



**APPALACHIAN  
SEARCH AND RESCUE  
CONFERENCE**

# **Branding Guide**

# Branding Guide of the Appalachian Search and Rescue Conference

Version 1.3

Approved by the Board of Directors ?????

Appalachian Search & Rescue Conference, Inc.  
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Set in Scala Sans and Minion with InDesign

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

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# Introduction

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

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

In the beginning of the ASRC, we had standard printed stationery. But over the past 40 years, things have changed. Now, you can just drag and drop an ASRC logo graphic into the top of a document and

assume (wrongly) that it creates an official letterhead. The size, colors, position and quality of the logo therefore vary. A lot. The same thing occurs with our official documents, which also vary a lot in terms of margins, typeface, and other design elements such as big pretty pictures on the front page.

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

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

# Logo

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

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

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

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

You can find this document and the logo files in the ASRC Archive, [archive.asrc.net](http://archive.asrc.net) > ASRC-Admin > ASRC-Branding.

If you use the logo in a small size, the standard colors work well. But if you use a large size, such as on stationery, the logo's color might be overwhelming. Here

are examples of a small, full-color logo, and a larger one desaturated by 15%. "Desaturate" is to decrease the saturation, or colorfulness, of a graphic's colors. They will look different in different contexts, such as on the cover of a manual



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

or at the top of our letterhead. We recommend the desaturated one if you use a larger version of the logo.

## LOGO COLORS

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

There is also a version of the logo with desaturated colors for use at large sizes. The desaturated RGB colors are also listed.

### ORANGE BACKGROUND AND ORANGE

#### LINE AROUND STAR OF LIFE

PANTONE 158 C  
 RGB: 232, 119, 54  
 LAB: L\* 63.53 a\* 43.77 b\* 63.01  
 HTML: E87722  
 CMYK: 0, 49, 77, 9  
 HSL: 22, 79, 56  
 Desaturated RGB: 218, 127, 73

### GREEN MOUNTAINS

PANTONE 7740 C  
 RGB: 58, 145, 63  
 LAB: L\* 53.13 a\* -40.74 b\* 33.43  
 HTML: 3A913F  
 CMYK: 60, 0, 57, 43  
 HSL: 123, 43, 40  
 Desaturated RGB: 86, 147, 80

### LIGHT BLUE SKY

PANTONE 291 C  
 RGB: 155, 203, 235  
 LAB: L\* 79.43 a\* -8.06 b\* -20.85

HTML: 9BCBEB  
 CMYK: 38, 4, 0, 0  
 HSL: 204, 67, 76  
 Desaturated RGB: 165, 203, 230

### DARK BLUE STAR OF LIFE

PANTONE 7670 C  
 RGB: 86, 82, 148  
 LAB: L\* 37.63 a\* 15.82 b\* -36.55  
 HTML: 565294  
 CMYK: 42, 45, 0, 42  
 HSL: 244, 29, 45  
 Desaturated RGB: 98, 92, 146

### YELLOW SNAKE ON STAFF OF ASCLEPIUS

PANTONE 394 C  
 RGB: 237, 233, 57  
 LAB: L\* 90.68 a\* -11.91 b\* 78.41  
 HTML: EDE939  
 CMYK: 0, 2, 76, 7  
 HSL: 59, 83, 58  
 Desaturated RGB: 232, 229, 97

### SILVER STAFF OF ASCLEPIUS

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

### BLACK LETTERS AND OUTLINE

#### AROUND STAFF OF ASCLEPIUS

PANTONE Black C  
 RGB: 45, 41, 38  
 LAB: L\*16.91 a\*1.18 b\*2.62  
 HTML: 2D2926  
 CMYK: 63, 62, 59, 94  
 HSL: 26, 8, 16  
 Desaturated RGB: 35, 31, 32

# Stationery and Internal Document Formats

## TEMPLATES

Available in the ASRC Archive and through a link in the ASRC Dropbox are Microsoft Word templates for

- Official ASRC letters
- Official ASRC internal documents (with a smaller header to leave more room for text)

- ASRC Agendas/Minutes (which use the internal document header)

Examples of the letter template and the internal document template, as used to create an Agenda template and Minutes template and meeting sign-in, are shown below.

The Agenda and Minutes templates, shown below, use automatic numbering of Microsoft Word heading styles, as opposed to a numbered list. Unlike a numbered list, this allows typing an unlimited number of plain paragraphs between the headings. It is a simple matter to replace the word “Agenda” with “Minutes,” change the projected start and end times to the actual ones, and add a table under “Participant Roll Call” to record the attendance.

It also preserves the ability to use the Microsoft Word Navigation Pane on the left (View > Show > Navigation). This provides an overview and makes it easier to quickly rearrange sections, especially when creating minutes where business is conducted in a different order than that projected in the Agenda.

