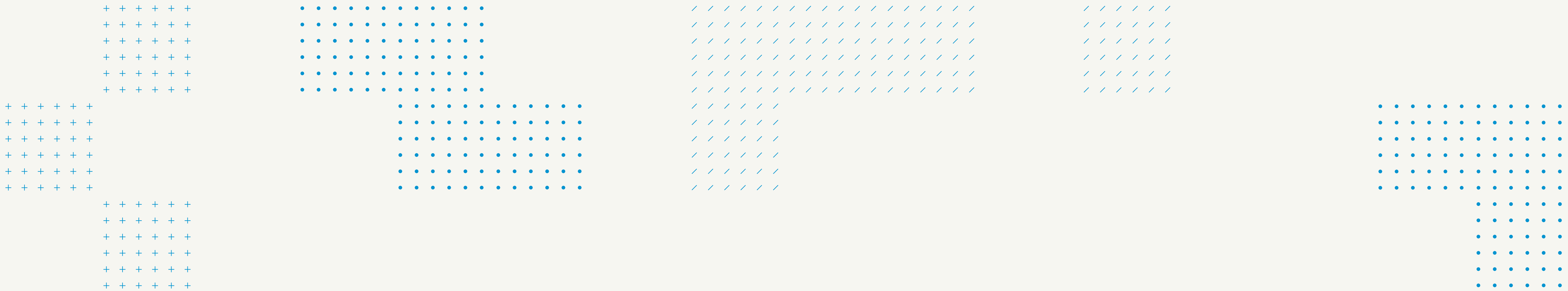




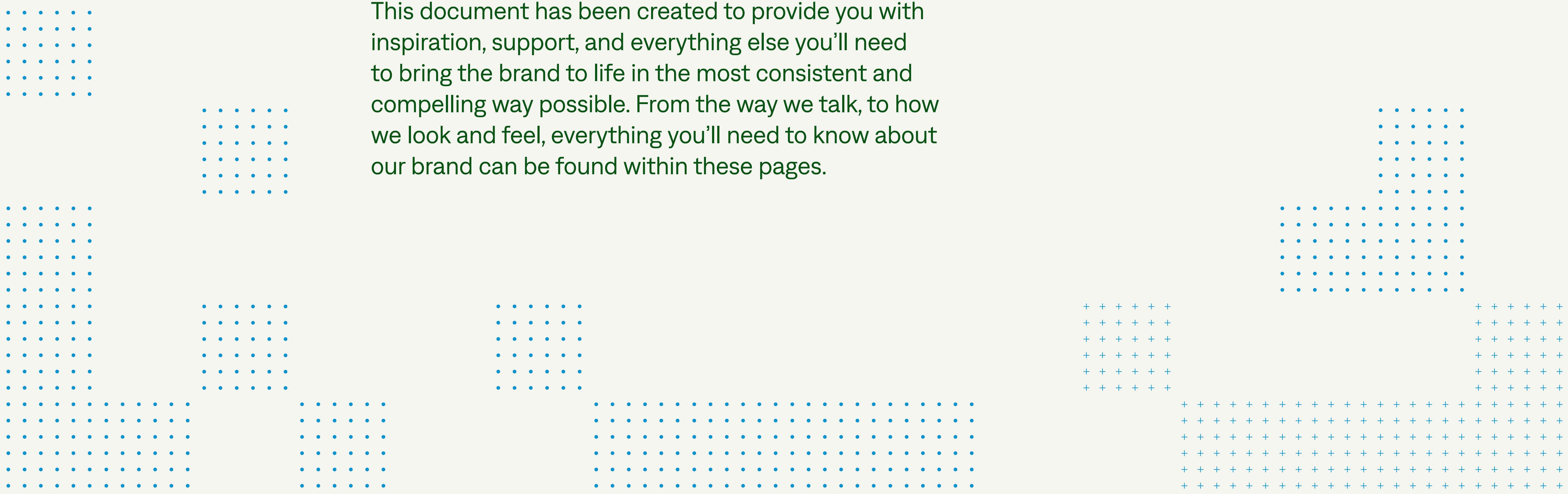
 **prospera**
A **valmont**  **COMPANY**

Brand Guidelines | Version 1.0



Welcome to the Prospera brand guidelines.

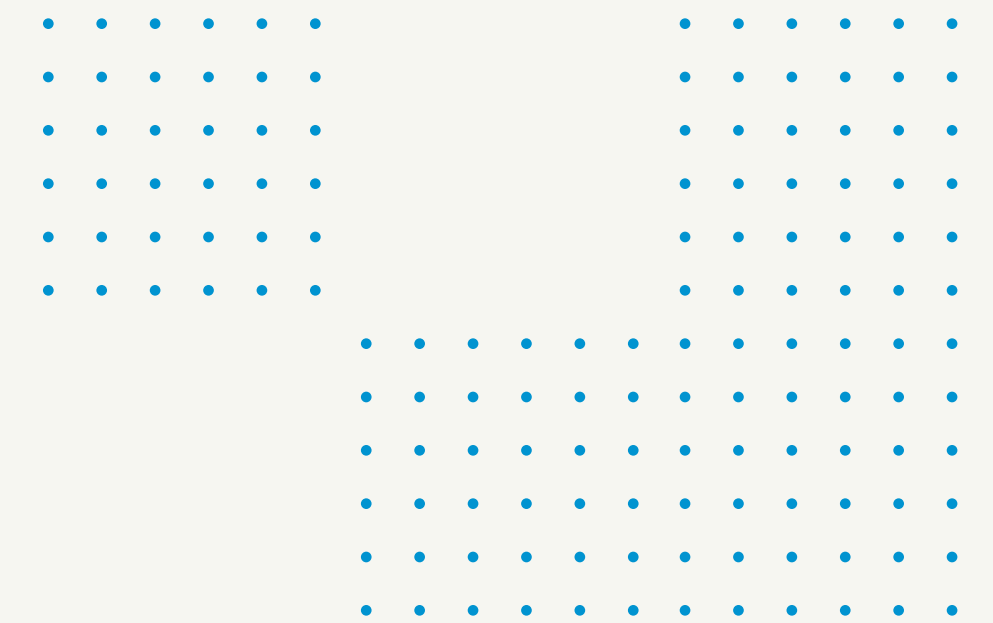
This document has been created to provide you with inspiration, support, and everything else you'll need to bring the brand to life in the most consistent and compelling way possible. From the way we talk, to how we look and feel, everything you'll need to know about our brand can be found within these pages.





Contents

- ① Strategy
- ② Tone of Voice
- ③ Our Logo
- ④ Color
- ⑤ Typography
- ⑥ Design System
- ⑦ Image Treatment
- ⑧ Infographics

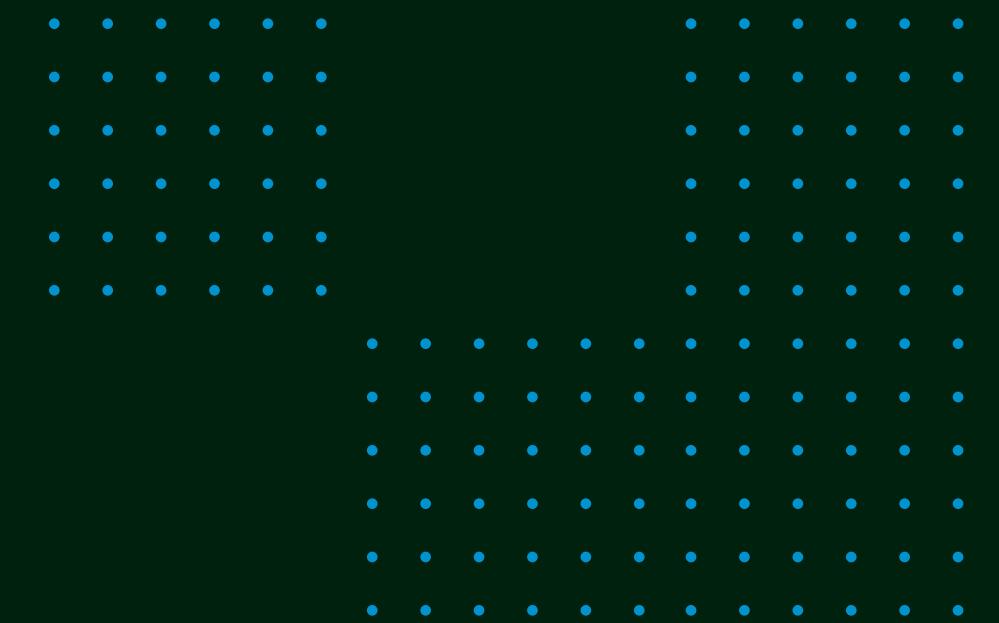




Strategy

Our brand strategy is the thoughtful and intentional guidance of people's perceptions of Prospera. It's a shorthand that sets out why we exist, what we do, and why we're different from any other company out there.

It's the reason each of us is here; the goal we're all working towards. Use it to guide the work you do everyday and to inform the way you speak and write about Prospera.





Our brand on a page

1

Why do we exist?

Vision

To transform the agricultural industry to meet the demands of the world.

2

What do we do?

Mission

We build technology that allows growers to make more informed, efficient and scientific decisions.

3

What makes us different?

Proposition

With an open mindset, we use AI and computer vision to power the informed decisions that solve some of the biggest challenges in agriculture.

4

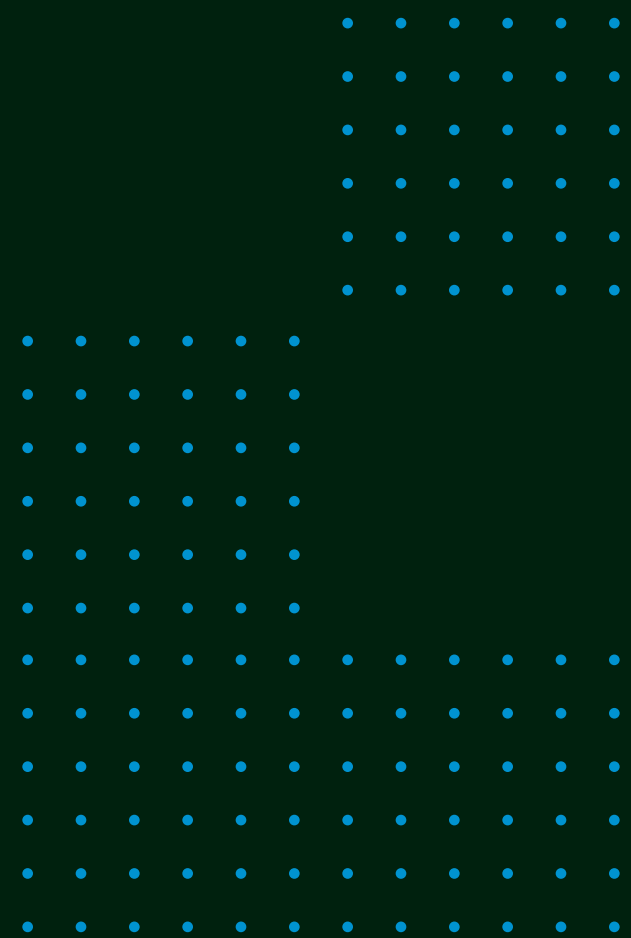
Who are we?

Personality

Data scientists in muddy boots.



Tone of Voice & Messaging



Every individual speaks differently and it's the same for Prospera. Our tone of voice (the way we say things) reflects who we are as a business, as well as the things we set out to achieve.

While our tone will naturally vary depending on the exact context of what we're saying, our underlying voice remains consistent. This helps us create impactful, genuine communications that accurately reflect the personality we share as Prosperians, and the vision that inspires us.

Every time you sit down to write something for Prospera, try to follow this guidance. Pay attention to both the tone of voice and the phrases used.

A strong tone of voice, consistently applied, will help set Prospera apart within the industry, and establish us as a trusted and genuine partner to all of our audiences.



Our tone of voice principles

Our tone of voice reflects who we are as Prosperians. It communicates that we're 'data scientists in muddy boots', able to combine high-level technical thinking with on-the-ground application.

It's informed by three core principles —

①

Genuine &
Warm

②

Intelligent &
Inspiring

③

Precise &
Practical



Genuine & Warm

First and foremost, Prosperians are down-to-earth, decent people. Our unabashed passion for what we do shines through in writing. We speak without ego; our voice is geared towards collaboration and partnership with others. That means our language is open and accessible, and we try not to blow our own trumpet, preferring to reference real examples of how our technology makes a difference.

Tips

- We take a conversational tone, like a real person engaged in conversation. Imagine Daniel, or another Prosperian, giving an interview about the company.
- We refer to ourselves as 'we' when we talk about what we do and why we do it. Using the first person plural reinforces the people behind the business and the brains behind the technology.
- We avoid talking about 'the company' in the third person. But we can say 'we're an agricultural technology company'. We also refer to 'our business', 'our people' or 'At Prospera, we're transforming the agricultural industry.'

- We talk about 'industry leaders' when it comes to our partners, and 'growers' when we refer to our wider network of users.
- We try to be extra genuine and warm when talking about our people. Their expertise and belief in our vision is what makes us special. We're friendly and open when trying to attract new talent.
- It's ok to reference our impressive credentials and strong ambition, but we don't lead with it, and stay grower-focused, first and foremost.



Intelligent & Inspiring

People won't trust us unless they believe in our expertise. So our tone is smart, and the things we say are interesting. We don't shy away from talking about our process and technologies, but we do so in a way that's unpretentious and digestible, and which paints a picture of the future we're building.

This means that, when we talk about our software, we're always careful to mention the transformative, real-world impact it delivers.

Tips

- We reference the core challenge that lies at the heart of what we do. We use language that's big and expansive when talking about 'solving some of the biggest challenges in agriculture today.'
 - Likewise, we can refer to the initial quest that launched our investigations into why identical fields produce different yields. It demonstrates our history, the adaptability of our approach, and the universality of the problem.
 - We talk about 'advancing the science of growing.' Because our work takes a holistic approach, looking at growing as a whole, rather than narrow verticals like soil science.
 - We show how today we can apply our learnings to any critical decision point in the agricultural process, whatever the environment.
- We don't shy away from our driving force and the impact it has on people, planet and business. We highlight the significance of our work with sentences like: 'We're building a solution to humanity's most long-standing and fundamental challenge: how to feed itself.'
 - We can connect business, science and basic human need in one sentence: 'We're helping to solve some of the biggest challenges in growing agricultural crops today, advancing science to feed the planet.'
 - Descriptions of our technology and its benefits can be adapted into a more editorial style when necessary – to create content such thought leadership articles. In these instances, it's helpful to use first person testimonials from industry experts to give your story extra credibility and relevance.



Practical & Precise

Our register is fairly formal, but we take care to break away from the jargon that is a hallmark of our industry. We use terminology consistently and precisely, and we structure our writing carefully to create a smooth reading experience. We write in medium-length, evenly balanced sentences arranged in short paragraphs.

We edit our writing to avoid repetition and signpost clearly through informative headlines. Every word we use is there for a reason, and we avoid clichés, generic language and anything that would make our voice feel sales or marketing-driven.

Tips

- We steer clear of jargon, using the language of technology and agriculture with precision and care.
- We aim to speak in the active voice: 'We're advancing science' rather than 'Science is advanced by our technology'.
- We refer to our technology in terms of 'machine learning and computer vision'. This is an accurate description of the tools we use.
- We also describe our technology as 'hardware-agnostic' because it's easily adaptable to existing infrastructure.
- We always talk about the benefits for our customers.

- We say that we help the agricultural industry to 'make more informed, efficient and scientific decisions' This phrase underlines the practicality of our insights, putting transformational tools into our partners' hands.
- We use descriptors like 'boots on the ground' and 'in the field' – in our case they're accurate phrases.
- When talking about our work, we always combine our technical expertise with its practical use. For Prosperians, this duality is crucial. Without the real-world application, our data has no meaningful impact.



Messaging examples — one liners

- 1 We use machine learning and computer vision to establish the science of growing crops.
- 2 At Prospera, we develop machine learning that can solve the biggest challenges in growing crops.
- 3 At Prospera, we're transforming the agricultural industry to meet the food demands of the world.
- 4 Prospera is an agricultural technology company that develops intelligent solutions for growing crops more efficiently.
- 5 Prospera uses computer vision and machine learning to inform and enable predictable, optimizable and efficient processes for growers worldwide.
- 6 We're building a technology solution to humanity's most fundamental challenge: how to feed the world.
- 7 Taking a ground-up approach, our technology enables growers to make more informed, efficient, and scientific decisions.
- 8 As a Valmont company, we harness machine learning, computer vision, and practical know-how to power the informed decisions that solve some of the biggest challenges in agriculture.
- 9 At Prospera, we're working to arm growers with the digital tools they need to produce agricultural crops more efficiently.
- 10 Our combination of machine learning, computer vision, and practical know-how drives better, more sustainable harvests across five continents.



Messaging examples — about us

LinkedIn subtitle

As a Valmont company, we harness machine learning & computer vision to power the decisions that drive better, more sustainable harvests.

Very short

As a Valmont company, we harness machine learning, computer vision, and practical know-how to power the informed decisions that drive better, more sustainable harvests.

Short

As a Valmont company, Prospera uses the power of machine learning to solve some of the biggest challenges in agriculture. Our technologies enable growers to make more informed, efficient, and scientific decisions – and drive better, more sustainable harvests across five continents.

Medium

At Prospera, we're using machine learning to solve the biggest challenges in agriculture. We're a Valmont company, creating technology that combines the power of machine learning, computer vision and practical knowhow to enable growers to make more informed, efficient, and scientific decisions. Our goal is simple: to drive better, more sustainable harvests, all over the world.

Messaging examples — our story

The Prospera Story

At Prospera, we're using machine learning to solve one of the biggest challenges in agriculture: why is it that neighbouring fields, with identical growing conditions, can produce such drastically different yields?

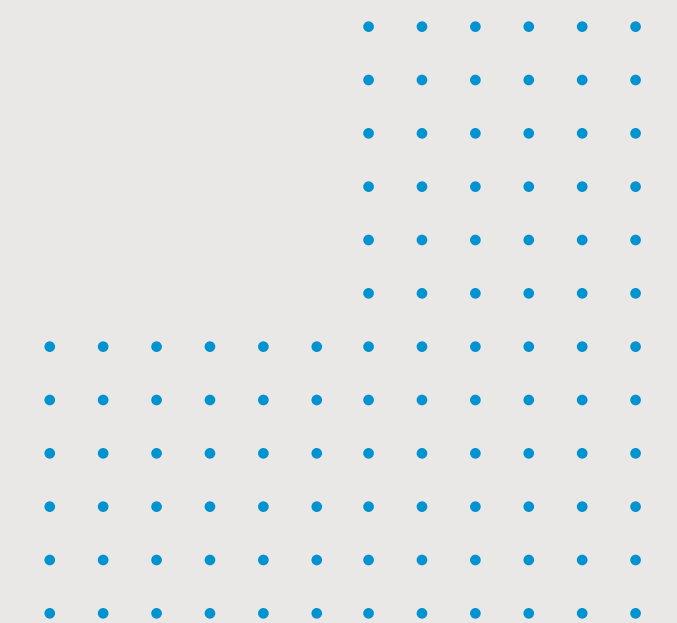
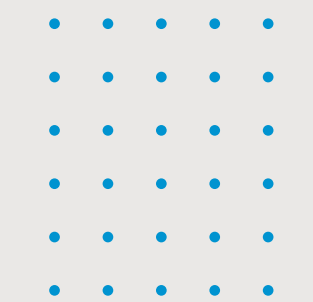
Taking a ground-up approach, our technology enables growers to make more informed, efficient, and scientific decisions. Our combination of machine learning, computer vision, and practical know-how drives better, more sustainable harvests across five continents. We make agriculture not only predictable, but optimizable across the entire growth cycle, to meet the increasing demand of a rising population. Our technology advances agricultural productivity by helping growers do more with fewer resources.

As part of the Valmont group, we're leading the evolution of autonomous crop management around the globe. Our team of computer scientists, physicists, and agronomists work closely with the experts at Valley Irrigation to offer you the most comprehensive, advanced and useful technologies in the field.



Our Symbol & Logo

Fresh, modern and mature, our logo is a mark of sophistication and confidence and represents everything that we stand for and strive towards at Prospera. This section lays out all the rules surrounding our most recognizable brand asset.





Our primary logo

Our primary logo lockup is the Prospera and Valmont company logo. Our logo is a sophisticated modernization and evolution of our old brand mark. It positions us as the leader in the field and a future forward business, pairing the mechanical precision of the wordmark with the softer, more organic approach coming through in the symbol.

This version of the wordmark should be used against lighter backgrounds and brand colors, allowing it optimum visibility. Across all communications, we should always use our full logo, though there are exceptions when we would use the standalone symbol, for instance in partner-led comms, or product and social media icons.

A variation of the logo set fully in Root, our darkest color, can be used in small use cases where a single color mark is required. If in this instance Root is not feasible, please default to black.





Our primary logo

It can also switch to a lighter version of the wordmark that should be used against darker backgrounds and brand colors, allowing it optimum visibility.

Notice how the Prospera green of the symbol never changes, regardless of the color that it's used upon.



A variation of the logo set fully in White, our lightest color, can be used in small use cases where a single color mark is required.





Using the primary logo

It's important to maintain some clear space around our logo, ensuring it's never crowded out by other elements. This clear space should be equal around all sides of the logo.

We've also defined minimum sizes that our variants can be used at to ensure the best possible legibility at small scales.



Minimum width
150px
30mm



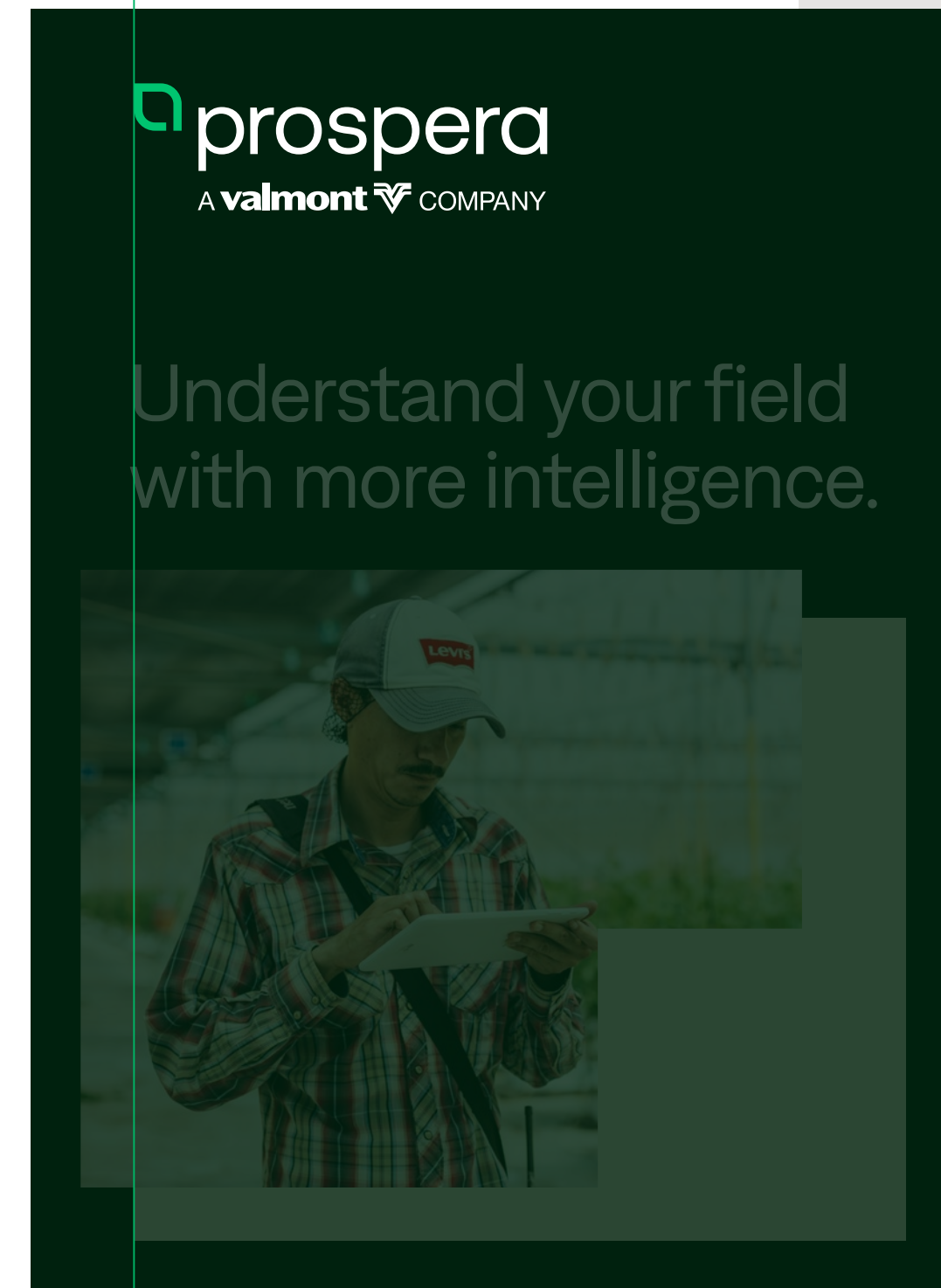
Using the logo in application

This page shows examples of how best to execute logo size and placement across different formats. We can move the logo vertically across any application, dependent on the other elements present.

Generally speaking, our logo should sit locked to the left of the format, in line with the grid. This makes everything feel well thought out and more refined.

We can also be more playful and distinctive with our positioning. By pushing the constraints of the grid, we can create more engaging and refreshing layouts with tension and harmony between all the elements.

We can move the logo vertically across any application, dependent on the other elements present.





Logo colors and the backgrounds

These are the only two colorways our logo should ever appear in. The colors have been tweaked and optimized to allow maximum legibility in any application on any color.





Our alternate logo

This is our alternate logo in instances where we don't use the primary lockup.

This version of the wordmark should be used on lighter backgrounds and brand colors, allowing it optimum visibility.



A variation of the logo set fully in Root, our darkest color, can be used in small use cases where a single color mark is required. If in this instance Root is not feasible, please default to black.





Using the alternate logo in application

It's important to maintain some clear space around our logo, ensuring it's never crowded out by other elements. This clear space should be equal around all sides of the logo.

We've also defined minimum sizes that our variants can be used at to ensure the best possible legibility at small scales.



A variation of the logo set fully in White, our lightest color, can be used in small use cases where a single color mark is required.



Minimum width
100px
20mm



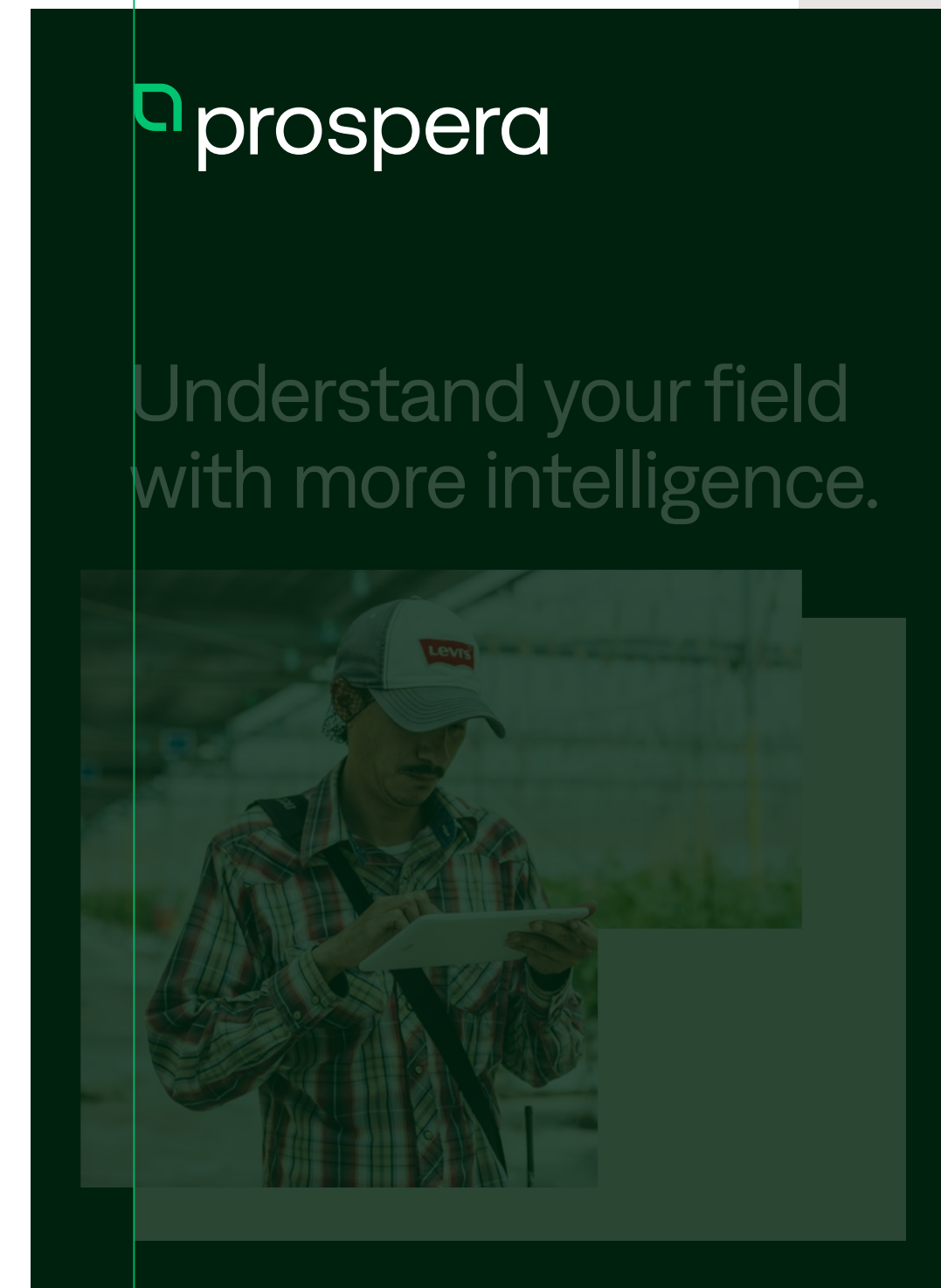
Using the alternative logo in application

This page shows examples of how best to execute logo size and placement across different formats. We can move the logo vertically across any application, dependent on the other elements present.

Generally speaking, our logo should sit locked to the left of the format, in line with the grid. This makes everything feel well thought out and more refined.

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We can move the logo vertically across any application, dependent on the other elements present.



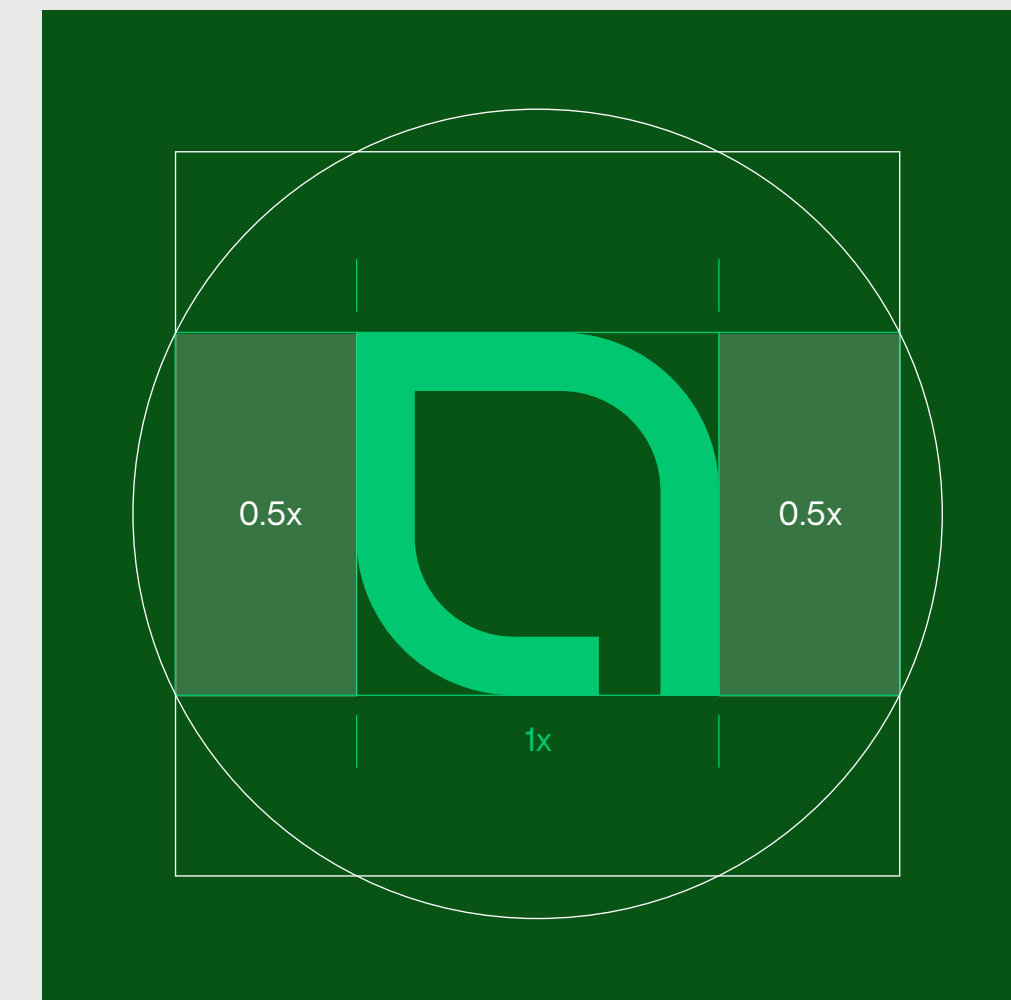
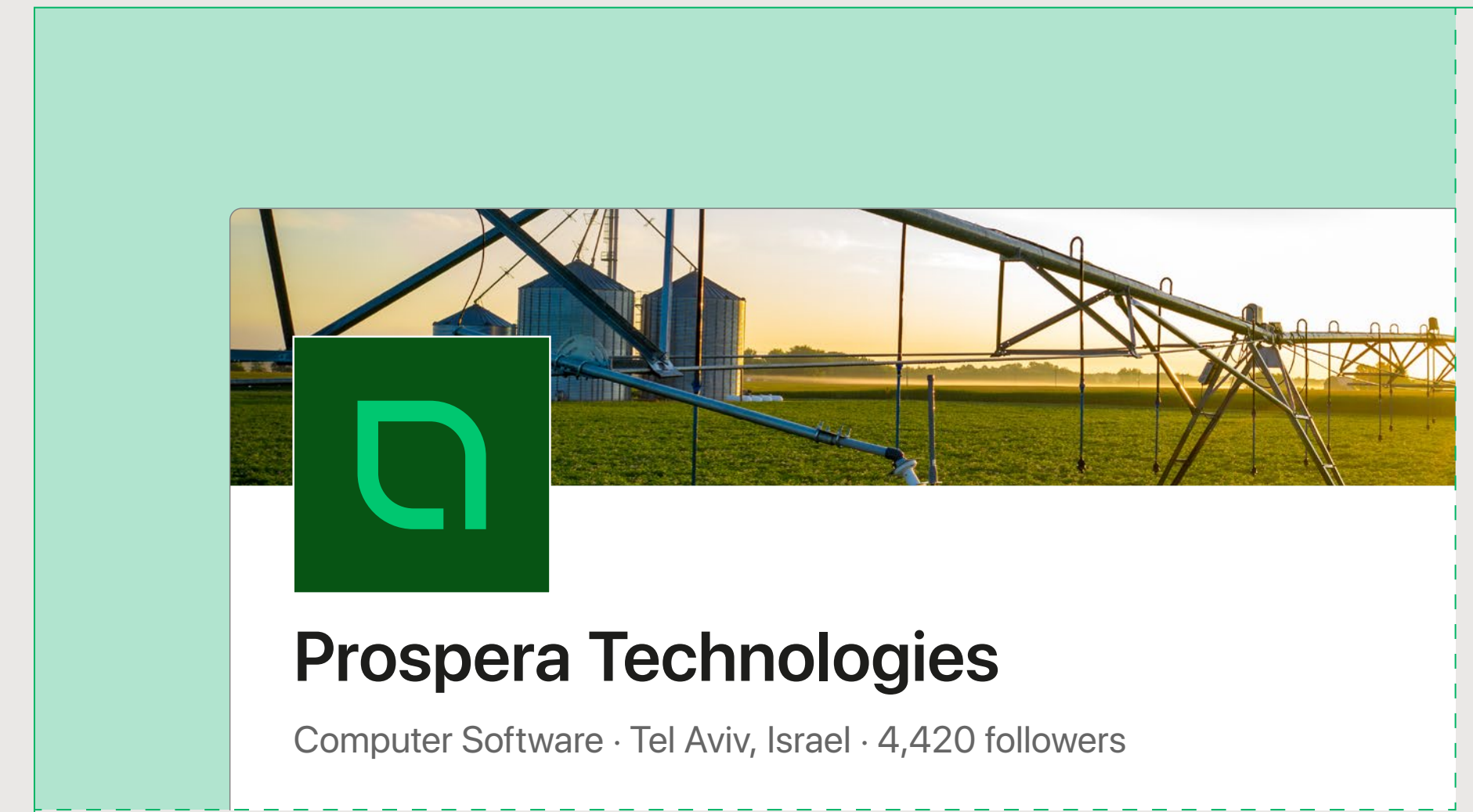
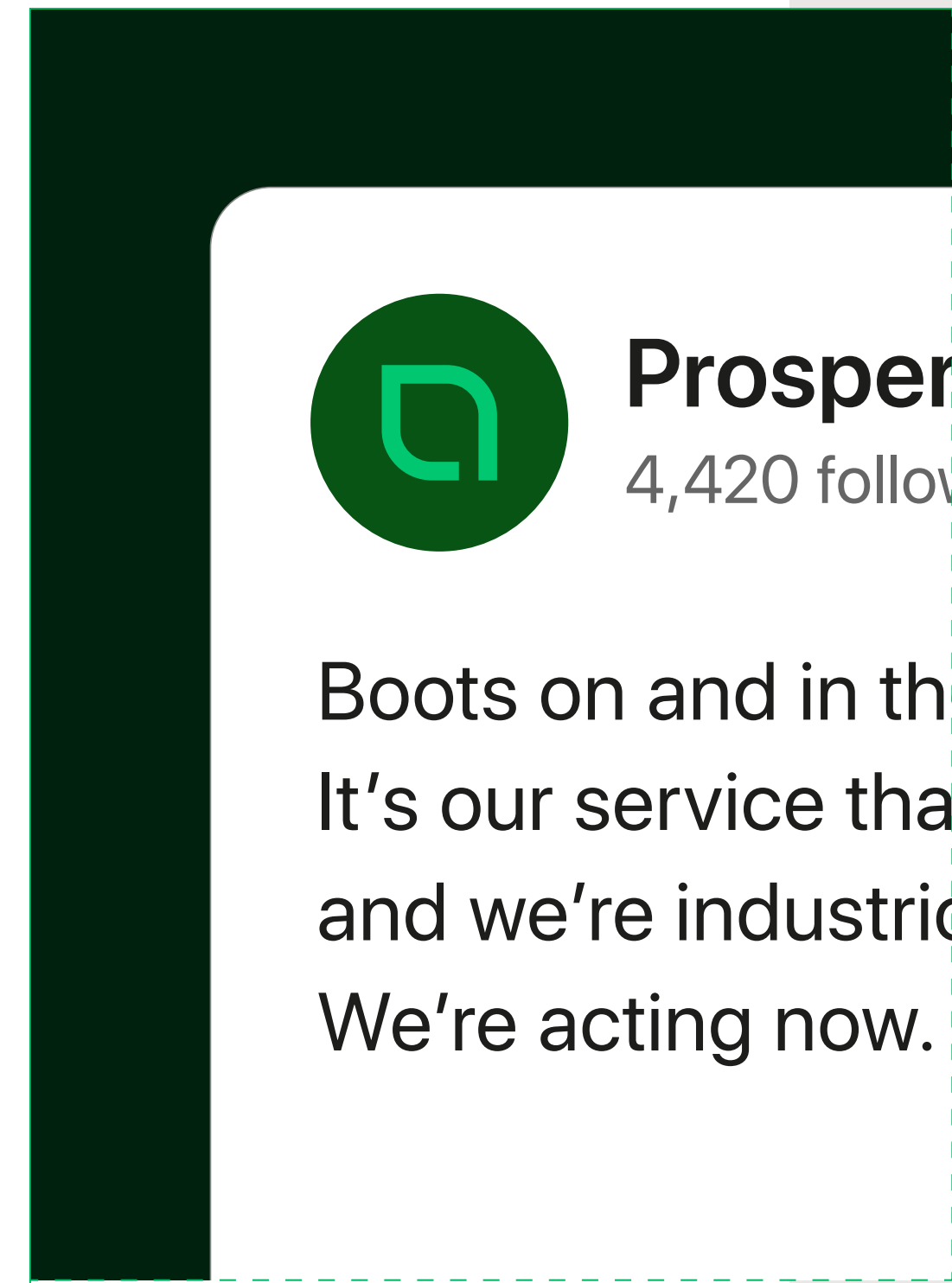
In instances where we center align our logo in a layout, we vertically align the wordmark, not the full lockup



Using the symbol in application

When using our logo across social media and app icons, we only use the symbol in Prospera green on the Field background.

We have a simple layout system for ensuring the symbol remains balanced across any icon format.





Logo misuse — Do not mess with the logo!

Here are some examples of what you should not do when using the logo.

- 1** Don't use the logo in a block color in instances where we can avoid doing so
- 2** Do not use the logo on a solid color outside of our brand palette
- 3** Don't place anything within the clearspace of the logo
- 4** Don't separate the elements
- 5** Don't use the symbol on its own
- 6** Don't alter the appearance or color of any of the elements within the logo

② ⊗

③ ⊗

① ⊗

④ ⊗

⑤ ⊗

⑥ ⊗



Co-branding — balanced proportions

When we work with partners, or announce partnerships and collaborations, we can co-brand our communications. This and the following pages shows how we create consistency and breathing-space when working with brand partners.

We also have two variants of our lockup, depending on the nature of our partnership and what we need to communicate as shown on this page.

We use the proportions of our symbol and logo to define the size and balance of the partner logo and the lockup.

①



②



1 — Symbol Only

For more partnership announcements, such as on our social channels, or where space is at a premium

2 — Full Logo

For more corporate announcements, such as investor decks, and where we can afford to use more space

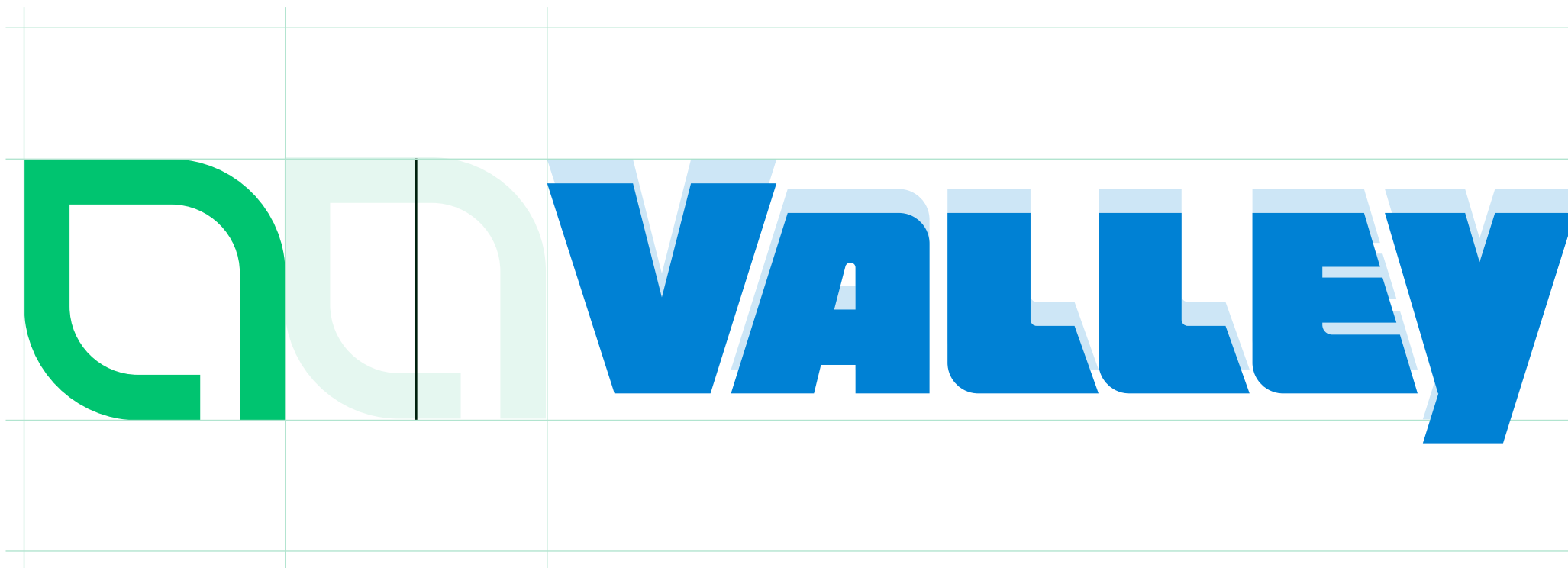


Co-branding — wider proportions

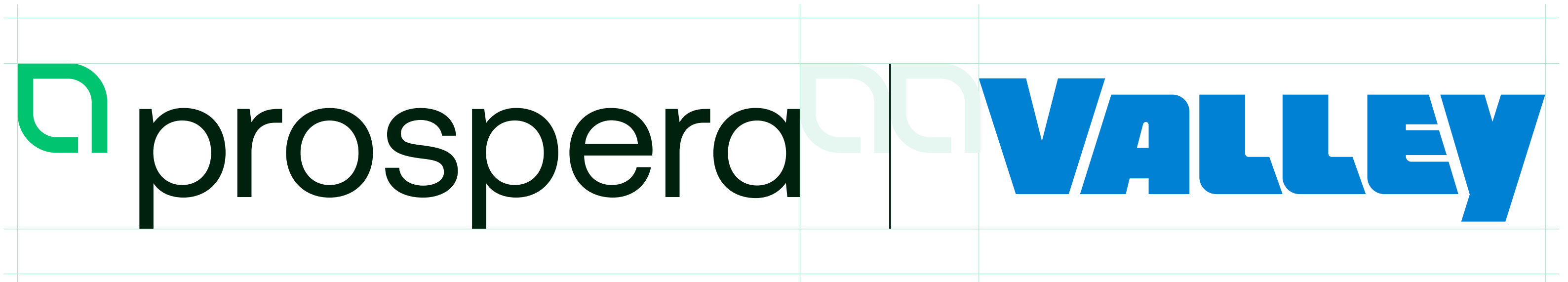
Whilst we use the proportions of our symbol and logo to define the size and balance of the partner logo and the lockup, there may be instances where we should use our best judgment to optically balance the lockups.

This means the partner logo doesn't always have to go to the full height of the Prospera symbol, but rather can sit in a more refined and balanced position as shown in **Fig. 1** on this page.

①



②



1 – Symbol Only

For more partnership announcements, such as on our social channels, or where space is at a premium

2 – Full Logo

For more corporate announcements, such as investor decks, and where we can afford to use more space



Co-branding — what **not** to do

Here are some examples of what you should not do when creating co-branded lockups.



