



# Brand Identity Standards Designer's Guide

March 2003



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# Introduction

At Seagate, we understand the need to keep driving forward. We've become a leader in our industry because of our technology ownership and innovation, our operational excellence and our customer partnerships.

Today, all over the globe, customers collaborate with us to turn ideas into breakthrough products — and to bring those innovative products to market faster. Together, we succeed. Together, we drive the future.

This document represents another opportunity to strengthen our reputation in the marketplace. More than a list of rules about where to put our new signature or what typeface to use on our PowerPoint® presentations, this is a guide that will help bring the Seagate brand to life.

Our brand is a reflection of our culture and personality. It encompasses the entire experience a person has with our company. And the look and feel of our communications — our brand identity — affects how our brand is conveyed and perceived. Our name, the signature at the bottom of our ads, our brandline, and the many other elements that make up our brand identity have been designed to visually convey the powerful ideas that we bring to every customer.



# Core Elements

We turn on ideas. And our brand identity design system puts the focus on ideas, in all of our communication applications.

It starts with the core elements, the building blocks of our design system: a bold signature that shows we stand behind our ideas; a dynamic color palette that builds on the heritage of Seagate Green, a color that's tied to Seagate and unique for our industry; and a clean typography that gets our message across quickly and easily.

These core elements are the basis of a system that's easy to understand and easy to work with — as easy as working with Seagate. And yet the elements can be configured in a wide variety of ways, representing the flexibility we bring to every project we work on.

On the following pages, we'll look at each of these elements in depth.

1.0

# Signature

The Seagate signature represents our entire company — from product packaging and ads to brochures, presentations and sponsorship banners. Be mindful when using it: Our signature is like a personal sign-off on the ideas we're presenting. The signature consists of three elements that work together as a whole.



## Symbol (The Wave)

The first element you'll notice in our signature is The Wave. This dynamic symbol is the defining feature of our design system. It is inspired by rotating media and represents ideas and information in motion. This bold symbol places Seagate at the center of innovation, with ripples of ideas unfolding — ripples that represent the markets in which Seagate plays, and the ideas that Seagate brings to market.

## Wordmark

Our wordmark uses a strong, yet friendly, upper- and lowercase typeface. It shows us as a straightforward company with which to collaborate.

## Brandline

Our brandline is a bold statement that communicates the meaning, relevance and differentiation of the Seagate brand.

Questions/Artwork?: <http://www.seagate.com/branding> or contact Corporate Communications in your region

# Signature — Primary Configurations

Our primary signature — consisting of a five-line wave symbol — should be used whenever possible. An alternate version — with a four-line wave symbol and adjusted type — should only be used where visibility may be a problem, such as in small-size applications under one-inch wide, in signage, on the Web and on some kinds of merchandise.

The primary signatures with brandline should be used on advertising, marketing and promotional materials. They should not be used on corporate level applications such as stationery, signs and commemorative items.

## Primary



*Primary*  
(pr\_2c\_pos.eps)



*Primary with no brandline*  
(pr\_nbl\_2c\_pos.eps)

## Alternate Primary (four-line symbol)



*Alternate Primary*  
(pr\_alt\_2c\_pos.eps)



*Alternate Primary with no brandline*  
(pr\_alt\_nbl\_2c\_pos.eps)

# Signature — Stacked Configurations

While the primary signature should always be considered first, we have developed stacked versions of our signature for applications with restricted horizontal spacing. In most cases it is best to reduce the primary signature to a smaller size before defaulting to the stacked version. An alternate stacked version — with a four-line wave symbol and adjusted type — should only be used where visibility may be a problem, such as in small-size applications under one-inch wide, in signage, on the Web and or on some kinds of merchandise.

**IMPORTANT: The stacked signatures are never to appear on products, collateral or packaging.**

## Stacked



*Stacked*  
(stk\_2c\_pos.eps)



*Stacked with no brandline*  
(stk\_nbl\_2c\_pos.eps)

## Alternate Stacked (four-line symbol)



*Alternate Stacked*  
(stk\_alt\_2c\_pos.eps)



*Alternate Stacked with no brandline*  
(stk\_alt\_nbl\_2c\_pos.eps)

# Signature — Misuses

Our signature has been custom drawn. Never re-create its elements. Always use the approved artwork, and always follow these rules when using it:



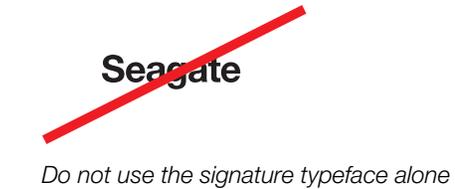
*Do not rearrange the signature elements*



*Do not distort the signature elements*



*Do not use the wave symbol alone*



*Do not use the signature typeface alone*



*Do not re-create the alternate signature with primary signature elements*



*Do not use the brandline alone unless pre-approved by Seagate Corporate Communications*



*Do not attempt to re-create the signature with any other typeface*



# 1.3

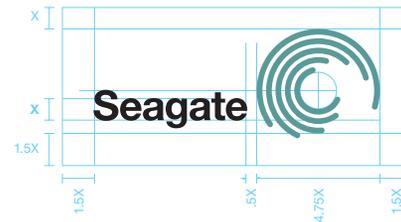
## Signature — Clear Space

Clear space is the area surrounding the signature that must be kept free of other graphic elements. The minimum required clear space is defined by the measurement “X”, as shown. This measurement is equal to the height of the lowercase letters in our wordmark.

### Primary



*Primary*



*Primary with no brandline*

### Alternate Primary (four-line symbol)



*Alternate Primary*



*Alternate Primary with no brandline*

# 1.3a

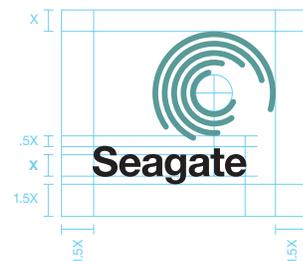
# Signature — Clear Space

**IMPORTANT:** The stacked signatures are never to appear on products, collateral or packaging.

## Stacked



*Stacked*

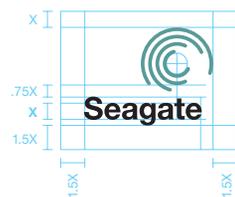


*Stacked with no brandline*

## Alternate Stacked (four-line symbol)



*Alternate Stacked*



*Alternate Stacked with no brandline*

# Signature — Minimum Size

We want our signature to stand out, so we've established various minimum sizes, as shown in the following exhibits. The minimum sizes included here should accommodate most applications, but whatever the reproduction technique, be sure our signature is never smaller than what can be clearly executed. Applications such as the Web, signage or merchandise may require larger sizes.

## Primary



*Primary*



*Primary with no brandline*

## Alternate Primary (four-line symbol)



*Alternate Primary*



*Alternate Primary with no brandline*

1.4a

# Signature — Minimum Size

**IMPORTANT:** The stacked signatures are never to appear on products, collateral or packaging.

## Stacked



*Stacked*



*Stacked with no brandline*

## Alternate Stacked (four-line symbol)



*Alternate Stacked*



*Alternate Stacked with no brandline*



# Signature — Color Variations

Color plays an important role in communicating our brand's personality. The color green has always been associated with Seagate and has been unique for our industry. Our new identity continues this heritage in a fresh way.

We've developed a preferred two-color\* version of our signature for use in most applications. Our one-color version is intended for applications that are restricted in color, but can be used to enhance particular design concepts. The preferred backgrounds are white and black.

## Two-color



*Two-color positive*



*Two-color negative*



\* See section 2.0 for color specifications

# Signature — Color Variations

## One-color



*One-color black*



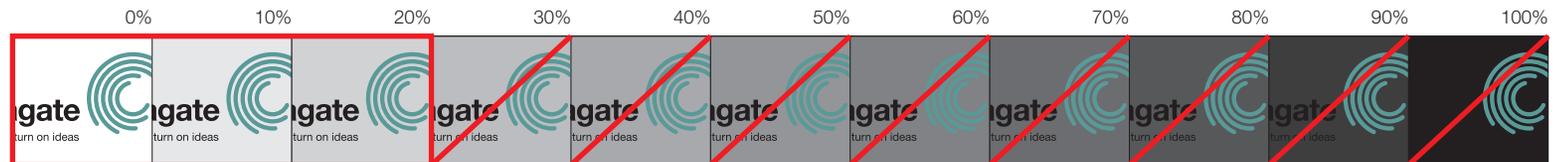
*One-color white*



# Signature — Background Control

## Value Range

The preferred backgrounds for our signature are white and black, but in some cases it's necessary to use the signature over colors or images. In these cases, it's extremely important to ensure the visibility of all signature elements. The chart shows the approved signature colors and which value ranges work best.



