

Graphic Guidelines

A guide to creating icons,
illustrations and infographics

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TABLE OF CONTENTS**PROCESS**

- 4 Do I Need A Graphic?
- 5 Introduction to Graphical Elements
- 6 When to Use Graphic Elements
- 10 Graphics That Work
- 11 Graphics That Don't Work
- 14 The Creation Process
- 15 Always Think Mobile First
- 16 Social Media Shareability

INTRODUCING THE BRAND SYSTEM

- 18 Typography
- 20 Signature Components
- 21 Color Specification
- 22 Color - Tints and Hues
- 24 Color - Tints and Hues (Applied)
- 25 Color - Dos and Don'ts
(Charts, Graphs and Infographics)
- 26 Color - Dos and Don'ts (Text)
- 27 Photography

CREATING GREAT ICONS

- 29 When to Use Icons
- 30 How to Use Icons
- 31 How Not to Use Icons
- 32 Icon Style
- 33 Icon Creation

CREATING GREAT ILLUSTRATIONS

- 38 Rules for Illustrations
- 39 When to Use Illustrations
- 40 How to Use Illustrations
- 43 How Not to Use Illustrations
- 45 Illustration Creation
- 50 Creating Line Illustrations
- 51 Adding an Overlay to Stock Photography

CREATING GREAT INFOGRAPHICS

- 53 Planning an Infographic
- 54 When to Use an Infographic
- 55 How to Use Infographics
- 56 How Not to Use Infographics
- 57 Infographic Development Process
- 58 Infographic Structure
- 59 Structure: Multiple Uses
- 60 Importance of Data
- 61 Annotations
- 62 Photography in Infographics
- 63 Types of Infographics
- 70 Tables
- 72 Resources

Process

When planning and creating a graphic for Xerox — icons, illustrations and infographics — there's a process that should be followed to ensure content relevancy, consistency and maximum efficiency.

PROCESS

- 4 Do I Need A Graphic?
- 5 Introduction to Graphical Elements
- 6 When to Use Graphic Elements
- 10 Graphics That Work
- 11 Graphics That Don't Work
- 14 The Creation Process
- 15 Always Think Mobile First
- 16 Social Media Shareability

DO I NEED A GRAPHIC?

Do I Need to Create a Graphic?

Graphics must be functional – not just decorative. They need to contribute to the communication. Certain graphics can help clarify complicated ideas, simplify statistics, or tell a compelling story. But you might not need one.

Some stories are best told with visuals—while some are not.

Each element on a page—digital, printed, or otherwise—needs to contribute to the overall communication. If the only purpose of the graphic is aesthetics, it should be avoided.

When to Use a Graphic

The right graphic can help clarify concepts, breakdown big ideas, and communicate complicated information in a simple way. But the wrong graphic can confuse, complicate, or overpower.

To create the right graphic, please consider the following:

Who is the graphic for?

What information needs to be included and prioritized?

Why is this story best told with graphics?

How will you present the information?

Where will it be published?

The Strategy

Consider how this communication works in the bigger picture of things.

- Helps achieve overall objectives
- Supports communication priorities
- Fits in stylistically with other communications
- Works with other elements of a campaign or effort

If a graphic approach doesn't satisfy all of the above, you should reconsider using it.

Channels & Content Distribution

The location of the graphic will impact many factors including size dimensions, file types, and resolution (just to name a few). Be sure to establish the channel or platform during the briefing phase.

Graphics may need to appear in multiple mediums or channels for full distribution. Digital mediums in particular may need several sizes or iterations of the same graphic for distribution.

When designing your graphic, think about a flexible structure and layout that can be easily adapted for many channels and uses.

Search

If you want people to see your graphic, they need to find it. Be sure your graphic is optimized for search. Create headlines that contain strong, relevant keywords. Image tags also need to contain these keywords to appear in image searches and add relevance to the page. Work with your developer to make sure everything is optimized.

Usability Is Key

To maximize usability across channels, provide the following files:

- Master artwork files, either AI or PSD (if PSD, make sure the layers are created as vector smart objects, where possible)
- A final, high-res PDF
- JPGs of the graphic at 115%, 100% and 80% (roughly 700, 600 and 500 pixels wide)
- The components with related text, as separate JPGs

This will maximize the usability of your graphic and make it easy to be shared in as many channels as possible.

For digital needs on Xerox.com and corporate social media, contact the [digital team](#) or [social media team](#) for those requirements.

INTRODUCTION TO GRAPHICAL ELEMENTS

Introduction to Graphical Elements

Our critical graphic elements cover a variety of types and styles. Use this to become grounded in our terminology and best uses for each type of element.

Icon

Icons are visual shorthand that communicate simply and clearly. They clarify concepts and general ideas at-a-glance and make content easier to scan and digest.

Photography

Photography refers to real-life images that support the story, demonstrate a concept or establish clear context. Photography can include people, locations, products, and more.

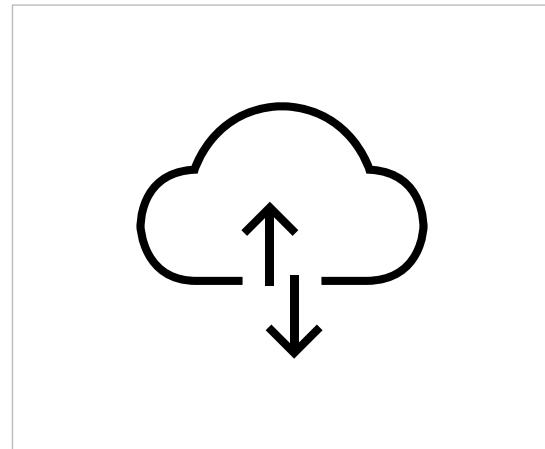
Illustration

Illustrations refer to graphic depictions created by a skilled designer.

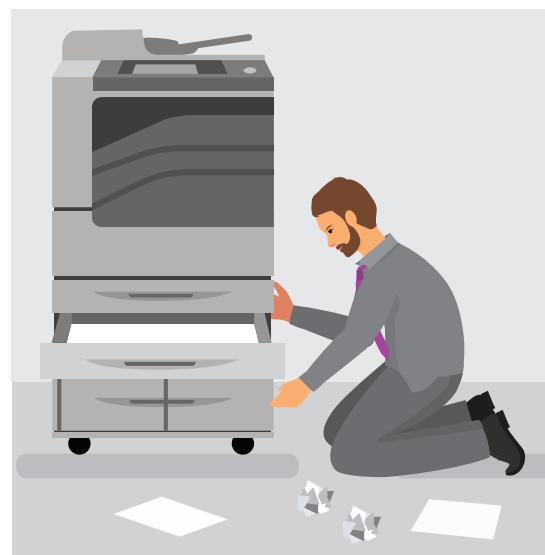
Infographic

An infographic is a visual way to showcase, or tell a story with, information and data. It typically involves a blend of illustrations, icons, and text.

ICON



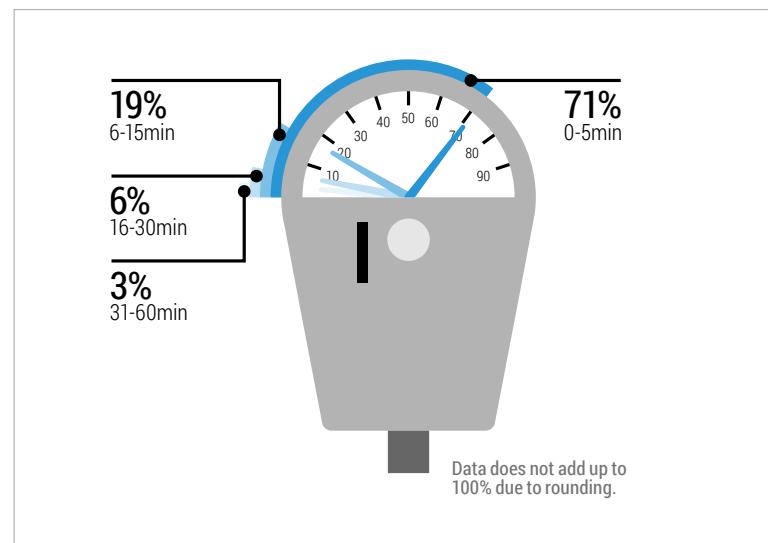
ILLUSTRATION



PHOTOGRAPHY



INFOGRAPHIC



ICONS:

Icons should be used in communications as follows:

- Explain the functions of products or services (**fig. 1**)
- Explain processes or workflow (**fig. 2**)
- Display and organize benefits (**fig. 3**)

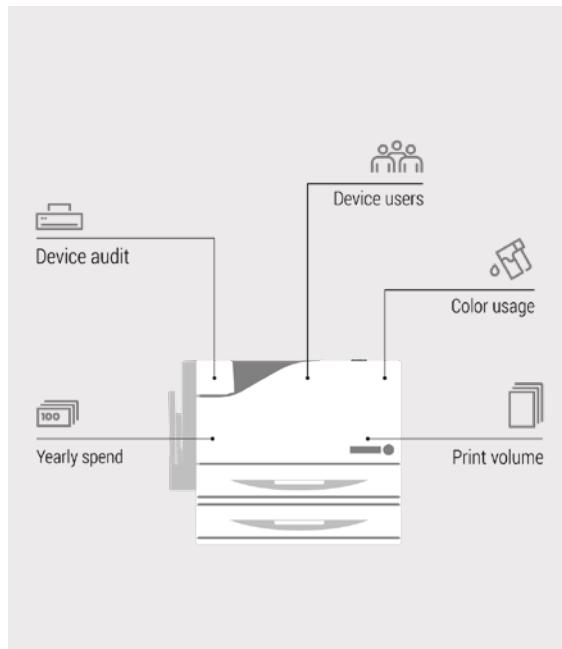
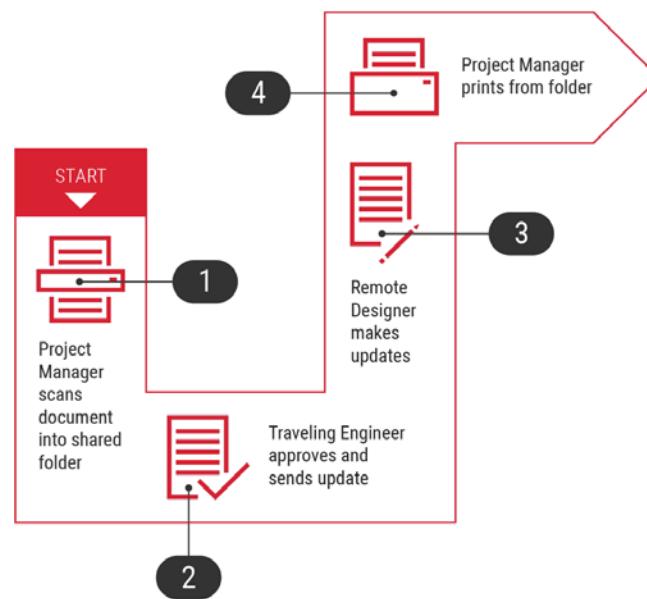
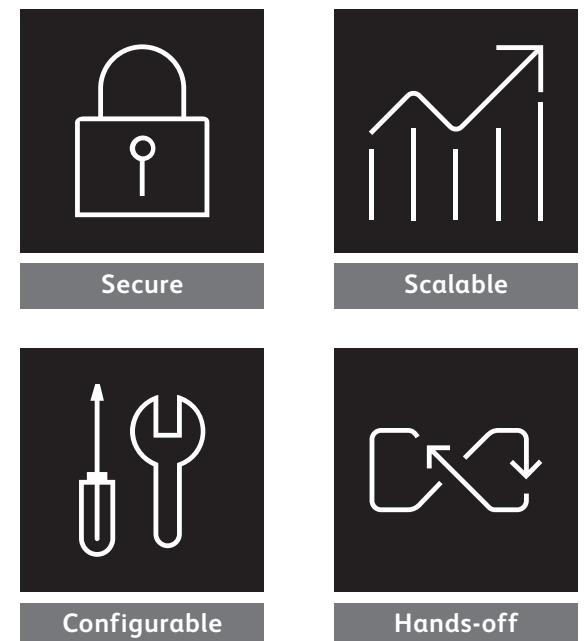
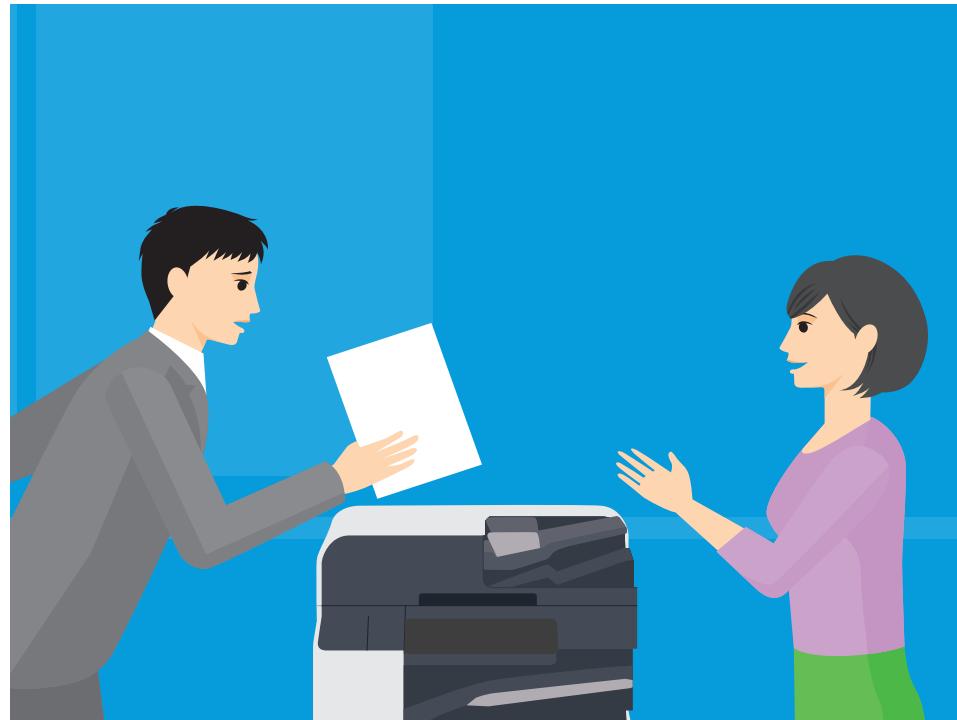
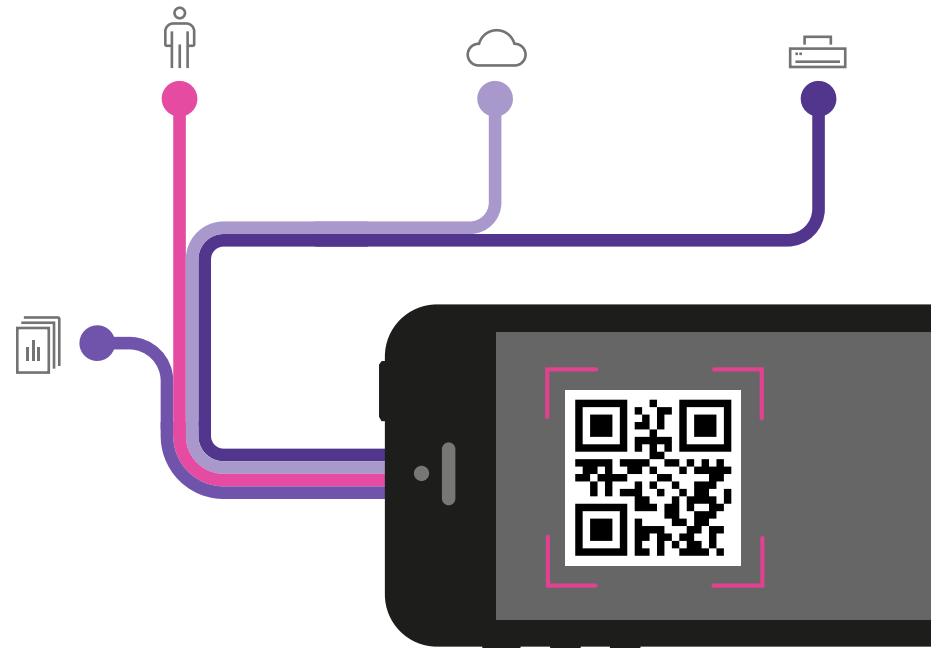
FIG. 1:**FIG. 2:****FIG. 3:**

ILLUSTRATION:

Illustrations should be used in communications as follows:

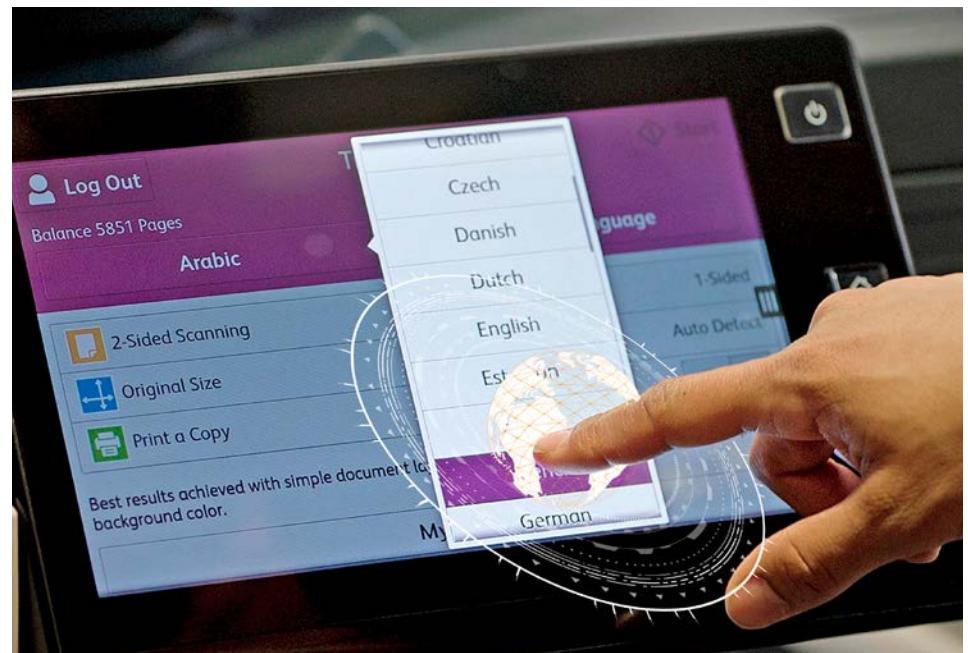
- Explain benefits through storytelling (**fig. 1**)
- Explain a complicated or highly custom situation, scene or story (**fig. 2**)

FIG. 1:**FIG. 2:**

PHOTOGRAPHY:

Photography with graphics should be used in communications as follows:

- Explain the function of products or services (**fig. 1**)
- Enhance a situation or scene as an overlay (**fig. 2**)
 - For more information on overlays, view the Photography Quick Reference Guide

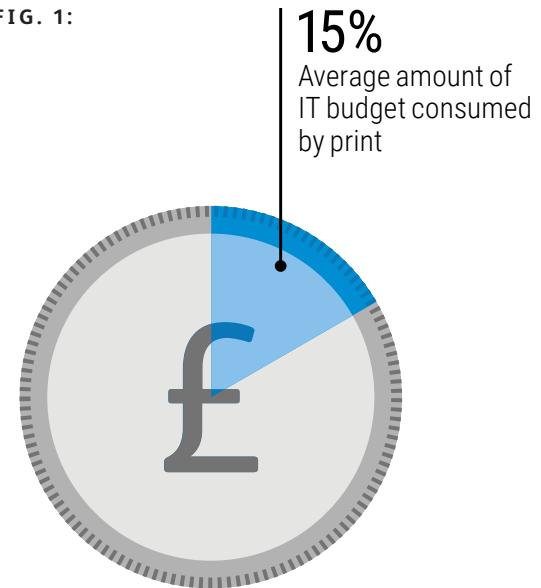
FIG. 1:**FIG. 2:**

WHEN TO USE GRAPHIC ELEMENTS

INFOGRAPHIC:

Infographics should be used in communications as follows:

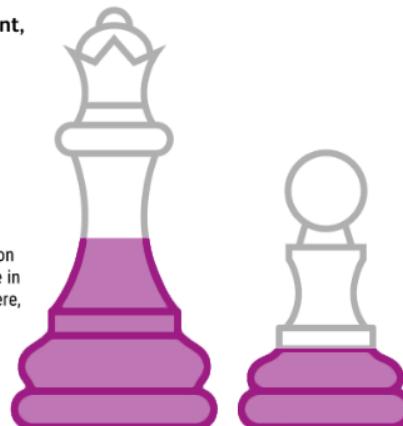
- Visualize data or information (**fig. 1–3**)

FIG. 1:**FIG. 2:**

**This is Not a Moment,
It's a Movement⁴:**

45%

of print providers have already made the transition to becoming MSPs, or are in the process of getting there,



28%

plan to but haven't started the journey yet³

FIG. 3:

Plans to Digitize	
% have started to digitize paper processes.	
12%	will start digitization of paper processes within 1–3 years.
37%	have implemented digitization plans.
28%	are advanced in digitization of paper processes.
Department Prioritized to Go Paperless	
IT Department to benefit most from digitization.	
24%	agree that IT is one of the top departments that should be digitized first.
Security Strategies Inclusive of Printers/MFPs	
Hackers can access networks via printers/MFPs.	
56%	of companies factor printers and/or multifunction printers in their overall security approach.
Mobile Printing Initiatives	
Traveling executives can print securely with cloud-based solutions.	
66%	include mobile printing in their mobility initiatives.
29%	have yet to include mobile printing in their mobility initiatives.

