

# Protecting Our Corporate Image



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SECTION ONE:

# Introduction

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# 1

# About This Manual

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**Related Information:**

1.2 The Importance of Our Corporate Identity

1.3 The Evolution of Our Corporate Identity

This manual defines The Clorox Company identity and provides all the information needed to apply the identity standards. The manual is divided into eight main sections that clearly and concisely describe key aspects of the identity. Each section contains cross-references to related information to enhance ease of use.

Our corporate identity standards must be correctly applied to all internal and external company communications not associated with a single Clorox Company brand. The standards also apply to subsidiaries of The Clorox Company.

The standards do not apply to communication materials associated with The Clorox Company brands. They also don't apply to product packaging designs or marketing. In these cases, the appropriate brand identity may be applied.

If you have questions about this manual or how to apply the corporate identity standards, please contact the following resources:

- 1. Clorox Creative Services at 510-208-4142; or
- 2. Clorox Corporate Communications at 510-271-7361.

# The Importance of Our Corporate Identity

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## Related Information:

### 1.1 About This Manual

### 1.3 The Evolution of Our Corporate Identity

Like The Clorox Company consumer brands, our “corporate brand” has significant value. It helps people inside and outside the company better understand who we are and what we stand for, increases recognition of our organization and helps distinguish us from our competitors.

The Clorox Company visual identity protects the integrity of our corporate brand. Our visual identity is used to communicate with each other and the public and is defined by a set of design standards made up of several distinct elements, including our logo, a color palette, typography and imagery. The identity helps convey some of the positive attributes of our corporate brand.

The current logo is a reflection both of our traditional strengths and of the vitality of our company in today’s global marketplace. It includes a more dynamic version of the traditional company “diamond” shape, which helps communicate the company’s focus on innovation and growth. The logo is primarily blue, which has been the company’s signature color since 1972, but now also includes green, reflecting Clorox’s commitment to sustainability.

The corporate identity also visually conveys key attributes of the organization and our employees that transcend any one brand, function or division: smart, principled, multifaceted, approachable and a strong competitor. On an emotional level, corporate communication materials should look and feel like they represent a company with these qualities.

The design standards are flexible enough to allow for creativity and variation on different types of materials, while also ensuring a unified look and feel that’s distinctively Clorox.

# The Evolution of Our Corporate Identity

**Related Information:**

1.1 About This Manual

1.2 The Importance of Our Corporate Identity

Shortly after the formation of the Electro-Alkaline Company, the founders adopted a diamond-shaped logo to represent the flagship bleach product and, eventually, The Clorox Company itself. Through the years, the diamond shape has remained and has evolved along with the company.

1913: The first logo was created by Abel M. Hamblet, an engineer for one of the company’s original equipment suppliers. In addition to sketching the diamond shape, he is also credited with suggesting the name “Clorox” for the company’s original product by combining the names of its two key ingredients, chlorine and sodium hydroxide. The original logo included the words “liquid, bleach, cleaner, germicide” around the sides of the diamond.

1942: With the U.S. at war, new uses were found for bleach, including a method for neutralizing war gas. In order to educate consumers about these additional uses and applications, the words “disinfectant” and “deodorant” were added to the perimeter of the trademark diamond.

1947: The company’s logo was redesigned, and the words were removed from the perimeter. An image of Butch, the company’s mascot, was featured on both sides of the diamond. Butch has the company’s iconic amber glass bleach bottle for a body, and he was pictured wearing white gloves and spats.

1957: When Procter & Gamble acquired the company and its only product in 1957, the Clorox logo was redesigned again — this time to meet a request that the design be simplified for printing on stationery.

1972: A few years after the company regained independence in 1969, the corporate logo took on a fresh look with an altered diamond and the addition of white lines “splitting” the four corners. Now a diversified company with consumer products and business-to-business lines, from this point forward The Clorox Company maintained a different logo than the bleach brand.



## The Evolution of our Corporate Identity (cont.)

### Related Information:

#### 1.1 About This Manual

#### 1.2 The Importance of Our Corporate Identity

1987: Some subtle changes to the logo gave it an updated look that better reflected the company's business, according to Greg Mitchell, the 1987 designer. He said the 1972 logo looked more like a stencil, which "suggested an industrial rather than a consumer product company."

2010: The current logo for The Clorox Company includes a more dynamic version of the diamond shape, which helps communicate the company's focus on innovation and growth. The logo is primarily blue, which has been the company's signature color since 1972, but now also includes green, reflecting Clorox's commitment to sustainability. It also includes the words "The Clorox Company" to make a clear distinction between the company identity and the identity of our line of Clorox® brand products.



SECTION TWO:

# Corporate Logos

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# 2



# Overview

The Clorox Company logo is a diamond shape highlighting the words “The Clorox Company.” The diamond shape and the words must not be used separately or modified in any way. The logo symbolizes quality and endurance. It reflects the diamond trademark of the company’s signature Clorox® brand products, but it is not the same and should never be substituted. The company logo is a legally protected trademark.

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## Related Information:

2.2 Clear Space

2.3 Size Usage

2.4 Color Variations

2.5 Background Images

2.6 Misuses

2.7 Logos on Novelty Items

2.8 Other Corporate Logos

6.2 Page Headers

6.3 Three Sections

6.4 Typographic Hierarchy



## Clear Space

The Clorox logo must always be surrounded on all four sides by a clear space of at least 2X, where X equals the cap height of “CLOROX.”

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### Related Information:

2.1 Corporate Logos Overview

2.3 Size Usage

2.4 Color Variations

2.5 Background Images

2.6 Misuses

2.7 Logos on Novelty Items

6.2 Page Headers

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# Size Usage

The minimum sizes specified below should accommodate most applications. Regardless of application, the logo must always be legible.

**Related Information:**

- 2.1 Corporate Logos Overview
- 2.2 Clear Space
- 2.4 Color Variations
- 2.5 Background Images
- 2.6 Misuses
- 2.7 Logos on Novelty Items
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**Large Applications**

If your application calls for a logo 3.5 inches or larger, use the “large” logo. This logo adds one extra “tine” to the green ribbon and allows it to feel cohesive with the smaller versions.



**Medium Applications**

If your application calls for a logo 3.5 inches or smaller, use the “medium” logo. This logo has three “tines” for the green ribbon.



**Small Applications**

If your application calls for a logo 2 inches or smaller, use the “small” logo. Its type and diamond have been adjusted to feel more cohesive with the larger versions.



## Color Variations

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**Related Information:**

- 2.1 Corporate Logos Overview
- 2.2 Clear Space
- 2.3 Size Usage
- 2.5 Background Images
- 2.6 Misuses
- 2.7 Logos on Novelty Items
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**Full Color (Preferred)**

"THE CLOROX COMPANY" and Blue Ribbon both print PMS 3005C (or PMS Process Blue U). The Blue Ribbon has a gradation overprint of PMS 301C (or PMS 301U). The Green Ribbon "Tines" print PMS 363C (or PMS 362U) with an overprint of PMS 348C (or 348U).

**Two Color**

"THE CLOROX COMPANY" and Blue Ribbon both print PMS 3005C (or PMS Process Blue U). The Green Ribbon "Tines" print PMS 363C (or PMS 362U).

**One Color**

"THE CLOROX COMPANY," Blue Ribbon and Ribbon "Tines" all print Black.

**One Color**

"THE CLOROX COMPANY," Blue Ribbon and Ribbon "Tines" reverse out to white.

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# Background Images

When the Clorox logo is placed on an image or color background, there must be significant contrast to ensure legibility and impact. If the value of the background is above a 50 percent value, the logo should “reverse out” to white.

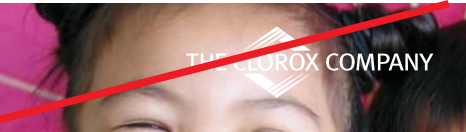
**Related Information:**

- 2.1 Corporate Logos Overview
- 2.2 Clear Space
- 2.3 Size Usage
- 2.4 Color Variations
- 2.6 Misuses
- 2.7 Logos on Novelty Items
- 3.1 Color Groupings
- 6.2 Page Headers
- 6.3 Three Sections
- 6.4 Typographic Hierarchy

**Acceptable**



**Unacceptable**



# Misuses

Always use approved artwork and never recreate logo elements. Below are examples of misuses of the Clorox logo.

**Related Information:**

- 2.1 Corporate Logos Overview
- 2.2 Clear Space
- 2.3 Size Usage
- 2.4 Color Variations
- 2.5 Background Images
- 2.7 Logos on Novelty Items
- 6.2 Page Headers
- 6.3 Three Sections
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**Do not use tints or change specified colors**



**Do not place diamond by itself**



**Do not alter color, size or positioning. Use only approved artwork.**



**Do not alter logo lockup in color, size or positioning**



## Logos on Novelty Items

Novelty items include materials such as paperweights, mugs, pens and clothing. The Clorox corporate logo should be reproduced on any corporate novelty items distributed outside of the company. Corporate novelty items distributed only to employees need not include the company logo. Note that novelty items related to a specific brand do not need to include the Clorox corporate logo.