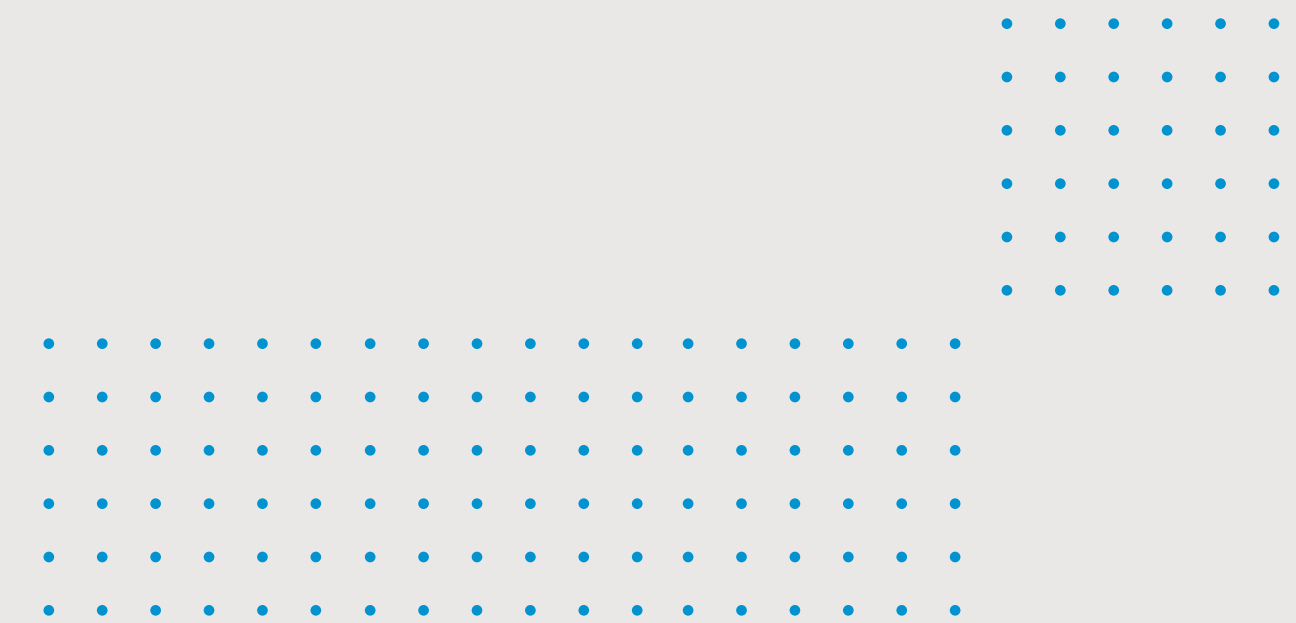
1
The Valley logo sits outside of the vertical grid lines, throwing the alignment of the two elements off

2
The Valley symbol is proportionally too big — the hierarchy should feel balanced, not like one is dominating the other



Color System

Our colors are the foundation of our visual identity, synonymous with our heritage and celebratory of our passion for data and farming. Our palette is flexible, allowing us to create impact whilst drawing attention and delivering information in a subtle yet sophisticated manner.





Our core color palette

Our new palette always supports White – the key brand color that feels calm, sophisticated and optimistic.

It's a warm and ownable palette with a mature twist, born from the natural colors found in the field. And whilst Prospera is our main brand color, it is used the most sparingly.



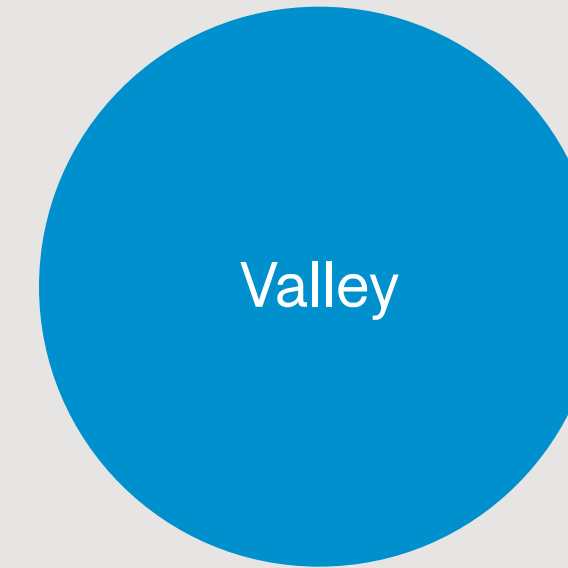
White

RGB 255 / 255 / 255
HEX FFFFFFFF
CMYK 0 / 0 / 0 / 0
Pantone 000 C



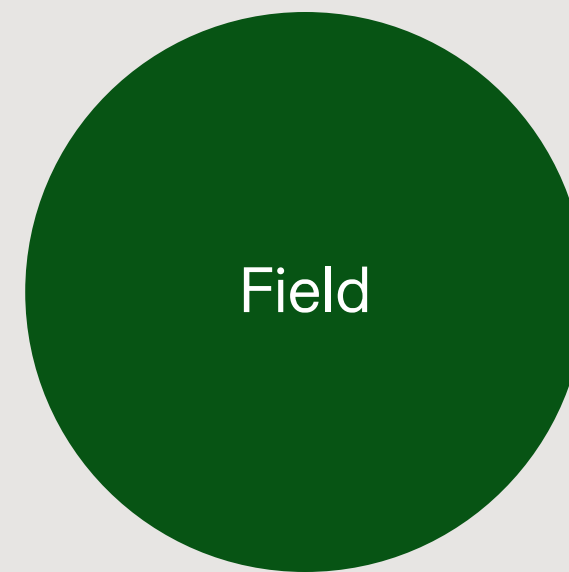
Prospera

RGB 0 / 180 / 101
HEX 00B465
CMYK 88 / 0 / 68 / 0
Pantone 3405 C



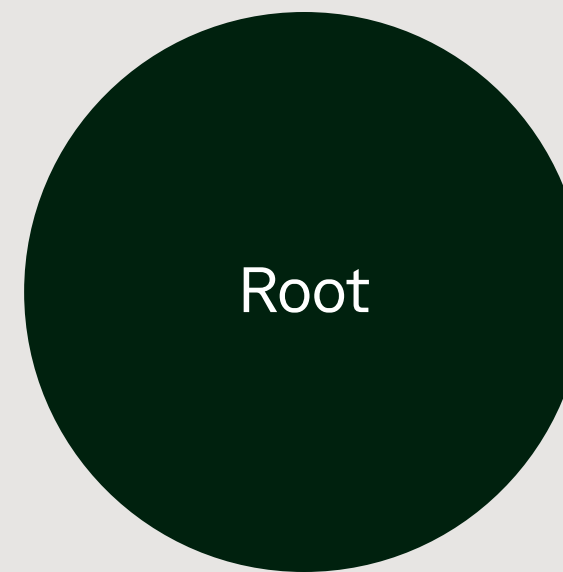
Valley

RGB 0 / 147 / 208
HEX 0093D0
CMYK 100 / 10 / 0 / 10
Pantone Process Blue



Field

RGB 7 / 84 / 20
HEX 075414
CMYK 90 / 39 / 100 / 40
Pantone 7733 C



Root

RGB 0 / 33 / 14
HEX 00210E
CMYK 93 / 33 / 68 / 85
Pantone 627 C



Sky

RGB 177 / 228 / 207
HEX B1E4CF
CMYK 35 / 0 / 26 / 0
Pantone 571 C



Clay

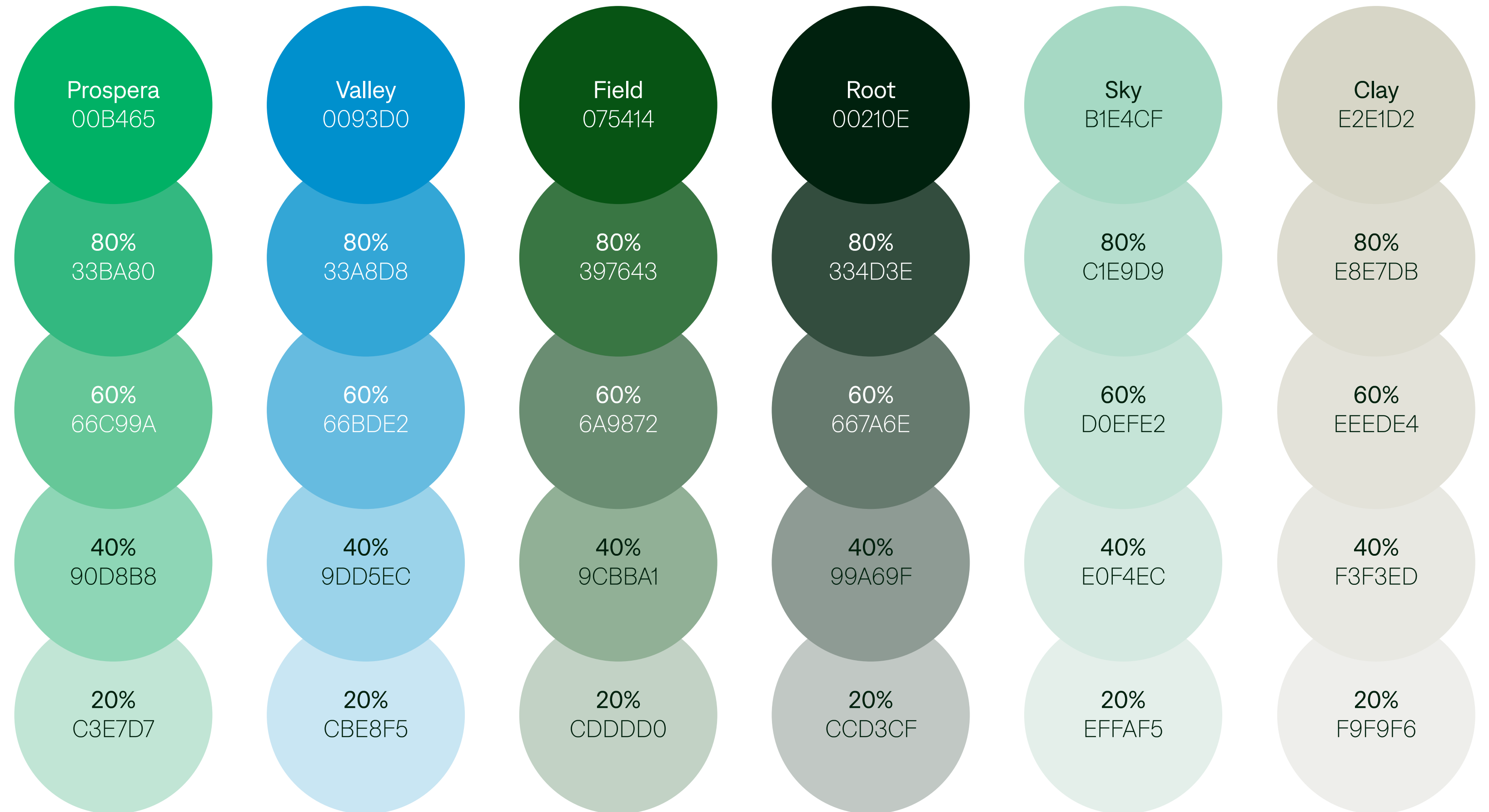
RGB 226 / 225 / 210
HEX E2E1D2
CMYK 14 / 9 / 20 / 0
Pantone 9226 C

You will have been supplied the color swatches as .ASE files in the delivery package. They can be easily exported into most desktop design software. In any case when they can't, the values are listed on this page and can be input manually instead.



Tone it down or dial it up

When our brand colors may compromise legibility, tints of each color can be used to help optimize accessibility. These colors are also helpful to create depth and contrast in our data visualization.





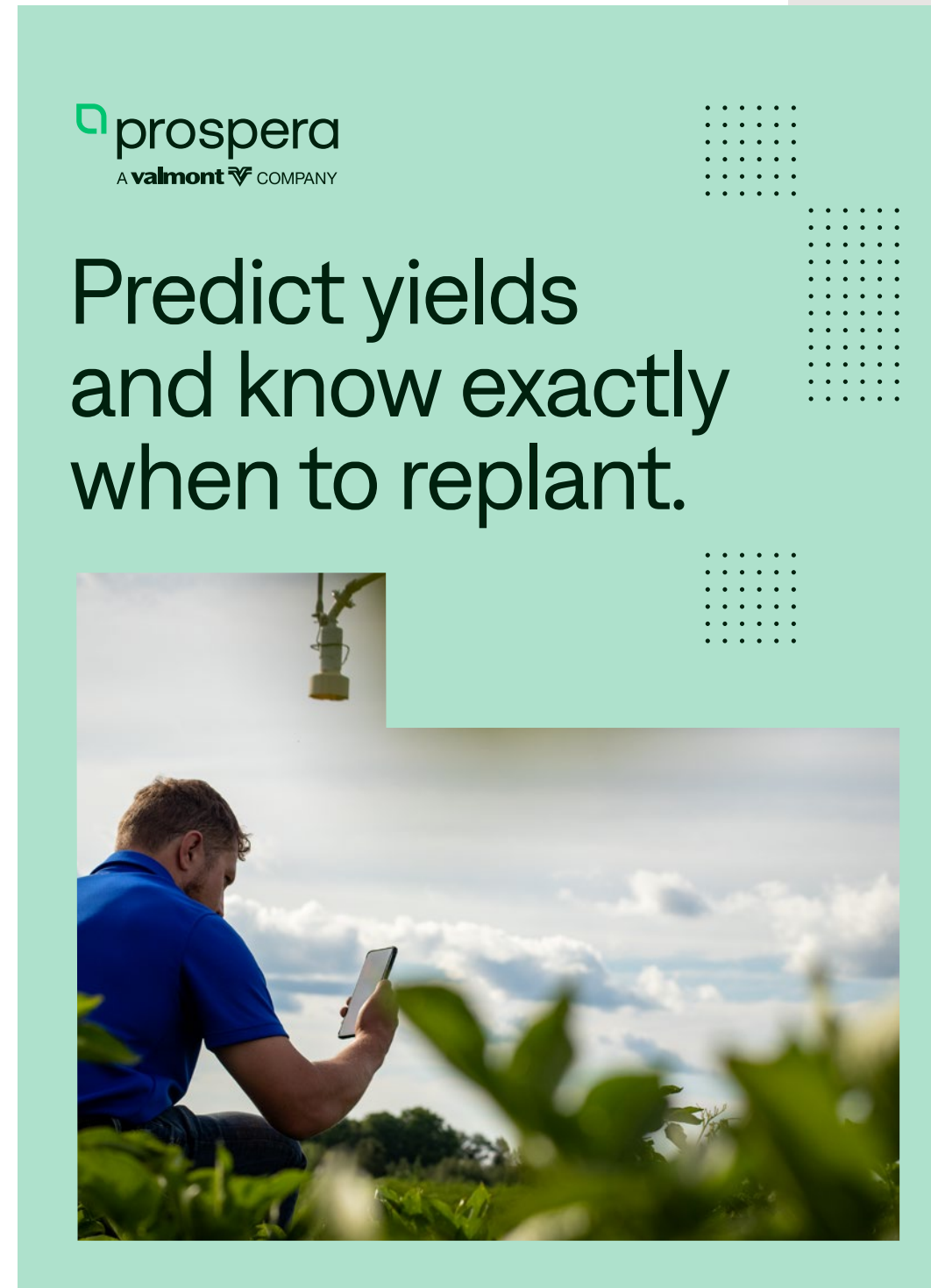
Usage example — two colors

Our colors help bring the brand to life, so we should use a variety of combinations to keep it looking fresh.

Simple, refined and consistent. When we want to build more subtle creative, we use two of our colors. This is our brand with the volume turned down.

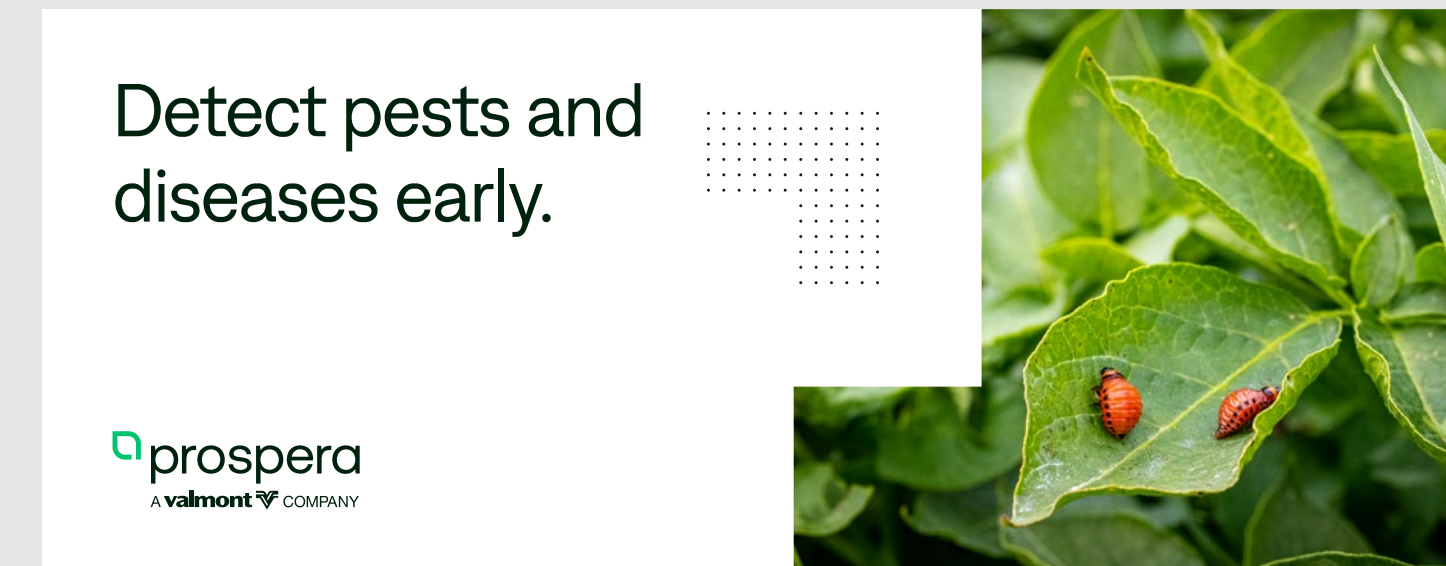
Shown here are examples that should act as guidance on how we can use different color combinations.

As our logo is always shown in Prospera, White and Root, the logo colors are not included in these usage examples.



Sky background supported by Root through the type and pattern

Root background supported by White through the type and pattern



White background supported by Root through the type and pattern



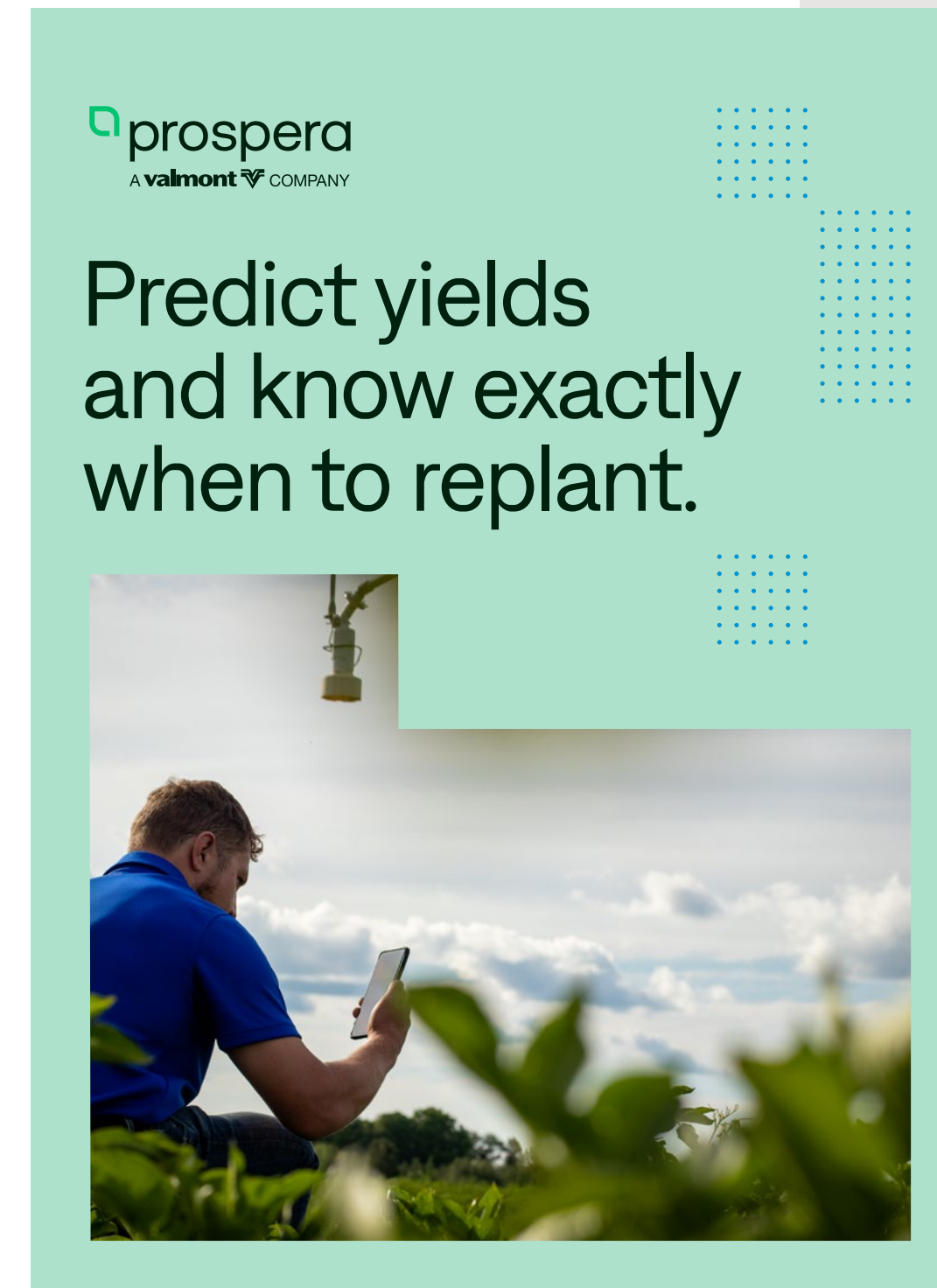
Usage example — three colors

Striking and dynamic, three colors is when our brand begins to really come to life.

When we want to introduce our pattern system, we should pair two contrasting colors, as shown here.

Shown here are examples that should act as guidance on how we can use different color combinations.

As our logo is always shown in Prospera, White and Root, the logo colors are not included in these usage examples.



Sky background supported by Root through the type and Valley for the pattern

Root background supported by White through the type and Prospera for the pattern



White background supported by Clay in the color layer, and Root through the type and pattern

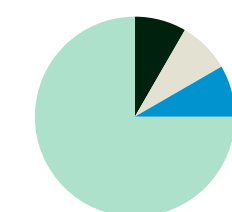
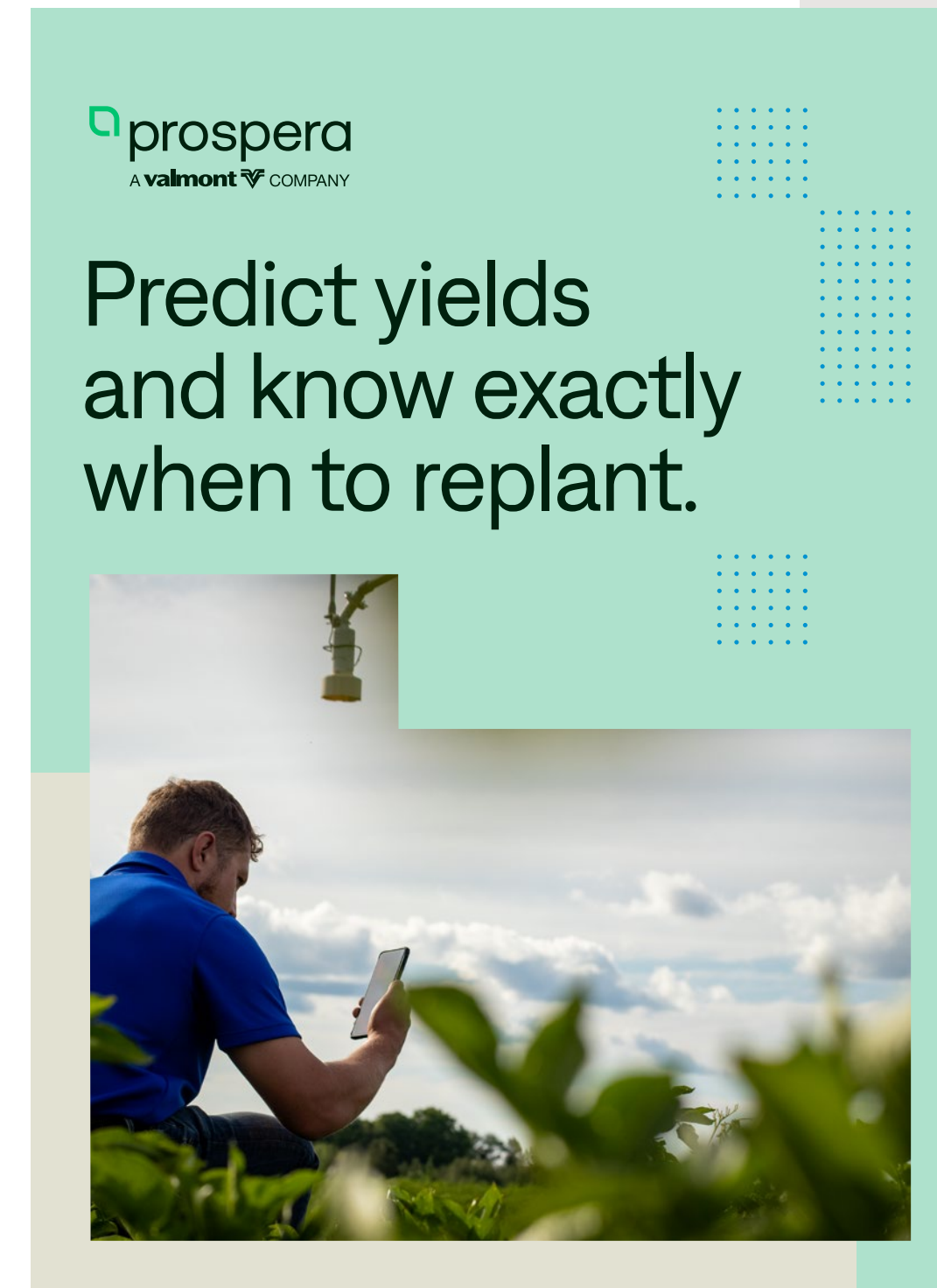


Usage example — four colors

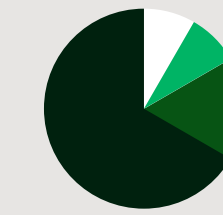
Four colors should only be used when you are absolutely sure you are confident with the rest of the color system.

Generally speaking, what can be achieved with four colors can also be achieved with three, so make absolutely sure you have reason to introduce a fourth color. If in doubt, revert to the examples on the previous page.

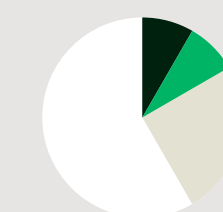
As our logo is always shown in Prospera, White and Root, the logo colors are not included in these usage examples.



Sky background supported by Clay in the color layer, Root through the type, and Valley for the pattern



Root background supported by White in the color layer, Field for the type and Prospera for the pattern



White background supported by Field in the color layer, Root through the type, and Prospera for the pattern



Arrow buttons are used in carousel modules or as an initial state for expanding CTAs. They are square with a white arrow.

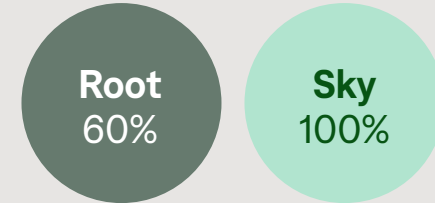
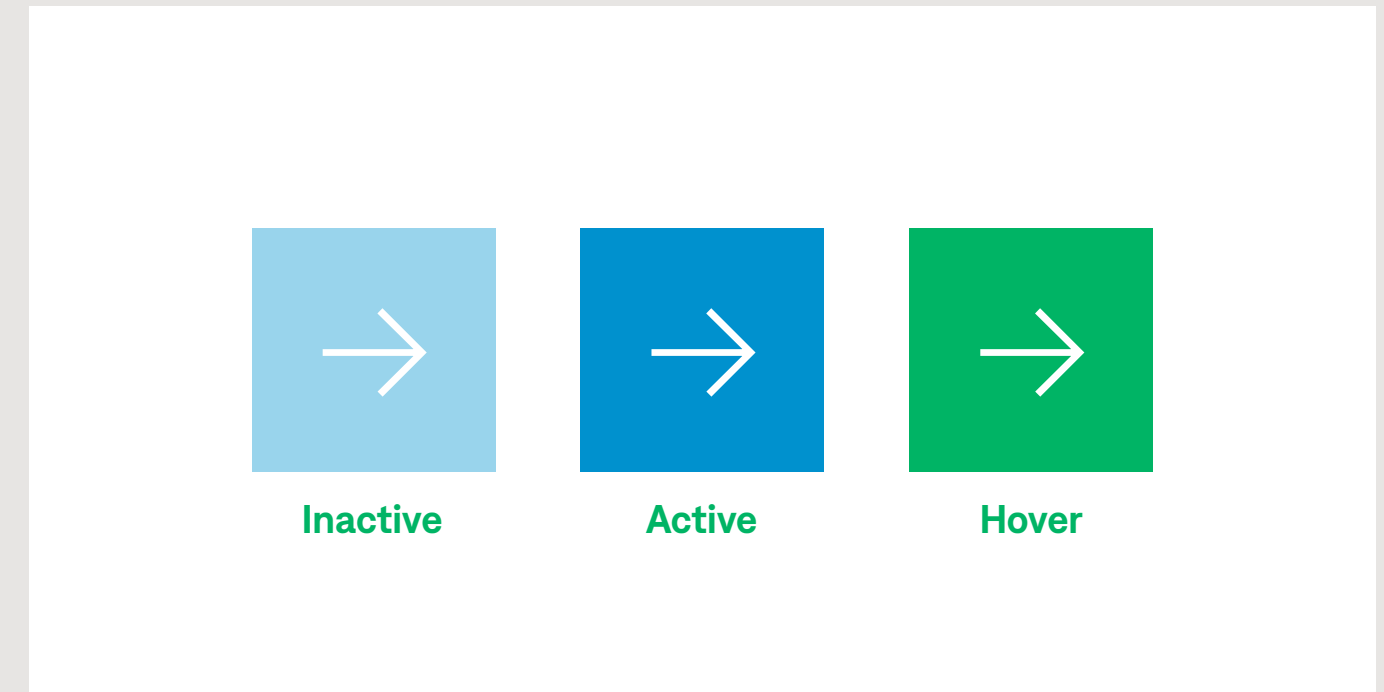
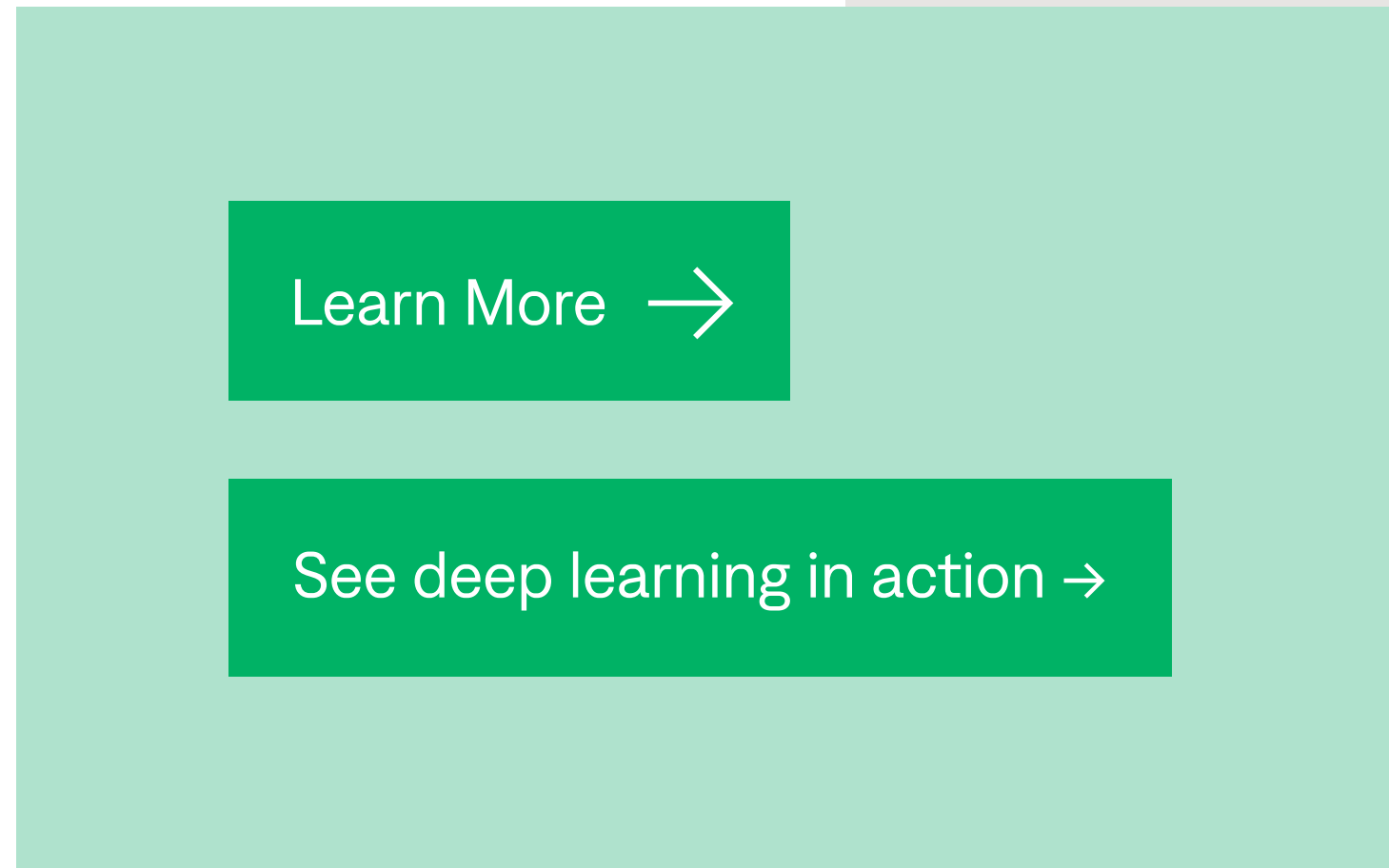
Website buttons

We use CTA buttons on our website to guide the visitor to content.

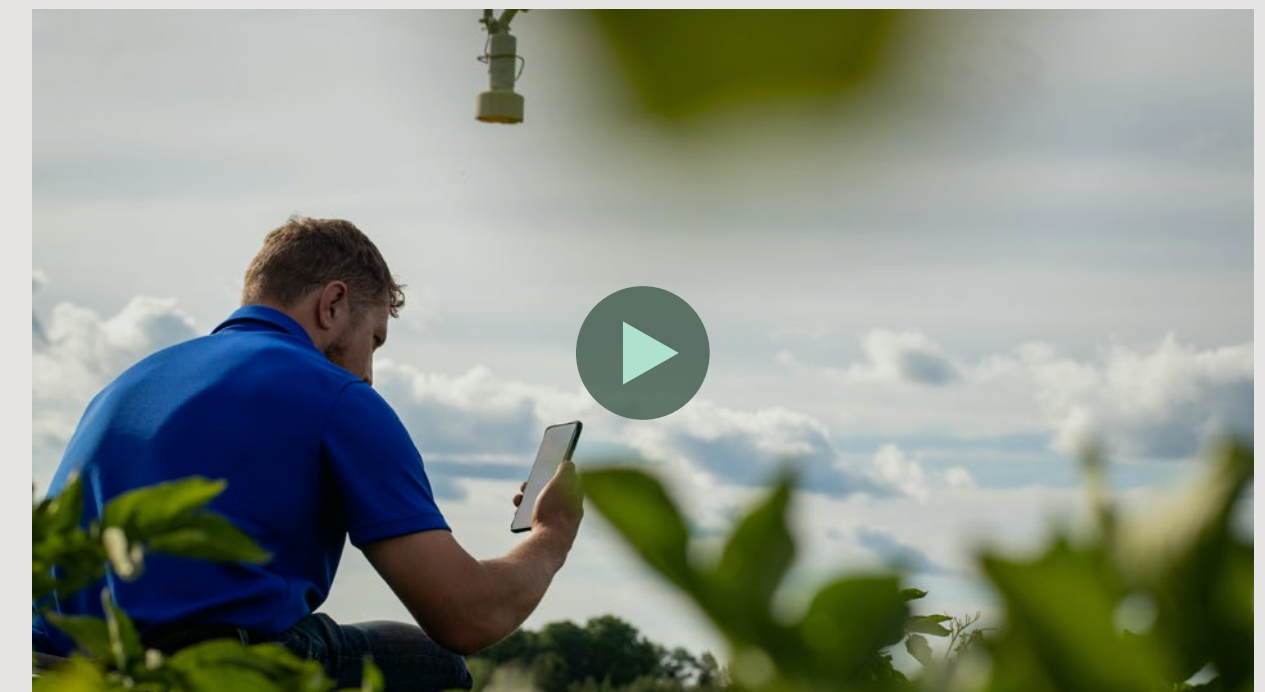
Shown here are examples of CTA buttons we use on our website and the colors we use for different buttons.



CTA buttons are used to link to other pages under copy. They are rectangular with white copy.



Play buttons are used for playing video media on the site. They are circular with a triangular arrow.

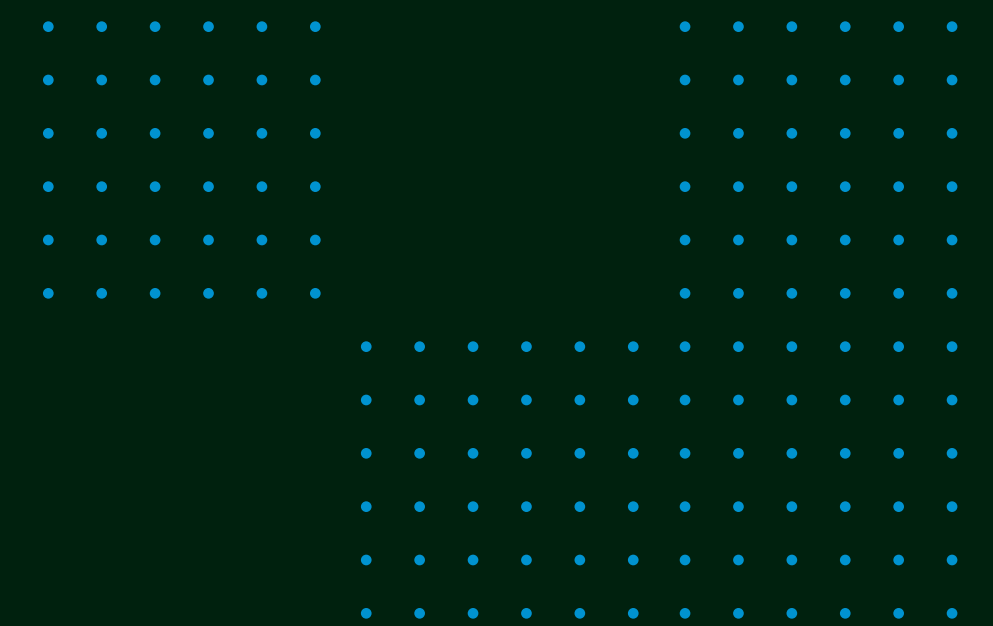




Typography

Our typography is one of the most important elements in our visual and verbal identity, and is supported by a simple and robust type treatment.

Clarity and sophistication are achieved through the combination of simple rules and a refined framework upon which our type lives.





Our brand typeface

This is our brand typeface, called Denim. This version has been created especially for us by the foundry Displaay, to strike a balance between the warmth of our Prosperians, and the data-focused nature of our product.

We only have one typeface, because it works well as large headlines, but also has great legibility at small sizes.

We're building a
technology solution
to humanity's most
fundamental challenge:
how to feed the world

Denim is available for us to use in six weights — Light, Regular and Medium do the majority of the heavy lifting, with the other weights used more sparingly.

Denim Light
Denim Regular
Denim Medium

Denim SemiBold
Denim Bold
Denim Heavy



Headlines — crafting the spacing

Our messaging needs to be as clear as possible across every application, and sometimes that means crafting the line spacing to give maximum legibility at any scale across any platform.

We give our headlines the leading of **100% of the type size** — this means that the spacing between the lines is 100% the size of the x-height of the characters.

The example on this page shows a type size of 120pt which, so our size/leading ratio is 120pt/120pt.

We're building a
technology solution
to humanity's most
fundamental challenge:
how to feed the world

The kerning of our headlines should always be set to **Kerning — Metrics** and **Tracking -20**



Body copy — crafting the spacing

When using our typeface in longer blocks of text, we apply the same thinking as we do to our headlines. We still need to maintain absolute clarity and this means crafting the spacing to give maximum legibility at any scale.

We give our body copy the leading of **130% of the type size** — this means that the spacing between the lines is 130% the size of the x-height of the characters.

When calculating the leading, start with your type size, and **multiply this by 1.3**. In cases where the result is a decimal place, we always round up.

The example on this page shows a type size of 40pt which we multiply by 1.3 to get the result 52pt. So our size/leading ratio is 40pt/52pt.

The kerning of our body copy should always be set to **Kerning — Metrics** and **Tracking 0**

As a Valmont company, we harness machine learning, computer vision, and practical know-how to power the informed decisions that solve some of the biggest challenges in agriculture.

Our work drives better, more sustainable harvests across five continents.



Using type to create hierarchy

We have a very simple type system in place that helps create hierarchy across our messaging.

The headline is always the most impactful element with the biggest type size and boldest weight.

Subheadings are second read and should be set in the same weight or lighter than the headline, at 50% or less of the size. The body copy is set in the most legible weight for the application – generally Light or Regular – and is 25%–30% the size of the headline, depending on the length of the copy.

Headline – Regular

Deep insights. Smart decisions.

Subheading – Regular

Spot field irrigation problems from space

Body Copy – Light

Irrigation irregularities are much more easily identified from above. Discover areas of under-watering, over-watering or machinery malfunction with a detailed view of plant stress levels across your whole farm.



Using type to create hierarchy — headline weights

When setting headlines, it's important to make sure our messaging is as clear and impactful as possible. But creating impact doesn't always mean using the biggest and boldest type option — this is much better achieved through typographic craft and refinement.

These are the weights we use in our headlines, and nothing more. This helps to create consistency across the brand and unifies the hierarchy.

Don't use any weights other than those on this page for headlines.

Headline — Light

We use machine learning to solve the biggest challenges in agriculture.

Headline — Regular

We use machine learning to solve the biggest challenges in agriculture.

Headline — Medium

We use machine learning to solve the biggest challenges in agriculture.



Using type to create hierarchy — body weights

When setting body copy it's important to make sure our messaging is as clear and impactful as possible and that everything is as legible as possible, across any length of copy at any scale.

These are the weights we use in our body copy, and nothing more. This helps to create consistency across the brand and unifies the hierarchy.

Don't use any weights other than those on this page for body copy.

Body copy — Light

We make agriculture not only predictable, but optimizable across the entire growth cycle, to meet the increasing demand of a rising population. Our technology advances agricultural productivity by helping growers do more with fewer resources.

Body copy — Regular

We make agriculture not only predictable, but optimizable across the entire growth cycle, to meet the increasing demand of a rising population. Our technology advances agricultural productivity by helping growers do more with fewer resources.

Body copy — Medium

We make agriculture not only predictable, but optimizable across the entire growth cycle, to meet the increasing demand of a rising population. Our technology advances agricultural productivity by helping growers do more with fewer resources.



Type treatment and proportions

This is how text should be set when we're using a headline with a paragraph of body copy. Make sure the lines of text are not too long and in sentence case.

It's better for our messaging to be short and snappy, rather than long and disjointed.

The headline is
the base size we
start with

Headline

Point Size 120pt
Leading 100% of headline size (120pt)
Tracking -20
Kerning Optical

Body

Point Size 36pt
Leading 130% of headline size (47pt)
Tracking 0
Kerning Optical

Body copy is 25–30% of the headline size, depending on the length of copy. This example is 30% of the headline because the length of the copy is 3 lines or less.



Type treatment and proportions

This is how text should be set when we're using a headline with a subheading and a paragraph of body copy. The proportions differ slightly from the page before to ensure balanced proportions.

The headline is the base size we start with

The subheading is 45-50% of the headline

Body copy is 25-30% of the headline size, depending on the length of copy, and how much space we have. For example if we have larger amounts of copy, we go to 25%, but if the body copy is a little shorter, we can go up to 30%. This example is 25% of the headline size, because the line length is longer and we have a subheading too. This shift in size helps keep the hierarchy consistent.

Headline

Point Size 100pt
Leading 100% of headline size (100pt)
Tracking -20
Kerning Optical

Subheading

Point Size 45pt
Leading 120% of headline size (54pt)
Tracking 0
Kerning Optical

Body

Point Size 25pt
Leading 130% of headline size (33pt)
Tracking 0
Kerning Optical



Type treatment — pairing weights

The matrix on this page will help you to decide what weight of headline and body copy to use.

Outside of these pairings, other combinations of weight shouldn't be used for headlines and body copy.

①

Headline set
in Light

Body copy set in Light

②

Headline set
in Regular

Body copy set in Light

③

Headline set
in Medium

Body copy set in Light

④

Headline set
in Light

Body copy set in Regular

⑤

Headline set
in Regular

Body copy set in Regular

⑥

Headline set
in Medium

Body copy set in Regular



Type treatment — pairing weights **dos**

The examples on this page show good practice when it comes to pairing weights to create hierarchy.

Use these as a starting point when building creative.

1

The headline is the base size we start with



This subheading is 50% of the headline size, and set in Regular

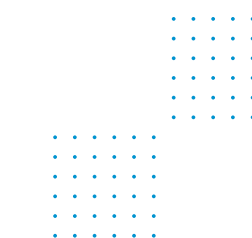
This body copy is 30% of the headline size and set in Light. The leading is 130% of the body size, which in this case is 14pt/18pt



2

The headline is the base size we start with

This body copy is 30% of the headline size and set in Regular. The leading is 130% of the body size, in this case 12pt/16pt.



1	Heading	Regular
	Subheading	Regular
	Body	Light

2	Heading	Regular
	Body	Regular



Type treatment — pairing weights **don'ts**

The examples on this page show bad practice when it comes to pairing weights to create hierarchy.


This should be avoided when building creative.

1 ⊗

The headline is the base size we start with

This subheading is 50% of the headline size, and set in Bold.

This body copy is 30% of the headline size and set in Bold. The leading is 130% of the body size, which in this case is 14pt/18pt



2 ⊗

The headline is the base size we start with

This body copy is 30% of the headline size and set in Semibold. The leading is 130% of the body size, in this case 12pt/16pt.




1 The subheading and body copy is two weights heavier than the headline, throwing the hierarchy off

2 The headline is too light compared to the body copy



Layout — hierarchy dos

The examples on this page show good practice when it comes to pairing weights to create hierarchy and using negative space to create impact.

Use these as a starting point when building creative.

1



Understand your field with more intelligence.

We specialize in designing bespoke large-scale initiatives for agricultural companies like yours.



2

Design more effective crop treatments.



1
Type feels considered in the space that it occupies, creating balance with the logo and image

2
The weight and size pairing feels clean and sophisticated and builds tension within the layout



Layout — hierarchy **don'ts**

The examples on this page show bad practice when it comes to pairing weights to create hierarchy.

This should be avoided when building creative.

1 ⊗



We're building a technology solution to humanity's most fundamental challenge: how to feed the world

As a Valmont company, we harness machine learning, computer vision, and practical know-how to power the informed decisions that solve some of the biggest challenges in agriculture.



