

2020

American Society of Landscape Architects

v1

Chapters Brand Standards Manual

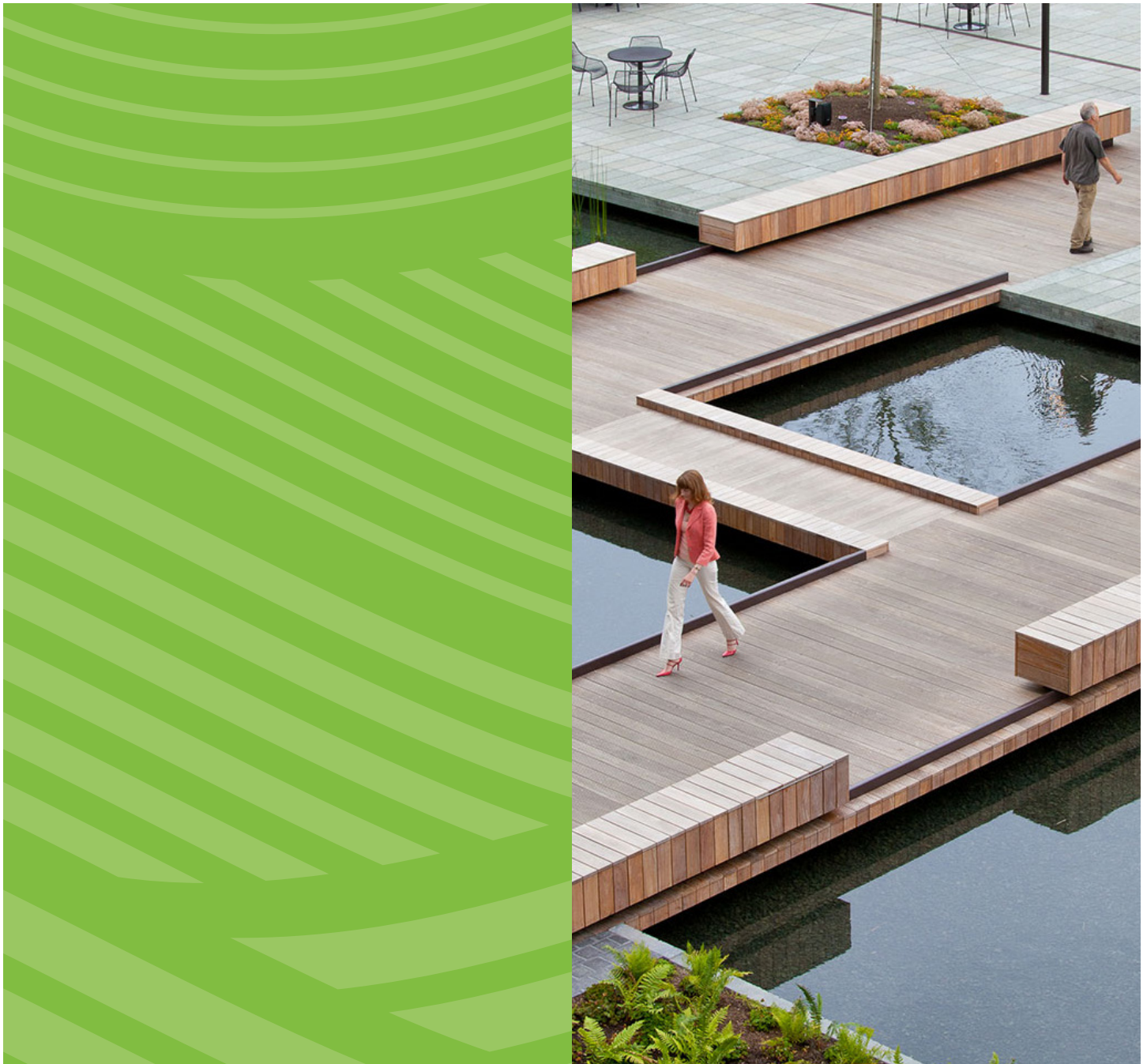


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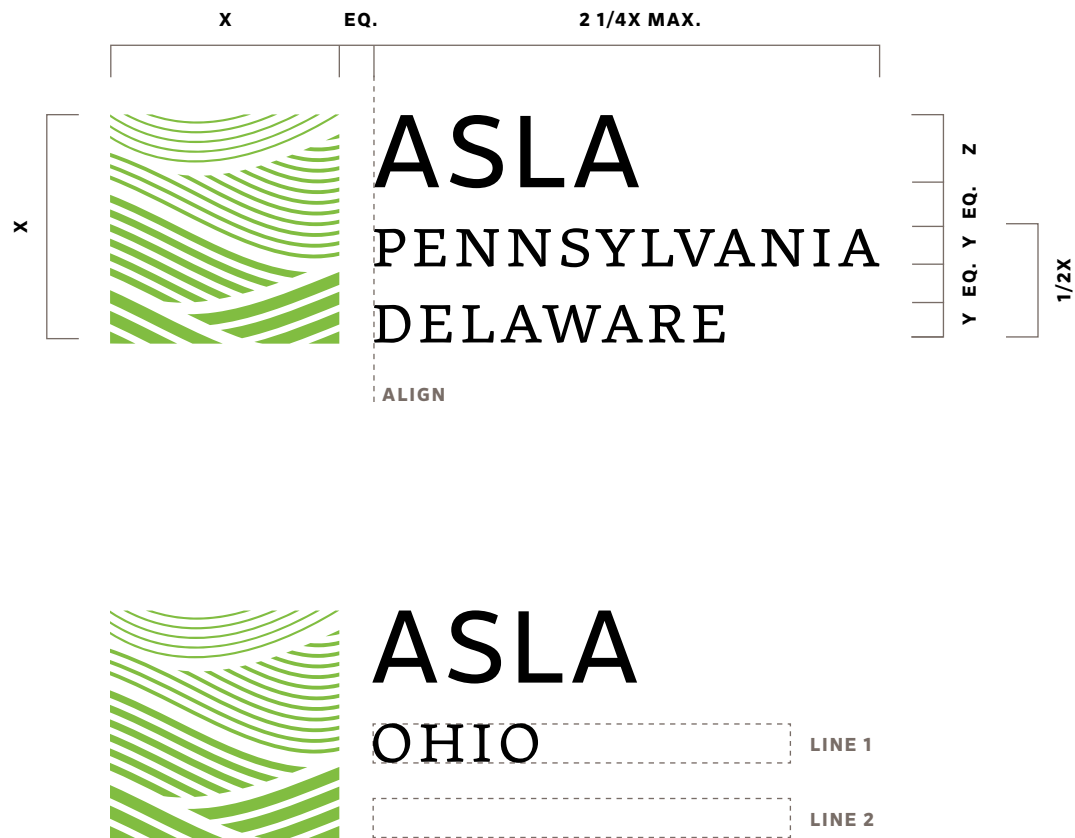
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Chapter Symbol and Typography Lock-up

Professional: Horizontal



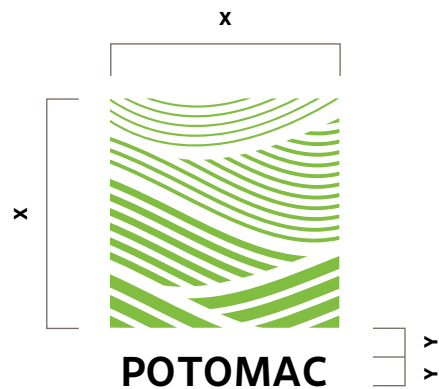
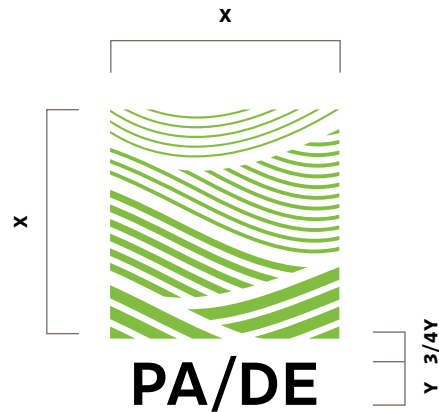
Chapter names are to be shown consistently within the structure detailed above. Chapter names are to be set in Skolar Light Small Caps with +30 tracking (“auto” kerning table) on one (1) line or two (2) lines directly below the abbreviation.

Chapter names are not to be shown with the full spelling of “American Society of Landscape Architects.”

Multiple lines are to be used for two (2) word chapter names. Chapter names begin on Line 1 as shown above.

