



STYLE GUIDE

+ DESIGN DIRECTION



WELCOME TO YANG'S 2020 STYLE GUIDE.

Adherence to the rules presented in this style guide is critical in sustaining the campaign's considered visual identity. Consistency in our "look-and-feel" will ensure that our campaign will be recognized for our unique approach and tone, and reinforce Andrew Yang as an innovative and creative Presidential Candidate.



TABLE OF CONTENTS.

1 **BASICS** **COLOR.**

Full color palette diagram. Primary and secondary colors of Yang's Campaign.

PAGE 4-5

2 **BASICS** **LOGO.**

Logo guidance, including spacing, size and placement of Yang 2020 mark.

PAGE 6-9

3 **BASICS** **FONT+TYPE.**

Guidance on using the Montserrat type family in wide verity of styles.

PAGE 10-15

4 **EDITING** **PHOTOS.**

Simple steps to bring photos to life and maintain consistent feel using color balance and levels.

PAGE 16-19

5 **DESIGN** **WEB.**

Guidance on building web graphics and social media assets.

PAGE 20-23

6 **DESIGN** **PRINT.**

Simple tips on setting up print material to get quick approval and keeping on brand.

PAGE 24-29

7 **DESIGN** **MERCH.**

5 things to keep in mind when building merchandise comps and physically branded goods .

PAGE 30-32

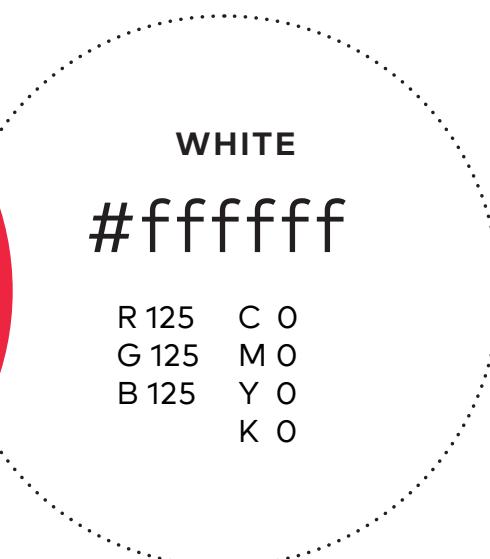
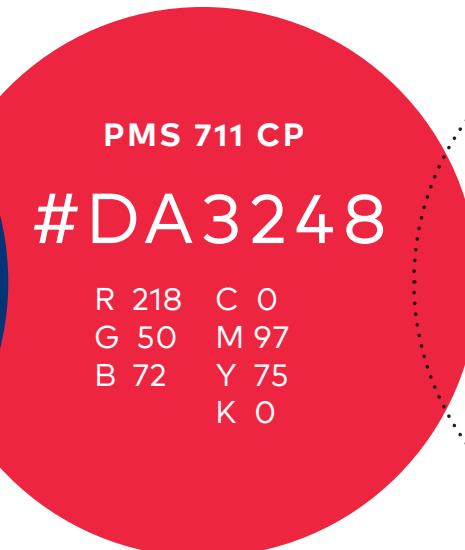
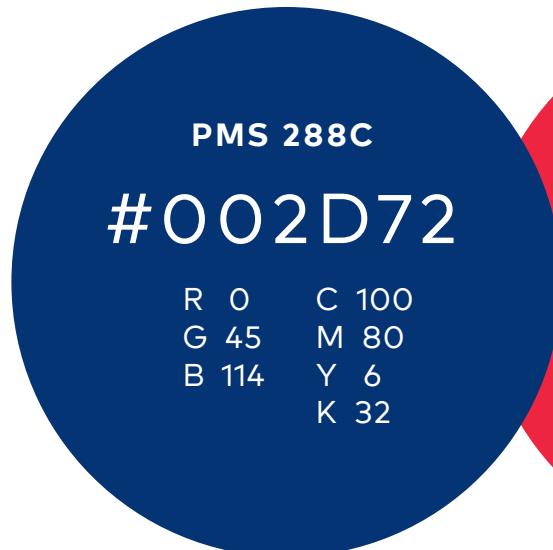
BASICS