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**Related Information:****2.1 Corporate Logos Overview****2.2 Clear Space****2.3 Size Usage****2.4 Color Variations****2.5 Background Images****2.6 Misuses**

Requests for novelty items are administered by Clorox Creative Services. For more information, contact:

Grace Chen  
510-271-7000, ext. 4947  
[grace.chen@clorox.com](mailto:grace.chen@clorox.com).



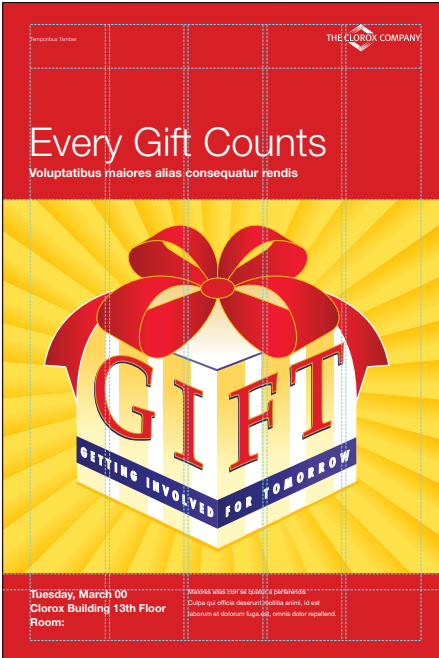
# Other Corporate Logos

Special logos for specific groups, programs or campaigns must be either created or approved by Clorox Creative Services. Such logos must never be substituted for the Clorox diamond and must adhere to all corporate identity standards, including the approved color palette and illustration/photographic style. Other corporate logos should be formatted in communication materials as secondary to The Clorox Company logo. For more information, contact Clorox Creative Services at 510-208-4142.

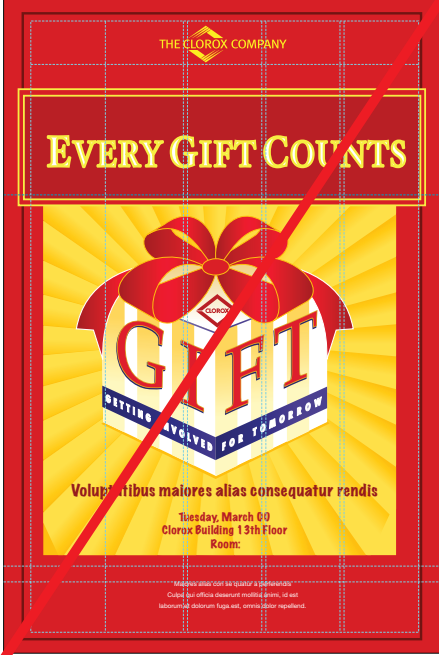
**Related Information:**

2.1 Corporate Logos Overview

**Acceptable**



**Unacceptable**





SECTION THREE:

# Color Palette

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# 3

# Color Groupings

The corporate color palette is made up of three groupings: 1) corporate blue and green, 2) neutrals and 3) brand spectrum. For multicolor pieces, colors may be combined from each grouping. Metallics may be used sparingly for impact on higher-end pieces.

**Related Information:**

3.2 Color Formulas

**Corporate Blue & Green**

The corporate blue and green reinforce recognition of the company. Use the Pantone colors below for both “full color” and “2 color” versions of the logo. When printing on an uncoated stock use the “uncoated equivalent” Pantone colors.

Gradient For Larger Full Color Applications		Solid For Smaller 2 Color Applications	Gradient For Larger Full Color Applications		Solid For Smaller 2 Color Applications
PANTONE 301C	PANTONE 3005C	PANTONE 300C	PANTONE 348C	PANTONE 363C	PANTONE 348C
Darker Overprints Solid Lighter			Darker Overprints Solid Lighter		
PANTONE 301U	PANTONE Pro. Blue U	PANTONE 300U	PANTONE 348U	PANTONE 362U	PANTONE 348U
Uncoated Equivalent Gradient		Uncoated Equivalent Smaller Applications	Uncoated Equivalent Gradient		Uncoated Equivalent Smaller Applications

**Neutrals**

This softer grouping provides a balance to the corporate blues.

Black	Cool Gray Dk.	Cool Gray Lt.	White	Cream	Warm Gray

# Color Groupings (cont.)



Related Information:

3.2 Color Formulas

Brand Spectrum

Inspired by The Clorox Company portfolio of brands, this color grouping reinforces the importance of our brand equities and the consumers of our products. Corresponding dark, medium and light tones are also specified.









Brands

						
Kingsford® Red	Glad® Yellow	Pine-Sol® Green	Hidden Valley® Green	Tilex® Blue	Brita® Blue	Formula 409® Purple





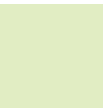



Dark

							
Rose Dk.	Autumn Dk.	Gold Dk.	Verdi Dk.	Grass Dk.	Sky Dk.	Sea Dk.	Violet Dk.

Medium
















							
Rose Med.	Autumn Med.	Gold Med.	Verdi Med.	Grass Med.	Sky Med.	Sea Med.	Violet Med.

Light

							
Rose Lt.	Autumn Lt.	Gold Lt.	Verdi Lt.	Grass Lt.	Sky Lt.	Sea Lt.	Violet Lt.

# Color Formulas

















The chart below lists color values for all printed and online communications. Select color values according to the intended use. Adhere to the specifications in these standards, and use preferred vendors and reproduction methods to ensure consistency of our colors.

Related Information:	Corporate Blue & Green:				
	Clorox Color	or PANTONE® Equivalent	CMYK *	RGB	Hexadecimal
	 Main Blue	or PANTONE® 300 C	C100 M44 Y0 K0	R0 G121 B193	0072C6
	 Main Green	or PANTONE® 348 C	C100 M0 Y85 K24	R0 G135 B82	008751
	Neutrals:				
	 Black	or PANTONE® Black C	C0 M0 Y0 K100	R0 G0 B0	000000
	 Cool Gray Dk.	or PANTONE® Cool Gray 9 C	C0 M1 Y0 K51	R132 G133 B137	848589
	 Cool Gray Lt.	or PANTONE® Cool Gray 4 C	C0 M0 Y0 K24	R189 G189 B191	BDBDBF
	 White	or PANTONE® White C	C0 M0 Y0 K0	R255 G255 B255	FFFFFF
	 Cream	or PANTONE® 4545 C	C0 M3 Y19 K6	R223 G217 B194	DFD9C2
* Final process mix to match Pantone® equivalent by film separator or printer's final specifications.	 Warm Gray	or PANTONE® 410 C	C0 M18 Y21 K56	R124 G109 B105	7C6D69
	Brand Spectrum:				
	 Kingsford® Red	or PANTONE® 485 C	C0 M97 Y100 K0	R220 G36 B31	DC241F
	 Glad® Yellow	or PANTONE® 109 C	C0 M10 Y100 K0	R255 G210 B0	FFD200
	 Pine-Sol® Green	or PANTONE® 362 C	C70 M0 Y100 K9	R39 G151 B39	279727
	 Hidden Valley® Green	or PANTONE® 355 C	C94 M0 Y100 K0	R0 G148 B48	009430
	 Tilex® Blue	or PANTONE® 299 C	C85 M19 Y0 K0	R0 G160 B226	00A0E2
	 Brita® Blue	or PANTONE® 286 C	C100 M66 Y0 K2	R0 G53 B173	0035AD
	 Formula 409® Purple	or PANTONE® 266 C	C79 M90 Y0 K0	R102 G49 B186	6631BA

## Color Formulas (cont.)









### Related Information:

#### 3.1 Color Groupings

Clorox Color	or PANTONE® Equivalent	CMYK *	RGB	Hexadecimal
 Rose Dk.	or PANTONE® 1807 C	C0 M100 Y96 K28	R162 G40 B49	A22831
 Autumn Dk.	or PANTONE® 471 C	C0 M59 Y100 K18	R182 G83 B18	865312
 Gold Dk.	or PANTONE® 124 C	C0 M28 Y100 K6	R235 G171 B0	EBAB00
 Verdi Dk.	or PANTONE® 371 C	C43 M0 Y100 K56	R74 G95 B29	4A5F1D
 Grass Dk.	or PANTONE® 343 C	C98 M0 Y72 K61	R0 G83 B63	00533F
 Sky Dk.	or PANTONE® 285 C	C89 M43 Y0 K0	R0 G118 B212	0076D4
 Sea Dk.	or PANTONE® 281 C	C100 M72 Y0 K32	R0 G36 B105	002469
 Violet Dk.	or PANTONE® 273 C	C100 M96 Y0 K8	R37 G22 B122	25167A
 Rose Med.	or PANTONE® 207 C	C0 M100 Y43 K19	R177 G0 B67	B10043
 Autumn Med.	or PANTONE® 173 C	C0 M69 Y100 K4	R215 G69 B26	D7451A
 Gold Med.	or PANTONE® 1225 C	C0 M17 Y62 K0	R254 G199 B70	FEC746
 Verdi Med.	or PANTONE® 5767 C	C15 M0 Y68 K39	R141 G145 B80	8D9150
 Grass Med.	or PANTONE® 583 C	C23 M0 Y100 K17	R171 G180 B0	ABB400
 Sky Med.	or PANTONE® 645 C	C55 M24 Y0 K9	R116 G152 B191	7498BF
 Sea Med.	or PANTONE® 647 C	C100 M56 Y0 K23	R17 G86 B140	11568C
 Violet Med.	or PANTONE® 668 C	C65 M64 Y0 K30	R98 G74 B126	624A7E

\* Final process mix to match Pantone® equivalent by film separator or printer's final specifications.