A graphic that works:

Visualizes Data

Creates a visual depiction of the key information in a clear, concise way. (fig. 1)

Displays Benefits Over Time

Visually illustrates benefits with iconography and gives clarity to the idea of a continuum. (fig. 2)

Relates Data to Life

Creates a visual connection to real-life or everyday objects for quick correlation. (fig. 3)

Tells a Story

Visualizes a complicated situation or scene. Can demonstrate change or evolution overtime in a simple, at-a-glance style. Ideally, an emotional element is interwoven to leave a strong impression with the audience. (fig. 4)

FIG. 1:

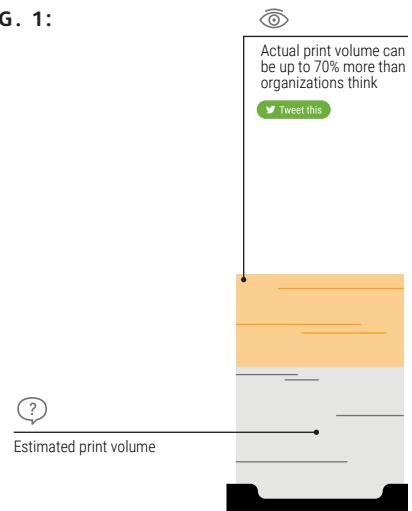


FIG. 2:

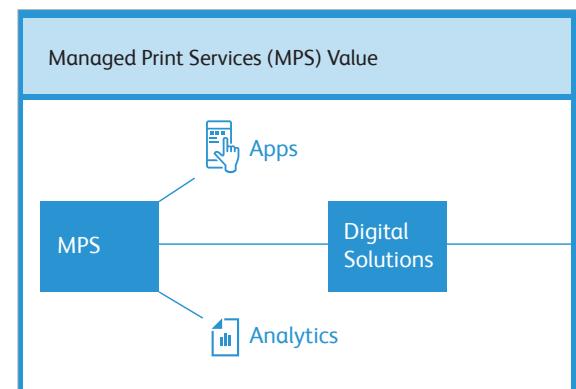
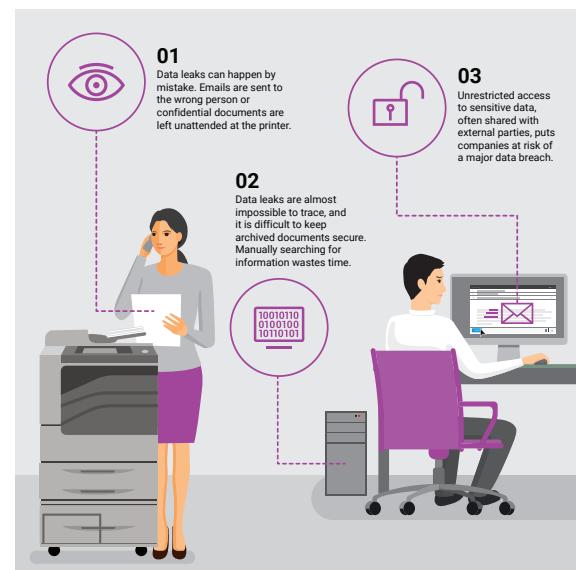


FIG. 3:

"I never have to order toner again!"



FIG. 4:



GRAPHICS THAT DON'T WORK (AND HOW TO FIX THEM)

There are some instances when graphics just don't work. They can be unnecessary, unwieldy, or unorganized. Do not use a graphic if it...

Adds Clutter

When a page is already crowded with information and copy, graphics can get in the way, especially if they do not work to clarify the subject matter. (**fig. 1**)

Minimal graphics should enhance, not distract from, the main message. (**fig. 2**)

Only Serves as Decoration

Using white space to break up a copy-heavy page can be visually pleasing and add to organization. If a graphic is just decorative then avoid it. A page with no graphics can actually break up an already graphic-heavy document. (**fig. 3**)

Only use graphics that add value and serve as a communication device. (**fig. 4**)

DON'T (FIG. 1)

Multiple light bulb icons add clutter and don't clarify subject matter

DO (FIG. 2)

One icon is sufficient to explain idea, and extra white space allows page to breathe

DON'T (FIG. 3)

Extra illustrative elements around phone do not necessarily explain subject, and seem to exist to fill space

DO (FIG. 4)

Only use enough illustration to clarify point and subject matter, and avoid extra decoration if not necessary

GRAPHICS THAT DON'T WORK (AND HOW TO FIX THEM)

Doesn't Support or Enhance

Not every subject or idea can be communicated with an icon or illustration. If the graphic doesn't support content, or can't be conveyed by a simple representation, avoid using it. (fig. 1)

Eliminate extra graphic elements that don't communicate anything meaningful. (fig. 2)

Graphics Not Appropriate for Subject

Some pages are meant to hold or convey lots of information via text, like legal copy, a table of contents or an index. Graphics are not appropriate for that kind of content. (fig. 3)

Break up text-heavy content through layout and typography where graphics are inappropriate. (fig. 4)

DON'T (FIG. 1)

Always test first when applying White Dry Ink on uncoated media to ensure you are achieving the desired effect and appearance.

When printing on transparent or cling materials, it is best to program the substrate "Film" as the media type. For optimal imaging results, swap your regular Fuser Web for a Film Fuser Web.

You can preview your file in Separation Preview within Adobe® InDesign® or in Acrobat® Print Production > Output Preview to make sure the White elements are specified correctly.

If the White Dry Ink did not print at all, check that the custom spot is identified for each text/graphic with the same spelling in all cases (i.e., "White").

Always request a hardcopy press proof to make sure printed results are matching your design intent.

Light bulb icon does not clearly convey subject in text below

DON'T (FIG. 3)

Contents

Welcome	Page 3	Use Case: Engineering Firm Manages Processes	Page 18
Helping Our Clients Transform Content Management	Page 5	Market Opportunity	Page 19
What is DocuShare® Flex?	Page 6	Our Services	Page 21
Xerox® DocuShare® Flex Benefits	Page 8	How Flex Complements	Page 22
Why Sell Flex – for Xerox Sales, Channels, Partners	Page 9	Bridging the Gap to Digital Solutions	Page 23
Flex Platform Overview	Page 12	Who to Call – Pricing, Questions, Assistance	Page 25
Features of DocuShare Flex	Page 13	Page 26	Page 26
Sales Prospecting	Page 14	What Happens After You Place an Order?	Page 27
Videos	Page 16	Resources and Links	Page 28
Comparing DocuShare Flex to DocuShare 7	Page 17		

Book icon in upper right area of TOC is not necessary

DO (FIG. 2)

Always test first when applying White Dry Ink on uncoated media to ensure you are achieving the desired effect and appearance.

When printing on transparent or cling materials, it is best to program the substrate "Film" as the media type. For optimal imaging results, swap your regular Fuser Web for a Film Fuser Web.

You can preview your file in Separation Preview within Adobe® InDesign® or in Acrobat® Print Production > Output Preview to make sure the White elements are specified correctly.

If the White Dry Ink did not print at all, check that the custom spot is identified for each text/graphic with the same spelling in all cases (i.e., "White").

Always request a hardcopy press proof to make sure printed results are matching your design intent.

Text can stand alone if no accompanying graphic appropriately illustrates subject.

DO (FIG. 4)

Contents

Welcome	Page 3	Use Case: Engineering Firm Manages Processes	Page 18
Helping Our Clients Transform Content Management	Page 5	Market Opportunity	Page 19
What is DocuShare® Flex?	Page 6	Our Services	Page 21
Xerox® DocuShare® Flex Benefits	Page 8	How Flex Complements	Page 22
Why Sell Flex – for Xerox Sales, Channels, Partners	Page 9	Bridging the Gap to Digital Solutions	Page 23
Flex Platform Overview	Page 12	Who to Call – Pricing, Questions, Assistance	Page 25
Features of DocuShare Flex	Page 13	Page 26	Page 26
Sales Prospecting	Page 14	What Happens After You Place an Order?	Page 27
Videos	Page 16	Resources and Links	Page 28
Comparing DocuShare Flex to DocuShare 7	Page 17		

Layout makes it clear that this page is a table of contents without an icon

GRAPHICS THAT DON'T WORK (AND HOW TO FIX THEM)

A Note on Combining Formats

Icons and illustrations can be combined to create infographics to tell a story. However, not all styles combine in a streamlined way.

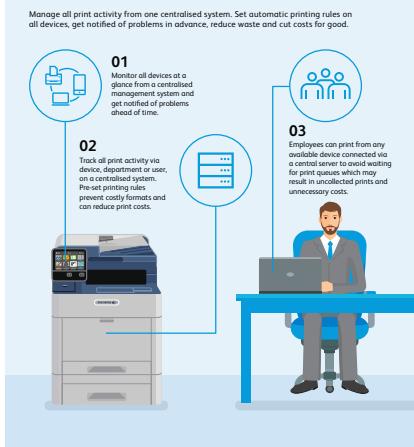
Don't Shift Between Illustration and Photography

These two styles are not interchangeable. Therefore, switching from one style to another creates a confusing storytelling experience. (fig. 1)

If you start with illustration, retain that format throughout the piece. (fig. 2)

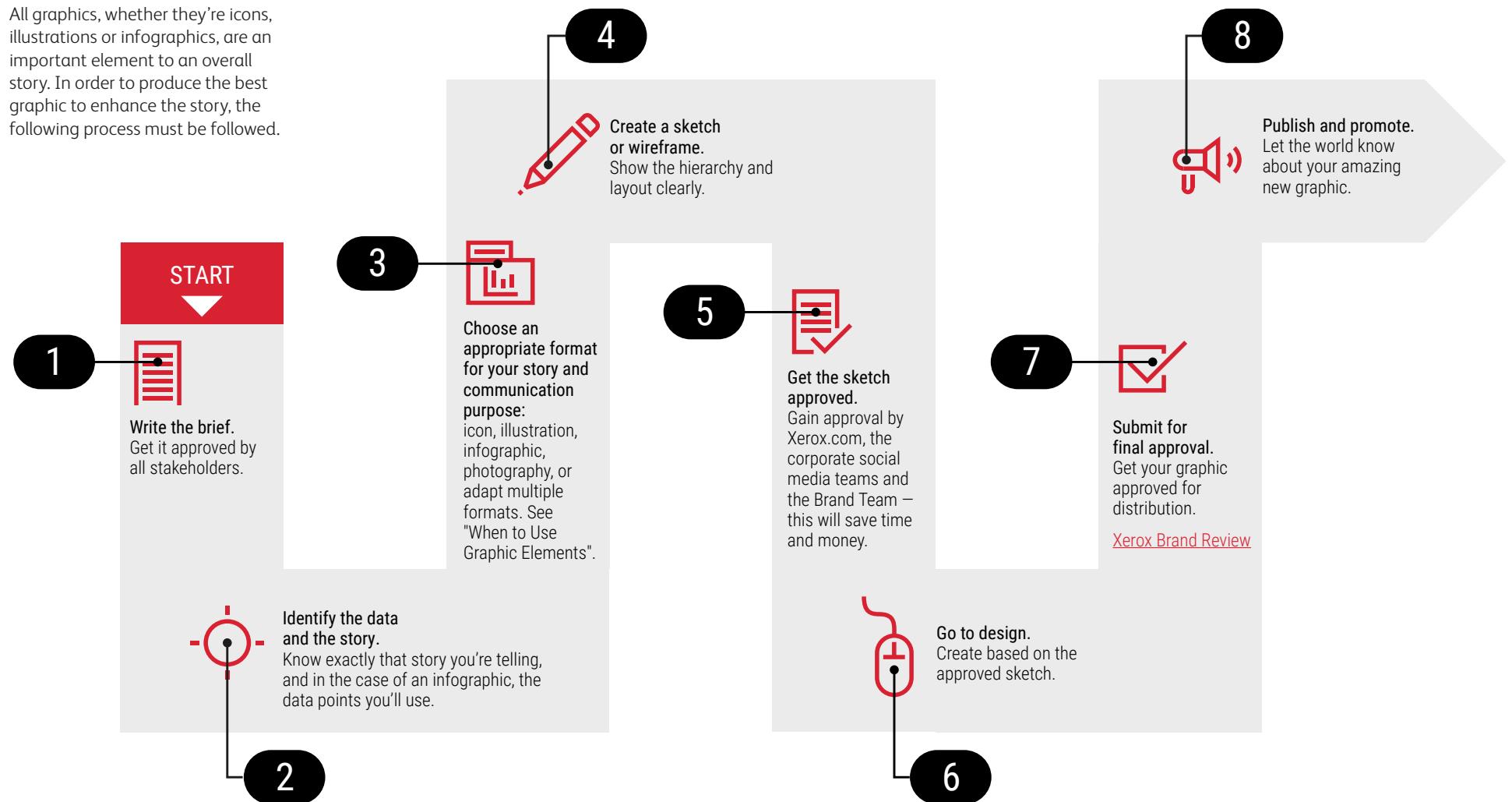
DON'T (FIG. 1)

Don't mix styles to represent before and after

DO (FIG. 2)**After**

A consistent format makes a clear connection between story elements

All graphics, whether they're icons, illustrations or infographics, are an important element to an overall story. In order to produce the best graphic to enhance the story, the following process must be followed.



Designing for Mobile Devices

The increased use of mobile technology requires that digital design take a mobile-first approach. Users need to view and engage with content on any device, anywhere. User experience is a cornerstone of our digital brand, and making that experience seamless is critical.

Static assets (like PDFs) have limited functionality and are not ideal for use on a mobile device. Responsive graphics allow users to consume data that scales to their device, including text and imagery. This makes information easily accessible to all users.

How to Design Mobile-First Graphics

Designing for mobile first will allow you to optimize for the smallest screens that require the most responsiveness. It forces the designer to focus on essential elements only. Scaling up for larger screens becomes less complicated than paring down information to fit a smaller screen.

Three essential steps when designing for mobile:

Step 1: Simplify Content

Strip down information (copy and graphics) to its simplest form. Prioritize messaging and be sure all visuals communicate at-a-glance.

Step 2: Determine Layout Basics

Infographics should be able to break down into stackable elements. Use design patterns that are fluid, like a multi-column layout. Create a clear, seamless user flow from the beginning to the end.

Step 3: Choose Design Elements

Use bold colors to create visual breaks when scrolling. Avoid drop-down menus; instead, provide large clickable areas for ease of use. Use scalable vector designs (SVGs) and ensure that all photography and imagery is responsive. Cropping and scaling must not effect the image clarity.



Designing for Social Sharing

Social media is a key channel for the distribution of your graphics. But you need to understand the many different unit sizes required by the different social media sites.

In most cases, you will not have the opportunity to leverage the entire graphic on social media sites. Most likely, you'll be promoting the graphic and linking to it. These promotional teasers need to work hard and need to work well – so keep image limitations in mind.

Have a good preview image to upload to social sites. In addition, prepare images to work with the Open Graph data that social platforms pull from to display posts like the one pictured here.

Refer to the specific platform site for the most up to date specs:

[Facebook](#)

[Twitter](#)

[Instagram](#)

OTHER RESOURCES:

Sprout Social

['The Always Up-to-Date Guide to Social Media Image Sizes'](#)

Buffer

['The Mega Guide to Ideal Image Sizes for Your Social Media Posts'](#)

The screenshot shows a Facebook post from the Xerox page (@xerox). The post features a graphic with the text "4 of 5 small business owners say professional printing helps them stand out¹". Below the graphic are four stylized human figures in orange and red. The Xerox logo is in the bottom right corner of the graphic. The URL SMALLBUSINESSSOLUTIONS.BLOGS.XEROX.COM is listed, followed by the title "The Proof Is in the Printing". A caption below states "Print is still a critical component in communication. Small businesses...". The post has 34 likes and 1 share, with options to Like, Comment, Share, and Write a comment.

Introducing the Brand System

Type, color, icons, photography, illustration and annotations are the foundations of our graphic system. This system has been designed to allow the flexibility needed to create engaging and compelling graphics while remaining true to the brand look and feel.

INTRODUCING THE BRAND SYSTEM

- 18 Typography
- 20 Signature Components
- 21 Color Specification
- 22 Color - Tints and Hues
- 24 Color - Tints and Hues (Applied)
- 25 Color - Dos and Don'ts (Charts, Graphs and Infographics)
- 26 Color - Dos and Don'ts (Text)
- 27 Photography

Print:

Xerox Sans Thin
Xerox Sans Light
Xerox Sans Regular

In general, Xerox Sans Thin should be used for headlines. Xerox Sans Light is used for body copy. It is our flagship typeface and unifies core elements of the system.

If text will be live within a digital application, use Roboto instead.

Digital:

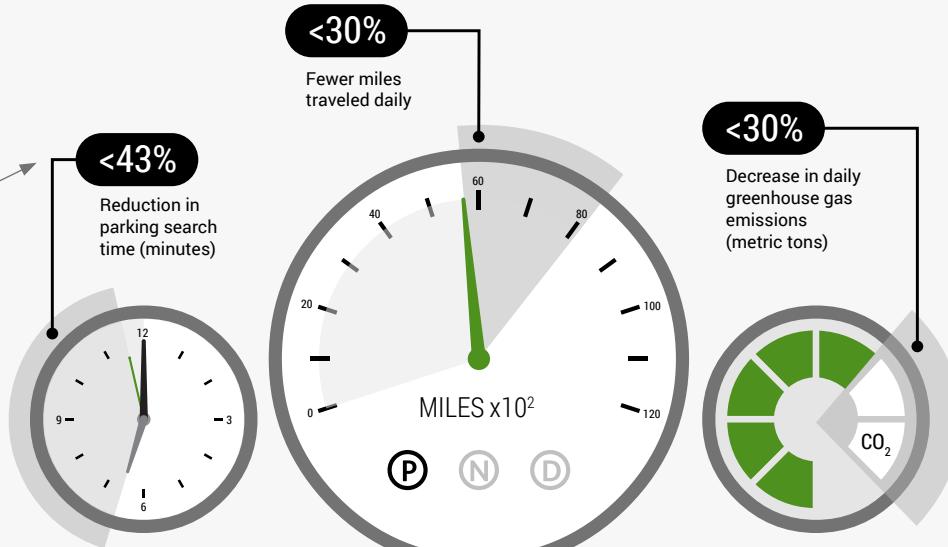
Roboto Condensed Light
Roboto Regular

Roboto Condensed Light and Roboto Regular are used for all copy contained within graphics, including annotations and captions. Roboto and Roboto Condensed are opensource fonts available for download from [Google fonts](#).

For more information, see our Online Web Guidelines.

Smart parking systems

Improving the way we park



Web vs. Print.

Website

Roboto Condensed is a full functioning web font, developed by Google, specifically for web. It's an open-source font that automatically updates when a new version is released. Roboto is used for infographics.

Because Roboto is our website font, any 'live text' in a web-based infographic—page headlines, etc.—should be in Roboto. Refer to page 18. If translations are required for digital use, please contact the Xerox.com team.

Roboto Condensed

Print and Downloadable Content (e.g. ebook)

Using Xerox Sans in content integrates web and brand, helping to align the digital experience with the offline experience.

Text around the graphic – page headlines for example – may be set in Xerox Sans but Roboto is the chosen typeface for infographics themselves.

On the page:
Xerox Sans
Thin and Light

In the graphic:
Roboto
Condensed

Our signature is a word mark that defines our business. Do not redraw the signature. It is important to use it with care as it is our most valued asset.

Horizontal Proportions and Clear Space

Minimum clear space is presented here as a guide to positioning the Xerox Signature a visually safe distance away from other elements within the layout. It is essential that the Xerox Signature remain free of typography, photography, and other design elements.

