Whiteface Region

V01

Brand Guide

002

Since you are holding this guide and reading these words, we're trusting you with our very identity: our brand.

We aren't interested in all of the buzzwords and catchphrases and marketing jargon surrounding the word brand. But we do care about what people think about us. We care about our reputation. We care about building great relationships.

The following pages are full of guidelines, rules, and handy tips that we hope will help you communicate our values, realize our vision, and reinforce our brand.

It is impossible to predict every situation, brand execution, or implementation, but this guide will help refine your approach.

Whether you are a local business, an outside designer, or one of our amazing marketing partners, thank you for helping us achieve our goals and pursue our mission.

Welcome to the Whiteface Region.

Welcome.

003

What's Inside

Updated: March 24, 2022
Originally Published: March 11, 2022
Created By: Regional Office of Sustainable Tourism
Questions: info@roostadk.com

004

Intent of this guide

This style guide is a reference for our internal design team, vendors, and others who are authorized to work with the Whiteface Region brand.

The standards, guidelines, and references within this document are grounded in the years of research, experimentation, and brand executions that have preceded our new brand look and feel.

Our intent with this guide is not to restrict creativity and innovation: far from it. We believe in the creative spirit, and innovation is one of our core values.

What we strive for is a coordinated, consistent, and effective brand presence in everything we create. If we make something, we want to make sure that people know where it came from.

While some of our brand executions and graphics have been standardized—like business cards, letterhead, and envelopes—these are not intended as the focus of this guide. Each one of our execution templates have internal documentation that is easier to update, follow, and implement in today's digital environment.

Instead, the focus of this guide is to empower you, the creative, with the elements you need to create. By utilizing these tools, resources, and adhering to the guidelines within, you'll make things that look like the Whiteface Region brand, every time.

Please refer back to this guide often. We believe that our style guide is a living document. It should evolve over time, just as our brand inevitably will.

If you have any questions concerning the content of this guide, please don't hesitate to reach out to our design team at info@roostadk.com.

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Using our brand materials

For legal, copyright, or usage questions relating to our brand visuals, please reach out to info@whitefaceregion.com.

We are reasonable people—and open to most things—but when it comes to our brand, our reputation, we maintain strict control. We hold ourselves to incredibly high standards, and we expect the same wherever our brand is represented.

You must have specific permission and authorization to use any of our brand materials, including any resources, graphics, or visual elements found within this guide and its accompanying files. Simply being in possession of these materials does not imply or imbue permission in any way.

The approval process for materials and implementations of our brand will vary. Please contact an authorized brand representative (usually your point of contact) with questions.

We reserve the right to disapprove or deny any use or uses of our logo, our brand visuals, or other brand elements at any time, for any reason.

01

About the Brand

Get close to...

The Whiteface Region

The Whiteface Region brand was not something that came to us in a dream one night. No, it's something that we spent months working on with a team of dedicated community members who helped form everything from the brand statement itself to the drawn logo. Dig in and you'll find that it acknowledges what we all love most about this area. Everything about the Whiteface Region brand emphasizes a close connection to a nostalgic past while presenting new opportunities that are just outside the door.

007

The Whiteface Region is…

The Whiteface Region is composed of distinct and unique communities situated along the branches of the Ausable River. This includes Au Sable Forks, Jay, Upper Jay, and Wilmington.

Au Sable Forks

Where the East and West Branches of the Ausable River meet, you will find the historic hamlet of Au Sable Forks. Founded in 1825 as a lumber and forging center, the village was long a bustling center of industry. Today, the hamlet is now a thriving community of agriculture, arts, shops, and restaurants, with a strong sense of heritage, celebrating the area's history and the ways the river connects communities to each other and to the land.

Jay

Founded in 1797, the village of Jay is a hopping place. From music playing in the park to kids playing in the water, Jay welcomes you to experience the peace and quiet of a quaint mountain town - mixed with the fun of themed festivals, music, and food events throughout the seasons.

The covered bridge is one of the historic must-see spots in the eastern Adirondacks. The mountains inspire, and here, the talent shines.

Upper Jay

Nestled between the shores of the impressive Ausable River and the towering Adirondack Mountains, Upper Jay is a scenic hamlet with a strong heritage. Fly fishermen flock to the Ausable River each year to cast their lures. Cyclists enjoy the variety of winding scenic flats mixed with challenging mountain terrain. Hikers can choose from countless trails ranging in difficulty from beginner to advanced, and from afternoon treks to week-long adventures.

Wilmington

Founded in 1822, Wilmington has grown into a year-round destination at the foot of Whiteface Mountain. It's reputation as a popular destination goes back to the founding of Santa's Workshop, one of the oldest theme parks in the US. The West Branch of the Ausable River contains award-winning fly fishing and mountains contain numerous hiking and mountain biking trails. The fall is overflowing with outrageous foliage and fun festivals, while winter features a variety of activities from backcountry snowshoeing, to sledding, skating and of course, skiing and riding at Whiteface Mountain.

