**APPALACHIAN
SEARCH AND RESCUE
CONFERENCE**

Branding
Guide

ASRC Branding Manual

Appendix to Administrative Manual
Version 1.0   1/15/17

Set in Scala Sans and Minion with InDesign

This document may be downloaded from
http://archive.asrc.net

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Introduction

These days, big corporations often have very slick, very detailed branding manuals. They are expensive and much more than the ASRC needs. These guides are often 30-50 glossy pages with a great amount of detail. Why? Because having the logo always look the same, having the letterhead always look the same, and having official documents always look the same is a good thing. *Consistency* reassures customers and suppliers that the company is in solid shape and that they should continue dealing with it. A *professional* as well as consistent appearance reassures as well.

We already have some branding standards: the blue shirt and the ASRC patch, described in http://archive. asrc.net/ASRC-Admin/ASRC-Uniform/2013-03-05-ASRC-Uniform-Simple.pdf.

In the beginning of the ASRC, we had standard printed stationery. But over the past 40 years, things have changed. Now, you can just drag and drop an ASRC logo graphic into the top of a document and assume (wrongly) that it creates an official letterhead. The size, colors, position and quality of the logo therefore vary. A lot. The same thing occurs with our official documents, which also vary a lot in terms of margins, typeface, and other design elements such as big pretty pictures on the front page.

For the same reasons as for a large corporation, better branding would be good for the ASRC. We don't need a slick glossy $10,000 35-page branding manual, but for the ASRC, at least a *little* bit of branding and standardization seems like a good idea. Thus, this document.

Note the use of a Creative Commons BY-SA license rather than a copyright. This specifically allows people to print and distribute without permission. It also permits people to make their own adaptations, provided they acknowledge that it was adapted from something the ASRC produced. This makes it more likely that those outside the ASRC will use it, which is good for ASRC branding.

Logo

The official ASRC logo is an electronic version in Adobe Illustrator .ai format. You can't use this .ai format file in, for example, Microsoft Word, but it can and has been exported to other versions that you can use directly.[1]

There are *raster bitmap* versions – .jpg and .png – but you shouldn't use these unless absolutely necessary. Why? Because when enlarged they get jagged edges (pixelated).

However, there are *vector* resizable versions of the logo, which stay sharp no matter how much you enlarge them.

There are vector in .emf (Enhanced Windows Metafile) format, which you can drag and drop into many programs, including the current version of Microsoft Word. There are also .eps (encapsulated PostScript) that can be dragged and dropped into Adobe programs, such as Acrobat, and if printing something with a commercial printer, is one of the formats they prefer.

You can find this document and the logo files in the ASRC Archive, archive.asrc.net > ASRC-Admin > ASRC-Branding.

If you use the logo in a small size, the standard colors work well. But if you use a large size, such as on stationery, the logo's color might be overwhelming. Here are examples of a small, full-color logo, and a larger one desaturated by 15%. "Desaturate" is to decrease the saturation, or colorfulness, of a graphic's colors. They will look different in different contexts, such as on the cover of a manual or at the top of our letterhead. We recommend the desaturated one if you use a larger version of the logo.

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1 There is a certain parallel with the standard meter bar, composed of an alloy of 90% platinum and 10% iridium, that was created in 1889 and resides in the Bureau International des Poids et Mesures in Sèvres, France.

Logo Colors

Here are proposed official colors for the ASRC logo, whether on a website or on a printed document. These have been visually matched with the colors of the original ASRC patch #069, except that the snake has been made more yellow to account for fading. This patch has been protected from ultraviolet light and at a controlled temperature since it was created about 40 years ago, which is a fancy way to say it was in a closet.

