Corporate Identity Manual & Guidelines

What are style guides?

Rule books for the use of company logos.

Including:
Typography
Colors
Detailed usage guidelines
Examples of incorrect usage
Collateral standards/templates
Multimedia standards

Why create or use them?

Developed to ensure the client's company identity is effectively and consistently applied in all forms of visual communication to become a memorable experience for customers and clients.

Who uses them?

Anyone who produces something with brand elements on it.

Creative departments/designers
Printing
Manufacture
Distributors
Employees

Corporate America

From Wikipedia, the free encyclopedia

For the 2002 album by rock band Boston, see Corporate America (album).

Corporate America is an informal phrase describing the for-profit world of corporations within the United States not under governmen~~~ negative connotations imply financial or ideological self-interest, greed, resistance to entitlements and the irresponsible promotion of ~ self-interest at the expense of government and competitors. Its positive connotations imply a liberal and productive capitalist free-mar~ wealth, directly and indirectly lifts the people's standard of living, rewards individual ability, and provides a ladder to financial success.

While "Corporate America" is commonly used interchangeably with the phrase "Wall Street", it is also sometimes used in contrast, as ~ interests, culture, and lifestyles of major Fortune 500 industrial or service corporations from those of investment banks. In this contras~ usually cast as more secure, less cut-throat, but also less remunerative to the employee.

References

This article does not cite any references or sources.
Please help improve this article by adding citations to reliable sources. Unverifiable material may be challenged and removed. *(June ~*

This United States-related article is a stub. You can help Wikipedia by expanding it ⓦ.

Categories: American political terms | United States stubs

U.S. Department of Labor

www.bls.gov

Search: All BLS.gov | for:

Bureau of Labor Statistics

Newsroom | Tutorials | Release

| Home | Subject Areas | Databases & Tables | Publications | Economic Releases | | A - Z Ind |

| OOH | MLR | CWC | OOQ | TED | CGI | ALL |

Occupational Outlook Handbook, 2008-09 Edition

FONT SIZE:

Graphic Designers

>> Nature of the Work
>> Training, Other Qualifications, and Advancement
>> Employment
>> Job Outlook
>> Projections Data
>> Earnings
>> OES Data
>> Related Occupations
>> Sources of Additional Information

Significant Points

>> About 25 percent are self-employed; many do freelance work in addition to holding a salaried job in de another occupation.

>> A bachelor's degree is required for most entry-level positions; however, an associate degree may be su some technical positions.

>> Job seekers are expected to face keen competition; individuals with a bachelor's degree and knowledge

How do I become a...

Graphic Designer	Criminal Investigator
Project Manager	Social Worker
Teacher	Psychologist
Patient Advocate	Counselor
Bounty Hunter	Health Care Manager
Software Professional	Paralegal
Web Designer	Librarian
Consultant	Technician
Detective	HR Officer
Accountant	Engineer

Creating your manual

For this class you will need:

Cover
Table of contents (linked in PDF to actual pages)
Introduction (Identity Statement)
Area of isolation
Size and legibility
Color palette
Positive / negative
Typography
Improper usage

Cover

Design your own

At the very minimum, show logo
(and for this class, your name)

Kensington®

Graphic Standards Manual

Kensington is a division of ACCO Brands, Inc.

Kensington®

Graphic Standards Manual

Kensington is a division of ACCO Brands, Inc.

Welcome to Diebold's Corporate
Identity and Brand Standards Manual.

Table of contents

Cover

Table of contents

Logo statement

Area of isolation

Size requirements

Color

Typography

Improper Usage

Include all listed sections to date

Design to be expandable for adding more later

Page #s, all linked and working

As a global leader in providing integrated self-service and security solutions, Diebold has built a reputation for being the company that won't rest until we've measurably impacted the businesses of our customers and delighted their customers. Our well-respected brand is our most valuable asset. It embodies all that conveys the beliefs and principles upon which we operate and serves as our introduction in any forum. Recently, our corporate brand was enhanced, refined and adapted to further build upon and protect our reputation. As we continue to communicate with a variety of audiences, from customers to shareholders, suppliers to partners, consistent application of the revitalized brand is crucial to maintaining Diebold's image. This manual contains guidelines, rules and examples for upholding the brand throughout all aspects of Diebold's corporate and marketing communications. Every Diebold associate is responsible for ensuring the materials produced under their supervision adhere to these standards. The Global Communications Division can provide expert and authoritative assistance on applications requiring further detail.

