Version 1
December 2017

Formula 1®
Brand Guidelines

Introduction

We've produced these guidelines to illustrate "A New Era". They do not provide permission or a licence to use trade marks owned by Formula 1. You need a specific licence or written permission from us to use our trade marks. And you must use them in accordance with specific guidelines. We'll issue those guidelines soon.

This is the new Formula 1®.

Formula 1 as it should be. Coming at you full-tilt, packed with grit, speed, breathless drama and glamorous fun.

These guidelines aim to inspire your creativity – not limit it. We want to unleash F1®. These pages give you the tools to do it.

Go!

Content

OURSTORY 6
Marketing strategy 7
Our mission 8
Our personality 12
Design behaviours 13
Unleash a voice of oil and blood 14

VISUAL IDENTITY 16
The heart of the brand 17
F1 logo 18
F1 LogoSuite 19
Colour 20
Brand colours 21
Typography 22
Typography - Formula 1 typeface 23

F1 LOGO 24
F1 logo Sizes 25
STANDARD LOGO 26
Standard F1 logo 27
Standard F1 logo - Clear space 28
Standard F1 logo - Orientation 29
Standard logo - Example applications 30
Standard logo - Misuse 31

DISPLAY LOGO 32
Display F1 logo 33
Display F1 logo - Clear space 34
Display F1 logo - Orientation 35
Display F1 logo - Example applications 36
Display F1 logo - Misuse 37
MICRO LOGO 38
Micro F1 logo - Clear space 39
Micro F1 logo - Example applications 40
Micro F1 logo - Misuse 41

LOGO COLOUR 42

LOGO LOCK-UPS 44
F1 logo lock-ups - Overview 45
F1 FORMULA 1 LOGO 46
F1 Formula 1 logo - Configurations 48
F1 Formula 1 logo - Clear space 49
F1 Formula 1 logo - Colour 50
F1 Formula 1 logo - Example applications 51
F1 Formula 1 logo - Misuse 52
F1 - CHAMPIONSHIP LOGO 53
F1 Championship logo - 54
F1 Championship logo - Configurations 55
F1 Championship logo - Standard 56
F1 Championship logo - Colour 57
F1 Championship logo - Example applications 58

COLOUR 59
Primary colours 60
Primary colours - Proportional usage 61
Primary colours - Example 62

TYPOGRAPHY 63
FORMULA 1 - TYPEFACE 64
Formula 1 typeface - Overview 66
F1 Wide 67
F1 Black 68
F1 Bold 69
F1 Regular 70
Titillium 71
HOW TO USE TYPE 72
Combining our fonts 74
Combining our fonts - Examples 75
Typography details - Use of caps 77
Typography details - Sentence case 80
Typography details - Tracking and kerning 82
Typography details - Leading 84
Leading - Display headlines: F1 Black 85

Content continued

Leading - Display headlines: F1 Wide 86
Leading - Display headlines: F1 Bold 87
Type alignment 88
Baseline grid - Suggested pt sizes 90
Leading - Display body: F1 Bold and F1 Regular 91
Line length - Body copy 92
Typography colour 93
Typography colour - Tints 95
Typography colour - Misuse 96
Typography - Misuse 97
SPECIAL CHARACTERS 98
Ligatures 99
Ligatures - F1 Regular 100
Ligatures - F1 Bold 101
Ligatures - F1 Black 102
Ligatures - F1 Wide 103
Alternate characters 104
Alternate characters - Dialing up the attitude 105
Alternate characters - Stylistic sets 106
Alternate characters - F1 Regular 107
Alternate characters - F1 Bold 108
Alternate characters - F1 Black 109
Alternate characters - F1 Wide 110
Tabular glyphs 112
Tabular glyphs - Rows and tables 113
Regional characters 114
Regional characters - F1 Black 115
Regional characters - F1 Wide 116
Regional characters - F1 Bold 117
TITILLIUM 118
Long-read font 119
Titillium - Misuse 120

SYSTEM 121
GRID 122
Base grid 123
Base grid Scaling 124
Base grid - Setup 125
Layout grid 126
Layout grid - Sizing 127
Layout grid - Columns, margins and gutters 128
Layout grid - Set-up 129
Layout grid - Across format consistency 130

GRAPHIC DEVICES 131
THICK AND THIN LINES 132
Thick and thin lines 133
Thick and thin lines - with content 134
Rounded corner ratios 135
Thick and thin lines - Colour 136
The red line 137
Thick and thin lines - Misuse 138
CONTAINER DEVICES 139
Standard container - Corner radius and sizing 141
Standard container - Uses 142
Tabbed container - Corner radius and sizing 143
Container devices - Example functions 144
Rounded boxes - Misuse 145
GRAPHIC PATTERNS 146
Graphic patterns - Colour 148
Graphic patterns - Type alignment 149
Graphic patterns - Scaling 150
Graphic patterns - Use 151
Graphic patterns - Misuse 152

Content continued

VISUAL PRINCIPLES 153
Tight not loose 155
Activating and filling space 156
PUTTING IT ALL TOGETHER 157
Constructing a layout 158
Layout examples 159
Layout examples - Basic document variations 160
Layout examples - Display and posters 161
Layout examples - Digital assets 162

FIXED APPLICATION 163
Uniform 164
Apparel 165
Trackside 166
Transport 167
Passes 168
Stationery 169
Office signage 170
Social media avatar 171

SEASONAL IDENTITY 172

PARTNER LOCK-UPS 174

CONTACT 183

APPENDIX 184

BRAND ARCHITECTURE 185
Overview 186
Brand architecture 187
Construct guide 188

PADDOCK CLUB 189
Paddock Club - Wordmark 190
Paddock Club - Logo 191
Paddock Club - Logo colours 192
Paddock Club - Colour palette 193
Paddock Club - Scale, alignment and position 194
Paddock Club - Application 195

PHOTOGRAPHY 196
Supporting photography art direction 197
Fans 198
At the race 199

STOCKS AND FINISHES 200
Paper stocks 201
Paper stocks 202
Specialist finsihes 203

CIRCUIT ICONS 204
Circuit graphics - Assets available 205

Formula 1
Brand Guidelines

OUR STORY

This is the story of a whole new F1, fuelled by our unquenchable passion for racing. It's F1 as it should be. F1 with edge, glamour, and glory. F1 for the fans.

Marketing strategy

Who are we?	A media and entertainment brand with the soul of a racecar driver
What do we do?	Unleash the greatest racing spectacle on the planet
How do we do it?	We look at everything through the eyes of the fan
Why?	The legacy of greatness

UNLEASH THE GREATEST RACING SPECTACLE ON THE PLANET

Everything we do must serve the fan. If it doesn't serve the fan it doesn't serve Formula 1.

Our fans have told us they want to get closer to the action: the competition, the drivers, their skill, their fearlessness.

Formula 1 is the best of the best, and fans want to experience the show.

We're here to make racing more exciting, accessible and entertaining for fans.

IT ALL STARTS WITH THE FAN

Everyone should know when F1 comes to town – we need to take over.

Every F1 event should be unmissable.

We need to heighten the impact and fan engagement of each race both in real life and online.

MAKE THE SPECTACLE MORE SPECTACULAR

We need to break down borders between the sport, fans, sponsors and fan experiencein order for it to become more meaningful for fans.

F1 needs to break out into new areas - digital and tech, content and events entertainment.

Break Borders

Our personality

We're the voice of our sport. Everyone looks to us: fans, drivers, teams, manufacturers, partners. We own our role as the leader. Not arrogantly, but confident in our mastery of F1's past, present and future. We have a point of view and we're not afraid to express it. We're here for the fans.

If F1 was a person, every head would turn when we came into a room. We were born to stardom. We revel in the fame, the glamour, the thrill of racing. But we're not obnoxious. We wear all those things lightly, and never take ourselves too seriously. We never forget that the fans come first.

We're bold, daring and relish a challenge. We're always pushing at the boundaries, looking for new ways to make F1 even more thrilling, an even greater spectacle. We refuse to take 'it can't be done' for an answer as we create ever more incredible experiences for the fans.

No one loves F1 more than F1 itself. We're fuelled by an overwhelming passion for every aspect of racing - from its history and displays to the mechanics of an engine and the breathless rush of the next Grand Prix. We're completely devoted to the fans - because we're one of them.

COMMANDING

CHARISMATIC

AUDACIOUS

INTENSE

Design behaviours

Our identity combines tech and humanity, courage and risk, control and chaos, precision and unpredictability.

Think of these behaviours as the DNA of our brand. They need to come to life in our design.

We must always strike a balance between these two sides of our brand. Celebrate the humanity and the tech. Don't neglect either.

FEEL THE BLOOD BOIL

Unleash a voice of oil and blood

GRIT
GUTS
FIRE
FURY

**THIS IS F1®:
A SPORT THAT'S
ALL ABOUT EDGE.**

The edge of chaos.
The edge of danger.
Even the edge of death.

Guts. Passion. Glory.
White-hot speed. Blue
smoke. Burning rubber.

We're unleashing the
greatest racing spectacle
on the planet.

So when we talk about
F1, we have to go all out
to capture the spirit and
soul of the sport. The fire.
The obsession. The tension
and euphoria.

As soon as you fall back
on safe, familiar words,
it's like the engine dies.
You just drift. It's dead.

So we need rich, vivid,
living words. And we need
them everywhere. Not just
in the high-profile stuff -
everywhere.

Of course that's not easy.
Nor is taking a turn at 100mph.
F1 is not about easy.

But the principles and tools
in this section will help.

And it all starts with who we
are as a brand: our Personality.

THE CLOSER YOU ARE TO DEATH THE MORE ALIVE YOU FEEL

JAMES HUNT

Formula 1®
Brand Guidelines

VISUAL IDENTITY

Here's how we unleash the new F1® identity, and inject our brand with new energy and drama.

The heart of the brand

Logos

Formula 1™

Paddock Club™

FIA Formula 1 World Championship™

Primary colour palette

F1
WARM RED

F1
CARBON BLACK

90 % 70 % 50 % 30 %

F1
OFF-WHITE

F1
HIGH-VIS WHITE

Typography

F1 REGULAR
F1 BOLD
F1 BLACK
F1 WIDE

—
Titillium

Mission statement

UNLEASH THE GREATEST RACING SPECTACLE ON THE PLANET

Personality

COMMANDING
CHARISMATIC
AUDACIOUS
INTENSE

F1 logo

Forward-facing, surprising and dynamic, our logo is the visual shorthand for our brand.

The logo is constructed from three simple shapes that form an ‘F’ and a ‘1’ and that evoke both the speed of the cars and the bends of a racetrack.

F1 Logo
Suite

We have a suite of logo sizes to ensure our logo looks its best across a variety of applications and sizes.

F1 logo
The F1 symbol is our primary logo. In our own channels, this should be the default logo. (Without text lock-ups.)

F1 logo

F1 Formula 1 logo
We use the F1 Formula 1 logo in out-of-home applications where a text descriptor may be required, e.g. marketing campaigns and third-party owned communications.

F1 Championship logo
We use the F1 Championship logo for official sporting and accreditation requirements, e.g. at FIA Formula 1 World Championship Grand Prix.

F1 Formula 1 logo

F1 Championship logo

TASTE
THE OIL

FEEL
THE
BLOOD
BOIL

Brand colours

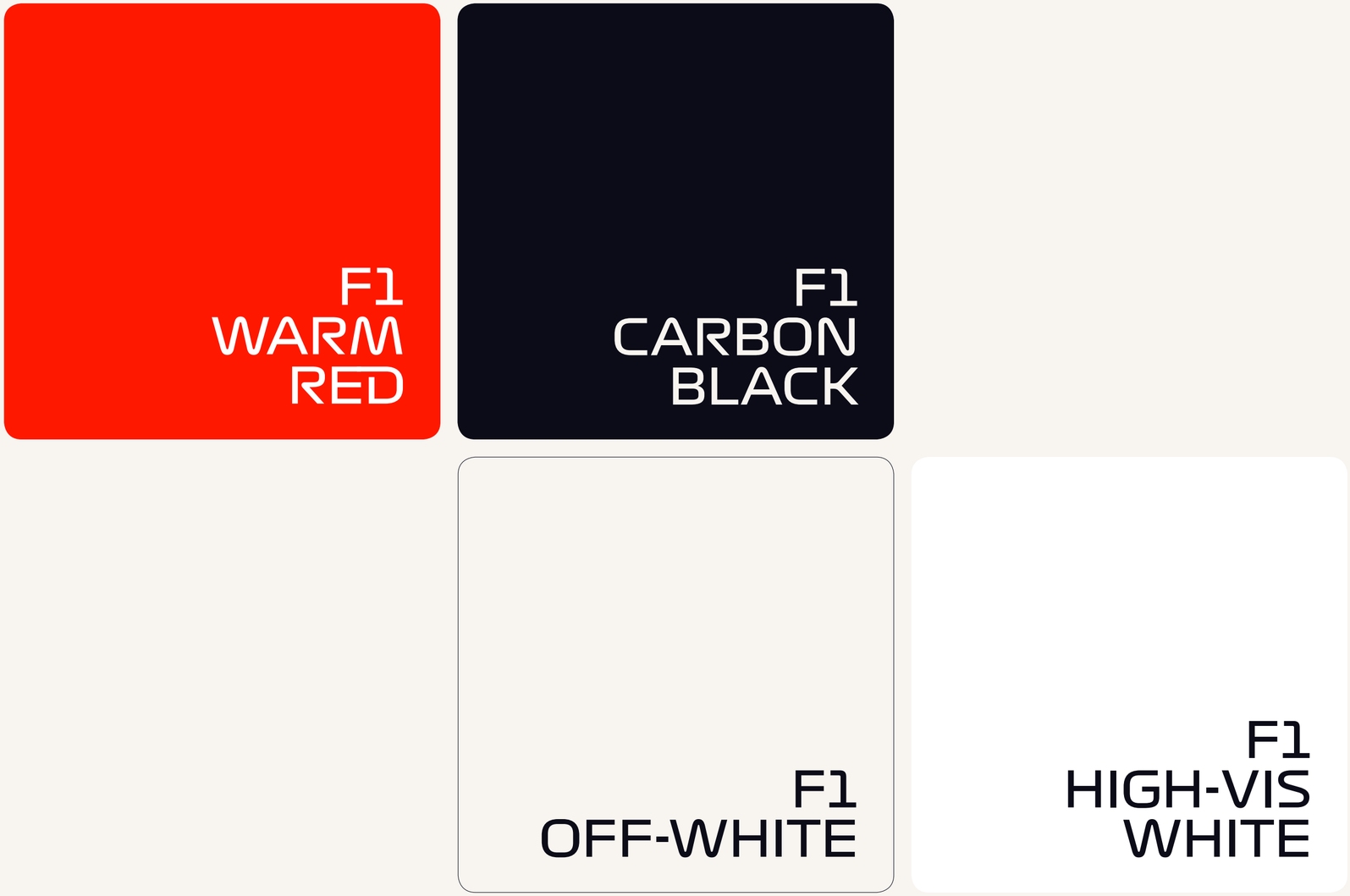
Our brand colours are strong and single -minded. Intentionally narrow, we want to build strong brand association, particularly with our F1 Warm Red.

F1 Warm Red
Represents the heat, power and passion of Formula 1.

F1 Carbon Black
The F1 Carbon Black has a steely blue tint, a cooling counter to our warming red.

F1 Off-White
Our neutral colour that allows our red and black to pop.

F1 High-Vis White
Used as a highlight where required.



SPEED
ATTACK
CONTROL

Typography
Formula 1 typeface

Formula 1 is an assault on all senses - we want our typography to reflect this experience. We have a series of tones that, when brought together embody each aspect of Formula 1.

We have crafted four bespoke fonts, intended to reflect the different behaviours found within Formula 1.

