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 government control, with negative connotations implying 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-market society, 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 a description of the interests, culture, and lifestyles of major Fortune 500 industrial or service corporations from those of investment banks. In this contrast, the former are 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 2021)

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

Categories: American political terms | United States stubs

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 design or another occupation.
- A bachelor’s degree is required for most entry-level positions; however, an associate degree may be sufficient for some technical positions.
- Job seekers are expected to face keen competition; individuals with a bachelor’s degree and knowledge of specific design software often have the best prospects.
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
Design your own

At the very minimum, show logo
(and for this class, your name)
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 Diebold stands for and says the beliefs and principles upon which we operate and serves as our introduction in any forum. Recently, our new balanced brand strategy and modern visual identity has been 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.

Table of contents

Include all listed sections to date

Design to be expandable for adding more later

Page #s, all linked and working
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.

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## Logo statements

### 2 color logo

1-2 paragraphs describing the mark and how it represents the product.
<table>
<thead>
<tr>
<th>Identity and branding...why worry?</th>
<th>Is our logo our brand?</th>
<th>The key</th>
</tr>
</thead>
<tbody>
<tr>
<td>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 will 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 either ensure 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 misunderstood. 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.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**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-point 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 and be used whenever possible.
1. ALL COMMUNICATIONS SHOULD EXHIBIT PROPER USE OF THE MERCEDES-BENZ TRADEMARK.

Area of isolation

In standard print use, there are two ways to position “Mercedes-Benz” and the three-pointed star: stacked and horizontal. The distance between the two is always 1/10 the width of “Mercedes-Benz” 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’.
1. ALL COMMUNICATIONS SHOULD EXHIBIT PROPER USE OF THE MERCEDES-BENZ TRADEMARK.

Area of isolation

In standard print use, there are two ways to position “Mercedes-Benz” text in relation to the three-pointed star: stacked and horizontal. The distance between the two is always 1.25 times the height of the lettering (x), and the ratio of the three-pointed star to the lettering is 4:1.

Example:

\[ x = \text{height of letter } L \]
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-pointed 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.
Include minimum size requirement

Show logo at that size, with measurements

**Size requirements**

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

The new treatment adds motion, suggests "forever" and implies a dynamic company that truly is going places. The graphic will add, still more motion and suggests a company that is "breaking out of the box" and globally "expanding its scope." Bolder, more electric and more exciting than the current logo.

**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 logo is 1.0" or 2.54 centimeters. The length is measured from the left side of the "DIEBOLD" to the right side of the trademark.

**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.
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.
Color

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

Two spot color logo: label colors on mark

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

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

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

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.

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

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

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.

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.
Typography

Label logo typefaces

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

Imperative Usage

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

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

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

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.
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)
(2) Skew the signature.

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

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

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

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.


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’s messages, presence and activities. Dow’s standards include the approved use of the
Expansive thinking
If that's your approach to business, you need a banker who thinks like you do. Talk to us about how we can help your business grow.

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 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.

Call Steve Zari at (916) 567-2721
2405 Niasa Park Drive, Sacramento

River City Bank