

**SHUTTLEWORTH FOUNDATION**  
Corporate Identity Manual

2013



# CONTENTS

INTRODUCTION	3
THE LOGO	4
Primary Composition	5
Minimum Size Application	7
Primary Application	8
Secondary Application	9
The Do's and Don'ts	10
Special Effects	11
CORPORATE COLOURS	12
CORPORATE TYPEFACES	14
CORPORATE STATIONERY	17
A4 Letterheads	18
USA Letter Size Letterheads	20
Business Cards	22
Envelope (DL)	24

# INTRODUCTION

The purpose of any corporate identity manual is to create an easily recognisable visual image of an organisation or brand.

A company's public image is determined by a multitude of factors. One of the factors that makes an important contribution towards promoting this image is the company's corporate identity. A carefully designed corporate identity system, which is meticulously applied and constantly maintained, connects all the Shuttleworth Foundation's activities, its products and services.

A corporate identity like this becomes a visible symbol of everything the Foundation stands for. It makes a positive contribution towards promoting the Shuttleworth Foundation's business activities and services as well as impressing pride and loyalty upon its employees.

The Shuttleworth Foundation's corporate identity must be developed and promoted as a corporate asset, as much as the company protects its investments, equipment, personnel and other assets. It will be the Foundation's corporate signature.

These guidelines have been compiled to set the standards and system by which we will effectively use our corporate signature. If used correctly, they will ensure uniformity.

You can use these guidelines both as an introduction to, and a working reference for, all forms of visual communication involving the Shuttleworth Foundation. In this regard each and every application of the corporate signature is important. The system must be rigidly adhered to, whatever the application, to ensure optimum recognition by the public and business community. In this way you will make a significant contribution to the appropriate presentation of our organisation and thus its favourable image.

Our aim is to convey our company's identity with its multitude of positive values and principles by means of all available communication elements. This can only be achieved if everyone meticulously and consistently follows these guidelines.

Enquiries about matters dealt with in these guidelines can be made at:  
[info@shuttleworthfoundation.org](mailto:info@shuttleworthfoundation.org)

# THE LOGO

## OUR CORPORATE SIGNATURE

Our logo is the strongest and most obvious physical manifestation of who we are. In many ways it is our corporate signature and has been carefully designed to represent all that the Shuttleworth Foundation stands for.

In a diverse world, our logo is the one aspect of our organisation that is able to transcend language and cultural barriers and speak clearly on our behalf. It is also the one aspect of our corporate identity that is most widely used and, because it makes any communications element on which it appears immediately recognisable as emanating from the Shuttleworth Foundation, it is imperative that the use of our logo is always consistent and correct.

Our logo is the tangible representation of our brand and if we use it incorrectly, that same brand becomes diluted and we run the risk of creating confusion in the minds of those to whom we should be providing a consistent and clearly understandable service.

With this in mind, we must all become protective of our logo and the way in which it is used. So, while much of the other content of this document provides guidelines in terms of the use of corporate identity elements, this section deals with specific standards. There can be no leeway or creative licence in terms of how to use our logo. Rather, there is only one version and the following pages demonstrate these visually.

Remember: The entire logo is designed to work as a whole on all primary communications, however the individual elements can be used as design elements supporting the full logo e.g. watermark (tint) of just the icon.

The Shuttleworth Foundation has 3 permissible corporate logos.

The ‘Shuttleworth Foundation’ logo is to be used on all corporate documentation and digital works. Examples include letterhead and business cards.

The ‘Shuttleworth Fellow’ logo is to be used by all Fellows, wherever they identify themselves, in biographies, presentations or on their organisation websites. It is also to be placed above the fold on the Fellow’s personal blog.

The ‘Shuttleworth Funded’ logo is to be used on all public documentation and websites of projects funded by the Foundation. This can be inline with other logos and it is not required to be above the fold.

