



# Brand Guidelines

# Table of Contents

## 01 OUR STORY

- INTRODUCTION 04
- REDISCOVERING OUR ORIGINS 05
- MODERNIZING OUR STORY 06
- A NEW BRAND DEFINITION 07
- OUR PURPOSE 08
- OUR VALUES 09

## 02 IDENTITY

- BRAND MARKS 11
- LOGO MARK 12
- WORD MARK 16
- BRAND MARK COMBINATIONS 21

## 03 COLOR

- PRIMARY PALETTE 24
- SECONDARY PALETTE 25
- SECONDARY PALETTE USAGE 26
- COLOR VIOLATIONS 27
- COLOR AESTHETIC ACCENTS 28

## 04 TYPOGRAPHY

- PRIMARY TYPEFACES 30
- PRIMARY TYPEFACE STYLING 32
- SECONDARY TYPEFACES 35
- SECONDARY TYPEFACE STYLING 37
- ICONOGRAPHY 39

## 05 WORD MARK & TAGLINE

- LOCKUP 41
- CLEAR SPACING  
& MINIMUM SIZE 43
- USAGE 44

## 06 PHOTOGRAPHY & ART DIRECTION

- RELATIONSHIP PHOTOGRAPHY
- APPROACH 46
- ART DIRECTION 47
- RELATIONSHIP SOLID COLOR  
ART DIRECTION 49

## 07 DIGITAL

- COLOR PALETTE 52
- TYPOGRAPHY 53
- TYPOGRAPHY STYLING 54
- PULL QUOTES STYLING 55
- BUTTON STYLING 56
- ICONOGRAPHY 57
- EMAIL SIGNATURES 58
- SOCIAL MEDIA APPEARANCE 59

## 08 BRAND ACTIVATIONS

- BUSINESS CARD 61
- LETTERHEAD & ENVELOPE 64
- SECURITY BADGES 65
- EVENT BOOTH 66
- POWERPOINT TEMPLATES 67

A complete library of standards, tools and templates is available at the Dun & Bradstreet Brand Center at <http://ourbrand.dnb.com/> or the Dun & Bradstreet link at <https://www.dnbbrand.info>

You can also ask the brand team a question through Chatter [@AskBrand](#) or [askbrand@dnb.com](mailto:askbrand@dnb.com).

## 01 Our Story



## Introduction

This book will explain the brand story of Dun & Bradstreet: where we came from, who we are today and where we're going.

This book will also explain in detail how to use the elements of the new brand, wherever it may appear.

As a more modern Dun & Bradstreet starts to take shape, we want to take the opportunity to restate and modernize what our brand stands for.

Our discovery process uncovered a truly unique brand with a fascinating history.

It also found a brand that had room to grow. A perception gap exists between the credit report provider of old and today's Dun & Bradstreet.

The new brand will help restore Dun & Bradstreet to its rightful place of appreciation. Building understanding, gratitude and growth by injecting emotion, humanity and modernity.

## Rediscovering Our Origins

To fully understand the future of Dun & Bradstreet, we must look to its past—not to think about how this great company has changed, but to focus on how in many ways it has remained the same and how its DNA will forever be part of its future.

In 1841, Lewis Tappan started the Mercantile Agency (that would later become Dun & Bradstreet) as a network of correspondents who served as a unique source of reliable, consistent and objective credit information, fostering business relationships and man's confidence in man.

“Trade is as universal as the human race, as ancient as the first barter, when two men got what both wanted by giving what neither needed, and each gained, while neither lost.”

— Freeman Hunt, *Merchants Magazine*, 1856, as quoted in the  
*Dun & Bradstreet Annual Report*, 1962.

## Modernizing Our Story

Now, nearly two centuries later, we've changed beyond recognition. Where once the world sought from us a guiding light in the darkness, it is now dazzled by the overwhelming brightness of big data. Our credit ledgers now take the form of the world's most complete database of hundreds of millions of business records.

And our agents who rode on horseback are now data scientists with predictive analytics.

But amidst this change, our mission remains the same. We are inspired by human progress—the desire to grow and find new, better ways of doing business.

We believe that by forming the best possible relationships between data points, between businesses and between humans, we can help the right people win for the right reasons.

## A New Brand Definition

A brand's purpose is the highest-level definition of what it stands for and brings to the world. It provides:

### EMOTIONAL BULL'S-EYE

Most importantly, we are looking for an emotional hook—the answer to “What do you tell your kids you do for a living?”

### PRIORITIZATION

The strongest brand purposes have one center of gravity—the most important single thing about the brand.

### SPECIFICITY

Can we be absolutely specific about Dun & Bradstreet’s role—what we actually do and how?

### OWNABILITY

How can we make this absolutely unique to Dun & Bradstreet?

## Our Purpose

Dun & Bradstreet grows the most valuable relationships in business by uncovering truth and meaning from data.

### Understanding Our Purpose

#### DUN & BRADSTREET

We're going back to using our full name. Our name is an example of a business relationship formed when two people came together in trust and trade.

#### GROWS

We illuminate our customers' paths towards growth by helping inform strategies, opportunities and decisions.

#### THE MOST VALUABLE RELATIONSHIPS

Above all else, we help our customers unlock the maximum value from their relationships—between data points, between businesses, between people.

We embrace the fact that every customer defines value differently: lowest risk, greatest opportunity, best strategic fit, etc.

#### IN BUSINESS

Our currency is the relationship between humans when doing business together, anywhere and everywhere in the world.

#### UNCOVERING TRUTH AND MEANING

We use analytics to seek out stories, answers and knowledge that give our customers transparency and foresight about their worlds.

#### FROM DATA

Our most fundamental, essential raw material is our data—our own, or that from our vendors or customers.

In a world besieged by deafening volumes of data, we can find meaning in data and make it work to progress the goals of real people.

# What Are Brand Values?

Where a purpose defines the “what” and the “why” of a brand, its values tell us about the “how.”

These values describe behaviors that empower us to deliver the purpose to our customers and the world.

For Dun & Bradstreet, we found three timeless values that are true not just of the company as a whole, but also of each team member.

## Our Values

### DATA INSPIRED

We are passionate about the power of data. It is at the heart of everything we do.

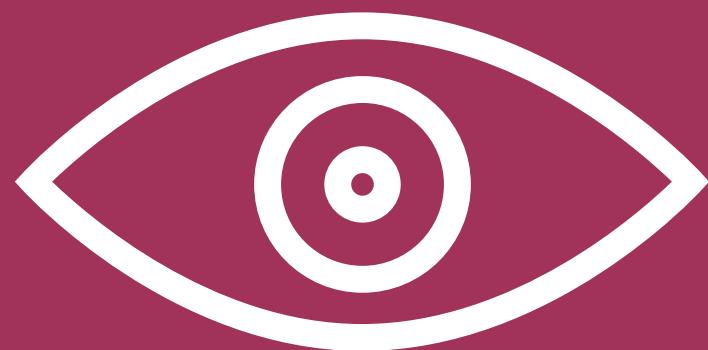
### RELENTLESSLY CURIOUS

We embrace the changes in the world around us. We know they bring new problems to solve, new things to learn and new ways to grow.

### INHERENTLY GENEROUS

We succeed by helping others succeed. We openly share our time and talent, and we confidently welcome the help of others.

## 02 Identity



## Brand Marks

---

We're proud to  
introduce our new  
brand identity.

Dun & Bradstreet has two brand marks, with authorized forms and formats for each. The availability of multiple versions provides flexibility to ensure prominent display of the brand marks.

The brand marks are:  
Logo mark (ampersand)  
Word mark (Dun & Bradstreet)

LOGO MARK



WORD MARK



## Logo Mark Minimum Size

---

At the heart of any relationship is “&.”

In the writing industry, an ampersand is used to indicate a closer-working collaboration between two writers than if they’re credited together with the word *and*.

Since 1871, an ampersand has appeared in our company name.

When we studied the ampersand, we uncovered a lowercase “d” and an uppercase “B” hidden in its shape. The Dun & Bradstreet logo mark combines these two letters to form the ampersand: Dun & Bradstreet’s graphic identity.

The parts of the logo mark have been carefully proportioned so that a single drawing can be reproduced at many sizes. The minimum height of the logo mark is 0.25 inches.

LOGO MARK



MINIMUM SIZE

& HEIGHT: 0.25 INCHES

# Logo Mark

## Color

The logo mark only appears in the four color variants shown on this page. Avoid any other color combinations except for approved secondary color combinations.

Use single color black or knock out on a color background. Background should always be black or a color from our primary or secondary color palettes.

### ACCESSIBILITY

The logo mark must always contrast well against the background to ensure maximum impact and accessibility.

Clear space is required around the logo mark (see following page).

**NOTE:** Never use the logo mark in the secondary color palette. For special permission to use the secondary colors, you must get CMO (Chief Marketing Officer) permission.

### PMS

Pantone 3025 C®

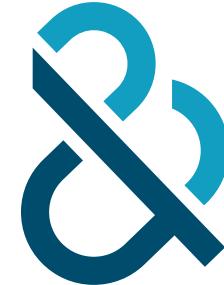
Pantone 7459 C®



### CMYK

100 27 10 56

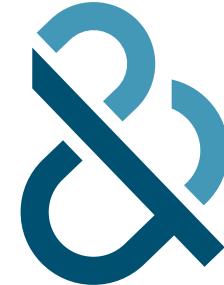
72 9 9 13



### RGB

0 81 114

48 149 180



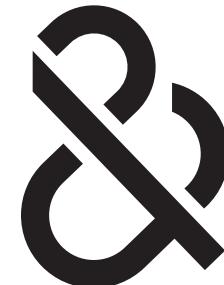
### GRAYSCALE

Black 60%

Black 35%



### BLACK



### KNOCK OUT



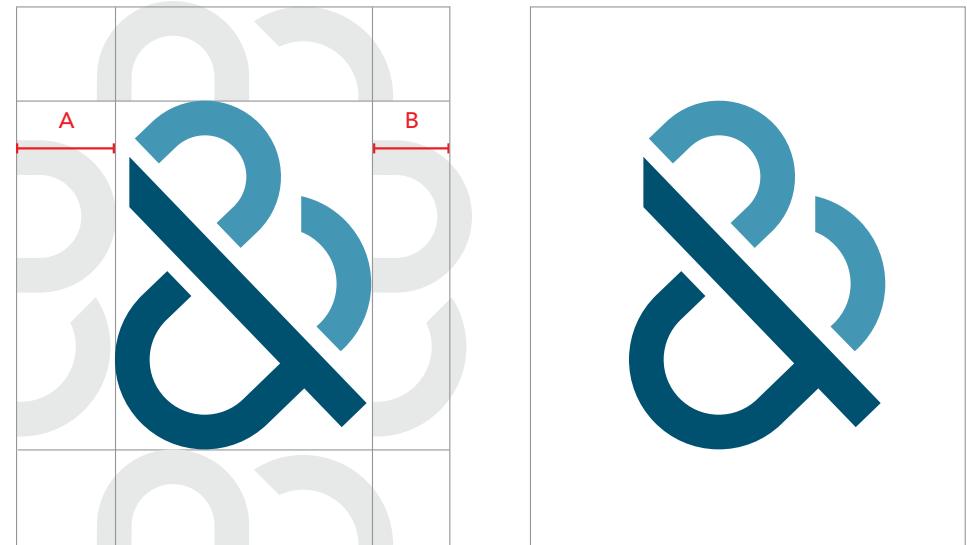
## Logo Mark Clear Space

Giving our logo mark room to breathe will make it more impactful.

The logo mark requires a surrounding area clear of any other graphic elements or text.

The width of the “B” in the logo mark is the module used to measure clear space. Note that the left side has more padding than the right side, in order to keep the logo mark feeling centered.

The recommended minimum clear space is to protect the logo mark. The logo mark will appear on many different applications and formats, and this will help give it clarity and presence. This is not a placement guide. It is a minimum only.



NOTE: A IS WIDER THAN B

# Logo Mark Violations

The most effective way to establish identity is through recognition.

Recognition can only be achieved through clarity in form and consistency of the different applications.

Do not alter the logo mark in any way. Do not animate, color, rotate, skew or apply effects to the logo mark. Do not separate the elements. Never attempt to recreate the logo mark, change the font or alter its size or proportions. Do not attempt to alter the space between the letters of the logo mark. Do not enclose the logo mark within a box that is not part of a predesigned brand mark lockup.

Never place the primary color logo mark on a color background. (The only exception to this is the artwork that adheres to the image guidelines on page 49.)

Never place the white logo mark on a maroon background. Never create the logo mark with a solid maroon or a 2-tone maroon.