2 ⊗



1
Type is too small in the space it occupies and doesn't create impact

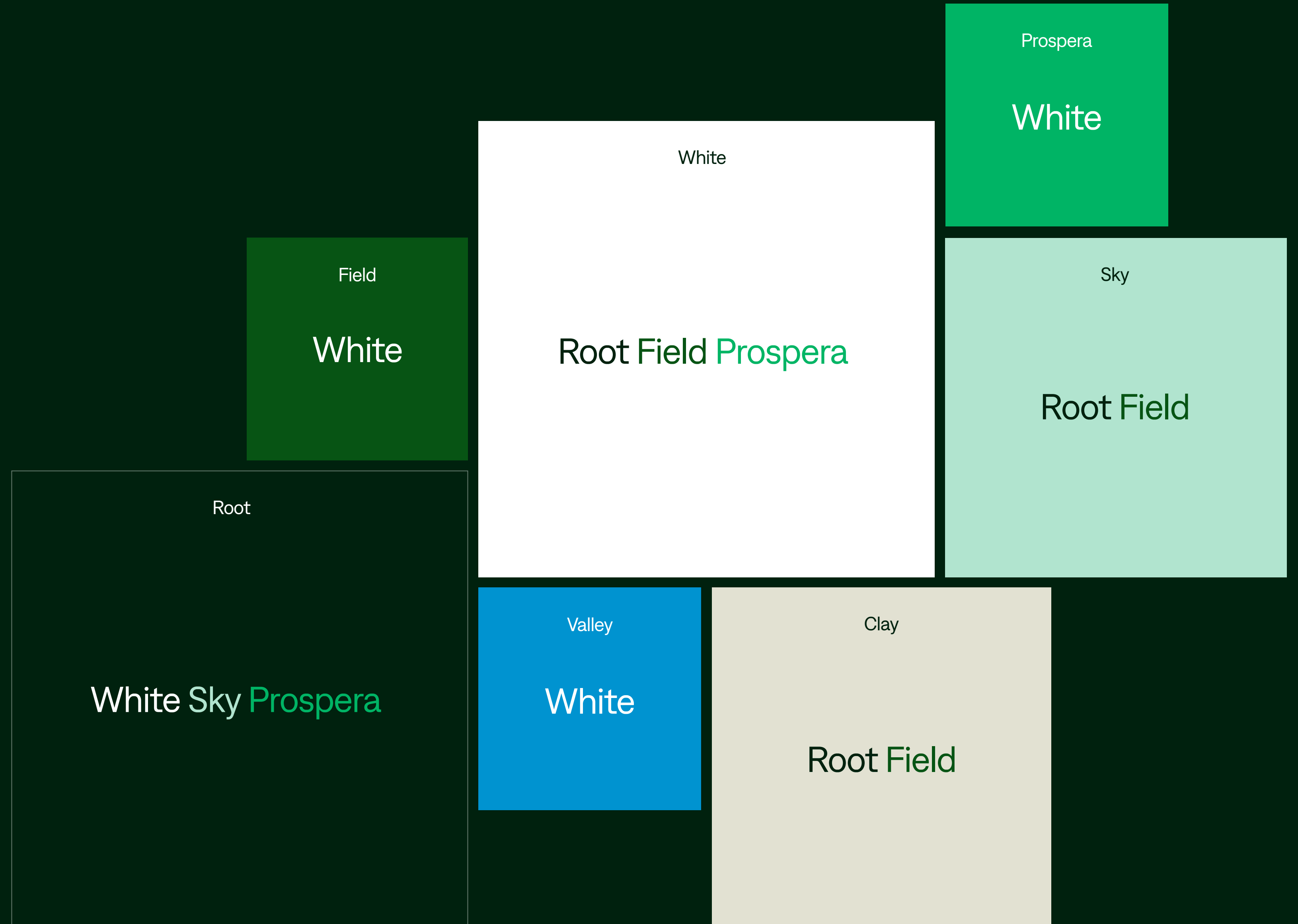
2
The line spacing is too tight for the headline size



Consistency in type colors

Refer to these rules for color combinations specifying type and background colors.

This will ensure our copy is as legible as possible and in doing so creates consistency across the brand.





Captions and annotations

When we want to adapt our message, we can use our typography and grid to create annotations and captions, adding a layer of detail to our creative.

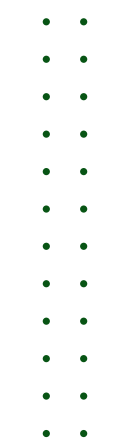
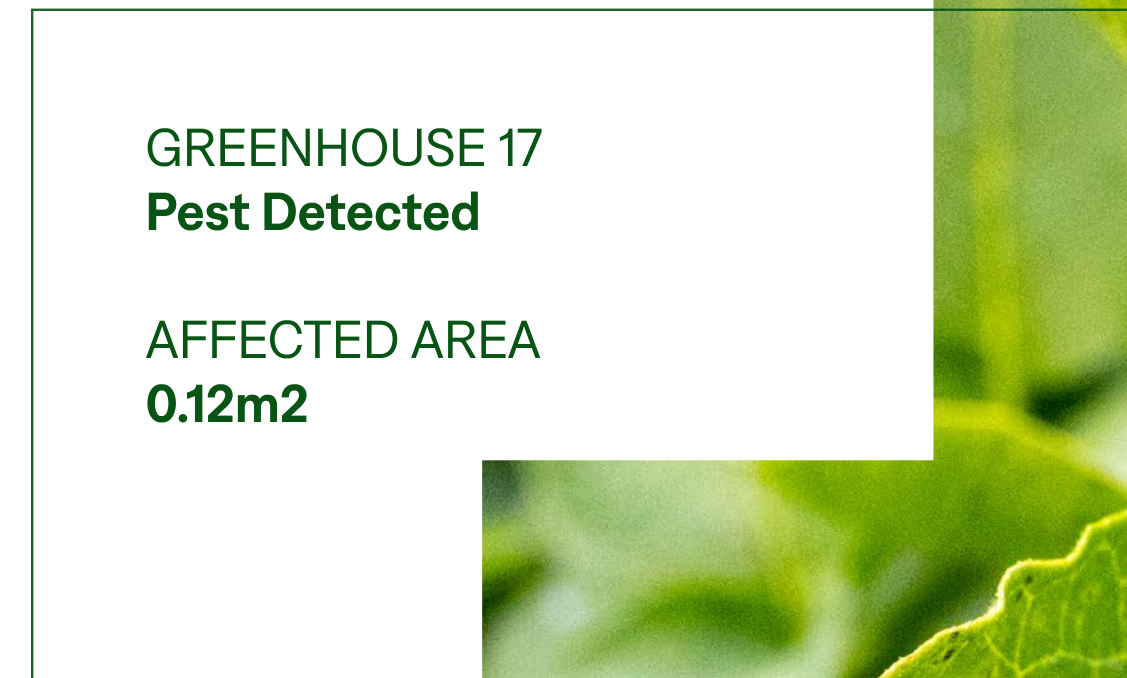
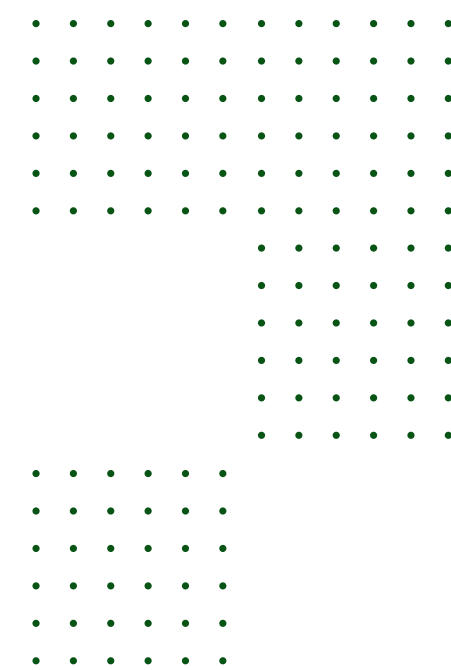
These captions should relate to and highlight the focus of the image, and we should use the all-caps and shift in type weight to create the sense of hierarchy.

The type should always be paired with a key-line at a similar weight to the header, anchoring the details to the layout.

By doing this, even the most recessive expressions of our voice and message remains coherent and consistent across the brand.

Example Annotation

Header	Regular
Copy	Semibold
Key-line	1px





Design System

While our logo acts as the shorthand representation for our brand, it's always supported by our design system.

Our identity is built on a strong and distinct concept and solid design thinking. Elements come together to create a unique visual language that underpins our brand and clearly communicates our proposition and personality, and we use it to engage, inspire and inform.

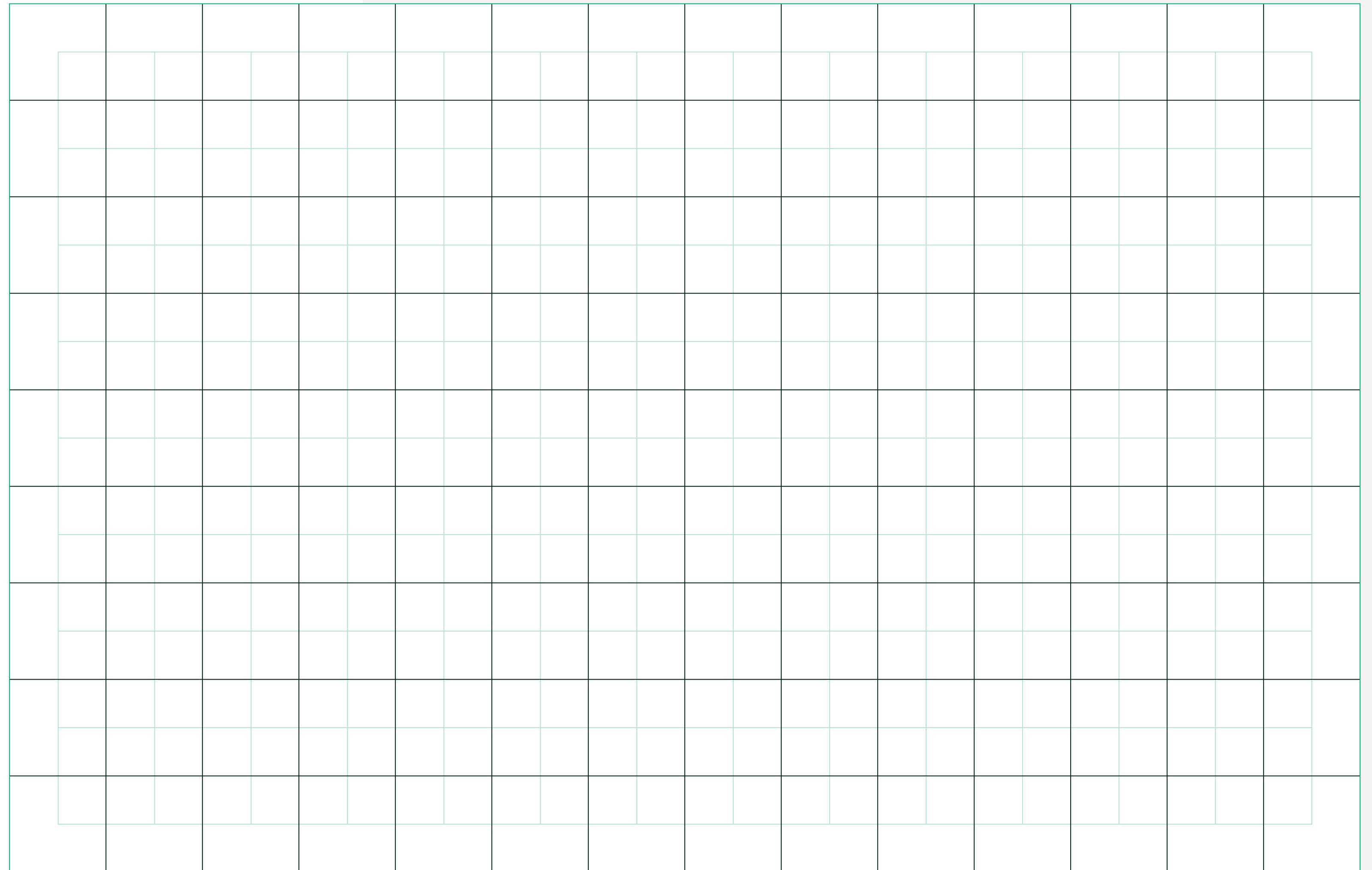
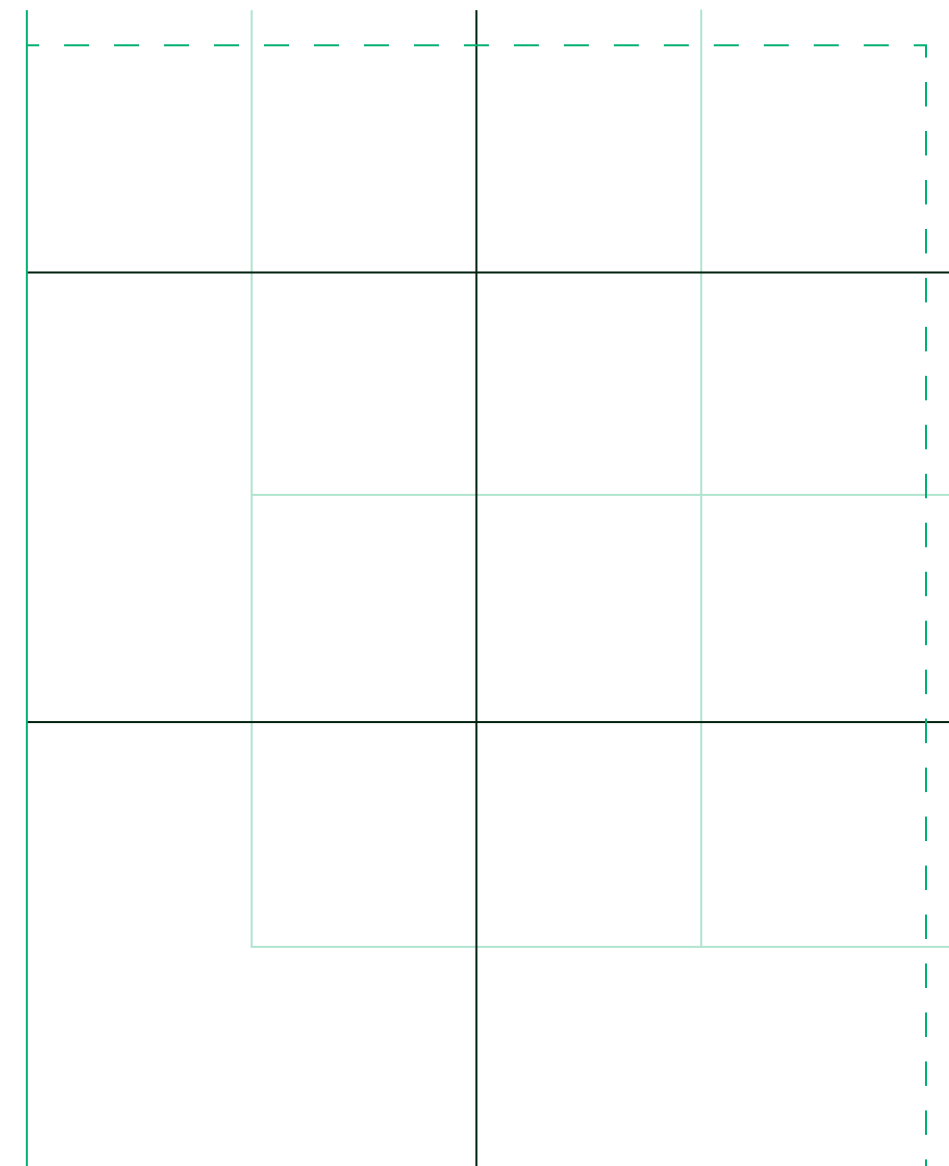




Introducing the grid

Our entire visual brand is underpinned by our grid. Sometimes visible, sometimes invisible, it informs the structure of every piece of communications we do.

Our grid is modular and we have two grids that overlay and offset one another – one forms the overall structure of the page, with the other adding flexibility for detail.





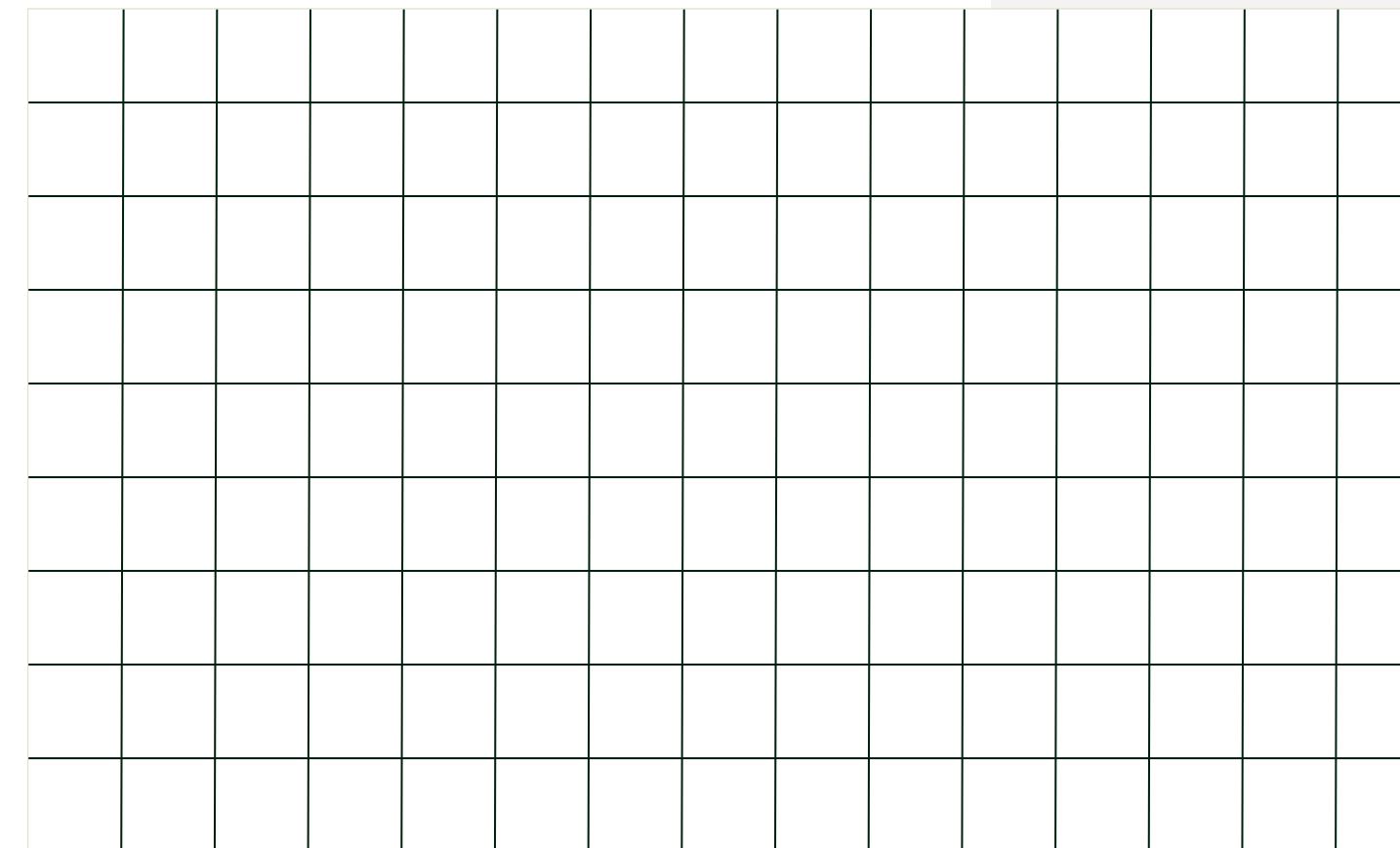
Setting up the grid

Our grid is only ever square, regardless of the format of the execution.

This page shows you how to create the grid from scratch.



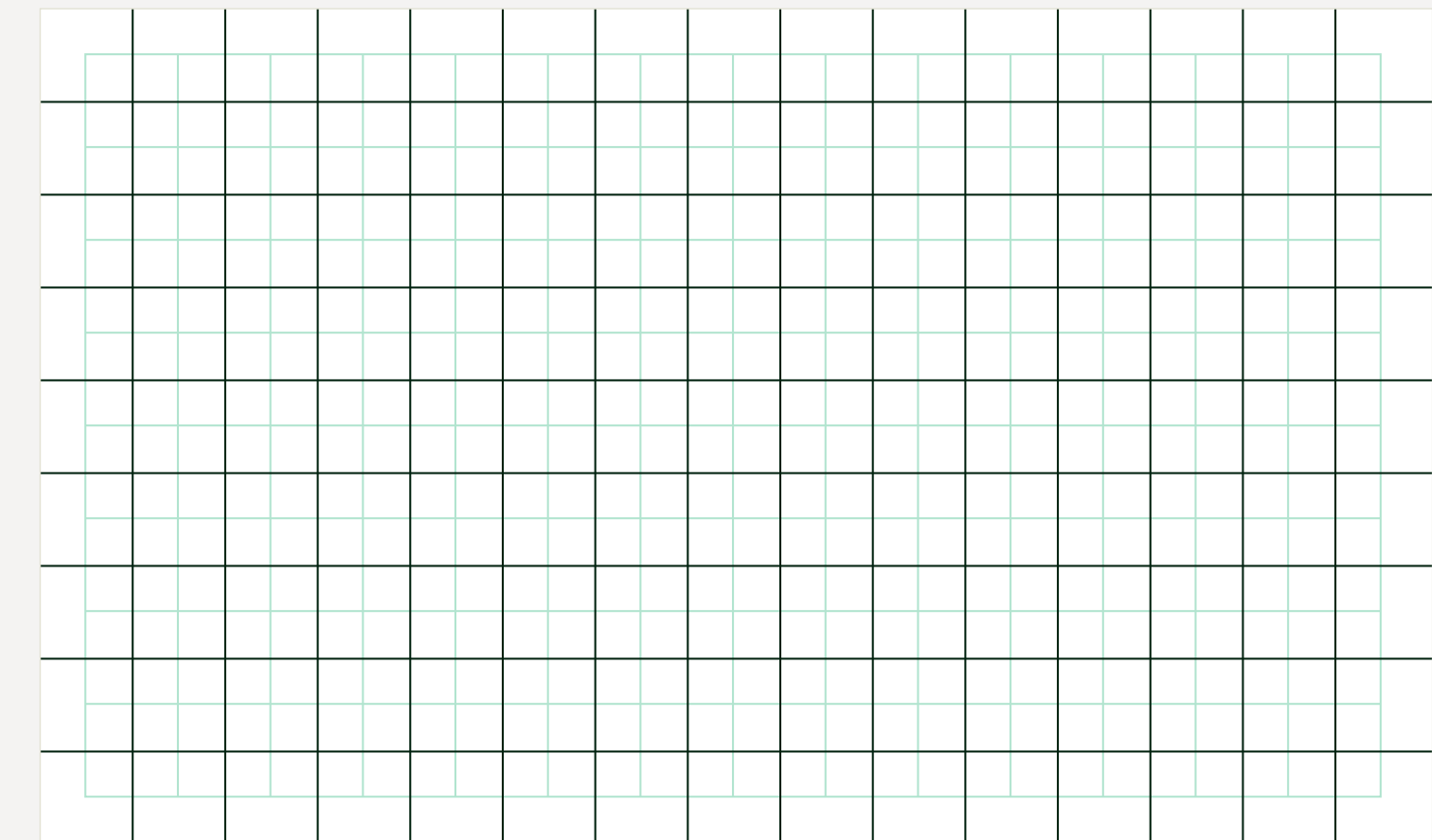
1 Starting with the page dimensions, divide this into nine rows (landscape) or columns (portrait)



3 From this base square, create the grid across the rest of the page



2 Create a square based on the width of your column or row

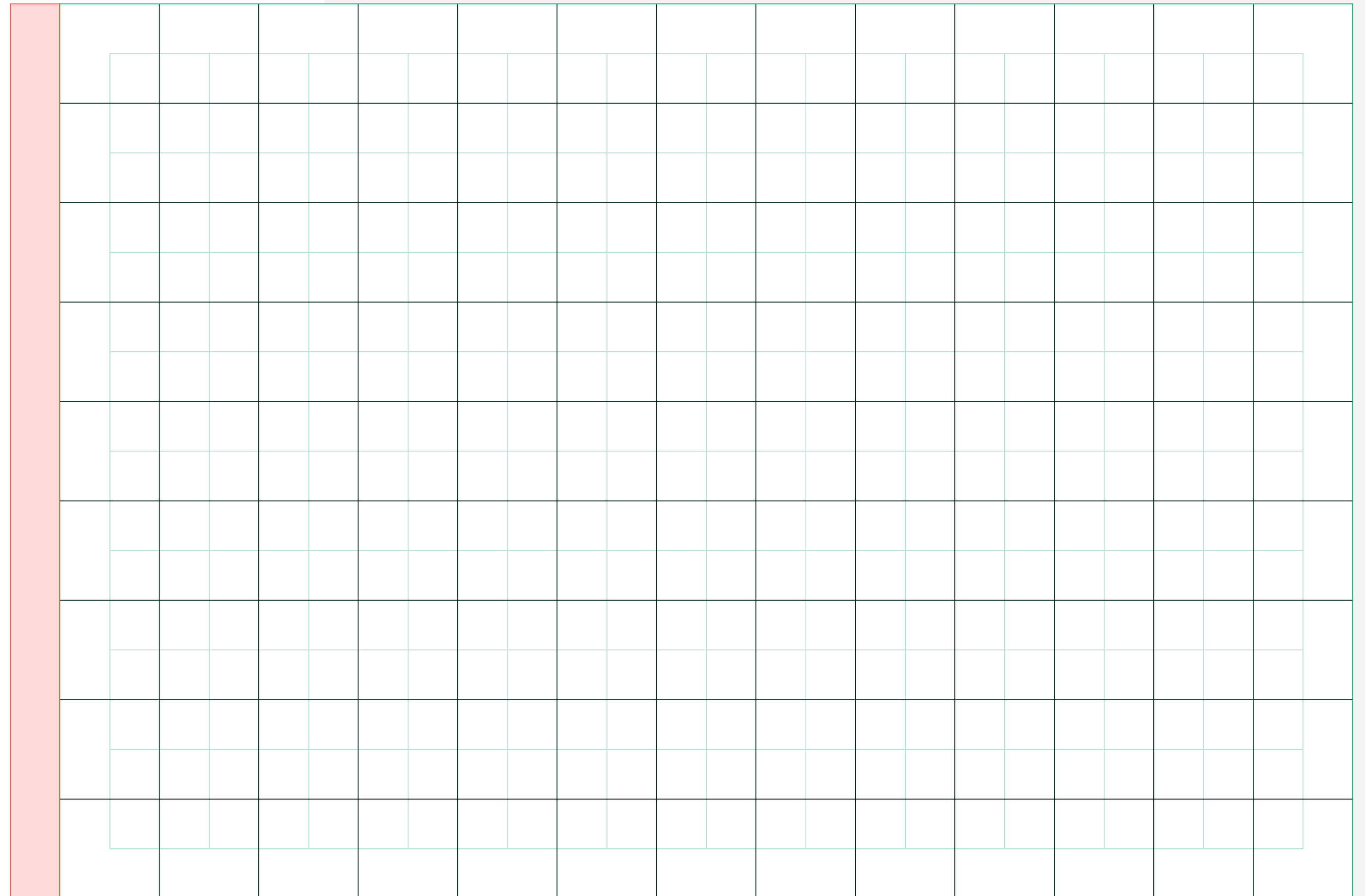
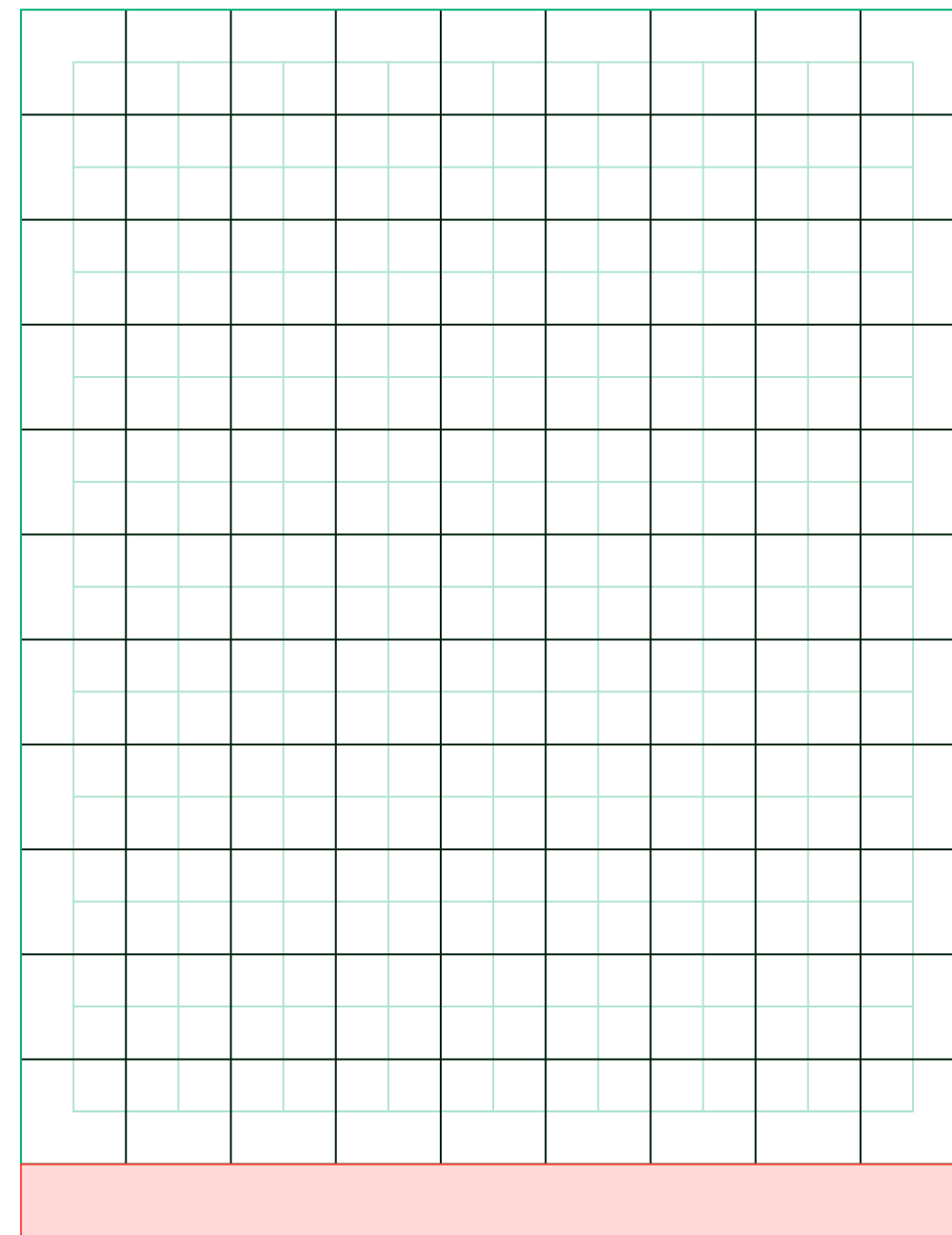


4 Create the inner grid by offsetting the main grid by half, giving twice the number of grid squares



Setting up the grid

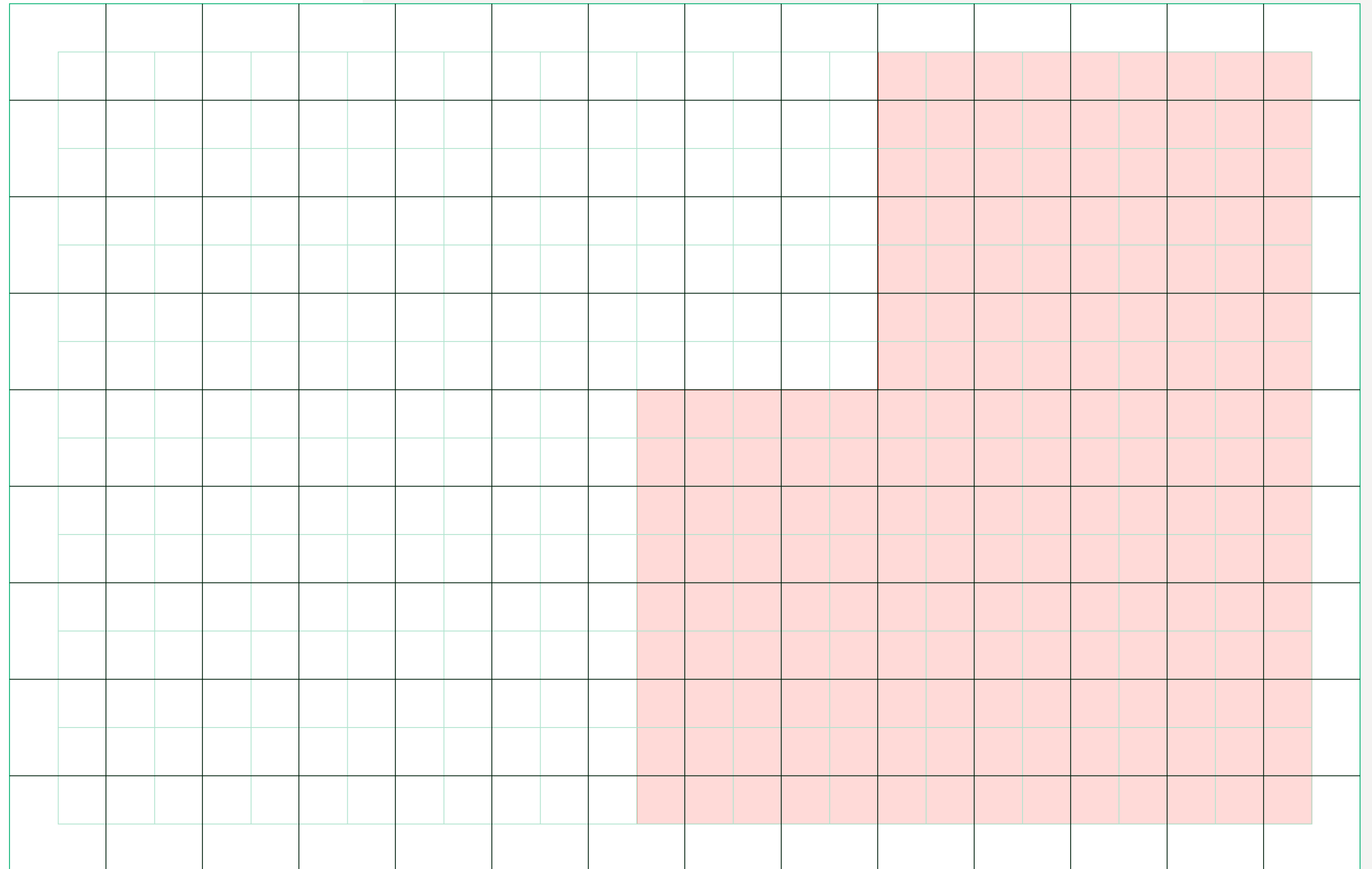
There might be times where the square grid doesn't fit perfectly into the format of the visual, and that's absolutely fine. Just make sure that the grid aligns to as many sides as possible, depending on the hierarchy of the page layout and where the lead visual sits.





Using the grid framework to create layouts

The grid acts as the base structure of the visual while the rest of the elements are applied. The grid is used to create our image treatment, layout, pattern and typography.

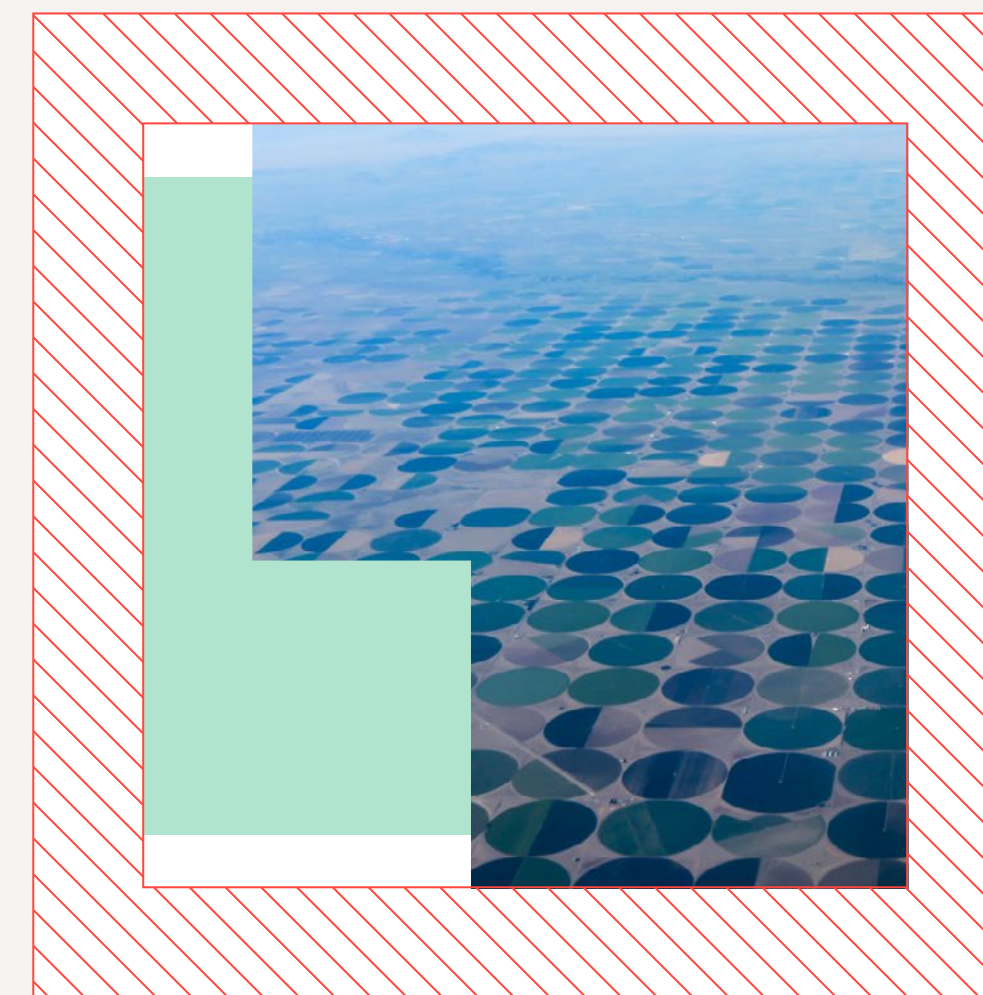
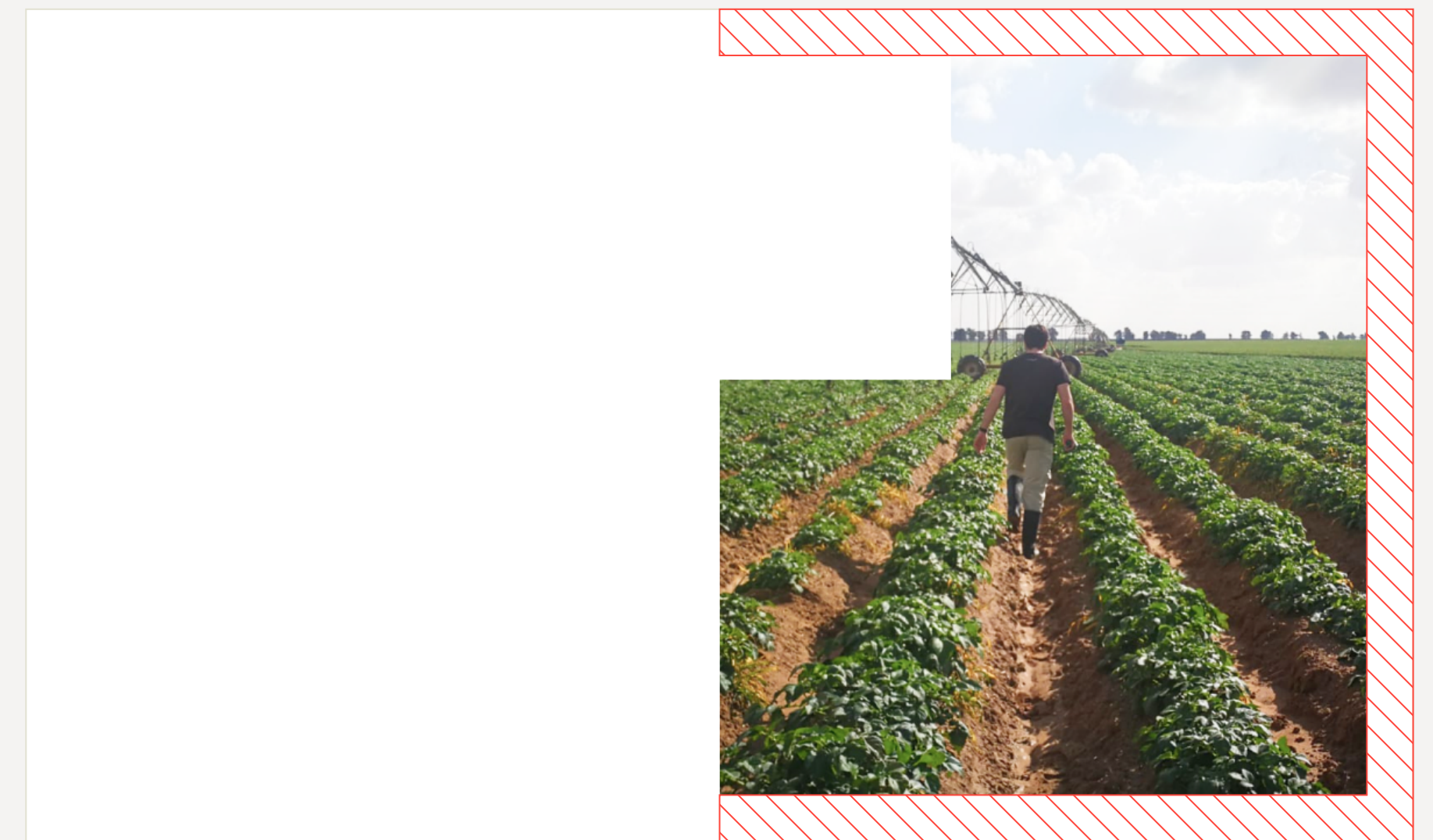
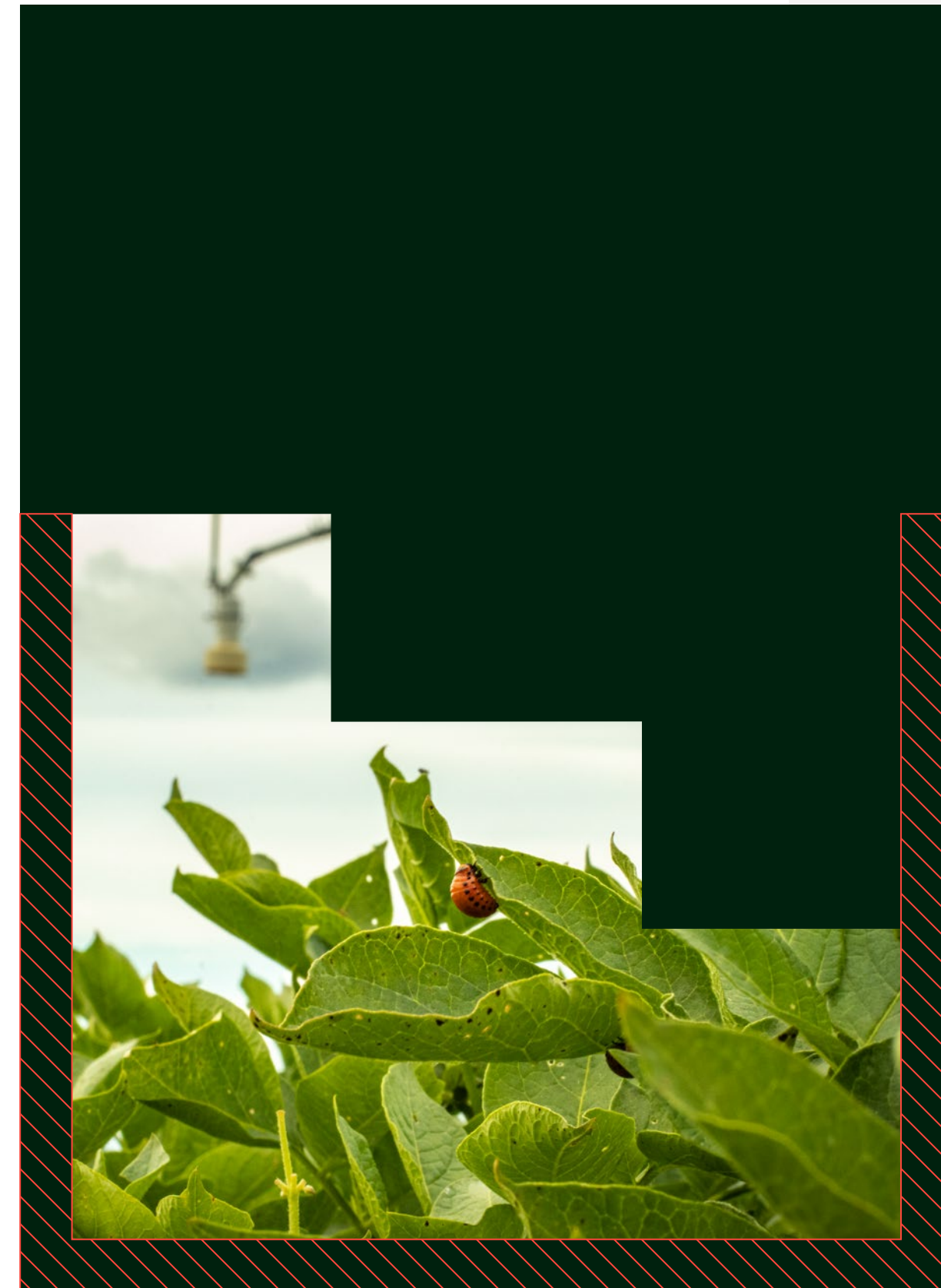




Using the grid framework to create layouts

When creating the shapes in which to apply the image treatment, there's no limit to the flexibility of the layout, as long as it aligns with the grid.

However the one obligation is that the space around the edge of the image and the edge of the visual must remain equal.