COLOR

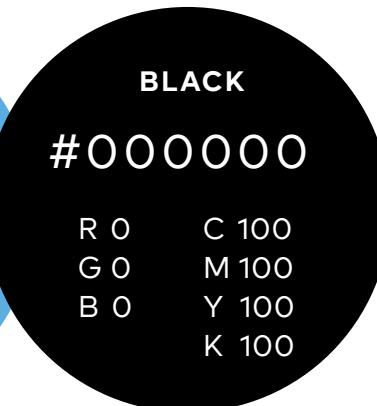
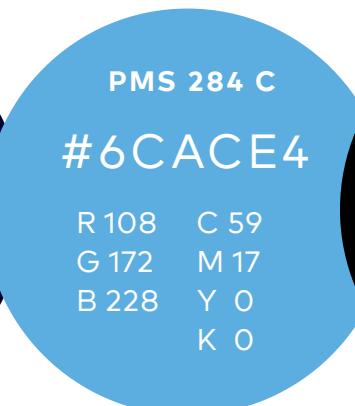
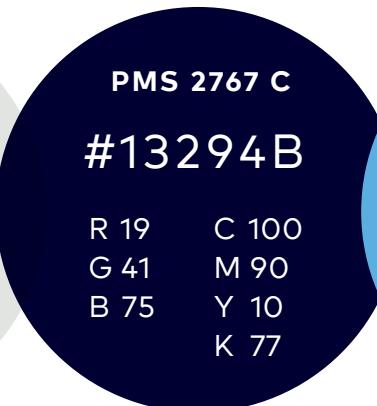


COLOR. LOGO. FONT+TYPE. PHOTOS. WEB. PRINT. MERCH.

primary



secondary



BASICS

LOGO



COLOR. LOGO. FONT+TYPE. PHOTOS. WEB. PRINT. MERCH.

THE LOGO.

Clear space

To ensure that the wordmark is seen clearly, it should always have an area of clear space around it. The zone changes size as the wordmark is scaled up and down.

Mark w/ 2020

Yang's 2020 Logo is used only as header or title block.
Place with white space that is equal to one height of the logo.
(displayed below)



Minimum Size

The wordmark "a" should never appear smaller than two inches with logo subset. Wordmark "b" should never appear smaller than .75 inch. The wordmark should never be cropped.



Simple Yang Mark

Yang's logo sans "2020" is used in all instances when logo is not placed as header or title. Place with white space that is equal to one height of the logo.
(displayed to the right)





COLOR. LOGO. FONT+TYPE. PHOTOS. WEB. PRINT. MERCH.

THE LOGO.

Knockout Placement

When logo is placed on solid background the designer should always place on dark, branded color (shown below). Avoid placing on black or light grey.

Correct Knockout Color Placement

Primary



Secondary



Improper Placement

Solid Black



Light Grey





COLOR. LOGO. FONT+TYPE. PHOTOS. WEB. PRINT. MERCH.

THE LOGO.

Knockout Placement

When logo is placed on solid colored background the designer should always place on dark branded colors shown below. Avoid placing on black or light gray.

Correct Placement

Simple Background:



Simple Background:



Busy Background Gradient:



Simple Background Gradient:



Improper Placement

Busy Background:



Competing Logos:



Full Gradient over busy image with no central focus :



BASICS

FONT + TYPE



COLOR. LOGO. **FONT+TYPE.** PHOTOS. WEB. PRINT. MERCH.

Font

Primary

Montserrat

This typeface was primarily created for use in digital platforms, therefore it's the perfect choice when setting large amounts of body copy. Montserrat is also built for print material - it is suggested that the designer outline the font before sending to print.

Body copy — Montserrat Medium at 9.5 pt with 14 pt leading and 0 tracking

Headline — Montserrat Bold with 50 tracking

Montserrat Thin
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!@#\$%&.,?;:)

Montserrat Extra Light
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!@#\$%&.,?;:)

Montserrat Light
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!@#\$%&.,?;:)

Montserrat Medium
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!@#\$%&.,?;:)

Montserrat Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!@#\$%&.,?;:)



COLOR. LOGO. **FONT+TYPE.** PHOTOS. WEB. PRINT. MERCH.

