# Design Standards
# and Guidelines

# The components

# The philosophy

Appamada speaks with easy confidence; it never shouts or whispers. This is one way to illustrate the care we provide. Because design is the first word we speak to our audience, it's important to say "Hello," with just the right tone. It's with this awareness that the design vocabulary of Appamada has been crafted. It's a vocabulary of simple, well-chosen "words" which communicate clearly. By assembling them in different ways, we can say absolutely anything with style.

I've strived to make the design as durable as possible. There may be times when it is more fashionable or less fashionable, but because we don't chase trends, the design will never look abjectly dated. Someone picking up a 10-year-old Appamada book should have no reason to question its relevance because it looks old or different than our newer materials. The design is resilient enough to be readily applied to new forms and applications as they emerge. It allows us to be consistent in everything we generate, and this consistency helps people see the connections in everything we do. At the same time, it has enough internal diversity and flexibility to prevent monotony.

The design steps out of the way. It does not need to drum up new business or command attention. Freed from the duties of a salesperson, it can dedicate itself to elegantly presenting and framing its contents. This design aims to be handsome but unobtrusive; never distracting. The effect is that the contents leap off the page, because they don't have to compete with anything else.

Above all, our design strives to be ethical. Given the meaning and goals of Appamada, this goes further than rejecting coercion and distortion. It means the choice of ISO 216 (A and B series) paper sizes, as they generate less waste. It means using uncoated recycled papers whenever possible, and always using both sides. It means the use of less caustic inks and binding glues. It means the selection of nearby printers over cut-rate internet concerns. Ethical design often means avoiding printing altogether; if it's possible to convey the message with a web site, PDF or other electronic means, this solution is always given preference.

It's with all of these considerations in mind that the following guidelines are provided. Followed carefully, they obviate the need for a professional designer for day-to-day design tasks. For those times when a professional designer is needed, this book should provide helpful guidelines on the Appamada style.

I hope you enjoy browsing and using this book as much as I have enjoyed assembling it.

Ben Syverson

# The wordmark

APPAMADA

The Appamada logo is an elegant geometric wordmark. It's hard to overstate its importance within the design. It has such a special role that there are a number of specific guidelines to keep in mind regarding its use.

One of the most distinctive things about the wordmark is not what it is, but where it is. Most of the time, it will be centered, near the bottom of a layout. The exception is when it is alone in a layout, as it is above, in which case it should be centered both horizontally and vertically. This is in stark contrast to every other textual element in the design, which are all left-justified and "ragged right." It's a subtle way to highlight the mark and give it a consistent home.

The mark is never very large relative to the layout, because the space which surrounds it is a part of the wordmark itself. As such, it is never adorned with illustrations, slogans or enclo-

sures. On A4 in portrait orientation and narrower formats, it should occupy one third of the width, after borders and gutters (see the layout section). Anytime the mark appears alone, horizontally and vertically centered, it should occupy precisely one third of the full width of the enclosing space, margins included. On formats wider than A4 in portrait orientation, it should stay the same size as it would be on A4, unless the item is a poster, sign, or anything designed to be viewed from a distance, in which case it should again be a third.

It's also important to know where not to place the mark. It should never be paraded or given undue emphasis. In a book, for example, it will appear only twice; once on the front cover, and once, smaller, on the rear cover. In almost every other circumstance, it will appear only once. It will not appear on signage at all, unless it's the only thing on the sign.

On covers and other simple layouts which carry the mark, avoid use of the word Appamada, as it is redundant. Instead of titling a booklet "Appamada Weekend Zen Retreat," it should instead simply read "Weekend Zen Retreat." The exception is when Appamada is a critical element in a title, as in "The Meaning of Appamada," or "The Appamada School of Thought."

The wordmark is almost always white, either against our gray or secondary color (see the colors section), or a even-toned section of a photo. It is never displayed against a busy section of a photo or a pattern. It should only be inverted and printed black for faxes, photocopies, or any other 1-color printing technology. It is never a color other than white or black.

When it is necessary to use the mark somewhere other than centered on the bottom of the layout, it should be given plenty of clearance. The minimum clearance on each side (top, left,

bottom, right) is equivalent to the height of the mark. Never use the mark inline in body text.