008

The Whiteface Region is also…

The communities of the Whiteface Region give it a distinct character. The marketing should reflect this unique personality.

OUR PERSONALITY

Fun

Welcoming

Adventurous

Classic

Quaint

Community

Clean

Tranquil

Retro/vintage

009

The Brand Statement

These paragraphs are meant to be used as a starting place for the Whiteface Region brand.

The Whiteface Region begins where Whiteface Mountain and the Ausable River dramatically meet. Situated quietly between remarkable natural features in the Adirondack Mountains of Northern New York, the communities of Au Sable Forks, Jay, Upper Jay, and Wilmington are linked together by the two branches of the Ausable River. This is a place connected to nature in every way possible.

Playing outside is encouraged in every season; all-season fun is around every corner. From the slopes down to the river, an entire vacation's worth of activity lies before you. After taking in the view, spread out and explore world-famous skiing and riding, prized fly fishing, and extensive mountain biking trails. For a more laid back approach, the region's variety of family-friendly attractions and destinations highlight distinctive wildlife, farms, history, and art. Inspirational scenery abounds, especially on the many hiking trails.

It's not far to travel here from major metropolitan areas in the Northeast United States and Canada. Always close by are the comforting sounds of the Ausable River and Whiteface Mountain's rising silhouette. Surrounded by tranquil nature, the Whiteface Region is a memorable place to relax after a day exploring. In the end, waterways, communities, attractions, and mountains all blend together to form the Whiteface Region.

02 # Voice & Style

We speak calmly with kindness & confidence.

In this section, you will find guidance on how to communicate in our brand voice and style.

011

Our Writing Tone & Voice

Like the brand itself, the tone of all our writing is playful and fun, reminiscent of a timeless Adirondack vacation, while maintaining an informative approach that inspires people to "get close" to whatever adventure they choose in the Whiteface Region.

All writing should evoke a sense of wonder, and help paint a clear image of the region, whether the subject is arts or mountain biking, relaxing at a campground, or actively fly fishing. It should always be evident that new memories are quite literally just a step away.

012

Get close to… taglines

Tagline Usage

The primary tagline for marketing the Whiteface Region is "Get Close." This speaks to the proximity of the region to Whiteface Mountain, the Ausable River, and to countless recreation and entertainment opportunities. It also represents the intimate setting of each of the communities.

The brand package includes a secondary logo (see page 17) that includes the primary tagline (fig. 1). This may be used in instances when another call to action is not present. If there is already a call to action (i.e. "Learn more," or "Book now") then the primary logo should be used.

The tagline can be customized depending on the subject matter. It should be paired with ideas, rather than physical places. For example, instead of saying "Get close to the trails" for mountain biking, it should say, "Get close to the action!" The taglines should be phrased in a way to inspire instead of just giving directions.

Examples

- Get close to the action!
- Get close to adventure!
- Get close to the outdoors!
- Get close to summer fun!

The "Get Close" phrase should also be utilized when creating copy for tourism marketing.

Get close!
WHITEFACE REGION
adirondacks, usa

— *fig. 1* —

03

Brand Logo

The heart, soul, and center of our brand identity.

Our logo is how our visitors tell us apart from a crowded industry. It's a promise of quality, consistency, and reliability.

As such, it is vital that our logo is presented correctly in every execution. This section covers these guidelines in detail.

Any use of our brand logo outside of or conflicting with the contents of this section will be considered unauthorized.

014

Primary Logo

The brand logo identifies the Whiteface Region brand as a whole. Use this logo to represent individual locations, products, merchandise, and wholesale operations.

This logo is a carefully created piece of locked artwork that should not be altered in any way.

WHITEFACE REGION
adirondacks, usa

015

Lockup Assembly

The primary logo consists of the primary logomark, typography, and the Adirondacks, USA tag, all vertically stacked.

LOGOMARK

This is a graphic element by which the public can identify a brand, featuring the region's namesake: Whiteface Mountain.

TYPOGRAPHY

Starting with the font Governor, the typography was created to be simple and timeless.

ADIRONDACKS, USA

The Adirondacks, USA brand is attached to the logo to help place the Whiteface Region in the larger Adirondack region.

MINIMUM SIZE

This version is not intended for extremely small sizes. The minimum height is .75" for print applications and 50px for digital applications.

.75" or 50px

016

Color Variations

The logo comes in several colors for use on different background types, tones, and colors.

When in doubt, use the most legible version of the logo for the available background.

For printed executions, special care should be given to ensure logo legibility on the final media or material used.

