



The identity, and how to use it.

The mark, the lockup, the palette, the type, the plates and the layout rules behind DonDodds.com. Every measure in this document was solved or measured. None of it was eyeballed, which is why it can be handed to a printer, a developer or a designer and rebuilt exactly.

VERSION 1.0 AUGUST 2026 DON DODDS

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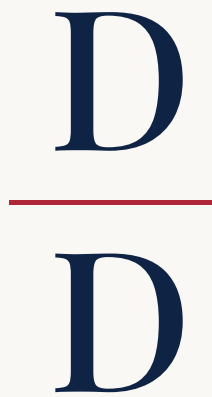
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Two Ds, one over the other, divided by a rule.

The monogram reads as initials at a glance and as a fraction on second look. That second reading is the one that matters, because a fraction is a relationship between two things rather than two things next to each other.



The monogram. Playfair Display 500, drawn as outlines.

Why stacked rather than side by side

Set side by side, DD is a repetition. Stacked, the pair has a square footprint that works as an avatar at any crop, and the rule between them doubles as the bar of a fraction, one D over the other.

Why the rule is burgundy

Burgundy is the accent reserved for attribution, and the rule is where the identity earns it. It is the only place in the mark that is not structural navy, and it is the same hairline that separates every section on the site.

Why a serif

The mark is set in a high-contrast Didone rather than the site's reading serif on purpose. A publication's colophon is allowed to be more formal than its body text. The outlines are shipped as paths, so the identity carries no webfont dependency.

Every measure is one number.

The logo for Don Dodds Marketing Technologist is presented with the following typographic specifications:

- Monogram:** A large 'D' with a horizontal line through its center, followed by a smaller 'D'.
- Vertical Line:** A thin vertical line separates the monogram from the main text.
- Main Text:** 'DON DODDS' in a large, bold, serif font, followed by 'MARKETING TECHNOLOGIST' in a smaller, all-caps, sans-serif font.
- Dimensions:**
 - Monogram 'D' height: 2.070 H
 - Monogram 'D' width: 0.690 H
 - Monogram 'D' descender: 0.244 H
 - Monogram 'D' x-height: 0.256 H
 - Monogram 'D' descender: 0.379 H
 - Monogram 'D' width: 1.016 H
 - Monogram 'D' descender: 0.760 H
 - Monogram 'D' descender: 0.736 H

MEASURE	IN CAP HEIGHTS	AT H = 100
Height of each D in the mark	0.6900 H	69.00
D to rule, and rule to D	0.2440 H	24.40
Width of the rule	1.0160 H	101.60
Thickness of the rule	0.0233 H	2.33
Width of the divider	0.0388 H	3.88
Height of the divider	2.0700 H	207.00
Mark to divider	0.7600 H	76.00

MEASURE	IN CAP HEIGHTS	AT H = 100
Divider to name	0.7360 H	73.60
Cap height of the descriptor	0.2560 H	25.60
Name baseline to descriptor cap	0.3790 H	37.90

The descriptor's letterspacing is not a chosen value. It is solved: the tracking is searched until the ink width of MARKETING TECHNOLOGIST equals the ink width of DON DODDS above it, so the two lines share one measure at every size. Ink width, not the advance box, which is why the alignment survives a change of size or weight.

One primary, three reductions, three icons.

Use the primary lockup wherever it fits. Every reduction below exists because a specific surface cannot hold the one above it, not because variety is desirable.



Primary lockup. Mark, divider, name, descriptor. The default everywhere.



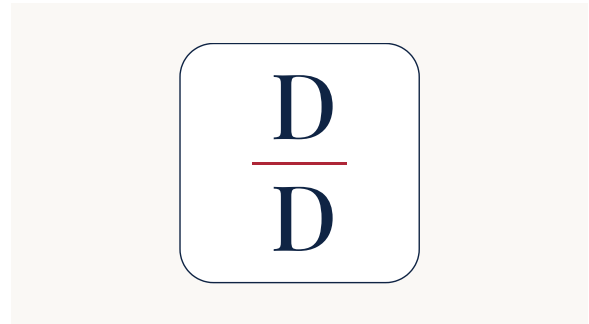
Compact lockup. No descriptor. For embroidery, engraving, favicon-adjacent sizes and anything that cannot hold a hairline.



Reversed. Warm paper ink on navy. Never pure white ink, which vibrates against the navy.



