

Seth Thomas
Graphic Standards Manual



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| Introduction

Seth Thomas Clock Company is one of the most prolific and long lived clock companies in history. The quality and craftsmanship of Seth Thomas Clock Company products have always remained at a superior level.

Seth Thomas was born in Wolcott, Connecticut in 1785, went to work for clockmaker Eli Terry in 1807, bought out Terry's factory (together with Silas Hoadley) in 1810, and in December 1813 bought out Heman Clark's clockmaking business in Plymouth Hollow.

Thomas continued Clark's wooden movement tall clock production, and about 1817 began making the wooden movement shelf clock. These were cased in pillar and scroll cases until 1830, when the bronze looking glass and other styles became popular. In 1842, brass movements were introduced, and first cased in the popular O.G. case (which was made until 1913). Wood movements were phased out in 1845. In 1853 Mr. Thomas incorporated the Seth Thomas Clock Company, so that the business would outlive him. Mr. Thomas died in 1859, & Plymouth Hollow was renamed Thomaston in his honor in 1865.

Mr. Thomas was very conservative, and after his death many new styles of clocks were introduced by his sons. Regulator clocks were introduced in 1860. The patterns and machinery for these had been purchased in 1859 from the creditors of bankrupt clockmaker Silas B. Terry. Spring driven clocks were introduced ca. 1855–1860. Perpetual calendar clocks were made from ca. 1863–1917. Some of the most popular later types include walnut kitchen clocks, made from 1884–1909; marble clocks, 1887–ca. 1895; black (Adamantine finish) wood mantel clocks, ca. 1885–1917; black enameled iron cased clocks, 1892–ca. 1895; oak kitchen clocks, 1890–ca. 1915; tambour clocks, introduced in 1904; chime clocks, introduced in 1909; and electric A/C clocks, introduced in 1928.

In 1930 a holding company named General Time Instruments Corporation was formed to unite Seth Thomas Clock Company with Western Clock Company. In 1968, General Time was bought by Talley Industries, and in 1979 the headquarters was moved to Norcross, GA.

In June 2001 General Time announced that it was closing its entire operation. The Colibri Group acquired Seth Thomas. The NAWCC (the National Association of Watch and Clock collectors) purchased from Seth Thomas their collection of historical records, drawings, photographs, advertisements and documents.

Now that the Seth Thomas Clock Company has re-emerged, a fresh corporate identity has been developed. The Seth Thomas corporate identity presented in this manual reflects upon the history of the company, its standing in the present, and points towards the future of the company. I believe I have created an identity that will be easily recognized and memorable at the same time.

The Mark was developed and inspired from several elements of time. The Mark is a reference to the hands of a clock as well as the sun dial. The curve and direction of the Mark, and the cast shadow are its significant features. The Mark is also a reference to direction, distance, perspective, and the relationship of the ground and sky. These concepts can be seen as representing the new dawn of Seth Thomas and the direction the company is making towards the future. This Mark will be an indelible one, and through the test of time, will prove that the Seth Thomas Corporation is firm in its foundation and prepared to move towards the future.

Thank You,

Zosimo T. Monzon III
President

Basic Components

Mark

Logotype

Signature

Signature in Reverse

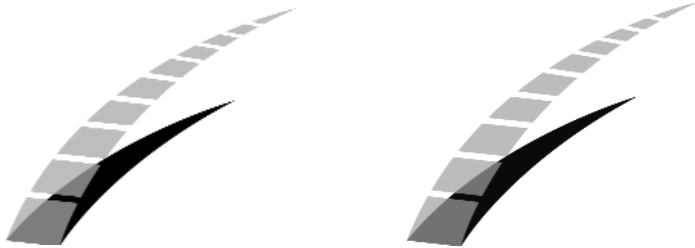


Basic Components

THE MARK

The identity was developed and inspired from several elements of time. The Mark is a reference to the hands of a clock as well as the sun dial. The curve and direction of the Mark, and the cast shadow are its significant features. The Mark is also a reference to direction, distance, perspective, and the relationship of the ground and sky. These concepts can be seen as representing the new dawn of Seth Thomas and the direction the company is making towards the future.

The Mark is an important visual tool for conveying the company's history and image. It should appear often and on a wide range of media such as stationary, brochures, advertisement, signage, web sites, company vehicles and apparel. The viewer will associate the Mark with the Seth Thomas corporation through consistent and correct use in all identity applications.