Orange background and orange line around star of life

PANTONE 158 C
RGB: 232, 119, 54
LAB: L* 63.53 a* 43.77 b* 63.01
HTML: E87722
CMYK: 0, 49, 77, 9
HSL: 22, 79, 56

Green mountains

PANTONE 7740 C
RGB: 58, 145, 63
LAB: L* 53.13 a* -40.74 b* 33.43
HTML: 3A913F
CMYK: 60, 0, 57, 43
HSL: 123, 43, 40

Light blue sky

PANTONE 291 C
RGB: 155, 203, 235
LAB: L* 79.43 a*-8.06 b*-20.85
HTML: 9BCBEB
CMYK: 38, 4, 0, 0

HSL: 204, 67, 76

Dark blue star of life

PANTONE 7670 C
RGB: 86, 82, 148
LAB: L* 37.63 a* 15.82 b* -36.55
HTML: 565294
CMYK: 42, 45, 0, 42
HSL: 244, 29, 45

Yellow snake on staff of Asclepius

PANTONE 394 C
RGB: 237, 233, 57
LAB: L* 90.68 a* -11.91 b* 78.41
HTML: EDE939
CMYK: 0, 2, 76, 7
HSL: 59, 83, 58

Silver staff of Asclepius

PANTONE Cool Gray 3 C
RGB: 200, 201, 199
LAB: L*80.83 a*-0.71 b*0.87
HTML: C8C9C7
CMYK: 8, 5, 7, 16
HSL: 90, 2, 78

Black letters and outline around staff of Asclepius

PANTONE Black C
RGB: 45, 41, 38
LAB: L*16.91 a*1.18 b*2.62
HTML: 2D2926
CMYK: 63, 62, 59, 94
HSL: 26, 8, 16

Stationery

Stationery Logo

Gradually the original stationery went away, as people switched from typewriters to word processors. There have been grayscale versions of the ASRC logo, but the color logo has been dominant on ASRC documents over the past couple of decades. It's also been much smaller than on the original stationery, perhaps since a subdued-color version was not readily available. The 15% desaturated version we use in the stationery header on a following page is about the same size as the black and white version on the original stationery; in color it was too much, but desaturated 15%, the size of the original seems to work even in color.

Given the original typeface weight is not available in digital format, we can't have the original typeface, even if we wanted to. The ASRC chose the original News Gothic smallcaps typeface as it gave an impression of professionalism. There's nothing wrong with that, but things have changed over the past 40 years, and News Gothic now seems a bit stodgy and old-fashioned (see Background at end). We still need something that looks professional, but forward-looking too. It needs to be appropriate to an organization on the leading edge of search and rescue. We do want a sans-serif typeface, as this is standard for titling and headings. (Serifs are the little flanges on the ends of letters, such as in the capital letter i. The capital "I" in this typeface, the default Calibri of Microsoft Word, has no serifs, whereas the letter in the this ubiquitous Times New Roman serif typeface, has serifs on either end: "I".)

We don't want something common and plebian like Arial, or even the more-common Microsoft Calibri that is used as a default text typeface by Microsoft Word. We want a sans-serif typeface, in the expectation that, unlike this document, people will match it with a common serif typeface such as Times New Roman, or better the serif typeface Georgia that Microsoft supplies as a default serif typeface. While Microsoft Word's default of Calibri for both headings and text is reasonable, a more professional approach is **a sans-serif typeface for a title heading and then a serif typeface for text and text headings**, so we recommend you use Minion (which is what this Guide uses for text), Georgia or Times New Roman for the body of letters or other documents, not a clashing sans-serif font such as Calibri.

Selecting typefaces is notoriously controversial and many have strong preferences. In this case, we looked at the title/heading typeface used in the most famous modern book on typography: Robert Bringhurst's *Elements of Typography*. It is Scala Sans and we have used it for the headers in this document and for the stationery headers on the next page.

Notes on production: the logo was created in Adobe Illustrator. That was then imported into an Adobe InDesign document. The text was added and then converted to curves ("make into outlines"). The document was then exported to .eps (encapsulated PostScript) format. This was then converted to .emf (Windows Enhanced Metafile) that Microsoft Word can handle using https://cloudconvert.com/eps-to-emf.

Instructions for use in Microsoft Word (either Windows or Mac):
1. **Drag and drop** the file ASRC-letterhead.emf into the top of a blank document.
2. Right-click the graphic and select **Size and Position.**
3. Click the **Text Wrapping** tab, and select **In Front of Text**.
4. Click the **Position** tab and then **uncheck the Move with Text box**.
5. Drag the graphic to the top of the document, **then drag the corners so that the graphic fits across the entire page.** Do *not* simply have it go from margin to margin; **enlarge it to fit from one edge of the page to the other**.

Governing Document Format

For the governing documents of the ASRC, formatting should be as shown in this *Branding Guide*.

