

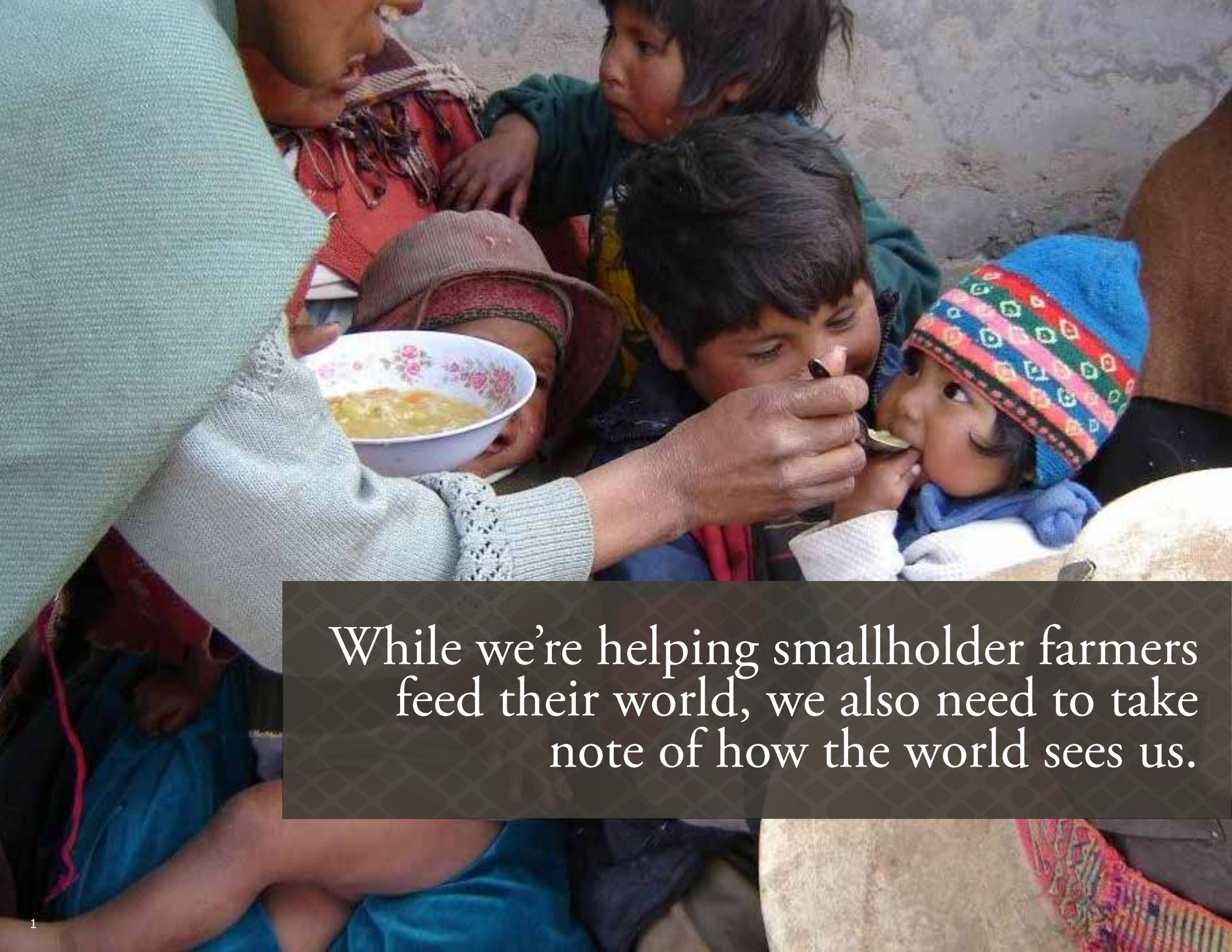


COLLABORATIVE CROP RESEARCH PROGRAM

THE MCKNIGHT FOUNDATION

.....
BRAND GUIDELINES
AUGUST 2012





While we're helping smallholder farmers
feed their world, we also need to take
note of how the world sees us.

