



June 2001

Dear Dealers & Automobile Division Staff:

Honda's image is one of our most valuable assets. It is a reflection of our cars and the dedication of every Honda associate and Honda dealership. The Honda image also reassures our owners emotionally with positive feelings that become important to their daily lives. Giving this image clarity and meaning is a major theme of our marketing effort.

This revised guide reflects the continued modernization of the Honda signature. The Honda signature is one of the most important aspects of the Honda brand image. It is the distinctive visual icon that represents the soul of Honda and the positive feelings it evokes. In a time of increased competition and image clutter, it has become increasingly crucial to maximize the effectiveness of this significant asset.

It is for this reason that Honda has established guidelines to assure consistent use of our logo and identity. We want everyone who comes in contact with Honda to see the signature as a clear and memorable graphic expression of Honda.

With this background in mind, we ask you to review the following information and the new signature guidelines. Ultimately, this will help us to more effectively express the very thing that sets Honda apart from other automotive brands: the Honda image and all its associated virtues.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Richard Colliver'.

Richard Colliver  
Executive Vice President  
Auto Sales

Honda Automobile Division

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# Introduction

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This Style Guide represents the culmination of our efforts to establish a unified identity for the Honda Automobile Division. A unified image is one of the most valuable marketing and public-relations tools we have. The Honda Automobile Division identity is what we constantly show the world and is what most immediately identifies us with the image of “Honda.” How effectively and consistently we manage this identity will have a significant impact on the longevity and success of our business. Therefore, it’s important that you understand and adhere to the standards supplied in this Style Guide.

In order for this program to be effective, everyone involved in the design and production of communications materials must follow this Style Guide conscientiously. Together, through all of our collective efforts in understanding and applying this new identity, we can reinforce and strengthen the overall image of Honda in an increasingly competitive marketplace.

In conjunction with this Style Guide, we’ve recently introduced “The Honda Dealership Image Program.” Designed to enhance the first impression customers have of walking into a dealership, it also reinforces the Honda brand image. The new Honda identity has been promoted throughout the dealership environment in several ways: increasing the usage of the highly recognizable H-mark; using the word “Honda” in a more modern signature; and the use of a slightly richer shade of the Honda Blue.

Thus, this Style Guide is the result of a cohesive effort to contemporize our identity for the new millennium, and provides the basis for all future applications of the Honda Automobile Division signature.

# The Dealer Image

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The goals of the Honda Dealership Image Program are to establish a consistent image, to create a customer-friendly environment, to enhance dealership efficiency and capacity in preparation for future growth and to create a unique shopping experience to inspire customer loyalty.

The first view that a customer has of a dealership often results in a lasting impression that may affect a sale. That is why the design of the dealership site is so crucial.

The Honda Automobile identity is closely tied to the image set forth by the Dealership Image Program—right down to the Primary Signature and the use of the Honda Blue. That relationship is reflected in the following guidelines.







# The Signature Elements

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1.1

Shown here are the three key elements that comprise the Signature Elements of the Honda Automobile Division.

These custom-designed and carefully refined elements have helped to create a successful brand image. For this reason, they should never be altered or varied.

The preferred usage of these Signature Elements is detailed on the following pages.

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## **H-Mark Symbol**

*The H-mark symbol is precisely drawn from the badge artwork and should never be altered.*



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## **Honda Logotype**

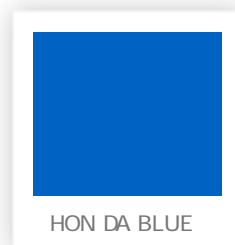
*The Honda logotype is a customized typeface. Never substitute another typeface in its place.*



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## **Honda Blue**

*Honda Blue is the definitive color for the Honda identity. It is vital to maintain color consistency when used.*





## Primary Signature

This signature is the official Honda Automobile Division signature. It is to be used for corporate and dealer use. Always use this stacked configuration when space allows. When space does not allow, use the Secondary Signature. Dealer advertising should use this official Honda signature or the Regional Advertising Signature shown below.



## Secondary Signature

This Secondary Signature is designated for use when it is not possible to use the Primary Signature due to vertical space limitations, such as on a binder spine or at the top of a form, etc.



## Regional Advertising Signature

The “chrome” version of this signature will be used in conjunction with the tag line “See Your Honda Dealer Today” on regional ads.

This signature is optional for use on dealer advertising, providing that it is used in conjunction with the word “Honda” as part of the dealer’s name or logo signature.



This is the official Honda signature design and the one designated for corporate and dealer usage. For this reason, always use this version when space allows.

In all design applications, a sufficient amount of space must be maintained around the signature, forming, in effect, a neutral zone within which no other graphic elements may appear (*see below*). This ensures proper staging of the signature so that it is distinct and easily identifiable at all times.

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X H



As demonstrated here, the clear space surrounding the signature on all sides must be greater than or equal to the height of the letter “H” in Honda.

*Primary Signature – Area of Isolation*



This Secondary Signature is designated for use when it is not possible to use the Primary Signature due to space limitations, such as on a binder spine or at the top of a form, etc.



In all design applications, a sufficient amount of space must be maintained around the signature, forming, in effect, a neutral zone within which no other graphic elements may appear (*see below*). This ensures proper staging of the signature so that it is distinct and easily identifiable at all times.

---

X H



As demonstrated here, the clear space surrounding the signature on all sides must be greater than or equal to the height of the letter “H” in Honda.

*Secondary Signature –Area of Isolation*

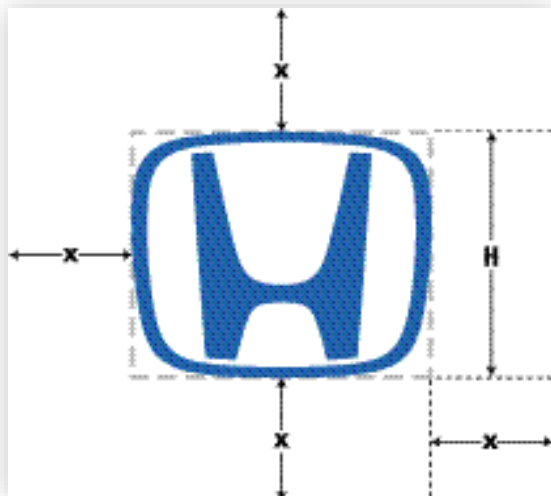
In some advertising applications, the symbol serves as the primary corporate identification.

The H-mark symbol usage shown here is not intended to replace the use of the Automobile Division signature as the primary form of identification, but rather to supplement it.



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X  $\frac{1}{2}$ H



*H-Mark Symbol – Area of Isolation*

It is important to maintain at least a minimum amount of clear space around the symbol when it is used.

As demonstrated in this example, clear space equal to or greater than one half the height of the symbol must be maintained.

The preferred color for all corporate signatures is Honda Blue.

Accurate color matching is an important part of maintaining the Honda identity. Therefore, it is essential that all color standards are carefully followed and adhered to.

To assist you in maintaining these color standards, refer to the color chips in the Reproduction Materials section, which should be given to your printer for accurate color matching.

\*In lieu of Honda Blue, you may use PANTONE® 285, the standard for which is as shown in the current edition of the PANTONE formula guide. The colors shown on this page and throughout this manual have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standard. PANTONE® is the property of Pantone, Inc.

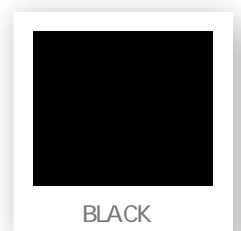


**CMYK Equivalent:**

91% Cyan  
43% Magenta

If Honda Blue is not used, black may be selected as a color for the signature.

However, when using black, be sure that it appears over a suitably light background that provides enough contrast to maintain good readability.



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The alternate color for all corporate signatures is Honda Gray.

Accurate color matching is an important part of maintaining the Honda identity. Therefore, it is essential that all color standards are carefully followed and adhered to.

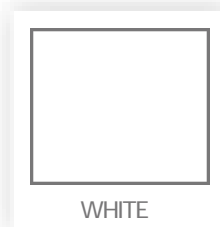
To assist you in maintaining these color standards, refer to the color chips in the Reproduction Materials section, which should be given to your printer for accurate color matching.

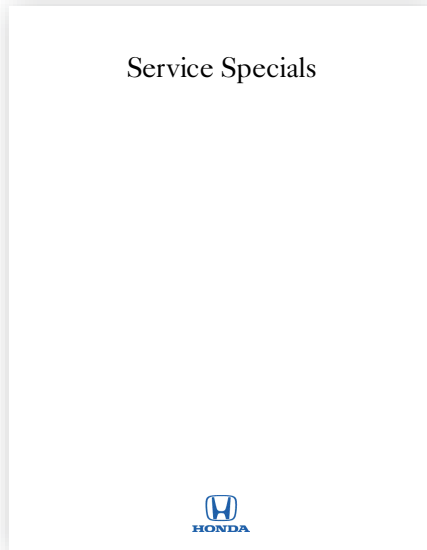
**\*\*In lieu of Honda Gray, you may use PANTONE® Cool Gray 9, the standard for which is as shown in the current edition of the PANTONE formula guide. The colors shown on this page and throughout this manual have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standard. PANTONE® is the property of Pantone, Inc.**



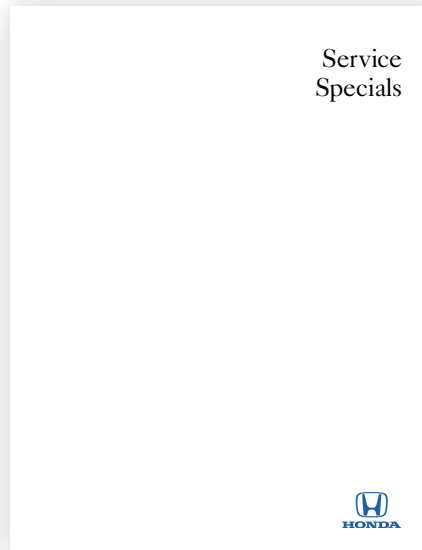
The signature may also appear in white by reversing out of a background color or a photograph.

In such cases, make sure that the background is a suitably medium-to-dark color to ensure that the signature stands out.





*This front-cover layout centers the title at the top of the cover, with the signature centered at the bottom.*

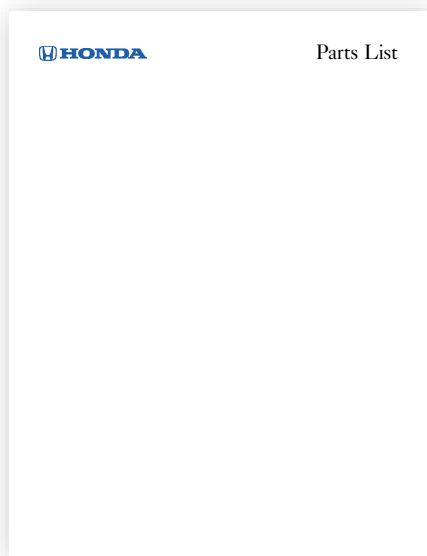


*This cover layout aligns the title at the top, flush-right, with the signature at the bottom.*

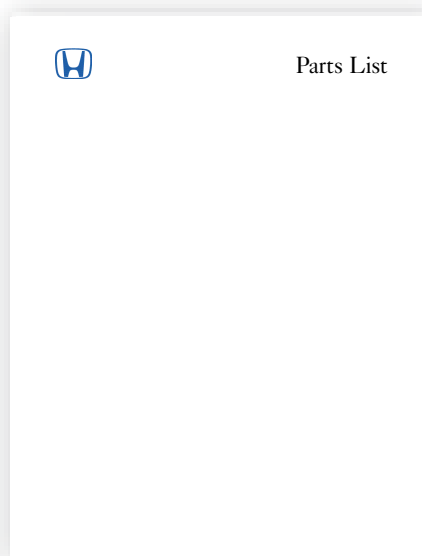
Shown here are some suggested front-cover layouts incorporating the Automobile Division signature and a title. Items that might require such a treatment include service specials, meeting books, sales flyers and other promotional materials. These are not your only design possibilities, but rather solutions that have been tried and are known to be effective.

When placing the signature on front covers, be sure the signature has the proper emphasis and importance in relation to the overall communication.

Good judgment should be used in determining the best placement, size and design of your layout. Be sure there is always a balance on the page between your title and the Automobile Division signature.



*This cover layout utilizes the top band of the cover. The signature is flush-left. The title is flush-right and base-aligned to the signature.*



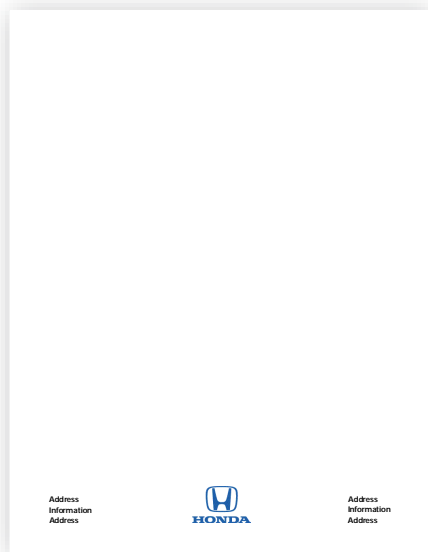
*This cover uses only the H-mark symbol (see page 1.9 for more information) and the title. The only time this may be done is when the formal signature is properly applied to the back cover.*

The size of the signature should be carefully determined according to the specific needs of the communication. Typically, the Primary Signature should be 7/8" to 1-1/4" wide for the most aesthetic cover application.