Formula 1 Wide

WIDE 2018

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijlmnopqrstuvwxy 0123456789

Formula 1 Black

BLACK 2018

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Formula 1 Bold

BOLD 2018

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Formula 1 Regular and Italic

REGULAR 2018

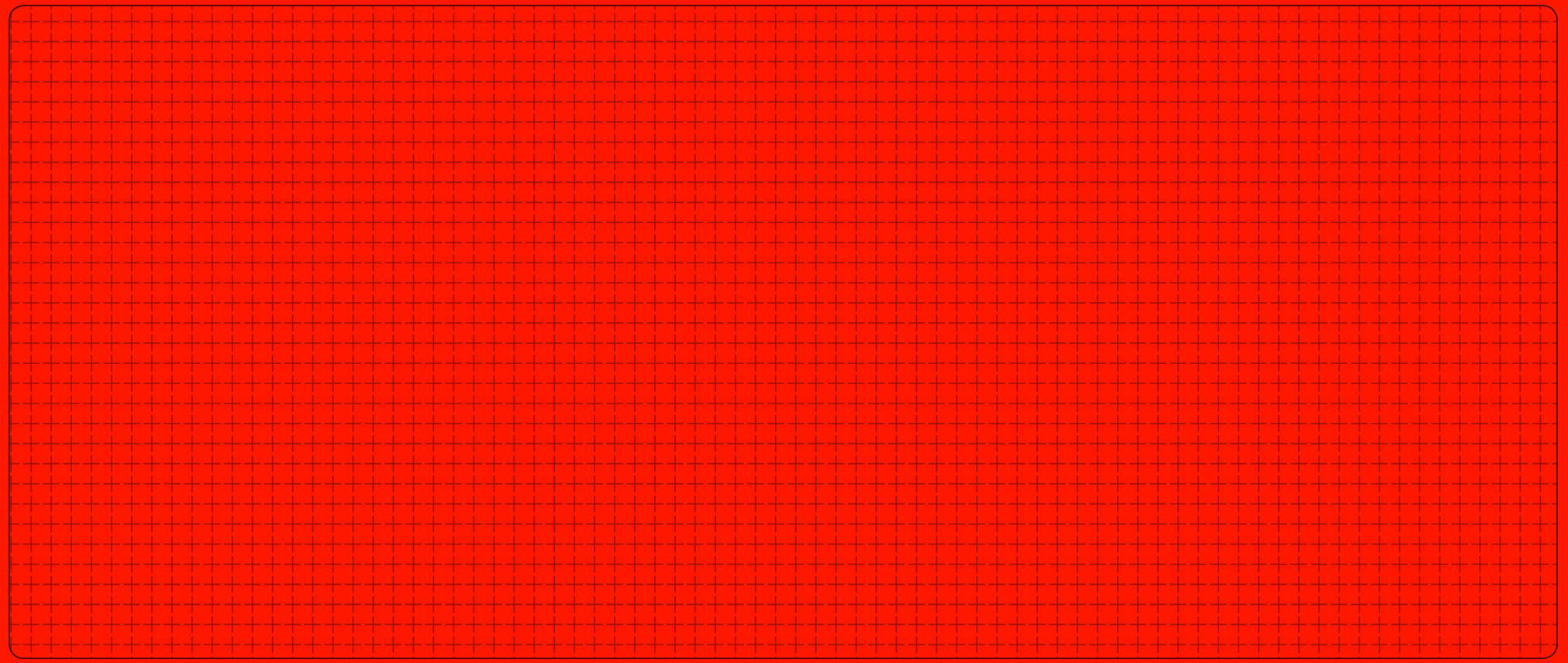
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

F1 LOGO

We want our logo to look fantastic wherever it appears.

So we've created a whole selection of master logos to match the many different places our brand needs to live.



F1 logo
Sizes

Standard
This is our workhorse logo designed to work across most applications.

Size guide:
We use this logo most often - it works in all applications, other than very small use.

Standard

Display
This is our display logo, used when the logo is the focal point of any given application.

Size guide:
Looks its best when used at large sizes.

Micro logo
Designed for increased legibility at smaller sizes.

Size guide:
Use this logo at small scale. We use this logo when its height falls below 4p0 / 48pt.

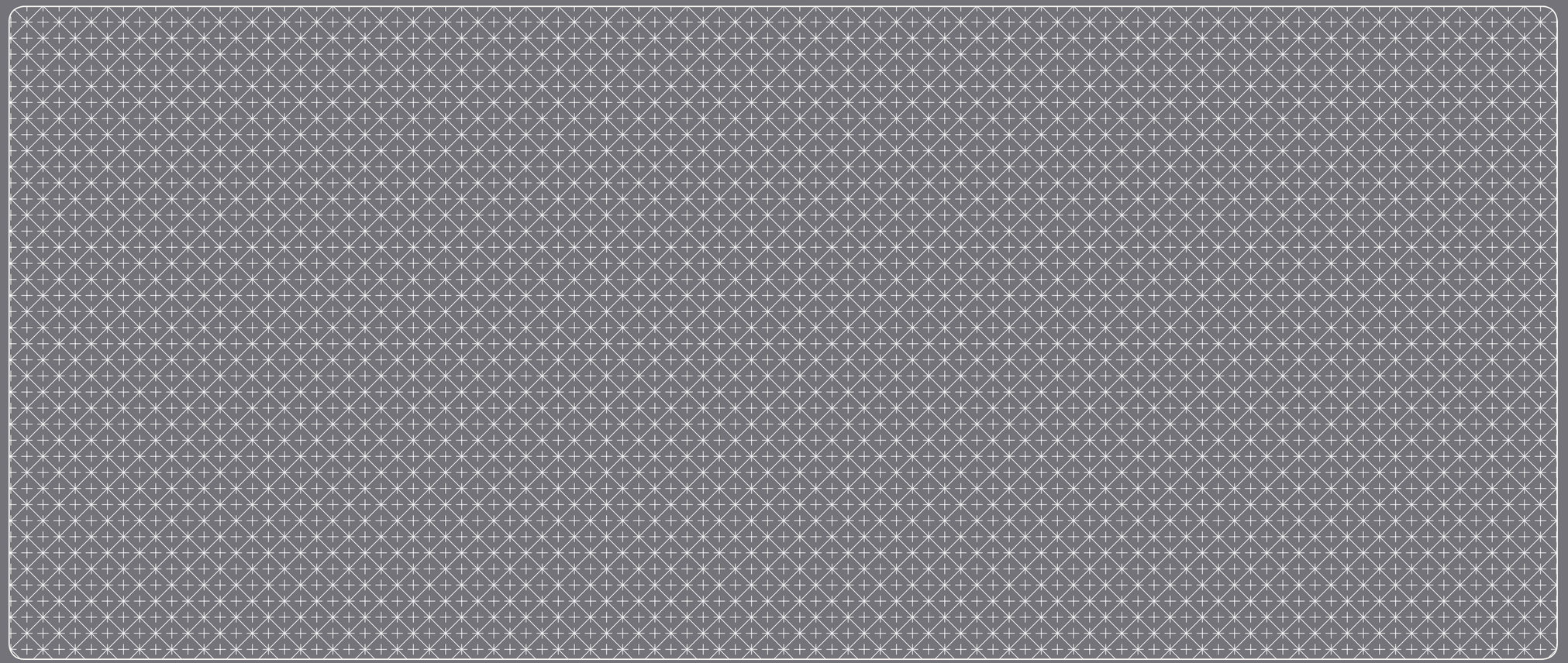
Display

Micro

STANDARD LOGO

This is our default 'workhorse' logo that we will use the majority of the time.

The standard logo asset is designed to be legible across most applications.



Standard F1 logo

Standard
This is our workhorse logo designed to work across most applications.

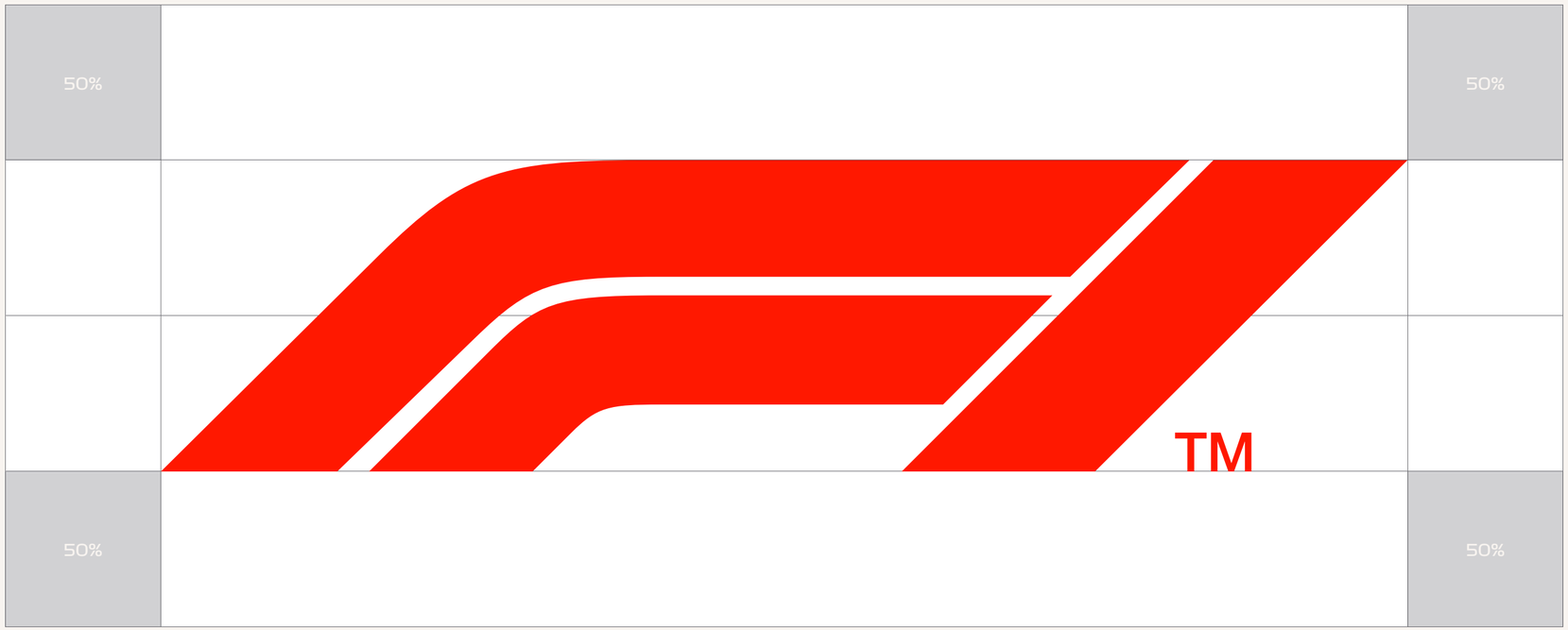
Size guide
We use this logo most often - it works in most applications, other than very small use (see the 'Micro logo' section for additional guidance).

Standard F1 logo
Clear space

The Standard logo is designed to sit comfortably among our wider brand assets; however, to ensure its legibility, we must ensure that no elements crowd it.

The clear space that surrounds the standard logo is defined by 50% of the height of the logo.

Note, the exception to this rule is where the logo locks-up with our streamline brand device. See the 'System' section for more detail on this.



Logo: Standard
Clear space = 50% the height of the logo

Standard F1 logo
Orientation

Where required, our logo may be rotated to best fit its space. There are two possible logo orientations - Horizontal and Vertical.

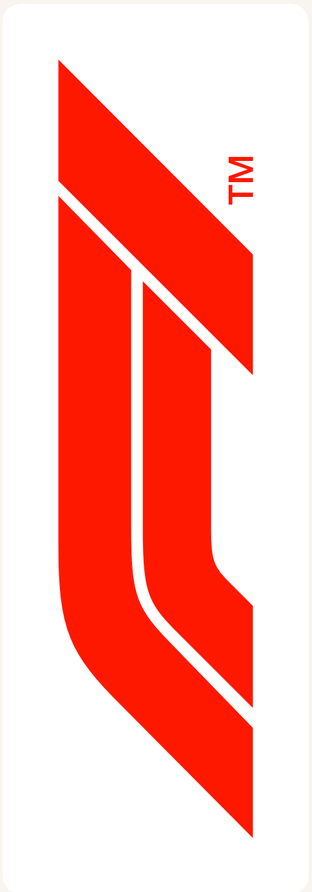
Horizontal
This is the standard orientation, use this whenever possible.

Vertical
For applications where a vertical logo is better suited, we may rotate the logo 90° anticlockwise - so the logo reads 'upward'.

Do not rotate the logo clockwise as the logo then faces 'down' - which can be seen to have negative associations.

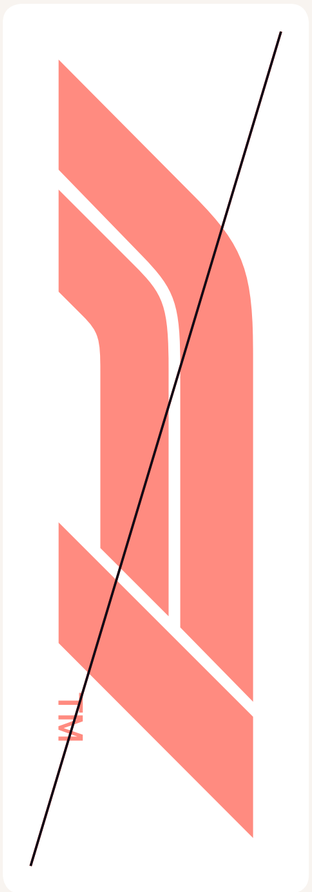
DO

Horizontal
This is our standard orientation



Vertical - Up
Rotate the logo 90° anticlockwise so the logo reads 'upward'

DO NOT



Vertical - Down
Do not rotate the logo 90° clockwise as its direction then faces 'down'

Standard logo
Example applications

Unlike the Display logo, which is designed to be centre of attention, the Standard logo is designed to sit more discreetly amongst our other brand assets.

The Standard logo is as the name suggests, our standard go-to logo, that we will use most often.

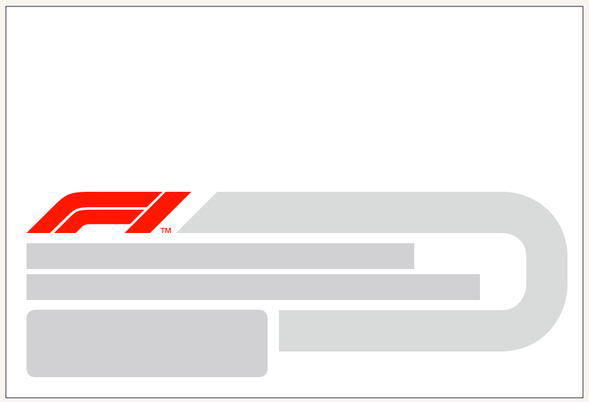
This page shows schematic examples of the Standard logo in use.

Note: This page is for illustrative purposes only and does not inform design layout.

Press Release

Website

Partner Lock-ups



Event Lock-ups

Standard logo
Misuse

Our logo announces us to the world. It's important that we treat it with respect.

Our logos have been created as logo assets. As a general rule do not adjust or alter the logo assets in any way.

Here are some tips to ensure legibility in your communications.

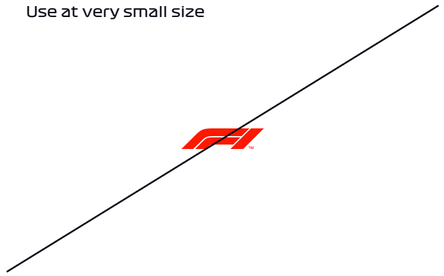
DO NOT

Use as hero

Do not...
Use the Standard logo asset in isolation at very large display sizes.

Do...
Use the Display logo, which is drawn specifically for display uses at large sizes (see the Display logo section for additional detail).

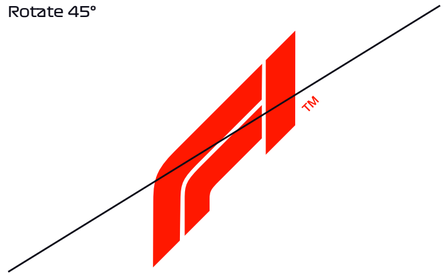
Use at very small size



Do not...
Use the Standard logo asset at very small sizes.

Do...
Use our Micro logo at very small sizes, which is drawn with increased negative space for greater legibility. (see the Micro logo section for additional detail).

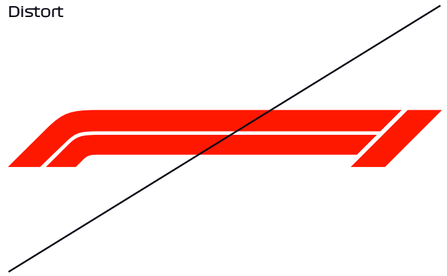
Rotate 45°



Do not...
Rotate the logo at 45° angles

Do...
Keep the logo at its standard horizontal or vertical (90° anticlockwise) configuration.

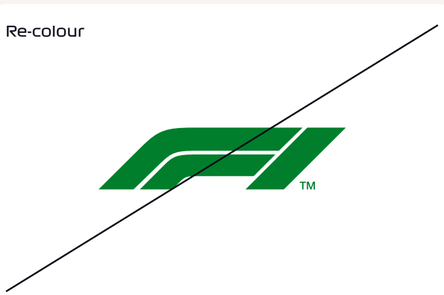
Distort



Do not...
Distort our logo in any way.

Do...
Treat our logo with respect. Only use the logo artwork assets provided.

Re-colour



Do not...
Change the colour of the logo.

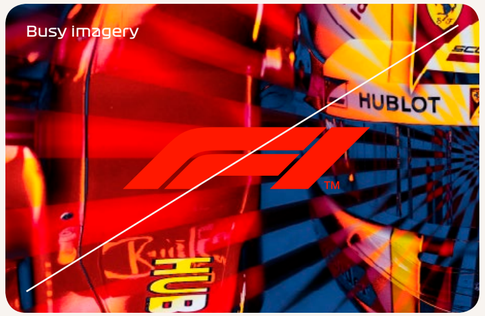
Do...
Use supplied artwork only.

Contrast

Do not...
Place the logo onto backgrounds of similar colour to the logo.

Do...
Ensure the logo has enough contrast to be legible.