## STATIONERY LOGO

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

## STATIONERY TYPEFACE

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

We don’t want something common and plebian like Arial, or even the more-common Microsoft Calibri that

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

Selecting typefaces is notoriously controversial and many have strong preferences. In this case, we looked at the title/heading typeface used in the most famous modern book on typography: Robert Bringhurst’s *Elements of Typography*. It is Scala Sans and we have used it for the headers in this document and for the stationery and Internal document headers on the next page. Microsoft Word templates for the stationery, and for internal documents such as the agenda on one of the following pages, are available in the ASRC Archive, the Admin section, Branding subsection, and specifically in the Source Documents sub-subfolder.

It is not available freely online, but must be purchased. This makes it less common which is one of the reasons for choosing it for branding. The following weights are used in ASRC documents:

- FF Scala Sans OT Regular
- FF Scala Sans OT Italic
- FF Scala Sans OT Bold
- FF Scala Sans OT Black

The following weights are not used in ASRC documents, which decreases the purchase cost:

- FF Scala Sans OT Light
- FF Scala Sans OT Light Italic
- FF Scala Sans OT Bold Italic
- FF Scala Sans OT Black Italic
- FF Scala Sans OT Cond Regular
- FF Scala Sans OT Cond Bold

## HOW TO CREATE

This is here in case someone needs to reproduce part or all of the production process, for example, for a new logo or new document header. This was originally done by Keith Conover in 2017-18.

- Create the logo in Adobe Illustrator and save it, this is the version with editable text on the logo.
- To make a version that would look right despite the text on a circle confusing PostScript drivers, select all the text in the logo and convert it to curves (Type >



## APPALACHIAN SEARCH AND RESCUE CONFERENCE

P.O. BOX 400440 ♦ Newcomb Hall Station ♦ Charlottesville, Virginia 22904 ♦ [asrc.net](http://asrc.net)

[Date]

Reply to: [Reply to Address, no name as should be at bottom]

[Inside Address]

[Re: (optional)]

Dear [Addressee First and Last Name]:

[Text]

Sincerely,

[Your first and last name, your ASRC title]





## BOARD OF DIRECTORS MEETING AGENDA

[Meeting Date] [Meeting Location or Phone Conference]

Dial-in: [meet.google.com/bmcujvsdjm](https://meet.google.com/bmcujvsdjm) (preferred) or 561-614-0036 418707422#

[Planned Start and End Times]

- I. Call to Order**
- II. Participant Roll Call**
- III. Approval of Minutes**
- IV. Officer Reports**
  - a. Chair/Vice-Chair**

[Simply hitting Enter after a heading will enter text, in Normal Style.  
As shown here with spacing for the next paragraph.]
  - b. Secretary**
  - c. Treasurer**
  - d. Credentialing Board Chair**
  - e. Conference Training Officer**
  - f. Conference Operations Officer**
  - g. Information Technology Officer**
  - h. Others**
- V. Unfinished Business**
  - a. Item 1**
- VI. New Business**
  - a. Item 1**
- VII. Good of the Order**
- VIII. Adjourn**



## BOARD OF DIRECTORS MEETING MINUTES

[Meeting Date]

[Meeting Location or Phone Conference]

[ Start and End Times]

**I. Call to Order**

**II. Participants**

**III. Participants.**

Voting members in **bold**. Via teleconference in *italics*. If some other Group is primary name in (parentheses)

Allegheny Mountain Rescue Group (AMRG)	
Blue Ridge Mountain Rescue Group (BRMRG)	
Maryland Search and Rescue (MSAR)	
Mountaineer Area Rescue Group (MARG)	
Northwest Pennsylvania Canine Search and Rescue (NWPAK9SAR)	
Remote Support Corps (RSC)	
Search and Rescue – Ohio (SAROH)	

Shenandoah Mountain Rescue Group (SMRG)	
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**IV. Approval of Minutes**

**V. Officer Reports**

**a. Chair/Vice-Chair**

[Simply hitting Enter after a heading will enter text, in Normal Style.

As shown here with spacing for the next paragraph.]

**b. Secretary**

**c. Treasurer**

**d. Credentialing Board Chair**

**e. Conference Training Officer**

**f. Conference Operations Officer**

**g. Information Technology Officer**

**h. Others**

**VI. Unfinished Business**

**a. Item 1**

**VII. New Business**

**a. Item 1**

**VIII. Good of the Order**

**IX. Adjourn**



Create Outlines) and save this as a separate file, one where the text can no longer be edited, but will show up properly in an .eps or .emf files. Save this “prints nicely but is not editable” version under a separate name.

- Import the version of the logo with curves instead of editable text into an Adobe InDesign document, sized as 8.5” wide and 2” high (File > Document Setup) to create a small letterhead-size graphic. The Internal Document Template Header is smaller, 8.5” wide x 1.5” high. You don’t want to make something as big as a whole 8.5” x 11” page (a) because it’s a big file, and (b) it’s too easy to accidentally move it with the mouse while editing text if it’s that big.
- Add the green bar and text, save it as an editable-text file, and then convert the text with the ASRC name, address and URL to curves (Type > Create Outlines). Save as a new file with printable but not editable text; you should still have the previous editable-text version as a separate file. Export the all-curves InDesign document to .eps (encapsulated PostScript) format (File > Export > .eps).
- Convert the .eps file to .emf (Windows Enhanced Metafile, something that Microsoft Word can handle) using <https://cloudconvert.com/eps-to-emf>.
- Create a blank Word document with standard 1”

margins. Add in the template text. Change all the text in the document to Georgia.