# Color Formulas (cont.)

Related Information:		Clorox Color	or PANTONE® Equivalent	CMYK *	RGB	Hexadecimal
3.1 Color Groupings		Rose Lt.	or PANTONE® 197 C	C0 M45 Y10 K0	R235 G155 B178	EB9BB2
		Autumn Lt.	or PANTONE® 157 C	C0 M43 Y70 K0	R238 G155 B80	EE9B50
		Gold Lt.	or PANTONE® 1205 C	C0 M5 Y31 K0	R244 G225 B166	F4E1A6
		Verdi Lt.	or PANTONE® 379 C	C9 M0 Y58 K0	R222 G230 B108	DEE66C
		Grass Lt.	or PANTONE® 365 C	C12 M0 Y29 K0	R203 G229 B162	CBE5A2
		Sky Lt.	or PANTONE® 290 C	C25 M0 Y0 K0	R190 G217 B236	BED9EC
		Sea Lt.	or PANTONE® 644 C	C42 M15 Y0 K6	R149 G177 B208	95B1D0
		Violet Lt.	or PANTONE® 2635 C	C28 M27 Y0 K0	R191 G174 B228	BFAEE4

\* Final process mix to match Pantone® equivalent by film separator or printer's final specifications.

SECTION FOUR:

# Typography

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# Typography: Overview

The specifications in this section should be followed whenever possible on standard-size materials, but may occasionally be modified as dictated by the needs of the piece. Refer to Section 6 for specifications for poster and banner typography. Guiding principles: Type should appear legible, and typographic hierarchy should be consistent within and across communication materials.

**Related Information:**

- 4.2 Primary Font
- 4.3 Secondary Font
- 4.4 Alternate Fonts
- 6.4 Typographic Hierarchy
- 6.8 Newsletters
- 6.11 Posters

## META PLUS

### Meta Plus

**Meta Plus Medium Caps**

The primary corporate typeface is Meta Plus.

**Meta Plus Normal**

The Meta “family” of fonts should be used whenever possible for “look and feel” consistency.



# Primary Font: Meta Plus

**Related Information:**

- 4.1 Typography Overview
- 4.3 Secondary Font
- 4.4 Alternate Fonts
- 6.4 Typographic Hierarchy
- 6.8 Newsletters
- 6.11 Posters

Meta Plus Normal	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 “: !@# \$%^&*?
Meta Plus Book	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 “: !@# \$%^&*?
Meta Plus Medium	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 “: !@# \$%^&*?
Meta Plus Bold	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 “: !@# \$%^&*?
Meta Plus Black	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 “: !@# \$%^&*?

# Secondary Font: Whitney

**Related Information:**

- 4.1 Typography Overview
- 4.3 Secondary Font
- 4.4 Alternate Fonts
- 6.4 Typographic Hierarchy
- 6.8 Newsletters
- 6.11 Posters

## Whitney Bold

**Whitney Bold**  
Whitney Bold, Book, Book Italic and Light Italic are all used on the corporate business stationery. This is a very “readable” font for text, with a large group of “weights.”

## Whitney Book

**Whitney Book**

**Note:** Text should be formatted with a ragged right edge.

# Secondary Font: Whitney

Related Information:

- 4.1 Typography Overview
- 4.2 Primary Font
- 4.4 Alternate Fonts
- 6.4 Typographic Hierarchy
- 6.8 Newsletters

Whitney Book

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

Whitney Semibold

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

Whitney Bold

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

Whitney Black

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

# Alternate Fonts: Arial and Times New Roman

If Meta Plus and Whitney are not available, Arial and Times New Roman may be substituted.

**Related Information:**

- 4.1 Typography Overview
- 4.2 Primary Font
- 4.3 Secondary Font
- 6.4 Typographic Hierarchy
- 6.8 Newsletters
- 6.11 Posters

Arial	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 “: !@# \$%^&*?
<b>Arial Bold</b>	<b>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 “: !@# \$%^&amp;*?</b>
Times New Roman	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 “: !@# \$%^&*?
Times New Roman Bold	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 “: !@# \$%^&*?

SECTION FIVE:

# Imagery

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# 5

# Photography

Photography may be obtained from a photo shoot with a professional or amateur photographer, professional “stock” photography or existing photography repurposed from past projects. Regardless of the source, photography should always adhere to high-quality standards and reflect the guidelines outlined here. Always be sure to secure appropriate usage rights.

## Related Information:

5.2 Illustration

6.3 Three Sections

6.5 Imagery

6.6 Full-Bleed Interiors

6.7 Covers

6.9 Small-Format Brochures

6.11 Posters

6.12 Banners

### Acceptable



People

- Slice of life
- Activity clear
- Positive countenance
- Posture is active
- Confident



Product

- Angle is “heroic” in stature
- Clean environment
- Focus on brand

### Unacceptable



People

- Activity unclear
- Negative facial expression
- Posture is slumping



Product

- Angle isn't heroic
- Too many reflections
- Poor lighting

## Photography (cont.)

### Related Information:

5.2 Illustration

6.3 Three Sections

6.5 Imagery

6.6 Full-Bleed Interiors

6.7 Covers

6.9 Small-Format Brochures

6.11 Posters

6.12 Banners

#### Acceptable



Places

- Clean environment
- Not cluttered
- People preferred



Props

- Clean
- Orderly
- Light

#### Unacceptable



Places

- Busy background
- No people



Props

- Busy
- Cluttered
- Dark

# Illustration

Illustration should be used sparingly to visually make a point when photography isn't available or appropriate. The criteria for illustration are similar to those for photography. In addition, low-quality illustrations or clip art should never be used. Guiding principle: Illustration style should be appropriate for the content and target audience of the communication.

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**Related Information:**

5.1 Photography

6.3 Three Sections

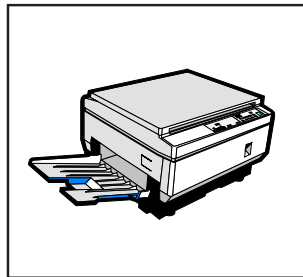
6.5 Imagery

6.7 Covers

6.9 Small-Format Brochures

6.11 Posters

6.12 Banners

**Acceptable**

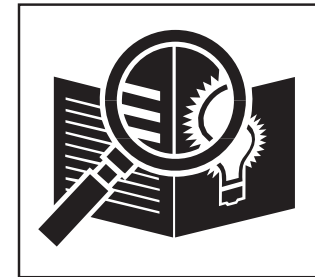
Realistic



Metaphoric



Approachable



Iconic



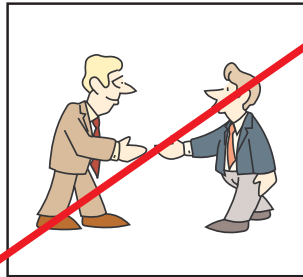
## Illustration (cont.)

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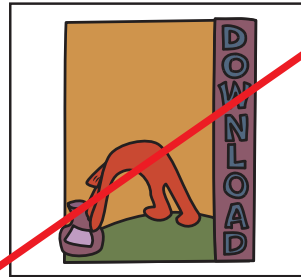
### Related Information:

- 5.1 Photography
- 6.3 Three Sections
- 6.5 Imagery
- 6.7 Covers
- 6.9 Small-Format Brochures
- 6.11 Posters
- 6.12 Banners

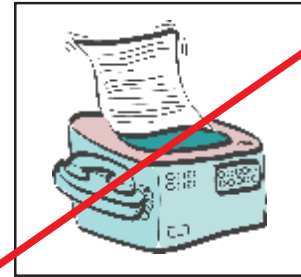
### Unacceptable



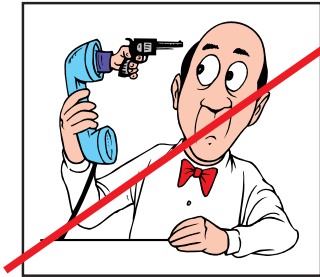
Low-grade clip art



Illegible/indiscernible



Jagged images



Inappropriate content

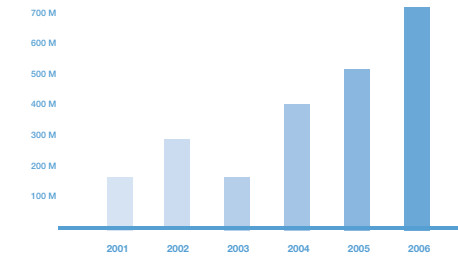
# Information Graphics

The format and style of charts and tables may vary depending on the piece and the data to be communicated. However, all information graphics should be consistent with the specifications provided in the Color Palette and Typography sections. The samples below are provided for reference and not intended to include every possible scenario. Use colors and tints appropriately to ensure legibility.

