NATIONAL GUARD

NATIONALGUARD.com

MOMENTS

GRAPHIC STANDARDS MANUAL

The following rules and graphics standards apply to all advertising and marketing elements of the National Guard's "Moments" campaign. For questions, contact Jake Stowers at LM&O Advertising: 703-888-4392 or jakestowers@lmo.com

HEADLINES
THE HEADLINE FONT IS IMPACT.
AT THIS MOMENT, HE'S DEBT-FREE.

Adjustment of the space between the letters (TRACKING) is acceptable. Tracking between -4 and +2 is recommended.

EXAMPLE:
This line has been created at -4 tracking.
This line has been created at +2 tracking.

Because this font is too thin in its original scale, HORIZONTAL SCALE is raised to 130%. HORIZONTAL SCALE makes letters wider and easier to read. Headlines may be centered, or justified right or left.

Black and white type are preferred.
DO NOT USE RED TYPE FOR HEADLINES

BODY COPY
The body copy font is Gill Sans (equivalent to medium or regular). Point size and leading are subject to designer's judgment, based on the size of the ad. What you are reading here is Gill Sans. Tracking is set at 0 for this text.

If you reverse the text out of a dark background, it is advised to adjust tracking into the plus range. Paragraphs should be indented. Use discretion on how far to indent based on size of ad and size of copy block.

Black and white type are preferred.
DO NOT USE RED TYPE FOR BODY COPY.

INSET PHOTOS
Generally, inset photos should be avoided. If you MUST use an inset image, the inset box should be at 50% black (gray). NO RED BOXES OR OUTLINES.
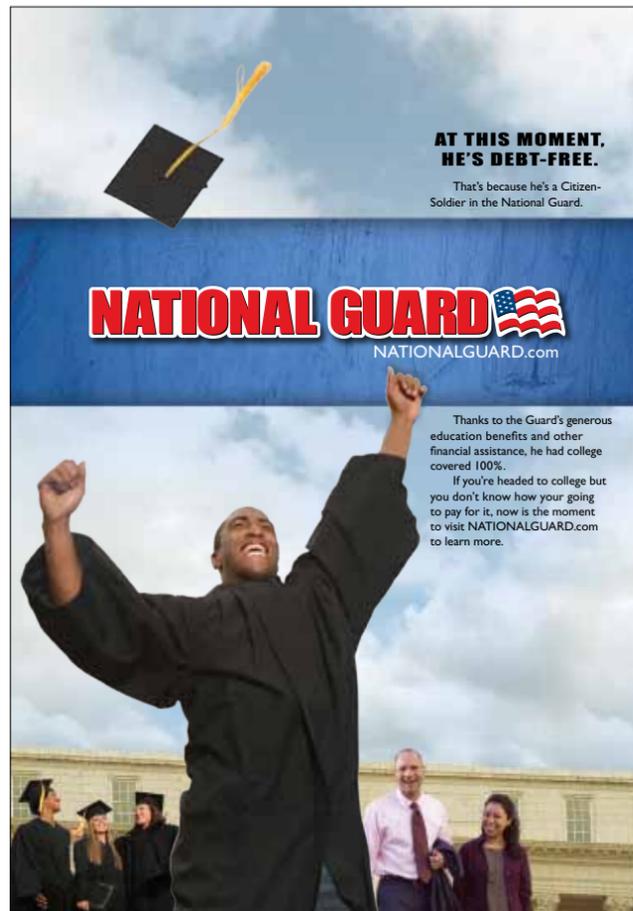
THE BLUE BAR
STANDARD USE
The blue bar is always horizontal, and should appear in the middle 70% of the space. The color should always be blue PMS 293. Because the blue bar is a 4-color image with shades and tones of many blues, the PMS color stated here is to serve as a reference or starting point.

The texture should always be present within the bar. The bar should run to the edge on both sides.

An inner shadow, or bevel, used to add dimension, is preferable. Some element of the photo overlapping the blue bar is preferable, but not necessary.

The only typographic elements permitted within the blue bar are the web site, phone number and state name where applicable.