# Signature Placement on Back Covers

1.8

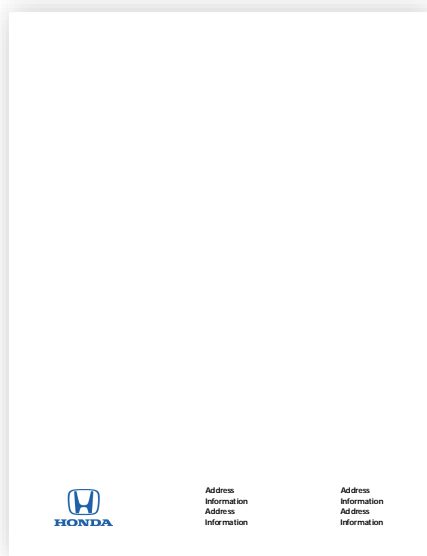


*The preferred back-cover signature uses a three-column symmetrical grid centering the signature at the bottom of the cover. The address-information blocks are base-aligned with the signature and equally spaced apart to the left and right.*

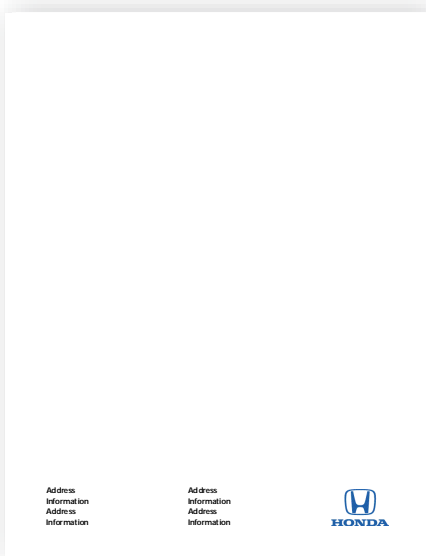
Shown here are some suggestions of back-cover layouts using the Automobile Division signature and address information. These are not the only design possibilities, but rather solutions that have been tried and are known to be effective.

Good judgment should be used in determining the best placement, size and design of your address. Be sure the signature has the proper emphasis and importance in relation to your address information.

Typically, the Primary Signature should be 7/8" to 1-1/4" wide for the most aesthetic back-cover application.



*This alternative back-cover layout aligns the signature flush-left at the bottom of the back cover in a three- or four-column grid. The address-information blocks base-align with the signature and are equally spaced to the right, beginning at the right margin.*

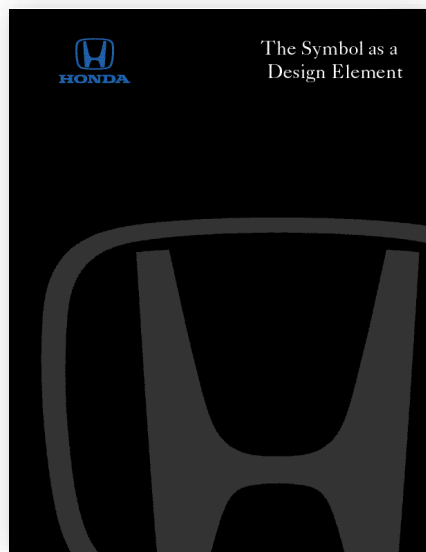


*This alternative back-cover layout aligns the signature flush-right at the bottom of the back cover in a three- or four-column grid. The address-information blocks base-align with the signature and are equally spaced to the left, beginning at the left margin.*

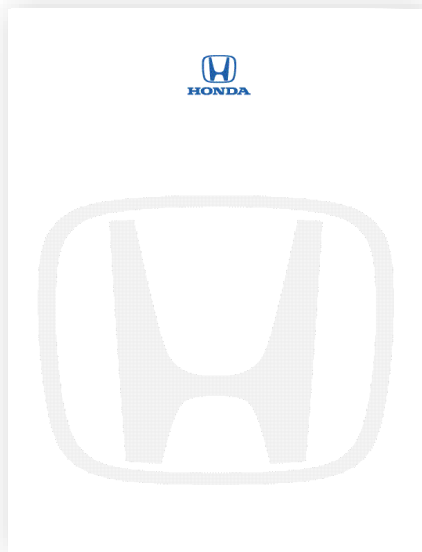
The H-mark symbol may be used as a secondary design element for certain carefully determined applications and *only* if it is used in conjunction with the Primary or Secondary Signature on formal communications.

The H-mark symbol usage shown here is not intended to replace the use of the Automobile Division signature as the primary form of identification, but rather to supplement it.

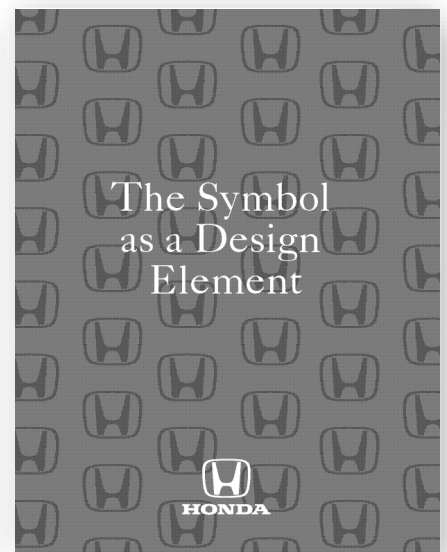
Caution should be exercised in using the symbol as a design element in printed communications. Avoid using the symbol in such a way that it becomes more dominant than the Automobile Division signature.



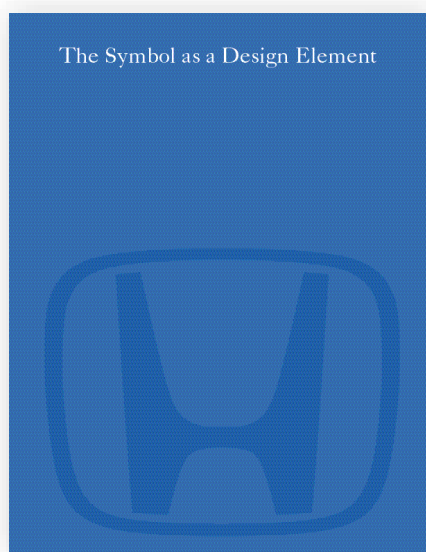
*Color-on-color*



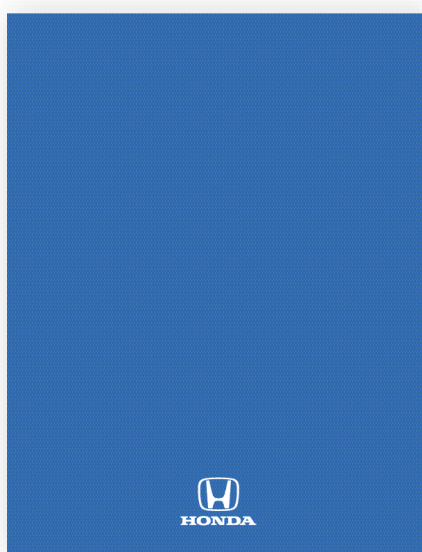
*Varnish Effects*



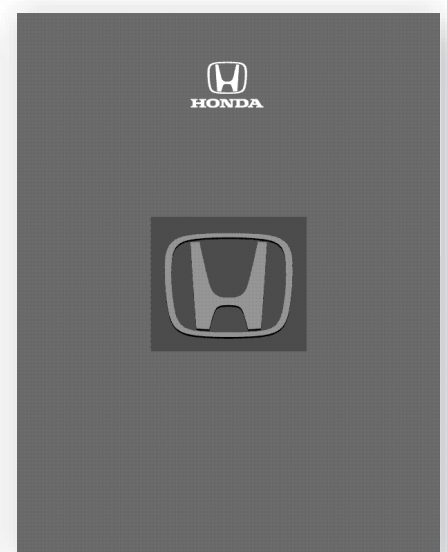
*Background Pattern*



*Front Cover*



*Back Cover*



*Blind Embossing*

*These are acceptable design treatments of front covers, providing that the complete signature is properly utilized on the back cover.*

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Background patterns, varnish treatments, subtle color-on-color treatments or blind embossing are all good techniques for using the H-mark symbol as a design element on printed communications.

Use of the H-mark symbol alone on items such as clothing, caps, mugs, etc., is strictly limited to Honda corporate promotions and incentive/reward programs. No other uses of the corporate H-mark alone are permitted.



*Use of the H-mark alone is only permitted on promotional items produced by the Honda Automobile Division. It is recommended that dealers use the Primary or Secondary Signature on premiums.*

Demonstrated here is just a sampling of unacceptable signature applications. These are some of the most common misuses and do not necessarily represent all possible cases of unacceptable signature usage.

Do not alter or distort the signature artwork in any way. The size relationships, drawing and color of the signature elements have been carefully refined for maximum impact and readability.

Do not attempt to incorporate the new signature or any of its individual components into any other design or artwork. The signature is intended to stand alone, without any sort of embellishment.



*Do not substitute previous versions of the identity*



*Do not reposition the signature elements*



*Do not embellish or alter the signature in any way*



*Do not outline the signature*



*Do not use any portion of the signature in dealer identity*



*Do not angle the signature*



*Do not substitute color*



*Do not position type near signature*



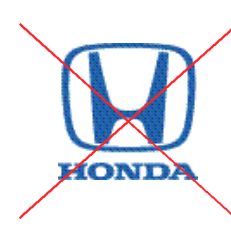
*Do not combine the signature with other elements*



*Do not stack letters*



*Do not curve*



*Do not change the proportion of the signature*

While replacing its current engine li  
a series of next-generation engines  
2005, **Honda** also plans to innovate  
facturing system used to build these  
trains to strengthen the competitive  
production area. **Honda** also plans t

*Correct text usage of “Honda” using upper- and lowercase characters*

When using “Honda” in text applications, only use upper- and lowercase characters. Never use “HONDA,” to avoid confusion with the Honda logo.

This rule applies to company names, dealer logos, advertising, headlines, product or technology names and all other text usages of “Honda.”

While replacing its current engine li  
a series of next-generation engines  
2005, **HONDA** also plans to innovat  
ufacturing system used to build thes  
trains to strengthen the competitive  
production area. **HONDA** also plan

*Never use “Honda” in all uppercase characters*

~~HONDA~~ ENGINEERING → Honda Engineering

~~HONDA~~ R&D → Honda R&D

*Never use “Honda” in all uppercase characters*

~~HOMETOWN  
HONDA~~

*Do not use “Honda” in all caps*





## Caslon 540

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### Headlines & Text

Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters,

## *Caslon 540 Italic*

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### *Headlines & Text*

*Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols.*

## Caslon 3

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### Bold Subheads

#### Caslon 3 Typeface as a Subhead

Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that

## *Caslon 3 Italic*

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### *Bold Subheads*

#### *Caslon 3 Italic Typeface as a Subhead*

Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth.

Throughout the years, the Honda Automobile Division has created a distinctive look and a Honda “style” through the use of typography.

To continue a consistent and recognizable look throughout the broad range of Honda communications and advertising, the primary typefaces shown here should be used.

#### Caslon 540

A classic for its strength and simplicity, Caslon 540 Roman is quite distinctive when used in larger sizes for headlines.

It is also effective as a text face for brochures, ads and other communications. Caslon 540 is the typeface most associated with Honda advertising throughout recent years.

Caslon 540 Italic may be used when more emphasis is desired.

#### Caslon 3

Since Caslon 3 Roman and Italic are bold typefaces, they should be used when more weight or emphasis is needed. This typeface is not appropriate for text and should only be used for subheads.

Condensing Caslon 3 Roman 10% is recommended.

## Univers Light

Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging type styles, point sizes, line lengths, and

### *Univers Light Italic*

*Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging type styles, point sizes, line lengths, and*

## Univers Regular

Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation,

### *Univers Regular Italic*

*Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging*

## Univers Bold

Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging

The sans-serif Univers typeface offers an entire family of choices that can be used in conjunction with the primary typeface when emphasis or distinction is required.

Univers is ideally suited for subheads, captions, specification tables and business forms. It's also perfect for large quantities of small type, such as legal copy, whereas using a serif typeface would create readability problems.

### Secondary Typefaces:

Univers Light  
*Univers Light Italic*  
Univers Regular  
*Univers Regular Italic*  
**Univers Bold**  
***Univers Bold Italic***  
Univers Black  
*Univers Black Italic*

Univers Light Condensed  
*Univers Light Italic Condensed*  
Univers Regular Condensed  
*Univers Regular Italic Condensed*  
**Univers Bold Condensed**  
***Univers Bold Italic Condensed***



## ***Univers Bold Italic***

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*Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging*

## **Univers Black**

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Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and

## ***Univers Black Italic***

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*Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and*

## **Univers Light Condensed**

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Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging type styles, point sizes, and line lengths defines typography. Legibility refers to the clarity of individual characters, and how quickly they're

## ***Univers Light Italic Condensed***

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*Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging type styles, point sizes, and line lengths defines typography. Legibility refers to the clarity of individual characters, and how quickly they're*

## **Font Menus and Font Selection**

Change *fonts*, not *styles*, when selecting fonts in your design program's font-dialog box.

Do not create bold or italic versions of a font by checking style-option boxes in your font selection menu. In other words, the style-option box should always be checked "plain," and the specific font selected using only the font menu.

## **Auto Kerning Setup**

Be sure kerning is activated in the application you are using. For example, the Quark XPress default setting is "auto kern above 10 point." We recommend that you change the default to "auto kern above 4 point," and make sure "auto kern" is checked to ensure refinements will work properly.

## Univers Regular

Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging type styles, point sizes, and line lengths defines typography. Legibility refers to the

## *Univers Regular Italic Condensed*

*Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging type styles, point sizes, and line lengths defines typography. Legibility refers to the*

## Univers Bold Condensed

Typography is just like real life: If you want to be heard, you need to whisper, shout, cajole, sing or lament. All these voices have their typographic equivalent. Type is made to be read. There can be no deviation from this one elemental truth. A font is a set of characters that have a unified design and purpose; letters, numerals, punctuation, marks and symbols. The art and technique of selecting and arranging type styles, point sizes, and line lengths defines typography. Legibility refers to the

## *Univers Bold Italic Condensed*

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## Alternate Characters

The following is a chart showing where some of the most commonly used alternate characters are located. All other standard alternate characters are in the usual keyboard positions.

### Macintosh

Symbol:	Key Command:
©	= option G
®	= option R
™	= option 2
/	= option shift 1
"	= option [
"	= option shift [
'	= option ]
'	= option shift ]
"	= control shift "

### Windows (Times Roman)

Symbol:	Key Command:
©	= alt+0169
®	= alt+0174
™	= alt+0153
"	= alt+0147
"	= alt+0148
'	= alt+0145
'	= alt+0146





In order to reinforce the Honda Automobile Division identity, from corporate to retail, the following design specifications for dealer stationery have been implemented. Every dealer can benefit by following the design specifications demonstrated in this section.

These guidelines are important not only in helping every dealer maintain the graphic standards, but also in providing a distinctive image for the individual dealerships as well. When implemented correctly, such applications will strengthen the visual relationship between the Honda Automobile Division and its dealerships, suggesting a unified family.

