

Brand in Motion



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A strong identity announces the arrival of GE. It communicates our character and deepens our promise to our customers that we focus on solving the world's toughest problems. Every member of our team should be empowered by our system and comfortable with its elements. This is a guide to inspire and inform consistent usage to make us ever stronger.

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GE is big minds and big machines in motion. This expression reflects where the world is headed in a way that is courageous and purposeful. Our brand in motion is engaging and optimistic, connecting us to our present and to our future.

Our Brand Promise

We must uphold our brand promise in everything we make and do. We know the world is paying attention, and we believe in the relentless pursuit of a “better way.” Every day, we look at what the world needs and use our capabilities to invent and build things that matter. Our identity system symbolizes our unity and our commitment to ourselves, our customers and our shareholders.

**We create the things that
make the world work better.**

**Building, powering, curing
and moving our world.**

Our Character

To bring our promise and our brand to life, we embody four key characteristics. We may elevate one above another in certain circumstances, but it is their unique combination that forms our brand.

Courageous

We dare to do. We identify the challenges of the world, and solve them fearlessly. We stand up when—and where—no one else can. We're pioneering in how we think and imaginative in how we solve. By championing disruptive ideas and reframing problems in ways that lead to revolutionary outcomes, we are constantly out in front of the world's changing needs.

Purposeful

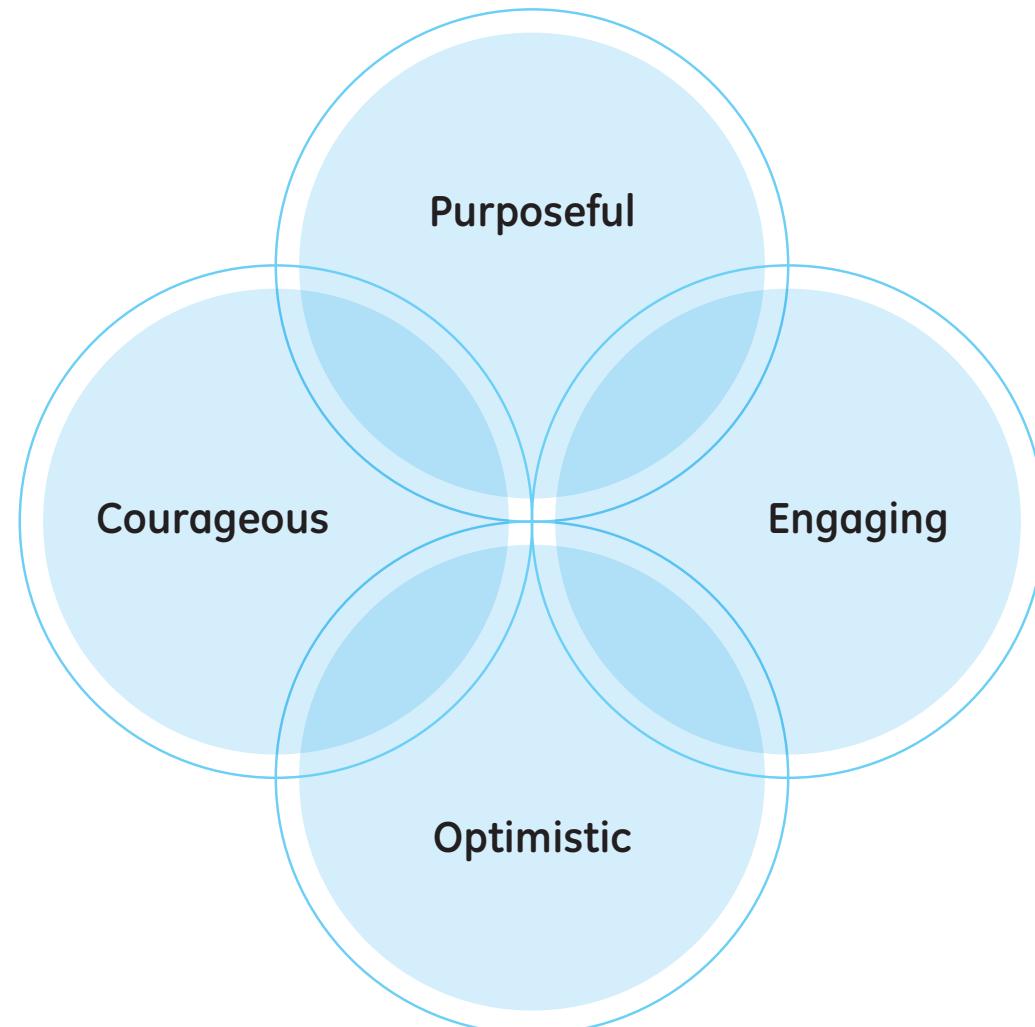
We're unwavering in our focus to create a better world, a more resilient world. We're always one step ahead—anticipating challenges, asserting ourselves where we can make the most impact, and going beyond what's useful to create what's essential.

Engaging

When our customers speak, we lean in. We invite people into our process of innovation through meaningful conversation and deliberate collaboration. Because solutions of real significance start with real people, we build our vision of what the world needs through diverse perspectives.

Optimistic

What we did yesterday improves our world today, and we believe that tomorrow will be even better. We constantly challenge ourselves to make that happen. We are catalysts of change today and our gaze is fixed on the future—fostering innovation, fueling progress, and doing good that has a positive impact around the world.



Our Monogram

When the Monogram is not used with the motion pattern as described in these guidelines, we still wish to give it the space and respect it deserves. The Monogram consists of two parts: the cursive and historic "GE" letterforms and the stylized circle. These elements always appear in a fixed size and position relationship that does not change. Regardless of region, local language or application (brochure, advertising, stationery), never translate the "GE" letterforms in the Monogram into another language or recreate it.

We don't attach the Monogram to anything other than approved lockups, such as the Olympic rings, or change its shape in any way except for a respectful crop. We keep the integrity of the letters G and E and use only approved colors in a way that contributes a positive accent to any story we wish to tell.

Because our Monogram is highly valued, we strive to build a "One GE" brand program. The use of additional logos of any kind should be approved by the corporate brand team. This includes logos for internal projects, programs, meetings and initiatives.

The Monogram is most powerful as a singular expression. Using it multiple times on any application or surface is strongly discouraged. It should only appear once. As with any element of our brand, please contact our helpdesk at brand.questions@ge.com if you have any questions regarding Monogram usage.

Our Monogram is the strongest representation of GE when we cannot be present. It symbolizes our promise, our character and our reputation. It is the visual symbol of a brand that is valued at over \$47BN. The Monogram reminds people of where GE has been, but it also stands for where GE is going. It signifies the great inventions of our past and the newly discovered technologies, machines and solutions GE will deliver throughout the next century. We're very proud of where we are headed and our usage of the Monogram is our signal to the world of our confidence and enthusiasm.



Our Taglines

Clear and simple communication remains a hallmark of the GE brand. To maintain the clarity of a message, use only one brand line or campaign line per application.

Type	Example	Life Span	Usage in Marcom	Usage in Other
Brand Line	Imagination at work	Evergreen	Limited to high-level, anthem-style moments; Olympics, Super Bowl, annual report, etc.	Should remain on non-campaign communications, PowerPoint, brochures, etc.
Campaign Line, Corporate	GE works	3-5 years average	Corporate campaigns that stretch across GE's business	Short/medium term internal initiatives; external marketing campaigns

Our Taglines

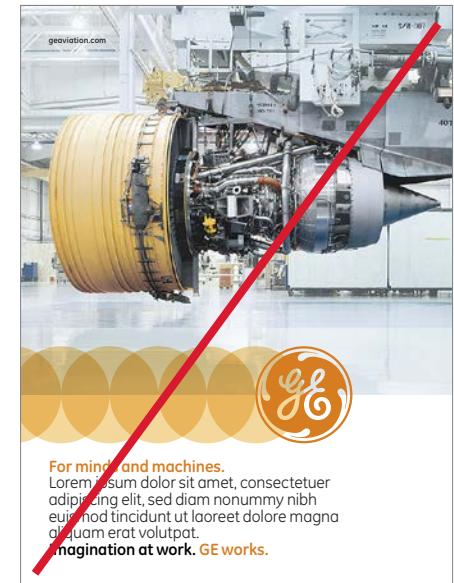
Use the brand line or campaign line that best aligns with the overall initiative and business strategy for the target audience.



Brand line
Imagination at work



Campaign line, corporate
GE works



Improper use
Use only one line at one time

Our Visual System

Basic Elements

1. Monogram and motion pattern

The motion pattern is a consistent series of transparent circles that start with the Monogram.

2. Color

Each Primary color has a corresponding Circle color for use in the motion pattern. Here, Primary white is used so that the type block is as legible as possible against the image background.

Secondary color palettes have also been developed for elements other than the Monogram and motion pattern.

3. Typography

GE Inspira is set flush left, rag right in upper- and lowercase, and aligns to the left margin of the grid whenever possible.

4. Brand Line

The brand line is set at the end of the copy block.

5. Business Unit or URL

The business unit URL aligns with the copy block to anchor the layout.

6. Imagery

Images of GE products are captured in a straightforward way. Compositions with plenty of negative space provide room for the motion pattern and typography to work together.

When detailed imagery is used, layouts can include either a partial-bleed or cutout image.

Our visual system feels like a single unit, but it is made of many individual elements that work together within rules explained on the following pages. Each element is critical to the overall flow and feeling of the brand.



Our Visual System

Monogram and Motion Pattern

The motion pattern is a powerful element ideally suited for signage and environments, print ads and collateral covers. It often builds in from the edge of an item, but can sometimes move within boundaries. It can be used by itself or with selected imagery. Think of the motion pattern as a trail made by a brand in motion. We're depicting the energy behind the Monogram, or a pattern activating the Monogram.

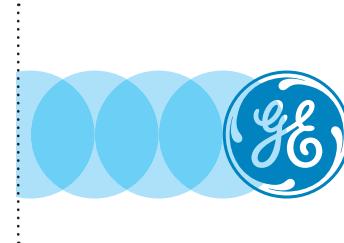
There are four kinds of patterns:

1. **Linear progression**
2. **Circular progression**
3. **Cluster**
4. **Fluid progression**

Each motion pattern has specific minimum and maximum size requirements.

The motion pattern works best when it establishes a hierarchy of information, behaves in certain ways and is legible. For detailed information about the motion pattern see the **Monogram and Motion Pattern** section of these guidelines.