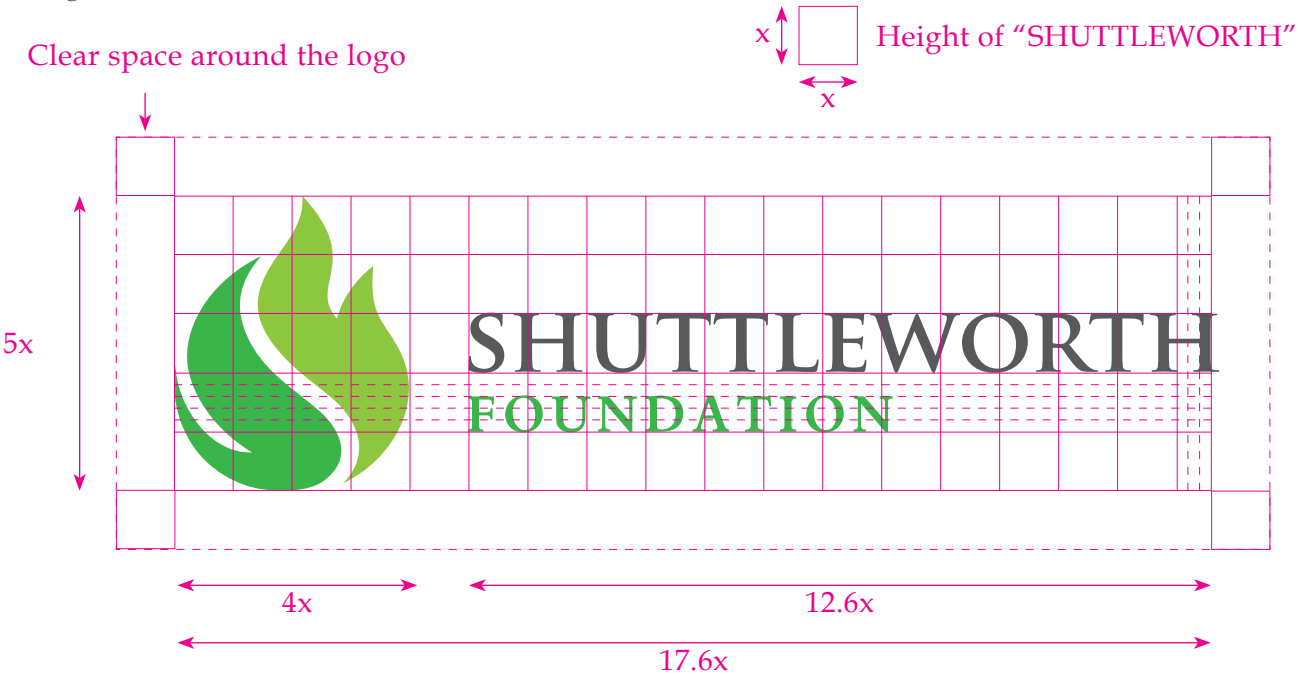
If the logo is to be used on a website, the logo must have a click through to:  
[www.shuttleworthfoundation.org](http://www.shuttleworthfoundation.org)

## PRIMARY COMPOSITION

The grid that governs the use of our logo application comprises a series of squares based on the height of the letter “S” in Shuttleworth. As can be seen, every aspect of the grid is in direct relation to this S and it is imperative that when the logo is resized, these proportions are maintained throughout.