It is important to maintain consistency and continuity with other corporate- and dealer-identity applications. Please adhere to these guidelines as they are described here.

For dealers without a logo, we have included stationery recommendations consistent with the overall Automobile Division identity.

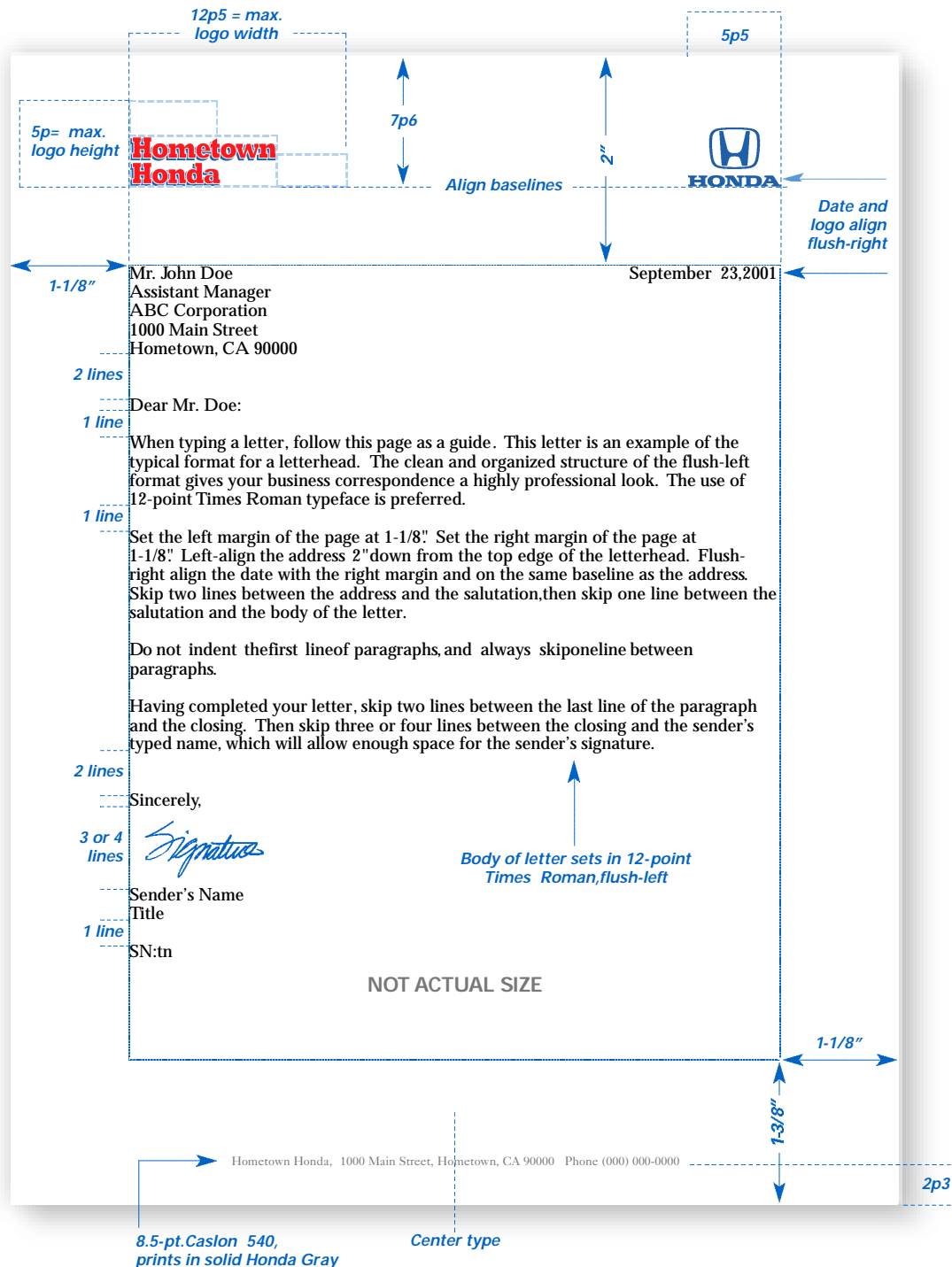
# Dealer Letterhead with Logo

## 3.2

Your Honda Automobile Division dealer letterhead will have the most impact when you follow the specifications indicated on the sample letterhead below.

Caution should be exercised in determining the size of your dealer logo. Be sure that it is carefully balanced with the size of the Honda signature and never used in such a way that it overpowers

the Automobile Division signature. This sample shows the preferred style for the body of the letter. Carefully follow the specifications shown here to create your dealer-letterhead artwork.



# Dealer Envelope with Logo

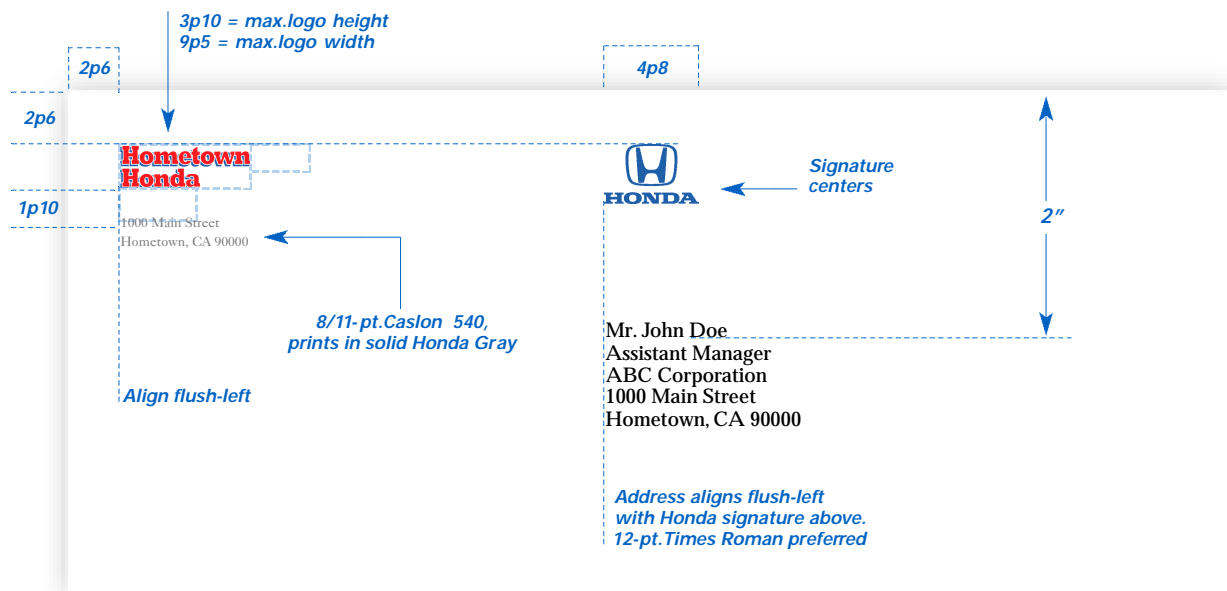
## 3.3

Your Honda Automobile Division dealer envelope (#10) will complement the design of your letterhead when you follow the specifications indicated on the sample envelope below.

Caution should be exercised in

determining the size of your dealer logo. Be sure that it is carefully balanced with the size of the Honda signature and never used in such a way that it overpowers the Automobile Division signature.

This sample shows the preferred style for addressing the envelope. Please follow the specifications shown here to create your dealer-envelope artwork.



NOT ACTUAL SIZE

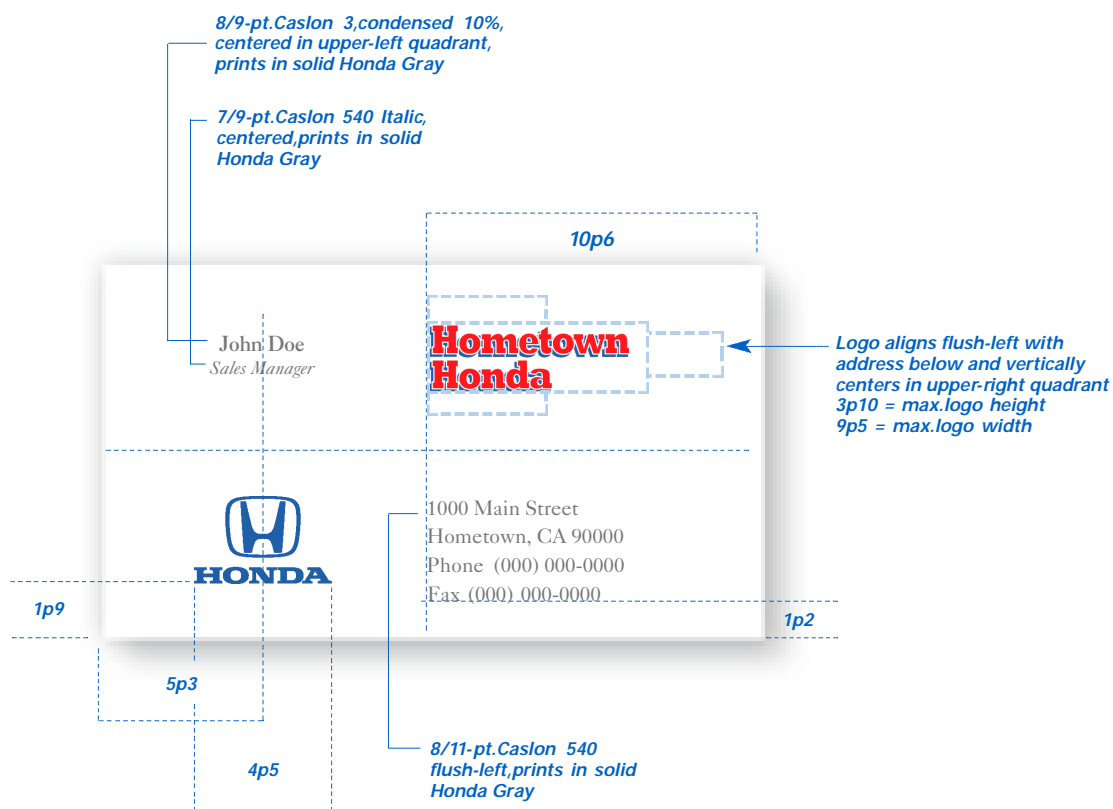
# Dealer Business Card with Logo

## 3.4

Your Honda Automobile Division dealer business card will complement the design of your stationery when you follow the specifications indicated on the sample business card below.

Caution should be exercised in determining the size of your dealer logo. Be sure that it is carefully balanced with the size of the Honda signature and never used in such a way that it overpowers

the Automobile Division signature. This sample shows the preferred style for the dealer business card. Carefully follow the specifications shown here to create your dealer business-card artwork.





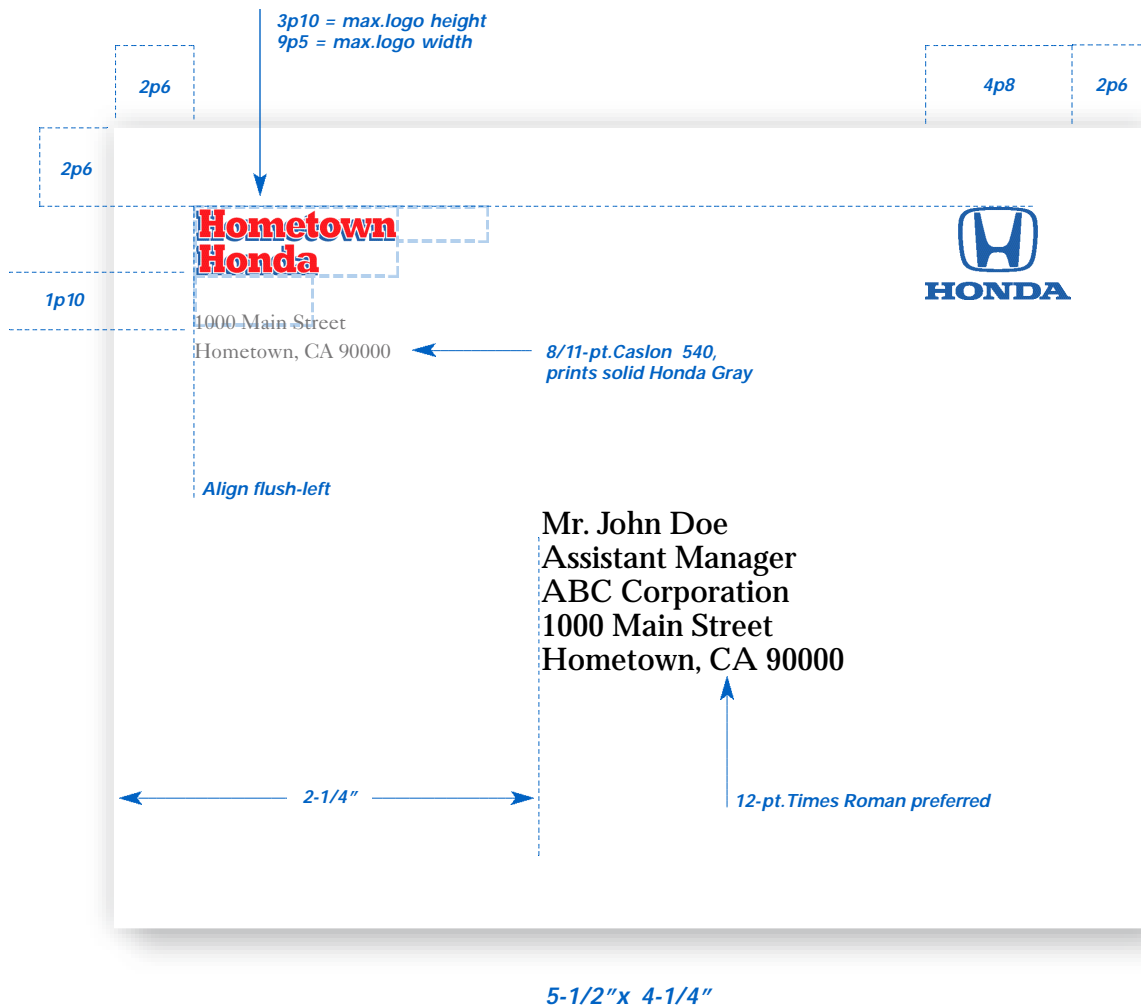
# Dealer Mailing Label with Logo

3.5

Shown here is an example of the HondaAutomobile Division dealer-logo mailing label. It demonstrates the preferred style for creating and addressing the label.