1



2



3



4



Our Visual System

Color Palette

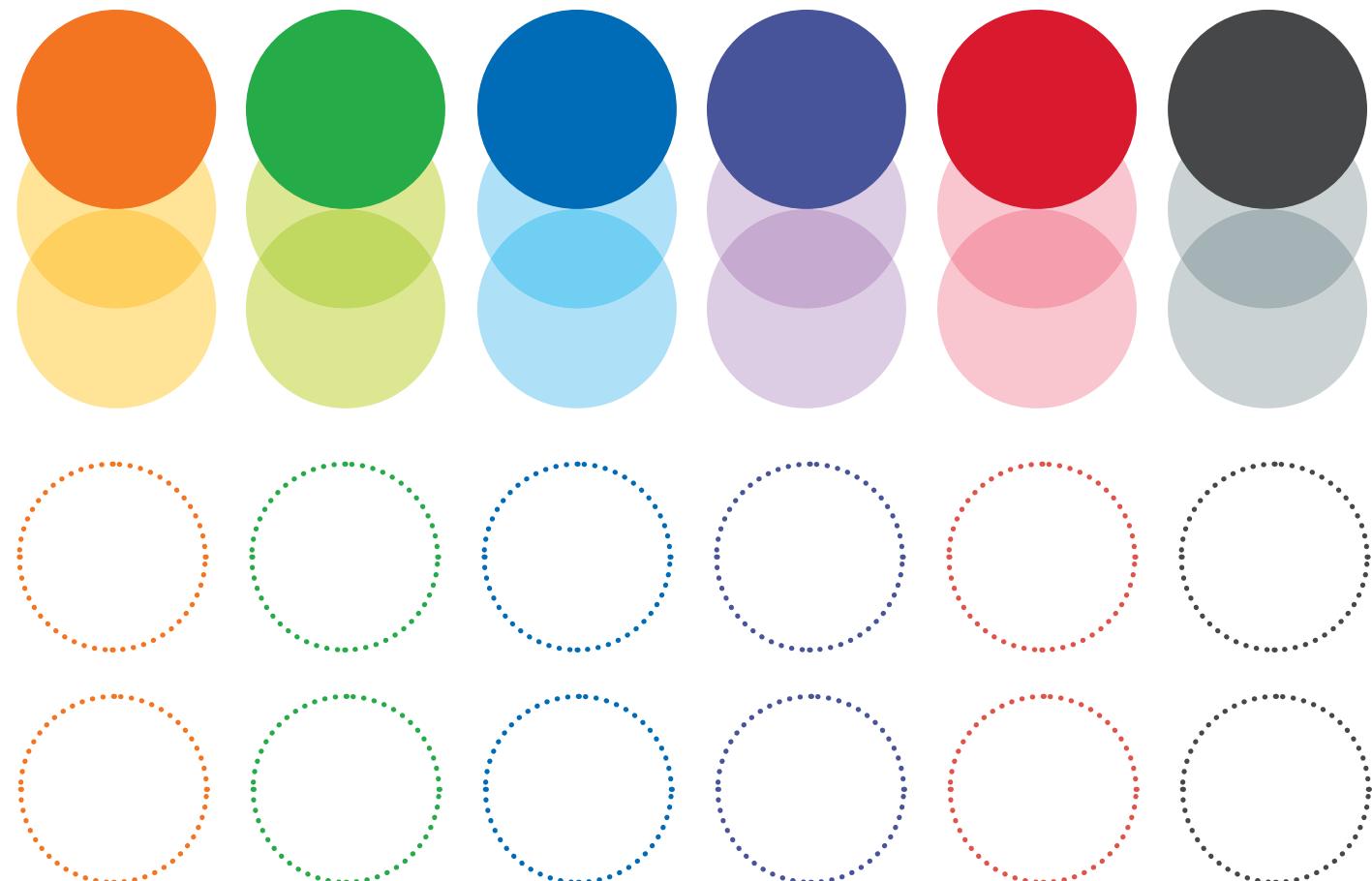
Our colors reflect our character—they are as bold and exuberant as we are courageous, optimistic, purposeful and engaging. And they are used deliberately, with clear outlines and overlays to show how we distinguish and blend our disciplines.

The GE brand expression embraces a wide color palette and reflects our customer-centric philosophy of being friendly, open and approachable. There are three types of GE colors:

Primary colors are used when the Monogram is on its own, when it is used in a motion pattern and for other key uses of color on the item, such as typography.

Each Primary color has a corresponding **Circle color** for use only in motion patterns.

Secondary colors (indicated by dashed lines) are in the final stages of testing. Please note that we are in the process of updating our best practices for color and these guidelines will be distributed as an update in the coming months.



Our Visual System Typography

Our new visual system employs Inspira in a clean and straightforward way, and introduces two new extensions of the GE Inspira type family.

The GE Inspira family is derived from the curves and the classic hand-drawn character of the Monogram.

Inspira Headline is precise and modern, reflecting our brand character. It comes in different styles, or weights, which provide visual distinction and differentiation in emphasis for text and headlines.

We have two new typefaces joining the Inspira family: **Inspira Sans** and **Inspira Serif**. Designed to address our contemporary typography needs, specifically digital use, increased legibility, and safety, we expect to release them in January 2014. Please join us in the GE Typography Colab canvas for up-to-date information or email us at brand.questions@ge.com with any questions.

Please note that we are in the process of updating our best practices for typography and brand architecture components. These guidelines will be distributed as an update in the coming months.

Inspira Headline Regular
Inspira Headline Bold

Inspira Sans Regular
Inspira Sans Bold

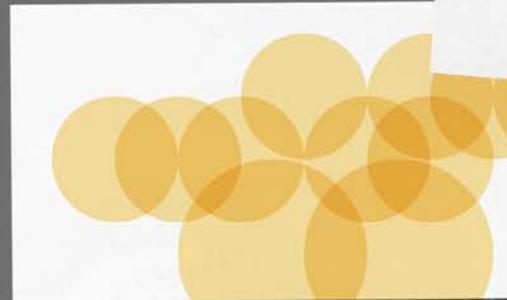
Inspira Serif Regular
Inspira Serif Bold

Our Visual System Imagery

GE solves the world's toughest problems. Our stories, our customers and our solutions are awe-inspiring. We encourage the use of photographs. Using imagery in this way illustrates our brand characteristics, reinforces our personality, and shows the pride we take in meeting our customers' needs. Our photography should be optimistic and contribute to the idea of a brand in motion. Photographs should be light in tone and use bright highlights of color.

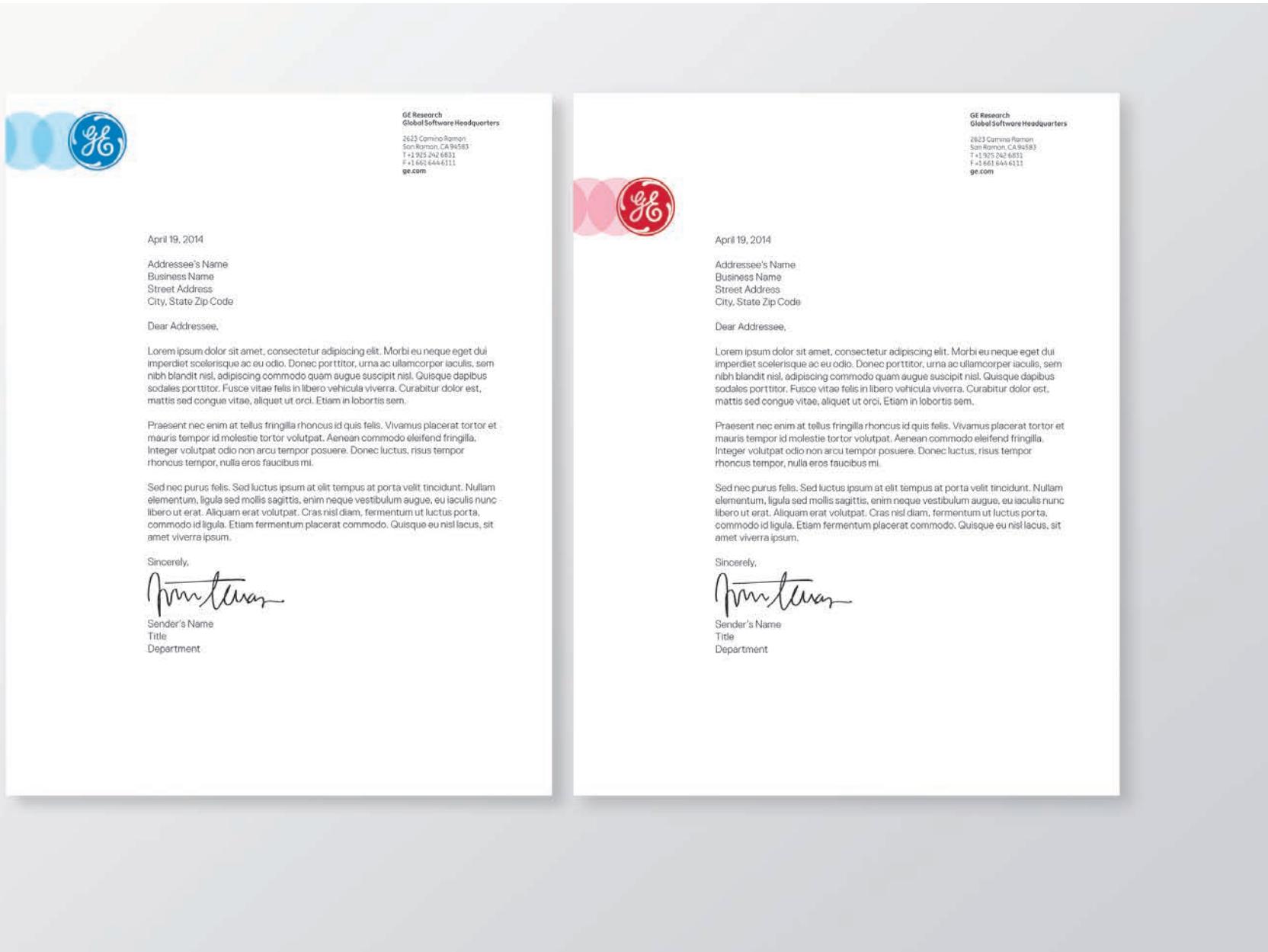


Our Visual System Gallery



Final design in development— images are for illustrative purposes only.

Our Visual System Gallery



Final design in development— images are for illustrative purposes only.