Solid. Favicon, app icon, anywhere a platform expects a square.



Outline. On a warm or colored ground where a navy fill would be heavy.



Circle. Social avatars on platforms that do not crop for you.

04 CLEAR SPACE

The measure is the D.

Minimum clear space on all four sides equals the height of one D in the mark:
0.690 H, or one third of the lockup's overall height. The unit is inside the mark, so
it can be checked by eye without a ruler.



At the site masthead the lockup is 44 px tall, so X is 14.7 px. The build gives 16 px above and 17 below, which clears it.

Nothing enters the envelope. Not a rule, not a navigation item, not the edge of a photograph, not the trim. Where the lockup sits against a container gutter, the gutter counts toward the envelope only if it is at least X.

The descriptor sets the floor.

These numbers came from rasterising the lockup at a ladder of sizes and measuring the ink, not from a convention. The descriptor's cap height is 0.124 of the lockup's overall height, and below six device pixels it stops being read and starts being recognized.



Primary lockup

40 px tall on screen, 57 mm wide in print



Compact lockup

24 px tall on screen, 24 mm wide in print



Monogram

16 px tall on screen, 6 mm tall in print

The hairline rule on screen

The mark's burgundy rule is 0.0233 H, which is 0.0113 of the lockup's height. At the 44 px masthead that is half a pixel on a standard display. It cannot be rendered at full density, so it antialiases toward pink. The table is measured peak ink coverage of the rule at three device pixel ratios.

LOCKUP HEIGHT	1 × DISPLAY	2 × DISPLAY	3 × DISPLAY
32 px	18%	36%	55%

LOCKUP HEIGHT	1 × DISPLAY	2 × DISPLAY	3 × DISPLAY
44 px	25%	50%	75%
64 px	36%	73%	100%
90 px	51%	100%	100%

Two consequences. In print at 300 dpi the rule is solid at any size above the minimum, so nothing needs to change. On screen below 90 px the rule may be snapped to one device pixel to hold its color, and it should be, because a pink rule is a different mark from a burgundy one. Never thicken it beyond one device pixel to compensate.

06 COLORWAYS

Six, and no seventh.



On paper



On warm paper



Reversed on navy



One color, navy



One color, black



One color, knocked out

The one-color reductions exist for stamping, etching, single-plate print and fax-grade reproduction. On any surface that can hold two inks, use the two. The navy reduction differs from the primary in one place only, the rule inside the mark, which is the point: the accent is the only thing a single-ink process has to give up.

Warm neutrals, one structural navy, one editorial accent.

The palette is small on purpose. Contrast figures are against white and against navy, computed to WCAG 2.1. Anything at 4.5 or above carries body text; 3.0 and above carries large text and interface elements.

	HEX	TOKEN	NAME	WHERE IT IS USED	ON WHITE	ON NAVY
	#FFFFFF	--paper	Paper	Primary ground. Every reading surface.	1.00	15.49
	#FAF8F5	--paper-warm	Warm paper	Alternating section ground, plate ground, hover ground.	1.06	14.61
	#F3F0EA	--paper-warm-2	Warm paper 2	The one step deeper, for a panel inside a warm section.	1.14	13.61
	#E3DED6	--rule	Rule	The house hairline. Every boundary on the site is this color.	1.34	11.57
	#C9C2B7	--rule-strong	Rule strong	Control borders and anything a reader has to aim at.	1.77	8.76
	#1B1B1D	--ink	Ink	Body text. Soft charcoal rather than black.	17.20	1.11
	#5F5C57	--ink-soft	Ink soft	Standfirsts and secondary text.	6.66	2.33

	HEX	TOKEN	NAME	WHERE IT IS USED	ON WHITE	ON NAVY
	#726D64	--ink-mute	Ink mute	Meta, datelines, captions.	5.14	3.01
	#0F2444	--navy	Navy	Headings, the mark, structure.	15.49	1.00
	#1E3A63	--navy-soft	Navy soft	Hover and focus. Never a resting state.	11.41	1.36
	#AE2637	--burgundy	Burgundy	Forbes Agency Council attribution, the mark's rule, pull-quote rules.	6.70	2.31

How the accent is spent

Burgundy appears in exactly three places: Forbes Agency Council attribution, the rule inside the mark, and the rule beside a pull quote. It never appears on a button, a background, an icon, or a fourth element. An accent that appears everywhere is a second brand color, and a second brand color is a palette without a hierarchy.