One Color, Dark

Color: Night (PMS 2189 C)

One Color, Light

Color: Antique Ivory (PMS 468 C)

One Color, Medium

Color: Sunset (PMS 7599 C)

One Color, Medium on Dark

Color: Sunset (PMS 7599 C)

017

Secondary Logo

The secondary logo utilizes the tagline "Get Close." This is meant to be used in instances where a call to action is needed, but there might not be room for separate copy. It should not be used in conjunction with another call to action.

While we generally prefer the full horizontal logo, there are no specific restrictions that would prevent this version from use.

Get close!
WHITEFACE REGION
adirondacks, usa

018

Tertiary Logos

The badge lockup is designed for square or circular areas where symmetry is desired.

This can be used in conjunction with the primary brand simultaneously. On packaging, for example, the vertical lockup can be used for the primary identifying logo, and this lockup can be used as a closure seal/ sticker.

This lockup can also be used as a graphic element by replacing the text within the circle.

Fig. 1 – mountain biking; fig. 2 – skiing; fig. 3 – fly fishing; fig. 4 – agriculture; fig. 5 – hiking; fig. 6 – arts; fig. 7 – winter/ holidays; fig. 8 – camping/hearth

WHITEFACE REGION · ADIRONDACKS, USA
FIG.1

WHITEFACE REGION · ADIRONDACKS, USA
FIG.2

WHITEFACE REGION · ADIRONDACKS, USA
FIG.3

WHITEFACE REGION · ADIRONDACKS, USA
FIG.4

WHITEFACE REGION · ADIRONDACKS, USA
FIG.5

WHITEFACE REGION · ADIRONDACKS, USA
FIG.6

WHITEFACE REGION · ADIRONDACKS, USA
FIG.7

WHITEFACE REGION · ADIRONDACKS, USA
FIG.8

019

Icon Lockup

When subtlety is desired, the Whiteface Region icon can be used in place of a full brand logo lockup.

When this mark is used, ensure that our brand name is visible near or in relationship with the icon. This will help reinforce brand recognition.

SPECIAL COLOR USAGE

When the icon is used as a standalone element, it will accommodate any acceptable combination of our colors.

.75" or 50px

MINIMUM SIZE

At small sizes, ensure the line weight is legible and that the negative spaces do not close. The minimum height is .75" for print and 50px for digital applications.

020

Simplified Lockup

In executions where the logo will be small, the "Adirondacks, USA" tag can be dropped as it becomes hard to read at smaller scales.

021

Town-Specific Marks

If desired, each individual town can be called out in marketing matericals. If the name of town appears as a graphical element, the script font Buckwheat TC Script Regular should be used.

Special care must be given to typography and spacing in order to remain consistent across the brand (and world).

Location-specific marks may not be used on brand-level marketing projects and should only be used on in-market materials.

Au Sable Forks

Jay

Upper Jay

Wilmington

Minimum Sizing

022

Logo Size

Maintaining optimal and minimal logo sizing is vital to the legibility of the mark and overall brand recognition.

The execution will often dictate the right logo size. But in order to maximize legibility, try to use the largest size (within reason) for each logo version listed. In some circumstances, it may be acceptable to use the minimum size.

Never reproduce our logos smaller than the minimum sizes listed on this page.

WHITEFACE REGION
adirondacks, usa

.75"
100px

PRIMARY LOGO

Minimum height is .75" for print and 100px for digital applications.

WFR

.5"
50px

ICON

Minimum height is .5" for print and 50px for digital applications.

WHITEFACE REGION

.5"
50px

SIMPLE LOCKUP

Minimum height is .5" for print and 50px for digital applications.

Get close!
WHITEFACE REGION
adirondacks, usa

1"
100px

SECONDARY LOGO

Minimum height is 1" for print and 100px for digital applications.

WHITEFACE REGION · ADIRONDACKS, USA

.75"
100px

TERTIARY LOGO

Minimum height is .75" for print and 100px for digital applications.

Visualized Clear Space

023

Clear Space

Clear space, or negative space, is the area that surrounds the logo that is completely clear of any other graphical element. Clear space helps the logo stand out from the rest of the elements on the page and ensures legibility, even at small sizes.

As a general rule, the more clear, or negative, space around the logo, the better.

At a minimum, there should be clear space equal to the height of the Whiteface Mountain icon on all four sides of the logo. Using an element from the logo as a unit of measurement ensures enough clear space at any size.

Alternate Logo Versions

ICON HEIGHT

All versions of the brand logo include an icon element (highlighted in red). Each version of the logo uses its own icon size to determine clear space.

024

Background Control

Contrast is the name of the game when considering placing the logo on any background.

Our logo should not only be legible; it should also make a clear, strong statement when used. If there is not enough contrast between the logo and the background, the presence of the logo is weakened.

The logo may be placed on photographs, textures, and patterns as long as there is enough contrast for the logo to be visible.

The logo may be used on any solid-color background. Use the dark or light version to achieve maximum contrast.