Our Visual System Gallery



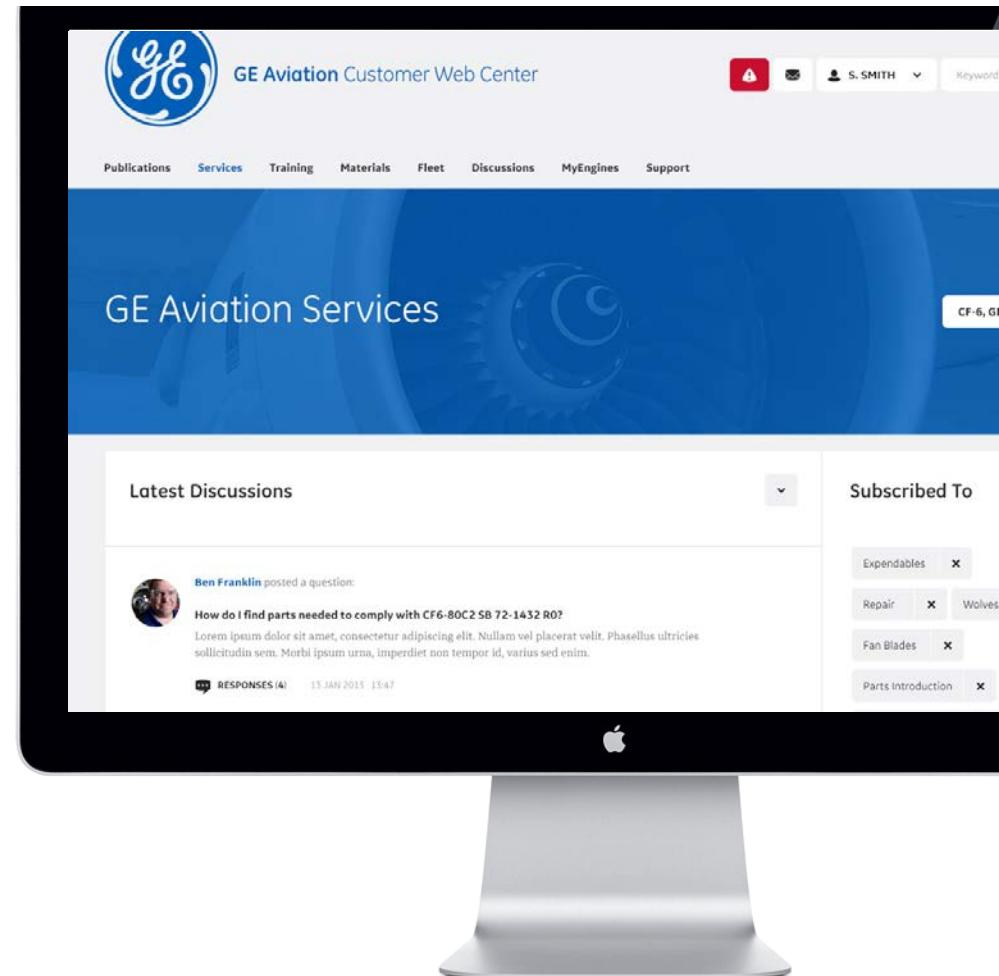
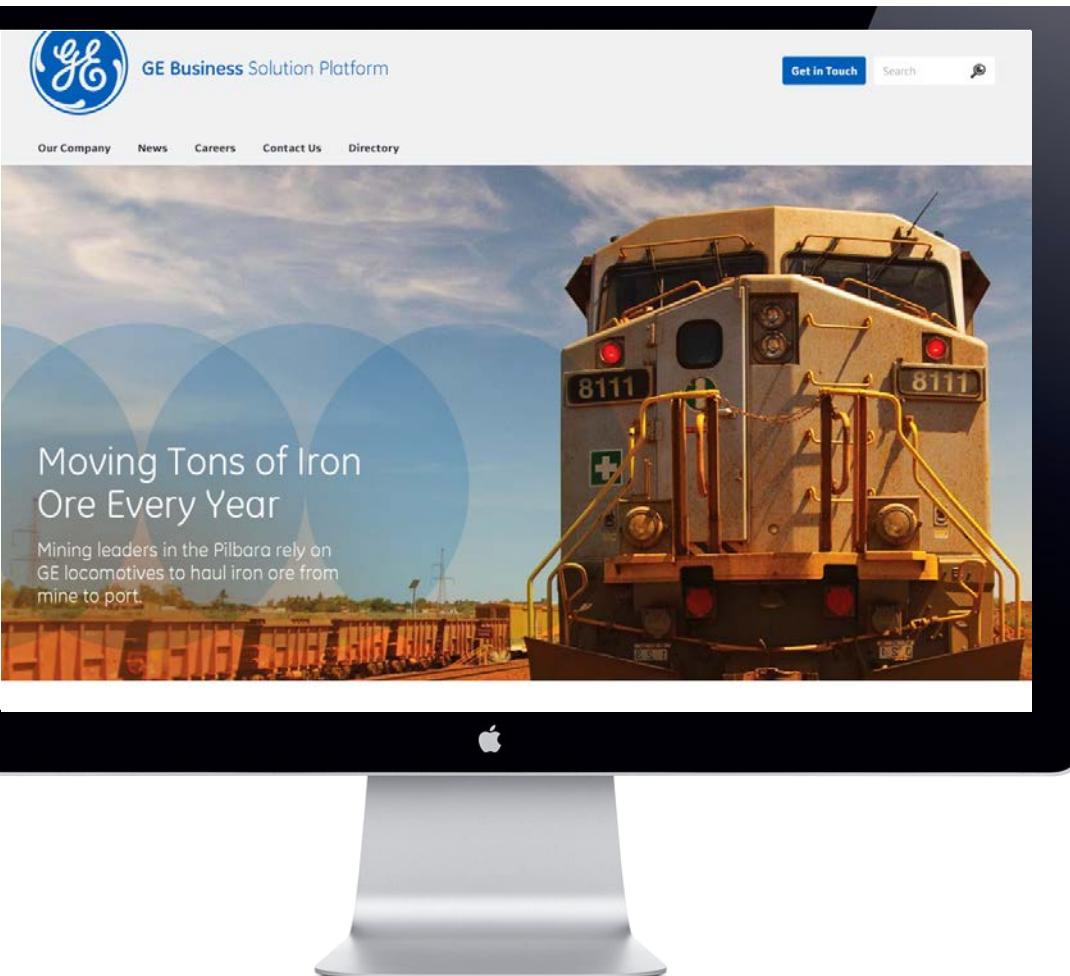
Final design in development— images are for illustrative purposes only.

Our Visual System Gallery



Final design in development— images are for illustrative purposes only.

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Final design in development— images are for illustrative purposes only.

Monogram and Motion Pattern



Monogram and Motion Pattern

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There are four kinds of patterns:

1. [Linear progression](#)
2. [Circular progression](#)
3. [Cluster](#)
4. [Fluid progression](#)

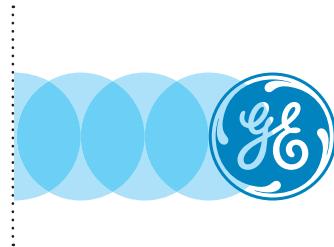
Each motion pattern has specific minimum and maximum size requirements. The motion pattern works best when it establishes a hierarchy of information, behaves in certain ways and is legible.

It is not always possible to lock up other elements with the Monogram when in a motion pattern. Use the Monogram alone with:

- Co-branded materials
- Animation sign-offs
- Products
- Web headers
- Mobile applications
- Footers
- Secondary pages

Please note that we are in the process of updating our best practices for the Monogram, typography and brand architecture components. These guidelines will be distributed as an update in the coming months.

1



2



3



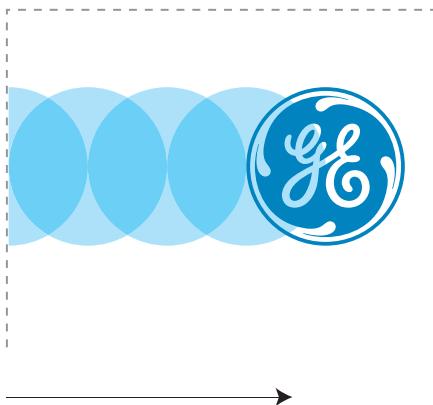
4



Monogram and Motion Pattern

Linear Progressions

Examples of use

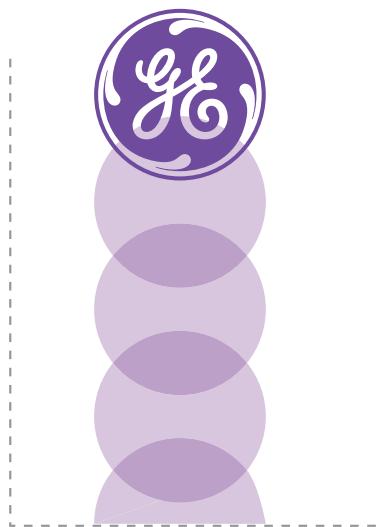


Single-line, horizontal

Circles repeat in forward-moving direction left to right, with Monogram appearing on the leading edge.

Linear progressions run vertically or horizontally in either one or two rows, repeat at a consistent rate and align along shared edges. Single-line contain only one circle size; dual-line contain two sizes of circles.

Linear progressions come in from the side or bottom of a layout. The Monogram is always positioned on the leading edge, and the circles always trail off the opposite edge. Linear progressions should not float within a composition.



Single-line, vertical

Circles repeat in forward-moving direction from bottom to top, with Monogram appearing on the leading (or top) edge.

Directionality is determined by the audience—for example, Westerners should always view a single-line progression with the Monogram positioned on the right and the progression trailing left, or with the Monogram on top and the progression trailing below.

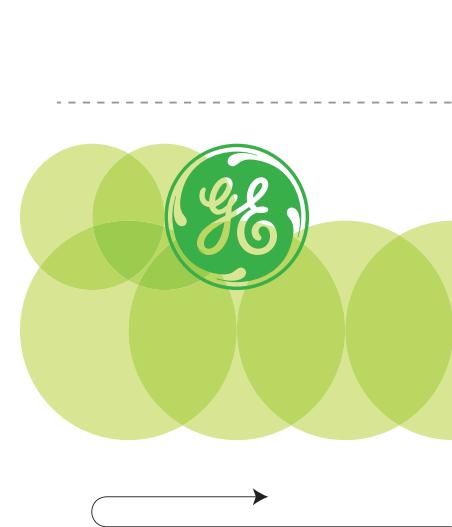
Try to avoid positioning the Monogram in a linear progression in a way that looks like it is “falling off” the layout.

For more information about motion patterns, see the [Constructing Motion Patterns](#) guidelines on Brand Central.



Dual-line, horizontal (from left)

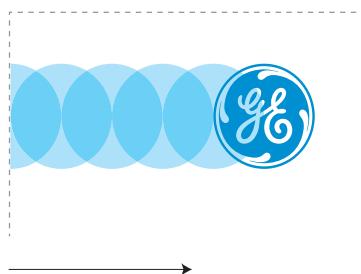
Circles repeat in forward-moving direction in two rows or columns. This pattern uses the large Monogram and moves from top to bottom.



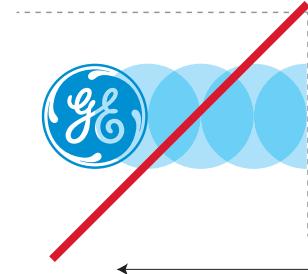
Dual-line, horizontal (from right)

Circles repeat in forward-moving direction in two rows or columns. This pattern uses the small Monogram and moves from bottom to top.

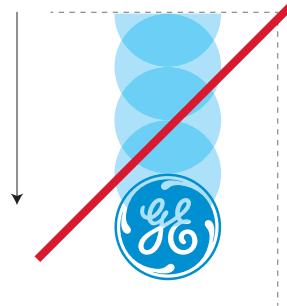
Monogram and Motion Pattern Best Practices for Linear Progressions



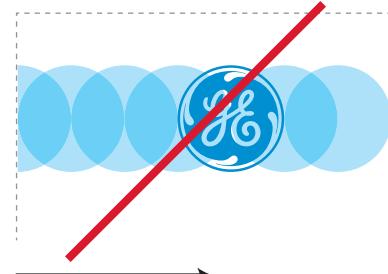
Do
Always have the Monogram lead the progression.



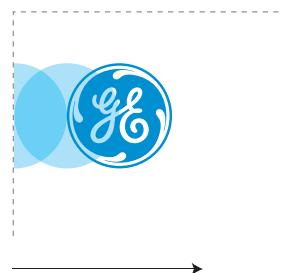
Improper use
Avoid progressions that run opposite the directionality of the audience's language.



Improper use
Avoid progressions that run opposite the directionality of the audience's language.



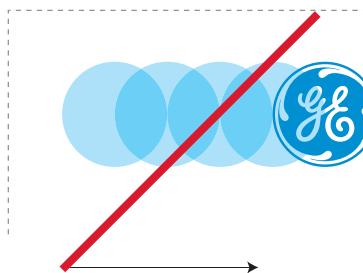
Improper use
Avoid putting the Monogram randomly in the progression.



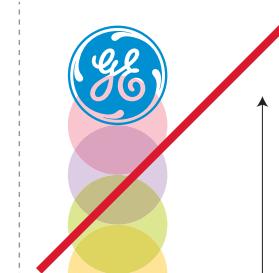
Do
Ensure at least 1.5 circles are on the surface of the item before it bleeds off the edge.



Improper use
Avoid linear progressions that scale circles.



Improper use
Avoid floating a linear progression within boundaries.



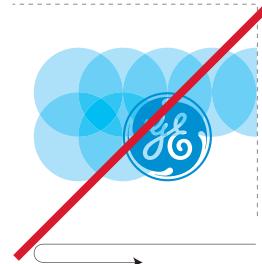
Improper use
Use only one Primary color and one Circle color.

