



# HP brand identity standards

How we look and how we talk

May 2006



Our brand identity is a foundation on which we build to tell powerful, consistent stories about our products and services.

It combines how we look and how we talk to express our brand promise and character. It differentiates us from the competition and helps us stand out in crowded markets.

And our brand identity is the most powerful way to leverage the combined strengths of our company. By unifying the way we look and talk, we send a signal to the world that HP truly is a world-class global brand—one that is clear, consistent, different and better in everything we say and do.



#### How to use these guidelines:

1

First read these standards in full to better understand our core brand elements.

2

To learn how to apply brand elements, read the standards and the template user guides for your specific type of communications piece (e.g., collateral, point-of-sale, advertising, interactive and event signage).

3

Download the appropriate template for your communications piece from [www.hp.com/go/onevoice](http://www.hp.com/go/onevoice).

#### What should you do if templates do not meet your design needs?

Templates are provided for many—but not all—communications types. If templates do not satisfy your communications goals and you need to create a unique piece, you must first receive approval from Ellen Maly at HP Corporate Marketing. If granted approval, read these guidelines in full before creating your communications piece.

Guidelines for all applications and touchpoints are available on the HP One Voice website: [www.hp.com/go/onevoice](http://www.hp.com/go/onevoice).

# Table of contents

1.1

<b>1.0</b>	<b>Introduction</b>	1
<b>1.1</b>	Table of contents	2
<b>2.0</b>	<b>The HP brand</b>	3
<b>2.1</b>	Brand promise	4
<b>2.2</b>	Brand character	5
<b>2.3</b>	Alignment across touchpoints	6
<b>3.0</b>	<b>How we look</b>	7
<b>3.1</b>	<b>Composition</b>	8
	Asymmetry	9
	The grid	10
	Filled gutters	13
<b>3.2</b>	<b>The Stretch</b>	14
	Color	15
	Vertical placement	16
	Horizontal placement	17
	Size and height	18
	Position of the HP circle	19
	Placement	20
	Cropping	21
	Type within the Stretch	22
	Outlining with white	23
	Examples	24
<b>3.3</b>	<b>Color</b>	28
	One dominant color	29
	Color palette	30
	Print specifications	31
	Web and screen specifications	32
<b>3.4</b>	<b>Photography</b>	33
	HP image and video library	34
	People and lifestyle	35
	Products	37
	Products in an environment	40
	Products and people	42
	Instructional	44
	Supporting imagery	45
	Scaling and cropping	47
	Combination of images	49
<b>3.5</b>	<b>Illustration</b>	51
	Dynamic storytelling	52
	Technical and diagrammatic	53
	Charts and graphs	54
	Icons	55
	Unacceptable styles	56
<b>3.6</b>	<b>HP invent logo</b>	57
	Qualities	58
	Color, scale and size	59
	Placement	60
<b>3.7</b>	<b>Typography</b>	61
	HP Futura	62
	Color	63
	Localization	64
	Placement	65
	All caps	66
	Tables and charts	67
<b>4.0</b>	<b>How we talk</b>	68
<b>4.1</b>	Creating copy	69
	Brand positioning	70
	Messaging	71
	Voice and tone	72
	Building connections	73
<b>4.2</b>	The company name	74
<b>4.3</b>	Product, solution and service names	75
<b>4.4</b>	Capitalization and punctuation	76
<b>4.5</b>	Editorial style sheet	78
<b>5.0</b>	<b>Legal and trademark</b>	79
<b>5.1</b>	Copyright	80
<b>6.0</b>	<b>Contact information</b>	82

# The HP brand

2.0

The HP brand is one of the most powerful assets we own. We capitalize on this asset by sharing an understanding of what our brand stands for and how we bring it to life in our work everyday.

When the elements of our brand identity—how we look and how we talk—are aligned and consistent across all applications, we can leverage the power of our brand to differentiate our offerings from our competitors, attract customers and enter new markets. This is how we connect our work in business groups and regions with the essence of our company and our brand. And this is how we drive customer recognition—and build loyalty—in all of our markets.



1.0	Introduction	1
2.0	The HP brand	3
2.1	Brand promise	4
2.2	Brand character	5
2.3	Alignment	6
3.0	How we look	7
4.0	How we talk	68
5.0	Legal and trademark	79
6.0	Contact information	82

# Brand promise

2.1

Everyone at HP is united by a single promise we make to every customer—regardless of who they are, where they are or what they want to achieve:

We can help you do that.

What our brand promise means:

We build true partnerships with customers, and our work always begins with their goals and challenges.

We are straightforward in all that we do, because we respect people and deliver clear value to them.

We believe in our customers' aspirations, and we're confident in our ability to help make them real.

# Brand character

2.2

In addition to our promise, our brand has a character and personality that makes us unique. It lets our customers, partners and people know what we stand for, what we believe in, who we are and how we behave.

Our brand character is:

## Inspired

We enable smarter ways of working and living.

We are dedicated to making things better for our customers.

We value intelligence, innovation and inventiveness.

We are passionate about helping people achieve their goals.

## Genuine

We do what we say.

We are friendly, approachable and easy to do business with.

We care about our customers and treat them with respect.

We are people dealing with people, not a corporation dealing with customers.

## Trusted

Our heritage is built on quality and reliability.

Our customers rely on HP to find a solution that's right for them.

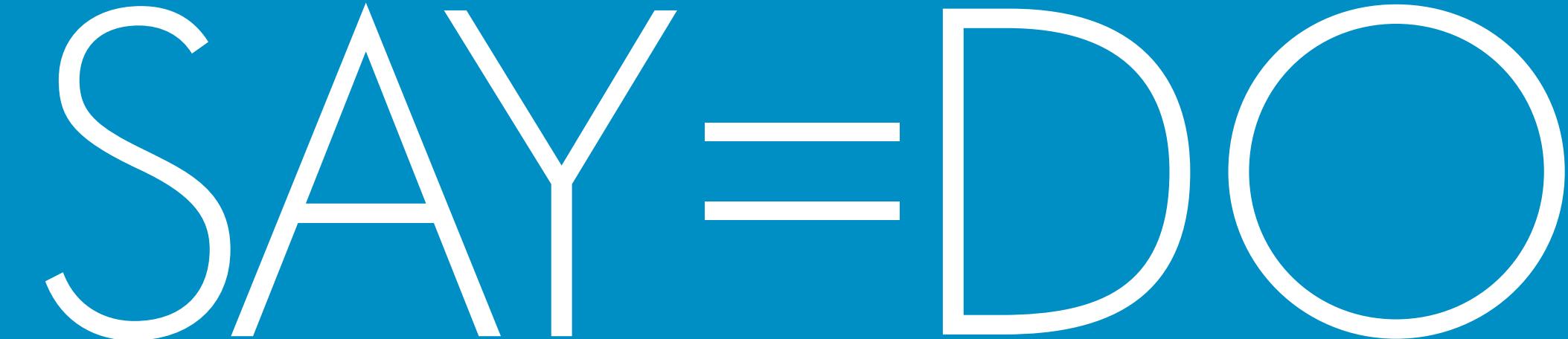
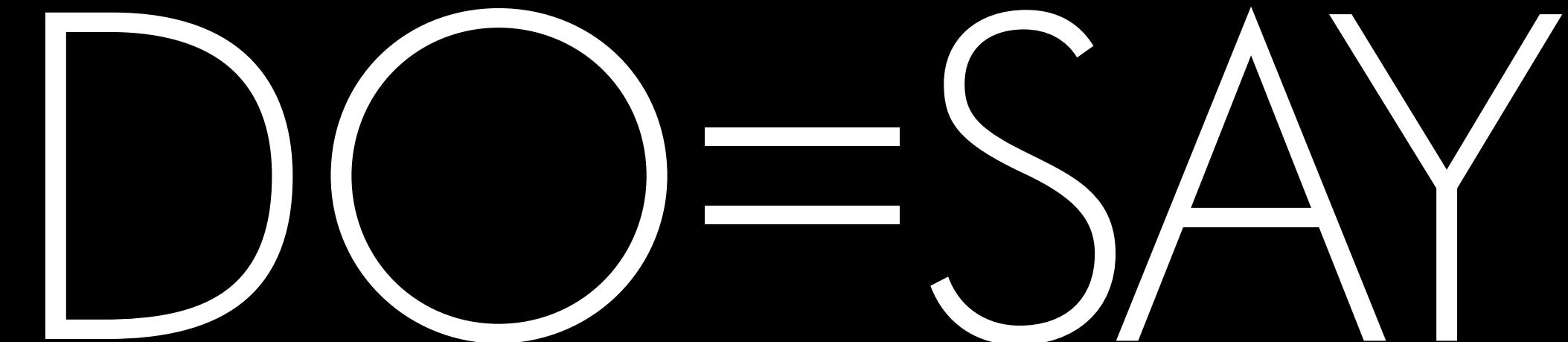
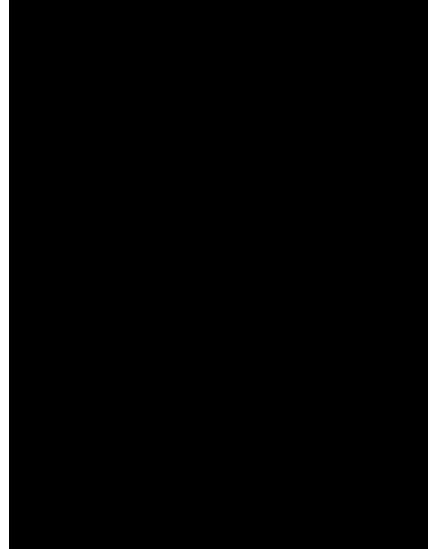
Our products are well-made, dependable and adaptable to future needs.

We partner with industry leaders—and do it better than anyone else.

# Alignment across touchpoints

2.3

WHAT WE SAY:  
Marketing  
Advertising  
Messaging  
Communications  
Public relations

A large blue square containing the text "SAY = DO". The word "SAY" is on the left in a large, white, sans-serif font. To its right is a white equals sign. To the right of the equals sign is the word "DO" in a large, white, sans-serif font. The letters are thin and outlined in white against a solid blue background.A large black square containing the text "DO = SAY". The word "DO" is on the left in a large, white, sans-serif font. To its right is a white equals sign. To the right of the equals sign is the word "SAY" in a large, white, sans-serif font. The letters are thin and outlined in white against a solid black background.

WHAT WE DO:  
Product design  
Product development  
Services  
Support  
Partnerships

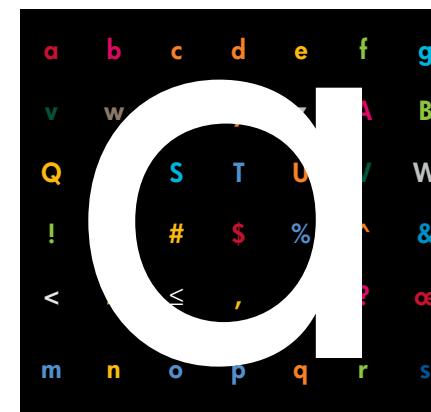
We have two tools to affect people's perception of our brand—what we say and what we do. To build on the strength of our brand, these must be aligned.

# How we look

3.0

Our core visual elements—and the way we put them all together—help us communicate our brand in a way that is instantly recognizable. The Stretch, typography, color palette, photography, illustrations and the HP invent logo work together flexibly to deliver a clear, consistent point of view to every audience at every touchpoint.

Our visual identity—how we look—combines with our positioning, messaging and voice—how we talk—to create a unified expression of our brand.



1.0	Introduction	1
2.0	The HP brand	3
3.0	How we look	7
3.1	Composition	8
3.2	The Stretch	14
3.3	Color	28
3.4	Photography	33
3.5	Illustration	51
3.6	HP invent logo	57
3.7	Typography	61
4.0	How we talk	68
5.0	Legal and trademark	79
6.0	Contact information	82

# Composition

3.1

Dynamic and bold, our compositional style is the foundation of all of our visual communications. This style lends itself to fresh solutions for our communications—whether we're creating a text-rich brochure or a 3D trade show environment.

Composition helps us easily prioritize and organize information in meaningful ways for our customers. It gives our designs a sense of energy and movement. And it allows us to use and combine our core visual elements in a grounded, consistent and integrated way.

## HP iPAQ Pocket PC



- A broad range of feature-rich applications
- Enhanced security solutions
- Multiple configurations
- Wireless capabilities
- Expansion options



1.0	Introduction	1
2.0	The HP brand	3
3.0	How we look	7
3.1	Composition	8
	Asymmetry	9
	The grid	10
	Filled gutters	13
3.2	The Stretch	14
3.3	Color	28
3.4	Photography	33
3.5	Illustration	51
3.6	HP invent logo	57
3.7	Typography	61
4.0	How we talk	68
5.0	Legal and trademark	79
6.0	Contact information	82

# Composition

## A system built on asymmetry

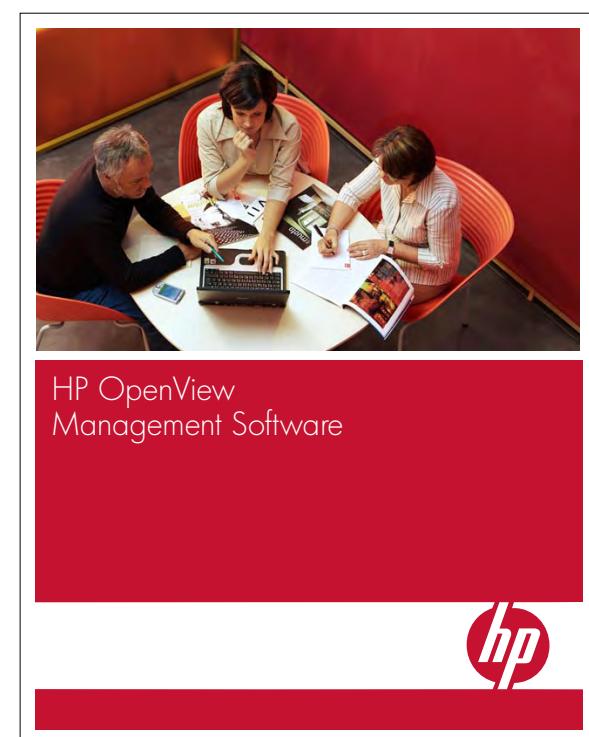
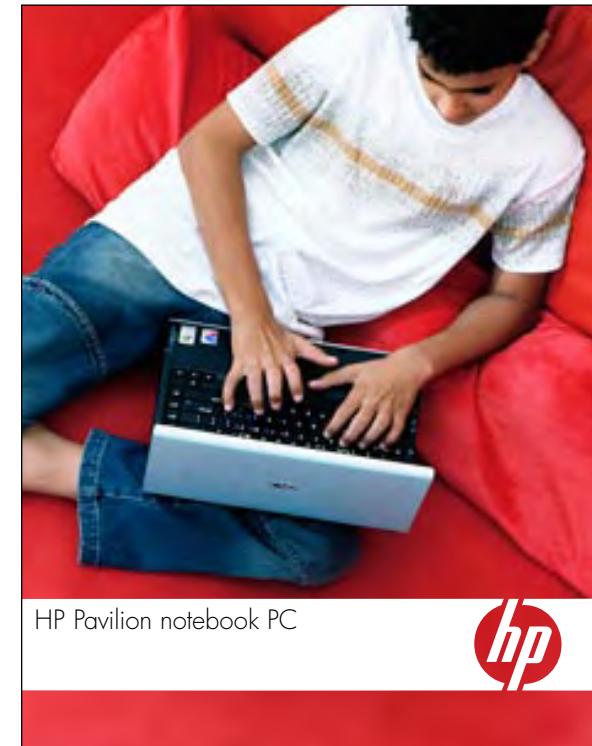
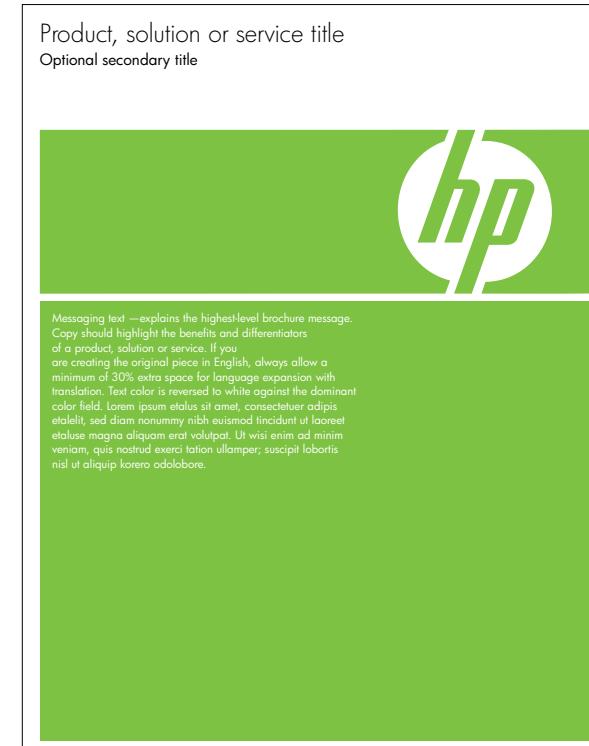
The compositions of our communications and 3D environments are based on a geometry of right angles and simple, bold shapes for strong organizational structure. We use asymmetry to give our layouts energy, movement and visual interest.

### Creating a dynamic composition

The interplay of positive and negative shapes—and the proper combination of rest and active space—help us create clear, organized page compositions.

Rest space—whether it's white space or a color field—provides a visual pause from content such as text and photography, making our central elements and message stand out.

Rather than centering text and graphics in the middle of the page, or balancing them evenly on opposite sides of the page, place design elements (some more dominant than others) asymmetrically on the grid.



# Composition

3.1

## The grid

HP communications are based upon a simple grid of squares that helps organize content and create consistent, effective communications. Most HP templates are based on this grid. If you have a communications need that is not covered by a template, refer to the following pages to create a proper grid for your design.

### Columns

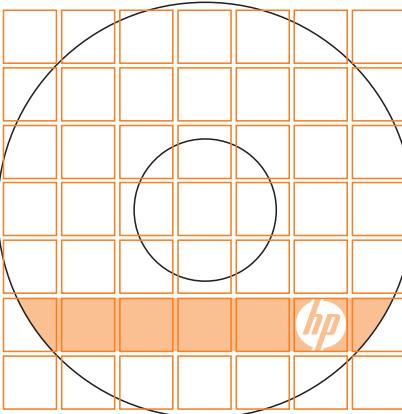
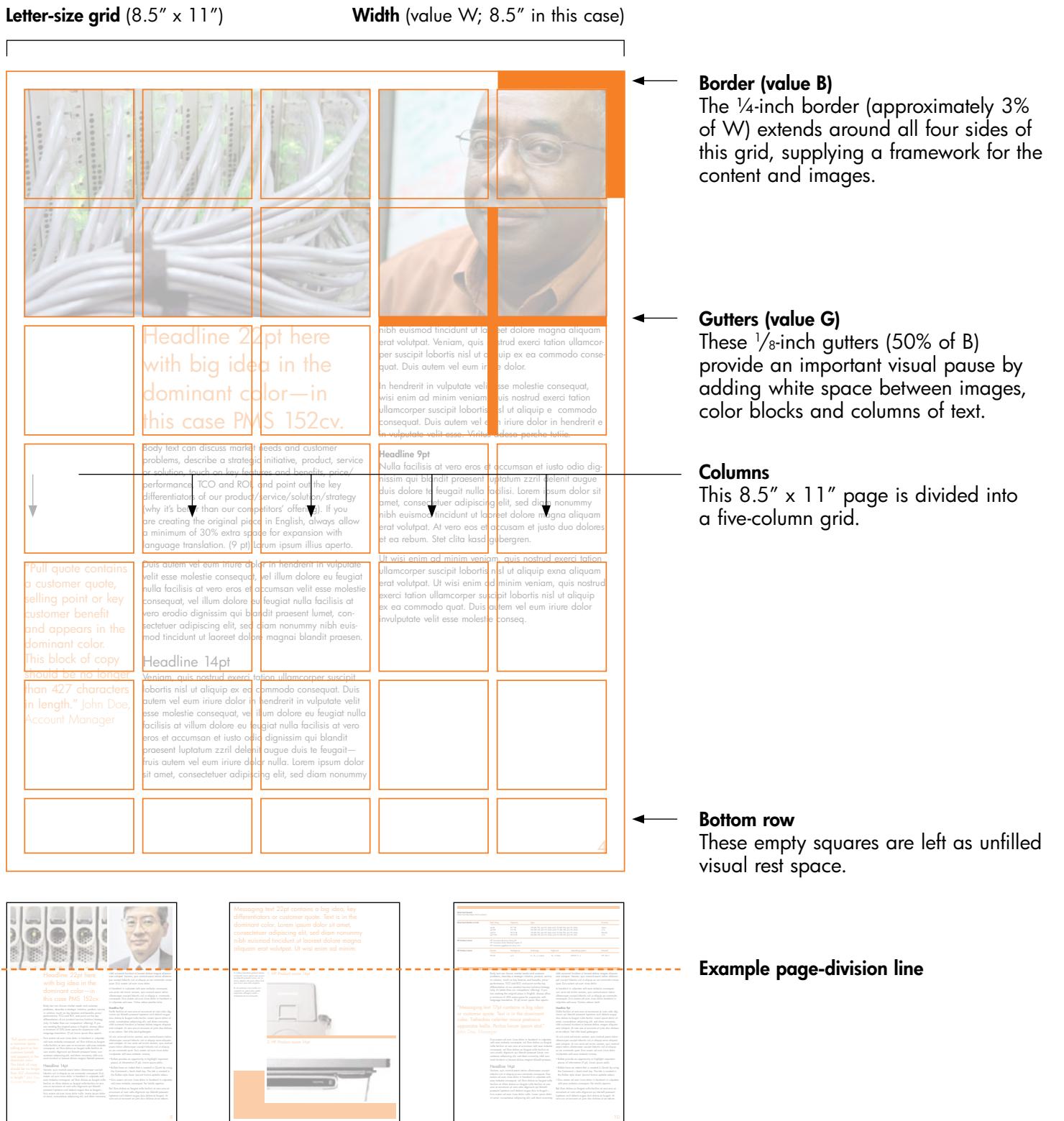
A page or surface is divided into squares, usually arranged in an odd number of columns. The number of columns varies depending on the size of your communications piece.

### Border and gutters

A consistent border normally surrounds the composition, and gutters of narrow white spaces separate text, images and colors inside the grid. The border can disappear when the design calls for extending an image or color field to the edge of the composition (e.g., a full-bleed print sample or trade show panel). Depending on the size of the piece, the bottom row of squares may be truncated. In that case, the remaining space should be left unfilled as rest space.

### Page-division lines

When creating a communications piece with multiple pages—or a series of panels, posters or banners—it's often helpful to select a common page-division line that is consistent across all pages. This division enables strong visual alignment and consistent placement of content, imagery and rest space. Many collateral and POS templates already contain a consistent page-division line.



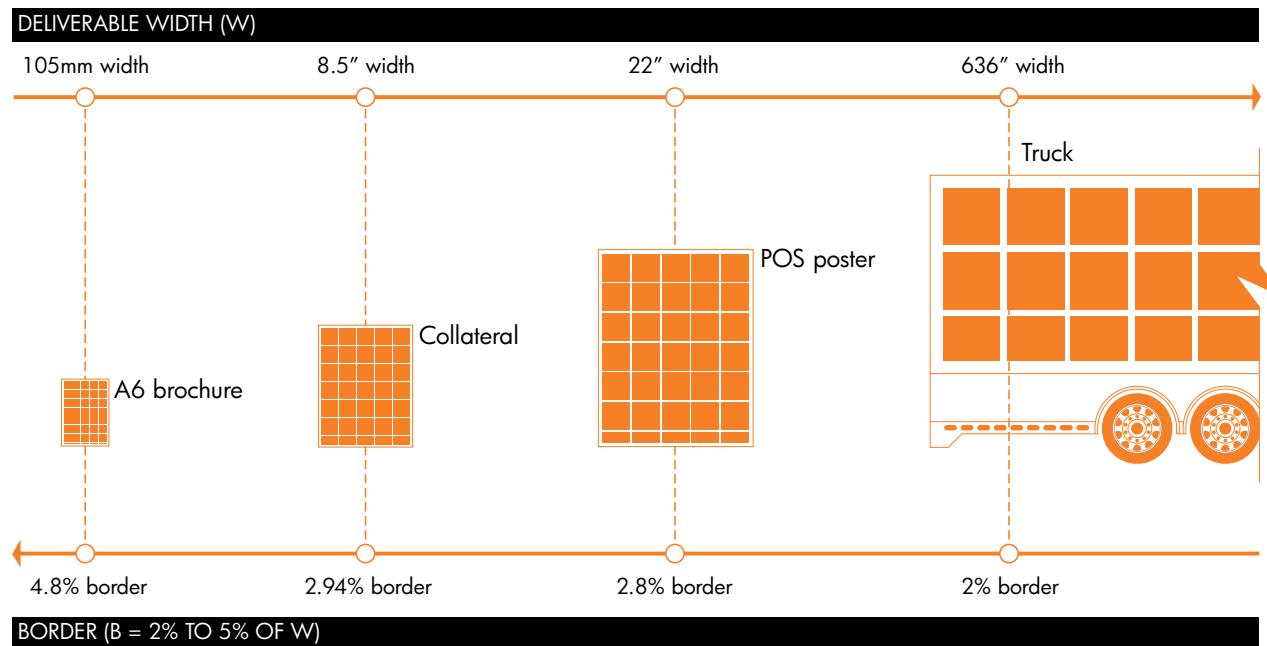
The grid also applies to circular or irregular formats, such as a compact disc label.

# Composition

3.1

## Determining the grid for any scale

We want to maintain a consistent optical standard for border and gutter thickness throughout all of our communications. The standard for borders can range from 2% to 5% of the width of the deliverable, depending on the overall size of your communications piece. Approximately 3% is recommended for most formats. Gutters are determined by the size of the border.



A basic formula determines how to maintain optical consistency of the border from small to large executions. The applications shown here are for exhibit purposes only and are not to scale.

### Process for determining the grid

#### Step 1: Measure the format width.

$W$  = the width of your deliverable

#### Step 2: Calculate the border.

Border ( $B$ ) = 2% to 5% of  $W$

The percentage of the width you use to calculate the border depends on the size of your communications piece. Approximately 3% is recommended for most pieces. Smaller pieces tend to require proportionally larger border thickness, whereas larger pieces tend to require proportionally smaller border thickness.

For example, a large graphic on a truck may use a border of 2%, while a small A6-format brochure may use a border of 5%. Also consider the printing requirements of your piece. Many print designs require at least  $\frac{3}{16}$ " (5mm) of free space from the media edge for trim.

