The Ice Age Trail, one of only eleven National Scenic Trails in the United States, is a thousand-mile footpath highlighting Wisconsin’s world-renowned Ice Age heritage and scenic beauty. The route of the Ice Age Trail generally follows the last outline (or “terminus”) of Wisconsin’s most recent glacier, which retreated from the state more than 10,000 years ago.

It began in the 1950s as the dream of Milwaukeean Ray Zillmer, who had a vision of a long, linear park winding through Wisconsin along the glacier’s terminal moraine. Zillmer founded the Ice Age Park & Trail Foundation (now the Ice Age Trail Alliance) in 1958 to make the dream a reality. In 1980 Congress recognized the national significance of the Ice Age Trail by designating it a National Scenic Trail (NST). In 1987 the State of Wisconsin named it Wisconsin’s first (and, to date, only) State Scenic Trail.

If you were to hike the entire route of the Ice Age Trail, you would cover around 1,200 miles. Of that total, more than 600 miles would be official Ice Age Trail segments marked with yellow Ice Age Trail blazes. The majority of these miles conform to hikers’ ideas of a traditional, off-road hiking experience. Some segments, however, lead hikers right down the main streets of charming Wisconsin communities. The Ice Age Trail was also designed very specifically to preserve and protect Wisconsin’s cultural and glacial heritage.

No one entity owns all the land through which the Ice Age Trail passes. The Trail passes through a patchwork of lands owned by the Wisconsin Department of Natural Resources, U.S. Forest Service, counties, local municipalities, hundreds of generous private landowners and of course, Ice Age Trail Alliance.
MISSION AND VISION:

The story of the Ice Age Trail is a fascinating mix of vision, conservation, and passion involving both some of Wisconsin's most famous politicians and thousands of private citizens. Because the Ice Age Trail Alliance (IATA) was established not long after the idea of the Ice Age Trail itself took shape, their histories are inseparable.

The IATA is a non-profit, volunteer-based organization headquartered in Cross Plains, Wisconsin. More than 3,000 members nationwide support the IATA through on-the-ground volunteer work, financial gifts and in-kind donations.

**The IATA’s mission is to create, support and protect a thousand-mile footpath tracing Ice Age formations across Wisconsin.**

The trail was designed to connect communities, not avoid them—approximately 60% of Wisconsin residents live within 20 miles of the Trail. Of the 1,200 miles of the trail, about half are “connecting routes,” typically quiet country roads lacking Ice Age Trail signage. While these miles are part of the current Ice Age Trail route, they are not technically recognized as official Ice Age Trail segments.

**The IATA’s vision is to convert these connecting routes into permanent, generally off-road, segments of the Ice Age Trail.**
WHAT IS A BRAND?

Your brand is more than just a logo — your brand is the total sum of experiences and perceptions that resides in the hearts and minds of your advocates, employees, and consumers. It starts with your promise, told through your story, and extends to all elements of your brand.

The collection of elements that make up your brand — you name, fonts, colors, images, words, shapes, logo, etc. — work together to share your story in your own voice. The story you share is what your consumers will connect with. It is what will endear people to your brand and make them want to engage with you. Your story should be compelling and should create a specific feeling in the minds of the listener. The key to any great brand is a consistent and compelling story that makes a promise and delivers on it.

Using these guidelines to help apply your brand in a consistent manner will ensure a strong identity that people can easily recognize, remember and connect with. It will help people understand who you are, endear you to them, appeal to them to engage, and turn your consumers into advocates.
“A brand is a container for a customer’s complete experience with the company”

— Sergio Zyman
The logo for the IATA is complex and contains several graphical elements to show the different aspects of the organization:

**THE MAMMOTH** depicted comes from the National Scenic Trail logo for the Ice Age Trail. It represents the important historical aspect of the trail and specifically relates back to the last ice age that created the unique geological features in Wisconsin that inspire the trail. The mammoth, affectionately called Monty, is the IATA’s mascot.

**THE STATE SHAPE** reinforces the fact that the trail is completely contained with the state—not something every trail can say. The trail follows the path of the last glacial period, called the “Wisconsin Glacial Episode.”

**THE YELLOW TRAIL** inside the state gives people a sense of the size and length as well as the variety of landscapes that the trail passes through. It shows accurately how the trail is now only contained within the state but also how much of the state is covers.

**THE TYPE** in Matrix at the bottom identities the Alliance and anchors the logo.

While using the full-color logo in PMS is always preferred, this is not always possible. This is why the logo exists in different color spaces as well as having versions that don’t require color printing. The following pages will detail the different ways the logo can be used as well as the minimum standard requirements to ensure a consistent look. It is most important to keep the logo consistent to help with brand recognition.
**Color Spaces:**

- **PMS Coated**
  Use only when printing professionally with PMS on glossy or coated paper.

- **PMS Uncoated**
  Use only when printing professionally with PMS on uncoated paper.
  For matte paper, use:
  - PMS 115M
  - PMS 285M

- **CMYK**
  For use when printing in-house on conventional inkjet printers, or when printing professionally in CMYK.