Busy imagery



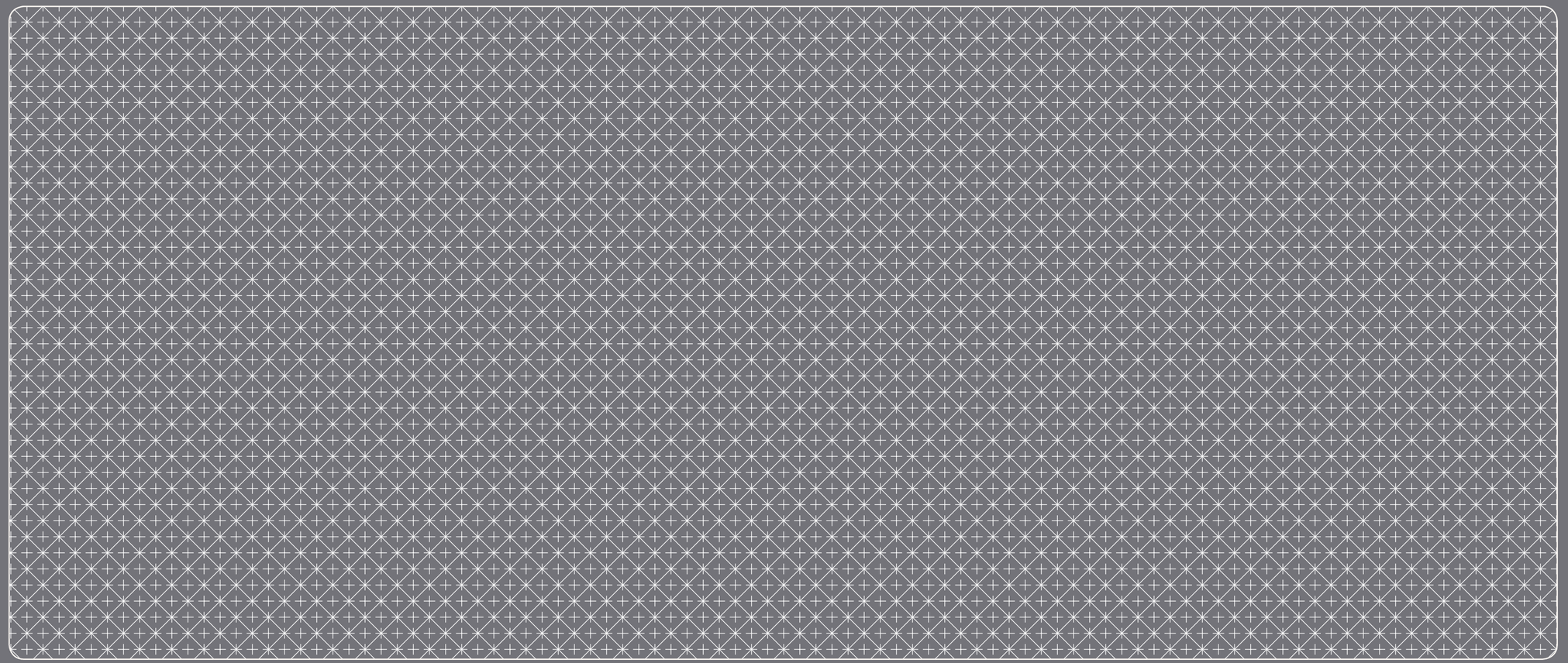
Do not...
Place the logo directly onto busy backgrounds.

Do...
Place the logo onto an uncluttered space.

DISPLAY LOGO

This is our 'extreme' logo. Drawn with reduced negative space and an extended appearance, our Display logo enhances the feeling of speed.

This logo is designed to be used heroically - the focal point of any given application.



Display F1 logo

Display
This is our 'extreme' logo. The extended look and narrower negative space enhance the sense of speed.

This one's designed to be the hero: the focal point wherever it appears.

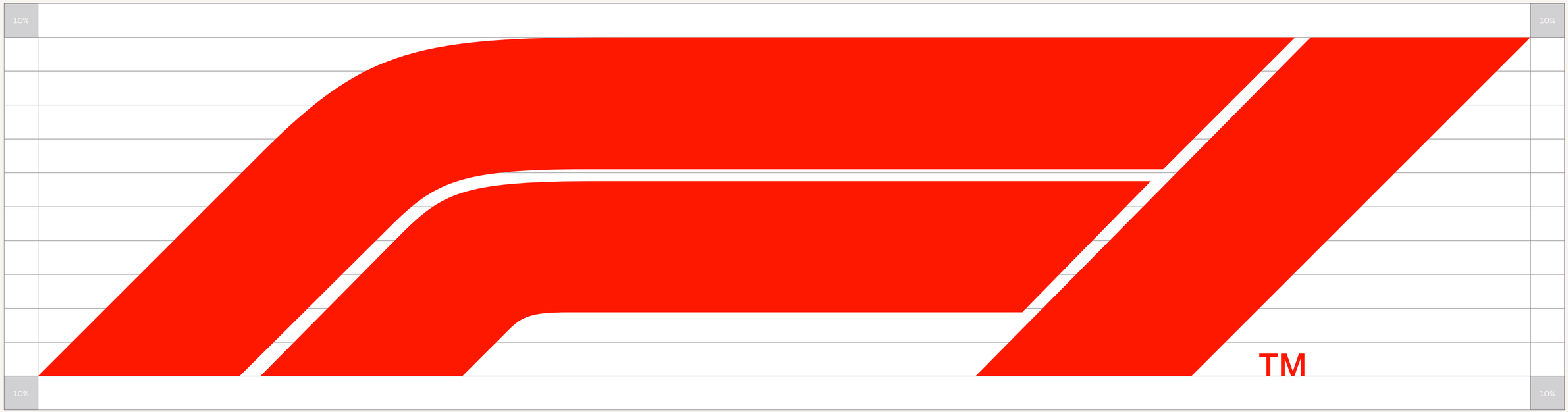
Size guide
This version is designed to go big. Too small and the negative spaces 'fill in'. Don't use it at less than 5p0 / 60pt high.

Display F1 logo
Clear space

This is the one to use when you want to dominate the space.

We want you to use this logo boldly.
So the clear space is just 10% of the height.

Clear space
10% the height of the logo



Display F1 logo
Orientation

Where required, our logo may be rotated to best fit its space. There are two possible logo orientations - Horizontal and Vertical.

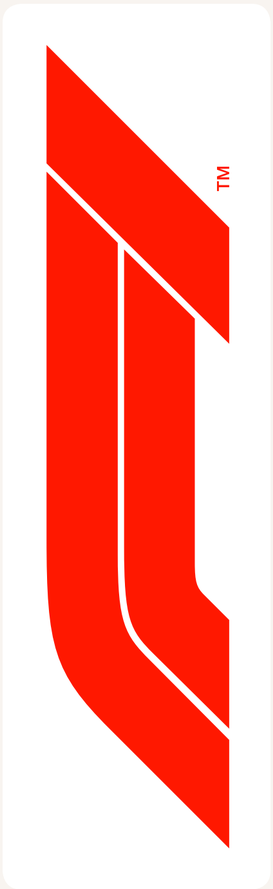
Horizontal
This is the standard orientation, use this whenever possible.

Vertical
For applications where a vertical logo is better suited, we may rotate the logo 90° anticlockwise - so the logo reads 'upward'.

Do not rotate the logo clockwise as the logo then faces 'down' - which can be seen to have negative associations.

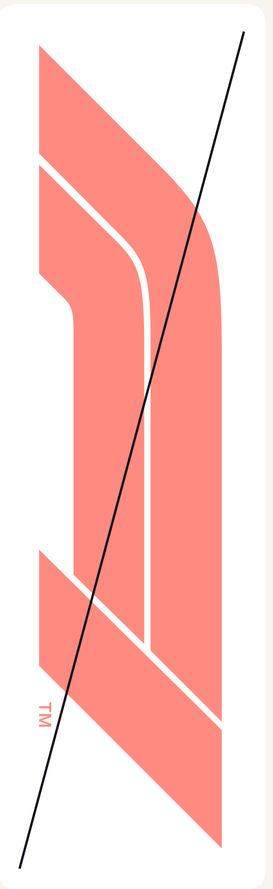
DO

Horizontal
This is our standard orientation



Vertical - Up
Rotate the logo 90° anticlockwise so the logo reads 'upward'

DO NOT



Vertical - Down
Do not rotate the logo 90° clockwise as it's direction then faces 'down'

Display F1 logo
Example applications

The Display logo asset is as its name suggest - to be displayed. It's the logo most comfortable taking centre stage. Use it boldly.

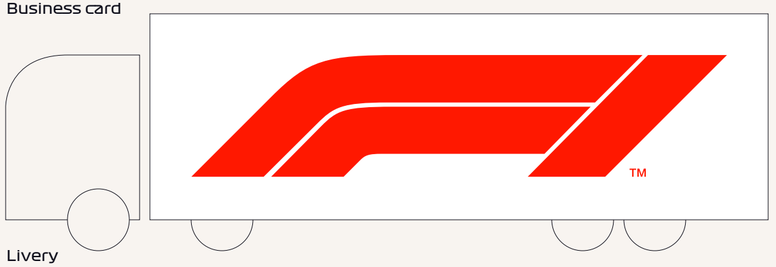
This page shows schematic examples of the Display logo in use.

Note: This page is for illustrative purposes only and does not inform design layout

A4 portrait

Screen presentation

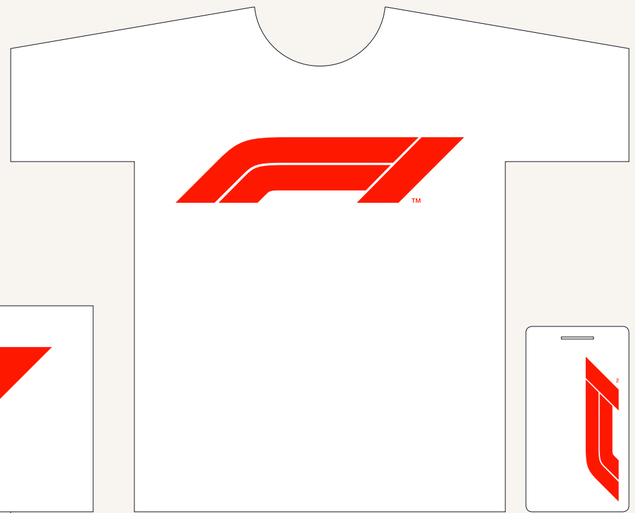
Business card



Livery

App load screen

Champagne



T-shirt

Pass

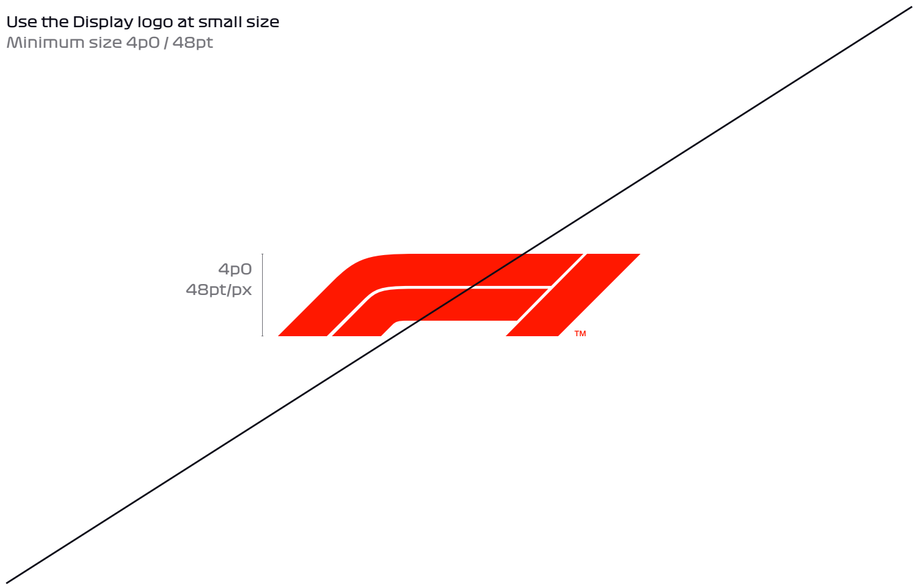
Display F1 logo
Misuse

Our Display logo has been created with specific uses in mind.

Here are some tips to ensure legibility when using our display logo.

DO NOT

Use the Display logo at small size
Minimum size 4p0 / 48pt



Our Display logo is drawn to look its best at large sizes. When produced at small sizes there is risk of the negative spaces 'filling-in' and losing legibility.

Do not use the Display logo when its height drops below 4p0 / 48pt/px.

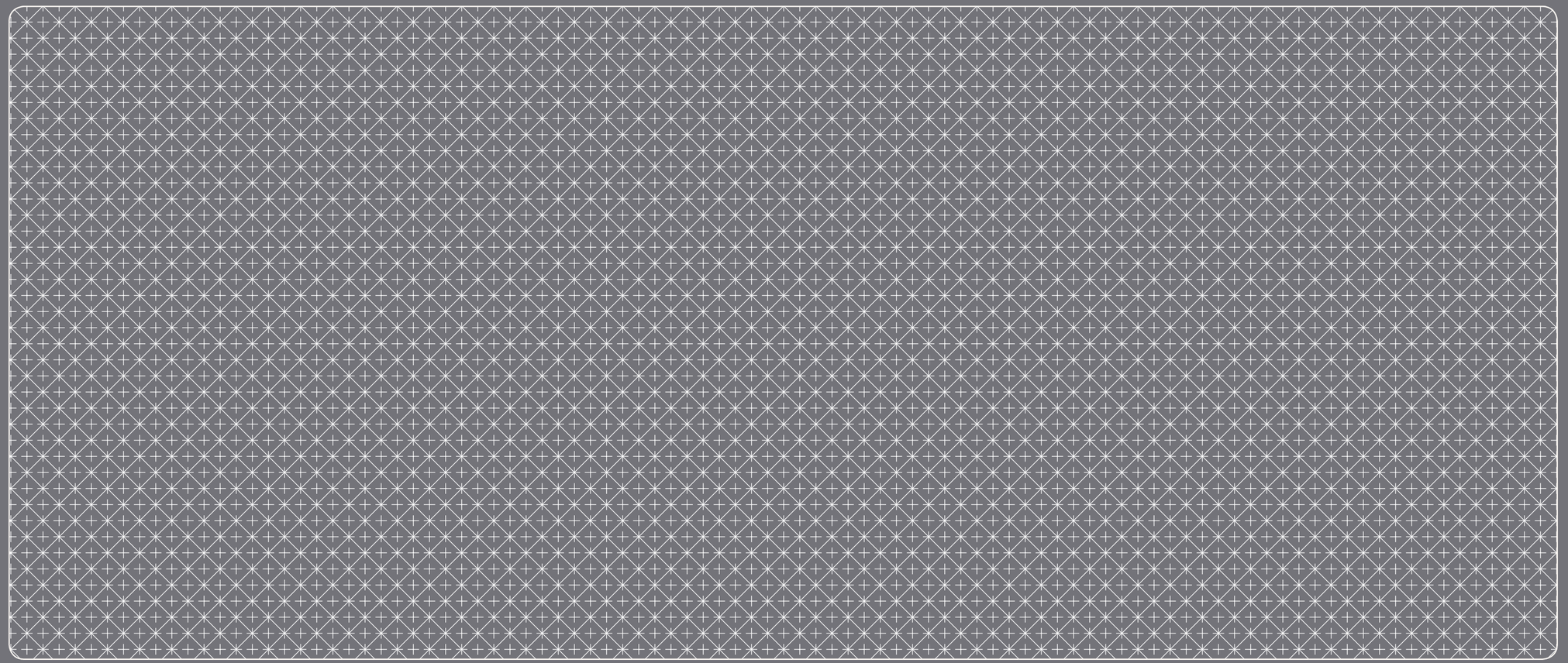
Use the Display logo among other brand elements

Our Display logo is designed to be the centre of attention - it can't do that when it's cluttered by content around it.

If using brand elements around the logo, use the Standard logo.

MICRO LOGO

Designed specifically for smaller sizes, our Micro logo is drawn with additional negative space for increased legibility at smaller sizes.

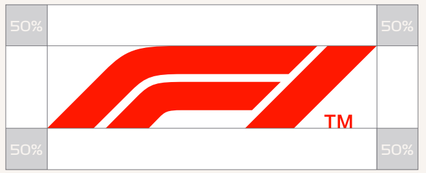


Micro F1 logo
Clear space

We've designed this version with more negative space, to be legible at small sizes.

Size guide:
Use this logo at small scale.
We use this logo when its height falls below 4p0 / 48pt.