Two-color positive



Two-color negative



One-color black



One-color white

# Signature — Background Control

## Colors

The preferred backgrounds for our signature are white and black, but in some cases the signature is used over a color to enhance a particular design concept or it is necessary to apply the signature over a colored substrate. In these cases, it's extremely important to ensure the visibility of all signature elements. The exhibits show which signatures to use over various colors to ensure maximum visibility. Note that, although the black signature may be visible on many mid-range backgrounds, it is preferred that white be used in those cases.

## Colored Substrates/Surfaces



## Applied/Printed Colors



# Signature — Background Control

## Images

The preferred backgrounds for our signature are white and black, but in some cases it's necessary to use the signature over a photograph or illustration. In these cases, it's extremely important to ensure the visibility of all signature elements. The exhibits show which signatures to use over various types of imagery to ensure maximum visibility.

Because of color and value variations in photography, abstract images and illustrative images, the signature should only be reproduced in black or white. The two-color signature is only allowed when there is sufficient contrast between all the elements.

Remember, visibility is the goal. You may find that adjusting the position of a photograph or retouching the area where the signature resides helps to achieve that goal.



2.0

# Color

Color plays an important role in communicating the brand and the color green has always been associated with Seagate. It is a potent aspect of the Seagate brand personality. Over time the recognition of a brand can come to rely solely upon color. Seagate is in a unique position to stand out in the industry and “own” a color.

## Primary

The primary colors of the Seagate color palette are strong and straightforward. They represent the core of the brand using the very minimum number of colors. The consistent representation of these core colors help reinforce the distinctiveness of the Seagate brand. The Seagate Signature can only be reproduced in the primary colors.



Seagate Green  
(or PANTONE® 7475)



Black



White

## Expanded (shown on next page)

We’ve developed an expanded color palette that extends our personality beyond Seagate Green, and it allows flexibility in brand communications where either regional, cultural or product distinction is warranted. The following pages will help you use this color palette consistently to enhance our uniqueness and powerfully build our brand.

The Seagate color palette is divided into a collection of colors, each with a dark, middle and light value. While the use of multiple values of one color is encouraged, the use of multiple colors is not. Use only one or two different colors per application, and make sure one color dominates, with the other color used as an accent color.

Note that the palette has also been interpreted in metallic hues for use in special applications.

In lieu of the color listed on this page, you may use the PANTONE® colors cited, the standards for which can be found in the current edition of the PANTONE formula guide. The color shown on this page and throughout this guide have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE Publications for accurate color. PANTONE® is the property of Pantone, Inc.

# Color Palette

## Expanded

### Light



### Intermediate



### Dark



### Metallic



# Color Palette Specifications

Seagate Color	or PANTONE® Equivalent	CMYK	RGB	Web Safe Hex
 Seagate Olive, Lt	PANTONE 4525 C	C0 M7 Y39 K16	R204 G204 B153	Web CCCC99
 Seagate Olive	PANTONE 4505 C	C0 M15 Y78 K36	R153 G153 B102	Web 999966
 Seagate Olive, Dk	PANTONE 3995 C	C0 M3 Y100 K64	R102 G102 B0	Web 666600
 Seagate Grass, Lt	PANTONE 577 C	C24 M0 Y46 K10	R153 G204 B153	Web 99CC99
 Seagate Grass	PANTONE 7490 C	C45 M0 Y80 K35	R102 G153 B102	Web 669966
 Seagate Grass, Dk	PANTONE 575 C	C48 M0 Y100 K53	R51 G102 B51	Web 336633
 Seagate Sea Green, Lt	PANTONE 7472 C	C52 M0 Y25 K0	R153 G204 B204	Web 99CCCC
 <b>Seagate Green</b>	<b>PANTONE 7475 C</b>	<b>C50 M0 Y25 K30</b>	<b>R102 G153 B153</b>	<b>Web 669999</b>
 Seagate Sea Green, Dk	PANTONE 7476 C	C100 M0 Y43 K60	R51 G102 B102	Web 336666
 Seagate Blue, Lt	PANTONE 542 C	C62 M22 Y0 K3	R102 G153 B204	Web 6699CC
 Seagate Blue	PANTONE 653 C	C100 M62 Y0 K20	R51 G102 B153	Web 336699
 Seagate Blue, Dk	PANTONE 654 C	C100 M67 Y0 K37	R0 G51 B102	Web 003366
 Seagate Lavender, Lt	PANTONE 2716 C	C45 M29 Y0 K0	R153 G153 B204	Web 9999CC
 Seagate Lavender	PANTONE 5275 C	C60 M47 Y0 K30	R102 G102 B153	Web 666699
 Seagate Lavender, Dk	PANTONE 2765 C	C100 M97 Y0 K45	R51 G51 B102	Web 333366
 Seagate Rose, Lt	PANTONE 693 C	C0 M30 Y12 K6	R204 G153 B153	Web CC9999
 Seagate Rose	PANTONE 7419 C	C0 M60 Y45 K18	R153 G102 B102	Web 996666
 Seagate Rose, Dk	PANTONE 187 C	C0 M100 Y79 K20	R153 G0 B51	Web 990033

# Color Palette Specifications

Seagate Color	or PANTONE® Equivalent	CMYK	RGB	Web Safe Hex
 Seagate Rust, Lt	PANTONE 717 C	C0 M53 Y100 K2	R204 G102 B0	Web CC6600
 Seagate Rust	PANTONE 1605 C	C0 M56 Y100 K30	R153 G51 B0	Web 993300
 Seagate Rust, Dk	PANTONE 168 C	C0 M57 Y100 K59	R102 G0 B0	Web 660000
 Seagate Gold, Lt	PANTONE 7499 C	C0 M2 Y15 K0	R255 G255 B204	Web FFFFCC
 Seagate Gold	PANTONE 124 C	C0 M28 Y100 K6	R255 G204 B51	Web FFCC33
 Seagate Gold, Dk	PANTONE 131 C	C0 M32 Y100 K9	R204 G153 B0	Web CC9900
 Seagate Gray, Lt	PANTONE 422 C	C0 M0 Y0 K33	R153 G153 B153	Web 999999
 Seagate Gray	PANTONE 425 C	C0 M0 Y0 K77	R102 G102 B102	Web 666666
 Seagate Dr Gray	PANTONE 419 C	C29 M0 Y36 K100	R51 G51 B51	Web 333333
 Seagate Olive, Met	PANTONE 8383 C			
 Seagate Grass, Met	PANTONE 8323 C			
 Seagate Sea Green, Met	PANTONE 8263 C			
 Seagate Blue, Met	PANTONE 8183 C			
 Seagate Lavender, Met	PANTONE 8163 C			
 Seagate Rose, Met	PANTONE 8063 C			
 Seagate Rust, Met	PANTONE 8943 C			
 Seagate Gold, Met	PANTONE 8643 C			
 Seagate Dr Gray, Met	PANTONE 8403 C			

# Typography

Typography is a strong extension of our brand's personality. That's why we've designated Helvetica Neue as our primary typeface. This simple, modern face helps us communicate ideas simply and confidently. (For internal documents such as Microsoft® Office applications, we use the alternate typefaces on the following page.)

## Primary (graphic design use only)

Helvetica Neue's openness and geometry make it highly legible in both print and digital communications. It is available in roman, italic and condensed, and in several weights to allow maximum flexibility. Do not use other versions. Helvetica Neue is primarily used for print design.

The Helvetica Neue font can be obtained through [myfonts.com](http://myfonts.com).

## Helvetica Neue

Ultra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?

Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?

Heavy

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?**

Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?

Medium Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?

Ultra Light Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?*

Roman Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?*

Heavy Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?***

Condensed Oblique

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?*

Medium Condensed Oblique

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz 1234567890"!@#%\$&\*?***

# Typography

## Alternate

Our alternate typefaces, for internal use, are Arial and Times New Roman. Arial references the clean look of our primary typeface and should be used whenever possible within our Microsoft Office (i.e., Word, PowerPoint, Excel, etc.) applications. Times New Roman is an easy-to-read typeface that can be used for body copy of letters, memos and faxes.

## Arial

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890 :!@#%\$&\*?

Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 1234567890 :!@#%\$&\*?**

Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz 1234567890 :!@#%\$&\*?*

Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz 1234567890 :!@#%\$&\*?***

## Times New Roman

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890 :!@#%\$&\*?

Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 1234567890 :!@#%\$&\*?**

Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz 1234567890 :!@#%\$&\*?*

Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz 1234567890 :!@#%\$&\*?***



# Design System

We've seen how the core elements — our signature, color and typography — are the building blocks of our system. Now let's look at two key elements of our design system: focus devices, which draw attention to the heart of our message, and imagery, which can tell a powerful story about our company.

## Brand Driver

Drive. Focus. First. Together.

## Brand Driver Theme

Only Seagate has the drive, focus, and unique capabilities to be first. First to market. First to volume. With single-minded focus on storage, we have become a leader in the industry through our technology ownership and innovation, operational excellence and customer partnerships. All over the globe, customers collaborate with us to bring innovative products to market faster. Together, we succeed. Together, we drive the future.



# Focus Devices

Our company is constantly focused on one thing: helping our partners and customers bring ideas to life. Our design system reinforces that focus with two graphic elements we call the Focus Ring and the Focus Window.

These bold graphical devices resemble our signature — and thus reinforce our brand whenever they appear. Their purpose is to focus the viewer's attention on the most important idea in any piece, be it an ad, brochure or Web site.

There is a lot of flexibility built into the presentation of either device through the use of color, typography and photography. But there is always one overlying principle: always place the most important part of the message within the focus area of each device. As the names imply, these devices are used to highlight and drive home a singular message.

While there is no preferred usage of either Focus Device, it is important to weigh the advantages of each before deciding which to use in your communication piece. The following pages demonstrate the wide variety and flexibility of both the Focus Ring and the Focus Window.

To obtain artwork contact Corporate Communications in your region.

# Focus Ring

The Focus Ring is a singular dynamic element that highlights the key message of your communication by focusing the reader's eye.

The Focus Ring is used to communicate an idea about the company and the benefit of its products. Focusing on a word, a paragraph or a metaphoric image communicates much stronger than simply highlighting a product. Remember: Seagate is about ideas, not just products. The Focus Ring is ideal to demonstrate our company's commitment to those ideas.

The Focus Ring is used in one of two ways: (A) on a photograph, with the most important element of the image placed inside the Focus Ring, or (B) silhouetted on a solid background, with an object or type inside the Focus Ring.

Approach A highlights a specific idea, usually a metaphoric one, in a photograph. This approach lends itself to the communication of Seagate's vision and goals in a simple yet dramatic way.

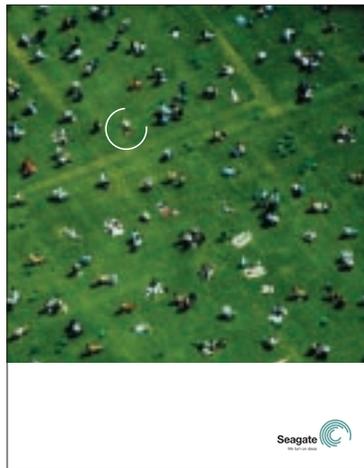
Approach B, acting like a target, frames the focal area and brings attention to a singular idea, conveyed by either text or a photograph. This approach is more direct than Approach A, and is well-suited to communicate specific ideas, whether corporate goals or the end benefits of Seagate products.

# 4.1

## Focus Ring

### Approach A

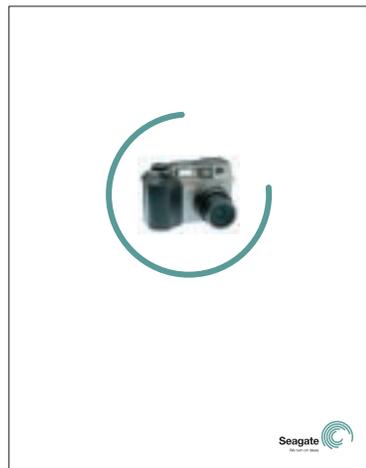
The examples in Approach A demonstrate how important metaphoric ideas are highlighted when parts of a photograph are placed inside the Focus Ring. The idea of “speed and control” is conveyed when the skier appears prominently inside the Focus Ring.



# Focus Ring

## Approach B

The examples in Approach B demonstrate how important ideas are targeted when placed inside the Focus Ring on a white or solid background. The headline “Yes We Can” is more prominent when featured inside the Focus Ring.

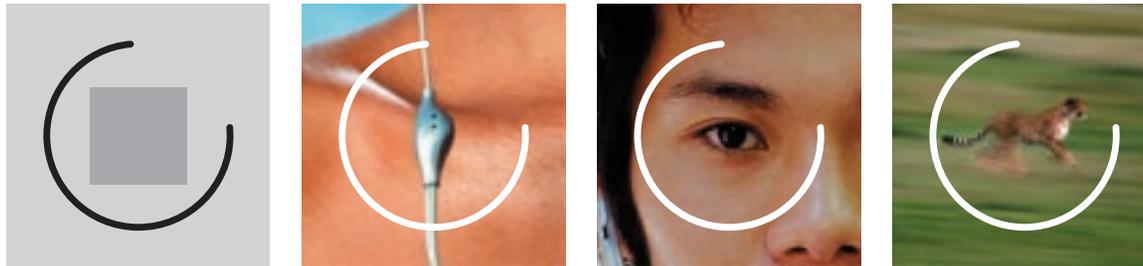


# 4.3

## Focus Ring

### Identifying Objects/Type — Approach A

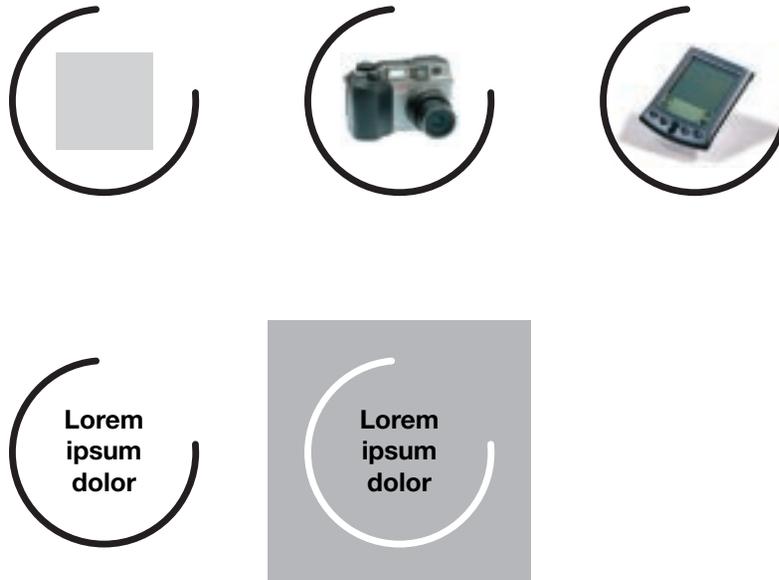
Used to highlight objects within photographs or illustrations.



# Focus Ring

## Identifying Objects/Type — Approach B

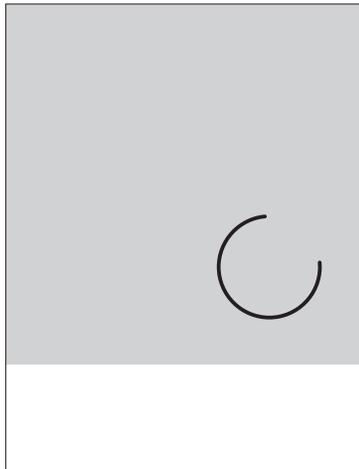
Used to target silhouetted objects or type on white, on solid backgrounds or on textural imagery backgrounds.



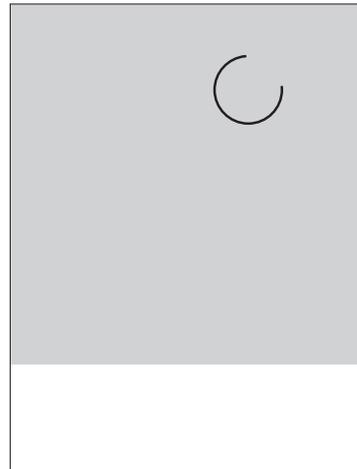
# Focus Ring

## Placement and Size — Approach A

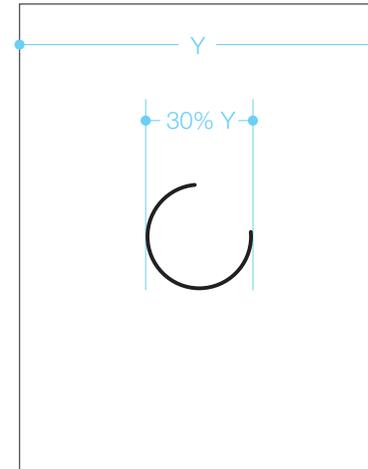
When the Focus Ring appears on a photograph, it moves to wherever it is needed to highlight the most important part of the photo. It may appear anywhere within the image, but must be smaller than 30% of the photograph's width or height, whichever is shorter (as shown).