The one-color, light version of the logo may used on any dark photographic background.

The dark version of the logo may be used on any light photographic background.

The logo may be used on low-contrast patterns. Use the dark or light version to achieve maximum contrast.

025

Common Errors

Do not stretch, squash, skew, or distort the logo in any way.

Do not edit the logo color, use an off-brand color, or reduce the logo opacity.

Do not add graphic effects to the logo, including drop shadows on colored logos.

Note: This is not a comprehensive list of errors. These are simply the most common or egregious errors.

Do not place the logo on a high-contrast pattern or busy photograph.

Do not change the layout or relationship between logo elements.

Do not encroach on the required clear space surrounding the logo.

04 # Brand Colors

Color sets us apart & helps to evoke emotion.

The colors we've chosen for our brand are a key factor in differentiation and brand recognition.

As such, it is vital that our colors are reproduced faithfully and combined in the right way. This section covers these guidelines in detail.

Any color outside of those outlined within this section will be considered unauthorized.

Night

PMS 2189 C
CMYK: 100, 39, 3, 74
RGB: 1, 52, 75
HEX: #01344B

Vintage Ivory

PMS 468 C
CMYK: 8, 14, 33, 0
RGB: 221, 205, 174
HEX: #DDCDAE

Sunset

PMS 7599 C
CMYK: 1, 85, 92, 19
RGB: 179, 62, 43
HEX: #B33E2B

Primary Color Palette

The consistent use of color is vital to effective brand recognition.

Our brand should always be represented in one of the colors on this page, aside from specific recommendations within this guide.

Do not use any other/unauthorized colors.

Use of the Pantone Matching System is highly recommended to ensure color consistency across any and all touchpoints. If Pantone color matching is not available or out of budget, please take great care to match the hues above precisely.

028

Using Tints

We prefer our brand colors used without editing, but some situations require the use of color tints, especially on the web. For example, when a user hovers over a button on our web site, using a tint change can help confirm their action.

If necessary, use a 20% tint step system, keeping legibility in mind. Any tint below 60% used as a background will require dark text.