- Drag and drop the .emf file into the top of that Word document ; make sure the text anchor is on the very first blank line of document, up at the very top.
- Right-click the graphic > Size and Position > Text Wrapping Behind Text > Position tab > uncheck Move with Text > click OK.
- Drag the graphic to the top of the document, then drag the *corners* (not the sides) so that the graphic fits from to side to side. Do not drag the handles on the middle of the sides to stretch the letterhead out of proportion; the logo should stay a circle, not an oval. Now – since Word won’t show you the top margin – drag the graphic up until the top of the green bar is at the top of the visible page, this will look right when printed (in Word, click Print and then look at the preview to check).
- Right-click the graphic > Size and Position > Lock Anchor (doesn’t lock the graphic from accidental drags, can’t apparently do that, but does prevent the anchor from being dragged to another place in the text, for example another page, so is worth doing).
- A similar process works for the Internal Document and any other Word templates you wish to make.

## Web Standards

Scala Sans and Minion are not available as web fonts. However, we approximate them on our website with the following, which are available freely for download:

- For headings we use Source Sans Pro - [https://fonts.](https://fonts.google.com/specimen/Source+Sans+Pro)

[google.com/specimen/Source+Sans+Pro](https://fonts.google.com/specimen/Source+Sans+Pro)

- For text we use Crimson Text - <https://fonts.google.com/specimen/Crimson+Text>.

## Governing Document Format

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

The *Branding Guide* was formatted in Adobe InDesign, currently the leading publishing software. Why use InDesign rather than Microsoft Word or Publisher? InDesign is much more sophisticated and can produce a much more professional looking document than Word or Publisher. It’s designed by and for publishing professionals. That means it’s harder to learn than Word, but that output is much better in many subtle and not-so-subtle ways.

The format for governing documents has many features that may not be apparent on a quick inspection, but that make the document look more professional.

One example is that all of the text is laid out on a 12-point grid: the vertical distance between all of the text, both body and headings, is 12 points or a multiple of 12 points (1/6” or one pica).

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

Working on drafts of documents is easier in Word

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

## Style

The ASRC has no rules for style. For best practices, the ASRC recommends following standard writing principles such as those Strunk and White's [Elements of Style](#). One of the most famous maxims from this book is "Omit Needless Words." As an extension of this, you should use short words instead of long words wherever possible: *also* instead of *additionally*, *use* instead of *utilize*.

## "One-Pagers"

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

If we go back further, Keith Conover produced an ASRC "Searcher Information Sheet" in 1975.

These one-sheet, two-page branded handouts are informally called "One-Pagers" as "One-Sheeters" is just a nonstarter. More professionally, where they are listed on the website, they are named "Job Aids (One-Pagers)."

They contain a small chunk of useful information. But only as much as can fit onto one sheet of paper, in a fairly large type face than can be read outdoors in poor lighting. While they can be used in training sessions, they can also be used as just-in-time training at a search base. If we can't fit it onto a one-pager, we'll find some other way to communicate the information. But we can do a lot with the one-pager format.

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

There is branding on both front and back:

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

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

Another good short, simple reference for technical writing is Morris Bolsky's [Better Scientific and Technical Writing](#).

One recommendation specific to the ASRC: when writing about SAR teams in general, use *teams*; when writing about teams that are members groups of the ASRC, use the term *Groups* (capitalized) instead, as this is what is used in our governing documents.

at the bottom.

There are design elements that contribute to a professional look:

- Typefaces: Scala Sans and Minion, as also used in other official ASRC documents styled using this Branding Guide.
- Main text set in 14 point on an 18 point grid: bigger text and wider leading (spacing) than in governing documents, for ease in reading in poor light. Eighteen point spacing between paragraphs, ditto. Everything lines up nicely on an 18-point grid, which nobody is conscious of but is an important design element: looks more professional, easier to read. All Paragraph Styles, including the various headings, are set in the Align to Grid option in the Indents and Spacing options, to All Lines. This makes sure all text aligns to this grid. This "All Lines Align" setting is the case with this paragraph's text in the Branding Guide, though this text is smaller (10 points) and has tighter leading (12 points) and paragraph spacing (indents or bullets but no additional space). The only exception is the fine print of the Creative Commons license, in which case it's set to Align to Grid: First Line Only.
- The blue text highlighting color matches the blue of the star of life in the ASRC logo. It should print fine and be legible on monochrome printers, but looks even better when you see it on a computer screen or a version printed in color.