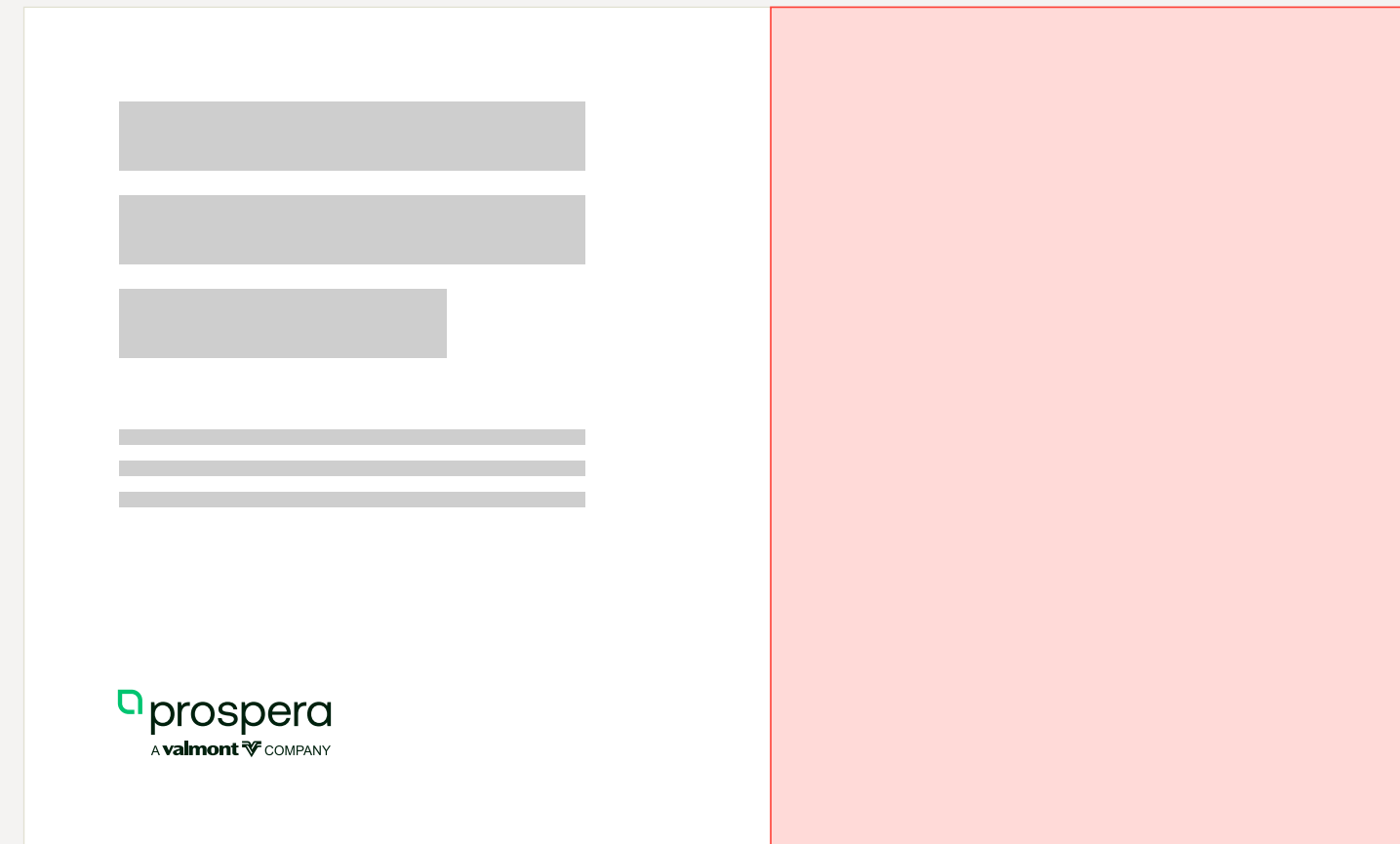


Different types of image layout

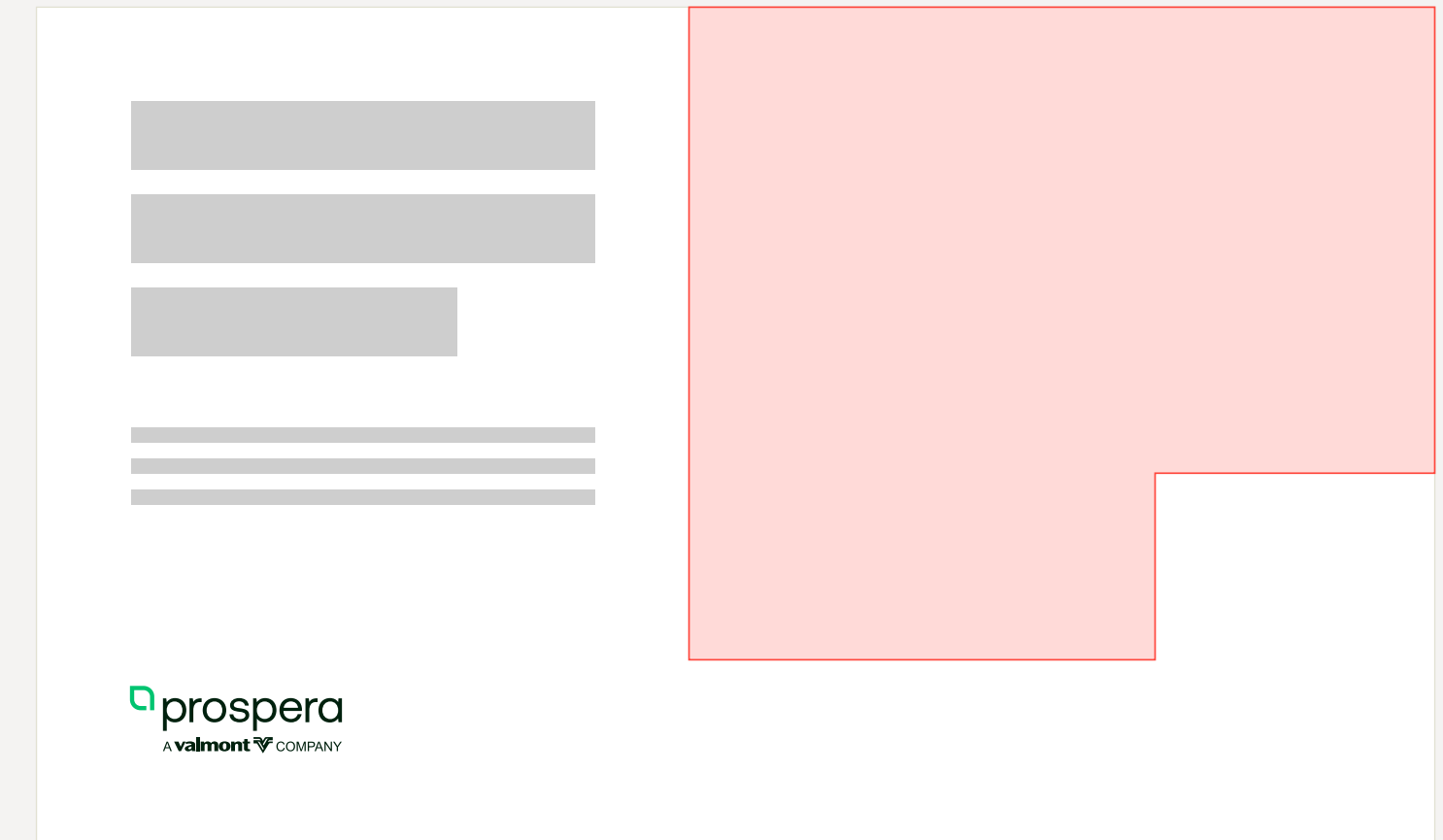
This page shows the four types of layout that can be applied to the grid, categorized from informative to expressive.

This framework gives enormous flexibility within the system and allows the brand to constantly evolve and grow, without the danger of layouts becoming repetitive and stale.

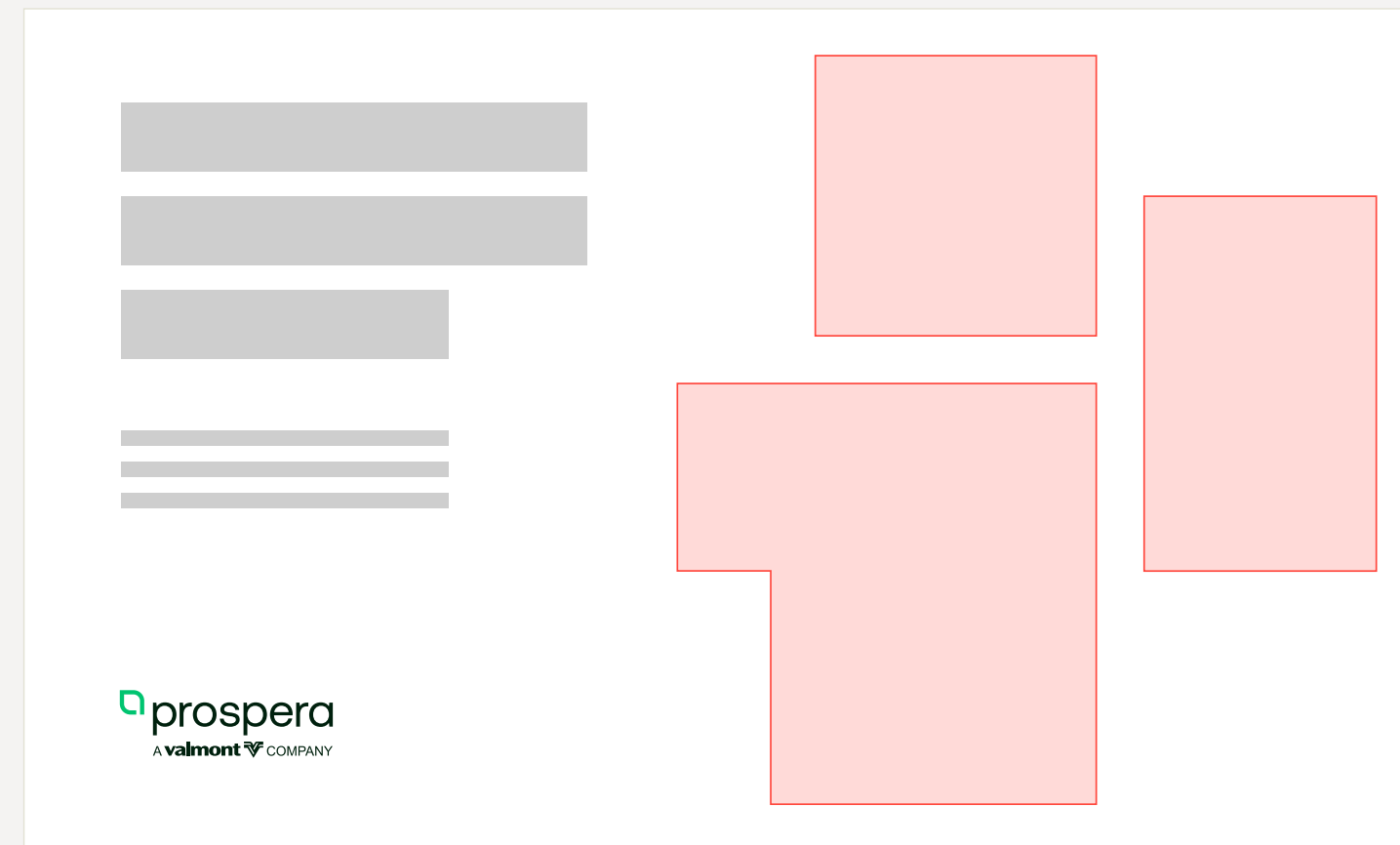
Templates shown here are generic formats. They are not exact sizes, but cover a variety of spaces for execution. When building creative, align with the formatting rules closest to the template you're working with.



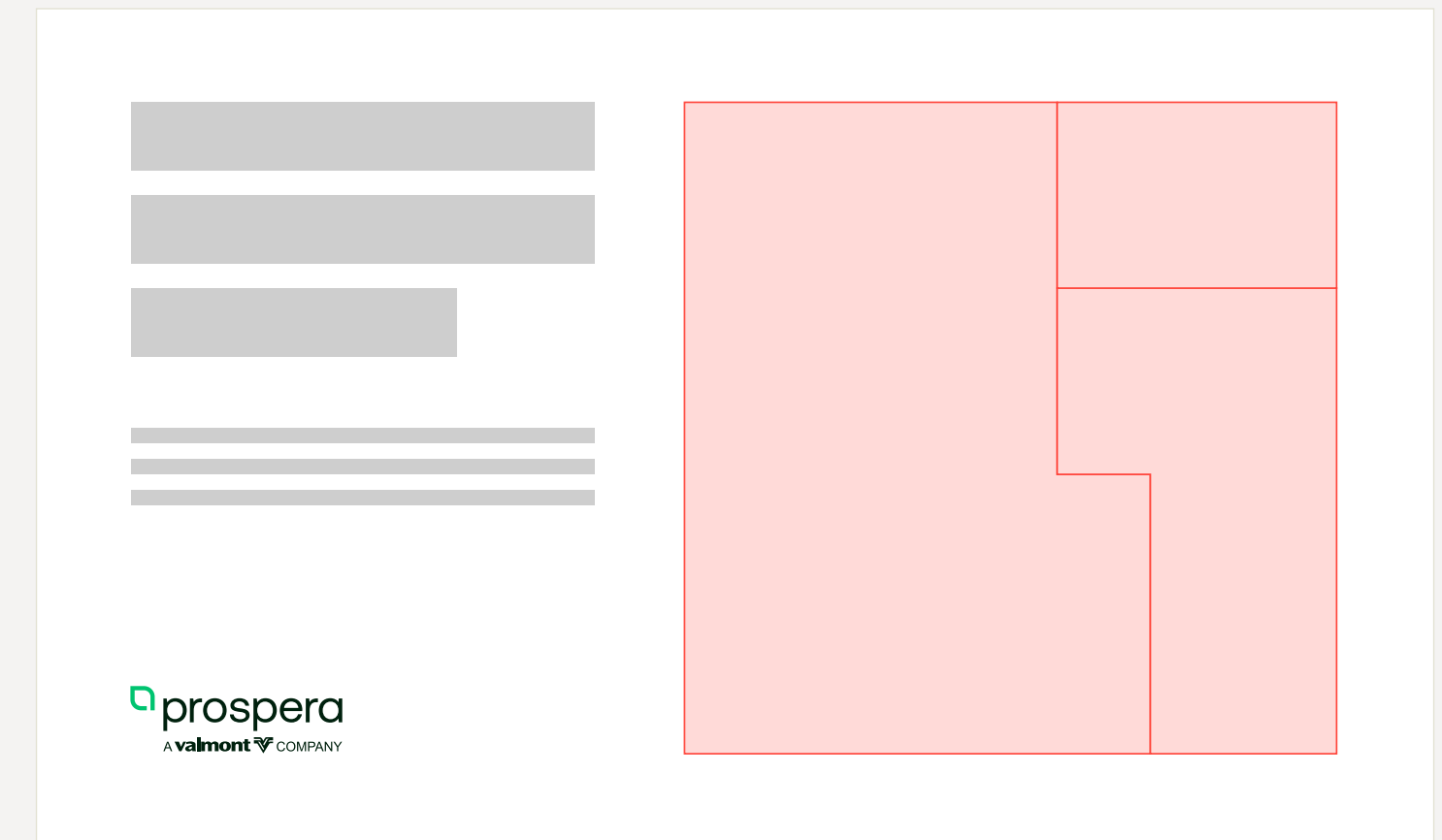
1 **Split**
The simplest form of our brand can adapt depending on the information



2 **Grid**
The underlying framework starts to become visible through dynamic shapes



3 **Multiple**
A more sophisticated layout that allows us to show multiple images at once



4 **Kaleidoscope**
Our most expressive layout that allows a unique approach to visuals

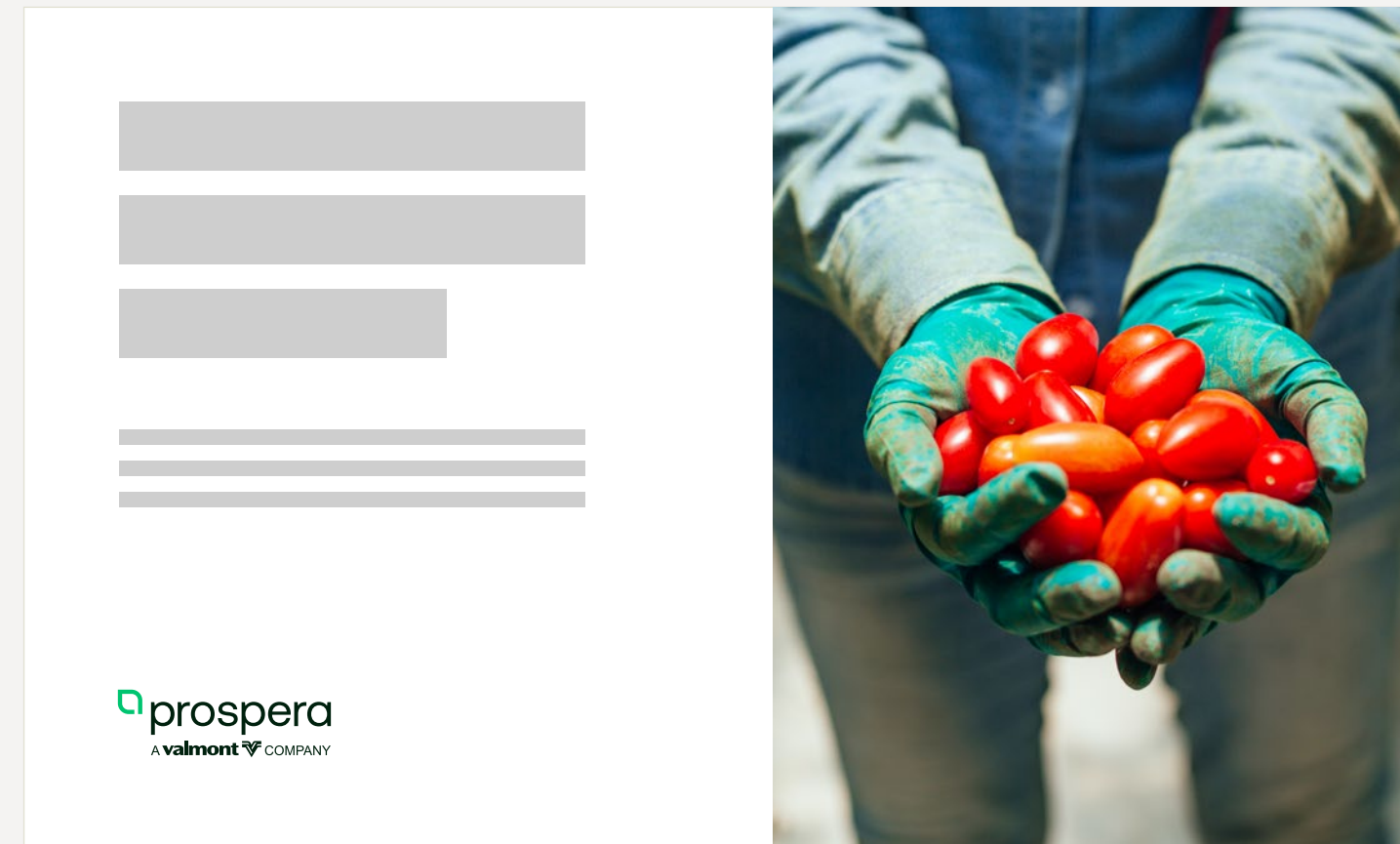


Different types of image layout

This page shows the four types of layout that can be applied to the grid, categorized from informative to expressive.

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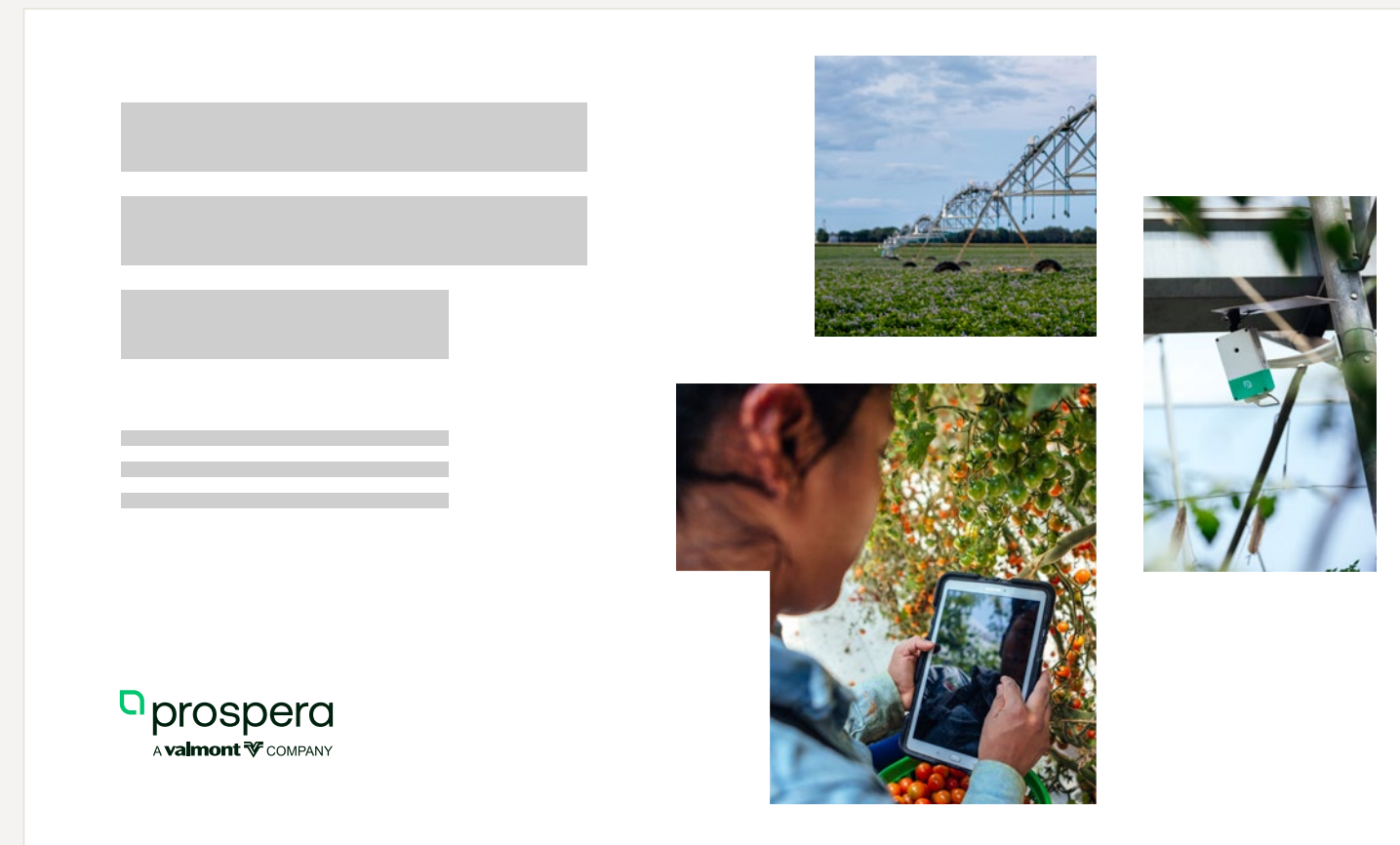
Templates shown here are generic formats. They are not exact sizes, but cover a variety of spaces for execution. When building creative, align with the formatting rules closest to the template you're working with.



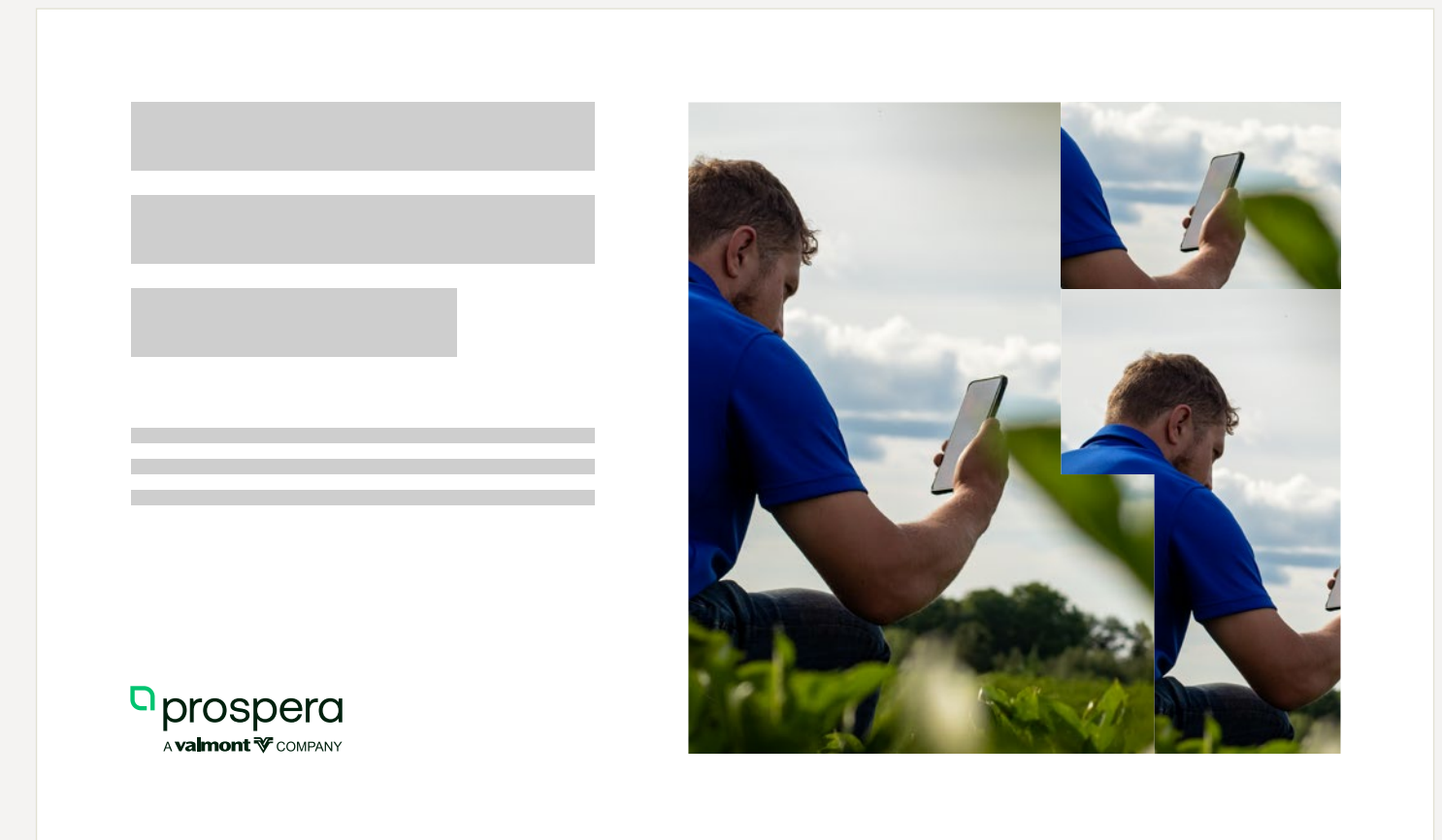
1 **Split**
The simplest form of our brand can adapt depending on the information



2 **Grid**
The underlying framework starts to become visible through dynamic shapes



3 **Multiple**
A more sophisticated layout that allows us to show multiple images at once



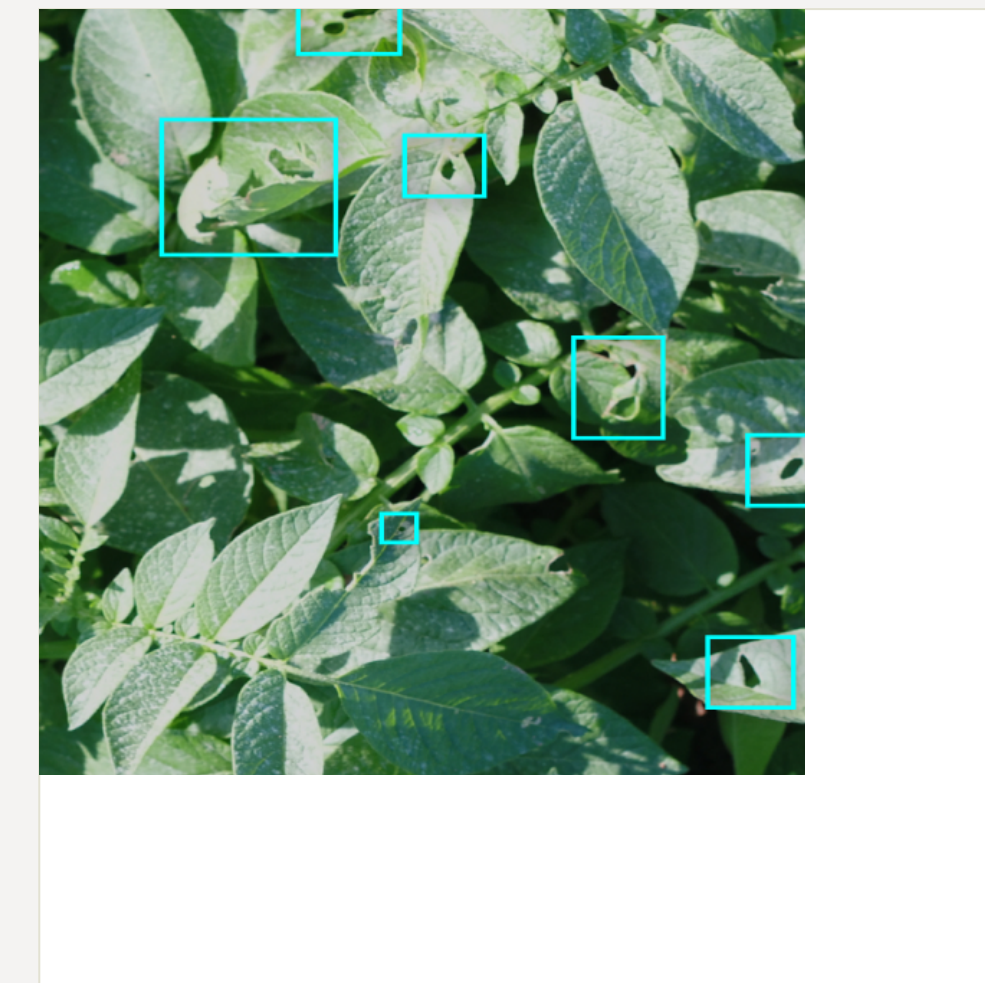
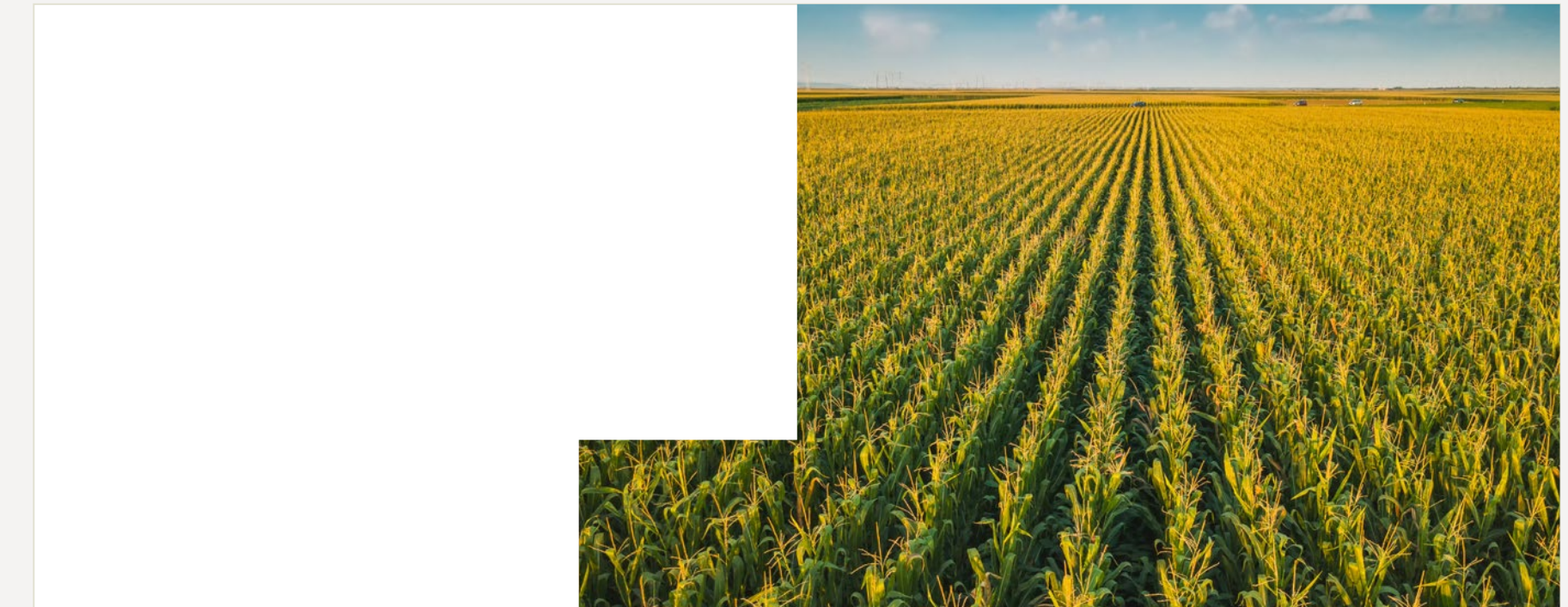
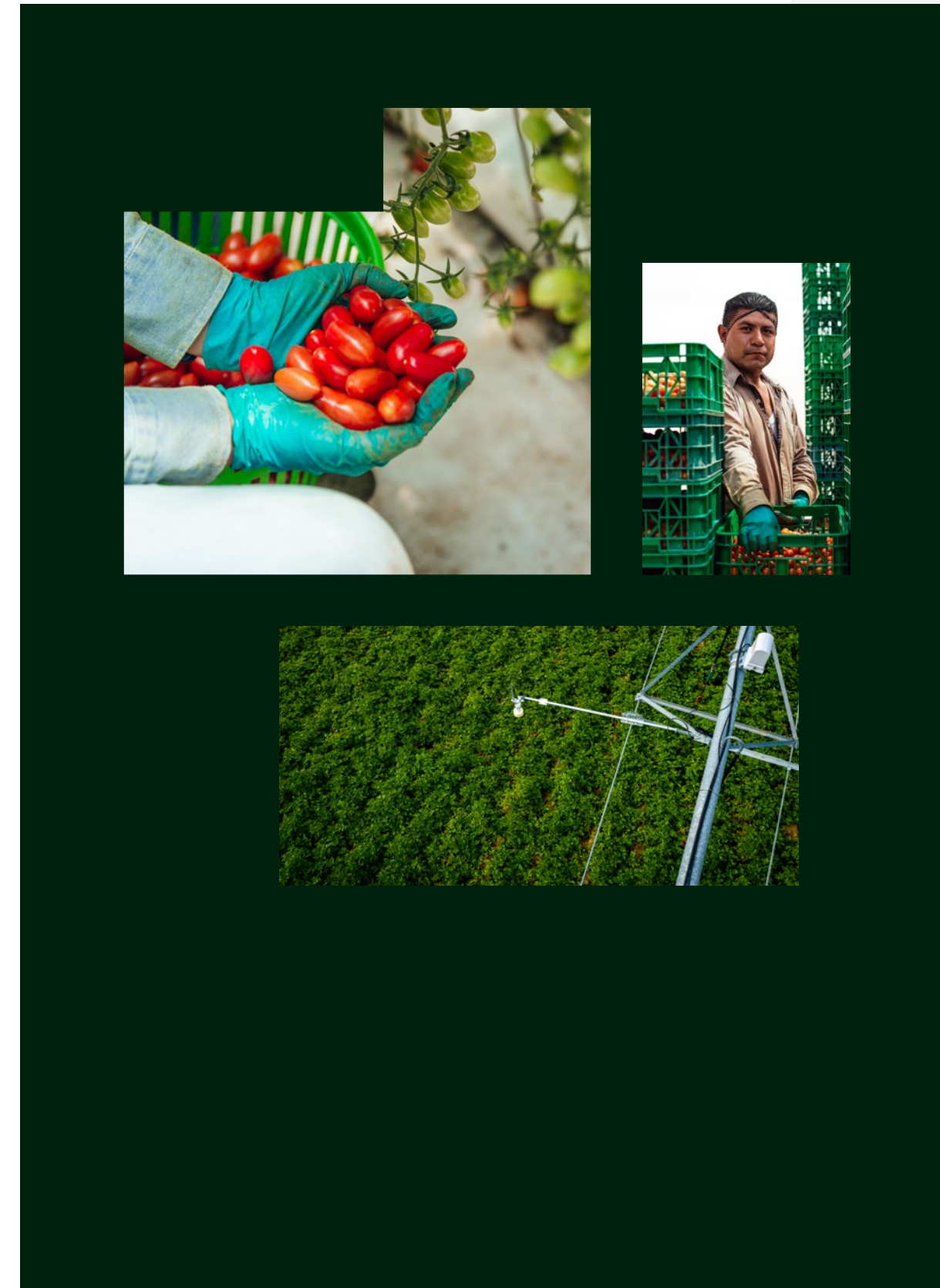
4 **Kaleidoscope**
Our most expressive layout that allows a unique approach to visuals



Additional formats and layouts

Beyond the standard portrait and landscape visuals, our system, rules and framework can be applied to any format, in both print and digital.

This flexibility allows us to constantly adapt our voice and narrative to the appropriate application.

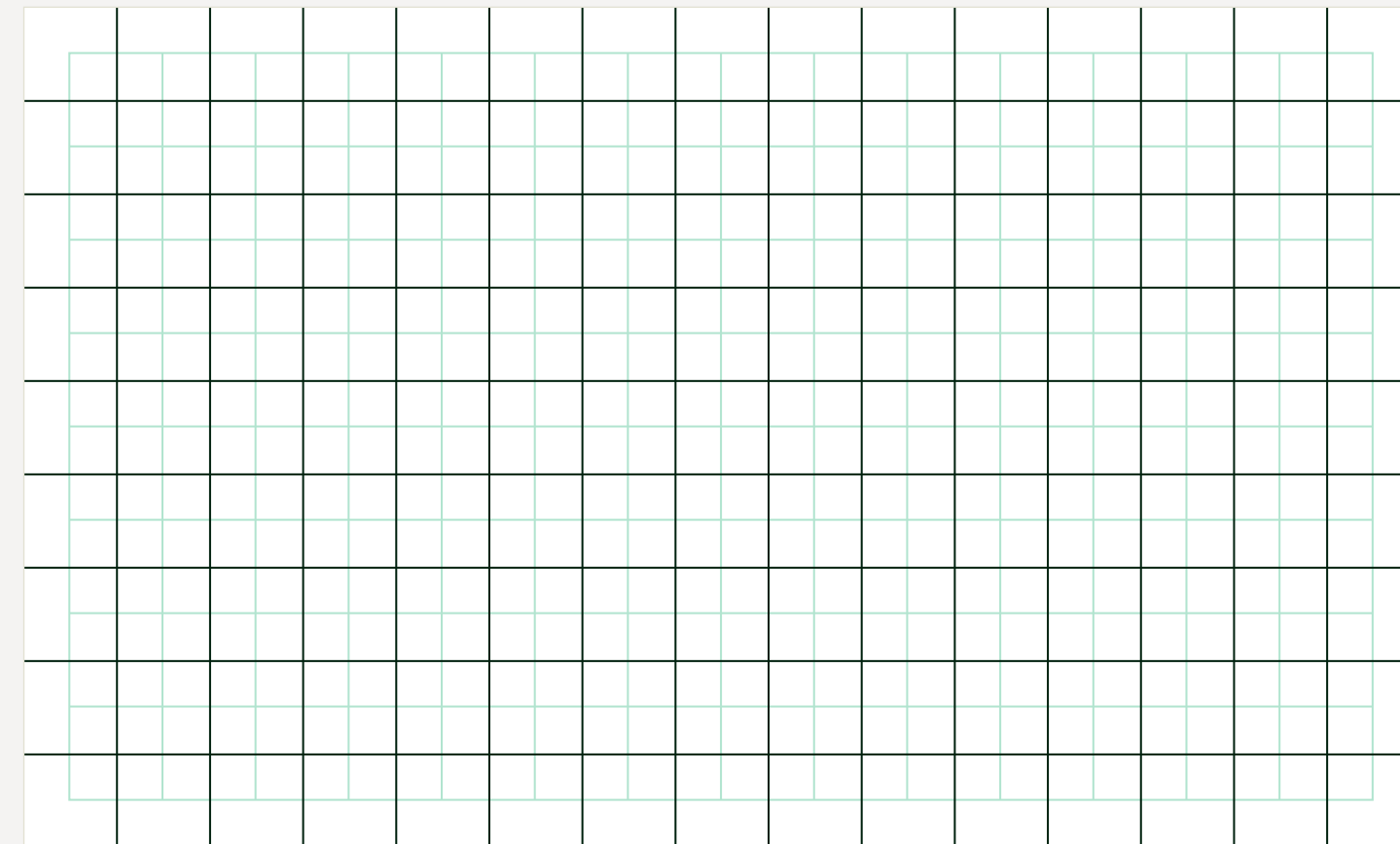


Templates shown here are generic formats. They are not exact sizes, but cover a variety of spaces for execution. When building creative, align with the formatting rules closest to the template you're working with.

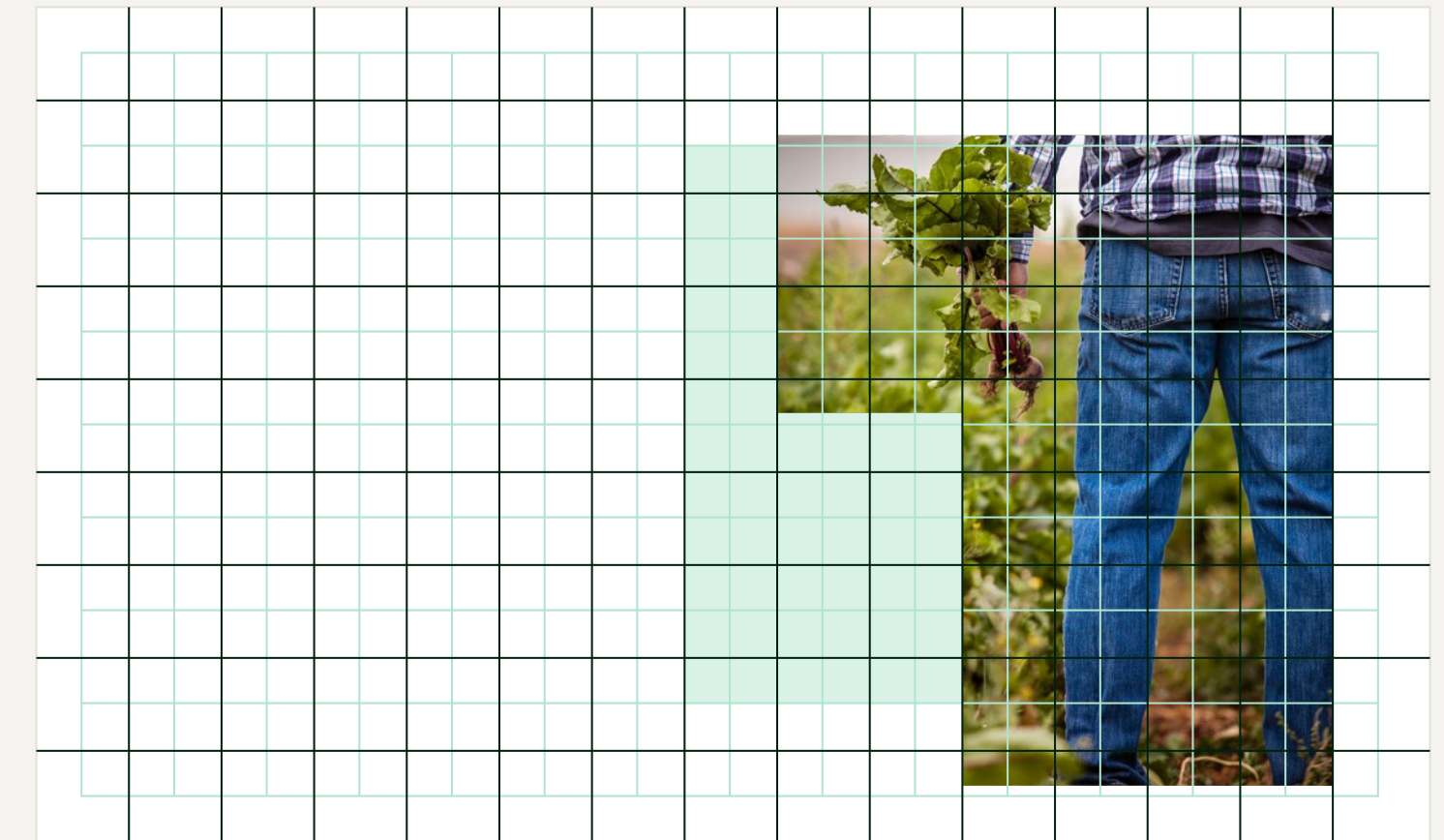


Building creative

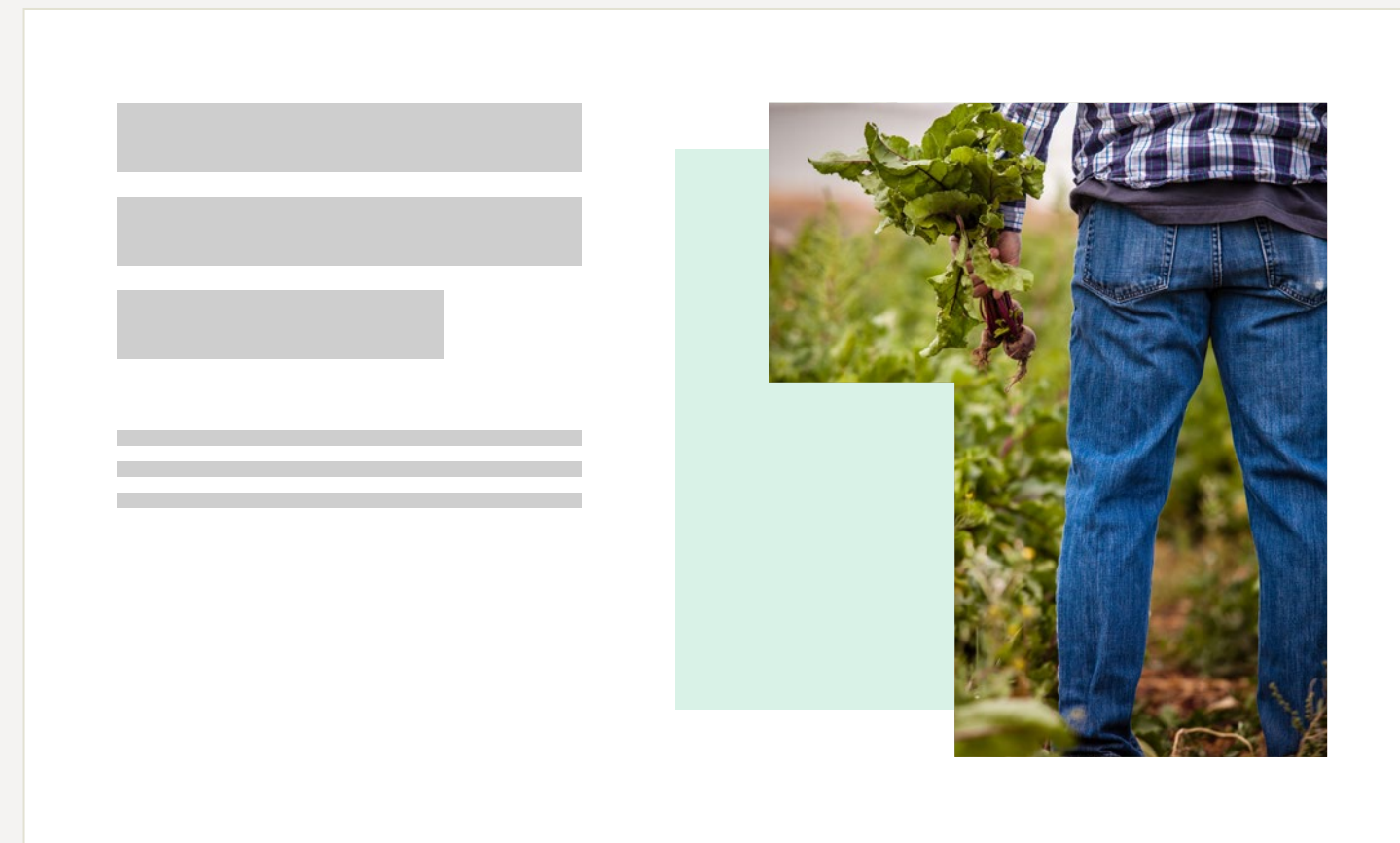
There are four steps required to build creative. These are very simple, and used in the right way can be extremely effective.



1 Starting with the format of the comms, apply the grid



2 Apply the image treatment and if applicable, any color layers



3 Bring in the typography, making sure to consider the grid and align any elements to create a coherent layout



4 Apply any additional elements, such as patterns or iconography, making sure the overall composition feels balanced and sophisticated

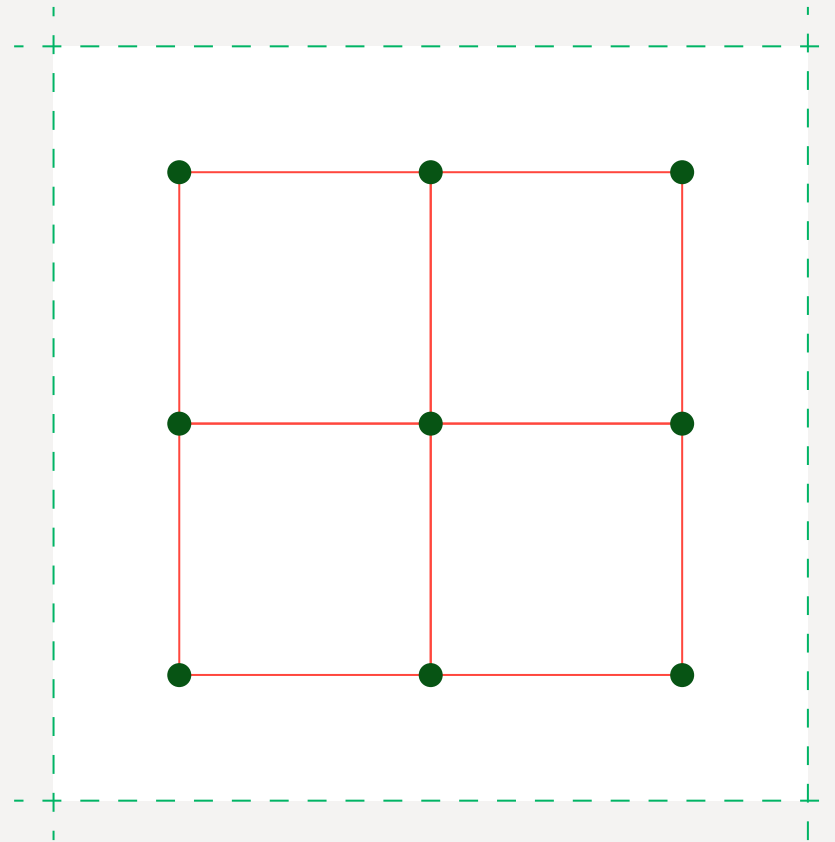


Creating the modular patterns

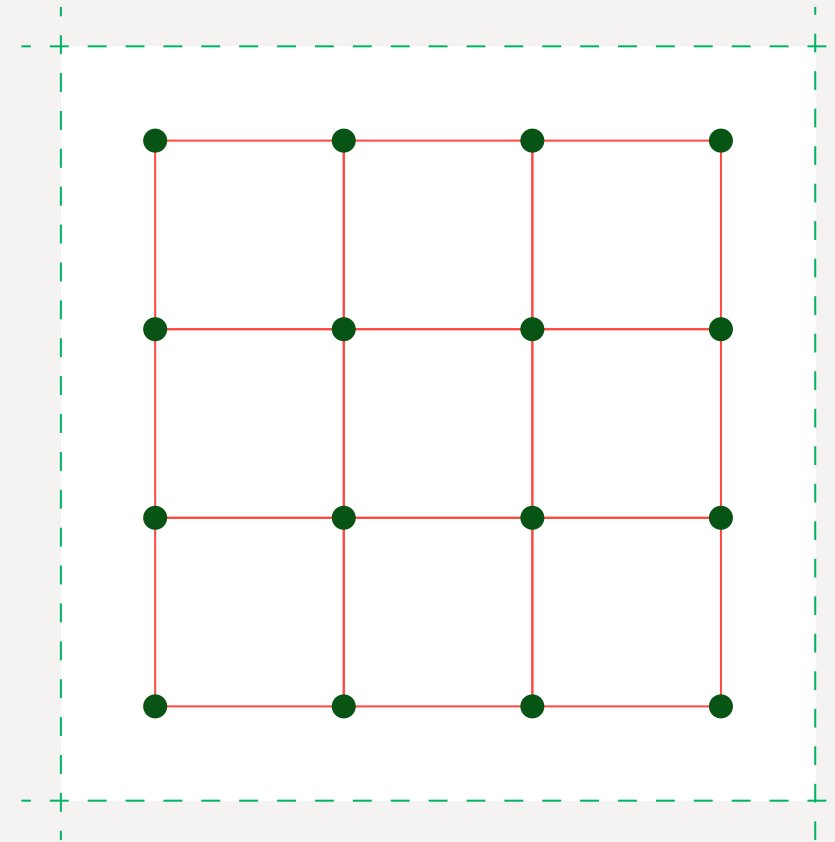
Our pattern language blends the patterns found in aerial photos of our landscapes with the data that Prospera gathers from them.