Navy is structure, not decoration

Every heading, every rule that carries weight, and the mark itself are navy. Nothing else is. When a surface needs emphasis the answer is more paper around it, not more color in it.

Newsreader for reading.
Inter for everything the
reader operates.

Newsreader · variable · optical size 6 to 72 · weight 200 to 800

Better marketing begins with
better decisions.

Display, headings, standfirsts and body. A text face with a display optical axis, which is the reason one family can carry the whole publication.

Inter · variable · weight 100 to 900

Eyebrows, datelines, captions, controls and the
descriptor in the lockup.

Inter never sets a sentence the reader is meant to sink into. It labels, dates and instructs.

The scale

TOKEN	VALUE	PX	FAMILY	USE
--t- display	clamp(3rem, 6.2vw, 5.5rem)	48 to 88	Newsreader Hero only.	One per site.

TOKEN	VALUE	PX	FAMILY	USE
--t-h1	clamp(2.5rem, 4.6vw, 4rem)	40 to 64		Newsreader Page title. One per page.
--t-h2	clamp(1.875rem, 2.9vw, 2.625rem)	30 to 42		Newsreader Section front.
--t-h3	clamp(1.375rem, 1.9vw, 1.75rem)	22 to 28		Newsreader Row and card headline.
--t-h4	1.1875rem	19		Newsreader Subhead inside prose.
--t-lead	clamp(1.125rem, 1.45vw, 1.375rem)	18 to 22		Newsreader Standfirst. Weight 380.
--t-body	1.1875rem	19		Newsreader Reading copy. Optical size pinned to 15.
--t-small	0.9375rem	15	Inter	Captions, notes, controls.
--t-meta	0.75rem	12	Inter	Eyebrows and datelines. Uppercase, tracked .15em.

Optical sizing is pinned for reading copy

Newsreader's optical axis follows the used size, and past about 16 px that design keeps getting finer. At reading distance the crossbar of the lowercase t and the finer serifs start dropping out. So paragraphs, lists, blockquotes and muted text are pinned to the text design:

```
p, li, blockquote { font-optical-sizing: none; font-variation-settings: 'opsz' 15 }
```

Display type keeps the automatic axis, which is where the fine cut belongs. Body copy is set at weight 400 rather than 300, and macOS font smoothing is left alone rather than forced to antialiased, which thins every stem on that platform only.

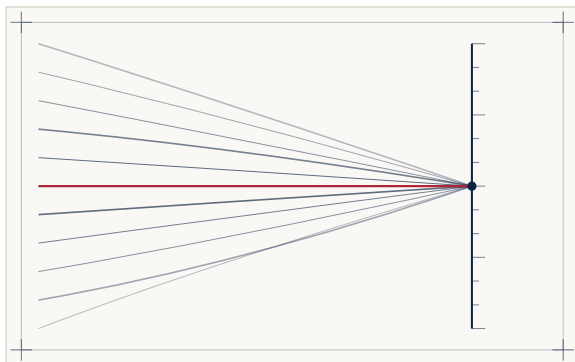
Setting rules

- Reading measure is 660 to 680 px. Never wider.

- Uppercase Inter is tracked .15em at meta size, .12em at small.
- Newsreader display is tracked negative, about -.012em, and never positive.
- Numerals are tabular in tables and proportional in prose.
- No hyphenation in display. Break lines by hand at about eighteen characters.

Five families, each meaning one thing.

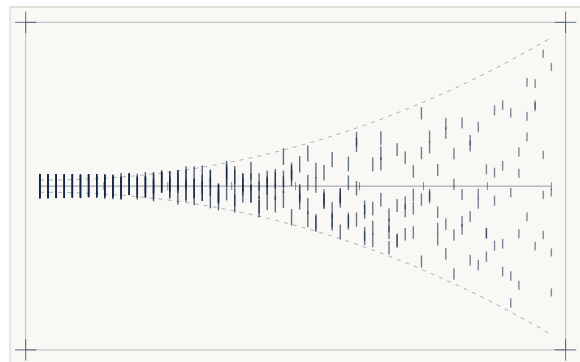
The plates are generated, hairline navy on warm paper, and seeded from the article slug, so every piece has its own drawing and every drawing is unmistakably from the same publication. The system is semantic rather than decorative: a reader who never consciously notices it still learns that convergence means a Forbes Agency Council column.



Convergence

Eleven paths arriving at one point, against a ticked datum.