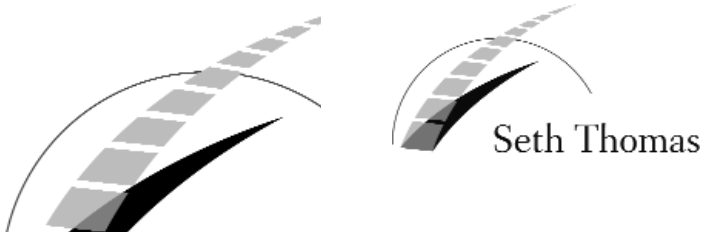


Seth Thomas

Seth Thomas

THE LOGOTYPE

The Logotype is the text that is applied to the Mark. The text is set in Fairfield Light. Both 'Seth' and 'Thomas' should begin with uppercase letters while the rest of the characters should be set in lowercase.



THE SIGNATURE

The signature is the careful integration of the company's text and image. In this case, the text is the logotype and the image is the mark. In this signature, a thin ruled arc also appears behind the Mark. The Signature in most cases will be the primary image used for the corporate identity of Seth Thomas.

| Basic Components

THE SIGNATURE IN REVERSE

The Signature can be used in reverse or as a 'drop-out'. In the first two examples to the left, the typography and the cast shadow are now in white as well as the arc in the background. The top curve of the mark has remained in the same shade of gray. It is not recommended to use the signature in reverse, although circumstances may occur that require this approach. Therefore, these reversed version of the identity have been developed for both grayscale and color applications. Only black, blue and gray are recommended for a drop-out.

Signature
in Reverse
(100% Black)



Signature
in Reverse
(Blue Process 1)



Signature
in Reverse
(65% Gray)



Standard Rules

Typography

Colors

Placement



| **Typography**

FAIRFIELD

The typeface Fairfield was designed by Rudolph Ruzicka in 1939-49. Fairfield is a Modern style serif face with a nice, strong contrast between thick and thin in its stroke weights. The typeface Fairfield is used for the name Seth Thomas in the Logotype. Fairfield 45 (Light) is used on the business card and on other parts of the stationary set. Although in order to preserve the distinctiveness of the Logotype, over-use of this typeface is not recommended.

Fairfield 45 (Light) for use with the Logotype and Stationary Set.

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r
s t u v w x y z
0 1 2 3 4 5 6 7 8 9
- + = ! @ # \$ % ^ & * () ? ” ” ’ : ;

| **Typography**

HELVETICA

The typeface Helvetica was designed by Max Miedinger in 1957. Helvetica is a geometric sans-serif and similar to Akzidenz Grotesk and Univers in its characteristics. The reductive approach in type design, adherence to simple, geometric shapes and the even line/stroke weight were characteristic of sans-serif type design during the first half of the twentieth century. The Helvetica Neue series has been a successful sans-serif family in typography. Helvetica Neue 45 (Light) is used on all items of the stationary set.

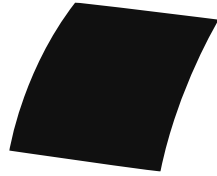
Helvetica Neue 45 (Light) for use with the stationary set

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r
s t u v w x y z
0 1 2 3 4 5 6 7 8 9
- + = ! @ # \$ % ^ & * () ? " ' : ;

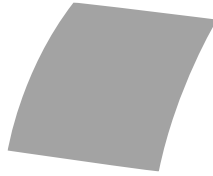
| Colors

THE IDENTITY'S COLORS

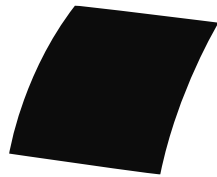
The color choices for the Seth Thomas corporation were selected carefully and relate to the concept of the identity. The dark blue and gray refer to the ideas mentioned in the development of the mark. The gray represents the metal of a clock's hand or the color of stone. The blue represents the sky. The combination of the dark blue and gray can be seen as a reference to the moon and sky. The dark blue can also represent knowledge, power and integrity.