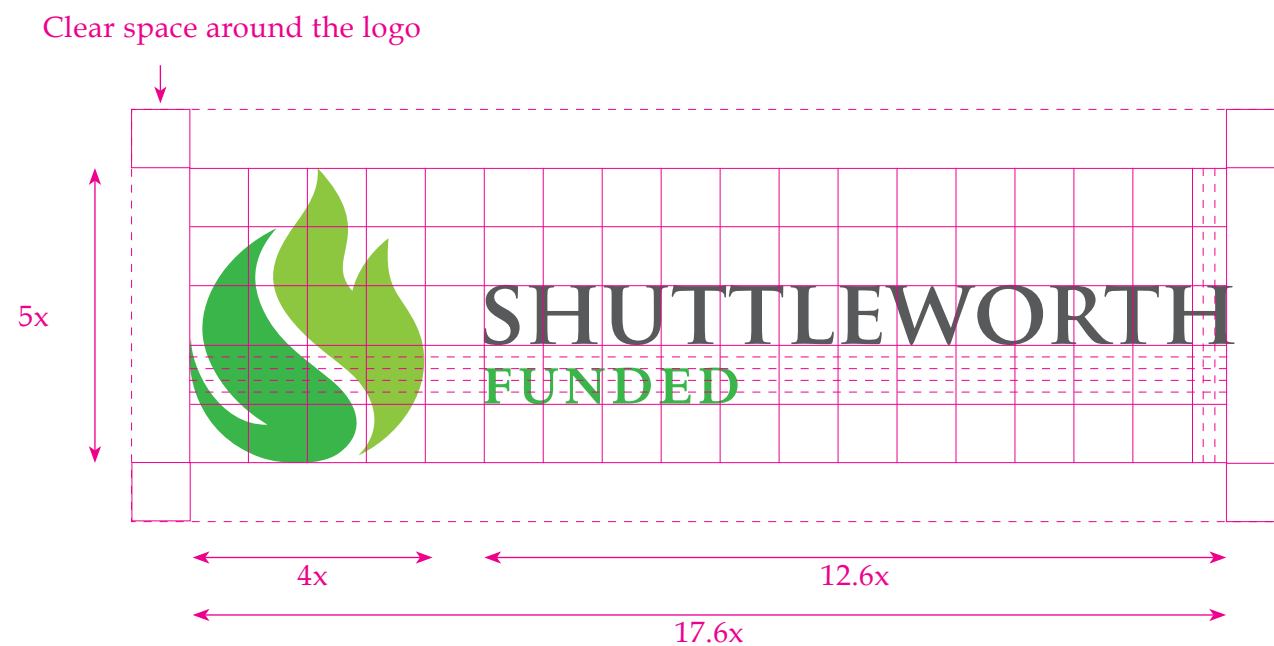
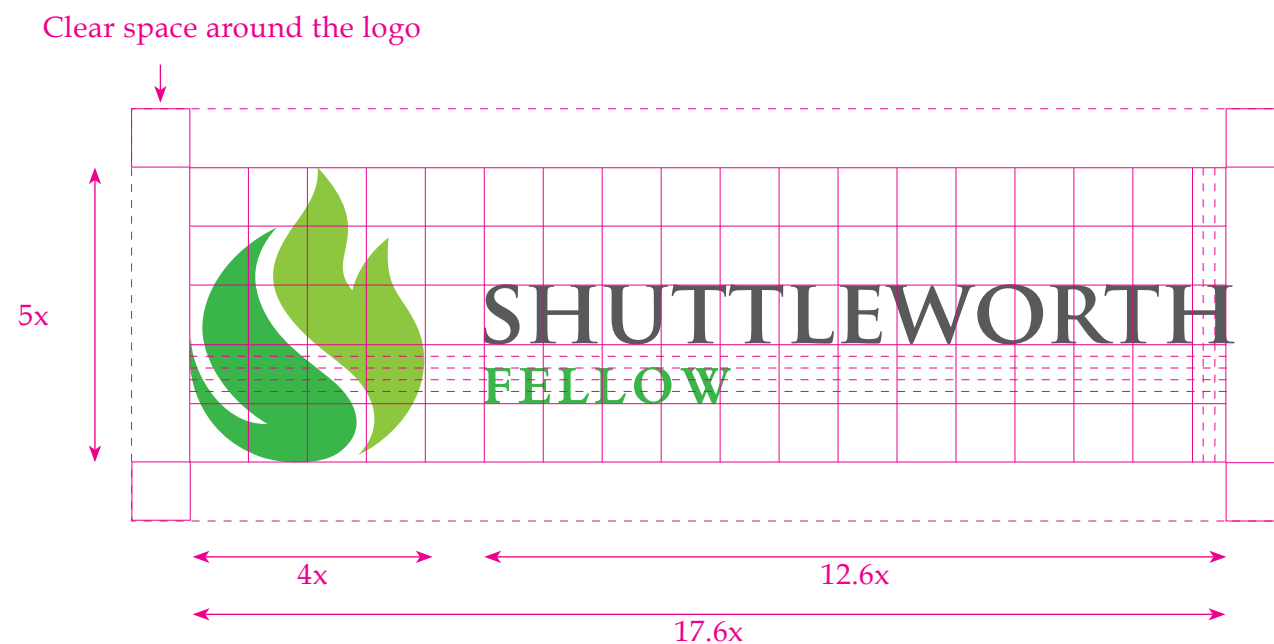
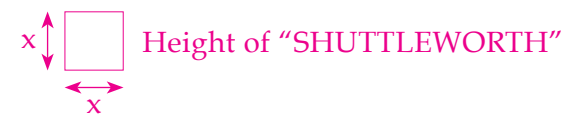
The icon is always displayed to the left of the logotype and at the proportions demonstrated on the grid.