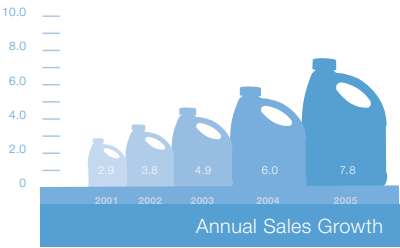
**Related Information:**

- 3.1 Color Groupings
- 4.1 Typography Overview
- 6.3 Three Sections
- 6.5 Imagery
- 6.6 Full-Bleed Interiors

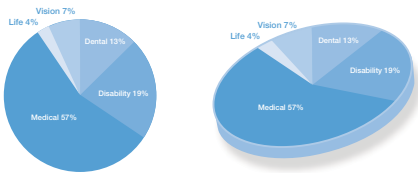
Bar Charts



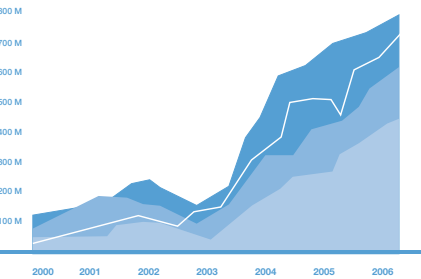
Graphic Charts



Pie Charts



Line Charts



Tables

Kaiser Permanente Northern and Southern California Monthly Contribution					
Your Base Pay	Less than \$40,000	\$40,000 to \$54,999	\$55,000 to \$74,999	\$75,000 to \$99,999	\$100,000 or more
Employee Only	\$43	\$55	\$67	\$79	\$91
Employee + Spouse	\$108	\$134	\$161	\$187	\$213
Employee + Child(ren)	\$97	\$121	\$145	\$169	\$192
Family	\$152	\$187	\$223	\$259	\$294

SECTION SIX:

# Page Layout Grid System

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6

# Overview

Clorox corporate identity standards are based on a grid system to ensure a consistent framework for communications. This system provides the flexibility to accommodate a broad range of design solutions in one- to five-column formats, with different sizes of images and various text treatments such as sidebars and pull quotes.

**Related Information:**

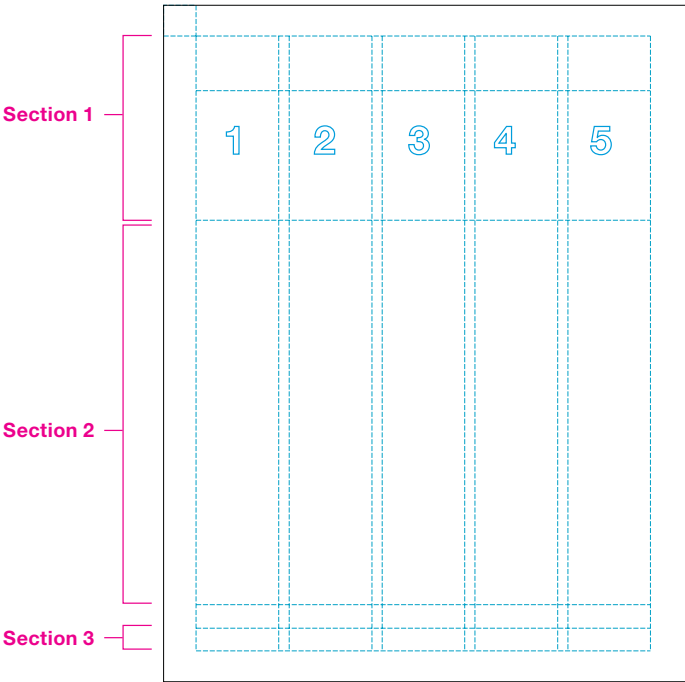
- 6.2 Page Headers
- 6.3 Three Sections
- 6.4 Typographic Hierarchy
- 6.5 Imagery
- 6.6 Full-Bleed Interiors
- 6.7 Covers
- 6.8 Newsletters
- 6.9 Small-Format Brochures
- 6.11 Posters
- 6.12 Banners
- 6.13 Microsoft Word and PowerPoint Templates
- 6.14 Paper Selection

**Grid system**

The grid for the most common format, 8.5" x 11" pages, is based on five columns and three main horizontal sections. *Column width is adjusted proportionally for landscape orientation or other document sizes not specified in this manual.*

Refer to the grids in this section for an 8.5" x 11" booklet/ newsletter (interior and cover pages) as well as smaller format brochures, posters, banners and mailing envelope.

**Note:** The examples provided are intended to provide basic grid specifications and illustrate potential designs within each grid. They are not intended to represent every possible design scenario.



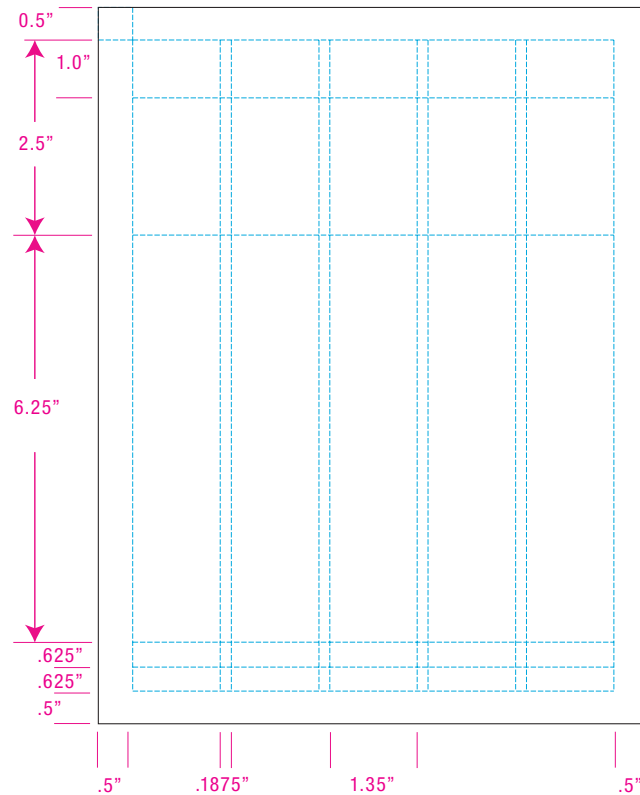
5-Column Grid

## Overview (cont.)

Below are the dimensions for a standard 8.5" x 11" page.

### Related Information:

- 6.2 Page Headers
- 6.3 Three Sections
- 6.4 Typographic Hierarchy
- 6.5 Imagery
- 6.6 Full-Bleed Interiors
- 6.7 Covers
- 6.8 Newsletters
- 6.9 Small-Format Brochures
- 6.11 Posters
- 6.12 Banners
- 6.13 Microsoft Word and PowerPoint Templates
- 6.14 Paper Selection



# Page Headers

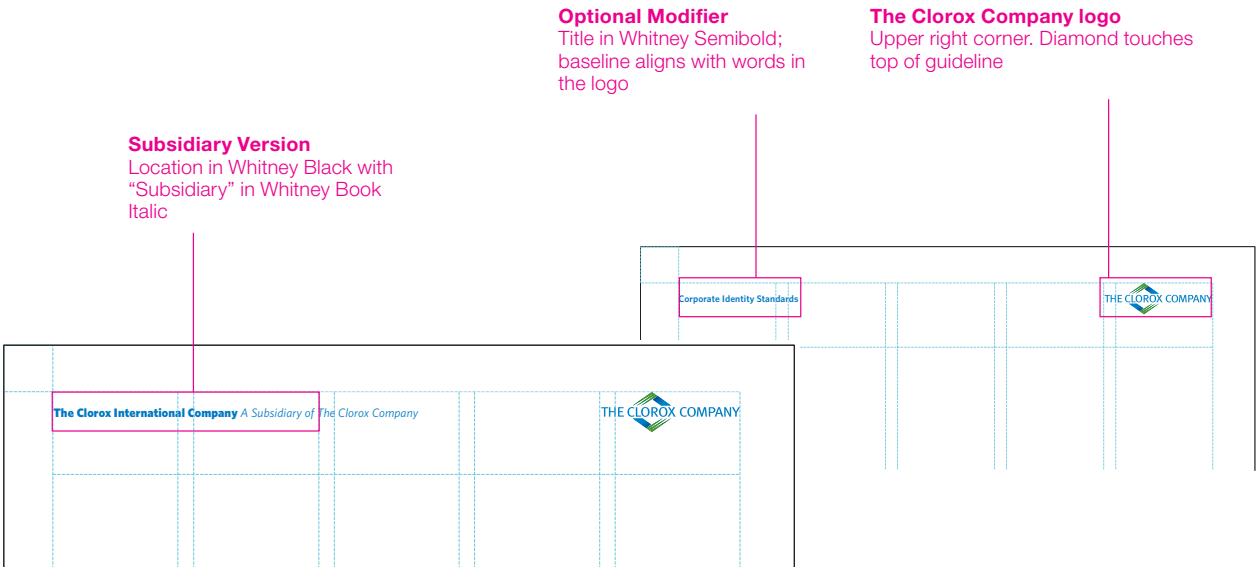
The Clorox Company logo is used as a page header at the top of document covers, the first page of sections within documents, posters/banners, our corporate web sites and other standard corporate communications. The page header is adapted for subsidiaries of The Clorox Company that aren't associated with a single brand (e.g., The Clorox International Company).