No type, style, color or configurations may be used, other than those illustrated on previous pages.



Don't use the logo mark at an angle



Don't reflect the logo mark



Don't swap the two brand colors



Don't put a box around the logo mark



Don't apply a drop shadow to the logo mark



Don't rearrange the parts of the logo mark



Don't use transparency



Don't use gradients



Don't stretch the logo mark in any way



Don't apply 3D effects to the logo mark



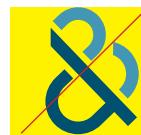
Don't add a stroke to the logo mark



Don't outline the logo mark



Don't abstract or crop the logo mark



Don't use over a colored background



Don't use colors that are not the brand colors



Don't create the logo mark with a solid color



Don't place the white logo mark on a maroon background



Don't create the logo mark with a solid maroon



Don't create the logo mark with a 2-tone maroon

## Word Mark Minimum Size

---

We're proud to reinstate  
our full name in our identity.

We're going back to using our full name. Our name is an example of a business relationship formed when two people came together in trust and trade.

The ratio and spaces between the letters and the word mark have been established and can be formatted and resized for any application (as long as these proportions are kept consistent throughout each application).

The letters in "dun bradstreet" are reproduced in a straight line, with all elements of the signature shown in their proper relationship to each other.

If the word mark is on a vertical plane, rotate it 90 degrees.

If writing long copy, such as for a case study, you may write "D&B" after first establishing the full name somewhere in the copy, using grammatically correct parentheses.

dun ~~&~~ bradstreet

dun & bradstreet | HEIGHT: 0.25 INCHES

## Word Mark Color

The word mark only appears in the four color variants shown on this page. Avoid any other color combinations, apart from approved secondary color combinations.

Use single color black or knock out on a color background. Background should always be black or a color from our primary or secondary color palettes.

### ACCESSIBILITY

The word mark must always contrast well against the background to ensure maximum impact and accessibility.

Clear space is required around the word mark (see following page).

PMS  
Pantone 3025 C<sup>®</sup>  
Pantone 7459 C<sup>®</sup>

CMYK  
100 27 10 56  
72 99 13

RGB  
0 81 114  
48 149 180

GRAYSCALE  
Black 60%  
Black 35%

BLACK

KNOCK OUT

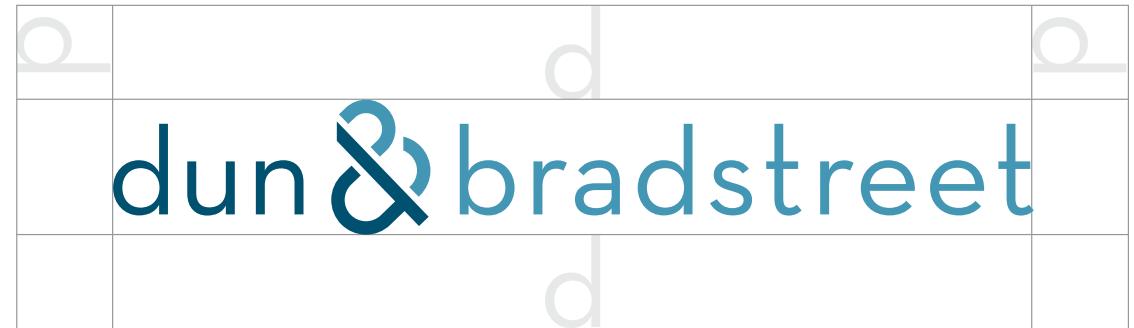


## Word Mark Clear Space

Giving our word mark room to breathe will make it more impactful.

In order to maximize its visual presence, the word mark requires a surrounding area clear of any other graphic elements or text.

The word mark needs a generous amount of space around it. The height of the “d” or “b” is the module used to measure clear space.



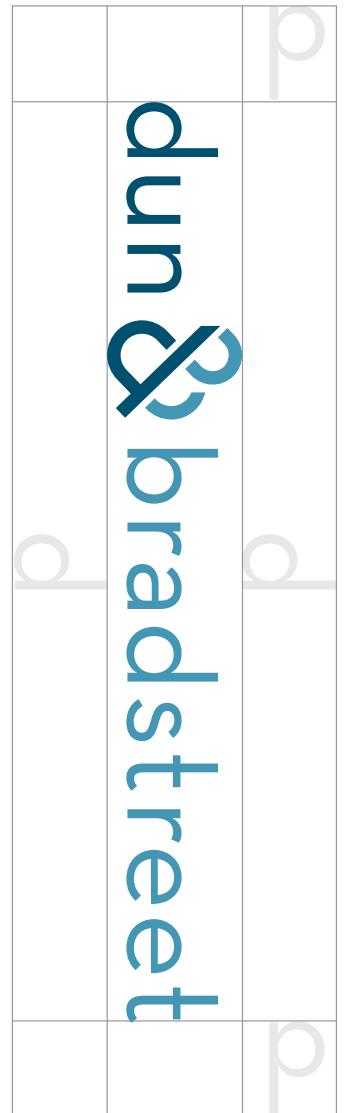
## Word Mark Vertical Application

If the word mark must be displayed within a vertically orientated space, such as a sign or digital banner advert, rotate it exactly 90 degrees, always keeping “dun” at the top.

Use the rotated word mark sparingly and only when the horizontal word mark is too small to be legible.

dun & bradstreet

90°



# Word Mark Violations

The most effective way to establish identity is through recognition.

Recognition can only be achieved through clarity in form and consistency in different applications.

Do not alter the word mark in any way. Do not animate, color, rotate, skew or apply effects to the word mark. Do not separate the elements. Never attempt to recreate the word mark, change the font or alter its size or proportions. Do not attempt to alter the space between the letters of the word mark. Do not enclose the word mark within a box that is not part of a predesigned brand mark lockup.

Never place the primary color word mark on a color background.

No type, style, color or configurations may be used, other than those illustrated on previous pages.



Don't apply a drop shadow to the word mark



Don't rearrange parts of the word mark



Don't use the word mark over a colored background



Don't stretch the word mark in any way



Don't abstract or crop the word mark



Don't apply 3D effects to the word mark



Don't use transparency



Don't add a stroke to the word mark



Don't use the word mark at an angle



Don't reflect the word mark

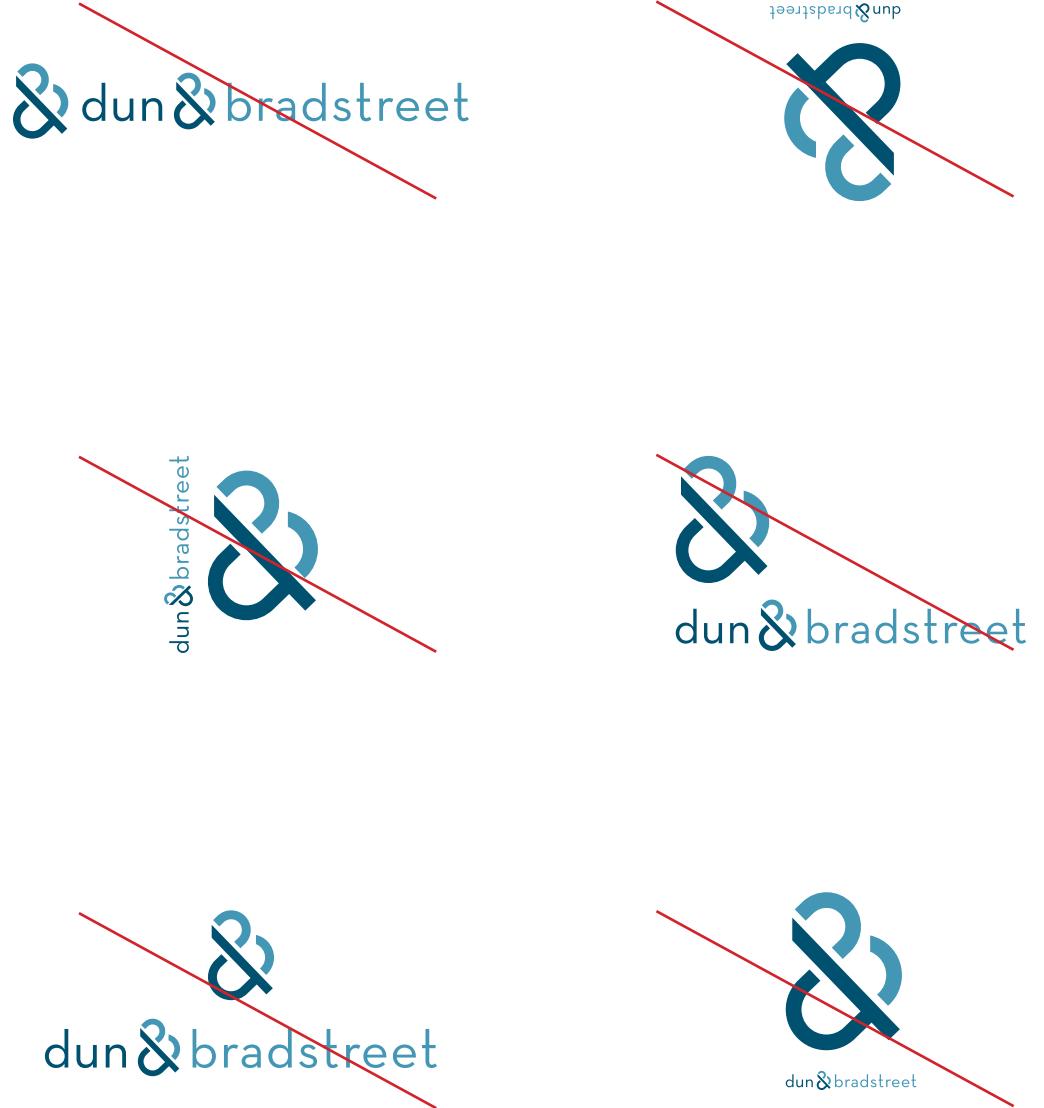
# Brand Mark Combinations Violations

Our brand marks  
are happy on their own.

Our primary brand mark is the word mark.  
The logo mark should only be used in established  
environments or if the word mark is in proximity.

If you're using the logo mark but want to clarify  
our full name, just use the word mark instead.

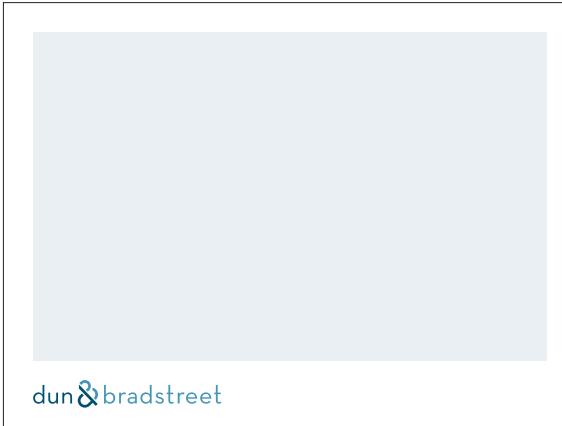
Never place the logo mark and word mark in such  
close proximity as to appear as one single lockup.  
They may appear along the same plane, but as a rule  
of thumb, keep the two brand marks apart at least half  
the distance of the width or length of the medium in  
which they appear.



## Brand Mark Combinations Alignment & Usage

They're flexible enough  
to appear anywhere.

Our word and logo marks are flexible enough to appear in different sized media. Center alignment\* is always preferred, but in each situation, take into consideration the alignment that works best from a design aspect.



dun&bradstreet



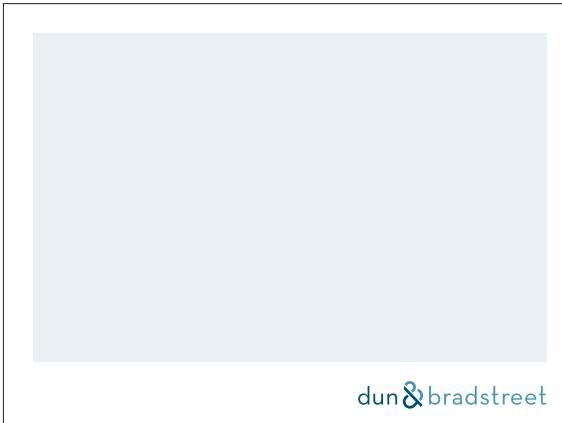
dun&bradstreet



dun&bradstreet



dun&bradstreet



dun&bradstreet

## 03 Color



## Primary Palette

Our color is one  
of our equities.

We've used a shade of blue for more than 40 years and will continue to do so—but with a modern, timeless tone.

The primary color palette features two corporate colors. For consistency, it should be used on all communications.