COLLABORATIVE CROP RESEARCH PROGRAM

The Collaborative Crop Research Program (CCRP) is based on the vision of a world in which all people have access to the nutritious food they need on the terms they can afford, and where food is sustainably produced in ways that protect local resources and respect cultural values. In 2012, the CCRP developed these graphic identity guidelines to help all of our global contributors and collaborators sustain effective communications with our constituents.

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Vision, Mission and Tag

A crucial part of a consistent brand identity is core language. The basic elements are a vision, mission and tag, and together they form a verbal platform for all communications. How are they defined by CCRP? The CCRP vision describes the “why” behind our program. This vision never changes. It’s our contribution to the world and remains constant. Our mission, in contrast, is time-limited. It relates the “how” of what we’re doing now and during the foreseeable future. A tagline is the shortest, simplest verbal expression. Typically it’s a single sentence or a phrase, memorable and aspirational. In 2012, the CCRP developed this core language, and the elements are presented here for inclusion in communications.

Vision

The Collaborative Crop Research Program seeks to contribute to a world where all have access to nutritious food that is sustainably produced by local people.

Mission

We do this through collaborative agro-ecological systems research and knowledge-sharing that strengthen the capacities of smallholder farmers, research institutions and development organizations.

Tag

Helping smallholder farmers feed their world.

Wordmark

The primary identifying mark for CCRP is a graphic device known as a “wordmark.” This is a distinctive, highly flexible naming expression drawn from our typography assets (see page 7). The letter spacing has been carefully adjusted for visual clarity, and several options are available to meet a variety of communications needs, as depicted in the examples shown here.

While three color versions of The McKnight Foundation logo are presented in the following pages, the preferred logo to be used in most applications is the red logo. In select situations where the red logo is not possible, use of the black logo is preferred over the white version.

Wordmark with The McKnight Foundation Logo

COLLABORATIVE CROP RESEARCH PROGRAM

THE MCKNIGHT FOUNDATION

COLLABORATIVE
CROP RESEARCH
PROGRAM

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Wordmark. Tag and The McKnight Foundation Logo

COLLABORATIVE CROP RESEARCH PROGRAM

HELPING SMALLHOLDER FARMERS FEED THEIR WORLD

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FARMERS FEED THEIR WORLD

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Wordmark

COLLABORATIVE CROP RESEARCH PROGRAM

COLLABORATIVE
CROP RESEARCH
PROGRAM

COLLABORATIVE
CROP RESEARCH
PROGRAM

Wordmark, Black & White

COLLABORATIVE CROP RESEARCH PROGRAM

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COLLABORATIVE
CROP RESEARCH
PROGRAM

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COLLABORATIVE
CROP RESEARCH
PROGRAM

THE MCKNIGHT FOUNDATION

Note: Black & White versions are available for all CCRP wordmark options.

Wordmark, Reversed

COLLABORATIVE CROP RESEARCH PROGRAM

THE MCKNIGHT FOUNDATION

COLLABORATIVE
CROP RESEARCH
PROGRAM

THE MCKNIGHT FOUNDATION

COLLABORATIVE
CROP RESEARCH
PROGRAM

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Note: Reversed versions are available for all CCRP wordmark options.

Violations

Please be aware that the examples shown on pages 3 and 4 present the complete range of options for the CCRP wordmark. The goal is consistent brand expression across all communications opportunities, including but not limited to printed materials, Web communications, outdoor or event signage and even apparel. Other usages are not permitted, as illustrated by examples shown here.



Typography

Approved typefaces for the CCRP are consistent with those used by The McKnight Foundation.

Adobe Garamond Pro is the approved serif typeface for the wordmark, letterhead address and other reserved uses, including publication page titles. It can also be used for body copy.

If you don't have it, substitute Times New Roman as the approved serif family for use as body text in correspondence and other general print communications.

Verdana is the approved sans serif family, but Arial can be substituted. Regardless of the project, chosen typefaces must reflect the straightforward, accessible approach of CCRP and McKnight communications.