They're a unique visual signature that can be applied to the brand, which added to our grid language and image treatment gives a coherent, compelling and hugely flexible system.

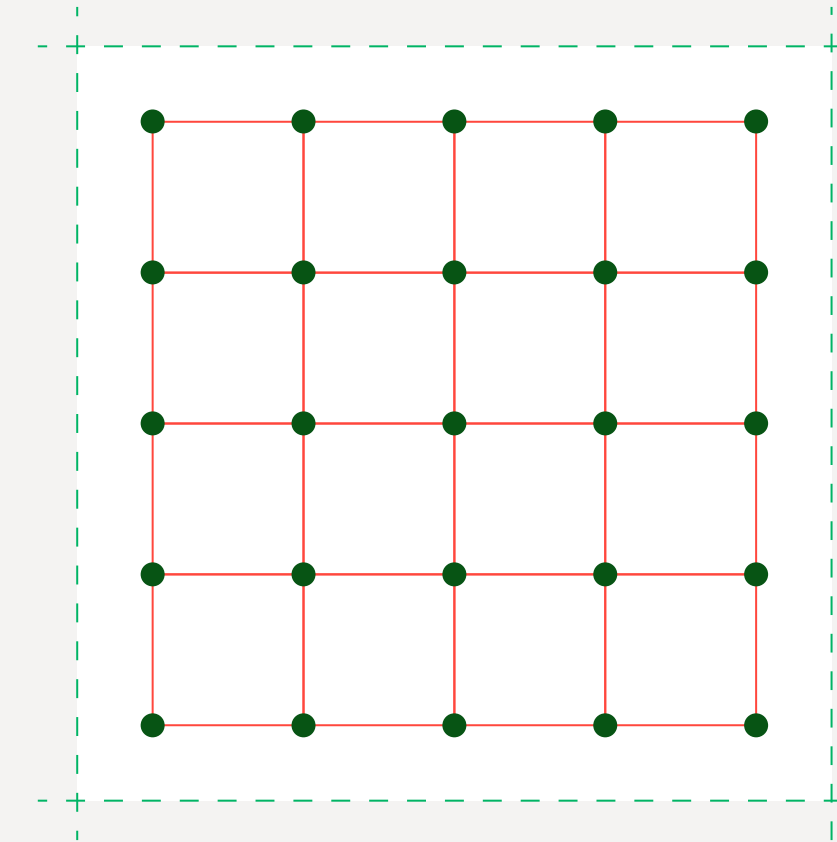
3x3



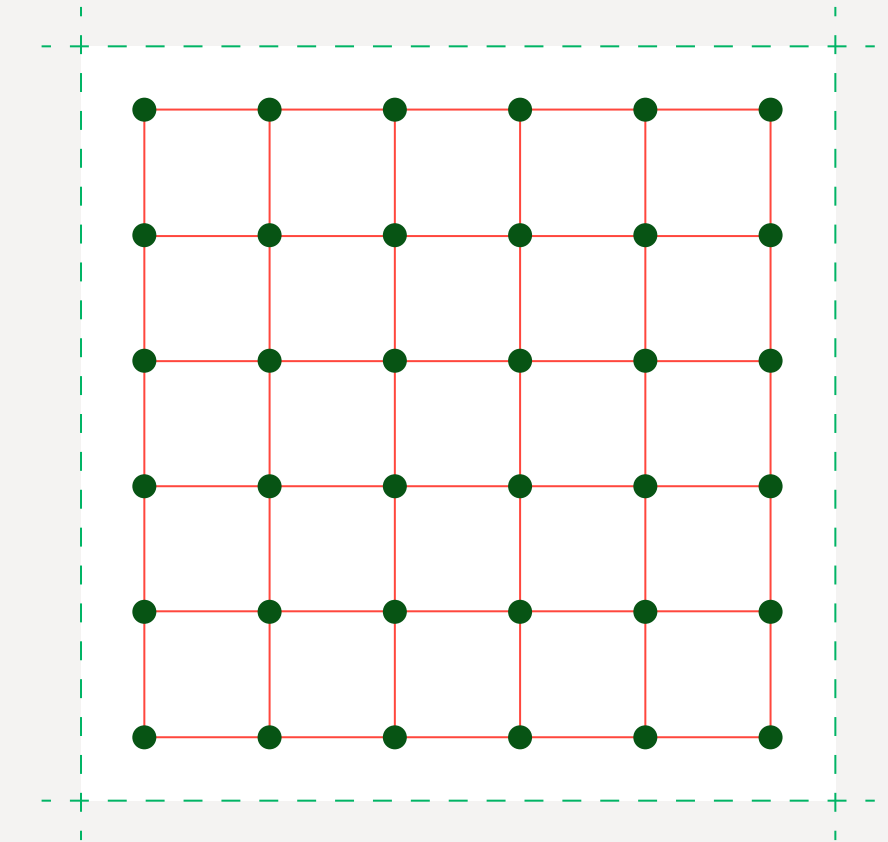
4x4



5x5



6x6



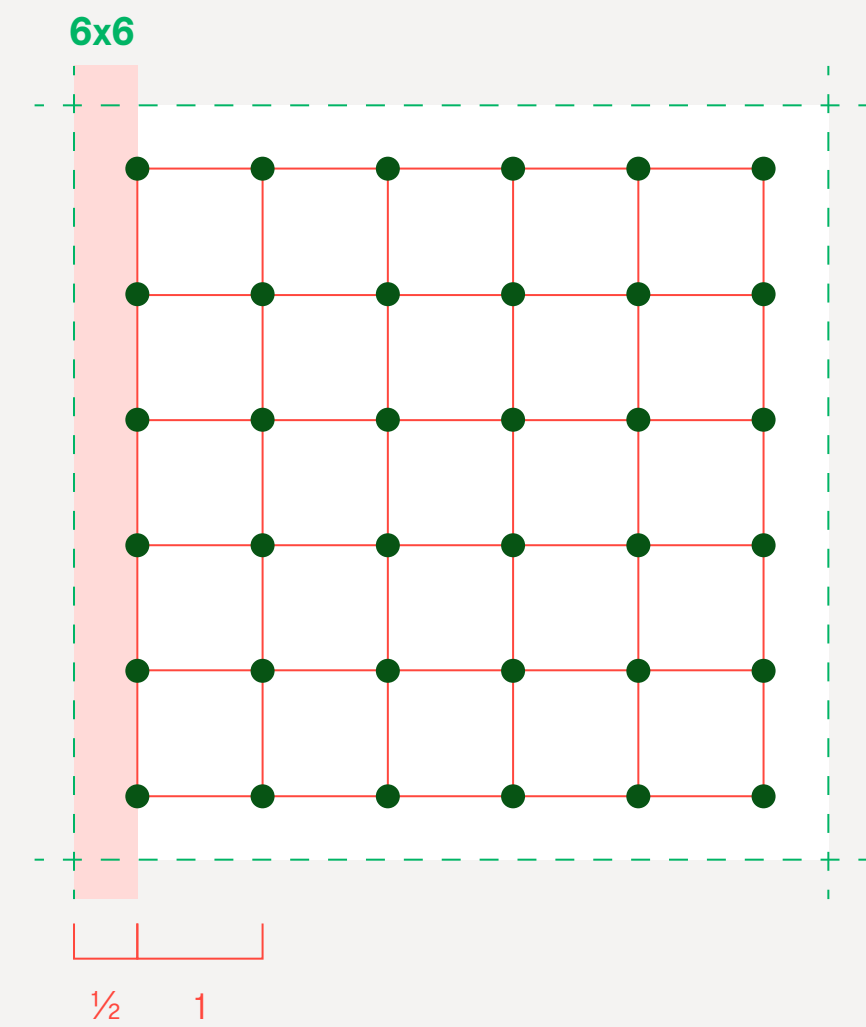
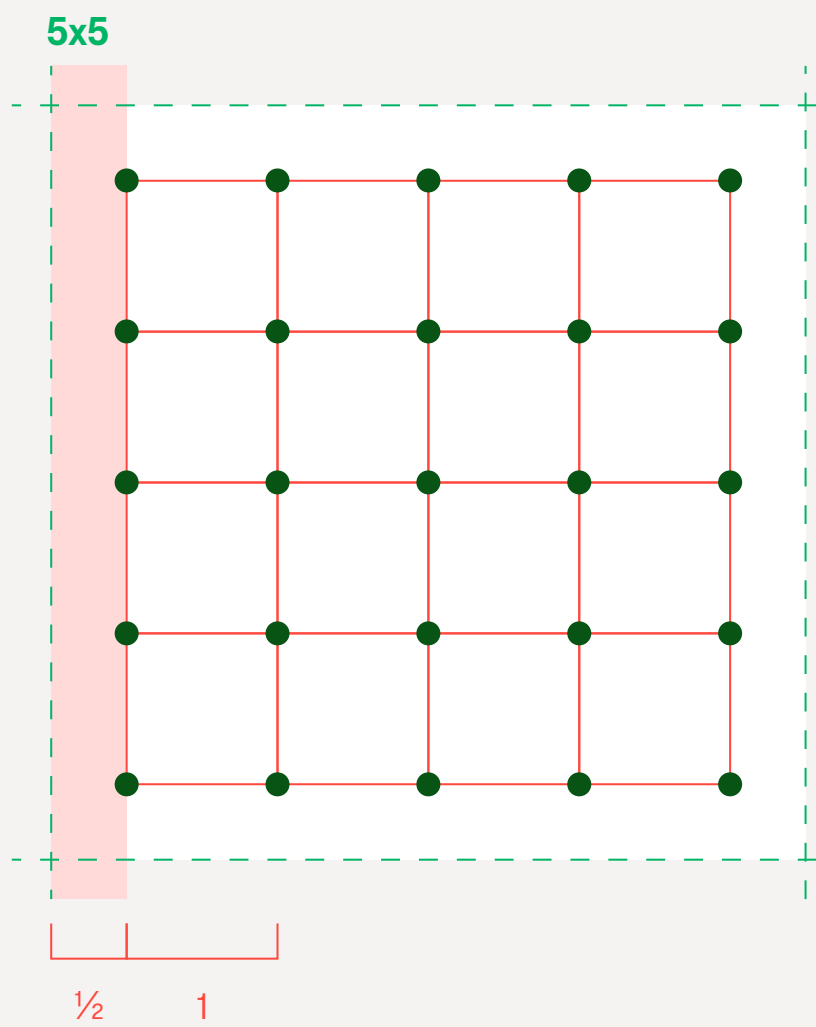
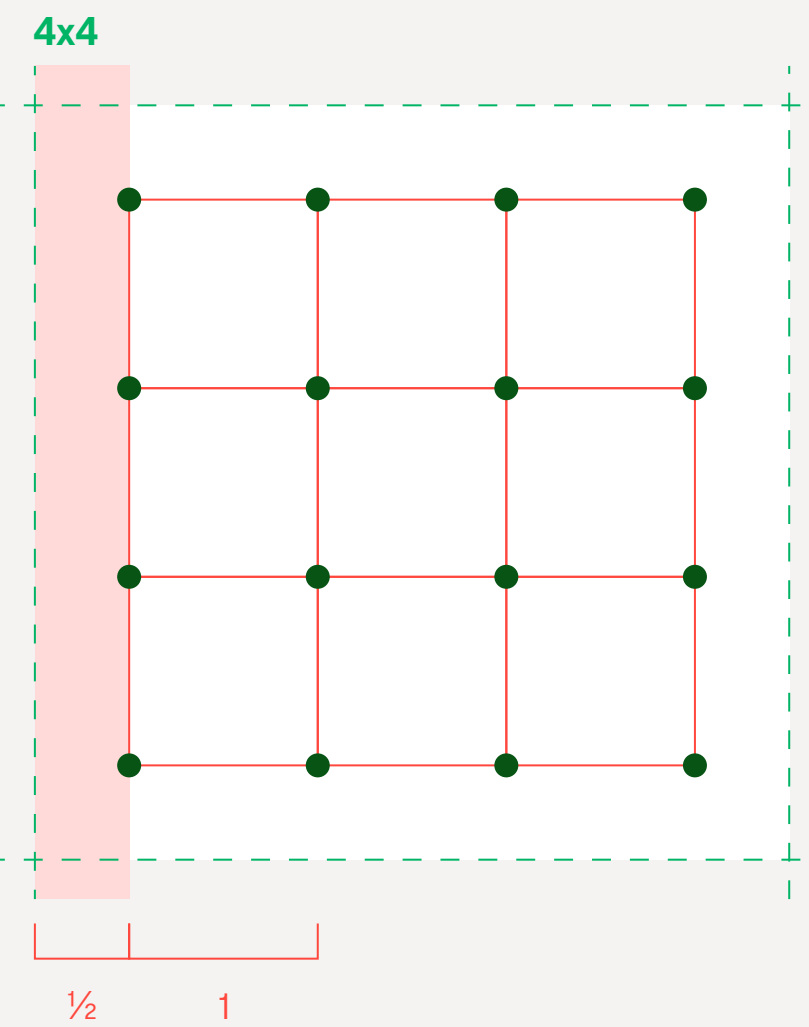
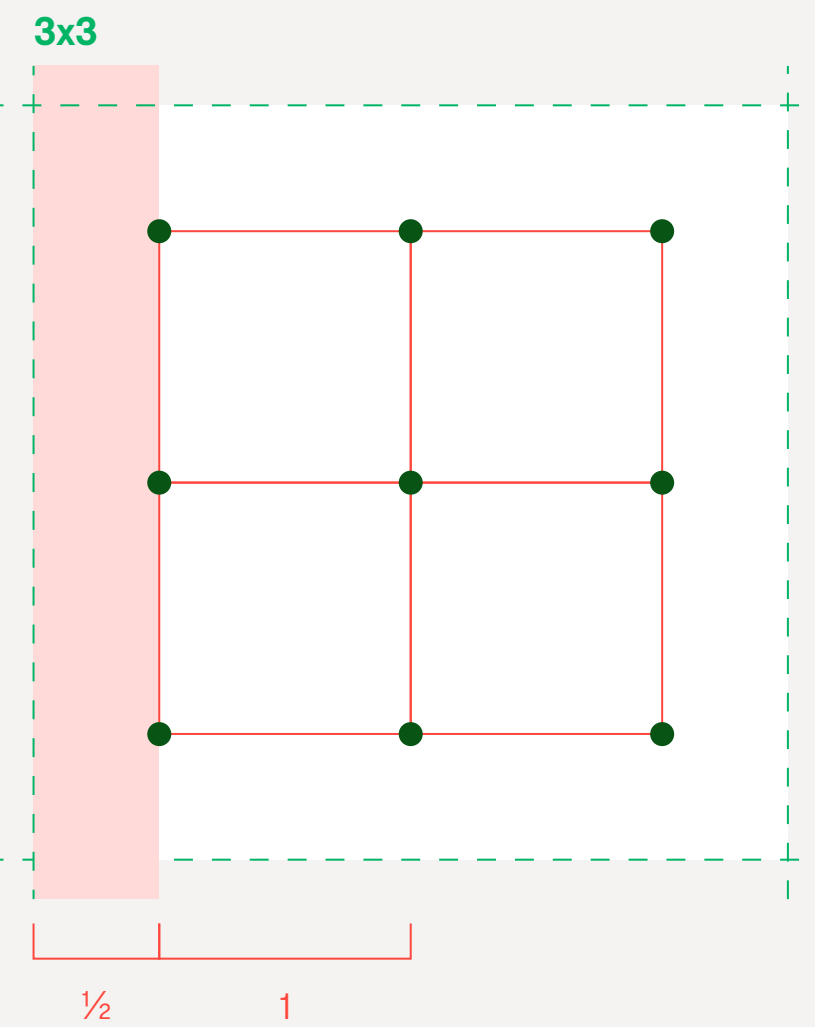
We never use less than 3x3 or more than 6x6, this is to ensure sophistication, clarity and balance without feeling overcrowded.



Creating the modular patterns

We can increase or decrease the number of units within our pattern modules, depending on the fidelity of the application.

However many are used, the number must remain equal across both sides, so the base unit of the pattern is always square.

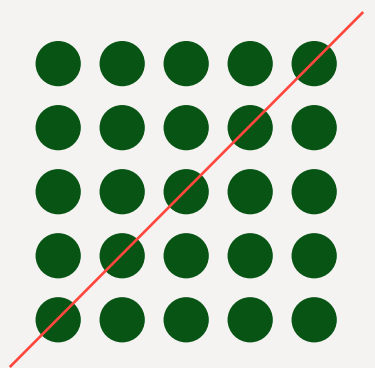
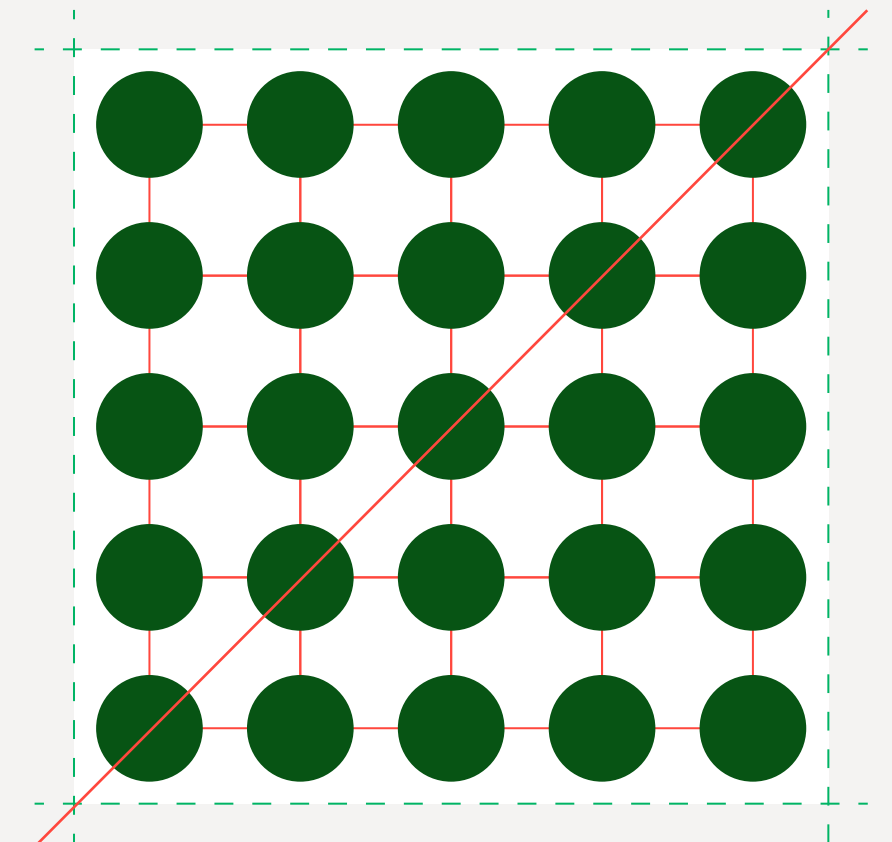
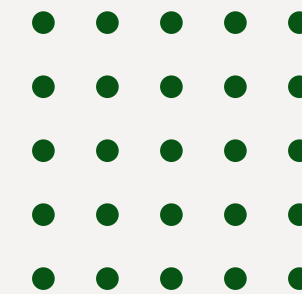
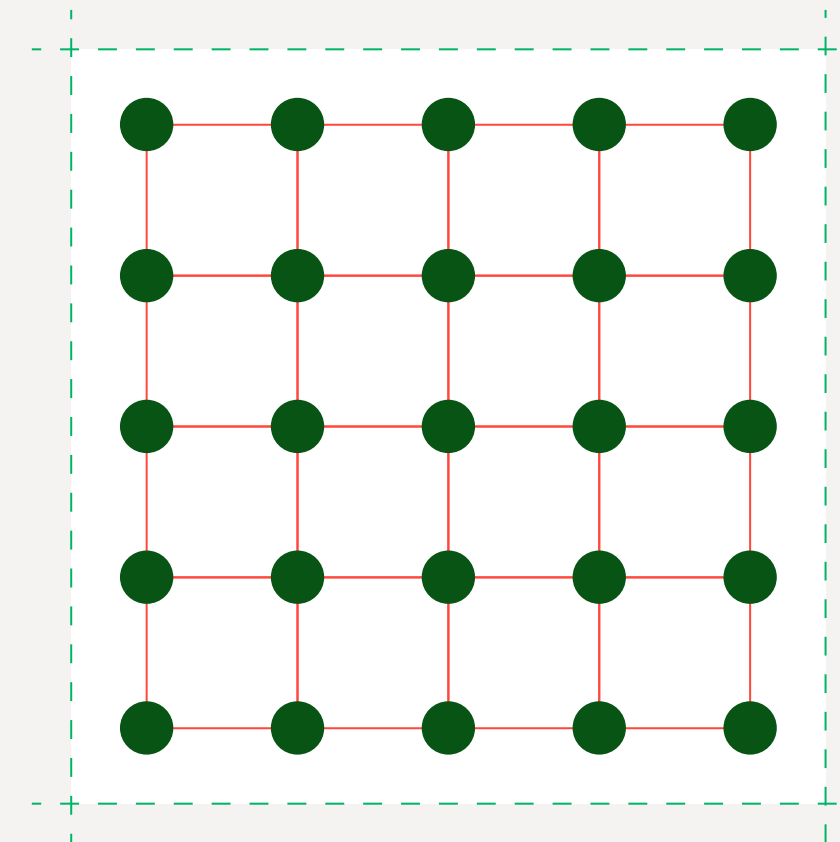
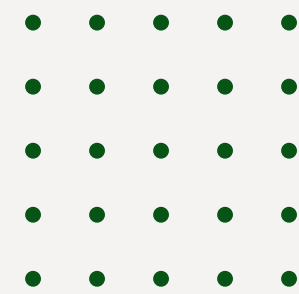
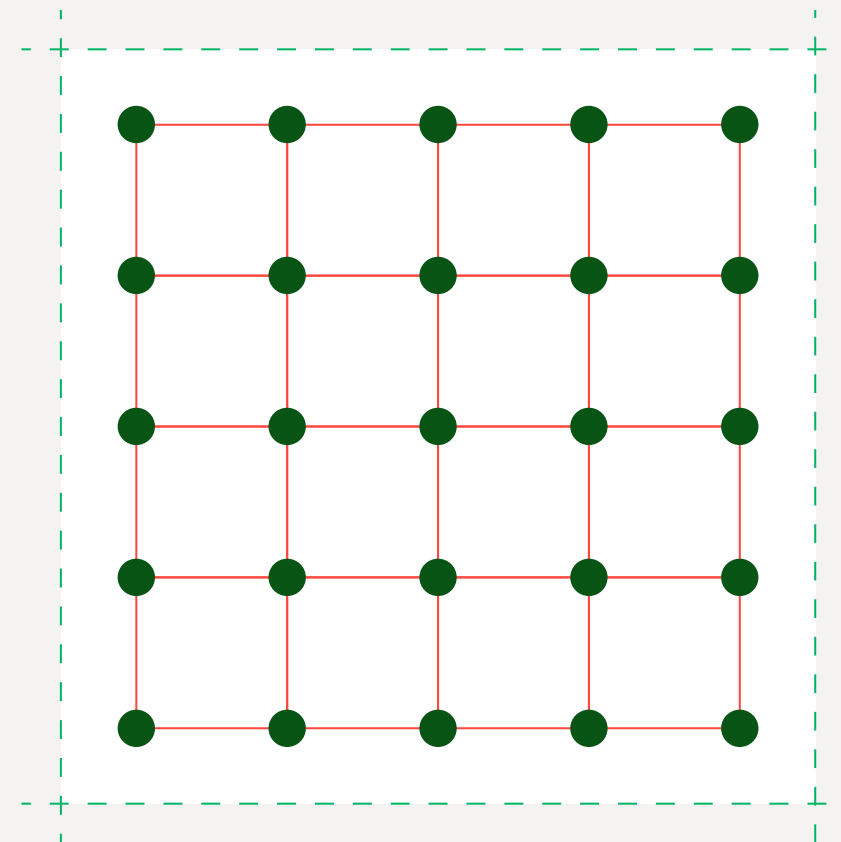
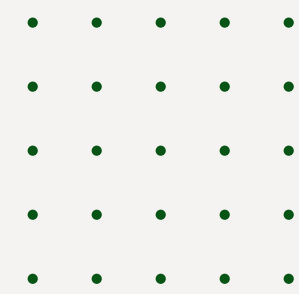
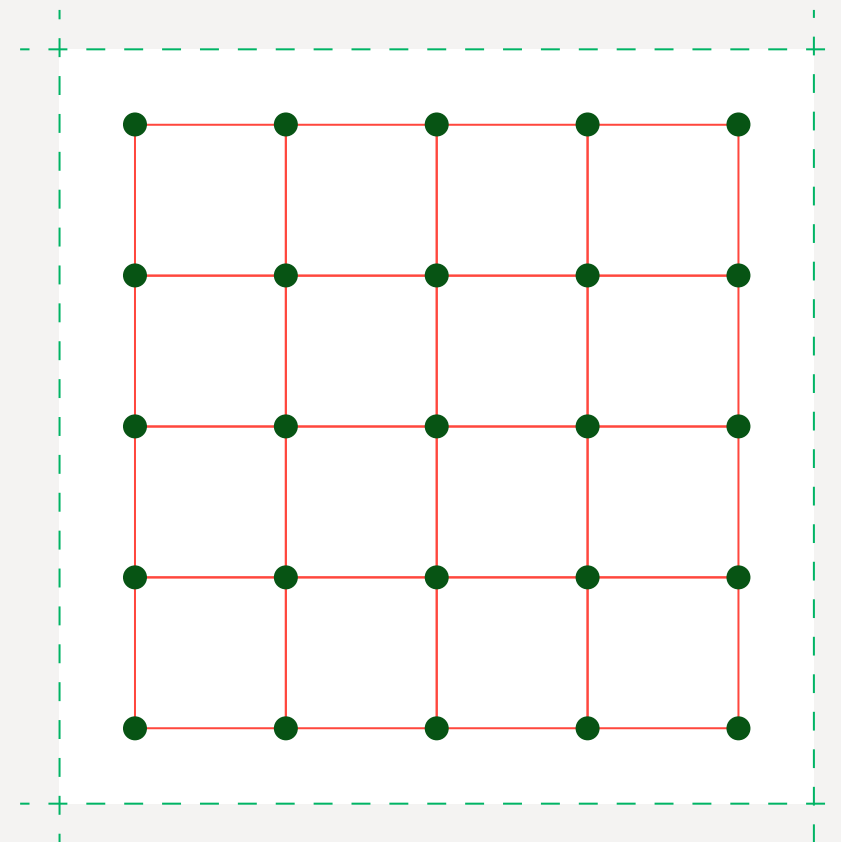


The most important thing to consider is that there is half a units space left as 'padding' around the edge. This constructs our modular system that allows us to stitch together as many pattern blocks as we need, creating a limitless configuration of patterns.



Pattern density

We can increase or decrease the density of the patterns too. There are no strict rules here on how big the shapes should be, but they should feel refined and crisp, and not too unwieldy or unbalanced.



This is an example of how the dots in this pattern are too big, and feel like they almost touch each other. It's best to avoid this.

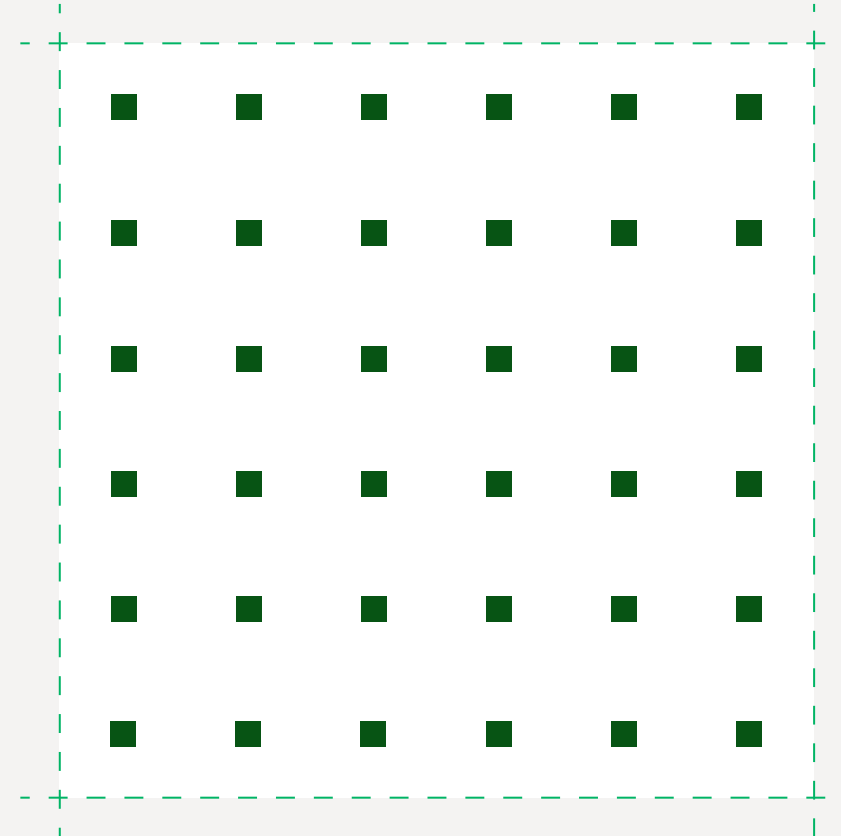


Different shapes within patterns

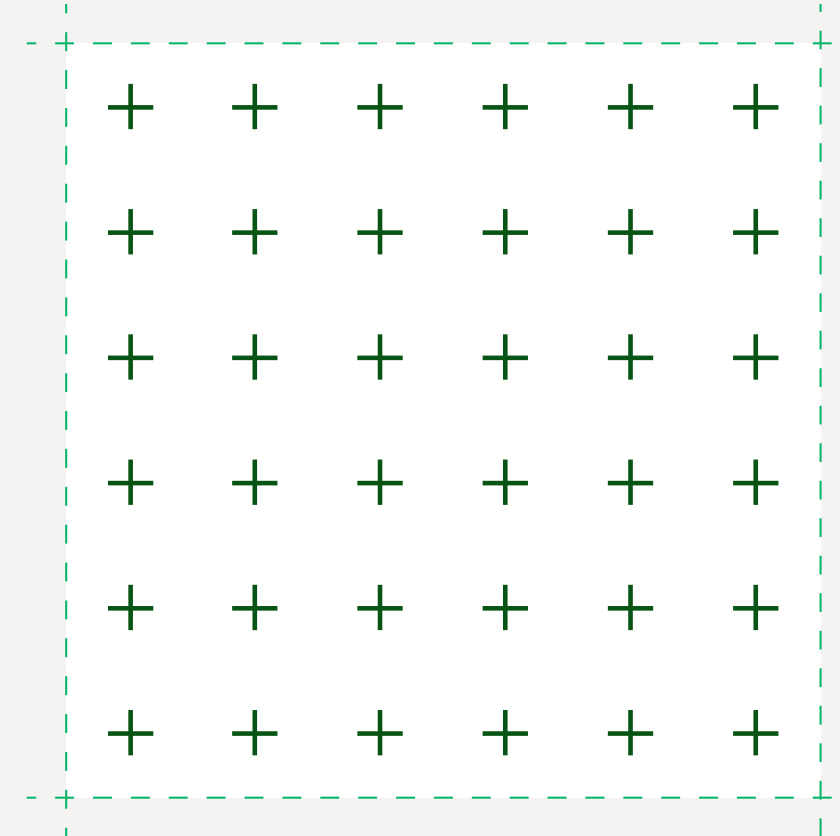
We can also change the shapes within the patterns to keep the tone fresh and new.

We can also start to attribute certain patterns to certain conditions, such as irrigation, pest control and fertilization.

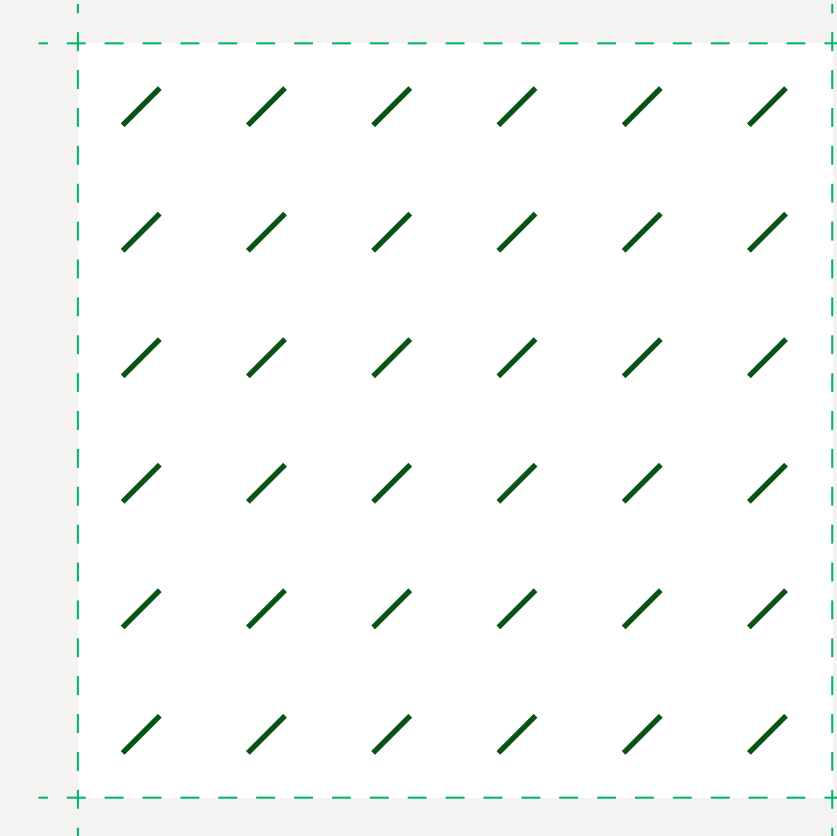
Square



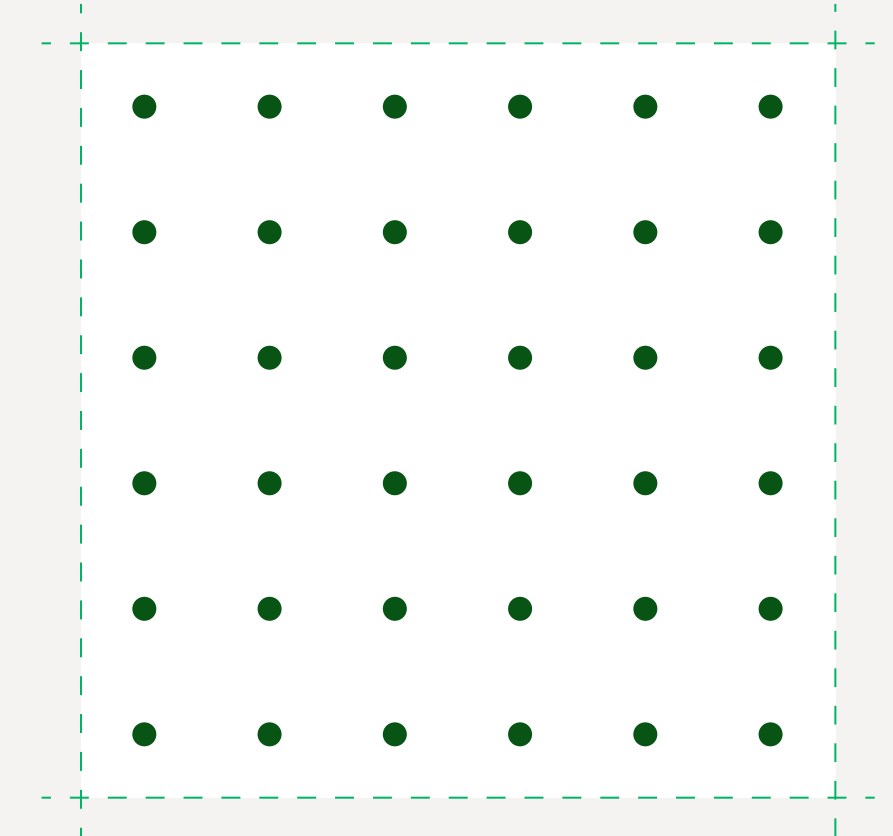
Cross



Slash



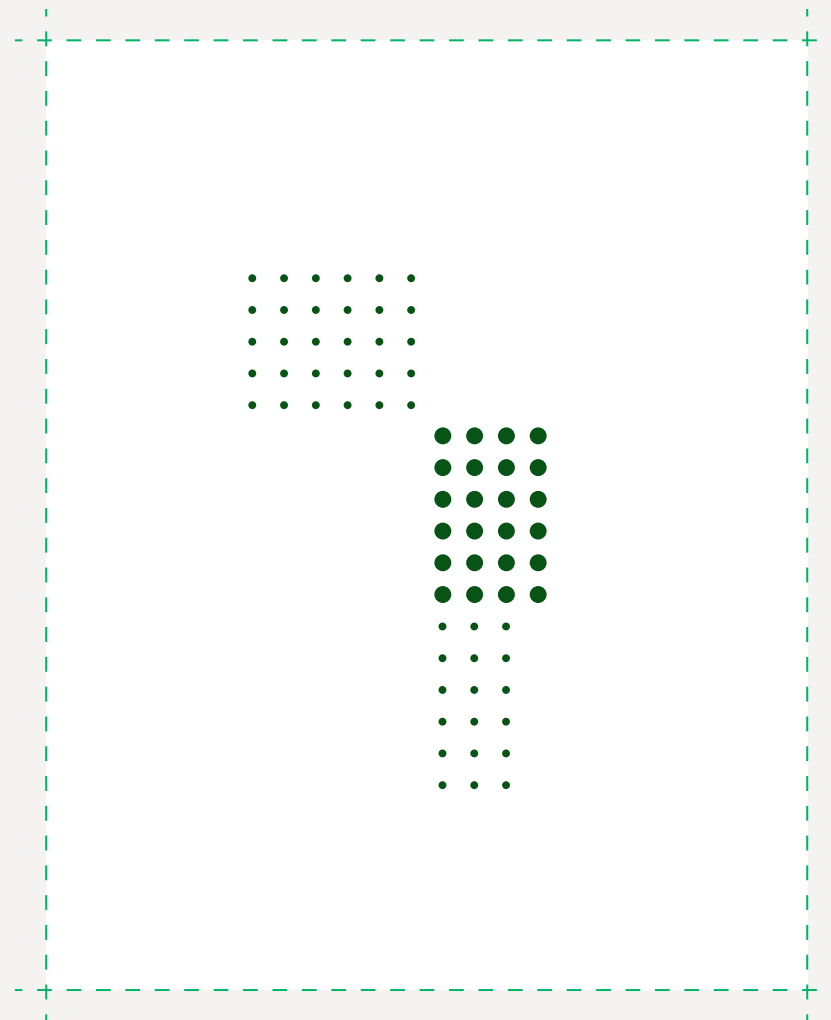
Dot



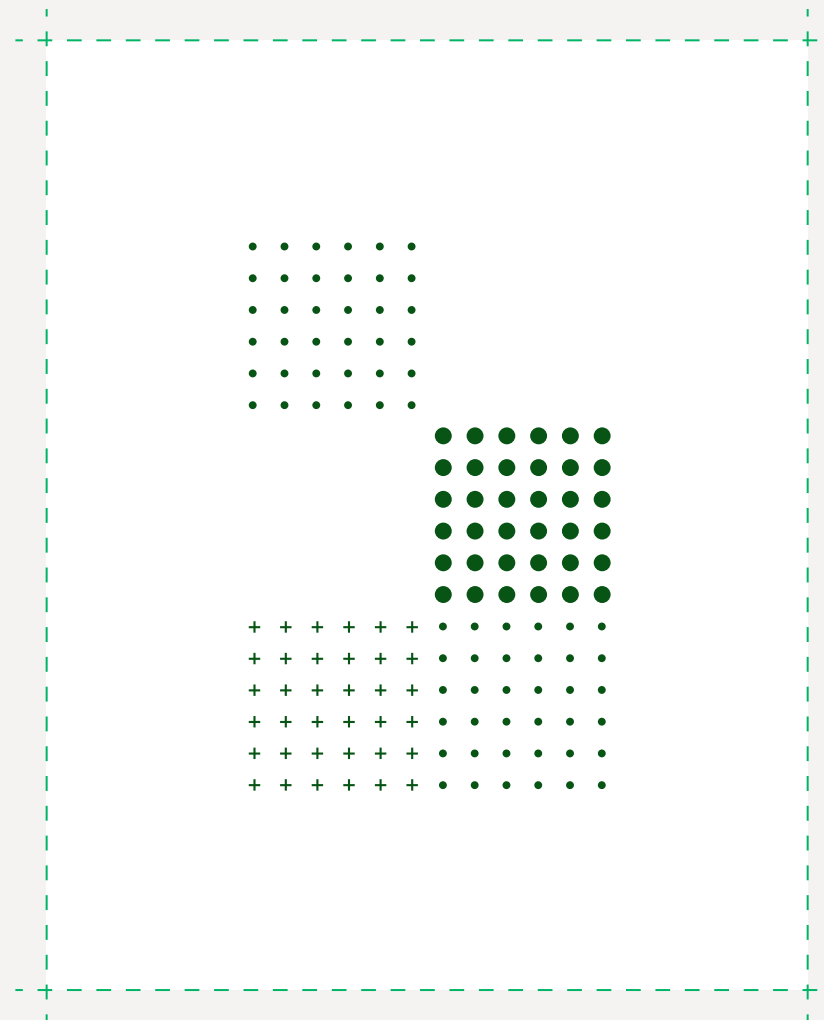


Pattern guardrails: what **not** to do

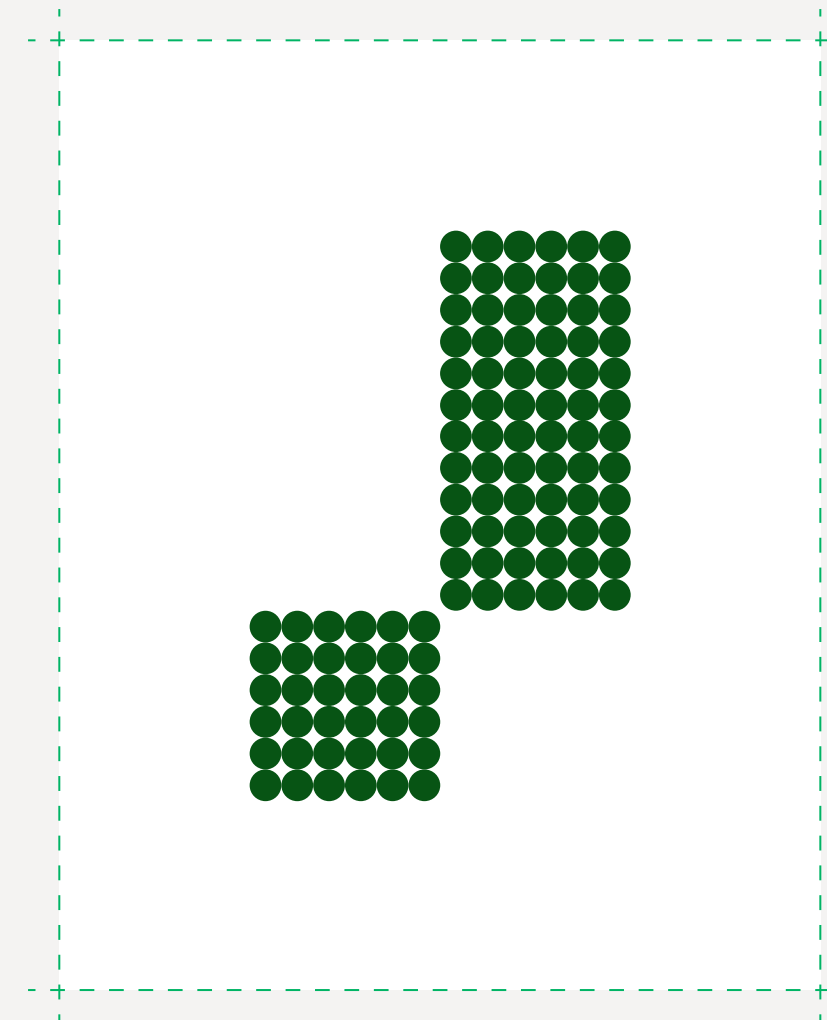
There are also some simple things to avoid when creating pattern configurations — this just helps keep things clean and confident.