Chapter Symbol and Typography Lock-up

Professional: Vertical



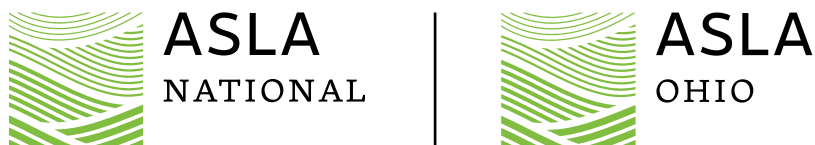
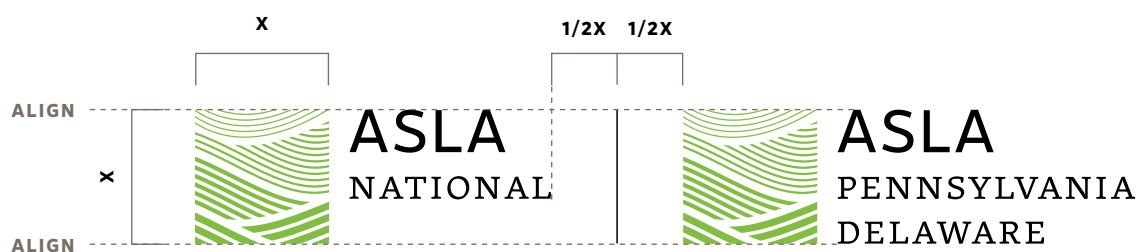
The vertical lock-up for chapter names is to be shown consistently within the structure detailed above. Chapter names are to be abbreviated and set in Retina Medium with +5 tracking (“auto” kerning table) on one (1) line directly below the symbol.

The lock-up with the smaller typography is reserved for chapters whose identities cannot be immediately communicated when abbreviated or when the abbreviated chapter name is wider than the symbol.

This applies to the following chapters: Boston, Sierra, Potomac, Prairie Gateway (PGASLA), St Louis (SLASLA).

Chapter Symbol and Typography Lock-up

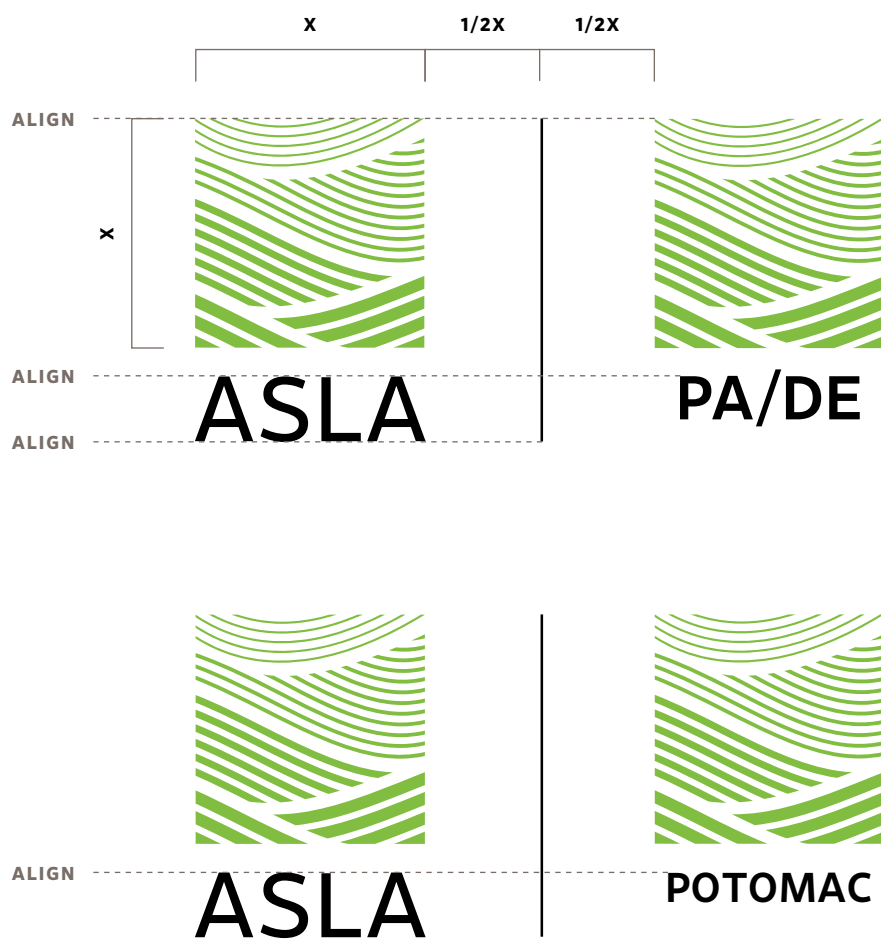
Combined: Horizontal



When shown in conjunction with the horizontal lock-up for the ASLA brand, the chapter lock-up is to be shown consistently within the structure detailed above.

Chapter Symbol and Typography Lock-up

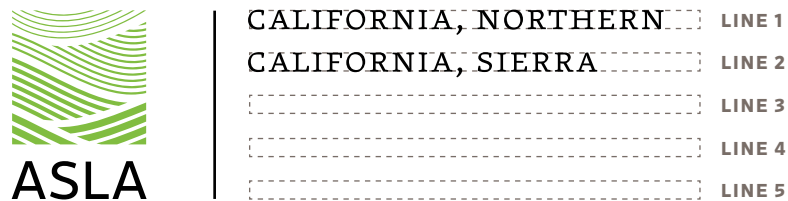
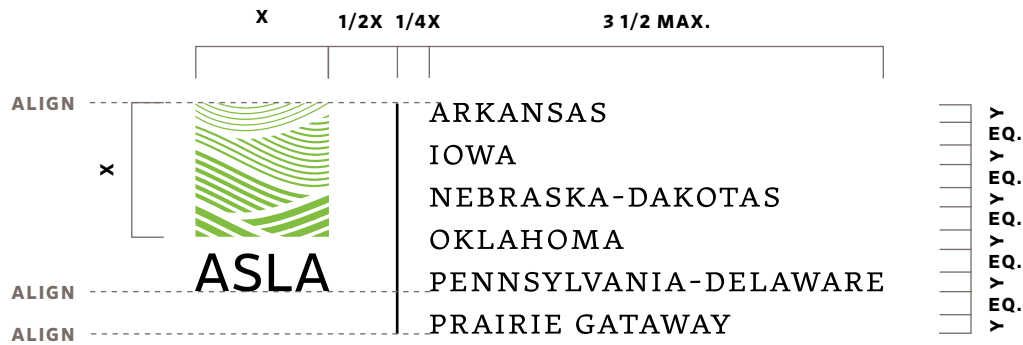
Combined: Vertical



When shown in conjunction with the vertical lock-up for the ASLA brand, the chapter lock-up is to be shown consistently within the structure detailed above.

Chapter Symbol and Typography Lock-up

Multiple: Horizontal



Multiple chapter names are to be shown consistently within the structure detailed above. Chapter names are to be set in Skolar Light Small Caps with +30 tracking (“auto” kerning table).

Multiple chapter names are not to be shown with the full spelling of “American Society of Landscape Architects.”

Chapter Symbol and Typography Lock-up

Student: Horizontal



Student chapter names are to be shown consistently within the structure detailed above. Chapter names are to be set in Skolar Light Small Caps with +30 tracking (“auto” kerning table) on one (1) line, two (2) lines, or three (3) lines directly below the abbreviation.

Student chapter names are not to be shown with the full spelling of “American Society of Landscape Architects.”

Student chapter names begin on Line 1 as shown above.

Chapter Symbol and Typography Lock-up

Student: Horizontal



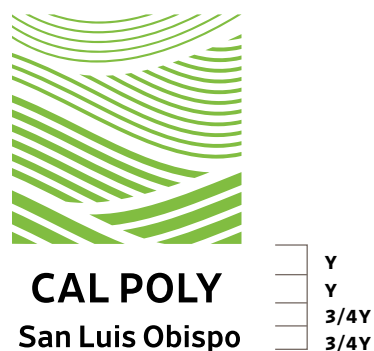
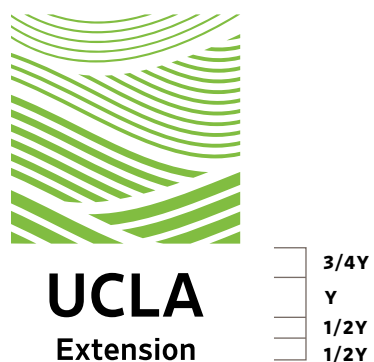
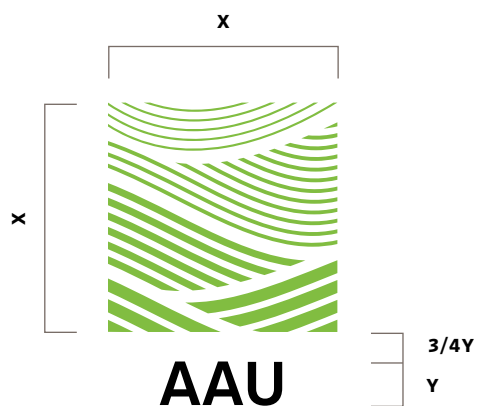
Student chapter names are to be shown consistently within the structure detailed above. Chapter names are to be set in Skolar Light Small Caps with +30 tracking ("auto" kerning table) on one (1) line, two (2) lines, or three (3) lines directly below the abbreviation.