Primary

Adobe Garamond Pro

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&*()

Adobe Garamond Pro Italic

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&()*

Adobe Garamond Pro Semibold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&*()

Adobe Garamond Pro Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&*()

Primary Alternate

Times New Roman

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&*()

Times New Roman Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&*()

Secondary

Verdana

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&*()

Verdana Italic

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&()*

Verdana Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&*()

Secondary Alternate

Arial

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&*()

Arial Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Gg Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz | 1234567890~!@#%&*()

Colors

The CCRP color palette is also based on approved colors for The McKnight Foundation. Here, the primary color (Pantone 146) is reserved for the wordmark. The other colors support and complement the primary color. The full range conveys optimism and warmth, and while the palette doesn't reflect colors from any specific country or culture, it does suggest an international feeling, inspired by our international mission.

Primary/Wordmark



Pantone® 146

CMYK	HEX
0/43/100/33	b3740e

RGB
178/116/14



Pantone® 404 (McKnight Gray)

CMYK	HEX
0/8/22/56	887f6f

RGB
136/126/111

Secondary



Pantone® 117

CMYK	HEX
0/18/100/15	deb407

RGB
222/180/8



Pantone® 152

CMYK	HEX
0/51/100/1	f5911d

RGB
243/144/29



Pantone® 7491

CMYK	HEX
32/0/100/40	788e1d

RGB
119/142/30



Pantone® 1805

CMYK	HEX
18/95/100/8	bf2e1a

RGB
175/38/38

Patterns

Geometric patterns are found worldwide, in all cultures and eras, from stone art to textiles. A unique diamond shape constitutes the basic building block of the CCRP visual brand identity. Alone, it's a stable yet dynamic shape. In a pattern, an energetic quality emerges. Diamonds of different sizes and shapes come together and relate to each other in different ways, much like the people and initiatives of the CCRP. Vibrant colors from our secondary palette reinforce this creative energy, reflecting the collaborative nature of our work.

Textile Single Color



Patterns: Textile, White on Color

The pattern presents well as a color on a white background. It also works well as a white graphic layer on top of a secondary color from the CCRP palette. The white can be at full strength, 100 percent opaque. Or it can be more subdued with the opacity value set to 30 percent.

White Pattern, 100% Opacity

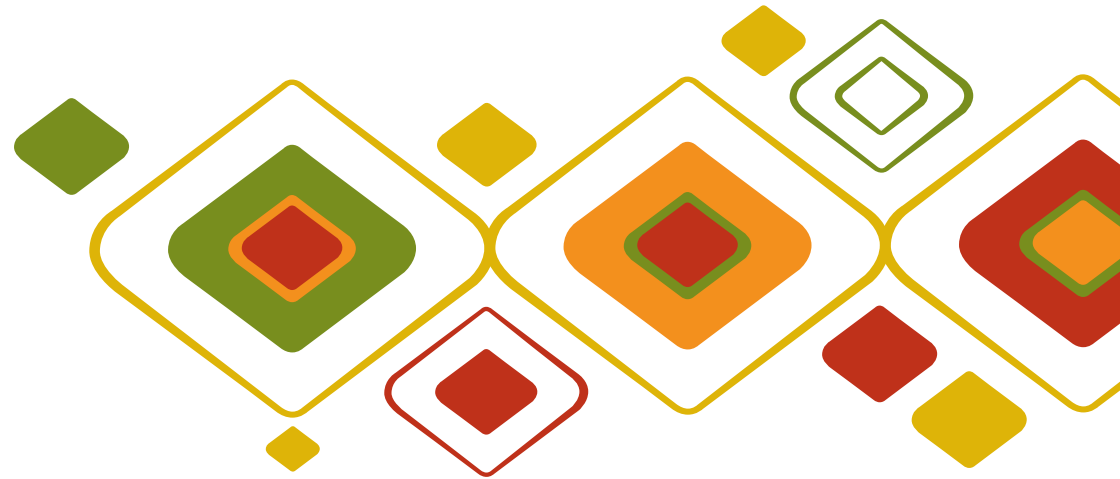
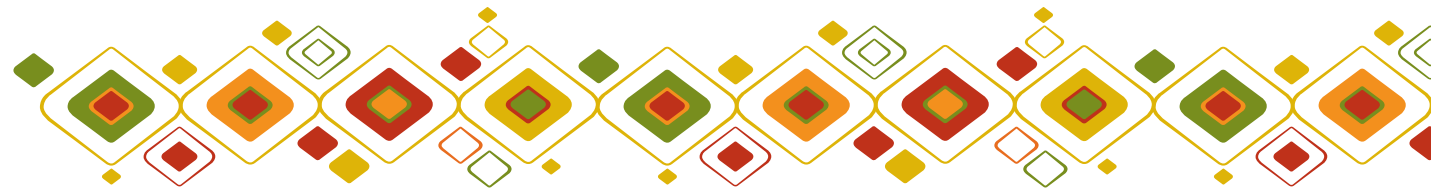