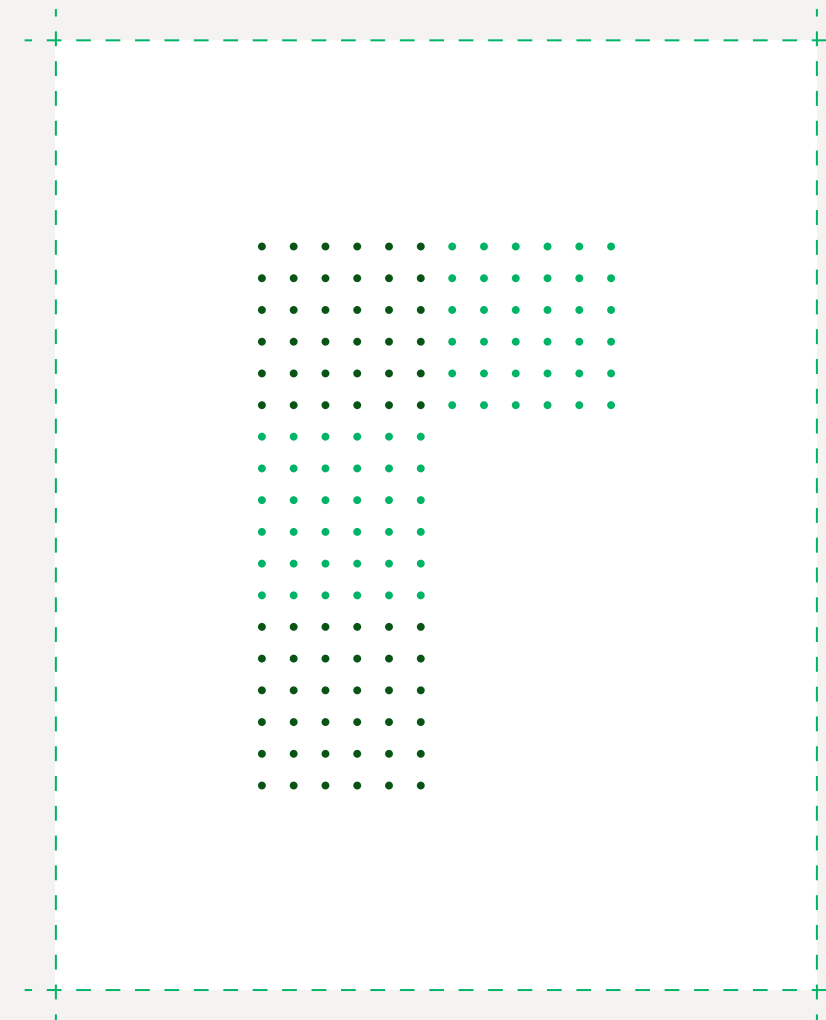
The base unit of the pattern should always be square — we should never have parts of the pattern that are less than this



Mixing shapes and sizes within the same groups of pattern modules



The size of the shapes within the patterns should always feel refined and sharp, never too chunky and heavy



Don't mix colors within the same patterns



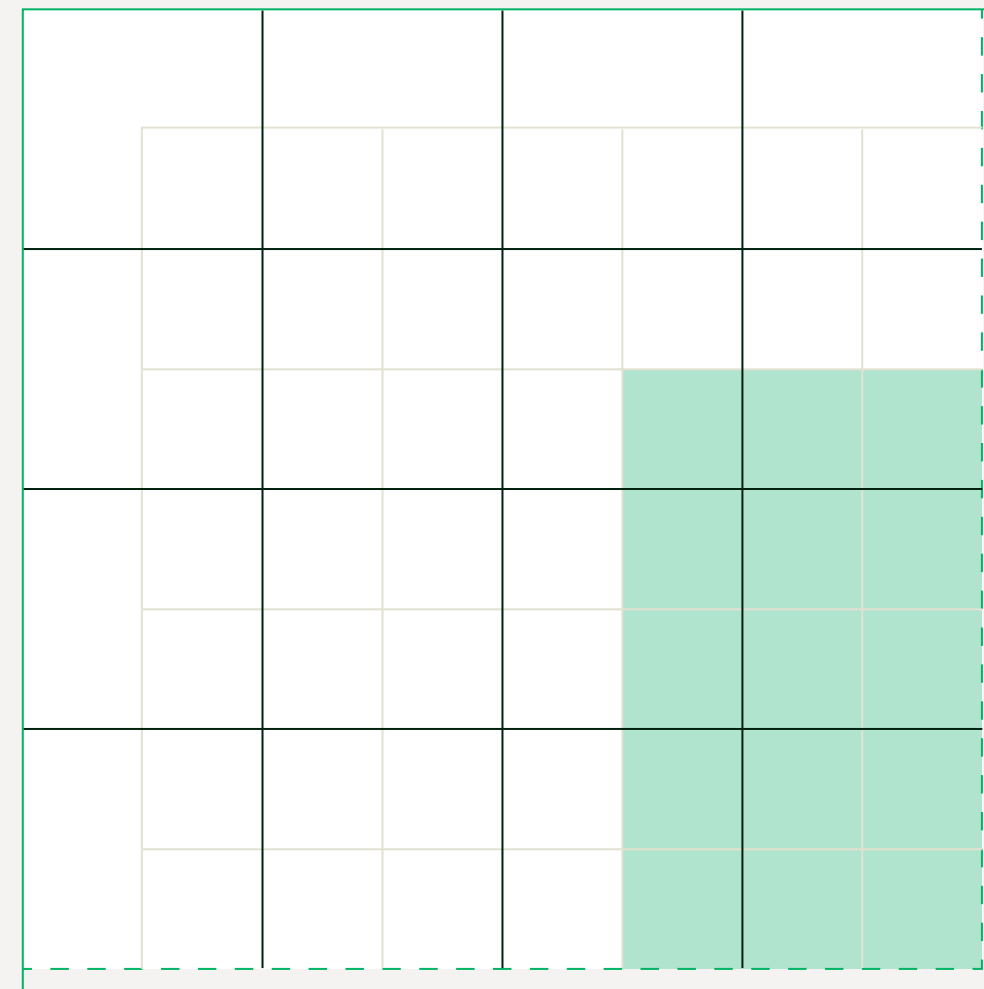
Applying the patterns

Once the pattern modules have been created using the rules defined in the previous section, they can be applied to our visual framework.

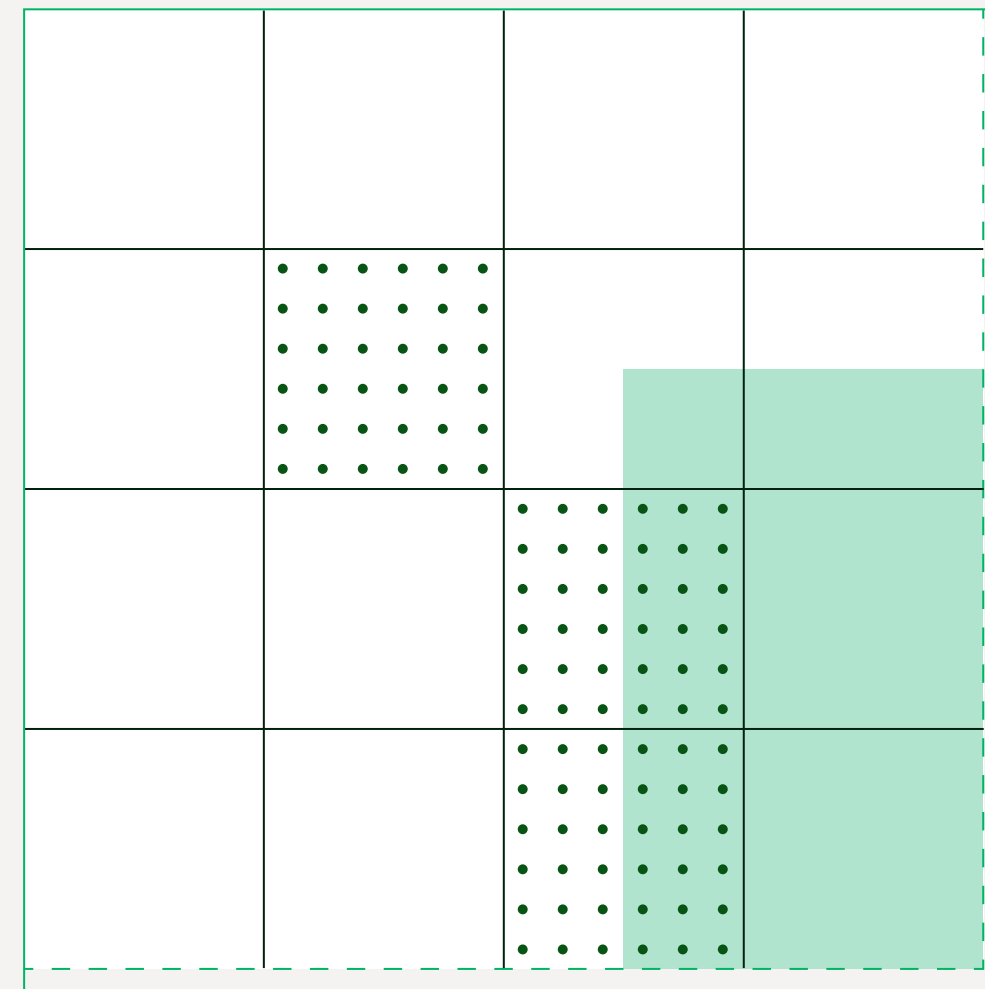
Pattern Layout 1

The pattern is offset above or below the image or color block layer.

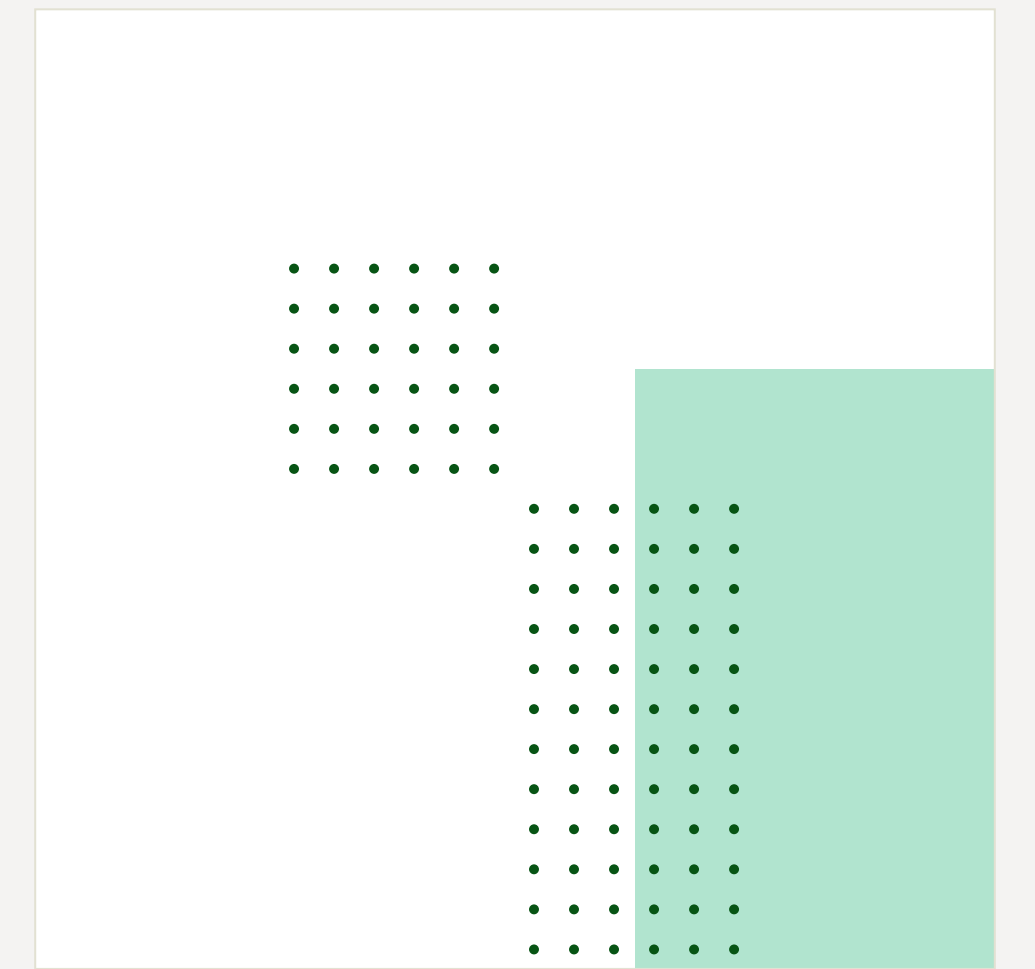
①



②



③

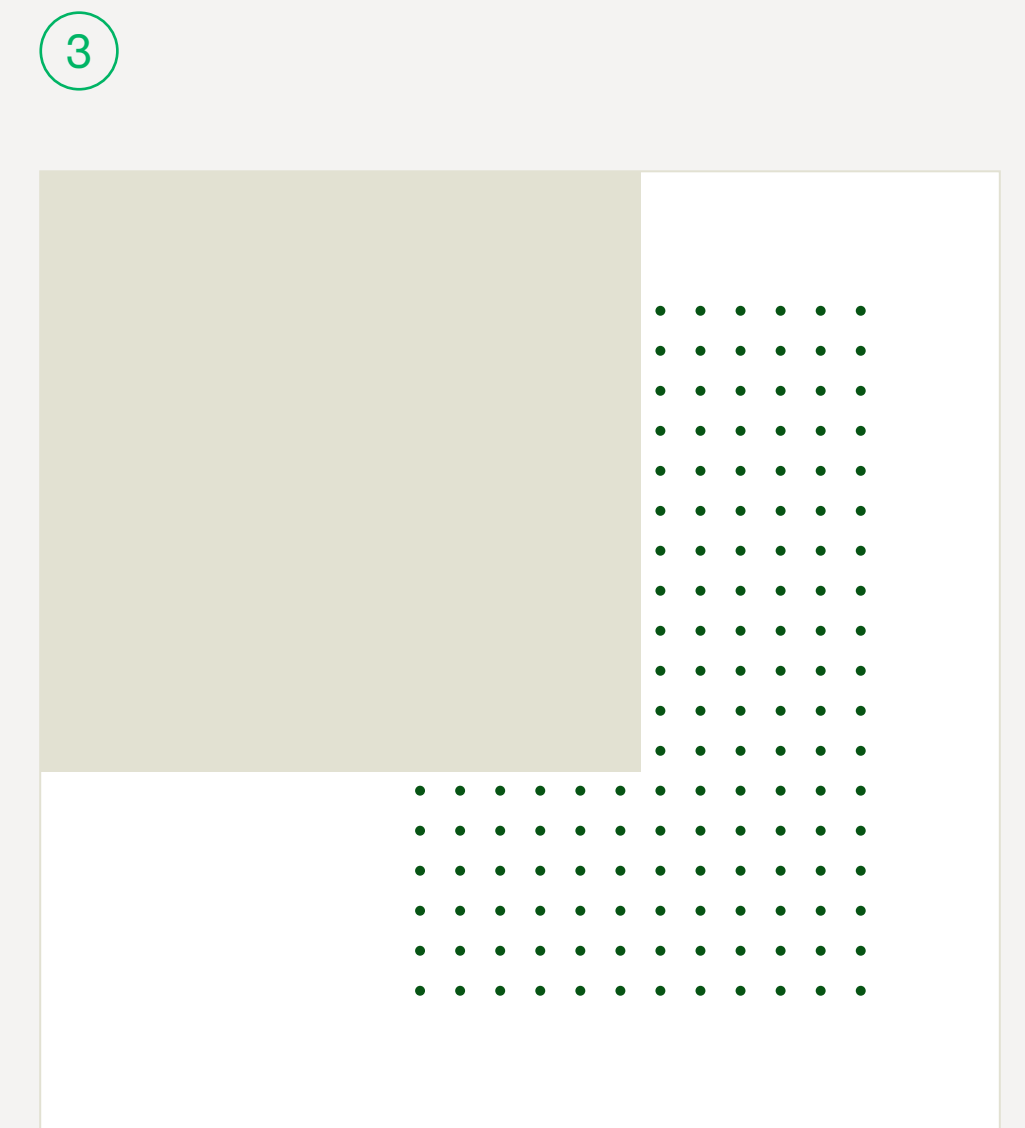
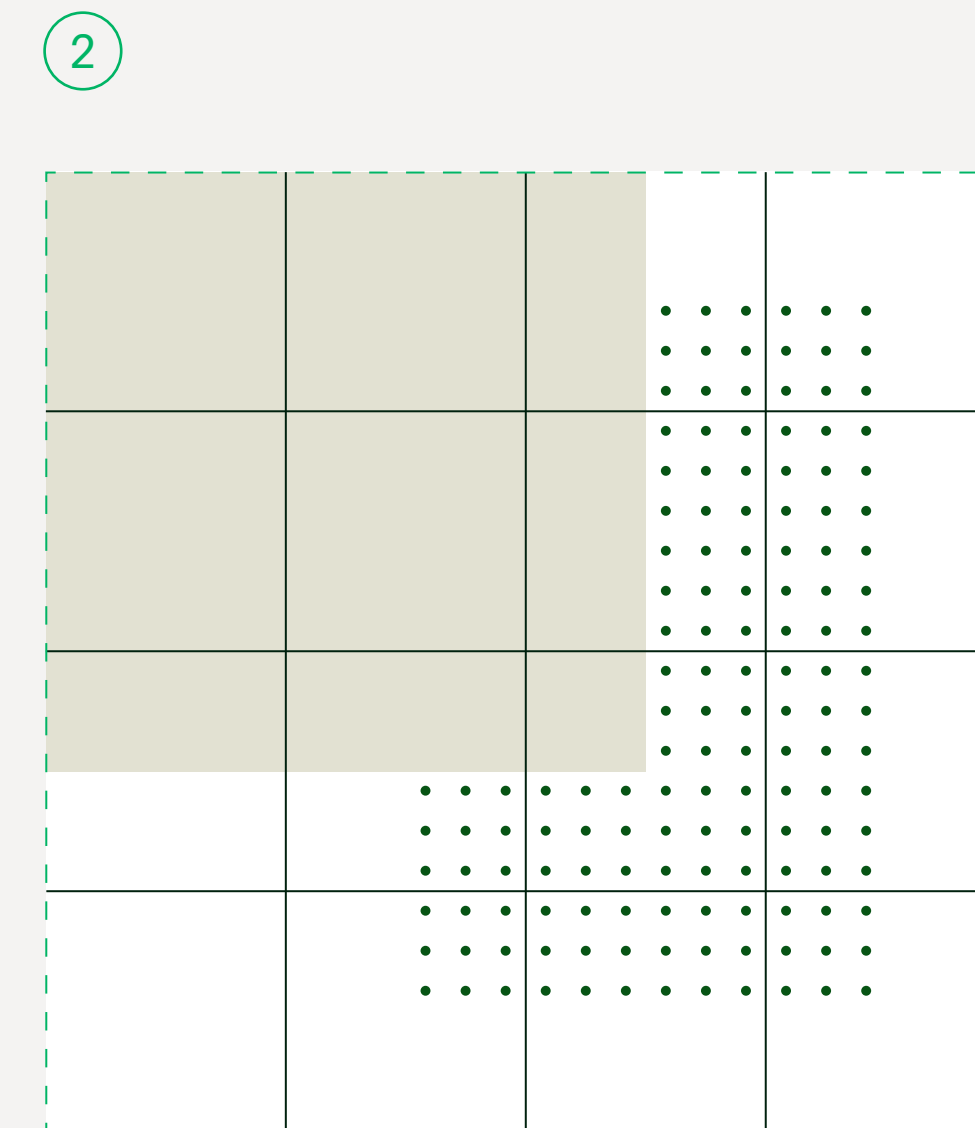
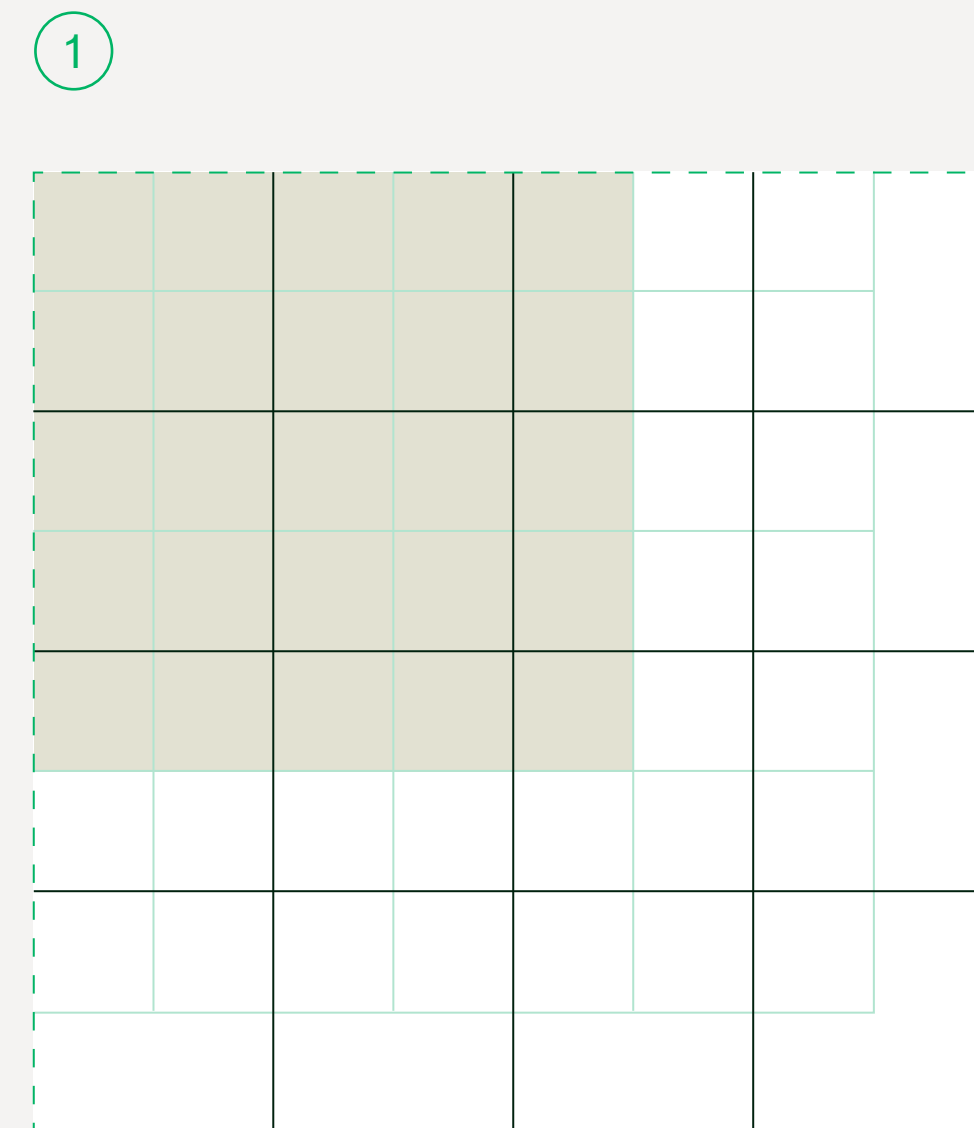




Applying the patterns

Pattern Layout 2

The continuous pattern is set on the grid, aligned to the image or color block.

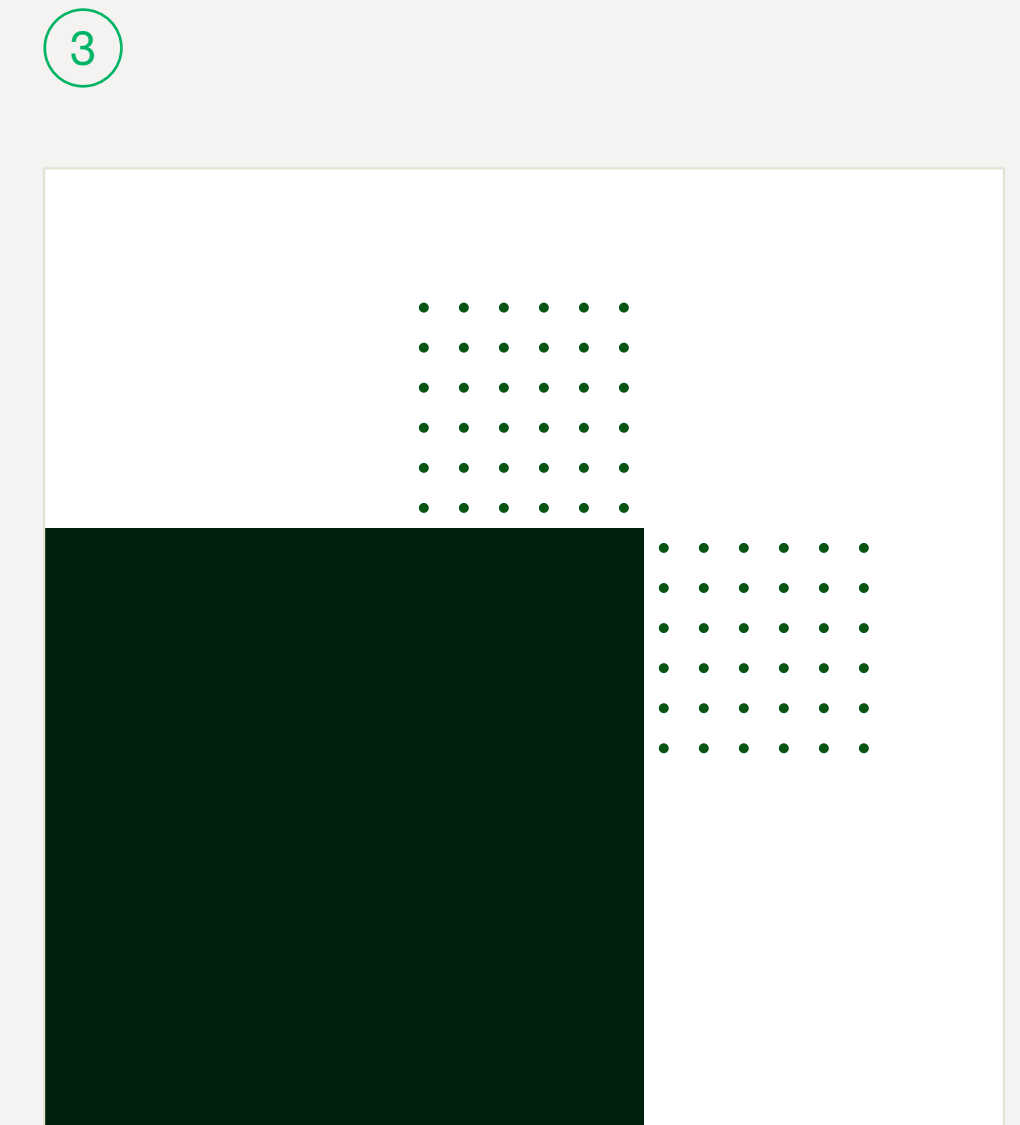
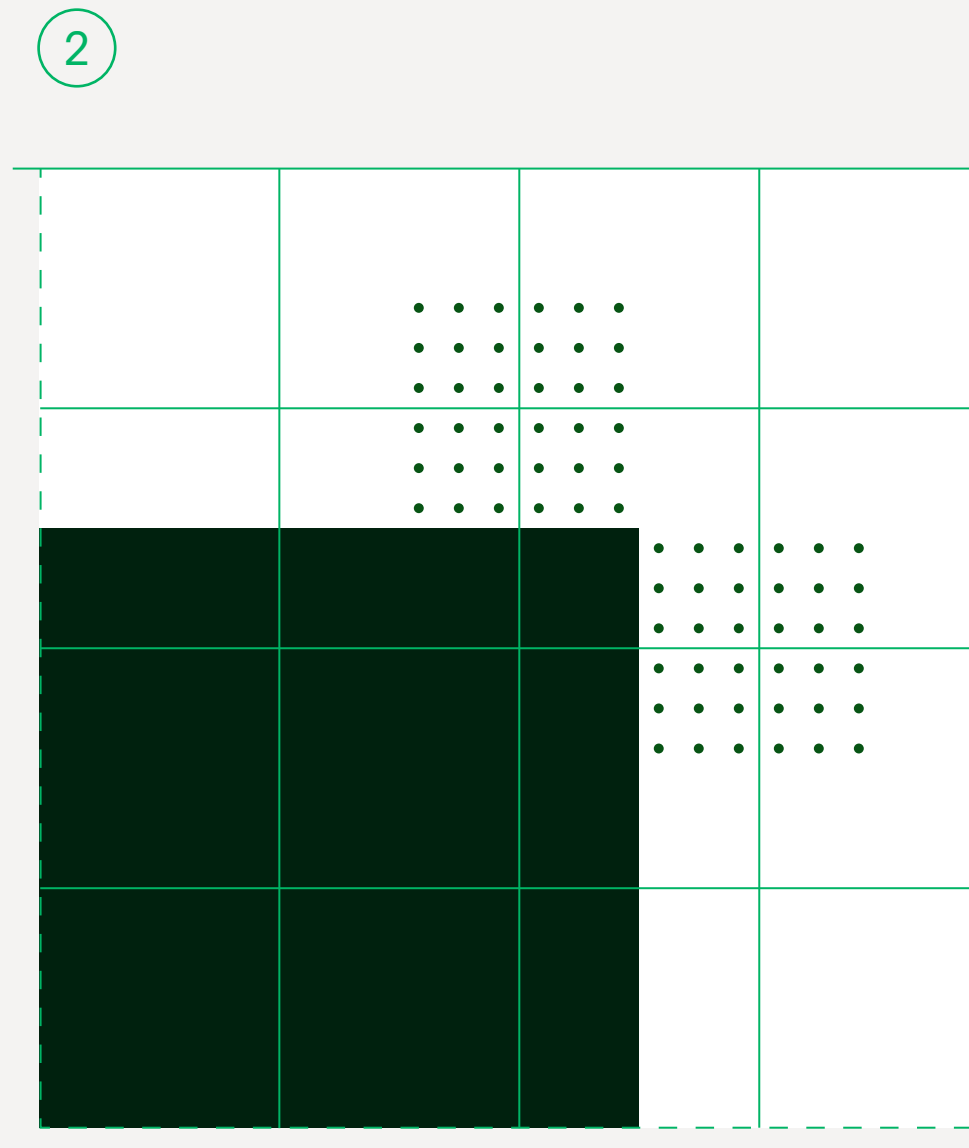
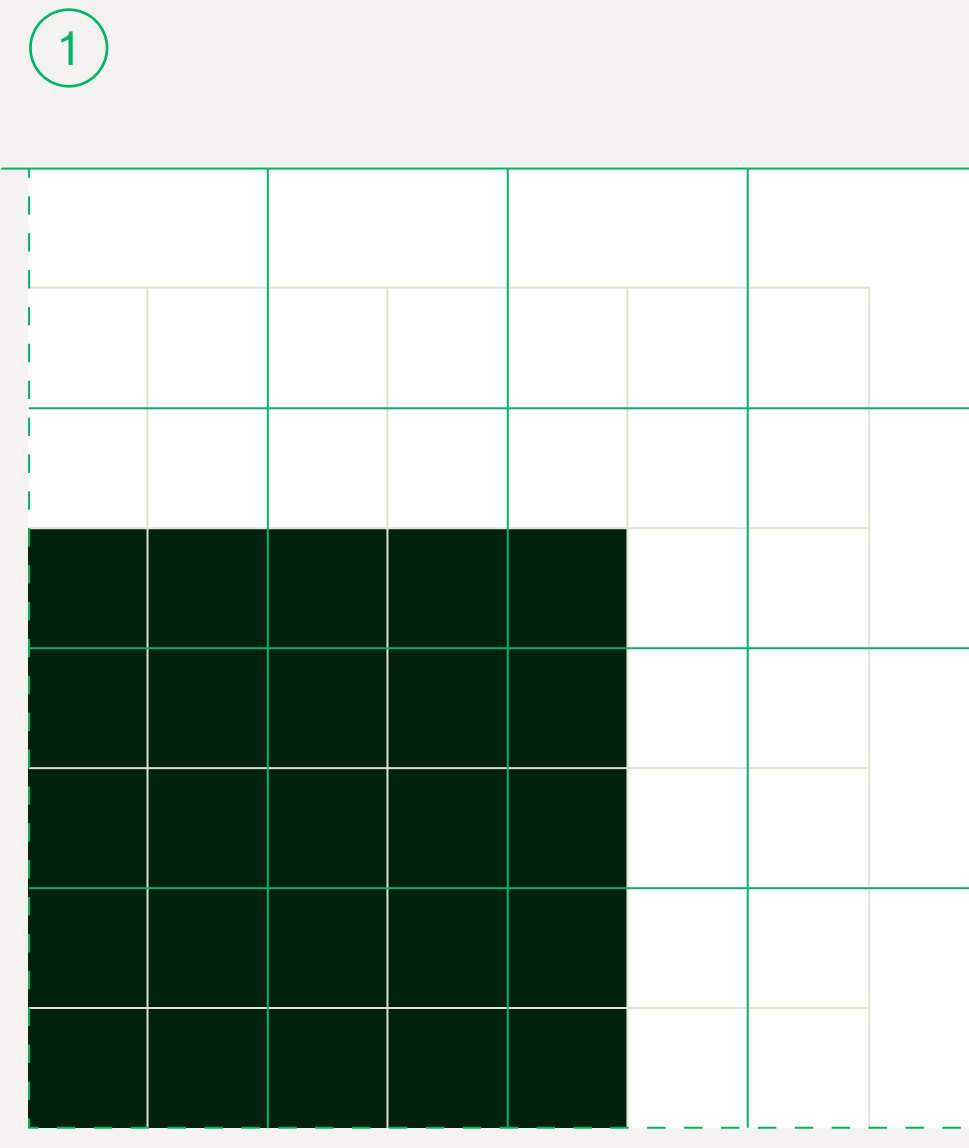




Applying the patterns

Pattern Layout 3

The staggered pattern is set on the grid, aligned to the image or color block.

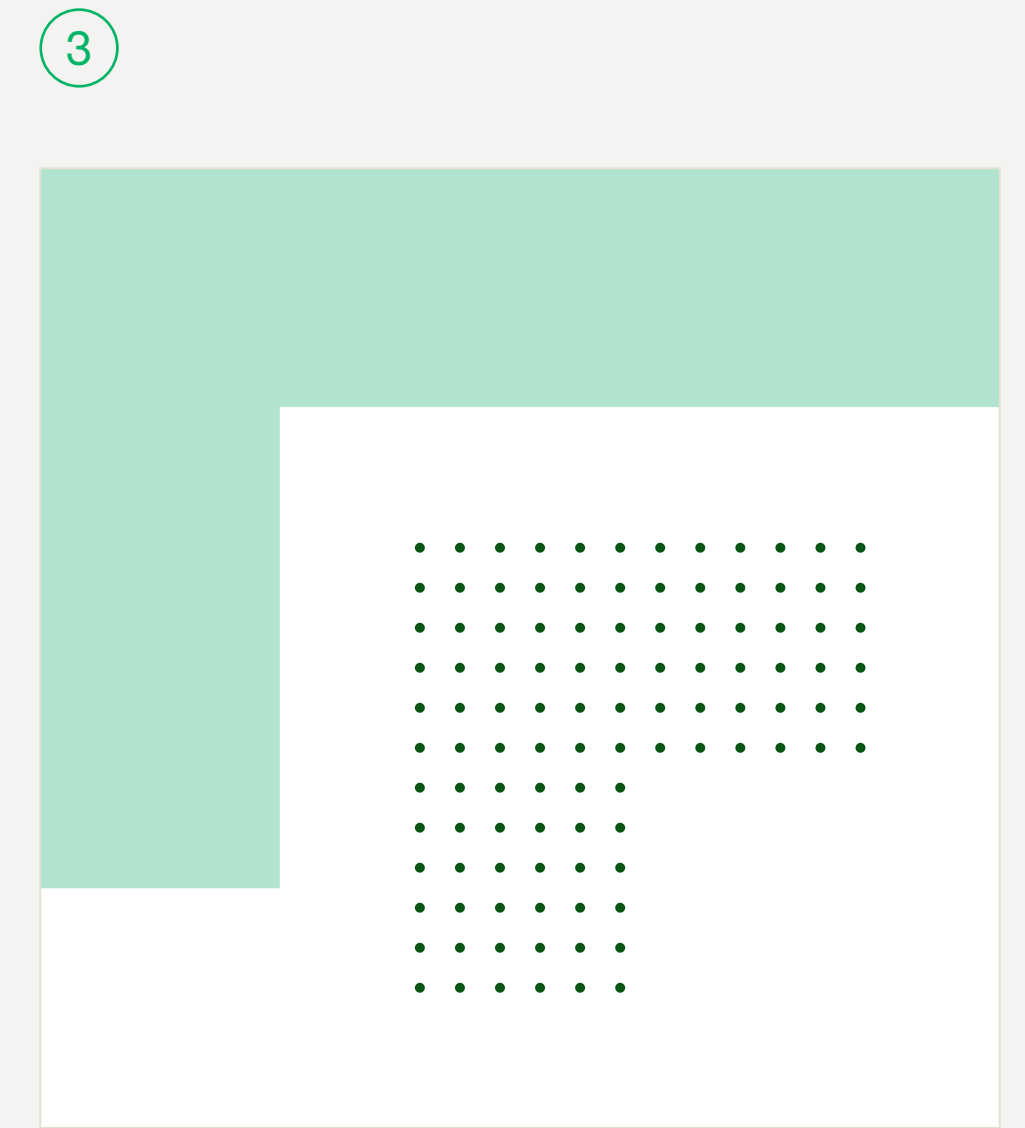
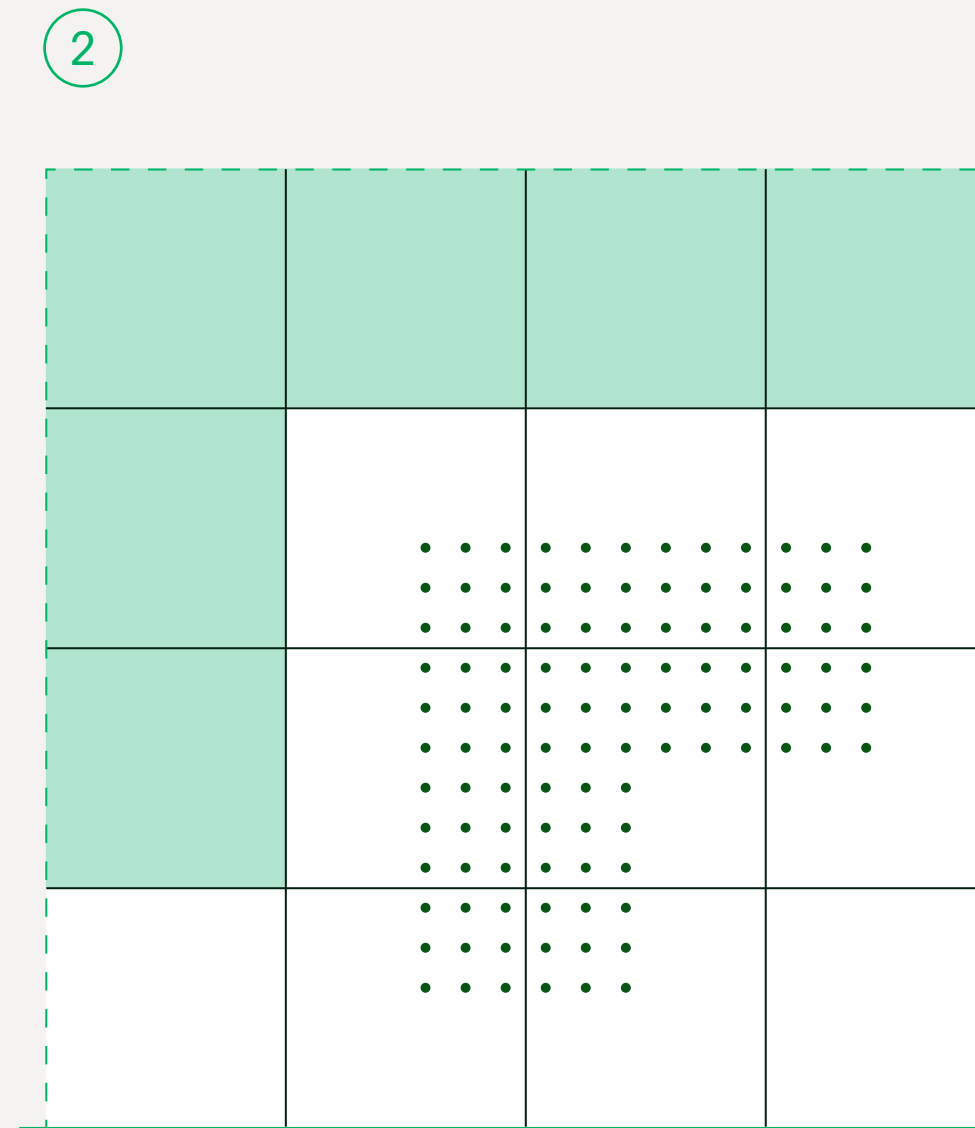
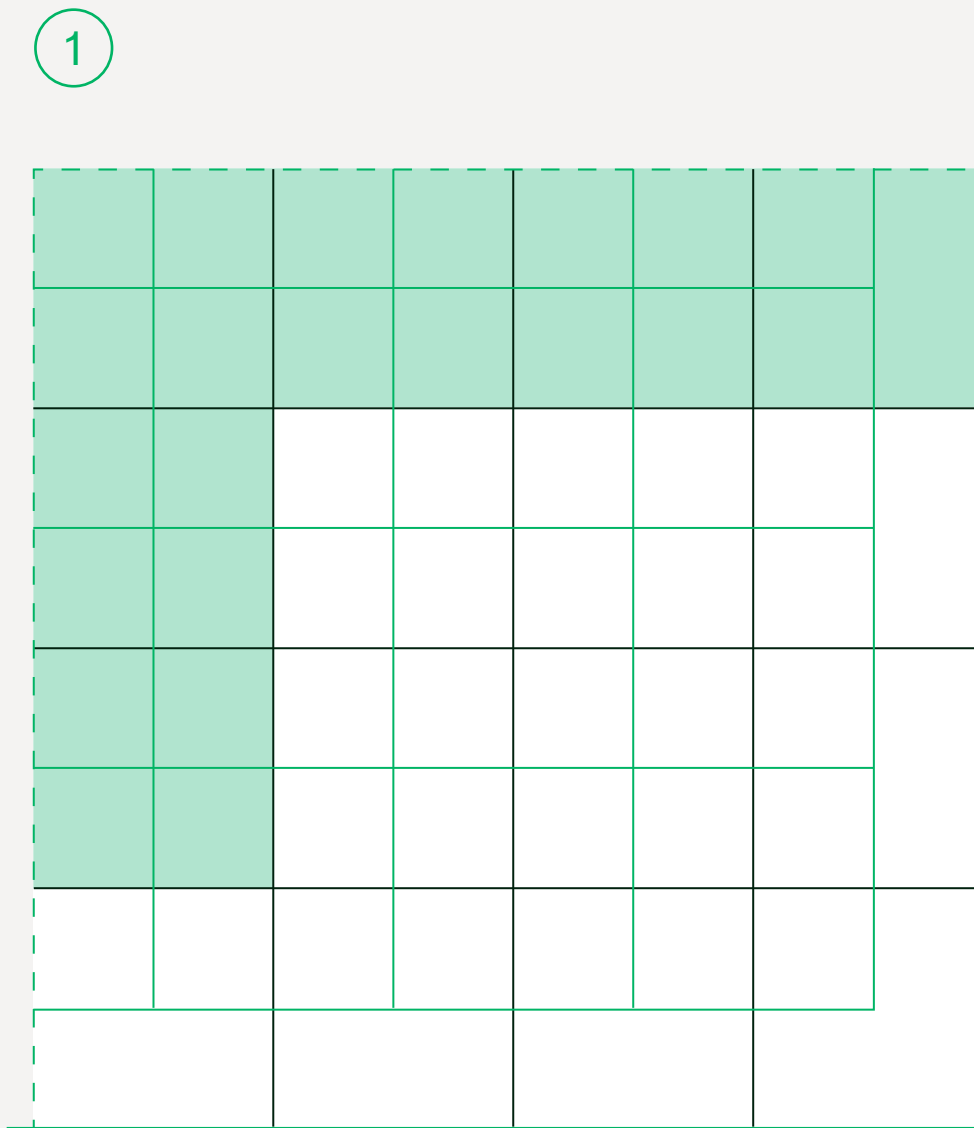




Applying the patterns

Pattern Layout 4

The pattern module is set away from the image or color block.





Pattern color

Use the matrix on this page to help decide what color pattern to use on which color background.

	White	Field	Root	Sky	Clay
White					
Prospera					
Valley					
Field					
Root					
Sky					
Clay					

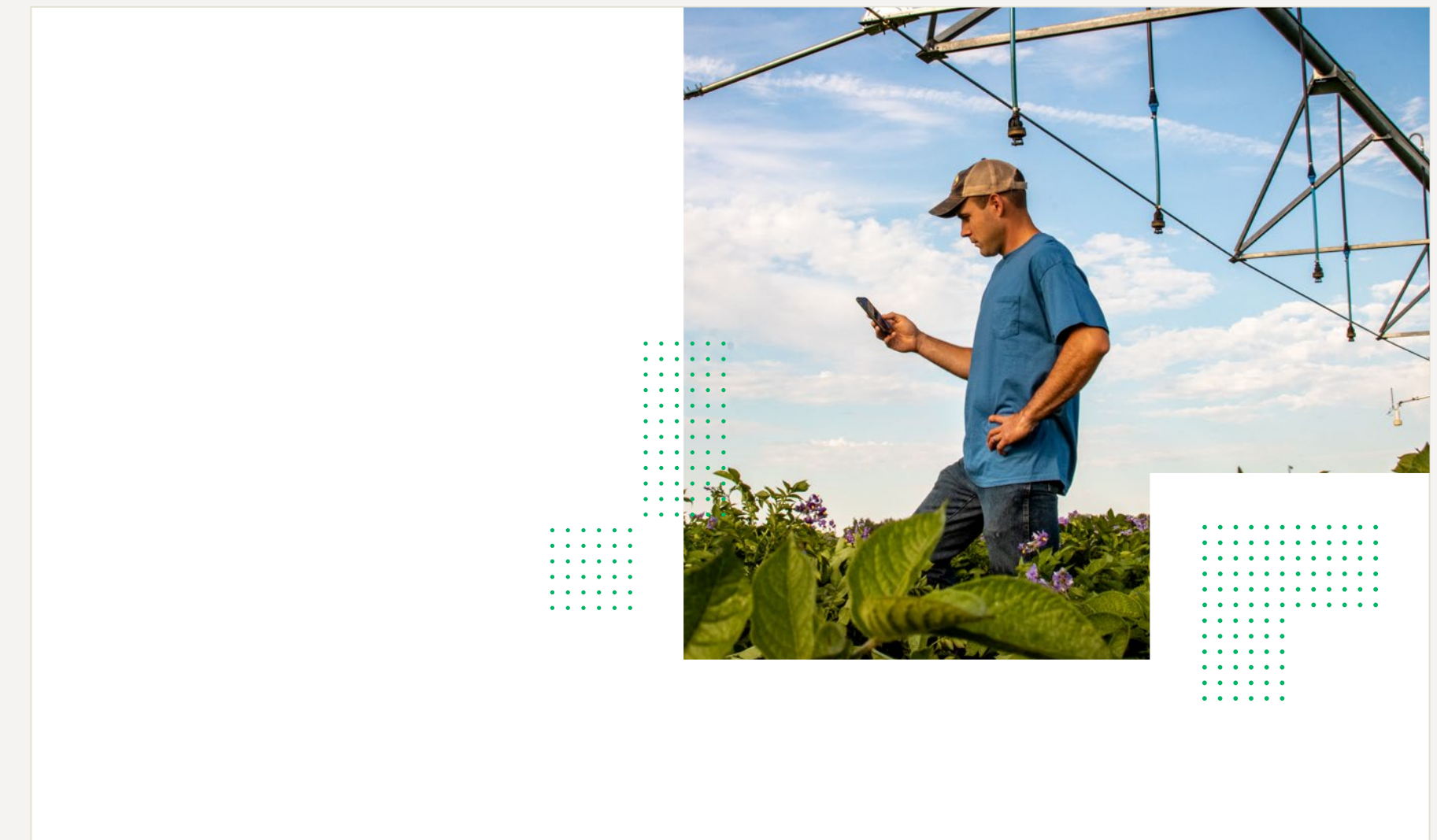
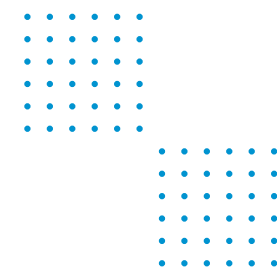


How to apply the patterns to creative

When applying the patterns to creative, the most important thing is to not over-use them. The patterns should feel additive, not distracting, and should feel balanced with the other elements.

Negative space is an important factor to consider too, with the patterns offsetting the space taken up by the image.

The examples on this page show how the pattern can be used in a recessive but distinctive way.





How **not** to apply the patterns to creative

When applying the patterns to creative, the most important thing is to not over-use them. The patterns should feel additive, not distracting, and should feel balanced with the other elements.

The examples on this page show how the pattern has been overused, and feels disruptive and unsophisticated.

In these cases it covers too much of the image, or too much of the white space, and doesn't feel harmonious with the rest of the layout.