Student chapter names are not to be shown with the full spelling of "American Society of Landscape Architects."

Student chapter names begin on Line 1 as shown above.

Chapter Symbol and Typography Lock-up

Student: Vertical



The vertical lock-up for student chapter names is to be shown consistently within the structures detailed above. Chapter names are to be abbreviated and set in Retina Medium with +5 tracking ("auto" kerning table) on one (1) line or two (2) lines directly below the symbol.

Chapter Symbol and Typography Lock-up

Uses



It is recommended that the horizontal lock-up is used when communicating with the general public or prospective members who may not be familiar with the ASLA brand. Applications of the horizontal lock-up are reserved but not limited to the following types of material:

- External marketing material (advertisements, posters/banners)
- Publications (brochures)
- Digital media (website pages, social media posts, web banners/advertisements)
- Office collateral (reports, case studies)

It is recommended that the vertical lock-up is used only when communicating with industry professionals (i. e. landscape architects, vendors), not the general public or prospective members who may not be aware of what the abbreviation stands for. Applications of the vertical lock-up are reserved but not limited to the following types of material:

- Internal marketing material (advertisements, posters/banners)
- Publications (brochures)
- Digital media (website pages, social media profile pictures, web banners/advertisements)
- Office collateral (reports, guides, notices)
- Invitations

Chapter Symbol and Typography Lock-up

Color



ASLA
PENNSYLVANIA
DELAWARE



376C



100%K



376C

K/O
WHITEK/O
WHITEK/O
WHITE

100%K



100%K

The lock-up is to be shown on a white background in 100% value of the two (2) colors specified above. This is the primary color palette for the lock-up.

The lock-up may also be shown in two (2) colors on the darkest brand background colors as specified above.

The lock-up may also be shown as K/O white on brand background colors as specified above.

The lock-up may also be shown on a white background in 100% value of K in very limited uses (i. e. when shown grouped with other 100%K logos). This version of the logo is never to be used as a primary element on a page.

Color tints or shades are not to be used for the lock-up. The lock-up cannot be shown in any other colors.

Please see page 12 for acceptable background colors and figure-ground relationships.

Please see page 13 for acceptable photographic background figure-ground relationships.

Please see page 14 for detailed examples of unacceptable modifications to the lock-up and symbol.

Chapter Symbol and Typography Lock-up

Background Colors



WHITE

CORRECT:
TWO COLOR ON WHITE



309C



100%K

CORRECT:
TWO COLOR ON DARKEST BRAND COLORS



376C



309C



307C



173C



100%K

CORRECT:
K/O WHITE ON BRAND COLORS SHOWN ABOVE



INCORRECT:
K/O WHITE ON LIGHT BACKGROUND
(I. E. LIGHTER THAN EQUIVALENT OF 33% K)



INCORRECT:
ON NON-BRAND COLORS



INCORRECT:
ON GRAPHIC PATTERN/TEXTURED BACKGROUND

Chapter Symbol and Typography Lock-up

Background Color/Value: Photography



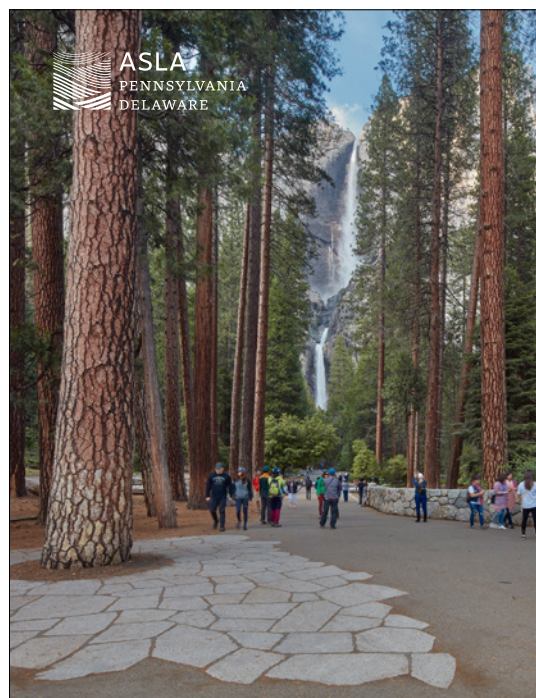
CORRECT:
TWO COLOR ON LIGHT, EVEN BACKGROUND