In a black and white ad, designers should use their best judgment when determining appropriate grayscales for the blue bar and the logo. In the case of the blue bar, grayscale should be balanced to best reveal the texture within the bar. If the quality of the texture within the blue bar is likely to be compromised in a B&W ad for any reason, it is recommended that texture be removed.
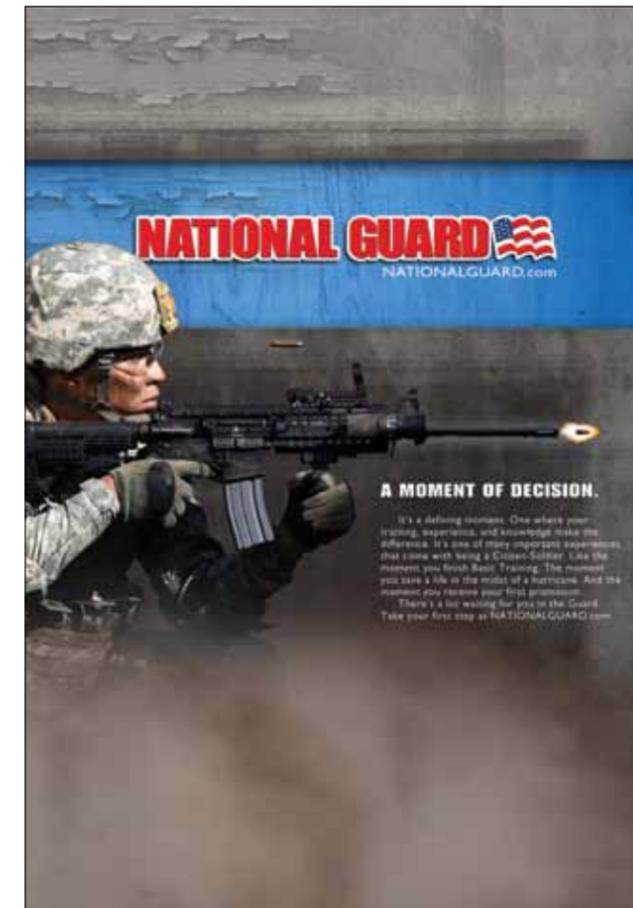
THEME LINE
A theme line for the National Guard's advertising campaign has not been approved. Guidelines for usage, appearance and placement of any theme line will be determined if, and when, the National Guard Bureau approves a theme line for use.

THE BLUE BAR
AS PART OF THE SCENE
Having the blue bar take on characteristics of the background to add dimension is encouraged, but not necessary.

Whether the blue bar incorporates photographic elements of an orange sunset or a bright red forest fire, other colors must not compromise the blue.

OTHER COPY WITHIN THE BLUE BAR

If used, the state name always appears above the left side of the logo. Indent approximately ¼ the width of the letter "N" below it. Point size for state name is relative to the size of the logo (see sample A).

The URL and phone number should sit below the logo (slightly indented from right edge of flag). See sample A for approximate proportions to logo. When the URL and phone number appear on the same line, separate using a bullet point.

STACKED LOGO

In cases where it is necessary to use a stacked version of the logo, state name, web address and phone number should be centered as in samples B, C, and D. These elements should maintain the same approximate proportion to the logo as shown in the samples. Font: Gill Sans

A

B

C

D

SPECIAL CONSIDERATIONS

In a long horizontal space, like the banner below, the blue bar can be covered up on one side by a photographic element, rather than bleed off both sides.

In materials where you need to have the web address or phone numbers more prominent, it is acceptable to move these elements away from the logo and out of the blue bar in order to increase their sizes. This may often be necessary when developing small space ads and large posters or banners.

OVERLAPPING THE LOGO

Having some photographic elements overlap the blue bar is a great effect that adds dimension and interest. This effect is encouraged, but should only be handled by professionally trained designers.

Remember, the average consumer is not familiar with the logo. Therefore, great consideration must be given when covering the logo with photographic elements. Covering certain letters, or portions of letters, can compromise an entire word.

The samples below explain some of the considerations and solutions when overlapping the logo.