#### Step 3: Calculate the gutter thickness.

Gutter ( $G$ ) = 50% of  $B$

#### Step 4: Set the number of columns.

Use your judgment to decide on the number of columns in your piece. Always use an odd number of columns. Be mindful of legibility requirements—a higher number of columns will dictate smaller text and imagery.

### Examples of how to determine the grid

	A6 BROCHURE	COLLATERAL	POS POSTER	TRUCK
<b>Step 1: Width (W)</b>	$W = 105\text{mm}$	$W = 8.5"$	$W = 22"$	$W = 636"$
<b>Step 2: Border (B = 2% to 5% of W)</b>	$B = 5\text{mm}$ (4.8% of W)	$B = .25"$ (2.94% of W)	$B = .625"$ (2.8% of W)	$B = 13"$ (2% of W)
<b>Step 3: Gutter (G = 50% of B)</b>	$G = 2.5\text{mm}$ (50% of B)	$G = .125"$ (50% of B)	$G = .3125"$ (50% of B)	$G = 6.5"$ (50% of B)
<b>Step 4: Columns</b>	5	5	5	27

# Composition

3.1

# The grid: composition structure

Successful communications prioritize headlines, quotes, photography, color, supporting text and graphics in order to emphasize key points, establish an information hierarchy and tell a clear story. The interplay between rest and active space in layouts helps make compositions lively and organized rather than crowded and overwhelming.

## **Placement of images and graphics**

Images and graphics begin at the top of a grid square and fill an entire square or number of squares.

## Placement of type

Text hangs from the top of a grid square and extends through as many grid squares as necessary. It does not need to fill an entire square. Headlines and body copy should always start at the top of a page or directly under a photo, illustration, chart or other element. Text is usually left-justified.

In compositions with text reversed out of large color fields, type is left-justified and should be indented the width of a gutter space from the edge of the color field. It should also be inset the width of a gutter space from the top of the grid square. This applies to full-bleed pages as well as bordered pages.

## **Language translation allowance**

When creating a communications piece in English, allow a minimum of 30% extra space on each page for language expansion that may result from translation.

Large statements can be printed in the dominant color, or reversed to white against a dominant color field. They must be at least 14pt size.

Headlines, editorial text and specification lists are all flush-left.

When creating a communications piece in English, allow 30% extra space on each page for language expansion that may result from translation.

# Composition

3.1

# Using filled gutters as an organizational element

In a composition, filled gutter lines help create alignment between objects. They should be a consistent line weight. They can divide or contain information or organize cropped photos. Be sure to offset type from the filled gutter line by the width of at least one gutter space.

## Dividing

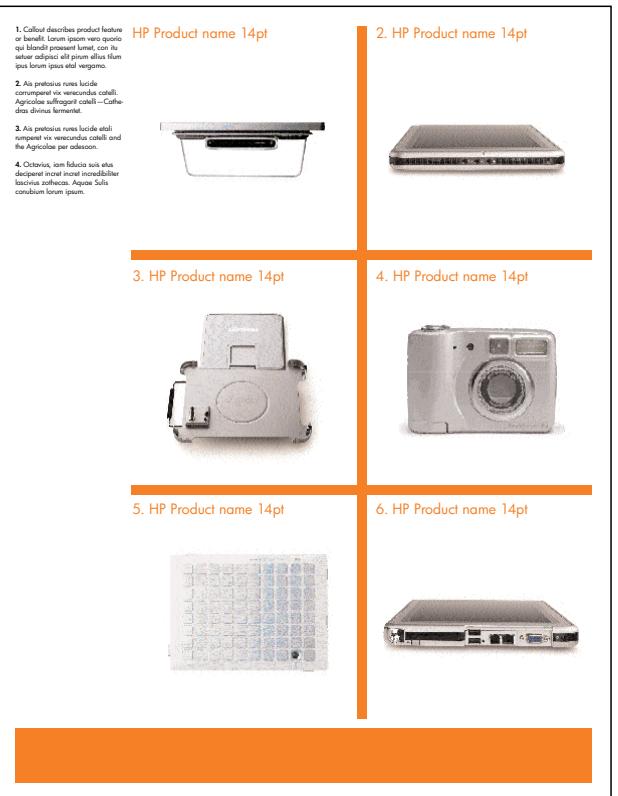
Filled gutter lines may be used to organize multiple elements, such as silhouetted product photos. They help structure the space around irregular shapes. A filled gutter should not touch a large color block—there should be a gutter-width clear space.

## Containing

Filled gutter lines can also help contain different design elements—such as text, tables or charts—and can be used to emphasize a particular element.

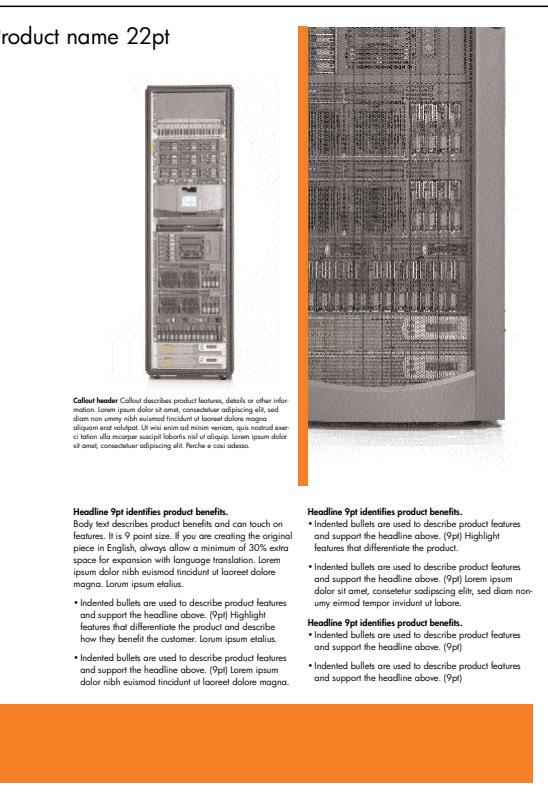
## Cropping

Filled gutter lines offer an elegant way to enlarge or crop an image. This technique creates an abstract, linear border for closeups of product features. Images that are cropped should touch the filled gutter, as shown in the cropping example to the right.



# Dividing

# Containing



**opping**

# The Stretch

3.2

The Stretch introduces a dynamic element into our identity system—one that references our company's logo in a bold, modern way. It allows us to directly integrate our core identity with imagery and messages. The Stretch also leverages the history and equity that we've built around our logo over many decades, while increasing our logo's visibility and relevance with today's customers.

## EXAMPLES OF WHERE WE USE THE STRETCH:

Front covers and primary pages of collateral, direct mail and other printed materials

Primary display panels on packaging and point-of-sale materials

Motion graphics, video and interactive storytelling animations

Top-level pages of websites

Area identifiers and main messaging elements in tradeshows, events and 3-D environments



1.0	Introduction	1
2.0	The HP brand	3
3.0	How we look	7
3.1	Composition	8
3.2	The Stretch	14
	Color	15
	Vertical placement	16
	Horizontal placement	17
	Size and height	18
	Position of the circle	19
	Placement	20
	Cropping	21
	Type	22
	Outlining	23
	Examples	24
3.3	Color	28
3.4	Photography	33
3.5	Illustration	51
3.6	HP invent logo	57
3.7	Typography	61
4.0	How we talk	68
5.0	Legal and trademark	79
6.0	Contact information	82

# The Stretch

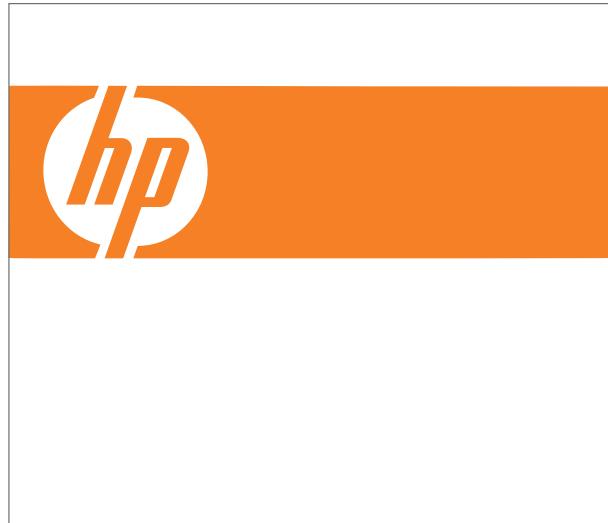
## Color

The preferred use of the Stretch is to place it directly over imagery or backgrounds, either in a solid color or reversed to white. The alternative way to use the Stretch is in a solid color and outlined in white, to separate it from backgrounds that are cluttered or do not provide enough contrast.

The Stretch may be used in white, black or any of our dominant HP colors. It requires as much contrast as possible—never obscure the HP circle with a busy background. If the Stretch is in color, it must be the same as the dominant color of the communications piece.

If there isn't enough contrast between the Stretch and the background, then white may be used to fill in and outline the Stretch. (See page 23 for more guidelines.)

### Preferred



The Stretch can be used in any dominant color from the HP palette against a white background.



The Stretch can be a dominant HP color over an image, provided there is ample clarity and contrast.



The Stretch can be reversed to white on a solid background of any dominant HP color.



The Stretch can be reversed out in white over an image, provided there is ample clarity and contrast.

### Alternate



The Stretch can also be used in a dominant color outlined in white borders to separate the Stretch from other color fields, graphic elements and background images.

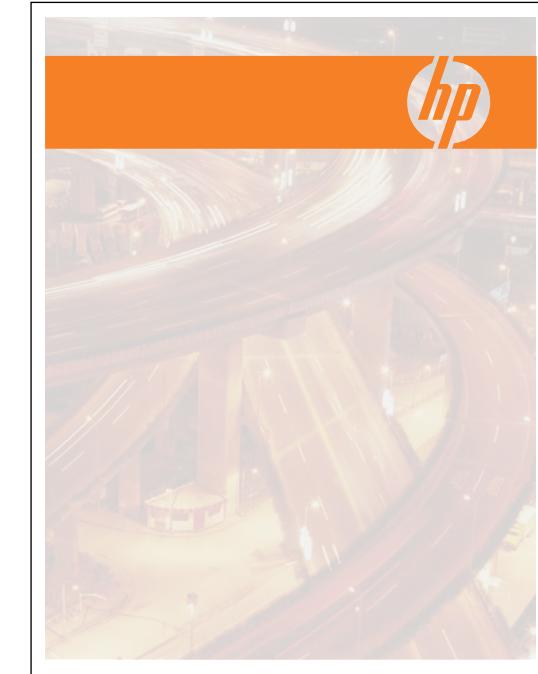


The Stretch can be outlined in white to help it stand out against a photo.

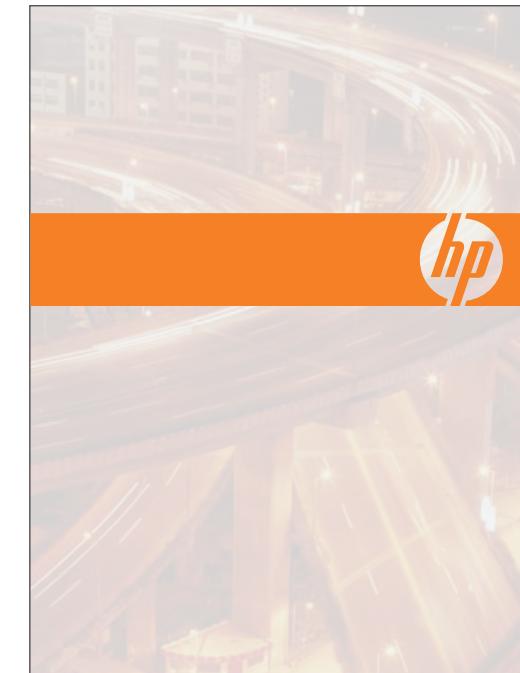
# The Stretch

## Vertical placement

The Stretch can be used on the top or bottom of a layout, but should always be positioned asymmetrically. The Stretch should not be centered on a page or layout.



Layouts with a border



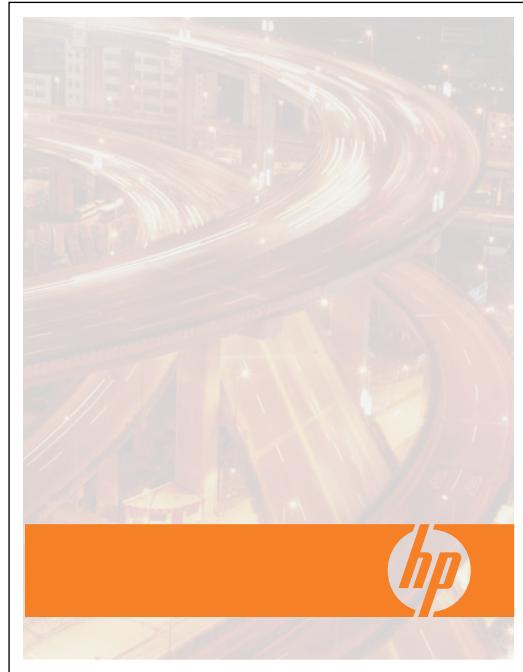
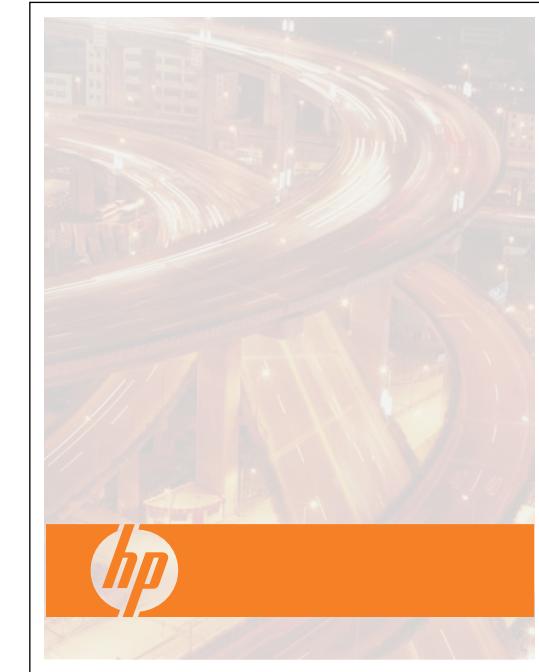
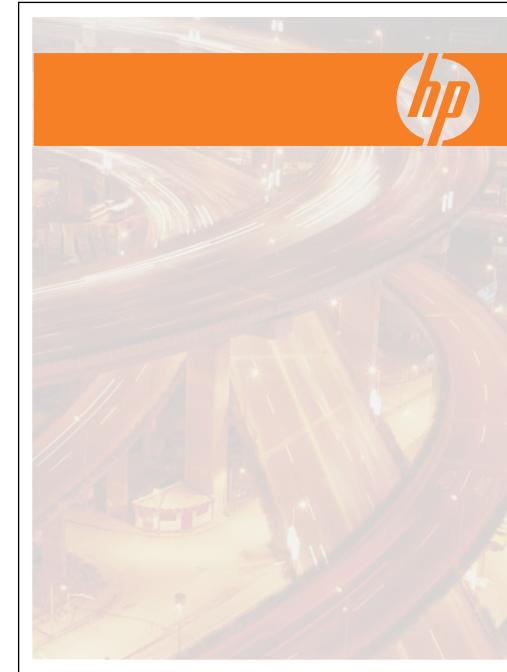
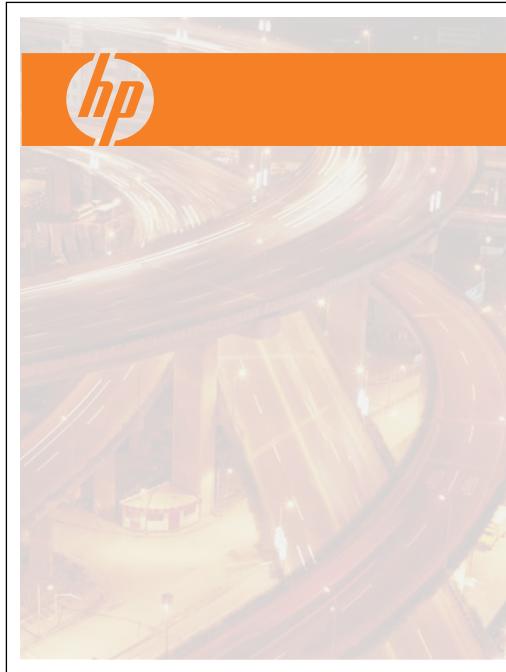
Layouts with full bleed

# The Stretch

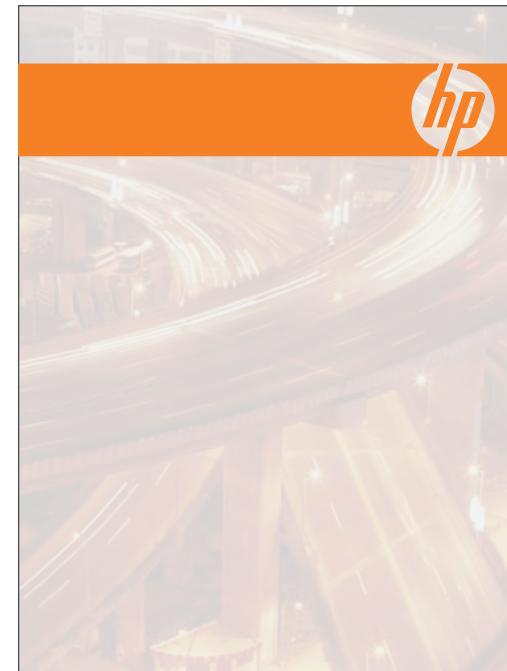
3.2

## Horizontal placement

The HP circle can be used on either the left or right side of the Stretch bar. The HP circle should never be centered in middle of the Stretch.



Layouts with a border

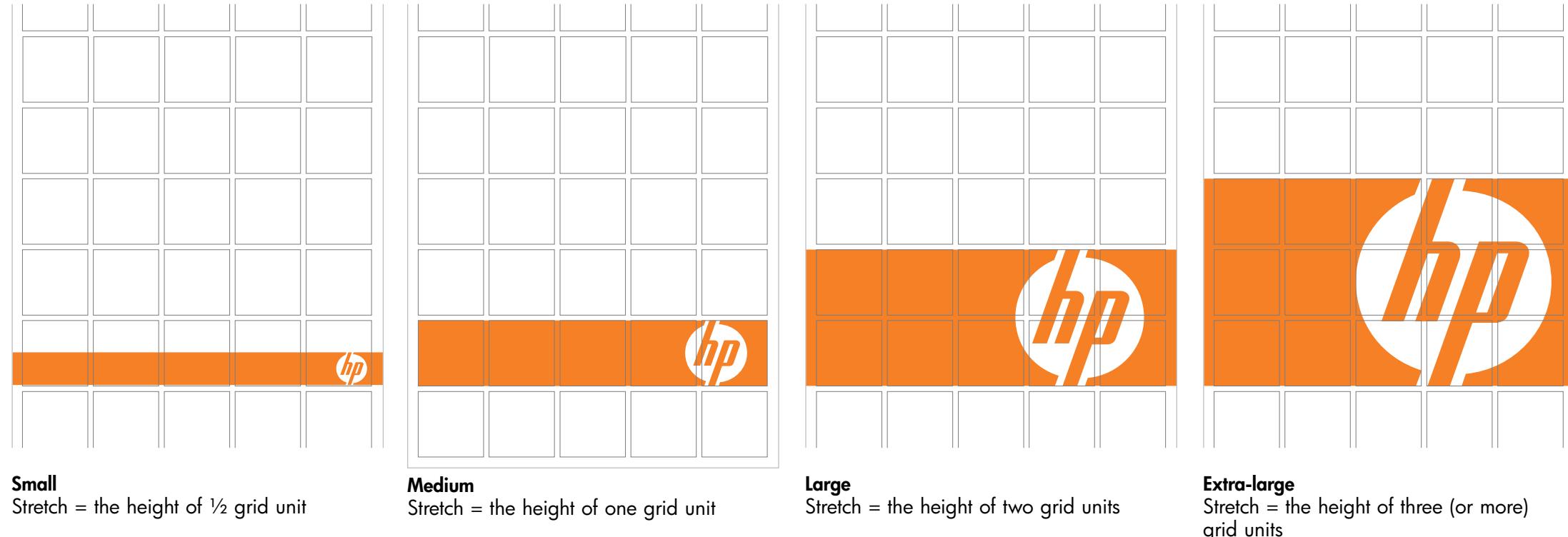


Layouts with full bleed

# The Stretch

## Size and height

The height of the Stretch relates to the size of the grid unit of a page or layout. The Stretch can be used in a variety of sizes—from small to extra-large—based on the type of communication, the specific customer or audience, and the overall desired impact.

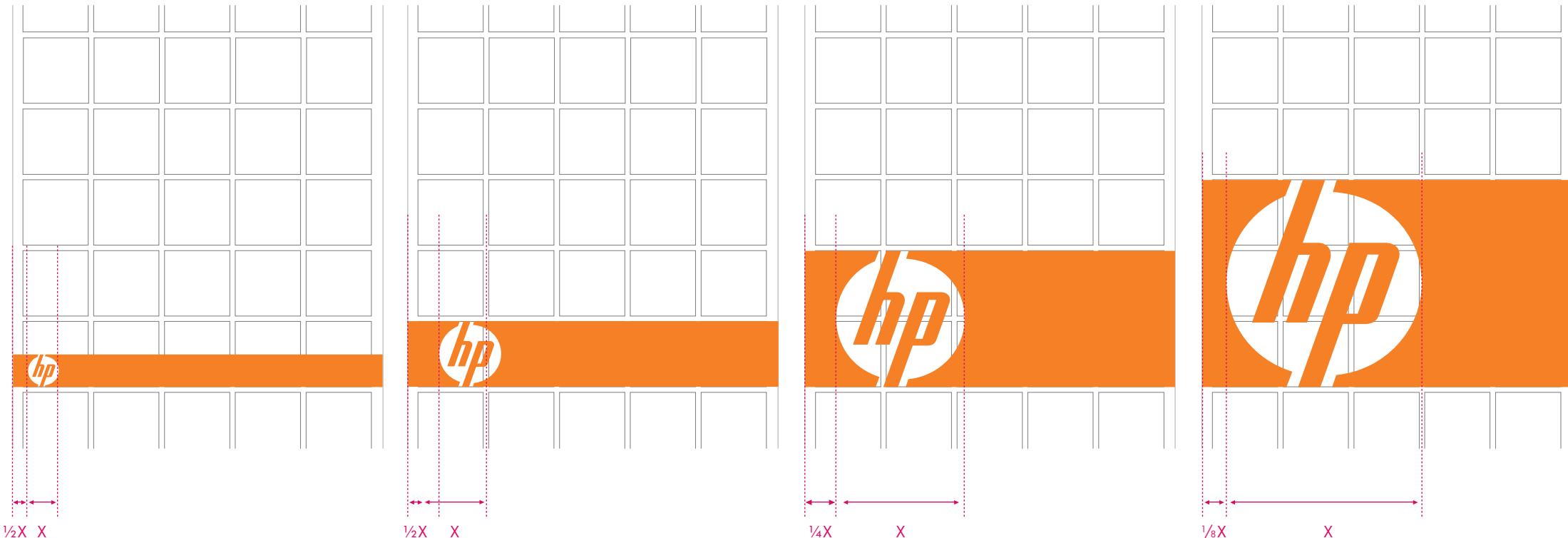


# The Stretch

3.2

## Position of the HP circle

The distance of the HP circle from the side edge of a page or border is related to the width of the circle itself. The position varies depending on the size of the Stretch. The same guidelines apply whether the Stretch follows a border or bleeds to the edge of a page.



### Small

The distance between the edge of the page (or margin) and the HP circle should be  $\frac{1}{2} X$ .

$X$  = the width of the HP circle

### Medium

The distance between the edge of the page (or margin) and the HP circle should be  $\frac{1}{2} X$ .

$X$  = the width of the HP circle

### Large

The distance between the edge of the page (or margin) and the HP circle should be  $\frac{1}{4} X$ .

$X$  = the width of the HP circle

### Extra-large

The distance between the edge of the page (or margin) and the HP circle should be  $\frac{1}{8} X$ .

$X$  = the width of the HP circle

# The Stretch

3.2

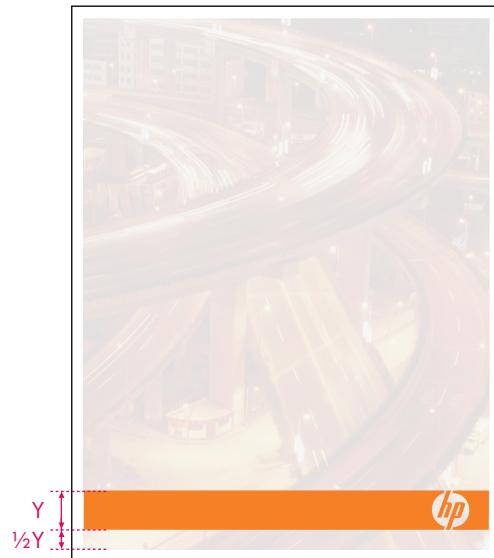
## Placement of the Stretch

The preferred use of the Stretch is to separate it from the top or bottom edge of a piece. The interplay of positive and negative space around Stretch—and especially the HP circle—is crucial to its overall impact and strength. This applies to all layout types, whether they use borders or full bleeds.

Use these guidelines to determine how far away from the edge the Stretch should be placed. The distance is based on the size of the Stretch.

### Small

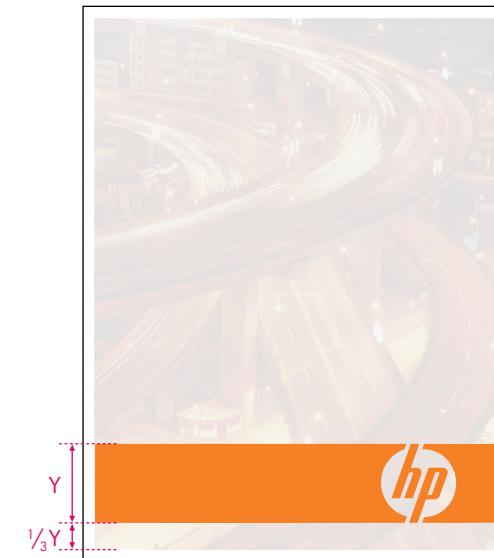
The minimum distance between the top or bottom edge of the border or bleed and the Stretch should be  $\frac{1}{2}$  of the height of the Stretch (Y).