Black is our primary color used for long copy. Pantone 429<sup>®</sup> is recommended for the tagline, short bits of information, credits, legal copy, etc.

Pantone  
3025 C<sup>®</sup>  
308 U<sup>®</sup>



CMYK  
100  
27  
10  
56



RGB  
0  
81  
114



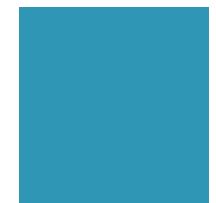
Pantone  
7459 C<sup>®</sup>  
7703 U<sup>®</sup>



CMYK  
72  
9  
9  
13



RGB  
48  
149  
180



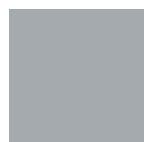
Pantone  
Black 6C<sup>®</sup>



BLACK  
K  
100



Pantone  
429 C<sup>®</sup>  
428 U<sup>®</sup>



BLACK  
35 %



RGB  
164  
169  
173

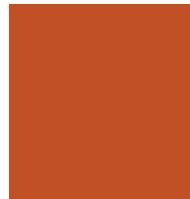


## Secondary Palette

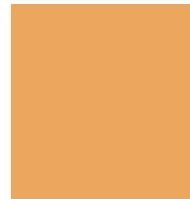
Secondary colors add depth and variety to our brand.

The primary palette has been expanded to include the use of both active and neutral colors that complement each other. A set of tonally darker and lighter colors has been developed in order to support the two primary colors.

These 12 secondary colors are set in complementary pairs of tone and are designed to work with the primary colors in various combinations.



Pantone 718 C<sup>®</sup>  
CMYK 0 74 100 8  
RGB 190 77 0  
Pantone 718 U<sup>®</sup>



Pantone 7411 C<sup>®</sup>  
CMYK 0 42 75 2  
RGB 230 166 93  
Pantone 142 U<sup>®</sup>



Pantone 349 C<sup>®</sup>  
CMYK 90 12 95 40  
RGB 4 106 56  
Pantone 356 U<sup>®</sup>



Pantone 7489 C<sup>®</sup>  
CMYK 56 2 78 5  
RGB 116 170 80  
Pantone 2294 U<sup>®</sup>



Pantone 7434 C<sup>®</sup>  
CMYK 11 94 25 34  
RGB 155 50 89  
Pantone 2041 U<sup>®</sup>



Pantone 702 C<sup>®</sup>  
CMYK 4 78 30 2  
RGB 210 91 115  
Pantone 7423 U<sup>®</sup>



Pantone 323 C<sup>®</sup>  
CMYK 96 16 42 57  
RGB 0 95 97  
Pantone 322 U<sup>®</sup>



Pantone 326 C<sup>®</sup>  
CMYK 81 0 39 0  
RGB 0 178 169  
Pantone 325 U<sup>®</sup>



Pantone 689 C<sup>®</sup>  
CMYK 24 89 5 37  
RGB 137 59 103  
Pantone 235 U<sup>®</sup>



Pantone 674 C<sup>®</sup>  
CMYK 16 83 0 0  
RGB 198 87 154  
Pantone 233 U<sup>®</sup>



Pantone 520 C<sup>®</sup>  
CMYK 67 95 4 16  
RGB 100 47 108  
Pantone 2623 U<sup>®</sup>



Pantone 2583 C<sup>®</sup>  
CMYK 47 72 0 0  
RGB 160 94 181  
Pantone 2592 U<sup>®</sup>

# Secondary Palette Usage

The secondary colors should not be used with any particular meaning or symbolism but should be used as a marketing aid to add diversity to the collateral of our brand.

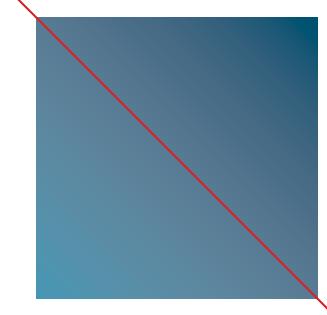
We can use secondary colors to help show a dynamic range of information or bring more personality to our brand, like on infographics.

The collage illustrates various ways to incorporate the secondary palette into branding and infographics:

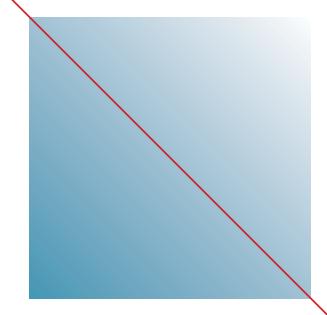
- Top Left:** Dun & Bradstreet logo and contact information card in teal.
- Top Middle:** Dun & Bradstreet logo and contact information card in green.
- Top Right:** Dun & Bradstreet logo and placeholder text in orange.
- Middle Left:** Four colored checkmark icons (green, pink, teal, purple) on a white background.
- Middle Right:** A bar chart with a line graph overlay, color-coded by region (Region 1-6) in the secondary palette, with a presentation title at the bottom.
- Bottom Left:** Placeholder text in the secondary palette.
- Bottom Right:** Placeholder text in the secondary palette.

## Color Violations

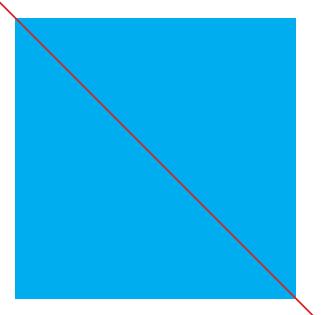
Color should be used as flat block color without any applied gradients. Use any pair of secondary colors together rather than trying to complement one secondary color with another.



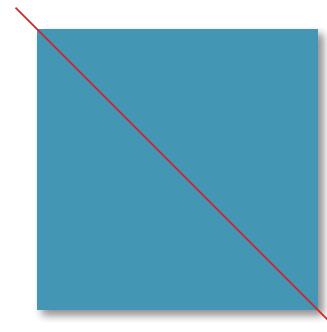
DON'T CREATE ANY  
KIND OF GRADIENT



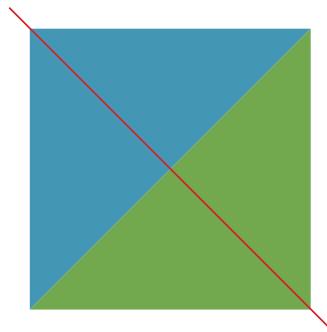
DON'T CREATE ANY  
KIND OF GRADIENT



ONLY USE BRAND-  
APPROVED COLORS



DON'T APPLY  
ANY EFFECTS



DON'T CREATE  
RANDOM  
COMBINATIONS

# Color

## Aesthetic Accents

Use boxes to help organize information or to create aesthetic accents within a body of work.

Any color from the primary or secondary palettes can be used, in either solid color or as a 10% tint.

dun&bradstreet

## Lorem Ipsum Dolores

Atectetas enim pe andenis audant lantiusam adiciendem. Itas event, cus excest ma incte vel mossequem imendae lorem ipsum dolores.



### LOREM TAS QUE VERUM

Atectetas enim pe andenis audant lantiusam adiciendem. Itas event, cus ea excest ma incte vel mossequem imendae pelecsdae omni rest ommolup tatur? Bere pa simolupta velesciem dolupta spisquossi dis molenis dignate ctatempore omnimporum sequasperiae consecum excessus eatur, cullupta



### LOREM TAS QUE VERUM

Atectetas enim pe andenis audant lantiusam adiciendem. Itas event, cus ea excest ma incte vel mossequem imendae pelecsdae omni rest ommolup tatur? Bere pa simolupta velesciem dolupta spisquossi dis molenis dignate ctatempore omnimporum sequasperiae consecum excessus eatur, cullupta

### LOREM CEARIS EXERROVITIS

Pelecsdae omni rest ommolup tatur? Bere pa simolupta velesciem dolu lorem ipsum

### LOREM CEARIS EXERROVITIS

Pelecsdae omni rest ommolup tatur? Bere pa simolupta velesciem dolu lorem ipsum

### LOREM CEARIS EXERROVITIS

Pelecsdae omni rest ommolup taturvelesciem dolu lorem ipsum



### LOREM IPSUM

Ipsum Ucid undanit dendaectatus a atae sus voluptae.



### LOREM IPSUM

Ipsum Ucid undanit dendaectatus a atae sus voluptae.



### LOREM IPSUM

Ipsum Ucid undanit dendaectatus a atae sus voluptae.



### LOREM IPSUM

Ipsum Ucid undanit dendaectatus a atae sus voluptae.

## 04 Typography

A

## Primary Typefaces

### Avenir®

Our typographic family reinforces our brand identity.

As with our logo, consistent use of our corporate typefaces—Avenir® and Sabon®—further reinforces Dun & Bradstreet's brand identity.

Avenir® is a beautiful geometric sans serif font designed by Adrian Frutiger in 1988 for Linotype Foundry®. Its roundness brings an elegant yet approachable quality to the brand.

It should be used for all headlines, intro copy, subheads and captions and can also be used for small body copy. Never use Avenir® for quotes.

Do not use Avenir® Italics except when grammatically necessary.

AVENIR  
LIGHT®

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  
0 1 2 3 4 5 6 7 8 9 : . , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

AVENIR  
ROMAN®

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  
0 1 2 3 4 5 6 7 8 9 : . , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

AVENIR  
MEDIUM®

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  
0 1 2 3 4 5 6 7 8 9 : . , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

TEXT SIZE

The quick brown fox jumps over the lazy dog and feels as if he were in the seventh heaven  
(9 pt)

The quick brown fox jumps over the lazy dog and feels as if he were  
(12 pt)

The quick brown fox jumps over the lazy dog and feels as  
(14 pt)

The quick brown fox jumps over the lazy dog  
(18 pt)

The quick brown fox jumps over the  
(21 pt)

## Primary Typefaces

### Sabon<sup>®</sup>

Our typographic family reinforces our brand identity.

Sabon<sup>®</sup> is a literary, old-style serif typeface designed from 1964 to 1967 by the German-born typographer and designer Jan Tschichold.

It balances out the friendliness of Avenir<sup>®</sup> and brings some seriousness to the brand.

It should be used for all body copy and quotes. Never use Sabon<sup>®</sup> for headlines, intro copy, subheads and captions.

# Sabon<sup>®</sup> Aa Aa Aa Aa

SABON 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  
ROMAN 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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

SABON 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  
ITALIC<sup>®</sup> 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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

SABON BOLD A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
BOLD<sup>®</sup> 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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

SABON BOLD ITALIC<sup>®</sup> 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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

TEXT SIZE The quick brown fox jumps over the lazy dog and feels as if he were in the seventh heaven  
(9 pt)

The quick brown fox jumps over the lazy dog and feels as if he were  
(12 pt)

The quick brown fox jumps over the lazy dog and feels as  
(14 pt)

The quick brown fox jumps over the lazy dog  
(18 pt)

The quick brown fox jumps over the lazy dog  
(21 pt)