The *Branding Guide* was formatted in Adobe InDesign, currently the leading publishing software. Why use InDesign rather than Microsoft Word or Publisher? InDesign is much more sophisticated and can produce a much more professional looking document than Word or Publisher. It's designed by and for publishing professionals. That means it's harder to learn than Word, but that output is much better in many subtle ways.

The format for governing documents has many features that may not be apparent on a quick inspection, but that make the document look more professional. One example is that all of the text is laid out on a 12-point grid: the vertical distance between all of the text, both body and headings, is 12 points or a multiple of 12 points (1/6" or one pica).

Explaining these ways would require learning about publishing concepts such as leading (not "leeding" as in "leading a horse to water," but "ledding" as in "lead-pipe cinch"), kerning, tracking and optical margins. That is beyond the scope this branding guide. If you are interested in those sorts of details, you should read Robert Bringhurst's book *The Elements of Typography*, the most respected book on typography. Adobe hired Bringhurst to help with InDesign.

Working on drafts of documents is easier in Word than in InDesign. You can cut and paste text between InDesign and Word, so it's possible to work on drafts in Word and then do the final formatting in InDesign. This does represent an additional step, but once the final format is set up in InDesign, it's not hard to do.

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This does require that the ASRC have one person who has InDesign and is willing to do the final formatting for the governing documents. However, the format is available in this document, and it can easily be used as a template for other documents.

"One-Pagers"

The ASRC is developing a series of "one-pagers," which are a single sheet of paper, printed front and back, which provides "just-in-time" training. The recent inspiration was Carl Werntz's idea in 2016 of one-pagers on safety topics, and the first one-pager was one he did on hydration, primarily for hot-weather operations.

If we go back further, Keith Conover produced an ASRC "Searcher Information Sheet" in 1975, The text from this first one-pager is what we've used to fill out the sample one-pager format on the next two pages.

These one-pagers might be used outside the ASRC, and even within the ASRC provide an opportunity to show the value of the ASRC to Group members. Thus, branding and professional design should be major considerations.

There is branding on both front and back:

- A relatively small ASRC logo. This is a vector version, rather than a raster bitmap, so it will print at full resolution of the printer or typesetter.
- A large but subdued (25% gray tint) "Appalachian Search and Rescue Conference" and the web address at the bottom.

There are design elements that contribute to a professional look:

- Typefaces: Scala Sans and Minion, as also used in other official ASRC documents styled using this Branding Guide.
- Main text set in 14 point on an 18 point grid: bigger text than in governing documents, for ease in reading in poor light. Wider than normal leading, ditto. 18 point spacing between paragraphs, ditto. Everything lines up nicely on an 18-point grid, which nobody is conscious of but is an important design element: looks more professional, easier to read.
- The blue text highlighting color matches the blue of the star of life in the ASRC log. It should print fine and be legible on monochrome printers, but looks even better when you see it on a computer screen or a version printed in color.

The title appears on the second page, but deemphasized by a 50% tint of gray, and no color as on the front page. The sample Job Aid appears on the next two pages. Governing documents which might be hole-punched or stapled or bound have one-inch margins. The one-pagers have half-inch margins as their primary purpose is to be handed out as disposable one-sheet documents as needed.

The text for one-pagers must fit in the alloted space. To preserve branding and professional appearance, we will not decrease text size or spacing to fit in more text. If the text (and any diagrams or other graphics) won't fit in the alloted space, then it's too much for a one-pager.

Background

Things have changed since the ASRC was first founded in 1974. In those days, we had black and white stationery printed by a commercial printer. Gene Harrison hand-drew the logo design. The little line near the bottom is Gene's initials and the date. The printer put "Appalachian Search & Rescue Conference" text right at the top in News Gothic in a heavy weight (Smallcaps, Black or Heavy), a typeface weight that has never been digitized and is no longer available. An example is below after the sample one-pager.

We chose the colors for the patch, which later became a color logo, from the thread colors the manufacturer had available. Below, after the sample one-pager, is a scan of one of the original 100 numbered patches the ASRC had made. The staff in the center was of silvery metallic thread. The snake was originally a bit yellower but has faded to an orange shade over the past 40 years. We asked for silvery gold thread for the snake but they didn't have any. Note that the letters in the logo and patch are not an actual font, but drafted so that the vertical portions of the letters are along radial lines out from the center of the logo.