Monogram and Motion Pattern

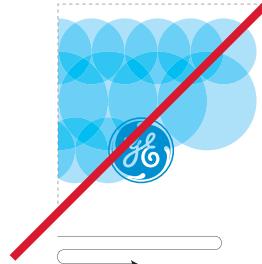
Best Practices for Linear Progressions



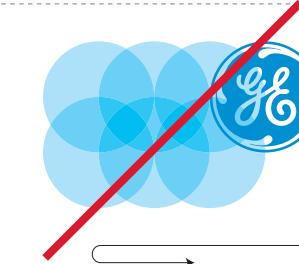
Do
Repeat two sizes of circles at a consistent rate in a boustrophedonic progression from the side edge.



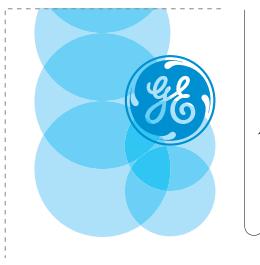
Improper use
Avoid two rows (or columns) of the same size circles.



Improper use
Avoid more than two rows (or columns) of circles.



Improper use
Avoid cropping the leading edge of the progression.



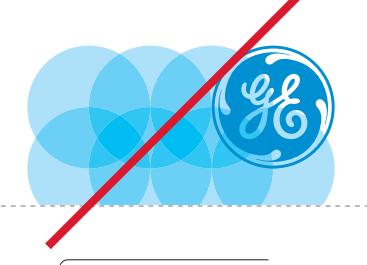
Do
Repeat two sizes of circles at a consistent rate from the top edge.



Do
Bleed the progression off one or two sides.



Improper use
Avoid a two-sided bleed that positions the Monogram visually within the progression.



Improper use
Do not bleed the adjacent edge and float the progression in the composition.

Monogram and Motion Pattern

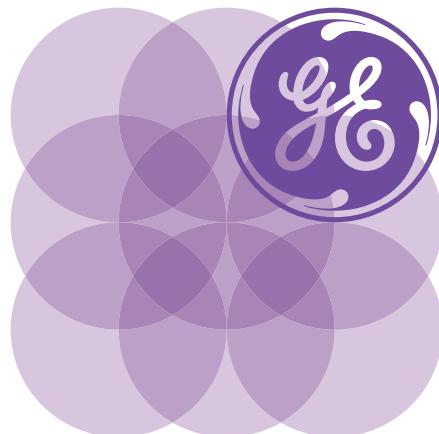
Circular Progressions and Clusters

Examples of use



Circular progression

Opposing circles are 1.5 the diameter of the Monogram apart and progress 45° in each step.



3x3 cluster

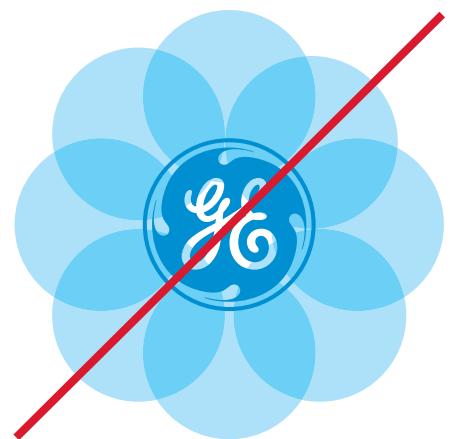
Circles are 0.5 the diameter of the Monogram apart in a row of three by three rows tall. Position the Monogram on an outside corner.

Circular progressions and clusters are constructed with single-size circles and repeat at a consistent rate. Circular progressions can bleed off one or two sides of a surface; clusters stay within the boundaries without bleeding off any edge or cropping the Monogram.

In the two types of clusters —3x3 and 4x4—the Monogram should be placed on an outside corner (for the 3x3) or side (for the 4x4). Do not place the Monogram on an inside circle in either configuration.



For more information about motion patterns, see the [Constructing Motion Patterns](#) guidelines on Brand Central.



Improper use

Do not put the Monogram on the inside of a circle or a cluster.

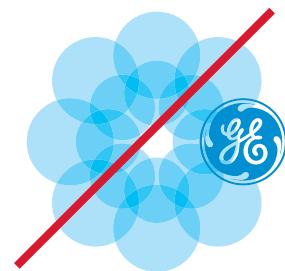
Monogram and Motion Pattern Best Practices for Circular Progressions and Clusters



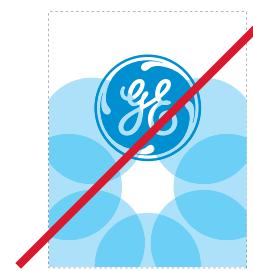
Do
Use circles of the same size as the Monogram.



Improper use
Avoid flexibility in the number of circles.



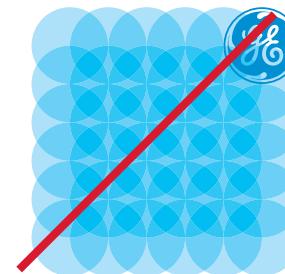
Improper use
Avoid overlapping circles or using the circle pattern as a frame for imagery.



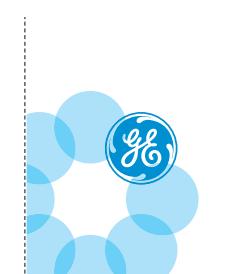
Improper use
Avoid cropping the circles on more than two sides.



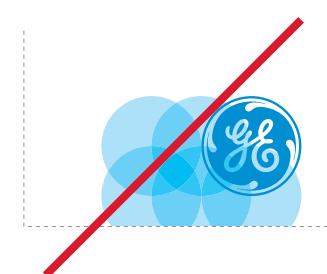
Do
Use circles of the same size as the Monogram.



Improper use
Avoid more than 4 rows in a cluster.



Do
Feel free to crop circular progressions within the cropping guidelines.

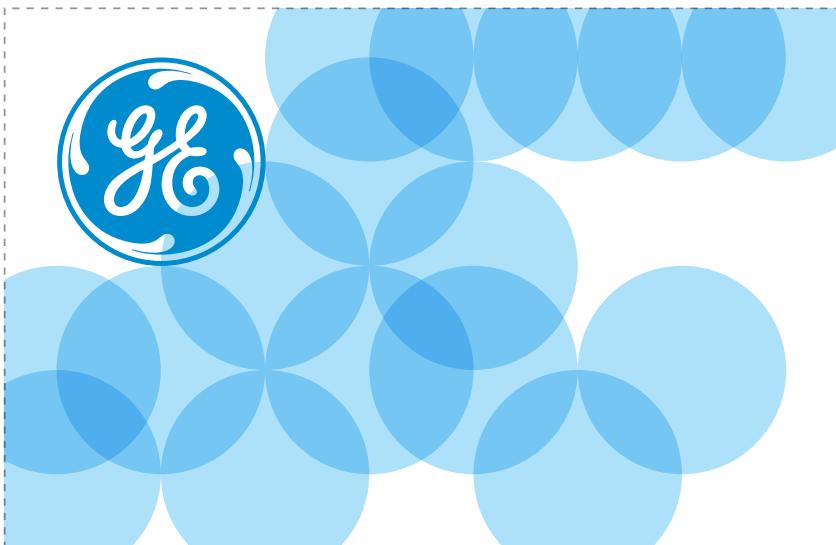


Improper use
Do not crop any edge of a cluster.

Monogram and Motion Pattern

Fluid Progressions

Examples of use



Fluid progression of a single size

Created by a pattern of consistently sized circles, the number of rows is limited to five. The Monogram appears at the right or left end of a row, adjacent to clear space in the pattern.

connection of circles exists. The Monogram can be placed in any circle at the right or left end of a row, adjacent to clear space within the configuration.

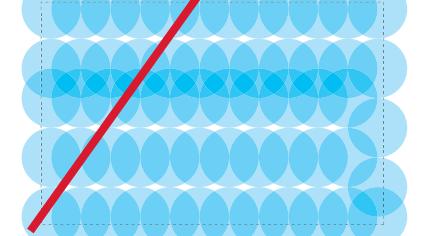
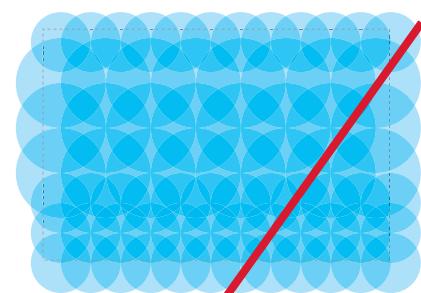
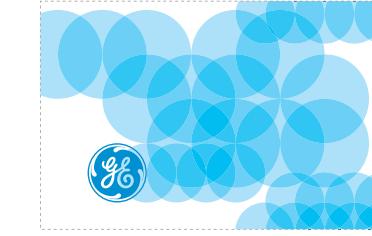
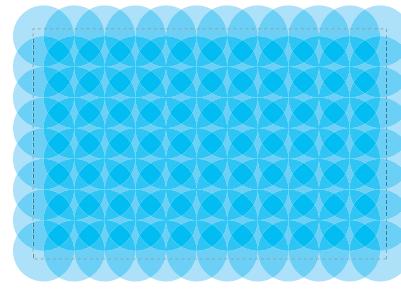
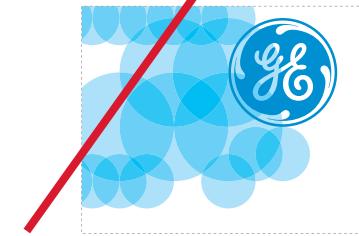
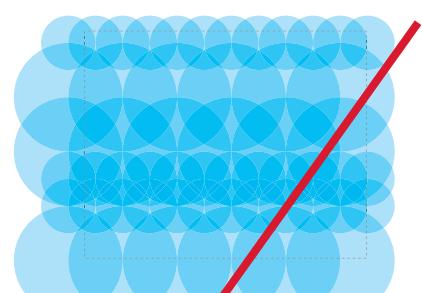
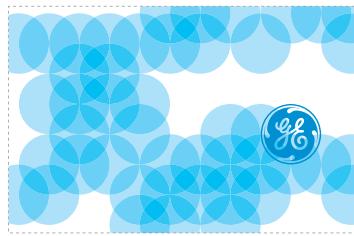
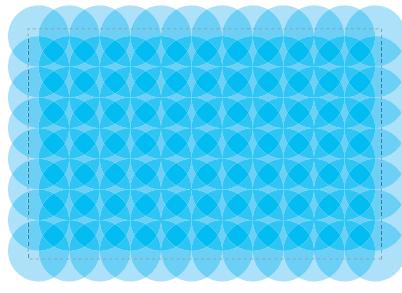
For more information about motion patterns, see the **Constructing Motion Patterns** guidelines on Brand Central.



Fluid progression of dual sizes

With 0.5 the diameter of the Monogram spacing, this pattern is created with up to five rows of alternating sized circles (d and $1.5d$). The Monogram appears at the right or left end of a row, adjacent to clear space in the pattern.

Monogram and Motion Pattern Best Practices for Fluid Progressions



Do

Use scale and emphasis to create a unique pattern for your layout.

Improper use

Avoid using more than two sizes of circles and trapping elements within the negative space.