Caution should be exercised in determining the size of your dealer logo. Be sure that it is carefully balanced with the size of the Honda signature and never used

in such a way that it overpowers the Automobile Division signature. Carefully follow the specifications shown here to create your dealer mailing-label artwork.

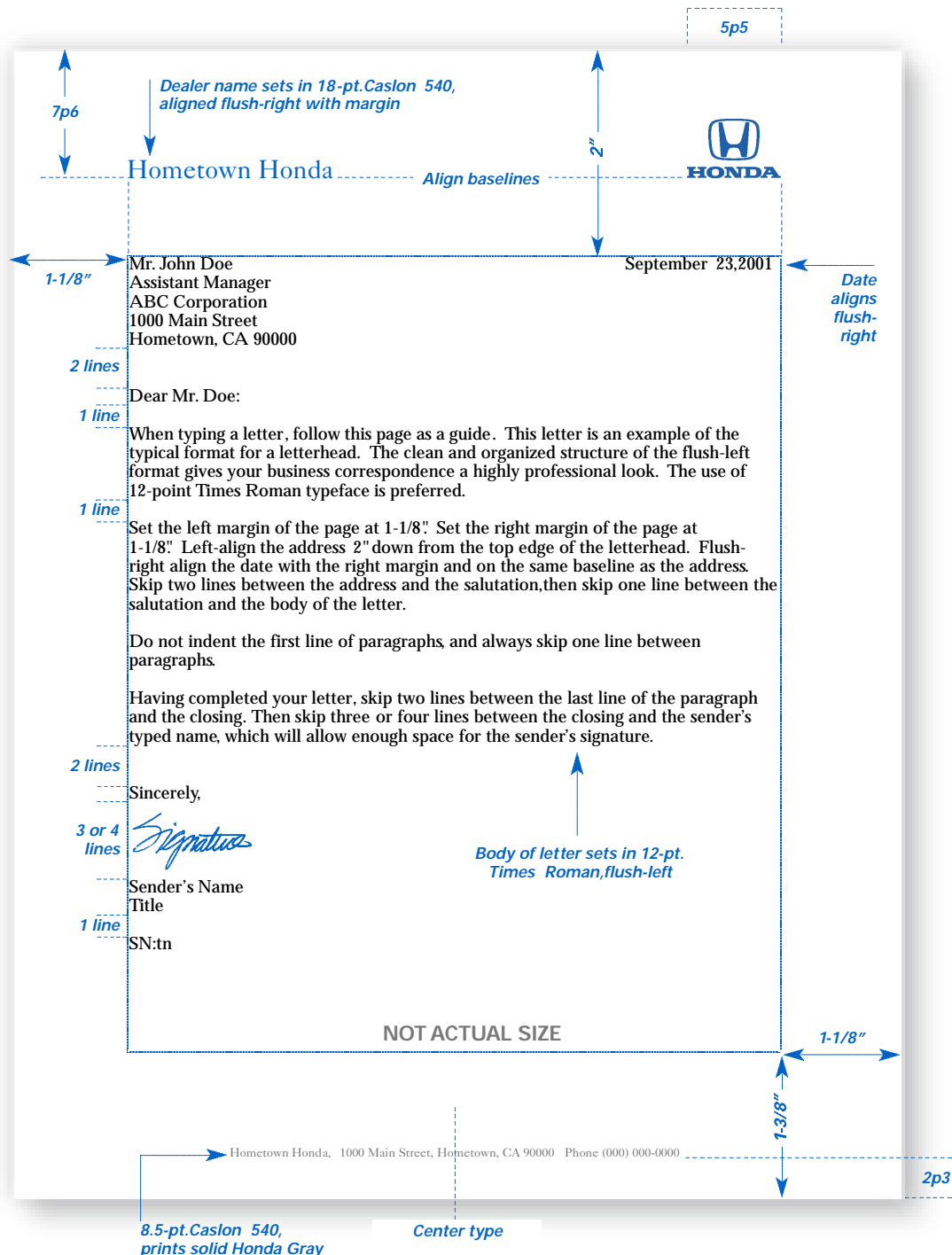


# Dealer Letterhead without Logo

3.6

For dealers without a logo, an example of the Honda Automobile Division dealer letterhead without a logo is shown here.

This sample shows the preferred style for the body of the letter. Carefully follow the specifications shown here to create your dealer-letterhead artwork.

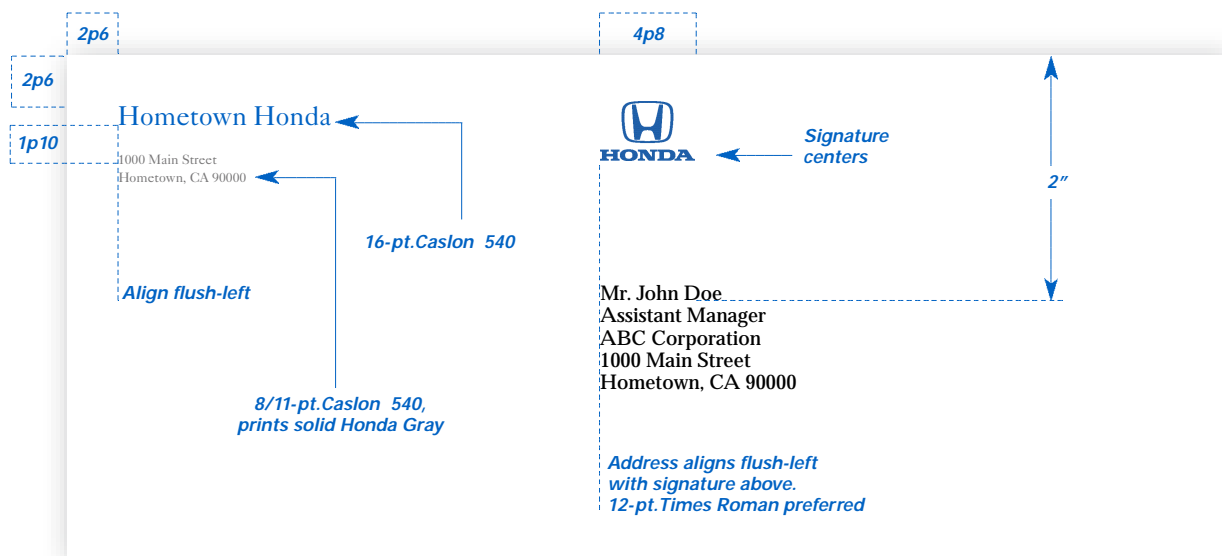


# Dealer Envelope without Logo

3.7

For dealers without a logo, an example of the Honda Automobile Division dealer envelope (#10) without a logo is shown here.

This sample shows the preferred style for addressing the envelope. Carefully follow the specifications shown here to create your dealer-envelope artwork.



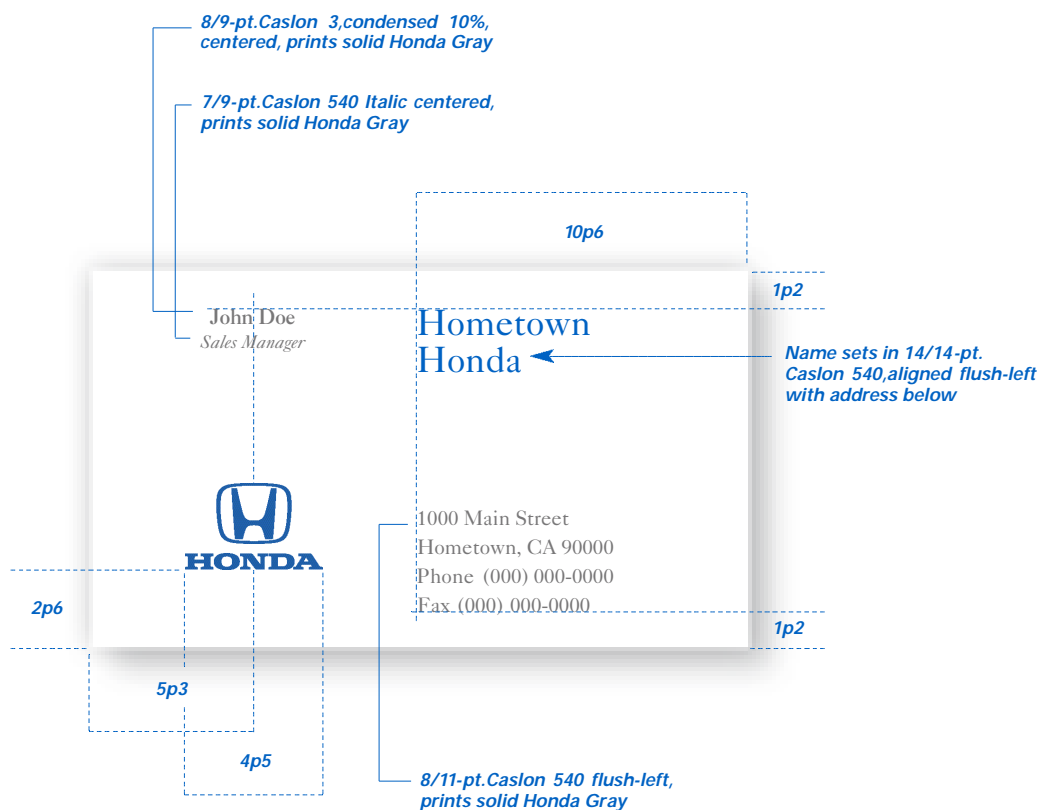
NOT ACTUAL SIZE

# Dealer Business Card without Logo

3.8

For dealers without a logo, an example of the Honda Automobile Division dealer business card without a logo is shown here.

This sample shows the preferred style for the business card. Carefully follow the specifications shown here to create your dealer business-card artwork.

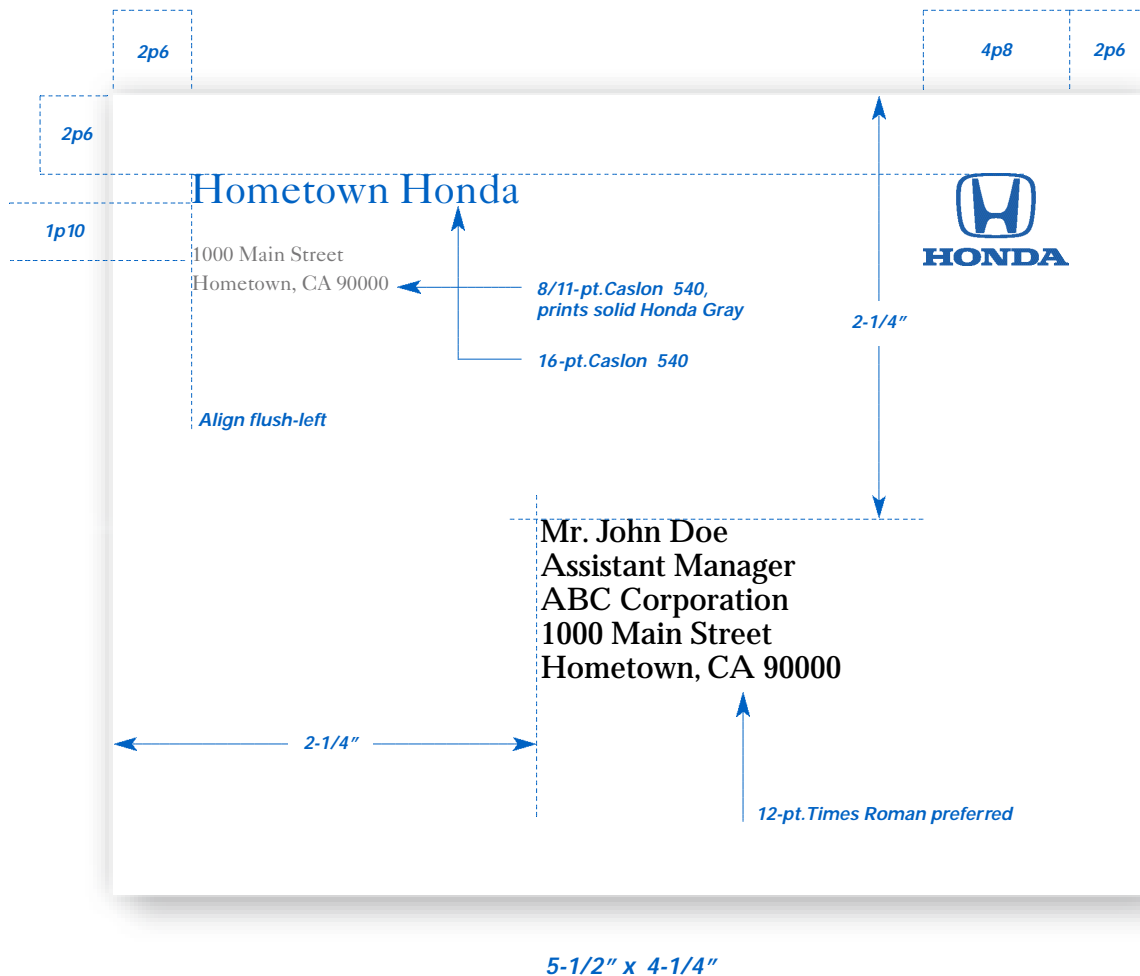


# Dealer Mailing Label without Logo

3.9

Shown here is an example of the Honda Automobile Division dealer mailing label without a logo.

This sample shows the preferred style for the mailing label. Carefully follow the specifications shown here to create your dealer mailing-label artwork.







To ensure uniformity of the Honda identity, the Honda Automobile Division utilizes the graphic guidelines shown in this section for its most widely used form of visual communication — stationery.

Stationery is one of the most consistent visual images a corporation presents to its customers and vendors. The impressions formed by repeated exposure to these images are vital and long-lasting. Therefore, it is imperative that when you are creating stationery you observe the correct Automobile Division signature placement, typography and color to establish and retain a memorable image.

Incorrect sizing of the elements, incorrect alignment and improper letter spacing, the use of unauthorized typefaces and inconsistent color reproduction are all examples of mistakes that will damage the integrity of our identity.