The wordmark should not be stretched, distorted, embellished or manipulated in anyway. It sits squarely on the horizontal axis, and is never rotated relative to the layout; it should not even be rotated 90° to run "sideways," except when expected, such as on the spine of a book.

Finally, under no circumstance should other text be made to look like the wordmark or mimic it in any respect. This includes the branding for sub-brands such as Peg Syverson, which should not feature a distinctive logo or wordmark at all. There is only one logo in the Appamada umbrella. The mark is the mark, and it stands alone.

# ABCDEFGHIJKLMN
# OPQRSTUVWXYZ
## abcdefghijklmn
## opqrstuvwxyz
## 0123456789

Adrian Frutiger's Univers is considered by many to be the single greatest achievements in sans-serif type design. It's both friendlier and more thoughtful than its chubbier, bubblier contemporary Helvetica, which was released the same year.

Between its original 44 faces and the newer revised 63, the Univers family encompasses an astounding 107 discrete typefaces. While this gives us ample flexibility to expand in the future, for now we employ mainly two: Univers 45 Light and Univers 45 Light Oblique. This single weight serves as both display and body face. One additional face, Univers 65 Bold, is reserved for table headings and subheads in body text.

Body text (and subheads in Univers 65) should be tracked in slightly, by -10 units (unit = 1/1000th of an em) using the font's metrics, while larger headings set in Univers 45 should be tracked in further, at -25 units, optically. Display text larger than 24pt should be tracked in even further, at -50 units, again optically. Leading will adjusted to fit the grid of the specific layout.

In general, no more than two type sizes should appear on a given page, and these sizes should be consistent across the entire document. The relationship between heading and body text should be at least 2:1, so that if the body text is 9pt, as it is here, the heading should be at least 18pt. Sizes should be kept rather small; 9pt should be the default body size. This allows us to fit more text in text-heavy layouts, and buys us some flexibility in the design.

Capitalization in headings should be used conservatively; the title of a paper should use title capitalization, but a heading such as "How to find out more" should use sentence capitalization. This makes headings more visually appealing and legible.

Body text should follow the lead of this book. The first paragraph is not indented, but the following paragraphs are indented by about two ems, or the width of the layout's gutter. Paragraphs are always aligned left and properly hyphenated—never justified. Lines should be broken by hand if a word (especially a

short word) is hyphenating in an awkward place, or left "orphaned" on its own line at the end of a paragraph (a word over seven letters is fine on its own line).

We never use type styles to indicate emphasis, as it is too agressive and not in keeping with our overall style. Oblique type is used only for titles and foreign words or terms uncommon to everyday English. Anything as familiar as savoir faire, doppelgänger, tête-à-tête, raison d'être, schadenfreude, etc, should be left un-italicized, particularly if the term in question contains diacritics which hint at its origin. Less-familiar terms and foreign words such as *littérateur* or *sprachspiel* should be set oblique. Bold type is, again, strictly for headings. We never underline type, except for links on the web; any reference we might underline should be italicized instead.

We would never deface Frutiger's masterpiece by distorting it in any way. It is never squashed, stretched, tracked out incorrectly, given a drop shadow, outlined, or rotated. No typeface is

ever used in place of, or in combination with, Univers.

There are two exceptions when it is acceptible to find a substitute for Univers 45. The first is the web, where we may be limited to several "stock" typefaces. In this case, Univers should be rendered in bitmaps for large headings, and Helvetica should be substituted for the body text. The other case is the typesetting of a large manuscript. The scientific consensus is that there's no difference in the legibility of classic sans-serif faces and their serif counterparts, so it's safe to set any amount of text in Univers. However, if a sans-serif is insisted upon, Baskerville (or New Baskerville) can be substituted for the body text—but only Baskerville. Baskerville is a Transitional serif typeface which is as elegant and pragmatic as Univers. Even in that case, other text, including headings, should remain in Univers.

Used correctly, every Appamada material will be readily identifiable simply by its treatment of type, even if the wordmark isn't present.