If you have any questions regarding the use of the Diebold identity that are not addressed within this document, contact the Global Communications Division at +1 330.490.3790.

©Diebold, Incorporated 2004

Welcome to Diebold's Corporate Identity and Brand Standards Manual.

As a global leader in providing integrated self-service and security solutions, Diebold has built a reputation for being the company that won't rest until we've measurably impacted the businesses of our customers and delighted their customers. Our well-respected brand is our most valuable asset. It embodies all that we stand for, conveys the beliefs and principles upon which we operate and serves as our introduction in any forum. Recently, our corporate brand has been modernized and adapted to further build upon and protect our reputation. As we continue to communicate with a variety of audiences, from customers to shareholders, suppliers to partners, consistent application of the revitalized brand is crucial to maintaining Diebold's image. This manual contains guidelines, rules and examples for upholding the brand throughout all aspects of Diebold's corporate and marketing communications. Every Diebold associate is responsible for ensuring the materials produced under their supervision adhere to these standards. The Global Communications Division can provide expert and authoritative assistance on applications requiring further detail.

Logo statements

2 color logo

1-2 paragraphs describing the mark
and how it represents the product

Identity and branding...why worry?

Whether we want to be or not, we are a brand. We're out there—and our members and others are continually forming opinions about us. Those opinions may be positive, negative or ambiguous. We need to participate actively in influencing those opinions.

We can choose to be either visible or invisible. We can choose whether we get credit for the things we do, or we can do good things and risk getting no credit for them. We can work to be either understood or chance being mis-understood. We can become perceived as either a good brand or a bad brand, a clear brand or a confusing brand, a helpful brand or an irritating brand, a responsible brand or an irresponsible brand. It's up to us.

Is our logo our brand?

Our logo is a thing—it identifies us on objects and in environments. In and of itself, it doesn't say a whole lot about the AIGA or graphic design. As beautiful or unique as any logo may be, it remains essentially inanimate. Without being placed onto or into something, it has very little meaning.

Branding starts when the identifier is placed into an environment.

When our logo is placed into positive environments that reflect our goals, values and initiatives, our organization will be well-represented and our desired messages delivered. Placed into a poor or inappropriate environment, the logo may only serve to misrepresent or confuse our goals, values and initiatives, and may reflect negatively on the organization.

By the same token, an environment, action, product or service may be spectacular, but without displaying our identifier it may afford us little or no credit for our efforts.

Our visual identity—our logo and supporting elements—identifies us. It says who we are. Our brand is the activation and manifestation of our goals, initiatives, mission and values. It demonstrates what we are, and why we are.

The purpose of our branding program is to evoke an appropriate emotional response from the viewer by embodying—within all our messages and actions—the positive emotional characteristics of the organization.

The key

The key to successfully branding the AIGA is individual responsibility.

All those involved in creating AIGA communications, environments and initiatives—designers, writers, the creators of products or services, the editors, the proofreaders—must be personally responsible for ensuring that the positive attributes of the organization are embodied in every effort; that the members and audiences are being well served; that the organization is getting credit for all its efforts. This cannot be accomplished merely with an identity manual or systematic branding guidelines. It can only be achieved with thoughtful, intelligent, creative efforts by thoughtful, intelligent, creative people.

We must program, write, design and deliver all that we do according to who we say we are. And then we must ensure that we are credited for all we do by clearly identifying the AIGA and the local chapters on everything we produce, every service we offer, every initiative we initiate, every environment we create.

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1. ALL COMMUNICATIONS SHOULD EXHIBIT PROPER US
MERCEDES-BENZ TRADEMARK.