The Xerox Signature must always be the most legible and viewable element in any given graphic space. Use the height of the "x" character as a measurement for the minimum amount of allowable clear space. The ™ appears in the clear space area. See exhibit to the right for details.

Visit [BrandCentral](#) to request access to the Xerox Signature.

Always provide an example of the intended use when requesting a logo from the brand team.

Globalbrandsupport@xerox.com

SIGNATURE

xerox™



The height of the "x" character indicates the minimum clear space from the wordmark.

COLOR SPECIFICATION**Primary Colors**

Our color palette is distinctive and vibrant, with a more liberal use of red, black and white to make our identity instantly recognizable as a dynamic, innovative brand.

The primary palette consists of red, black and white. Lightness is achieved by simplicity, less copy on a page and more white space. Primary brand colors are used at 100% values. Black is the predominant color choice for headlines and body copy. Black adds great contrast and makes major elements stand out. It brings more legibility to text to achieve greater brightness. Red is the predominant color choice for subhead.

The use of negative space is critical to our brand expression. Curated imagery, generous negative space and our primary colors paired with modular layouts all serve to elevate our brand status and position Xerox as an innovative leader in the digital space.

For more detailed use of colors for the web, please refer to the [Web Style Guide](#).

Secondary Colors

The secondary palette consists of orange, gold, green, blue, violet and gray.

PRIMARY				SECONDARY			
Red	C = 2 M = 98 Y = 85 K = 7	R = 217 G = 34 B = 49 #D92231	Pantone 1797	Orange	C = 0 M = 60 Y = 100 K = 0	R = 230 G = 118 B = 0 #E67600	Pantone 158
Black	C = 0 M = 0 Y = 0 K = 100	R = 0 G = 0 B = 0 #000000		Gold	C = 0 M = 35 Y = 100 K = 0	R = 253 G = 159 B = 19 #FD9F13	Pantone 137
White	C = 0 M = 0 Y = 0 K = 0	R = 255 G = 255 B = 255 #FFFFFF		Green	C = 70 M = 0 Y = 100 K = 0	R = 109 G = 175 B = 61 #6DAF3D	Pantone 361
				Blue	C = 85 M = 20 Y = 0 K = 0	R = 40 G = 149 B = 213 #2895D5	Pantone 299
				Violet	C = 40 M = 87 Y = 0 K = 0	R = 155 G = 37 B = 131 #9B2583	Pantone 246 C
				Gray	C = 0 M = 0 Y = 0 K = 65	R = 115 G = 115 B = 115 #737373	Pantone Cool Gray 9

Note: The colors shown on this page and throughout these guidelines have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standards. PANTONE is a registered trademark of Pantone, Inc.

Secondary Palette Tints

Brand colors are generally used at 100% values, however specified tints can be utilized for certain applications such as graphs, tables and illustrations. Similarly, charts and infographics may reasonably use tints as noted.

We adopted a set of darker brand colors that comply with World Wide Web Consortium (W3C) standards for color contrast visibility and accessibility.

Only use these colors when placing white text on background color or where increased depth is needed. For more detailed information about tints and color use on the web, refer to the [Web Style Guide](#).

Skin Tones

We have six approved colors for skin tones in illustrations that were developed using the Fitzpatrick Scale. We modified the tones slightly to complement our color palette. For use on the web, refer to the Web Style Guide since the color use varies slightly.

COLOR PALETTE BREAKDOWN

Web Accessible Values	CMYK 0/62/100/0 RGB 246/126/0 HTML F67E00	CMYK 84/56/0/0 RGB 26/111/197 HTML 1A6FC5	CMYK 40/87/0/0 RGB 155/37/131 HTML 9B2583	CMYK 73/21/100/6 RGB 39/128/14 HTML 27800E	CMYK 17/86/100/7 RGB 195/68/0 HTML C34400	
100% feature	CMYK 0/35/100/0 RGB 253/159/19 HTML FD9F13	CMYK 85/20/0/0 RGB 40/149/213 HTML 2895D5	CMYK 40/87/0/0 RGB 155/37/131 HTML 9B2583	CMYK 70/0/100/0 RGB 109/175/61 HTML 6DAF3D	CMYK 0/60/100/0 RGB 230/118/0 HTML E67600	CMYK 0/0/0/100 RGB 0/0/0 HTML 000000
60% tint	CMYK 0/21/60/0 RGB 254/197/113 HTML FEC571	CMYK 51/12/0/0 RGB 126/191/230 HTML 7EBFE6	CMYK 24/52/0/0 RGB 195/124/181 HTML C37CBS	CMYK 42/0/60/0 RGB 167/207/139 HTML A7CFB8	CMYK 0/36/60/0 RGB 240/173/102 HTML F0AD66	CMYK 0/0/0/60 RGB 128/130/133 HTML 808285
30% tint	CMYK 0/11/30/0 RGB 254/226/184 HTML FEE2B8	CMYK 26/6/0/0 RGB 190/223/242 HTML BEDFF2	CMYK 12/26/0/0 RGB 225/190/218 HTML E1BEDA	CMYK 21/0/30/0 RGB 211/231/196 HTML D3E7C4	CMYK 0/18/30/0 RGB 247/214/178 HTML F7D6B2	CMYK 0/0/0/30 RGB 178/178/178 HTML B2B2B2
10% tint	CMYK 0/3/10/0 RGB 255/245/231 HTML FFF5E7	CMYK 9/2/0/0 RGB 233/244/251 HTML E9F4FB	CMYK 4/9/0/0 RGB 245/233/242 HTML F5E9F2	CMYK 7/0/10/0 RGB 240/247/236 HTML F0F7EC	CMYK 0/6/10/0 RGB 252/241/229 HTML FCF1E5	CMYK 0/0/0/10 RGB 229/229/229 HTML E5E5E5
Skin Tones	CMYK 0/3/10/0 RGB 255/245/228 HTML FFF4E3	CMYK 0/11/30/0 RGB 254/226/184 HTML FEE2B8	CMYK 13/22/51/0 RGB 222/194/139 HTML DEC28B	CMYK 25/46/61/3 RGB 190/141/107 HTML BE8D6B	CMYK 18/74/81/5 RGB 196/95/65 HTML C45F41	CMYK 38/68/82/37 RGB 117/71/46 HTML 75472e

Product Colors

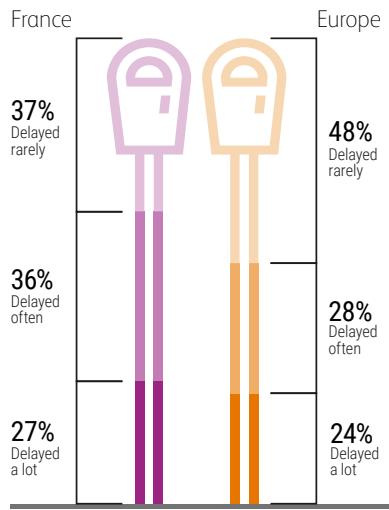
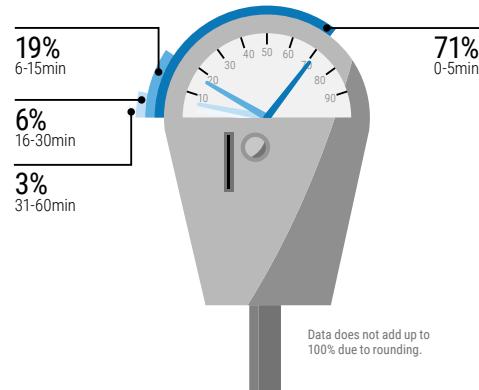
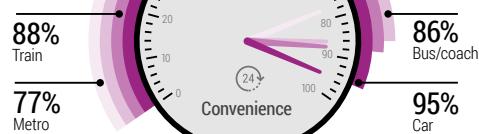
Cosmic blue and quartz white are used on product illustrations only. They cannot be used for any other applications.



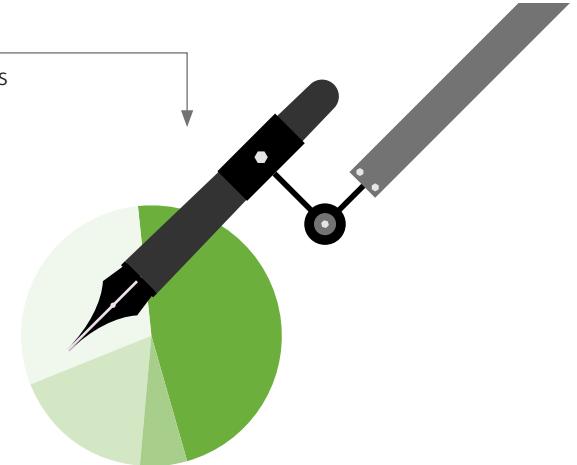
Cosmic Blue	C = 73 M = 61 Y = 49 K = 32	R = 68 G = 76 B = 87 #454D58
Quartz White	C = 9 M = 7 Y = 7 K = 0	R = 229 G = 228 B = 228 #E5E4E4

COLOR - TINTS AND HUES (APPLIED)

Tints help to distinguish between data points and add depth in illustrations where needed.



Used for charts



Tints allow for a greater range of colors within a colorset and are helpful for comparing data.

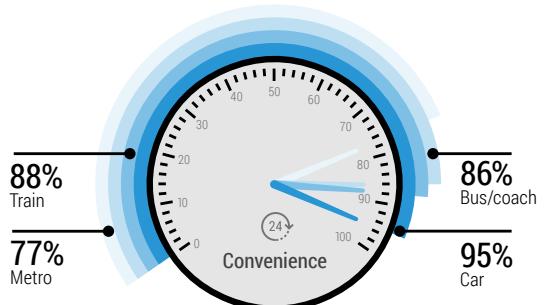
Subtle use in illustrations adds depth.

Risks

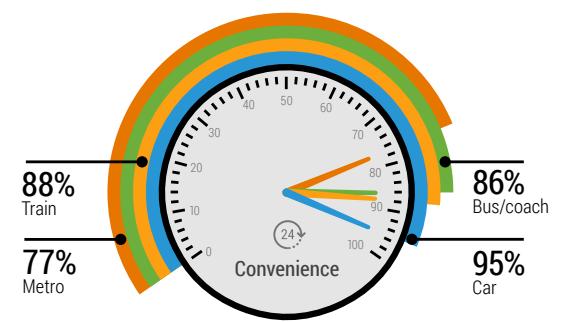
When it comes to graphs, charts and infographics, color is critical. From tints to contrasting colors, there are many things to consider to make an effective and beautiful graphic. Here are some examples.

DO

Use tints of one color to show differentiation within one data set.

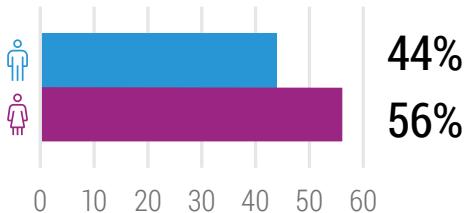
**DON'T**

Use multiple colors when it isn't necessary.

**DO**

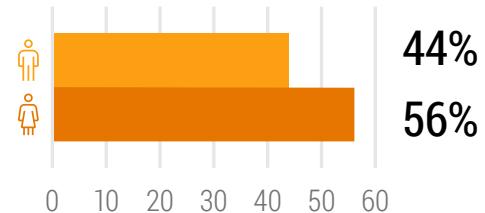
Use contrasting colors to differentiate between data sets.

The gender split

**DON'T**

Use one color, or similar colors when contrast is necessary.

The gender split



COLOR – DOS AND DON’TS (TEXT)

Readability is necessary. Not only should information be clearly written for context, but the type itself needs to be legible. Here are some examples.

All Xerox digital work must comply with W3C standards for color contrast visibility and accessibility. When placing black and white text on any color background, use a contrast checker to ensure that the text size, weight and color combination you choose passes W3C accessibility guidelines. Two example color contrast tools are linked below:

<http://leaverou.github.io/contrast-ratio/>

<http://contrastchecker.com/>

DO

Use high-contrast color pairs for text on a white or color background.

7%

Manufacturing

7% Manufacturing

Lore ipsum

Lore ipsum

DON’T

Do not use low-contrast pairs that impair readability. Do not use color text on a color background.

18%

Lore ipsum

7%

Manufacturing

Lore ipsum

Lore ipsum

Overview

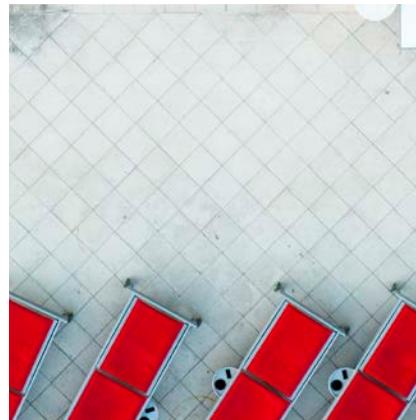
Our photography style retains key historical brand attributes such as light and bright, authentic and realistic, and communicates our story in a simple and contemporary way while reinforcing our innovative and dynamic brand.

When sourcing images or creating graphics, visuals should communicate a clear concise concept with a modern and sleek approach.

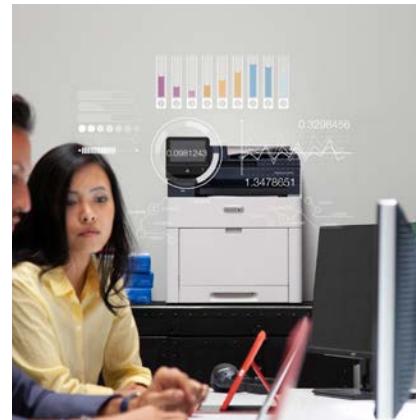
Please see the Photography Quick Reference Guide on [BrandCentral](#) for more info on the brand's photography style.

For photo acquisition, please see the [Xerox Photo Acquisition information](#).

ENVIRONMENTAL



OVERLAYS



HUMAN & OFFICE



PRODUCT



PHOTOGRAPHY & ILLUSTRATION



Creating Great Icons

Icons are visual shorthand that communicate simply and clearly. They clarify concepts at-a-glance and make content easier to scan and digest. Follow the unified Xerox icon system to ensure brand consistency.

CREATING GREAT ICONS

- 29 When to Use Icons
- 30 How to Use Icons
- 31 How Not to Use Icons
- 32 Icon Style
- 33 Icon Creation

WHEN TO USE ICONS**When to Use Icons**

Icons are best used to visualize subjects quickly and clearly, often when space is at a premium. When using multiple icons, use sets within the same style and look. This will create a cohesive, unified feel, while communicating distinctly different ideas.

Visual Shorthand

Develop visual markers or indicators that quickly communicate repetitive concepts, a change in topic, or to symbolize general ideas.

Identifiers

Use Icons to label content or indicate ideas that may be repeated. Use them in place of text labels or headings.

(fig. 1)

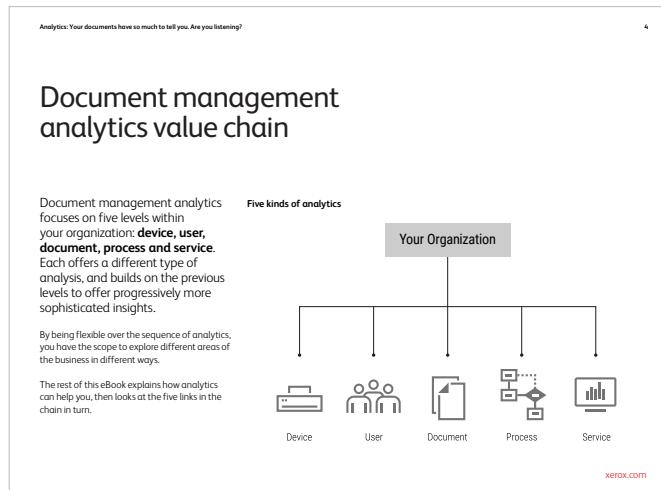
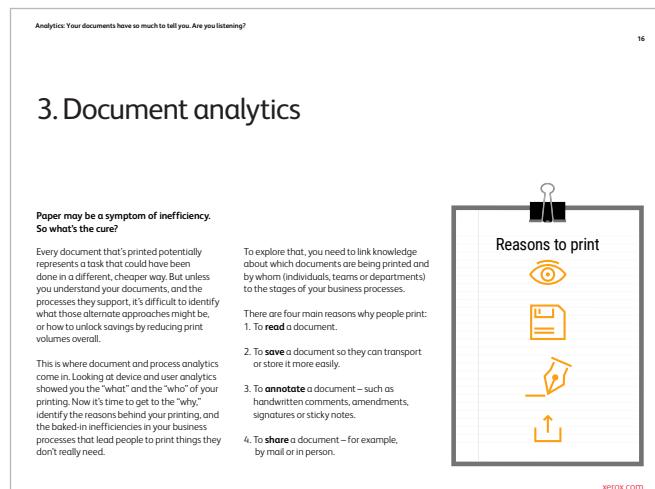
Data Visualization

Icons can be used alongside an illustration to provide clarity and symbolize subjects at a glance.

Use them to add depth to percentages, data points, and other statistics. (fig. 2)

Multiple Subjects

Quickly communicate a lot of information with just visual indicators to stand in for text or content. Use symbols that can be re-used throughout the document. (fig. 3)

FIG. 1**FIG. 3****FIG. 2****What is the volume of oil spilled?**

380 Million

Gallons of oil per year enters our oceans

**55%**

Etiam porta sem malesuada magna mollis euismod. Maecenas faucibus mollis interdum. Morbi leo risus, porta ac consectetur at eros.

**70%**

Of this is spilled during petroleum consumption

**22%**

Is spilled during the distribution of oil

**5%**

Is spilled during production

HOW TO USE ICONS**How to Use Icons**

Iconography has general best practices, as well as some that are specific to using them on Xerox properties.

Assign to Subject Matter

Determine what subject each icon should represent. Stick to that standard throughout all graphics or imagery.

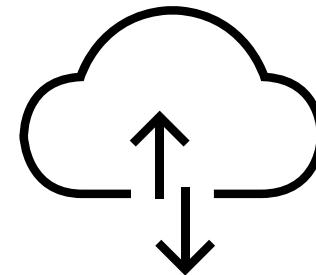
(fig. 1)

Simple Design

Xerox Style dictates that icons should be single color, two-dimensional line art. See the Icon Style section for details. (fig. 2)

Guidance and UX

Icons can be used to help the user find the information they need quickly and easily. Use them as subject identifiers, chapter indicators, or to call attention to specific content areas. (fig. 3)

FIG. 1**FIG. 2****FIG. 3**

Helping Our Clients Transform Content Management

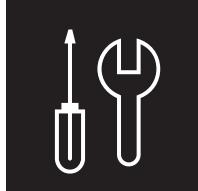
Xerox® DocuShare® Flex is cloud based, all-inclusive content management that's quick to deploy and adopt. It provides all the capabilities an organization needs to manage its content challenges, securely.



Secure



Scalable



Configurable



Hands-off

HOW NOT TO USE ICONS

When NOT to Use an Icon

While icons have many benefits as a communication device, they are not always appropriate to use.

DON'T

Rely on icons alone to explain complicated subject matter. Use them to clarify or identify instead.