Layouts with a border

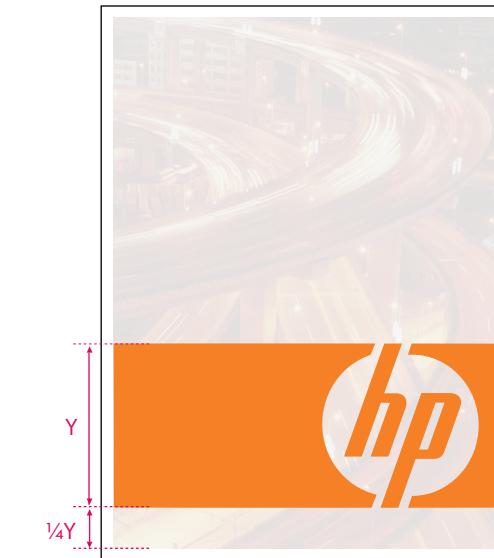
### Medium

The minimum distance between the top or bottom edge of the border or bleed and the Stretch should be  $\frac{1}{3}$  of the height of the Stretch (Y).



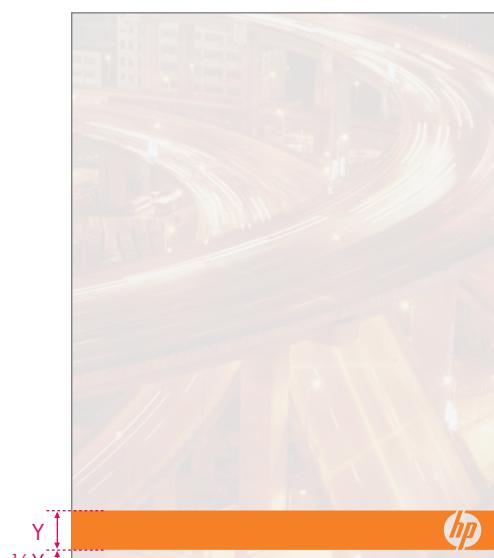
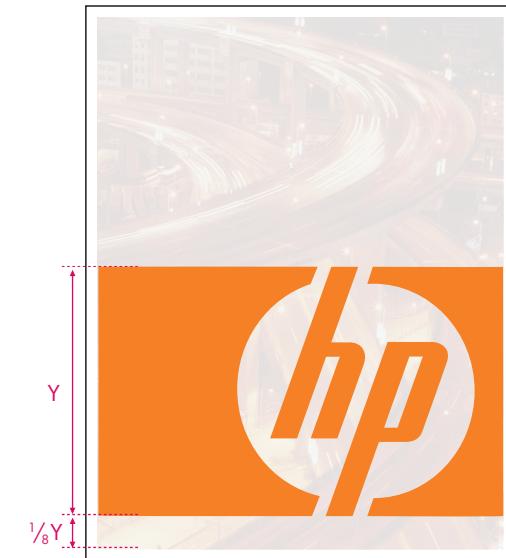
### Large

The minimum distance between the top or bottom edge of the border or bleed and the Stretch should be  $\frac{1}{4}$  of the height of the Stretch (Y).

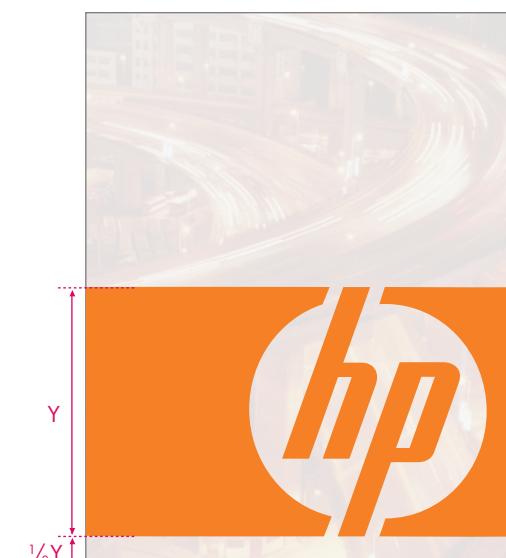
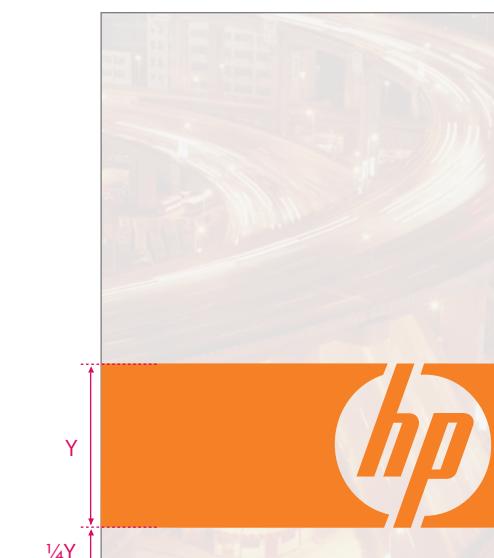
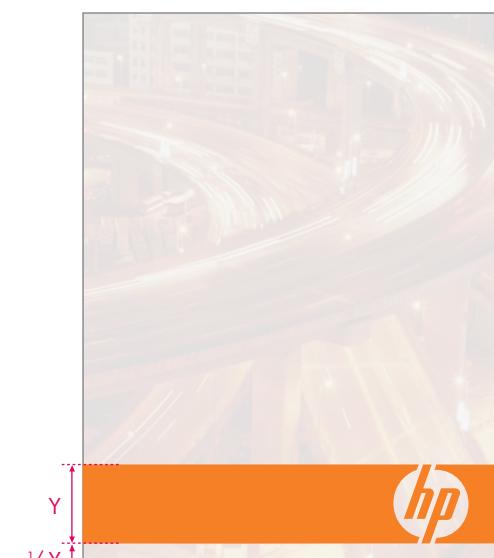


### Extra-large

The minimum distance between the top or bottom edge of the border or bleed and the Stretch should be  $\frac{1}{8}$  of the height of the Stretch (Y).



Layouts with full bleed

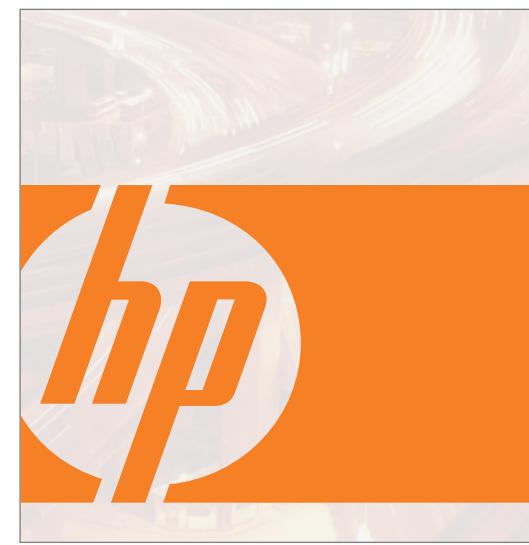
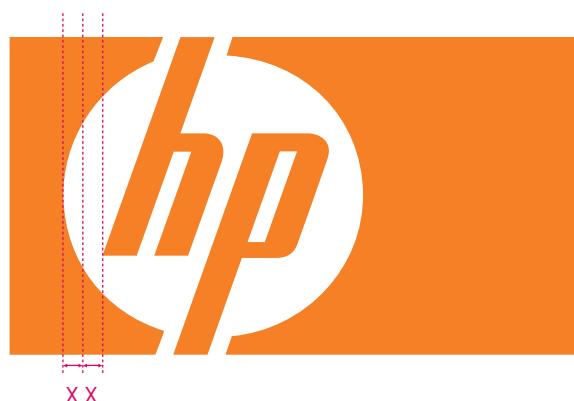
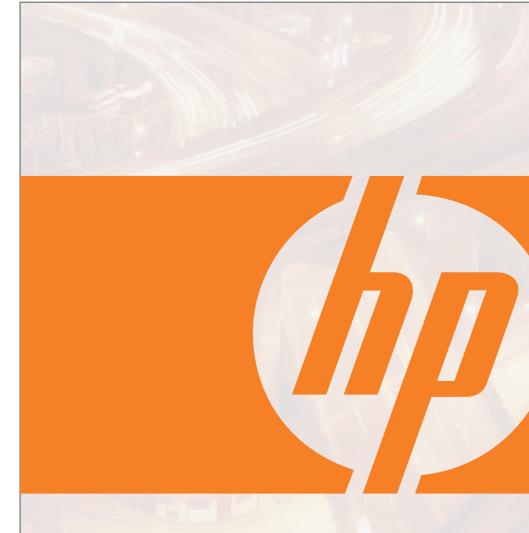


# The Stretch

## Cropping the Stretch

For extra-large applications of the Stretch in narrow layouts, the side edges of the Stretch can be cropped. This will help ensure that an asymmetrical placement of the HP circle within the overall width of the Stretch is maintained.

The Stretch can only be cropped in the two specific locations shown below so that the HP identity remains clearly readable. Only the circle itself is cropped—never the hp letterforms—so that the legibility and clarity of our signature is maintained.



# The Stretch

## Type within the Stretch

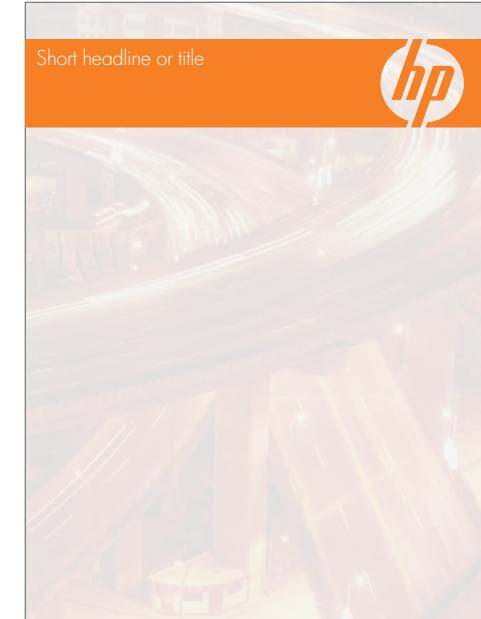
Type, such as a short headline or title, may be used within the Stretch. The type color can be black, the dominant HP color of the communication piece, or white on a colored Stretch.

Titles and subtitles should be no more than 2 or 3 lines total. Titles should be anchored to the top or bottom corner of the Stretch. They should not be centered vertically or horizontally. While there is no rule on maximize type size within a Stretch, titles and subtitles should not violate the clear space requirements around the HP circle (see examples top row, right).

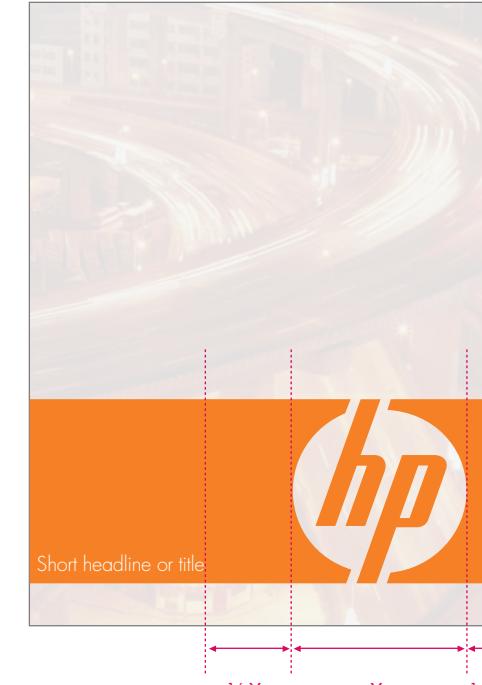
Type should only be used in medium, large and extra-large sizes of the Stretch. The smallest size Stretch should never have type placed inside it. If needed, brief customer-benefits copy may be added to an extra-large Stretch, but general body copy should not be included within a Stretch. If longer headlines, subheads or other text elements are required for a specific piece of communication, a different layout should be used that allows these longer copy elements to exist outside of the Stretch.

Always leave sufficient clear space between type and the HP circle, so as not to compete with or detract from the prominence and legibility of the HP circle.

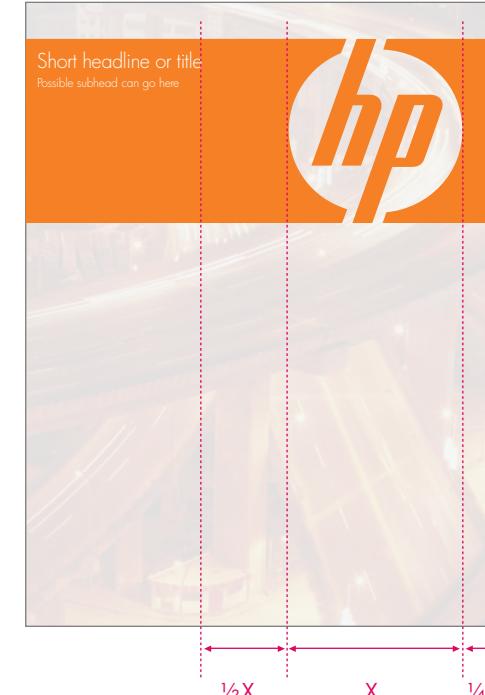
Key customer benefits are allowed in the large and extra-large Stretch, as shown in the bottom left example. Do not use body copy within the Stretch.



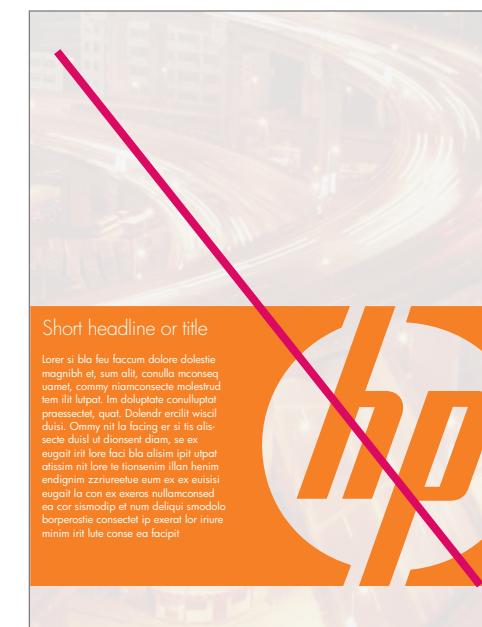
When using headlines or titles inside the Stretch, the text should always be placed asymmetrically in a corner—just as in the rest of our identity system.



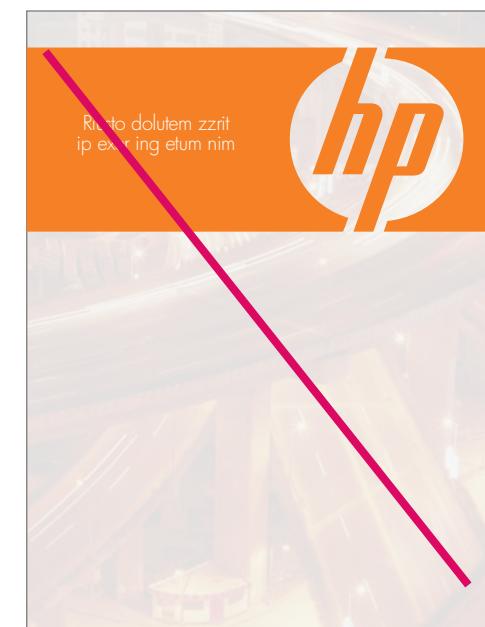
Always maintain ample clear space around the HP circle.



Key customer benefits may be used in a large or extra-large Stretch.



Do not put body copy within the Stretch.



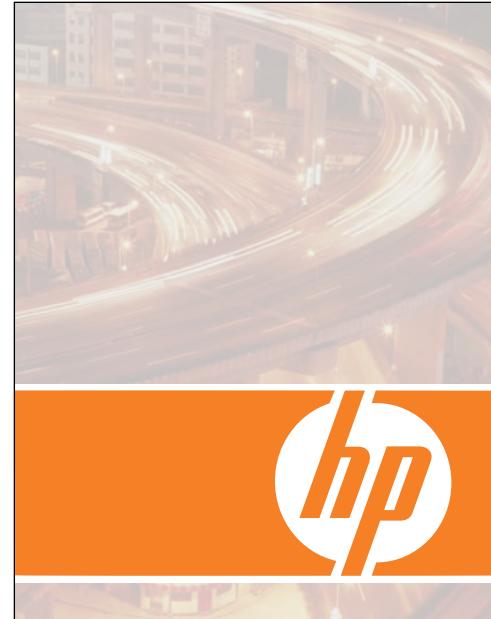
Do not center type vertically or horizontally inside the Stretch.

# The Stretch

## Outlining the Stretch with white

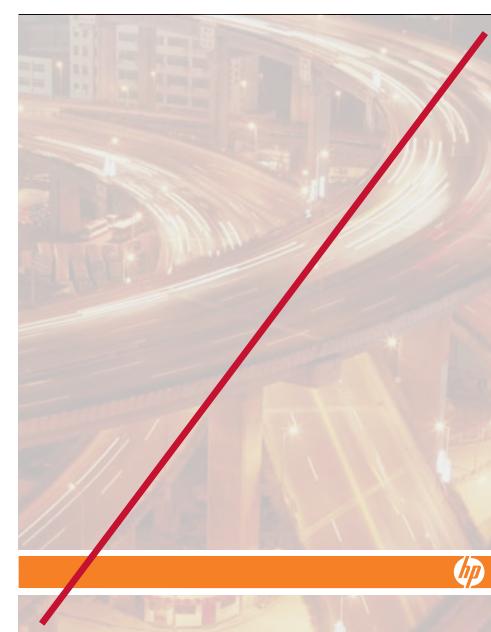
White space may be used around the Stretch to create greater contrast between the Stretch and a background. You may use these white outlines around the Stretch on a page with a border or full bleed. The width of white borders around a Stretch should be equal to width of any gutters used on the rest of your page layout. (See page 10 for more information on determining the correct width of gutters.)

Because the gutters on a page are determined mathematically based on the overall page size, they are not arbitrary or variable in width. Therefore, you must use good judgment when using the Stretch in a small size so that the white borders do not overpower the Stretch itself. If a small Stretch is required in a particular layout that would be overpowered by the correct width of white outlines, use a Stretch in white a dominant color that does not require white space around it.

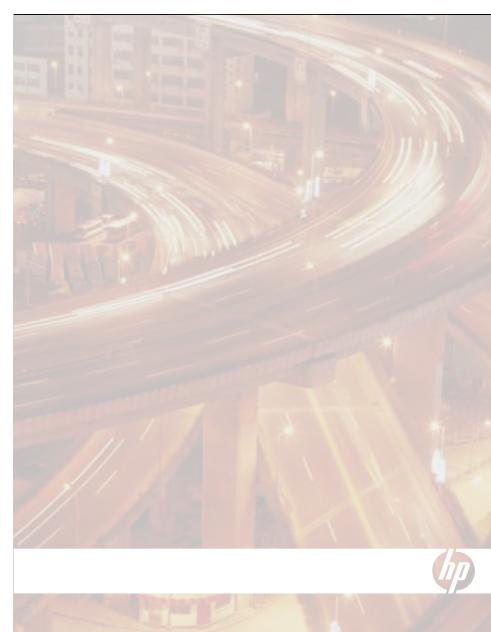


These three different sizes of the Stretch use white borders correctly. Borders should match the width of the grid gutters, which are determined by the page size and basic grid measurements.

White outlines are always required above and below the Stretch if the center HP circle is also filled with white.



Do not place white borders around a small Stretch if the white space becomes proportionally too wide and visually overwhelms the Stretch itself.

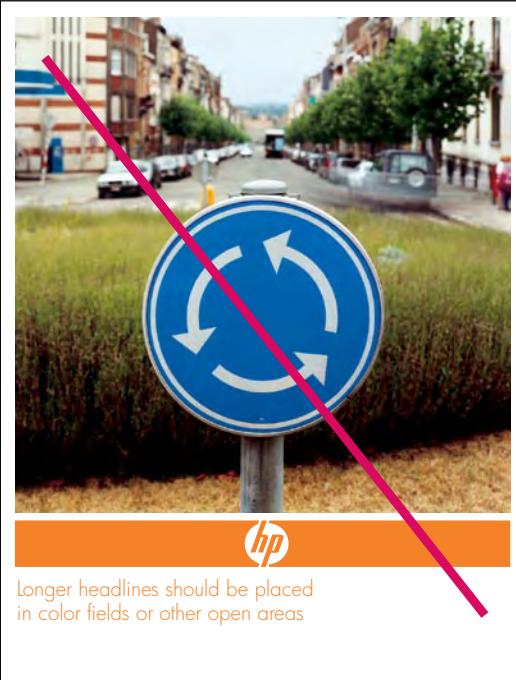


If a small Stretch becomes too narrow to allow for white borders above and below it, use a Stretch that either reverses out of the background or appears in a dominant color directly over the background.

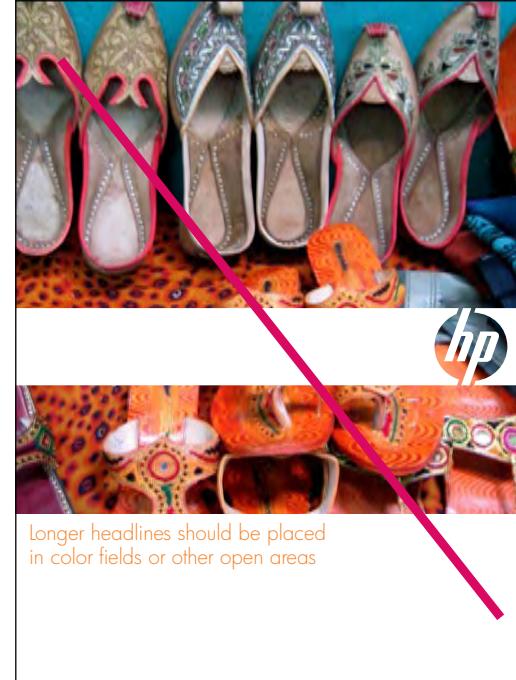


# The Stretch

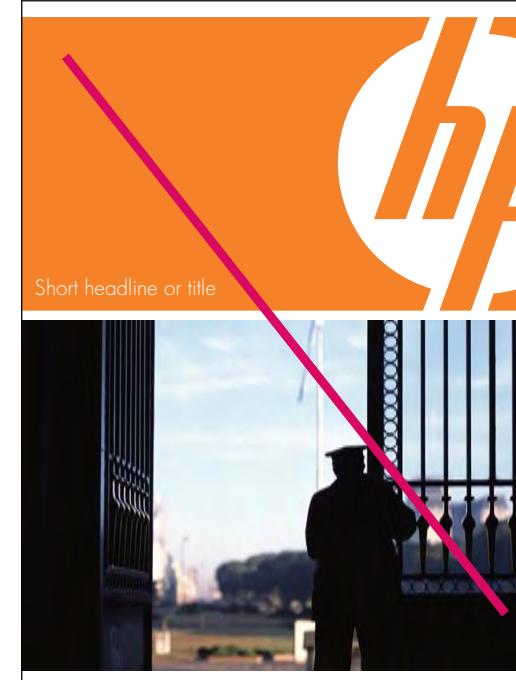
## Unacceptable usage



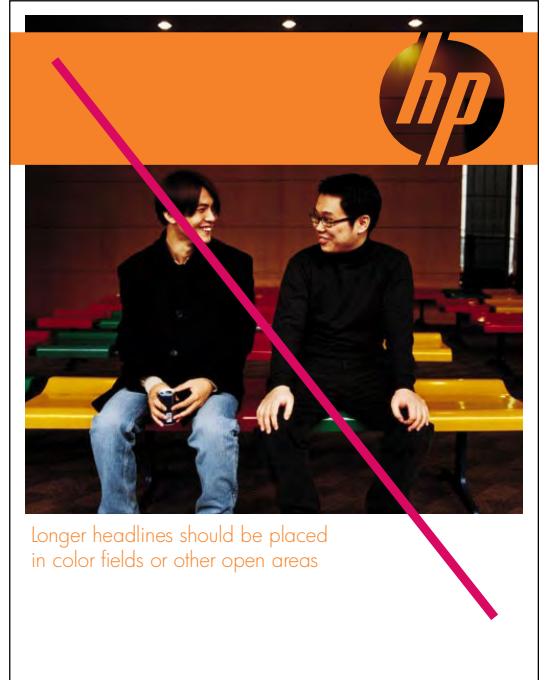
**The HP circle cannot be in the center of the Stretch bar.**



**The Stretch cannot be centered vertically on the page.**

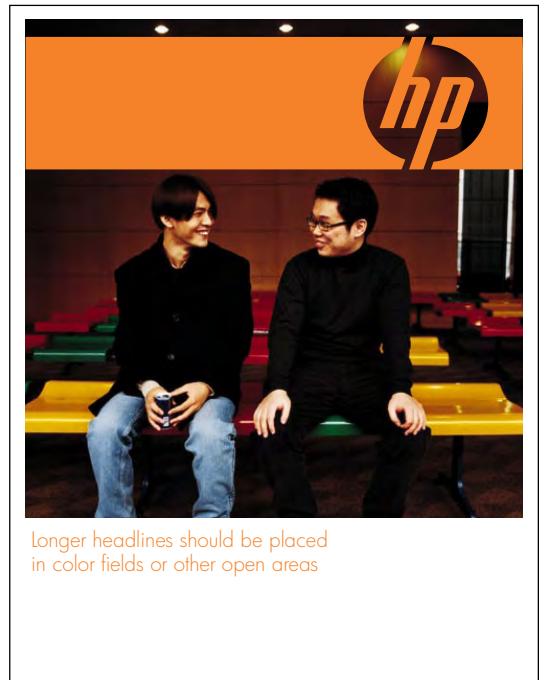
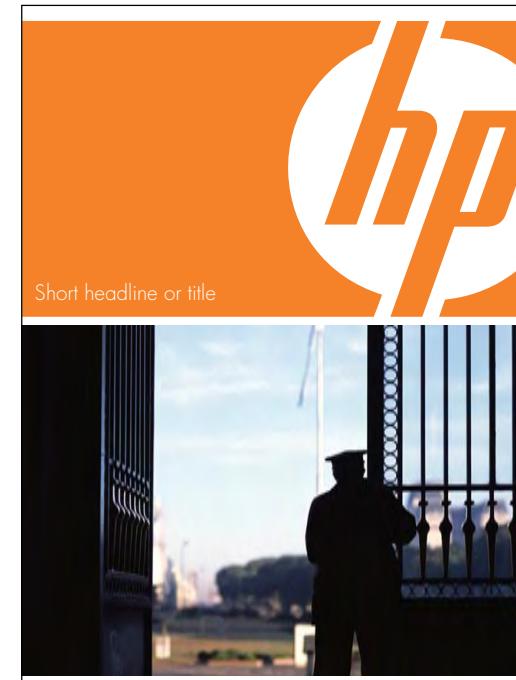
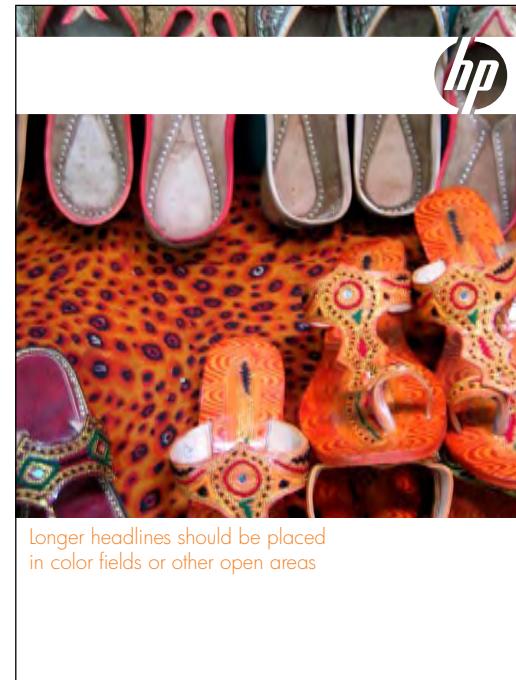
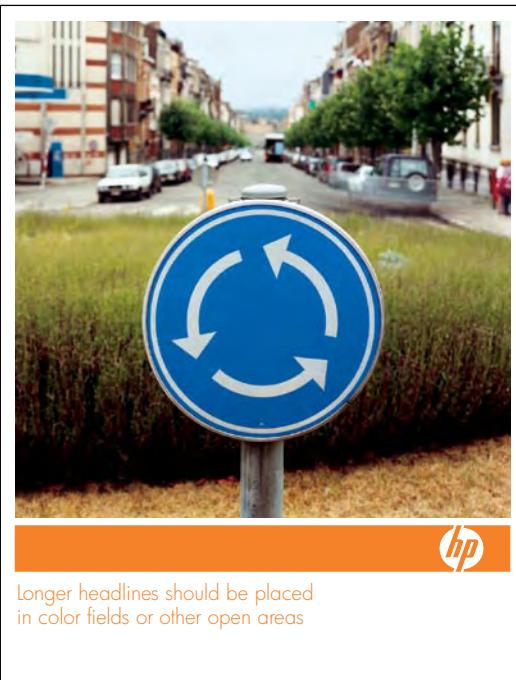