COPY BASICS.

Headline:

Largest font, “Bold”
Montserrat font

Body:

Use “Medium” Montserrat.
Legible line spacing, not
cramped, but not too
much line spacing.
Kerning “0”.

Quotes:

Smaller than headline -
“Bold” and “Medium”
Montserrat font.

HEADLINE.

When placing body copy, keep in mind that the rag effects the design as much as the image itself. Keep text placement simple and legible.
Use case sensitive text. No hanging widows.

“Awesome! We are going to win this.”



COLOR. LOGO. **FONT+TYPE.** PHOTOS. WEB. PRINT. MERCH.

MORE BASICS.

All caps headline, "Bold"
Montserrat

Keep the kerning
tight and legible.
No hyphenation or
hanging widows.
Use "Montserrat
Medium", not "Light".
Montserrat

Quotes are bold
and case sensitive
Montserrat

THOUGHTFUL TEXT.

When placing body copy, keep in
mind that the rag effects the design
as much as the image itself. Keep text
placement simple and legible. Use
case sensitive. No hanging widows.

"Awesome!"

LESS THOUGHTFUL TEXT.

When placing body copy, keep in
mind that the rag effects the de-
sign as much as the
image itself. Keep text
placement simple and legible. Use
case sensitive text. No hanging
widows.

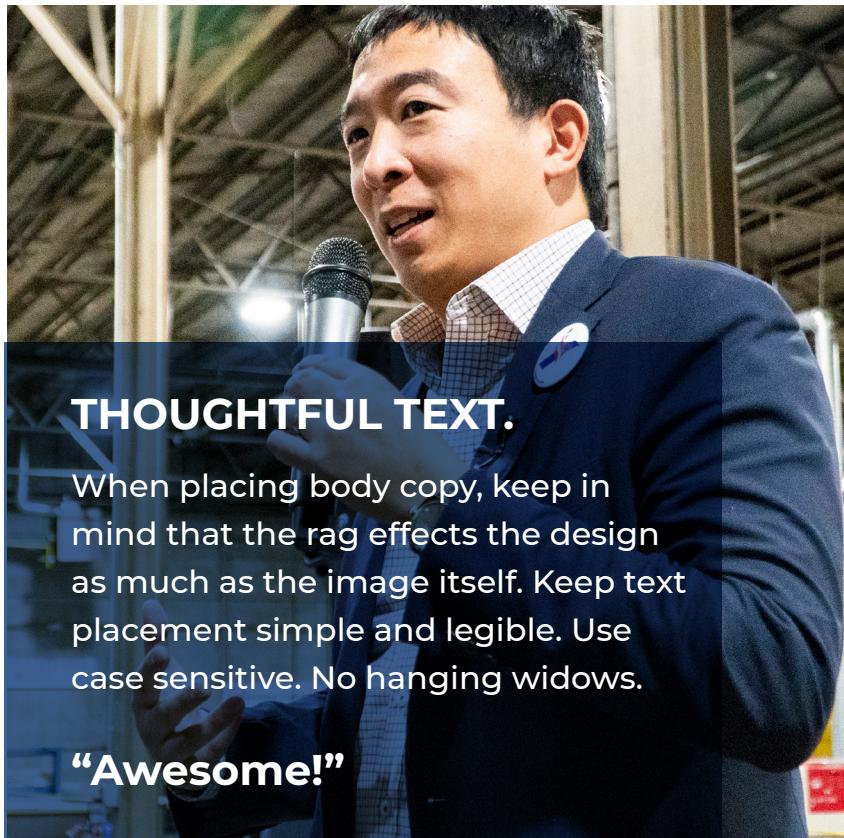
**"NOT AWE-
SOME!"**



COLOR. LOGO. **FONT+TYPE.** PHOTOS. WEB. PRINT. MERCH.

TEXT PLACEMENT OVER IMAGES.

Notice the thoughtful spacing of text from edge of graphic. Body text leading, kerning and legible rag provide easy flow for eye.



Headline and quote text is hard to read, body copy does not flow, the kerning is too wide. Avoid body copy that has choppy on the rag.