Clear space
50% the height of the logo



Orientation
Horizontal and Vertical

Horizontal
This is our standard orientation

Vertical - Up
Rotate the logo 90° anticlockwise so the logo reads 'upward'

Micro F1 logo
Example applications

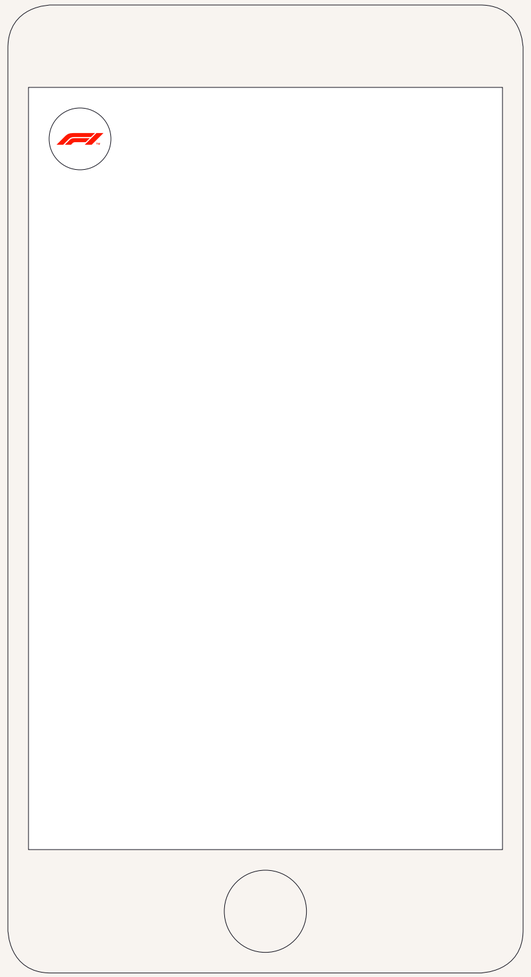
The micro logo asset is designed for increased legibility - it has been drawn with extra contrast to hold better at micro sizes.

We use this logo at very small sizes only.

Note: This page is for illustrative purposes only and does not inform design layout

Broadcast (watermark)

App icon



Social media
Avatar

Apparel
detailing

Flavicon

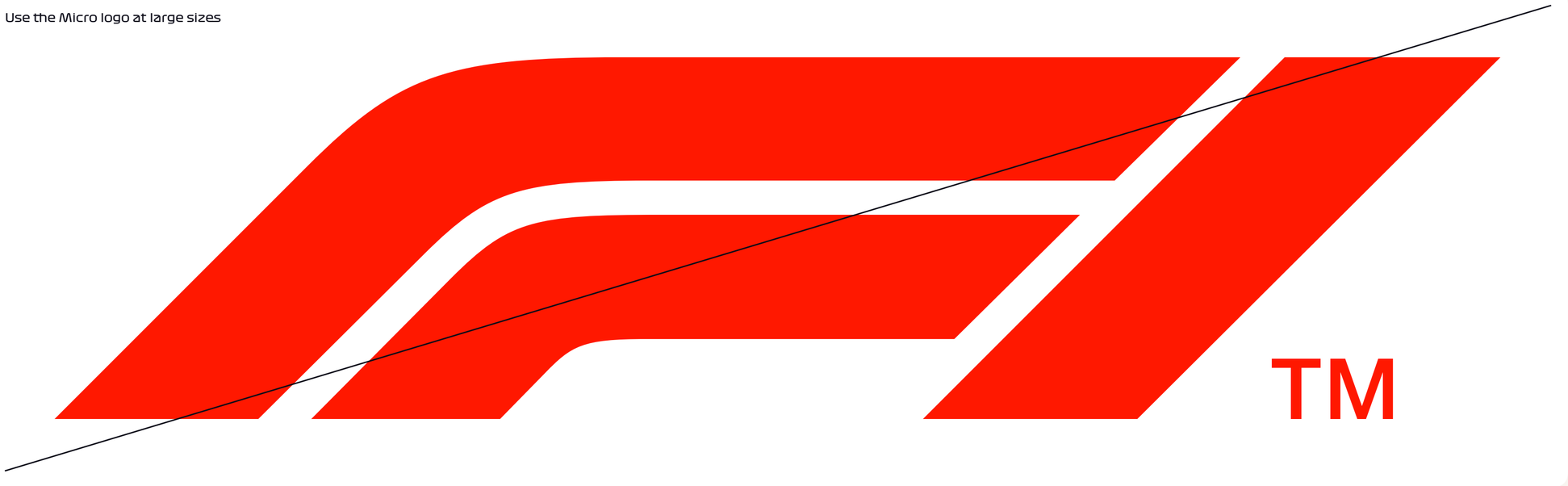
Micro F1 logo
Misuse

Our Micro logo has been created specifically for small scale use.

Here are some tips to ensure legibility when using our Micro logo.

DO NOT

Use the Micro logo at large sizes

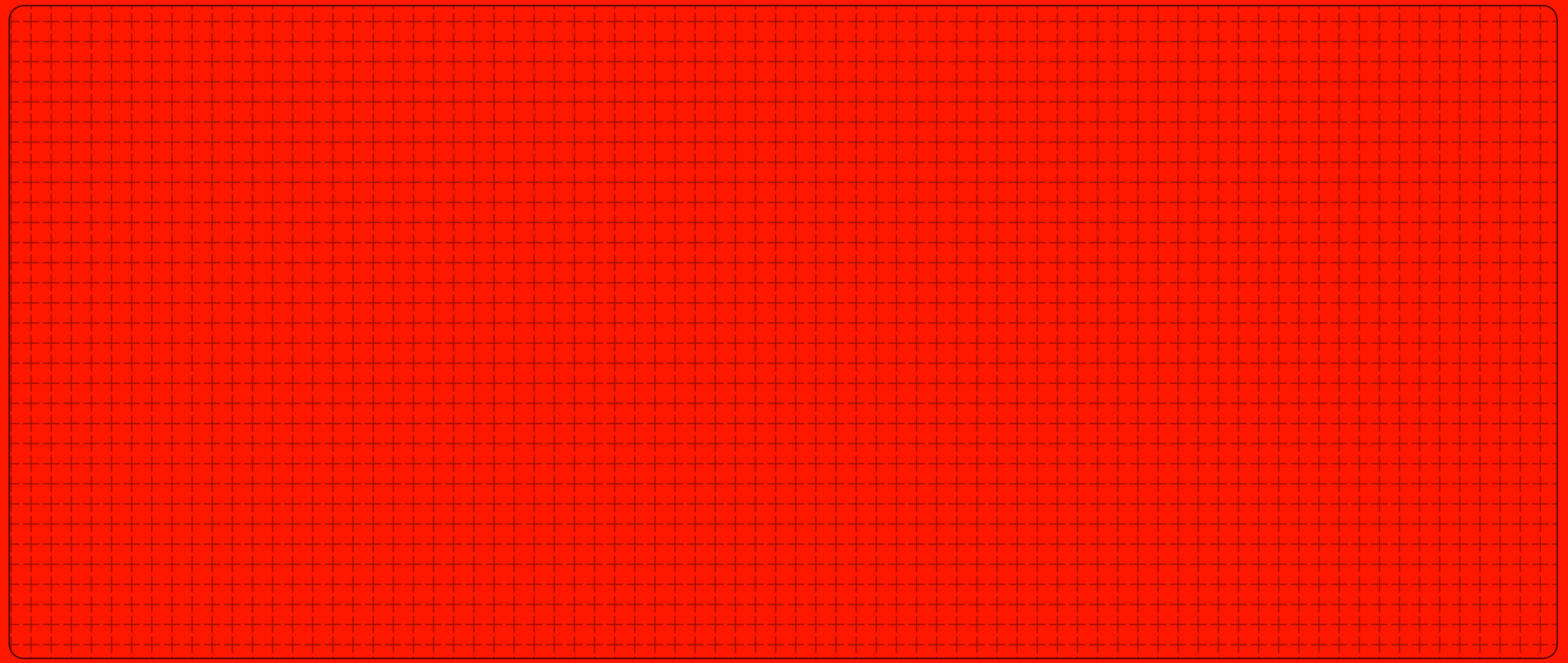


Our Micro logo is drawn with increased negative space to hold better at small scales. It is not intended to be displayed at large sizes as it loses its tight, engineered appearance.

As a guide if the logo's height is 40 / 48pt/px or above, use the Standard logo.

LOGO COLOUR

This section shows the colour combinations recommended for producing the F1 logo.



Logo
Colour

Formula 1 is a global brand, so we need to establish some consistency in how the logo and its colour is presented.

This page shows the colour combinations recommended for producing the F1 logo.

Use Red wherever possible
To build equity in this colour we encourage the use of red whenever possible.

We may use red in the logo, or in the background if greater impact is required.

When red is not possible
Use the black or white F1 logo.

Red logo

Whenever possible we use the red F1 logo

Red F1 logo

Red F1 logo

Red background

When impact is required

White F1 logo

Black F1 logo

Black & White

When one colour only is possible

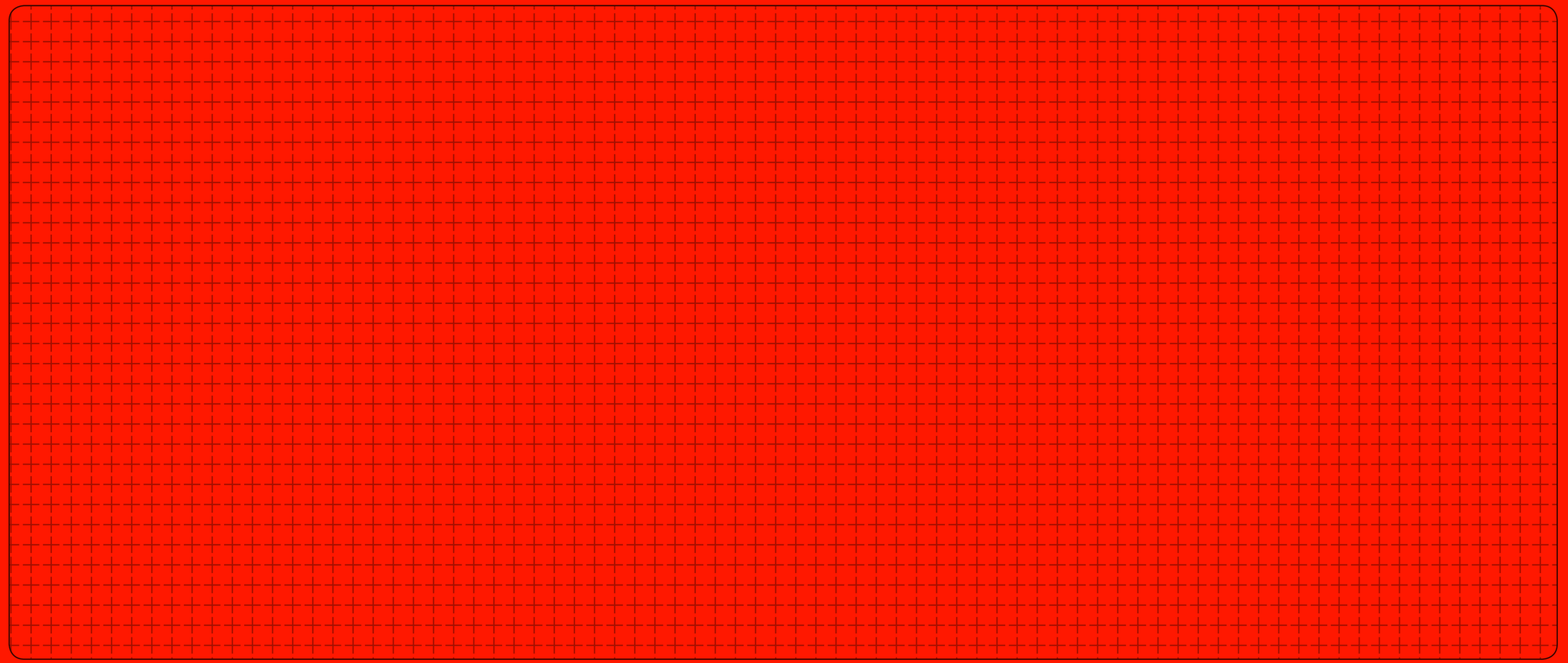
Black F1 logo

White F1 logo

LOGO LOCK-UPS

Our logo is at its strongest and most iconic as a single graphic mark. (Like the Nike swoosh, or the Apple logo.) So use it that way whenever you can.

Sometimes, though, you can't get away without a descriptor as well. That's what these lock-ups are for.



F1 logo lock-ups
Overview

F1 Formula 1 logo

F1 Formula 1 logo:
Stacked configuration

F1 Formula 1 logo:
Horizontal configuration

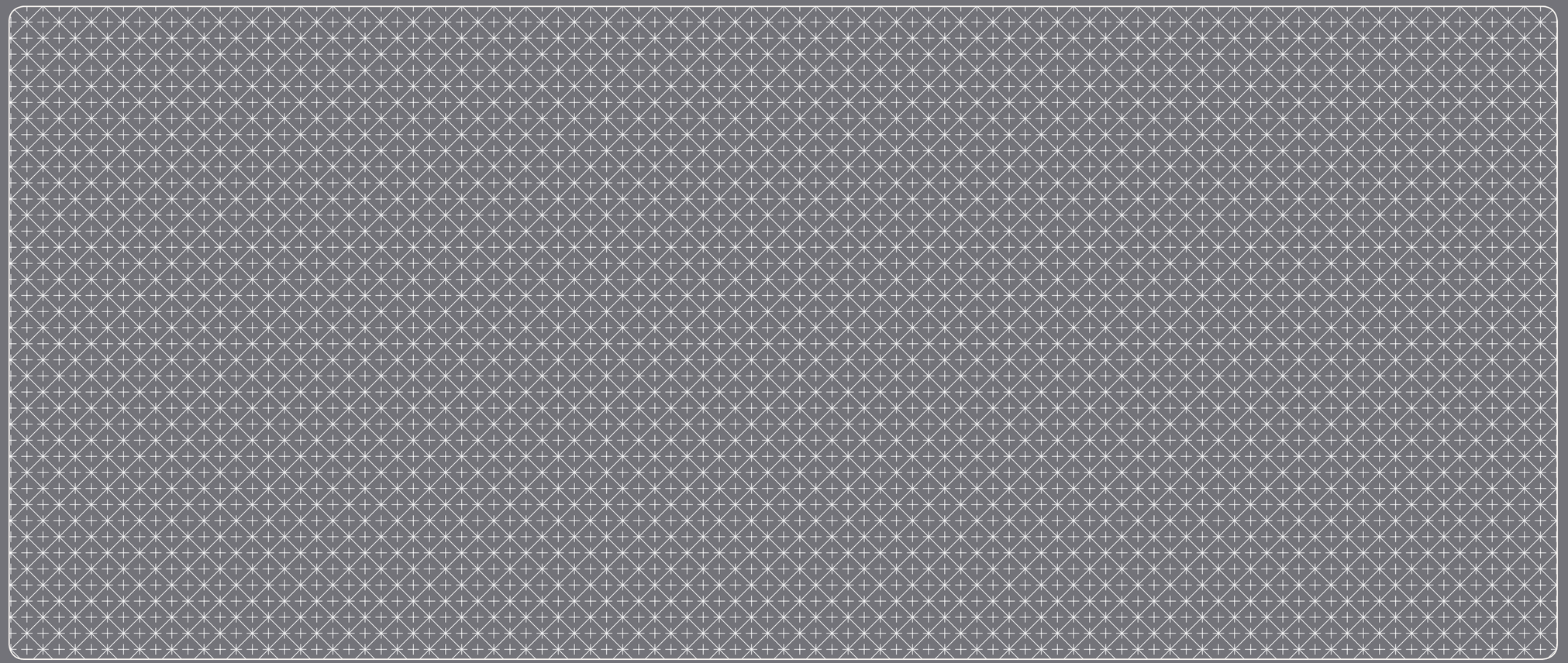
F1 Championship logo

F1 Championship logo:
Stacked configuration

F1 Championship logo:
Horizontal configuration

F1 FORMULA 1 LOGO

We use this lock-up logo for out-of-home applications, like marketing campaigns or third-party communications, where we need a descriptor.



F1 Formula 1 logo

Our F1 Formula 1 logo is comprised of our F1 logo and Formula 1 wordmark.

The following pages will introduce our F1 Formula 1 logo configurations, and how to use them effectively.

F1 logo

Formula 1 Wordmark

Formula 1™

F1 Formula 1 logo
Configurations

Stacked
This is our standard configuration.

Horizontal
Designed for applications where vertical height is limited.

Standard logo
This is our standard F1 Formula 1 logo that will be suitable for the majority of our applications.

Micro logo
Designed for increased legibility at smaller sizes.

Use this logo when the height of the F1 logo falls below 4p0 / 48pt.

Stacked configurations

Standard: Stacked

Micro: Stacked

Horizontal configurations

Standard: Horizontal

Micro: Horizontal

F1 Formula 1 logo
Clear space

Our logo looks best when it's given the space to stand out.

We have defined specific parameters for our logo's clear space - the space where no graphic element can encroach.

Stacked configurations

Standard: Stacked

Clear space:
50% the height of the logo

Micro: Stacked

Clear space:
50% the height of the logo

Horizontal configurations

Standard: Horizontal

Clear space:
100% the height of the logo

Micro: Horizontal

Clear space:
50% the height of the logo

F1 Formula 1 logo
Colour

Colour lock-ups
When colour is possible we use our Red F1 logo - this has the advantage of being visible across light and dark backgrounds.

We have two text colour options:
– Black text (to use on light coloured backgrounds)
– White text (to use on dark coloured backgrounds).