CORRECT:
K/O WHITE ON DARK, EVEN BACKGROUND



INCORRECT:
TWO COLOR ON VARIED BACKGROUND



INCORRECT:
K/O WHITE ON VARIED BACKGROUND

Chapter Symbol and Typography Lock-up

Unacceptable Modifications



American Society of
Landscape Architects
OHIO

INCORRECT:
USE OF FULL NAME WITH CHAPTER NAME



ASLA
PENNSYLVANIA DELAWARE

INCORRECT:
CHAPTER NAME EXCEEDS MAXIMUM LINE LENGTH



ASLA
OHIO

INCORRECT:
CHAPTER NAME BEGINNING ON LINE 2



ASLA
Pennsylvania
Delaware

INCORRECT:
USE OF ALTERNATE TYPOGRAPHY



ASLA
PENNSYLVANIA
DELAWARE

INCORRECT:
USE OF ALTERNATE COLORS



ASLA
PENNSYLVANIA
DELAWARE

INCORRECT:
SKEWED/STRETCHED ELEMENTS



PENNSYLVANIA
DELAWARE

ASLA

INCORRECT:
ALTERED TYPOGRAPHY POSITION

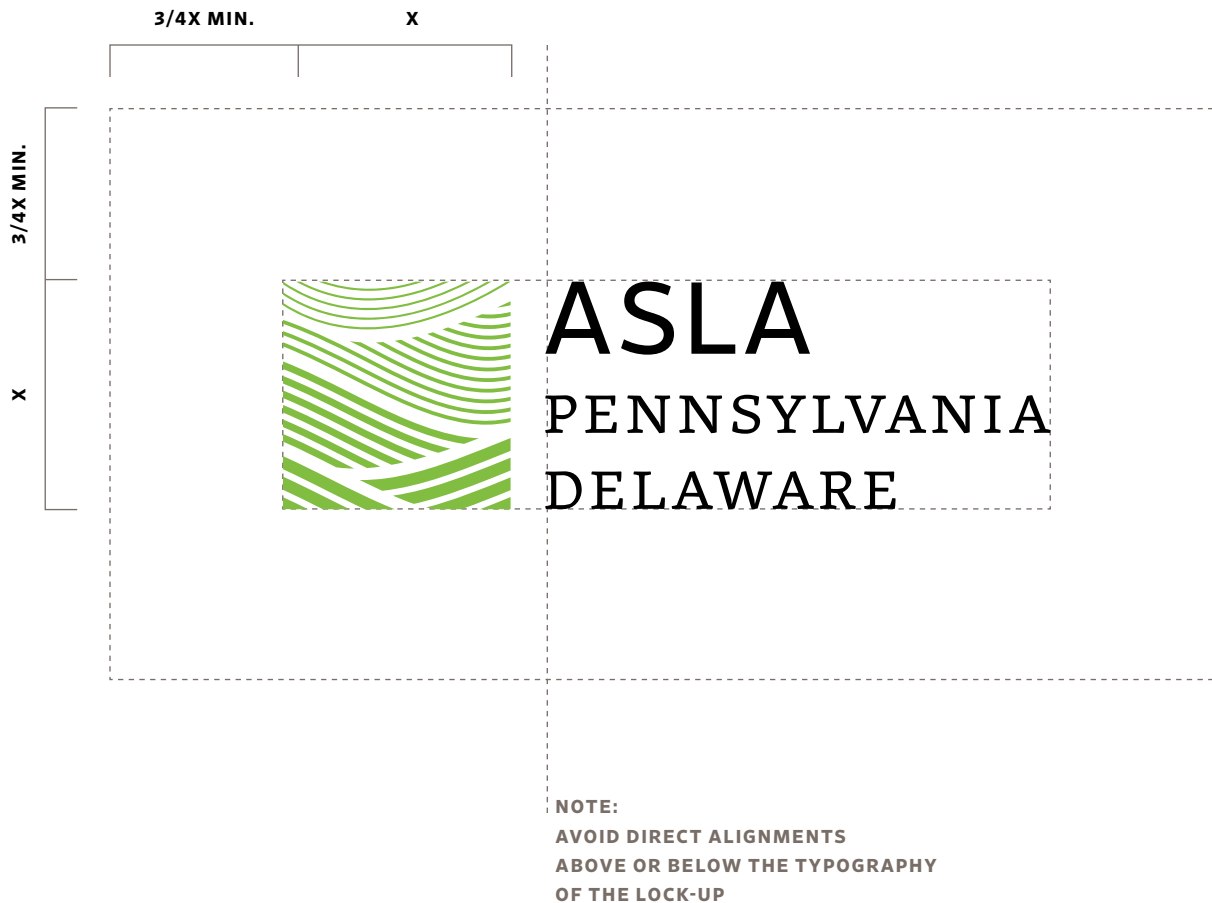


ASLA
PENNSYLVANIA
DELAWARE

INCORRECT:
ALTERED SCALE RELATIONSHIPS

Chapter Symbol and Typography Lock-up

Clear Space Horizontal: Graphic Elements

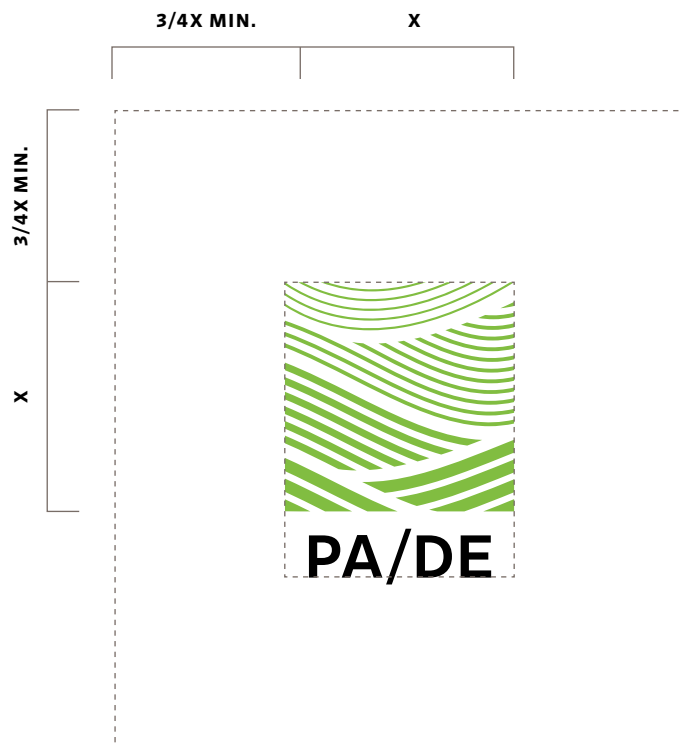


The lock-up must be positioned an adequate distance away from any other graphic components within a composition in order to ensure its visual prominence and that the lock-up does not become inadvertently connected to other messages.

It is recommended that direct alignments above or below the typography of the lock-up are avoided to further ensure inadvertent connections to other messages do not occur.

Chapter Symbol and Typography Lock-up

Clear Space Vertical: Graphic Elements



The lock-up must be positioned an adequate distance away from any other graphic components within a composition in order to ensure its visual prominence and that the lock-up does not become inadvertently connected to other messages.

Chapter Symbol and Typography Lock-up

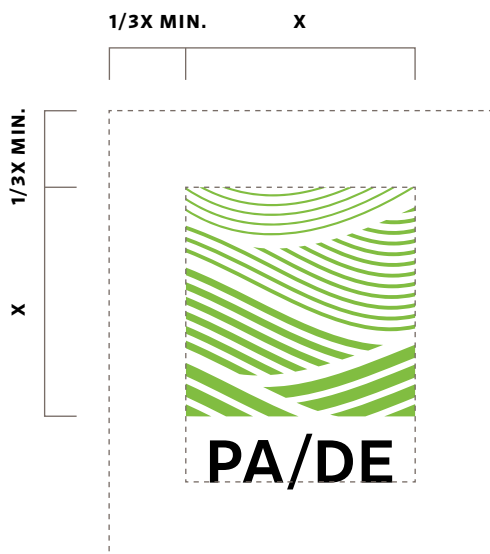
Clear Space Horizontal: Edges



The lock-up must be positioned an adequate distance away from any format edges, frames, borders, or flat color divisions within a composition to maintain a clean and organized appearance. Please keep in mind that print margins may dictate that more space is required.

Chapter Symbol and Typography Lock-up

Clear Space Horizontal: Edges



The lock-up must be positioned an adequate distance away from any format edges, frames, borders, or flat color divisions within a composition to maintain a clean and organized appearance. Please keep in mind that print margins may dictate that more space is required.

Chapter Symbol and Typography Lock-up

Size Criteria



OPTIMAL SIZE: 5/8" OR LARGER



MINIMUM PRINT SIZE: 1/2"



MINIMUM WEB SIZE: 30 PX



The lock-up must be displayed at an adequate size in all media in order to maintain legibility.

The lock-up is to be shown in print media at 1/2"H or larger. 5/8" or larger is optimal but may not be achievable in smaller formats.

For digital media, the lock-up should not be shown smaller than 30 px.

Typography and Color

Primary Typeface: Nunito Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,?!#@\$%&()“”

NUNITO SANS LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,?!#@\$%&()“”

NUNITO SANS SEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,?!#@\$%&()“”

NUNITO SANS EXTRABOLD

The primary typeface for the ASLA Chapters brand is Nunito Sans, designed by Vernon Adams and Jacques Le Bailly.

Nunito Sans, a universally accessible Google font, is to be used in place of Retina, the primary typeface for the ASLA brand, and is to be utilized for section heads or limited narrative text that requires emphasis (i. e. section introductions, pull quotes).

Tracking/letterspacing is to be set to +0 for upper/lowercase text, +15 for limited caps (i. e. alphanumerics), and +75 for typical caps messages (i. e. page footers).

Tracking is to be set to “Optical” for the kerning table.

Use the link below to download Nunito Sans for free and unrestricted use:

<https://fonts.google.com/specimen/Nunito+Sans>

Typography and Color

Primary Typeface: Nunito Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,?!#@\$%&()“”

NUNITO SANS LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,?!#@\$%&()“”

NUNITO SANS SEMIBOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,?!#@\$%&()“”

NUNITO SANS EXTRABOLD ITALIC

Typography and Color

Secondary Typeface: Faustina

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,!#@\$%&()“”

FAUSTINA REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,!#@\$%&()“”

FAUSTINA MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,!#@\$%&()“”

FAUSTINA BOLD

The secondary typeface for the ASLA Chapters brand is Faustina, designed by Alfonso Garcia for the Omnibus-Type Press Series.

Faustina, a universally accessible Google font, is to be used in place of Skolar, the secondary typeface for the ASLA brand, and is to be utilized for narrative text, lists, and captions. Limited use for headlines, section introductions, and pull quotes is acceptable.

Tracking/letterspacing is to be set to +5 for upper/lowercase text, +15 for limited caps (i. e. alphanumerics), and +75 for typical caps messages (i. e. caps head).

Tracking is to be set to “Optical” for the kerning table.

Use the link below to download Faustina for free and unrestricted use:

<https://fonts.google.com/specimen/Faustina>

Typography and Color

Secondary Typeface: Faustina

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,?!#@\$%&()“”

FAUSTINA ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,?!#@\$%&()“”

FAUSTINA MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 .,?!#@\$%&()“”

FAUSTINA BOLD ITALIC

Typography and Color

Alternate Typeface: Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 .,?!#@\$%&()“”

ARIAL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 .,?!#@\$%&()“”

ARIAL BOLD

The alternate typeface for the ASLA Chapters brand is Arial, designed by Robin Nicholas and Patricia Saunders in 1982.

Arial is to be utilized as an alternate sans serif typeface when Nunito Sans is not available and is to be utilized for section heads or limited narrative text that requires emphasis (i. e. section introductions, pull quotes).

Tracking is to be set to “Optical” for the kerning table.

Typography and Color

Alternate Typeface: Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 .,?!#@\$%&()“”

ARIAL ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 .,?!#@\$%&()“”

ARIAL BOLD ITALIC

Typography and Color

Alternate Typeface: Times New Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 .,?!#@\$%&()“”

TIMES NEW ROMAN REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 .,?!#@\$%&()“”

TIMES NEW ROMAN BOLD

The alternate typeface for the ASLA Chapters brand is Times New Roman, designed by Stanley Morison and Victor Lardent in 1932.

Times New Roman is to be utilized as an alternate serif typeface when Faustina is not available and is to be utilized for narrative text, lists, and captions. Limited use for headlines, section introductions, and pull quotes is acceptable.

Tracking is to be set to “Optical” for the kerning table.