We want to make sure the styles in all of the one-pagers are precisely the same. Doing this manually is very time-consuming. But InDesign offers a feature to

synchronize the styles in a group of documents. This function uses a file to list the documents in the group, and to designate a single master document (the **Style Source**); you can then sync the styles in the Style Source with all the others. Thus, for the one-pagers, you can just make a tweak a style in the Style Source, in this case ASRC-Generic-One-Pager-Template.indd, and then with a press of a button sync this to all the other one-pagers.

The interface for this function is called a **Book Panel**, because it is used mostly to coordinate styles and page numbers across book chapters that are in separate files. The Book Panel is really a file that points to other documents. To open a particular Book Panel, you need create (File > New > Book) or open (File > Open) the appropriate file, which has an extension of .indb; the file for the one-pagers is One-Pagers-Book-Panel.indb

**Important:** *before* adding any documents to a Book Panel, *turn off automatic pagination*, or InDesign will slow down trying to update the page numbers in all the documents. (Which will also disrupt any page numbering if we use this for documents other than the one-pagers.) To do so, **Book Panel > [top right menu button] > Book Page Numbering Options... > Automatically**

**Update Page & Section Numbers > [uncheck].**

One advantage of the Book Panel is that it provides an easy way to group files so they are easily accessible in InDesign, and some people use a Book Panel solely to organize InDesign files. For the one-pagers, it certainly makes it easy to access them.

We are starting to use this Book Panel approach to synchronize styles across all the ASRC governing documents as well.

Governing documents that might be hole-punched or stapled or bound have one-inch margins. The one-pagers have half-inch margins as their primary purpose is to be handed out as disposable one-sheet documents as needed.

The title appears on the second page, but deemphasized by a 50% tint of gray, and no color as on the front page. The One-Pager template appears on the next two pages.

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

# Generic One-Pager Template (second line only if needed)



Draft Version 0.3 4 February 2018

## UNT AUT VOLUPTA

Cum et od et anderumet et, simet eum fugiasp  
ictianimodis ex est odignis doloria conem facia  
ditat est quiatur, cum que eos volupta tempor  
rerchit, ipiet ad es audae quibusc ieniet volor-  
emquam, sanim suntias exerum sa niasped ex-  
ceprorpore idigenti ipis as expelibusdae etum  
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velignam, eat.

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recte dolorer ibusam res et harumquatur?

Ati blaborepre nonectium qui officat ioribus,  
susciet int apis essunt quat qui ratur, quis et  
elisci consequia soluptatur accuptaere dolo-  
rae consectiant mi, occusam, volum ea pre ne  
nonet ea dis mossit reniae porem excea volut  
mod modipsam dolorest aut quam facia abor  
aut il est occum idictiu rerunt alit liquasseque  
doloriat pero berferi orporro quaspiciis autem  
net pe eos am, quidebis ipsus rendebit pernatu  
restis volest, se plicillenda ium adi re nobit

voluptatium delectiorrum quae repudis essi-  
tia ssitio volorit, ium fugia porepro velis re pa  
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quis aborenihic tenihit et et vellecu lliat.

## FACIET HILQUA

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les alia quam aut lam esequae quiatiae sum re,  
ipsam, offic te re enditatquo tem doluptatur?

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secus aut rerchil ipienim agnimpos nus vellent  
rehendiandi blamus.

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quam faccae vel im volo eum fuga. Nam arum-  
qui que liqui omnitin eatur, cupti reperio to  
officiendi incias mi, sequas et adipis solor adit  
elenimp orrum, sequi doleseque uistiist porem  
re entiusc ilitatius di am quam, santiande num  
fugita nobit eium labo. Nequi dolupta volore-  
pudam nit et quibusam con porporemquam  
quoditiatem quatet que consequae et assimagni-  
as sinctur? Bitin cust, iunt repe sersper natur?  
Quisci consed quidusant de veliquation nisita  
cus es nosa dolorporero to beatempor mi, sen-  
dani hitemos secuptatur, ant, cum ratquunt.

Is estiis doluptatia dolupta sinveni ium aut  
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continues next page...

**Appalachian Search and Rescue Conference** ♦ **asrc.net**



## Generic One-Pager Template (second line only if needed)

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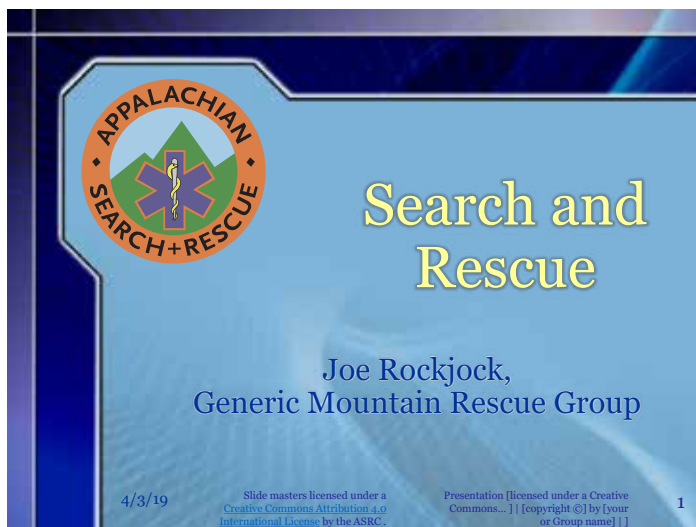
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## Slides