Quality control, both in artwork preparation and printing techniques, is also essential in order to effectively implement our identity program. By following the guidelines in this section, you can help ensure our goal of graphic uniformity across all stationery applications.

The items shown in this section are included in Adobe Acrobat PDF template format on the CD-ROM contained in the back of this Style Guide. These templates may be edited and saved using the full version of Adobe Acrobat (not the Reader). They may be used to produce your personalized stationery.

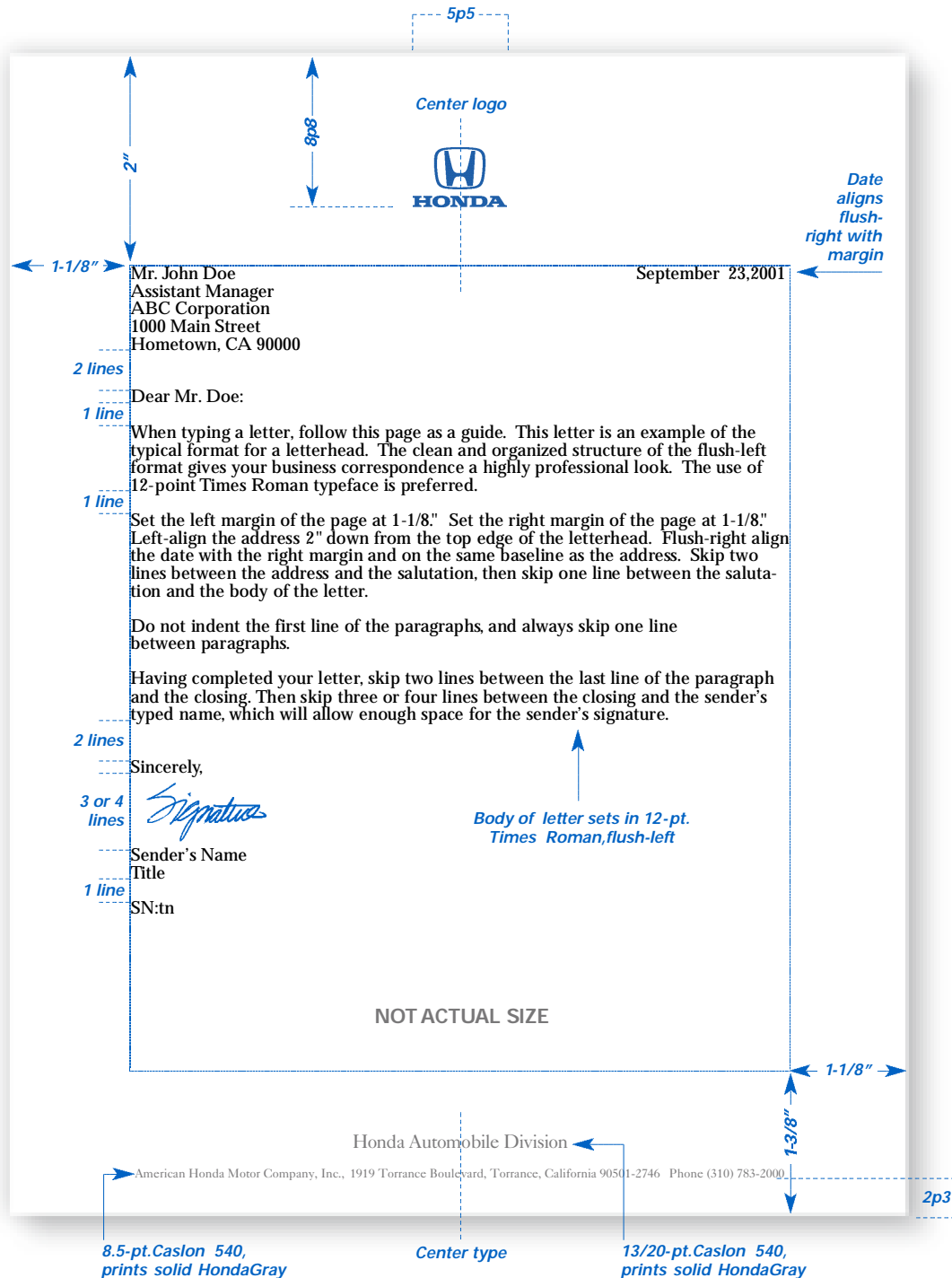
# Automobile Division Letterhead

3.2a

Shown here is an example of the Honda Automobile Division letterhead, detailing the construction of the letter.

The body of the letter shows you the preferred way to structure your letter, and, at the same time, ensure that every letter is clean, businesslike and readable.

Carefully follow the specifications shown here to create your own letterhead artwork.



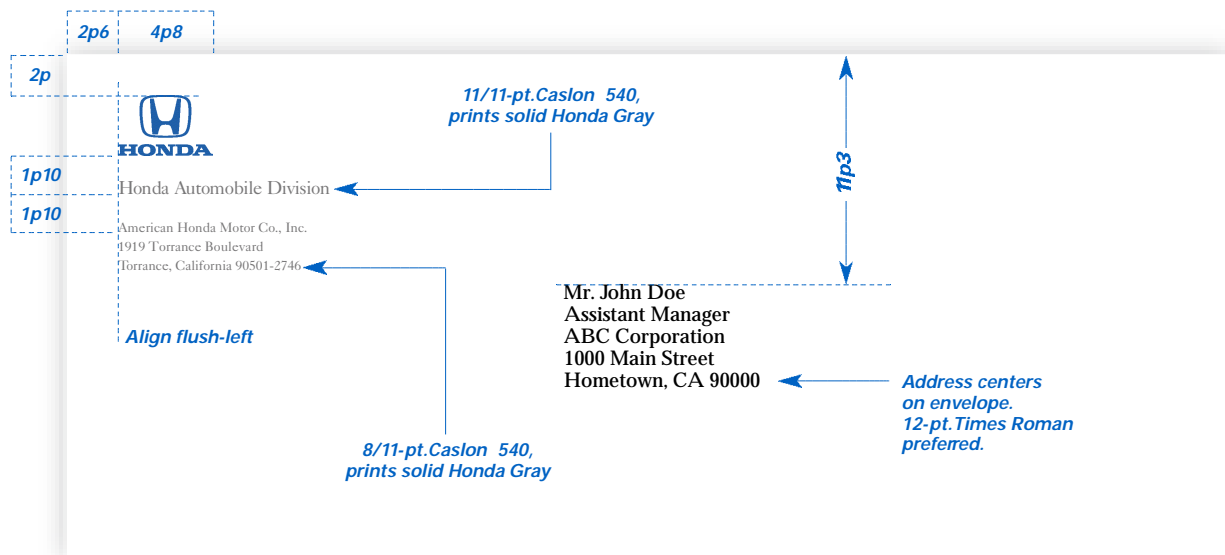
# Automobile Division Envelope

3.3a

Shown here is an example of the Honda Automobile Division corporate envelope (#10), detailing its construction.

The sample envelope also shows the preferred way to address the corporate envelope to ensure that it is clean and professional. Carefully follow the specifications

shown here to create your own envelope artwork. The same configuration may be used for a 9" x 12" envelope.



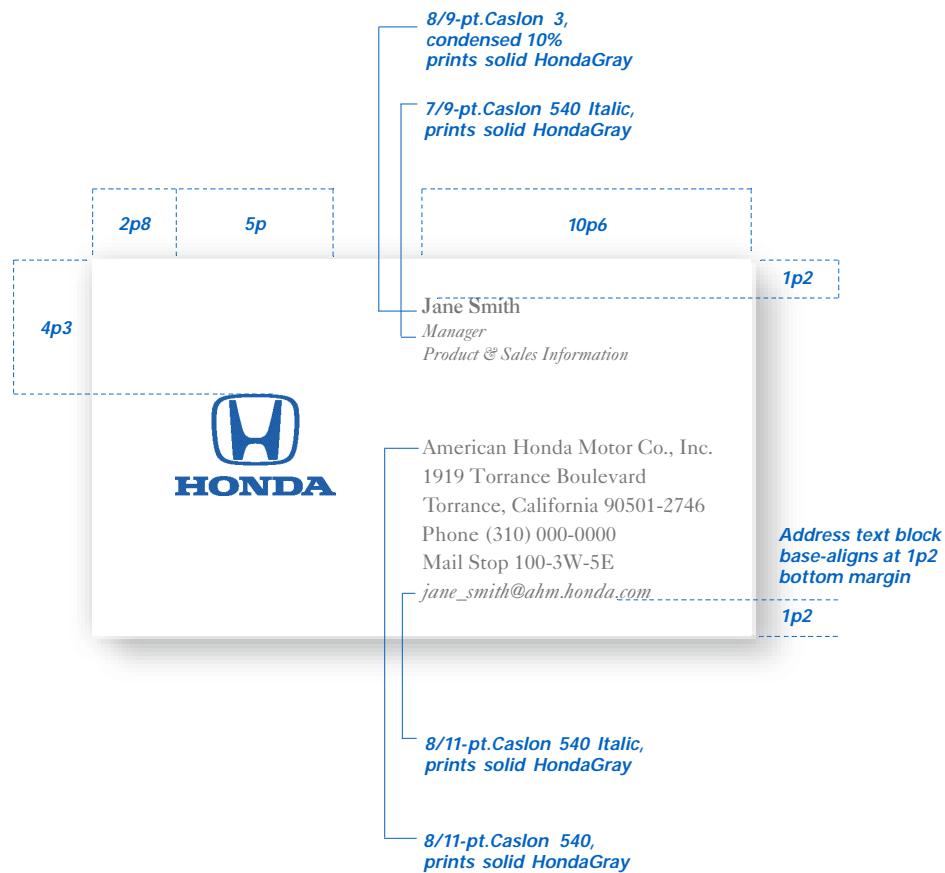
NOT ACTUAL SIZE

# Automobile Division Business Card

3.4a

Shown here is an example of the Honda Automobile Division business card.

Carefully follow the specifications shown here to create your own business-card artwork.



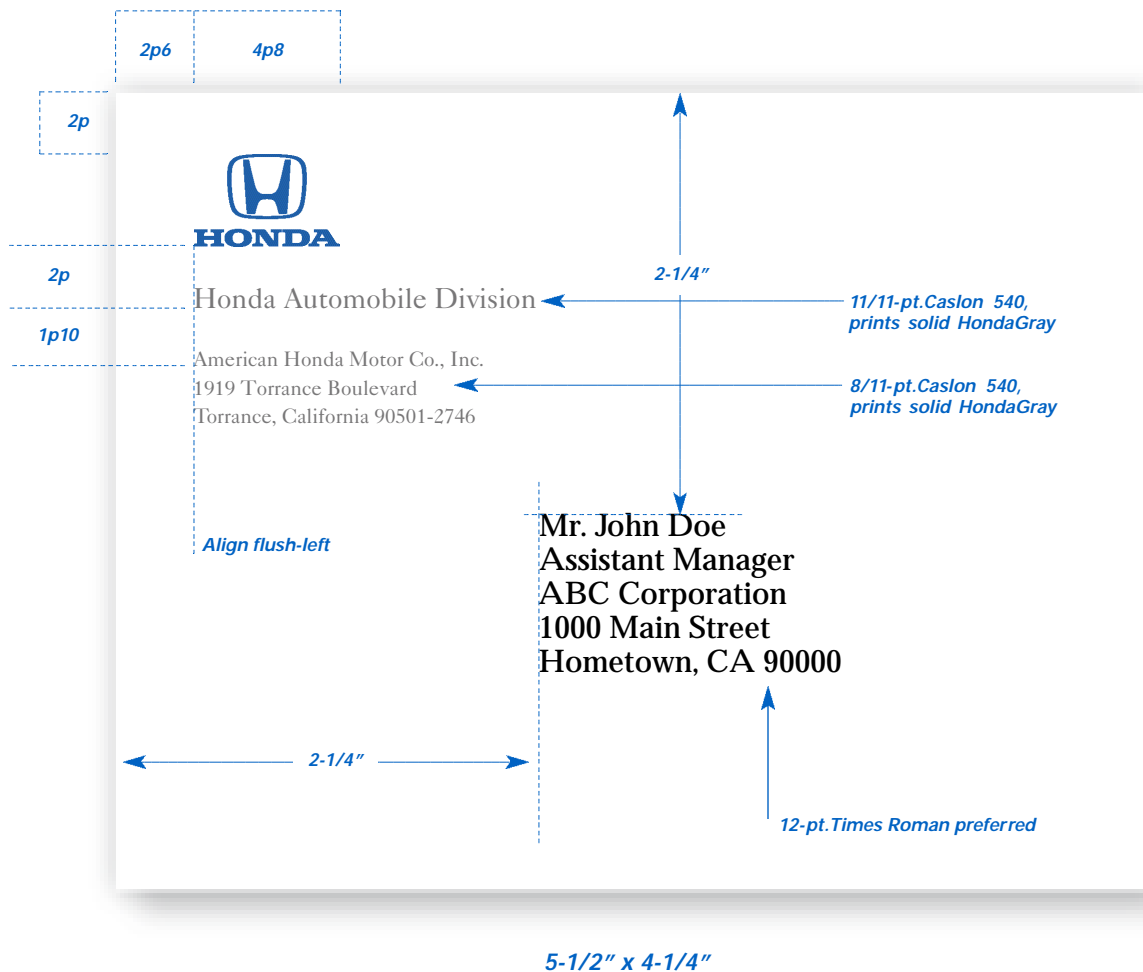


# Automobile Division Mailing Label

3.5a

Shown here is an example of the Honda Automobile Division mailing label (5-1/2" x 4-1/4").

Carefully follow the specifications shown here to create your own mailing-label artwork.