Area of isolation

In standard print use, there are two ways to position "Mercedes-Benz"
star: stacked and horizontal. The distance between the two is always 1
and the ratio of the three-pointed star to the lettering is 4:1.

Clear space around your logo whenever it is shown

Determined by a part of the logo so it can be
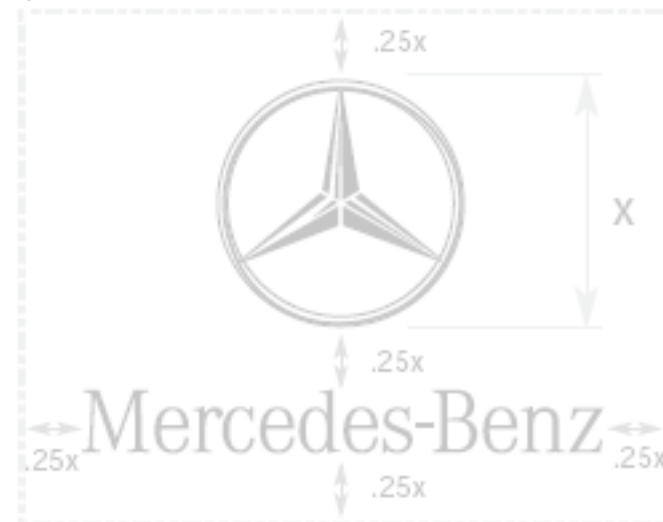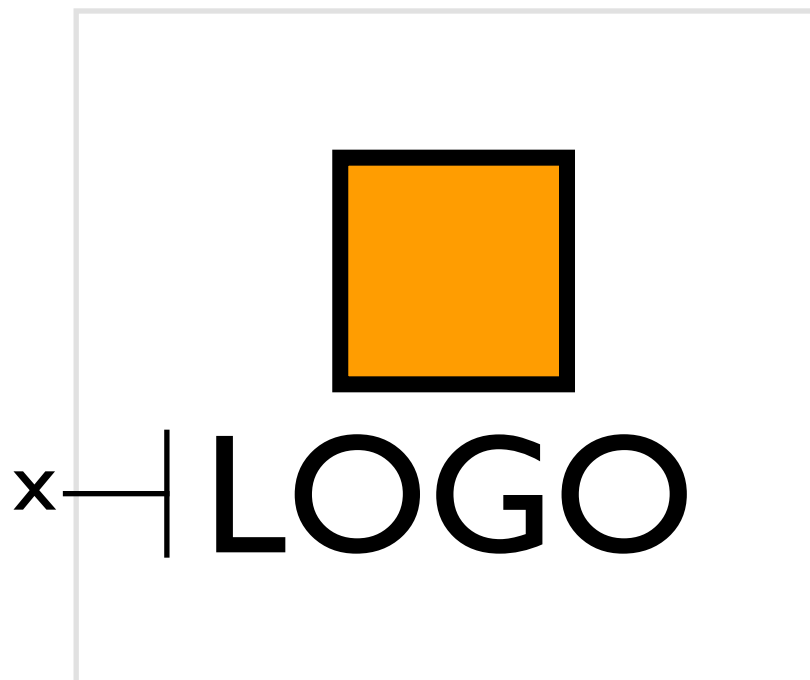applied at any size

Exact measurements do not work well, due to the
fluctuation in reproduction size.
(ex: 2in. clear space is too small on a billboard)
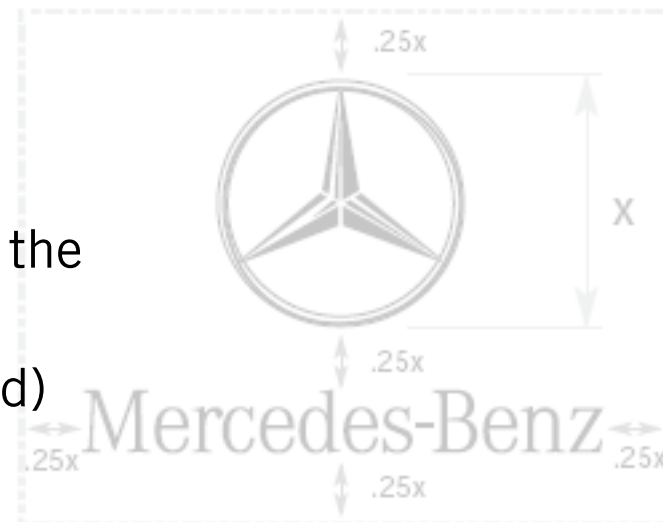
• When placed beneath the star, "Mercedes-Benz" should be centered
be used whenever possible.