Slide presentations benefit from a professional appearance and consistency as much if not more than documents. Slide shows go back hundreds of years, to 17th century *magic lanterns*. Thirty-five millimeter (35mm) photographic transparencies came into use in the 1930s, and by the 1950s people had started boring friends and family with hours of blurry vacation slides. Slide shows really came into routine use for education and corporate presentations with the advent of the Kodak Carousel slide projector in 1965. By the 1980s corporations had realized the power of slide presentations and had full-time staff devoted to preparing slides for sales, executive presentation and educational lectures. Standardized backgrounds with corporate or institutional logos became required.

Microsoft's introduction of PowerPoint in 1990



sounded the death-knell for the Carousel and 35mm slides, and despite competition, powerpoint has become a synonym for a computer-based “slide” presentation. We provide PowerPoint masters as all other presentation programs will accept them.

Even in this day of cheaper, lighter and brighter LCD, LED and laser projectors, the emphasis on corporate branding for “slides” continues, and for good reason.

### COLORS

There is [good evidence](#) that black text on white is the most readable on a computer screen, but with a projection in a relatively-dark room the glare from the projected white background may cause headaches. The same evidence shows that white text on a black or gray background is quite readable on a computer screen. However, viewing a projected image across a darkened room is not the same as reading text in a computer browser or a piece of paper right in front of your face.

[Expert opinion says](#) that for projected slides, a bluish background with white or yellow text is probably best. This provides the best legibility (of colored backgrounds and texts) and the least eyestrain. The combination of red and green, in particular, causes a strobing effect and is famous for nauseating viewers.

There are also psychological arguments for using a bluish background. A blue background tends to project calmness and professionalism, more so than a black or gray background. A blue background also contrasts perfectly with the orange around the edge of the ASRC logo. We could have used a plain blue background or a gradient with the ASRC logo in one corner. But the backgrounds we chose, one for title slides and a different one for main slides, provide a distinct appearance, and one of the goals of branding is to provide something that looks distinct.

### GUIDELINES FOR SLIDE PRESENTATIONS

In his essay [The Cognitive Style of PowerPoint](#), Yale professor Edward Tufte explains how PowerPoint crashed a space shuttle (and now that we have your attention) can easily be misused. Some of the most important lessons there include:

- A slide presentation can foreshorten a complex subject and leave out important details.
- Projected slides have a low resolution compared to a piece of printed paper or even a lower-resolution

computer screen in front of your face.

- A slide presentation has to be linear and inflexible; it's hard to jump around based on interaction with your audience, which makes you unwilling to interact with your audience.
- Tufte is perhaps the world's leading expert on the presentation of data (just the titles of some of his books should provide a clue: *The Visual Display of Quantitative Information*; *Envisioning Information*; *Visual Explanations: Images and Quantities, Evidence and Narrative*; and *Beautiful Evidence*.) He points out the deficiencies of PowerPoint's data displays.
- Perhaps most importantly, Tufte has issues with making the audience read text on a wall. He doesn't think it's an effective teaching tool. He recommends using PowerPoint to show diagrams, illustrations, or photos.

A strictly Tufte-compliant slide show might consist of a series of graphics on a black background, broken up into sections by a few title slides. We provide a master title layout, and a section header layout.

Although we provide a variety of slide masters, it's a best practice that you should use a totally black background for the graphics slides. There is no need to have the ASRC logo on each slide. The ASRC PowerPoint template provides a black-background master with only a slide number.

If your audience needs to know how to spell a word, or you need to show some numbers, insert a graphic into one of the slide masters that provides a title. But as a general rule, it is better to insert graphics into a slide with a black background.

To make a PowerPoint slide show more usable for others, without filling the presentation with text for the audience to read off of the wall, put detailed speaker's notes in the notes field.

PowerPoint and other popular presentation software offer a mode where you can view the presenter's notes on a laptop while the projector is showing the slide. Those who wish to use someone else's slide show can read through the presenter's notes you've entered to prepare for the presentation.

## INTELLECTUAL PROPERTY

At the March 2019 ASRC Board of Directors meeting, we had a long and productive discussion about the interaction of copyright and Creative Commons licenses for slide or other presentations created by ASRC members. We discussed the following points:

- ASRC members may wish to include in their presentations copyrighted material which they, but

not others, are permitted to use. An example is a figure from a published journal article written by the member. Thus, such a member's presentation should bear a copyright by that member. And, the Creative Commons license on the slide masters should apply only to the slide masters, not to presentations created using the slide masters.

- The Creative Commons license By-SA used for ASRC documents is not appropriate for the ASRC slide masters, as it allows others to modify them. It should be By, which requires attribution, but does not allow modification.

Based on this, the Board of Directors established the following policy:

ASRC members in good standing may use the ASRC Branding Guide masters for search and rescue presentations and may copyright or place a Creative Commons license on such presentations, provided that all such presentations be contributed to an archive accessed through the members-only section of the ASRC website.