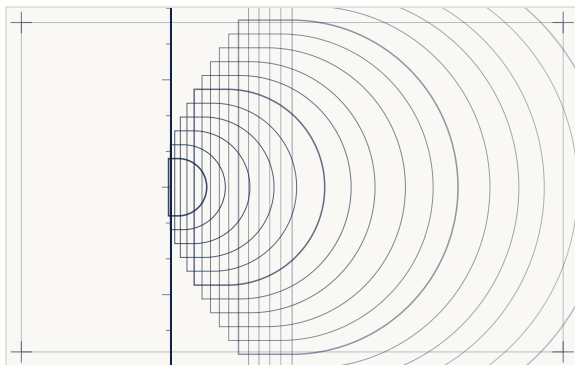
Forbes Agency Council columns, and anything about choice.



Spread

Aligned strokes decaying into scatter, left to right.

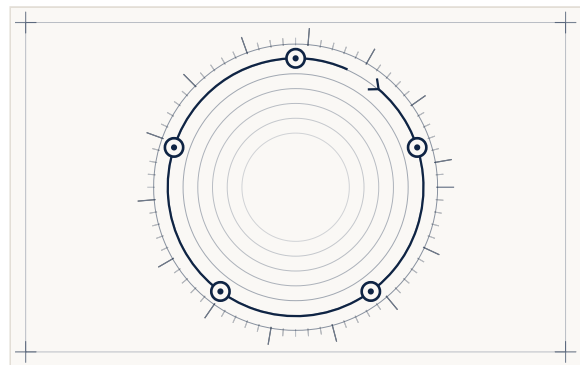
The Marketing Decision Delta and all research. It is the Delta, drawn.



Inheritance

Nested D contours, each containing the next, measured against a spine.

Practice pieces. It echoes the monogram.



Loop

Five nodes, one cycle, one direction of travel.

PIEARM and the operating system.



Registration

A scattered field coming progressively into alignment.

Perspectives on what restores order.

What makes a plate work is a datum: a line, spine or ticked scale the drawing is measured against. Without one the marks read as texture. Any new family has to have one.

Burgundy appears in one family only, Convergence, and only on Forbes Agency Council pieces.

Plates are placed in their slot at the stated aspect ratio, never cropped, never rotated, never tinted.

10 PHOTOGRAPHY

One subject, duotoned, and one exception.

Treatment	Portraits are duotoned to navy and warm paper. No color photography, no stock, no illustration of people.
Crop	Full bleed within its column. Circles only at byline scale, 44 px.
Ground	A portrait sits on warm paper or navy, never on a photograph or a gradient.
The exception	The Forbes Agency Council Editor's Choice card stays in color. It is the only color image on the site, and that is the rule doing extra work: the one image that is evidence rather than art direction is also the one that stands out.
What is never used	Team photographs, office interiors, handshake or laptop stock, conference stages, and anything with a logo in it other than the Editor's Choice card.

Ten rules, and the eighth is the one the others come from.

- 1 One idea per screen. If a section is making two claims it is two sections.

- 2 Boundaries are hairlines or a change of paper tone. Never a box. The rule is the frame.

- 3 Cards carry a rule on top only. Three sides of border would make it a container. One side makes it a column.

- 4 Display headlines run to about eighteen characters a line. Past that the display size stops doing any work.

- 5 Photography is full bleed within its column. Circles only at byline scale, 44 px.

- 6 Motion is limited to opacity and one-pixel rule reveals. Reduced-motion preference disables all of it.

- 7 Two buttons to a view, and only one of them primary. A page with three calls to action has none.

- 8 Content never touches a rule. This is the rule the other nine are downstream of.

- 9 A hover ground stops where the rules stop, and the text is inset from both. A fill that outruns its hairlines reads as a printing misregistration.

- 10 A section on paper never begins flush against a section on warm paper. Alternating grounds already read as a boundary. Zero the top padding only when the ground is unchanged.

Grid and space

Twelve columns on a 1280 px container, a 4 px spacing base, and a gutter that runs from 20 px to 64 px. Section padding runs from 72 px to 160 px. Reading measure is 680 px and does not change with the viewport.

Declarative, checkable, and short of adjectives.