Colors

100%	100%	100%
80%	80%	80%
60%	60%	60%
40%	40%	40%
20%	20%	20%

029
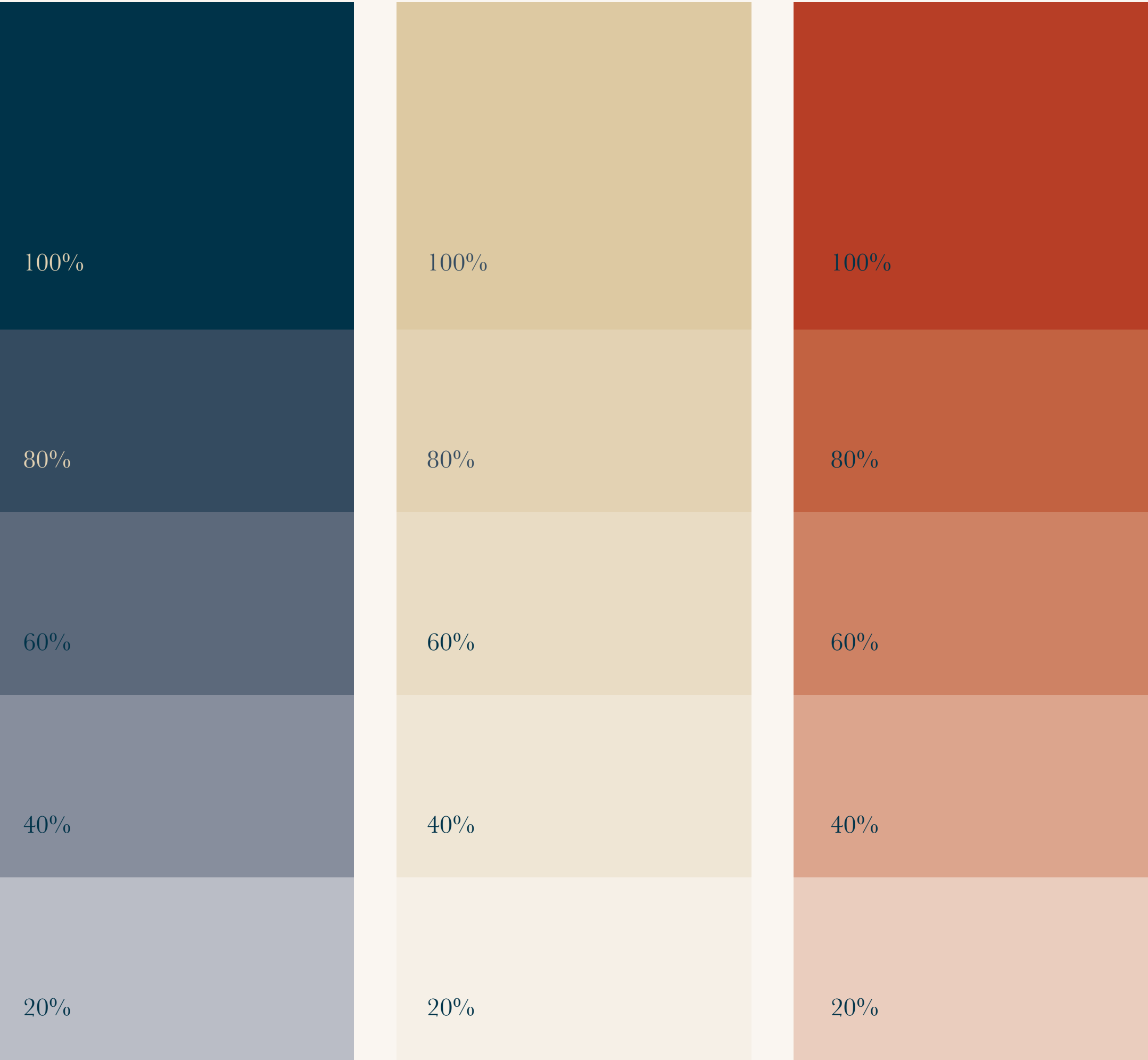
Using White & Black

Black and white are vital components to the brand palette. Whenever possible, avoid true black and true white in favor of these subdued tones.

Both white and black are used to define space on the page, on the package, and on the website.

Create high contrast by combining both: perfect for legible typography. This guide serves as an excellent example of this.

We recommend an expansive use of negative space in brand executions, which can be created using either white or black.

Ivory

PMS 468 C 10% Tint
CMYK: 1, 2, 4, 0
RGB: 249, 246, 241
HEX: #F9F6F1

Midnight

PMS 900U
CMYK: 75, 64, 68, 77
RGB: 23, 29, 26
HEX: #171d1a

030

Approved Pairings

Nearly all of the colors within our primary palette can be used in combination. Whenever possible, strive for legibility with contrast, especially when setting typography.

Vintage Ivory text and icon on a Night Blue background. Perfect for use in print, and web.

Bkgd Ivory text, Sunset red icon on a Midnight Blue background. Great contrast and legibility.

Vintage Ivory text, Sunset Red icon on Night Blue. Slightly lower contrast, but excellent legibility.

Vintage Ivory text and icon on a Night Blue background. Subdued combination, but still enough contrast to be legible.

Night Blue text and icon on Ivory. Classic combination and great contrast, without use of black.

Night Blue text and Sunset Red icon on White. The pop of red draws attention and visual interest.

Bkgd Ivory text and Night Blue icon on Ember Red. Demands attention. Use red backgrounds sparingly.

Night Blue text and Sunset Red icon on Vintage Ivory. Subdued yet very legible and visually interesting.

05

Typography

We are obsessed
with the beauty of
typography.

Few things communicate the look and feel of a brand
more clearly than the way letters, numbers, and
symbols are put together. We believe typography
should strike a balance between legibility and
interest.

This section will cover approved typefaces, the way
we use typography to communicate clearly, and some
helpful usage tips.

Any typeface not referenced in this section will be
considered unauthorized for use.

032

Baskerville

The typeface we chose for all brand executions.

A classic vintage serif

Baskerville, designed by John Baskerville in the 1750s, is a serif typeface originally designed to help modernize "old-style" typefaces. It became a classic for its sharp lines, dramatic contrast, and timeless feel. Classic and timeless? Sounds like the Whiteface Region to us!

Baskerville is available through Adobe Fonts.

ACCEPTABLE ALTERNATIVES

Baskerville should be used for every brand execution. In rare circumstances, however, we recognize it is not realistic to use custom fonts. In which case, Libre Baskerville from Google Fonts may be used.

Note: this should not occur frequently.

033

Hierarchy & Weight

Baskerville comes in three weights: regular, semi-bold, and bold.

Use contrast between heavy and lighter weights to communicate relevant importance, otherwise known as hierarchy, of information.

Weights

Baskerville
Regular

aåbcçd∂eéfƒghiîjklmμnñoøpqœrstuüvwxyz
AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ
0123456789°(.,'''-;:)!?&©˙°π®†≈◊™£¢∞§•ªº

**Baskerville
Semi-bold**

**aåbcçd∂eéfƒghiîjklmμnñoøpqœrstuüvwxyz
AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ
0123456789°(.,'''-;:)!?&©˙°π®†≈◊™£¢∞§•ªº**

**Baskerville
Bold**

**aåbcçd∂eéfƒghiîjklmμnñoøpqœrstuüvwxyz
AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ
0123456789°(.,'''-;:)!?&©˙°π®†≈◊™£¢∞§•ªº**

034

TT Norms

For the small details, for variety, and for legibility.