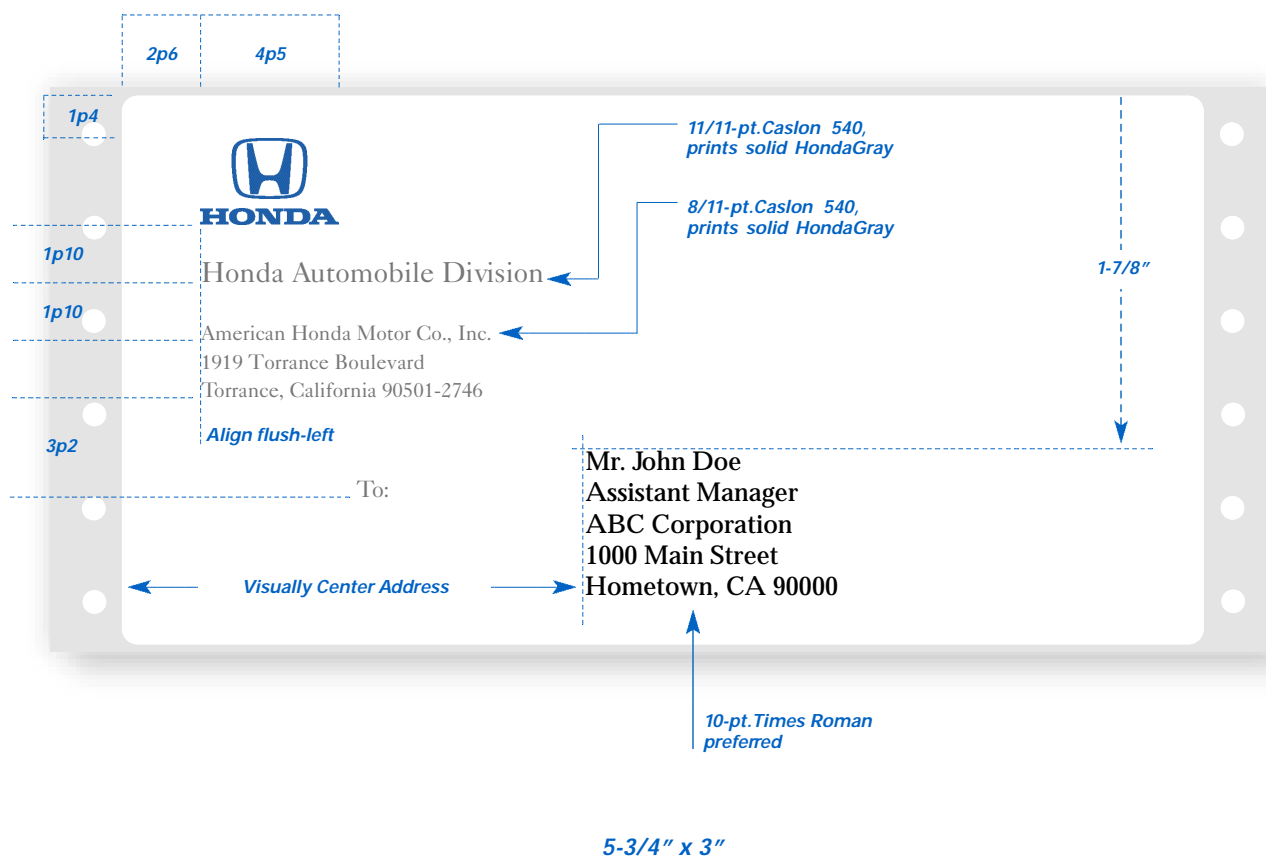


# Automobile Division Tractor-Feed Label

Shown here is an example of the Honda Automobile Division tractor-feed mailing label (5-3/4" x 3").

The tractor-feed mailing labels come on a roll with a wax-backed base for easy peeling.

Carefully follow the specifications shown here to create your own tractor-feed mailing-label artwork.



# Automobile Division Fax Form

3.6a

Shown here is an example of the Honda Automobile Division fax form, detailing its construction. Do not alter the form of the artwork in any way.

The body of the fax shows you the preferred way to structure your fax, and, at the same time, ensure that every fax is clean, businesslike and readable.

Fax-form template artwork in both Windows® and Macintosh formats is provided for you on the CD-ROM located in the back-inside cover of this guide.

The image shows a fax form template for the Honda Automobile Division. The form is enclosed in a rectangular border with dimensions 4p6 (width) and 4p8 (height) indicated at the top. A small box in the top left corner is labeled 3p3. The Honda logo is in the top left, and the word "Fax" is in the top right. The form contains the following fields and instructions:

- Date:** September 23, 2001 (1 line)
- To:** John Doe
- From:** Jane Smith
- Total Pages Sent:** 3

Below the header, there are three lines of text:

- Dear Mr. Doe: (1 line)
- When typing a fax, follow this page as a guide. The clean and organized structure of the flush-left format gives your fax a highly professional look. The use of 12-point Times Roman typeface is preferred. (1 line)
- Set the left and right margins of the page at 3/4." Do not indent the first line of paragraphs, and always skip one line between paragraphs. (2 lines)

Below the text, there are two lines of text:

- Sincerely, (3 or 4 lines)
- Sender's Name  
Title

A signature is shown next to "Sincerely,". A blue arrow points from the text "Body of letter sets in 12-pt. Times Roman, flush-left" to the main body of the letter. The form is annotated with dimensions: 3/4" for the left and right margins, and 1" for the bottom margin. The text "NOT ACTUAL SIZE" is centered at the bottom.

# Automobile Division Memo Form

Shown here is an example of the Honda Automobile Division memo form, detailing its construction. Do not alter the form of the artwork in any way.

The body of the memo shows you the preferred way to structure your memo, and, at the same time, ensures that every memo is clean, businesslike and readable.

Memo-form template artwork in both Windows® and Macintosh formats is provided for you on the CD-ROM located in the back-inside cover of this guide.

The image shows a Honda Automobile Division memo form with various annotations. At the top left, a dashed box contains the text "3p3". Above the form, two dashed boxes are labeled "4p6" and "4p8". The form itself has the Honda logo and the word "HONDA" on the left, and the word "Memo" on the right. Below the logo, the following information is provided: Date: September 23, 2001; To: John Doe; From: Jane Smith; Subject: Memo Form Format. The body of the memo is enclosed in a dashed box and contains the following text: "Dear Mr. Doe:", "When typing a memo, follow this page as a guide. The clean and organized structure of the flush-left format gives your memo a highly professional look. The use of 12-point Times Roman typeface is preferred.", "Set the left and right margins of the page at 3/4.\" Do not indent the first line of paragraphs, and always skip one line between paragraphs.", "Having completed your memo, skip two lines between the last line of the paragraph and the closing. Then skip three or four lines between the closing and the sender's typed name, which will allow enough space for the sender's signature.", "Sincerely,", "Sender's Name", and "Title". A signature is written in the space between "Sincerely," and "Sender's Name". A blue arrow points from the text "Body of letter sets in 12-pt. Times Roman, flush-left" to the body of the memo. Marginal dimensions are indicated: 3/4\"

3p3

4p6 4p8

**HONDA**

**Memo**

Date: September 23, 2001  
To: John Doe  
From: Jane Smith  
Subject: Memo Form Format

Dear Mr. Doe:

When typing a memo, follow this page as a guide. The clean and organized structure of the flush-left format gives your memo a highly professional look. The use of 12-point Times Roman typeface is preferred.

Set the left and right margins of the page at 3/4.\" Do not indent the first line of paragraphs, and always skip one line between paragraphs.

Having completed your memo, skip two lines between the last line of the paragraph and the closing. Then skip three or four lines between the closing and the sender's typed name, which will allow enough space for the sender's signature.

Sincerely,

Sender's Name  
Title

Body of letter sets in 12-pt. Times Roman, flush-left

3/4\" 3/4\" 1\"

# Automobile Division Business Forms

3.7a

Internal Automobile Division business forms typically have limited space for the signature and form name identification.

The examples here show the preferred masthead design for identifying corporate forms.

Use of the Secondary Signature accommodates the minimal amount of space available on forms for the signature

The title of the form should be set in 18-pt. Caslon 540, flush-right with the margin and base-aligned with the signature

**H HONDA**

Travel Authorization

TRAVELER'S NAME: \_\_\_\_\_ EMP NO: \_\_\_\_\_ COST CENTER NO: \_\_\_\_\_  
PROJECT NO: \_\_\_\_\_

PREPARED BY: \_\_\_\_\_ EXT: \_\_\_\_\_ DATE: \_\_\_\_\_

**CHARGE TO:**  
☐ Business Travel 61300 ☐ Interview 61044 ☐ Cash 13001 (Receipt Attached)  
☐ Other (Acct. # \_\_\_\_\_) ☐ Relocation 61040

**CLASS OF FLIGHT SERVICE:**  
☐ First Class\* ☐ Coach ☐ Other \_\_\_\_\_

**COST:**  
A. Business Fare \$ \_\_\_\_\_ Reason for First Class \_\_\_\_\_  
B. Personal Fare \$ \_\_\_\_\_  
Total Fare \$ \_\_\_\_\_

\* Approval for First Class (Functional Vice President)

FROM CITY	TO CITY	SUGGESTED FLIGHT	ACTUAL FLIGHT	DATE	DEPARTURE TIME	ARRIVAL TIME	STATUS

**SPECIAL REQUIREMENTS:**  
1. Non Smoking ☐ 2. Window ☐ 3. Special Menu \_\_\_\_\_  
4. Other \_\_\_\_\_

**IS HOTEL RESERVATION TO BE MADE?**  
No, Explain \_\_\_\_\_  
Yes, Hotel Preference \_\_\_\_\_

**IS AUTO RENTAL TO BE MADE?**  
No \_\_\_\_\_  
Yes \_\_\_\_\_

**PURPOSE/JUSTIFICATION FOR TRIP:**  
\_\_\_\_\_

Employee \_\_\_\_\_ Date \_\_\_\_\_  
Manager \_\_\_\_\_ Date \_\_\_\_\_  
Assistant Vice President \_\_\_\_\_ Date \_\_\_\_\_  
Functional Vice President \_\_\_\_\_ Date \_\_\_\_\_  
Travel Corporate Procurement \_\_\_\_\_ Date \_\_\_\_\_

**Date Ticket Needed:** \_\_\_\_\_  
**Agency** \_\_\_\_\_  
**Q No.** \_\_\_\_\_

White/Travel    Canary/Accounting    Pink/Originator    07-26001 (4/87)

## Transfer/Promotion Request

### INSTRUCTIONS

Employee Relations. You will be contacted within five working days to discuss the opportunity.  
**Eligibility:** Employees Pay Grade 06-16 should have completed 6 months service in current position. Employees Pay Grade 17-21 should have completed one year's service in current position.

Office Phone \_\_\_\_\_  
M. \_\_\_\_\_  
Hire Date \_\_\_\_\_ Time in Present Position \_\_\_\_\_

**POSITION:**  
PG \_\_\_\_\_ Division \_\_\_\_\_ Work State/District \_\_\_\_\_  
PG \_\_\_\_\_ Fr \_\_\_\_\_ To \_\_\_\_\_ Work State/District \_\_\_\_\_  
PG \_\_\_\_\_ Fr \_\_\_\_\_ To \_\_\_\_\_ Work State/District \_\_\_\_\_  
PG \_\_\_\_\_ Fr \_\_\_\_\_ To \_\_\_\_\_ Work State/District \_\_\_\_\_  
PG \_\_\_\_\_ Fr \_\_\_\_\_ To \_\_\_\_\_ Work State/District \_\_\_\_\_

**LS**  
to open position. \_\_\_\_\_  
\_\_\_\_\_

**E. EDUCATION and TRAINING**  
High School Yes \_\_\_\_\_ No \_\_\_\_\_  
College Degree(s) Yes \_\_\_\_\_ No \_\_\_\_\_ Type \_\_\_\_\_  
Major \_\_\_\_\_  
Certificate(s) \_\_\_\_\_  
Training/in-house seminars: \_\_\_\_\_

the position for which you are applying.

\*First Level Supervisor \_\_\_\_\_ Date \_\_\_\_\_

Employee \_\_\_\_\_ Date \_\_\_\_\_  
\*Second Level Supervisor/Manager \_\_\_\_\_ Date \_\_\_\_\_ Job Title \_\_\_\_\_  
\*Your signature indicates you are aware this employee is seeking another position and may be contacted for an interview.

### EMPLOYEE RELATIONS USE ONLY

A. Status: IV: Y N    B. Placement: Promoted (P) Transferred (T) Not Placed (NP)    C. Date filled \_\_\_\_\_    D. Date Employee notified of Status/Placement \_\_\_\_\_

Distribution: WHITE and CANARY: Employee Relations    PINK: Employee  
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GXX 14083 (9008)

NOT ACTUAL SIZE



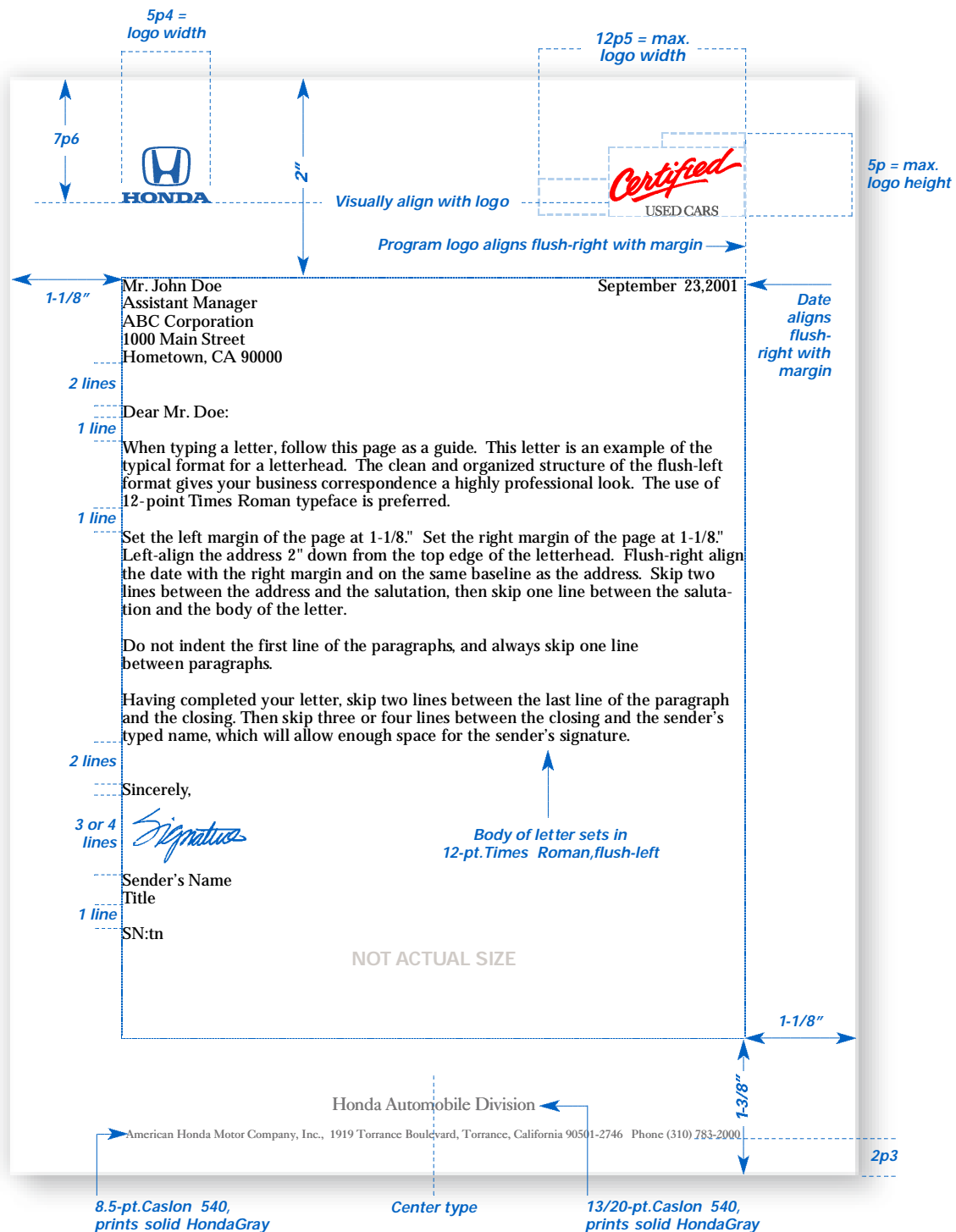
# Program Letterhead

3.8a

Shown here is an example of the Honda Automobile Division program letterhead, detailing the construction of the letter.