*In Approach A, the Focus Ring can be placed anywhere within an image to highlight an object*



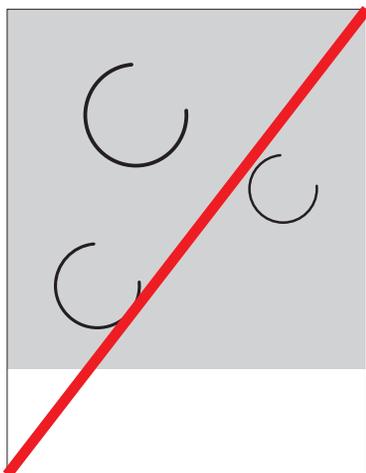
*In Approach A, the Focus Ring can be placed anywhere within an image to highlight an object*



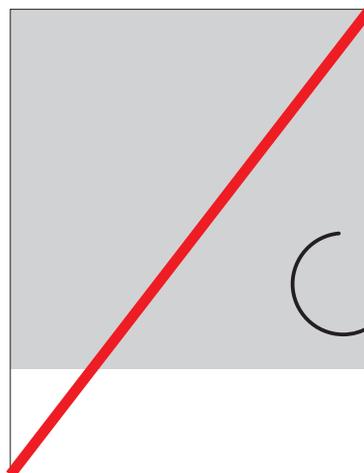
*In Approach A, the Focus Ring is no larger than 30% of an application area's width or height, whichever is shorter*

# Focus Ring

## Placement and Size — Approach A (continued)



*Do not use more than one Focus Ring per application*

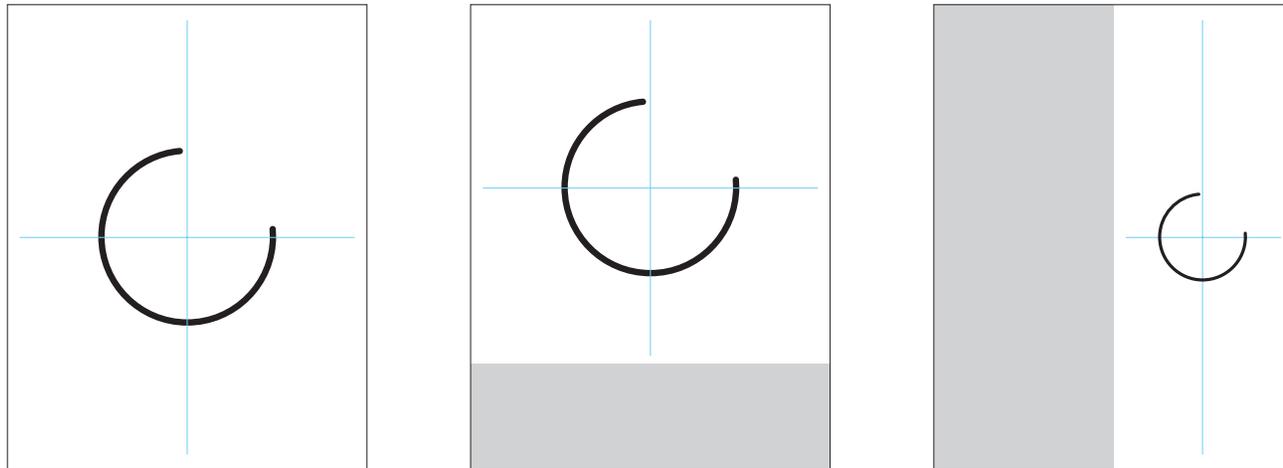


*Do not hang the Focus Ring off the edge of a page*

# Focus Ring

## Placement and Size — Approach B

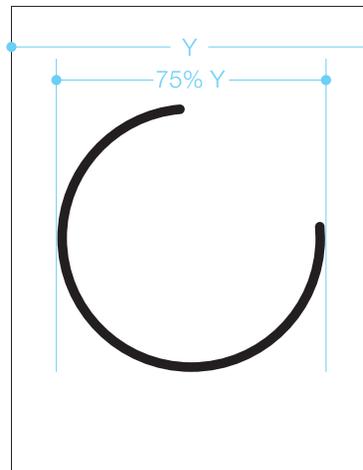
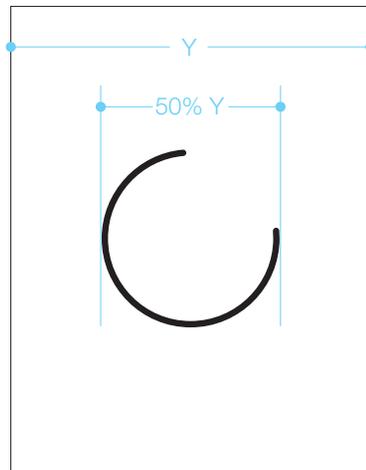
When the Focus Ring appears silhouetted on a solid background, it is always centered within the application area. It is never off-center or hanging partly off the page. It is always between 50% and 75% of an application area's width or height, whichever is shorter (as shown).



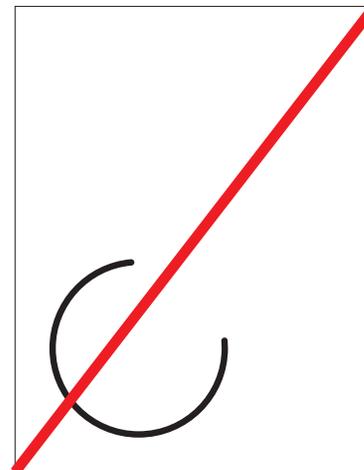
*In Approach B, the Focus Ring is always centered within an application area*

# Focus Ring

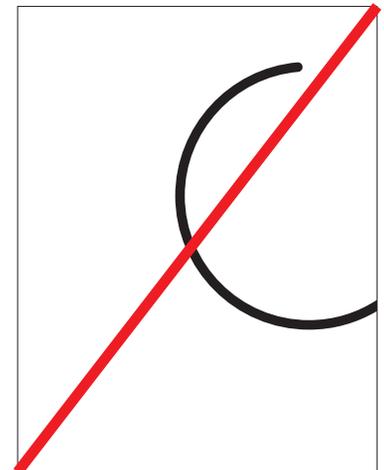
## Placement and Size — Approach B (continued)



*In Approach B, the Focus Ring is between 50% and 75% of an application area's width or height, whichever is shorter*



*Do not put the Focus Ring off-center*

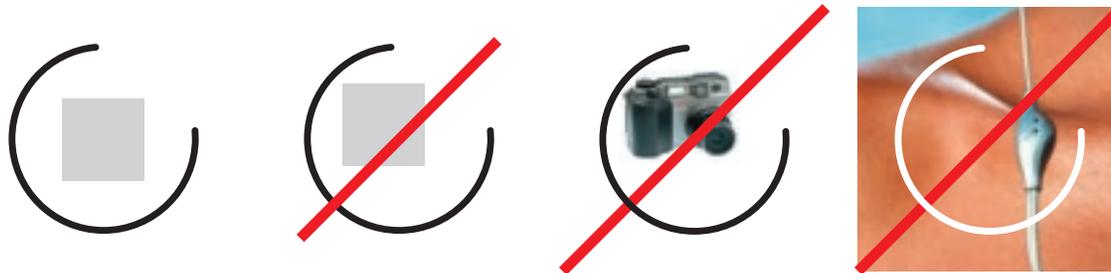


*Do not hang the Focus Ring partly off the page*

# Focus Ring

## Position of objects/type — Approach A and B

Objects/type should always be centered in the Focus Ring

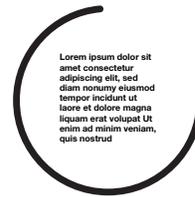
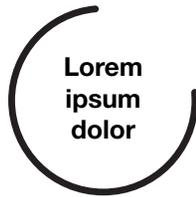
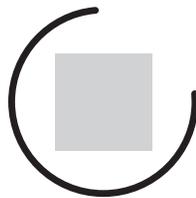


# 4.10

## Focus Ring

### Sizing of objects/type — Approach A and B

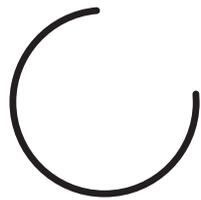
Objects/type should always be completely contained in the Focus Ring



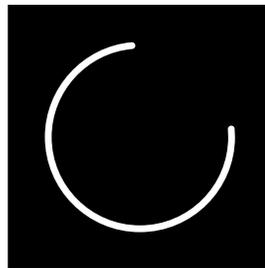
# Focus Ring

## Colors

The Focus Ring highlights the most important idea in your communication. So it's important that the Focus Ring stands out. Use only the following colors, and always select a color with sufficient contrast for maximum visibility.