# Primary Typeface Styling

## Primary Colors

# Lorem Ipsum Dolores Berum Voluptas

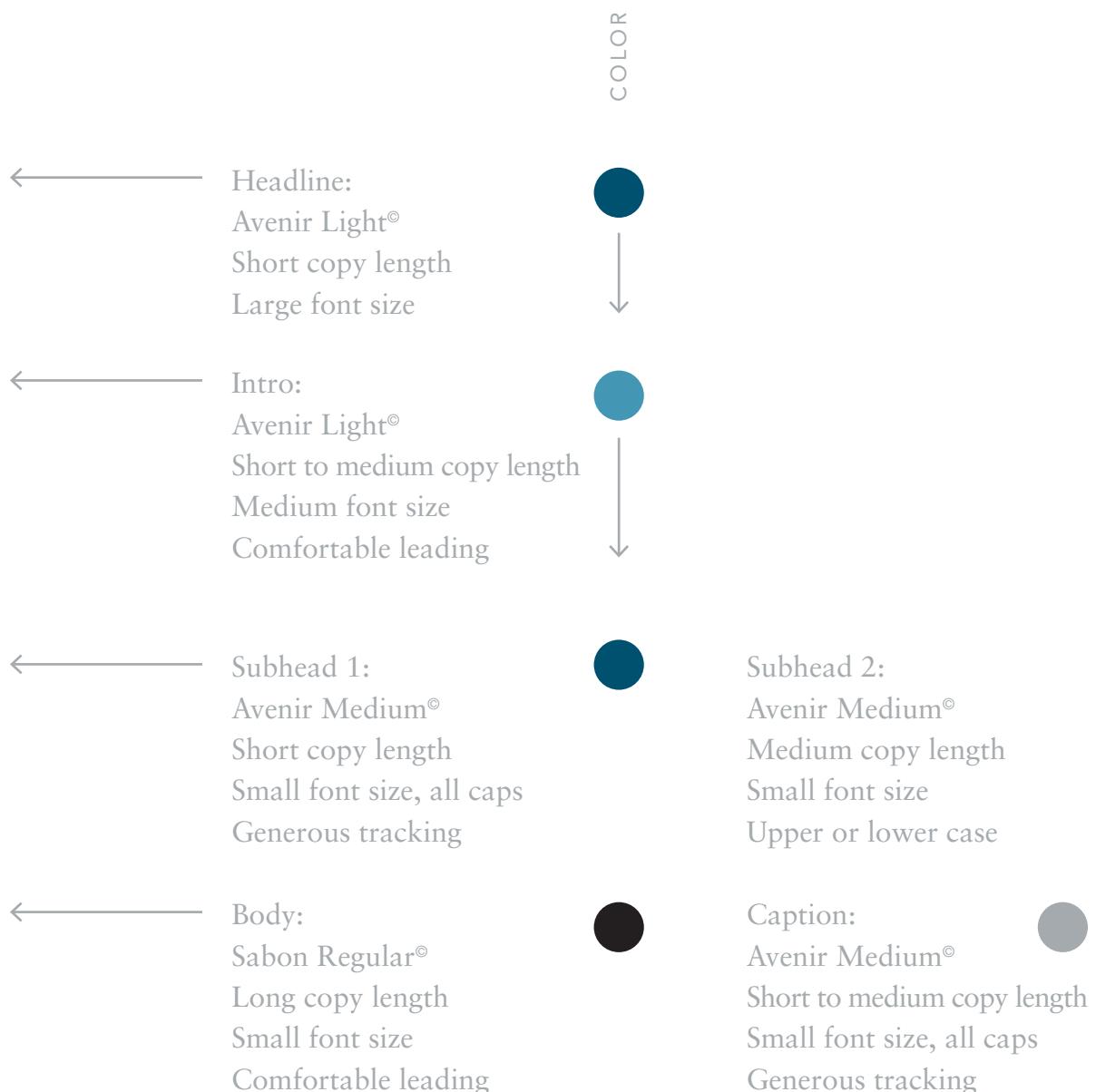
Tiberum accae optatenet lametan  
eosaeerum fuga. Ut ut faccusdam  
rem qui atium conseces sinumendis  
dolo ea dundis at est esendunt.

## LPERNATUR, CORE CORIT UTATIA

Lerum re lab in re et alis pel estrum eaque dus invenimi, optas  
sed que ium que magnat ant doluptio quam quid qui reperum  
eos quatur reped ma dunt a es et am quamusam, sus eos aut  
que vendicemt pero optis eles asit que nonsequ aeribus, ium  
vendis ipsam quodipsum as eosa cusam et harum re nos moui  
offic teniscita doluptam non perum fuga. Nam dolor aute poria  
nobis es alibea venimil luptatiae diciunt od ullam idis acipsae in  
ex eat. Estis re endant aut qui optur? Iciasperibus ipsam imenemp  
osapita tiores aut maiores ad quam harciis moles dolorum  
repororem si intor aut ut quia consequere dolupti accum autem  
excepel iquam ad ullam aliquos velest.

LPERNATUR, CORE CORIT UTATIA NIET  
FUGIA DIGNIS DOLUPTATIA PLAUT

LPERNATUR, CORE CORIT UTATIA NIET  
FUGIA DIGNIS DOLUPTATIA PLAUT



# Primary Typeface Styling

## Secondary colors

←  
Lorem Ipsum Dolores  
Berum Voluptas

←  
Tiberum accae optatenet lametan  
eosaeerum fuga. Ut ut faccusdam  
rem qui atium conseces sinumendis  
dolo ea dundis at est esendunt.

←  
LPERNATUR, CORE CORIT UTATIA

Lerum re lab in re et alis pel estrum eaque dus invenimi, optas  
sed que ium que magnat ant doluptio quam quid qui reperum  
eos quatur reped ma dunt a es et am quamusam, sus eos aut  
que vendicem unt pero optis eles asit que nonsequ aeribus, ium  
vendis ipsam quodipsum as eosa cusam et harum re nos moui  
offic teniscita doluptam non perum fuga. Nam dolor aute poria  
nobis es alibea venimil luptatiae diciunt od ullam idis acipsae in  
ex eat. Estis re endant aut qui optur? Iciasperibus ipsam imenemp  
osapita tiores aut maiores ad quam harciis moles dolorum  
repororem si intor aut ut quia consequere dolupti accum autem  
excepel iquam ad ullam aliquos velest.

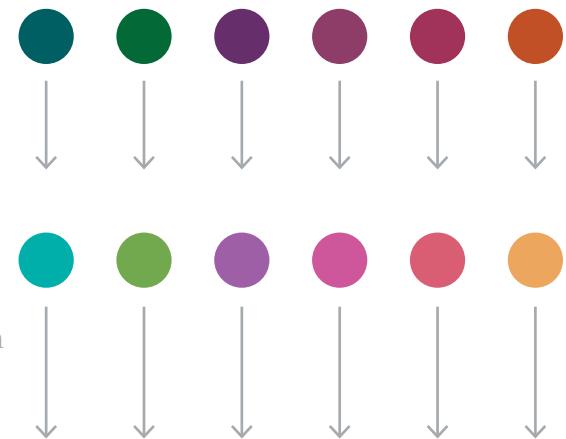
LPERNATUR, CORE CORIT UTATIA NIET  
FUGIA DIGNIS DOLUPTATIA PLAUT

←  
Headline:  
Avenir Light®  
Short copy length  
Large font size

←  
Intro:  
Avenir Light®  
Short to medium copy length  
Medium font size  
Comfortable leading

←  
Subhead 1:  
Avenir Medium®  
Short copy length  
Small font size, all caps  
Generous tracking

←  
Body:  
Sabon Regular®  
Long copy length  
Small font size  
Comfortable leading



←  
Caption:  
Avenir Medium®  
Short to medium copy length  
Small font size, all caps  
Generous tracking



# Primary Typeface Styling Fact Sheet Example

## PRIMARY COLOR EXAMPLE

dun&bradstreet

## Lorem Ipsum Dolores

Lorem Aetectas enis pe andenis audant lantiusam adiciendem. Itas event, cus excest ma incte vel mosseque imendae lorem ipsum dolores.

 LOREM TAS QUE VERUM  
Lorem Aetectas enis pe andenis audant lantiusam adiciendem. Itas event, cus ea excest ma incte vel mosseque imendae pelecsdae omni rest ommolup tatur? Bere pa simolupta velesciem dolupta spisquossi dis molenis dignate ciatempore omnimporum sequasperiae consecum excessus eatur, cullupta

 LOREM TAS QUE VERUM  
Lorem Aetectas enis pe andenis audant lantiusam adiciendem. Itas event, cus ea excest ma incte vel mosseque imendae pelecsdae omni rest ommolup tatur? Bere pa simolupta velesciem dolupta spisquossi dis molenis dignate ciatempore omnimporum sequasperiae consecum excessus eatur, cullupta

 LOREM IPSUM  
Lorem Ipsum Ucid undanit dendactatus a atae sus voluptaes.

 LOREM IPSUM  
Lorem Ipsum Ucid undanit dendactatus a atae sus voluptaes.

 LOREM IPSUM  
Lorem Ipsum Ucid undanit dendactatus a atae sus voluptaes.

 LOREM IPSUM  
Lorem Ipsum Ucid undanit dendactatus a atae sus voluptaes.

## SECONDARY COLOR EXAMPLE

dun&bradstreet

## Lorem Ipsum Dolores

Lorem Aetectas enis pe andenis audant lantiusam adiciendem. Itas event, cus excest ma incte vel mosseque imendae lorem ipsum dolores.

 LOREM TAS QUE VERUM  
Lorem Aetectas enis pe andenis audant lantiusam adiciendem. Itas event, cus ea excest ma incte vel mosseque imendae pelecsdae omni rest ommolup tatur? Bere pa simolupta velesciem dolupta spisquossi dis molenis dignate ciatempore omnimporum sequasperiae consecum excessus eatur, cullupta

 LOREM TAS QUE VERUM  
Lorem Aetectas enis pe andenis audant lantiusam adiciendem. Itas event, cus ea excest ma incte vel mosseque imendae pelecsdae omni rest ommolup tatur? Bere pa simolupta velesciem dolupta spisquossi dis molenis dignate ciatempore omnimporum sequasperiae consecum excessus eatur, cullupta

 LOREM IPSUM  
Lorem Ipsum Ucid undanit dendactatus a atae sus voluptaes.

 LOREM IPSUM  
Lorem Ipsum Ucid undanit dendactatus a atae sus voluptaes.

 LOREM IPSUM  
Lorem Ipsum Ucid undanit dendactatus a atae sus voluptaes.

 LOREM IPSUM  
Lorem Ipsum Ucid undanit dendactatus a atae sus voluptaes.

## Secondary Typefaces

### Gill Sans<sup>®</sup>

## What if an application doesn't carry our primary typefaces?

If an application doesn't carry our primary typefaces, our secondary typefaces—Gill Sans<sup>®</sup> and Times New Roman<sup>®</sup>—should be used.

The system font Gill Sans<sup>®</sup> is used for all editable text on the Internet, in email correspondence, in Microsoft Word<sup>®</sup> documents and in PowerPoint<sup>®</sup> presentations.

It should be used for all headlines, subheads and intro copy when Avenir<sup>®</sup> is unavailable. Never use Gill Sans<sup>®</sup> for quotes.

The primary and secondary typefaces should never be used together. If neither Avenir<sup>®</sup> nor Sabon<sup>®</sup> are available, use both Gills Sans<sup>®</sup> and Times New Roman<sup>®</sup>.

If Gill Sans<sup>®</sup> is not available, use Arial<sup>®</sup>.

GILL SANS  
LIGHT<sup>®</sup>

GILL SANS  
REGULAR<sup>®</sup>

GILL SANS  
BOLD<sup>®</sup>

TEXT SIZE

Gill Sans<sup>®</sup> Aa Aa Aa

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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

The quick brown fox jumps over the lazy dog and feels as if he were in the seventh heaven 123 times  
(9 pt)

The quick brown fox jumps over the lazy dog and feels as if he were in the  
(12 pt)

The quick brown fox jumps over the lazy dog and feels as if he  
(14 pt)

The quick brown fox jumps over the lazy dog and  
(18 pt)

The quick brown fox jumps over the lazy  
(21 pt)

## Secondary Typefaces

### Times New Roman<sup>®</sup>

What if an application  
doesn't carry our  
primary typefaces?

The system font Times New Roman<sup>®</sup> is used for all editable text on the Internet, in email correspondence, in Microsoft Word<sup>®</sup> documents and in PowerPoint<sup>®</sup> presentations.

It should be used for all body copy and quotes when Sabon<sup>®</sup> is unavailable. Never use Times New Roman<sup>®</sup> for headlines or subheads.

The primary and secondary typefaces should never be used together. If neither Avenir<sup>®</sup> nor Sabon<sup>®</sup> are available, use both Gills Sans<sup>®</sup> and Times New Roman<sup>®</sup>.