COLOR. LOGO. FONT+TYPE. **PHOTOS.** WEB. PRINT. MERCH.

Placing Bold Lines Under Text.

3 simple rules to placing red lines under headlines:

1. This treatment is meant for bolded headlines
2. Red Line should only be used under #043673 blue and #fffff white text
3. Line begins and ends .25 character width beyond first last letter/symbol of headline

Diagram:

Line extends .25 character width before headline

Line extends .25 character width after headline



Original:





COLOR. LOGO. **FONT+TYPE.** PHOTOS. WEB. PRINT. MERCH.

THE FINER DETAILS - PRINT

Some textual details that create consistant look and feel in print + digital media:

Capitalization and coloring of phrases, websites and hashtags:

- **Phrase: the Freedom Dividend**

details: Capitalize "F" and "D" in Freedom Dividend

- **Phrase: Humanity First.**

details: Capitalize "H" and "F" along with placing period at the end of "Humanity First."

- **Phrase: Yang Gang**

details: When placed in text the phrase "Yang Gang" is two words - unless hashtag #YangGang

- **website: Yang2020.com/Extention**

details: Red Period, Capitalize the first letter after "/"

- **hashtags: #HumanityFirst**

details: font color #ffffff, "#" #5cade0



COLOR. LOGO. **FONT+TYPE.** PHOTOS. WEB. PRINT. MERCH.

THE FINER DETAILS - VIDEO CAPTIONS

Some textual details that create consistant look and feel in **video captions**:

Captions going **directly onto video file**:

Video Image - Open Captions

- Font: Montserrat Bold
- Size: 63
- Color: White
- Blue background: #002d72
- One line at a time
- Line up captions changes with video cuts when close to avoid a jarring cuts

Captions going onto **solid color background**:

Color background - Open Captions

- Font: Montserrat Bold
- Size: 38
- Color: White
- The bottom line of text should always be in a fixed in the same position whether or not there is 1 line of text on screen vs. 2 lines of text on screen.
- If there is a title on the video, the captions should not extend beyond the width of the title

EDITING

PHOTOS



COLOR. LOGO. FONT+TYPE. **PHOTOS.** WEB. PRINT. MERCH.

Selecting Great Photographs

While selecting the best image for the graphic, ask **3 simple questions.**

1. Is image large enough for all mediums without pixelation?
2. Is there enough room to place needed text, logo and/or call-to-action?
3. Do we own the photo and do we have photo release for individuals in the image?

Great Selects:

These images are high-res, owned by the campaign and leave lots of negative space for text to be placed. The focus is clearly on Yang.



Not ideal:

These images are not high-res, found on Google Image search and have individuals/logos that have not signed model release.





COLOR. LOGO. FONT+TYPE. **PHOTOS.** WEB. PRINT. MERCH.

Editing Photographs

Simple way to get photos looking great! **3 simple steps.**

1. Use the “Levels” tool in Photoshop to get image set to proper highlights and shadows. [Photoshop Levels Tutorial](#)
2. Use Color Balance tools to get image tones on brand and natural. [Photoshop Color Correction Tutorial](#)
3. Saving images at appropriate size for end-use - this often means saving images that are web ready. [Saving Images for Web Tutorial](#)

Before:

The original image is underexposed, set to wrong color balance - this can all be adjusted in Photoshop.



After:

By simply using the 3 steps above we can create an image that more closely represents the Yang brand. Notice the even tones, color balance and exposure.





COLOR. LOGO. FONT+TYPE. **PHOTOS.** WEB. PRINT. MERCH.

Creating a Halftone from Existing Photograph

Simple way to get photograph halftone:

1. Install Halftone Action > [Download Here](#) (Install info> [Link](#))
2. Run the “Action” from Photoshop - Halftone Automator > Medium Dots
3. Image will output after getting Photoshop prompts (setting image contrast, size and dot density).

Before:

This is the color-corrected image seen on previous page. Now that it is looking good we can convert to halftone if needed.



After:

These images are high-res, owned by the campaign and leave lots of negative space for text to be placed. The focus is clearly on Yang.