**Related Information:**

- 2.1 Corporate Logos Overview
- 6.3 Three Sections
- 6.4 Typographic Hierarchy
- 6.11 Posters



**Covers**

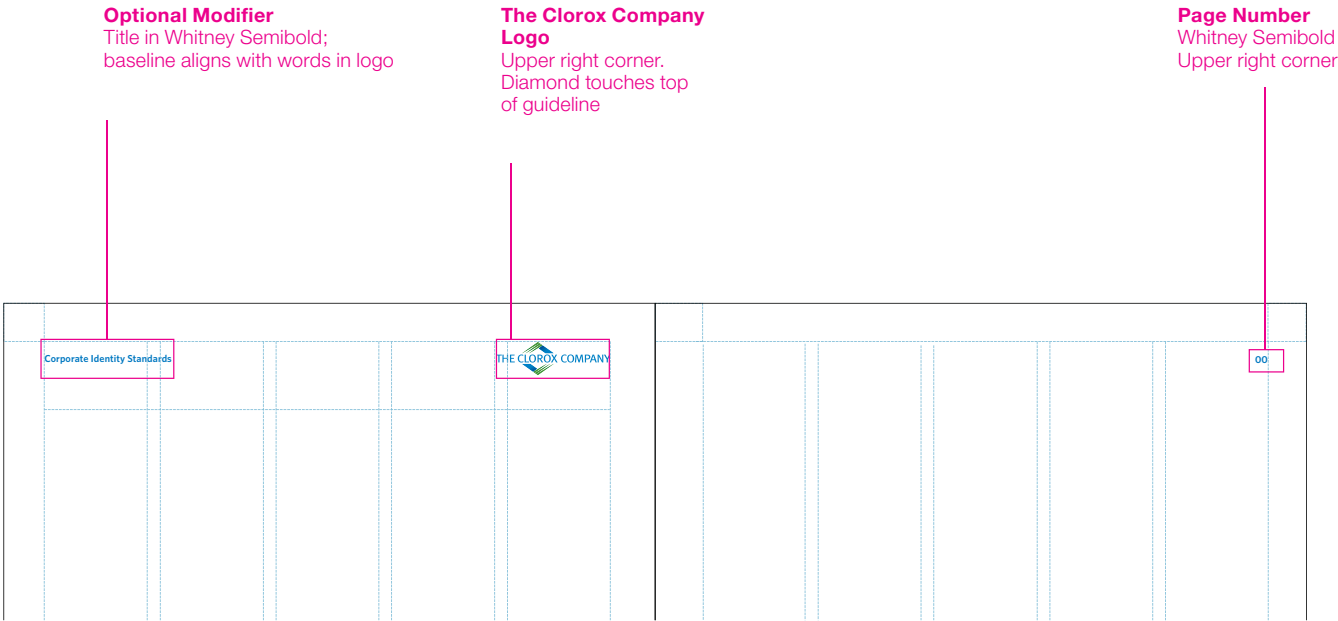


# Page Headers (cont.)

The Clorox Company logo may be used on document interiors with page numbers or other identifying information.

**Related Information:**      **Inside Pages**

- 2.1 Corporate Logos Overview
- 6.3 Three Sections
- 6.4 Typographic Hierarchy
- 6.11 Posters



# Three Sections

The grid is divided into three distinct horizontal sections. The contents of these sections have certain consistencies.

**Related Information:**

- 6.1 Page Layout Overview
- 6.2 Page Headers
- 6.5 Imagery
- 6.7 Covers
- 6.8 Newsletters
- 6.9 Small-Format Brochures
- 6.11 Posters
- 6.12 Banners

**Section 1**

The top section typically includes a page header, clear space, a headline and, as applicable, a subhead. The headline should always appear on the same horizontal plane.

**Section 2**

On covers and posters, the middle section is typically used for a graphic element, usually one primary photograph/illustration or a color block. (See 6.7 and 6.11.) Exceptions include newsletters or other text-driven documents. In the front pages of those documents, and on interior pages of multipage documents, the middle section is used for other typographic elements and imagery. (See illustration at right.)

On multipage documents, the top section of interior pages may be used for body text and extended down the entire page.

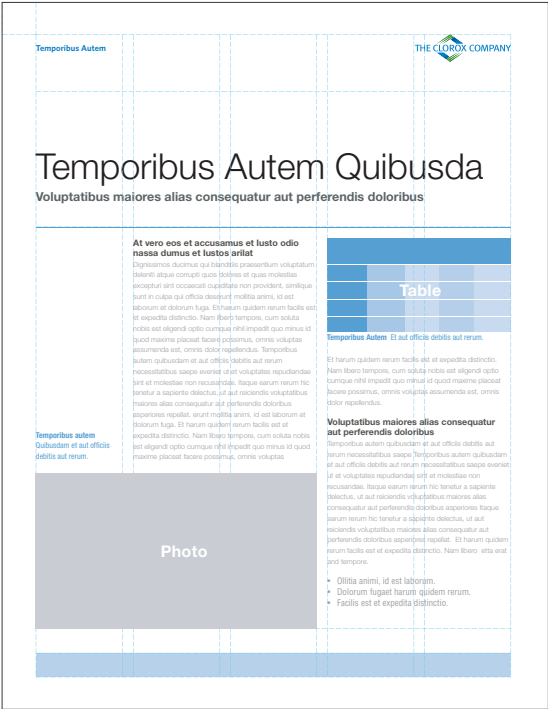
**Section 3**

The bottom section is typically reserved for a solid color bar, except on covers/posters with full-bleed images or on text-heavy pages with space constraints.

Section 1  
Page Header  
Clear Space  
Headline  
Subhead

Section 2  
Body Text  
Photos  
Graphs

Section 3  
Color Bar (unless  
using a full bleed)





# Typographic Hierarchy

Consistent typographic hierarchy is an important aspect of our corporate identity. Refer to the illustration below for guidance.

## Related Information:

### 4.1 Typographic Overview

### 4.2 Primary Font

### 4.3 Secondary Font

### 4.4 Alternate Fonts

### 4.5 Capitalization

#### Page Header

Whitney Semibold, 9.5 pt

#### Headline

Whitney Book, 40 pt / 48 pt

#### Subhead

Whitney Medium, 14 pt

#### Divider Rule

1.0 pt

#### Caption Copy

HEADER: Helvetica Neue 77 Bold Condensed,  
9 pt / 16 pt

#### Pull Quote

Whitney Medium, 16 pt / 19 pt

#### Paragraph Head

Whitney Bold, 10 pt / 11 pt

#### Body Text

Minion Regular, 9 pt / 11 pt

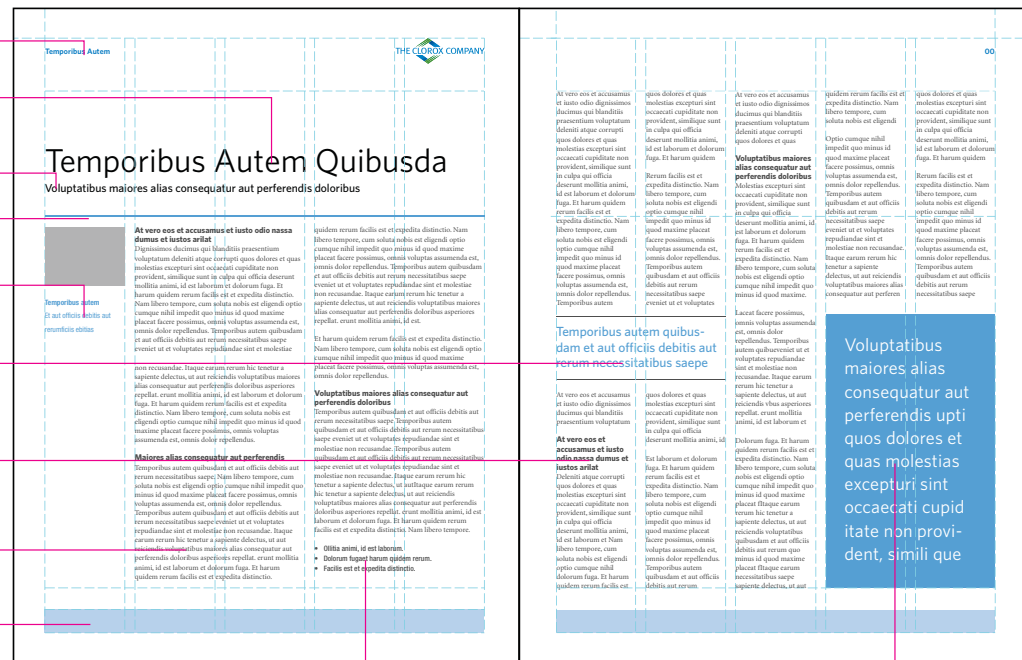
#### Color Bar

#### Bullet Point

Helvetica Neue 67 Medium Condensed,  
9 pt / 12 pt

#### Side Bar

Whitney Book, 22 pt / 28 pt (If using 1-Column only,  
you may adjust font size and leading proportionally)



# Imagery

You can either fit imagery within a number of columns or bleed off the page. Refer to the illustration below for examples.