# The palette

The palette of Appamada consists of a single fixed color, and a philosophy and methodology for using secondary colors. This central color is as fundamental and important as the wordmark or typeface in Appamada's visual presence. Like Tiffany Blue, the sight of our color doesn't just recall a brand; it recalls all of the positive feelings Appamada creates.

Our primary color is a very simple neutral light gray. It's represented by Pantone Cool Gray 2 U on uncoated paper, Pantone 420 C on coated paper, and Pantone Cool Gray 3 M for matte materials. It can be printed as a 10% black halftone (in CMYK, simply 10% K), though this should be checked ruthlessly against the appropriate Pantone swatch and adjusted accordingly. It can be readily laser or inkjet printed as 10% black, again using the physical swatch as a guide. On-screen, in sRGB space, it should be RGB: {231, 231, 231}. On the web, it should be #E0E0E0 in the short term. As sRGB is standardized over the next few years across the Mac and PC platform, the sRGB value should be used: {231, 231, 231} or #E7E7E7.

Whenever possible, Appamada Gray should be printed as a fine black halftone, as it reduces printing waste and cuts costs. However, there will be situations where our Appamada Gray would be better printed as a solid spot color. This should be fairly easy to accommodate even with the more limited palette of environmentally-friendly inks, because it can be mixed from just black and a medium, such as clear base.

The color itself has magical properties. Just like Appamada, it is light, open and inviting. It takes on different colors under every light source. Like a black Rothko, the longer you look at it, the more colors emerge. Somehow, all colors, all possibilities seem to be latent in it, just below the surface. It may be objectively gray, but it immediately calls objectivity into question. Its true color isn't determined by Pantone; it's created in the viewer. It is the comfort of a pleasing enigma, the awesome universe of uncertain possibility. It's everything, but nothing specific. In short, it's Zen itself.

The wordmark and title elements cut through this sea of welcoming gray in pure white, which has the effect of making Appamada Gray appear even brighter. It creates a subtle three-dimensional relationship, floating the foreground gently above the background.

## Secondary colors

However, our design is far from monochromatic. It simply can't be, or else our gray would appear to be an artifact of a one-color printing process rather than a conscious choice. Our Appamada Gray should be paired with one (and only one) bright secondary color. This color has three purposes. First, it widens the color gamut presented to the viewer, so that Appamada Gray has intentionality. Second, it helps suggest the latent color in Appamada Gray (and thus the latent possibilities in everything). Finally, it makes all of our printed materials easy to distinguish at a glance.

There are four rules for the secondary color. It must be bright, colorful and playful; never too understated or pastel. It must never appear more than once; each unique material we generate has a different color. It must never appear in any kind of order, rainbow or otherwise; it's as erratic and unpredictable as the color of our gray. Finally, and most importantly, it must always be "hidden," yet still visible.

For example, on a book or paper CD case, the secondary color fills the spine. On a business card, it fills the back. One could imagine a nesting box with Appamada Gray on the outside and a secondary color inside. The goal is to surprise and delight, so imagination should be applied liberally. Overall, our design is sober and consistent, but this is one opportunity to go wild, both in the selection of the color and the method of concealment.

Taken as a whole, this palette gives the viewer a subtle introduction to our entire philosophy.

*Susan*, 2009
Ben Syverson

# The photography



Photography is yet another way to express what Appamada means. Viewers have such an emotional reaction to photographic imagery that it's crucial to ensure that the photography achieves the right tone and speaks our narrative.

First, we always favor photography over illustration. When illustrations must appear, they should be vector-based, geometric and as simple as possible. When it comes to photography, we usually favor color over black-and-white, as color is more straightforward. Colors should be rendered naturally, with low to medium contrast and realistic saturation.

The ideal Appamada photograph is simple, straightforward, and never affected. For example, a portrait might feature just one large soft-light to simulate window light, be taken near eye-level with a normal perspective lens (35 - 65mm equivalent), and depict the subject looking straight into the lens. The expression is ideally neutral, with the slightest suggestion of a smile. The closest close-up should include some shoulder and the tip of the head in the frame. Portraits should are ideally against a light gray backdrop or the subject's own environment. In the case of an environmental portrait, a wide aperture lens (f/2 or wider) or medium/large format camera should be employed to separate the foreground from the background sufficiently.

