol is a powerful image of concentric circles, evoking ripples of influence on a pond, waves being broadcast through the airwaves, or the rays radiating from the sun.

It has a particular relationship with the OEDA name. The wordmark has been carefully chosen for its modern and yet refined, highly legible style, which has been further enhanced by the use of upper case letters. The typeface is Brandon Grotesque and it balances perfectly with the symbol.

The corporate logo is presented through the use of colour as well as shape and form. The primary corporate color is Daybreak - a fresh color chosen for it's modern energy.

RECOMMENDED FORMATS ARE:

- .eps
- .ai
- .png
- .jpg
- .tiff

ATTENTION:

Use of any stylized, animated, hand drawn or other versions of an official logo is not permitted. This undermines the logo system and brand consistency. Please consult with OEDA leadership if you have any questions or need further help.

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THE OEDA LETTERMARK

In addition to the symbol and wordmark, the OEDA brand utilizes an informal lettermark when communicating with familiar audiences.

The wordmark is an extension of the symbol, evoking a similar radiance, but also illustrating the connections and convergences of crossing paths. OEDAs members might each be blazing their own professional trail, but the strength of the group comes from these intertwined connections between the members.

The corporate logo is presented through the use of colour as well as shape and form. The primary corporate color is Daybreak green - a fresh color chosen for its modern energy.
OEDA’s corporate marks have been designed upon an underlying grid to ensure proper uniformity—they have a fixed relationship that should never be changed in any way. The base unit for the underlying grid is equal to the width of one band of concentric lines, or the square area of crossover within the E and D in the wordmark.

It is important to keep corporate marks clear of any other graphic elements. To regulate this, an exclusion zone has been established around each element, as well as each mark as a whole.
CLEARSPACE COMPUTATION

**DEFINITION**

Whenever you use the wordmark or lockup, it should be surrounded with clear space to ensure its visibility and impact. No graphic elements of any kind should invade this zone.

**COMPUTATION**
- To work out the clear space take the height of the logo and divide it in half. 
  - Space = Height /2.

**CLEARSPACE**
- Symbol

![Symbol Clearspace](image)

**CLEARSPACE**
- Lockup

![Lockup Clearspace](image)

**CLEARSPACE**
- Wordmark

![Wordmark Clearspace](image)
SECTION ONE: LOGO AND GUIDELINES

01.5 / BACKGROUND APPLICATION

01.6 / MINIMUM SIZE STANDARDS

01.7 / INCORRECT APPLICATIONS

APPLICATION ON A BACKGROUND

MINIMUM LOGO SIZES

WORDMARK SIZES
Minimum Size: 1 inch width

LOGO SYMBOL
Minimum Size: 3/16 inch width

INCORRECT APPLICATIONS

- DONT´S

1. Do not invert the logo symbol
2. Do not invert the logo symbol
3. Do not alter the logo symbol
4. Do not alter the logo symbol
5. Don’t change size relationship between the logo and type.
6. No changes the proportions of the logo vertically/horizontally

ISSUE 01

CREATED FOR:
THE OHIO ECONOMIC DEVELOPMENT ASSOCIATION

RESPONSIBLE AGENCY:
NARRATIVE STUDIOS LTD.
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ISSUE 01

2017 BRAND MANUAL
02 / CORPORATE TYPOGRAPHY

02.1 / THE PRIMARY TYPEFACE

THE PRIMARY FONT
EXPLANATION AND EXAMPLES

Typography plays an important role in communicating an overall tone and quality. Careful use of typography reinforces our personality and ensures clarity and harmony in all OEDA communications. We have selected Prismaset, which helps inject energy and enthusiasm into the entire OEDA communications, as our primary headline corporate typeface.

PRISMASET

THE PRIMARY FONT
PRISMASET

DESIGNERS:
Rafael Koch and Mauro Paolozzi

CLASSIFICATION:
Display

THE FONT
Prismaset is the product of an unusually long gestation period, and has an even longer history. Prismaset takes Prisma, a decorative multi-line typeface designed by the German master calligrapher and typographer Rudolf Koch (1876–1934), as a modular template from which to extrapolate and consolidate various sets. The process ultimately yielded a total of 10 cuts which take the various connections, subtractions and overlaps to their logical conclusions.