One of the most common misconceptions regarding corporate logos is that the icon and logotype can be used interchangeably. The Shuttleworth Foundation’s logo is a complete unit, comprising the visual and textual elements. These cannot and should never be separated or used in isolation from each other (unless used as a design element). Whenever our logo appears, it must appear in full.



### IMPORTANT INFORMATION

It’s not just what you can see that makes our logo effective. The spaces around the various logo elements and the entire logo itself play a vital part in ensuring its communication effectiveness. The clear space shown here represents the preferred proportional distance between the logo and any other design or graphic elements. By ensuring that you maintain these spacing requirements, you increase the recognition of our logo and maintain its integrity as our corporate signature.

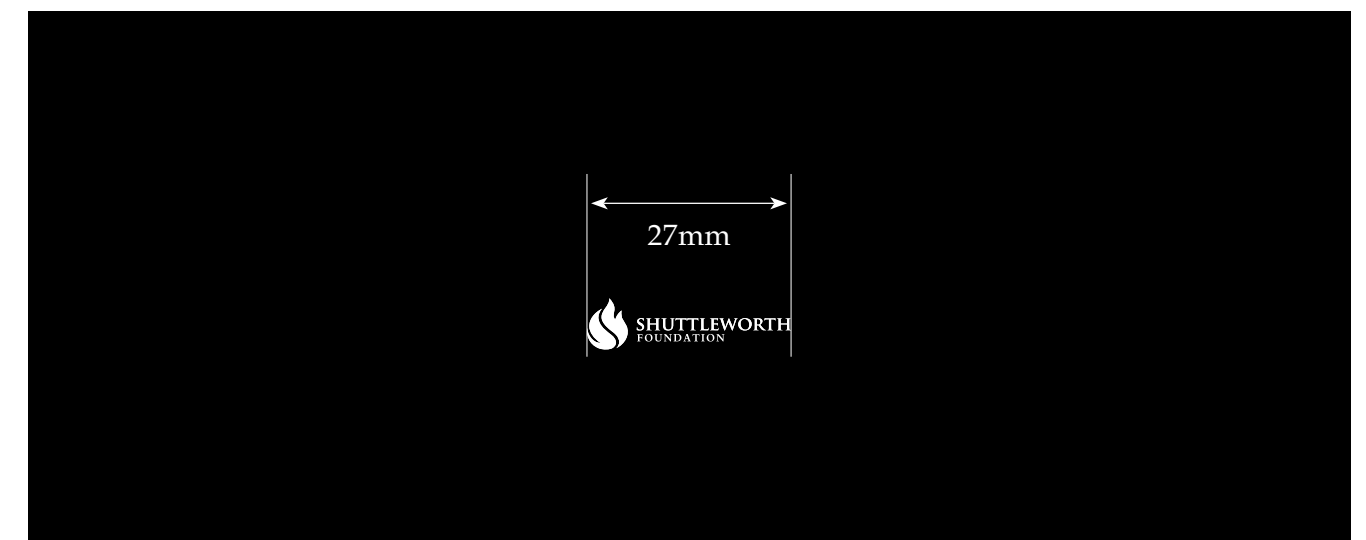
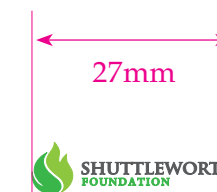


**Please note:** For the remainder of the Corporate Identity Manual we will only be using the Shuttleworth Foundation logo as an example, as it can easily be substituted for either of the Fellow or Funded logos without affecting any of the measurements or margins of any of the elements.

## MINIMUM SIZE APPLICATION

Since our logo is an external representation of our brand, it is imperative that it be highly visible on every item of communication that we generate. In order to ensure legibility, the Shuttleworth Foundation logo may never be

used at a size smaller than 27 mm in width. Anything smaller than this severely limits the legibility of the text and causes it to fill in, creating the incorrect appearance of the logo.