Caution should be exercised in determining the size of the program logo. Be sure that it is carefully balanced with the size of the Honda signature and never used in

such a way that it overpowers the Automobile Division signature. Carefully follow the specifications shown here to create your own program-letterhead artwork.



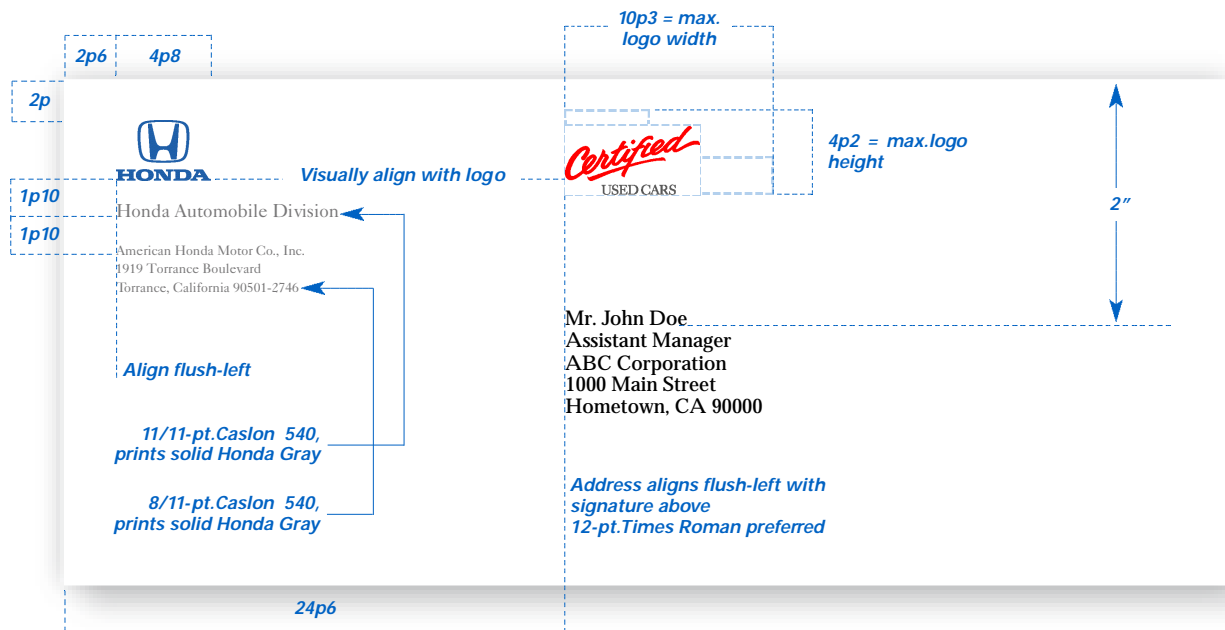
# Program Envelope

3.9a

Shown here is an example of the Honda Automobile Division program envelope (#10), detailing the construction of the envelope.

Caution should be exercised in determining the size of the program logo. Be sure that it is carefully balanced with the size of the Honda signature and never used in such a way that it overpowers the Automobile Division signature.

Carefully follow the specifications shown here to create your own program-envelope artwork.



NOT ACTUAL SIZE

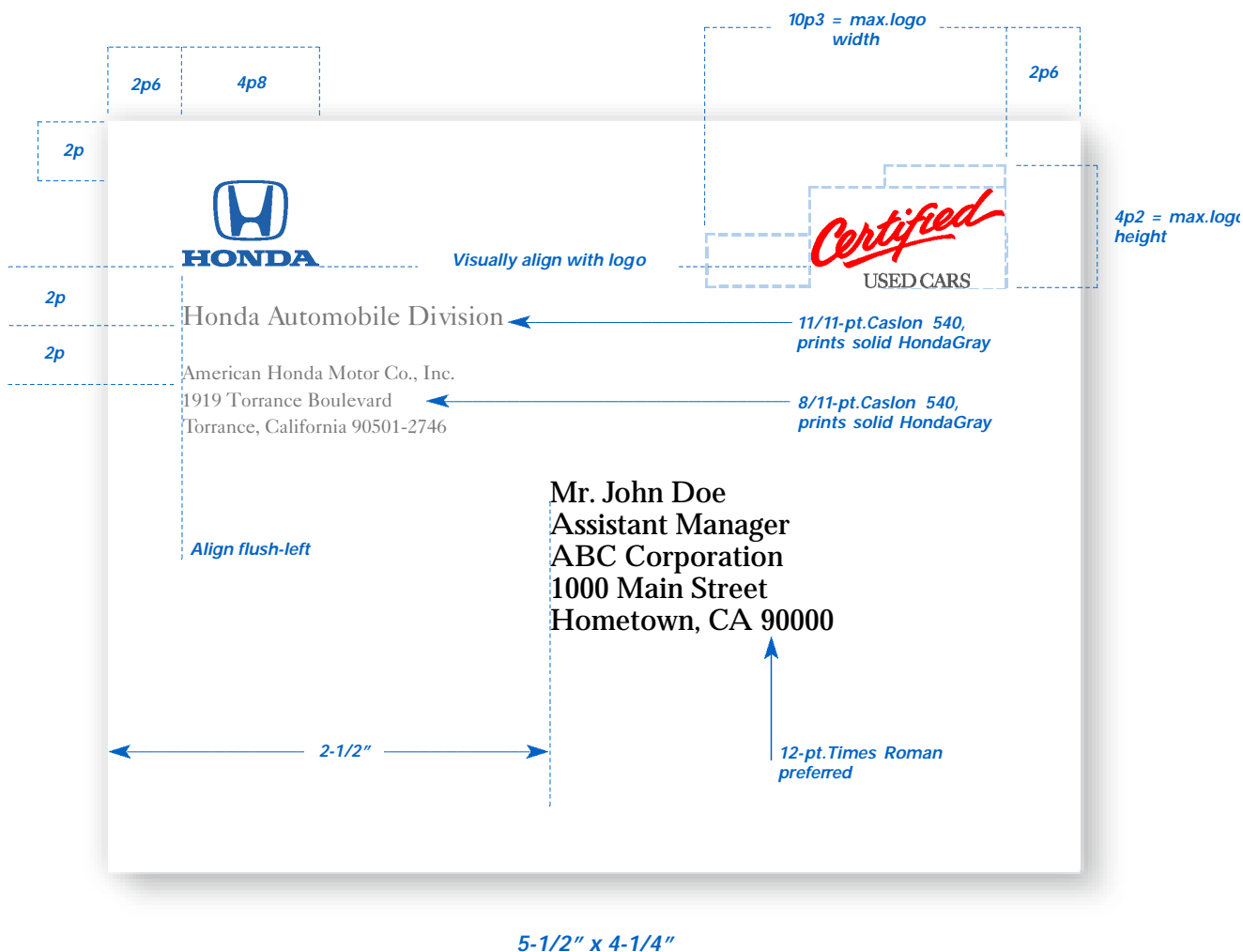
# Program Mailing Label

3.10a

Shown here is an example of the Honda Automobile Division program mailing label, detailing its construction.

Caution should be exercised in determining the size of the program logo. Be sure that it is carefully balanced with the size of the Honda signature and never used in such a way that it overpowers the Automobile Division signature.

Carefully follow the specifications shown here to create your own program mailing-label artwork.



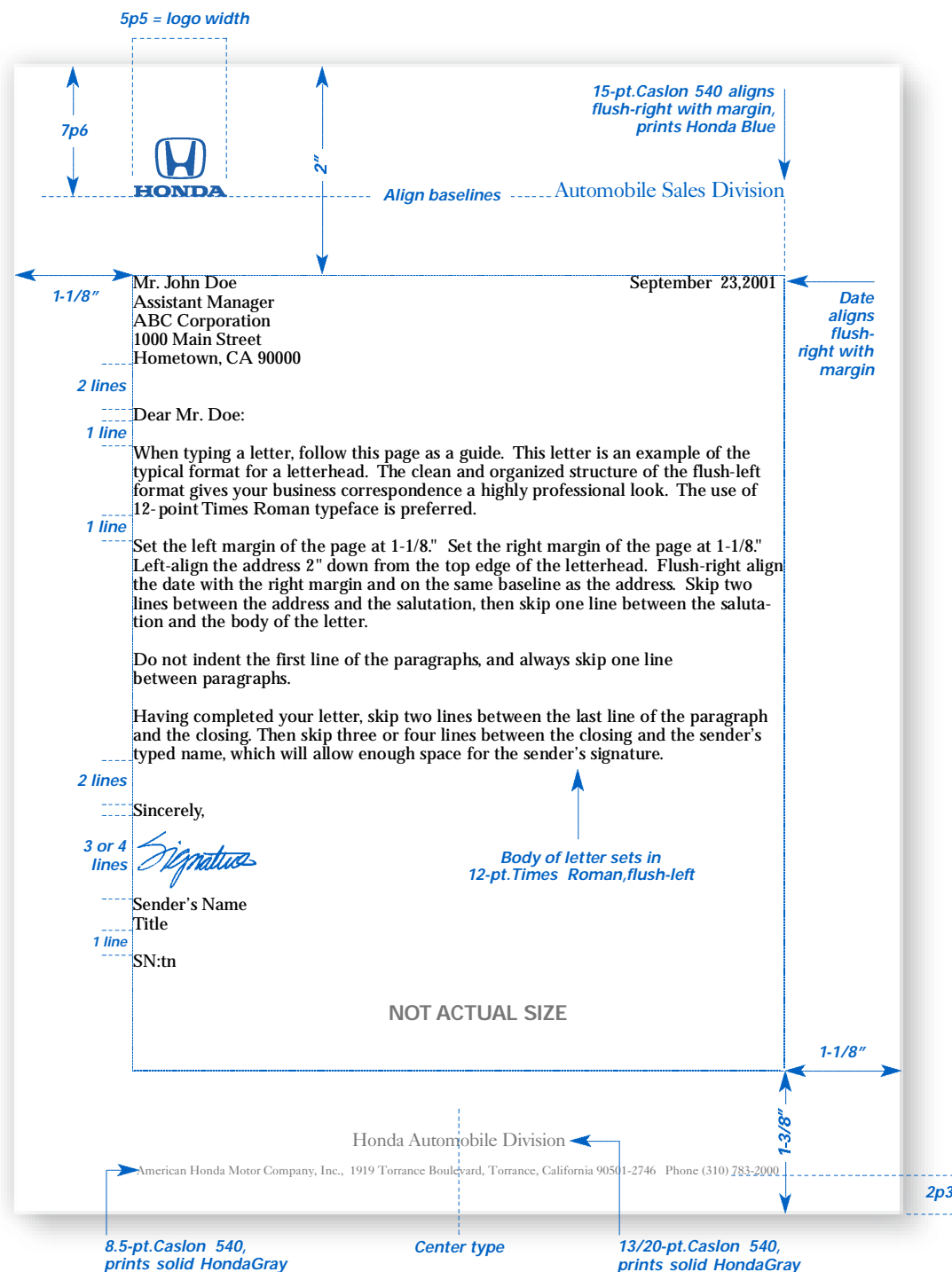
# Department Letterhead

3.11a

Shown here is an example of the Honda Automobile Division department letterhead, detailing the construction of the letter.

The only departments authorized to use this letterhead are the Automobile Sales Division, Service Division and Parts Division.

Carefully follow the specifications shown here to create your own department-letterhead artwork.