Typography and Color

Alternate Typeface: Times New Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 .,?!#@\$%&()“”

TIMES NEW ROMAN ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 .,?!#@\$%&()“”

TIMES NEW ROMAN BOLD ITALIC

Typography and Color

Letterspacing: Nunito Sans



THIS LETTERSPACING IS TOO LOOSE

INCORRECT: CAPS +200 (TOO WIDE)



THIS LETTERSPACING IS TOO TIGHT

INCORRECT: CAPS +0 (TOO TIGHT)



THIS LETTERSPACING IS JUST RIGHT

CORRECT: CAPS +75



This letterspacing is too loose

INCORRECT: U&LC +75 (TOO LOOSE)



This letterspacing is too tight

INCORRECT: U&LC -25 (TOO TIGHT)



This letterspacing is just right

CORRECT: U&LC +0

Letterspacing has an enormous influence on a the legibility of text. Improper letterspacing makes words difficult or uncomfortable to read. Ultimately, it will deter the reader from interacting with information.

As a general rule of thumb, upper and lowercase letters require little letterspacing, where as capital letters require more letterspacing.

Tracking/letterspacing for Nunito Sans is to be +5 for upper/lowercase text, +100 for limited caps.

Tracking is to be set to “Optical” for the kerning table.

These values are to remain constant regardless of the type size.

Typography and Color

Letterspacing: Faustina



THIS LETTERSPACING IS TOO LOOSE

INCORRECT: SMALL CAPS +150 (TOO WIDE)



THIS LETTERSPACING IS TOO TIGHT

INCORRECT: CAPS +0 (TOO TIGHT)



THIS LETTERSPACING IS JUST RIGHT

CORRECT: SMALL CAPS +30



This letterspacing is too loose

INCORRECT: U&LC +75 (TOO LOOSE)



This letterspacing is too tight

INCORRECT: U&LC -25 (TOO TIGHT)



This letterspacing is just right

CORRECT: U&LC +5

Letterspacing has an enormous influence on the legibility of text. Improper letterspacing makes words difficult or uncomfortable to read. Ultimately, it will deter the reader from interacting with information.

As a general rule of thumb, upper and lowercase letters require little letterspacing, where as capital letters require more letterspacing.

Tracking/letterspacing for Faustina is to be +5 for upper/lowercase text, and +30 for limited small caps.

Tracking is to be set to “Optical” for the kerning table.

These values are to remain constant regardless of the type size.

Typography and Color

Line Spacing (Leading)



Evel idelest fugitatur? Intis dolupta ersperate peliquos di se pliquides utempor as ad molupis doluptat faci rem atistio quodis de occumqui am re nos reriae eos int ipit, quate nem. Ut vid et enis untinimus voluptat escil eumqui alibere stiur? Quiam, etum ne sit ulpari omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil moloribusae pratiis nus expelen imagnim enitatie autaque nobitate num aut ma alis as. In equibus atur, nos aute velendam rest, consequi ut eriataturero corro blab incia dundaepatem is

INCORRECT: 8.5PT/17PT (TOO OPEN)



Evel idelest fugitatur? Intis dolupta ersperate peliquos di se pliquides utempor as ad molupis doluptat faci rem atistio quodis de occumqui am re nos reriae eos int ipit, quate nem. Ut vid et enis untinimus voluptat escil eumqui alibere stiur? Quiam, etum ne sit ulpari omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil moloribusae pratiis nus expelen imagnim enitatie autaque nobitate num aut ma alis as.

In equibus atur, nos aute velendam rest, consequi ut eriataturero corro blab incia dundaepatem is ea dolor atem quas inctisciae pliqui alit mi, quia volorpore doluptae mincto eatatetur? Quis inctore perum, seque ilitatur? Quo omnimustorem laborum rerunt, tem quiatet magnatius, solum sum net quam, sus aut mos vendella quiatibusam con rero occum sit lab in re in corrum que doluptat quam, officae. Nam, nectis

INCORRECT: 8.5PT/10PT (TOO TIGHT)



Evel idelest fugitatur? Intis dolupta ersperate peliquos di se pliquides utempor as ad molupis doluptat faci rem atistio quodis de occumqui am re nos reriae eos int ipit, quate nem. Ut vid et enis untinimus voluptat escil eumqui alibere stiur? Quiam, etum ne sit ulpari omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil moloribusae pratiis nus expelen imagnim enitatie autaque nobitate num aut ma alis as.

In equibus atur, nos aute velendam rest, consequi ut eriataturero corro blab incia dundaepatem is ea dolor atem quas inctisciae pliqui alit mi, quia volorpore doluptae mincto eatatetur? Quis inctore perum, seque ilitatur? Quo omnimustorem laborum rerunt, tem quiatet

CORRECT: 8.5PT/12PT

NOTE: 8.5PT/12PT MEANS A BLOCK OF TEXT IS 8.5PT WITH 12PTS OF LEADING

Similar to letterspacing, line spacing (leading) also has an impact on the legibility of text. Improper leading will be strenuous on the reader.

If the lines of text start to read individually, with negative space between each line being very prominent, the leading is too open. If it becomes difficult to discern one line of text from the next, the leading is too tight.

A properly line spaced block of text will be comfortable and effortless to read.

Leading is to be increased proportionally with type size, for example:

8.5pt/12pt
12.75pt/18pt (150% increase)
17pt/24pt (200% increase)

Typography and Color

Column Width/Proportion

MORE THAN 80 CHARACTERS



Evel idelest fugitatur? Intis dolupta ersperate peliquos di se pliquides utempor as ad molupis doluptat faci rem atistio quodis de occumqui am re nos reriae eos int ipit, quate nem. Ut vid et enis untinimus voluptat escil eumqui alibere stiur? Quiam, etum ne sit ulpari omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil moloribusae pratiis nus expelen imagnim enitatie autaque nobitate num aut ma alis as in equibus atur, nos aute velendam rest, consequi ut eriataturero corro blab incia dundaepatem is ea dolor atem quas inctisciae pliqui alit mi, quia volorpore doluptae mincto eatatetur? Quis inctore perum, seque ilitatur?

Quo omnimustorem laborum rerunt, tem quiatet magnatius, solum sum net quam, sus aut mos vendella quiatibusam con rero occum sit lab in re in corrum que doluptat quam, officae. Nam, nectis exere consequi issitis id quo et harum net vit et, sam, offic temposti officae persped magnien ditasime quatemquodis siment ipit quidero officae.

Daestibus rescus dolupti onsequis exceati nullaudant mod exerspe cone nestet peruntio. Nam nos moluptatur, nam reiciisi rem faceatusam, quatesciam eum imagnihic testia de poriaessum et veleniet occaepu daerruptatus aliquas pelist porum conse pa qui tet, to dolupta seque excese provid ut id quiaepaque sitius. Mincto comniet odisqui denda cor moluptatur? Qui dolorumet omnimolenis quaerion. Daestibus rescus dolupti onsequis exceati nullaudant mod exerspe cone nestet peruntio. Nam nos moluptatur, nam reiciisi rem faceatusam, quatesciam eum imagnihic testia de poriaessum et veleniet occaepu daerruptatus aliquas

LESS THAN 35 CHARACTERS

Evel idelest fugitatur? Intis dolupta ersperate peliquos di se pliquides utempor as ad molupis doluptat faci rem atistio quodis de occumqui am re nos reriae eos int ipit, quate nem. Ut vid et enis untinimus voluptat escil eumqui alibere stiur? Quiam, etum ne sit ulpari omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil moloribusae pratiis nus expelen imagnim enitatie autaque nobitate num aut ma alis as in equibus atur, nos aute velendam rest, consequi ut eriataturero corro blab incia dundaepatem is ea dolor atem quas inctisciae pliqui alit mi, quia volorpore doluptae mincto eatatetur? Quis inctore perum, seque ilitatur?

It is important to consider the column width and overall proportion of a block of text. Similar to letterspacing and line spacing, a column of text that is too narrow or too wide will be difficult to read. In general, text blocks should always be taller than they are wide.

If a reader cannot seamlessly transition from one line of text to the next, the column width is likely too wide. If the reader is too frequently having to jump from one line to the next, the column width is likely too narrow.

A block of text with a proper column width will be comfortable and effortless to read.

Typography and Color

Column Width/Proportion

55-65 CHARACTERS (SINGLE COLUMN)

Evel idelest fugitatur? Intis dolupta ersperate peliquos di se pliquides utempor as ad molupis doluptat faci rem atistio quodis de occumqui am re nos reriae eos int ipit, quate nem. Ut vid et enis untinimus voluptat escil eumqui alibere stiur? Quiam, etum ne sit ulpari omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil moloribusae pratiis nus expelen imagnim enitatie autaque nobitate num aut ma alis as in eaquibus atur, nos aute velendam rest, consequi ut eriataturero corro blab incia dundaepatem is ea dolor atem quas inctisciae pliqui alit mi, quia volorpore doluptae mincto eatatetur? Quis inctore perum, seque ilitatur?