PRISMASET REGULAR:

- FIGURES:
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

- SPECIAL CHARACTERS:
ÆÇŒØ®†Ω¨⁄øπ•±'
æœ@∆ºª©ƒ∂’å¥≈ç
02.2 / SECONDARY TYPEFACES

THE SECONDARY TYPEFACES
EXPLANATION AND EXAMPLES

CHARACTERS:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

FIGURES:

01234567890

SECONDARY FONT
BRANDON GROTESQUE

DESIGNER:
Carrois and Edenspiekermann

CLASSIFICATION:
Headline

SECONDARY FONT
OPEN SANS

DESIGNER:
Steve Matteson

CLASSIFICATION:
Sans Serif Text

02.3 / TYPGRAPHY AND TEXT HIERARCHY

Typographic hierarchy is another form of visual hierarchy, a sub-hierarchy per se in an overall design project. Typographic hierarchy presents lettering so that the most important words are displayed with the most impact so users can scan text for key information. Typographic hierarchy creates contrast between elements. There are a variety of ways you can create a sense of hierarchy. Here are some common techniques for OEDA layouts.

CONTEXT TEXT AND INNER HEADLINES

OEDA Captions & Notations
Open Sans Regular
6.5 pt Type / 12 pt Leading

COPY TEXT:
OEDA Copy Text
Open Sans Regular
9 pt Type / 12 pt Leading

OEDA HEADLINE

Brandon Grotesque Bold - Capital Letters
15 pt Type / 18 pt Leading / 590 pt Tracking

DIGITAL HEADLINES

HEADLINE 01:
Open Sans Light
22 pt Type / 22 pt Leading

HEADLINE 02:

OEDA DISPLAY

LL Pliomax - Capital Letters
40 pt Type / 40 pt Leading
COLOR SYSTEM
EXPLANATION AND EXAMPLES

OEDA’s color system is derived from our metaphor for opportunity: sunrise. The six key colors can each be found in the projection gradient of early morning. Similarly, OEDA utilizes its key color values to create gradient backgrounds that represent the vibrancy of the organization.

03 / CORPORATE COLOR SYSTEM

03.1 / THE COLOR SYSTEM

PREDAWN
1ST LIGHT
CLEAR SKY
DAYBREAK
SUN UP
AURORA
03.2 / PRIMARY COLOR VALUES

Color plays an important role in the Unspook corporate identity program. The colors below are recommendations for various media. A palette of primary colors has been developed, which comprise the Sunrise color scheme. Consistent use of these colors will contribute to the cohesive and harmonious look of the OEDA brand identity across all relevant media. Check with your designer or printer when using the corporate colors that will be always be consistent.

EXPLANATION:
OEDA has three official colors: Yellow, Black and Gray. These colors have become a recognizable identifier for the company.

USAGE:
Use them as the dominant color palette for all internal and external visual presentations of the company.

COLOR CODES

DAYBREAK
CMYK : C083 M000 Y63 K000
Pantone : 339C
RGB : R034 G240 B087
Web : #22fbb

CLEAR SKY
CMYK : C073 M007 Y015 K000
RGB : R026 G175 B208
Web : #1af6d0

PRE DAWN
CMYK : C069 M060 Y56 K066
Pantone : BLACK C
RGB : R050 G050 B050
Web : #333333

FIRST LIGHT
CMYK : C071 M063 Y000 K000
RGB : R098 G100 B171
Web : #6164ab

COLOR TONES

DAYBREAK GRADIENT

PRE DAWN GRADIENT

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03.3 / SECONDARY COLOR VALUES

SECTION THREE: CORPORATE COLOR SYSTEM

USAGE:
Use them as the dominant color palettes for all internal and external visual presentations of the company.

EXPLANATION:
OEDA has three official colors: Yellow, Black and Gray. These colors have become a recognizable identifier for the company.