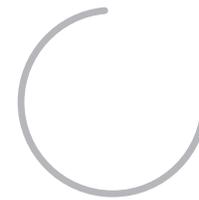
*Black*



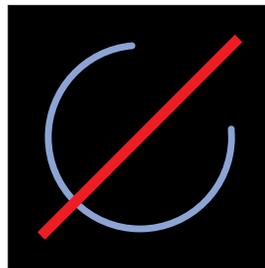
*White*



*Seagate Green*



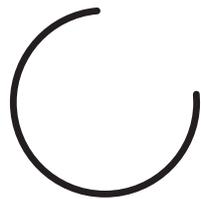
*Seagate Light Gray*



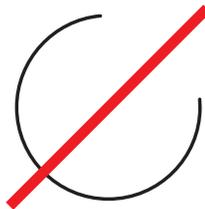
# Focus Ring

## Construction

The Focus Ring is custom drawn, approved artwork, with a specific shape and a specific angle. The line always scales proportionately, regardless of the size of an application. Never alter or attempt to re-create the Focus Ring. (Please contact Corporate Communications in your region to acquire artwork for the Focus Ring.)



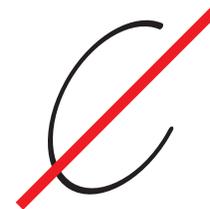
Correct



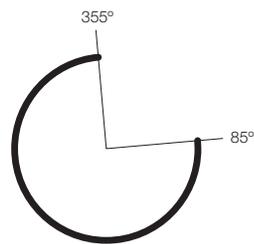
Do not modify line weight



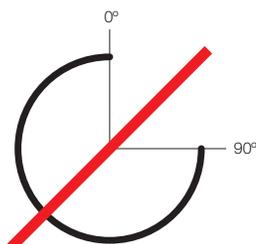
Do not modify shape



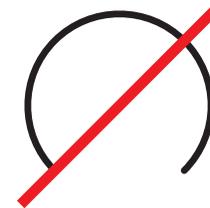
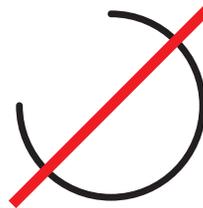
## Angle



The angle of the Focus Ring is fixed



Never rotate the Focus Ring. Always use the the position provided in the artwork

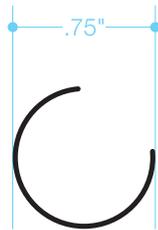


# 4.13

## Focus Ring

### Minimum Size

The Focus Ring highlights the key idea in your communication, so it must be legible. Make sure the Focus Ring is never smaller than .75".



## Focus Window

The other focus device in our system is the Focus Window. Like the Focus Ring, it is a dynamic element that highlights the key message of your communication by focusing the reader's eye on the most important idea in the piece.

The Focus Window, while similar in its intent to the Focus Ring, has more flexibility in the range of applications and messages it can accommodate. Being rectangular in shape, the Focus Window can be used in situations where either space is a premium, or more information needs to be highlighted.

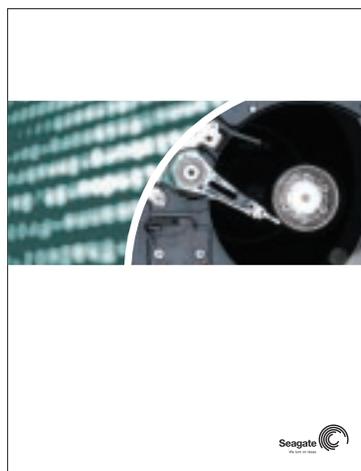
Also different from the Focus Ring, the Focus Window can be used to communicate specific information, be it a headline, photograph or text about Seagate's products. In this manner, the Focus Window will lend itself to a wide variety of usage.

Again, remember that the Focus Devices are about directing attention to an important piece of information. Always place the main message within the focus area when using the Focus Window to make sure your idea comes across.

# 5.1

# Focus Window

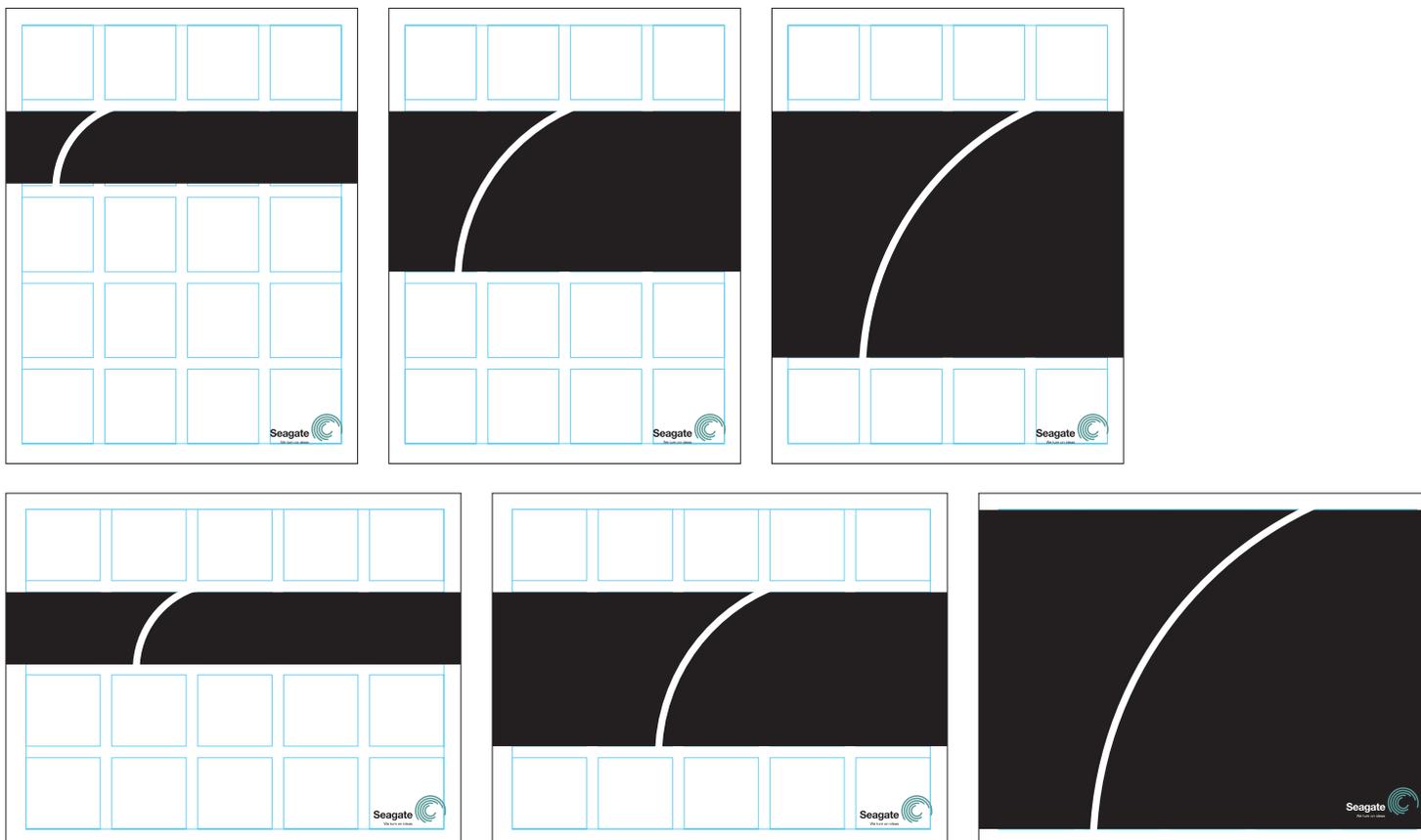
The examples demonstrate how important headlines, body copy, headings and photos are highlighted when placed inside the Focus Window.



# Focus Window

## Configuration and Placement

The Focus Window is flexible and easy to use. The following examples demonstrate the many configurations of the Focus Window. (Please contact Corporate Communications in your region to acquire artwork for the Focus Window.)