DON'T

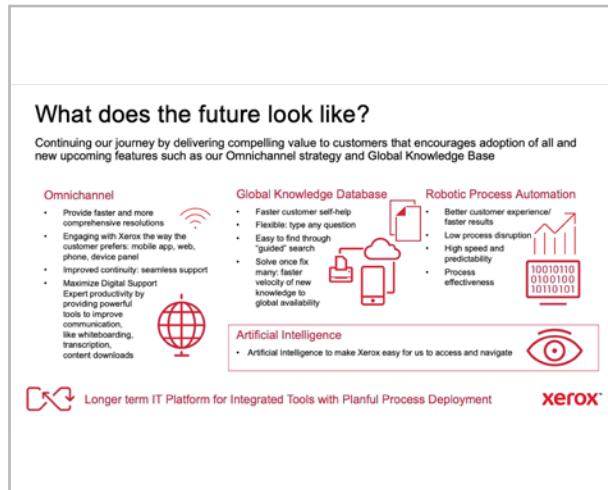
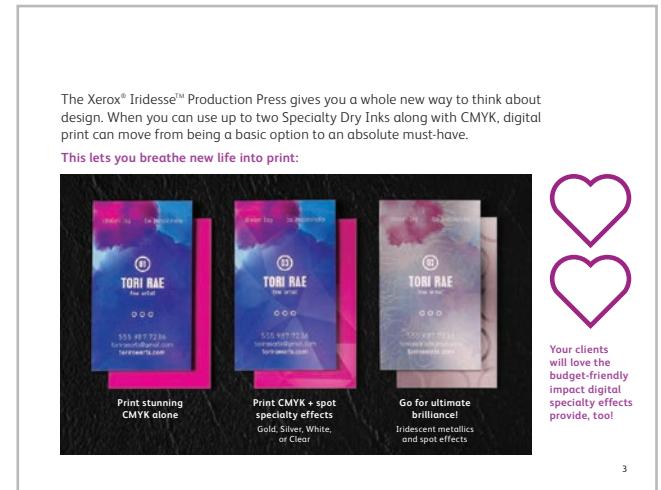
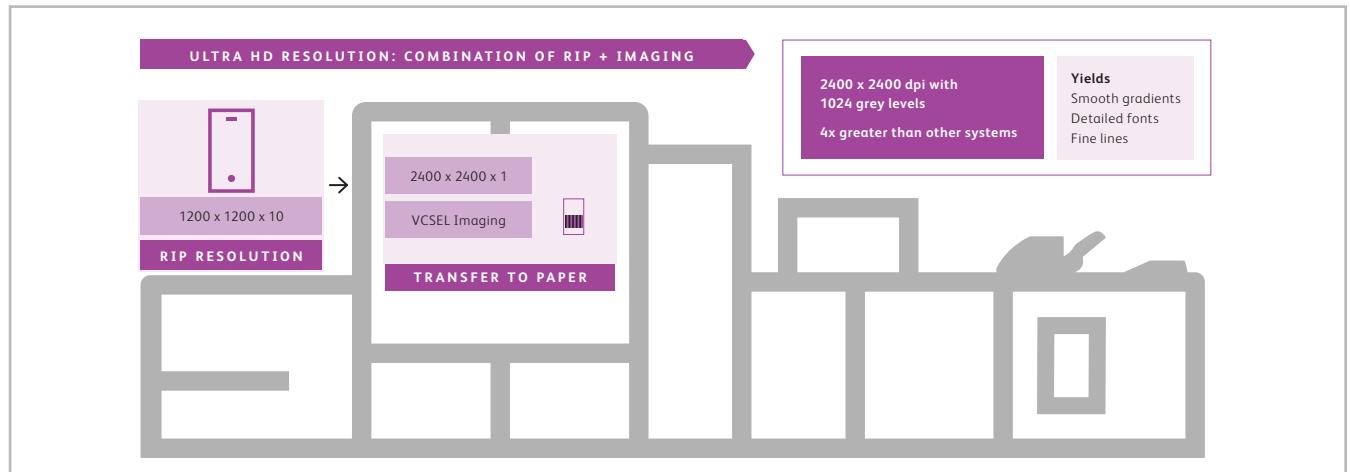
Try to use icons to take up space. A large canvas may not be served well with a lot of small icons. (**fig. 1**)

DON'T

Use Icons merely for decoration. They should always carry meaning or serve as a communication device. (**fig. 2**)

DON'T

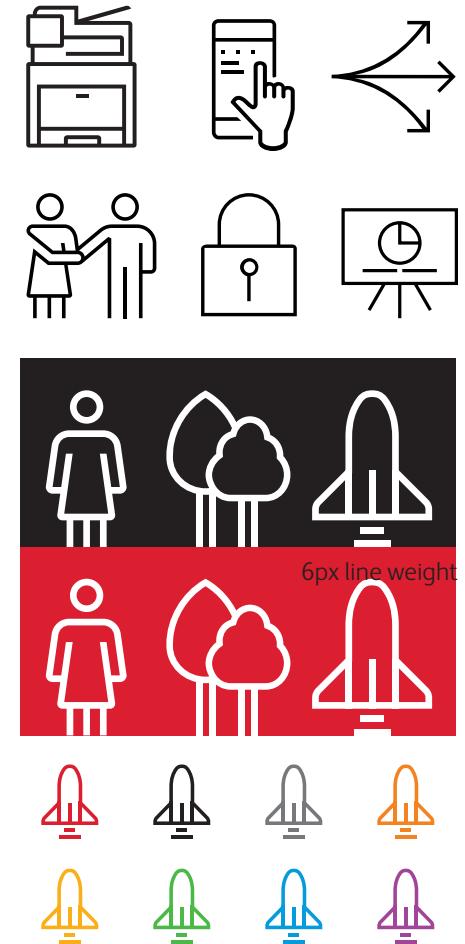
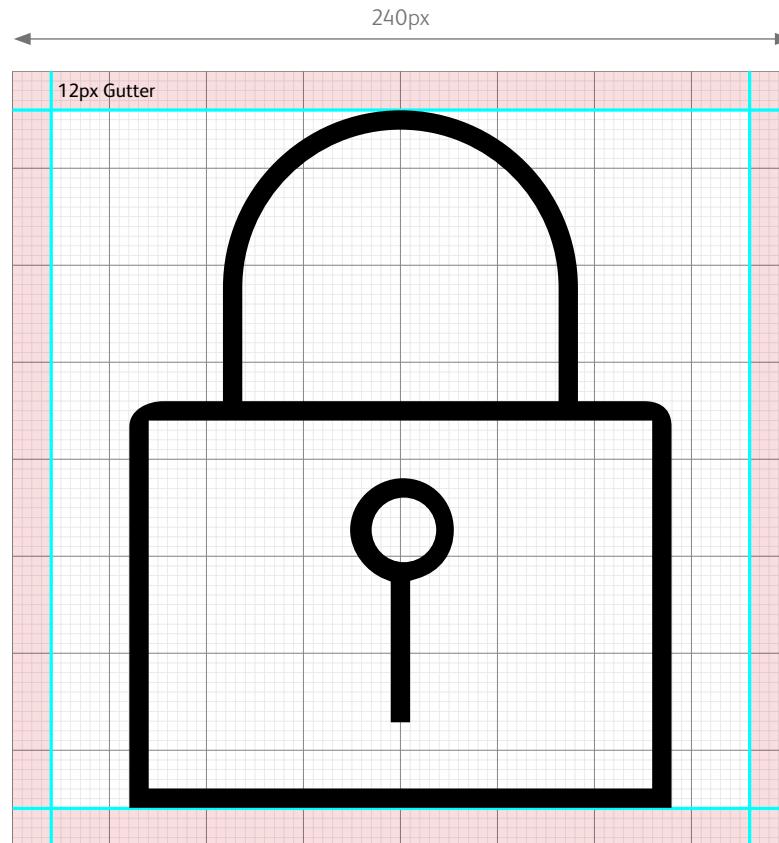
Use icons to create another object or an environment. They can be used in conjunction with illustrations as a background. (**fig. 3**)

DON'T (FIG. 1)**DON'T (FIG. 2)****DON'T (FIG 3)**

ICON STYLE**Icon Style**

Xerox icons have a simple, yet professional look. They are never considered 'cartoony.'

Icons are created using a combination of straight and curved lines with square and round edges. Use a 240px x 240px artboard with a 3px grid structure to construct your icon. Groups of icons should always scale up and down together, maintaining their size relationships. A few examples can be seen at the right.



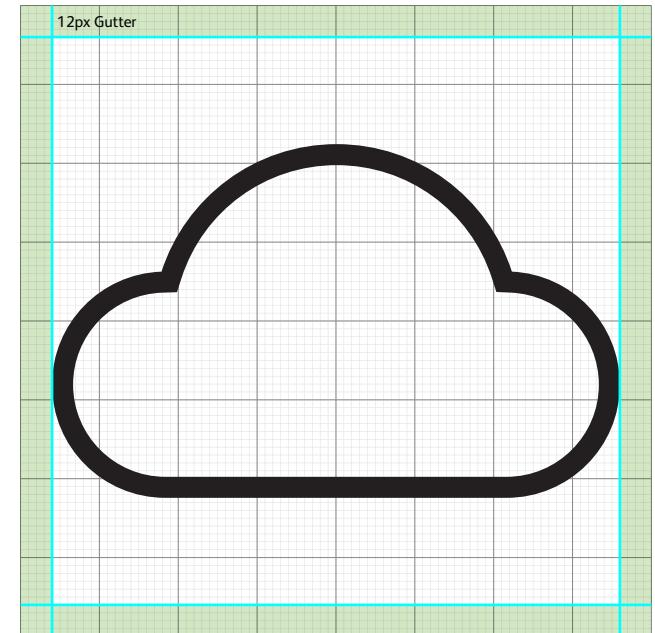
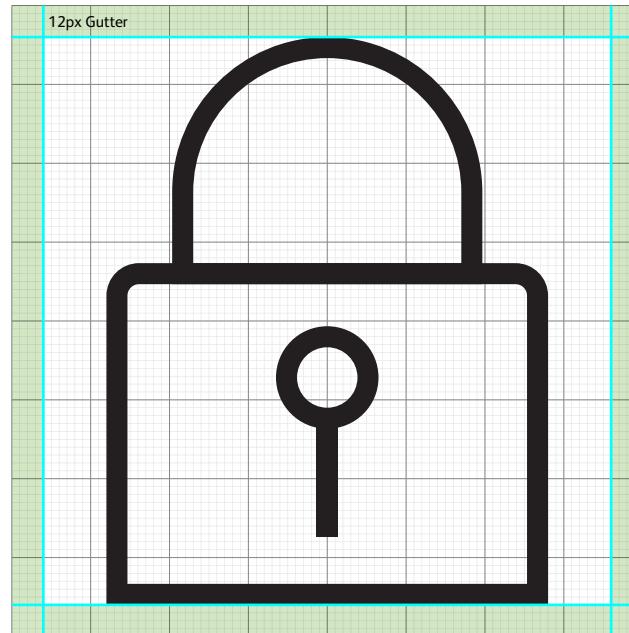
Icons can either be colored on white backgrounds or reversed on red or black backgrounds.

Working Area

Whether your icon is horizontal, vertical or both, you must maximize the use of space within a working area.

The working area will be 216px x 216px when taking the surrounding 12px gutter into account.

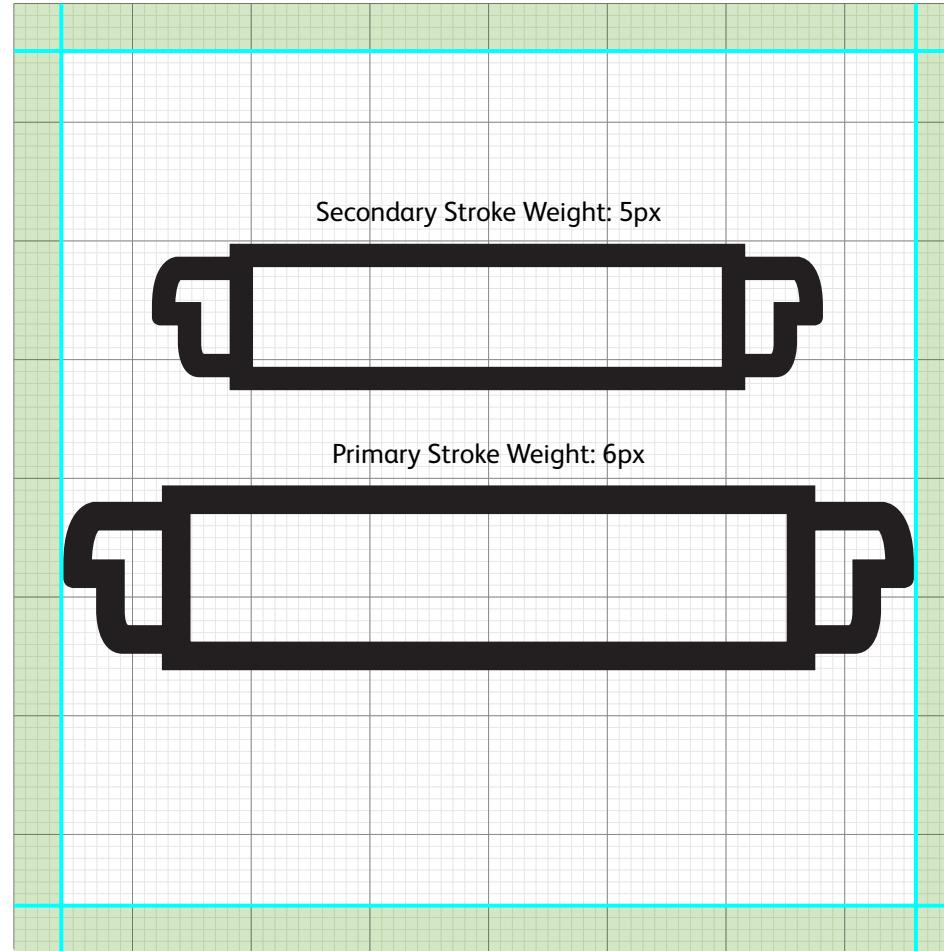
It is not necessary for every icon to be 216px in both height and width. In the examples at the right, the lock icon uses all 216px of available vertical space, while the cloud icon uses all 216px of horizontal space.



Primary and Secondary Strokes

Some icons may require a primary and secondary stroke. The primary stroke width should be 6px, while the secondary stroke width should be 5px.

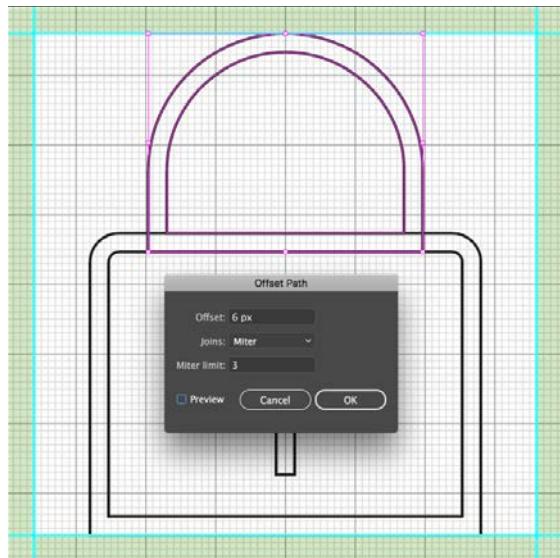
In the example shown, a slightly thinner secondary stroke of 5px is used to give the illusion that the second cartridge is further behind the first one.



Below is a basic, step-by-step guide to creating simple icons built on the 3-pixel grid.

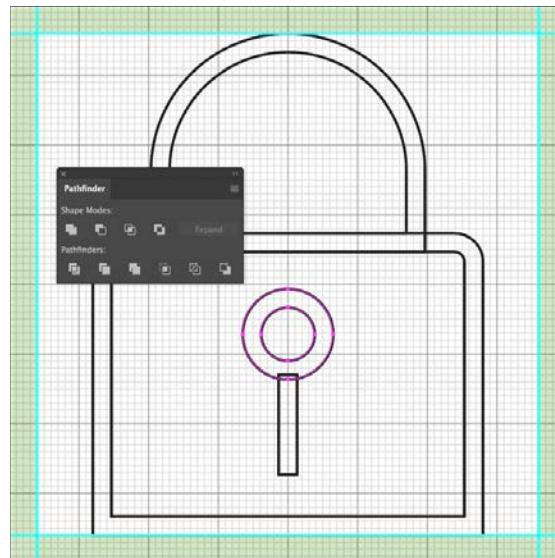
Step 1

Create your icon with outlines and then set Offset Path to 6px to create shapes on the pixel grid.



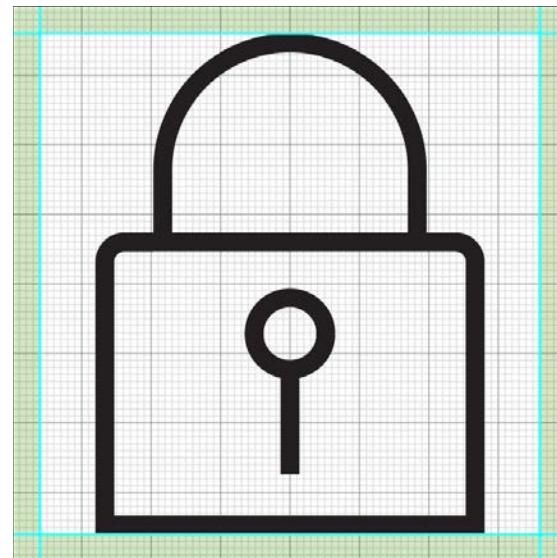
Step 2

All outlines with negative space will need to be 'punched out' to form their shape.



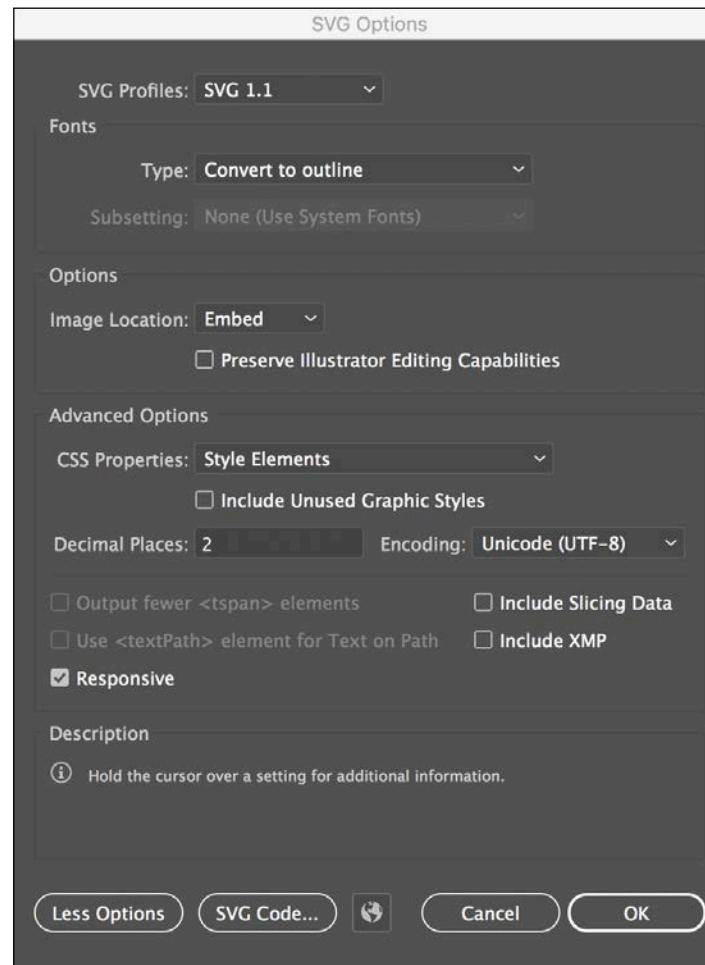
Step 3

Remove all unneeded points by uniting to form one compound path. Turn off all strokes and fill the final icon from the color palette.



ICON CREATION (CONTINUED)**Save Settings**

Icons should be created in Adobe Illustrator and exported as EPS and SVG format for upload to the BrandCentral Library. To save as SVG in Adobe Illustrator CC, please use “Save As” SVG rather than “Export,” and then use the Illustrator settings, shown at right.



Creating Great Illustrations

Illustrations are graphic depictions of an idea. Successful illustrations communicate a clear message to an audience. They should be created to support the brand expression and add depth to content.