Quo omnimustorem laborum rerunt, tem quiatet magnatius, solum sum net quam, sus aut mos vendella quiatibusam con rero occum sit lab in re in corrum que doluptat quam, officae. Nam, nectis exere consequi issitis id quo et harum net vit et, sam, offic temposti officae persped magnien ditasime quatemquodis siment ipit quidero officae. Daestibus rescus dolupti onsequis exceati nullaudant mod exerspe cone nestet peruntio. Nam nos moluptatur, nam reiciisi rem faceatusam,

35-45 CHARACTERS (MULTIPLE COLUMNS)

Evel idelest fugitatur? Intis dolupta ersperate peliquos di se pliquides utempor as ad molupis doluptat faci rem atistio quodis de occumqui am re nos reriae eos int ipit, quate nem. Ut vid et enis untinimus voluptat escil eumqui alibere stiur? Quiam, etum ne sit ulpari omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil moloribusae pratiis nus expelen imagnim enitatie autaque nobitate num aut ma alis as in eaquibus atur, nos aute velendam rest, consequi ut eriataturero corro blab incia dundaepatem is ea dolor atem quas inctisciae pliqui alit mi, quia volorpore doluptae mincto eatatetur? Quis inctore perum, seque ilitatur? Quo omnimus torem laborum rerunt, tem quiatet

magnatius, solum sum net quam, sus aut mos vendella quiatibusam con rero occum sit lab in re in corrum que doluptat quam, officae. Nam, nectis exere consequi issitis id quo et harum net vit et, sam, offic temposti officae persped magnien ditasime quatemquodis siment ipit quidero officae.

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2.8

Typography and Color

Numbers

FAUSTINA
OLDSTYLE

0123456789

Meet with ASLA staff at ASLA
Central during EXPO hours,
Saturday 9:00 am – 6:00 pm
and Sunday 10:00 am – 2:00 pm.

ASLA Associate Member	\$440.00
ASLA Student Member	\$205.00
Student Non-Member	\$285.00
ASLA Emeritus	\$300.00

NUNITO SANS
LINING

0123456789

Monday, October 23
8:45 am – 9:45 am
Los Angeles Convention Center
Room 150

Professional Member	\$430.00
Professional Non-Member	\$630.00
Cancellation Processing	\$100.00
Visa Letters	\$50.00

Oldstyle and lining refer to the horizontal alignment of numbers.

Oldstyle
Numbers within the oldstyle set have ascenders and descenders—they extend above and below the baseline. This make them more legible when set within narrative text. Numbers set in Faustina should always be set as oldstyle.

Lining
Numbers within the lining set have a consistent character height and always sit above the baseline. Numbers set in Nunito Sans should always be set as lining.

B. Subhead 1

1. SUBHEAD 2

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris:

- Item line 1
- Item line 2
- Item line 3
 - a. Item line 1
 - b. Item line 2
 - c. Item line 3
 - i. Item line 1
 - ii. Item line 2
 - iii. Item line 3

PRIMARY

ASLA Professional Practice Networks

National platforms for networking and exchanging information

NUNITO SANS EXTRABOLD 42PT, FAUSTINA REGULAR 24PT

SECONDARY

PPNs are the primary professional groups within ASLA that help support your practice and provide a forum to make connections outside your market. ASLA offers 20 PPNs that represent the major practice areas within the profession of landscape architecture.

Find your interest area and join for free!

FAUSTINA REGULAR 10.5PT,
NUNITO SANS EXTRABOLD 13PT

Information Deadlines

Awards presented at the ASLA Conference on Landscape Architecture in San Diego November 15–18, 2019

Entry fees are due: February 15, 2019
Submission deadline: March 1, 2019

NUNITO SANS EXTRABOLD 13PT,
FAUSTINA REGULAR 10.5PT

TERTIARY

For more information visit www.asla.org/2019CFE

NUNITO SANS EXTRABOLD 10.5PT

The Meriden Green, Meriden, CT.
Milone and MacBroom. (Image Credit:
Connecticut Chapter of ASLA)

FAUSTINA REGULAR 7.5PT

Typographic hierarchy is critical to ensuring large amounts of information is understandable, approachable, and digestible. A proper typographic hierarchy will allow a reader to pick out specific elements of the text and find the information they are looking for.

A lack of typographic hierarchy will make information difficult to decipher and interact with and will deter a reader.

Nunito Sans is to be used for section titles and subheads and should typically be set in a contrasting weight relationship to the narrative text.

Faustina is to be used for the majority of narrative text, lists, and captions.

Limit the number of sizes/weights of each typeface to two (2) to three (3) on any given piece/page unless information requirements are complex. Less is more.

If Faustina is shown directly below Nunito Sans, it is recommended that the Nunito Sans is significantly bolder so that the typefaces do not bleed together.

EQ.

EQ.

Rules are used to divide information

1/2 PT. RULE

EQ. EQ.

The space between text and a rule should be equal to the distance between each line. In certain situations where a text size is smaller than 10.5pt, the space between the text and a rule can be doubled.

1/2 PT. RULE

1/2X

X



American Society of
Landscape Architects

1/2 PT. RULE

Similar to typographic hierarchy, the use of typographic rules helps organize information and guide a reader.

Typographic rules should always be used to separate and frame separate pieces of information, and should be avoided as a decorative element.

The space between text and a rule should always be equal to the distance between each line (baseline to baseline). In situations with smaller text sizes (10.5pt and smaller) the space between the rule and text can be double the distance of the line space.

“LAM is about the adventure
of landscape design.”

X
2/3X

— Bradford McKee, LAM Editor-in-Chief

NUNITO SANS LIGHT ITALIC 48PT
NUNITO SANS LIGHT 10.5PT

“LAM is about the adventure
of landscape design.”

X
3/4X

— Bradford McKee, LAM Editor-in-Chief

NUNITO SANS LIGHT ITALIC 36PT
NUNITO SANS LIGHT 10.5PT

“LAM is about the adventure
of landscape design.”

X
X

— Bradford McKee, LAM Editor-in-Chief

NUNITO SANS LIGHT ITALIC 24PT
NUNITO SANS LIGHT 10.5PT

Typography and Color

Brand Colors

BLACK

HEADLINE TEXT
SUB-HEADLINE TEXT
NARRATIVE TEXT
TYPOGRAPHIC RULES

WHITE

BACKGROUND COLOR
HEADLINE TEXT
SUB-HEADLINE TEXT
NARRATIVE TEXT
TYPOGRAPHIC RULES

PMS 376C

CMYK: 31, 0, 100, 26
RGB: 129, 188, 0
HEX: #81BC00

BACKGROUND COLOR
HEADLINE TEXT
SUB-HEADLINE TEXT

PMS 309C

CMYK: 100, 21, 0, 71
RGB: 0, 58, 73
HEX: #003A49

BACKGROUND COLOR
IMAGE DUOTONE

PMS 307C

CMYK: 100, 50, 19, 2
RGB: 0, 105, 167
HEX: #0069A7

BACKGROUND COLOR
HEADLINE TEXT
SUB-HEADLINE TEXT
IMAGE DUOTONE

PMS 137C

CMYK: 0, 36, 100, 0
RGB: 255, 164, 0
HEX: #FFA400

HEADLINE TEXT
SUB-HEADLINE TEXT

PMS 173C

CMYK: 0, 67, 85, 17
RGB: 211, 70, 31
HEX: #D3461F

BACKGROUND COLOR
HEADLINE TEXT
SUB-HEADLINE TEXT

PMS WARM GREY 5C

CMYK: 34, 33, 37, 0
RGB: 174, 162, 154
HEX: #AEA29A

BACKGROUND COLOR
HEADLINE TEXT
SUB-HEADLINE TEXT
NARRATIVE TEXT

PMS WARM GREY 1C

CMYK: 15, 14, 17, 0
RGB: 214, 209, 202
HEX: #D6D1CA

BACKGROUND COLOR
HEADLINE TEXT
SUB-HEADLINE TEXT

PMS WARM GREY 1C (50%)

CMYK: 8, 6, 7, 0
RGB: 232, 231, 229
HEX: #E8E7E5

BACKGROUND COLOR

The color palette is an essential element of the ASLA brand. By using a consistent and coordinated palette of colors, an immediately recognizable appearance is communicated.

