



Illustration style guide

 software^{AG}



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Illustration style basics

Overview

Our illustration helps us tell the stories of our brand. It is highly graphic, contains bold block colors and has simple yet dynamic compositions.

Our graphic structure illustration contains clean lines and simple forms that are created by block colors. The graphic lines are created by highly stylized perspectives employing the use of vanishing point, orthographic and oblique pictorial rules.



(Vanishing point example)

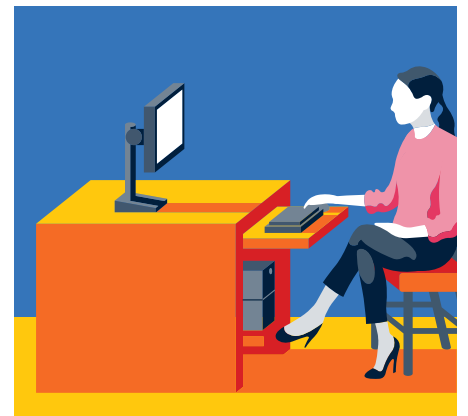


Questions?

Send an email to illustration@softwareag.com for more information



(Orthographic example)



(Oblique pictorial example)



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Color palette

Primary colors

Main brand colors.

Core dark 120
#011F3D

Core light 930
#F2F2EA

White
#FFFFFF

Background colors

Additional options.

Gray 220
#193857

Gray 950
#F0F2F4

Secondary colors

Functional accent colors.

Bright Pulse 600
#8E3CF7

Deep Pulse 270
#3B2C5E

Bright Sense 500
#3CC1B7

Bright Sense 300
#058192

Deep Sense 260
#1C5569

Tertiary color

Use sparingly, particularly with text. Best reserved for icons and graphical elements.

Bright Life 540
#D9EC27



Extended palette

A wider extended color palette provides additional flexibility in illustrations.

#75140d	#D92026	#F16721	#FFC809
#E43764	#F192AA	#FBE2E8	
#11703B	#1DD46A	#82E7AD	#DDF9EA
#EDF787	#FAFDE0	#94DFDA	#E2F6F5
#1D3C6A	#3575BA	#6D7DBD	
#875BA6	#C194FB	#EFE2FE	
#41576E	#738494	#A7B1BB	#D9DCE1



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Palette ratios

Limit total colors

Identify large spaces to use a single color. Aim to use as few total colors as possible. Find ways to use the same color on darkly perceived areas and highlights. Simplicity is the priority.



Primary vs extended colors

Although there is no specific rule for when to use primary or extended colors in an illustration, preference should always be given to the primary colors.

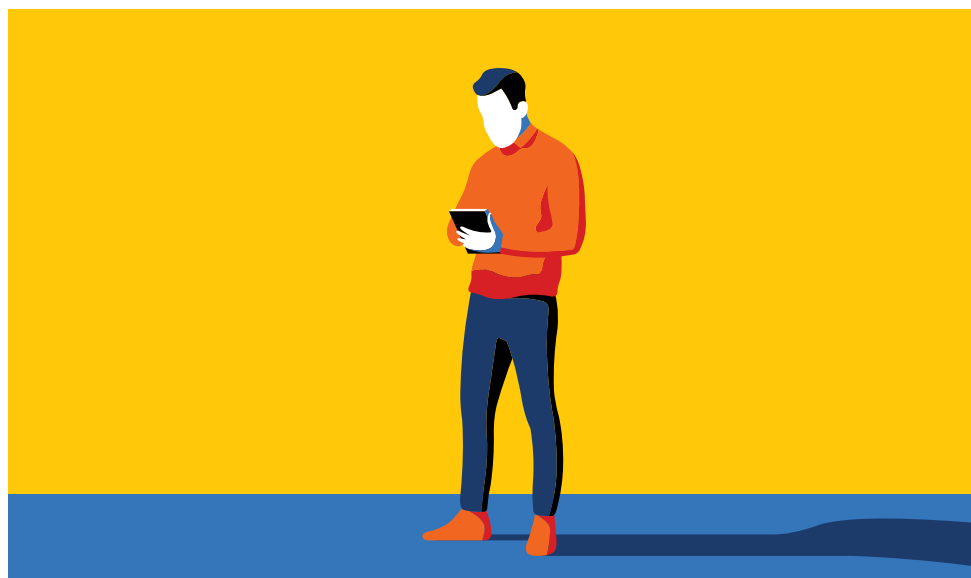


Illustration tutorials

Use of perspective

Vanishing point

Vanishing point is a type of drawn perspective that uses one to three distant points of reference to create the illusion of depth. If there were an imaginary grid, lines following a given axis (X, Y, or Z) would eventually converge to a single point.