Black & White
In applications where colour is not possible (such as screen-printing), we produce our logo and text in black or white.

Type colour
As a general rule, when used in logos our type is used in black or white only.

Do not use red type at any point. If one colour only is available we recommend using black or white.

Colour lock-ups

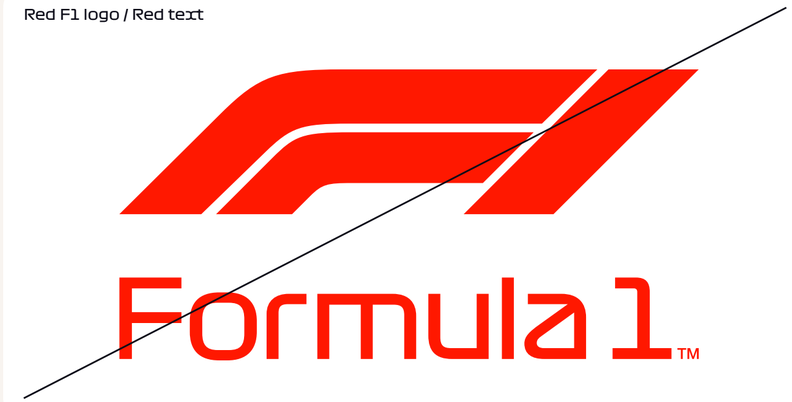
Whenever possible we use the red F1 logo

Red F1 logo / Black text

Red F1 logo / White text

DO NOT...

Red F1 logo / Red text



Red F1 logo / Red text

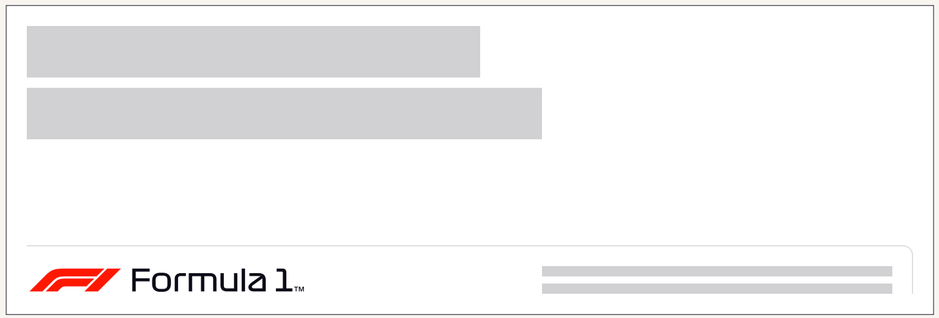
Black & White

When one colour only is possible

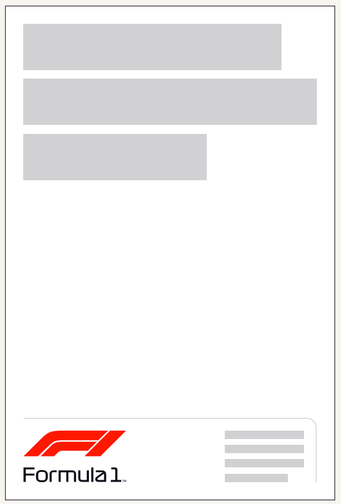
F1 Formula 1 logo
Example applications

We can't show every possible example. And these are not 'templates' to follow. But they illustrate the sort of environments where our logo will live.

Marketing campaigns

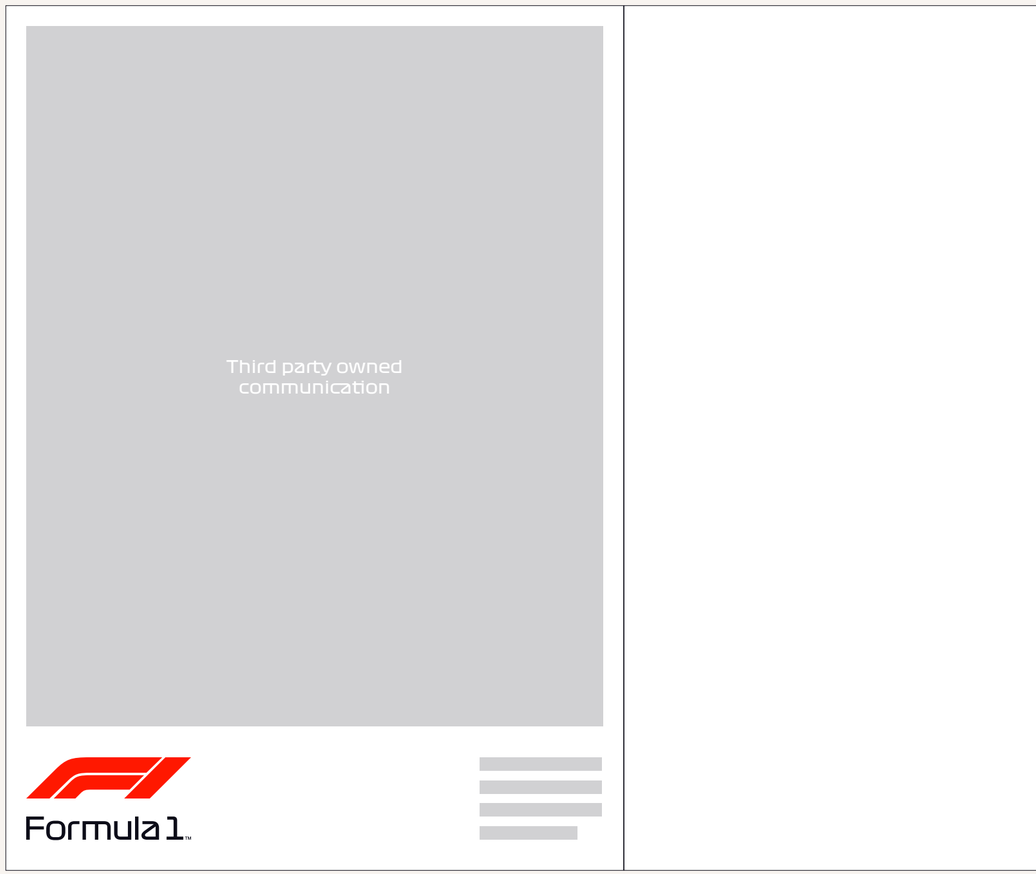


Billboard



Adshel

Third party owned communications



Magazine spread

F1 Formula 1 logo
Misuse

Never, ever adapt the logo in any way. Follow the guidelines to the letter.

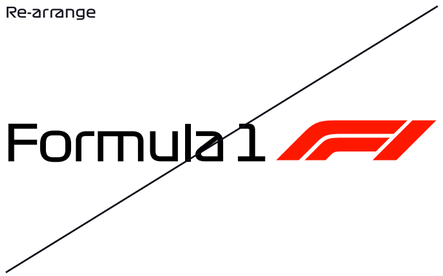
DO NOT

Font

Do not...
Change the wordmark to any other typeface.

Do...
Always use our supplied logo artworks.

Re-arrange



Do not...
Change the relationship between the logo and the wordmark.

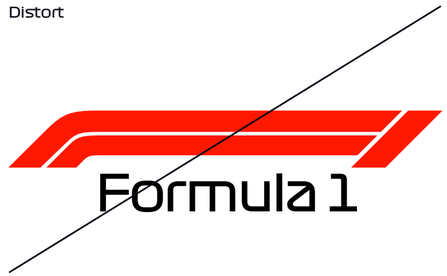
Do...
Always use our supplied logo artworks.

Colour

Do not...
Change the colours of the logo and the wordmark.

Do...
Always use the colour variants in our supplied logo artworks.

Distort

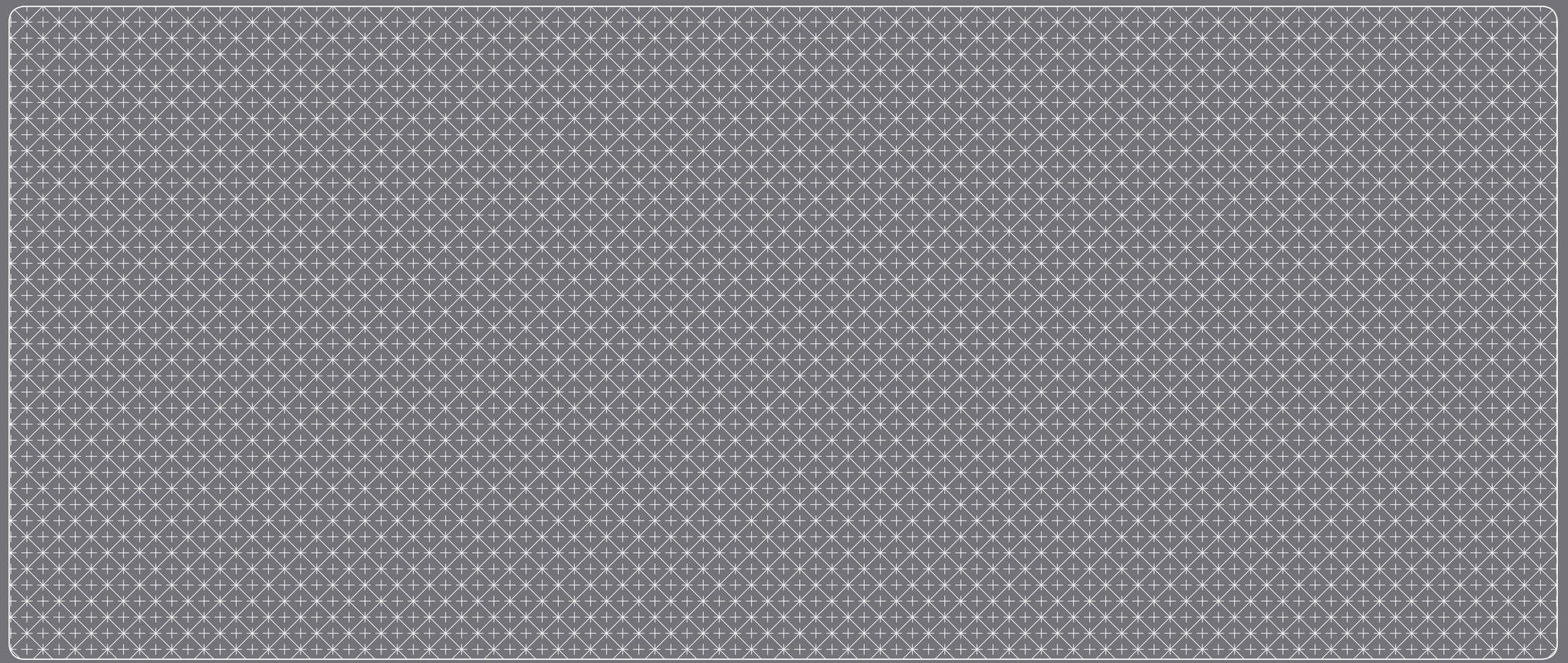


Do not...
Distort our logo in any way.

Do...
Treat our logo with respect.

F1 CHAMPIONSHIP LOGO

This is the logo for official sporting and accreditation uses, like the FIA Formula 1 World Championship Grand Prix.



F1 Championship logo

Our F1 Championship logo is comprised of our F1 logo, the FIA logo and Championship wordmark.

The following pages will introduce our F1 Championship logo configurations, and how to use them effectively.

F1 logo

FIA logo

FIA Formula 1 World Championship ™

Championship Wordmark

F1 Championship logo
Configurations

Stacked
This is our standard configuration.

Horizontal
Designed for applications where vertical height is limited.

Standard logo
This is our standard F1 Championship logo that we will be suitable for the majority of our applications.

Micro logo
Designed for increased legibility at smaller sizes.

Use this logo when the height of the F1 logo falls below 4p0 / 48pt.

Stacked configurations

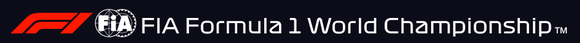
Standard: Stacked

Micro: Stacked

Horizontal configurations

Standard: Horizontal

Micro: Horizontal



F1 Championship logo
Standard

Our logo looks best when it's given the space to stand out.

We have defined specific parameters for our logo's clear space - the space where no graphic element can encroach.

Stacked configurations

Standard: Stacked

Clear space:
50% the height of the logo

Micro: Stacked

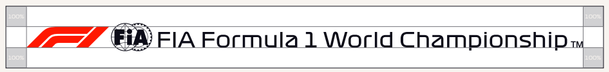
Clear space:
100% the height of the logo

Horizontal configurations

Standard: Horizontal

Clear space:
50% the height of the logo

Micro: Horizontal



Clear space:
100% the height of the logo

F1 Championship logo
Colour

Colour lock-ups
When colour is possible we use our Red F1 logo - this has the advantage of being visible across light and dark backgrounds.

We have two text colour options:
– Black text (to use on light coloured backgrounds)
– White text (to use on dark coloured backgrounds).

Black & White
In applications where colour is not possible (such as screen-printing), we produce our logo and text in black or white.

Type colour
As a general rule, when used in logos our type is used in black or white only.

Do not use red type at any point. If one colour only is available we recommend using black or white.

Colour lock-ups

Whenever possible we use the red F1 logo

Red F1 logo / Black text

Red F1 logo / White text

DO NOT...

Red F1 logo / Red text

Red F1 logo / Red text

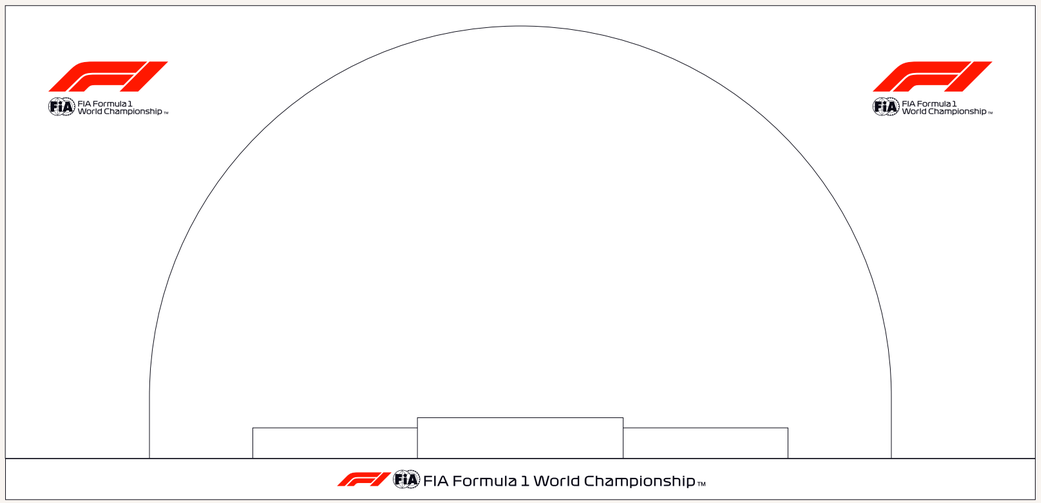
Black & White

When one colour only is possible

F1 Championship logo
Example applications

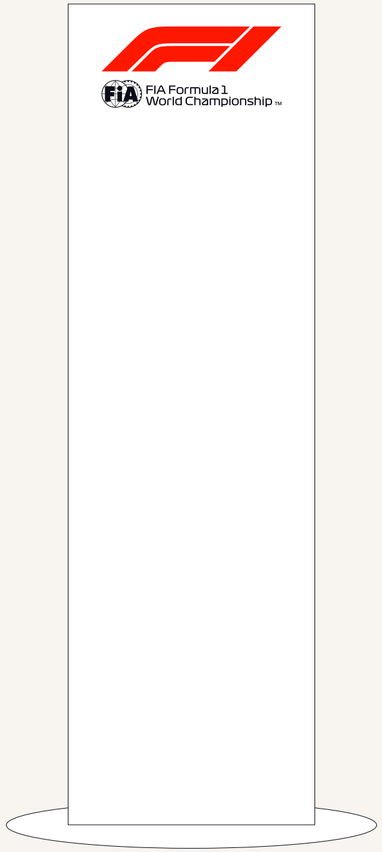
We can't show every possible example. And these are not 'templates' to follow. But they illustrate the sort of environments where the F1 Championship logo will live.

FIA Formula 1 World Championship Grand Prix



Podium

Trophy base



Parc Ferme placecards

COLOUR

We have a very limited colour palette. Deliberately.

It forces us to be bold and dramatic with the colour - and make the most of our vibrant red.

Go for it.

Primary colours

F1 Warm Red
Represents the heat, power and passion of Formula 1.

F1 Carbon Black
A steely blue tint. A cooling counterpoint to the heat of our red..

To aid hierarchy, we may use our black in tints of: 90%, 70%, 50%, 30%.

F1 Off-White
Our neutral colour that allows our red and black to pop.

F1 High-Vis White
Used as a highlight where required.