Related Information:

5.1 Photography

5.2 Illustration

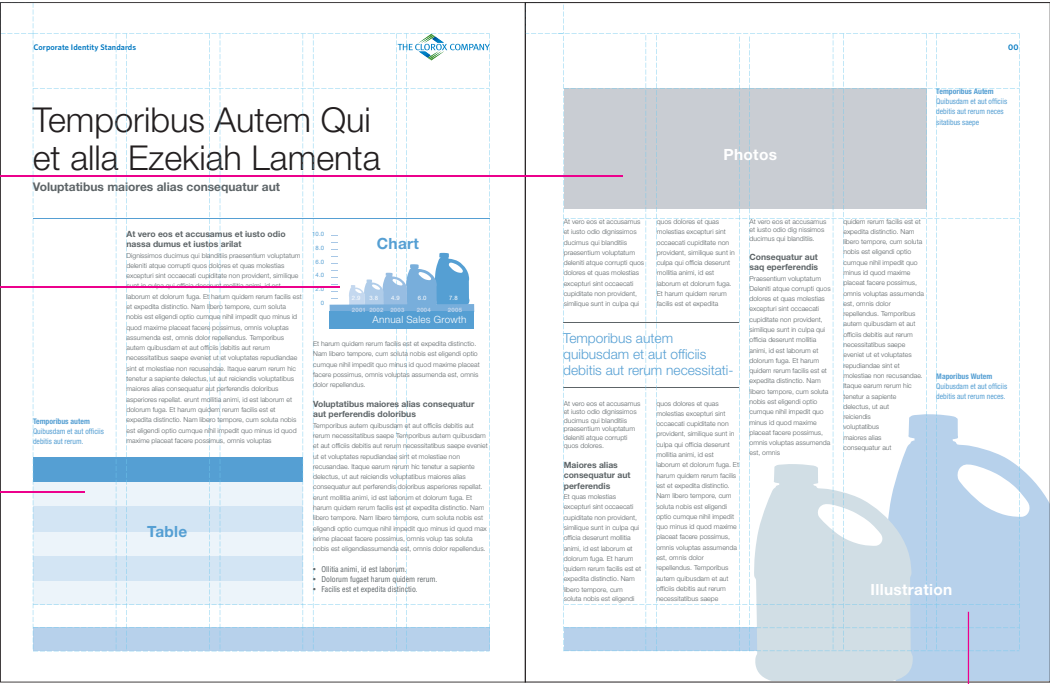
5.3 Information Graphics

4-Column  
Extends over 4 columns

2-Column  
Extends over 2 columns

3-Column  
Extends over 3 columns

Partial Bleed  
Clipped out images



# Full-Bleed Interiors

A full flood of color or full-bleed image can be a good contrast from text-intensive pages.

**Related Information:**

- 5.1 Photography
- 5.2 Illustration
- 5.3 Information Graphics

**Pull Quote**  
Whitney Book,  
25 pt / 56.5 pt



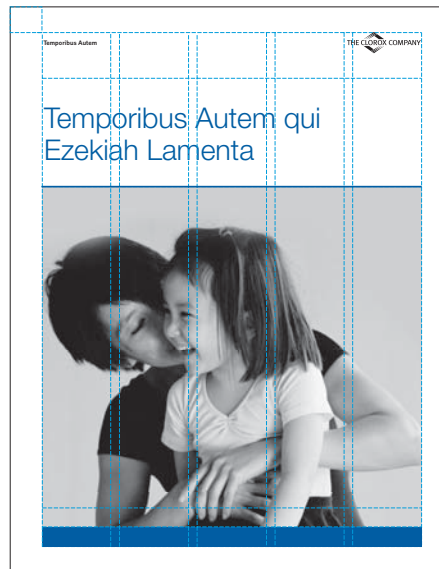
# Covers

Exceptions to the cover formats below require the approval of Clorox Creative Services (510-208-4142) or Corporate Communications (510-271-7361).

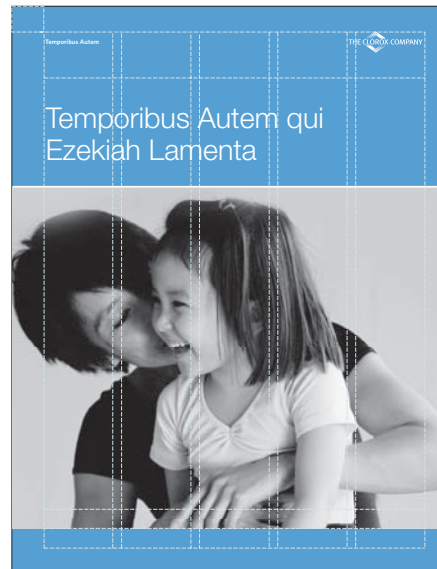
## Related Information:

6.1 Page Layout Overview

6.3 Three Sections



**2-Color**  
**IMAGE: No Bleed**



**2-Color**  
**IMAGE: Partial Bleed**



**4-Color**  
**IMAGE: Full Bleed**

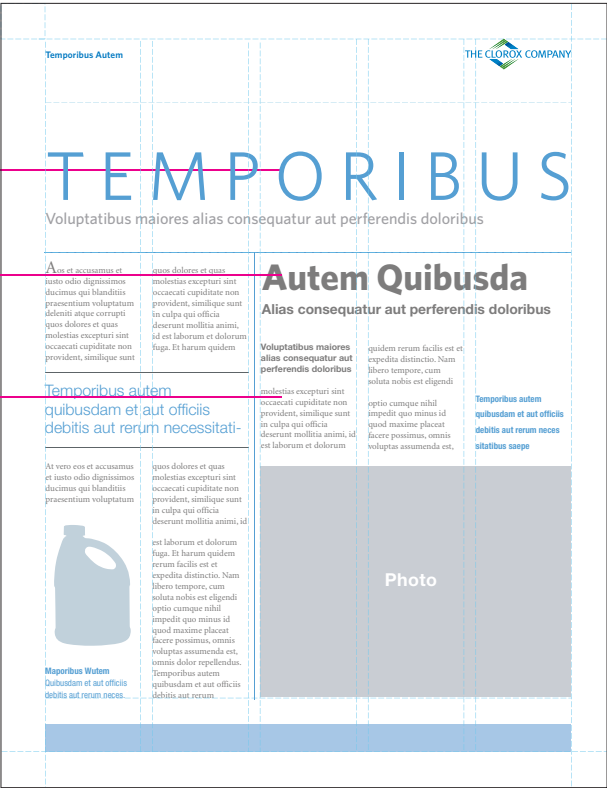
# Newsletters

Below is a sample newsletter layout, which incorporates additional type specifications.