CREATING GREAT ILLUSTRATIONS

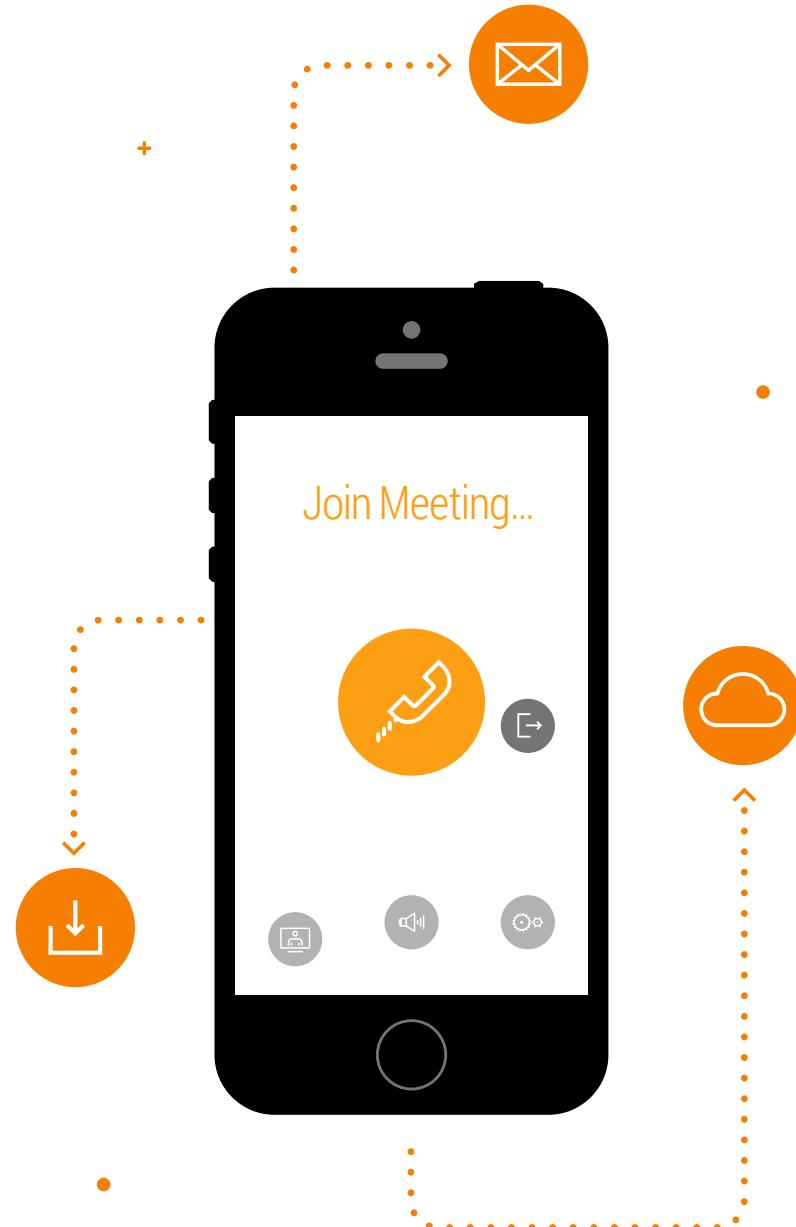
- 38 Rules for Illustrations
- 39 When to Use Illustrations
- 40 How to Use Illustrations
- 43 How Not to Use Illustrations
- 45 Illustration Creation
- 50 Creating Line Illustrations
- 51 Adding an Overlay to Stock Photography

Rules for Illustrations

Illustrations can be helpful for visually depicting a situation or telling a story. However, they are not always the most appropriate for Xerox communications.

Follow these rules for using illustrations effectively:

- Use photography or iconography whenever possible
- Custom illustrations should be a fallback approach
- Only use if photography cannot accurately tell the story or fully express a situation
- Avoid the “Comic Strip Approach”
- Always submit the creative brief and rough sketch for [Brand Review](#), the corporate social media teams and the Brand team for approval



WHEN TO USE ILLUSTRATIONS**When to Use Illustrations**

Illustrations can breathe life into communications. They allow us to communicate more than what's on the surface. We can go inside equipment, add depth to data and dimension to statistics.

Cross Language Barriers

Images are universal, so creating an illustration as an explanation serves to eliminate translation issues. (**fig. 1**)

Realistic Situations

Create a true environment that mimics real life, like a workplace or interpersonal situation. (**fig. 2**)

Interactions

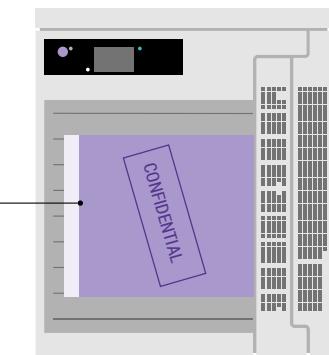
Demonstrate interactions that incorporate body language, spatial relationships, or environmental factors. (**fig. 3**)

Storytelling

Use it as a storytelling device to explain a situation or scene. (**fig. 4**)

Add Context

Illustrations can add depth and dimension to data points. They can connect the information to real-life situations. (**fig. 5**)

FIG. 1**FIG. 2****FIG. 3****FIG. 4****FIG. 5**

HOW TO USE ILLUSTRATIONS

How to Use Illustration

Xerox illustrations are simplified and stylized, with a light touch. They're made from simple shapes, flat colors and flat color backgrounds. We use a mix of rounded and sharp-edged corners.

Details

Use just enough detail to establish the object, without explanation. (fig. 1)

FIG. 1



Representing UI

Realistic depictions of UI is critical to creating accurate communications. Use photographic reference when needed to ground illustrations in reality or connect to a product.

(fig. 2)

FIG. 2



Colors

Follow color specifications when creating illustrations of Xerox products. For more information on product color values, please reach out to the Brand Team. (fig. 3)

FIG. 3



HOW TO USE ILLUSTRATIONS (CONTINUED)**How to Use Human Illustration**

Xerox has a simple style that starts with geometric shapes and color fields. Detail should be added gradually and purposefully, using only enough elements to create adequate detail and dimension, without approaching photorealism.

Strive for Simplicity

Keep figure simple. Overly complicated illustrations will be much harder to modify and work with.

Be Inclusive

The Xerox skin tone palette is designed to provide an all-inclusive range of possibilities. It is not meant to be limiting. Designing characters across a wide variety of races and ethnicities is encouraged, with sensitivity. Each human, no matter his or her cultural background, should be sincerely and accurately represented.

Choose Wardrobe

While most clothing will reflect a professional business setting, when creating clothing for human illustrations, make sure that it is appropriate for the subject matter.

Be Flexible

Design your figures with movable/resizable elements and features. This will make it easier to create a wide range of body poses and facial expressions.

Minimal Copy

Human illustrations should be able to tell a story with minimal copy or text within the graphic area.

Backgrounds

If a background is necessary to provide context, keep it minimal and flat. It should not be distracting or upstage the illustrated figures.



Based on these colors from the Xerox color palette:

CYMK 0/11/30/0
RGB 254/226/184
HTML FEE2B8

CYMK 38/68/82/37
RGB 117/71/46
HTML 75472e

CYMK 70/0/100/0
RGB 109/175/61
HTML 6DAF3D

CYMK 9/2/0/0
RGB 233/244/251
HTML E9F4FB

CYMK 16/77/100/5
RGB 200/88/0
HTML C85800

CYMK 0/0/0/60
RGB 128/130/133
HTML 808285

HOW TO USE ILLUSTRATIONS (CONTINUED)

Human Illustration Considerations

Shape

Begin with a base of basic geometric shapes, then gradually develop by adding more detail. Xerox human illustrations should not be filled-in line drawings.

Color

Utilize the Xerox skin tone color palette, using tints, shades and opacity to create dimension. For clothing, accessories and other color areas, use the complete Xerox color palette. Color areas should not use gradients; they should use solids only.

Detail

Humans should contain enough detail to avoid looking “cartoonish.” However, they should not contain so much detail that they appear photographic.

Dimension

Faces and bodies should not appear flat. Using tints and shades from the Xerox color palette will create depth and shadow with solid fields of color.

Features

Facial features should be flexible enough to create a variety of expressions through moving and modifying their shape and position.



HOW NOT TO USE ILLUSTRATIONS**How NOT to Use Illustrations**

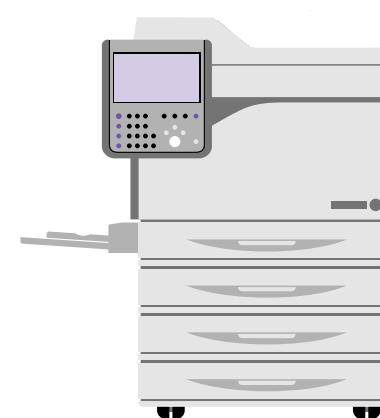
Illustrations can easily go wrong. Attention to detail, design rules, and context is critical to developing effective illustrations. Here are a few examples of what not to do when developing illustrations.

DON'T:

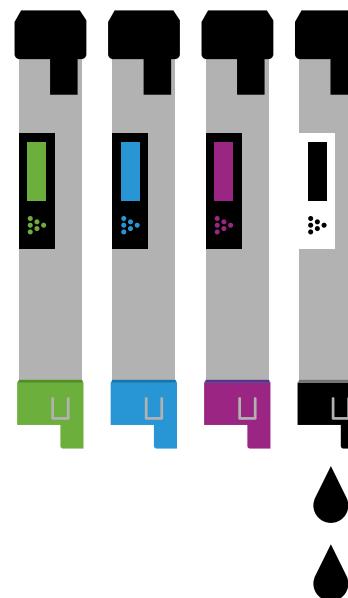
Get too detailed. A simple, clean feel can get muddled by adding in too many details, shading, or depth. (**fig. 1**)

DON'T (fig. 1)**DON'T:**

Recreate illustrated versions of Xerox products without guidance. (**fig. 2**)

DON'T (fig. 2)**DON'T:**

Put everything in the Xerox color palette. Standard, universally recognized objects like stop signs or food items can stray from the colors. Reference the color palette section of this guide. (**fig. 3**)

DON'T (fig. 3)

HOW NOT TO USE ILLUSTRATIONS (CONTINUED)

How Not to Use Human Illustration

There is not one single, specific Xerox human design, but there are general guidelines to illustrate people that fit within the brand's visual system.

DON'T:

Use black and white illustrations. At least one Xerox color must be included. (**fig. 1**)

DON'T (fig. 1)



DON'T (fig. 2)



DON'T (fig. 3)



DON'T:

Use soft-edged gradients that fade off. Edges must be distinct and clear.

DON'T:

Apply too much expression so your figures appear cartoonish. (**fig. 2**)

DON'T:

Use photorealistic style or overly flat figures. (**fig. 3**)

ILLUSTRATION CREATION

Construction of Illustrations

This page and the following pages contain examples of illustrations and tips about how to create them.

Use simple geometric shapes for your illustrations and then tweak them with rounded corners and subtle line distortions. The result is clever, sophisticated, informative imagery with character.



ILLUSTRATION CREATION (CONTINUED)**Construction of Human Illustrations**

There is not one single, specific Xerox human design, but there are general guidelines to be followed to create people that fit within the brand's visual system:

- Always use shape and color; never use line drawings. Lines can, however, be used for fine detail when necessary.
- Always use solid color shapes; never use soft-edged gradients
- Always give humans life and personality without appearing cartoonish; never create photorealistic, overly flat or reduced figures.

At the right are examples of a male and female figure, as well as several facial expression examples. These embody the Xerox human illustration style.

ILLUSTRATED HUMAN EXAMPLES

EXAMPLE FACE CONSTRUCTION:



Faces should start with simple shapes.

Add simple shapes in solid color for hair and facial hair.

Add simple, flexible facial features, which will form the base for facial expressions.
STOP here if creating illustrations for small applications. This is enough detail to be visible in such cases.

Add depth with simple shadowing on the facial features.
STOP here if creating illustrations to be used in video animation. Further detail will be difficult to animate and will slow the animation down.

Lastly, add the final details, highlights and shadows to complete the illustration.

ILLUSTRATION CREATION (CONTINUED)

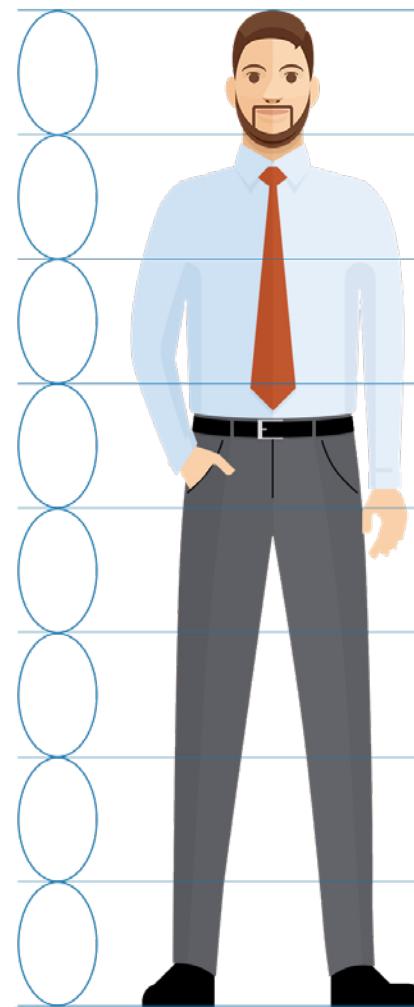
Proportion Guidelines

When illustrating the human body, proportional height can be determined based on the size of the head. Typically, the male body is 8 "heads" tall (including the head) and the female body is 7.5 heads tall. These proportion guidelines should be adjusted for children. See below for child proportion guidelines.

CHILD PROPORTIONS

AGE	HEADS
6-10	7
4-5	6
2-3	5
Infant-1	4

Measure the head from top to chin. The male body should be 8 "heads" tall.



The female body should be 7.5 "heads" tall.

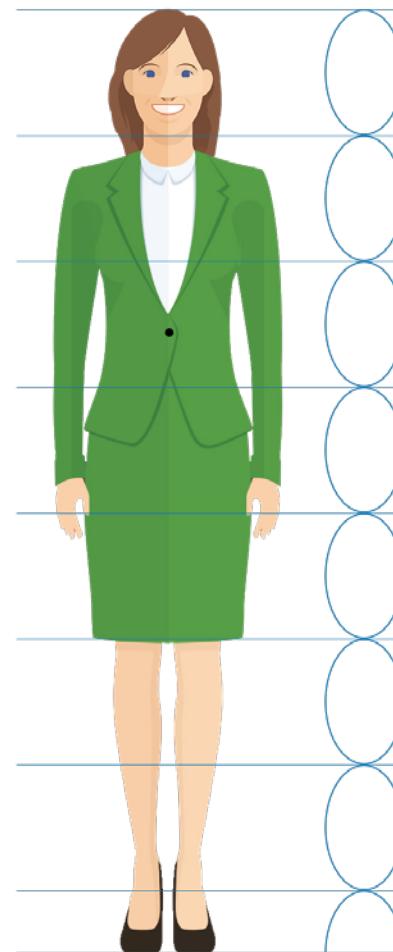
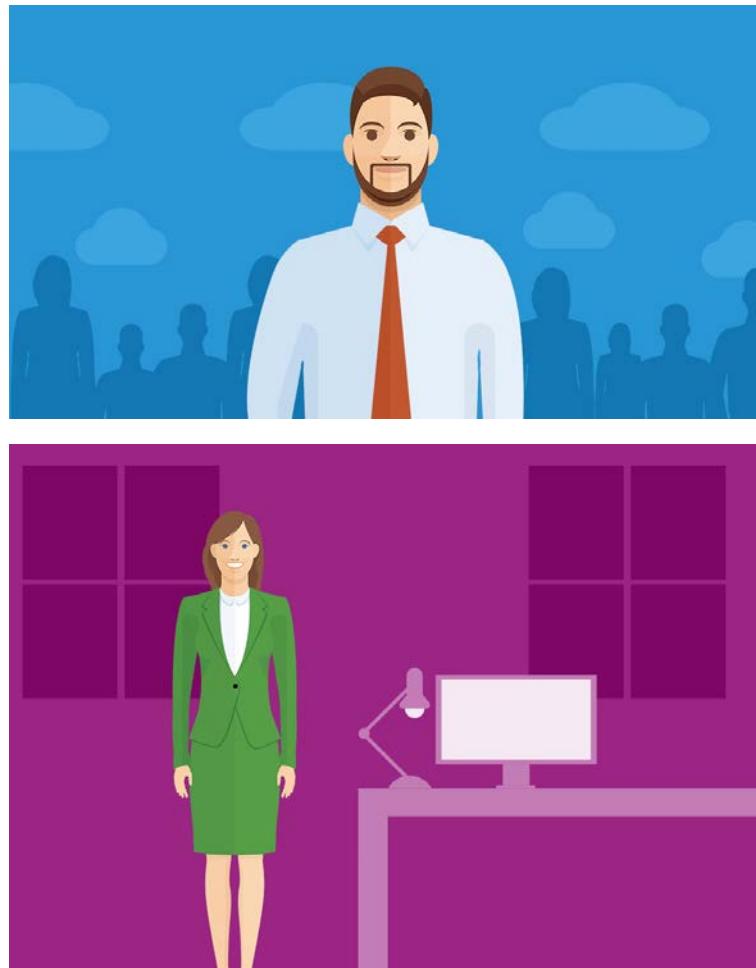


ILLUSTRATION CREATION (CONTINUED)**Backgrounds for Human Illustrations**

At the right are some examples of environment backdrops for Xerox human illustrations. Backgrounds should be detailed enough to give the person a sense of place and context, but simple enough to not distract from the human itself.

Whenever possible, backgrounds should reinforce the brand's existing color palette and system. Backgrounds should begin with a solid color from the primary color palette. Additional details should be fleshed out with one or more middle ground layers using the tints from the extended color palette.

**Considerations****Color**

Utilize the Xerox color palette, including tints and hues. Use opacity when necessary to create dimension. Use solid colors only, no gradients.

Background and Middle Ground

Backgrounds should be a solid 100% Xerox color. There can be one or more middle ground "layers," each utilizing different levels of tint/shade and opacity.

Detail

Backgrounds should be as geometric and minimal as possible, so as not to distract from foreground characters.

Dimension

Try sticking to one color tint or shade for each middle ground layer, except when further detail is necessary. See the example of the monitor screen and light bulb at the left.

CREATING LINE ILLUSTRATIONS

Illustrating products with simple line art helps to simplify product imagery. It allows for clearer instructions and identification when working in user manuals, specifications, and packaging.

User Guides

Use black for headlines and text. Please use only blue as an accent color. Only use red text for warnings, “do not” text and URLs.

Quick Start Guides

Use black for headlines, subheads, and text. Use red for warning text or urls. Use black for language indicator icons. Holding shapes that contain text should be gray. Use blue for diagram arrows and for feature indicator icons.

A Closer Look

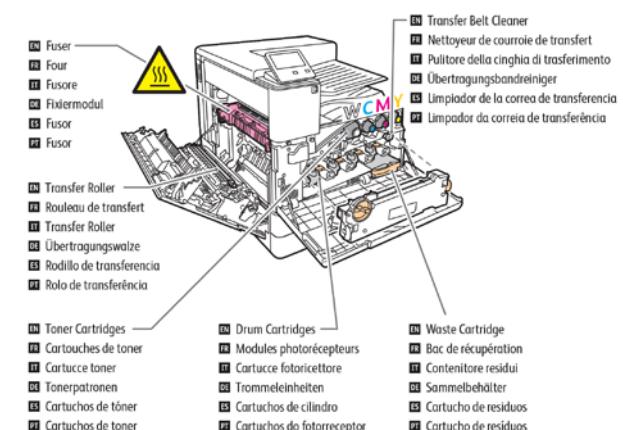
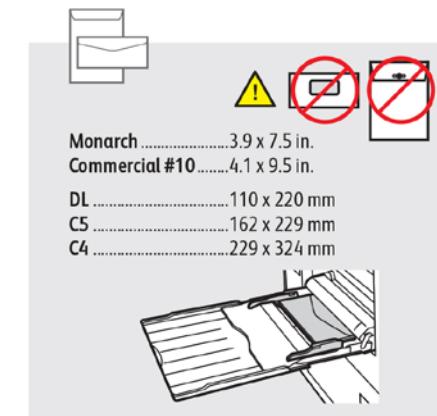
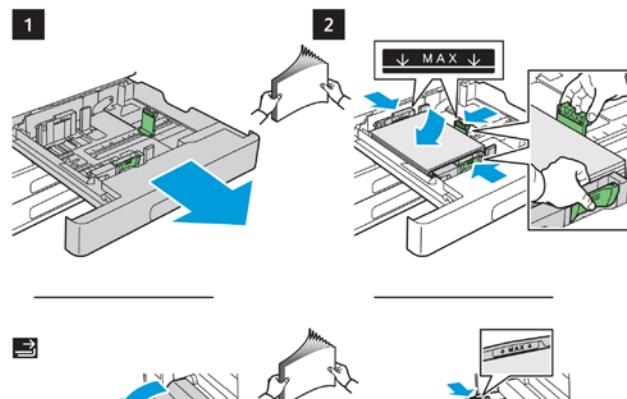
Look inside equipment or machinery. Illustrations can show cross-sections, close-up details, or enlarged versions of small screens.

- Control Panel**
- Panneau de commande**
- Pannello comandi**
- Steuerpult**
- Panel de control**
- Painel de controle**



- 1** Log in for special access.
- 2** Connexion pour accès spécial.
- 3** Login per accesso speciale.
- 4** Für Sonderzugriff anmelden.
- 5** Conexión para acceso especial.
- 6** Login para acesso especial.

- 1** Reset clears settings.
- 2** Réinitialiser pour effacer les paramètres.
- 3** L'optionne Ripristina azzerà le impostazioni.
- 4** „Zurücksetzen“ löscht Einstellungen.
- 5** Restaurar borra los ajustes.
- 6** Reiniciar limpia as configurações.



ADDING AN OVERLAY TO STOCK PHOTOGRAPHY

The Image

Overlays can be used to expand on or “take a closer look” into the action and capabilities of products, services and solutions. We recommend human interaction or presence in the images.