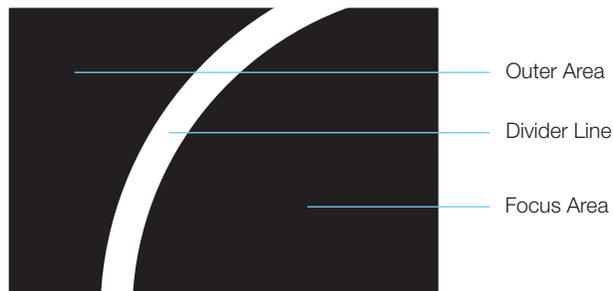


# 5.3

## Focus Window

### Elements and Artwork Template

The artwork for the Focus Window is provided as an easy-to-use template. Please note that the three elements of the template — the outer area, the divider line and the focus area — are grouped. We recommend leaving the elements grouped while working with the template.



*The three elements of the Focus Window template*

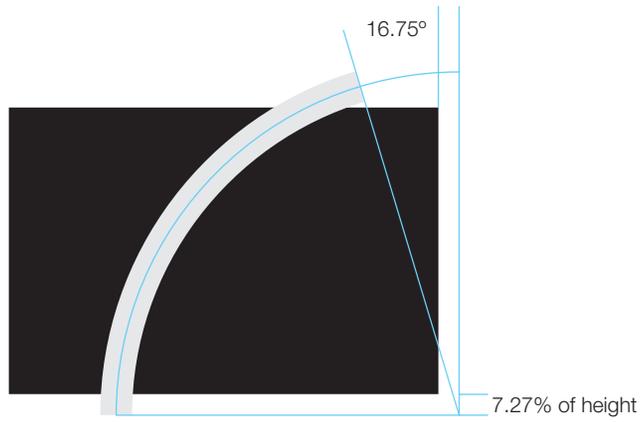


*Preview of the artwork template with divider line filled to show placement*

# 5.4

# Focus Window

## Construction



*The angles of the Focus Window are fixed*



*Do not alter the angles of the Focus Window divider line*

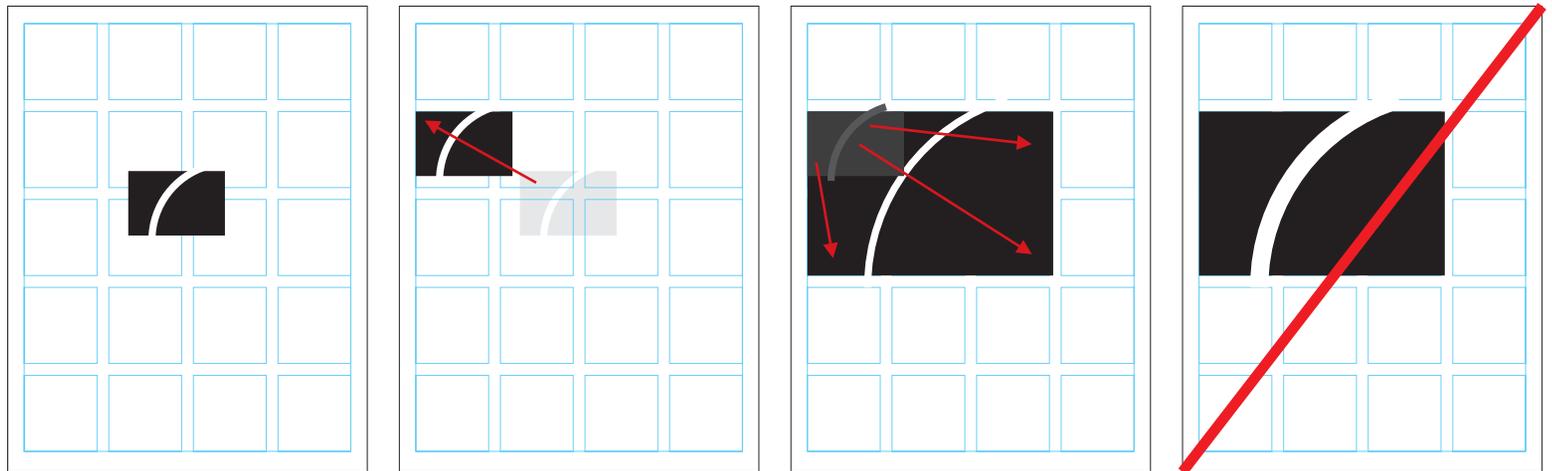


*Do not alter the angles of the Focus Window divider line*

# Focus Window

## Configuring the Focus Window

The example demonstrates how to place a Focus Window from the artwork template.



*Step 1: Import window artwork template (Note: The artwork is grouped. We recommend leaving the elements grouped while working with the template)*

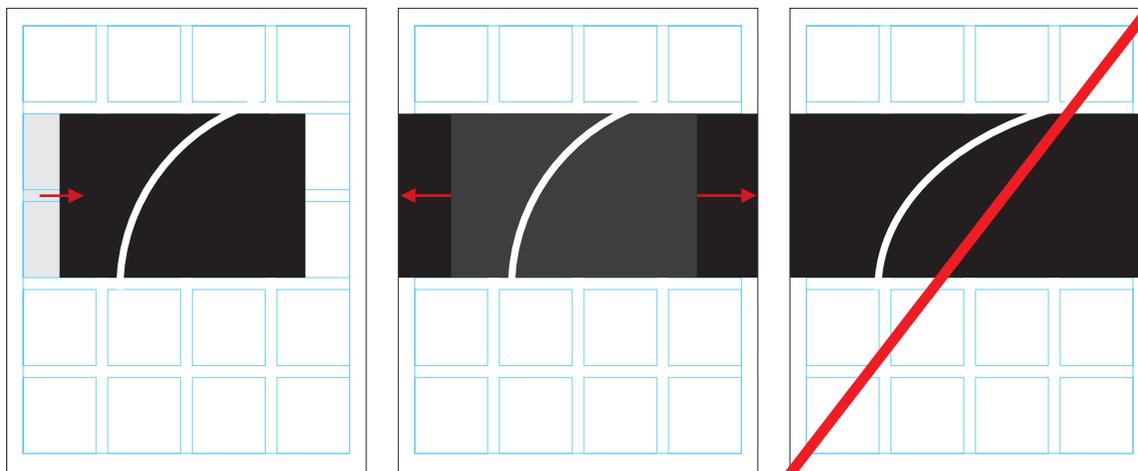
*Step 2: Position the top of the artwork*

*Step 3: Proportionately scale the artwork to the required height (Note: Do not scale line weight. The line weight remains at 12 point, unless the height of the window artwork falls below 1.5" or exceeds 8", in which case special artwork has been provided, as shown in section 5.10)*

# 5.6

## Focus Window

### Configuring the Focus Window (continued)



*Step 4: If necessary, slide artwork left or right to position the divider line in its desired position*

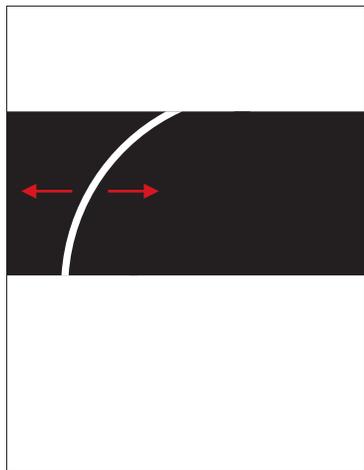
*Step 5: Extend the left and right side of the window to fit required area (Note: Do not stretch the artwork)*

# 5.7

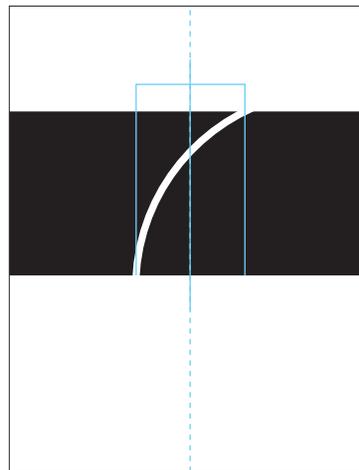
## Focus Window

### Positioning the divider line

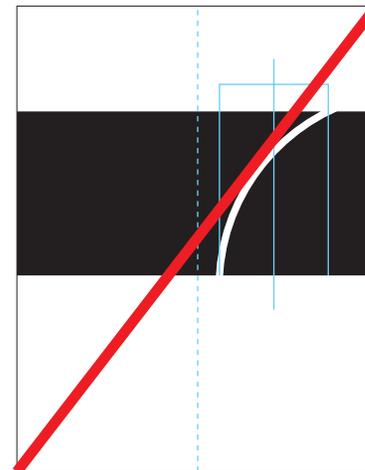
Once the Focus Window has been created, the divider line can be moved left or right to best highlight your message.