**The HP letterforms cannot be cropped. The HP circle can be cropped only when used in extra-large size.**



**The Stretch cannot bleed if the rest of the layout has a border.**

## Acceptable usage

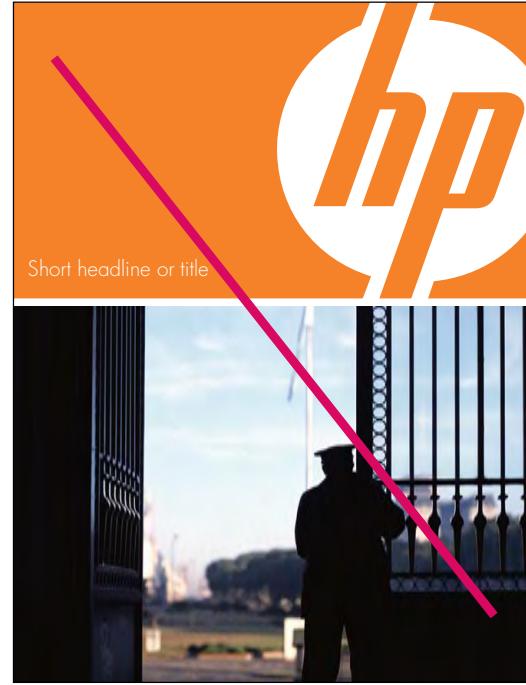


# The Stretch

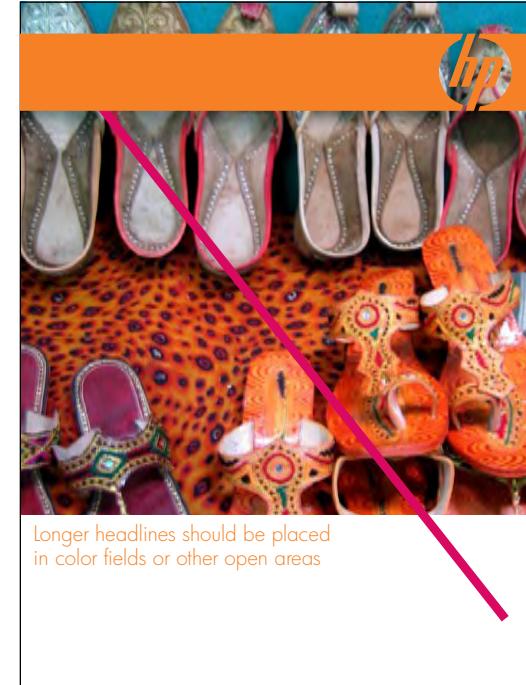
Unacceptable usage



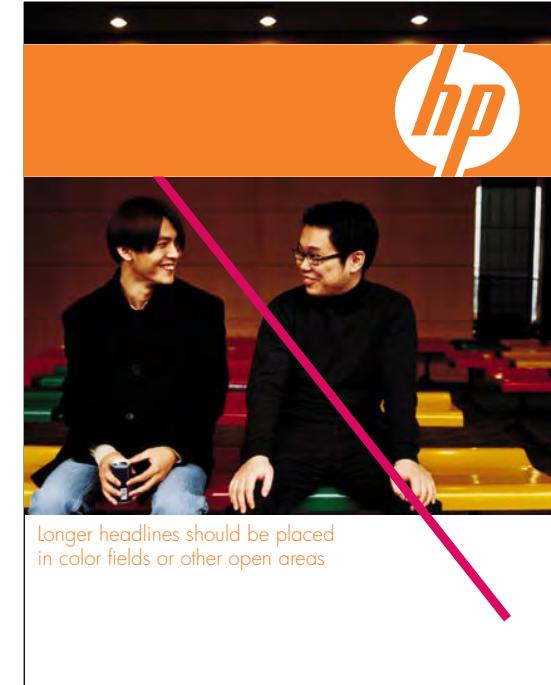
The Stretch cannot bleed to the bottom edge of a page. It must have a white outline or margin.



The Stretch cannot bleed to the top edge of a page. It must have a white outline or margin.



Longer headlines should be placed in color fields or other open areas

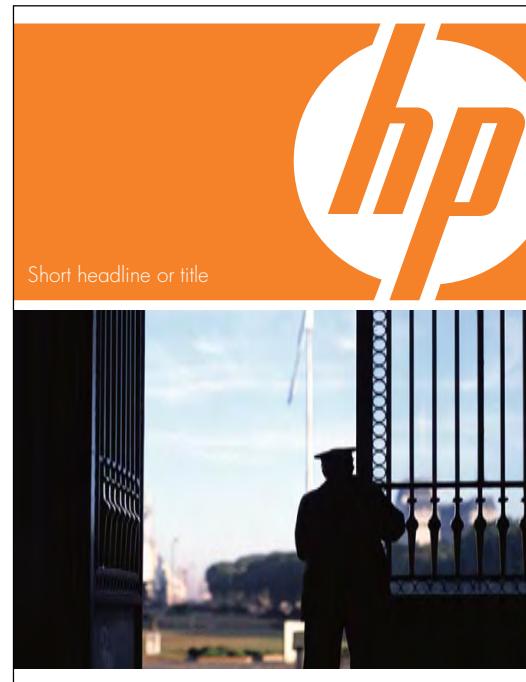


Longer headlines should be placed in color fields or other open areas

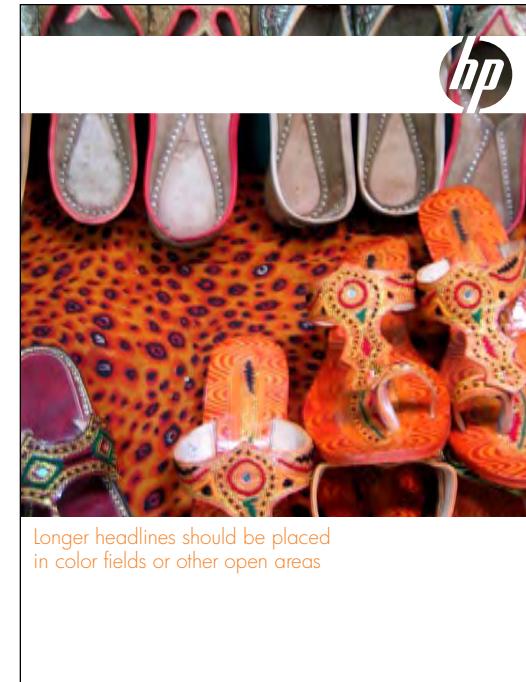
Acceptable usage



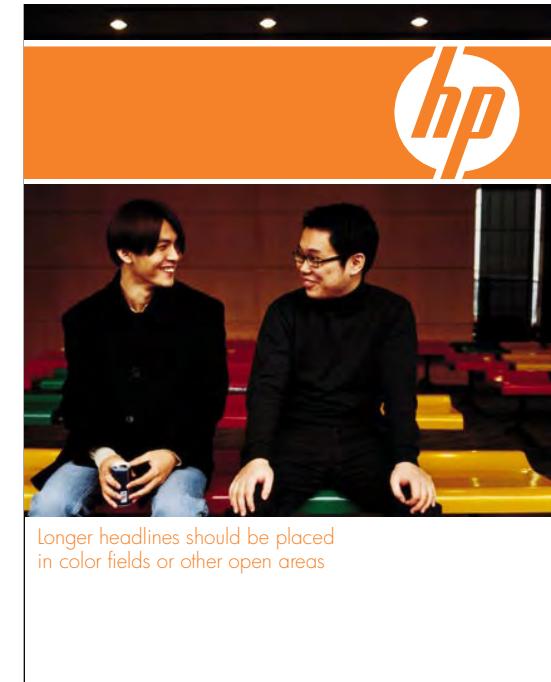
Longer headlines should be placed in color fields or other open areas



Short headline or title



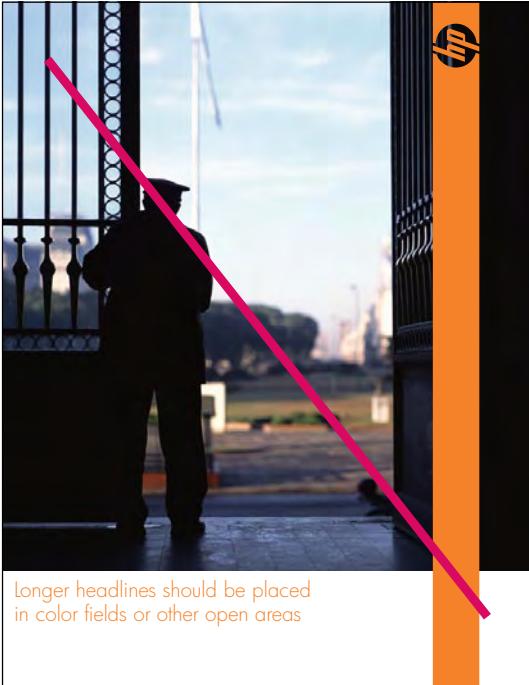
Longer headlines should be placed in color fields or other open areas



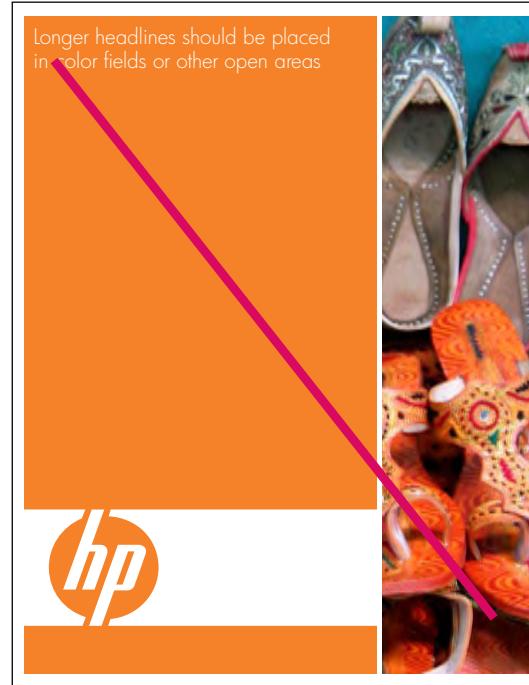
longer headlines should be placed in color fields or other open areas

# The Stretch

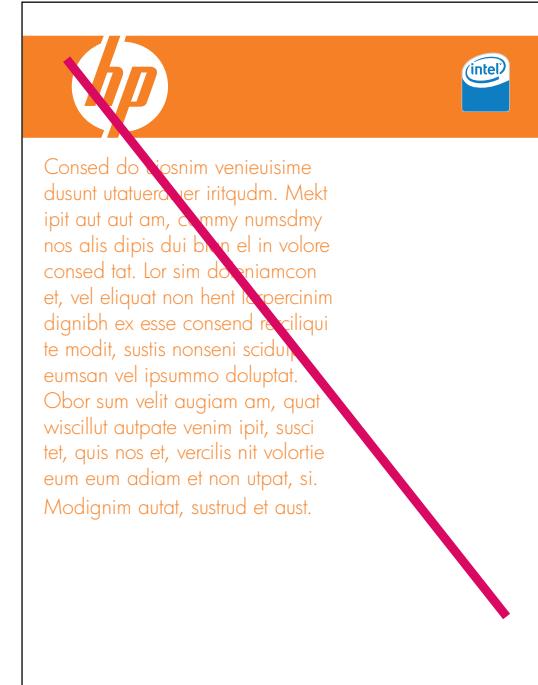
## Unacceptable usage



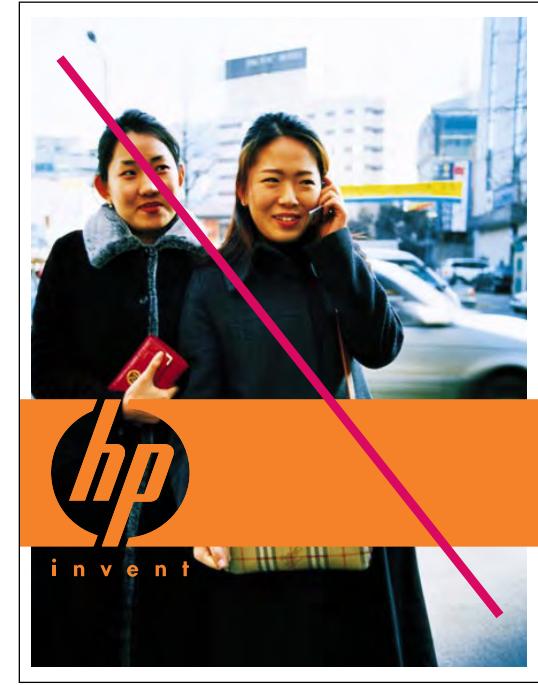
The Stretch cannot be used vertically.



The Stretch cannot stop midway across a page.

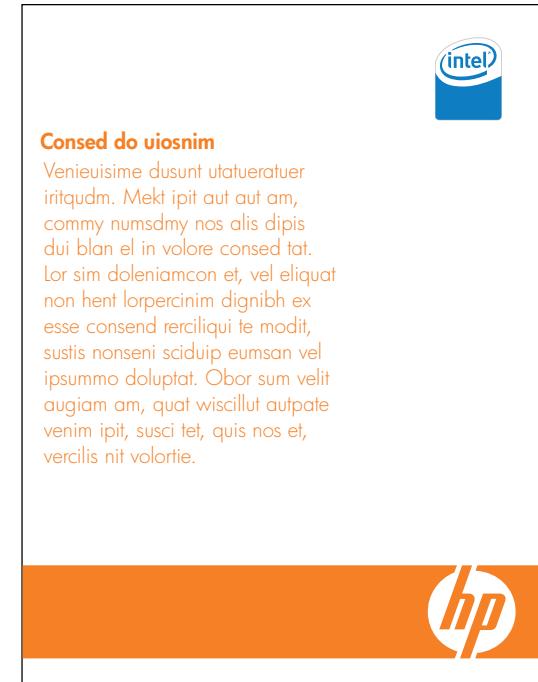
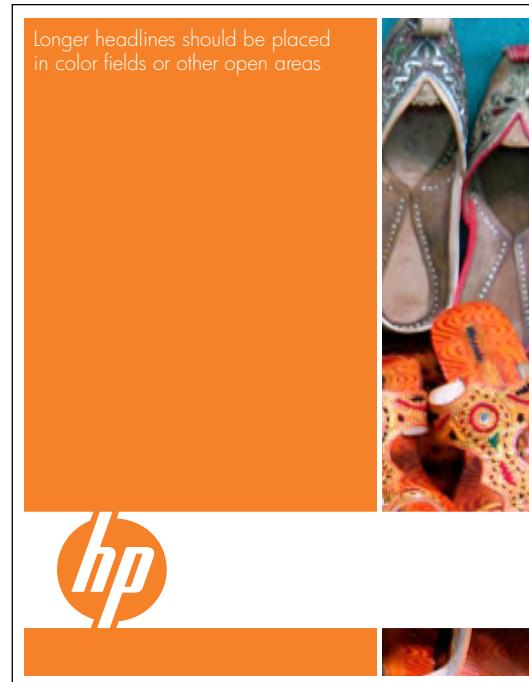
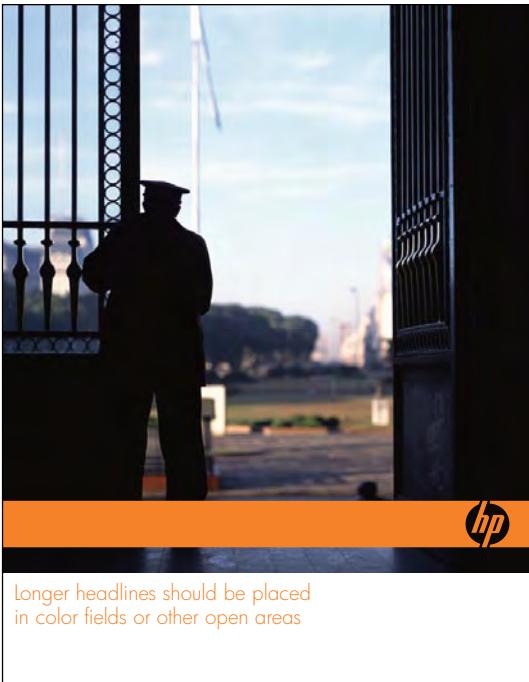


Any logo, including the Invent logo, cannot be placed inside the Stretch on the same page.



The Stretch cannot have "invent" beneath it.

## Acceptable usage

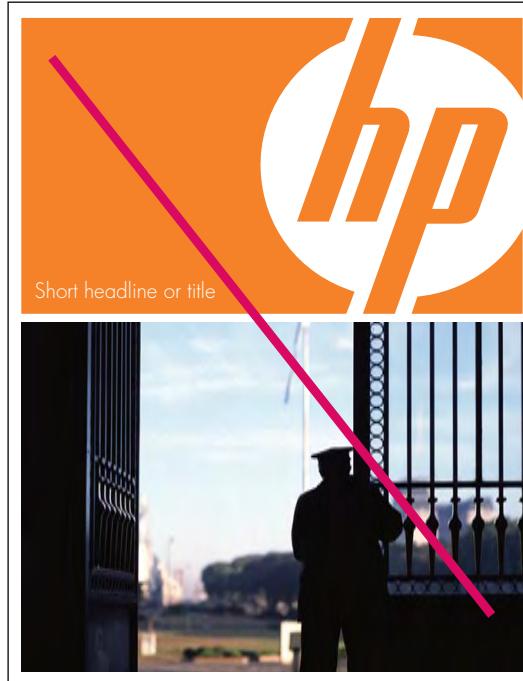


# The Stretch

## Unacceptable usage



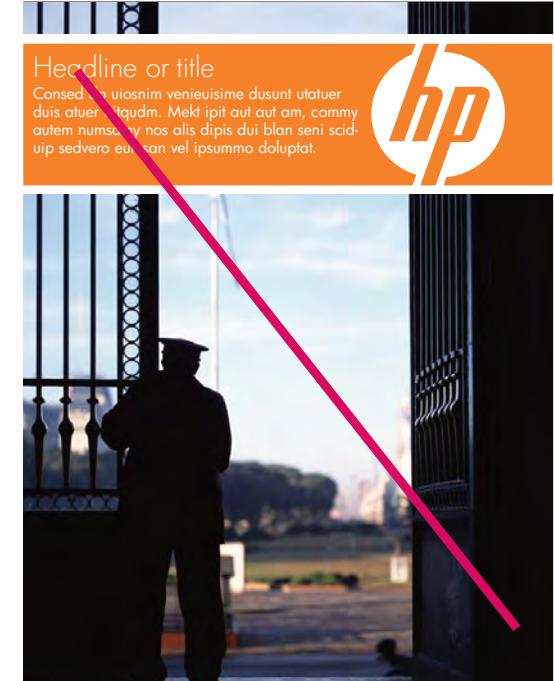
The HP invent logo cannot be used with the Stretch.



A cropped Stretch cannot be used in a layout with a border.

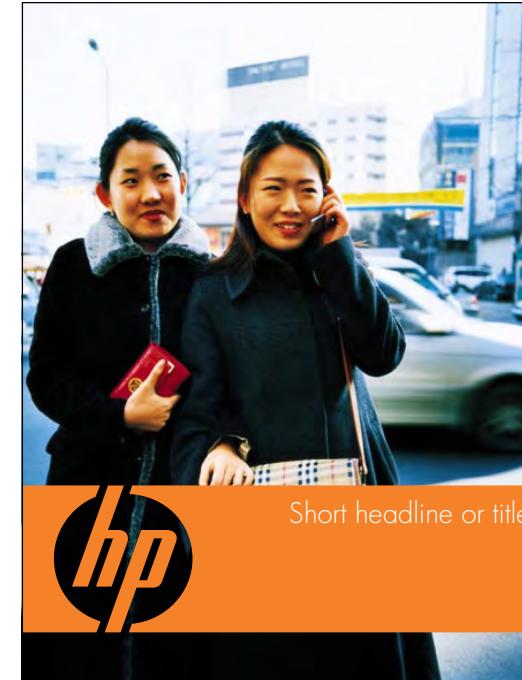
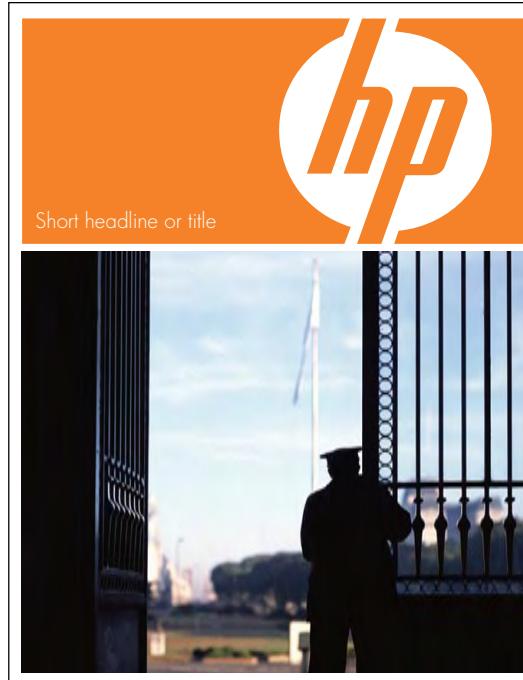


Text used inside the Stretch should not be centered. It should always be positioned at the top or bottom corner of the Stretch.

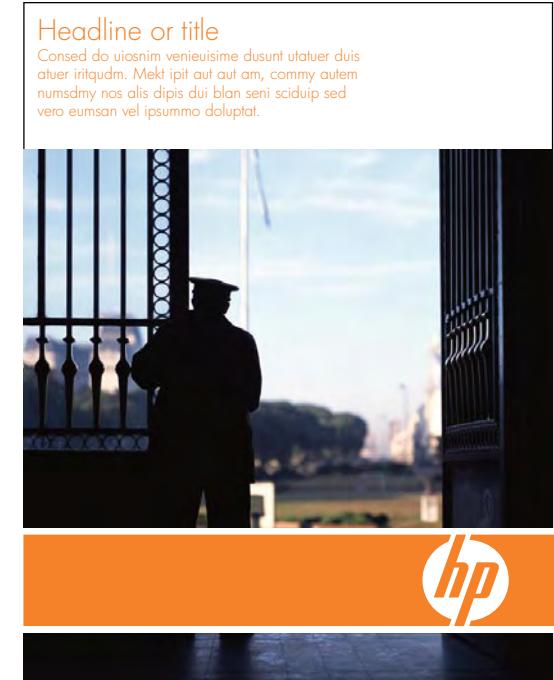


Text inside the Stretch should not overcrowd the HP circle or interfere with its clear space.

## Acceptable usage



Short headline or title



Headline or title  
Consed do uiosnim venieusime dusunt utatuer  
duis atuer iritqudm. Mekt ipit aut aut am, commy  
autem numsdmy nos alis dipis du blan seni scidui  
up sedvera eu san vel ipsummo doluplat.



# Color

3.3

Our vibrant color palette reflects the diversity of our customers and their ambitions. It is appropriate for both consumer and business audiences. The pure, saturated hues are timeless and stay fresh without being trendy. Our full spectrum of color also helps reinforce our dominance in imaging and printing by symbolizing the importance of great color to all of our markets.



1.0	Introduction	1
2.0	The HP brand	3
3.0	How we look	7
3.1	Composition	8
3.2	The Stretch	14
3.3	Color	28
	One dominant color	29
	Color palette	30
	Print specifications	31
	Web and screen	32
3.4	Photography	33
3.5	Illustration	51
3.6	HP invent logo	57
3.7	Typography	61
4.0	How we talk	68
5.0	Legal and trademark	79
6.0	Contact information	82

# Color

## Using one dominant color

Large fields of a single color help make our communications striking and impactful.

We have a varied palette of dominant HP colors from which to choose (see page 30). By using one color from our palette for each communications piece, we enhance the unity, power and elegance of our designs. This dominant color also helps photos stand out. Within a physical environment or system of multiple communications pieces, more than one dominant color can be used to differentiate pieces.

The Stretch should be the dominant color of your communication piece. It can also be white.



HP invites you to a demonstration of HP Indigo press technology



Printed on an HP Indigo Press 5000



# Color

3.3

## Color palette

To ensure that color is consistently applied, we've chosen a 17-color palette for use in all HP communications. The palette is separated into dominant colors, supporting neutral colors and corporate colors. Combined with photography and ample white space, one dominant color holds a communications piece together.

### Choosing a color

Take advantage of the full range of colors in the palette by varying the dominant color of your communications pieces. Choose a dominant color that enhances the accompanying photography and content to create a unified message suited to your audience.

### Restrictions

Colors should not be segmented by customer or used to create sub-identities within the brand—doing so would not be consistent with our unified brand identity. Do not use colors other than those in the HP palette. Colors should never be tinted back, gradated or combined to create new colors.

**NOTE:** Based on legal agreement with Deutsche Telecom, HP has agreed to not use HP Magenta in any German marketing communications.