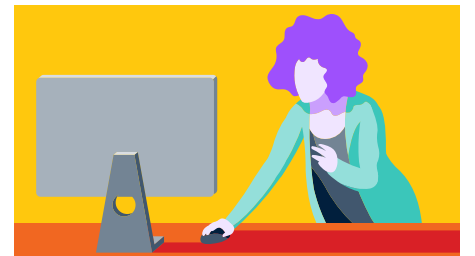
Orthographic

Orthographic is a type of drawn perspective that mimics the flat appearance of an exaggerated zoom lens. It is similar to an engineering drawing in that lines following the X, Y and Z axis are all parallel. As opposed to vanishing point perspective, no lines on a grid ever converge to a single, distant point.



Oblique pictorial

Oblique pictorial is similar to Orthographic, with the main difference being one face of an object is parallel to the viewing plane. Specific to **cabinet projection**, the top and sides of an object are shortened to create a crude illusion of perspective.



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Vanishing point vs Orthographic/Oblique

There is no rule for when to use vanishing point, orthographic or oblique perspective. All are useful for establishing the illusion of depth. Generally, vanishing point perspective might be better for establishing an intense mood or focusing the viewer's attention, while orthographic and oblique might be better for creating balanced compositions.

No perspective

There is also the option to simply avoid using perspective. In this example, the illusion of depth is aided by bisecting an object and using darker colors to create shadowed areas.

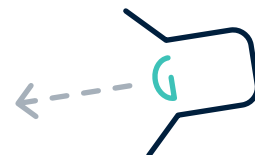
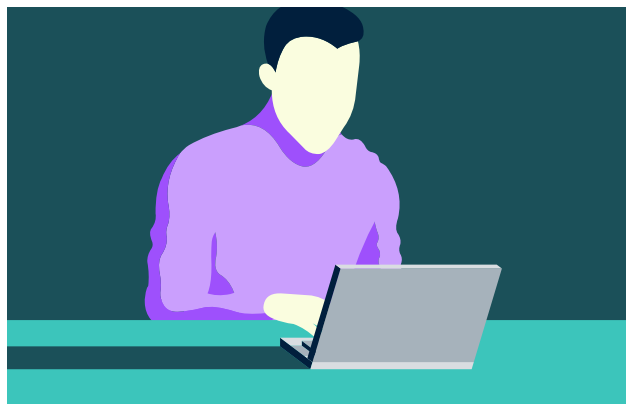




Light & shadow

Identifying a light source

Illustrations should be created with a perceived single source of light. The location of light dictates which areas of the illustration will be lighter than others, and in what direction shadows fall.



In this example, light travels to the left and very slightly downward.

Shadow style

Shadows are drawn as additional block colors and should never utilize gradients. Shadows are used to create drama in a scene, help draw the viewer's attention and aid in the illusion of perceived depth and perspective.



In this example, light travels to the right and slightly downward.

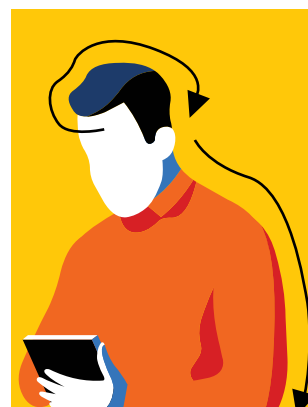


In this example, light travels to the right.

Human figures

Using structure and flow to design elegant characters

Whereas props and environments tend to better represent *structure* in an illustration, human characters tend to counterbalance with a consistent *flow* design. Look for opportunities to continue an unbroken line down the length of a character body. Use clothing ripples and hair as opportunities to further create *flow* in a character illustration.



Expression through pose

As an extension of the aim for simplicity in design, human characters are not to include any facial features with the exception of hair and accessories such as glasses. The lack of facial detail allows the viewer to focus on the scene as a whole, as well as mitigates the likelihood of an unpleasing design. As such, focus should be placed on a character's pose and actions to create relatability and to tell a story.



This character is quirky and adventurous.



This character is meek and reserved.



This character is loud and has a strong presence.