Do

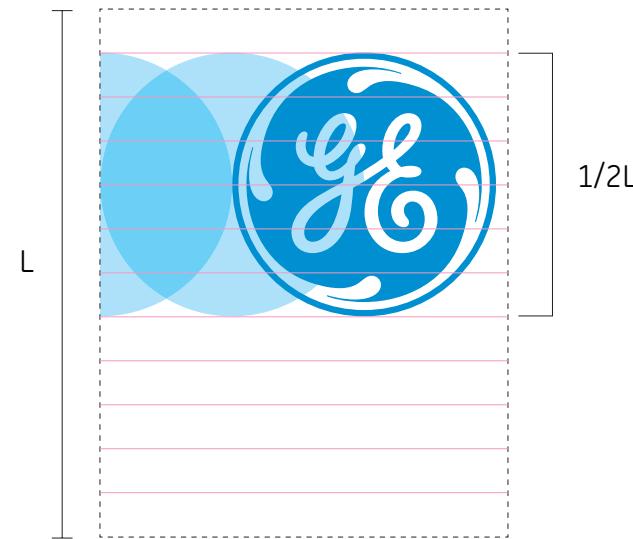
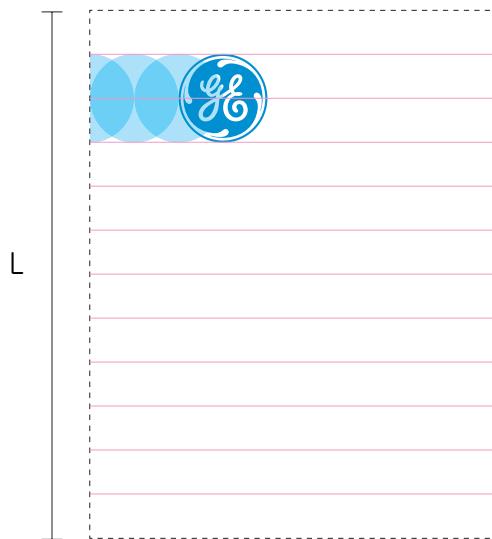
Keep the pattern consistent and remove circles in a random, thoughtful way.

Improper use

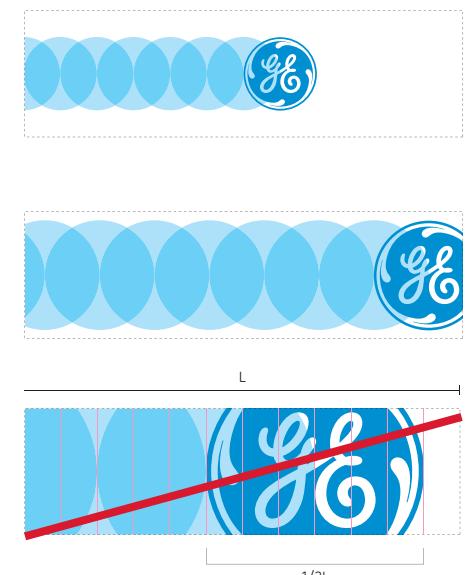
Avoid removing circles in the pattern at regular intervals.

Monogram and Motion Pattern Best Practices for Sizing

As a rule of thumb, the minimum size of a motion pattern on the surface of an item should be at least 1/6 and no more than 1/2 the height (L).



1/6 of the height is the minimum size



Extreme horizontal (or vertical) formats
Whenever possible allow the linear progression to bleed from the trailing edge.

Improper use
Avoid cropping too much of the monogram in extreme horizontal (or vertical) layouts.

Monogram and Motion Pattern

Cropping the Monogram

In some applications, the best use of the motion pattern requires cropping one edge of the Monogram contained within it.

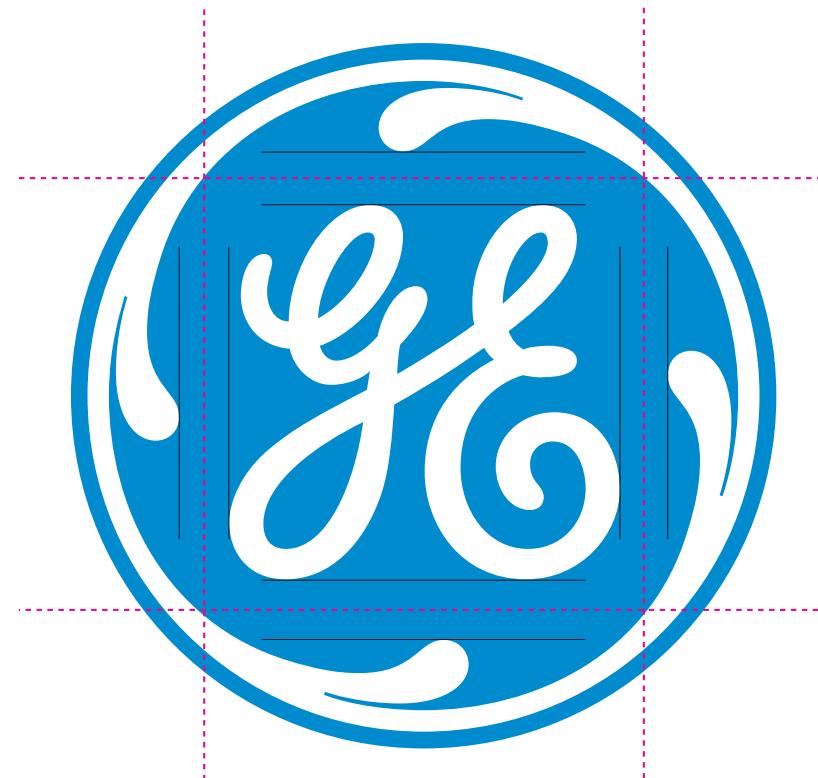
To insure legibility of the Monogram when it is cropped, the Monogram should be at least one third the height of the live area of the surface of the item.

Crop line (magenta dashed line)

This line indicates where it is permissible to crop the Monogram.

Safety (solid black line)

The crop line is the center point of a safety area between the inner edge of the fan blade on the outside and the edge of the GE letterforms. This ensures the letters are never cropped or that a small portion of the fan blade is not visible.



Monogram and Motion Pattern

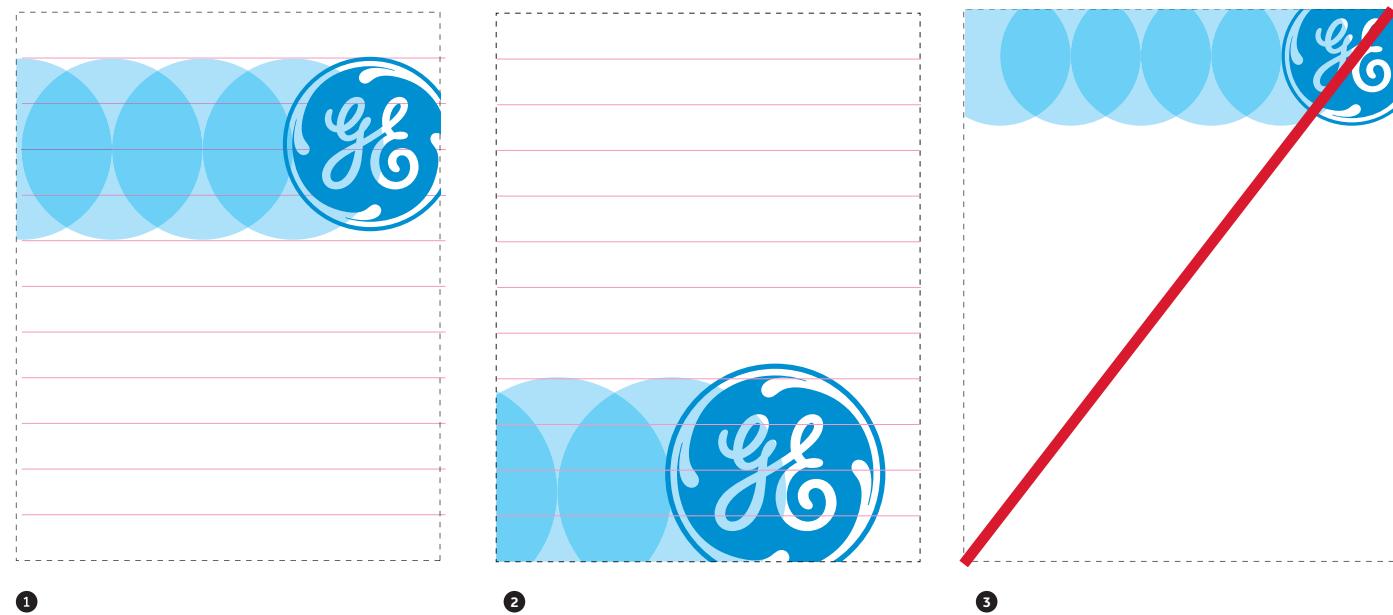
Cropping the Monogram

Crop one side (1 and 2)

When the Monogram and motion pattern are used at sizes above $1/3L$, with L as the height of the surface, the Monogram may be cropped on one side along the defined crop line.

Do not crop two sides (3)

Cropping two sides does not provide a good sense of a brand in motion.



Monogram

When the Monogram is not used with the motion pattern as described in these guidelines, we still wish to give it the space and respect it deserves. The Monogram consists of two parts: the cursive and historic "GE" letterforms and the stylized circle. These elements always appear in a fixed size and position relationship that does not change. Regardless of region, local language or application (brochure, advertising, stationery), never translate the "GE" letterforms in the Monogram into another language or recreate it.

We don't attach the Monogram to anything other than approved lockups, such as the Olympic rings, or change its shape in any way except for a respectful crop. We keep the integrity of the letters G and E and use only approved colors in a way that contributes a positive accent to any story we wish to tell.

Because our Monogram is highly valued, we strive to build a "One GE" brand program. The use of additional logos of any kind should be approved by the corporate brand team. This includes logos for internal projects, programs, meetings and initiatives.

The Monogram is most powerful as a singular expression. Using it multiple times on any application or surface is strongly discouraged. It should only appear once. As with any element of our brand, please contact our helpdesk at brand.questions@ge.com if you have any questions regarding Monogram usage.

Our Monogram is the strongest representation of GE when we cannot be present. It symbolizes our promise, our character and our reputation. It is the visual symbol of a brand that is valued at over \$47BN. The Monogram reminds people of where GE has been, but it also stands for where GE is going. It signifies the great inventions of our past and the newly discovered technologies, machines and solutions GE will deliver throughout the next century. We're very proud of where we are headed and our usage of the Monogram is our signal to the world of our confidence and enthusiasm.



Monogram Clear Space, Minimum Size and Improper Use

There is only one version of artwork for the Monogram when it is used by itself. Use it for both positive and negative production applications. Whenever possible, apply the Monogram in color on a background that provides sufficient contrast. This enhances legibility.

There are two ways to tell if you are using the newest version of the Monogram:

1. Outside edge

The newest version of the Monogram has a full solid circle around the stylized circle.

2. G

The beginning of the letter G is full. Older versions of the Monogram have a thinner, angled point.

Please note that we are in the process of updating our best practices for the color of the Monogram, typography and brand architecture components. These guidelines will be distributed as an update in the coming months.

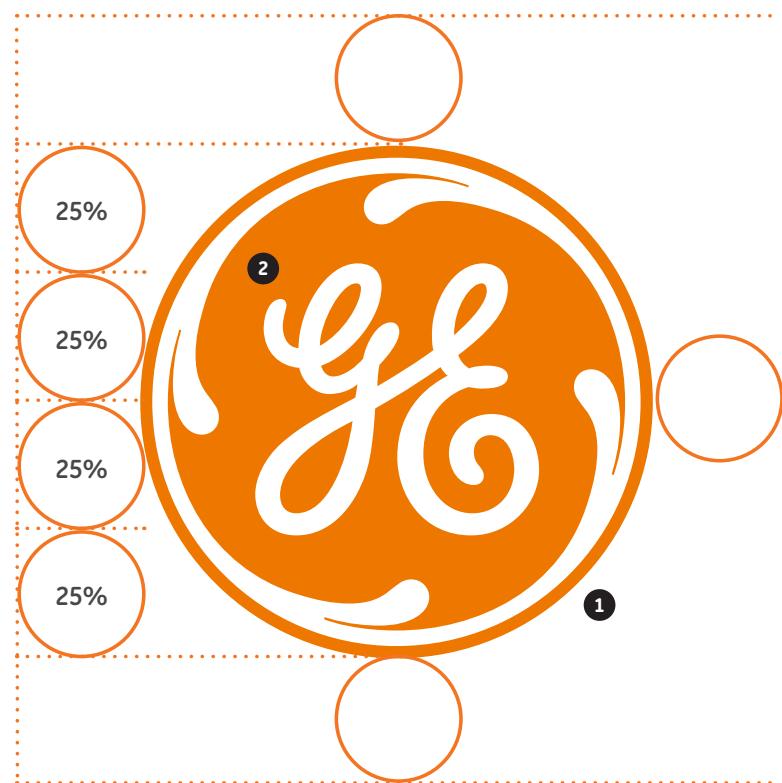
Minimum size

When used by itself, the minimum size of the Monogram is 0.25" / 6.35mm in diameter.