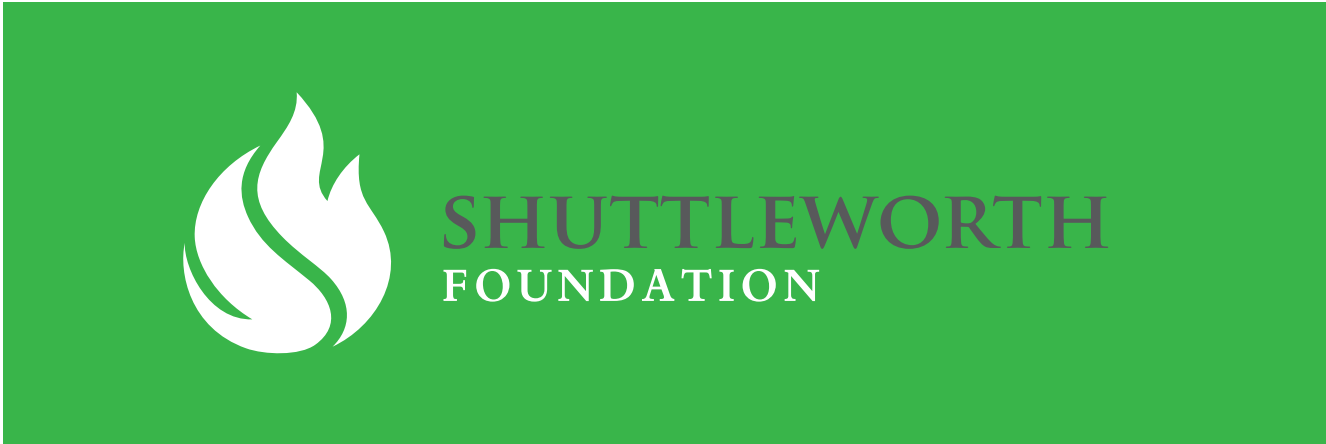


PRIMARY APPLICATION

The fact that our logo comprises three colours, makes its application relatively easy. Ideally, the Shuttleworth Foundation logo is most effective when used in these three colours (discussed later) against a white background.

The other primary application is to apply the logo on a green background. In this instance, the icon and ‘foundation’ type changes to white. The logotype ‘Shuttleworth’ stays grey.

Ideal primary application



SECONDARY APPLICATION

In certain instances, e.g. black and white documents, the logo will, of necessity, be used in black and white. In such cases, the same standards apply as to the use of the colour logo. When used against a white background, the logo is applied in black only. It is important in such a case to guard against converting the logo from green to greyscale as this can lead to a

washed out, grey appearance. Rather obtain the approved black and white logo from our brand representative.

When the logo is used against a black background, the logo and logotype revert to white only.



DO’S AND DON’TS

The various configurations of the logo and logotype shown above are not acceptable in terms of the Shuttleworth Foundation corporate identity guide.

When in doubt, it is always advisable not to try to recreate the logo, but rather to obtain master artwork of the logo from the brand representative.



<p><b>Incorrect logo use.</b> The logo icon is too large in relation to the logotype.</p>	<p><b>Incorrect logo use.</b> The logo must never be used in any colour other than the approved green, black or white (reversed out).</p>
<p><b>Incorrect logo use.</b> The logo icon is too small in relation to the logotype.</p>	<p><b>Incorrect logo use.</b> When reversed out of green, the logo icon and 'foundation' type mustn't be anything other than white.</p>
<p><b>Incorrect logo use.</b> The logo typeface must never be anything other than the proper creation, and must never be italicised.</p>	<p><b>Incorrect logo use.</b> The logo has been used on an inappropriate colour background.</p>
<p><b>Incorrect logo use.</b> The logo has been resized incorrectly and 'squashed' out of proportion.</p>	<p><b>Incorrect logo use.</b> The logotype has been typed out in a different font. Only the proper creation to be used.</p>
<p><b>Incorrect logo use.</b> The logo has been resized incorrectly and 'stretched' out of proportion.</p>	<p><b>Incorrect logo use.</b> The icon is to the right of the logotype, this should never be done.</p>

SPECIAL EFFECTS

In certain instances, the corporate logo is used on surfaces other than paper and this requires a specific treatment of the logo, either in the form of foiling or engraving. In such situations, specific controls need to be applied as follows:

**Foiling**  
The only colour to be used for the purpose of foiling is silver. This page provides examples of how such foiling should appear on a light background or a dark background, such as our primary colours or a black or grey leather folder or diary cover.

**Engraving and etching**  
When engraving or etching the logo on to glass or a light coloured surface such as aluminium, the end result should resemble sample C above. Sample D above shows the treatment of the logo when engraving or etching it on to a dark substrate.



# CORPORATE COLOURS

Colour is one of the most useful and powerful design tools available and people respond to different colours in different ways. One of our primary colours – green – has been carefully chosen to reflect our organisation and all its communications.