1. ALL COMMUNICATIONS SHOULD EXHIBIT PROPER US
MERCEDES-BENZ TRADEMARK.

Area of isolation

In standard print use, there are two ways to position "Mercedes-Benz"
star: stacked and horizontal. The distance between the two is always 1
and the ratio of the three-pointed star to the lettering is 4:1.

Example:

LOGO must always be shown with an isolation area at least the height of the 'L'

r, "Mercedes-Benz" should be centered

1. ALL COMMUNICATIONS SHOULD EXHIBIT PROPER US
MERCEDES-BENZ TRADEMARK.

Area of isolation

In standard print use, there are two ways to position "Mercedes-Benz"
star: stacked and horizontal. The distance between the two is always 1
and the ratio of the three-pointed star to the lettering is 4:1.

Example:

x = height of letter L
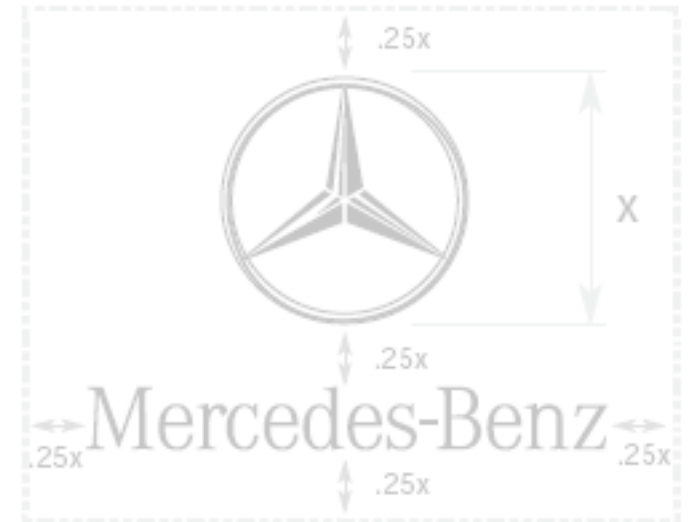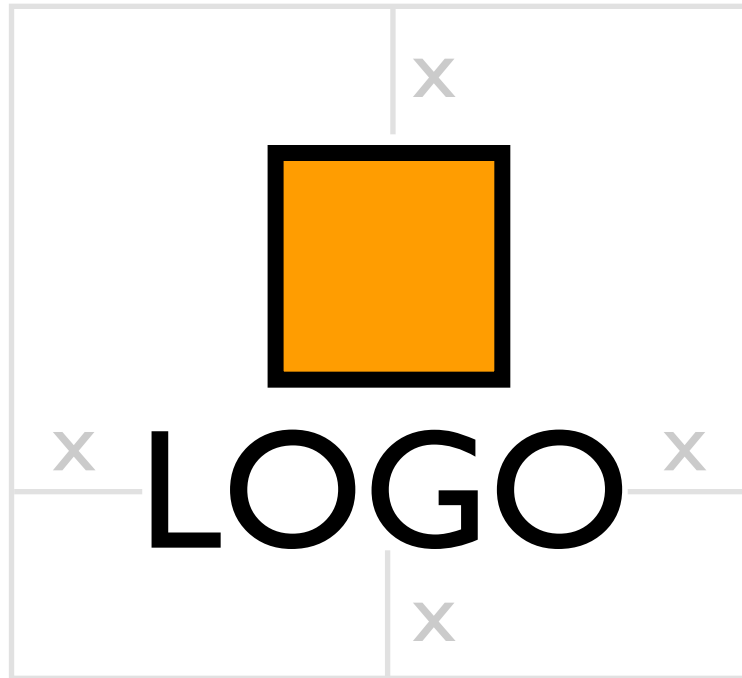
X