TIMES NEW ROMAN  
REGULAR<sup>®</sup>

TIMES NEW ROMAN  
REGULAR ITALIC<sup>®</sup>

TIMES NEW ROMAN  
BOLD<sup>®</sup>

TIMES NEW ROMAN  
BOLD ITALIC<sup>®</sup>

TEXT SIZE

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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

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  
0 1 2 3 4 5 6 7 8 9 : , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

The quick brown fox jumps over the lazy dog and feels as if he were in the seventh heaven in 1,234 (9 pt)

The quick brown fox jumps over the lazy dog and feels as if he were in the (12 pt)

The quick brown fox jumps over the lazy dog and feels as if he (14 pt)

The quick brown fox jumps over the lazy dog and (18 pt)

The quick brown fox jumps over the lazy (21 pt)

# Secondary Typeface Styling

## Primary Colors

# Lorem Ipsum Dolores Berum Voluptas

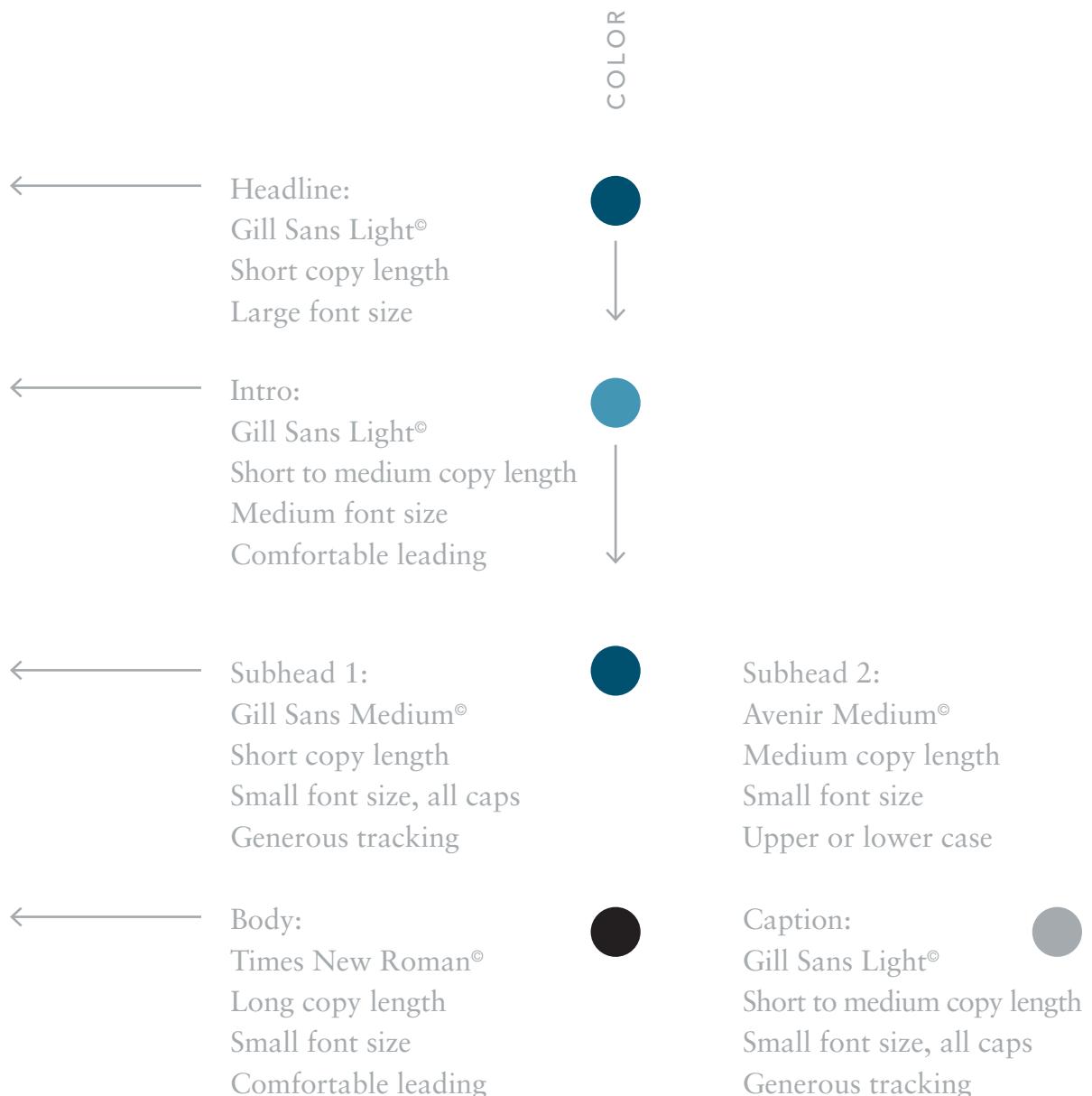
Tiberum accae optatenet lametan  
eosaeerum fuga. Ut ut faccusdam  
rem qui atium conseces sinumendis  
dolo ea dundis at est esendunt.

## LPERNATUR, CORE CORIT UTATIA

Lerum re lab in re et alis pel estrum eaque dus invenimi, optas  
sed que ium que magnat ant doluptio quam quid qui reperum  
eos quatur reped ma dunt a es et am quamusam, sus eos aut que  
vendicemt unt pero optis eles asit que nonsequ aeribus, ium  
vendis ipsam quodipsum as eosa cusam et harum re nos moui  
offic teniscita doluptam non perum fuga. Nam dolor aute poria  
nobis es alibea venimil luptatiae diciunt od ullam idis acipsae in  
ex eat. Estis re endant aut qui optur? Iciasperibus ipsam imenemp  
osapita tiores aut maiores ad quam harciis moles dolorum  
reperorem si intor aut ut quia conseque dolupti accum autem  
excepel iquam ad ullam aliquos velest.

LPERNATUR, CORE CORIT UTATIA NIET  
FUGIA DIGNIS DOLUPTATIA PLAUT

LPERNATUR, CORE CORIT UTATIA NIET  
FUGIA DIGNIS DOLUPTATIA PLAUT



## Secondary Typeface Styling

### Secondary Colors

Ipsum Dolores  
Berum Voluptas

Tiberum accae optatenet lametan  
eosaeerum fuga. Ut ut faccusdam  
rem qui atium conseces sinumendis  
dolo ea dundis at est esendunt.

#### LPERNATUR, CORE CORIT UTATIA

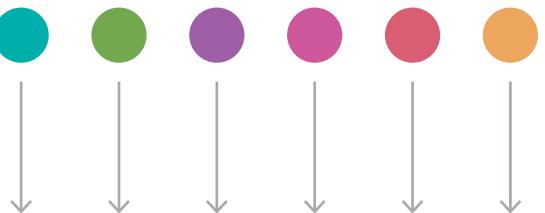
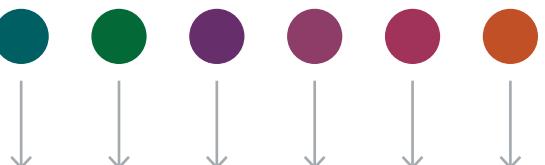
Lerum re lab in re et alis pel estrum eaque dus invenimi, optas  
sed que ium que magnat ant doluptio quam quid qui reperum  
eos quatur reped ma dunt a es et am quamusam, sus eos aut que  
vendicemt unt pero optis eles asit que nonsequ aeribus, ium  
vendis ipsam quodipsum as eosa cusam et harum re nos moui  
offic teniscita doluptam non perum fuga. Nam dolor aute poria  
nobis es alibea venimil luptatiae diciunt od ullam idis acipsae in  
ex eat. Estis re endant aut qui optur? Iciasperibus ipsam imenemp  
osapita tiores aut maiores ad quam harciis moles dolorum  
reperorem si intor aut ut quia conseque dolupti accum autem  
excepel iquam ad ullam aliquos velest.

LPERNATUR, CORE CORIT UTATIA NIET  
FUGIA DIGNIS DOLUPTATIA PLAUT

LPERNATUR, CORE CORIT UTATIA NIET  
FUGIA DIGNIS DOLUPTATIA PLAUT



COLOR  
OPTIONS



Headline:  
Gill Sans Light®  
Short copy length  
Large font size

Intro:  
Gill Sans Light®  
Short to medium copy length  
Medium font size  
Comfortable leading

Subhead 1:  
Gill Sans Medium®  
Short copy length  
Small font size, all caps  
Generous tracking

Body:  
Times New Roman®  
Long copy length  
Small font size  
Comfortable leading

Caption:  
Gill Sans Light®  
Short to medium copy length  
Small font size, all caps  
Generous tracking

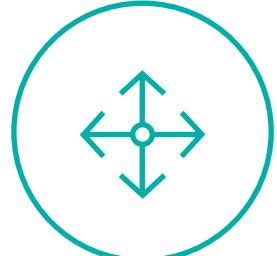
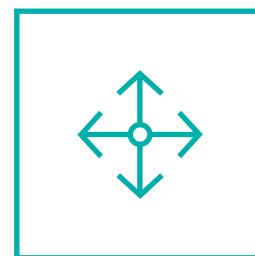
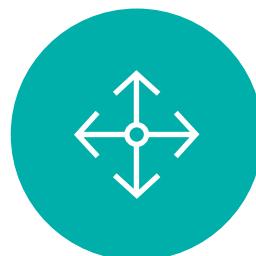
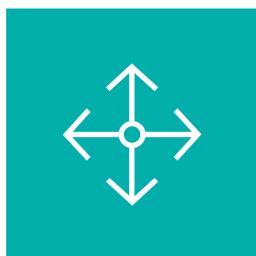
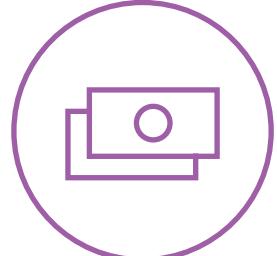
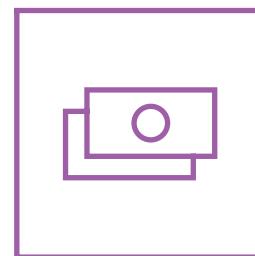
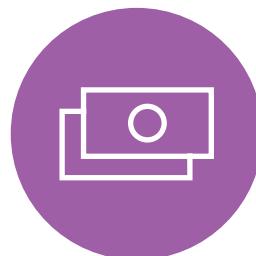
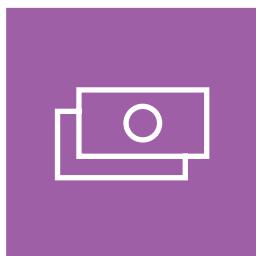
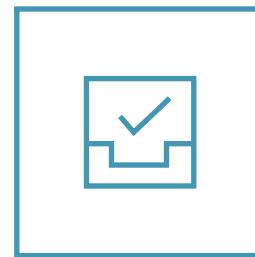
## Iconography

Iconography should be simple and clean.

The icons appear in an outlined style in either the primary or secondary palettes.

The icon creator should follow this basic style for consistency.

The icons can be placed onto a square- or circle-shaped background if necessary.



## 05 Word Mark & Tagline



## Lockup

---

Our tagline tells the world what we do every day.

It's our mantra. And the culmination of what every Dun & Bradstreet employee works towards. It summarizes our brand purpose and encapsulates our brand values in an externally facing expression.

The word mark and tagline can be locked up three ways: centered, right-aligned and left-aligned. The preferred orientation is centered if used alone.

CENTERED (PREFERRED VERSION)



RIGHT-ALIGNED



LEFT-ALIGNED



# Lockup Colors

The tagline should always be uppercase and appear in Pantone 429 C° when locked up with our primary color word mark. When on a solid color background, it should appear as knock out.

Always use supplied files.

## PMS

Pantone 3025 C°  
Pantone 7459 C°  
Pantone 429 C°

## CMYK

100 27 10 56  
72 9 9 13  
Black 40%

## RGB

0 81 114  
48 149 180  
164 169 173

## GRAYSCALE

Black 60%  
Black 35%  
Black 40%

## BLACK

## KNOCK OUT



## Clear Spacing & Minimum Size

### Give it some room.

Like our brand marks, the word mark and tagline must be given some clear space.

It is not intended to be used on small formats.  
Minimum size has a height of 0.6 inches.

The tagline can also be used in body copy or as a headline when the space where the word mark and tagline are used doesn't allow for clear space or if the tagline is the focus of the communication.

CENTERED EXAMPLE



MINIMUM SIZE



# Usage

## We're proud of who we are and what we do.

The word mark and tagline lockup is the complete package of our new brand identity.

On all external marketing communications, such as advertisements, brochures, case studies and videos, the tagline lockup should be used wherever the word mark appears.

For internal communications and non-marketing external communications, the use of the word mark and tagline lockup is at the user's discretion.



## 06 Photography & Art Direction



# Relationship Photography Approach

Bringing two parties together to form a relationship is at the heart of everything we do, so our brand photography should reflect this.

Every photographic image we use will be created by collaging two photographic images together.

The two photographs should be carefully chosen to ensure there is something inherently unifying when they're placed together as one.

The images will only work together if they have a visual connection—it could be a line or shape that continues between them through a trick of the eye, a similar pattern or texture or just matching colors.

This photographic approach does not apply to employee photographs or key photographs used in news, blog or intranet updates.



# Art Direction

## STYLE

We should use properly licensed stock photography but not the sort that feels overtly staged or cheesy, like you see from typical corporate companies.

Our style should be reminiscent of reportage photography—beautifully shot with a feeling of real life captured through a lens. We should use color photography unless black-and-white photography is specifically needed for a monochrome publication.