Green stands as a symbol of life, growth and harmony. It brings us comfort, relaxation and

wellness. In darker, warmer tones – green sets people at ease and creates a relaxing atmosphere. It is also said to extend the person’s concentration time-span and facilitate greater retention of information. It has a calming effect on the nervous system, creates a feeling of relaxation, and can be used as an anti-stress prescription. Green creates a reassuring ambience, a feeling of comfort and a link with nature.

## PRIMARY COLOUR PALETTE


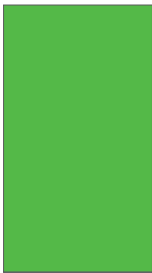
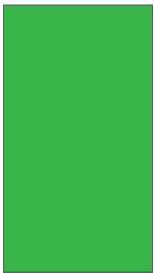
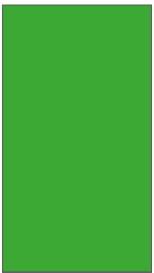
Our primary colours are Pantone 363 C and Pantone 382 C, which is the exact greens that must always be used for the colour application of our logo. Shades or tints of these Pantones can be used within any type of designs. These shades are essentially gradients of Pantones 363 C & 382 C and are created by using a percentage of the original colour.

There are three methods of achieving our Primary colours. These are the Pantone colour itself, the CMYK (cyan, magenta, yellow and black) breakdown and RGB. Depending on the type of document you are creating or the

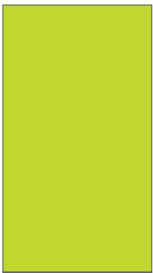
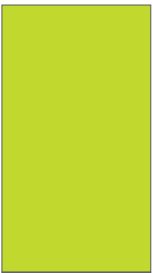
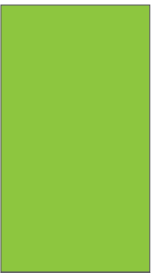
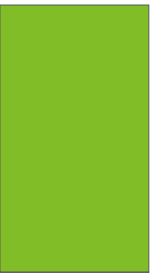
printing method Primary Colour Palette you will use to produce it, each of these is preferred for different applications:

- Pantones or spot colours are best suited to the printing of a single or two-colour job such as corporate stationery (see ‘Important Information’ for coated and uncoated guidelines).
- CMYK is the preferred colour method for the printing of full colour products like brochures.
- The RGB colour is preferred if you are creating an electronic document on a PC, such as a PowerPoint presentation or a Word file. RGB colours are also often used for internet design.





Dark Green

			
Pantone 363 C	Pantone 361 U	CMYK 75 C 0 M 100 Y 0 K	RGB 59 R 169 G 51 B

Light Green

			
Pantone 382 C	Pantone 382 U	CMYK 50 C 0 M 100 Y 0 K	RGB 128 R 189 G 38 B

Grey

			
Pantone Cool Grey 11 C	Pantone Cool Grey 11 U	CMYK 0 C 0 M 0 Y 80 K	RGB 70 R 71 G 73 B

### IMPORTANT INFORMATION

The ‘C’ behind the pantone number means ‘Coated’, which represents the stock you are printing on. So things like brochures, folders or business cards – Pantones 363 C & 382 C must be used. The ‘U’ behind the pantone number means ‘Uncoated’, which represents the stock you are printing on. So things like letterheads, compliment slips or envelopes – Pantone 361 U & 382 U must be used.



# CORPORATE TYPEFACES

While our logo, when applied consistently across all our communications, gives us an instantly recognisable identity, this can be severely diluted through the use of irregular or inappropriate typefaces.

The wrong typeface, on the other hand, not only makes documents difficult to read, but it can also create negative perceptions of our brand and break down the unified front we are trying to present.

Typography is an integral part of the overall tone and appearance of our communications and our brand and the right use of typefaces can reinforce our organisation’s personality.

The correct use of fonts, on the other hand, helps to build our brand by complementing our other corporate identity elements and projecting the correct, consistent image.

## PRIMARY TYPEFACES

### Logo typefaces

Since our logo already exists in its entirety, it should never be necessary to retype any aspect of it. The typeface used in our logo is ‘Bespoke’. This typeface design is reserved exclusively for use in our logo and should preferably not be used as the font for other textual aspects such as body copy or headlines (except in the headline for ‘WORTHHeNEWS’).