*The divider line can be moved left or right to its desired position*



*When positioning the divider line farther to the right, the center of the divider line should never extend beyond the center of the window artwork*

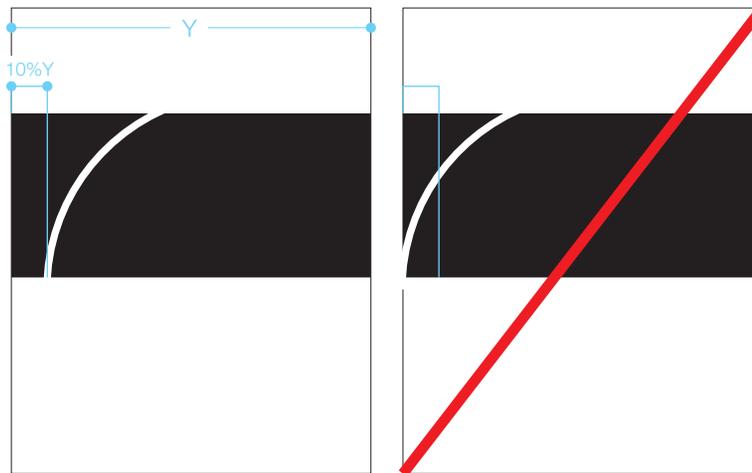


*Do not extend the center of the divider line beyond the center of the window artwork*

# 5.8

## Focus Window

### Positioning the divider line (continued)



*When positioning the divider line farther to the left, the left side of the divider line should never extend beyond 10% of the window artwork width*

*Do not extend the left side of the divider line beyond 10% of the window artwork width*

# 5.9

## Focus Window

How imagery and type are placed inside the Focus Window help its effectiveness. Below are examples of how the Focus Window should and should not be used.



*The Seagate signature can occupy the outer area. Make sure the signature has enough clear space and if used on a photographic background, has sufficient contrast*



*The goal is to place the viewer's attention always in the focus area. This example places a photograph in the focus area*



*In this example, the verbal message is the important aspect of the design*



*The Seagate signature may be placed in the focus area*



*Don't place similar photographs on both sides of the Focus Window*



*Don't place the important aspect of the Focus Window, either text or a photograph, in the outer area*



*Don't place type over a photograph*



*The message can be placed inside the focus area on a solid color background*

# Focus Window

## Small and Large Sizes

Separate Focus Window templates have been created for special applications. The small template is for use when the artwork height is smaller than 1.5", and the large template is for artwork 8" or larger. Unlike the normal-sized Focus Window template, the small and large templates feature divider lines that scale as you size them.

### Small Focus Window Artwork Template



*For use when the artwork height is smaller than 1.5"*



*Minimum size*

### Large Focus Window Artwork Template



*For use when the artwork height is 8" or larger (Note: This exhibit is shown at 25% of actual size)*

# Imagery Style

An image is worth a thousand words. So our imagery style can tell a powerful story about our company.

The imagery style of Seagate is clear, precise and focused on a singular presentation of an idea. Our products influence the way people live, learn, work and play in today's digital world. Our photographic style is about reinforcing the communication piece, to help drive home the message. Since the Focus Devices employ photography, the style of photography becomes a primary aspect of those devices.

To help facilitate those messages, we use six different kinds of image styles:

- patterns
- metaphors
- people
- aials
- industry
- product

These categories represent a diverse opportunity to establish the Seagate personality. The following pages represent only a "style" within each category and are by no means exhaustive. Use these as reference points when selecting photography, and only use the best reproduction quality available. Full-color imagery is the preferred means of reproduction for all image categories except patterns. Only in cases where color restrictions exist, such as newspaper ads, should black-and-white imagery be used.

*IMPORTANT: The specific images on the following pages are for demonstration purposes only. Except for some previously owned Seagate images and product photography, Seagate does not necessarily own universal usage rights to these images.*

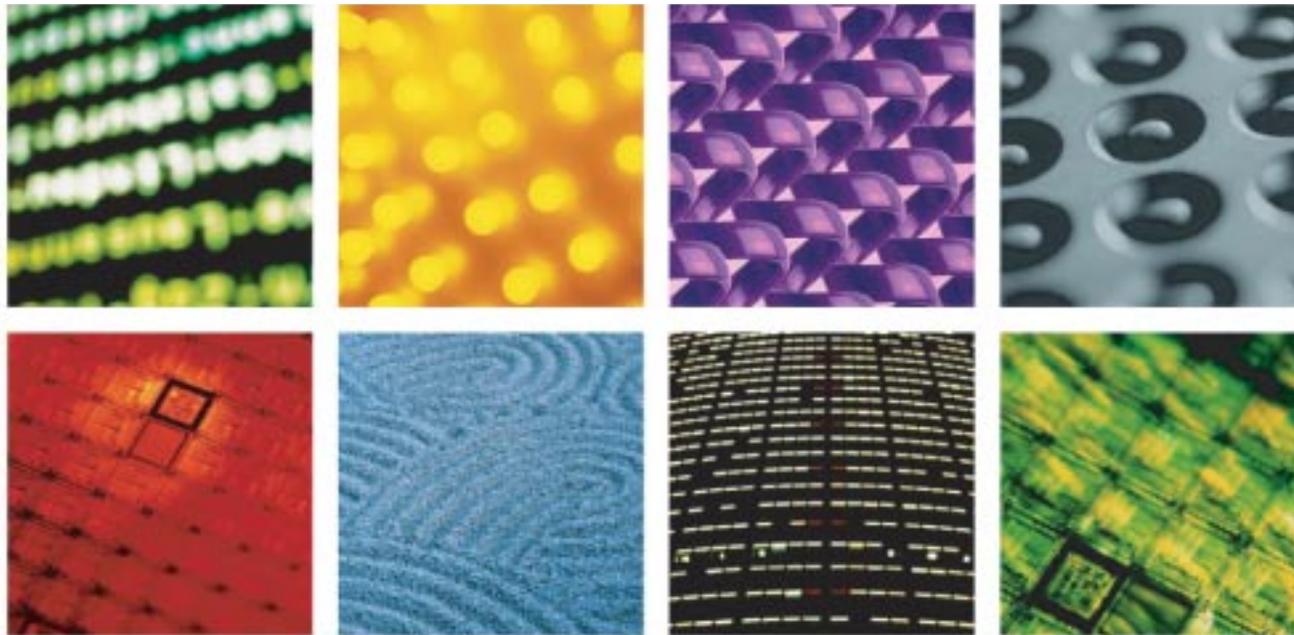
# 6.1

## Imagery Style

### Patterns

Abstract patterns and textures is one of the categories in the Seagate imagery style. The patterns reference the ideas behind our technologies: storage, repeating patterns, zeroes and ones. Subject matter in these photos can be either actual objects in technology, manufacturing and nature, or abstract compositions.

The Pattern category is the most abstract of all the categories, and should be used in such a way that helps communicate broad ideas and concepts, rather than individual messages. Photos can be in color, black and white or monochromatic.



## 6.2

# Imagery Style

## Aerials

A very similar category to the abstract Patterns category is the Aerial view. This style emphasizes the repetitive patterns of objects or places, in nature or in the man-made environment. Although the name is “Aerials,” it is more important to look at the pattern and corresponding visual message a photograph in this category represents. An example is the repetitive nature of patterns in technology, as seen in the circuit board shown.