1

Sample 1: Just enough of the letters "N" and "A" are exposed so as not to lose the entire word. This is especially important on a billboard or signage where the public might only get a glance when driving by.

2

Sample 2: It was necessary to increase the space between the two words, so that the "L" and "G" could be read without losing the logo's form.
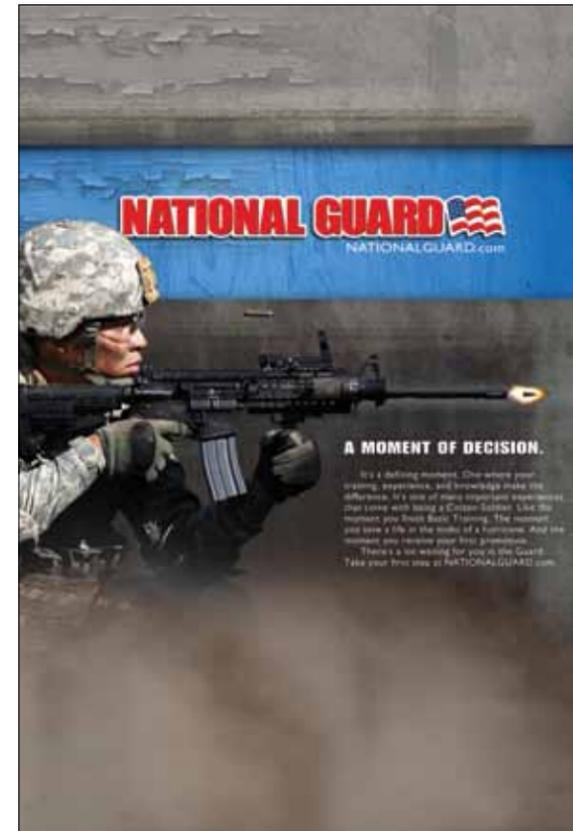
3
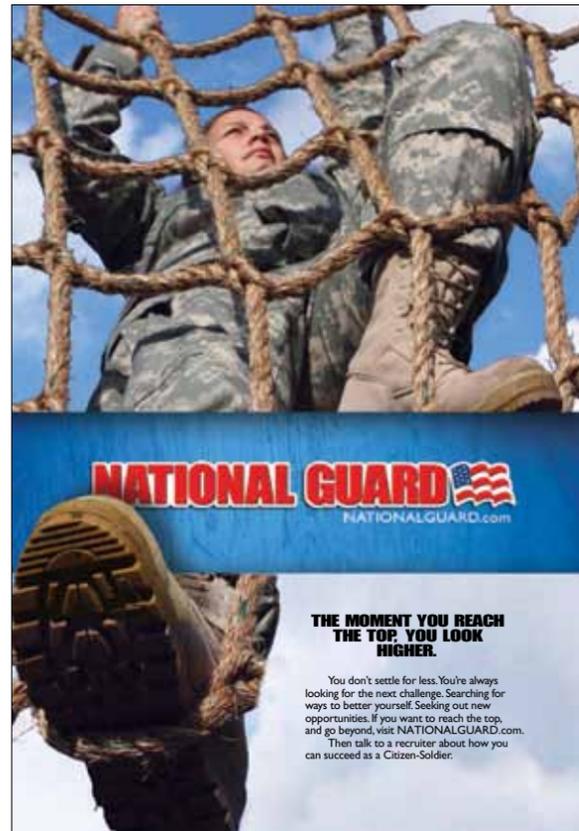
Sample 3: Just enough of the small white triangle shape at the bottom half of the "N" was left visible so as not to lose the entire letter.

4

Sample 4: Again, the two words in the logo were separated slightly so the lower portion of the letter "L" could be understood.

5

IMPORTANT:
In each case, the logo is not to be covered by any atmospheric element.

In Sample 5: None of the dust particles or the paint chip effect go through or touch the red and white of the logo—just the shooter's helmet.

In Samples 1 and 2, the rain does not go over the logo. In **Sample 4**, no ashes, leaves or smoke are in front of the logo—just the people.

The red in the logo remains absolutely true in each case: PMS #193c.