## SUBJECT MATTER

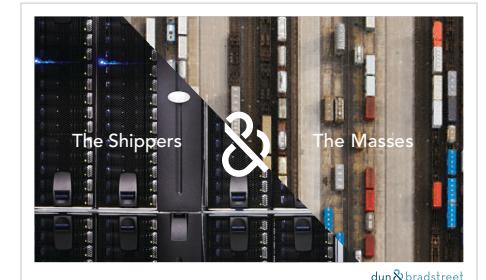
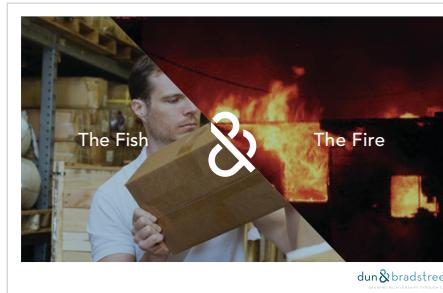
The brand photography we use should always relate to the subject matter we're using it for. That means the content can be abstract or literal, micro or macro. It can feature objects, places, sceneries or a diversity of people—whatever it is the subject demands.

## COPY

If copy is used over photographic imagery, it should be short and snappy, connected to the imagery in some way. We only use nouns, pronouns and articles on our photographic imagery. Whatever we say across the photography must be written with “&” in the middle of the sentence.

If long copy is required, it can be placed in the border following the guidelines of size, font and placement.

If long copy is adding explanation and depth to the image and headline copy, an ampersand should only be used when referring to the “and” or to the relationship between two parties that Dun & Bradstreet has created.



# Relationship Photography

## Art Direction Breakdown



# Relationship Solid Color Art Direction

This set of imagery brings to life our array of primary and secondary colors with bold effect, while symbolizing the coming together of two parties to form a relationship.

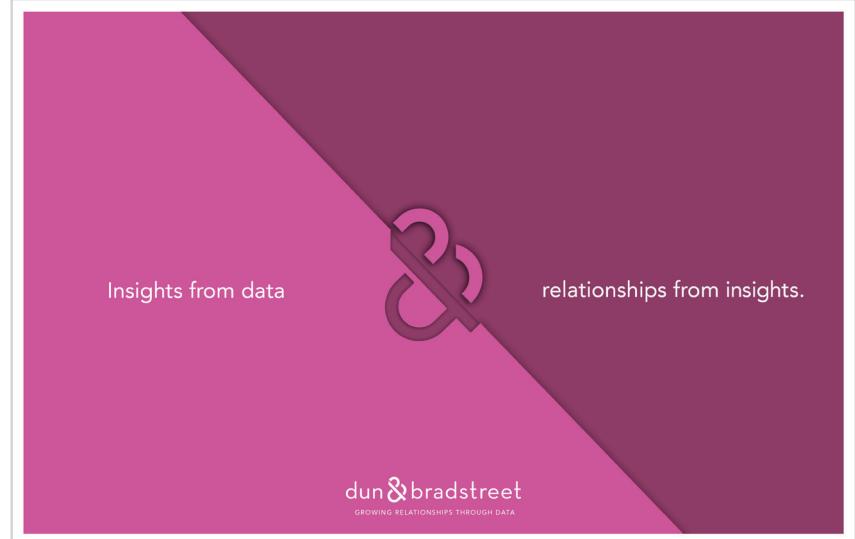
It places our logo mark front and center and emphasizes the hidden lowercase “d” and uppercase “B” in our ampersand.

The use of a color ampersand on a color background is unique to this template art direction only and should not be replicated elsewhere.

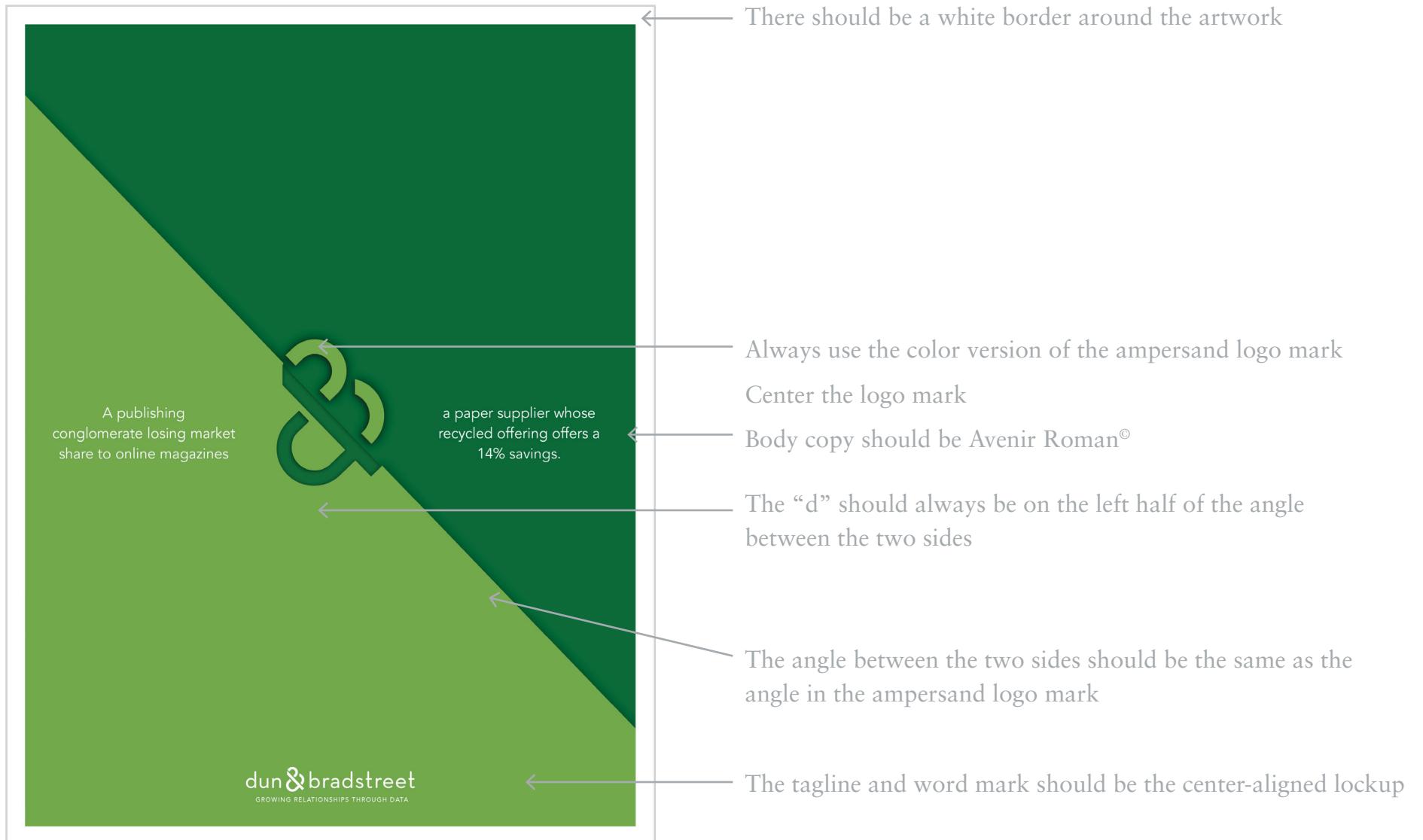
## COPY

Long copy may be used over the two halves of this solid color imagery. Whatever we say across imagery must be written with “&” in the middle of the sentence.

In all other instances, with the exception of Dun & Bradstreet, the ampersand should be spelled out as “and.”



# Relationship Solid Color Art Direction Breakdown



## 07 Digital



## Color Palette

Online is just as important  
as in person.

Let's make sure our brand is represented as it should be. These blue colors are the primary colors for Dun & Bradstreet. For web, they will be used in the logo, typography, buttons and some illustrations and icons.

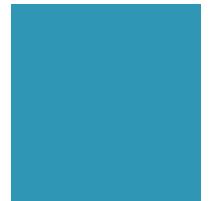
The secondary color palette can be used for backgrounds and for breaking up the page.

Black should be the primary color for body copy. Gray can be used to help define hierarchy in text—e.g., footnote copy can be gray.

RGB 0 81 114  
HEX #005172



RGB 48 149 180  
HEX 3095b4



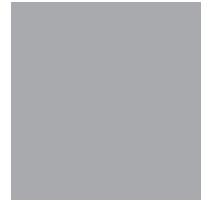
RGB 235 245 249  
HEX EBF6F9



RGB 0 0 0  
HEX 000000



RGB 167 169 172  
HEX A2AAAD



# Typography

## Online needs its own set of fonts.

Google® fonts do not carry either our primary or secondary typefaces, so for the web, a tertiary set of typefaces must be used. Three Google® fonts have been chosen for the Dun & Bradstreet website: Raleway®, Open Sans® and Crimson®.

### RALEWAY®

Raleway® is an elegant sans-serif display face that should be used for all headlines, intro copy and subheads. Never use Raleway® for body copy or quotes.

### OPEN SANS®

Open Sans® is used for body copy only, in light weight.

### CRIMSON TEXT®

Crimson Text® is used for pull quotes only, scaled up in regular weight.

RALEWAY  
LIGHT®

Raleway® Open Sans® Crimson®

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  
0 1 2 3 4 5 6 7 8 9 : . / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

RALEWAY  
REGULAR®

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
0 1 2 3 4 5 6 7 8 9 : . / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

RALEWAY  
MEDIUM®

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  
0 1 2 3 4 5 6 7 8 9 : . , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

OPEN SANS  
LIGHT®

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  
0 1 2 3 4 5 6 7 8 9 : . , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

CRIMSON  
REGULAR®

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
0 1 2 3 4 5 6 7 8 9 : . , / ? ! @ # \$ % ^ & \* ( ) { } [ ] < >

# Typography Styling

# Lorem Ipsum Dolores Berum Voluptas

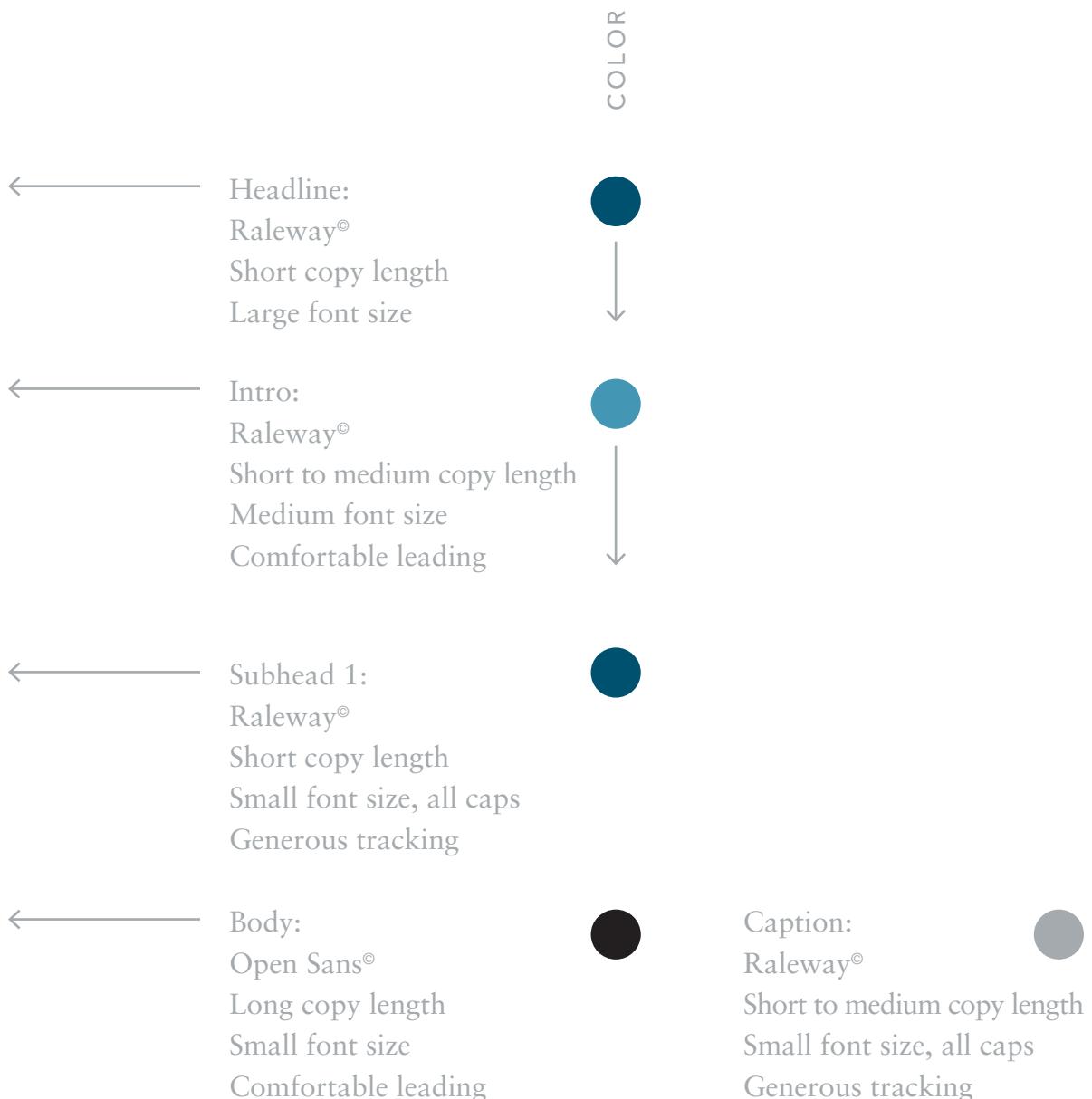
Tiberum accae optatenet lametan  
eos aerum fuga. Ut ut faccusdam rem  
qui atium conseces sinumendis dolo  
ea dundis at est esendunt.