### Body copy typeface

If at all possible, do not use the designed logo typeface, as the font for the body copy of your document. Doing so has the potential to detract from the impact of the logo itself. Instead, the other fonts shown on this page are strongly recommended as body copy typefaces. When working on a PC, use anyone of the fonts for the body copy (see letterhead guidelines for size).

### Book Antiqua Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

### Book Antiqua Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

### Book Antiqua Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

### Book Antiqua Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

### IMPORTANT INFORMATION

The use of gimmicky or artistic fonts is never recommended for any form of communication. Apart from impacting negatively on the professional image we wish to portray for our brand, such fonts are usually difficult to read. Only use typefaces of the sans serif variety for letters and documents and, preferably, stick to those listed on this page.





## CORPORATE STATIONERY

The corporate stationery of the Shuttleworth Foundation includes all printed writing materials such as letterheads, business cards and compliment slips. Since these elements are primarily used for correspondence outside of the organisation, it is imperative that these stationery items follow the standard guidelines and carry a uniform look and feel to ensure that our brand identity is never compromised or distilled in any way.

It is also vital that all stationery items facilitate clear and uncluttered communication by providing a simple, sharp and immediately identifiable format. We want the recipient of any of our documentation to immediately recognise it as emanating from our organisation and be able to read it easily and quickly. For this reason, we need to pay particular attention to the layout and typeface of each of our stationery items.



The grid on the next page clearly sets out the design specifications for the letterheads and indicates the correct placement of our logo and contact details.

Specific measurements have been developed to determine the position of the various corporate elements on each page. These measurements serve as a basis for all the Shuttleworth Foundation's corporate communication material, including stationery and other marketing documentation.

The letterhead must carry the logo in the top lefthand corner and must include the address details right of the logo, with the contact details and website address below it.



USA LETTER SIZE LETTERHEAD



The grid on the next page clearly sets out the design specifications for the letterheads and indicates the correct placement of our logo and contact details.

Specific measurements have been developed to determine the position of the various corporate elements on each page. These measurements serve as a basis for all the Shuttleworth Foundation’s corporate communication material, including stationery and other marketing documentation.

The letterhead must carry the logo in the top lefthand corner and must include the address details right of the logo, with the contact details and website address below it.