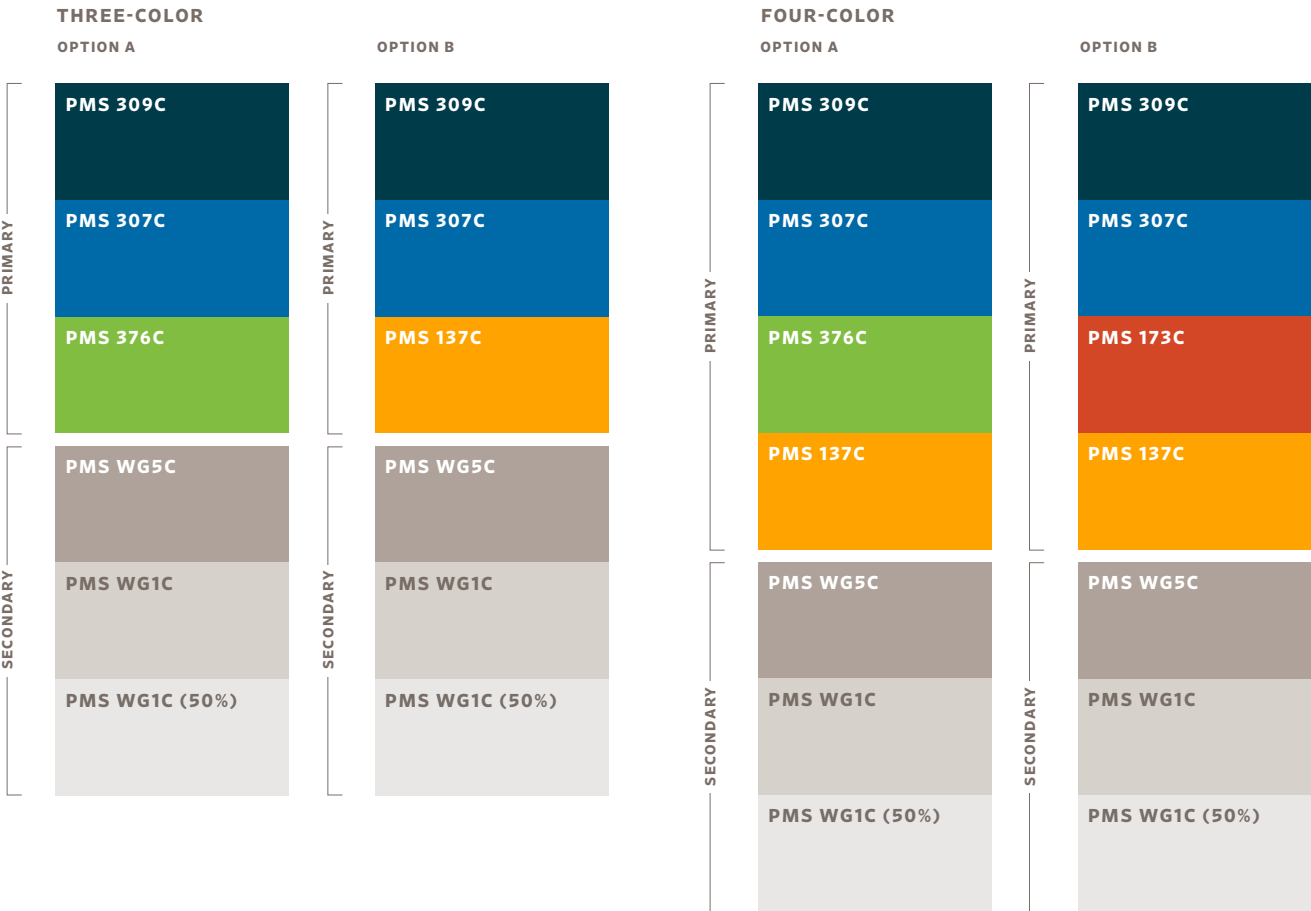
Color tints are primarily reserved for graphic patterns, however, they may be utilized for text in a limited way. For example, text may be set as a tint of the background color, integrating it with the background and providing differentiation from other text in the composition.

Details for color application are outlined on the following pages.

2.13.2

Typography and Color

Color Palettes



The three-color palettes shown above should be used for the vast majority of ASLA's designed materials. Applications of three-color palettes are reserved but not limited to the following types of material:

- LAM Advertisements (double, full, half, and quarter pages, and inserts)
- Office collateral (reports, guides, notices)
- Digital Media (website pages, social media posts, web banners)
- Publications (brochures, marketing kits)
- Posters
- Brochure covers
- Invitations

Each palette is separated into primary and secondary colors. Not all colors need to be used but at least one (1) primary color is to be used in all palettes.

The four-color palettes shown above should only be used for complex material where more than three colors are required. Applications of four-color palettes are reserved for the following types of material:

- Publications (brochures, marketing kits)
- Digital Media (website pages)

Each palette is separated into primary and secondary colors. Not all colors need to be used but at least one (1) primary color is to be used in all palettes.

2.14

Typography and Color

Three-Color: Option A



	BACKGROUND COLORS	TEXT COLORS	NARRATIVE/RUNNING TEXT	
		HEADLINES/SUB-HEADLINES		
PRIMARY BACKGROUND	PMS 309C	A A A A A A	A A A A A A	
	PMS 307C	A A A A A A	A A A A A A	
	PMS 376C	A A A A A A	A A A A A A	
SECONDARY BACKGROUND	WHITE	A A A A A A	A A A A A A	
	PMS WG1C PMS WG1C (50%)	A A A A A A	A A A A A A	
	PMS WG5C	A A A A A A	A A A A A A	

Not all colors need to be used but at least one (1) primary color is to be used in all palettes.

Primary background colors are to be used as main compositional elements. They are reserved for large fields of color and should be carefully chosen with the rest of the composition in mind. No more than two (2) primary background colors are to be used per composition. If two (2) primary background colors other than white are used, they are to be separated by a white rule.

Secondary background colors are reserved for situations where information needs to be separated (i. e. informational tables, lists). Secondary background colors are never to be used on top of primary background colors, except white.

PHOTOGRAPHY COLORS (DUOTONES)



309C



307C

2.15 Typography and Color



Three-Color: Option B

	BACKGROUND COLORS	TEXT COLORS						NARRATIVE/RUNNING TEXT					
		HEADLINES/SUB-HEADLINES											
PRIMARY BACKGROUND	PMS 309C												
	PMS 307C												
	WHITE												
SECONDARY BACKGROUND	PMS WG1C PMS WG1C (50%)												
	PMS WG5C												

Not all colors need to be used but at least one (1) primary color is to be used in all palettes.

Primary background colors are to be used as main compositional elements. They are reserved for large fields of color and should be carefully chosen with the rest of the composition in mind. No more than two (2) primary background colors are to be used per composition. If two (2) primary background colors other than white are used, they are to be separated by a white rule.

Secondary background colors are reserved for situations where information needs to be separated (i. e. informational tables, lists). Secondary background colors are never to be used on top of primary background colors, except white.

PHOTOGRAPHY COLORS (DUOTONES)



309C



307C



	BACKGROUND COLORS	TEXT COLORS							NARRATIVE/RUNNING TEXT						
		HEADLINES/SUB-HEADLINES													
PRIMARY BACKGROUND	PMS 309C	A	A	A	A	A	A	A	A	A	A	A	A	A	A
	PMS 307C	A	A	A	A	A	A	A	A	A	A	A	A	A	A
	PMS 376C	A	A	A	A	A	A	A	A	A	A	A	A	A	A
	WHITE	A	A	A	A	A	A	A	A	A	A	A	A	A	A
SECONDARY BACKGROUND	PMS WG1C PMS WG1C (50%)	A	A	A	A	A	A	A	A	A	A	A	A	A	A
	PMS WG5C	A	A	A	A	A	A	A	A	A	A	A	A	A	A

Not all colors need to be used but at least one (1) primary color is to be used in all palettes.

Primary background colors are to be used as main compositional elements. They are reserved for large fields of color and should be carefully chosen with the rest of the composition in mind. No more than two (2) primary background colors are to be used per composition. If two (2) primary background colors other than white are used, they are to be separated by a white rule.

Secondary background colors are reserved for situations where information needs to be separated (i. e. informational tables, lists). Secondary background colors are never to be used on top of primary background colors, except white.

PHOTOGRAPHY COLORS (DUOTONES)








































































309C



307C



	BACKGROUND COLORS	TEXT COLORS	
		HEADLINES/SUB-HEADLINES	NARRATIVE/RUNNING TEXT
PRIMARY BACKGROUND	PMS 309C	     	     
	PMS 307C	     	     
	PMS 173C	     	     
	WHITE	     	     
SECONDARY BACKGROUND	PMS WG1C PMS WG1C (50%)	     	     
	PMS WG5C	     	     

Not all colors need to be used but at least one (1) primary color is to be used in all palettes.

Primary background colors are to be used as main compositional elements. They are reserved for large fields of color and should be carefully chosen with the rest of the composition in mind. No more than two (2) primary background colors are to be used per composition. If two (2) primary background colors other than white are used, they are to be separated by a white rule.

Secondary background colors are reserved for situations where information needs to be separated (i. e. informational tables, lists). Secondary background colors are never to be used on top of primary background colors, except white.