Section fronts	Open on a claim, not a description. "Marketing is a decision problem," not "Arguments about how marketing decisions get made."
Claims	Every claim on the site should be checkable by the reader. If it cannot be falsified it is a promise, and every agency in the category is already making it.
Punctuation	No em dashes anywhere. Commas, full stops, and the occasional colon.
Vocabulary that is retired	clarity, ships, delve, leverage, seamless, robust, landscape, tapestry, testament, underscore, pivotal, realm, harness, frameworks, and "argument" except where it describes organizational dysfunction.
Sentence shapes to avoid	A complete sentence followed by a comma and one trailing word doing the real work. The antithesis "X is not A. It is B." capped at four instances site-wide.
Evergreen rule	No count, duration or age in a heading, a sentence or a meta slot. Anchor to a date instead, so nothing has to be maintained. One exception, "thirty years," revisited in 2031.

Attribution

Forbes Agency Council in full, never Forbes alone. M16 Marketing® and PIEARM™ carry their marks once per page, on the most prominent mention.

Where each asset goes.

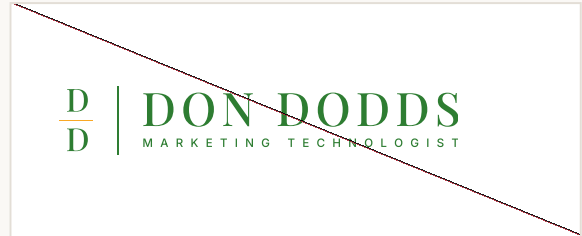
SURFACE	SPECIFICATION
Masthead	Primary lockup at 44 px, left aligned to the container gutter, 16 px of paper above and 17 below. Below 680 px the mark stands alone at 42 px.
Footer	Primary lockup stepped down rather than scaled, over the house hairline. The descriptor line stays.
Favicon and app icon	Icon, solid navy, 512 px master. The monogram alone below 32 px.
Social avatar	Icon, circle, navy. The square icon on platforms that crop to a circle themselves.
Email signature	Compact lockup at 120 px wide, navy on white, linked to dondodds.com . No image behind it.
Business card	Primary lockup at 57 mm on the front, nothing else. Contact detail on the reverse in Inter at 7.5 pt.
Slide	Monogram bottom left at 24 pt on the closing slide only. Not on every slide.
Embroidery and engraving	Compact lockup. The descriptor's hairlines cannot survive a needle or a bit.

Eight things that undo the work.



Do not stretch or condense

The lockup has one aspect ratio, 5.864 to 1. Scale it proportionally or not at all.



Do not recolor

Navy and burgundy are fixed. The one-color reductions on the previous page are the only substitutions.



Do not remove the rule

The rule is the fraction bar the mark is built on. Without it the two Ds are a repetition rather than a relationship.



Do not rotate

The lockup sits on the horizontal. Every rule on this site does.



Do not add effects

No shadow, no glow, no gradient, no outline. The identity is flat ink on paper.



Do not box it

Boundaries in this system are hairlines and changes of paper tone. A box around the lockup contradicts every other page.



Do not place it on a busy ground

Paper, warm paper, or navy. If a photograph has to carry it, reverse it out of a solid navy panel.



Do not rebuild the lockup

The spacing between mark, divider, name and descriptor is solved, not typed. Use the supplied files.

What is delivered, and how it was made.

FILE	WHAT IT IS
DonDodds - Lockup.svg	Primary lockup, navy and burgundy on transparent.
DonDodds - Lockup - Reversed.svg	Primary lockup, warm paper ink, on navy.
DonDodds - Lockup - Compact.svg	Mark, divider and name. No descriptor.
DonDodds - Lockup - Compact - Reversed.svg	The same, reversed.
DonDodds - Monogram.svg	The stacked DD alone.
DonDodds - Icon - Solid.svg	Monogram knocked out of a navy square with a 14 percent corner radius.
DonDodds - Icon - Outline.svg	Monogram in navy inside a navy keyline square.
DonDodds - Icon - Circle.svg	Monogram knocked out of a navy circle.

Provenance

Every asset is drawn from font outlines rather than set as live type, so none of them depends on a font being installed and all of them scale exactly. The name is Playfair Display at weight 500; the descriptor is Inter at weight 500 with its tracking solved against the name's ink width. Because the outlines are converted, the fonts themselves are not redistributed with the identity.

Changing anything

The lockup is generated from a table of ten proportions expressed in cap heights. Changing a proportion regenerates every file at once. Editing an SVG by hand is how the eight assets drift out of

agreement with each other.

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