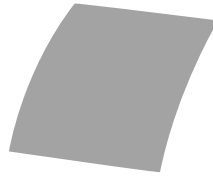
PMS 2755 C



PMS Cool Gray 5 C

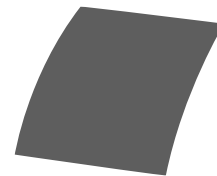


C = 100
M = 100
Y = 10
K = 60

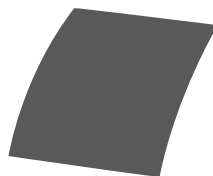


C = 0
M = 0
Y = 0
K = 35

Whenever possible, the designer should endeavor to reproduce the mark in two-colors, using the 4 process color build system (CMYK). When working with two spot colors, use PMS 2755 C for Blue and PMS Cool Gray 5 C for Gray. When working with process colors, a close match to the PMS colors are shown in the example to the left. Use Process 1 for Blue and Process 2 for Gray



PMS Cool Gray 10 C



C = 0
M = 0
Y = 0
K = 65

STATIONARY INFORMATION

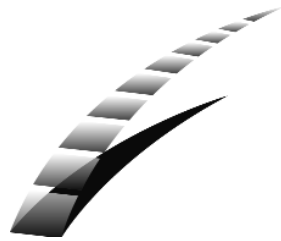
On the letterhead, facsimile cover sheet, business card, envelope and label, a different percentage of black is used for most of the information. 65% gray is used as opposed to the 35% Gray used for the mark. This is done for contrast and to improve readability.

| Colors



COLOR SIGNATURE

The top of the mark seen here uses Gray - Process 2 or Gray - PMS Cool Gray 5 and the shadow on the bottom uses Blue - Process 1 or Blue - PMS 1. In the color signature, the Mark uses the same color scheme. The arc in the background and the logotype also use Blue - Process 1 or Blue - PMS 1.



GRADIENT

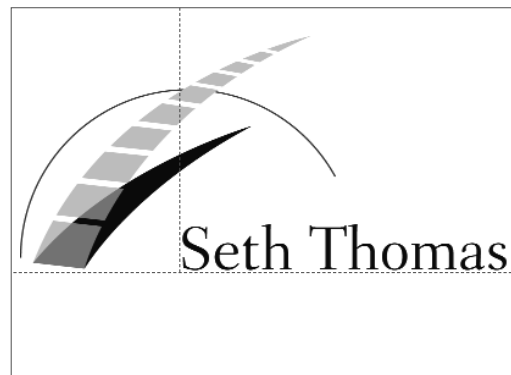
The signature can also use a gradient effect. This dynamic gradient effect is used on the top curve of the mark only and the gray is replaced with a black to white in the gradient palette, with a 90 degree angle applied.



Placement

THE MARK AND THE ARC

The Seth Thomas Logotype should be set in a consistent area in relation to the Mark, regardless of the scale of the Mark. The left edge of the Seth Thomas Logotype should align flush left against a vertical guide where the mark meets the arc. In addition, the baseline of Seth Thomas should align with the lower right corner of the large square on the bottom of the Mark. When the scale of entire signature is increased or decreased for any application, the point size of the type and the stroke of the arc are going to change. The two examples provided on the left should serve as guides for consistent placement of the elements in the signature.



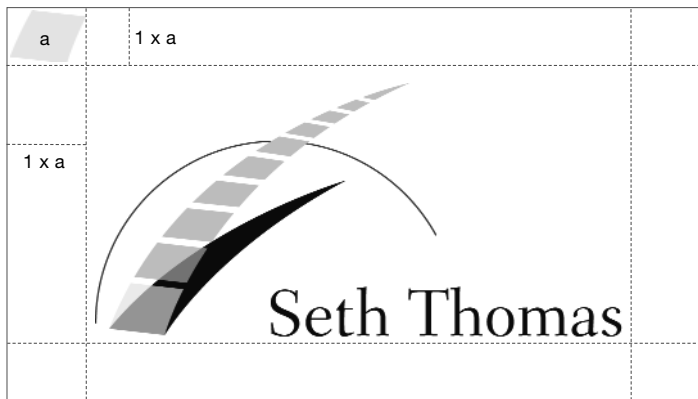
Another important spacing guideline is the space between the mark and the arc in the lower left corner of the signature. The bottom square of the mark in the example to the left should be used for determining the spacing. The width between the mark and the arc here is measured as one fourth or 25% of the size of the square.

Placement

SAFE AREA

The bottom square of the mark should be used for determining the safe area or margin area for the identity. The four corners should be used as seen in the illustration to the left for determining the safe area and placement of the identity.