## LPERNATUR, CORE CORIT UTATIA

Lerum re lab in re et alis pel estrum eaque dus  
invenimi, optas sed que ium que magnat ant doluptio  
quam quid qui reperum eos quatur reped ma dunt a  
es et am quamusam, sus eos aut que vendicemt unt  
pero optis eles asit que nonseqqui optur? Iciasperibus  
ipsam imenemp osapita tiores aut maiores ad quam  
harchiis moles dolorum reperorem si intor aut ut quia  
conseque dolupti accum autem excepel iquiam ad  
ullam aliquos velest.

LPERNATUR, CORE CORIT UTATIA NIET  
FUGIA DIGNIS DOLUPTATIA PLAUT

LPERNATUR, CORE CORIT UTATIA NIET  
FUGIA DIGNIS DOLUPTATIA PLAUT



## Pull Quotes Styling

---

“Lorem ipsum urio hil is elle  
tet at eria volorest repra  
quatem eadolorit pratur est  
volesci psuntur, pquiaspero  
volecum qui.”



Pull quote:  
Crimson Roman®  
Short copy length  
Large font size

COLOR  
OPTIONS



Pull quotes are used as an effective means to entice the viewer into an article or to highlight a key topic.

## Button Styling

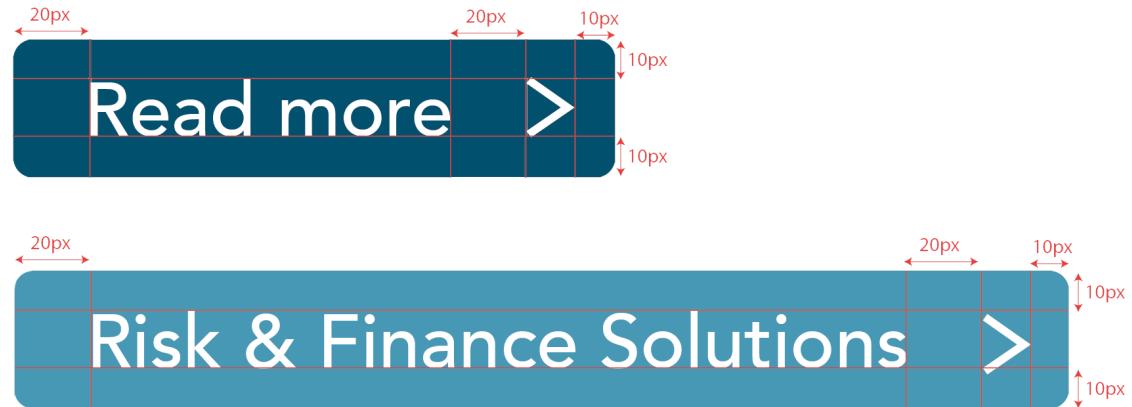
If you want people to click on something, make it clear it's something to click on.

Links and calls-to-action must be recognizable in a clear and immediate manner.

Visited links will be dark blue.  
Unvisited links will be light blue.

Text on hover will go from light blue to dark blue except in the header, where it will go from dark blue to light blue.

There is no hover effect on any buttons.



Font: Raleway Medium®

Unvisited link color: Light blue

Visited link color: Dark Blue

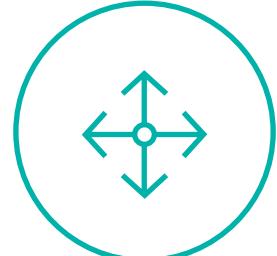
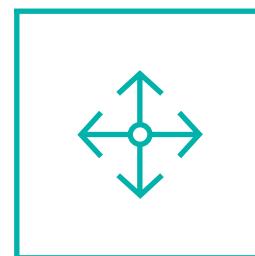
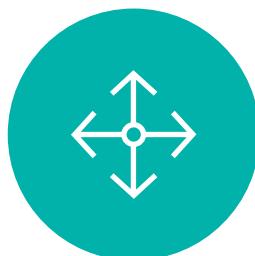
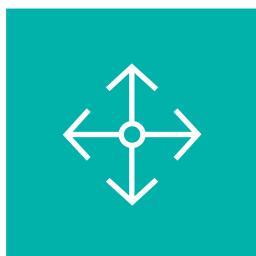
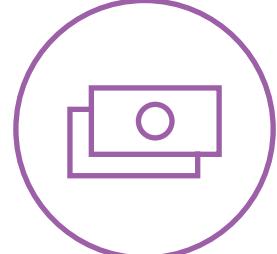
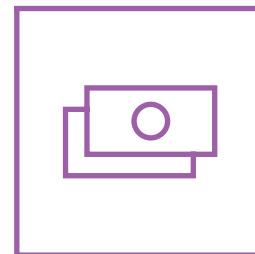
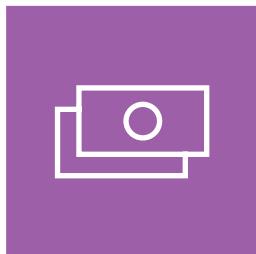
## Iconography

Iconography should be simple and clean.

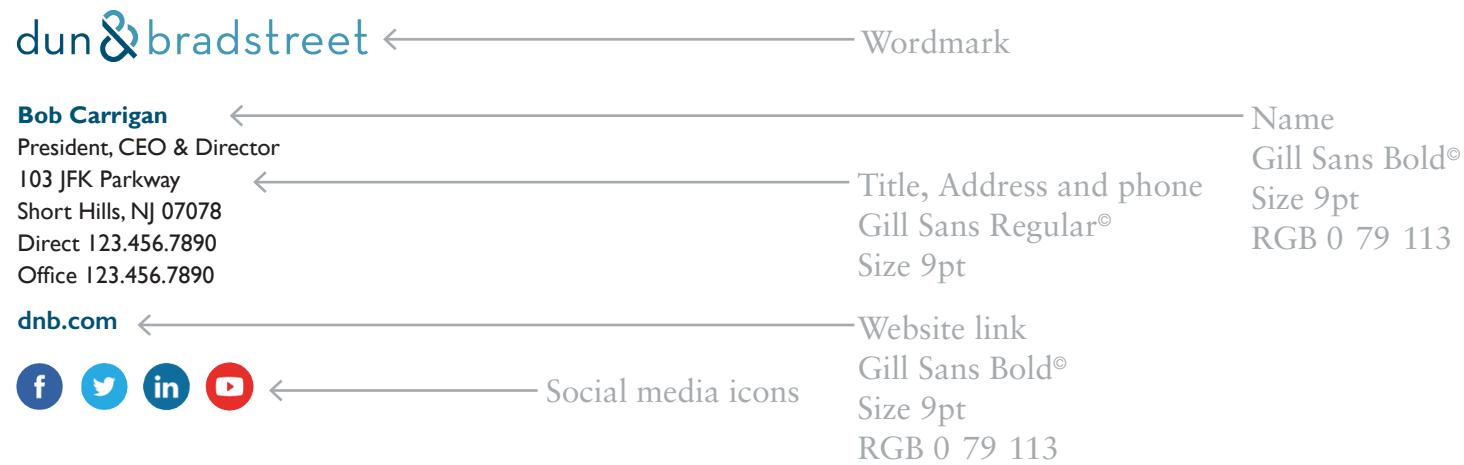
The icons appear in an outlined style in either the primary or secondary palettes.

The icon creator should follow this basic style for consistency.

The icons can be placed onto a square- or circle-shaped background if necessary.



# Email Signatures



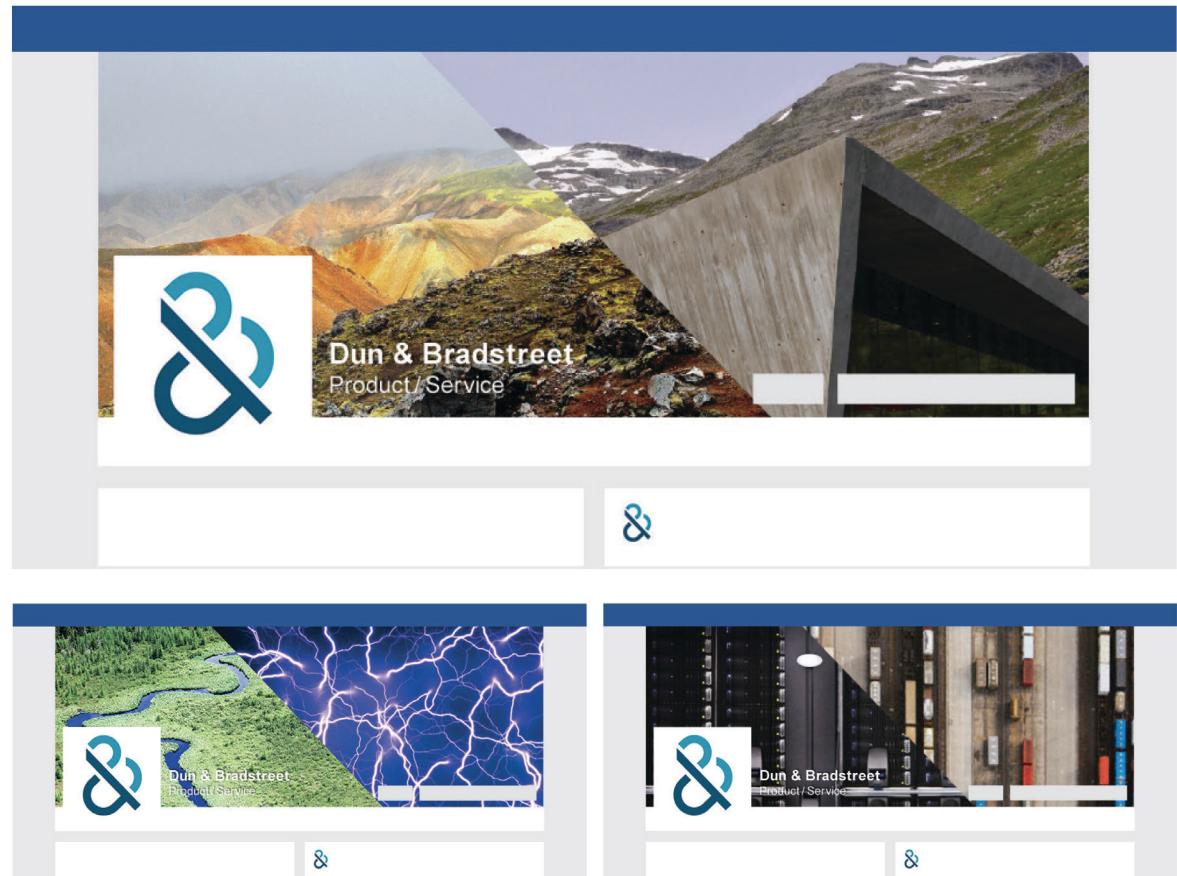
# Social Media Appearance

## PROFILE PICTURE

Our primary color logo mark is our profile picture across all social media. It represents the company in our most iconic and memorable form and works best for scalability in mobile.

## COVER PICTURE

Our cover picture isn't set in stone for eternity. It's good to be flexible so we can change it to reflect any future communications or themes. For now, we will use examples of our brand photography, minus the central white ampersand.



## 08 Brand Activations



## Business Card

When you hand someone your card, you forge a relationship.

Our business cards are designed to become a symbolic “&” between you and your client—symbolizing the relationship you’re creating. When you hand yours to someone, try to keep the logo mark topside.