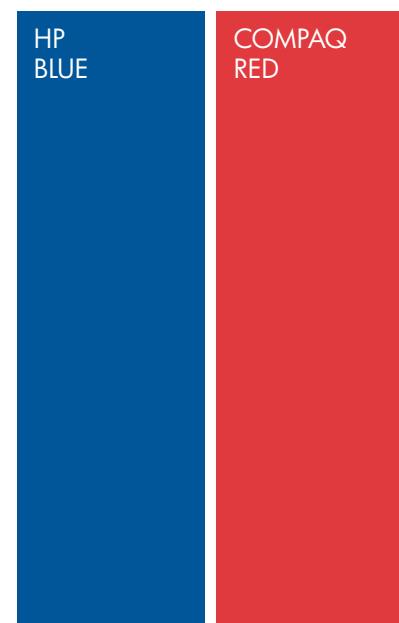
## Dominant colors



## Supporting neutral colors



## Corporate colors



### HP Blue and Compaq Red

HP Blue is used only in corporate communications such as stationery, business cards and signage. Compaq Red is used only for Compaq PC communications in the consumer market.

# Color

3.3

## Print specifications

Adhere to the specifications in these standards and use qualified vendors and reliable reproduction methods to ensure consistency of colors. To ensure color accuracy when matching colors for printed materials, use the PANTONE® Color Matching System as your reference.

The CMYK mixes are based on media tests using coated stock. The mixes may need to be adjusted to suit your process. Match to PANTONE standards.

### PRINT SPECIFICATIONS

Color name	PANTONE® equivalent	CMYK equivalent			
HP Red	PMS 187 cv	0c	100m	79y	20k
HP Magenta	PMS 214 cv	0c	100m	34y	8k
HP Orange	PMS 158 cv	0c	61m	97y	0k
HP Yellow	PMS 130 cv	0c	30m	100y	0k
HP Green	PMS 376 cv	50c	0m	100y	0k
HP Light Blue	PMS 638 cv	83c	0m	10y	0k
HP Medium Blue	PMS 640 cv	100c	0m	0y	22k
HP Purple	PMS 279 cv	68c	34m	0y	0k
HP Dark Blue	PMS 647 cv	100c	56m	0y	23k
HP Dark Green	PMS 554 cv	78c	0m	63y	67k
HP Brown	PMS Warm Gray 10 cv	0c	14m	28y	55k
HP Light Gray	PMS Cool Gray 2 cv	0c	0m	0y	10k
HP Gray	PMS Cool Gray 5 cv	0c	0m	0y	29k
HP Dark Gray	PMS Cool Gray 9 cv	0c	0m	0y	51k
HP Black	PMS Process Black cv	40c	40m	20y	100k
HP Blue	PMS 653 cv	100c	62m	0y	20k
Compaq Red	PMS 186 cv	0c	100m	81y	4k

The colors shown on this page and throughout these guidelines have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE Publications for accurate color. PANTONE® is the property of Pantone, Inc.

# Color

3.3

## Web and screen specifications

For all communications that will be displayed on-screen or on the web, refer to these RGB and HEX color formulas. They have been developed for the best fidelity.

hp.com uses a limited subset of the color palette. Refer to the hp.com guidelines for the exact specifications.

### WEB AND SCREEN SPECIFICATIONS

Color name	WEB SAFE (HEX) equivalent	RGB equivalent	
HP Dark Red	990000	153R 0G 0B	Type should be reversed to white against these colors.
HP Magenta	CC0066	209R 1G 99B	
HP Orange	EB5F01	235R 95G 1B	
HP Green	4FAF00	79R 175G 0B	
HP Medium Green	336633	51R 102G 51B	
HP Medium Blue	0066FF	0R 102G 255B	
HP Dark Blue	003366	0R 35G 75B	
HP Dark Green	336666	37R 68G 70B	
HP Dark Gray	666666	132R 133G 137B	
HP Black	000000	0R 0G 0B	
HP Yellow	FFCC00	242R 171G 1B	Type should be black on these colors. Do not reverse to white type.
HP Medium Gray	999999	178R 179G 181B	
HP Light Gray	CCCCCC	214R 215G 217B	
HP Blue	0A357E	41R 86G 143B	Corporate colors should not be used as the dominant color.
Compaq Red	FF0000	210R 16G 51B	

# Photography

3.4

Photography is a powerful and central element in our communications with all audiences. Pictures capture the imagination, tell a story and help create an emotional connection with our customers. Our photography features people and our products in a style that is simple, colorful, inspirational and genuine.



1.0	Introduction	1
2.0	The HP brand	3
3.0	How we look	7
3.1	Composition	8
3.2	The Stretch	14
3.3	Color	28
3.4	Photography	33
	CRL	34
	People and lifestyle	35
	Products	37
	Product in environment	40
	Products and people	42
	Instructional	44
	Supporting imagery	45
	Scaling and cropping	47
	Combining images	49
3.5	Illustration	51
3.6	HP invent logo	57
3.7	Typography	61
4.0	How we talk	68
5.0	Legal and trademark	79
6.0	Contact information	82

# Photography

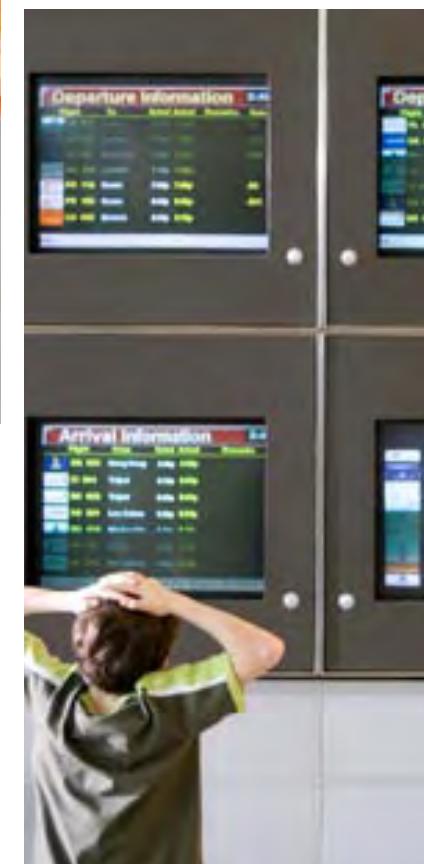
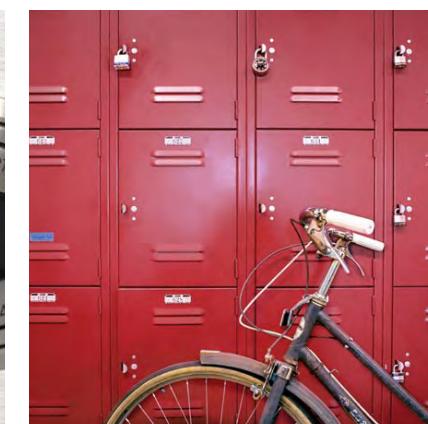
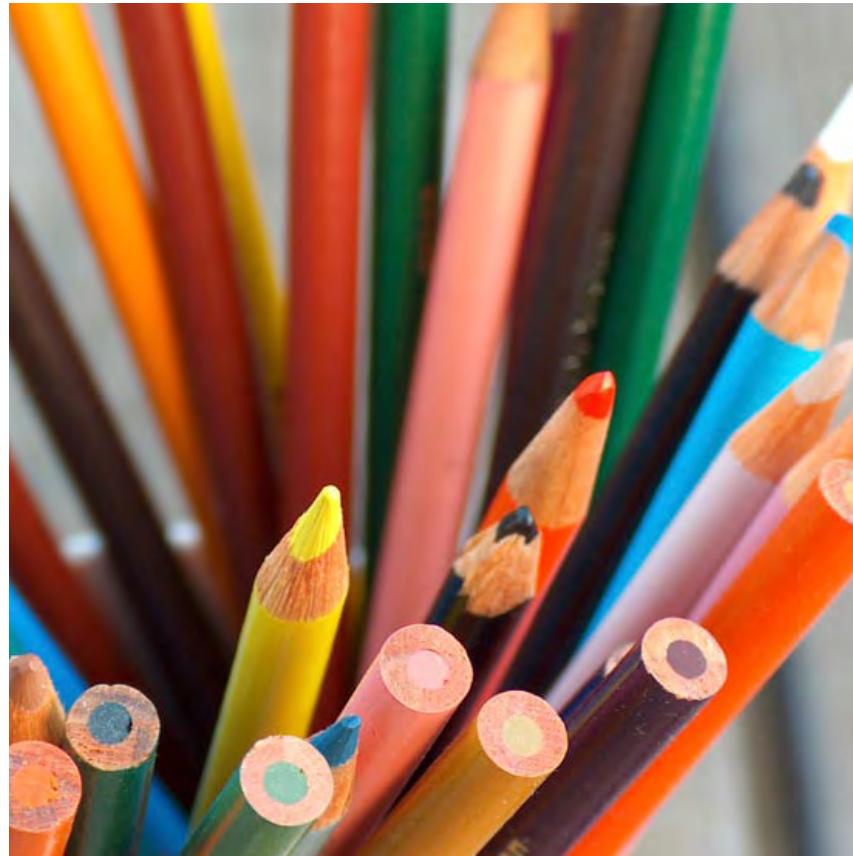
3.4

## HP image and video library

All categories of photos can be found in the HP CRL Image and Video Library (CRL) at [www.hp.com/go/crlimages](http://www.hp.com/go/crlimages). The library is frequently updated with photos that support the needs of our business initiatives, segments and regions.

### Stock photography

The CRL contains limited photography for vertical industries, such as manufacturing, aerospace, oil and gas, utilities, pharmaceuticals, telecommunications, finance and healthcare. If you do not find the images you need, you may use stock photography that follows HP guidelines for photography. Stock photography is funded by the business unit or owner that needs the image.



# Photography

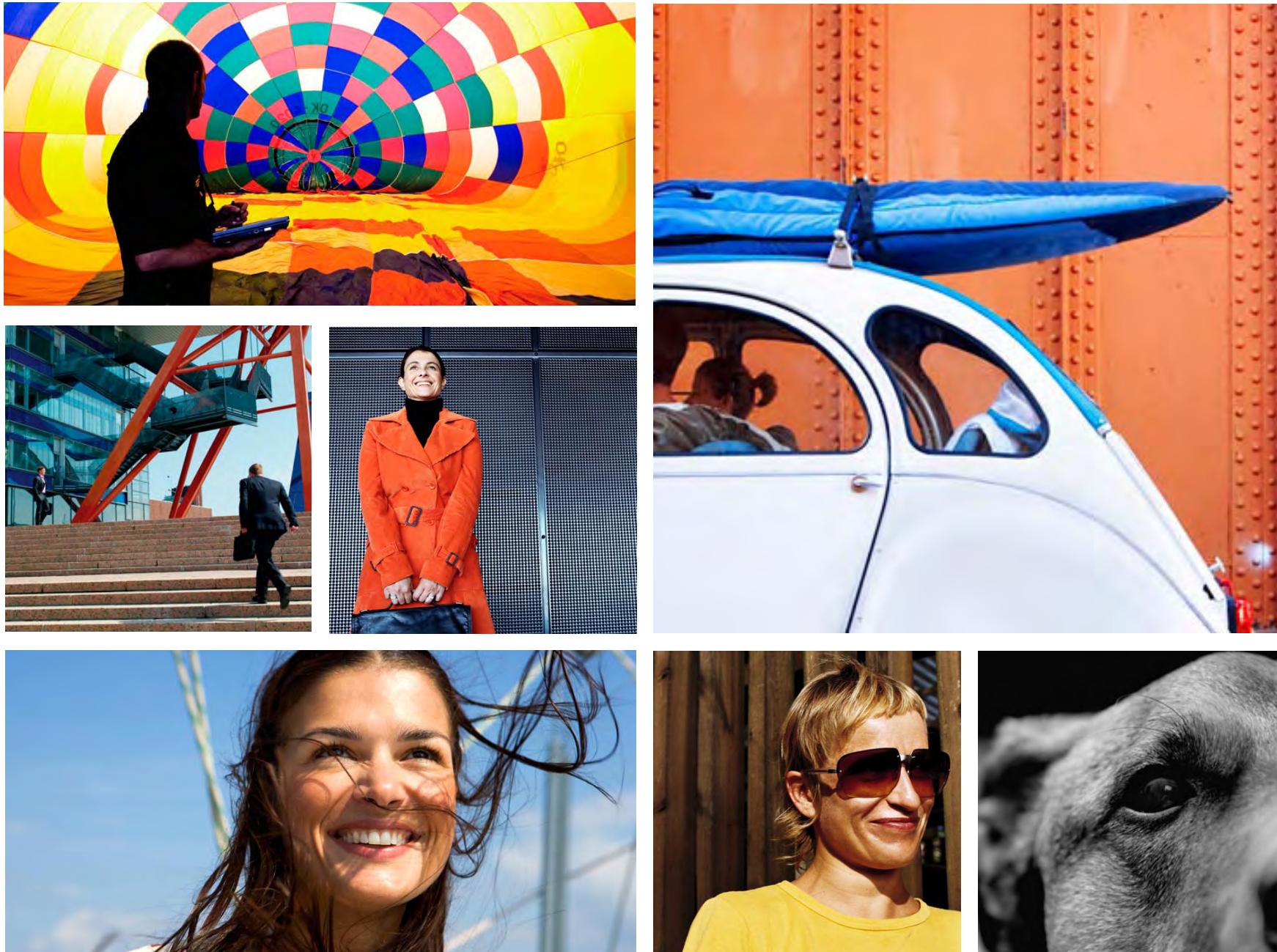
3.4

## People and lifestyle

Our people and lifestyle photography reflects the lives, needs, environments and aspirations of our customers around the world. Our real, authentic photographic style shows the true character of individuals in a natural, genuine way. Whether it's an intimate personal portrait or a moment in daily life, our photos are rich in color, simple in composition and honest in their human emotion.

Creative use of size and scale, cropping, composition and contextual environments help create impactful images. Our photos range from close-up views to more distant perspectives that provide greater context.

Lifestyle photos are funded centrally to support the broad HP brand identity and by business groups for specific initiatives and products.



Our photos depict real, approachable people and reflect an optimistic, confident spirit. We always strive to have the true character of an individual shine through in a genuine way.

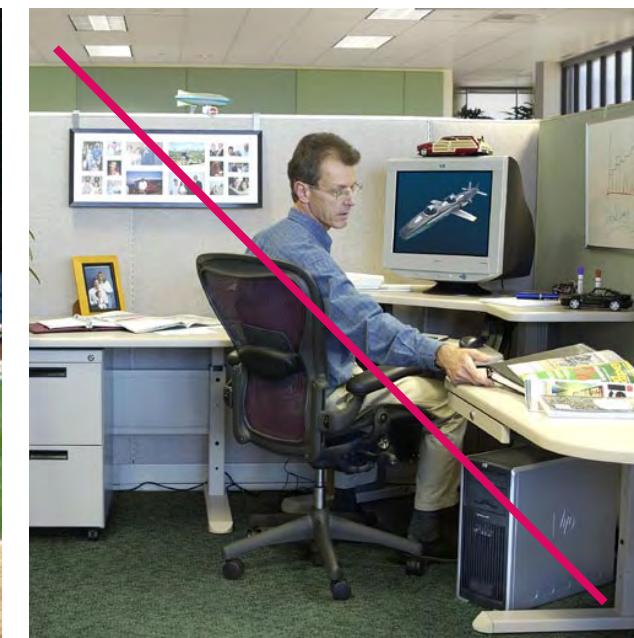
Black and white photography also demonstrates the capabilities of our printers and imaging products. The rich tones and artistic expression of these images often appeals to photographers and graphic arts professionals.

# Photography

3.4

## People and lifestyle: Unacceptable usage

Here are examples of people photos that do not represent the HP brand. Our people photography should never be artificial, stereotypical, decorative, literal or unnatural. People should look real and authentic, not like professional models. Photos should not be cluttered with unnecessary props that distract from the story. Avoid using photos with content that is irrelevant to our business and customers.



**Top left:**  
Staged and stereotypical scene

**Top right:**  
Clichéd business gesture

**Bottom left:**  
Clichéd sports metaphor

**Bottom right:**  
Distracting, cluttered environment

# Photography

3.4

## Products: Informational style

Our informational style presents our products in a clear, honest and consistent manner. It appears in most types of communications, including collateral, point-of-sale, direct mail and the web.

This style features products silhouetted against white backgrounds. Clear lighting accurately depicts the true colors and textures of our products. It provides enough contour and shadow to highlight the design and features of a product.

Our informational style uses straight-on product views as well as angled perspectives. Straight-on views are often best for capturing product families or groupings in a consistent way, or when products need to be shown in very small applications. Angled and  $\frac{3}{4}$  views are used to more accurately represent the shape and specific features of a product in a larger context. In either case, the perspective should never make a product look distorted or unnatural. Certain products may also be shot with more dramatic angles and lighting, such as the PC shown on the bottom right. This style should not be used on the web or in small applications.

Every HP product is photographed in the informational style and made available in the CRL.

If the images in the CRL do not satisfy your requirements, you will find a Product Photo Request Form on the homepage of the CRL for product photography in the left navigation. Informational product photography photographed on white seamless background is developed within each business group and follows a prescribed set of requirements. For your business contact name, go to the Product Photo Request Form on the CRL home page.



# Photography

3.4

## Products: Hero style

Our hero style of product photography is primarily used in advertising to create greater impact in competitive media environments. This style incorporates dramatic lighting, lively angles and often dark or colored backgrounds and highlights. This style never distorts our products or alters their natural color with artificially colored lighting.

If you are creating AMD or Intel PSG deliverables, please consult their individual program guidelines for their standards for product photography.

If the images in the CRL do not satisfy your requirements, you will find a Product Photo Request Form on the homepage of the CRL for product photography in the left navigation. Hero product photography should follow existing advertising campaign style and be developed by approved HP ad agencies only. This will ensure proper licensing and integration with HP standards. For your business contact name, go to the Product Photo Request Form on the CRL home page.



While we show a variety of angles, we do not unrealistically distort products.

# Photography

3.4

## Products: Unacceptable usage

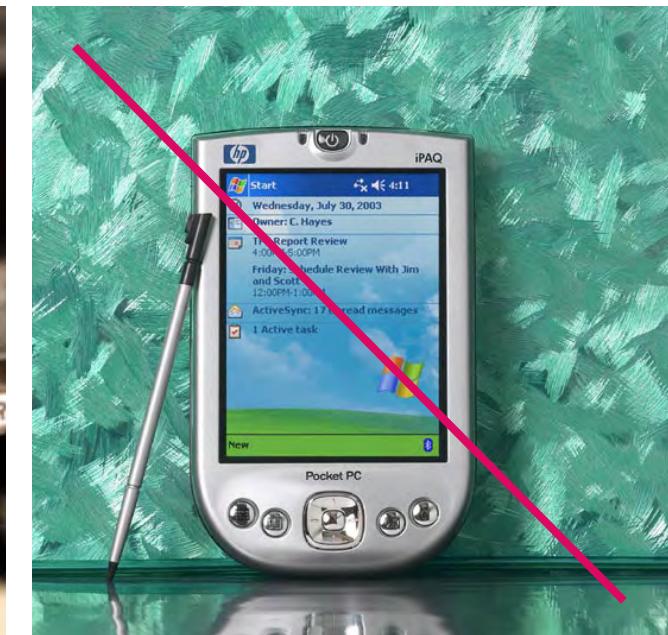
Here are examples of products shown in ways that do not represent our brand. We don't use playful or tricky positioning of products. We also never artificially distort them to look like something they are not.



**Top left:**  
Products jumbled together like a sculpture



**Bottom left:**  
Blurred, distorted and oddly colored



**Bottom right:**  
Artificial placement and background

# Photography

## Products in environment

These product shots provide sufficient environmental context but do not capture an entire scene, which might overwhelm the product. Products are always viewed against simple backgrounds, unobtrusive patterns and real settings. They are photographed using the same straightforward angles and lighting as our silhouetted, informational style of product photography.



These photos suggest an environment without being too overwhelming or literal.

# Photography

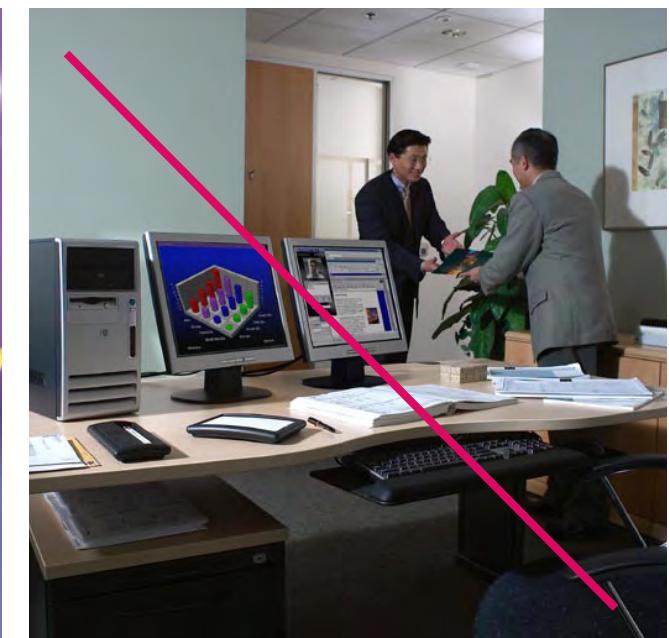
3.4

## Products in environment: Unacceptable usage

Here are examples of products in an environment photographed in ways that do not represent our brand. Photos should not use excessive props or objects that distract from the product. Avoid artificial settings or staged environments.



**Top left:**  
Busy environment



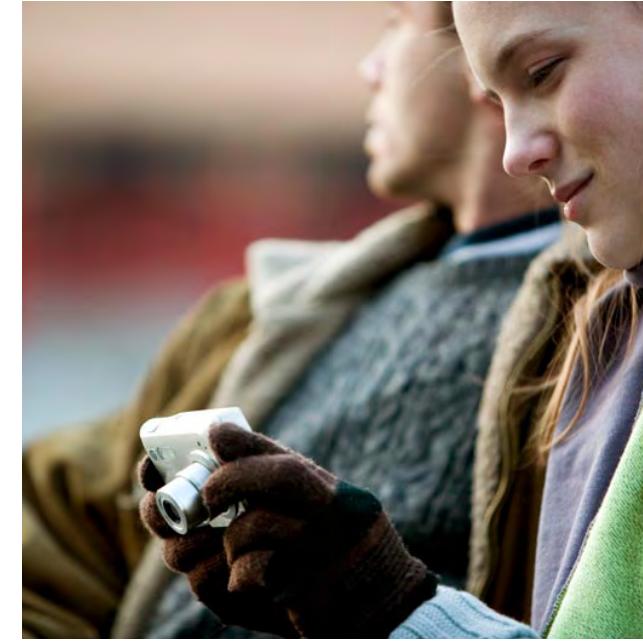
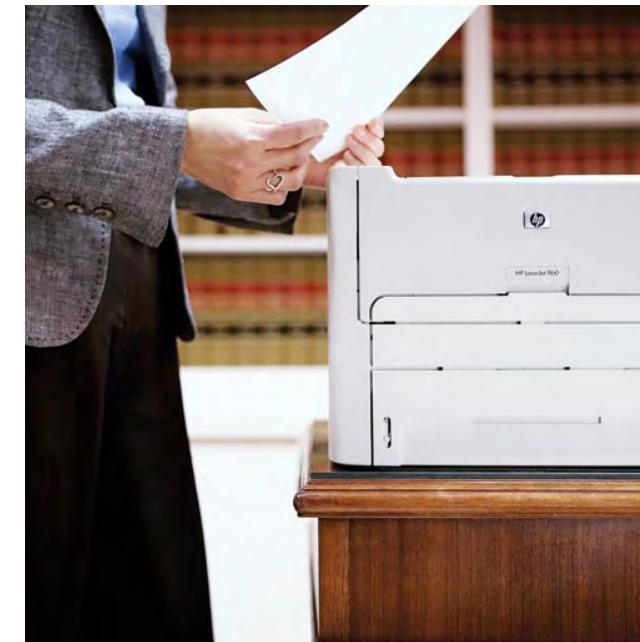
**Bottom left:**  
Distracting props

**Bottom right:**  
Irrelevant action

# Photography

## Products and people

To make a direct connection between people and HP technology, we encourage the use of photos that show people using our products in simple, real settings and environments. People always appear genuine, and their interaction with our products is real and natural—not artificial or staged.

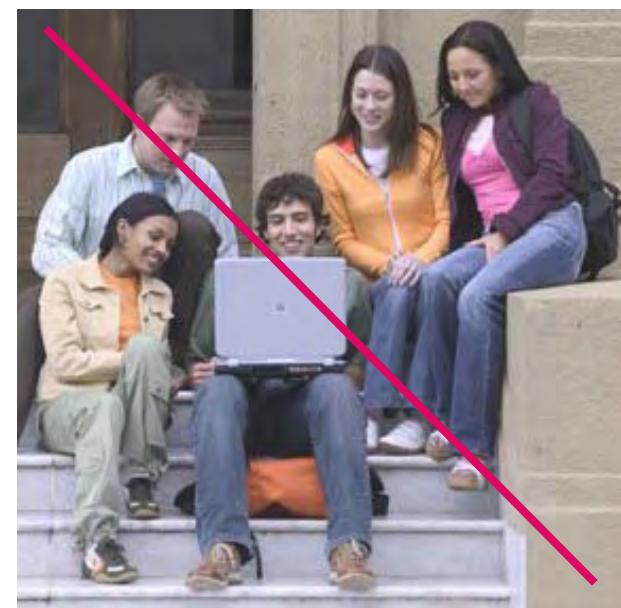
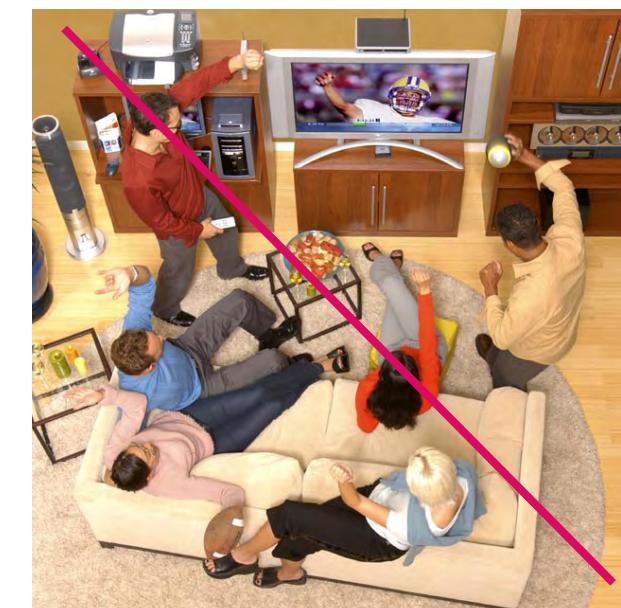
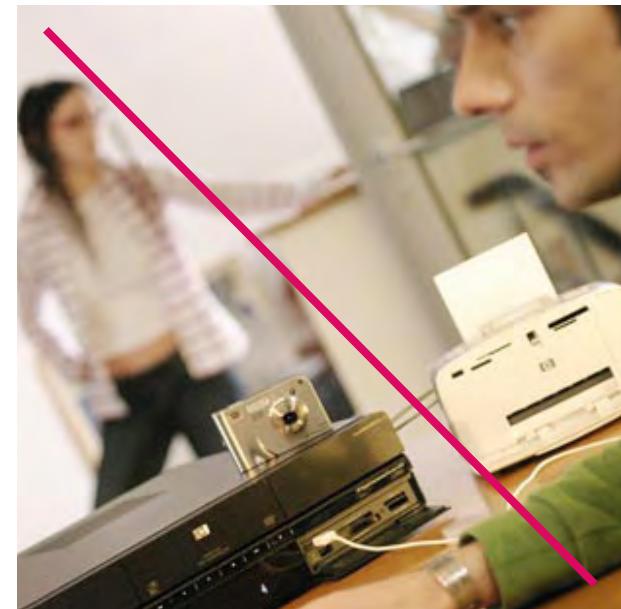
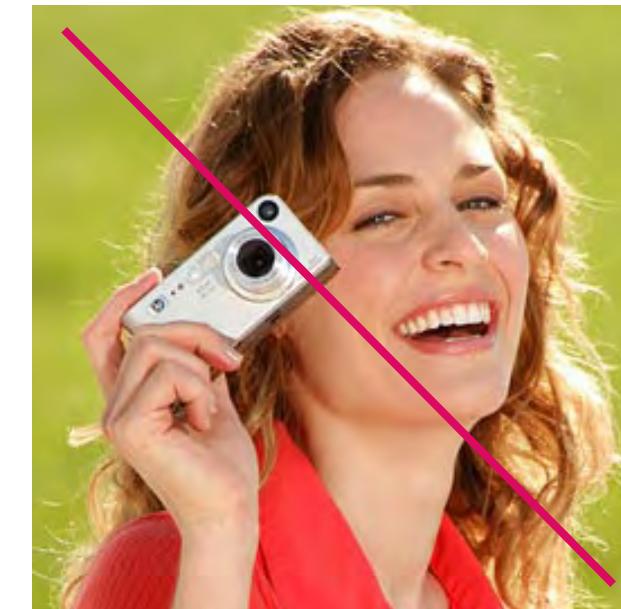


# Photography

3.4

## Products and people: Unacceptable usage

Here are examples of people using products in ways that do not represent our brand. Settings should never appear staged or contain unnecessary props that distract from the simplicity and message of the photo. Products should not be displayed in a way that is inconsistent with their use.