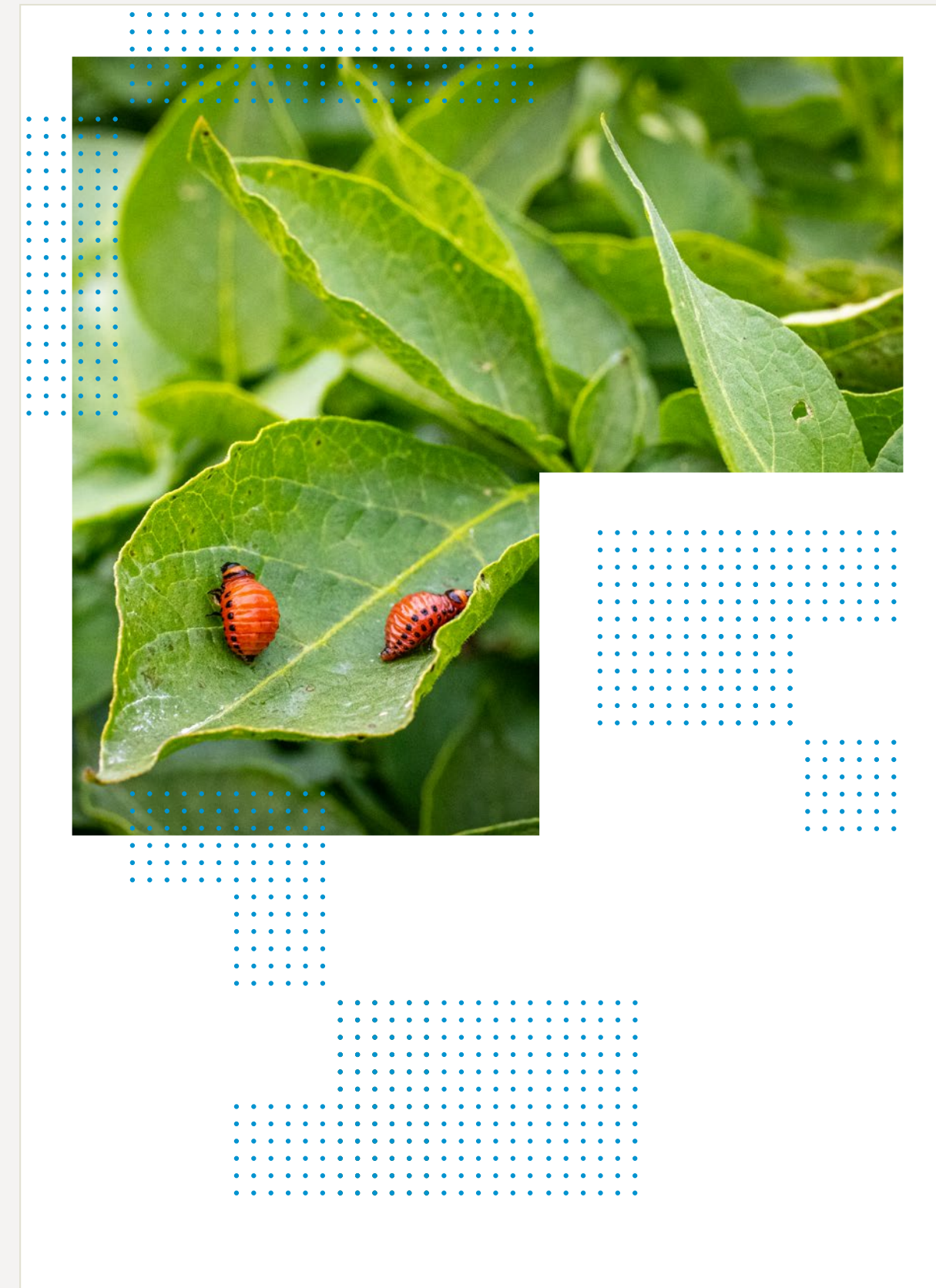
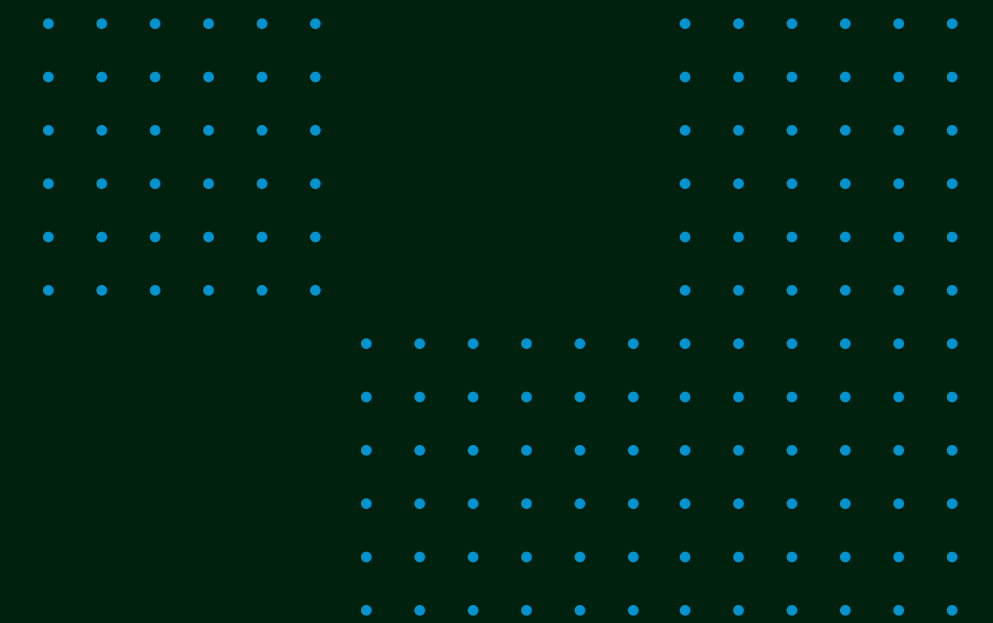




Image Treatment

Photography is an essential component of our brand, and the way we treat our imagery is a unique way of bringing the brand to life. Our art direction style reflects our values and personality, elevates our message, and differentiates us from our competitors.





Art direction — principles

Our guiding principles define and determine the choices we make when shooting, selecting, or commissioning brand photography.

They're the key ingredients to our photography and are reflective of our brand values, upholding the level of craft and sophistication that we aspire to.

Whether it's stock or original content, as many of these principles as possible must apply to the photography. In not doing so, we risk confusing and diluting the brand.

1

Authenticity

Real people. Real fields. Real results. We are the data scientists in muddy boots, and everything we do has real impact. Nothing should ever be forced, staged, posed or awkward, but should always be genuine, natural and candid.

3

Precision

The nature of our work and technology is incredibly precise, so we must make sure we balance the warmth and optimism with showing the intricacies of our work both in and out of the field. From the hardware to the software and the Prosperians using it, every detail we capture should reflect this.

2

Warmth

We're open and accessible — we're making a real, human difference in the world, and our photography should reflect that. Warm expressions, welcoming poses, and engaging compositions should be the focus of our imagery.

4

Optimism

Our photography should be bright and optimistic — from the expressions of the people, to the tones in the color and the lighting of the scene. We shy away from anything dark and dreary, and cast light and positivity across everything we capture.

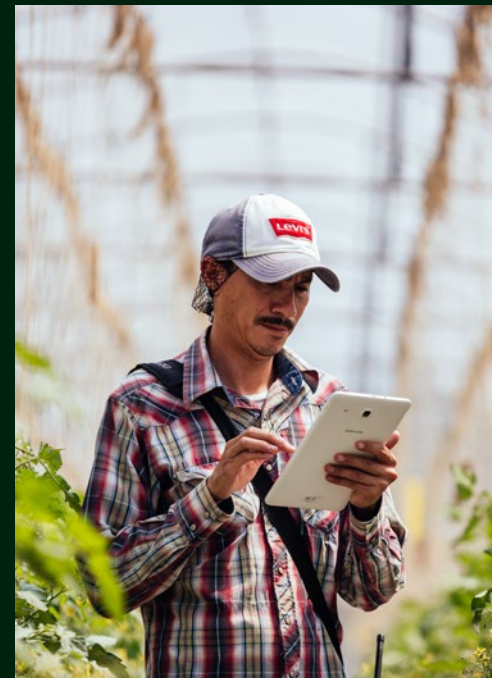


Art direction — portraits

Our people are what inspire and drive us, so it's important to capture people at their most honest and real.

The portraits should feel authentic and natural, not forced, awkward or posed.

We have different levels of focus within our portraiture too, from candid snapshots of people at work, to detailed shots of hands interacting with plants and technology.





Art direction — contextual

Our contextual photography aims to capture what happens in the field, both literally and figuratively speaking. We show the focus and outcome of our product, the problems we are solving, and the output that our data generates.

These shots should feel textural and engaging, capturing a sense of scale, precision and optimism. Showing the impact of our product is as important as showing the people behind it.





Image treatment — kaleidoscopic

This treatment allows us to create an engaging and distinctive lens into our world.

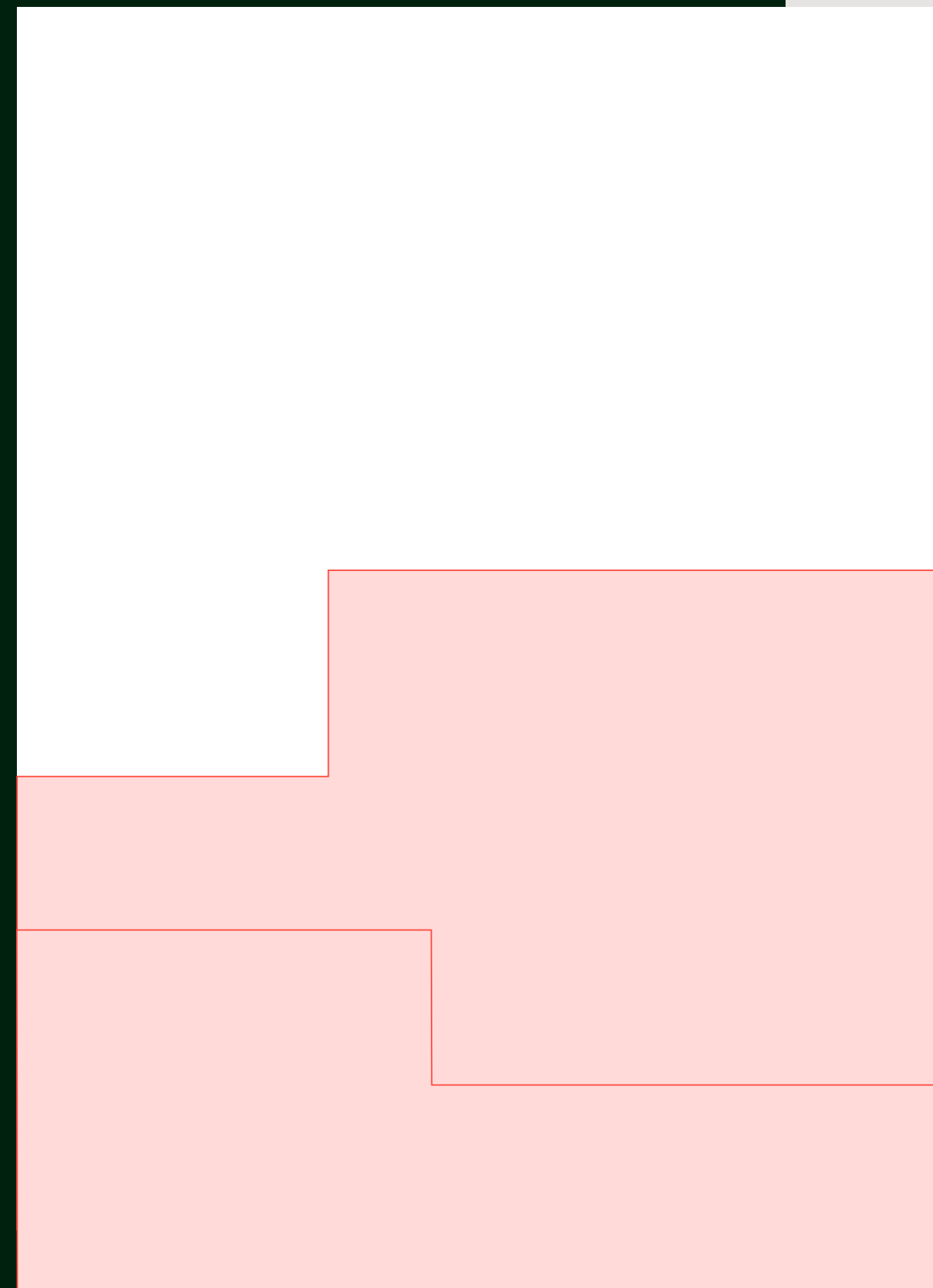
The frames act as a window into our platform and product, and allow us to show multiple angles of the same focus at once.

When applying this treatment, it's important to make sure that with each frame we are offering something new — an angle, focus or context — rather than the same image just repeated.

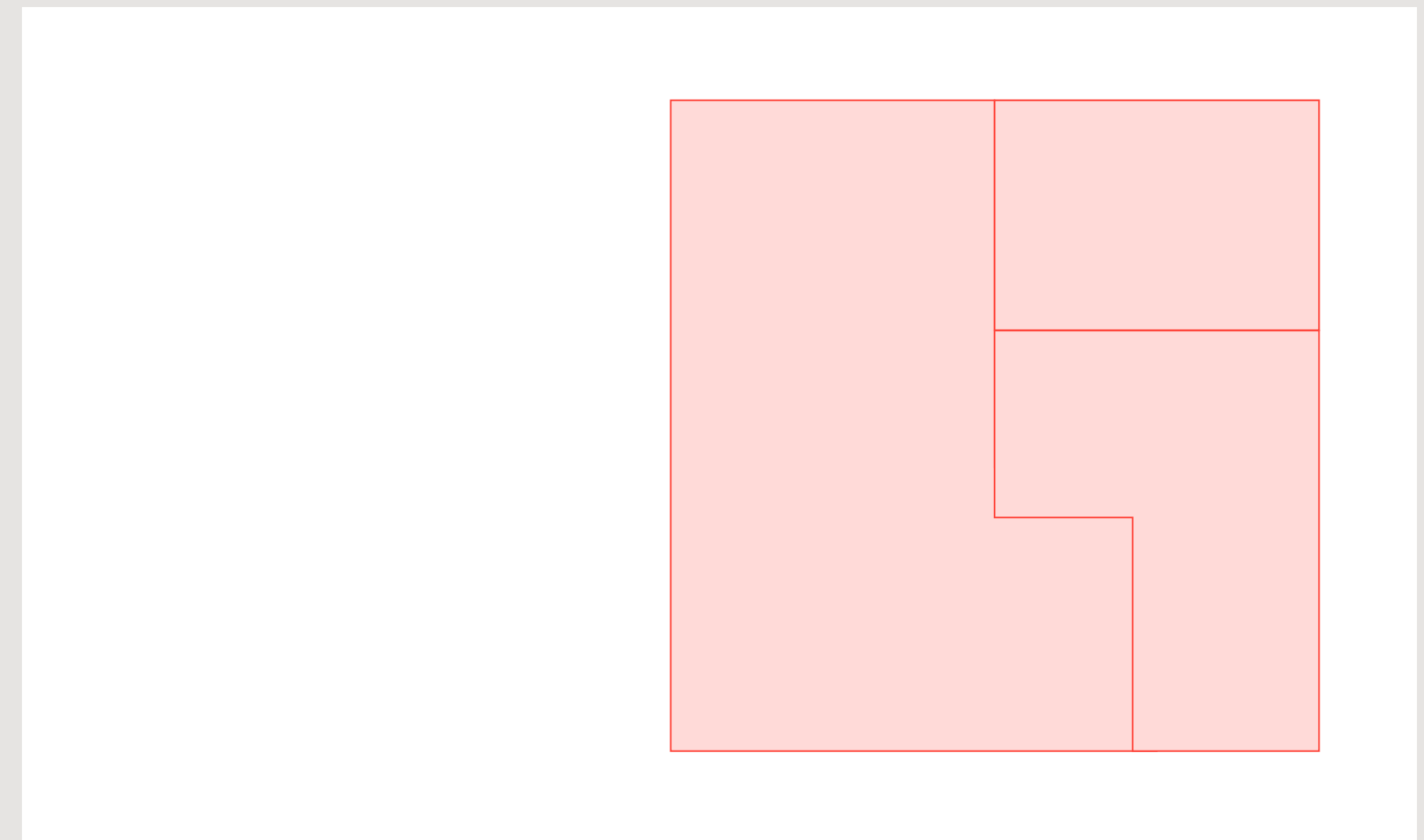
We don't go above three frames either, the impact created by this treatment should be used sparingly as not to overwhelm the creative.

When choosing and creating a layout, the frames must align to our brand grid, outlined in the Design System section.

1



2



3

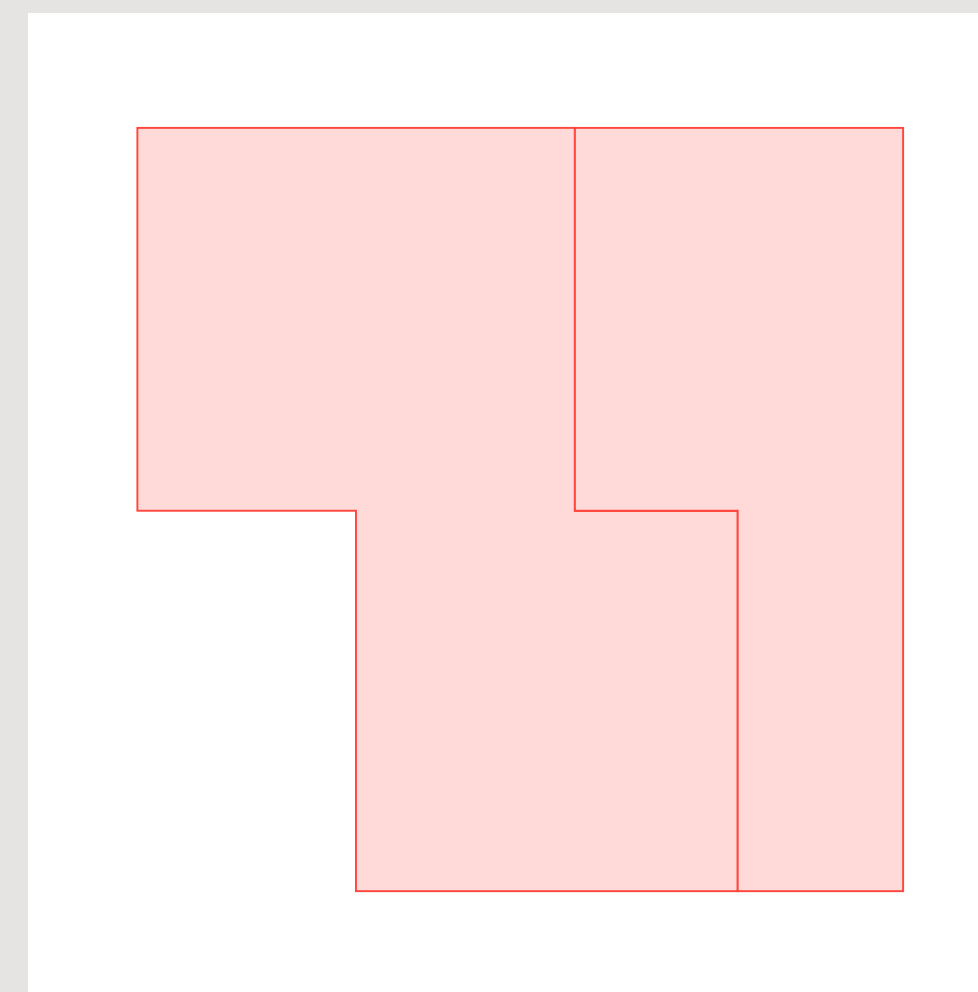




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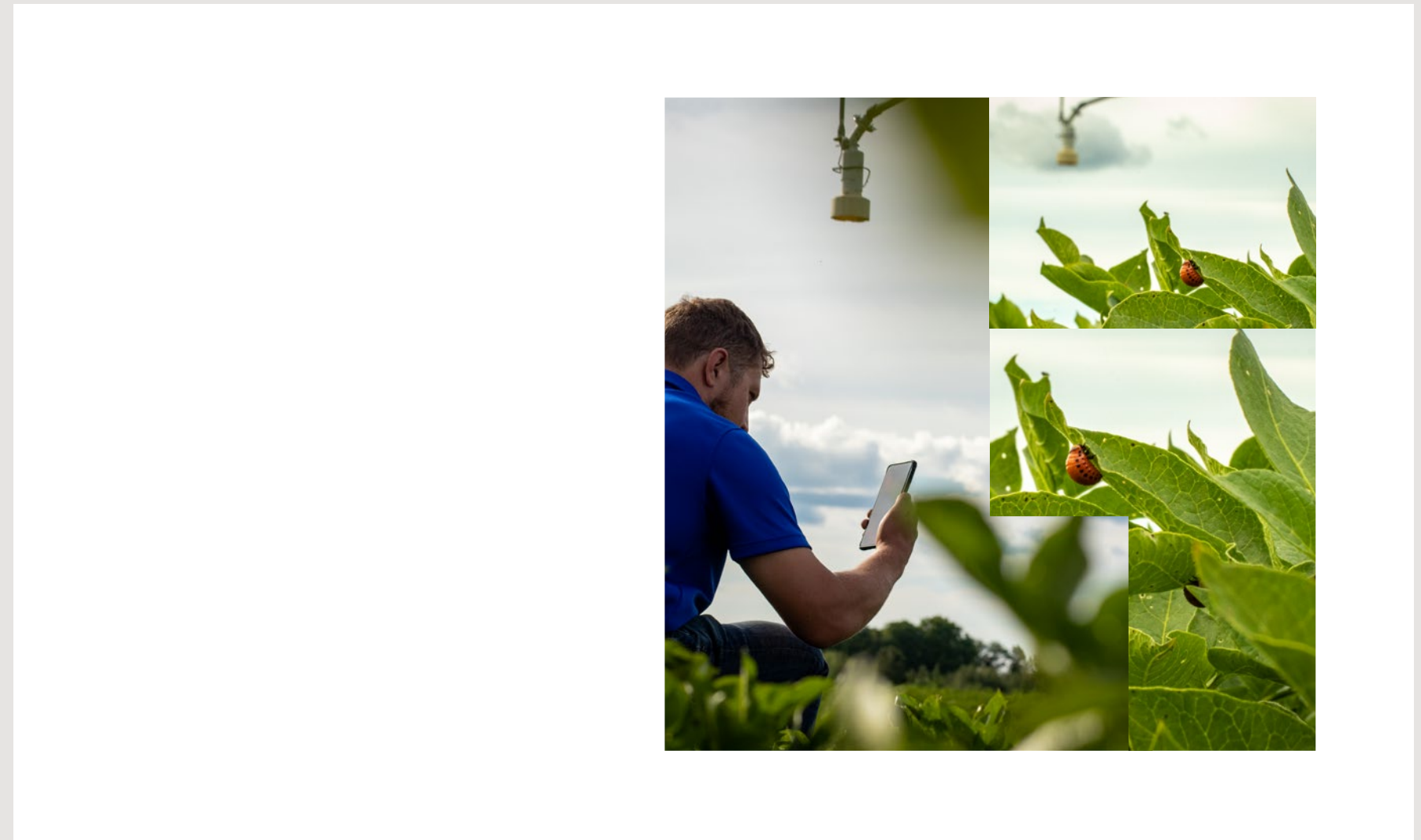
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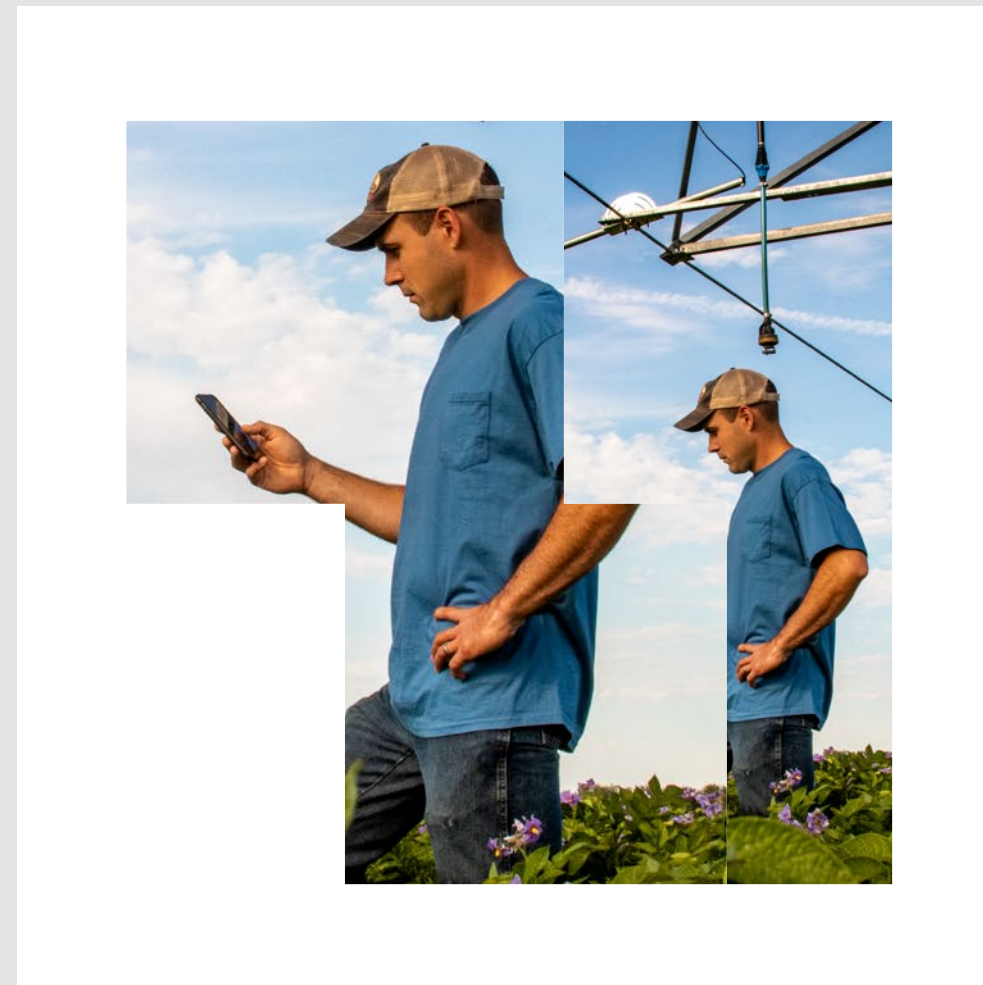




Image treatment — macro/micro

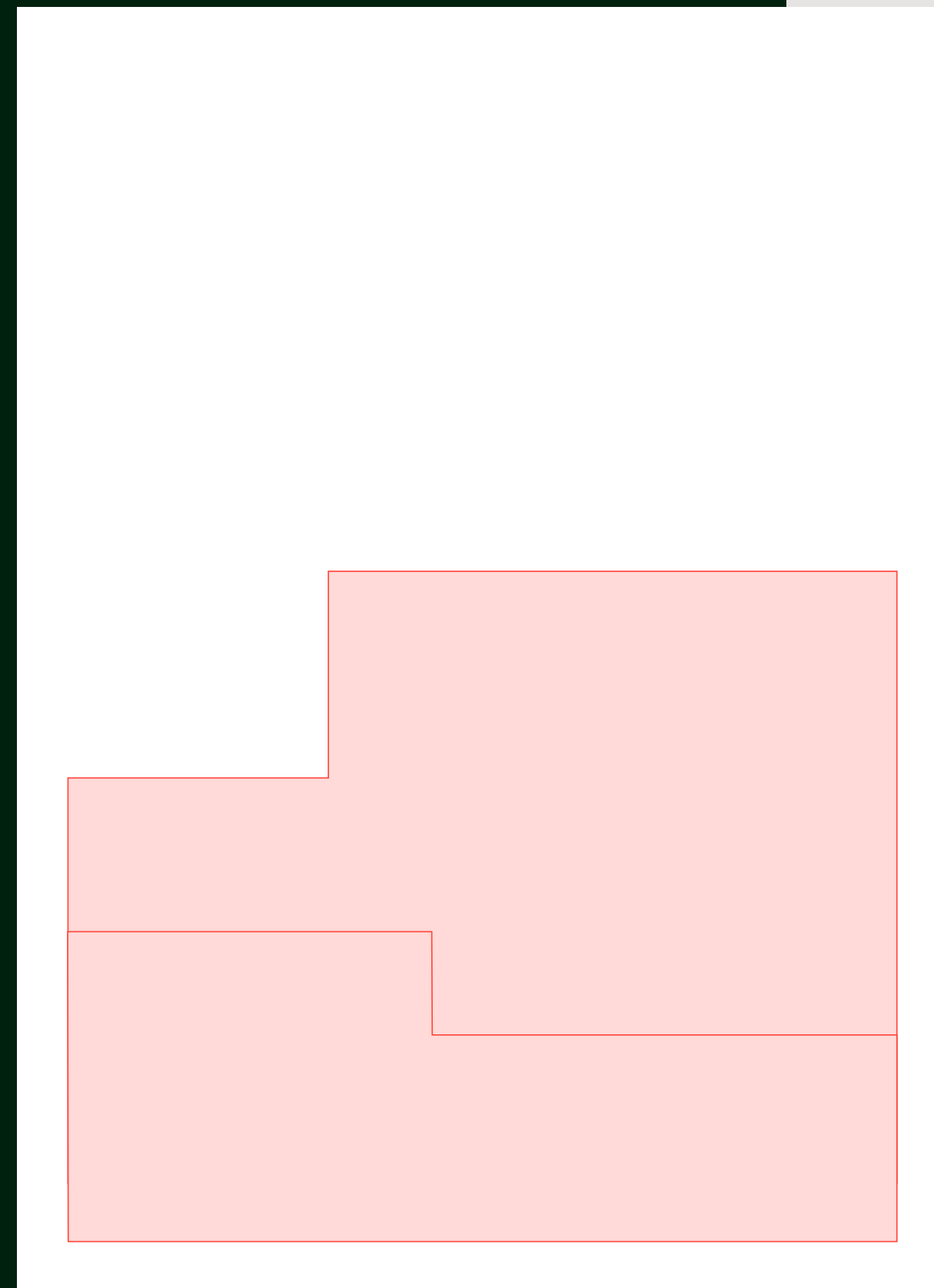
This treatment allows us to show multiple angles of the same scene at once.

We can bring in the ideas of macro and micro, input and output, showing different levels of zoom or focus, people and product. It becomes an incredibly valuable narrative tool that creates an engaging and distinctive lens into our world.

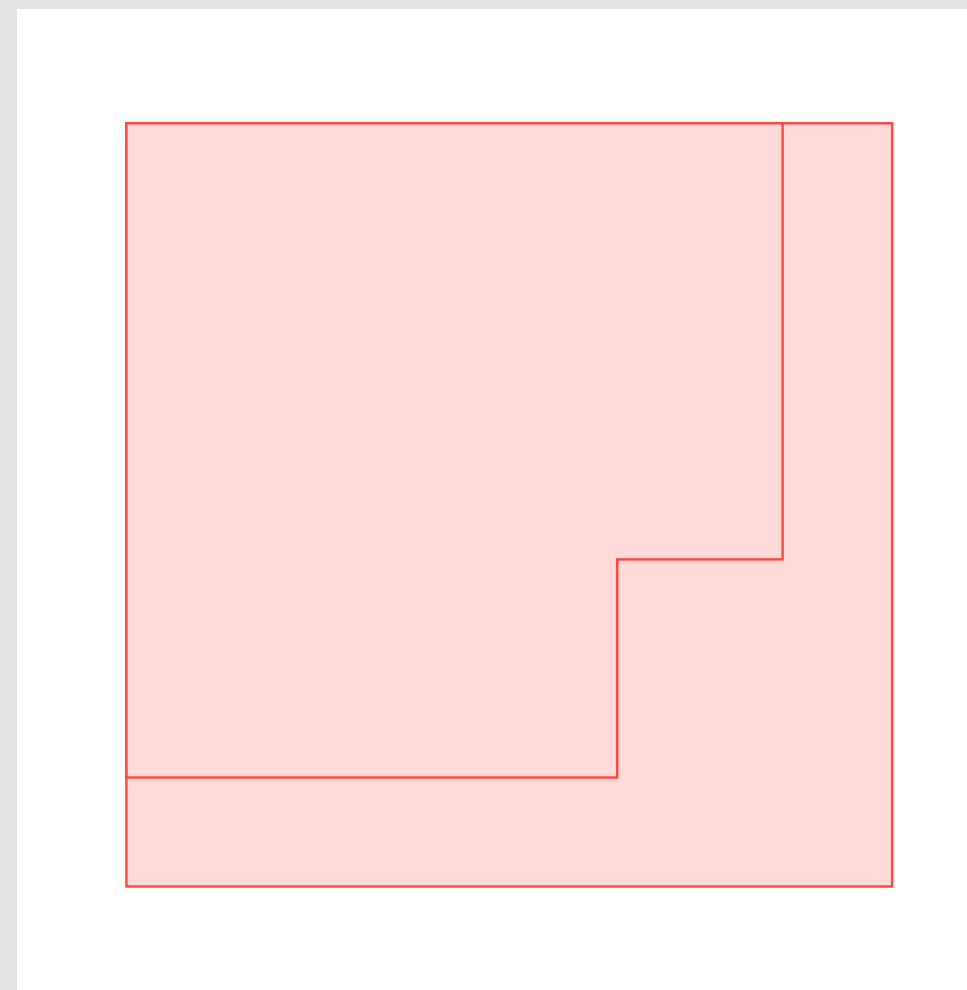
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2



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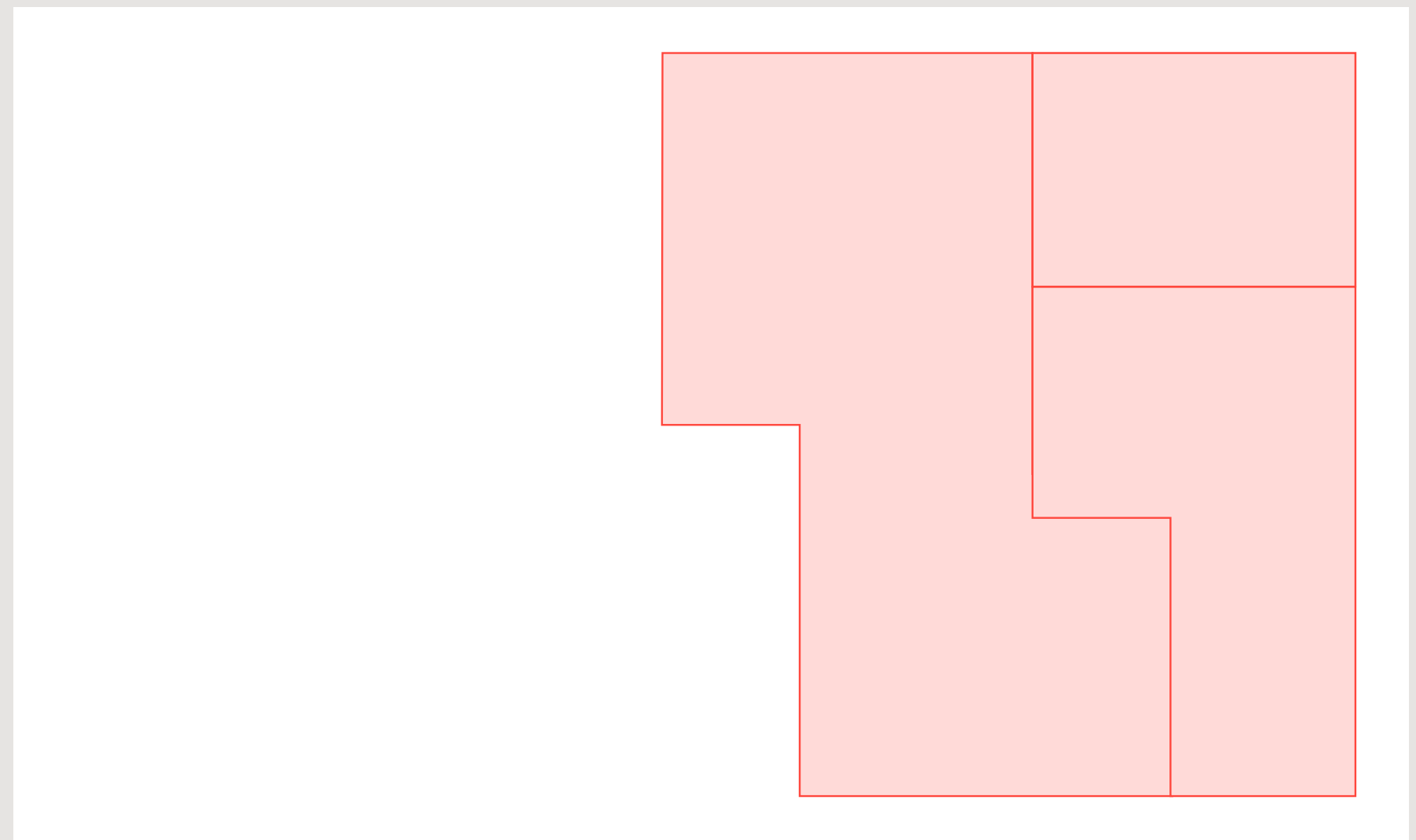




Image treatment — macro/micro

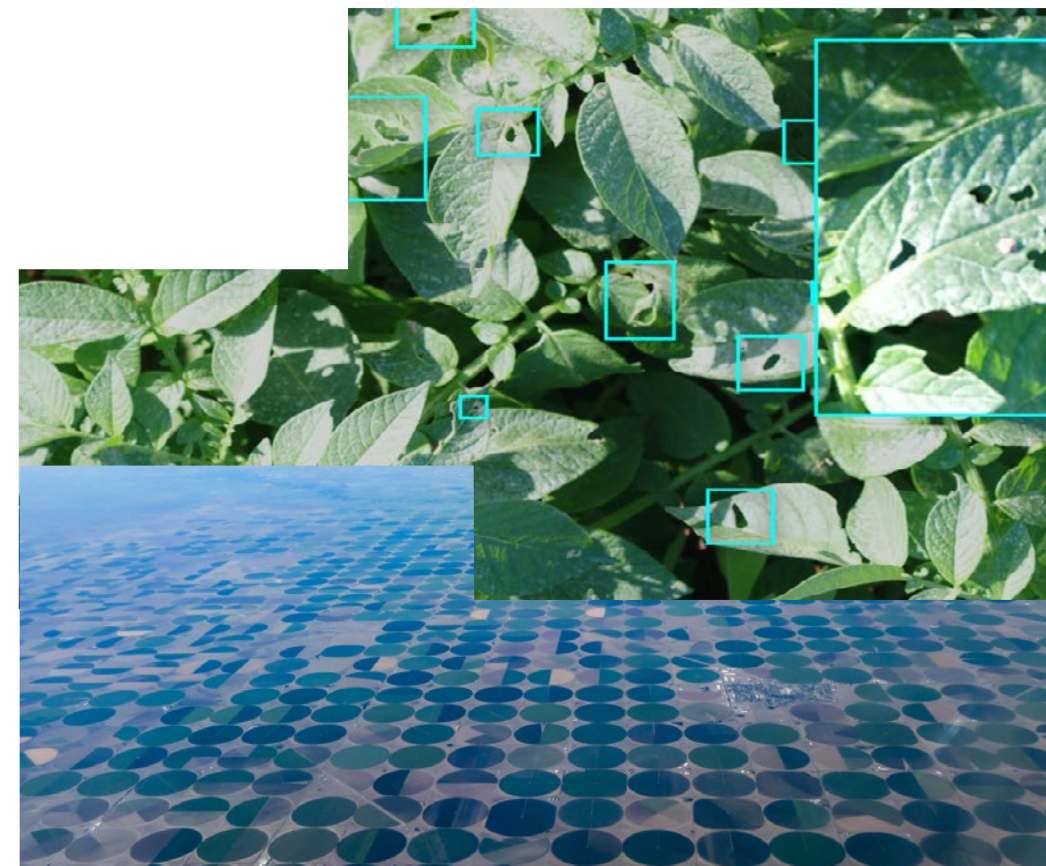
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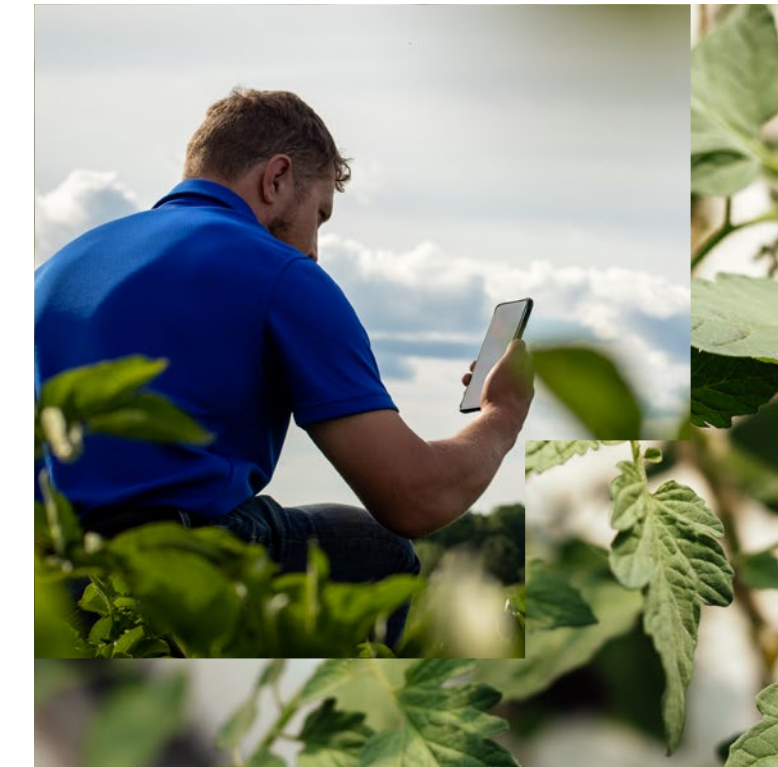
We don't go above three frames either, the impact created by this treatment should be used sparingly as not to overwhelm the creative.

When choosing and creating a layout, the frames must align to our brand grid, outlined in the Design System section.

1



2



3





Image treatment — what **not** to do

There are several things that you should be mindful of avoiding when using the images.

This will help the brand to remain distinctive and coherent across any application.

1

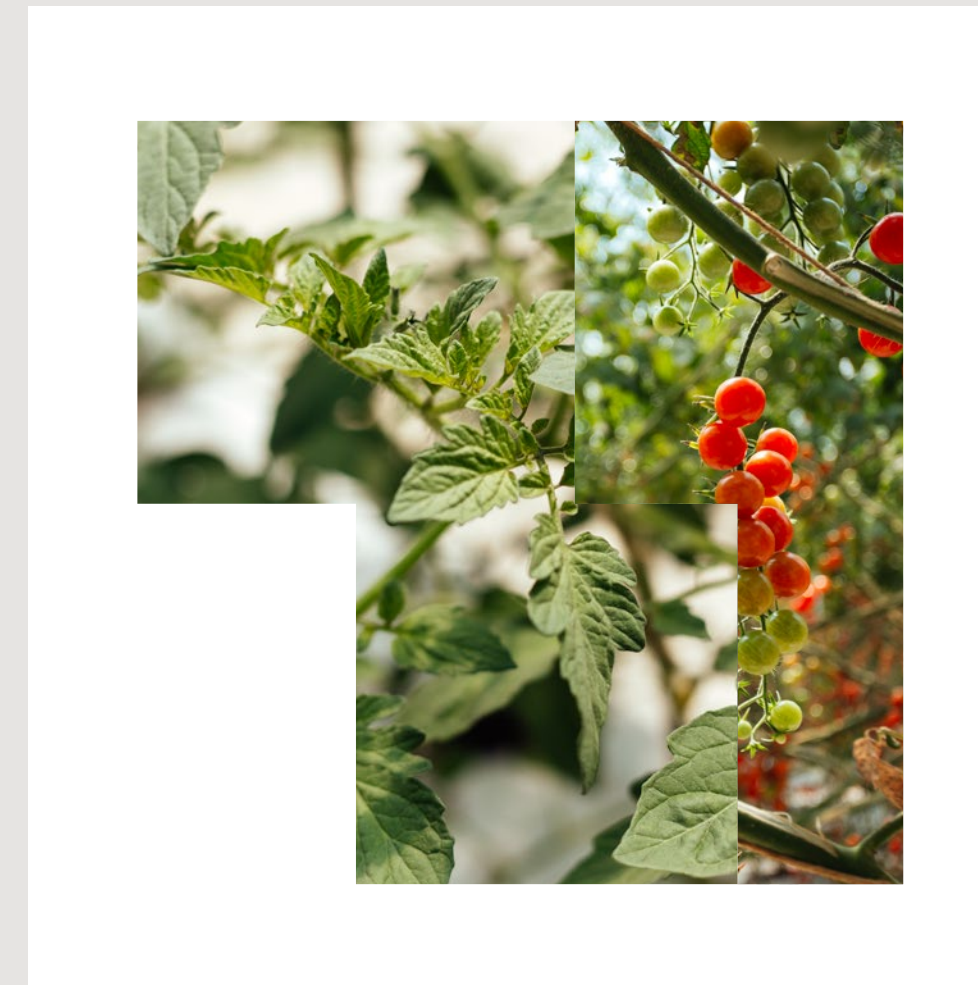


- 1 Images with similar compositions and proportions used at a similar scale
- 2 Repetition of the same image without offering a new or different perspective or point of focus
- 3 Hard to distinguish between the two images, similar subject matter and not enough contrast

2



3





Infographics

Icons, charts and tables play a vital role within our identity, guiding our audience, from customers to partners, through the information on-show in our product.

They draw on visual conventions and our existing brand system to simplify complex actions and categories into clear, concise visual signposting.

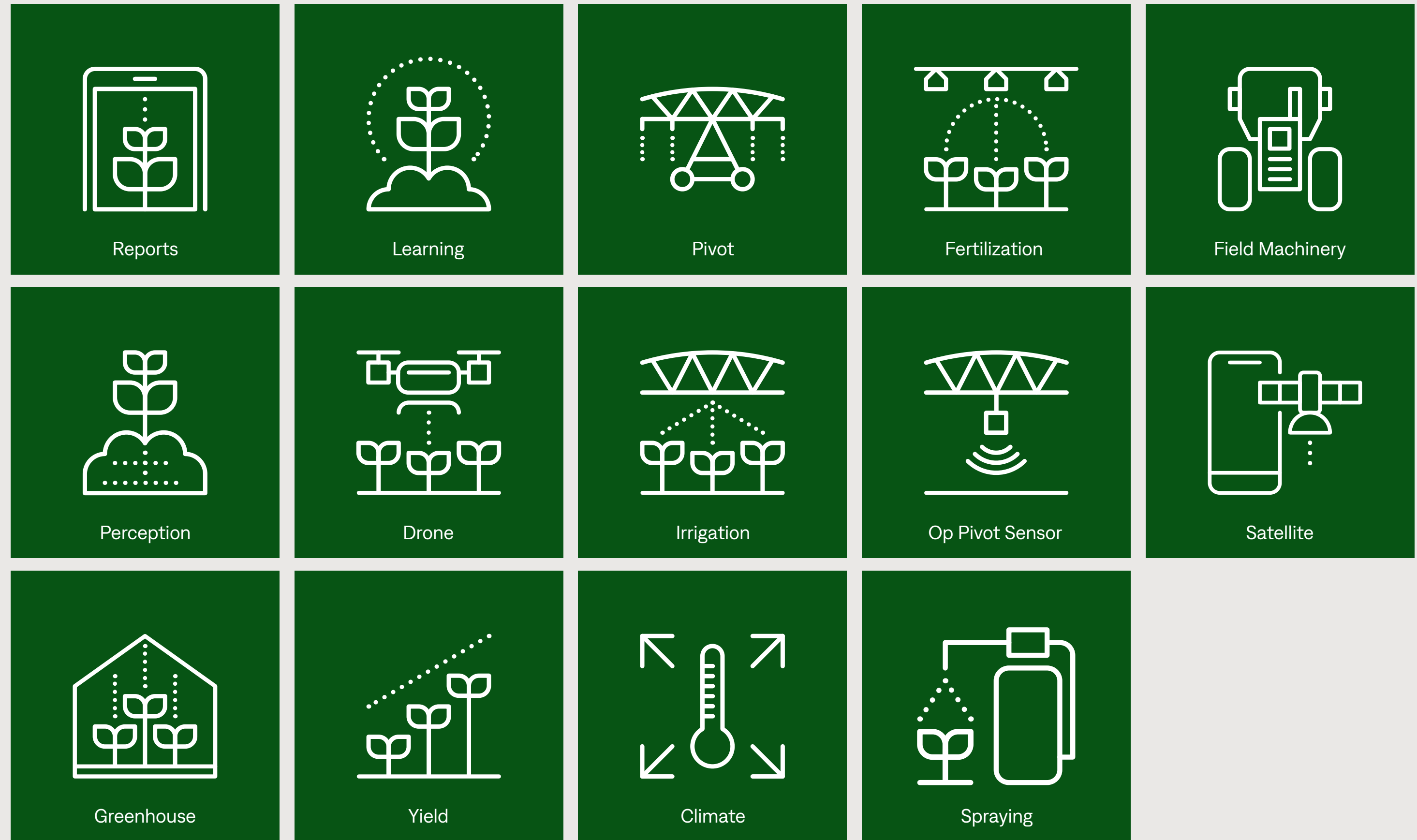




Our core icon set

Our icons depict core ideas or actions in a simple, but characterful style, mirroring the visual language found in the rest of the brand.