The slide masters for the Branding Guide have been changed from Creative Commons BY-SA to a BY but not SA to enable copyrighting of presentations made based on the masters.

If you create a slide presentation using the ASRC masters, you must make sure that the slide presentation includes the Creative Commons license that we use and is part of the title slide master.

There is now a place for your own copyright or Creative Commons license. The title slide must contain the existing ASRC Creative Commons license for the slide masters, but for the presentation itself, you may add either a copyright notice or whatever Creative Commons license you wish.

If you don't place a copyright or Creative Commons license in the bottom right footer, *please delete that footer footer from the title slide.*

## CREATING SLIDE MASTERS

These details on creation are for reference just in case someone, someday, needs to create new slide masters for the ASRC.

The background we chose is Crystal Graphics' background **PowerPlugs BGs 1 B09A.jpg**; this is from a CD from ~1999. They have many thousands of backgrounds available on their website and you can't find it by searching on this name. For the widescreen version, we simply trimmed off the bottom of the background.

To make the lettering distinct on the lighter blue of the main title slide, in PowerPoint we applied the heaviest outer glow of gray to the yellow main title text

(Home > Drawing > Shape Effects > Glow > [pick the bottom gray glow]), and an outer glow of white to the title slide subtext. Text for the other slides does not have an outer glow, nor does it need it as it's light on a dark background.

- A few obscure rules discovered while creating these slide masters:
- Text Boxes are not Placeholders.
- Only Placeholders work in Templates, not Text Boxes.
- Text that is not in Placeholders won't show up in the Outline view.
- You have to add a Placeholder via the menu at the top: View > Slide Master, Master Layout > Insert Placeholder.
- If you want to format text in a Content or Text Placeholder, you can't paste in text from another Text Box or Placeholder, you have to insert the Placeholder, and then edit the text that automatically appears there.
- To format text in a Placeholder, you can't use the Format Painter to transfer formatting from another slide. You can, however, copy and paste a Placeholder (or Text Box?) into the slide, and then use the Format Painter within that slide to copy the formatting.

## DOWNLOADING

Powerpoint templates that you can use to create your own ASRC-branded slide presentation are available, in both standard (4:3) ratio and widescreen (16:9) sizes. Only the standard is shown here but both are available at [archive.asrc.net](http://archive.asrc.net) > Admin > Branding or at <http://archive.asrc.net/#IDASRC-Admin-ASRC-Branding->.

## OVERVIEW OF SLIDE MASTERS

The branding on these slides consists of:

- **Background:** the backgrounds are professional ones that contrast nicely with the ASRC logo. There are

separate backgrounds for title slides and standard slides. Please don't change the background, except to use a black background with no graphics for images (photos, diagrams and the like). We adjusted the original non-title slide background to make it a bit darker and have less contrast; note that it seems to print darker than it appears on-screen or projected.

- **ASRC Logo:** a large logo appears at the top left of the title slide master, and a small ASRC logo at the top left on all the other slide masters. The ASRC "Appalachian Search and Rescue Conference" in the official Scala Sans typeface does not appear on these slide masters. We think the logo is enough branding, and adding text would be too much.
- **Text Size:** text on the masters is sized to be readable when projected on a wall. If you make text significantly smaller, people may have trouble reading it. Unsolicited advice: If you have the urge to put lots of small text on a slide – don't. Prepare a handout with your text, or take the time to verbally explain the concept to your audience while showing an image without any text, or even just show a black slide.
- **Title Slide Master Text Color:** the most important text is in yellow, and we have replaced the old standard PowerPoint drop shadow with a contrasting outer glow which provides the needed contrast but is more subtle. Subsidiary text is in dark blue with a white outer glow on the lighter blue background.
- **Non-Title Slide Master Text Color:** Since the non-title slide masters all have a darker blue background, the most important text is in a tint of yellow with a gray drop shadow. Outline text has a first-level with light blue text with a black drop shadow. Lower outline levels are in a whitish tint of yellow, with again a black drop shadow.
- **Text Font/Typeface:** The typeface is Georgia, which is a typeface that will be found on most computers, which is important as PowerPoint cannot embed some typefaces. It is a serif face that is reasonably pleasant, and we also recommend it for letters using the ASRC letterhead.

## Video

(reserved)



**APPALACHIAN  
SEARCH & RESCUE  
CONFERENCE, INC.**

FACT SHEET

updated: May, 1979

THE ORGANIZATION

The Appalachian Search and Rescue Conference, Inc.(ASRC) is a volunteer



## Historical Background

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

We chose the colors for the patch, which later became a color logo, from the thread colors the manufacturer had available. One this page is a scan of one of the original 100 numbered patches the ASRC had made. The staff in the center was of silvery metallic thread.

The snake was originally a bit yellow but has faded to an orange shade over the past 40 years. We asked for silvery gold thread for the snake but they didn't have any. Note that the letters in the original logo and patch are not an actual font, but drafted so that the vertical portions of the letters are along radial lines out from the center of the logo, as shown here.