The background image should be a real photo. Background photos should be bright and light, but it is acceptable to use dark images when communicating night or technology-based concepts. When using dark images, adequate contrast with white vector overlays must be maintained.

The Overlay

Vector overlays enhance our imagery by reinforcing key intangible technology, innovation, or productivity concepts or messages that the image alone cannot effectively communicate. Examples of concepts include connections, security, thinking/AI, ease of use, productivity or data. Vector overlay options are available within the [Brand Image Library](#) (search: Asset Type > Illustration). Use of these vector files is limited to overlay creation on photography only. **Note:** you can create your own vector overlay.

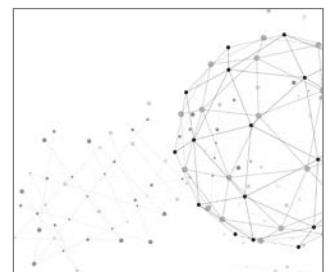
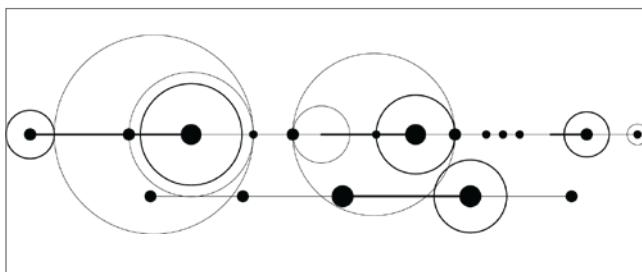
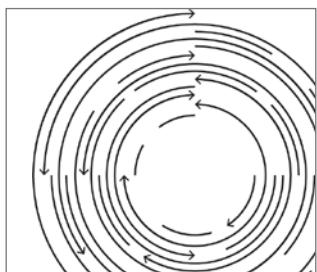
How to Create an Overlay

When creating overlays:

- Design Requirements
 - 55% opacity white. An accent color from the Xerox color palette can be purposefully added to emphasize a component(s) of the overlay such as data, or an icon
 - Contained to up to 30–40% or less of the image
 - Do not use text (numbers should be Xerox sans thin)
 - Icons must meet our icon design specifications
- If using as a theming or background element, use the same overlay graphic across all like-images



Examples of vector overlays available on Brandcentral

**OVERLAY DON'TS**

Do not use an overlay to create an artificial environment/device as a main part of the image.

Do not use hand drawn or cartoonistic overlays.

Overlays should not be the main focus or distort the photograph.

Creating Great Infographics

A great infographic successfully represents information, data or knowledge quickly and clearly. Infographics help your data stand out, get noticed, earn attention and get shared.

CREATING GREAT INFOGRAPHICS

- 53 Planning an Infographic
- 54 When to Use an Infographic
- 55 How to Use Infographics
- 56 How Not to Use Infographics
- 57 Infographic Development Process
- 58 Infographic Structure
- 59 Structure: Multiple Uses
- 60 Importance of Data
- 61 Annotations
- 62 Photography in Infographics
- 63 Types of Infographics
- 70 Tables
- 72 Resources

PLANNING AN INFOGRAPHIC

Planning an Infographic

Making an infographic is not the same as creating a blog post, eBook or video.

Because the medium is unique and different, the process is different, too.

The Brief

A good infographic brief has some things in common with any other brief – principally by answering fundamental questions:

Who is the infographic for?

What do you want them to think or do?

What key messages will make that happen?

What information needs does this audience have?

Why is this data credible and relevant?

How easy is it to understand the data?

When will you publish?

Where will you publish?

How will you distribute and promote?

An Extra Question

On top of these questions, there's an extra question that is critical to making a great infographic:

Is This Story Best Told in a Visual Way?

The best infographics had to be infographics – the story just wouldn't be as crisp, clear or compelling in any other format.

An infographic should only be considered if the data needs to be explained in a visual way. Remember: like any graphic, an infographic isn't always necessary. If there isn't a need for one, don't include one for the sake of decoration.

WHEN TO USE AN INFOGRAPHIC**When to Use an Infographic**

Infographics are among the most effective storytelling tools. It truly combines copy and design into a rich, compelling story. The result should be visually engaging, mentally stimulating, and supports the brand promise of *innovating the way the world communicates, connects and works.*

Storytelling

Use visuals, data, and copy to craft a story with a beginning, middle, and an end.

Clarify Concepts

Use simple stats and copy to make complicated ideas into easily digestible content.

Showcase Trends

Data can tell a story of trends and changes overtime. It can visualize the state of an industry, market, or discipline.

Educate and Relate

Break down subject matter into digestible pieces that are easier to absorb while building to prove a thesis or argument.

Share results

Display the results of surveys or research reports in a thoughtful and relatable way.

Demonstrate Scope

It can visually communicate scope and scale of a problem (and the solution).

Compare and Contrast

Show a side-by-side view to compare cities, systems, markets, and more.

Process and Procedure

Instructional graphics can show progression and improvements within a process or workflow.



22% = \$500k
Reduction Savings

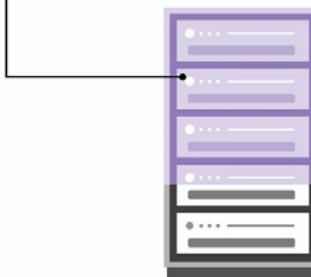
Major University

Reduced 41M pieces of paper a year to 32M, saving \$500,000 annually. Implemented secure printing and scanning-to-electronic-file protection of confidential documents.

70%
Decreased Energy Usage

Large U.S. City

Decreased energy consumption by adopting networked printing strategy, saving millions.



99.5%
Patient Record Accessibility

Large UK Hospital

Repurposed 750 square meters of document storage for clinical uses. Applying digital document workflow, next-gen MPS reduced missing clinical notes to < 0.5% and provides access to medical records from anywhere.

HOW TO USE INFOGRAPHICS

Tell a Story

Think of each infographic as a story — there's a beginning (the premise), a middle (the supporting data) and an end (the call to action).

Focus on the Good

Show the ideal state of a situation, being careful not to overemphasize the negative. For example, focus on the "After" in a "Before & After" style graphic. (fig. 1)

Follow the Rules

Stay within the general Xerox style guidelines.

Be Clever

Use wit and clever communication tactics with subtle, playful visuals or copy. It helps us to create intrigue and invites the user to engage with the content.

(fig. 2)

FIG. 1

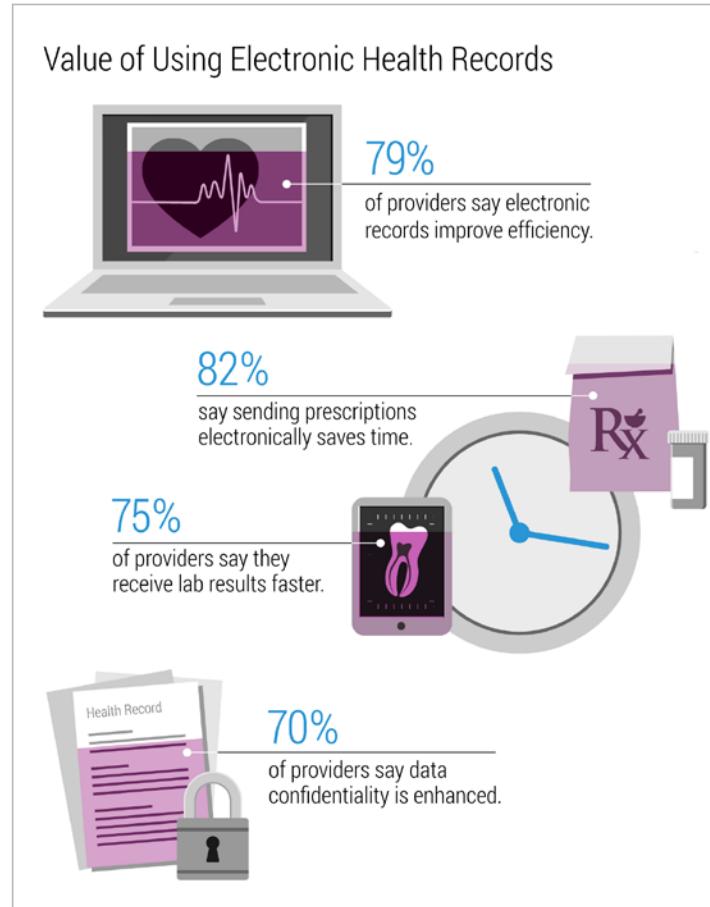
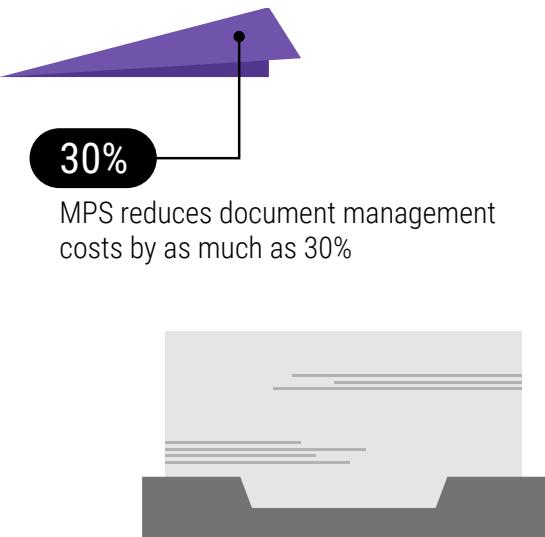


FIG. 2



HOW NOT TO USE INFOGRAPHICS

DON'T

Just display a bunch of data. Focus on one or two pieces of information to create a single-minded message or inspire an action. (**fig. 1**)

DON'T

Overemphasize the “wrong” or “problem” state. Even juxtaposing the good VS bad can confuse the focus of an infographic.

DON'T

Use humor. Xerox infographics are never cartoons. Jokes are not typically universal and can impede clarity.

DON'T (fig. 1)

Canon® imagePRESS® C850



Xerox® Versant® 180 Press

ProPrintPerformance says Versant 180 Press prints and finishes booklets nearly **three times faster than Canon imagePRESS C850!**

81% More productive, more applications.

BLI tested 12 different customer applications, with the Versant Presses scoring an average of **81% of the expected performance**—among the highest in the industry.



BLI rates Versant 180 **five stars for productivity**, calling out its advantage over competitors.



Image Test Labs grades Versant as a **"Top Performer for Image Quality"**, and **"Best in Class on Total Color, Lines and Text"**.

4 **9** **X** **Faster**

ProPrintPerformance rates Versant 3100 a whopping **49 times faster than Ricoh C9110** when handling mixed media and 5 times faster than Konica Minolta bizhub PRESS C1100!

HOME

94

AWAY

7

Versant 180 **retains over 94% of its rated speed** in BLI's field test when switching between light and heavy uncoated and coated media. **Competitors weighed in at 7.1% and 68.4%.**

INFOGRAPHIC DEVELOPMENT PROCESS

Infographic Development Process

An infographic is a unique storytelling and content tool. It has a unique process and specific set of guidelines. This kind of content can become overcomplicated and ineffective so it is critical to reference this guide often.

1. Focus on One Idea

Even if you have many data points, think about focusing them all on one central idea or one storyline – something short enough to be a headline e.g. ‘Healthcare costs are higher in countries with lower spend on social programs.’

2. Don’t Make People Think Too Much

Great infographics digest the data for the reader and present it in simple, clear ways. It’s okay to ask the reader to lean forward and invest a bit of time analyzing the data – but you have to earn that interest with an engaging visual.

3. Guide the Eye

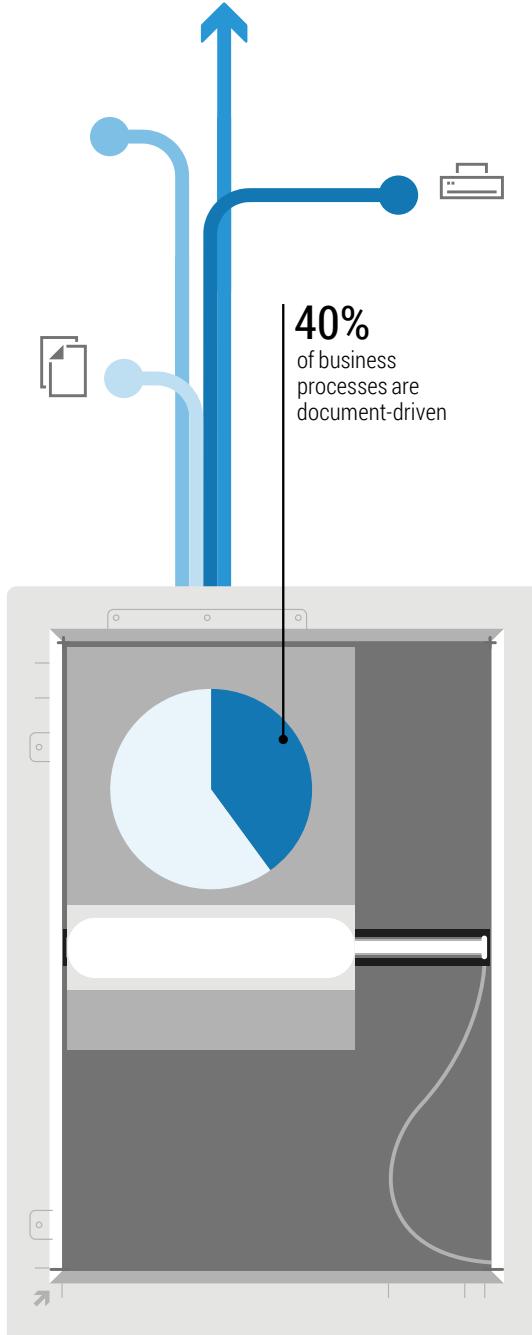
Use color, layout and type to clearly signal hierarchies and help the reader navigate your graphic. Make it clear where to start and where to go next. Intro copy that guides navigation and a clear key or legend can help.

4. Prioritize Your Data

Identify which data is essential to your story, then signal that clearly to the reader. Let them explore the content.

5. Keep Iterating

Most infographics fail because the team stopped too soon. You need to keep iterating to make your graphic better, simpler, clearer and easier to consume. This may mean starting over once or twice as the information hierarchy becomes clear.



STRUCTURE: A FULL STORY INFOGRAPHIC

Structure**1. Title**

Short, clear and descriptive. Can be a question or a provocative idea.

2. Introduction

The journey the audience is about to go on and why they should go.

3. Data Sources

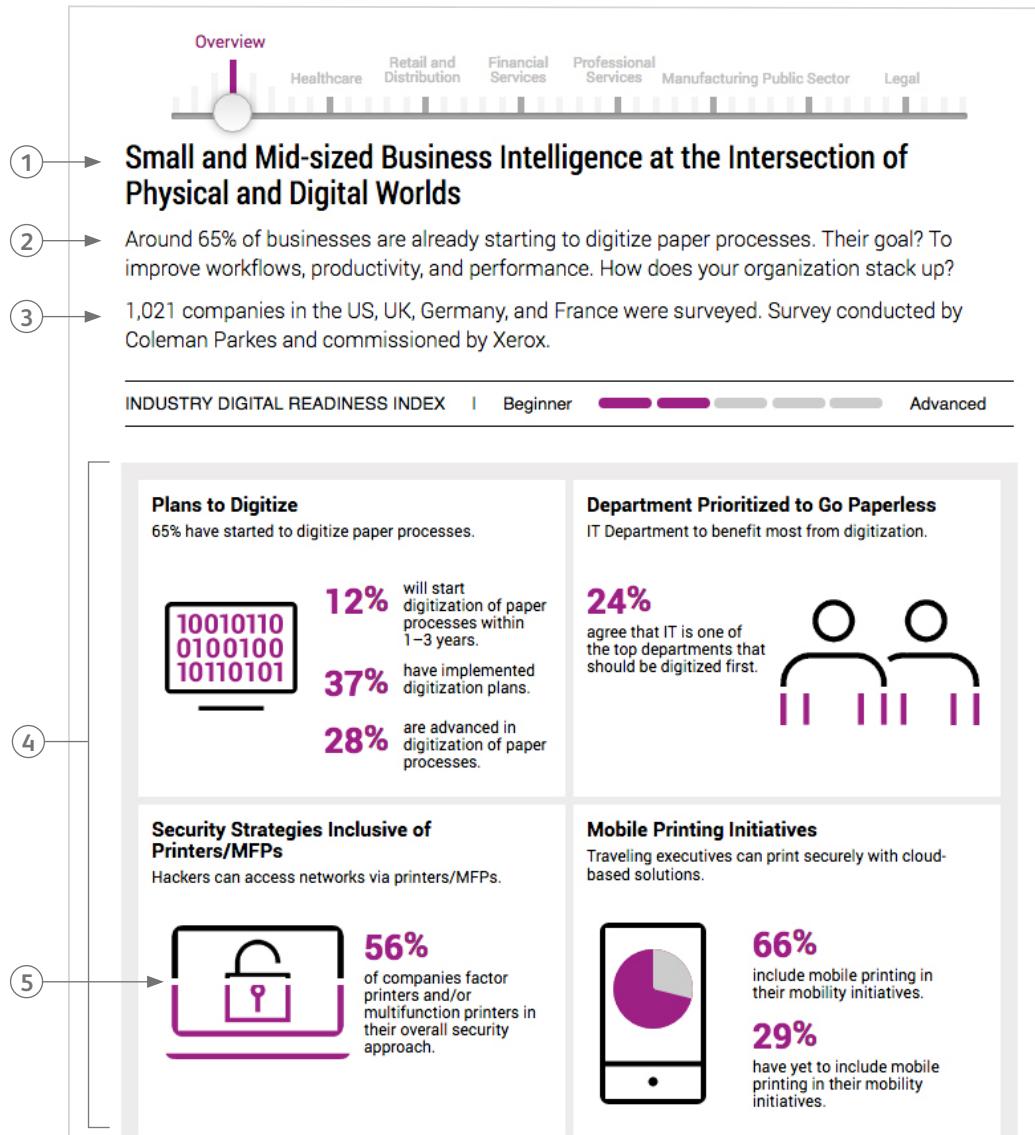
Brief, accurate attributions, with links (anchor text, not URLs).

4. Visualization

A series of zones and data clusters. Make the journey clear.

5. Visual Mandatory

Xerox best practice states that when using two dark values, a line break is needed to meet accessibility standards.

**Considerations****Hierarchy**

Which are the most important data points and which are supporting or supplemental?

Clustering

Think in terms of subject zones, each with its own perspective on the topic.

Visual Flow

Guiding the eye is extremely important here. Include guideposts (such as numbers if it's a sequential story).

Complexity

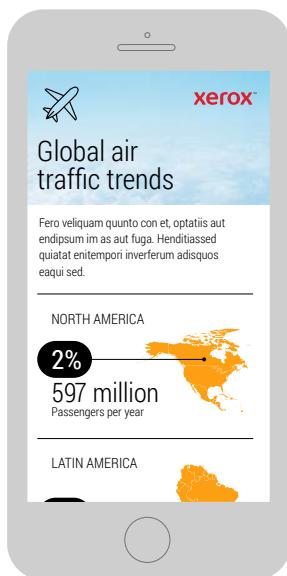
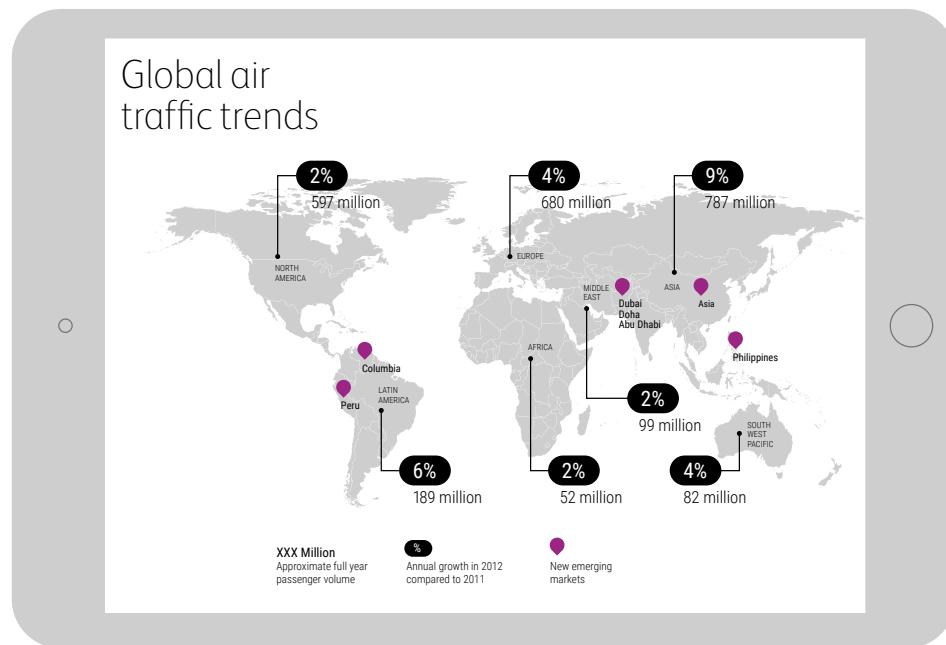
Even in a full editorial infographic, ask yourself, "Do I need this datapoint? Does it really further my story?"