White Pattern, 30% Opacity



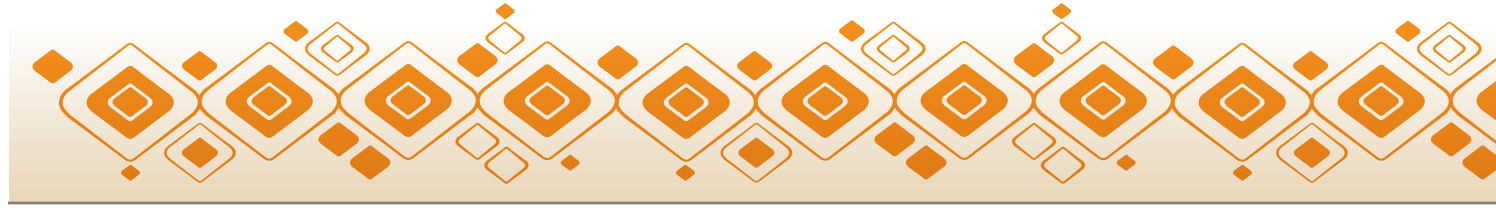
Patterns: Textile, Color

In addition to single color or white, the textile pattern can also be represented in multiple colors drawn from the CCRP palette. Here, the artwork comes alive in its fullest, most vibrant expression. Care must be taken when using the multi-color treatment so it doesn't compete with other communications elements. It could easily draw interest away from photography or text. In general, restrict the use of this graphic to instances where the background is white and other elements are minimal (a single line of type, for instance).



Patterns: Textile Usage

Two additional ways of using the pattern are creatively cropped (at the bottom of a page, as shown to the right) or in various lengths (long or short, also indicated at right). Many different border treatments can be developed.



Placed horizontally in various lengths on white or light background. In this example, the background uses the brown brand color applied as a gradient to white with an overall opacity of 30%.



Placed at bottom of page, cropping pattern creatively. Opacity at 30%.

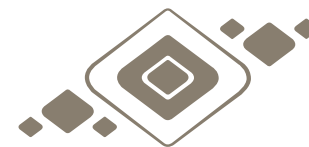
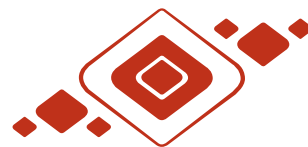
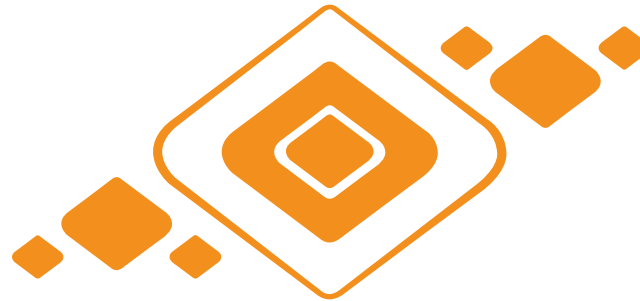
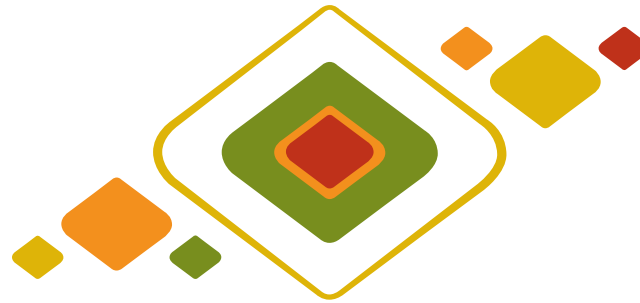


Placed horizontally on color in various lengths.