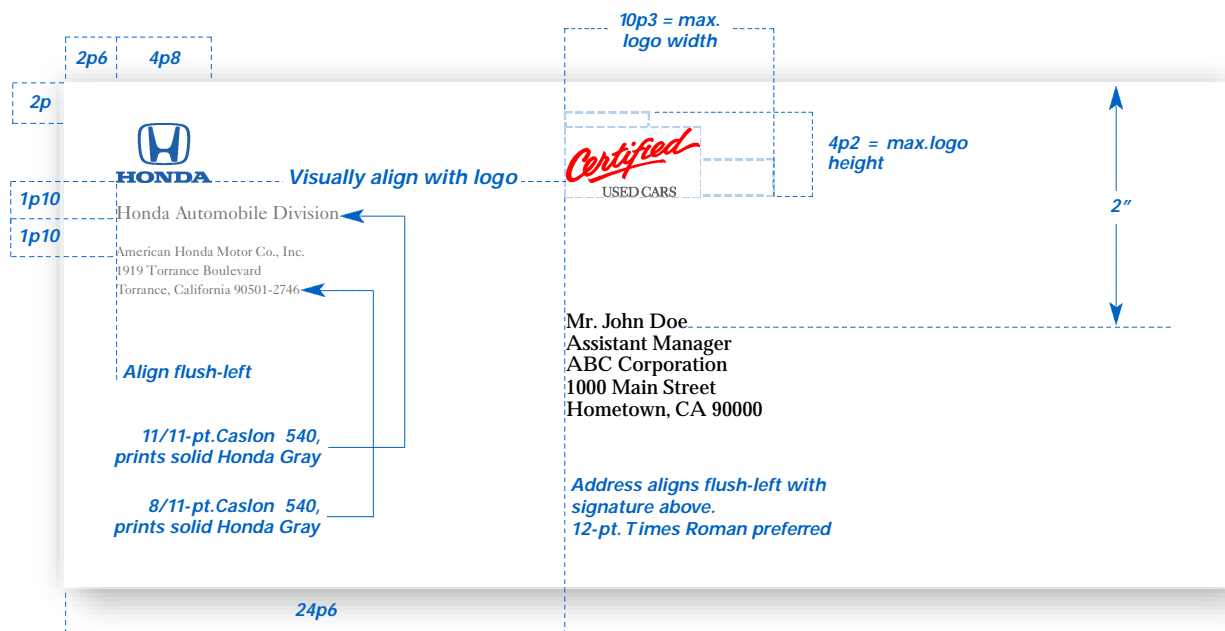
# Department Envelope

3.12a

Shown here is an example of the Honda Automobile Division department envelope (#10), detailing the construction of the envelope.

The only departments authorized to use this envelope are the Automobile Sales Division, Service Division and Parts Division.

Carefully follow the specifications shown here to create your own department-envelope artwork.



NOT ACTUAL SIZE

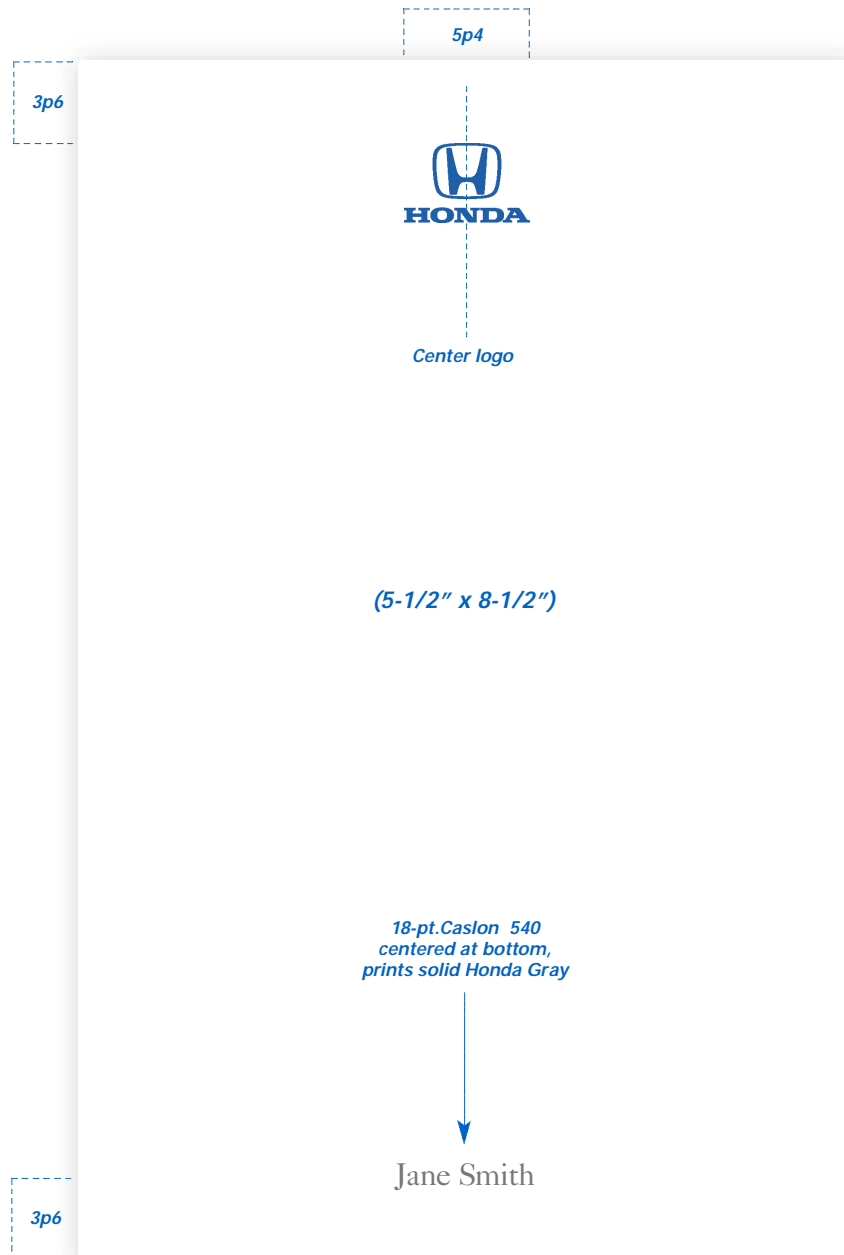


# Personal Notepad

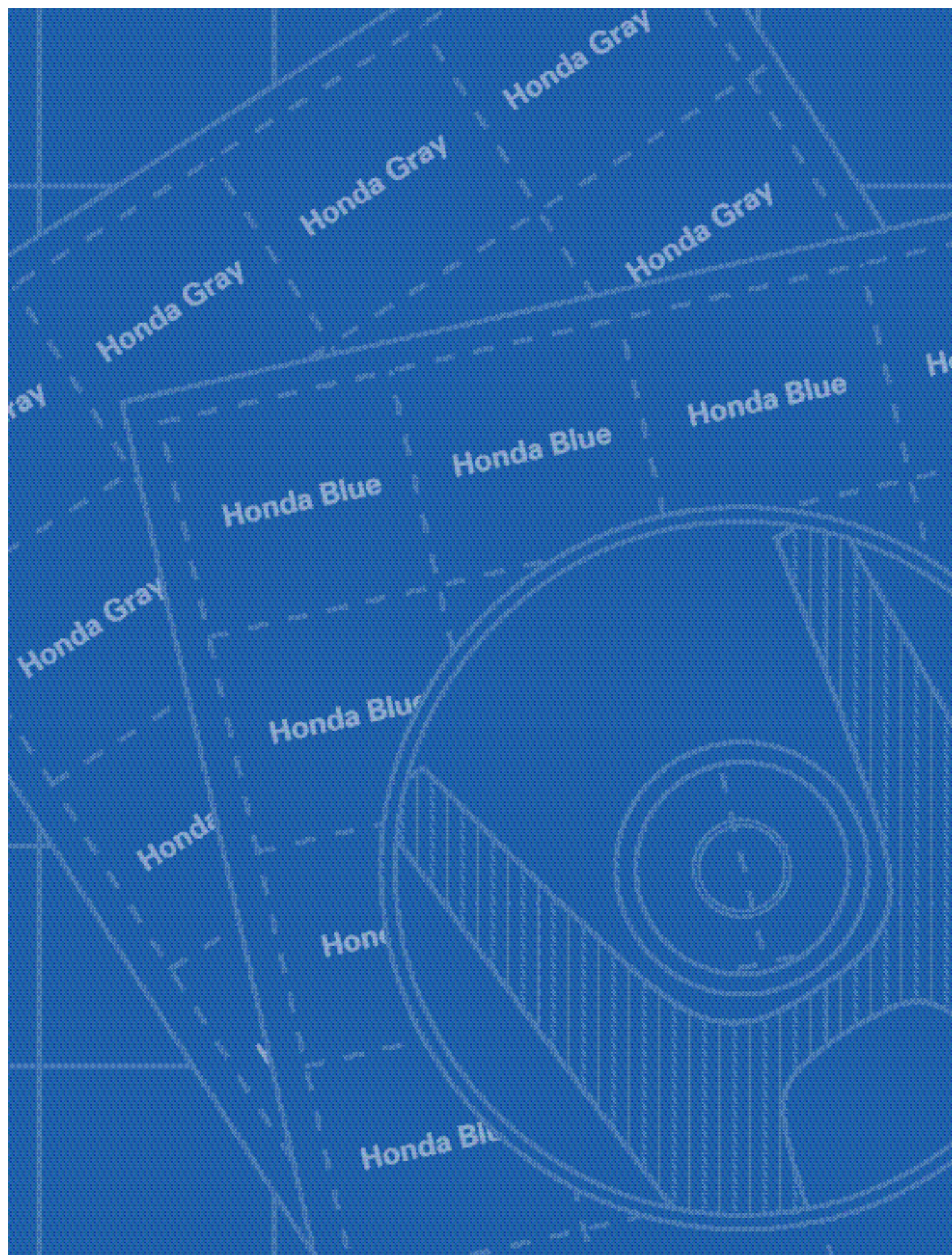
3.13a

Shown here is an example of the Honda Automobile Division personal notepad.

Carefully follow the specifications shown here to create your own personal-notepad artwork.



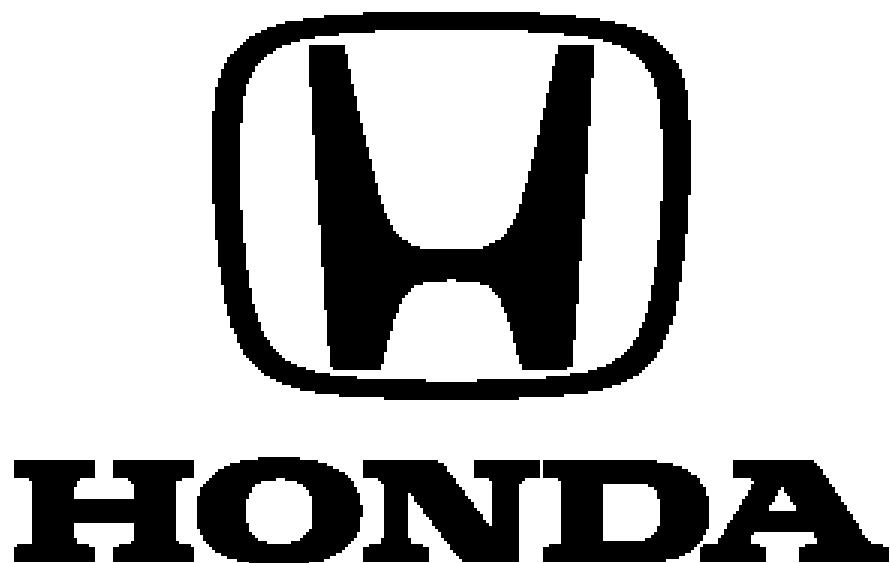
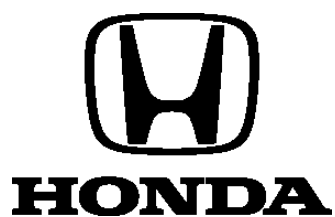
NOT ACTUAL SIZE



This section contains materials to be used for accurately reproducing the Automobile Division signatures and colors in the production of printed materials.

In order to maintain the most consistent color match, sample color chips of the Automobile Division colors are provided here. Printers should refer to these chips to accurately match colors. It's important for every Honda supplier to maintain this color standard.

Please note that when reproducing the Automobile Division signatures for either a very large banner or for an extremely small item (such as a button), it would be best to have your printer or designer pick up the needed signatures from the digital files on the CD-ROM located at the back of this guide. We have included these signatures, along with fax and memo templates in both PC and Macintosh versions, for your use.



 **HONDA**    **HONDA**    **HONDA**    **HONDA**    **HONDA**



 **HONDA**    **HONDA**    **HONDA**    **HONDA**    **HONDA**

 **HONDA**    **HONDA**    **HONDA**    **HONDA**

 **HONDA**    **HONDA**    **HONDA**    **HONDA**

 **HONDA**    **HONDA**    **HONDA**

 **HONDA**    **HONDA**    **HONDA**

 **HONDA**    **HONDA**

 **HONDA**    **HONDA**

 **HONDA**





Accurate color matching and consistency are integral to maintaining the Honda identity. Therefore, it is essential that all color standards are carefully followed and adhered to.

To assist you in maintaining these color standards, refer not only to the color chips at the end of this section, but also to the information on this page as well. Color chips should be given to your printer for accurate color matching.

Always be sure to approve a dry sample of the color since dark colors will tend to dry lighter.

## **Honda Blue\* on Coated or Uncoated Stock**

Refer to the Honda Blue color chips included in this section *to be sure* your printer is matching Honda Blue. Keep in mind this color will lighten *even more* than on coated stock during the drying process, so it should be run at an even higher density on press to compensate. Check a dry sample before approving color.

## **Honda Blue Process Color Equivalent**

The preferred method of reproducing Honda Blue is to print a single match color; however, this is not always practical. When it is necessary to reproduce Honda Blue using four-color process, the following CMYK equivalent formula may be used: 91% Cyan, 43% Magenta.

## **Honda Gray\*\* on Coated or Uncoated Stock**

Refer to the Honda Gray color chips included in this section *to be sure* your printer is matching Honda Blue. Keep in mind this color will lighten slightly during the drying process, so it should be run at a higher density on press to compensate. Check a dry sample before approving color.

## **Honda Gray Process**

Do *not* use four-color process to reproduce Honda Gray. This method of reproducing the color produces poor results. Whenever four-color process is available, the preferred Honda Blue equivalent should be used. (*See Honda Blue Process Color Equivalent for formula.*)

\*In lieu of Honda Blue, you may use PANTONE® 285, the standard for which is as shown in the current edition of the PANTONE formula guide. **The colors shown on this page and throughout this manual have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standard.** PANTONE® is the property of Pantone, Inc.

\*\*In lieu of Honda Gray, you may use PANTONE® Cool Gray 9, the standard for which is as shown in the current edition of the PANTONE formula guide. **The colors shown on this page and throughout this manual have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standard.** PANTONE® is the property of Pantone, Inc.

[illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible]



[illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible]



## Honda Gray (Coated)

## 4.8

[illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible]





## Honda Gray (Uncoated)

## 4.9

[illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible]