Color

Always use color with purpose. Avoid using too many different colors in one infographic. Less is more.

Designing for Multiple Uses

Understanding where your infographic will be used is important. Infographics that contain a lot of data need careful attention when repurposing for multiple formats. Engage the Xerox.com team in the design stage to ensure proper integration of infographics on the web. The graphics below work well as a full page within an eBook:



Hero image with data as text



Reconfigured graphics

But it needs rethinking for smart phones. Here are two ways: Reconfigure graphics, or use hero image and show data as text.

THE IMPORTANCE OF DATA

The Importance of Data

Not every infographic is data-driven, but many of the best ones are. Here are some guidelines for using infographics to showcase data:

Be Scrupulously Accurate

Make sure the data is right.

Cite Your Sources

Be sure to choose credible ones.

Make it Up-to-Date

Use the latest data you can find.

Be Original

Instead of reusing tired data, ensure it's thorough, in-depth research; never 'made-up'.

Invent

Think about new metrics or new ratios no one has used.

Highlight Surprises

Emphasize the data that's not intuitively obvious.

Don't Bury Your Story

Use only the data points that are on-point.

Simplify

Sometimes two sharply contrasting data points are enough.

Round Up

There are times the third decimal point matters; often not.

Remember: Our customers look to us for thought leadership. Every infographic is a demonstration of our professionalism as data analysts. Never distort the data, obscure the facts or take short cuts.

Data Journalism

Great infographic makers are data journalists. They have a nose for news and they know how to drill down into different data sets to find the story.

They also know when to stop. When the story isn't there, it's time to move on.

Always cite sources of third party data.

Soaring with Managed Print Services: What can you expect?

Next-generation MPS helps you streamline business processes.

Gain deep insight into how work gets done and support your digital transformation. Next-generation MPS leverages the power of analytics and intelligent devices to support better ways of working and improvements with documents.

The benefits can come from unexpected sources.



0.5%
Improved Records Management

Large UK Hospital
Repurposed 750 square meters of document storage for clinical uses. Applying digital document workflow, next-gen MPS reduced missing clinical notes to < 0.5% and provides access to medical records from anywhere.

[Download](#)

70%
Decreased Energy Usage

Large U.S. City
Decreased energy consumption by 70%, allowing participating agencies to save millions of dollars through automatic daily hard drive overwriting.

[Download](#)

\$50M
Standardized Device Environment

Aerospace/Defense Manufacturer
Saved \$50M by standardizing their device environment. Next-gen MPS ensures that intelligent multifunction devices meet security certifications to protect documents.

[Download](#)

32%
Reduced Omissions

Global Financial Services Leader
Removed 35,000 printers and reduced CO₂ emissions 32% by implementing passcode-protected printing and daily image overwriting of printer hard drives.



22% = \$500k
Reduction
Savings

Major University
Reduced 41M pieces of paper a year to 32M, saving \$500,000 annually. Implemented secure printing and scanning-to-electronic-file protection of confidential documents.

[Download](#)

As you develop your vision of a digitally empowered workplace, leverage MPS as part of your digital transformation.

By reducing costs as much as 30%, MPS enables a common platform for workflow automation, information security, workforce mobility, sustainability and digital innovation.

[Learn More: Visit Blog](#)

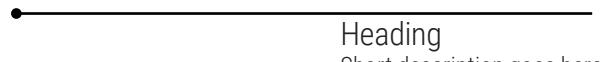
©2016 Xerox Corporation. All rights reserved. Xerox® and Xerox and Design® are trademarks of Xerox Corporation in the United States and/or other countries. 08/16 PINGR-102 BR00000X

Using Annotations

Annotations are great for leading the eye through a graphic and highlighting key information. We have two styles of annotation:

Basic Line

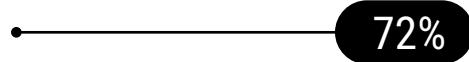
Use for annotations that require headings and short paragraphs of text.



Heading
Short description goes here

Line and Bubble

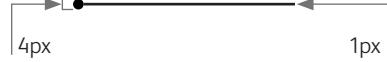
Use for highlighting words, percentages and numbers.



72%

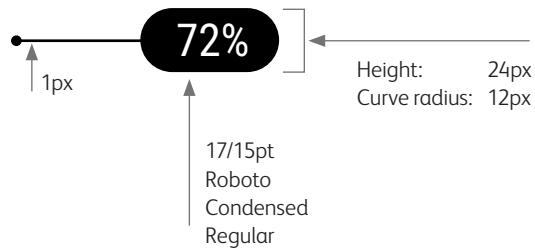
Line Ratio

The line and dot ratio is 1:4. For example if the stroke weight is 1px, the dot must have a diameter of 4px.



Bubble Ratio

The bubble ratio is 1:24.



Height: 24px
Curve radius: 12px

1px

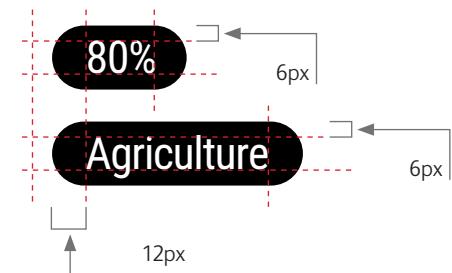
17/15pt
Roboto
Condensed
Regular

Bubble Text Inset Space

Text should be centered and always sit 6px inside the bubble, top and bottom.

It should never extend into the radius of the curve horizontally. The minimum allowable width of the bubble is 36px, regardless of the width of internal text.

Bubbles should only be created in Illustrator, due to a difference in the way rounded corners are generated in InDesign.



Photography in Infographics

A photo can add an element of realism to an infographic. It helps the audience to immediately connect the information to real life.

There are two approaches to using photography:

As the Main Focus

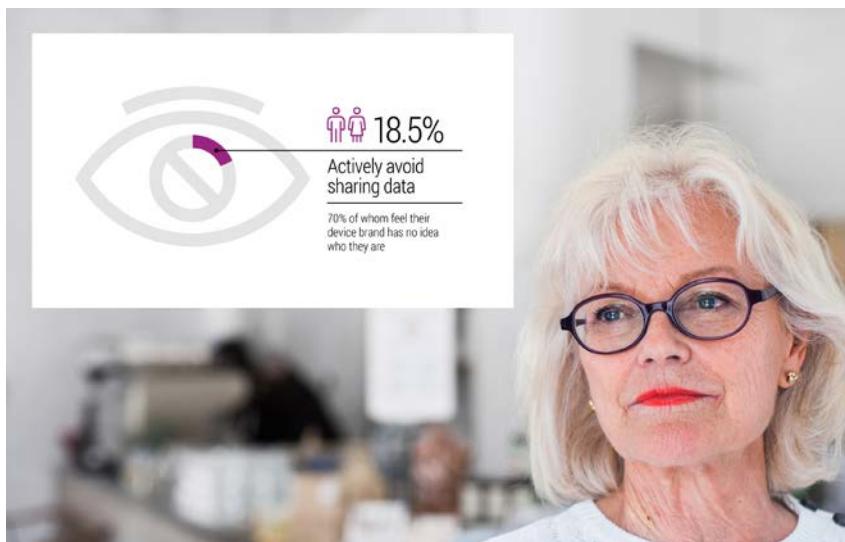
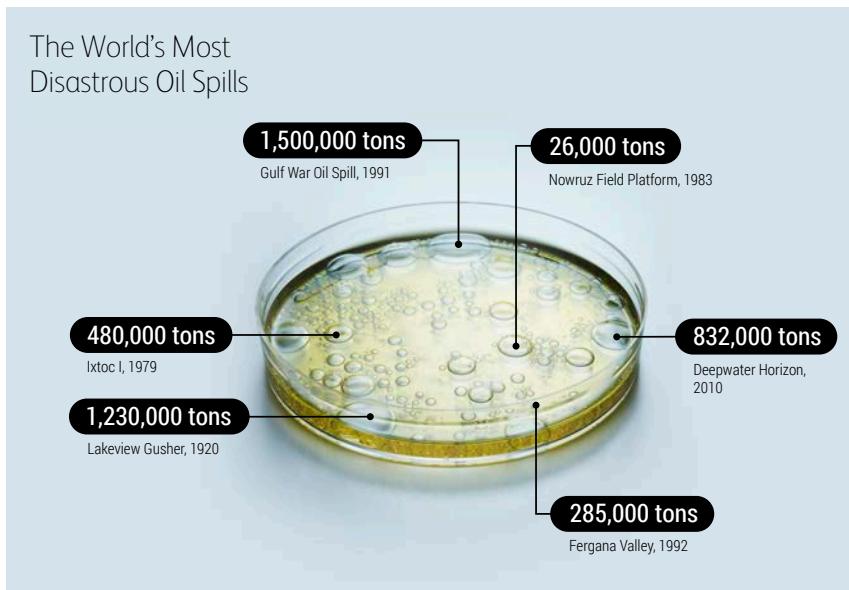
The photo can showcase the main subject matter of the infographic.

- Only use photos that relate directly to the story the data is telling.
- Use photo objects with plenty of white or negative space.
- Do not place text and annotations over the main subject or busy area of photographs.

As a Supporting Element

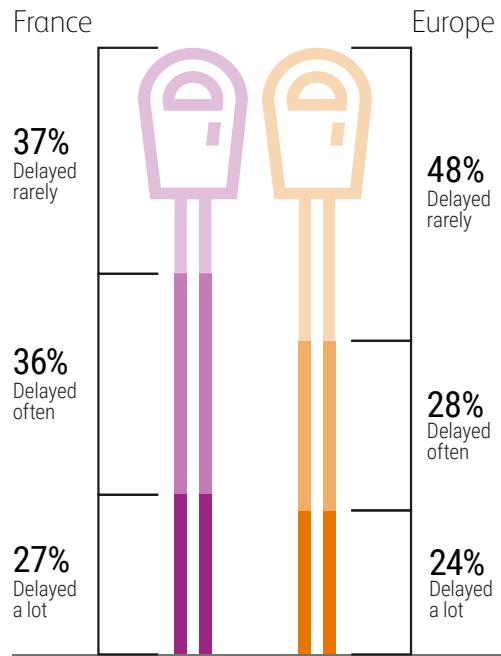
The photo can provide background imagery to support the story.

- Use a minimalist approach. Avoid cluttered imagery that compete with the graphics.
- Always use a white or brand color shape to hold text. This is according to Xerox Corporate Identity guidelines.

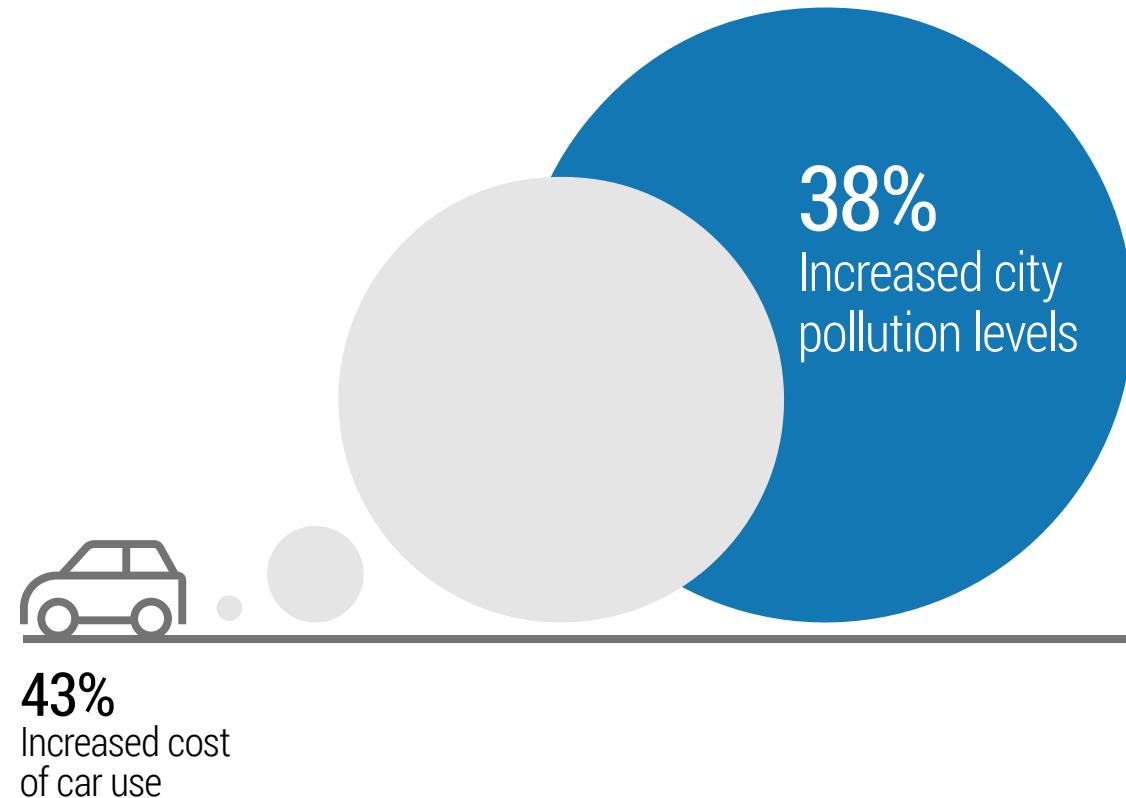


Data Comparisons

Show how two or more data points or data sets compare or relate.

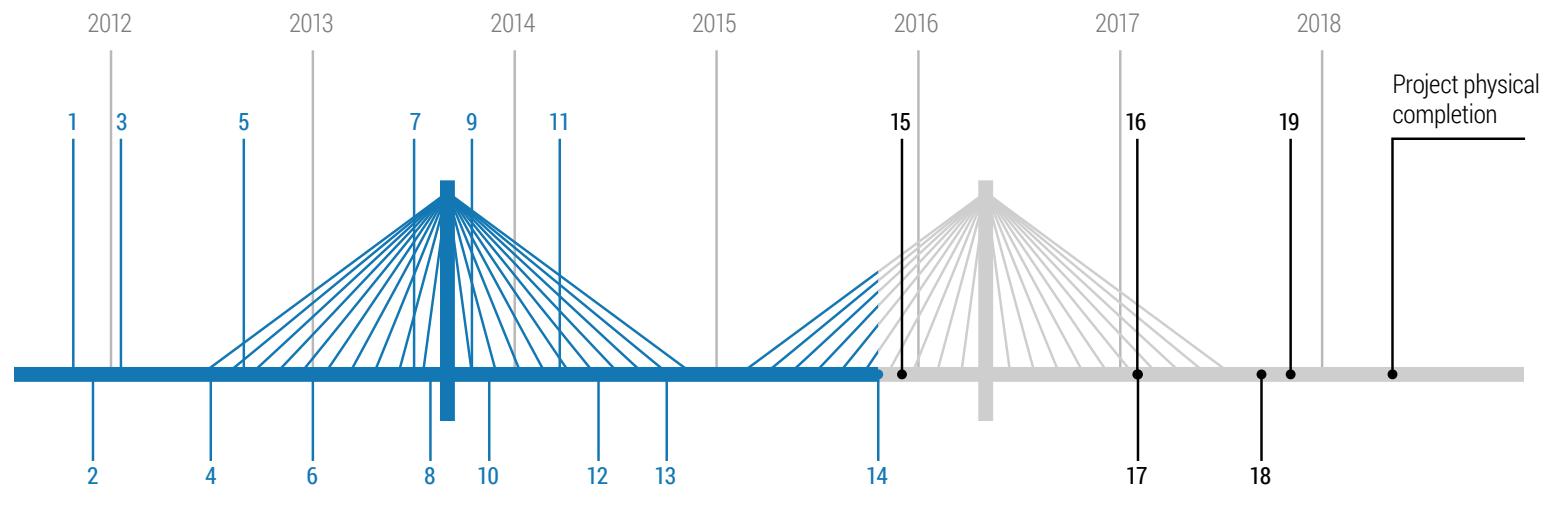
**Statistical Snapshots**

Highlight one or two data points visually.



Timelines

Show how events transpired over time.



1 New plan fast-tracked

2 Dec 2011
Design-build law passed

3 Jan 2012
DEIS published

4 Jul 2012
Proposals submitted

5 Sep 2012
FEIS approved

6 Jan 2013
Notice to proceed

7 Jul 2013
Test pile program begins

8 Aug 2013
Dredging begins

9 Oct 2013
Main span permanent pile installation begins

10 Nov 2013
Approach permanent pile installation begins

11 Mar 2014
Approach substructure begins

12 Jun 2014
Main span substructure begins

13 Sep 2014
Erection of superstructure begins

14 Late 2015
Complete westbound bridge

15 Dec 2015
Relocate existing westbound traffic to new westbound bridge

16 Feb 2017
Relocate existing eastbound traffic to new westbound bridge

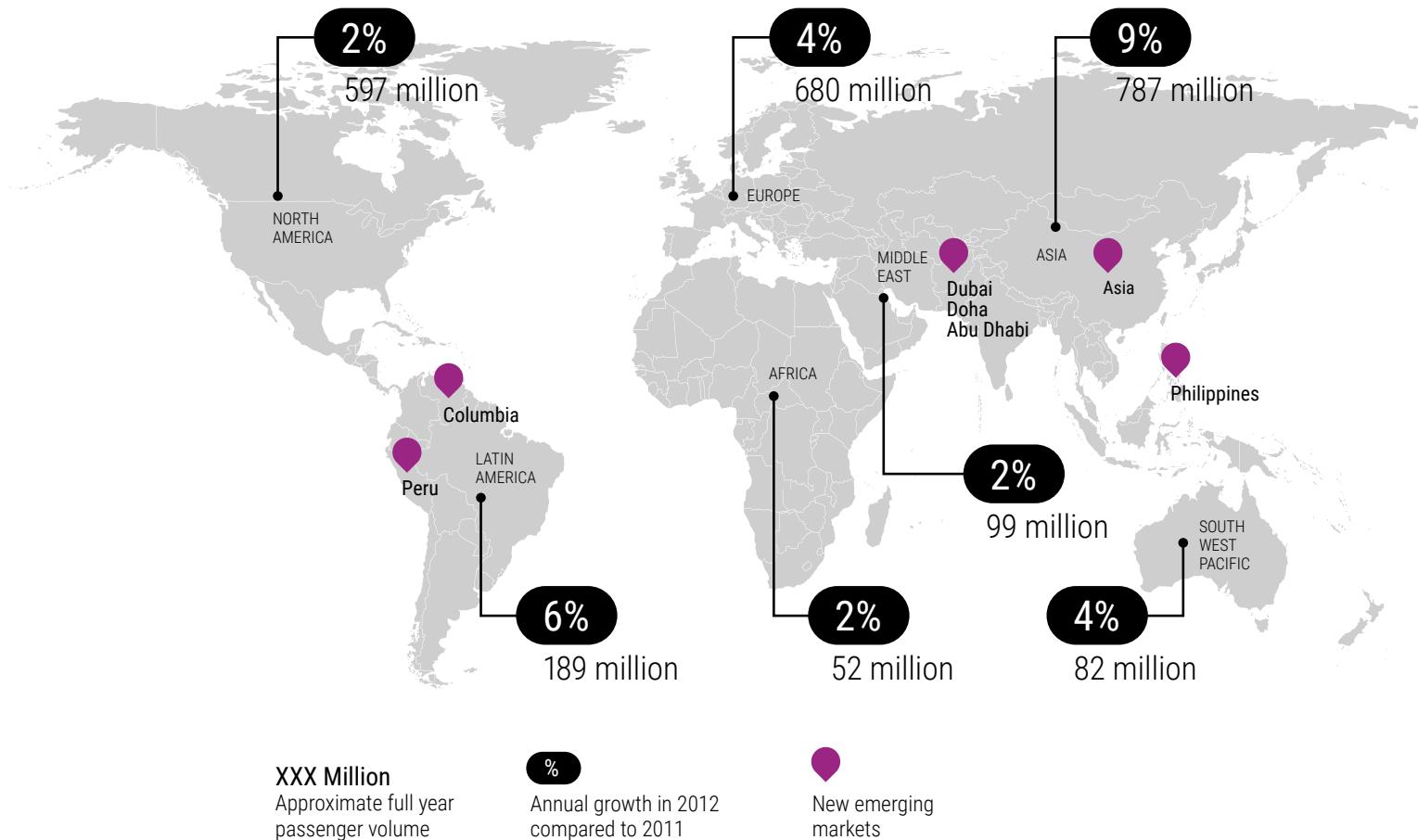
17 Feb 2017
Start demolition of existing bridge