A work horse sans serif

TT Norms was created by TypeType in 2013. It's letters are simple and elegant and work both for body text and headers. It looks especially good in all caps when creating small headers. It comes in nine weights for maximum flexibility.

TT Norms is available through TypeType and Creative Market.

ACCEPTABLE ALTERNATIVES

TT Norms should be used for every brand execution. In rare circumstances, however, we recognize it is not realistic to use custom fonts. In which case, Montserrat from Google Fonts may be used.

Note: this should not occur frequently.

035 ## Hierarchy & Weight

TT Norms come in nine weights: thin, extra light, light, regular, medium, bold, extra bold, black, and heavy.

Use contrast between heavy and lighter weights to communicate relevant importance, otherwise known as hierarchy, of information.

Weights

TT Norms Light

abcdeéfghijklmnopqrstuüvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789•°(.,'"–)!?&©®$%*@#«

TT Norms Regular

abcdeéfghijklmnopqrstuüvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789•°(.,'"–)!?&©®$%*@#«

TT Norms Medium

abcdeéfghijklmnopqrstuüvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789•°(.,'"–)!?&©®$%*@#«

TT Norms Bold

abcdeéfghijklmnopqrstuüvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789•°(.,'"–)!?&©®$%*@#«

TT Norms Heavy

abcdeéfghijklmnopqrstuüvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789•°(.,'"–)!?&©®$%*@#«

036

The Six Type Commandments

When constructing layouts, these tips will help you build dynamic, interesting, and on-brand compositions with typography.

While these rules are proven and sound, sometimes breaking them is the right call.

Using Type

01

Stay Left-Aligned, Rag Right

Legibility and clarity are vitally important to great typographical layouts. Since most people read from left to right, align our type accordingly.

02

Skip Weights & Double Size

Contrast is the name of the game when it comes to great design. When in doubt, skip a weight when pairing two weights, and double the size between two text elements.

03

Align X-Heights or Baselines

Whenever you place text next to each other, either align the baselines (the line that the bottom of a lowercase x sits on) or align the x-heights (the top of a lowercase x). This helps align each line visually.

04

Watch the Rag

When setting paragraphs, keep an eye on the right (ragged) edge. If the rag unintentionally creates a recognizable shape, consider tweaking the language or resizing the container. Also, try to prevent single-word lines (orphans).

05

Give Things Space, If Needed

Negative space, or the space around elements is vitally important. That being said, if informational elements belong together, move them closer together. Use grouping wisely: just try not to cram too many things in one space!

06

Keep Line Length Reasonable

It is easy for the user to get lost in long lines of text, and short ones are easily ignored. It's best to keep lines between 45 and 70 characters long, depending on the size of the font. This will ensure legibility as the font sizes increase or decrease.

037

Website Headings

The heading structure on this page is in direct reference to our current website design. This is the basic breakdown of standard heading sizes, and their relationship to body copy.

Obviously, exceptions exist, especially between different page templates. Also, the h-level of each heading should be set in accordance with search-engine and development best practices.

Digital Type

Heading One

USAGE

• Page Headings
• Major Section Headings
• Emphasized Words

SPECIFICS

Font: Baskerville URW Bold
Weight: 700
Size: 80px (5 rems)
Line Height: 88 px (5.5 rems)

Heading Two

USAGE

• Section Headings
• Blog Body Headings
• Product Headings

SPECIFICS

Font: Baskerville URW Bold
Weight: 700
Size: 48 px (3 rems)
Line Height: 56 px (3.5 rems)

Heading Three

USAGE

• Sub Headings
• Call To Action Headings
• Blog Sub Headings

SPECIFICS

Font: Baskerville URW Bold
Weight: 700
Size: 32px (2 rems)
Line Height: 40 px (2.5 rems)

Heading Four

USAGE

• Minor Headings
• Table Labels
• Sub-Sub Headings

SPECIFICS

Font: Montserrat Semibold
Weight: 600
Size: 18px (1.125 rems)
Line Height: 24 px (1.5 rems)

Max Width: 700px

038

Body Text

The root body text size, line width, line height, and tracking are set to enhance visibility and legibility on all screens.

Certain typographic situations specific to digital type like block quotes and text links are also outlined on this page.

Digital Type

PARAGRAPH

Weight: Baskerville Regular
Size: 18 px (1.125 rems)
Line Height: 28 px (1.75 rems)
Color: Black
Bottom Margin: 16px

STRONG OR BOLD

Weight: 700

BLOCK QUOTE

Weight: Baskerville Bold
Size: 24px
Line Height: 1.5/2rem
Margins: 20px, 0
Padding: 0, 0, 0, 40px
Border (Left): 3px

TEXT LINKS

Weight: 700
Color: Red
Underlined

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit maio conet, venimaximi, corepel iquunt volorpos quam, si quos intiusciate sitas millabo reicita tiissimus explantecab imet doluptati delit, sequiandit, aperfernam, officiisti dolorerate rerchil eaquassequid ut dolendit aciet officiatur am debis sum simporem nit, ut ut fuga. At fugit dent, suntur, consenim ad undae. Necta cus quodior iandund andionsed ut remque sinctotatur amus.