DESIGN

WEB



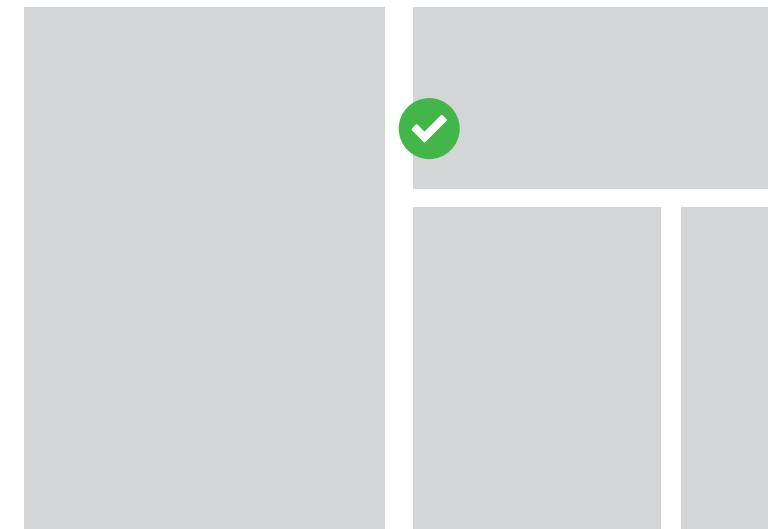
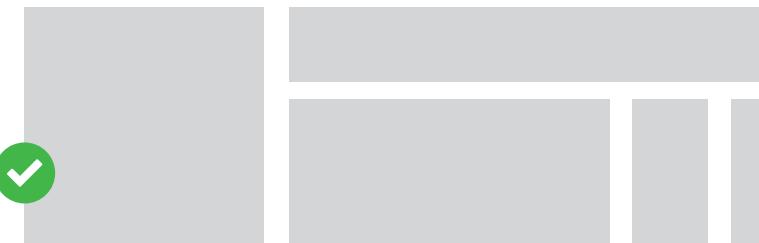
COLOR. LOGO. FONT+TYPE. PHOTOS. **WEB.** PRINT. MERCH.

Creating a Strong Web Graphic

Basics of building a strong Share Graphic. 3 main steps:

1. Get dimensions/format of the graphics request. This should be provided by the project lead. This includes pixel dimension and/or print output.

The next steps will detail building out banner ads for campaign



2. Make sure you have ALL the text and clear call-to-action, i.e., buttons, legal, images and logo.

Supplied Text:

HEADLINE:

HUMANITY FIRST

BODY TEXT:

Let's build this campaign. Together.

CALL-TO-ACTION:

Donate

Selected Image:





COLOR. LOGO. FONT+TYPE. PHOTOS. **WEB.** PRINT. MERCH.

Creating a Strong Web Graphic

Basics of building a strong Share Graphic:

3. Use supplied text, image and logo to bring the piece to life. Don't be afraid to get creative, but always ask if you have met 3 simple requirements.

- Text is legible and thoughtfully placed in design
- Design and photo treatment is simple and elegant
- Clear call-to-action





COLOR. LOGO. FONT+TYPE. PHOTOS. **WEB.** PRINT. MERCH.

A FEW MORE EXAMPLES.

A portrait of Andrew Yang speaking into a microphone. He is wearing a dark suit and tie. The background is a solid blue.

"There's a very popular notion out there that ideas change the world. That's wrong.

People change the world. People making commitments and sacrifices and doing something about the forces that are tearing our society apart.

Who do we serve, Humanity or the Market?"



#HumanityFirst

YANG2020.COM

A portrait of Andrew Yang looking down, possibly at notes. The background is dark with abstract blue and white shapes.

IMMIGRATION

"My father immigrated here from Taiwan to get his Ph.D. in physics, stayed here, and generated over 50 U.S. patents for GE and IBM, two great American companies. We need to make sure that we are winning the global competition for talent to keep our economy strong and dynamic."

#HumanityFirst

YANG2020.COM

A portrait of Andrew Yang smiling. The background is a textured gray.

The test is not "Will there be new jobs we haven't predicted yet that appear?" Of course, there will be...

The real test is "Will there be millions of new jobs for middle-aged people with low skills and levels of education near the places they currently reside?"