F1 WARM RED

PRINT	Pantone Warm Red C
	CMYK 0.90.100.0
SCREEN	HEX FF1E00
	RGB 255.30.0
EXTERIOR	RAL 3027 Reinrot
	Vinyl When choosing a vinyl substrate it should be matched as closely as possible to Pantone Warm Red C

F1 CARBON BLACK

		TINTS
PRINT	Pantone Black 6C	90%
	CMYK 40.0.0.100	70%
		50%
		30%
SCREEN	HEX 15151E	2C2C34
	RGB 21.21.30	5B5B61
		89898E
		B8B8BB

F1 OFF-WHITE

PRINT	Pantone Warm Grey C - 15% TINT
	CMYK 3.3.4.0
SCREEN	HEX F7F4F1
	RGB 247.244.241

F1 HIGH-VIS WHITE

PRINT	Pantone 000C
	CMYK 0.0.0.0
SCREEN	HEX FFFFFF
	RGB 255.255.255

Primary colours
Proportional usage

This page shows approximate proportional usage of our primary colour.

This is a guide only, in some applications we may choose to use more red for impact, or more white for neutrality.

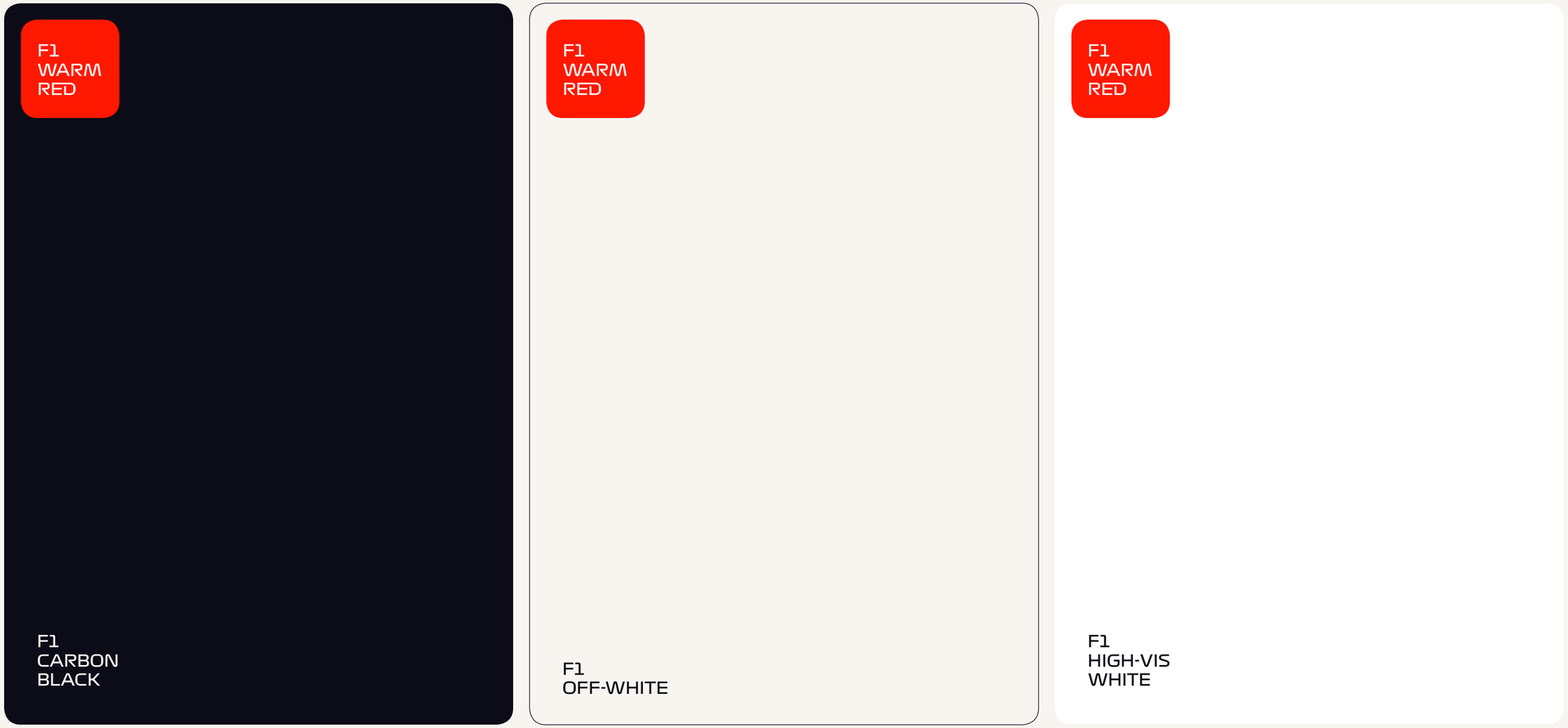
F1 Warm Red:
This is our key brand colour; we use it as a highlight to preserve its power.

F1 Carbon Black:
Our carbon black cools our warm red. We use this in large amounts in text and background colour where required.

F1 Off-White:
Our neutral colour that allows our red and black to pop.

We use this in large amounts, such as background colour and in paper stock.

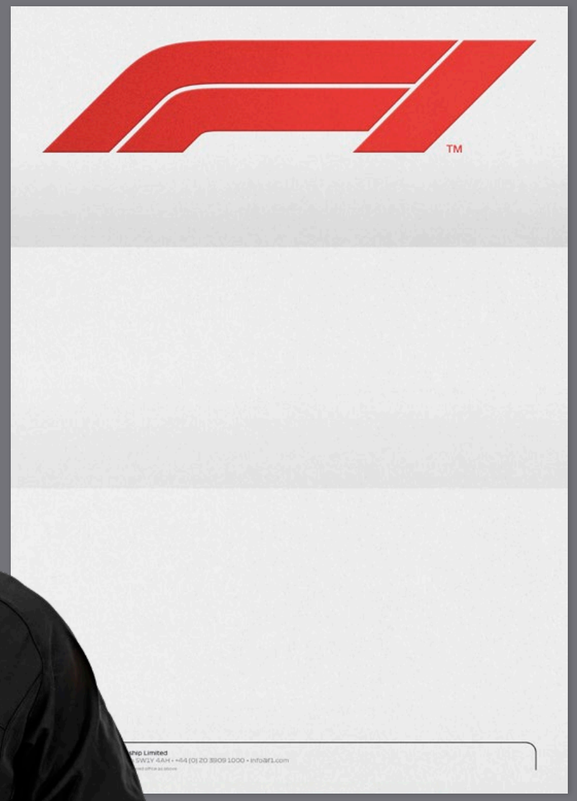
F1 High-Vis White
We use pure white as a highlight where required.

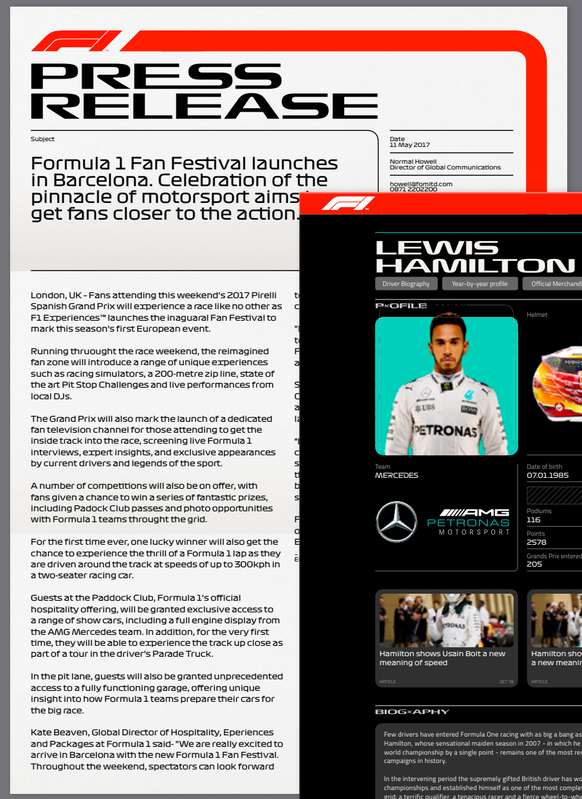


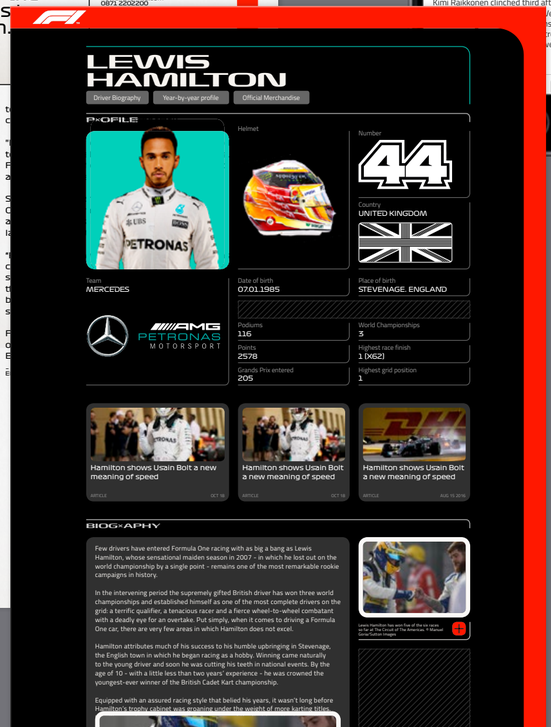
Primary colours
Example

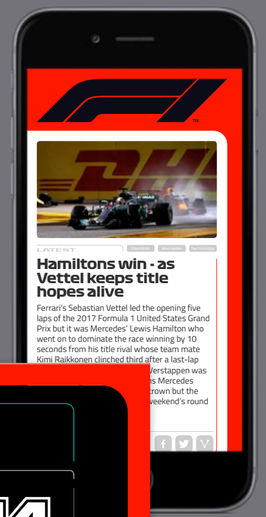
Our primary colour palette is the entry palette to our brand.

We want our audience to associate our primary colours, particularly warm red, with Formula 1 - to reinforce this, we use our primary palette in our fixed, Formula 1 owned applications.





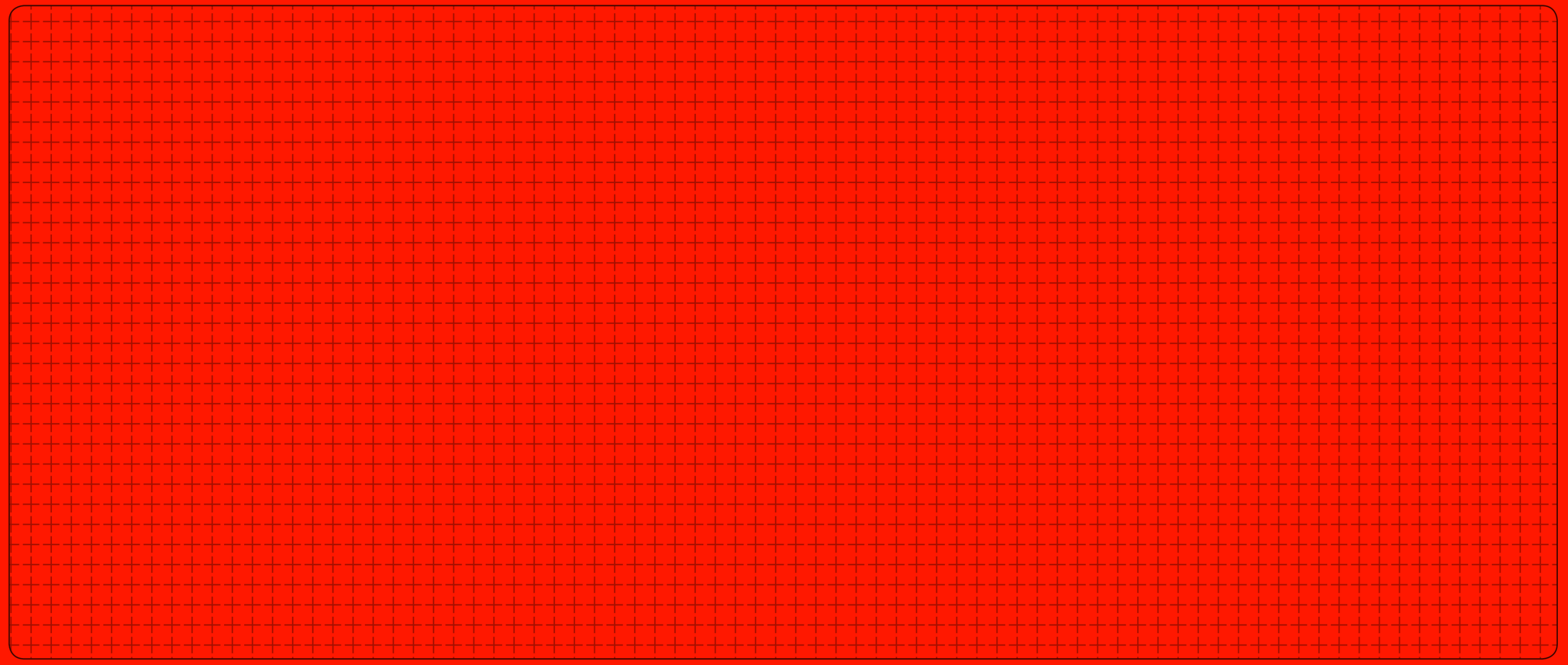




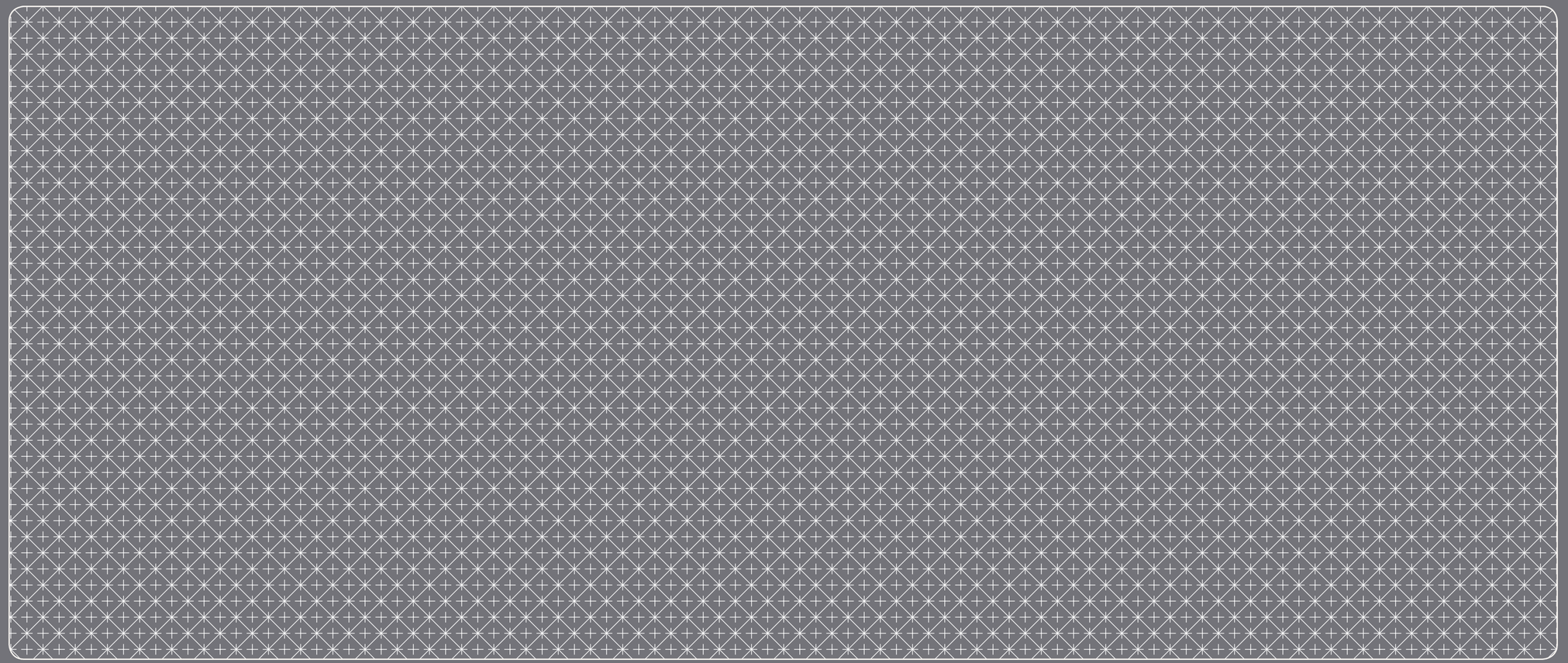
TYPOGRAPHY

Our typeface is just that: ours. Exclusively created and drawn for Formula 1.

It's every bit as distinctive and valuable as the logo. Use it consistently and it'll be just as powerful.



FORMULA 1 TYPEFACE



SPEED
ATTACK
CONTROL

Formula 1 typeface
Overview

Formula 1 is an assault on all senses - we wanted our typography to reflect this experience. We have a series of tones that, when brought together, embody each aspect of Formula 1.

We have crafted four bespoke fonts, intended to reflect the different behaviours found within Formula 1.

The following pages will introduce our core brand typeface, and how to use it in a powerful way.

Formula 1 Wide

WIDE 2018

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijlmnopqrstuvwxy 0123456789

Formula 1 Black

BLACK 2018

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Formula 1 Bold

BOLD 2018

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Formula 1 Regular and Italic

REGULAR 2018

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

F1 Wide

TURBO
DOWNFORCE
POWER
SLIPSTREAM
STREAMLINE
AERO-
DYNAMIC

F1 Wide is our voice of raw, angry, extreme speed.
It's low, squat and mean-looking - like the Formula 1 cars.