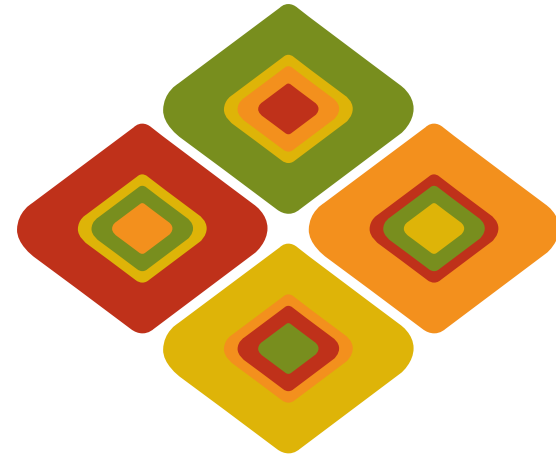
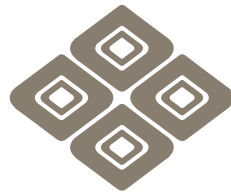
Patterns: Textile, Swatch

The basic textile artwork lends itself to extended, running patterns as shown on the previous pages, but it can also form a well-balanced, singular visual target as indicated here. This element is referred to as a “swatch” and offers a way of anchoring a page in printed materials or introducing a complementary texture for interior Web pages.



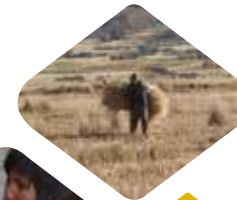
Patterns: Diamond

Here the basic shape comes together as a four-part unit known as a “diamond.” It suggests the collaborative nature of CCRP’s global initiatives and depicts a greater solidarity composed of distinctive individual parts. Use sparingly and generally not as the main visual focus. It works best as a smaller garnish, perhaps to conclude a column of text in a written report.



Patterns: Textile Shape

The examples shown here illustrate three additional ways of using the basic diamond shape. It can mask a photo. It can appear as a solid color. And it can appear as a solid color with type reversed out in white (text elements will generally be centered). Visually interesting combinations can be arranged using the different options.

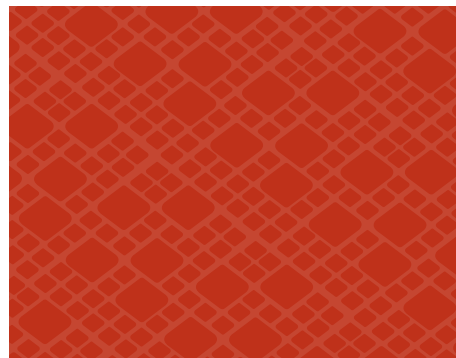
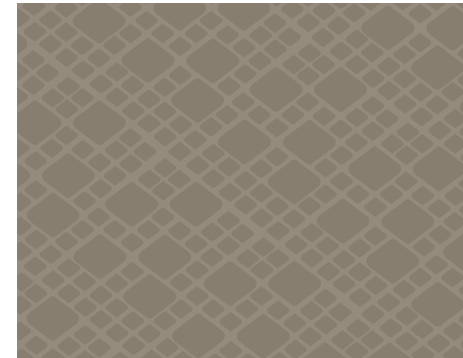


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HELPING SMALLHOLDER FARMERS
FEED THEIR WORLD

Patterns: Plot

A final expression of the basic CCRP pattern is a background texture known as the “plot.” It can be expressed in any of the six CCRP colors and can be interpreted in different ways. Does it suggest an aerial view of farm plots in a landscape? Does it echo our collaborative spirit, of various parts coming together to form a dynamic whole? Either interpretation is possible, along with others. Note that this document makes use of the plot in several different ways. See especially page 6, where the wordmark is reversed in white.