In January 2017 Treasurer Victoria Airey proposed the we consider changing the logo to use the Scala Sans typeface instead of the drawn letters. Three versions using the Scala Sans typeface and the original design were the subject of a poll, and the current version with the small diamond-shaped bullets won, so in January 2018 the Board of Directors voted to change the logo.

## Technical Details

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

## EDITING IN WORD/RTF, PUBLISHING WITH INDESIGN

For most ASRC documents (but not this design-intensive Branding Guide) it makes sense to use Microsoft Word files for drafts for editing. Then, once the editing is all done, you import the Word file into InDesign for final formatting.

By *far* the best way to do this is to export a RTF file from InDesign, then edit that, and re-import into InDesign. If you select a particular section of a document in InDesign, you can export just that section for editing, and then paste it back in. For such RTF-format drafts, there is no need for headers, footers, titles at the front, or anything except for the text itself, with no fancy formatting. Indeed, trying to do any formatting in Word just makes it harder to import the final product into InDesign. Here are a few important rules for edit the RTF documents:

- **Do** use the paragraph styles in the exported RTF file, if you create new sections. This makes importing the file back into InDesign a snap. These styles also make navigating the document a lot easier in Word, if you use the Navigation panel on the left (View > Show > Navigation Pane).
- **Don't** separate your paragraphs with double carriage returns. **Don't** press Enter twice between paragraphs. If you want more space in your draft, edit the Normal paragraph style to have more spacing (Home > Styles > right-click Normal > Modify > Format > Spacing > Line Spacing > Double). If you've already twiddled with the line spacing and overriding the Normal style, you may have to also do this: Home > Select > Select All > Paragraph > little button at bottom right > (set line spacing to double).
- **Don't** use Enter and then a tab to format a paragraph, adjust the margins using the ruler instead.
- **Don't** bother putting in the document "front material" such as the title, ASRC address, or copyright/Creative Commons license. All that's already in the InDesign document before we import the Word text.

### IMPORTING WORD FILES

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

That's why exporting a RTF file and then editing that is the ideal way to update a document.

Make sure the styles in Word are based on (no style). If the styles are based on each other or on Normal, InDesign sees almost everything in the style as a local override.

Even if you do this, there will be a lot of local overrides. There is a button in the top panel of InDesign, underneath the Paragraph style box, which clears overrides. But an easier way to clear these overrides is to, as you assign InDesign styles to paragraphs, to Alt+click on the style in the Style Panel to apply the styles. This applies the style and overrides all those imported Word overrides. If there is bold text or italic text, this Alt+click will override this and eliminate the bolding or italicization, so for those particular paragraphs, it's usually appropriate to click without holding the Alt key, but in general, you should tag paragraphs with the Alt+click method.

### QUICK AND DIRTY EDITING IN INDESIGN

If you just need to change a small bit of text, you can simply edit the text in InDesign. But with bigger document and certain options turned on (see below), this can be very painfully slow. Instead, you can copy the text from InDesign into Word, edit it there, and then paste it back into InDesign. But if you just want to make a few edits here and there throughout a document, and you don't want to export a RTF and then import it, consider the following convoluted but workable option to edit even a large document right in InDesign.

### EXTENSIVE EDITING IN INDESIGN

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

First, stop level 1 headings from spanning two columns for two-column documents. Use InDesign's Edit > Find/Change function to change all the "H1" (heading #1) paragraph style instances to the "H1-no-span-columns" paragraph style, which is the same except in Paragraph Styles Panel > H1 > Keep Options > Start Paragraph > [changed from the default Start Anywhere to on Next Page]. Having this set to Anywhere produces a more compact and very professional appearing document, but it is computationally intense and slows down text editing. Also, the "H1" paragraph style spans both columns, but the "H1-no-span-columns headings" does

not. This also speeds up editing.

For publications that use the “I.” outline style as a top-level heading, there is also a “I.-no-span-columns” paragraph style that can also be used to speed up editing. Once you’re done editing the text, **remember to Find/Change to switch all the “H1-no-span-column” paragraph styles to “H1” styles, and the same for “I.” and “I.-no-span-columns” paragraph styles.**

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

Another thing that slows text editing is the Balance Columns option. It does produce a much more professional appearance. You can turn it off temporarily for a single page. Right-click the text frame on the page, and select Text Frame Options and then turn off Balance Columns. Remember to turn Balance Columns back on when you’re done editing that page.

Or, you can toggle this on and off on *all* pages by having two Master Page spreads that are the same, except that in one the text frames have Balance Columns set to on, and the other set to off. Select all the appropriate pages of the document in the Pages Panel, then alt-click or option-click the appropriate Master Page spread.

Documents that have a large number of footnotes, such as the Training Guide, may be very slow when editing, so a useful workaround is Type > Convert Footnote and Endnote and change all of the footnotes to endnotes; this speeds up editing impressively. Remember to change them back once done editing.