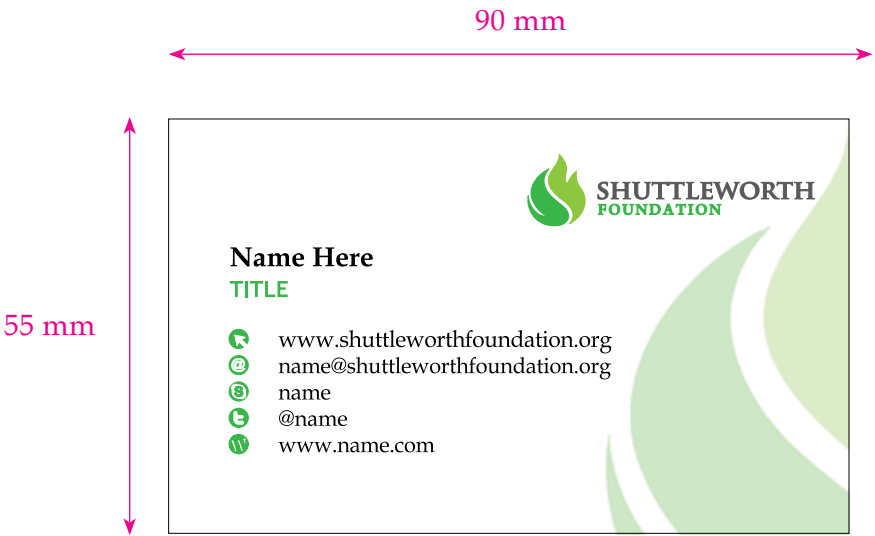


BUSINESS CARD

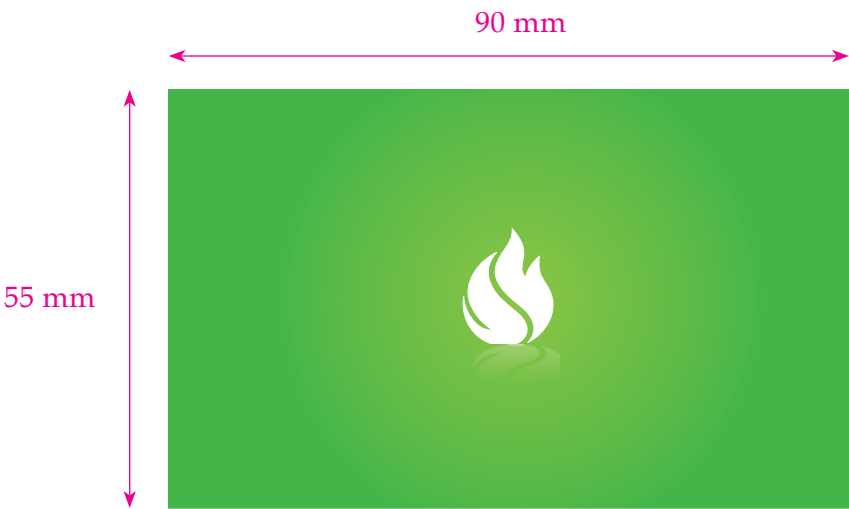


Your business card speaks for you in your absence and is an important reminder to those who receive it of the business of the Shuttleworth Foundation. As such, it is imperative that our business cards follow the same design specifications and convey the correct image of our organisation. The grid on the next page clearly sets out the design specifications for the business card and indicates the correct placement of our logo and contact details. Specific measurements have been developed to determine the position of the various corporate elements on each page. These measurements serve as a basis for all our corporate communication material, including stationery and other marketing documentation.

Front Layout



Back Layout



ENVELOPE (DL)

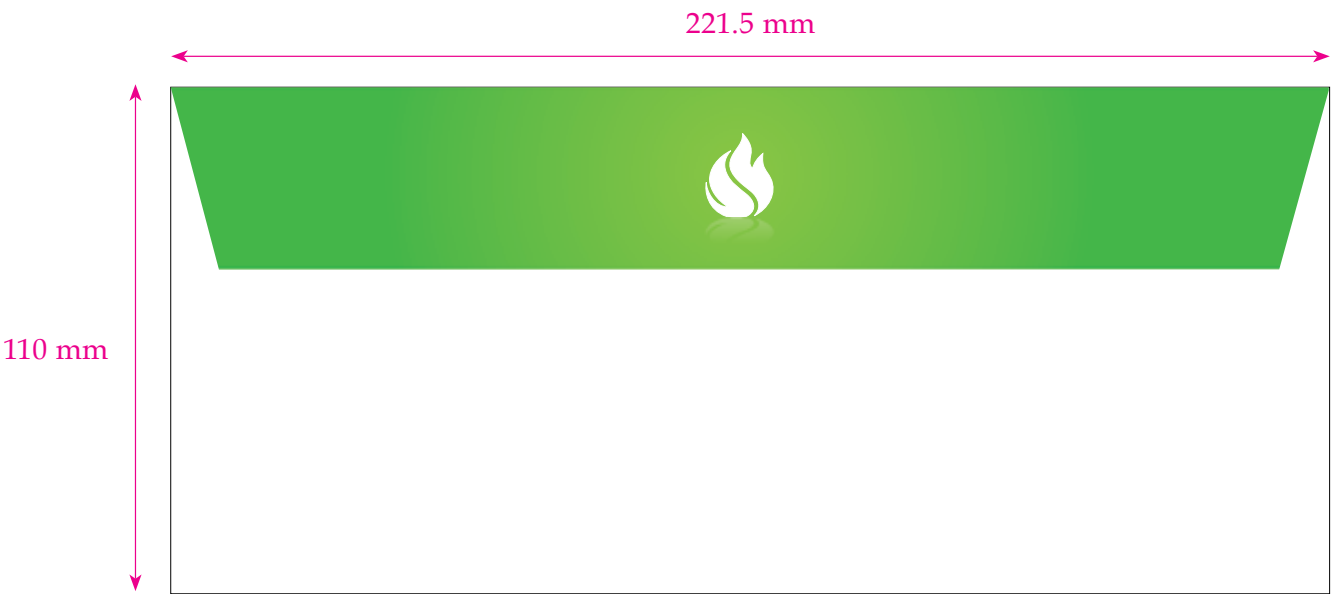


This is the DL envelope design. As can be seen, the logo remains the same and is always placed in the top left-hand corner. The envelope design follow a landscape format with the company contact information printed on the envelope flap.

Front Layout



Back Layout



[www.shuttleworthfoundation.org](http://www.shuttleworthfoundation.org)