- **RGB**
  For screen use only. Use for websites, emails, social media, and all other instances where the logo is viewed on screen.
Black and White Uses:

**Greyscale**
Preferred logo when printing in black and white on a white background. For use on colors or images, it is preferred to use either all-black or outlined logo.

**All-Black**
For use on light backgrounds that would compromise the readability of the full color logo. Can be used to print in black and white when greyscale cannot be used.

**Outlined**
For use on dark backgrounds that would compromise the readability of the blue letters.

Type and Icon Separation:

**How to separate:**
The full logo lock should be used where ever possible, but there will be instances that demand the use of a separated logo. Use extreme caution when separating the icon from its logo type to ensure proper brand recognition and consistency.

**Logo Icon:**
Use the separated icon **ONLY** when logo is required to be below the minimum size specification.

**Logo Type:**
Use the separated type **ONLY** when icon or full logo is used somewhere else in the design.
Standard Requirements:

Safe Space:
Minimum clear space around the logo should equal the height of the letters of “ICE AGE TRAIL”

Minimum Size:
1” wide
To ensure readability of the word “Alliance”

“Design is the silent ambassador of your brand.”
— Paul Rand
DO NOT:

- Don’t stretch/compress the logo – NOT EVEN A LITTLE
- Don’t fully reverse the logo – Use the Outlined Version
- Don’t change the colors – Even if it’s brand colors
- Don’t cover the logo or intrude on clear space
- Don’t flip, tilt, or otherwise skew the logo
- Don’t feather or fade the logo in any way
Don’t shrink below 1” wide with the logotype

Don’t manually add stroke or outline in ANY color

Don’t put the logo in a box – filled, outlined, or otherwise.

Don’t emboss, Deboss, Bevel, or any other 3D effect

Don’t add Drop Shadow effect – Use “Outer Glow”

Don’t re-arrange elements of the logo in any way
The branding Ice Age Trail Alliance is comprised of rich, vibrant colors in cool tones. The trail is open year-round and the four seasons of Wisconsin are reflected in the four colors. The yellow for the summer sun and blue for snow reflecting the clear blue sky of winter. The light brown reflects the colors associated with fall and the turning of the leaves and dark brown represents the life-giving mud of springtime.

Each color will appear slightly different when used in different color spaces (screen, print, etc). That is why it is important to use the appropriate conversion provided on the following pages to ensure the closest match possible in the final product.

**DEFINITIONS:**

**PMS:** Pantone Matching System—a proprietary standardized color reproduction system. There are variances in color for Coated and Uncoated paper to account for ink absorbency. Using standardized colors allows all parties involved to make sure colors are consistent without having direct contact with one another.

**CMYK:** Cyan Magenta Yellow Black—a process method of printing color using the four inks listed. Using the subtractive color model, the inks are added and mixed in a specific way to achieve desired colors.

**RGB:** Red Blue Green—in screen environments, each pixel is comprised of these three colors. Using the additive color model, the brightness of the pixels increased or decreased in a specific way to achieve desired colors.

**HEX #: Hexadecimal**—a system to reference color in HTML and other programming. It is expressed with six hexadecimal digits (letters and numbers) prefixed with #; *E.g. The hex number for white is #FFFFFF*
Color Palette in RGB
Blue is the color of the sky and water, enforcing the natural aspects of the trail. It is often associated with depth and stability and symbolizes trust, loyalty, wisdom, and confidence.

Blue is considered beneficial to the mind and body. It slows human metabolism and produces a calming effect. Blue is strongly associated with tranquility and calmness: feelings inspired by the serenity of hiking alone on the trail.
This Yellow matches the Blaze of the Ice Age Trail. It is the color of sunshine and is associated with joy, happiness, intellect, and energy.

Yellow arouses cheerfulness, stimulates mental activity, and generates muscle energy, much like a vigorous group hike or a trail construction session. Our Blaze yellow is a bright and powerful color so it is important to avoid overuse. It should be used to compliment the blue or to highlight an area. A little bit of this yellow goes a long way!
Brown is associated with the earth, wood, stone, and many other natural elements of the trail. Brown symbolizes dependability, reliability, and steadfastness; a testament to the rock solid dedication of our volunteers on the trail.

This shade of brown helps bring a feeling of warmth and wholesomeness to the brand. As a tertiary color, it can be used sparingly to help warm up the blue, or help neutralize the yellow.
Tan or light brown is a unique color because it can take on cool or warm tones depending on the colors surrounding it. It has the warmth of brown and the coolness of white. It’s a conservative color in most instances, and is usually reserved for backgrounds.

As a tertiary color, it will take on the characteristics of colors around it, meaning it has little effect in itself on the final impression a design gives when used with other colors.
The typography choices for the Ice Age Trail Alliance visually represent the tone and voice of the brand. Choosing the correct fonts is crucial to creating the right tone for each publication. Because of the wide variety of materials produced by the Alliance – from holiday cards to brochures to Mammoth Tales – there needs to be a range of typefaces suitable for every need.

