2020
American Society of Landscape Architects
v1
Chapters Brand Standards Manual
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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).
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.
1.1.4  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.
1.1.5 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."
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.
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.
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.
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
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.
Background Colors

**Correct:**
- Two color on white
- K/O white on brand colors shown above

**Incorrect:**
- On non-brand colors
- K/O white on light background (i.e. lighter than equivalent of 33% K)
- On graphic pattern/textured background
Chapter Symbol and Typography Lock-up

Background Color/Value: Photography

CORRECT:
TWO COLOR ON LIGHT, EVEN BACKGROUND

INCORRECT:
TWO COLOR ON VARIED BACKGROUND

CORRECT:
K/O WHITE ON DARK, EVEN BACKGROUND

INCORRECT:
K/O WHITE ON VARIED BACKGROUND
1.3 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

- Pennsylvania Delaware
  INCORRECT: SKEWED/STRETCHED ELEMENTS

- ASLA Pennsylvania Delaware
  INCORRECT: ALTERED SCALE RELATIONSHIPS

- ASLA Pennsylvania Delaware
  INCORRECT: ALTERED TYPOGRAPHY POSITION
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.
1.4.2 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.
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.
2.1.1 Typography and Color

Primary Typeface: Nunito Sans

The primary font 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
2.1.2 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
2.2.1 Typography and Color
Secondary Typeface: Faustina

ABCDEF GH IJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 0123456789 „?!#@%&()“

FAUSTINA REGULAR

ABCDEF GH IJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 0123456789 „?!#@%&()“

FAUSTINA MEDIUM

ABCDEF GH IJKLMNOPQRSTUVWXYZ
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
2.2.2 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
2.3.1 Typography and Color

Alternate Typeface: Arial

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.
2.3.2 Typography and Color
Alternate Typeface: Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 .,?!#@%&()“”

ARIAL ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 .,?!#@%&()“”

ARIAL BOLD ITALIC
2.4.1 Typography and Color

Alternate Typeface: Times New Roman

TIMES NEW ROMAN REGULAR

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.
2.4.2 Typography and Color
Alternate Typeface: Times New Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 ,.?#@%&()“”

TIMES NEW ROMAN ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 ,.?#@%&()“”

TIMES NEW ROMAN BOLD ITALIC
2.5.1 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 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.
2.5.2 Typography and Color
Letterspacing: Faustina

- **This letter spacing is too loose**
  - Incorrect: Small Caps +150 (too wide)

- **This letter spacing is too tight**
  - Incorrect: Caps +0 (too tight)

- **This letter spacing is just right**
  - Correct: Small Caps +30

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Letterspacing has an enormous influence on the legibility of text. Improper letter spacing 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 letter spacing, whereas capital letters require more letter spacing.

Tracking/letter spacing 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.
2.6 Typography and Color

Line Spacing (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.

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 untinium voluptat escil eumqui alibere stiu? Quiam, etum ne sit ulpae omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil moloribusae pratiis nus expelen imagnim enitiatia autaque nobitate num aut ma alis as.

In eaquibus atur, nos aute velendam rest, consequat ut eriataturero corro blab incia dundaepatem is ea dolor atem quas inctisciae pliqui alit mi, quia volorpore doluptae mincto eatetetur? Quis inctore perum, seque ilitatur? Quo omninustorem 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/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 untinium voluptat escil eumqui alibere stiu? Quiam, etum ne sit ulpae omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil moloribusae pratiis nus expelen imagnim enitiatia autaque nobitate num aut ma alis as.

In eaquibus atur, nos aute velendam rest, consequat ut eriataturero corro blab incia dundaepatem is ea dolor atem quas inctisciae pliqui alit mi, quia volorpore doluptae mincto eatetetur? Quis inctore perum, seque ilitatur? Quo omninustorem 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)

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

CORRECT: 8.5PT/12PT

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

- 8.5pt/12pt
- 12.75pt/18pt (150% increase)
- 17pt/24pt (200% increase)
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.
2.7.2 Typography and Color

Column Width/Proportion

**55–65 CHARACTERS (SINGLE COLUMN)**

Evel idelest fugitatur? Intis dolupta ersperate peliquos di se pliquides utem por as ad molupis doluptat faci rem aristio quodis de occumqui am re nos rerieae eos int ipit, quate nem. Ut vid et enis untinimus voluptat escil eumqui alibere stiur? Quiaam, etum ne sit ulpari omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil holoribusae pratis nus expelen imaginim enitiatia autaque

**35–45 CHARACTERS (MULTIPLE COLUMNS)**

Evel idelest fugitatur? Intis dolupta ersperate peliquos di se pliquides utem por as ad molupis doluptat faci rem aristio quodis de occumqui am re nos rerieae eos int ipit, quate nem. Ut vid et enis untinimus voluptat escil eumqui alibere stiur? Quiaam, etum ne sit ulpari omnis doluptat prat esserio ma doluptat moluptatia doluptaepe inimil holoribusae pratis nus expelen imaginim enitiatia autaque

Quo omnimustorem laborum rerunt, tem quietet magnatius, solum sum net quam, sus aut mos vendella quiatusbas com rero occasion sit lab in re in corrum que doluptat quam, officiae. Nam, nectis exere consequissitis id quo et harum net vit et, sam, offic temposti officae persped magnien ditasime quatemquodis siment ipit quidero officae.