The square is referred to in this example as 'a' and the size of the square is based on the size of the mark in a given application. Spacing is referred to throughout the application as 1x 'a', or 2x 'a', etc.



Signature Usage

Correct Signature Usage
Incorrect Signature Usage



Signature Usage

CORRECT USAGE

The example to the left shows the correct usage of the signature. The colors and placement follow the guidelines already mentioned in this manual. The signature was developed carefully and certain aspects should never be changed. For example: size relationship, proportions, color combinations, typography, etc. If manipulated, the message the signature conveys could be lost.

INCORRECT USAGE

The next several examples on the left show the incorrect use of the signature.

DO NOT change the placement of the elements in the signature. The example to the left shows a change in the placement and orientation of the elements in the signature. These components should never be moved or altered in any way. The placement of the Mark, Logotype and arc has been carefully executed and any shift in these elements would create inconsistency, unexpected tensions and a completely different overall visual effect.

DO NOT alter the proportions of the signature. The example to the left shows a distortion created by stretching the signature. The aspect ratio must always remain correct in order to maintain the visual integrity of the mark and typography.

DO NOT change the colors. The example to the left shows a change in the color pattern. Alternate colors might work in some cases, but the colors selected for Seth Thomas follow the conceptual development already mentioned in this manual. An alternate color scheme should not be attempted unless requested and/or approved by the Seth Thomas corporation. For example, the green and blue are a nice color combination, yet these new colors might create an environmental effect for some viewers.



DO NOT change the placement of any of the elements in the signature



DO NOT stretch or distort the signature



DO NOT change the colors

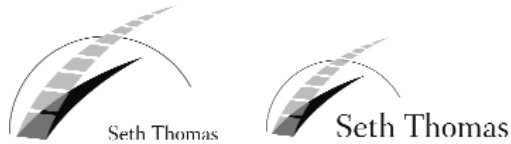


Signature Usage

INCORRECT USAGE (CONTINUED)

DO NOT change the size relationship between the Mark and the Logotype. The examples to the left show a changes in scale. Avoid increasing or decreasing the size of any one particular element of the signature. The size relationship has been carefully worked out. Both have equal importance in the signature. Notice how a larger type size decreases the effectiveness of the mark and vice versa. When one is increased in size, it consumes the other. Also note that when the sizes are altered, the original placement is altered as well.

DO NOT change the size relationship of the elements in the signature



DO NOT remove any elements



DO NOT remove any elements of the signature. The example to the left shows a removal of the arc. All elements should remain intact in order to maintain the visual integrity of the signature.

DO NOT change the typeface



DO NOT change typeface. The example to the left shows a script face. An alternate face might look nice, but changes in the face will confuse viewers by creating inconsistency with the corporate identity of Seth Thomas.

DO NOT change the weight of the typeface



DO NOT change the weight of the typeface. The example to the left shows a bold weight for Fairfield.

Stationary Package

Business Cards

Business Card Details

Letterhead Details

Mailing Label Details

Envelope Details

Facsimile Sheet Details

Stationary

BUSINESS CARD

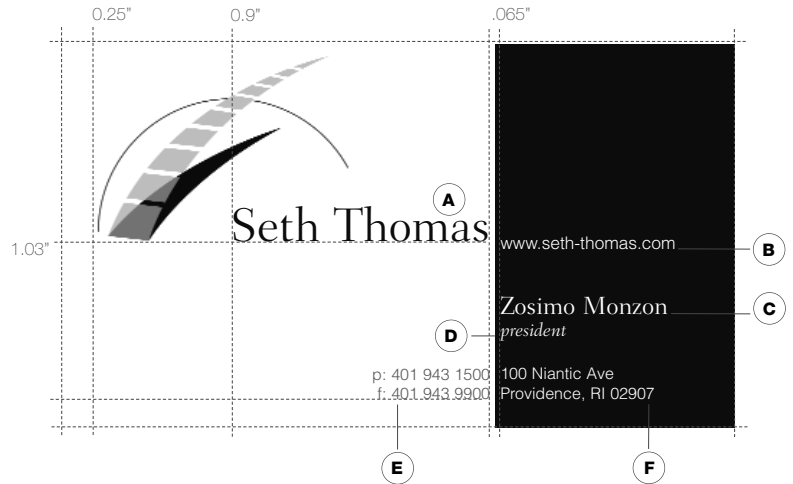
The business card measures 2" x 3.5". The Logotype is placed in the upper left hand corner, sized at 1" in height by 1.374" in width. The x-height of the web address aligns with the baseline of Seth Thomas. Zosimo Monzon, president and the street address follow Flush Left in the same text box. The phone and fax numbers align Flush Right in the same text box as Seth Thomas and the baselines align with the baselines of the street address.