X   X

X

.25x

X

.25x

Mercedes-Benz

.25x   .25x

.25x

ar, "Mercedes-Benz" should be centered

1. ALL COMMUNICATIONS SHOULD EXHIBIT PROPER USE OF THE MERCEDES-BENZ TRADEMARK.

In standard print use, there are two ways to position "Mercedes-Benz" in relation to the three-pointe star: stacked and horizontal. The distance between the two is always 1/4 the diameter of the star, and the ratio of the three-pointed star to the lettering is 4:1.
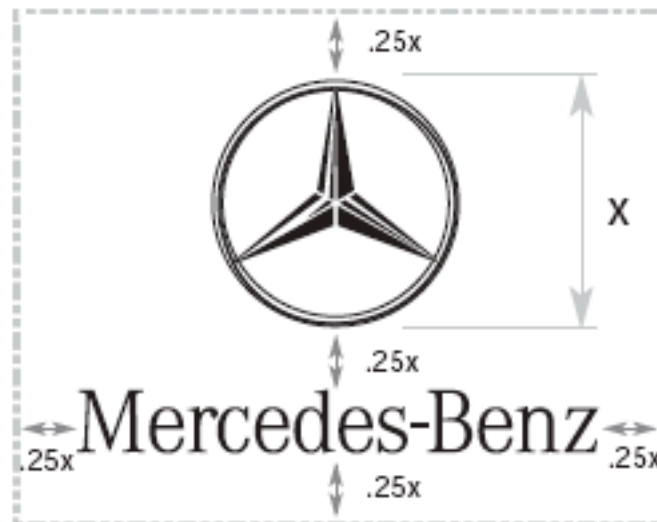
- When placed beneath the star, "Mercedes-Benz" should be centered. This "stacked" version is to be used whenever possible.

Size requirements

Include minimum size requirement

Show logo at that size, with measurements

Once again, bold, powerful type reflects the strength of Diebold.

The italic treatment adds motion, suggests "forward movement" and denotes a dynamic company that truly is going places. The graphic swirl adds still more motion and suggests a company that is "breaking out of the box" and globally "expanding its opportunities." The new Diebold Blue is bolder, more electric and more exciting than the blue it replaces.

Artwork

Digital files with .eps extensions should be used for printed materials. Those with .jpg extensions should be used primarily for on-screen viewing. Please consult your vendor for their preferred file format before submitting

artwork for production. Electronic files for the Diebold logo are available online at: http://www.diebold.com/brandmanual/downloads.htm .

Application sizes

The minimum application size for the Diebold logo is 1.0 inch or 2.54 centimeters. The length is measured from the left side of the "D" to the right side of the ® mark.
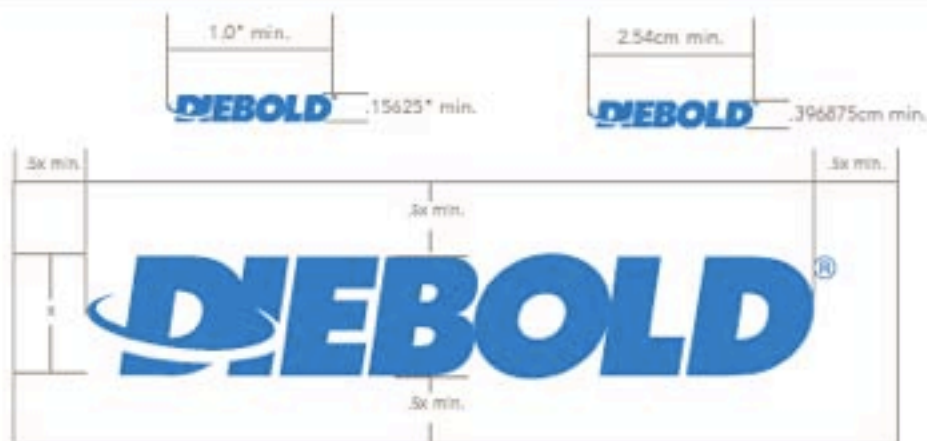
Diebold logo proportions and limits

The Diebold logo should occupy its own space. Always maintain a generous "safe" area equal to half the height of the "Diebold" in the logo on all sides of the logo. Note the clearly defined spacing limits in the examples.