COLOR CODES

AURORA
CMYK : C000 M074 Y045 K000
RGB : R236 G098 B109
Web : #fd636b

SUN UP
CMYK : C000 M031 Y93 K000
RGB : R255 G185 B001
Web : #ff9001

COLOR TONES

DAYBREAK GRADIENT

PRE DAWN GRADIENT
04 / CORPORATE STATIONERY

04.3 / THE LOGO PLACEMENT

EXPLANATION:
To place the OEDA logo in the correct way please use one of the approved styles that are shown on the right. To place the OEDA logo in other ways is not allowed.

DIMENSIONS
8.5" x 11" A4

THE OHIO ECONOMIC DEVELOPMENT ASSOCIATION
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OEDA’S VERTICAL GRID SYSTEM

EXPLANATION:
In graphic design, a grid is a structure made up of a series of intersecting straight (vertical, horizontal, and angular) or curved guide lines used to structure content. The grid serves as an armature on which a designer can organize graphic elements (images, glyphs, paragraphs) in a rational, easy to absorb manner. A grid can be used to organize graphic elements in relation to a page, to other graphic elements on the page, or relation to other parts of the same graphic element or shape.
05.2 / Grid System
Horizontal Screens

Grid System Examples
Horizontal Screen

Explanation:
This shows an approved layout with a typography grid for a 16:9 Screen of Unspook. This will be used for Company presentations in PowerPoint or Keynote.

05.3 / Grid System
Vertical Tablets

Tablet Vertical
Grid System Example

Example: Tablet
EXPLANATION:
Corporate Images are responsible to transfer the values of OEDA to our members and potential members. It is a composite psychological impression that continually changes with the organization’s circumstances, media coverage, performance, pronouncements, etc. OEDA uses various corporate advertising techniques to enhance our public image in order to improve our desirability.

EXAMPLES FOR OEDA CORPORATE IMAGE SYSTEM

REQUIREMENTS:
- natural colors
- no oversaturation
- dynamic contrast
- sharp images
- minimalist look
- modern and businesslike
- when possible, use images of actual members and events

SECTION SIX: IMAGES AND BLENDING MODES
**EXPLANATION:**
Corporate images are responsible to transfer the values of OEDA to our members and potential members. It is a composite psychological impression that continually changes with the organization's circumstances, media coverage, performance, pronouncements, etc. OEDA uses various corporate advertising techniques to enhance our public image in order to improve our desirability.

**EXAMPLES FOR OEDA ENVIRONMENT IMAGE SYSTEM**

**REQUIREMENTS:**
- natural colors
- no oversaturation
- dynamic contrast
- sharp images
- minimalist look
- modern and businesslike
- when possible, use images originating from the state of Ohio

**EXAMPLES FOR GRADIENT BLENDING**

**REQUIREMENTS:**
- natural colors
- no oversaturation
- dynamic contrast
- sharp images
- minimalist look
- modern and businesslike
- when possible, use images originating from the state of Ohio
EXPLANATION:
An icon is a pictogram displayed on a screen or print layout in order to help the user navigate through the content in an easier way. The icon itself is a small picture or symbol serving as a quick, “intuitive” representation of a software tool, function or a data file.

ICON PARAMETER
- Minimum: 26 px x 26 px
- Minimum stroke size: 0.5 pt
- Upscale only proportional
- Only 100 % color

ICON WITHOUT A BACKGROUND
- Minimum: 26 px x 26 px
- Minimum stroke size: 0.5 pt
- Upscale only proportional

ICON WITH BACKGROUND
- Minimum: 26 px x 26 px
- Minimum stroke size: 0.5 pt
- Upscale only proportional

DON´T S
Thank you being a part of these guides.

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For further questions, please do not hesitate to contact us.

Agency: Narrative Studios LTD.
narrative-studios.com

Contact:

We believe all good design tells a story. It’s about the underlying structure of communicating ideas, not just surface qualities; it deals with how something works and how it’s built much more than the aesthetics that follow from that. We work hard to create visual solutions that help our clients solve problems and stand out — Our approach isn’t about making things more attractive, it’s about making them more effective.

Put us to work. If you’d like to see more examples of our work in action, learn more about what we might bring to your team, or inquire about our rates, please don’t hesitate to contact us.

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