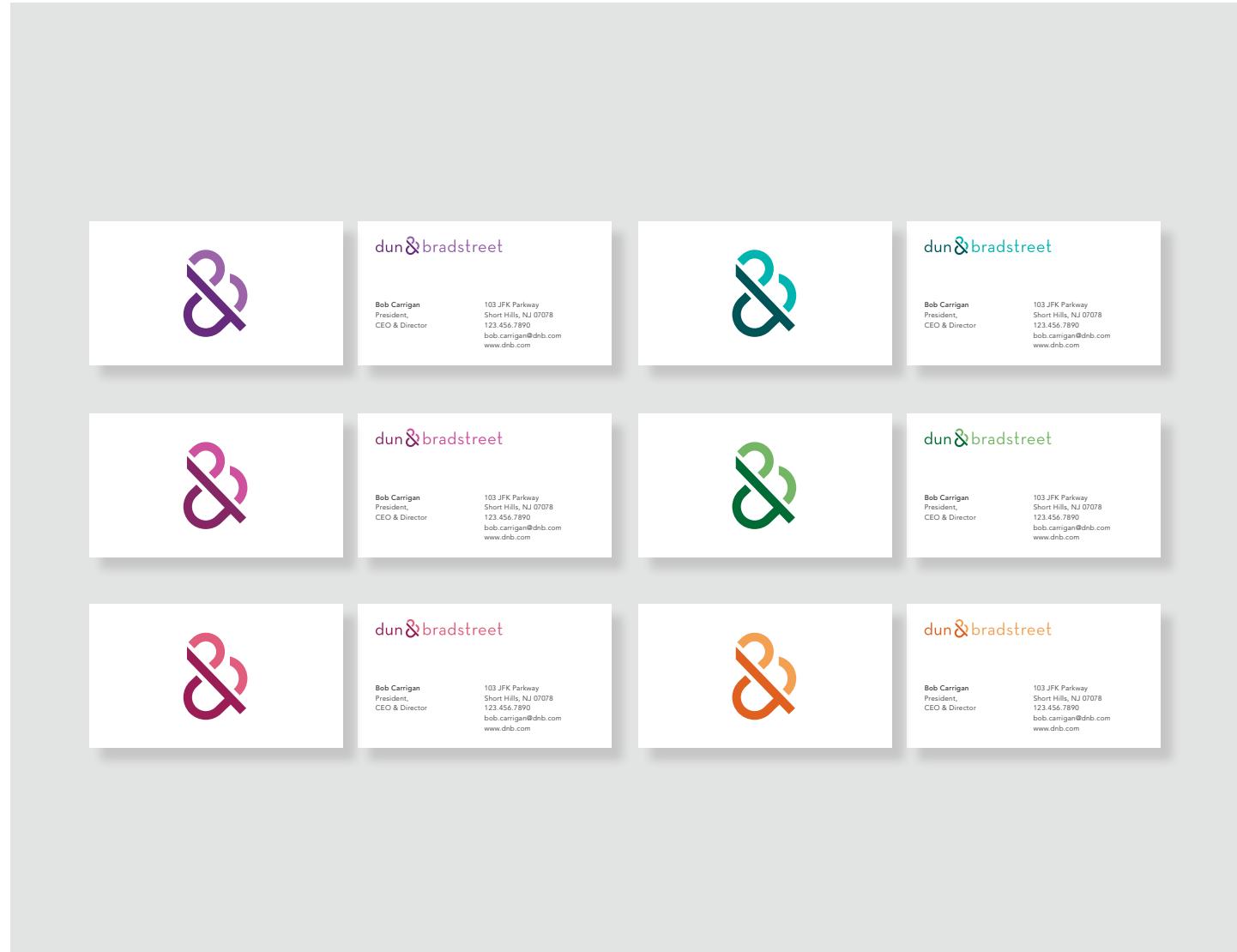


# Business Card Secondary Colors

Make your card  
truly yours.

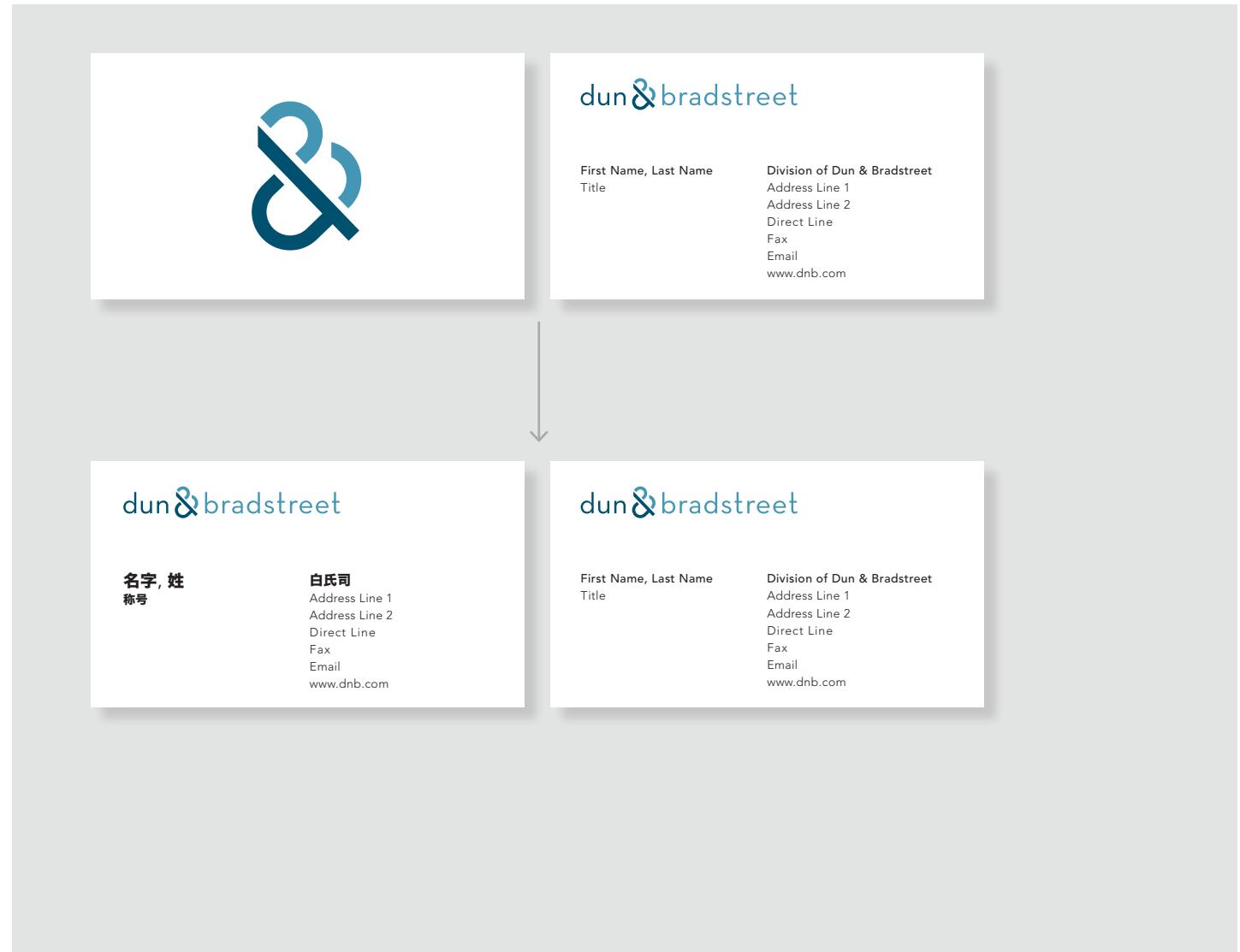
Every Dun & Bradstreet employee may choose his or her own style of business card from any of our primary and secondary color palettes.

**NOTE:** Creating the logo mark in the secondary color palette is only permitted on our business cards. Any other use of our logo mark in a secondary color must be approved by the CMO.



# Business Card Secondary Language

If translations for business cards are required, please remove the ampersand from one side of the card and then duplicate the translated content and layout in it's place.



# Letterhead & Envelope

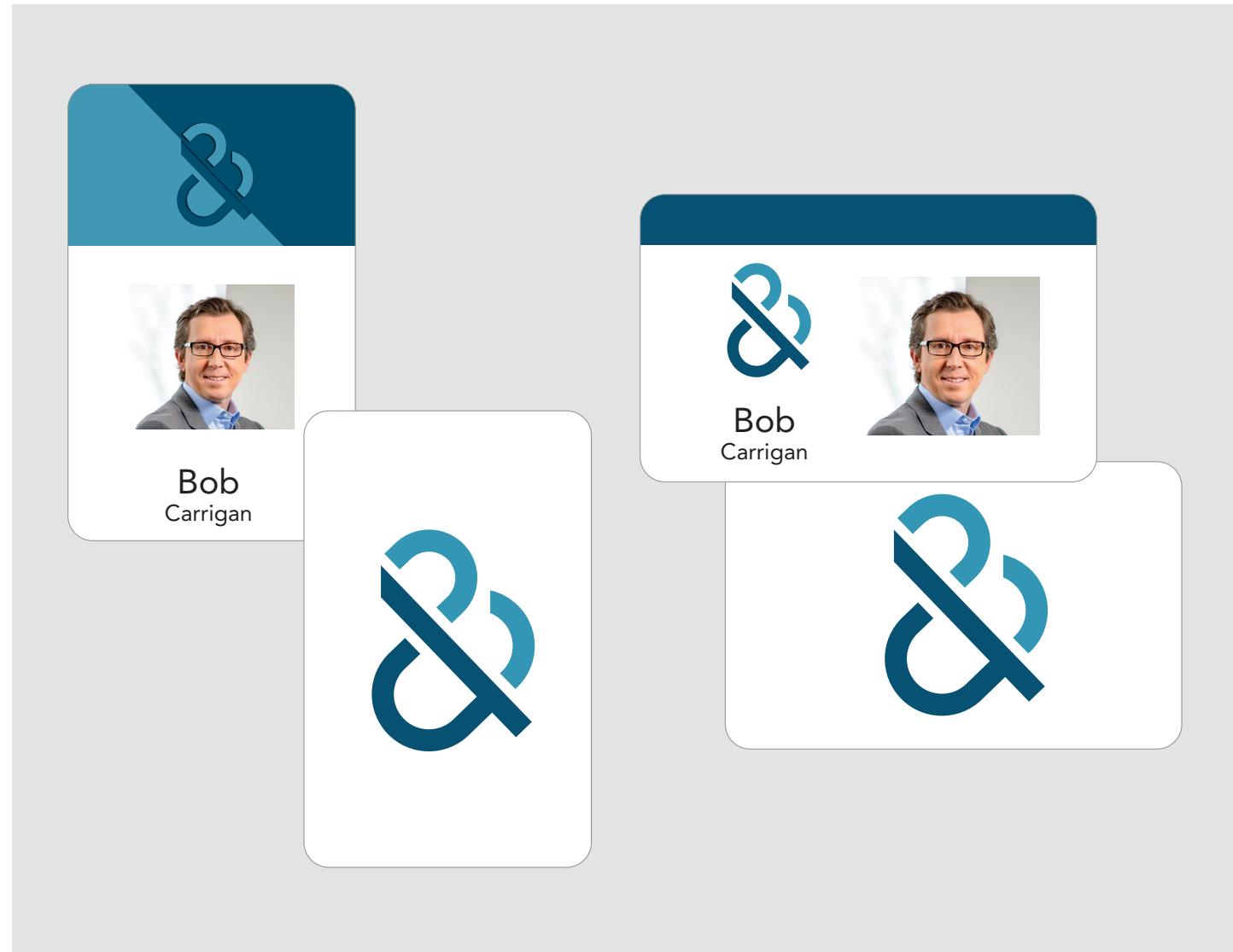
The word and logo marks are used simultaneously across stationery, adhering to the brand guidelines.

The word mark is used in conjunction with our address, while the logo mark makes an impact through our use of space. Note that the two marks are not used in close proximity.



## Security Badges

Employee security/access badges vary by region. Shown here are two brand compliant solutions.



## Event Booth Styling Example

### First impressions count

At events and conferences, maintain a modern, stylish feel by utilizing clear space and our primary colors. Secondary colors can be used minimally to add variety and detail. Furniture should be contemporary, as should any fixtures or fittings you may need to make.

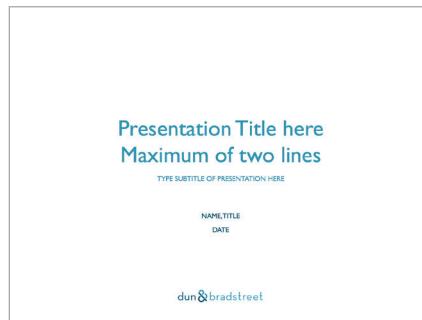


# PowerPoint Templates

We have two PowerPoint templates—standard and widescreen. The standard version should be used for internal presentations and printing. The widescreen version should be used for more formal presentations that are primarily being projected.

The standard template is set to 4:3 format, while the widescreen template is set to 16:9.

STANDARD



WIDESCREEN