Daestibus rescius dolupti onsequis exceati nullaudant mod exerspe cone nestet peruntio. Nam nos moluptatur, lam reiciis rem faceatusam, magnatius, solum sum net quam, sus aut mos vendella quiatusbas com rero occasion sit lab in re in corrum que doluptat quam, officiae.
### Typography and Color

#### Numbers

**Oldstyle**
Numbers within the oldstyle set have ascenders and descenders—they extend above and below the baseline. This makes 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.

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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.

<table>
<thead>
<tr>
<th>Membership</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASLA Associate Member</td>
<td>$440.00</td>
</tr>
<tr>
<td>ASLA Student Member</td>
<td>$205.00</td>
</tr>
<tr>
<td>Student Non-Member</td>
<td>$285.00</td>
</tr>
<tr>
<td>ASLA Emeritus</td>
<td>$300.00</td>
</tr>
<tr>
<td>Professional Member</td>
<td>$430.00</td>
</tr>
<tr>
<td>Professional Non-Member</td>
<td>$630.00</td>
</tr>
<tr>
<td>Cancellation Processing</td>
<td>$100.00</td>
</tr>
<tr>
<td>Visa Letters</td>
<td>$50.00</td>
</tr>
</tbody>
</table>
## Typography and Color

### Bulleted and Numbered Lists

<table>
<thead>
<tr>
<th>EQ</th>
<th>EQ</th>
<th>EQ</th>
<th>EQ</th>
<th>EQ</th>
</tr>
</thead>
</table>

**A. 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


**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
Typographic Hierarchy

National platforms for networking and exchanging information

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!

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

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.

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

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
Typography and Color
Rules/Dividers

Rules are used to divide information

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.

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.
\textbf{Typography and Color}

Pull Quotes

\begin{quote}
“LAM is about the adventure of landscape design.”

— Bradford McKee, LAM Editor-in-Chief
\end{quote}

NUNITO SANS LIGHT ITALIC 48PT
NUNITO SANS LIGHT 10.5PT

\begin{quote}
“LAM is about the adventure of landscape design.”

— Bradford McKee, LAM Editor-in-Chief
\end{quote}

NUNITO SANS LIGHT ITALIC 36PT
NUNITO SANS LIGHT 10.5PT

\begin{quote}
“LAM is about the adventure of landscape design.”

— Bradford McKee, LAM Editor-in-Chief
\end{quote}

NUNITO SANS LIGHT ITALIC 24PT
NUNITO SANS LIGHT 10.5PT
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.
### Typography and Color

#### Three-Color: Option A

<table>
<thead>
<tr>
<th>BACKGROUND COLORS</th>
<th>TEXT COLORS</th>
<th>NARRATIVE/RUNNING TEXT</th>
</tr>
</thead>
<tbody>
<tr>
<td>PMS 309C</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
</tr>
<tr>
<td>PMS 307C</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
</tr>
<tr>
<td>PMS 376C</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
</tr>
<tr>
<td>WHITE</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
</tr>
<tr>
<td>PMS WG1C</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
</tr>
<tr>
<td>PMS WG1C (50%)</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
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<tr>
<td>PMS WG5C</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
<td>\xmark \xmark \xmark \xmark \xmark \xmark</td>
</tr>
</tbody>
</table>

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.
Three-Color: Option B

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

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## Typography and Color

### Four-Color: Option A

<table>
<thead>
<tr>
<th>PRIMARY BACKGROUND</th>
<th>TEXT COLORS</th>
<th>SECONDARY BACKGROUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>PMS 309C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PMS 307C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PMS 376C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHITE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PMS WG1C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PMS WG1C (50%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PMS WG5C</td>
<td></td>
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### Photography Colors (Duotones)

- 309C
- 307C
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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.

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)
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

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)
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3.3 Photography and Graphic Elements

Photography Cropping

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, alternatecroppings can be used for portraits, events, and landscape imagery.
3.4 Photography and Graphic Elements

Photography Credits

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.
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.
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.

NOTE: ALL PROPORTIONS ARE APPROXIMATE AND CAN VARY SLIGHTLY BASED ON THE FORMAT THEY ARE USED FOR.
4.1 Applications and Documentation

Social Media Icons

- Square/Rounded Corner
- Circular

Squares and circles with the text "PA/DE" in different colors and sizes.