Logo color options

You have three basic options from which to choose:

- All-Diebold blue version
- All-black version
- Reversed version, in which the entire logo is shown in white against a dark background; it is also acceptable for the logo to appear reversed on surfaces such as wood, granite and chrome.

Refer to "Brand line usage" (page 10) to decide when to use the Diebold logo with the brand line and when to use it without.
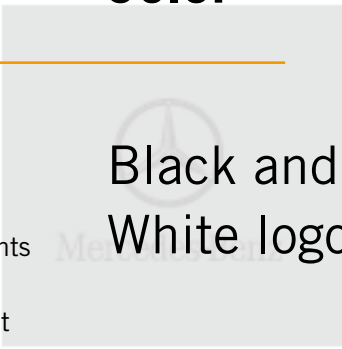
1.0" min.   .15625" min.

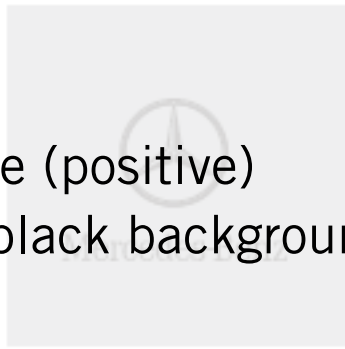2.54cm min.   .396875cm min.

.5x min.   .5x min.

.5x min.

.5x min.

Page 8

Color

Black and white (positive)
White logo on black background (negative)

LOGO

LOGO

Positive black trademark against:

gray (Pantone 431)

silver (Pantone 877)

gray (Pantone 427)

white

Negative white trademark against:
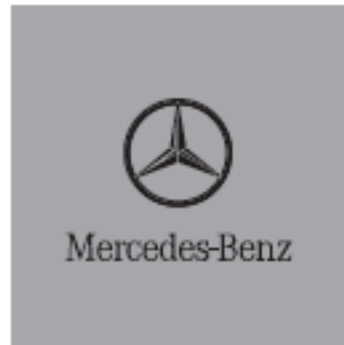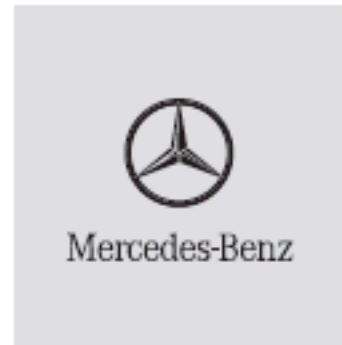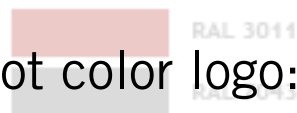

gray (Pantone 431)

silver (Pantone 877)

black

Four Colour Process

C25 M96 Y84 K19

C62 M53 Y48 K20

Where there are print restrictions, a CMYK version of the red and the grey can be used.
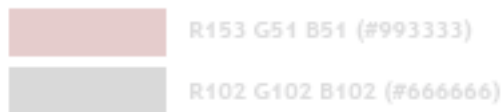
Color

Paint & Vinyl

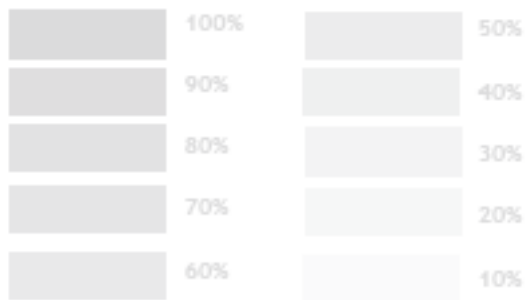RAL 3011

Two spot color logo: label colors on mark

RAL references are provided for the Young and Gault Red and Grey. Vinyl colours should be matched to the corporate pantone colours.