ALTERNATE BUSINESS CARD

In a case where the president's name is more than 20 characters long, the second example shows an adjustment where the president's name is now placed in the text box with Seth Thomas and the phone numbers.



| Stationary



- A = Fairfield 45 (Light) 18p, Process 1 Blue
- B = Helvetica Neue 45 (Light), 6.5p, White
- C = Fairfield 45 (Light), 9.5p, White
- D = Fairfield 45 (Light Italic), 7p, White
- E = Helvetica Neue 45 (Light), 6p, Process 65% Gray
- F = Fairfield 45 (Light Italic), 6p, White

| Stationary

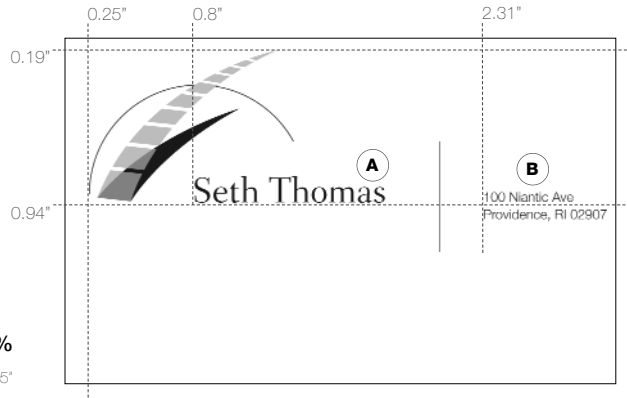


Letterhead at 65%

Size: 8" x 11"

- A** A = Fairfield 45 (Light) 21.5p, Process 1 Blue
- B** B = Helvetica Neue 45 (Light), 7/10p, Process 65% Gray
- C** C = Helvetica Neue 65 (Medium), 7p, Process 1 Blue

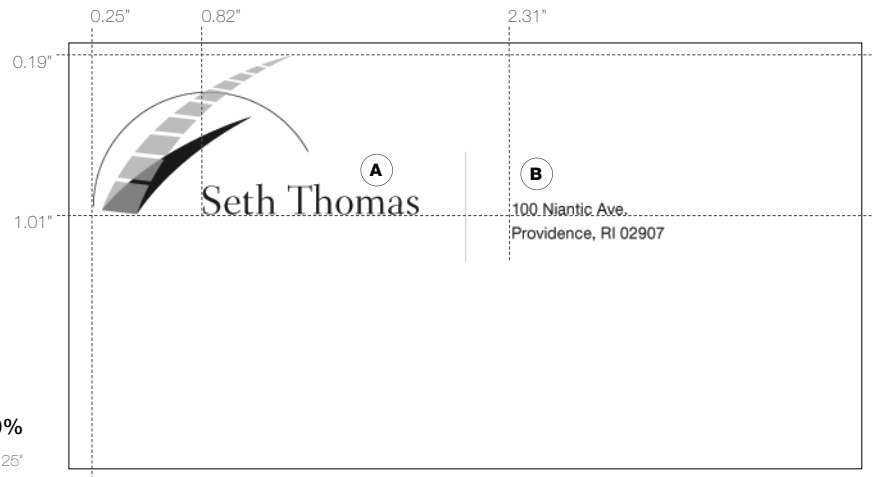
| Stationary



Mailing Label at 100%

Size: 5" x 3.5"

- A** A = Fairfield 45 (Light) 13.5p, Process 1 Blue
- B** B = Helvetica Neue 45 (Light), 5/6.5p, Process 1 Blue