#HumanityFirst

YANG2020.COM

DESIGN

PRINT



COLOR. LOGO. FONT+TYPE. PHOTOS. WEB. **PRINT.** MERCH.

QUICK 5

Before you begin, make sure you know the following:

- 1. The output size of the document, i.e. Tabloid, Letter, A3**
- 2. Is there a bleed? Set to the proper amount, often .125"**
- 3. Set document in the correct color space, i.e. CMYK, RGB**
- 4. For documents that are letter size or larger set margin to edge of page to at least .25"**
- 5. Logo and URL should appear on documents**



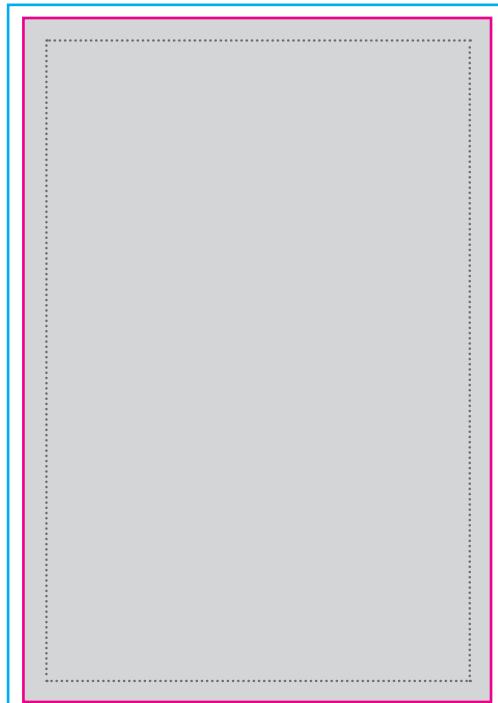
COLOR. LOGO. FONT+TYPE. PHOTOS. WEB. **PRINT.** MERCH.

Creating a Smart Print Piece

Basics of building a strong Print Piece. 3 main steps to get started:

1. Get the dimensions/format of the print request. This should be provided by the project lead. This should include bleed, print process and method of sharing to campaign. In this first stage you will be provided with approved text and suggested imagery.

Below is a common page setup for print pieces that will be sent to print/production



One-sided Event Flier - Letter paper



Two-sided Info/Sign-Up Brochure - Tabloid paper

.....
Safe Zone - All text must be within this margin.

—
Cut Line - Physical edge of document

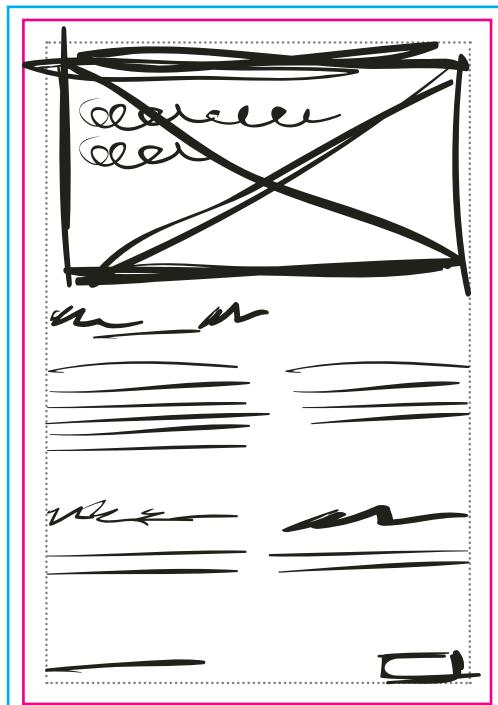
—
Bleed Line - Physical edge of document