Aximo quis veni dolupta spiet, sit harunto eum illor arumquas et aut pliquae necum liquam quam fugit quam **enecus, sundiam, odit laboreptas** qui aci cus, omnia qui doluptam in coreribus ellaccus.

Dolut venis pre aboreri berions edicius doluptat rehendi omnihicitas quasperum ex esed magnatur magniet acerio con re doluptate sum iume vendi que repudae ctibus dero occae venim si ilique eum numet accae delestrume officia inti

> ## Met prepudi piderovid estio magnat adit offictet as aut dolori acerspedis

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Quatia dolum alique es asped es aliquam, qui ducimus andunte volorendam ressitempos corrum ratur? Harita sequam inctotate volupisit veni doloriam dolut a por ad ut lam non pliquam eum ad quodit explique.

06

Visual Style

Ingredients for on-brand layouts and composition

While brand consistency relies heavily on logo usage, color, and typography, we recognize that these are not the only elements within a brand identity design system.

This section contains guidelines on grid usage and references to approved visual elements like icons, illustrations, patterns, frames and more.

040

Patterns

We have developed three pattern styles that are approved for usage as backgrounds, in print materials, and on collateral.

Elements

Graphic Effects

041

To emphasize the classic timelessness of the Whiteface region brand, an affect can be applied to give the illusion of offset printing on soft stock, as is commonly seen in vintage post cards.

The effect can be achieved in Photoshop by duplicating the layer, applying a color halftone effect with a max radius of 4 pixels. Set the layer blending mode to color. The opacity of the layer should be manipulated until the desired effect is achieved.

This should not be applied to photos where the subjects need to be viewed clearly.

Elements
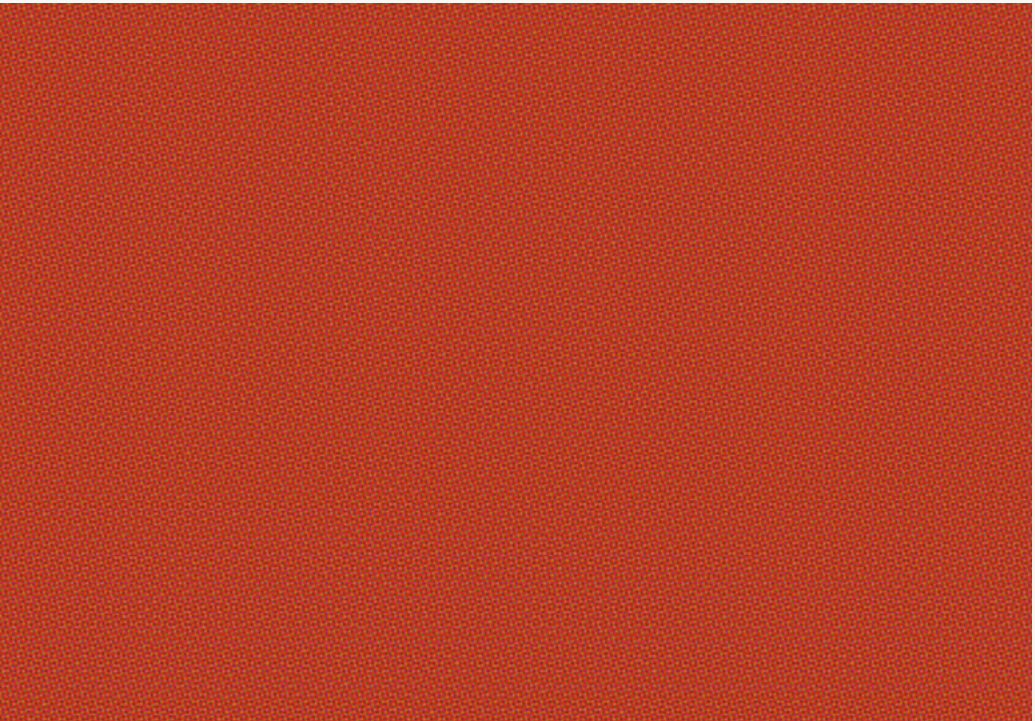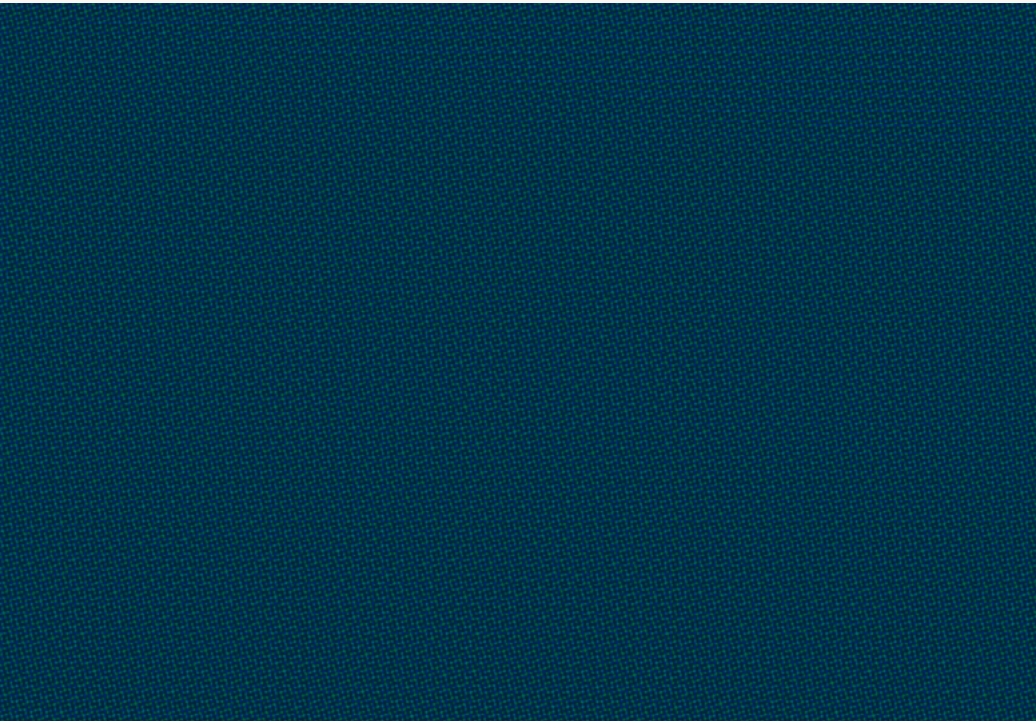
EXAMPLES