Related Information:

- 4.1 Typography overview
- 6.1 Page Layout Overview
- 6.3 Three Sections
- 6.4 Typographic Hierarchy

- Masthead**  
All uppercase Whitney Book  
can be used for title
- Headline**  
Whitney Medium  
can be used as a headline for newsletters
- Body Text**  
Can either be in Whitney Book  
or in Minion

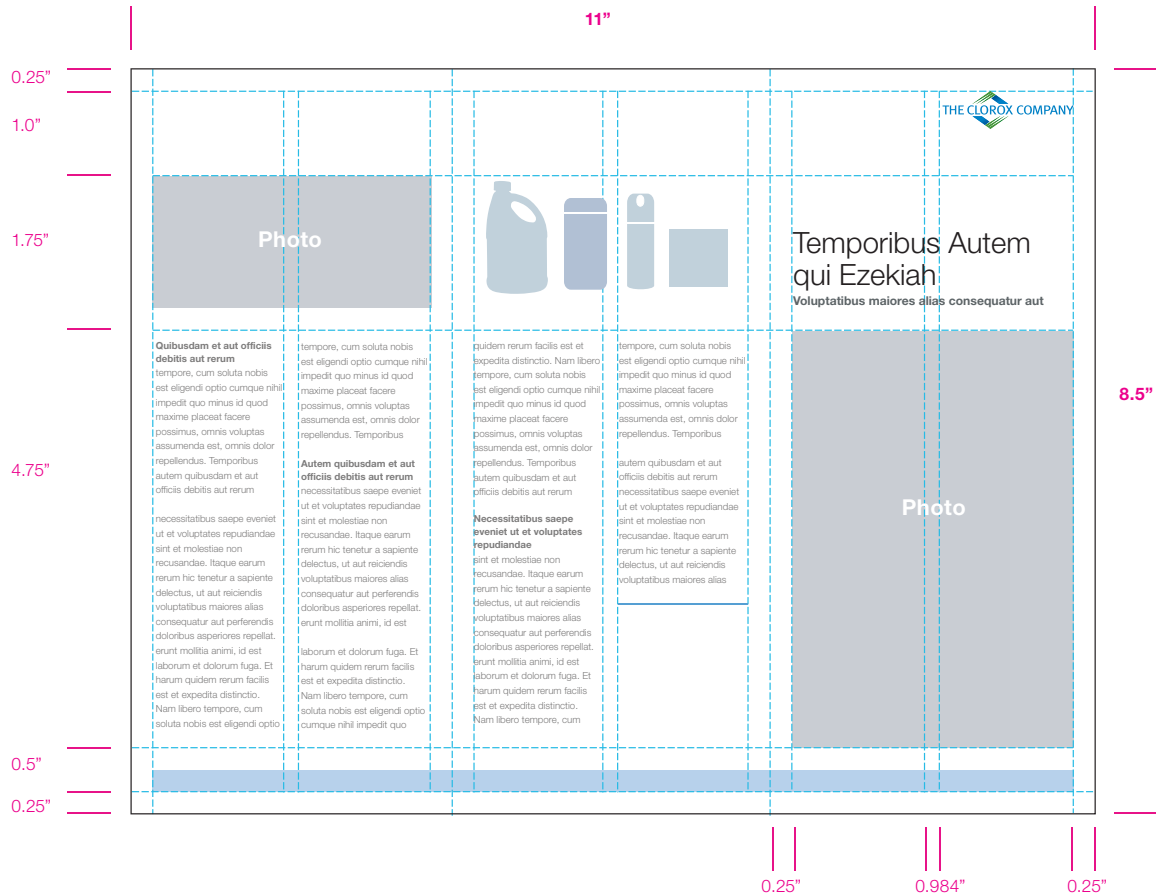
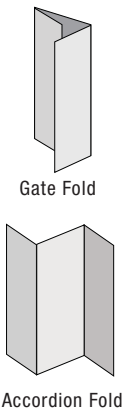


# Small-Format Brochures

Small-format brochures should typically fold to 8.5" x 3.67", as shown in the illustration below for a tri-fold brochure. Additional panels may be added as appropriate, but the final size should be the same.

Related Information:

- 6.1 Page Layout Overview
- 6.3 Three Sections
- 6.4 Typographic Hierarchy



# Mailing Envelopes

Mailing envelopes can incorporate tints as long as the background colors and clear-space areas meet USPS regulations. Envelope dimensions may vary depending on the materials to be housed, but standard sizes should be used whenever possible.

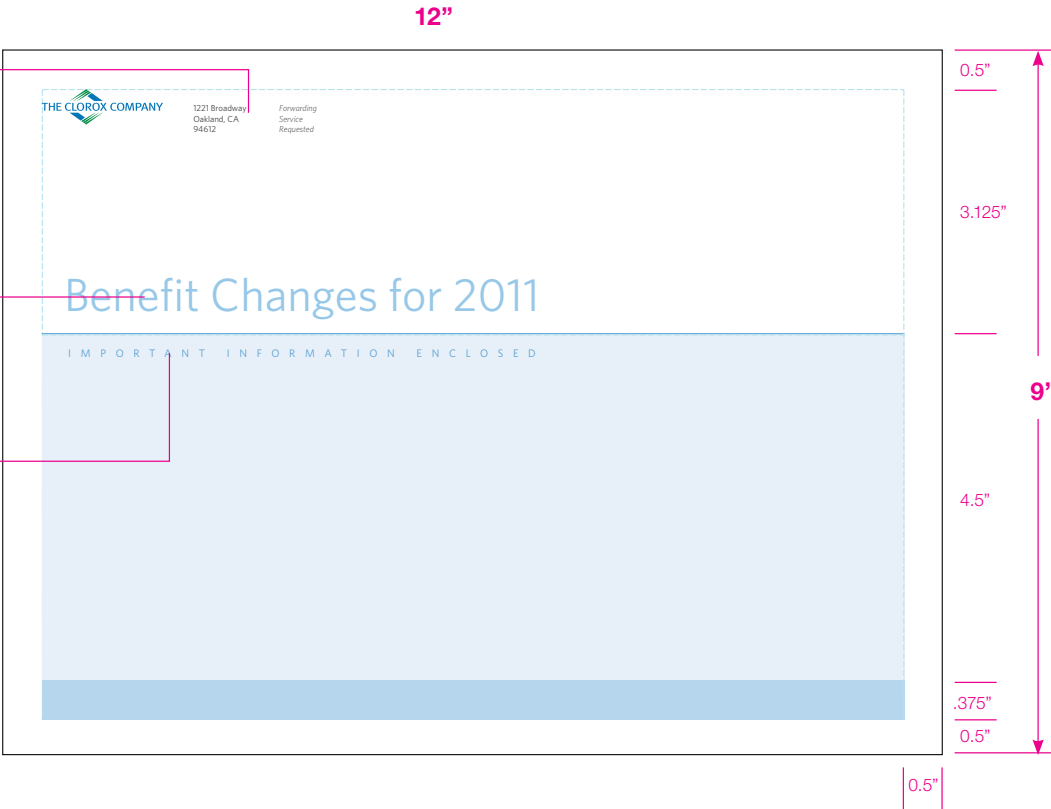
Related Information:

6.1 Page Layout Overview

**Address**  
Whitney Book & Light Italic  
8pt/10pt  
Letterspacing: 0

**Descriptor**  
Whitney Book, 43 pt

**Sub Descriptor**  
Whitney Book 10 pt  
Letterspacing: 890



# Posters

Refer to the specifications below for posters, which should generally measure 20" x 30". **Note:** Text should be minimal so it reads like a billboard.

**Related Information:**

- 4.1 Typography Overview
- 5.1 Photography
- 5.2 Illustrations
- 6.1 Page Layout Overview
- 6.2 Page Headers
- 6.3 Three Sections

**Modifier**  
Whitney Book 20.5 pt

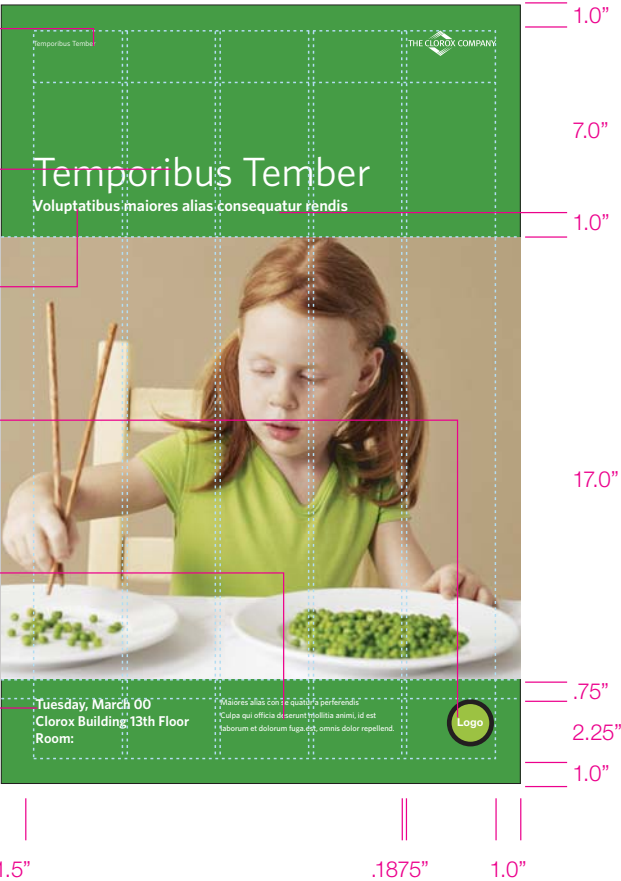
**Headline**  
Whitney Book 113.5 pt

**Subhead**  
Whitney Semibold 44.5 pt

**Logo Location**  
(if applicable)

**Paragraph or Bullet Point**  
Whitney Medium 22pt / 36.5pt

**When/Where Info**  
Whitney Semibold 39.5 pt / 47.5 pt





# Banners

Banner formats and sizes may vary. See samples below. For additional guidance, contact Clorox Creative Services at 510-208-4142.