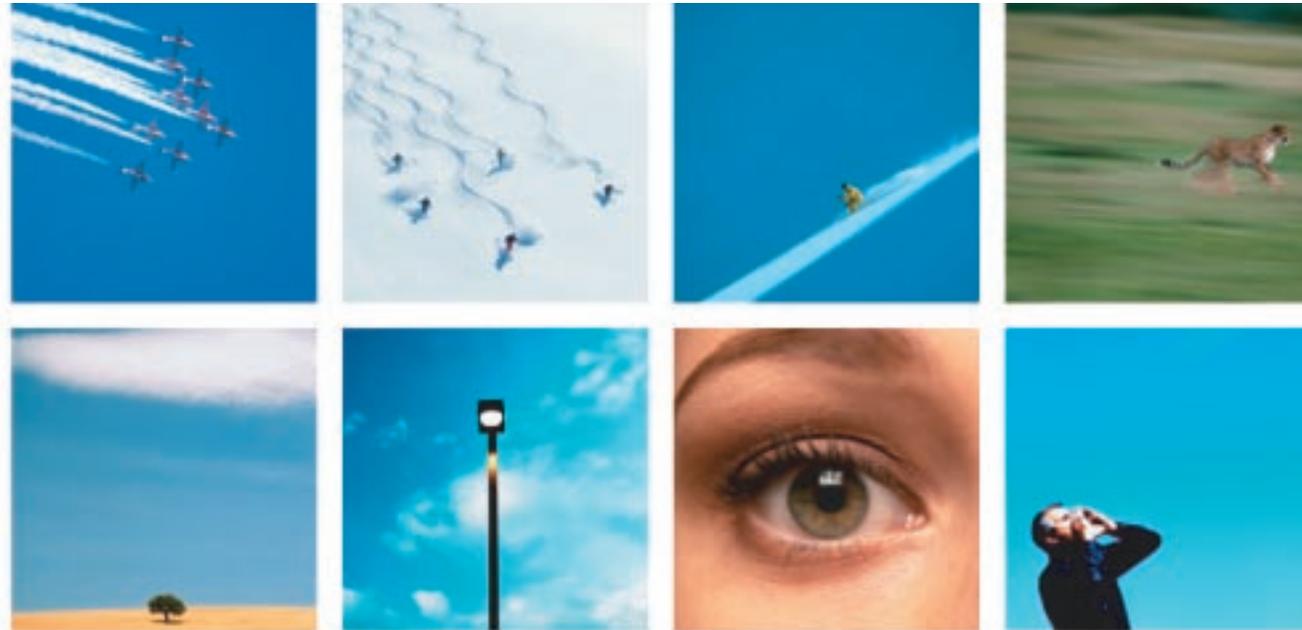
## 6.3

# Imagery Style

## Metaphorical

Metaphorical photography conveys a message in a less direct way. This category represents images that can bring the Seagate brand to life beyond the literal sense. As shown, the sprinting cheetah conveys speed; the eye, the singular focus of the company; the jet airplanes, the power of teamwork focused on a single goal.

Our metaphorical imagery is always of a singular nature. The examples on this page show how simple compositions help convey a single, powerful idea.

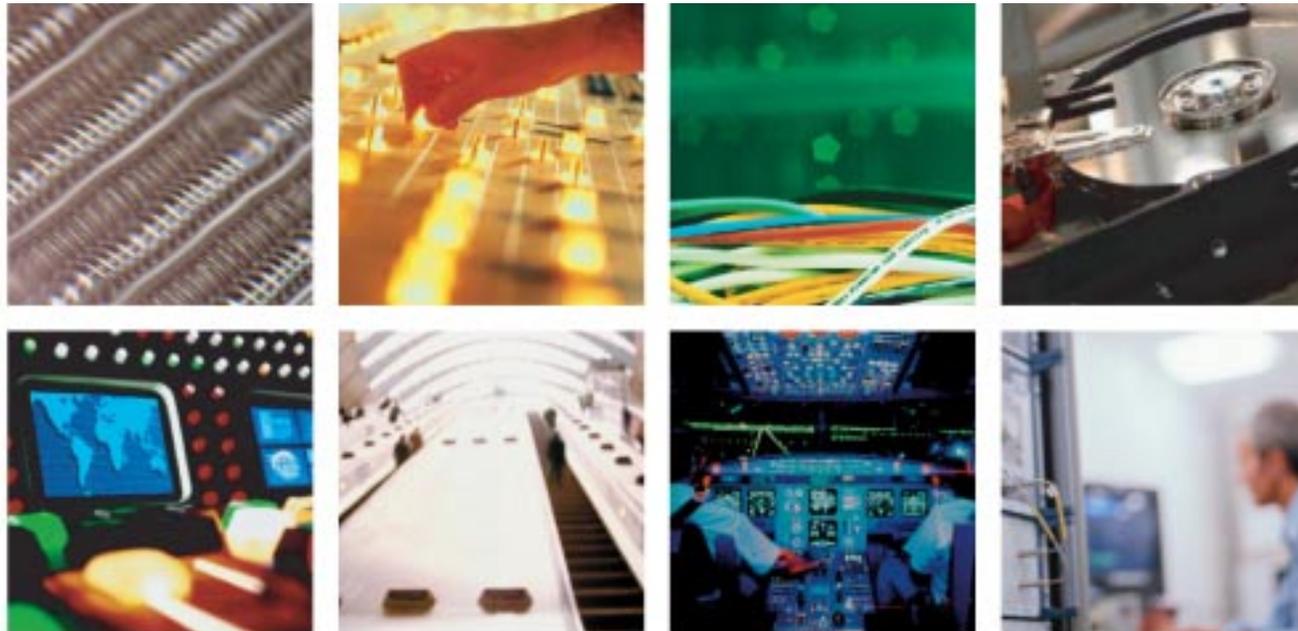


## 6.4

# Imagery Style

## Industry

Standard industry and manufacturing-related photography can be rather dull. The Seagate style of industrial imagery is a blend of the Metaphorical and Pattern categories. Images should try to convey an idea beyond the literal. The composition and layout of the image should strive to be different; an asymmetrical cropping or an unusual point of view. As shown, these images represent the literal and can carry more of a metaphorical message.



## 6.5

# Imagery Style

## People

Technology is, after all, here to benefit us. This category should feature the end-benefit of the technology that Seagate provides, either directly or indirectly in our partners products. These photographs should signal the emotional aspects of those products and devices.

This style can be diverse yet should always focus on people (cropped fairly tightly) rather than on the hardware.

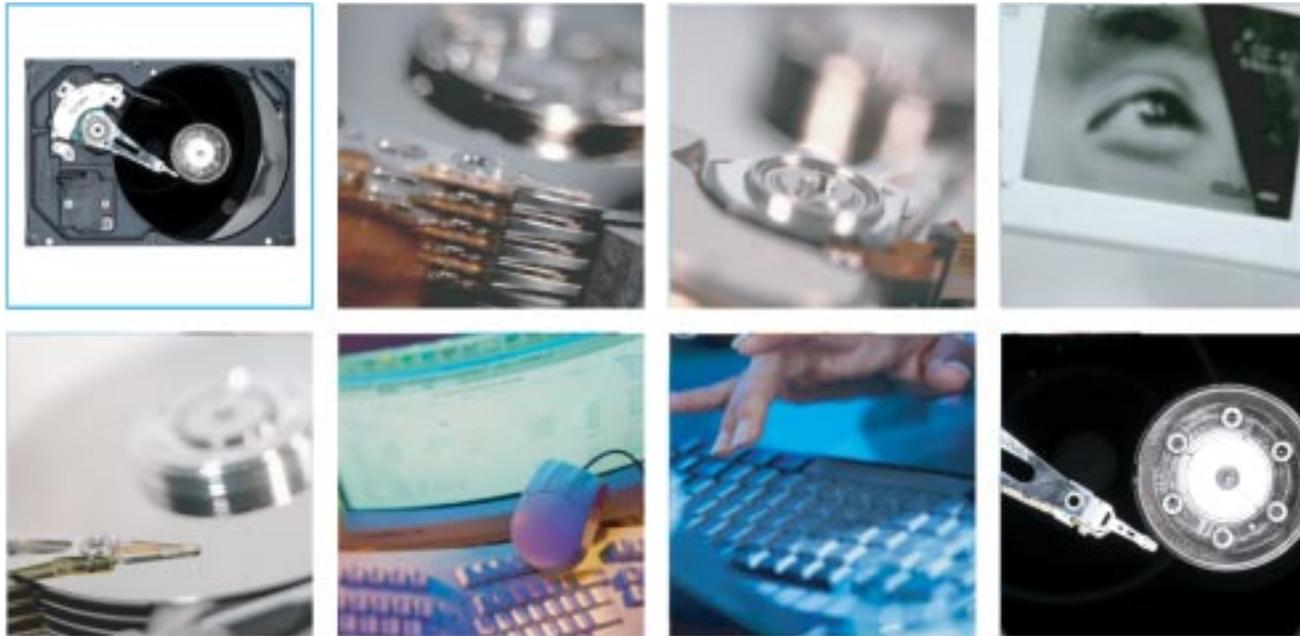


## 6.6

# Imagery Style

## Product

Product photography can also be a broad category of visual style and approach. Whether it's Seagate products or products using Seagate technology, product imagery should try to convey singular ideas in the simplest way possible. It should highlight the unique attributes and benefits of those products.





7.0

## Voice

The voice of the Seagate brand can be heard through the style, tone and manner of our communications. Expressed in everything from the written word to music and sound, ambience and public presence, our voice is honest, straightforward and confident — the ideal complement to our new graphic design.