F1 Black

STRENGTH
COURAGE
BLISTERING
CHICANE
HEAVY METAL

Brave, bold, confident and loud, F1 Black is our voice of strength.
It smells of rubber. It roars like an engine at full-throttle.

F1 Bold

AUTOCLEAVE
COMPOUND
CARBON FIBRE
KEVLAR
TRACTION

With a mechanical feel, F1 Bold is our engineered voice.

F1 Regular

Telemetry
Powertrain
Section
1:14.820
25.800 km
Personal Best

Precise, technical and futuristic,
F1 Regular is the voice of the mechanic.

Titillium

Formula 1 Fan Festival launches in Shanghai. Celebration of the pinnacle of motorsport aims to get fans closer to the action.

London, UK – Fans attending this weekend's 2017 Heineken Chinese Grand Prix will experience a race like no other as F1 Experiences™ launches the inaugural Fan Festival to mark this season's first European event.

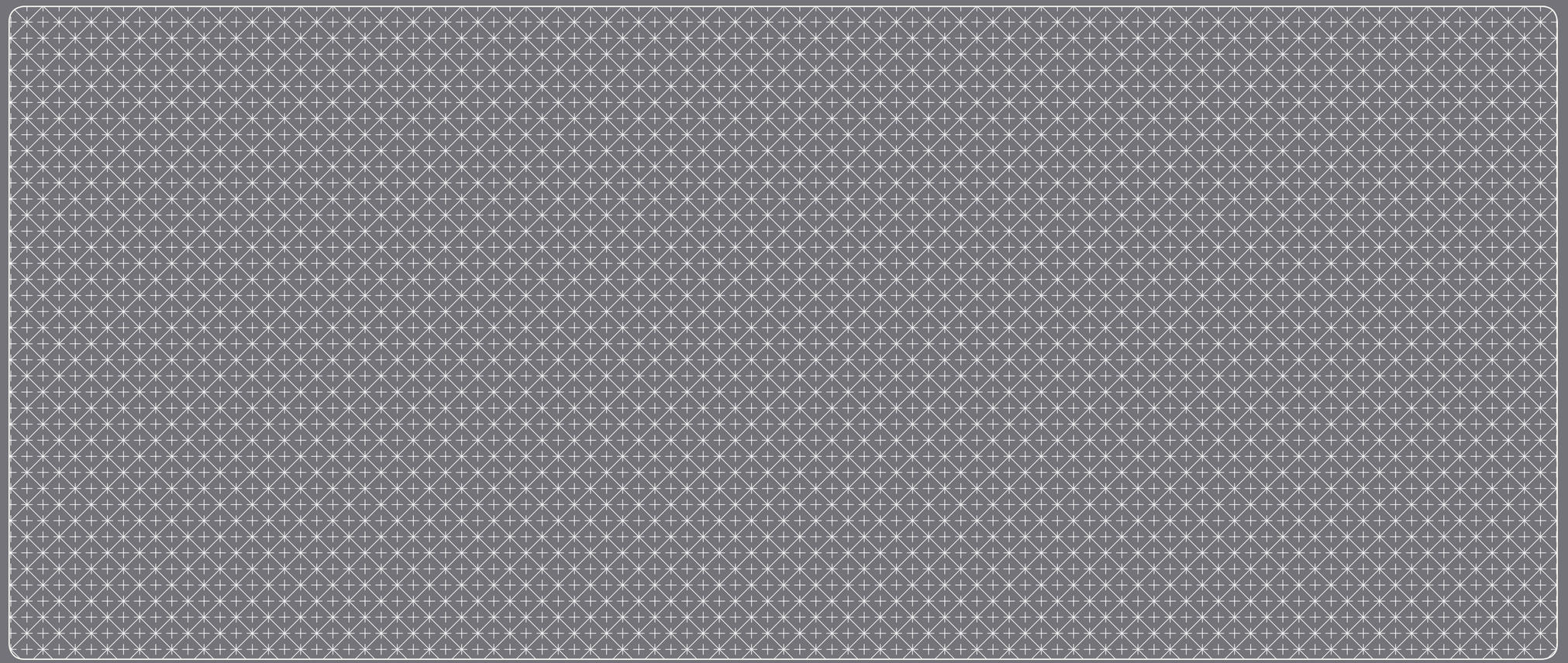
Running throughout the race weekend, the reimagined fan zone will introduce a range of unique experiences such as racing simulators, a 200-metre zip line, state of the art Pit Stop Challenges and live performances from local DJs.

The Grand Prix will also mark the launch of a dedicated fan television channel for those attending to get the inside track into the race, screening live Formula 1 interviews, expert insights, and exclusive appearances by current drivers and legends of the sport.

A number of competitions will also be on offer, with fans given a chance to win a series of fantastic prizes, including Paddock Club passes and photo opportunities with Formula 1 teams through

Titillium is a Google typeface and not bespoke to F1.
We use Titillium for long-reads of text only.

HOW TO USE TYPE



WIDE
BLACK
BOLD

IMPACT
The fonts we may use for
large scale display headlines.

Bold
Regular
Titillium

INFORM
The fonts we use for sub-heading,
body text, and long-reads of text.

Combining our fonts

IMPACT
DISPLAY HEADLINES

Wide and Black are designed with extreme character to communicate speed and power. We use our display headlines at large scales in an intentionally bold and graphic way.

Important: We only use one display headline typeface at a time - never use both in a single piece of communication.

INFORM
DISPLAY BODY

Bold and Regular is the cooling, calming and technical partner to our passionate display headlines. These may be used large as display headlines where a considered voice is required, or small as hard-working body text.

Note: We may use both weights together in the same communication to aid hierarchy where required.

TOGETHER
HEADLINE AND BODY

The combining of our Impact and Inform fonts give us a layered tone of contrasting emotions - reflecting the passion and engineering detail that are both in abundance in Formula 1.

WIDE
Wide

OR

BLACK
Black

+

BOLD
Bold
&
REGULAR
Regular

=

WIDE
DISPLAY
HEADLINE

BOLD SUB HEADLINE
Regular Text paragraph

=

BLACK
DISPLAY
HEADLINE

BOLD SUB HEADLINE
Regular Text paragraph

Combining our fonts
Examples

We may choose the most appropriate font to match the tone of our headline.

For example if we're making a bold statement, maybe 'Black' would communicate this effectively. If we're talking about speed or agility, 'Wide' does this well.
A more level-headed message, 'Bold' or 'Regular' are great for that.

We have different levels for different purposes - we entourage a mixture of use to keep our communications looking fresh, varied and exciting.

Typographic hierarchy

This page demonstrates how we use our display headline fonts at large scales for impact - and our information fonts to support.

As a rule, there should be a numeric relationship between all type sizes as illustrated on this page.

Note: For long-reads of text we currently use Titillium.

Example:

Display headline
Wide 64pt

We use a large headline in our display fonts to grab the reader's attention.

Supporting headline
Regular 18pt

Our supporting headline.

Long-read body copy
Titillium 10pt

PRESS RELEASE

Formula 1 Fan Festival launches in Shanghai. Celebration of the pinnacle of motorsport aims to get fans closer to the action.

Fans attending this weekend's 2017 Heineken Chinese Grand Prix will experience a race like no other as F1 Experiences™ launches the inaugural Fan Festival to mark this season's first European event.

Running throughout the race weekend, the reimagined fan zone will introduce a range of unique experiences such as racing simulators, a 200-metre zip line, state of the art Pit Stop Challenges and live performances from local DJs.

The Grand Prix will also mark the launch of a dedicated fan television channel for those attending to get the inside track into the race, screening live Formula 1 interviews, expert insights, and exclusive appearances by current drivers and legends of the sport.

A number of competitions will also be on offer, with fans given a chance to win a series of fantastic prizes, including Paddock Club passes and photo opportunities with Formula 1 teams throughout the grid.

For the first time ever, one lucky winner will also get the chance to experience the thrill of a Formula 1 lap as they are driven around the track at speeds of up to 300kph in a two-seater racing car.

Guests at the Paddock Club Formula 1's official hospitality offering - will be granted exclusive access to a range of show cars, including a full engine display from the AMG Mercedes team. In addition, for the very first time, they will be able to experience the track up close as part of a tour in the driver's Parade Truck.

In the pit lane, guests will also be granted unprecedented access to a fully functioning garage, offering unique insight into how Formula 1 teams prepare their cars for the big race.

Kate Beaven, Global Director of Hospitality, Experiences and Packages at Formula 1 said- 'We are really excited to arrive in Barcelona with the new Formula 1 Fan Festival.

Typography details
Use of caps

THE SCREAM OF THE ENGINE

F1 is a confident, intense brand experienced in short, sharp bursts, the roar of the engine as it speeds by.

We use capitals to make a statement, but keep your message short.

We only use capitals for headline messages where we want to grab the attention of our reader.

Typography details
Use of caps

We use all caps for bold headlines only. Keep it short and sharp for high-impact.

We never use upper case for long-reads of copy.

F1 WIDE

LIGHTS OUT AWAY WE GO

F1 BLACK

AND HE'S CRASHED

F1 BOLD

VETTEL IS OUT

F1 REGULAR

BOTTAS 28.3 SEC. AHEAD

Typography details
Use of caps

~~WE AVOID CAPITALS IN LONG PIECES OF COPY.
WHY? TWO REASONS. ONE: LEGIBILITY.
IT TAKES A LOT OF EFFORT TO READ LOADS OF
TEXT SET ALL IN UPPERCASE. DOESN'T IT?
TWO: IT LOOKS LIKE WE'RE YELLING. ALL THE TIME.
F1 HAS TO SHOUT SOMETIMES - THOSE ENGINES
KICK UP A HELL OF A NOISE. BUT NOT ALL THE TIME!~~

Ah, that's better.

Reserve capitals for short, sharp,
attention-grabbing headlines.

Typography details
Sentence case

Sentence case (upper and lowercase) headlines are less shouty. But they can still be bold. Here are some pointers.

Hamilton
Vettel
Räikkönen
Verstappen
Ericsson
Hartley
Pérez
Bottas

Typography details
Sentence case

Use our display fonts, set it upper and lowercase.

F1 WIDE

Away we go

F1 BLACK

Heavy Metal at 220 mph

F1 BOLD

Hamilton vs Vettel

F1 REGULAR

Bottas: pit stop

Typography details
Tracking and kerning

Our display typography should be a tight, graphic unit. Especially at large sizes. Take care over tracking and kerning to get the perfect result.

TRACKING
&KERNING

Typography details
Tracking and kerning

When setting large display type, there may at times be a need to visually tweak the tracking of characters to balance the space between the letters.

Our typeface is designed to be set to 'metrics'. All settings are made by the typeface designer to make it look its best as default.

Display Headline fonts (F1 Wide and F1 Black) are designed to be tight by default.

Our display body fonts (F1 Bold and Regular) may need to be tracked in if used as large scale headlines.

F1 WIDE

VETTEL SLIPS DOWN THE INSIDE

Shown above
Kerning: Metrics • Tracking: 0

F1 BLACK

AND HE'S CRASHED

Shown above
Kerning: Metrics • Tracking: 0

F1 BOLD

VETTEL IS OUT

Shown above
Kerning: Metrics • Tracking: -25

F1 REGULAR

BOTTAS IS 28.3 SECONDS AHEAD

Shown above
Kerning: Metrics • Tracking: -25

Typography details
Leading

At large sizes, our display fonts looks best with tight leading. It gives the type drama and impact, and makes it look tight and considered.

TIGHT
IS RIGHT

Leading
Display headlines: F1 Black

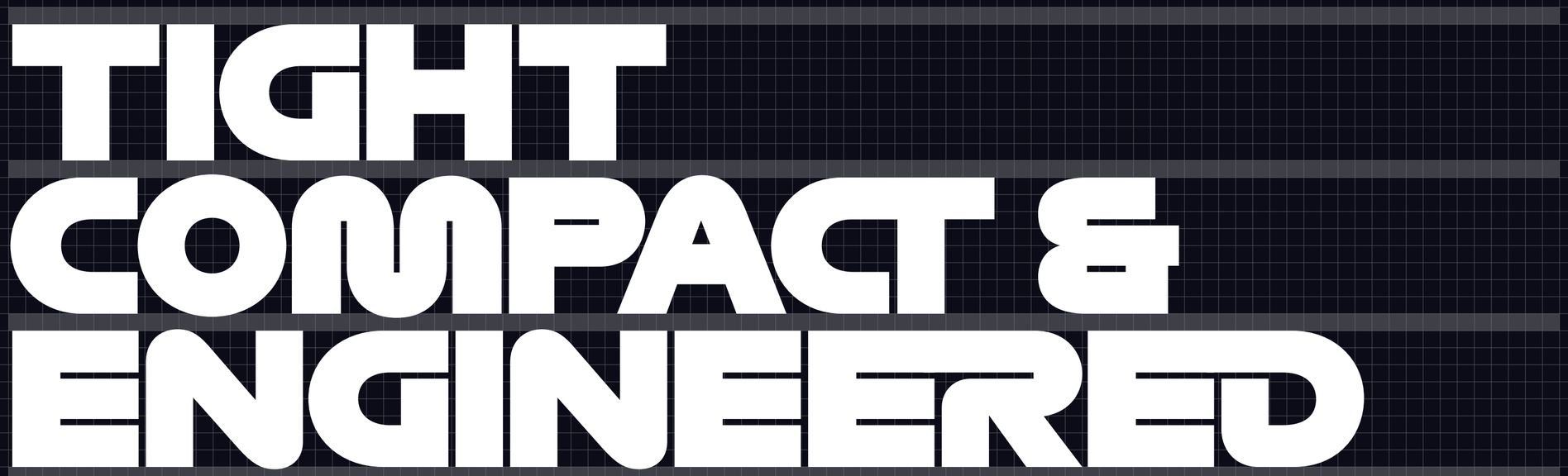
When we use large type sizes (over 50pt) we must pay close attention to the leading to maintain a tight and graphic feel.

Our display headlines may require some visual optimisation when used at large sizes.

Here are some points to keep them feeling bold and graphic.

F1 Black is our impact font - as such we want it to feel super solid with a tight, engineered appearance.

As a guide, set the leading of F1 Black to 20% smaller than the point size - this should be adjusted optically to best match large type sizes where we want the leading and kerning (spaces between the letters) to have a similar relationship.



Point size: 128pt • Leading: 108pt • Tracking: 0pt

Leading
Display headlines: F1 Wide

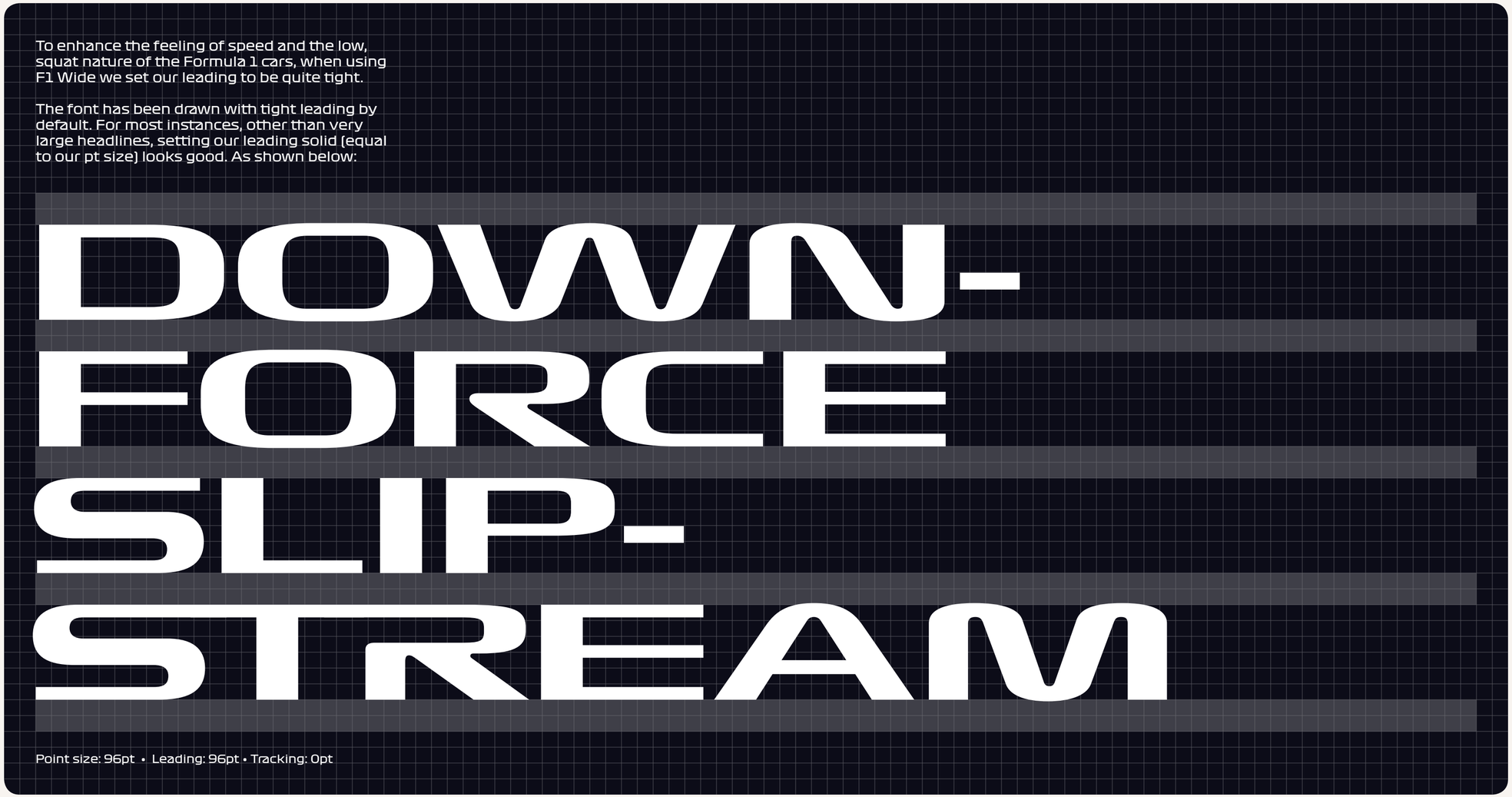
When we use large type sizes (over 50pt) we must pay close attention to the leading to maintain a tight and graphic feel.