Field Team Member Job Aid

Draft Version 0.3 01/04/17

Your assistance in this search operation is greatly appreciated. In order that this operation be conducted in a safe and efficient manner, we ask that you take careful note of the following instructions.

REGISTER at the designated spot. Please fill out the registration carefully and fully, since your team assignment will be based on this information.

REPORT to the staging area. If you have time to spare, take on some food and water, rest, and wait to be assigned to a team. Check to see that you have proper clothing and equipment to go out into the field; your team leader will check on this.

FOLLOW your Field Team Leader's directions. He or she is responsible for your safety and for the quick and proper completion of your assigned task.

SIGN OUT! before you leave. A (presumably) lost searcher is just as much a problem as the lost victim. If you realize after you have left that you have forgotten to sign out, call U. Va. Police at (804) 924-7166 and leave a message.

If you should get lost, **STAY PUT**. Don't make yourself a moving target.

PROTECT yourself from hypothermia by wearing the **three Ws**: wool, windproof and waterproof clothing. Nibble to keep your energy up.

AVOID heat exhaustion and heat stroke by drinking plenty of water.

Saturation Search Methods

You will probably be employed as a member of a team performing a saturation search. Such searches are difficult and time consuming, and require diligent effort in order to be complete. Usually all members of the field team form a line with spacing as given by the Team Leader. The line moves slowly forward, as each searcher scans the terrain for clues. Even a single footprint or candy wrapper may mean the difference between success and failure, so be alert.

Each time a clue is found, or a searcher requires a stop for some reason, he calls out "STOP!" which is passed up the line. Any searcher may stop the line. When it is time to continue, the Team Leader will check the readiness of the line. The question, "**READY RIGHT?**" or, "**READY LEFT?**" is passed to the ends, person by person. Any person who **isn't** ready to move should **not** pass on the question to the next searcher.

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If the end man gets the question, he will assume that everyone is ready to go. Then the end man, and **only** the end man, will start the answer, "**RIGHT READY!**" or, "**LEFT READY!**" relaying back toward the leader. The leader will then give the command to move.

sign-out, etc.)

While searching, you should pay careful attention to the area you are searching—be careful not to neglect the area between you and the next searcher, check under logs and in tangles of brush, Look backwards once in a while. Try to keep even with the line, bur feel free to move back and forth in your section of the line to avoid logs or check out possible hiding places. Remember, however,

1) don't neglect an area just because it looks rough or messy; call a stop and investigate, or ask the Team Leader to make a search of just that small area, and

2) try to keep the line spacing. Search lines have a tendency to compress themselves downhill. Don't let this happen to your line.

Thank you for your participation and cooperation.

Telephone University of Virginia Police at (804) 924-7166. to leave messages after the search (lost or found equipment, forgotten

Technical Details

For whoever is working on governance documents in InDesign, here are a few helpful hints.

InDesign allows you to link Microsoft Word styles to InDesign styles to import an entire Word file. You do this in InDesign by using the menu options File > Place > click the Show Options box at the bottom > select the Word file to import > in the resulting dialog box, match up the styles, and if you wish, name and save the matching so you can use it again > Open. Despite working on it for many years, Adobe still hasn't been able to fix all the bugs. Sometimes it works well, sometimes it doesn't.

There are a couple of formatting options that add much to a professional appearance, but impact InDesign's performance so much that editing text, even on a high-end workstation with a fast SSD hard drive, is almost impossible. There are some workarounds.

One thing you can do is simply copy the text from InDesign into Word, edit it there, and then copy it back again. But if you just want to make a few edits here and there, consider this option.

First, edit the H1 (heading #1) style > Keep Options > Start Paragragh > [change from the default Start Anywhere to on Next Page]. Having this set to Anywere produced a more compact and very professional

appearing document, but it is computationally intense and really slows down text editing. Once you're done editing the text, **remember to change this back to Start Anywhere**.

This will make the document longer, so you may have to add some pages to see all the text, and then once done editing and you've changed this back to Start Anywhere, delete the extra blank pages at the end.

Another thing that slows text editing is the Balance Columns option. It does produce a much more professional appearance. You can turn it off temporarily for a single page. Right click the text frame on the page, and select Text Frame Options and then turn off Balance Columns. Remember to turn it back on when you're done editing that page but *only* after you've changed that Start Paragraph > Start Anywhere option back on, as the text will probably move to a different page.