Another useful tool in editing InDesign documents is to have Smart Reflow on: this automatically adds and deletes pages at the end as the text expands or contracts, as it does when turning on and off the Balance Columns and Span Columns. Here is the process to turn this on for a document if it needs to be reset:

- Edit > Preferences > Type > Smart Text Reflow (needs to be on to work, there are three options to add pages to: End of Story, End of Section, End of Document: set to End of Document, also check Delete Empty Pages.
- On the Master Page spread, click the text frame on the left page to select it. On the upper left edge of the frame, you will see an icon of a gray page with greeked text; click this icon so that it shows an arrow to the right out of the bottom right of the icon.
- The Master Page text frame on the left page, at its bottom right, has a little box with a right arrowhead in it; click this and then click on the text frame on the right-hand page of the master spread. Now, the text frames on both pages should, when selected, show that top-left icon of a page with greeked text with an arrow coming out of its bottom right side.

## RUNNING HEADERS

Running headers make it easier to tell where you are in a document.

If you have a header with both section and subsection for a printed document, you can have the section header in a more prominent position aligned away from the spine, and subsection aligned toward the spine. For a printed version, printed front-and-back and stapled or bound, this is enough to distinguish the two; this will certainly work well for those who print it off and insert it in a 3-ring binder. However, ASRC governing documents will likely more often be read online as a PDF, usually page-by-page rather than two-pages-per-view. Therefore, to distinguish the headers, the section header is in Scala Sans bold with a 60% tint of black, and the subsection header is in Scala Sans Regular with a 40% tint of black (lighter). To deemphasize the headers and page number, which after all are usually less important than the text, they are all in a tint of gray rather than black.

Running headers are defined in an InDesign document’s Master Pages. ASRC documents have two defined Type Variables, Section and Subsection. The Section variable is the text that has the HeadText1 character style applied; this character style does nothing to the text. It is a sign to pick up the text in a heading that has this character style applied to it, and to insert it into the running header. Similarly, the Subsection Text Variable is defined as the text formatted with the HeadText2 character style. The disadvantage of using a character style for this is that you have to apply the character style to some text to get it to appear in the running header. It would be easier to assign the Section and Subsection type variables to a paragraph style of a particular level of heading.

But the advantage of using a manually-applied character style – and this is important – is that you can apply the HeadText1 or HeadText2 character styles to *just a portion* of the heading. And given how the writers of ASRC documents like to use very long headings, it’s often a good idea to select just a portion of the heading to appear in the running header. This way, you will have room in the header for both minor and major sections there.

The way our documents are set up in InDesign, there is a major section header that appears away from the spine and in bold, and a subsection header that appears toward the spine in a lighter weight. The major section header picks up the first major heading on the page, and the subsection header picks up the last subsection heading on the page.

To prevent this subsection header from carrying over to a page where there is only a major section without any subsections, go to the end of the heading of any

section that has no subsections, and at the end of the heading add a space, and format this space with the HeadText2 character style.

Actually what happens now is that the subsection heading becomes a blank, single-space-character towards-the-spine header, but that's good enough. Quite a kludge but it works.

On a master page, if you use the menu: **Type > Text Variables > Insert Variable > Subsection**, you will see something that looks like

<Subsection>

However, this is not the same as simply typing the letters for

<Subsection>

## Change History

Old versions are posted in the ASRC Archive at <http://archive.asrc.net>.

### MARCH 2019 (VERSION 1.3)

- Clarified policy on copyrighting presentations based on the ASRC slide masters.
- Changed the Creative Commons license for the ASRC slide masters to *Attribution 4.0 International* (CC BY 4.0).
- Minor technical changes in the InDesign editing section.

### APRIL 2018 (VERSION 1.2)

- Changed to the new logo with Scala Sans lettering.
- Updated to the new stationery template, and added the internal document template, including a template for the Agenda and Mnotes.
- Added a wide-format slide template and notes on how to create ASRC slide templates.
- Completely revised the section on How to Create (how to create the stationery and internal document templates).

so don't confuse the two.

### BYLAWS-SPECIFIC NOTES

Non-numbered paragraphs in the Bylaws generally format best with the 1.1 paragraph style, with a tab at the beginning.

The Word file of the Bylaws prior to the InDesign version did not use Word's automatic numbering; the numbering was all done by hand. For the first InDesign version of the Bylaws (2017-01-17), we didn't fix this, those numbers are still hard-coded in there. For the next major revision, we should fix this.

- Added a section on Web Standards with the fonts that we use to approximate our print/PDF standard of Scala Sans and Minion.
- Modified the One-Pager Template to show the section headings.
- Added material on how to use the InDesign Book Panel function to synchronize character and paragraph styles and swatches amongst the various one-pagers.
- Changes in how the running headers work.

### MAY 2017 (VERSION 1.1)

- Added section on slideshow branding, with supplementary PowerPoint slide master set.
- Added Change History
- Additional editorial changes, including section and subsection headers and documentation on them.

### JANUARY 2017 (VERSION 1.0)

- First version.