PHOTOGRAPHY COLORS (DUOTONES)



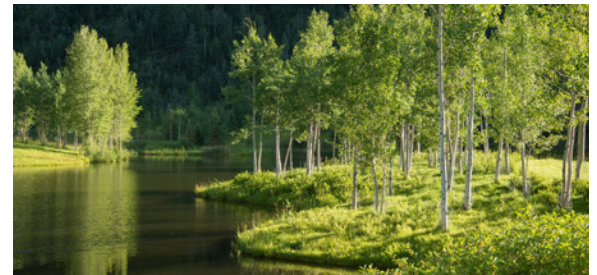
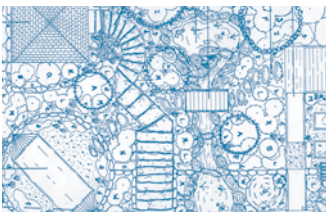
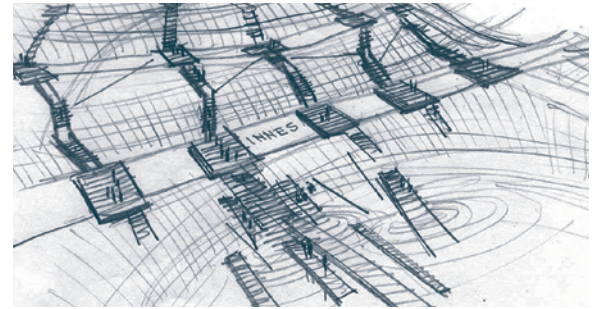
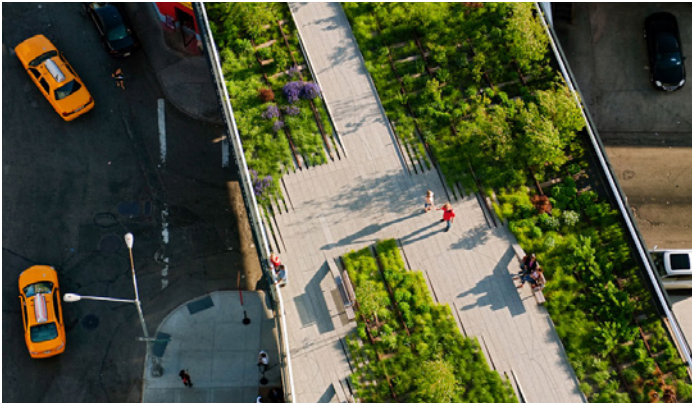
309C



307C

Photography and Graphic Elements

Photographic Attitude



A consistent approach to photography with regard to content, style, and emphasis is critical to establish the ASLA brand across all communications.

The above images are successful representations of the three (3) general categories of images that will likely be required in most communication materials:

1. completed projects (i. e. landscape architecture)
2. people (i. e. events, headshots)
3. process (i. e. sketches, renderings)

Photographs are to appear clean, professional, have vibrant colors and adequate contrast between lights and darks. Any images that are 'snapshots' and are not professional in appearance are to be avoided.

Photography and Graphic Elements

Photography Treatment



INCORRECT: FOUR COLOR



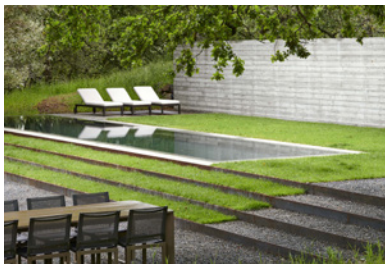
CORRECT: DUOTONE



CORRECT: FOUR COLOR



CORRECT: DUOTONE



CORRECT: FOUR COLOR



INCORRECT: DUOTONE

A consistent approach to photography with regard to content, style, and emphasis is critical to establish the ASLA brand across all communications.

Photographs are to appear clean, professional, have vibrant colors and adequate contrast between lights and darks. Any images that are 'snapshots' and are not professional in appearance are to be avoided.

Whenever possible, photographs of completed landscape architecture work are to have primary emphasis.

It is recommended that completed work images are shown at a large scale or as full bleed on covers, home/landing pages, or select areas within communication materials that require special emphasis or a change of pace.

Landscape architecture work is to be shown in full color (four-color printing) and should be vibrant. Avoid images that feel somber, are dull, or have low contrast.

Duotone creation process (Adobe Photoshop):

1. adjust photograph contrast or confirm that the contrast is adequate; if contrast is adjusted after creating the duotone it will alter the color
2. convert image to grayscale (image→mode→grayscale)
3. select duotone (image→mode→duotone)
4. ink 1: select PMS color from palette
5. ink 2: select white; if a photograph appears very light, PMS Warm Gray 1, 2, or 3C could be considered for ink 2 to darken the image

Photography and Graphic Elements

Photography Treatment: Duotones



PORTRAIT



LIFESTYLE/STOCK IMAGE



LOW RES/QUALITY IMAGE



Duotone treatments can be used to enhance a single image or unify a group of images. They are helpful when dealing with images of a lesser quality (i. e. snapshots that are low resolution/quality or have low contrast).

The images shown above are typical examples of when duotone treatments should be applied.

Duotone creation process (Adobe Photoshop):

1. adjust photograph contrast or confirm that the contrast is adequate; if contrast is adjusted after creating the duotone it will alter the color
2. convert image to grayscale (image→mode→grayscale)
3. select duotone (image→mode→duotone)
4. ink 1: select PMS color from palette
5. ink 2: select white; if a photograph appears very light, PMS Warm Gray 1, 2, or 3C could be considered for ink 2 to darken the image

Photography and Graphic Elements

Photography Cropping



ASYMMETRICAL



ALTERNATE: SYMMETRICAL
NOTE: AVOID WHEN POSSIBLE



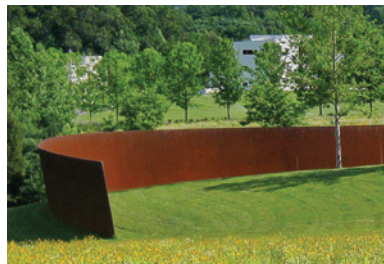
WIDE



ALTERNATE: TIGHT



WIDE



ALTERNATE: TIGHT

When possible, portrait images should be cropped in an asymmetrical manner. When showing multiple portraits, heads/faces should be relatively the same size.

Photography of places, events, and landscape architecture are to provide a sense of the entire scene and are to avoid claustrophobic and tight crops (e.g. detail shots).

Depending on the size and quality of the photograph, alternate croppings can be used for portraits, events, and landscape imagery.

Photography and Graphic Elements

Photography Credits



INCORRECT: LOW CONTRAST



INCORRECT: LOW CONTRAST



CORRECT: HIGH CONTRAST



CORRECT: HIGH CONTRAST

Short form

Short form captions are only to be used when photography credits are needed (i. e. Kevin Scott, iStockphoto.com) or when a caption is relatively short. Short form captions can be overlaid on top of an image, provided that the image has adequate clear space and contrast, as shown above.

Long form

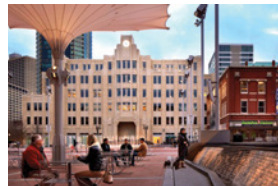
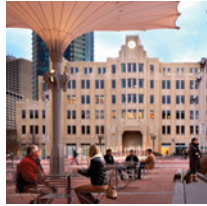
Long form captions are to be used when a more detailed caption is needed. These usually include narrative descriptions, project credits, and/or photography credits. Below is an example of a long form caption:

“ASLA 2019 Professional General Design Honor Award. Using Social Media Data to Understand Site-Scale Landscape Architecture Design: A Case Study of Seattle Freeway Park. TLS Landscape Architecture, Shanghai. Image credit: STIMSON, Stony Brook Grist Mill”

Long form captions should never be overlaid on top of an image and should be located in accordance with Section 4 of this document.

Photography and Graphic Elements

Photography Compositions



It is important to consider content and context when composing a composition of multiple images. Images composed together should tell a cohesive and complete story and should avoid unnecessary repetition.

Images should never be joined together and should always be separated by negative space/gutters.

It is also important to consider the overall attitude and message the piece of communication will convey. An asymmetrical and organic composition of images will be more dynamic and playful; a structured and static regimented composition of images will be more formal.

Photography and Graphic Elements

Photography Proportions



1:1

3:2

3:5

4:6

16:9

**NOTE: ALL PROPORTIONS ARE
APPROXIMATE AND CAN VARY
SLIGHTLY BASED ON THE
FORMAT THEY ARE USED FOR.**

Unless dictated by a specific composition, where extreme image proportions can be valid, images should follow standard proportions. This will unify different materials and will allow for more consistent image crops per the typical/conventional proportions.

4.1

Applications and Documentation

Social Media Icons