**Top left:**  
Person artificially posing  
with product

**Top right:**  
Distorted angle, distracting  
environment

**Bottom left:**  
Overwhelming environment

**Bottom right:**  
Staged scene

# Photography

3.4

## Instructional stories

Instructional photography can be used to tell a product-specific story, provide instructional information or explain a specific process or sequence of events.

### When to request new instructional photography

When creating a communications piece that requires instructional photography, the CRL may not have the images you need. In that case, click on the photo acquisition form to submit a request for a new photo shoot with an approved HP photographer. When your project is complete, use the photo submission form to upload your new photos and allow other HP employees and agencies to incorporate them in their communications.

### Photo style

To ensure consistency, new instructional photos must adhere to our photography standards. These graphically simple and straightforward photos can:

- Focus tightly on a product's functionality (e.g., a standard media card slot for easy sharing).
- Show a person using a product (e.g., taking digital photographs).
- Provide context to help tell a story or fill in the sequence of events (e.g., a printer's LCD screen previewing a printed photo).
- Show the end result (e.g., enjoying a DVD of digital photos).

By eliminating distracting props and simplifying the composition, we can use these photos within other communications materials and be consistent with the HP photography style.

### People using products

While it's sometimes helpful to show a person (or a hand or finger) interacting with a product, it isn't necessary to include a person in every photo of a communications piece.



Sequence of images showing process of taking digital photographs and then printing them



Sequence of images showing process of editing digital photographs, burning them to a DVD and then watching the DVD

# Photography

3.4

## Supporting imagery

Supporting imagery is used to help tell a story, represent abstract concepts (e.g., partnering, adaptive enterprise, mobility, global reach) or convey the results or contributions of HP technology (e.g., simulations, scientific renderings, printing output, a well-run manufacturing environment). Our supporting imagery is always graphic, bold, rich, dynamic, straightforward and honest. We continually add supporting images and photos to the CRL.



Real-life imagery frequently works well for print samples that demonstrate the capabilities of our imaging products. Brightly colored street scenes and still lifes are often rich with texture and detail. They help us express our HP photo style consistently across all customer touchpoints.

# Photography

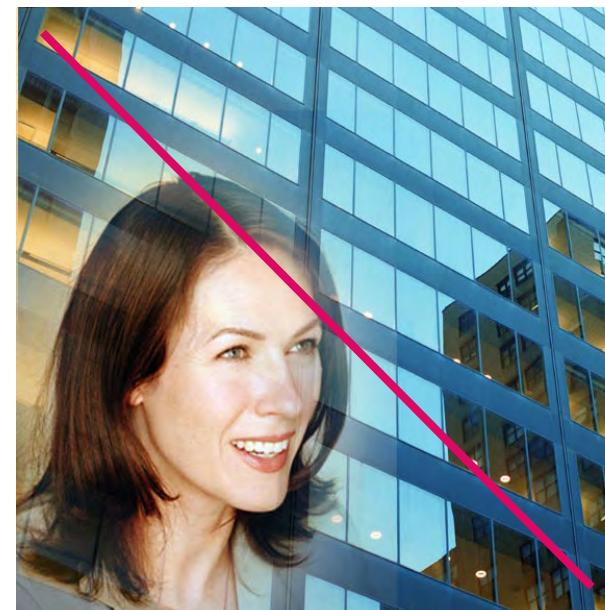
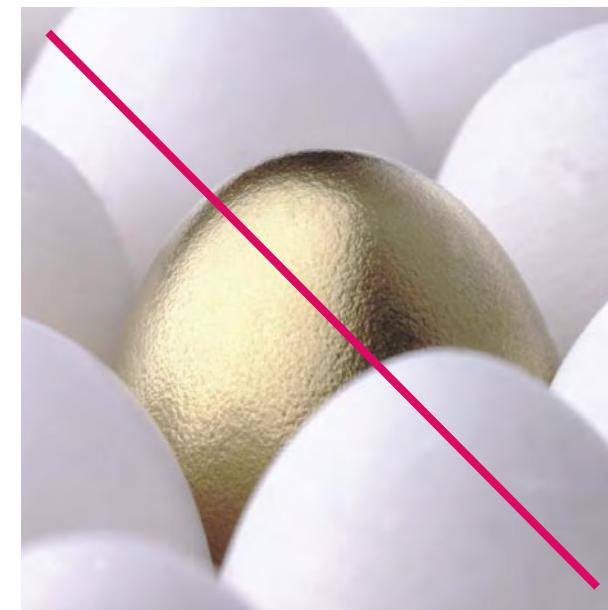
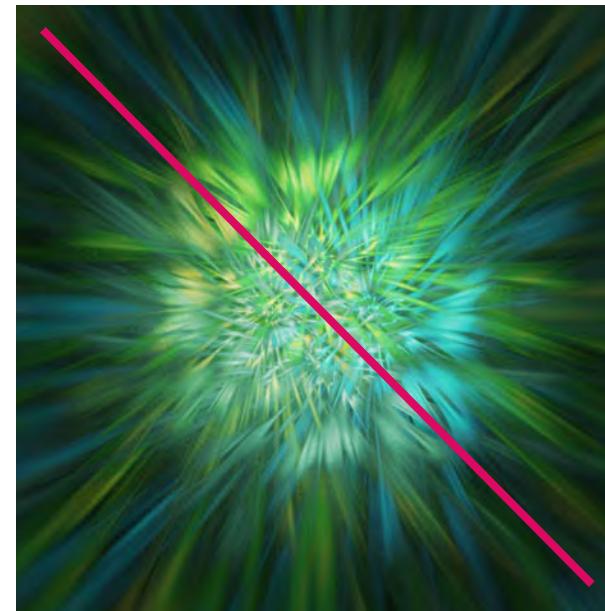
3.4

## Supporting imagery: Unacceptable usage

Here are examples of supporting images that do not represent our brand. Our supporting imagery should never be decorative, stereotypical, artificial, staged or embellished.

We do not use arbitrary metaphors to communicate real customer challenges, opportunities or benefits.

Approved scientific renderings are available on the HP CRL.



**Top left:**  
Embellished scientific  
rendering

**Top right:**  
Artificial-looking rendering

**Bottom left:**  
Clichéd image

**Bottom right:**  
Photo montage

# Photography

3.4

## Scaling and cropping

Varying the cropping and scale of our photos can give our communications an energetic look and feel. Tight cropping puts the focus on HP products and the people who use them, while broader panoramic shots are effective for general storytelling. When you are cropping and enlarging a small section of a photograph, make sure the photo has a high enough resolution to maintain its quality.

### People photos

Photos of people can be cropped tightly for an intimate view that captures the character and spirit of an individual. More distant perspectives capture the lives of our customers by providing a larger context.

### Product photos

Product photos can be cropped or scaled to call out a feature, emphasize the engineering of a product or suggest an environment (without showing the entire setting).

### Supporting images

Supporting images can be cropped to create an abstract pattern for a background or to highlight an important detail.



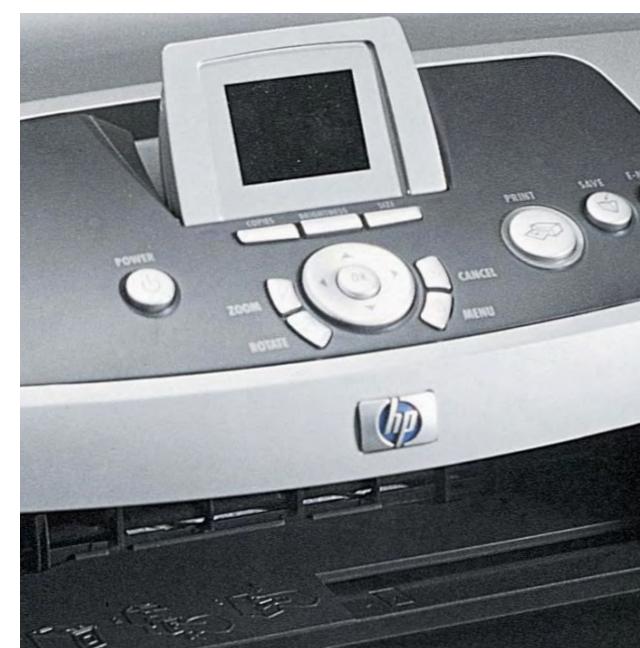
Emphasizes surroundings to tell a story



Emphasizes person and camera to tell a story



Shows entire product



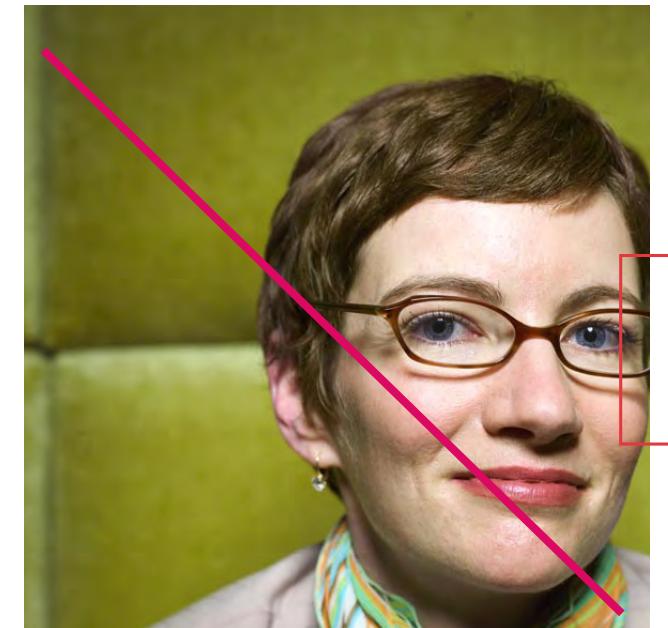
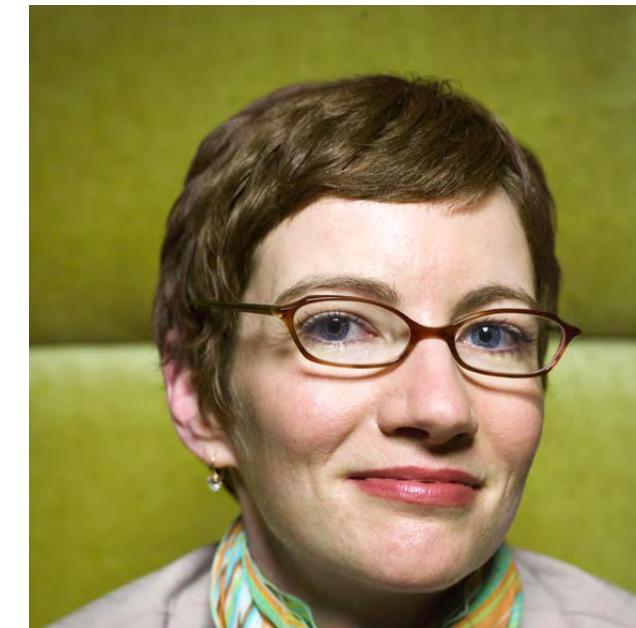
Zooms in on product details

# Photography

3.4

## Scaling and cropping

Here are examples of photos cropped in undesirable ways. Avoid cropping faces, products or scenes in a manner that is unflattering, unnatural or distracting.



**Top left:**  
Cropping appears comfortable and natural.

**Top right:**  
Cropping is awkward, almost cutting off the face.



**Bottom left:**  
Cropping creates visual space around product.

**Bottom right:**  
Scaling of product creates claustrophobic feel.

# Photography

3.4

## Combination of images

Pairing people photos with product photos, supporting imagery or illustrations demonstrates the vitality of our technology and the role it plays in people's lives. It's an integrated and unique approach to storytelling.

### Image selection

To create more dynamic and unexpected communications, vary the scale and level of detail in photos within a communications piece—from panoramic shots to intimate views of a person or specific product detail. When combining photos, choose photos with compatible or complementary coloration and subject matter.

### Vertical industries

When creating communications for vertical industry markets such as financial services, health care or transportation, use a combination of images for storytelling. For example, the combination of a portrait and a supporting medical image could communicate the value of HP technology in the health sector.

By combining photos available in the CRL, you can create an intriguing, differentiated story and eliminate the need to initiate costly and time-consuming photo shoots for specific vertical markets. If you do not find the photography you require in the CRL, you may use stock photography that follows the HP guidelines for photography.



Public sector image combination



Consumer market image combination



This is an example of how a group of images can help us tell stories about technologies such as digital imaging. The variety of subject matter, scaling, cropping and level of detail create a compelling narrative without being redundant or overly complicated.

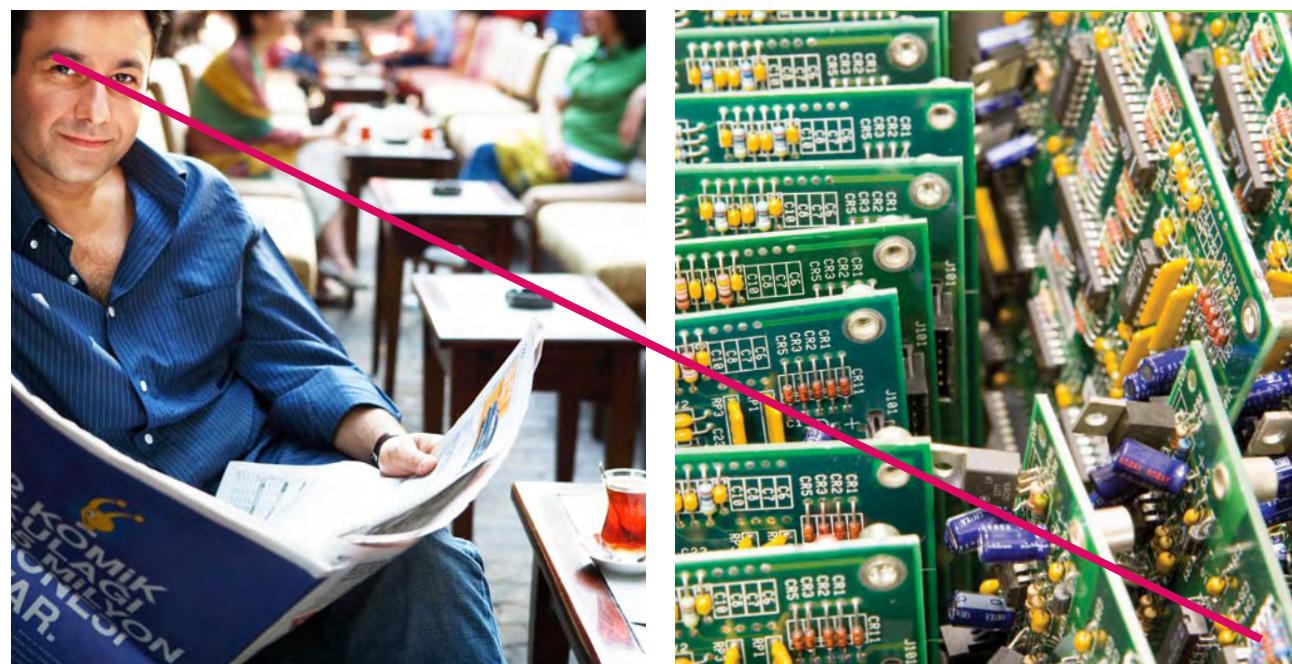
# Photography

## Combination of images: Unacceptable usage

Here are some unsuccessful photo combinations.  
Avoid combining images that feel static, repetitive,  
cluttered or confusing.



Avoid pairing two similar images side-by-side. Photo content should be varied.

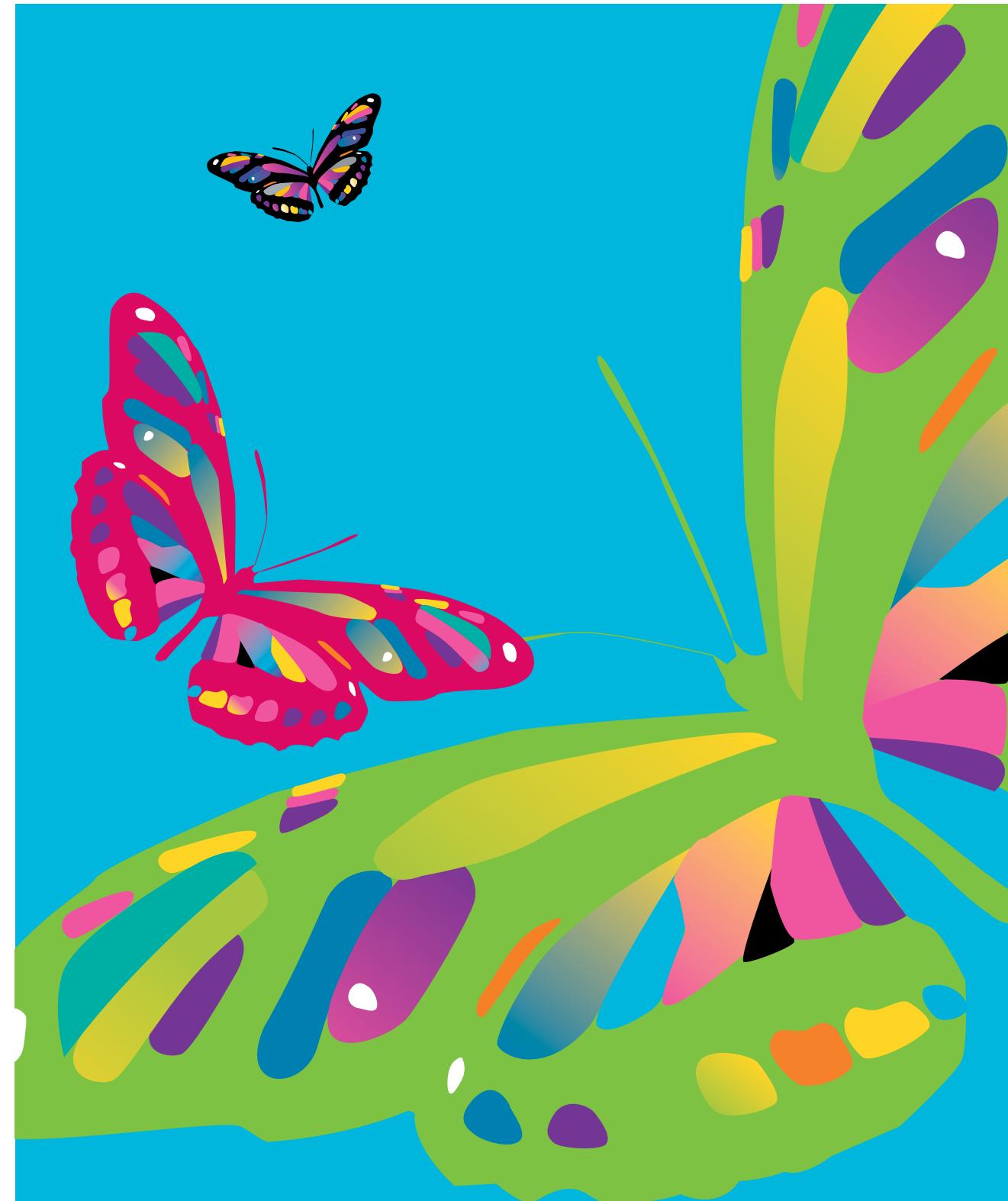


Avoid pairing photos that contain the same level of visual detail or busyness.

# Illustration

3.5

Illustrations add a dynamic element that helps us stand out from the competition. They tell a story, represent abstract concepts and convey the results of HP technology. Illustrations often originate in advertising and can be integrated in other HP communications to create visual continuity for customers.



1.0	Introduction	1
2.0	The HP brand	3
3.0	How we look	7
3.1	Composition	8
3.2	The Stretch	14
3.3	Color	28
3.4	Photography	33
3.5	Illustration	51
	Dynamic storytelling	52
	Technical/diagrams	53
	Charts and graphs	54
	Icons	55
	Unacceptable styles	56
3.6	HP invent logo	57
3.7	Typography	61
4.0	How we talk	68
5.0	Legal and trademark	79
6.0	Contact information	82

# Illustration

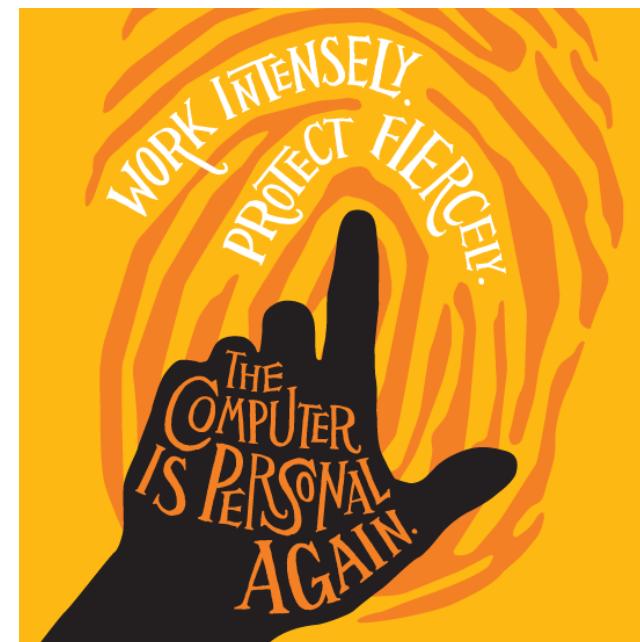
## Dynamic storytelling

The illustrations we use are bold, simple and iconic. They help us tell stories in deeper ways and stand out from our competitors. The colors we use in illustrations reflect the vibrant hues of the HP color palette. The simplicity and strength of our compositions are consistent with our overall brand identity.

Illustrations are primarily used in advertising campaigns, often used as a secondary element to complement photography. They can be leveraged into other areas of communications for vertical integration in the marketplace and retail channels.

### Unique type treatments

Unique typographic treatments (not in HP Futura) are sometimes incorporated into our illustrations and graphic elements to help tell integrated stories to customers in compelling ways. This is most often used in advertising. These type styles should never be used outside the context of the illustration or graphic element. Never apply them to other communications.



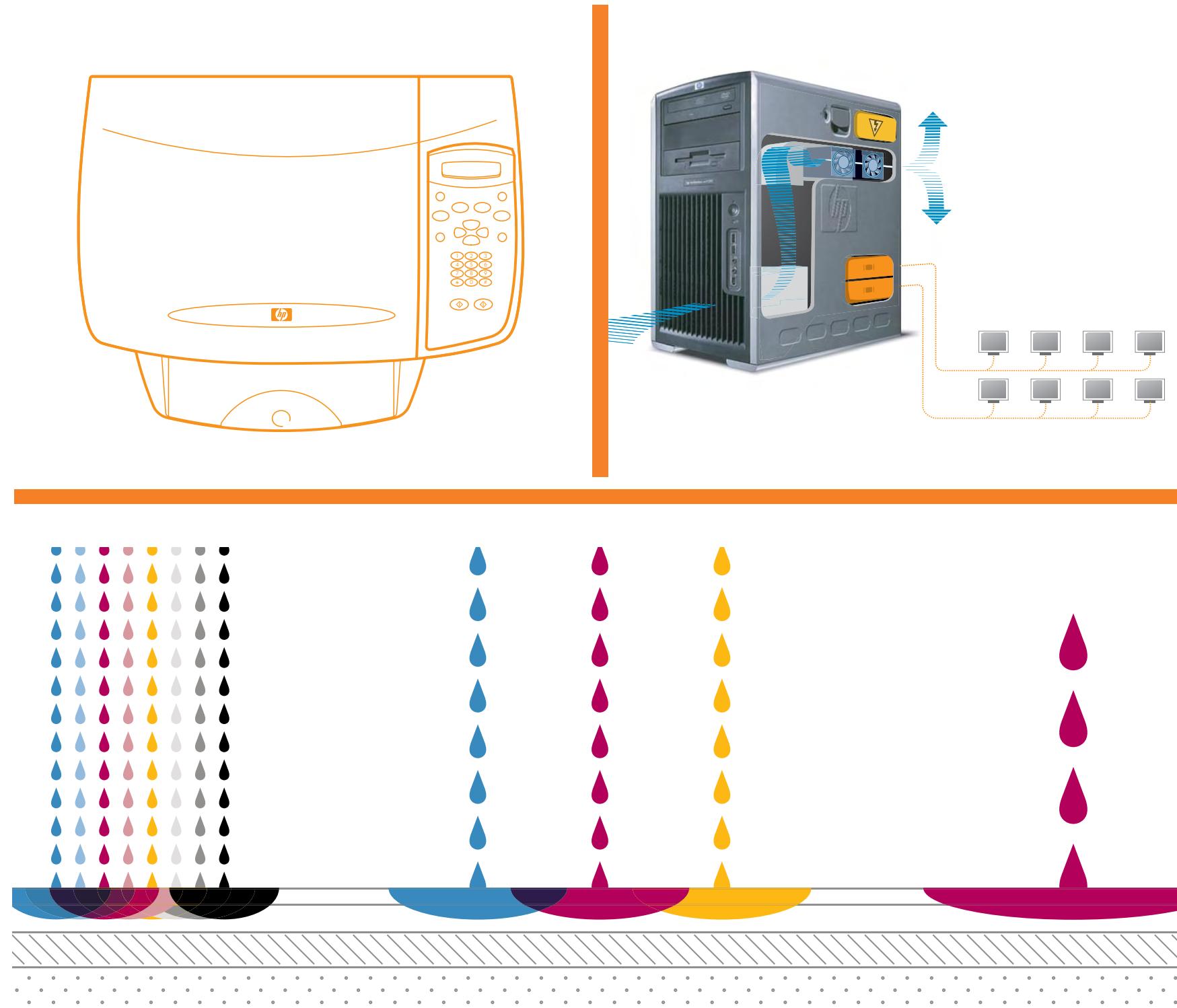
# Illustration

3.5

## Technical and diagrammatic

We use technical drawings and diagrammatic illustrations to show features and functionality of our products and services that photography cannot depict. The style is consistent with our brand identity—simple, straightforward and inspired.