Creating a Smart Print Piece

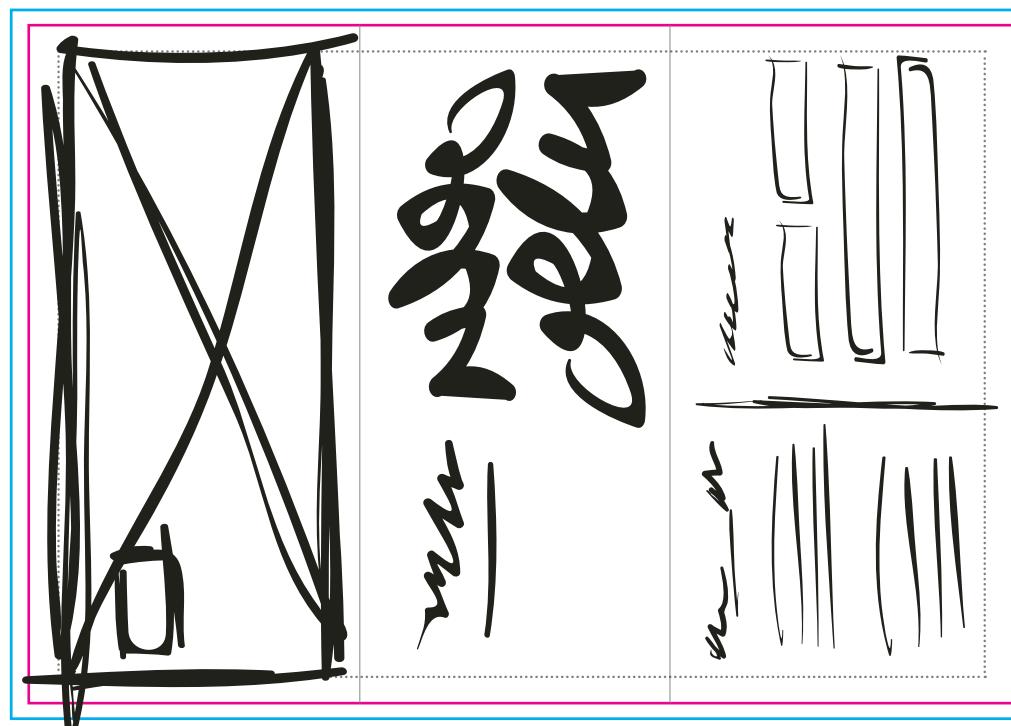
Basics of building a strong Print Piece. 3 main steps to get started:

2. Sketch out a rough draft with all content placed - this can be very loose, making sure that all elements are accounted for and layout flows. It might be helpful to share this initial sketch with project lead, just to make sure everyone is on the same page.

Below is a simple sketch of a flier and brochure:



One-sided Event Flier - Letter paper



Two-sided Info/Sign-Up Brochure - Tabloid paper

.....
Safe Zone - All text must be within this margin.

—
Cut Line - Physical edge of document

—
Bleed Line - Physical edge of document



COLOR. LOGO. FONT+TYPE. PHOTOS. WEB. PRINT. MERCH.

Creating a Smart Print Piece

- Once you have shared your sketch with the team and are confident in your design, get started dropping in all the pieces.

It's important to make sure there is a flow to the piece, guiding the reader to a call to action/s, keep it simple!

Below are designed pieces that would be ready for first round of review:



One-sided Event Flier - Letter paper



Two-sided Info/Sign-Up Brochure - Tabloid paper

.....
Safe Zone - All text must be within this margin

Cut Line - Physical edge of document

Bleed Line - Physical edge of document



COLOR. LOGO. FONT+TYPE. PHOTOS. WEB. PRINT. MERCH.

FINAL MOCK-UPS.



One-sided Event Flier - Letter paper



Two-sided Info/Sign-Up Brochure - Tabloid paper

DESIGN

MERCH

QUICK 5

Before you begin, make sure you know the following:

- 1. Did the printer provide a template?**
- 2. What are the material options, are fabrics/surfaces close to Pantone colors?**
- 3. Set document in the correct color space, i.e. CMYK, Pantone**
- 4. What type of file does the printer expect from designer**
- 5. How many sizes are needed for various sizes of merchandise. Make sure to review proofs for all sizes, i.e. S, M, L**



COLOR. LOGO. FONT+TYPE. PHOTOS. WEB. PRINT. **MERCH.**

Building Merchandise Comps

There are many variables that come into play with creating merch design. It is best to think of each project as bespoke project. Keeping in mind the rules that were outlined in **“Font + Type”** and **“Logo” sections** of this style guide are key.



WHEN IN DOUBT

SIMPLIFY.