For other subjects, the spirit of these guidelines should be taken into account. Keep the image clear and uncluttered, isolate the subject, and make the lighting as clean as possible. The same goes for video, which should follow the photography guidelines as well as the design guidelines for titles. Like print materials, videos should not contain animation or illustration unless it is completely unavoidable.

When a point-and-shoot, amateur or documentary photo must be included, run the image at a smaller size in the layout than would be used for feature photography, and indicate its origin accordingly (eg "Snapshot from Winter Retreat attendant Jon Satrom").

# Grids and layouts
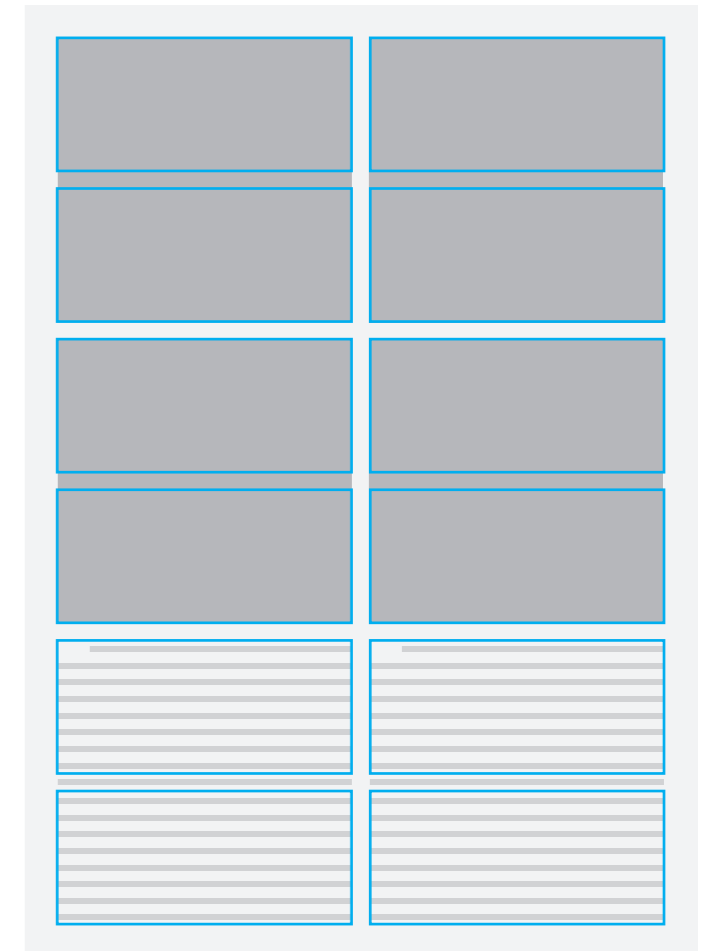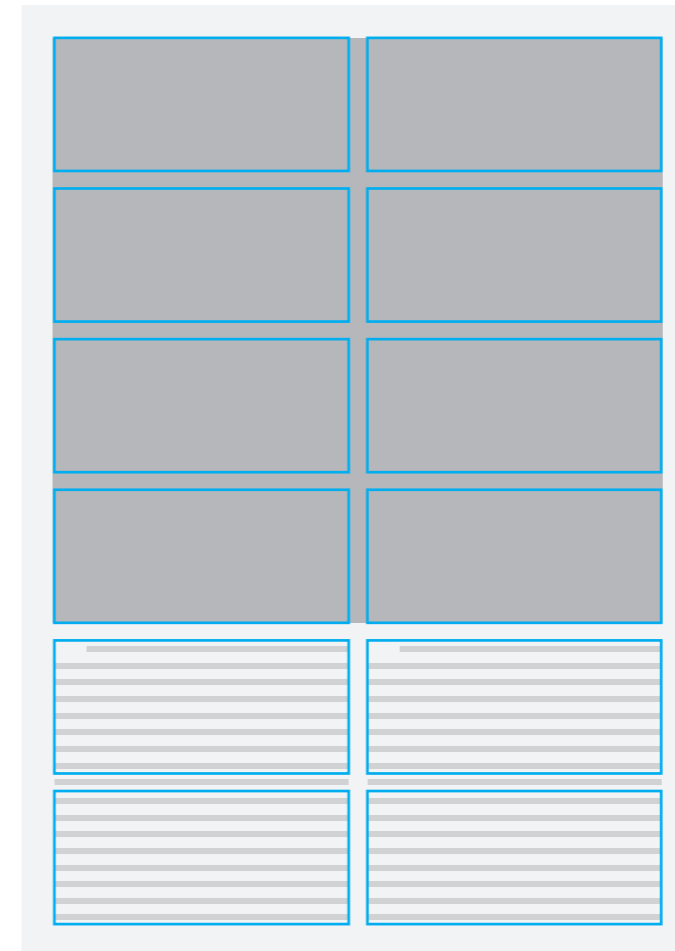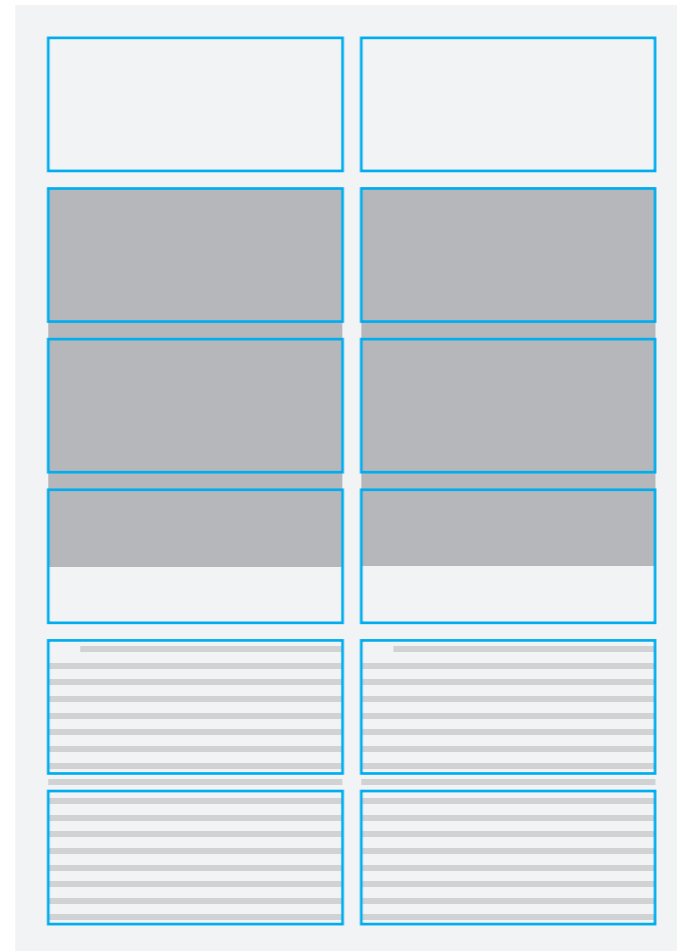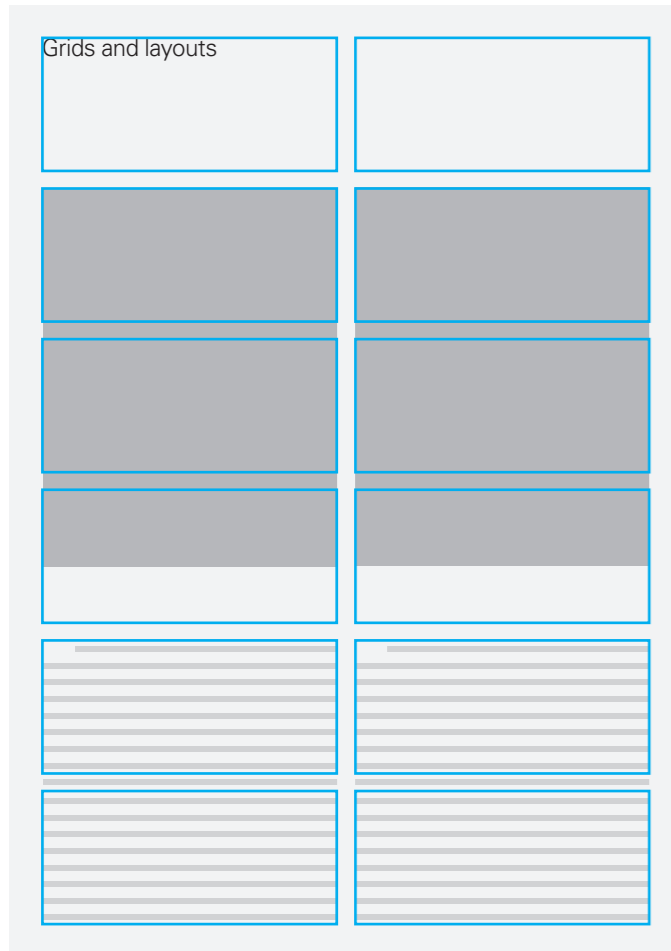
Page layout is best left to a designer, but when this is not an option, we can still achieve a handsome, unified look through the use of templates and careful application of this general layout philosophy.