Clear space

To enhance the presentation of the Monogram when it is used without the motion pattern, leave sufficient clear space around it. The minimum amount of clear space is equal to 25% of the diameter of the Monogram.



Improper use

We encourage you to become familiar with the correct use of the Monogram. Don't call the GE Monogram "the meatball." Call it the "Monogram." Valued at \$47BN, it is one of our company's most valued assets. Please note that we no longer permit use of the previous versions of the Monogram as they do not represent us in an engaging fashion for today's customers.

Supporting Elements



Color Palette

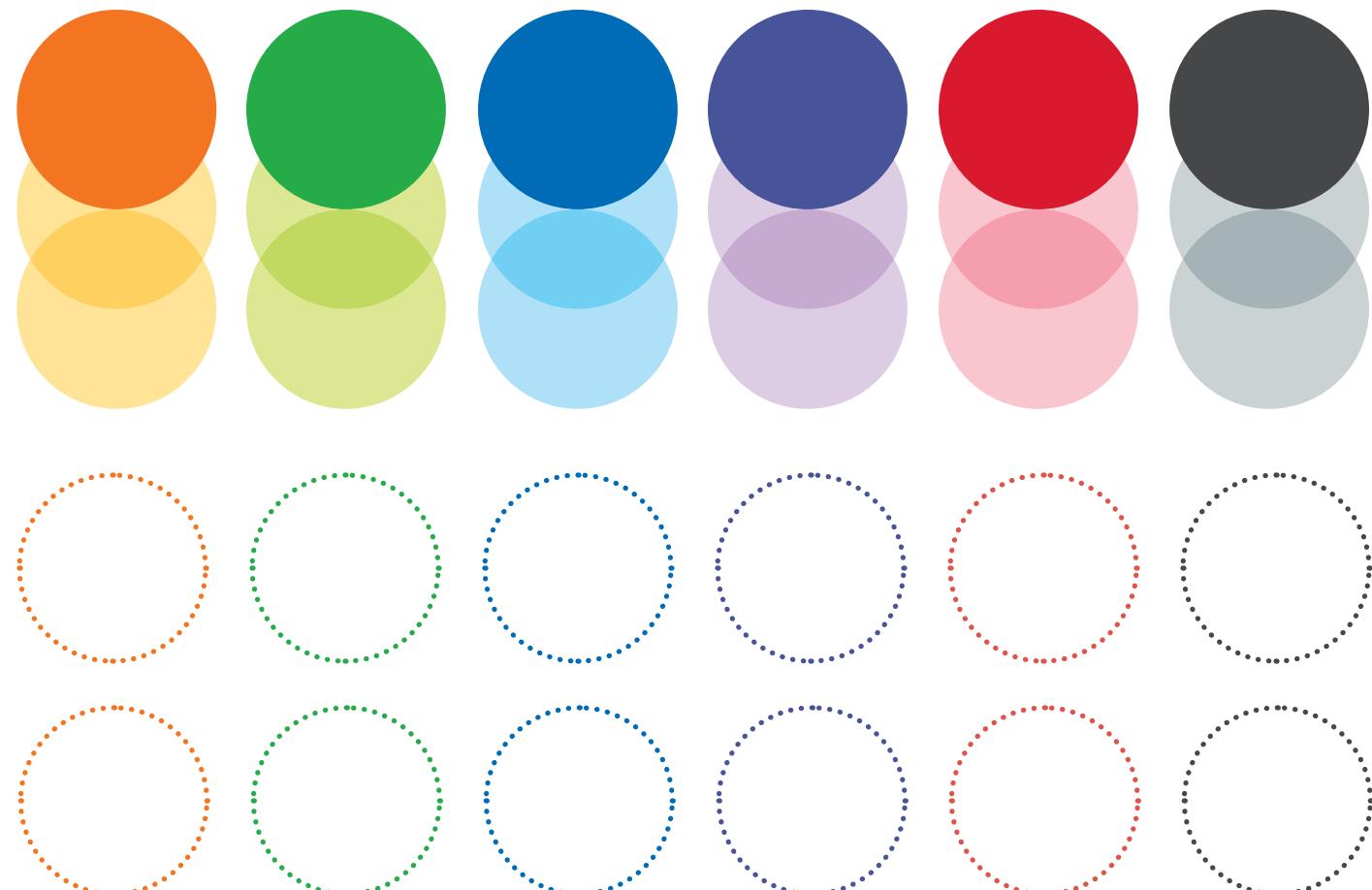
Our colors reflect our character—they are as bold and exuberant as we are courageous, optimistic, purposeful and engaging. And they are used deliberately, with clear outlines and overlays to show how we distinguish and blend our disciplines.

The GE brand expression embraces a wide color palette and reflects our customer-centric philosophy of being friendly, open and approachable. There are three types of GE colors:

Primary colors are used when the Monogram is on its own, when it is used in a motion pattern and for other key uses of color on the item, such as typography.

Each Primary color has a corresponding **Circle color** for use only in motion patterns.

Secondary colors (indicated by dashed lines) are in the final stages of testing. Please note that we are in the process of updating our best practices for color and these guidelines will be distributed as an update in the coming months.



Color Palette

Primary Colors

Each of the six Primary colors shown here have been updated for print and digital applications. Color formulas for all colors can be found on the Color Specifications page in this section.

One thought, one color

As we build recognition in markets where GE is not well known, it is important to associate the GE brand with color. You may apply the Monogram in any color from the Primary palette for use in literature, online communications or physical applications. Choose a color that is compatible with the particular application. Whenever possible do not use more than one color per idea, or per visual frame.

Please note that we are in the process of updating our best practices for the color of the Monogram, typography and brand architecture components. These guidelines will be distributed as an update in the coming months.

Our color palette is intentionally diverse. Accordingly, we do not have one preferred color, we have many. There are six Primary colors (plus black and white) with corresponding Circle colors (next page) for the motion pattern.

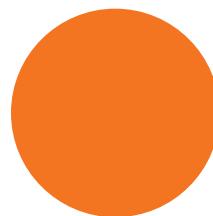
We do not color code our businesses, our products or our service offerings, as color coding by business works against our efforts to represent One GE. Rather, the palette comprises bold, bright and

optimistic colors that each market may use depending on the context and tone of the application. When the Monogram is used without the motion pattern, it can appear in any of the Primary colors.

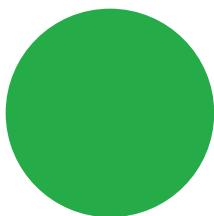
Our color philosophy calls for using color liberally throughout all of our communications; associating GE with our approved color palette will contribute to an image of energy and vitality.

White is also an integral part of our visual communications; it can provide an open and clean background for our color family and imagery as well as for our motion pattern.

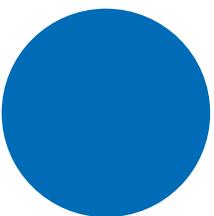
Use Black only when it is neither practical nor cost-effective to use color, such as newspaper advertising or laser printing. These are rare situations; color should always be your first choice.



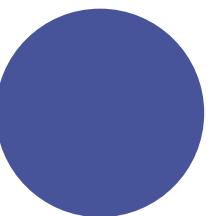
Primary Orange



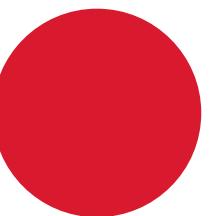
Primary Green



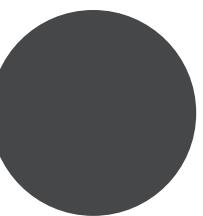
Primary Blue



Primary Purple



Primary Red

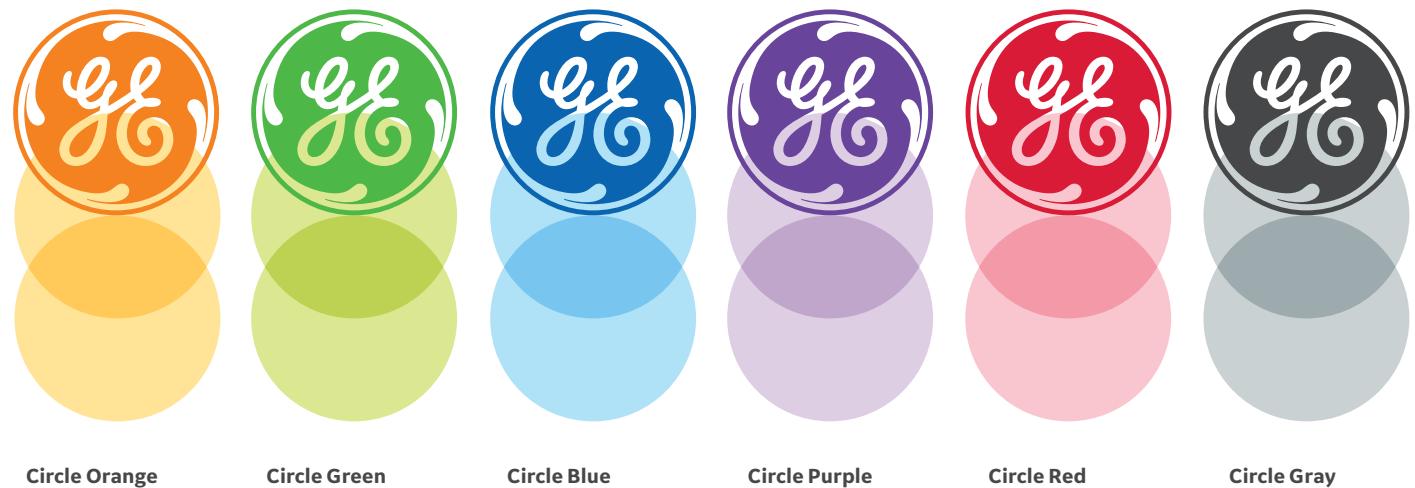


Primary Gray

Color Palette Circle Colors

Each of the six Circle colors on this page (plus black and white) can be used in a motion pattern with its corresponding Primary color. Circle colors can only be used in the motion pattern, and they are set to multiply on backgrounds to create a darker color in the area where the circles overlap. Motion patterns always appear transparent when layered over imagery.

Motion patterns are created in Adobe Illustrator by filling each circle with 100% of the color. In the Transparency panel, each color is set in the Blending mode to Multiply at 100% opacity to multiply the base color by the blend color; for Circle White set the Blending mode to Normal and 45% opacity to retain transparency.



Circle Orange

Circle Green

Circle Blue

Circle Purple

Circle Red

Circle Gray

Color Palette

Color Specifications

When using a reverse (or white) Monogram, use 45% opacity in the Transparency Panel, with the Blending mode set to Normal.

Secondary colors are in the final stages of testing. Please note that we are in the process of updating our best practices for color and these guidelines will be distributed as an update in the coming months.

The color **Target** for each of the primary colors is specified from the PANTONE® and TOYO color systems. Each of these colors should be used as a standard reference for evaluating print, digital and environmental applications.

Each **LAB** value is derived from its primary target; it best describes colors mathematically as they are perceived by the human eye. LAB values have been used to select each in-gamut sRGB and CMYK values for all colors.