For further information, refer to the standards for illustration, graphics and visual explanations on [www.hp.com/go/onevoice](http://www.hp.com/go/onevoice).



# Illustration

3.5

## Charts and graphs

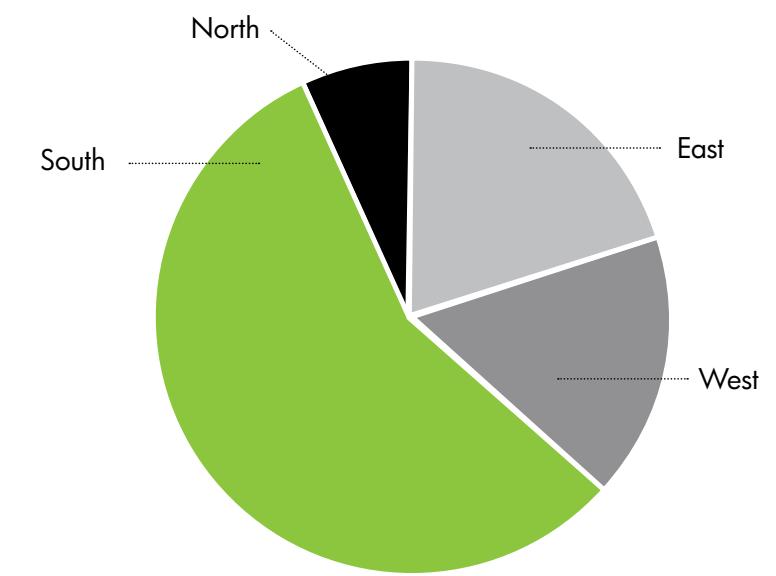
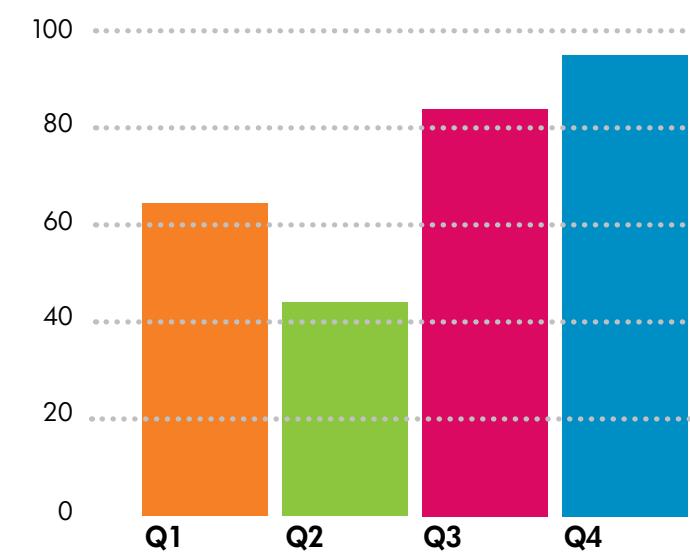
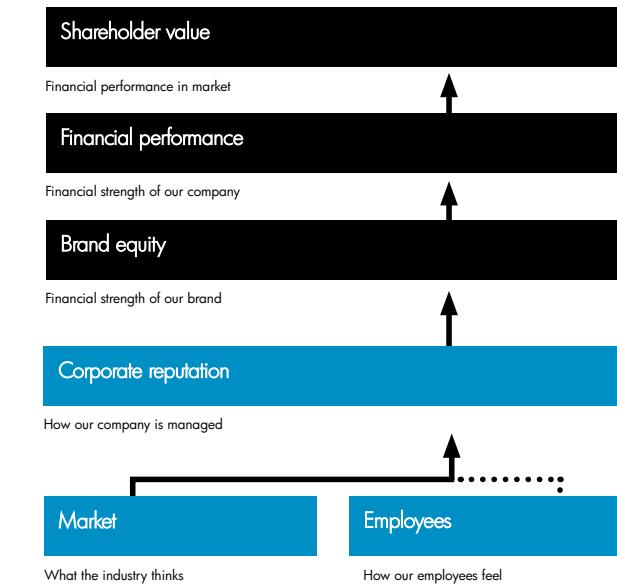
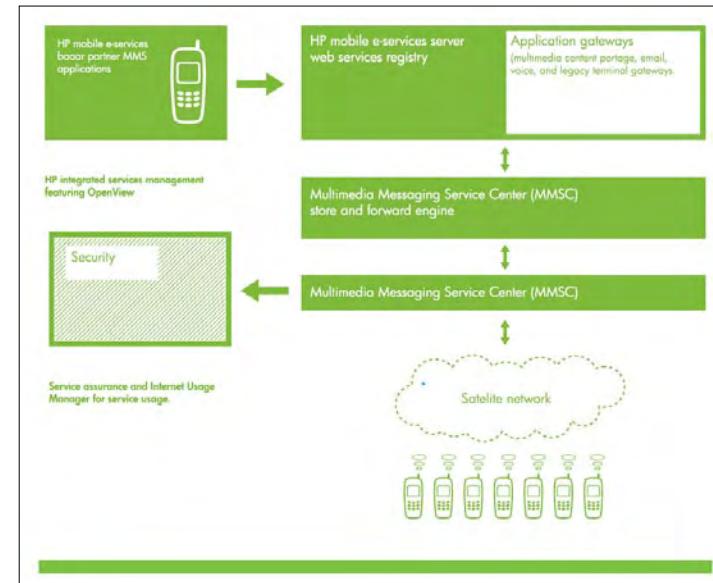
Charts and graphs convey complex data and information in an engaging way that is easy to understand. Our approach to graphs is similar to technical illustrations. It is clean, straightforward and clear.

### Style

The preferred style for graphs is simple, flat and two-dimensional. Avoid decorative embellishments and clip art.

### Color

For uncluttered communication, use as few colors as possible. Start with the dominant HP color of your piece, then use black and other supporting neutrals as needed. Colors in the HP palette should never be tinted back, gradated or combined to create new colors.



# Illustration

3.5

## Icons

When language translation is not practical, icons can be used in multi-lingual communications (e.g., product lug-ons and stickers, table signs). Icons communicate information simply and clearly without the need for supporting language.



### Icon style

The preferred icon style is two-dimensional and simple—drawn with a heavy, consistent line weight. It should always be designed for universal recognition. Icons can be the dominant color of your piece, black or reversed to white in a color field. For more guidance on our preferred style, refer to the International Standards Organization (ISO) system of icons.



The icon library is available at  
[http://hpdesigncenter.cce.hp.com/CmsSharePointConnector/  
Internal/03\\_id/03\\_product\\_interaction](http://hpdesigncenter.cce.hp.com/CmsSharePointConnector/Internal/03_id/03_product_interaction)



All new icons must be approved by Dustin Rosing, HP Product Interaction Program Manager, [dustin.rosin@hp.com](mailto:dustin.rosin@hp.com).



### Icon usage

An icon should visually represent—and therefore replace—the word or phrase describing a specific action or instruction. An icon should not be used in addition to the very word or phrase it represents. However, if helpful, a different word or phrase can be paired with the icon to add another layer of information (e.g., a fax icon paired with the phrase “one-touch faxing”).



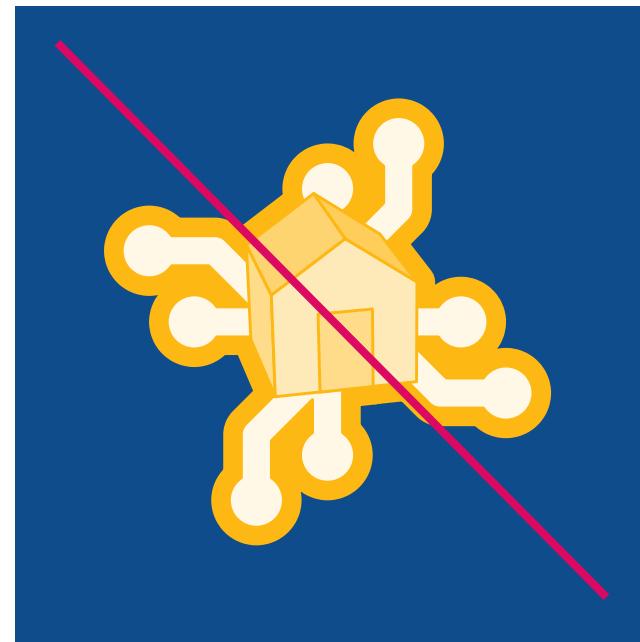
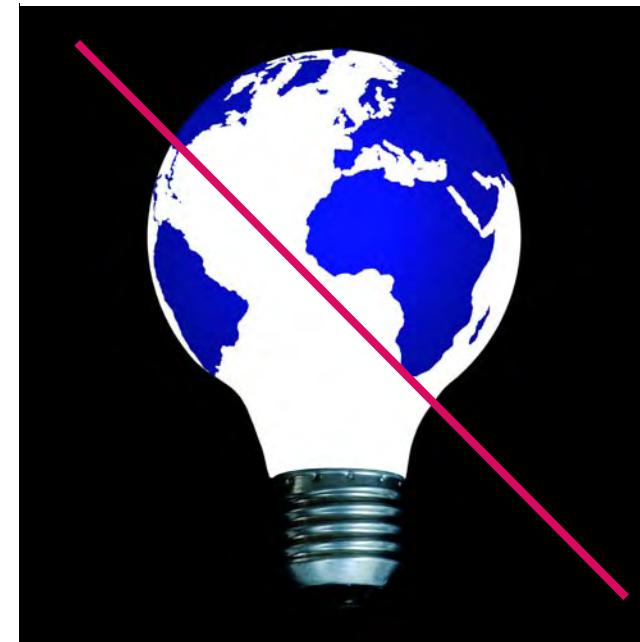
# Illustration

3.5

## Unacceptable styles

Here are examples of illustrations that do not represent our brand. Illustrations should never look like clip art or be used as icons. They should not be created in Microsoft® PowerPoint™ and pulled into other communications materials.

Questions about illustrations should be directed to Ellen Maly at HP Corporate Marketing.



**Top left:**  
Cartoon figure or superhero

**Top right:**  
Clip art

**Bottom left:**  
Clichéd concept

**Bottom right:**  
Off-brand icon

# HP invent logo

The HP invent logo is our official corporate logo. We use it as a corporate signature on company-wide applications such as stationery and building signage, and as a sign-off that accompanies copyright and legal information on printed materials.

## EXAMPLES OF WHERE WE USE THE HP INVENT LOGO:

Corporate stationery and business cards

Building signage and fleet vehicles

Back covers of collateral, direct mail and other printed materials, if space permits

Secondary panels on packaging and point-of-sale materials, if space permits

Websites and product interfaces



Hewlett-Packard Company  
1234 Street Name, Suite 123  
2nd Line Street Address, ms 000bx  
City Name, CA 12345-6789  
www.hp.com

<b>1.0</b>	<b>Introduction</b>	1
<b>2.0</b>	<b>The HP brand</b>	3
<b>3.0</b>	<b>How we look</b>	7
<b>3.1</b>	<b>Composition</b>	8
<b>3.2</b>	<b>The Stretch</b>	14
<b>3.3</b>	<b>Color</b>	28
<b>3.4</b>	<b>Photography</b>	33
<b>3.5</b>	<b>Illustration</b>	51
<b>3.6</b>	<b>HP invent logo</b>	57
	Qualities	58
	Color, scale, size	59
	Placement	60
<b>3.7</b>	<b>Typography</b>	61
<b>4.0</b>	<b>How we talk</b>	68
<b>5.0</b>	<b>Legal and trademark</b>	79
<b>6.0</b>	<b>Contact information</b>	82

# HP invent logo

The HP invent logo combines two important HP brand elements: the HP symbol and the statement, "invent." The HP invent logo should always appear in English and must be accompanied by the registration mark (®).

## Qualities

The position, size, color, and spatial and proportional relationships of the logo's elements are pre-determined and may not be altered.

## Digital files

Download artwork for all the versions and sizes of the HP invent logo at [www.hp.com/go/brand](http://www.hp.com/go/brand).



i n v e n t

# HP invent logo

3.6

## Using the HP invent logo

### Scale and size

To communicate effectively while maintaining the integrity of our identity, three standard sizes of the HP invent logo have been created: small, medium and large. Use the size appropriate for the communications piece to ensure that the registration mark (®) is in the correct proportion for your application.

The invent logo should not be reproduced smaller than .375" or 9.5mm in width.



### Small

Minimum width of .375" (9.5mm)  
Maximum width of 1" (25.4mm)

### Medium

Minimum width of 1" (25.4mm)  
Maximum width of 6" (152.4mm)

### Large

Minimum width of 6" (152.4mm)  
No maximum width

### Color and imagery

The two-color HP corporate logo is used for corporate stationery, business cards and signage. Within this logo, the word "invent" is always black.

The HP invent logo can also be shown in all black on a white background, or reversed to white when shown against a dominant color field.

When used as a corporate sign-off on marketing materials, the HP invent logo can also be placed over an image or illustration. However, there must be sufficient contrast for clear legibility. Be mindful of the placement of the HP invent logo near a photograph of a person's face or over a busy, distracting photo.



### Acceptable usage

The two-color corporate logo, with "invent" always in black

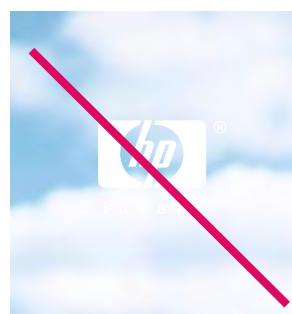
The one-color corporate logo

The logo in white reversed out against a dominant color

The logo in white reversed out against a photograph



The logo should not be shown in black against a dominant color field.



The logo should not be shown in white against a photo that lacks sufficient contrast.

### Unacceptable usage

# HP invent logo

3.6

## Placement

Proper placement and use of clear space protect the integrity of our logo.

The HP invent logo should not be used on the same communication panel as the Stretch. In collateral, for example, the Stretch is used as the primary branding element on a brochure's front cover, and the invent logo is only used as a sign-off on the back cover accompanying the corporate address block and/or legal information. In certain instances, the HP invent logo can be used in conjunction with partner logos on primary panels of a communication piece, along with the Stretch, providing the spacing and scale of the two element is distinct and does not appear repetitive.

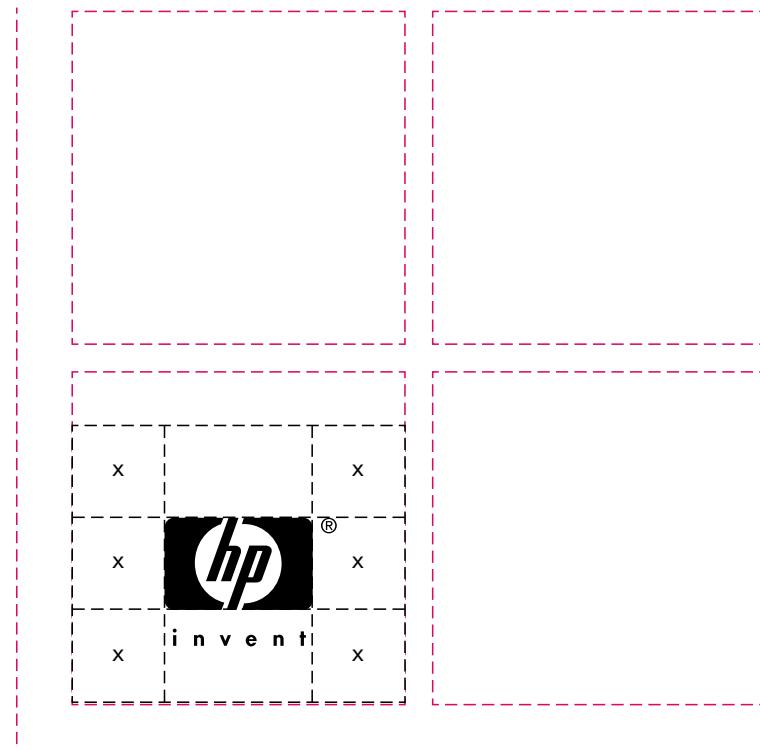
### Placement

The HP invent logo is typically anchored in a corner. When used on a full-bleed page, the required space around the logo is measured from the edge of the page. When used on layouts that have a border, the clear space is measured from the grid's border.

### Clear space

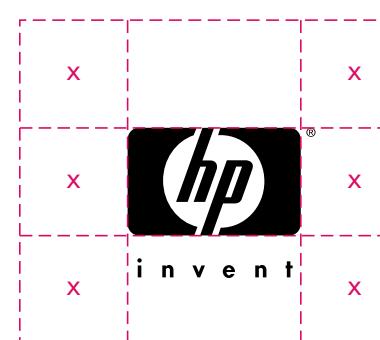
As a unit of measurement, "x" equals the height of the HP symbol. There should always be clear space around the HP invent logo equal to the distance of "x" and measured from the bottom of the symbol, not the bottom of the word "invent." This clear space prevents type or other graphic elements from interfering with the logo. The large version of the HP invent logo requires different clear space, as shown on the right. Clear space exceptions may be made based on specific application requirements. These will be described in each application standard if applicable (e.g., HP on-building external signage).

For more detailed instruction, download the HP invent logo usage standards from [www.hp.com/go/brand](http://www.hp.com/go/brand).



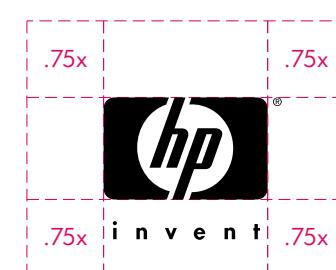
### Recommended placement

The HP invent logo can be placed in the lower left- or right-hand corner of a layout.



### Preferred clear space

x = height of the HP circle



### Clear space for large HP invent logo

Clear space is equal to .75x.

**Left:**  
Preferred clear space

**Right:**  
Preferred clear space for large applications

# Typography

3.7

Our typeface is simple, versatile and modern. It is a reflection of our brand and our voice. We choose the appropriate typeface weights from Futura Book, Futura Heavy and Futura Light for specific touchpoints and to create clear hierarchies of information and messages.

a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u
v	w	x	y	z	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
Q	R	S	T	U	V	W	X	Y	Z	1	2	3	4	5	6	7	8	9	0	~
!	@	#	\$	%	^	&	*	(	)	_	-	+	=	{	}	[	]	\	:	;
<	>	≤	,	.	?	œ	Σ	®	†	¥	ø	π	å	ß	ð	f	©	·	△	°
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u
v	w	x	y	z	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
Q	R	S	T	U	V	W	X	Y	Z	1	2	3	4	5	6	7	8	9	0	~
!	@	#	\$	%	^	&	*	(	)	_	-	+	=	{	}	[	]	\	:	;
<	>	≤	,	.	?	œ	Σ	®	†	¥	ø	π	å	ß	ð	f	©	·	△	°
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u
v	w	x	y	z	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
Q	R	S	T	U	V	W	X	Y	Z	1	2	3	4	5	6	7	8	9	0	~
!	@	#	\$	%	^	&	*	(	)	_	-	+	=	{	}	[	]	\	:	;
<	>	≤	,	.	?	œ	Σ	®	†	¥	ø	π	å	ß	ð	f	©	·	△	°
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u
v	w	x	y	z	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
Q	R	S	T	U	V	W	X	Y	Z	1	2	3	4	5	6	7	8	9	0	~
!	@	#	\$	%	^	&	*	(	)	_	-	+	=	{	}	[	]	\	:	;
<	>	≤	,	.	?	œ	Σ	®	†	¥	ø	π	å	ß	ð	f	©	·	△	°
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u

1.0	Introduction	1
2.0	The HP brand	3
3.0	How we look	7
3.1	Composition	8
3.2	The Stretch	14
3.3	Color	28
3.4	Photography	33
3.5	Illustration	51
3.6	HP invent logo	57
3.7	Typography	61
	HP Futura	62
	Color	63
	Localization	64
	Placement	65
	All caps	66
	Tables and charts	67
4.0	How we talk	68
5.0	Legal and trademark	79
6.0	Contact information	82

# Typography

3.7

HP Futura is the official HP typeface. It is available in three different weights. HP Futura Book is recommended for headlines and most body text. HP Futura Heavy is used for small subheads, labels and callouts to distinguish them from body copy. HP Futura Light is preferred for large text sizes, headlines or intro statements. Italics can be used to emphasize an important word or phrase in body copy, but not in headlines. HP Futura Heavy should never be italicized.

In addition to HP Futura, other type treatments are sometimes used as graphic elements or illustrations to create a specific look in advertising campaigns. These additional type styles are used for short phrases and key ideas. They are not used for traditional headlines, text or other information areas in our communications.

## Language translation allowance

When creating a document in English that might be translated, allow a minimum of 30% extra space for language expansion.

## Download

Download HP Futura typeface files from [www.hp.com/go/brand](http://www.hp.com/go/brand).

### HP Futura Light

abcdefghijklmnopqrstuvwxyz

Use HP Futura Light for headlines or body copy in large sizes (12pt or larger).

### HP Futura Book

abcdefghijklmnopqrstuvwxyz

Use HP Futura Book for body copy in all communications, subheadings or small font size titles, such as on a brochure cover.

### HP Futura Heavy

abcdefghijklmnopqrstuvwxyz

Use HP Futura Heavy for subheads, headings in tables, labels or small font size headlines. HP Futura Heavy should never be used in large font sizes or for long headlines.

# Typography

3.7

## Color

Color may be used with typography in the following ways:

- Black type on a white background is always acceptable.
- Colored type in the dominant color of a piece may be used for headlines, large introductory copy and large text.
- White type may be reversed out on blocks of color or black. This should only be done with larger type sizes, as it can cause problems with printing and legibility.
- Colored type may be reversed out of a black background, if the contrast is great enough to be legible. Avoid reversing out large amounts of body copy. Again, larger type sizes should be used, and the color should be the dominant color of the communication piece.
- Do not use colored type in a colored box.
- Type may be used in larger sizes over a photograph, providing there is sufficient contrast. Type may be reversed out or overprinted, depending on the lightness of the photograph.

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# Typography

3.7

## Localization

The HP Futura typeface is available for most languages. If your language is not included in the HP Futura font, use Adobe® Futura. For non-Latin languages, use a font with the characteristics of Futura—a sans serif that complements the geometric simplicity of Futura.



### Asian font recommendations

Korea	UI-Reung-Do
Thailand	ABC Pathom
Hong Kong, Taiwan	Wen Ding Zhong Hei Ti (headline) Wen Ding Chu Hei Ti (copy)
China	Han Yi Zhong Hei Jian
Singapore (same font family as HK, Taiwan)	Wen Ding Ta Hei (headline) Wen Ding Zhong Hei (body copy)

### Font family

Indo-European	Afrikaans, Catalan, Danish, Dutch, English, Finnish, French, German, Icelandic, Indonesian, Italian, Norwegian, Portuguese, Spanish, Swahili, Swedish
Central European	Albanian, Croatian, Czech, Faeroese, Hungarian, Polish, Romanian, Serbian, Slovak, Slovene
Baltic Rim	Estonian, Latvian, Lithuanian
Turkish	Turkish
Cyrillic	Belorussian, Bulgarian, Macedonian, Russian, Serbo-Croatian, Ukrainian
Greek	Greek

# Typography

3.7

## Placement

While our identity system is flexible, these standards will help ensure the consistent use of text.

### Placement in the grid square

For all languages that read left to right, type is always set in the upper left corner of a square within the grid. Placement for languages that read in different orientations may vary.

### Placement in the layout

For further guidance on typesetting, refer to the grid, pages 10-13.

### Placement within the Stretch

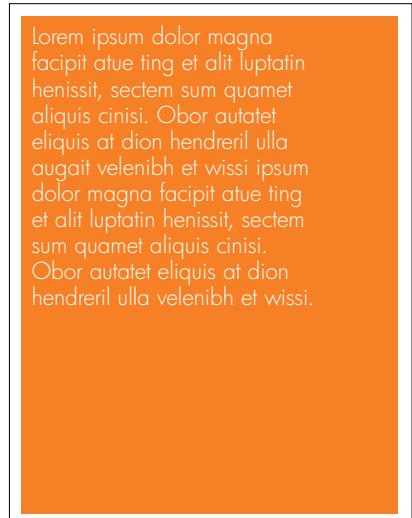
The Stretch can contain a concise headline and, if needed, key benefits, but not body copy. For information on usage of type within a Stretch, refer to page 22 of this document.

### Unacceptable usage

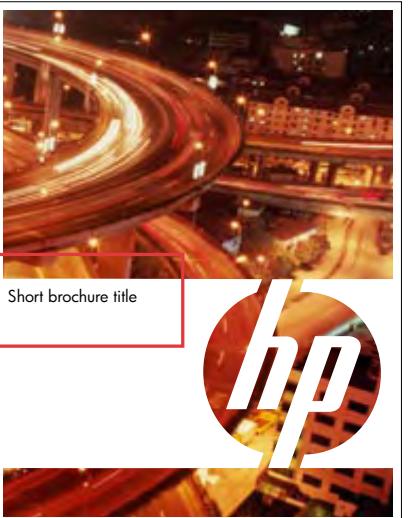
Do not center type in a layout, grid square or the Stretch. Do not use typography of a different color than the dominant color of the piece. Also, do not mix type sizes and weights within a passage as a way of emphasizing key words or phrasing. Do not stagger lines for decorative effect.