Top Left: Night Blue with Color Halftone effect at 25% opacity

Top Right: Sunset Red with Color Halftone effect at 25% opacity

Bottom Left: Image with Color Halftone effect at 25% opacity

Bottom Right: Logo example with Color Halftone effect at 25% opacity

09

In Closing

Everything we forgot to mention before this.

Though we've come to the end of this guide, this is only the beginning of our journey.

In this section, you will find details on our approval process, several points of contact within the brand department.

Why? Because we care.

As previously stated, this guide is not a comprehensive list of rules. We recognize the creative journey is full of twists and turns. New approaches, new trends, and changes in technology will inevitably have an effect on our brand and the way we execute it visually.

That being said, we insist that any brand execution follow the guidelines listed within. Anything outside of these guidelines must be approved by an authorized representative from Regional Office of Sustainable Tourism.

Outside approvals may be submitted electronically by emailing the concept to info@roostadk.com or by calling our design department.

If you are a vendor working on one of our brand executions, we require an electronic or physical proof before any item is printed, published, or otherwise executed. These proofs can be submitted to your point of contact with the Whiteface Region.

Questions prevent mishaps: If you have a question about the use of our brand materials, please do not hesitate to ask!

Approvals

The files provided with this guide generally fall into two types: raster and vector files. While both can be used for most applications, typically one is more suited, depending on the usage intent.

Raster Files

Raster files are comprised of a grid of pixels. These types of files always have a set resolution and size. Once you increase the size past its predetermined size, the quality decreases. You've probably seen this before: images begin to appear pixelated if they're pushed too far.

Graphics, like the brand logo, can be exported in raster versions. Photographs are always raster files.

Raster files are typically used for web graphics and digital executions. When used in print applications, you must ensure that the file exceeds the minimum DPI (dots per inch) of 150DPI, or risk a low-quality print.

Typically, raster files end with .jpg, .png, .gif, and .psd. They are easy to open and apply.

Vector files

Vector files create their shapes by mathematical equations between anchor points. Since they are crafted by ratios, and not a grid of colored squares, vector images can be infinitely scaled.

Graphics, like the brand logo, are typically created as vector files. Illustrations, iconography, and many of our simple shapes and graphic elements are created as vector files.

The limitations of vector files lie in their strengths: because each relationship is an equation, complex items, gradients, and photographs often make vector file sizes too large. Raster images are more efficient in those situations.

Vector files are typically used for printing or producing the logo or other graphics in most forms. If you're ever asked for a high-resolution logo file, send a vector file.

Typically, vector files end with .ai, .eps and .svg. Without special programs, these files will be difficult to open.

File Types

WFR

REGIONAL OFFICE OF SUSTAINABLE TOURISM