RGB color values were determined within the sRGB color space as it best represents typical home and office viewing conditions. **HEX** color values were determined by the RGB values.

The **CMYK** color values were determined within the GRACoL2006_Coated1v2 color space, and were tested on newsprint, uncoated, and coated stocks using offset lithography and digital print methods.*

Color	C	M	Y	K	R	G	B	HEX	L	A	B	Target
Primary Orange	0	67	100	0	238	119	0	EE7700	63.54	42.47	73.66	PANTONE 716 C or TOYO CF10153
Primary Green	79	0	100	5	50	160	30	32A01E	59.15	-43.29	40.33	PANTONE 7738 C or TOYO CF10257
Primary Blue	100	55	0	0	0	92	185	005CB9	35.78	-9.70	-62.01	PANTONE 300 C or TOYO CF10434
Primary Purple	78	70	0	11	89	81	148	595194	37.63	15.82	-36.55	PANTONE 7670 C or TOYO CF10458
Primary Red	3	100	88	7	195	10	40	C30A28	44.69	67.77	40.06	PANTONE 186 C or TOYO CF10098
Primary Gray	0	0	0	87	87	87	87	575757	36.89	-0.95	-1.92	PANTONE 425 C or TOYO CF11006
Circle Orange	0	11	45	0	255	227	156	FFE39C	91	3	38	not applicable
Circle Green	15	0	52	0	226	232	152	E2E898	90	-11	38	not applicable
Circle Blue	24	1	0	0	200	231	251	C8E7FB	90	-7	13	not applicable
Circle Purple	14	17	0	0	222	209	231	DED1E7	85	8	-9	not applicable
Circle Red	0	26	10	0	245	204	207	F5CCCF	86	15	4	not applicable
Circle Gray	0	0	0	17	220	220	220	DCDCDC	88	0	0	not applicable
White	0	0	0	0	255	255	255	FFFFFF	100	0	0	not applicable
Black	0	0	0	100	0	0	0	000000	0	0	0	not applicable

In lieu of the GE colors listed on this page, you may use the PANTONE Colors listed here, the standards for which are shown in the current edition of the PANTONE formula guide. The color(s) [CMYK, RGB, and hexadecimal breakdowns] shown on this page have not been evaluated by PANTONE for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE Color Publications for accurate color. PANTONE is the property of PANTONE LLC. TOYO 94 COLOR FINDER 1050. © 1998,2002 TOYO INK MFG. CO., LTD. All rights reserved.

The CMYK breakdowns were produced using "standard" densities. Target density values for coated stock were: Black (K) 1.75 ± 0.05 , Cyan (C) 1.45 ± 0.05 , Magenta (M) 1.45 ± 0.05 and Yellow (Y) 1.00 ± 0.05 ; target density values for uncoated stock were: Black (K) 1.20 ± 0.05 , Cyan (C) 1.00 ± 0.05 , Magenta (M) 1.00 ± 0.05 and Yellow (Y) 0.90 ± 0.05 . Line screens of 85 (Newsprint), 133 and 250 (Coated and Uncoated) were tested, and the plate order was K-C-M-Y. Always try to achieve the best color match to the Pantone Color. Colors printed in U.S. SWOP may differ from EURO CMYK as these colors may appear darker than expected.

Typography

Our new visual system employs Inspira in a clean and straightforward way, and introduces two new extensions of the GE Inspira type family.

The GE Inspira family is derived from the curves and the classic hand-drawn character of the Monogram.

Inspira Headline is precise and modern, reflecting our brand character. It comes in different styles, or weights, which provide visual distinction and differentiation in emphasis for text and headlines.

We have two new typefaces joining the Inspira family: **Inspira Sans** and **Inspira Serif**. Designed to address our contemporary typography needs, specifically digital use, increased legibility, and safety, we expect to release them in January 2014. Please join us in the GE Typography Colab canvas for up-to-date information or email us at brand.questions@ge.com with any questions.

Please note that we are in the process of updating our best practices for typography and brand architecture components. These guidelines will be distributed as an update in the coming months.

Inspira Headline Regular
Inspira Headline Bold

Inspira Sans Regular
Inspira Sans Bold

Inspira Serif Regular
Inspira Serif Bold

Typography Inspira Headline

Typography plays an important role in our brand expression. It is a distinctive visual element that differentiates us from our competition and is one of our most recognizable visual assets.

Our system incorporates three custom-designed type fonts called Inspira, Inspira Sans and Inspira Serif that we use globally in all media to maximize readability for our users.

Inspira Headline is an eye-catching display typeface used in larger sizes to emphasize the voice and messaging of the GE brand.

Inspira Headline Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Inspira Headline Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Inspira Headline Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Inspira Headline Extra Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Typography

Inspira Sans

Both Inspira Sans and Inspira Serif are in testing now and we expect to release them for use in January 2014.

Please join us in the GE Typography Colab canvas for up-to-date information or email us at brand.questions@ge.com with any questions.

Inspira Sans Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Inspira Sans Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Inspira Sans Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Inspira Sans Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Typography Inspira Serif

Inspira Serif was developed to address the editorial needs of publishing extensive documents as well as legibility for screens on mobile devices.

Both Inspira Sans and Inspira Serif are in testing now and we expect to release them for use in January 2014.

Please join us in the GE Typography Colab canvas for up-to-date information or email us at brand.questions@ge.com with any questions.

Inspira Serif Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Inspira Serif Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Inspira Serif Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Inspira Serif Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Imagery

GE solves the world's toughest problems. Our stories, our customers and our solutions are awe-inspiring. We encourage the use of photographs. Using imagery in this way illustrates our brand characteristics, reinforces our personality, and shows the pride we take in meeting our customers' needs. Our photography should be optimistic and contribute to the idea of a brand in motion. Photographs should be light in tone and use bright highlights of color.

A variety of image styles can be used to tell GE's story to the world. Full, partially cropped and cutout photography are ideally suited for use with the motion patterns.

Iconography can be used in multiple ways: to help in storytelling, communicate a specific product feature or benefit, and communicate regulatory information. Illustrations can be used to simplify complex instructions and in instances where photography is not appropriate.

Always use color to attract attention and highlight an advertisement or page. When a full-bleed photograph is not appropriate, use white backgrounds to communicate an open, contemporary feeling.

Do not use black-and-white photography, as it makes GE look dated and less approachable. Do not use keylines around imagery.

Please note that we are in the process of updating our best practices for imagery, including photography, iconography and illustration. These guidelines will be distributed as an update in the coming months.



Imagery Photography

We help the world work better and our stories are remarkable.

The content of our photography should convey the idea of GE as a partner to our global customers, and solutions expressing how we move, power, build, and serve the world.



Full-bleed with light tones

Compositions should be simple with large areas of open space for the GE motion pattern.

Full-bleed images best suited for our new system have a light tonal range so that all elements are legible. When full-bleed images have a darker tonal range, the motion pattern most likely should be white.



Full-bleed with darker tonal range

Ideally these images include colors that are complementary to the GE palette. These work best with the GE motion pattern in white and allow a large area of clear space to position copy.

When using images that are more saturated in color, make sure the image complements the GE palette and picks up one of the tones.



Complex images are ideally suited for partial-bleed layouts

When the subject matter is complex it may be difficult for typography and the motion pattern to be legible. Complex images are ideal for partial-bleed layouts that provide legibility for all elements.



Product photography (silhouette)

Silhouetted product photography is limited to highlighting the design of our products. Images can be quite large, providing there is sufficient clear space around the motion pattern and the Monogram. Always ensure the motion pattern complements the product without competing for space or attention.

Imagery

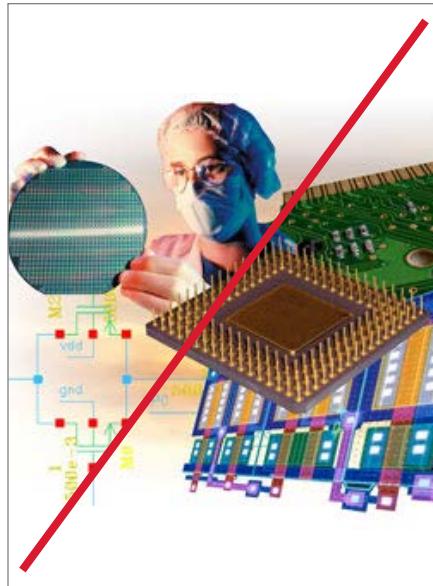
Improper Use of Photography

Please note that we are in the process of updating our best practices for photography. These guidelines will be distributed as an update in the coming months.

Our new visual system introduces the use of overlapping elements that allow us to consider how they all work together. Think about whether or not you need to use the motion pattern with an image.

Photographs best suited to tell our story should be of high quality and high resolution. The people and products should be easy to see—do not crowd an image with distracting elements.

At the end of the day, consider the entire piece and whether it reflects our character: courageous, engaged, purposeful and optimistic.



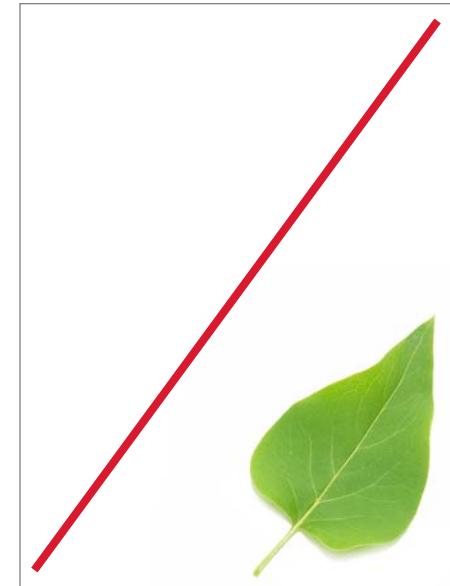
Improper use: Montage

Use one image and simple, straightforward language to tell our story—what we do is hard enough to understand without trying to create a montage of images or information.



Improper use: Additional elements

Additional elements such as filters and lens effects tend to confuse and clutter an image. Keep it simple with high-quality imagery.



Improper use: Metaphors

Metaphors are often difficult to understand, especially across cultures—real stories and images represent GE best.

Imagery

Iconography

Iconography is typically used to represent a single idea, such as a product feature or an instruction. Iconography is highly effective because it communicates with greater visual interest than text, and it can be used globally, eliminating the need for multiple text translations.

Our new iconography system is a brandable and unique system specifically designed for GE. The icon family is flat, simplified to one color and easy to recognize. It brings subtle rounded corners and a heavier weight than previous GE icons, adding presence wherever an icon may be needed.