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Using stock images

What to avoid

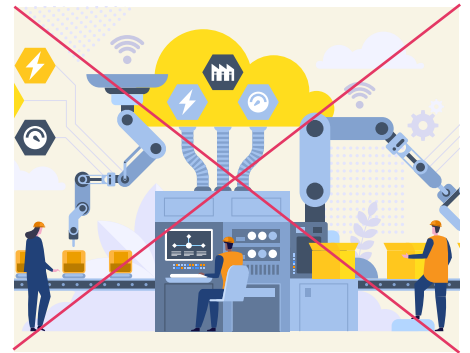
In a high-pressure, quick turnaround environment, creating new, custom illustrations may not be feasible. In this scenario, it may be best to use a stock illustration. Stock illustrations will more often not adhere to brand guidelines and will need to be adapted to better fit the brand. It is advisable to begin with a stock illustration that is very close to meeting brand criteria, and then identifying and correcting anything that needs to be altered.

Avoid choosing images with too much complexity, often utilizing an abundance of gradients that would be difficult to remove.



AdobeStock_321013144:

The extensive use of gradients make this image too time consuming to adapt.



AdobeStock_295638859:

The human figures have slightly exaggerated proportions and would need to be redrawn. There is no representation of depth, light or shadow in the illustration.

Adapting the right image

The example below shows a stock image that fits brand guidelines fairly well. The colors can be changed easily, the human figures are already realistically proportioned and there is no face detail, which fits the brand.



AdobeStock_290040210 Before:

Shadows in this illustration *do* use block colors, but the ellipses underneath the people are inconsistent with the shadows of the machinery.



AdobeStock_290040210 After:

Colors are changed, and the ellipses underneath the people are replaced with shadows that match the direction of the machinery shadows, consistent with a single light source.



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Spot illustrations

Spot vs framed

Although it is preferred that illustrations be framed inside of a rectangular cell, spot illustrations may also work given the right circumstances. Below are examples of spot illustrations placed within the negative space of the page. When appropriate, block shadows are still incorporated to give the subjects a sense of place.





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Representing a diverse workforce

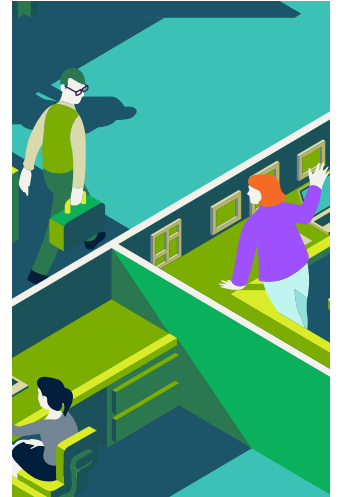
Gender representation

Keeping an equal balance

Software AG values diversity in every form, and the illustrations used should help convey that. Begin by aiming for an equal balance of men and women when portraying group settings.

Body types

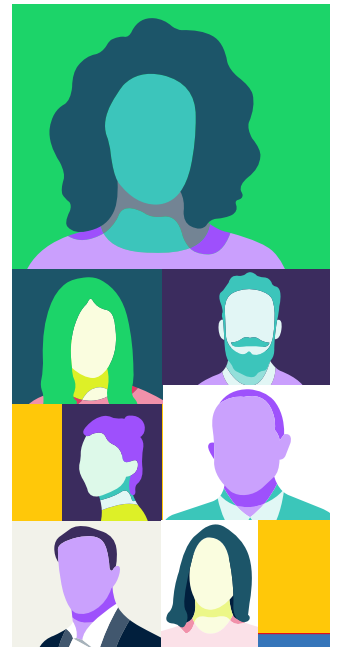
Consider a broad range of body types while maintaining simplicity of form. This will also help inform the personality of the character and add richness to the representation. A strong build might appear energetic and boastful. A thin build might appear reserved and stoic. Give consideration to how hair styles add to the personality of the character and further diversify the cast.



Culture & ethnicity

The more diverse, the better

Use a broad mix of skin tones (always referring to the core and extended color palette) and clothing choices to add further depth and representation to the cast. Give special consideration to how these choices and those for gender and body type all fit together to establish unique, identifiable characters.



Disabilities

Giving further consideration to a truly diverse representation of characters

Consider including representation of physical disabilities. The inclusion may seem strange to you, but it goes a long way to creating a welcoming and diverse environment in illustrations. To someone who does not have a disability, the inclusion is at minimum an intriguing and engaging detail. To someone with a disability, the inclusion is meaningful and thoughtful.

The culmination of all of these traits is the creation of a welcoming atmosphere in an illustration for anyone and everyone.