The foundation of most layouts is a strong grid. The exact grid we use will depend on both the page size and the content we're presenting. Luckily, A-series papers divide up into many convenient configurations. For example, using the top or bottom 2/3 of the page gives us a perfect square.

The first thing to do when putting together a layout is to set the margins. We tend to keep the margins rather tight, both to conserve paper and because it's handsome. For an A4 layout, 10mm has a nice balance. Depending on the binding method used, the inside margin can be increased slightly to keep text and images from disappearing into the gutter. Because we favor perfect binding, which can be rather tight, a layout with a 10mm outside margin may have as high as a 17mm inside margin, as

this book does.

After margins, we can decide on an appropriate grid. The grid divides the space within the margins, and we give each grid division an alley/gutter. The alleys should be kept tight as well. 5mm is good-looking for A4, as it's about the height of a line of 9pt text. On a decent sized page such as A4, we always like to be able to split the text into columns, as it's more comfortable to read than a single page-wide column. Leading should be adjusted so that it conforms to the grid.

Taking all of this into account, a very versatile layout for A4 is a 2x6 grid with 5mm alleys and 5.25mm leading, within margins that are all 10mm except for the 17mm inside margin. A 2x4 section of this layout makes a perfect 183mm square. Or, we can fit four 89mm sub-squares within it. A 2x5 section gives you the aspect ratio of 4x5″ or 8x10″ film. A 2x3 section gives you a 4x3 aspect ratio, the same used by point-and-shoot cameras. Text divides into two very satisfyingly-proportioned columns.

Of course, sizes other than A4 may call for different grids or layout strategies. When designing a new layout, there are a few very general guidelines to keep in mind. First, we often use strong horizontal alignment. It's a bold component of the Appamada look, and creates a wide, lateral feeling. It's a stable platform which allows each element to shine. When a layout is image-heavy, a horizontal band of text can run along the bottom of the page, letting the images run large. Text-heavy layouts with footnotes should occupy the whole page, but leave a consistent band at the foot of the page for references. This idea can be extended to virtually any layout.

Second, we give titles special treatment. They run at the top left, and should be adjusted with line breaks so that they don't span more than about 50% of the width of the layout. In all cases, we give them some whitespace or other breathing room. For our example 2x6 grid, we would reserve at least a 2x1 section at the top for the title. If the top left of a photo is a relatively

flat, bright tone (such as a sky), the title can be run over the photo, but care should be taken to maintain legibility, and the type should move from the edge of the photo by the width of the layout's alleys. So with 5mm alleys, the type should be 5mm from the top and left edge of the photo it runs over. Giving the title some whitespace (or running it over a flat area) allows it to pop, and supports our overall horizontal orientation.

Finally, we like to run photos as large as possible. We show respect to writers by showcasing their work beautifully, so we respect photographers in the same way. However, we use full-bleed rarely. Printing a full bleed requires the printer to waste paper, and our margins are slim enough to allow the photos to run very large without the need for a bleed.

What follows is a string of example layouts. They can be used directly, or as a reference when designing layouts to be consistent with the other designs.