### Bullets

Use only plain, small round bullets when creating bulleted text.



Copy is usually set in the upper left corner.



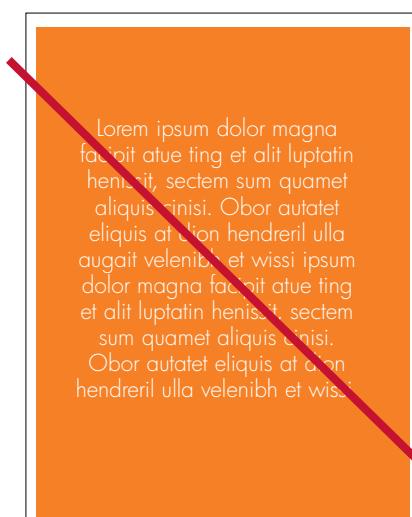
A short headline or title—sometimes with a subtitle or brief benefits copy—may be placed within the Stretch.



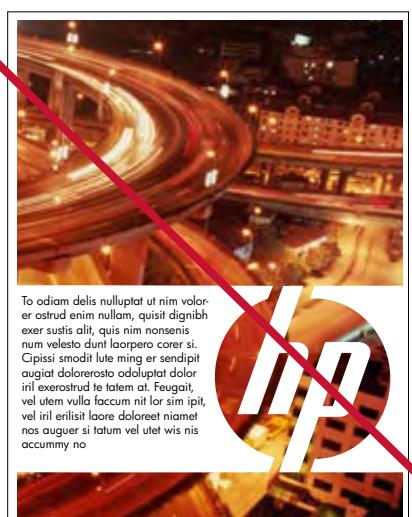
Type color must match the dominant color of the piece.

LOREM IPSUDOLOR SIT IDEPOSTA MAXIME.

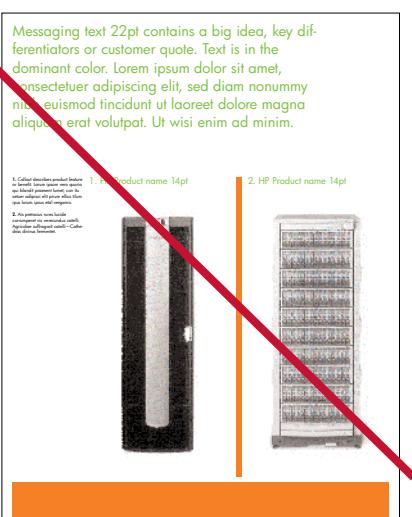
Only one size type should be used for an idea or statement.



Never vertically or horizontally center copy on a page.



Do not use body copy inside the Stretch that interferes with the impact of the HP circle.



Multiple colors should not be used on a single page.

LOREM IPSUDOLOR SIT IDEPOSTA MAXIME.

Type sizes, weights, and alignment should not be mixed together or staggered.

# Typography

3.7

## All caps usage

Type may be occasionally be set in all caps. Please use this option sparingly and limit all caps usage to the following:

- Large headlines or titles in HP Futura Light
- Subheads, labels and callouts for charts and graphs in HP Futura Heavy
- Subheads for body copy in HP Futura Heavy

### SHORT TITLE

Obor autatet elquis at dion hendreril ulla augait velenibh et wissi. Digna feummy nosto erat nim volore veliscip euguer sis nullut ex etum iriureril ullandigna autem in er senibh eu facil irilis nonse magna facil ullaore vullan exero odolor iriustrud eiusim.

Short title or headline in HP Futura Light

### LONG TITLE LOREM IPSUM DOLOR SIT

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Do not use long titles or HP Futura Heavy in all caps.

### LOREM IPSUM DOLOR

Sitamet	lorem	dolor
Lorsi	sum quo	digna
Volare	iriureil	extum
Dion at	hendreil	wissi

### SUBHEAD HERE IN CAPS

Ulla	sis nullet	eu facil
Ullatore	oroldor	irustrum
Aututet	irilis	sectem
Nstrum	digna	sengigh

### SUBHEAD HERE IN CAPS

Vullan	ext etum	sum qual
Henibh	lorem	dolor

Chart heading and labels in HP Futura Heavy

Lor si. Ud magna facipit atue ting et alit luptatin henissit, sectem nostrud do odolor am, sum quamet aliquis cinisi.

### SUBHEAD HERE IN CAPS

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Subheads in HP Futura Book

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### LOREM IPSUM DOLOR

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### SUBHEAD HERE IN CAPS

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AUTUTET	IRILIS	SECTEM
NSTRUM	DIGNA	SENGIGH

### SUBHEAD HERE IN CAPS

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HENIBH	LOREM	DOLOR

Do not create entire charts or tables in all caps.

Do not use all caps for paragraphs or long passages of texts.

# Typography

## Tables and charts

Our approach to tables and charts is clean, straightforward and clear. Templates provide examples of the preferred style for tables and charts. If needed, use these general rules to create your own. Tables and charts can incorporate product photography when showing a family or comparison of products. They cannot include people photography or supporting imagery.

## Style

The preferred style for tables and charts is simple, flat and two-dimensional. Avoid decorative embellishments and clip art.

The number of lines and spacing is determined by your content.  
Alternating background boxes of HP Light Gray may be used to distinguish lines in an extensive chart.

Color

Line work in tables should be HP Black or the same dominant color as the collateral. Text is always black or the dominant color of the piece. HP grays may be used to highlight specific areas within tables and charts for proper legibility and information hierarchy.

## **Language translation allowance**

When creating tables and charts that might be translated from English, allow a minimum of 30% extra space for language expansion.

Product, solution or service title  
Optional secondary title



HP Product name 12pt

HP Product name 12pt

HP Product name 12pt

**Important feature or benefit (Body text header)**

- Bullets contain an important feature or detail that supports the headline. (9pt) Highlight features that differentiate the product and describe how they benefit the consumer.
- Bullets contain an important feature or detail that supports the headline. (9pt) Highlight features that differentiate the product and describe how they benefit the consumer.

**Important feature or benefit (Body text header)**

- Bullets contain an important feature or detail that supports the headline. (9pt) Highlight features that differentiate the product and describe how they benefit the consumer.
- Bullets contain an important feature or detail that supports the headline. (9pt) Highlight features that differentiate the product and describe how they benefit the consumer. Epsum factorial deposit bus loots.

**Important feature or benefit (Body text header)**

- Bullets contain an important feature or detail that supports the headline. (9pt) Highlight features that differentiate the product and describe how they benefit the consumer.
- Bullets contain an important feature or detail that supports the headline. (9pt) Highlight features that differentiate the product and describe how they benefit the consumer.

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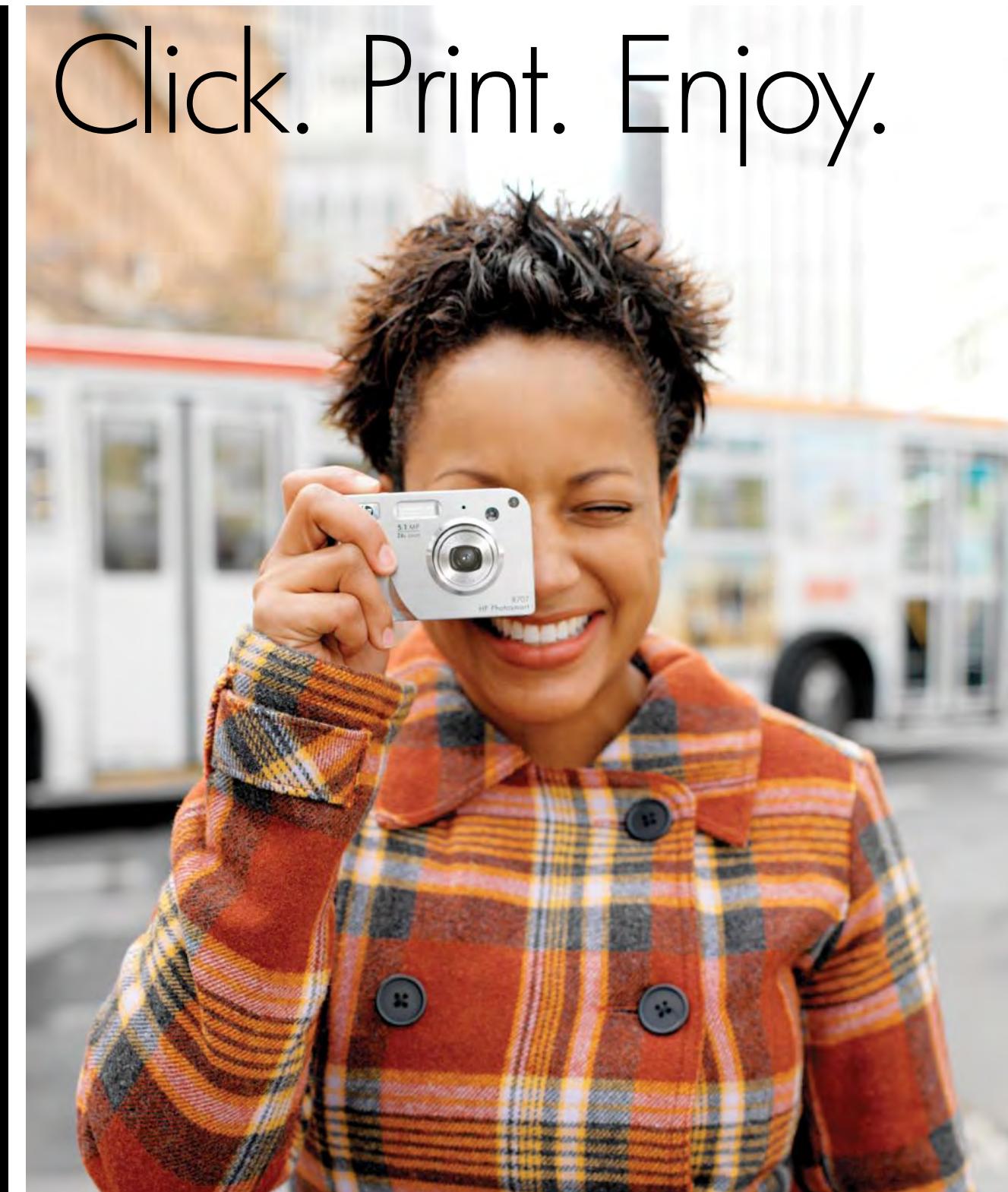
Nisi praesec teer strud ex er illquamse pos met, qui sciod doleri dolo bor ad ea facnum dlor sustrudolobor tonulamat, verat inibh ea feiam nisl. Aolen dolo bor ad ea fac cum dlordui sdyur usid.

HP Product name 17pt	
and descriptor	

# How we talk

4.0

The way we express ourselves is a reflection of our brand. Our positioning, messaging, voice and copy must be clear and consistent in all our communications—both to customers and to ourselves. This helps us stand out from our competitors, and builds loyalty with customers who share our point of view.

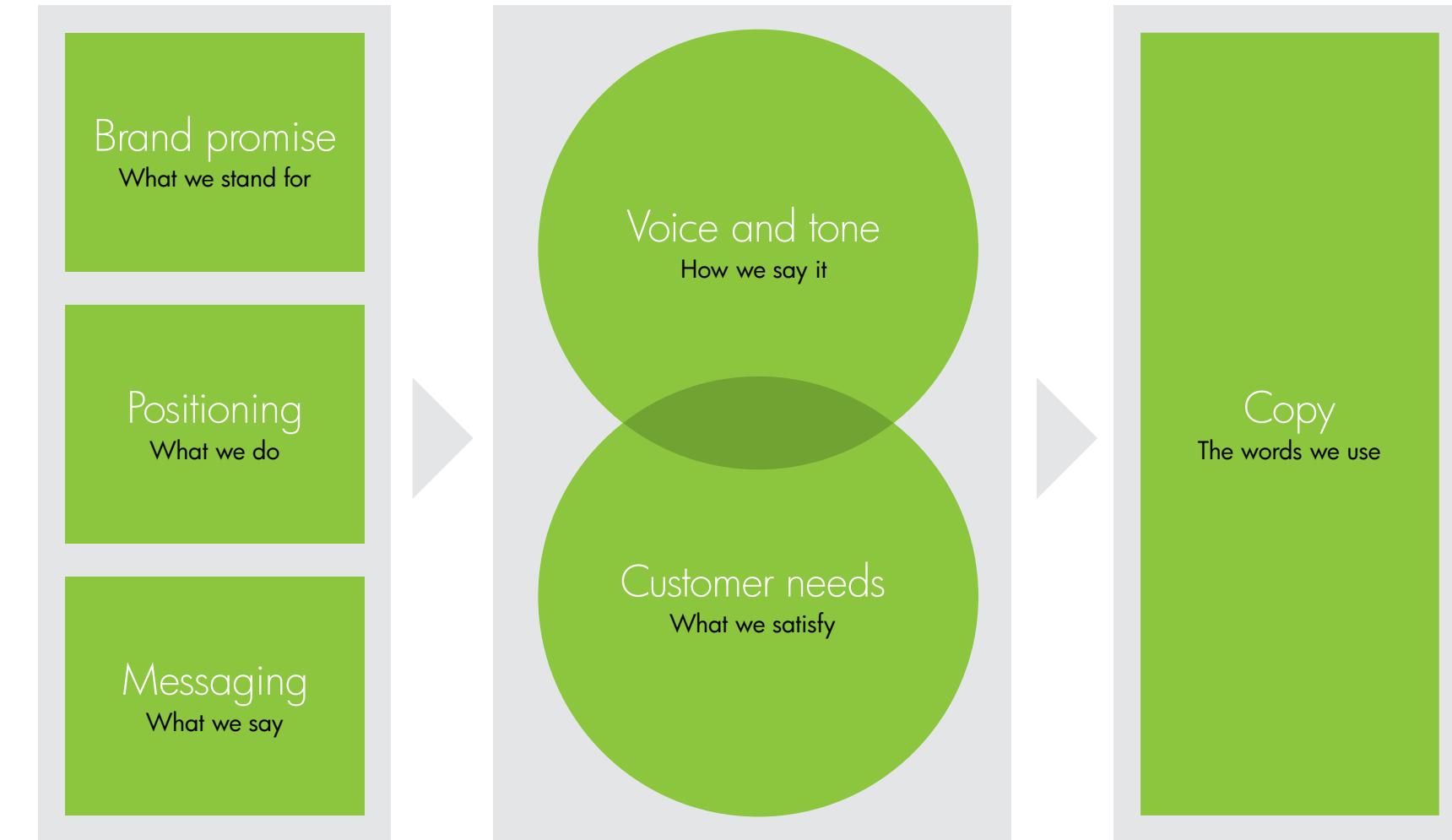


1.0	Introduction	1
2.0	The HP brand	3
3.0	How we look	7
4.0	How we talk	68
4.1	Creating copy	69
	Brand positioning	70
	Messaging	71
	Voice and tone	72
	Building connections	73
4.2	The company name	74
4.3	Product names	75
4.4	Caps and punctuation	76
4.5	Editorial style sheet	78
5.0	Legal and trademark	79
6.0	Contact information	82

# Creating copy

4.1

We use voice, tone and customer needs as filters to create copy—the words we use to communicate with our customers, partners, investors and each other.



# Brand positioning

4.1

## What we do

Positioning is the tool we use to express what we would like to be known for—the things that HP does—and how we want customers to think and feel about us. Our company-wide positioning reflects both our unique focus and the value and benefit we provide to our customers. It differentiates us from our competition. And it creates a basis upon which all of our business groups can layer their specific positioning and messaging platforms.

Positioning is used internally as a basis for messaging. While our company-wide positioning will evolve over time, it will always align directly with our brand promise of “We can help you do that.” Our brand promise focuses on the results customers can achieve with HP technology, not the technology itself.

### Our company-wide positioning:



# Messaging

4.1

## What we say

Messaging is the first step in translating our company-wide positioning into a conversation we have with our customers, prospects, investors and each other. Each business group uses messaging to relate our positioning uniquely to its customers.

Three concepts—simple, valuable and trusted—guide how we speak about HP as a company, and influence the way our business groups develop messaging for their products and services. These concepts are not applied literally, word for word, but are used as a creative springboard to inspire copy, PR and advertising, and business group product and services messaging.

As a world-leading information technology company, HP applies new thinking and ideas to create more simple, valuable and trusted experiences with technology. Our focus is to continuously improve the way our customers live and work through technology products and services, from the individual consumer to the largest enterprise.

## Simple

Making information technology simpler to use and manage... to give you the freedom to focus on what matters most to you.

## Valuable

Delivering experiences that customers find truly valuable... to give you the ability to achieve results that count.

## Trusted

Engineering reliable products and services that are trusted by more customers... to give you the confidence to do what you want to do.

# Voice and tone

## How we say it

Our voice is the way we use words to express our personality—how we talk to each other and to our customers. Our tone helps us find the most appropriate spirit in which to convey our messages—from inspirational to informational. In alignment with our brand character, our voice and tone are inspired, genuine and trusted. We use messaging to determine what we want to talk about, and we use voice and tone to create the actual copy.

### Our voice is inspired.

We differentiate ourselves with innovative perspectives, insights and unexpected value. We convey these ideas through a voice that is fresh (creating visions of new possibilities for customers) and pragmatic (grounded in what customers really want to do).

We're confident in our ideas and the thinking behind them. We're succinct—giving customers a quick, sufficient understanding of an idea—but we also reveal the deeper thinking when appropriate.

### Our voice is genuine.

Our voice is approachable. We talk about customers and their goals first, technology second. We use a conversational tone that is person-to-person, not corporation-to-customer.

We express our open and positive outlook through a balance of friendliness and pragmatism. We don't create unrealistic visions. Our voice is grounded in the concrete benefits our solutions offer and in what our customers want to achieve.

### Our voice is trusted.

We don't rely on vague statements, industry buzzwords or technical jargon. Our products have genuine value. We communicate this clearly and honestly.

Quality is the foundation of everything we do. It permeates the products, services and solutions we design, the experiences people have with our technology and even the way we talk. To communicate this, we speak conversationally but correctly.

# Building connections

4.1

To align business group messaging with our company-wide positioning and messaging, we need to build connections between how we talk about our products and services and how we express our brand.



**Brand promise**  
We can help you do that.

**Company-wide positioning and messaging**  
HP is simplifying your technology experiences.

**Business group/segment messaging**  
Let me tell you more...

**Business group/segment value proposition**  
The unique benefits HP offers customers

# The company name

## The company brand name

Our company brand name is HP, regardless of the typeface in which it appears. It is registered in most countries as a trademark and/or service mark.

When referring to our products and services, always use the company brand name as an adjective—for example, HP computers, HP support services and HP LaserJet printers.

### Capitalization

The company brand name must be written in uppercase and appear in the same typeface as the rest of the text. The only time that HP will not be capitalized is when it appears in the hp.com URL, the HP invent logo and the Stretch—in these cases it should appear in the lowercase as “hp.”

The company brand name:

HP

HP is always capitalized:

HP is the leader in digital photography.

Exceptions:

www.hp.com



## The company trade name

The company trade name of the U.S. parent corporation remains Hewlett-Packard Company, regardless of the typeface in which it appears. It is always used as a noun. While each subsidiary has its own company trade name (e.g., Hewlett-Packard Ltd. in the U.K.), the parent and subsidiary companies are usually referred to simply as Hewlett-Packard. When we refer informally to the company, HP is preferred.

### Treatment

Whenever the company trade name is used in text, the word “Company” must be spelled out in full; it may not be abbreviated. When used in editorial text, such as a press release, the company name may be abbreviated to Hewlett-Packard or HP. It must appear in the same typeface as the surrounding text.

The company trade name:

Hewlett-Packard Company

# HP product, solution, service and category names

4.3

The company brand name (HP) should be a part of all product, service and solution names and product numbers. HP is set in uppercase with a minimum of one-half character space between HP and the product number or name. The only exceptions to this are product names consisting of two or three letters, such as HP-IB or HP-HIL, where a hyphen is permitted between the company initials and the letters that follow.

## Capitalization

HP is capitalized in all product, category, solution and service names. Do not bold or italicize the HP in a product name.

HP product names are not inter-capped unless they are trademarked (e.g., HP LaserJet 5200 Color Printer). Because names can be considered trademarks or service marks, they must be reviewed and approved in accordance with company standards.

## Descriptors

All product and service names should include a descriptor, such as "Notebook PC," to help customers identify, select and purchase.

HP StorageWorks Enterprise Virtual Array 4000

Product names

HP Business Inkjet 2300dtn Color Printer

HP Pavilion dv5000t Notebook PC

HP OpenView Management Software

HP 27 Black Inkjet Print Cartridge

HP StorageWorks Array systems

Product series

HP Officejet printers

HP Pavilion dv5000 series notebook PCs

HP digital photography

Categories

HP mobility architecture services

# Capitalization and punctuation

4.4

Our capitalization and punctuation rules follow standard practices. These rules help create communications that feel natural to all of our audiences. These standards apply to all HP communications.

## Body/editorial text

All complete sentences start with an initial capital letter and end with appropriate punctuation. All proper nouns and acronyms are capitalized everywhere they appear.

## Titles

Generally the first word in a title should always use an initial capital letter and the rest of the title should be lowercase. However, when elements in a title require extra emphasis or function as a proper noun, those words in the title can be initial-capped.

## Headlines and subheads

The first word in a headline or subhead should always use an initial capital letter. Capitalize the first word, and any proper nouns, titles or acronyms only. If a headline or subhead is a complete sentence, it should end with appropriate punctuation. If a headline or subhead is not a complete sentence, then it should not include end punctuation (e.g., a period).

## Run-in subheads

The first word in a headline or subhead should be capitalized. If a run-in subhead is a complete sentence, it should end with appropriate punctuation. If it is not a complete sentence, it should not include end punctuation (e.g., a period).

At HP, our team of 65,000 services professionals is focused exclusively on helping you increase the value of your IT investment while delivering measurable business value for every IT dollar you spend. Simply put, HP has proven experience in linking business and IT so that they work together to fuel your success.

Body/editorial text

HP digital photography

Titles

HP Security Analyst Meeting

Making digital imaging simple

Headlines and subheads

We make digital imaging simple.

Digital imaging

Global citizenship and the HP Standards of Business Conduct

**HP simplifies your technology experiences.**

Run-in subheads

This expresses how customers benefit from our technologies, products and services.

**Digital photography.** Provided in this kit are guidelines about HP's digital photography product design specifications.

# Capitalization and punctuation

4.4

## Bulleted text

The first word after a bullet point or sub-bullet point should always use an initial capital letter. Punctuate the bulleted text according to standard punctuation rules: A complete sentence requires a period, whereas a phrase does not.

## Proper names, names of countries and cities, and calendar headings

Always use capital letters for the first letter of proper names, proper nouns (including “Internet”), names of countries and cities, and calendar headings. Abbreviations for places (such as “U.S.”) should maintain periods for clarity.

## Table, chart and graph headlines

All table, chart and graph headlines should use initial capital letters. Punctuate the text according to standard punctuation rules.

## Commas

Do not use a serial comma (i.e., a comma before “and” or “or” in a simple series of three or more items). When one or more items in that series also contains the word “and” or “or,” a serial comma can be used to help aid readability.

## Colons

In body text, capitalize the first word following a colon if what follows is a complete sentence. Otherwise, use lowercase. In headlines or subheads, do not capitalize the first letter following a colon.

## Em dash

Use a solid em dash (—) to indicate a break in thought. Do not replace an em dash with a hyphen or two hyphens (-). Do not add spaces to either side of the em dash.

- Digital imaging is fun.
- Enhanced capabilities
  - Automatic zoom lens
  - 4800 dpi

The HP e-inclusion initiative brought Internet connectivity to remote villages in India.

### HP Photosmart R707 Digital Camera

Features	Benefits
4800-dpi resolution	True-to-life color
21x total zoom	Auto focus for close-ups and panoramics
1.5-inch LCD screen	Immediately share, store or delete photos

## Bulleted text

Proper names, names of countries and cities, and calendar headings

Table, chart and graph headlines

# Editorial style sheet

4.5

To ensure greater consistency across all HP communications, refer to this style sheet for guidance on spelling and treatment of commonly used words and phrases.

## Ampersand (&)

Do not use an ampersand as a simple substitute for the word "and." Use it only for proper names (e.g., Procter & Gamble).

## Numbers

In body text, spell out numbers one through ten; use figures for 11 and above. In charts, graphs and tables with limited space, figures are acceptable for all numbers.

## Prefixes

To aid readability, hyphenate words beginning with common prefixes such as multi-, non-, pre-, and co- (e.g., multi-platform, non-standard, pre-approved, co-author).

## Apostrophes

Do not use an apostrophe in the plural form of an acronym or abbreviation (e.g., PCs not PC's and SKUs not SKU's). Do not use an apostrophe before the "s" in decades (e.g., 1990s not 1990's). Also remember, the contracted form of "it is" is "it's," and the possessive form of is "its."

## Acronyms

In general, spell out a term on the first reference, followed by the acronym in parentheses. You may use the acronym alone on subsequent references.

<b>Commonly used words:</b>	all-in-one (not a product name)	intranet	scalability
	backup (noun, adj.)	know-how	scalable
	back up (verb)	Linux	small and medium-size businesses (SMB)
	business-to-business (B2B)	log-in (noun, adj.)	storytelling
	CD-ROM, CD-ROMs	log in (verb)	straightforward
	client/server	log-on (noun, adj.)	supply-chain (adj.)
	easy-to-use	log on (verb)	supply chain (noun)
	e-business	market share	third-party (adj.)
	e-commerce	medium-size businesses	timeline
	e-mail	mission-critical	trade show
	end-to-end	next-generation (adj.)	true-to-life
	end-user (adj.)	offline	UNIX
	end user (noun)	on-demand (adj.)	usable
	everyday (adj.)	One Voice	user-centered (adj.)
	every day (noun)	online	voicemail
	extranet	on-screen	web
	high-tech (adj.)	point-and-click	web-based
	high tech (noun)	point-of-sale (POS)	web page
	homepage	pop-up window	website
	HP (except in logo, hp.com URL and the Stretch)	print-out (noun)	workflow
	HTML	process ease-of-use	workstation
	industry-standard	pull-down menu	world-class
	Internet	real-time (adj.)	World Wide Web
		real time (noun)	
		redesign	
		RoIT	

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5.0

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1.0	Introduction	1
2.0	The HP brand	3
3.0	How we look	7
4.0	How we talk	68
5.0	Legal and trademark	79
5.1	Copyright	80
6.0	Contact information	82

# Copyright

5.1

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# Copyright

5.1

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# Contact information

6.0

Submit questions about brand standards and templates via e-mail to **OneVoiceAdmin@hp.com** or contact the appropriate person from the list on the right.

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<b>1.0</b>	Introduction	1
<b>2.0</b>	The HP brand	3
<b>3.0</b>	How we look	7
<b>4.0</b>	How we talk	68
<b>5.0</b>	Legal and trademark	79
<b>6.0</b>	Contact information	82