Include a note or footnote about what
Pantone is and link to web site

R153 G51 B51 (#993333)

R102 G102 B102 (#666666)

Web/Screen Based Applications

Young and Gault are aware that colours will vary from screen to screen dependant on the monitor set up, however colours have been selected for use on the web, screen presentation and other new media applications.

100%   50%

90%   40%

80%   30%

70%   20%

60%   10%

Tints

Young and Gault grey (Pantone Solid Coated Cool Gray 11) is the only core colour that should be used as a tint. Generally increments of 10% should be used.

C25 M96 Y84 K19

C62 M53 Y48 K20

Four Colour Process

Where there are print restrictions, a CMYK version of the red and the grey can be used.

RAL 3011

RAL 7043

Paint & Vinyl

RAL References are provided for the Young and Gault Red and Grey. Vinyl colours should be matched to the corporate pantone colours.

R153 G51 B51 (#993333)

R102 G102 B102 (#666666)

Web/Screen Based Applications

Young and Gault are aware that colours will vary from screen to screen dependant on the monitor set up, however colours have been selected for use on the web, screen presentation and other new media applications.

100%	50%
90%	40%
80%	30%
70%	20%
60%	10%

Tints

Young and Gault grey (Pantone Solid Coated Cool Gray 11) is the only core colour that should be used as a tint. Generally increments of 10% should be used.

Use Our Type

Typography

Typography helps bring a consistent 3M image to our communications. Times Roman is the primary typeface we use. Helvetica is the secondary typeface. These typefaces were chosen because of their clarity, legibility and availability with both uppercase and lowercase type, as studies show type set in all uppercase is more difficult to read.

Primary Typefaces:

Times Roman
Times Roman Italic
Times Bold
Times Bold Italic

Note: Times New Roman is an acceptable alternative for Times Roman. Arial is the functional equivalent to Helvetica. Verdana is recommended for Web text.

Secondary Typefaces:

Helvetica Light
Helvetica Light Italic
Helvetica Regular
Helvetica Regular Italic
Helvetica Bold
Helvetica Bold Italic
Helvetica Black
Helvetica Black Italic
Helvetica Regular Condensed
Helvetica Bold Condensed
Helvetica Black Condensed

Label logo typefaces

Include link to where typeface can be purchased (should open browser window in PDF)

Communicate Positive Messages

The right words can create positive impressions. They can enhance our company image and personality. There are specific 3M Key Messages that have been developed to help us communicate our distinctive personality.

Our Key Messages give people a consistent impression of our company.

3M's culture has fostered creativity and given employees the freedom to take risks and try new ideas. With no boundaries to imagination and no barriers to cooperation, one innovative idea leads to another.

Use Our Type

Typography helps bring a consistent 3M image to our communications. Times Roman is the primary typeface we use. Helvetica is the secondary typeface. These typefaces were chosen because of their clarity, legibility and availability worldwide. In general, use uppercase and lowercase type, as studies show type set in all uppercase is more difficult to read.

Primary Typefaces:

Times Roman

Times Roman Italic

Times Bold

Times Bold Italic

Note: Times New Roman is an acceptable alternative for Times Roman. Arial is the functional equivelent of Helvetica. Verdana is recommended for Web text.

Secondary Typefaces:

Helvetica Light

Helvetica Light Italic

Helvetica Regular

Helvetica Regular Italic

Helvetica Bold

Helvetica Bold Italic

Helvetica Black

Helvetica Black Italic

Helvetica Regular Condensed

Helvetica Bold Condensed

Helvetica Black Condensed

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Improper Usage

Show improper examples and explanations of:

Separation of logo elements

Size relationships of components

Color substitutions

Outlining letterforms

Proper background color

Distortion

Logo on a patterned background

Proper reproduction formats (tif, eps)

X **youngandgault**
| Chartered Architects | Masterplanners | Project Managers | Development Consultants |

✓ **youngandgault**
| Chartered Architects | Masterplanners | Project Managers | Development Consultants |

(2) Skew the signature.