Photography

Graphics and typography alone are not enough to communicate CCRP's global work. Photographs are an important storytelling device too. Our photos tend to be actual scenes, not tinted or filtered for effect. People add instant depth and interest to any image, even in large outdoor scenes. But close-ups are effective, too, especially when we see food, tools or unique objects in a cultural context.

For specific photography options for CCRP please contact My Lo at MLo@mcknight.org.



Photo Policies: Releases and Credits

Because a lot of our photography includes real people in actual places (as opposed to paid actors or actresses in studios), we need to pay close attention to getting proper documentation from our photo subjects and sources. Otherwise, we won't be able to use the images. Please refer to the summaries at right for an overview of our photo policies. For specific questions, contact My Lo at MLo@mcknight.org.

Forms are available in the appendix of this document and can also be downloaded from the McKnight Asset Download website.

Photo Releases

Photo subject releases – for photos taken by McKnight staff or hired photographers; explicitly permit's McKnight's public use of a subject's image or likeness.

Copyright owner agreements – for photos taken by anyone else; states the provider is granting our public use or has obtained proper permissions from the source.

Photo Credits

When possible and/or upon request from a copyright owner, photo credits in public materials will cite the photographer or photo source.

Credits should be placed in the bottom corner of the photo (as shown below) or directly below the photo in a small but readable font. Verdana, an approved CCRP font, is a good font that is readable at small sizes.



Jane Doe, Barb Doe, and John Smith, left to right.
Andes, South America. Photo courtesy Widgets, Inc.

Using the Brand Elements Together

This page showcases communications that incorporate various elements from the CCRP brand identity system – the wordmark, typography, colors, different patterns and photography.

Note the photos in the upper right. They demonstrate a layering effect that can be achieved by multiplying a patterned border or the plot texture over a photo.



Diamond shapes broken up and used as graphic treatments: different sized diamonds in solid colors and masks for photos



Bottom anchored by cropped yellow textile pattern, opacity 30%. Small color diamond breaks up bottom copy.



Yellow color swatch multiplied over photo. White textile pattern at 30% opacity.



Brown plot pattern multiplied over photo.



Yellow plot pattern with section of textile pattern.

Thank You

Developing a new brand identity for CCRP has been an exciting and rewarding experience for our organization, and we hope you've found these guidelines instructive and inspiring. Not every instance has been covered. Not every situation has been described. These guidelines represent a starting point as our story unfolds worldwide. Moving forward, an important part of our evolving brand identity will be active collaboration among the people and groups telling our story, and we encourage active sharing of resources such as photography and digital assets along with finished pieces. If you have questions about our graphic standards or want to pass along feedback about using the guidelines in various communications opportunities, please send a note to My Lo at MLo@mcknight.org.



Appendix

THE MCKNIGHT FOUNDATION

710 South Second Street, Suite 400
Minneapolis, MN 55401
612-333-4220

PHOTO SUBJECT RELEASE

I, as the subject of photographs taken on this date, hereby consent and authorize the use of my image or likeness by The McKnight Foundation for any purpose including, but not limited to, promotion, advertising, and public relations without further compensation or consent.

Name (please print): _____

Signature: _____ Date: _____

If minor, name of guardian (please print): _____

If minor, signature of guardian: _____ Date: _____

THE MCKNIGHT FOUNDATION

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Minneapolis, MN 55401
612-333-4220

COPYRIGHT OWNER AGREEMENT

I, as the Copyright Owner of the photograph(s) noted below, hereby consent and authorize the use and production of the photograph(s) by The McKnight Foundation. The photograph(s) may be used for any purpose.

As Copyright Owner, I further attest that the photograph(s) are original and do not infringe upon any statutory copyright, common law right, or proprietary right of any individual or organization. Additionally, I warrant that I have obtained an explicit release for use from all individuals appearing prominently in the photograph(s).

Copyright Owner (please print): _____

Name (please print): _____

Signature: _____ Date: _____

Photo Description: _____

Photo credit language to accompany photo: _____