IATA's typefaces include a wedge serif font, a script font, and two sans-serif fonts. Although it is unusual for a brand to have two sans-serif fonts, each sans-serif has its own role to play. In order for any combination of fonts to come together harmoniously in a piece, it is important that each typeface is used in the appropriate way described.

**DEFINITIONS:**

**Typography:** The art and technique of arranging and stylizing type in order to make the message clear, the appearance pleasing and to help reader recognition.

**Typeface:** aka. Font Family—a set of one or more fonts each composed of glyphs that share common design features. *Eg. “Helvetica”*

**Font:** A particular size, weight and style of a typeface. *Eg. “Helvetica Condensed Bold”*

**Glyph:** Any individual letter (also called a “character”), punctuation, or other written element. *Eg. a, G, %, @, etc...*
“Typography is what language looks like”
— Ellen Lupton
CENTURY GOTHIC is a geometric sans-serif typeface designed for Monotype Imaging in 1991. It is a digital typeface that has never been made into actual foundry type. Originally created to be a substitute for Futura, it is more geometrically similar to ITC Avant Garde. This typeface is web-safe and has 4 fonts for variation in use: Regular, Italic, Bold, and Bold Italic.

**HOW TO USE:**
This is the primary typeface for headlines, subheads, and other large-point or title uses. Because of its large x-height and pure geometry, this font uses more paper-space than other geometric sans-serifs. Therefore, it is not suitable for long-form copy or when space is limited.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. (13/16)

MATRIX is a geometric Transitional wedge-serif typeface designed by Zuzana Licko in 1985. It’s unusual geometric character was the result of having to work around the newly invented MacIntosh computer’s limitations and coarse resolution laser printers of the era. It’s classical, geometric look and clean lines make this font work beautifully in large display applications. This typeface was revisited and modified by the designer in 2007 resulting in the OpenType version called “Matrix II.”

No “Italic” version exists, instead the font “Matrix Script” was designed to fill this need. The typeface comes in Book, Regular, Bold, and Extra Bold.

HOW TO USE:
This is the font for the IATA logo type. It works well in both small and large point sizes and can be used in all-caps in small doses. It is best serves as a subhead, rather than a headline, and for call-out text. This typeface can be used instead of Trade Gothic to give a piece more formality.
MATRIX SCRIPT is a casual script designed by Zuzana Licko in 1992. It was developed to be the alternative to Italics in the Matrix family. Like the rest of the Matrix family, it works well in both small and large point sizes. Though it is slightly less geometric looking than the Roman version, it maintains a constructed look yet feels more freely drawn at the same time. It does its duty by giving a piece an air of formality without being stuffy.

This typeface comes in Book, Regular, Bold, and Inline. Book can be used when space is limited, but shouldn’t be used at small sizes when reversed in white. Inline is only to be used at large point sizes to preserve the negative spaces inside the letters.

**HOW TO USE:**
This typeface should be used to call out something special, or to indicate a human element (like a pull-quote or name). It should only rarely be used in all-caps to maintain the hand-drawn feel.
TRADE GOTHIC is a condensed sans-serif typeface first designed in 1948 by Jackson Burke. Back then, the faces went by the simple name of “Gothic,” with a numeric suffix. The typeface proved to be very popular for what was then called “jobbing” or “trade” work. It wasn’t until several years later that designs of regular proportions were drawn and the group of faces was given the name “Trade Gothic.”

This typeface works well on the web and has 6 fonts for variation in use: Light, Light Oblique, Medium, Oblique, Bold no.2, Bold no.2 Oblique. A “Bold” and “Bold Oblique” exist, but are not to be used.

**HOW TO USE:**
This is a work-horse font that can be used wide variety of projects. The condensed versions are excellent for headlines and other instances where space is at a premium. This also makes Trade Gothic a good choice for typography with Web fonts. It is good for long-form copy and really “gets the job done.”
THE YELLOW BLAZE is the primary graphical element for the Ice Age Trail Alliance. It can be used on its own to start a new story, paragraph, or section. It can drop down from the top of the page and house a new title or intro.

It can be used at any size, but its dimensions should stay at 1:3 and is ALWAYS in PMS 115 or appropriate color conversion.

TILTING PICTURE FRAMES is the preferred method of treatment for images that do not bleed off of at least 3 sides of the page. It is used to showcase people-focused images and can vary in size to accommodate the space available. These frames can overlap each other in opposite tilts and can bleed off the edge, or be anchored by another graphical element.

The frame specs are: 3.5pt thick and white with the “outer glow” effect. The effect specs are: color black and set to “Multiply” at 55% at a size of 0p5.

When accompanied by a photo credit: create a black box the width of the image (without the frame) and 1/3 the height at 55% opacity on “Multiply” with a 90° default gradient feather. The credits are white and put in one of the corners (preferably bottom right hand) with black outer glow at 75% and 25% spread.
“All good things are wild and free.”

— Henry David Thoreau
“We spend millions to go fast. Let’s spend a little to go slow.”

— Ray Zillmer (1887-1960), Founder
Ice Age Park and Trail Foundation