## Related Information:

4.1 Typography Overview

5.1 Photography

5.2 Illustration



# Microsoft Word and PowerPoint Templates

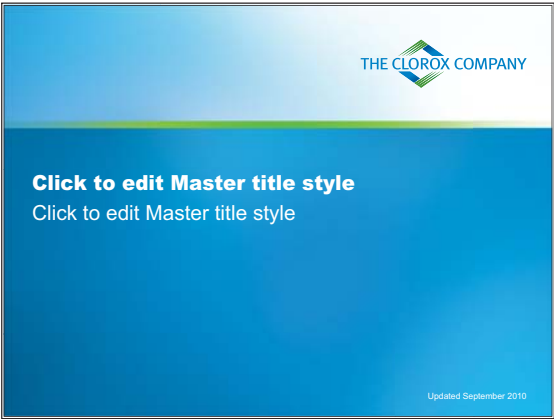
Clorox employees can access a number of standard templates in the Microsoft Word and PowerPoint applications on Clorox’s standard computer desktop, as well as in the Corporate Identity Standards section of CloroxWeb. Others may request the templates from Clorox Corporate Communications (510-271-7361) or Clorox Creative Services (510-208-4142).

**Related Information:**

6.1 Page Layout Overview

Templates are available for the following types of documents:

- Fax cover sheet
- Interoffice correspondence
- General, text-based documents such as reports or meeting handouts (vertical and horizontal formats)
- Presentation decks
- Meeting agenda



PowerPoint



Fax Cover Sheet



Interoffice Correspondence

# Paper Selection

While paper selection will vary depending on the type of artwork and budget, corporate collateral generally should be printed on a bright-white or white sheet with a matte (versus glossy) finish. When possible, selected paper should contain 100 percent post-consumer recycled content. For more information on paper selection, call Creative Services at 510-208-4142.

**Related Information:**

6.1 Page Layout Overview

Following are general guidelines for selecting paper weight:

Type of Collateral	Recommended Paper Weight
Multiple-page, self-cover booklet or brochure	80# text
Multiple-page booklet + cover	80# text for interior pages; 80# cover or 100# text for cover
Tri-, gate- or accordion-fold brochure	80# cover or 100# text
Single-page flier/handout	80# text

**Grade 1** is the best quality paper and is typically used only for the highest-end pieces.

**Grade 2** is slightly lower quality, but provides an excellent look and feel.

**Grade 3** is lower than 2, but still acceptable for most printed pieces.

SECTION SEVEN:

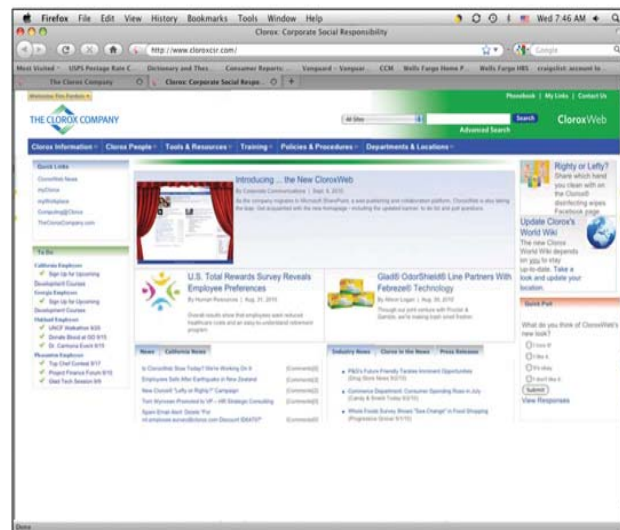
# Web Design

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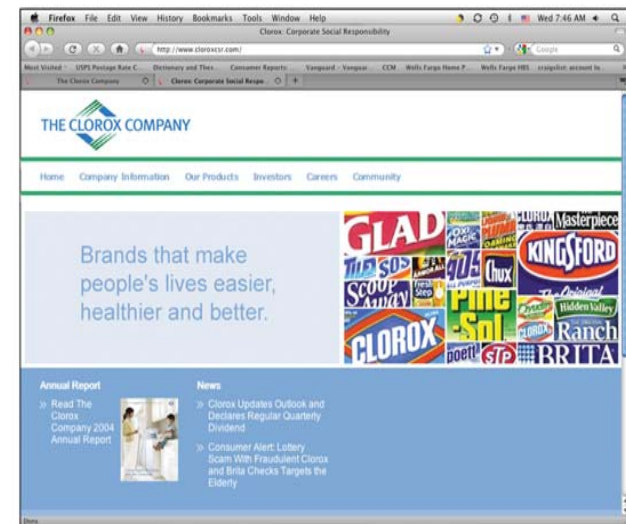


# Overview

Due to differences in print versus online communications, some special considerations have been applied for the company's intranet (CloroxWeb) and corporate Web site (www.TheCloroxCompany.com). For more information about the company's Web design standards or access to templates, contact Clorox Corporate Communications at 510-271-7586.



CloroxWeb



www.TheCloroxCompany.com

SECTION EIGHT:

# Glossary

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# Glossary

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**Alignment**—The precise arrangement of headlines and body copy and pictures along the framework of the grid.

**Ascender**—The stroke of a lowercase letterform that extends above the x-height.

**Baseline**—An imaginary line that runs along the bottom edge of the body of a letterform(s).

**Body copy**—Text material set in columns, usually set in sizes from 8 to 12 points. Also referred to as text or type.

**Bold font**—A weight of a typeface with heavier strokes than the regular or medium font.

**CMYK** (Cyan, Magenta, Yellow and Black)—The acronym for process colors used in color printing. See Process color.

**Captions**—Text used to explain or interpret a photograph or illustration, usually set in sizes from 6 to 7 points.

**Clear space**—A designated area surrounding a signature that is kept clear of text and graphic elements.

**Crop**—A photograph framed by white space or background that does not extend to the edge of a page.

**Descender**—The stroke of a lowercase letterform that extends below the baseline.

**Electronic artwork**—A piece of artwork (e.g., the Clorox word-mark) in a digital format to ensure accurate reproduction.

**Flush left**—A paragraph or body of copy that is aligned along the left edge of a margin or gutter and breaks unevenly on the right.

**Flush right**—A paragraph or body of copy that is aligned along the right edge of a margin or gutter and breaks unevenly on the left.

**Font**—The full type character set of a given cut and/or weight, including upper and lowercase letters, numerals and punctuation marks.

**Full bleed**—An extra amount of color or image that extends beyond the trim (outer) edge of all sides of the sheet or page.

**Grid**—The underlying structure, composed of a linear framework, used to organize typographic and graphic elements.

**Headline**—The most significant text in the visual hierarchy of a communication. Also called display text.

# Glossary

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**Italic font**—A font that is a cut of a typeface that slants upward to the right, as distinct from upright, or roman, letters.

**Leading**—The amount of space between typeset lines. Its measurements are expressed in points. Leading is measured from baseline to baseline. See Baseline.

**Minimum size**—The smallest size a signature may be reproduced to ensure its legibility.

**Partial bleed**—An extra amount of color or printed image that extends beyond the trim (outer) edge of one, two or three sides of the sheet or page.

**Point**—The smallest unit of measure in typography. One point equals approximately 1/72 of an inch. Twelve points equal one pica. Type size and leading specifications are always designated in points.

**Process color**—The four colors (Cyan, Magenta, Yellow and Black) that are combined to print a wide range of colors. See CMYK.

**RGB** (Red, Green, Blue)—The acronym for subtractive color used for true color representation on-screen.

**Regular font**—A weight of typeface with a lighter stroke than the bold font.

**Reverse**—Text or graphic that is dropped out of a printed area, revealing the paper surface or substrate.

**Roman font**—A cut of a typeface that is upright, as distinct from slanted, or italic, letters.

**Rule line**—A horizontal line used as a graphic element in a page design to link typographic and graphic elements.

**Sans serif**—A typeface (without serifs) that is even in overall weight, with almost equal thickness of vertical and horizontal strokes. DIN is a sans serif typeface.

**Serif**—The finishing strokes at the top and bottom of a letter. A serif typeface generally has obvious contrast in thickness between vertical and horizontal strokes. Celeste is a serif typeface.

**Signature**—The stand-alone, proprietary visual representation of a company, which serves as its mark of ownership.

**Silhouette**—An image with a masked background.

**Text**—Body matter of a page. Also referred to as type.

**Typeface**—The entire family of fonts, including roman, italic, medium, bold and black unified by its consistent visual properties.



# Glossary

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**Typography**—The process and specifications for typesetting (e.g., alignment, leading, size, weight and color) to obtain a specific style or design.

**U.S. Standard**—8.5" x 11" format. It is a standard paper size for company letterhead, forms and brochures in the U.S.

**Weight**—The lightness or heaviness of a font, which is determined by the ratio of stroke thickness to character height.

**White space**—A primary component in page design. A clear area on a page.

**X-height**—The height of the body of a lowercase letter, excluding ascenders and descenders (e.g., "x").