Dots taken from the pattern, leaves that mirror our symbol, and icons being drawn on a square grid all create a cohesive graphic language for the brand.

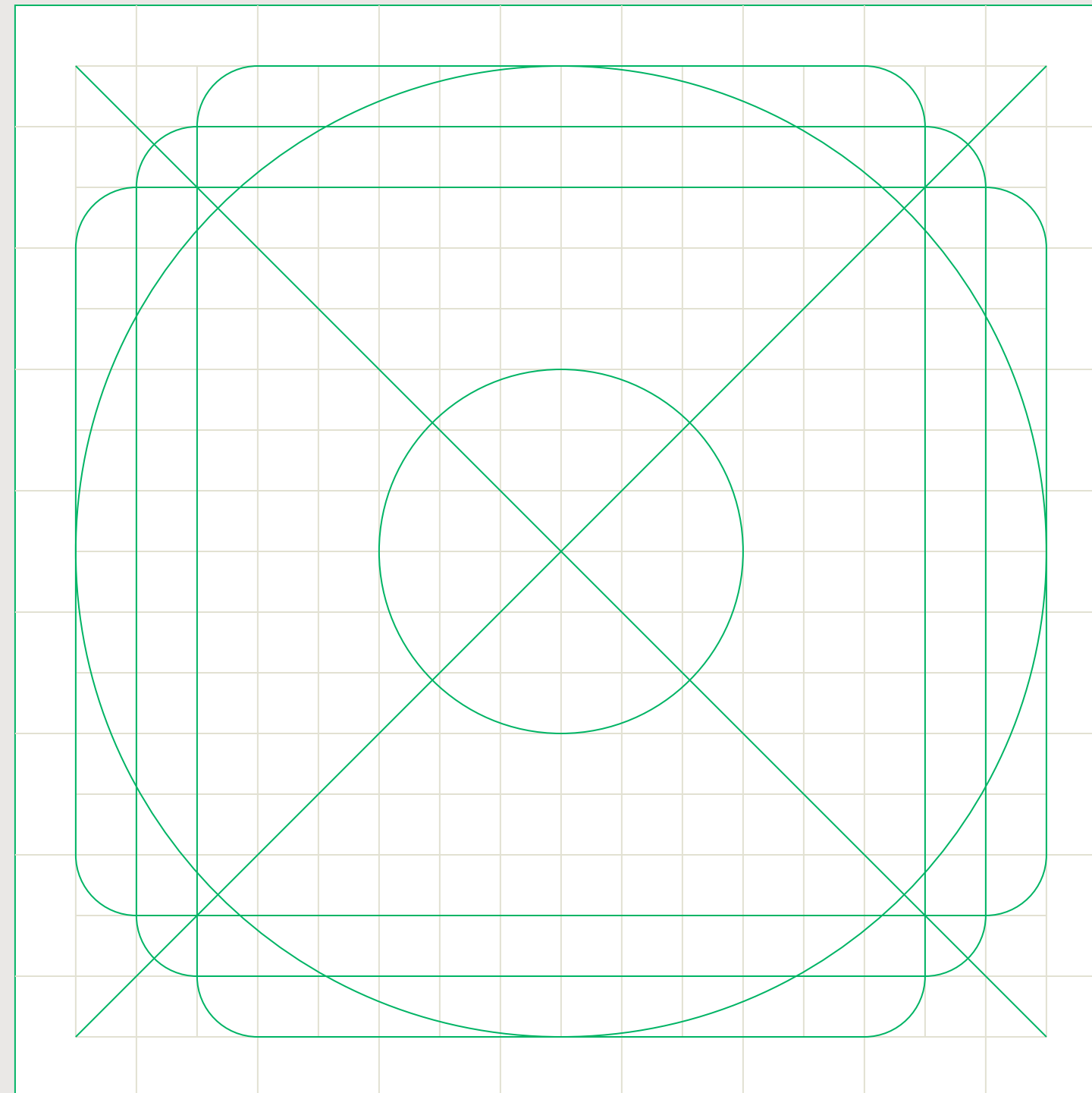


This core set of icons will have been supplied in a usable format in the delivery asset package

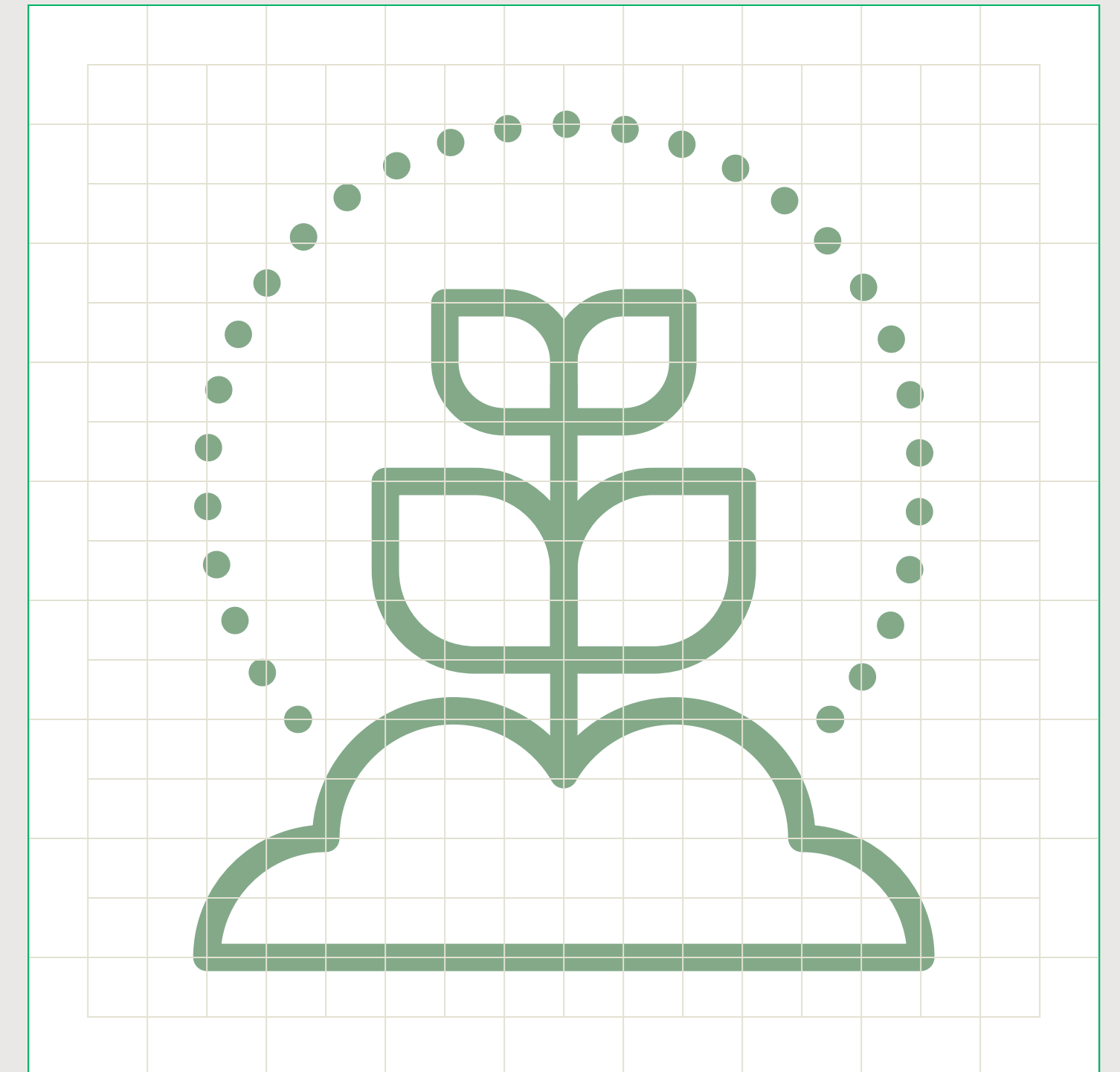
How the icon grid works

Our icons have been optimized for use at any scale, and have been drawn on a 18x18 square grid to ensure maximum performance at any size.

The line-weight should always be uniform, and they should sit within the icon and grid framework.



Our icon grid delineates the dimensions, the underlying pixel grid, and additional key gridlines



Our 18x18 unit grid, built off the same proportions and ratios as our main brand grid



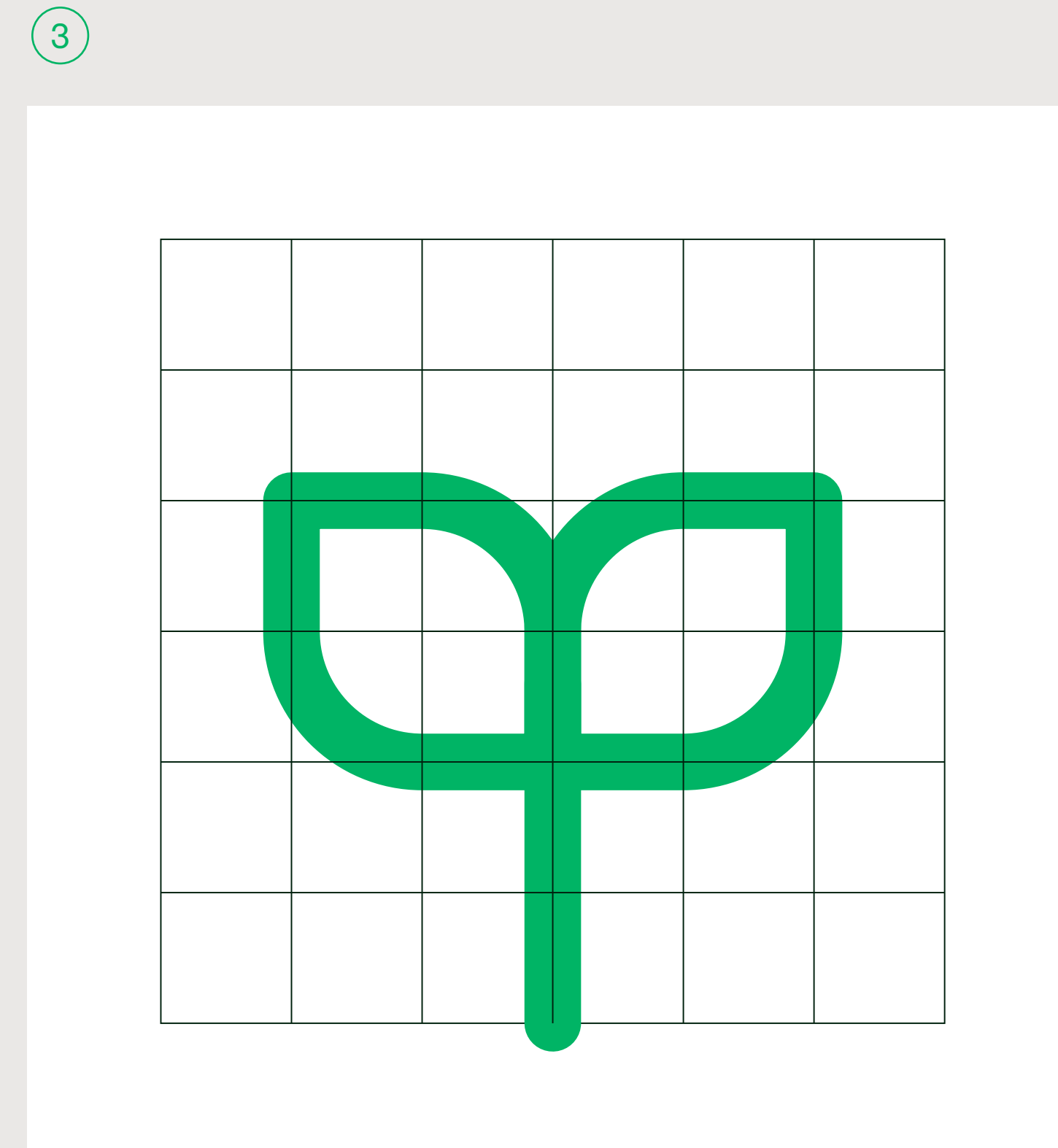
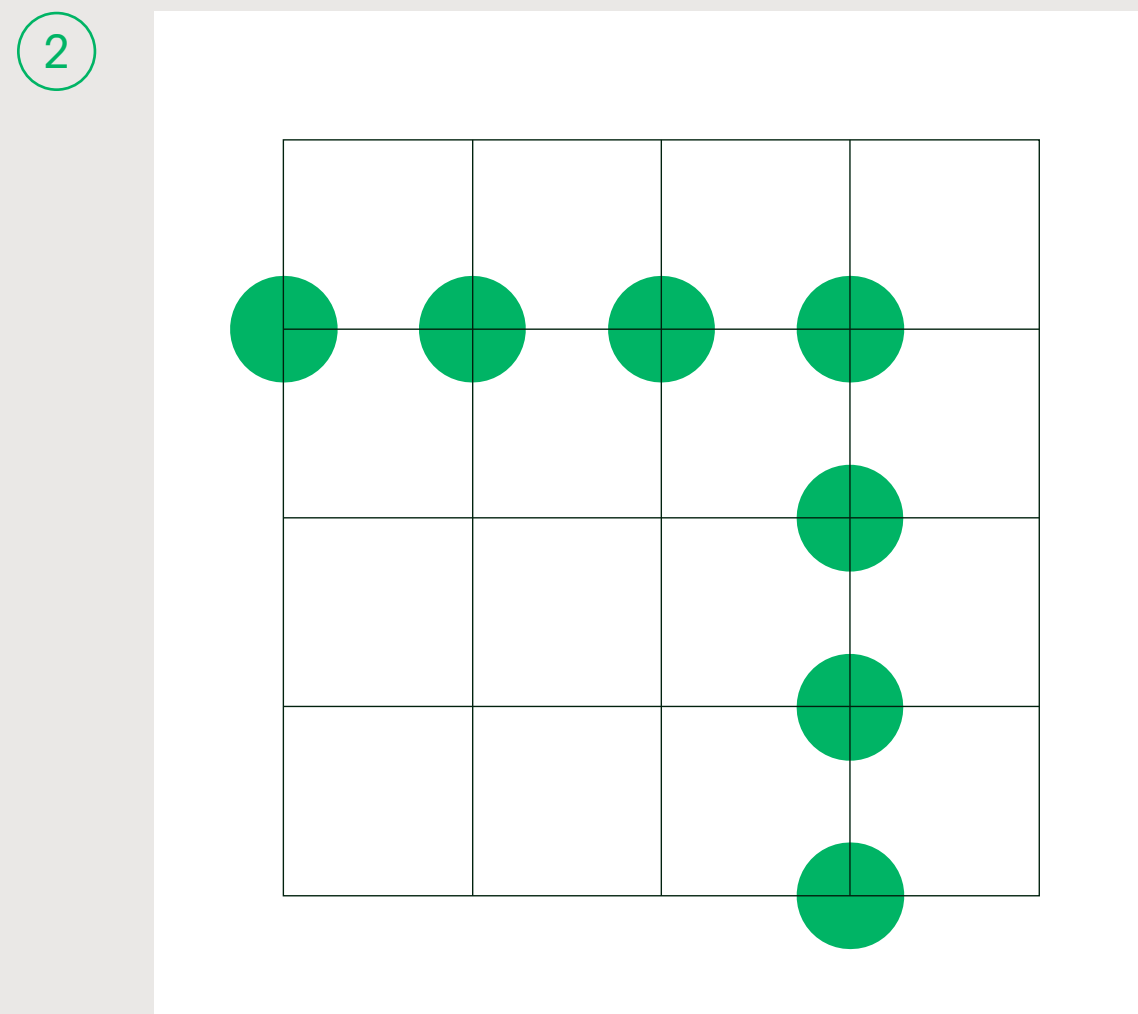
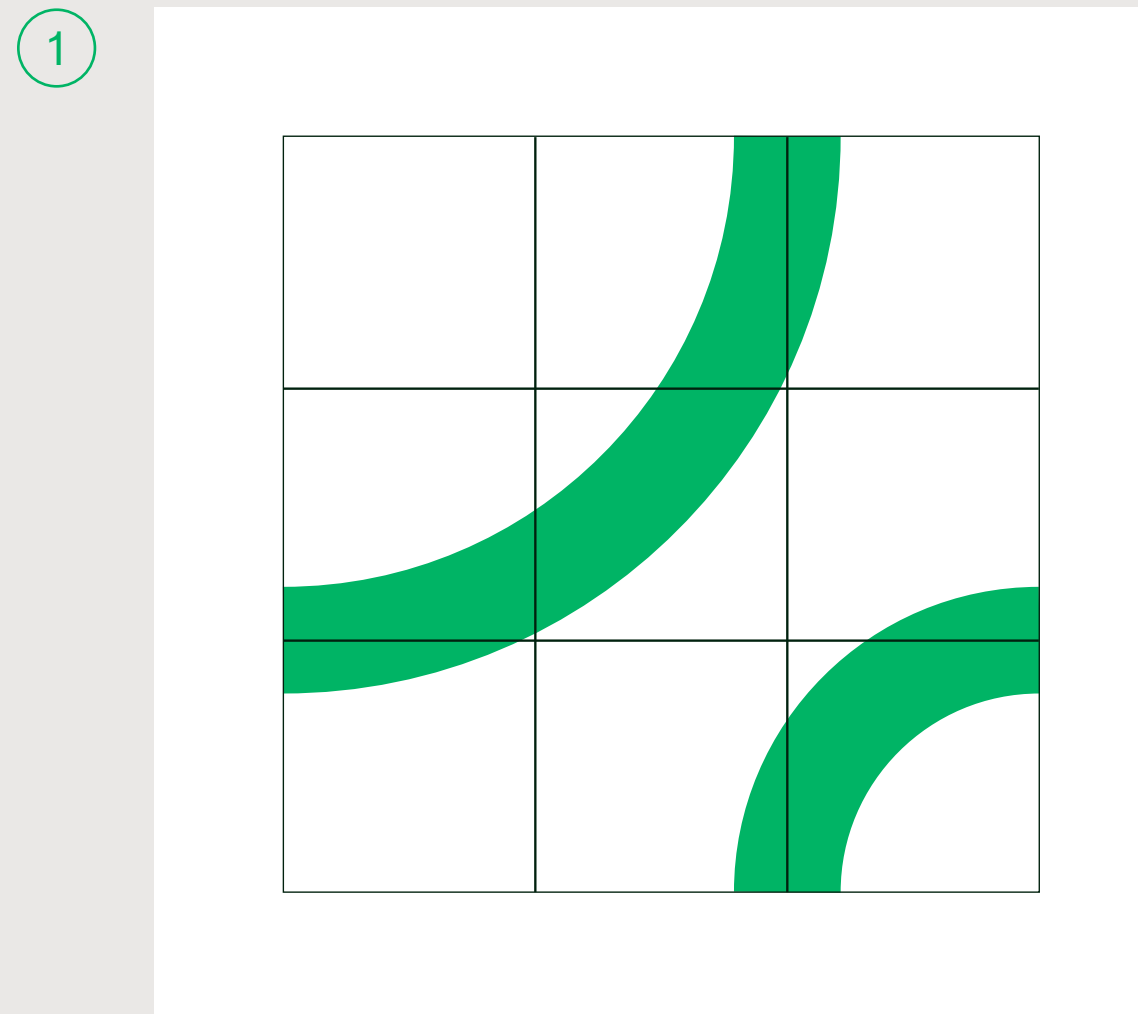
The minimum size we use our icons at is 36x36px.



Icon construction

There are a small set of rules to stick to when creating or commissioning icons – these help things remain consistent and help create cohesion through the wider brand system.

- 1** Rounded corners should always align to the grid
- 2** We use dotted lines to represent things like spray and irrigation – these dotted lines echo the patterns and should always sit on the grid lines
- 3** Where possible (and applicable), plant icons should mirror the forms found in the symbol



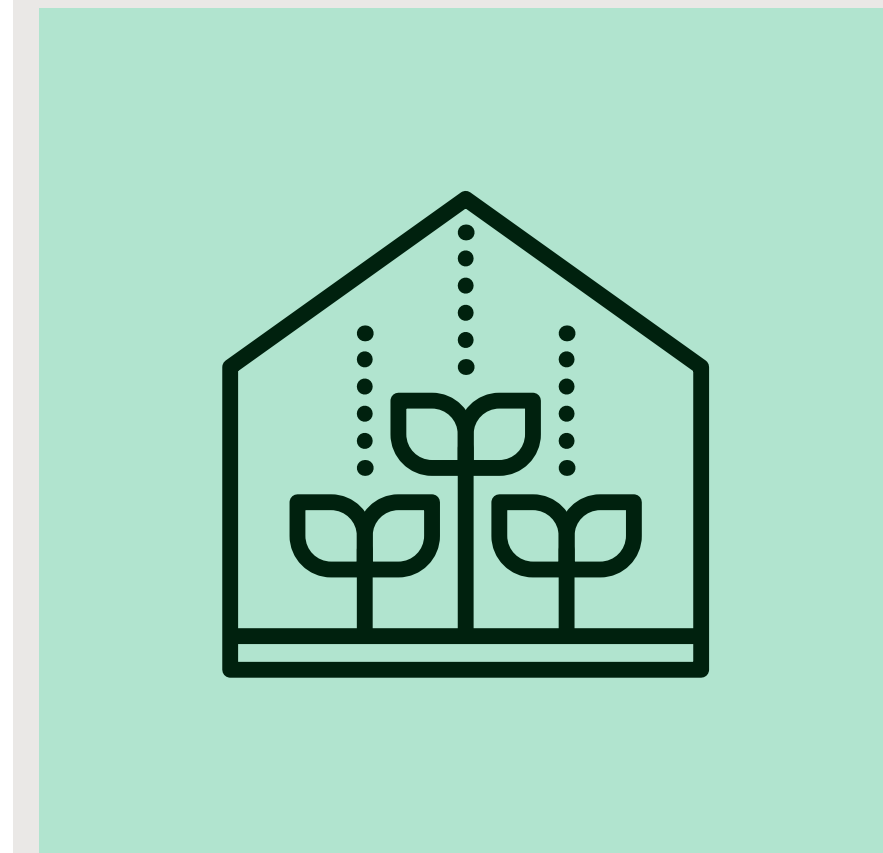
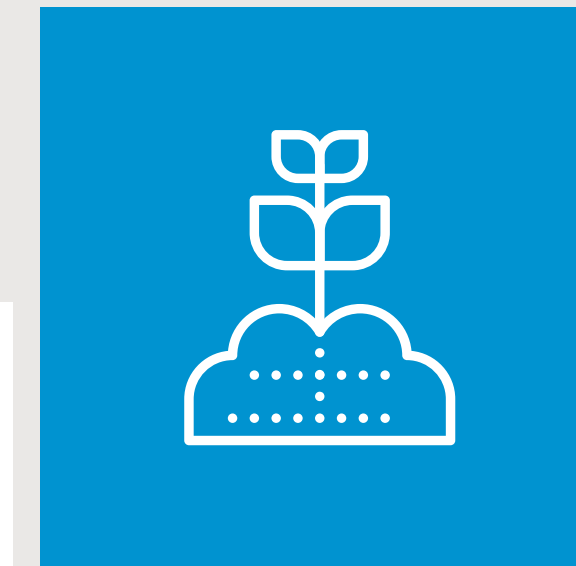
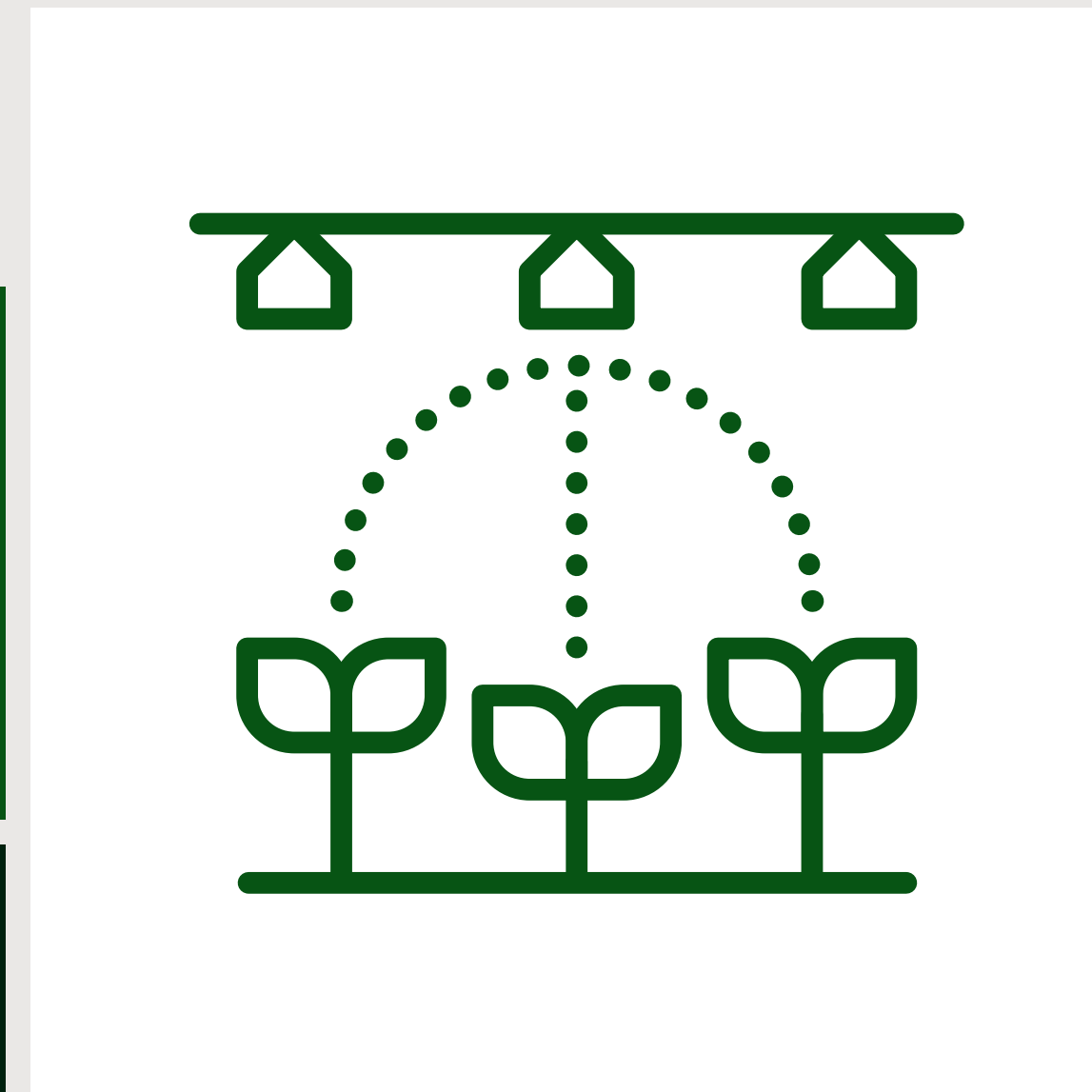


What colors we can use our icons in

Our icons follow the same color system as our typography.

Refer to these rules for color combinations specifying type and background colors.

This will ensure our icons are as legible as possible and in doing so creates consistency across the brand.





A few rules around icon use

There are a small set of rules to stick to when creating or commissioning icons – these help things remain consistent and help create cohesion through the wider brand system.

1
Don't create icons that fill the icon grid, ensure that they optically fit within the guides, and don't use fine, unscalable detail.

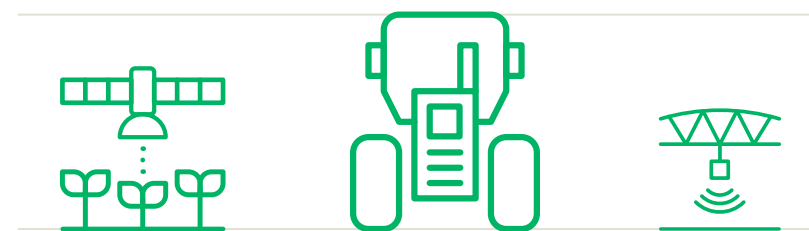
2
If using sets of icons, make sure that optically they are all the same size, and not sitting at different sizes or aligned differently

3
We vertically center our icons and text, and optically match type size.

1



2



3

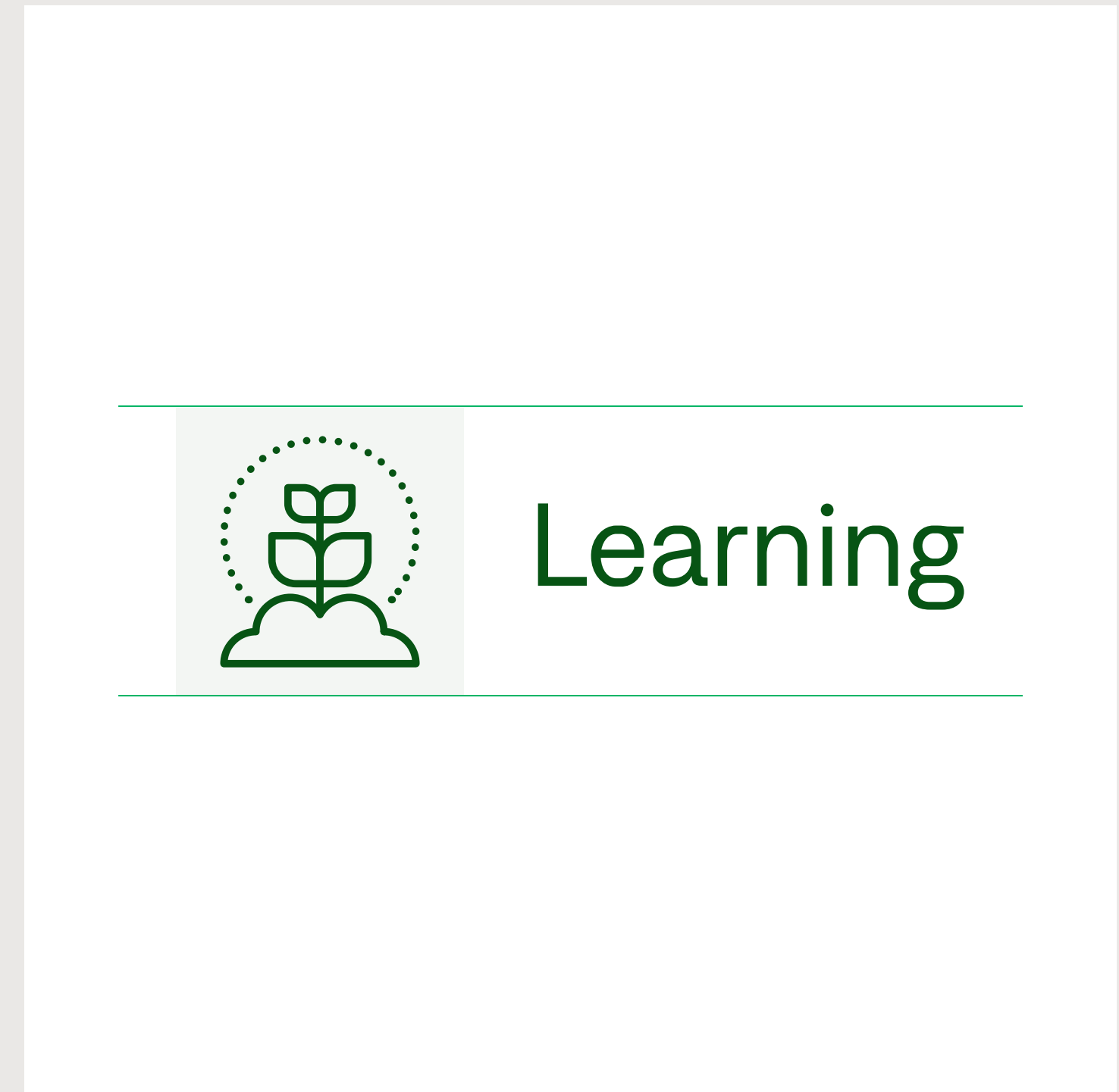




Chart and diagram styleguide

Sharing the results of our journey, research and product focus is a critical part of our communication objective. We have created a system to do this that is distinctive, accessible and easy to digest.

The example shown here is the foundation for all of our charts and graphs.

Using the same grid that informs the rest of the brand, we can use icons, pattern, and layering colors.

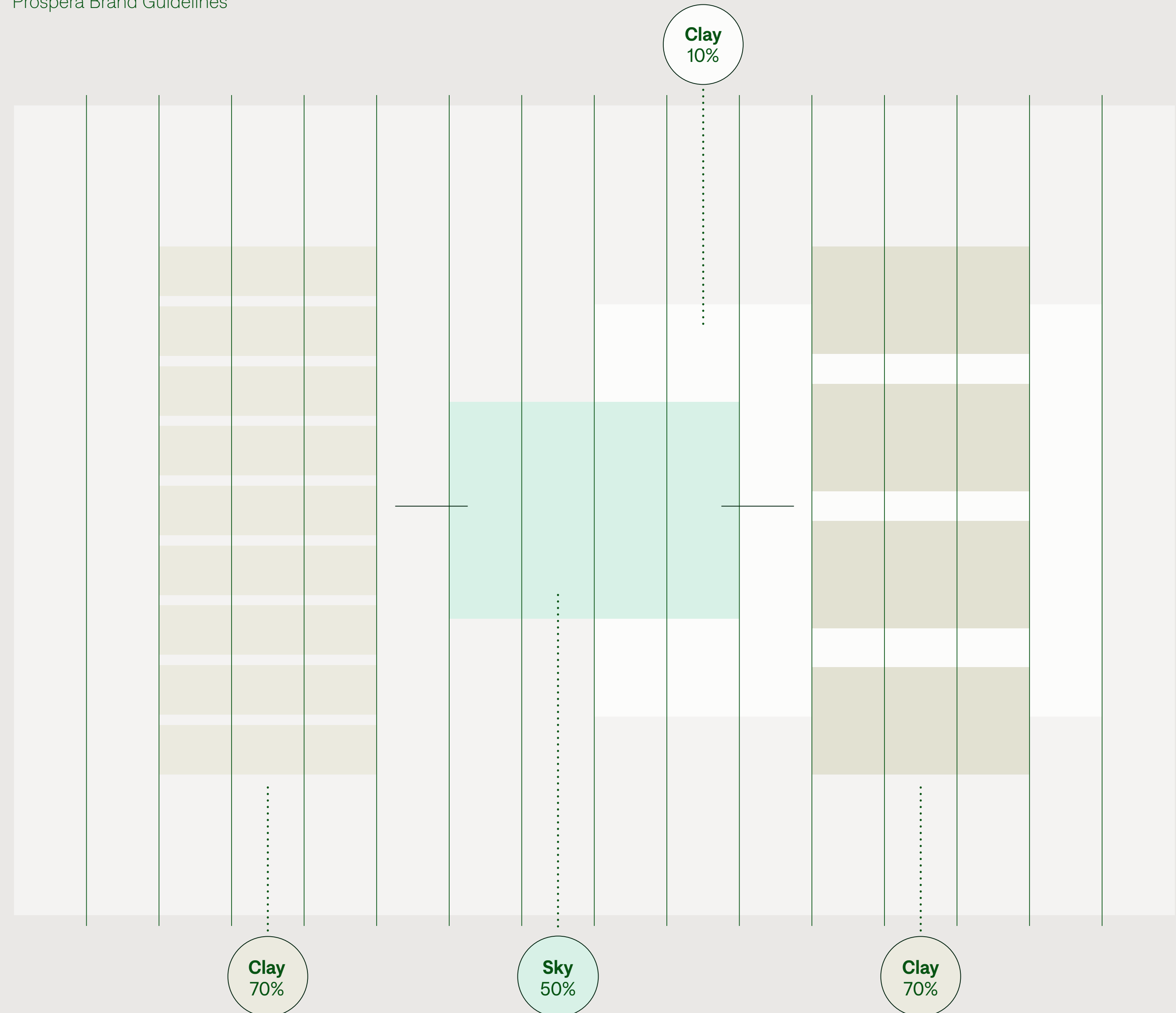




Chart and diagram styleguide

Using the same grid that informs the rest of the brand, we can use icons, pattern, and colored layers to create our diagrams.

We also use tints of our brand palette to give a softer appearance to the charts, so the information is more subtle and easier to digest.

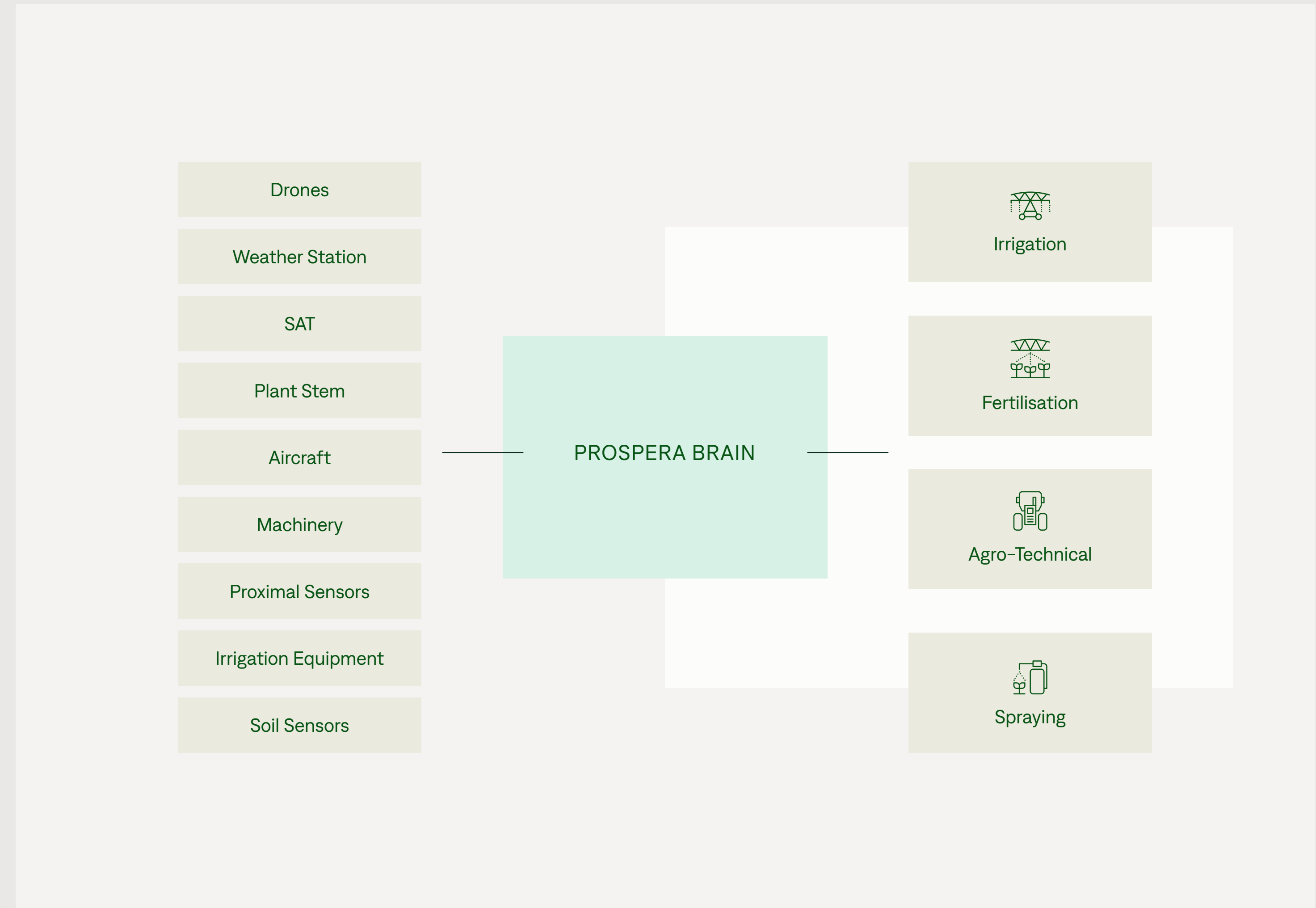
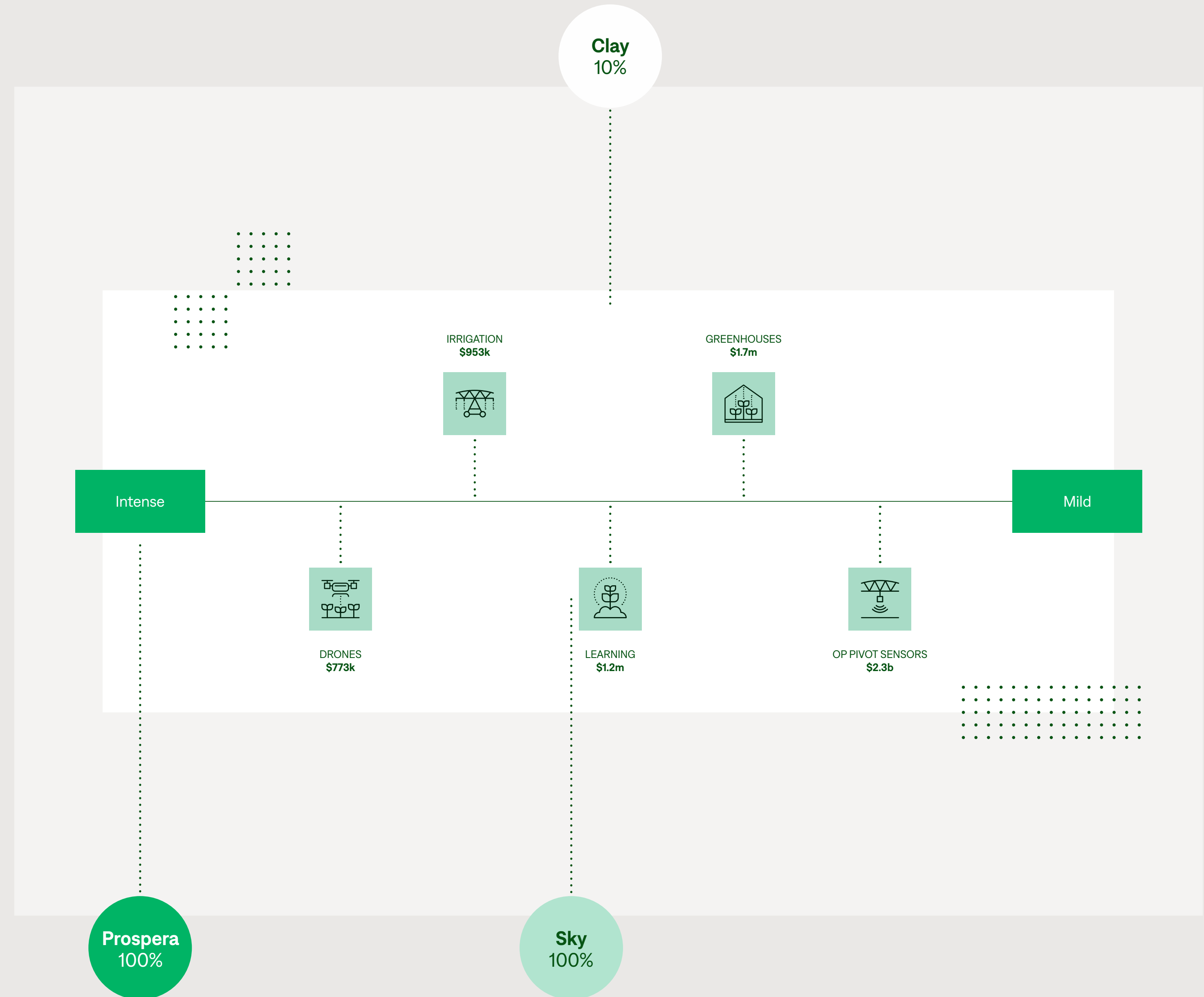
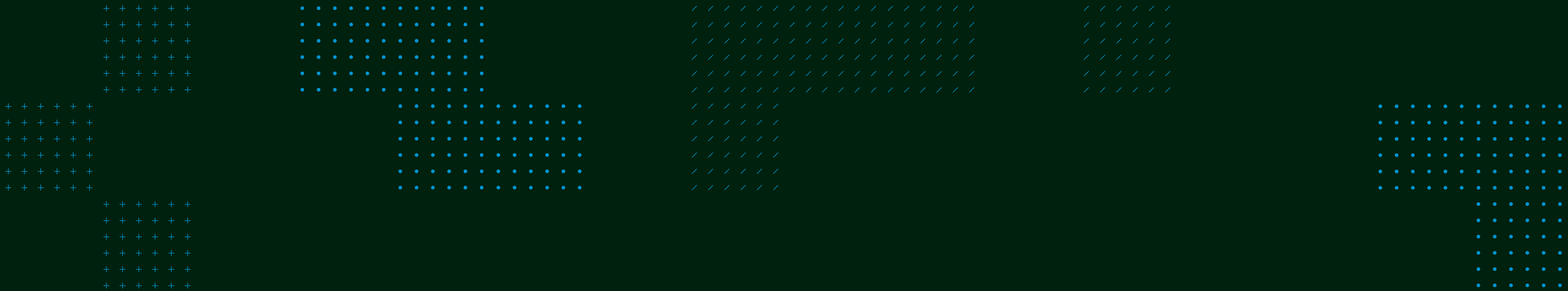




Chart and diagram styleguide

The example on this page shows how we can bring in some of the other brand elements to the diagrams, from the patterns and dotted lines, to the color tints and icons.





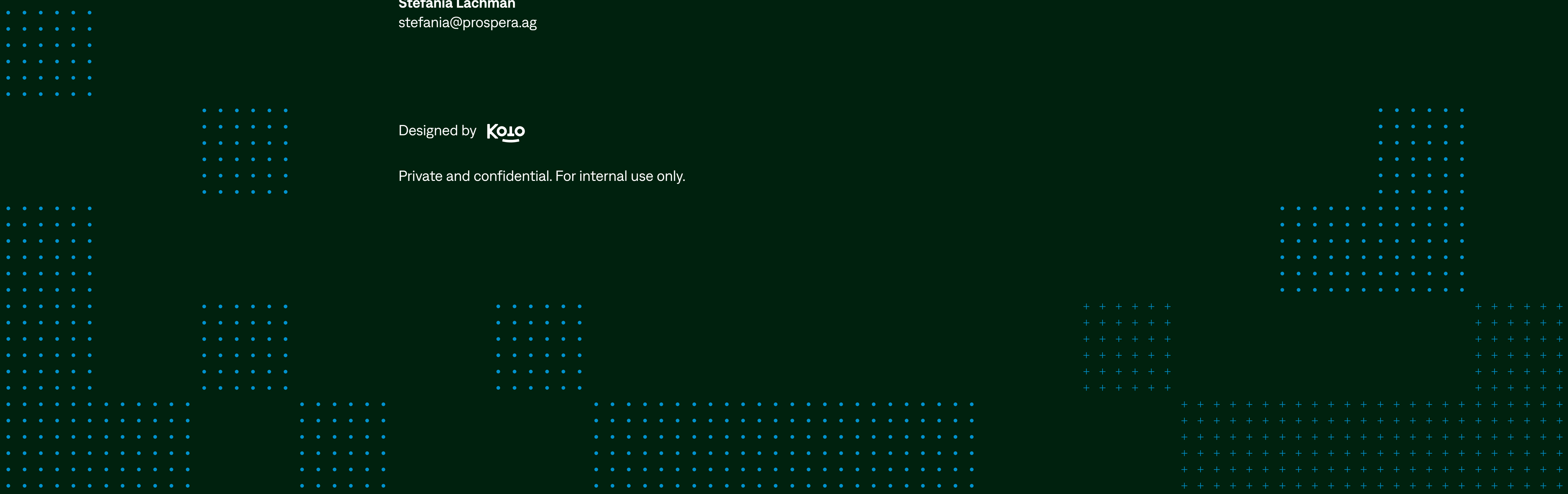
Contact

If you have any questions regarding our brand,
please contact:

Stefania Lachman
stefania@prospera.ag

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prospera

A **valmont**  COMPANY