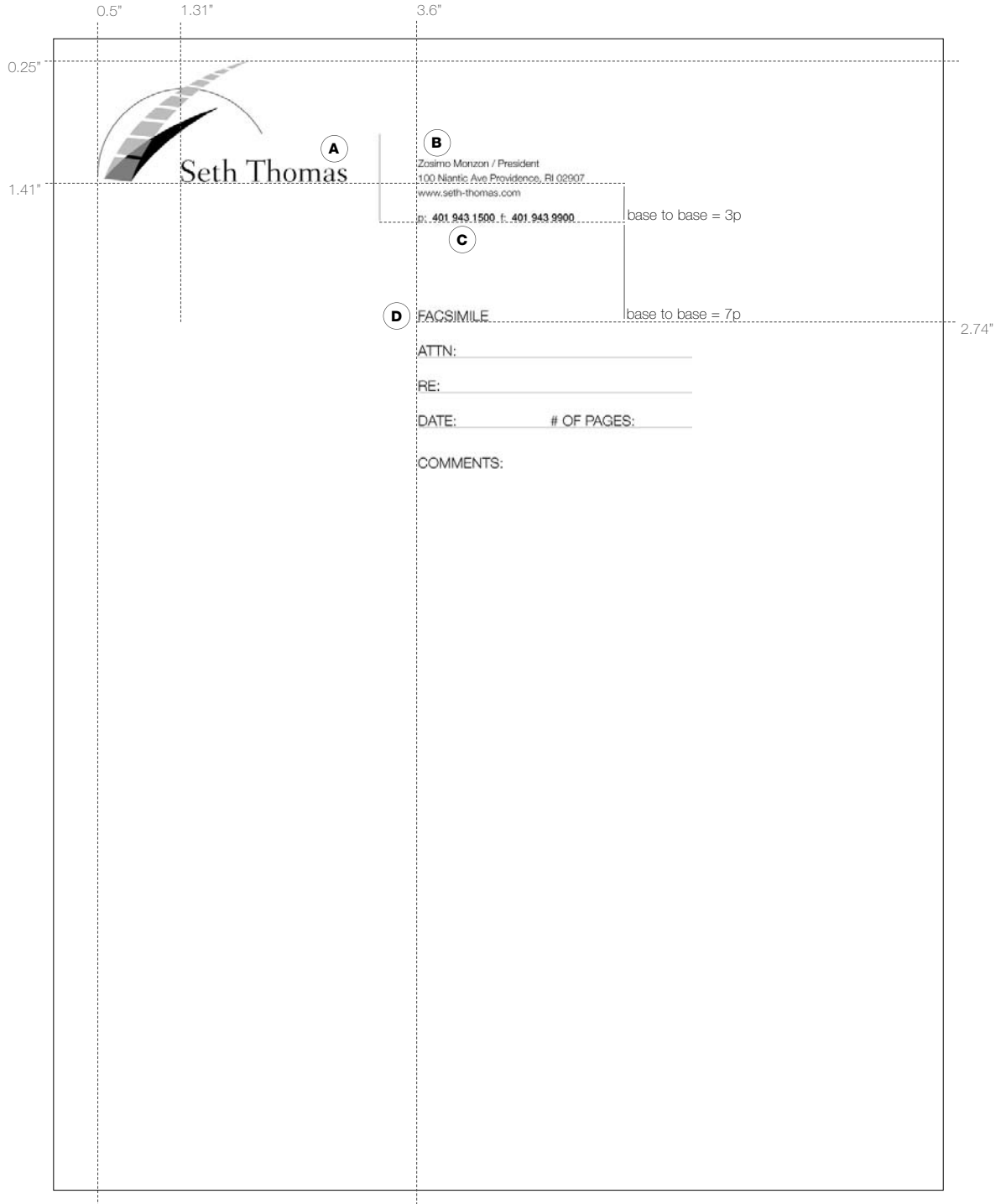


Envelope at 100%

Size: 9.5" x 4.125"

- A** A = Fairfield 45 (Light) 15.5p, Process 1 Blue
- B** B = Helvetica Neue 45 (Light), 6/9p, Process 1 Blue

| Stationary



Facsimile Cover Sheet at 65%

Size: 8" x 11"

- A** A = Fairfield 45 (Light) 21.5p, Process 100% Black
- B** B = Helvetica Neue 45 (Light), 7/10p, Process 100% Black
- C** C = Helvetica Neue 65 (Medium), 7p, Process 100% Black
- D** D = Helvetica Neue 65 (Medium), 10/12p, Process 100% Black

Reproducible Art







Seth Thomas
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