X **youngandgault**
/ Chartered Architects / Masterplanners / Project Managers / Development Consultants /

✓ **youngandgault**
| Chartered Architects | Masterplanners | Project Managers | Development Consultants |

(3) Alter the colours assigned to the individual
components of the signature.

X **youngandgault**
| Chartered Architects | Masterplanners | Project Managers | Development Consultants |

✓ **youngandgault**
| Chartered Architects | Masterplanners | Project Managers | Development Consultants |

(4) Use incorrect typeface for the logotype, symbol
or tag line.

X **youngandgault**
chartered architects   masterplanner   project manager   development consultants

✓ **youngandgault**
| Chartered Architects | Masterplanners | Project Managers | Development Consultants |

(5) Reproduce the signature on a background with
insufficient contrast.

X **youngandgault**

✓ **youngandgault**
| Chartered Architects | Masterplanners | Project Managers | Development Consultants |

Terminology Glossary

Final file

Proof read and then proofed again

Turn guide in as a PDF in proper folder

Produce a bound color comp

Collection 1: 50 pts due: 10/2/08

Collection 2: 50 pts due: 11/25/08

Creating your manual

In professional practice, the manual should expand with the growth of the brand. In this class, it will expand to include:

Color
  – CMYK
  – Hexidecimal

Placement
  – Letterhead, bcard, env

Typography
  – Letter specs
  – Business card specs

Additional items of your choice: at least two required

Terminology Glossary

A4 Size – The most common business paper size used in Europe. Sheet dimensions of the A4 size are 297 x 210 mm, equivalent to 11.69 x 8.27 in.

Asterisk Symbol (*) – The asterisk (*) and footnote reference, *Trademark of (company name), functions as a universal notice of trademark ownership and can be used with both registered and unregistered marks.

Betacam SP® – Video tape recording format introduced by the Sony Corporation.

BMP – Bitmap. Computer image made up of dots (pixels), using the extension ".bmp". For high-quality publishing, bitmap refers primarily to a graphic image as it appears on screen, usually the electronic representation of a page depicting all graphics and characters.

Camera-ready – Artwork, photographs and mechanicals fully prepared for commercial print reproduction according to the technical requirements of the printing process being used. Camera-ready artwork typically means the artwork is ready to be shot by a camera to generate the film needed to produce plates in conventional printing.

CD – Compact Disc. A standard medium for storage of digital audio data, accessible with a laser-based reader.

CIG – Customer Information Group. This is a North American-based contact center that provides information about Dow, its products and services in response to inquiries from customers, prospects and employees. It is accessible by calling 1-800-258-CHEM or via e-mail at *literatureservices@dow.com*.

Company – The Dow Chemical Company and its consolidated subsidiaries.

Compression – The software process that "shrinks" digital files so they occupy less storage space and can be transmitted faster and more easily.

Corporate Identity – A desired image acquired and communicated by Dow to all stakeholders through consistent visual images and communications. Corporate identity supports Dow's branding position and provides correct graphics usage standards for the DOW Diamond.

Corporate Identity Program – Dow's Corporate Identity Program involves the development and organization of the Company's visual communication elements to provide a consistent impression across all media. Our goal is to create an identity system which is thorough, yet flexible, to accommodate Dow's growth and evolution.

Corporate Identity Standards – A system of visual communication standards, graphically coordinated in such a way that all stakeholders easily identify Dow, its messages, presence and activities. Dow's standards include the approved use of the

This format allows for one copy block that is a combination of headline and copy in a cascading style, large copy first line, a smaller size second line, followed by two or three lines of smaller body copy.

The photo is always the full width of the ad with no border or keyline.

This area beneath the photo is for special promotional copy. It is generally set in a block style, utilizing a variety of type styles for visual interest.

This copy block includes the online address, followed by the five business service areas of the bank centered above the logo. They are are set in all caps Berkeley Medium, except for the area(s) that are being featured in the ad. They are set in Berkeley Black for emphasis.

The logo should always be placed in the bottom right corner with nothing underneath it.