18 Late 2017
Both spans complete

19 Nov 2017
Relocate eastbound traffic from new westbound bridge to new Eastbound bridge

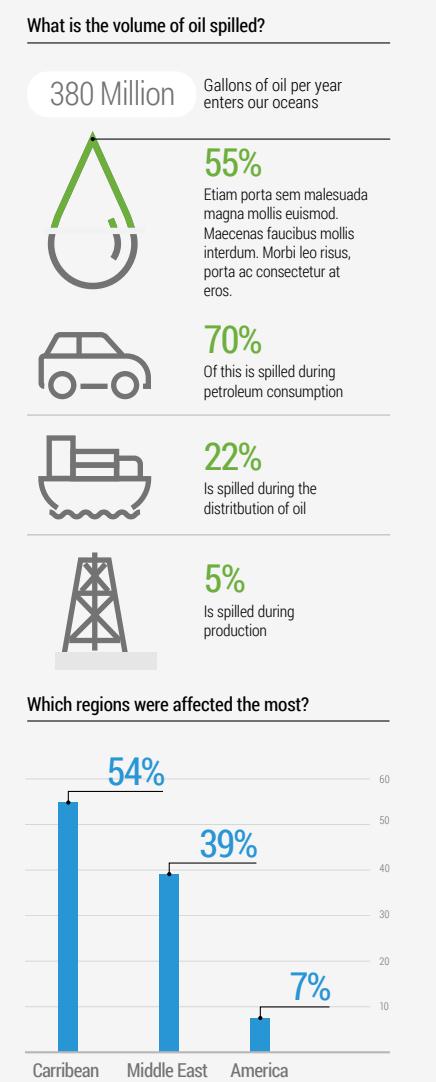
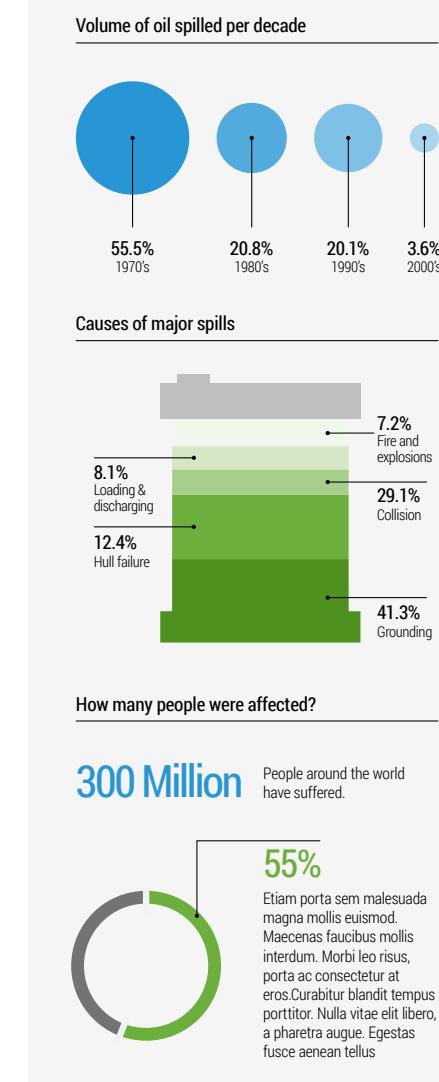
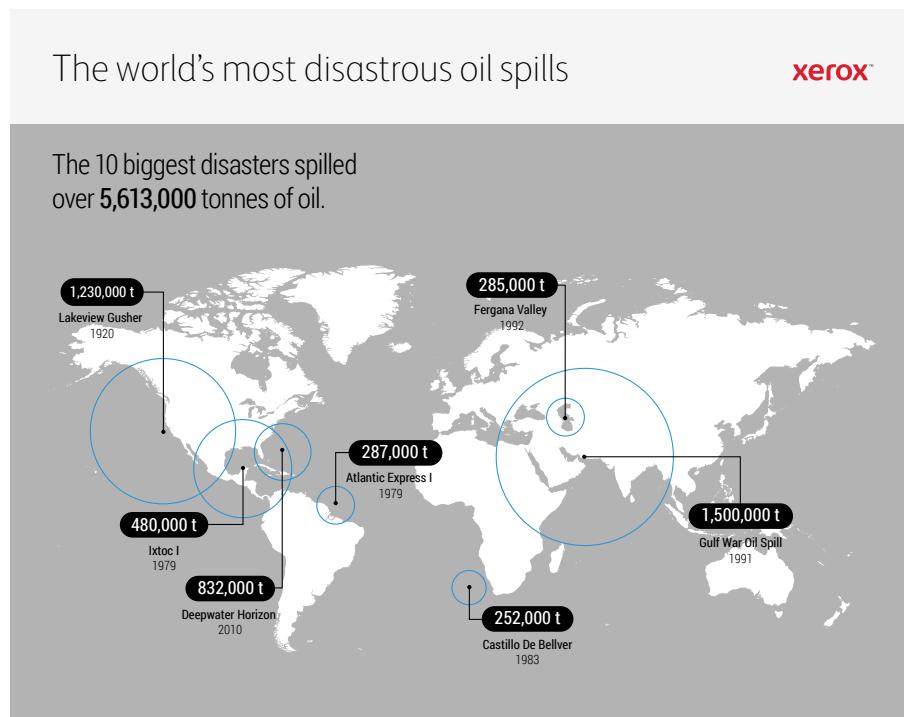
Maps

Data paired with maps show location and geographical relationships.



Editorial

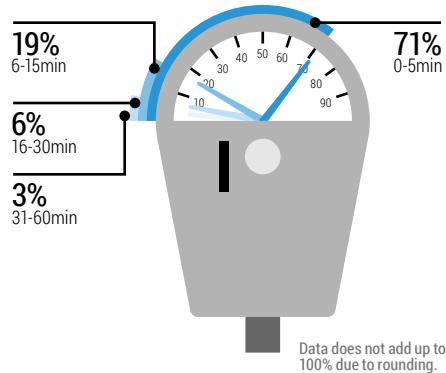
Multiple types of infographics combine with custom illustrations to create richer 'stacks.' Stacks are useful for tall, slim, formats where several pieces of data are brought to life through visualization.



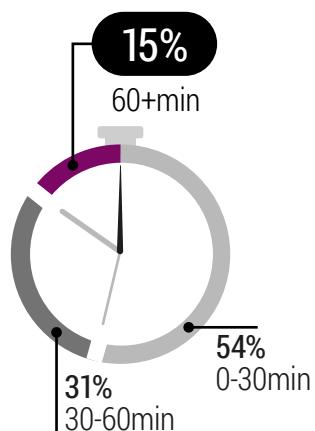
Charts and Diagrams

The following are examples of how our charts should look and feel.

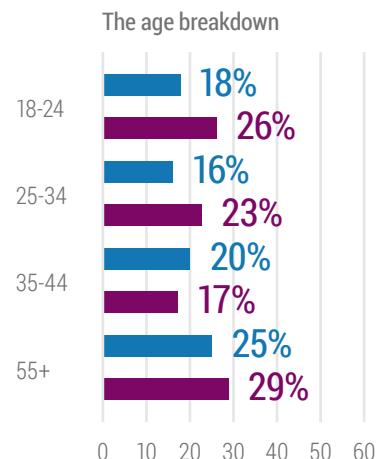
Gauge



Doughnut

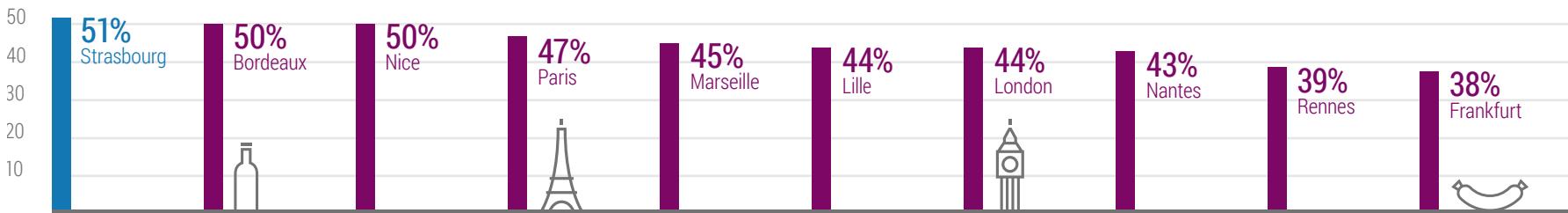


Bar



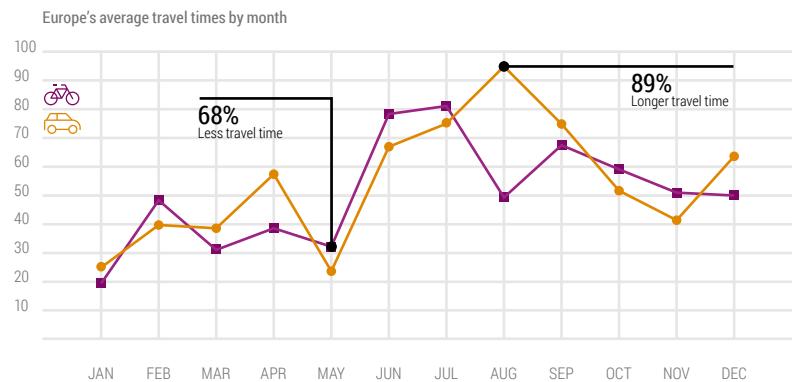
Column

Europe's 'smartest' commuters live in

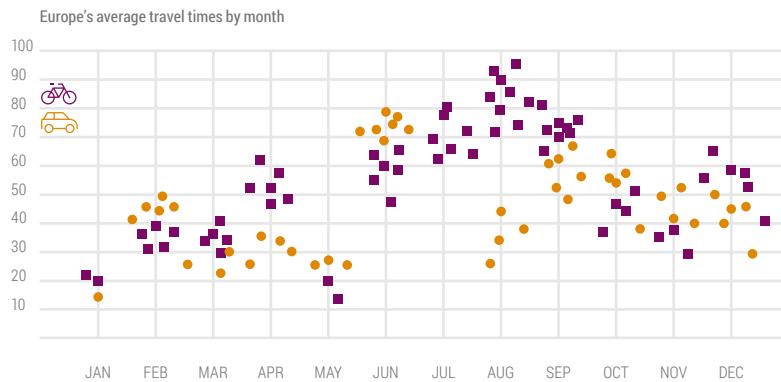


Charts and Diagrams

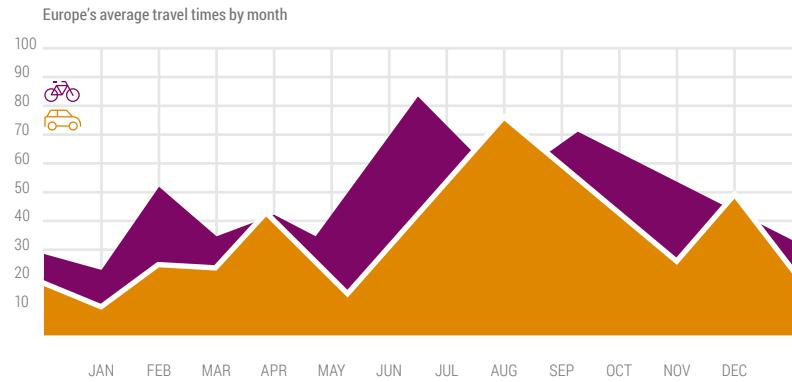
Line Chart



Scatter Chart

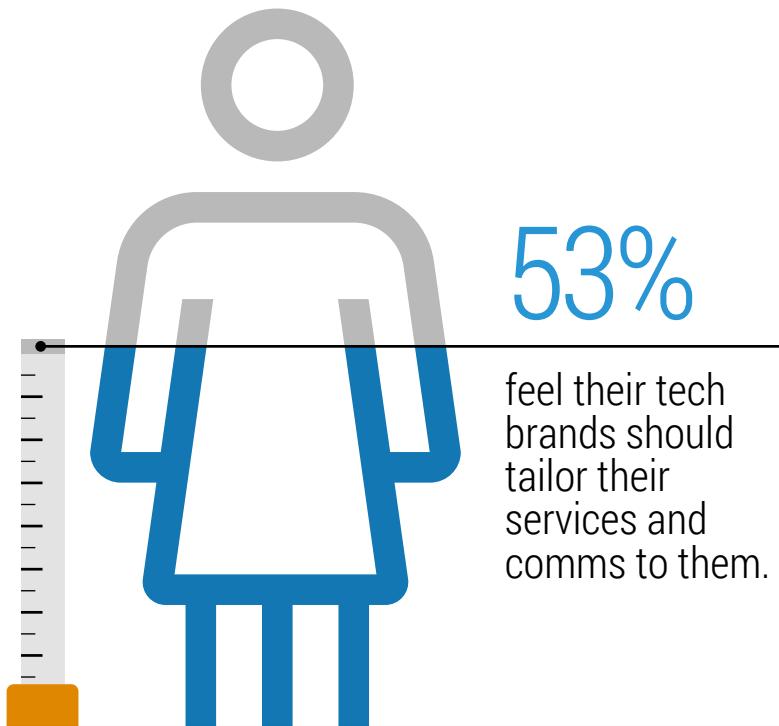


Area Chart

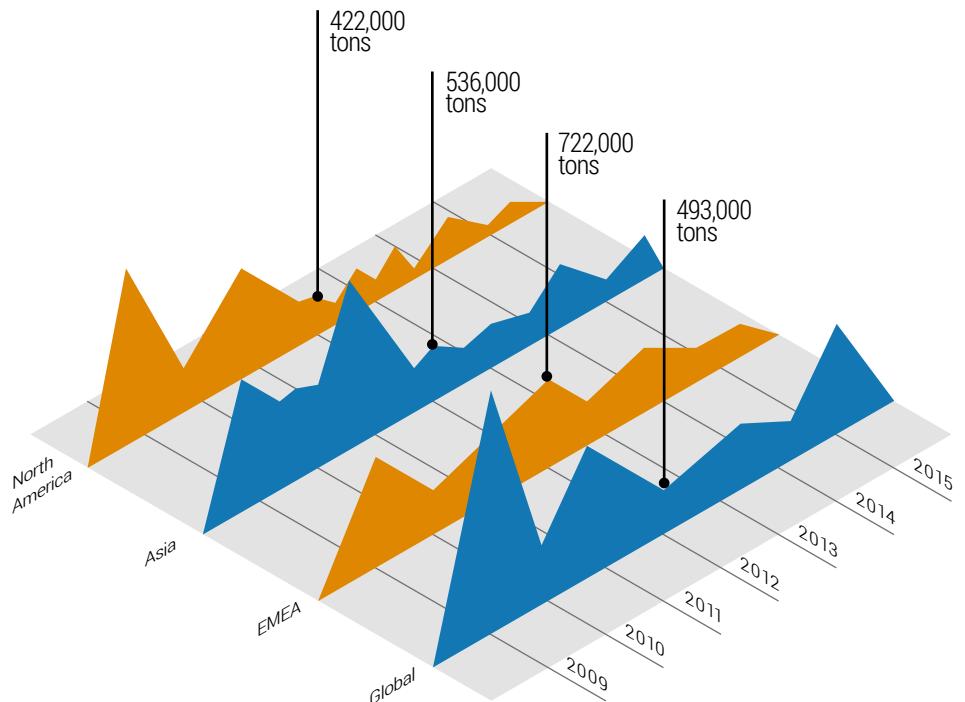


2D Vector

For use when creating simple charts or illustrative stories.

**3D Vector**

Shifting the data in space allows us to better show complex data sets in an engaging way. When there are more than a few simple dimensions, 3D allows for greater scope for rich, granular stories.



TABLES

Tables should have a simple, consistent style that includes a simple use of text, colors, outlines and divider lines.

Headers

Use solid Xerox red or black for headers. Solid header outlines and grid lines are white. Reverse text out in white. For single row section header text, use all capital letters. For headers with sub-sections, use initial cap text.

Header outline and grid line weight is 0.5 for A4 and 1.00 for A3.

SINGLE ROW SECTION HEADER

DEVICES	MONTHLY	MONO	COLOUR	COMMENTS
Phaser 3300MFP		\$0.0216	N/A	SOT, 2nd User Plan
Phaser 3320	\$2	\$0.0175	N/A	SOT, 2nd User Plan
Phaser 3330DNIM	\$2	\$0.0183	N/A	Metered
Phaser 3600		\$0.0116	N/A	SOT, 2nd User Plan
Phaser 3610DN	\$2	\$0.0100	N/A	SOT
Phaser 3635MFP		\$0.0165	N/A	SOT, 2nd User Plan
Phaser 4510		\$0.0160	N/A	SOT, 2nd User Plan

TABLE WITH SUB-SECTIONS

IN-NETWORK MEDICAL BENEFITS	NETWORK ONLY PLAN	CHOICE LOWER DEDUCTIBLE PLAN	CHOICE HIGHER DEDUCTIBLE PLAN
Network	In-network coverage only	In- and out-of-network coverage	In- and out-of-network coverage
HSA Eligible	No	Yes	Yes
DEDUCTIBLE			
Individual	\$1,000	\$3,000	\$6,000
Family	\$2,000	\$6,000	\$12,000
OUT-OF-POCKET MAXIMUM			
Individual	\$4,500	\$6,500	\$6,900
Family	\$9,000	\$13,000	\$13,800
MEDICAL			
Preventive Care	Plan pays 100 %	Plan pays 100 %	Plan pays 100 %
Primary Care Physician Office Visit	Plan pays 100 % after \$25 Copay	Plan pays 70 % after the deductible	Plan pays 60 % after the deductible
Specialist Office Visit	Plan pays 100 % after \$45 Copay	Plan pays 70 % after the deductible	Plan pays 60 % after the deductible
Telemedicine Medical & Behavioral Health	Plan pays 100 % after \$25 Copay	Plan pays 70 % after the deductible	Plan pays 60 % after the deductible

TABLES**Table Body**

Table body content should be legible and clearly distinguishable from headers.

The overall table body outline color should match the outline color(s) of the header.

Table column or row grid lines are red or black. Use the color that corresponds to the color in the header. Line weight is 0.5 for A4 and 1.00 for A3.

There are two options for row data presentation:

1. Use light gray alternated by row. In this case, horizontal grid lines are not needed for rows, but the table must have vertical grid lines.

2. If alternating gray color is not used, rows must have horizontal gridlines. The horizontal gridline color must match the color(s) used in the header.

When using gray in rows, use
#EBEBEB
R#235, G#235, B#235

TABLE WITH SUB-SECTION HEADER

Xerox® Product	Partner Full Service Maintenance Agreement (PFSMA)				Xerox® Partner Print Service Enhancement (PPS.E) ¹			
	Cost per Impression (Compliant)				Monthly Asset Management Fee	Cost per Impression (Compliant)		
	Xerox Delivered Service					Xerox Delivered Service		
	Mono	Colour	Oversized Colour	Extra Long Impressions		Mono	Colour	
AltaLink® B8045	\$0.0058	NA	NA	NA	\$5.00	\$0.0058	NA	
AltaLink B8055	\$0.0058	NA	NA	NA	\$5.00	\$0.0058	NA	
AltaLink B8065	\$0.0058	NA	NA	NA	\$5.00	\$0.0058	NA	
AltaLink B8075	\$0.0058	NA	NA	NA	\$5.00	\$0.0058	NA	

Overview

Understanding the Xerox brand is essential for applying its elements consistently across all applications. There are guidelines available for download on [BrandCentral](#).

For questions, concerns and/or additional support, please contact globalbrandsupport@xerox.com.

Content House

All external market-facing communications should follow the content development process managed by the Content House. In addition, some partner, sales, post-sales, internal and training communications also need to be registered.

Please make sure to submit all assets and materials through [Brand Review](#).

For more information about the Content House Operating Process, visit [BrandCentral](#) or please contact contenthouse@xerox.com.

Application and Style-Specific Resources

For further reference and guidance, please see the application-specific Quick Reference Guides and assets posted on [BrandCentral](#).

- [Corporate Identity Guidelines](#)
- [Color Palette QRG](#)
- [Photography QRG](#)
- [Graphs & Tables QRG](#)
- [Social Media QRG](#)
- [Digital Application Style Guide](#)
- [Photo & Icon Library](#)