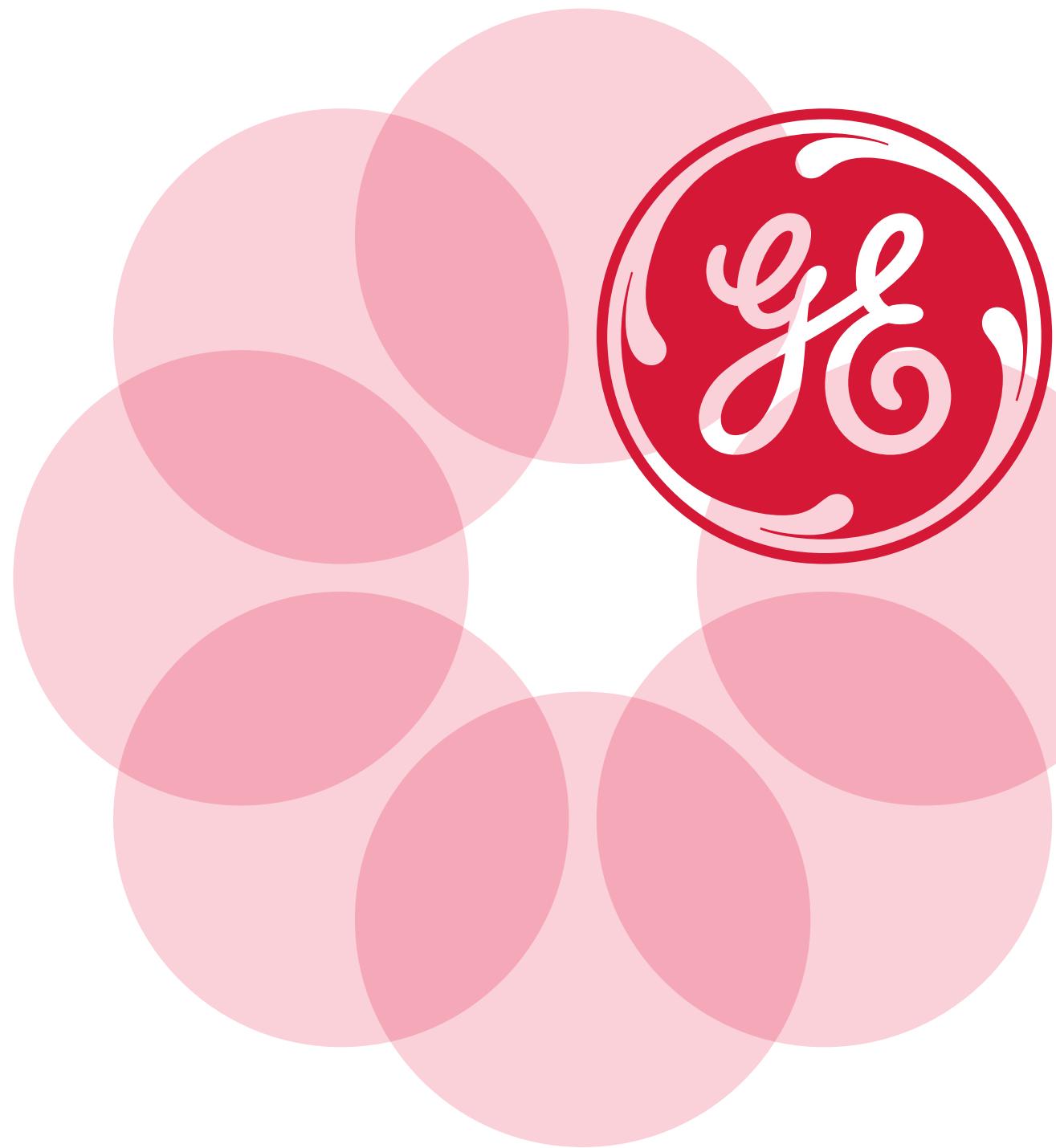
The foundation of the icons consist of a shape, dot and line. The combination of these elements helps to establish a uniform visual weight across all icons. Please consider using these icons before creating your own.

An entire set of newly designed **Icons** is now available. The library is always growing to meet your needs and the 1.0 release is available today. Download the icons and then join the conversation in the GE Icon Library Colab canvas.

Please note that we are in the process of updating our best practices for imagery. These guidelines will be distributed as an update in the coming months.



Layout Hierarchy



Focus Areas

This section provides an overview for three typical focus areas for print communications: **image focus**, **headline focus**, and **motion pattern focus**.

Please note that we are in the process of updating our best practices for the color of the Monogram, typography and brand architecture components. These guidelines will be distributed as an update in the coming months.

Our brand expression celebrates customers using our products and services. Full-bleed images offer a rich canvas to tell our stories. White can also provide a visual stage for presenting a clear and humanistic dimension of our personality.

Whenever the motion pattern is used, it should establish a hierarchy of information, behave in certain ways and always be legible. This ensures it becomes a powerful element of our brand toolkit.

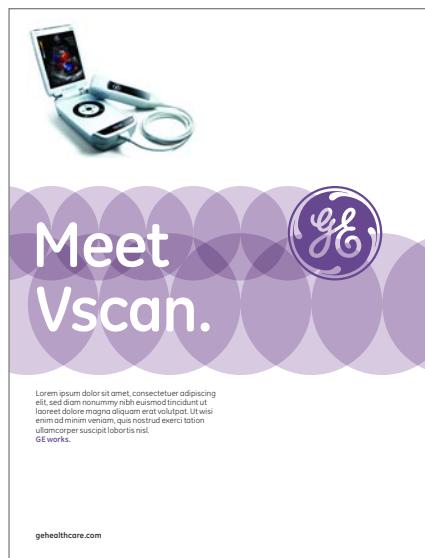


Image focus

These layouts use full-bleed, partial-bleed or silhouetted imagery in a dominant role.

Hierarchy provides organization and focus. When creating a layout, only focus on one thing: either the image, the headline or the motion pattern as your "hero."

Color and scale can be used to dial up or down the motion pattern. The more contrast in color or scale the motion pattern has, in relation to typography and secondary information, determines its presence on an item or surface.



Headline focus

These layouts use typography in a dominant role, such as a simple headline at a large size.

In our updated system, type can no longer lock up with the Monogram when the layout uses a motion pattern. Taglines and brand architecture should now move to specific, prominent locations in layouts.

Always select colors for typography that ensure a high level of contrast from the background, especially when type is placed on the transparent circles in the motion pattern.



Motion pattern focus

These layouts may—or may not—use imagery.

Image Focus

Our use of full-bleed imagery lends a feeling of scale and energy to our brand.

Images should be selected carefully as they are the primary focus of the piece.

1. Monogram and motion pattern

The motion pattern is a consistent series of transparent circles that start with the Monogram.

2. Color

Each Primary color has a corresponding Circle color for use in the motion pattern. Here, Primary white is used so that the type block is as legible as possible against the image background.

3. Typography

GE Inspira is set flush left, rag right in upper- and lowercase, and aligns to the left margin of the grid whenever possible.

4. Brand Line

The brand line is set at the end of the copy block.

5. Business Unit or URL

The business unit URL aligns with the copy block to anchor the layout.

6. Imagery

Images of GE products are captured in a straightforward way. Compositions with plenty of negative space provide room for the motion pattern and typography to work together.

When detailed imagery is used, layouts can include either a partial-bleed or cutout image.



Ensure there is enough contrast when placing the motion pattern on a full-bleed image; only use a motion pattern constructed at a consistent rate.

Headline Focus

Headlines should make a point and serve as complements to imagery.

We recommend a simple, precise and optimistic tone be employed.

1 Monogram and motion pattern

The motion pattern is a consistent series of transparent circles that start with the Monogram.

2 Color

Each Primary color has a corresponding Circle color for use in the motion pattern. Here, Primary Purple is used with Circle Purple and the headline reverses to White so that it is as legible as possible against the motion pattern background.

3 Typography

GE Inspira is set flush left, rag right in upper- and lower-case, and aligns to the left margin of the grid whenever possible.

4 Corporate Campaign Line

The corporate campaign line is set at the end of the copy block in the same color as the motion pattern.

5 Business Unit or URL

The business unit URL aligns with the copy block to anchor the layout.

6 Imagery

Images of GE products are captured in a straightforward way. Plenty of negative space provide room for the motion pattern and typography to work together.



Use scale to draw attention to the headline. Do not make the headline big (or position it next to the Monogram) to make it the focus of the layout.

Motion Pattern Focus

Our motion pattern is designed to express GE moving about in the world.

The motion pattern should work in concert with imagery and copy, adding an element of energy without competing with your overall story.

1 Monogram and Motion Pattern

The motion pattern is a consistent series of transparent circles that start with the Monogram.

2 Color

Each Primary Color has a corresponding Circle Color for use in the motion pattern. Here, Primary Blue is used with Circle Blue.

3 Typography

GE Inspira is set flush left, rag right in upper and lower case, and aligns left.

4 Corporate Campaign Line

The corporate campaign line is set at the end of the copy block in the same color as the headline.

5 Business Unit or URL

The business unit URL aligns with the copy block to anchor the layout.

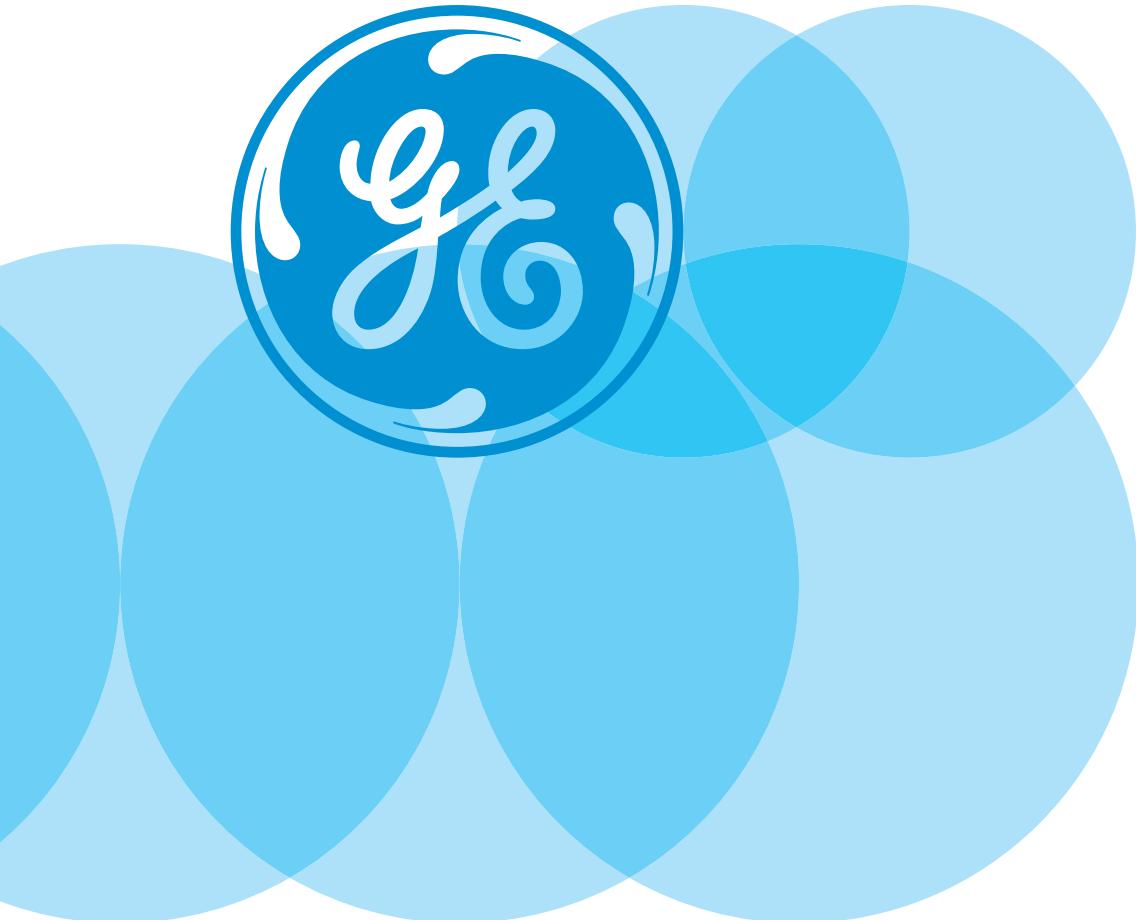
6 Imagery

Images of GE products are captured in a straightforward way. Compositions with plenty of negative space provide room for the motion pattern and product to work together.



Color, scale and position of the motion pattern over the lighter areas of the image will help ensure legibility.

Appendix



Artwork

Vector files of assets in Print and RGB are available to help you create layouts using the motion pattern.



Contact

For more information on the concepts presented in these guidelines, please contact the Brand Help Desk at brand.questions@ge.com or visit the Brand Essentials Colab canvas for up to date information and conversation.