Our display headlines may require some visual optimisation when used at large sizes.

Here are some points to keep them feeling bold and graphic.

To enhance the feeling of speed and the low, squat nature of the Formula 1 cars, when using F1 Wide we set our leading to be quite tight.

The font has been drawn with tight leading by default. For most instances, other than very large headlines, setting our leading solid (equal to our pt size) looks good. As shown below:



Point size: 96pt • Leading: 96pt • Tracking: 0pt

Leading
Display headlines: F1 Bold

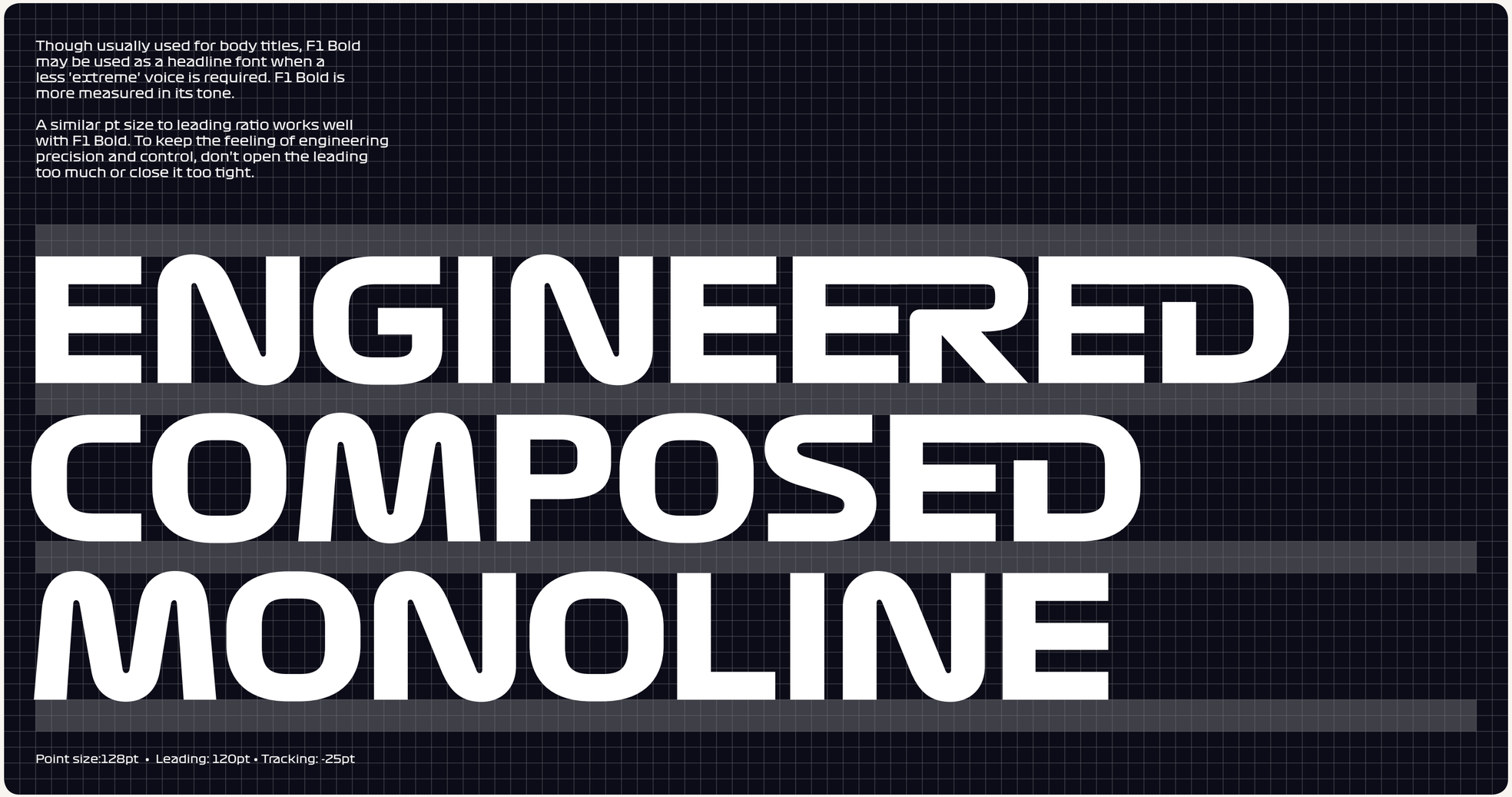
When we use large type sizes (over 50pt) we must pay close attention to the leading to maintain a tight and graphic feel.

Our display headlines may require some visual optimisation when used at large sizes.

Here are some points to keep them feeling bold and graphic.

Though usually used for body titles, F1 Bold may be used as a headline font when a less 'extreme' voice is required. F1 Bold is more measured in its tone.

A similar pt size to leading ratio works well with F1 Bold. To keep the feeling of engineering precision and control, don't open the leading too much or close it too tight.



Point size:128pt • Leading: 120pt • Tracking: -25pt

Type alignment

LEFT

CENTRE

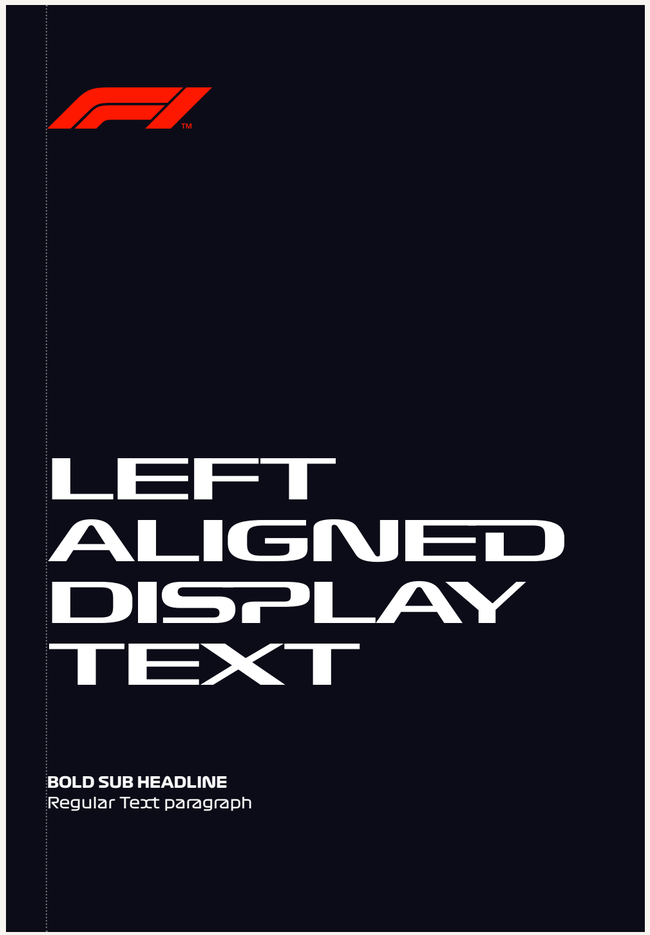
RIGHT

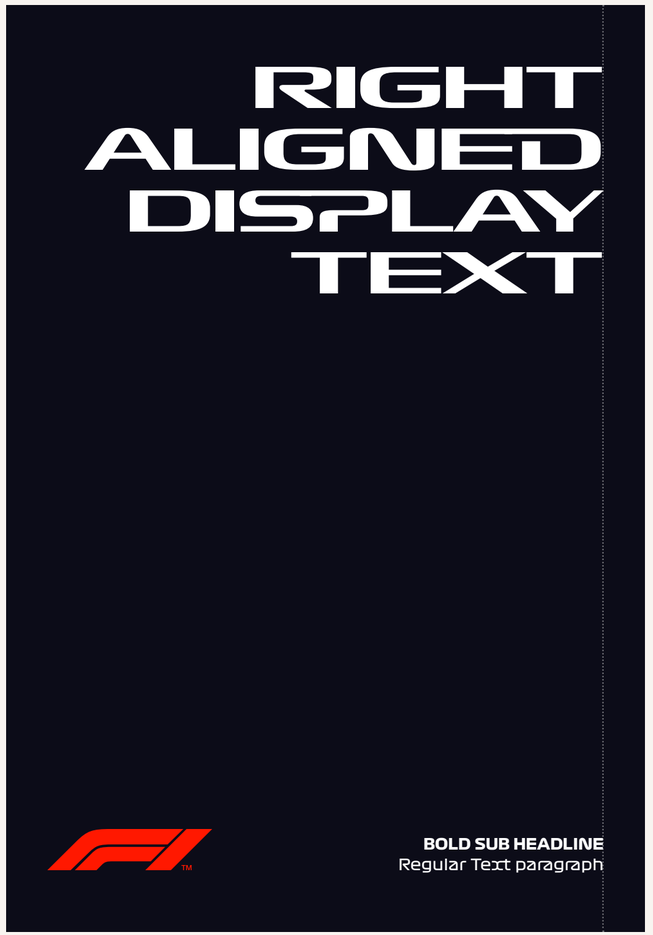
Type alignment

As a rule, we use left-aligned type. It's the most legible. Especially in longer pieces of copy.

But for display headlines, we can be more flexible. You can use centred and right-aligned type. But never combine alignments.

We don't generally right-align our logo, as it looks like it's rushing off the page.





Baseline grid
Suggested pt sizes

In order to keep our type relationships harmonious, we generally set our Bold and Regular typography to a 12pt baseline grid.

This is a guide only, our pt size and leading may be increased where necessary, particularly for large communications where the pt size is 50pt or over.

Leading
Our leading works in increments that are divisible by 3 - for example - 6pt / 12pt / 24pt / 36pt, etc.

Note: The exception to this rule is 18pt / 15pt / 6pt which hit the baseline every other line.

Baseline grid
A 12pt grid informs our baseline grid. To create cohesion across our communications we advise aligning to this baseline wherever possible.

Note:
F1 Regular has been drawn with a very large 'x-height' - in comparison Titillium has a small 'x-height' - to counter this we may wish to increase the pt size in relation to the leading to avoid a 'gappy' leading.

Display body text: F1 Regular
F1 Bold or Regular may be used for paragraph titles or for short reads of copy. Below illustrates our pt to leading sizes.

42pt display body
48pt leading

32pt display body
36pt leading

21pt display body
24pt leading

18pt display body
24pt leading

15pt display body
18pt leading

12pt display body
15pt leading

10pt display body
12pt leading

8.pt display body
12pt leading

6pt display body
8pt leading

4pt display body
6pt leading

Long-read body text: Titillium
For long-reads of text we advise using Titillium. Below illustrates our pt to leading sizes.

42pt body text
48pt leading

32pt body text
36pt leading

21pt body text
24pt leading

21pt body text
24pt leading

15pt body text
18pt leading

12pt body text
15pt leading

11pt body text
12pt leading

9pt body text
12pt leading

6pt note text
8pt leading

4pt note text
6pt leading

Leading
Display body: F1 Bold and F1 Regular

For text below 50pt, the optimal line spacing is between 110% and 125% of the point size.

Setting your leading
The Adobe suite, as well as CSS, lets you define line spacing as a multiple.

You can do the maths yourself, multiply your point size by the percentage.

Example in use:

Paragraph Headline
F1 Bold

Point Size: 42Pt
Leading: 48Pt

Introduction Paragraph
F1 Regular

Point Size: 18Pt
Leading: 24Pt

Long-Read Body Text
Titillium Regular

Point Size: 15Pt
Leading: 18Pt

Alfa Romeo to return to Formula 1

The Sauber F1 Team have signed a multi-year technical and commercial partnership with Alfa Romeo, returning the Italian car manufacturer to F1 after an absence of more than 30 years.

The deal will see the Swiss squad renamed Alfa Romeo Sauber F1 Team from 2018, with the car bearing the Alfa Romeo logo and being equipped with 2018-spec Ferrari engines.

"This agreement with the Sauber F1 Team is a significant step in the reshaping of the Alfa Romeo brand, which will return to Formula 1 after an absence of more than 30 years," said Ferrari chairman Sergio Marchionne, who also acts as CEO of Alfa Romeo's parent company Fiat Chrysler Automobiles.

"A storied marque that has helped make the history of this sport, Alfa Romeo will join other major automakers that participate in Formula 1. The brand itself will also benefit from the sharing of technology and strategic know-how with a partner of the Sauber F1 Team's undisputed experience.

"The Alfa Romeo engineers and technicians, who have already demonstrated their capabilities with the newly-launched models, Giulia and Stelvio, will have the opportunity to make that experience available to the Sauber F1 Team. At the same time, Alfa Romeo fans will once again have the opportunity to support an automaker that is determined to begin writing an exciting new chapter in its unique, legendary sporting history."

Line length
Body copy

When it comes to body copy, short line lengths are more comfortable to the reader than long lines.

When writing body copy, aim for an average line length of 40-90 characters, including spaces. This is usually 6-14 words.

MINIMUM LINE LENGTH GUIDE
6 WORDS

The Sauber F1 Team have signed a multi-year technical and commercial partnership with Alfa Romeo, returning the Italian car manufacturer to F1 after an absence of more than 30 years.

The deal will see the Swiss squad renamed Alfa Romeo Sauber F1 Team from 2018, with the car bearing the Alfa Romeo logo and being equipped with 2018-spec Ferrari engines.

“This agreement with the Sauber F1 Team is a significant step in the reshaping of the Alfa Romeo brand, which will return to Formula 1 after an absence of more than 30 years,” said Ferrari chairman Sergio Marchionne, who also acts as CEO of Alfa Romeo’s parent company Fiat Chrysler Automobiles.

“A storied marque that has helped make the history of this sport, Alfa Romeo will join other major automakers that participate in Formula 1. The brand itself will also benefit from the sharing of technology and strategic know-how with a partner of the Sauber F1 Team’s undisputed

MAXIMUM LINE LENGTH GUIDE
14 WORDS

The Sauber F1 Team have signed a multi-year technical and commercial partnership with Alfa Romeo, returning the Italian car manufacturer to F1 after an absence of more than 30 years.

The deal will see the Swiss squad renamed Alfa Romeo Sauber F1 Team from 2018, with the car bearing the Alfa Romeo logo and being equipped with 2018-spec Ferrari engines.

“This agreement with the Sauber F1 Team is a significant step in the reshaping of the Alfa Romeo brand, which will return to Formula 1 after an absence of more than 30 years,” said Ferrari chairman Sergio Marchionne, who also acts as CEO of Alfa Romeo’s parent company Fiat Chrysler Automobiles.

“A storied marque that has helped make the history of this sport, Alfa Romeo will join other major automakers that participate in Formula 1. The brand itself will also benefit from the sharing of technology and strategic know-how with a partner of the Sauber F1 Team’s undisputed experience.

“The Alfa Romeo engineers and technicians, who have already demonstrated their capabilities with the newly-launched models, Giulia and Stelvio, will have the opportunity to make that experience available to the Sauber F1 Team. At the same time, Alfa Romeo fans will once again have the opportunity to support an automaker that is determined to begin writing an exciting new chapter in its unique,

Typography colour

We are single minded with our use of colour with typography - using Black or White only. (Carbon Black and High-Vis White).

We use tints of black where additional hierarchy is required.

WHITE

BLACK

Typography colour

We only use two colours in our typography - white and black.

This page demonstrates how this single-minded approach to colour applies to our primary colour palette.

Note on online and app usage.
To adhere to WCAG 2.0 AA standards, we must not use 'normal text', defined as below 14pt Bold in either:
• red on white
• white on red.

WHITE TEXT

WHITE TEXT

High-Vis White on Carbon Black

BLACK TEXT

BLACK TEXT

Carbon Black on High-Vis White

WHITE TEXT

High-Vis White on Warm Red in 14pt and above

BLACK TEXT

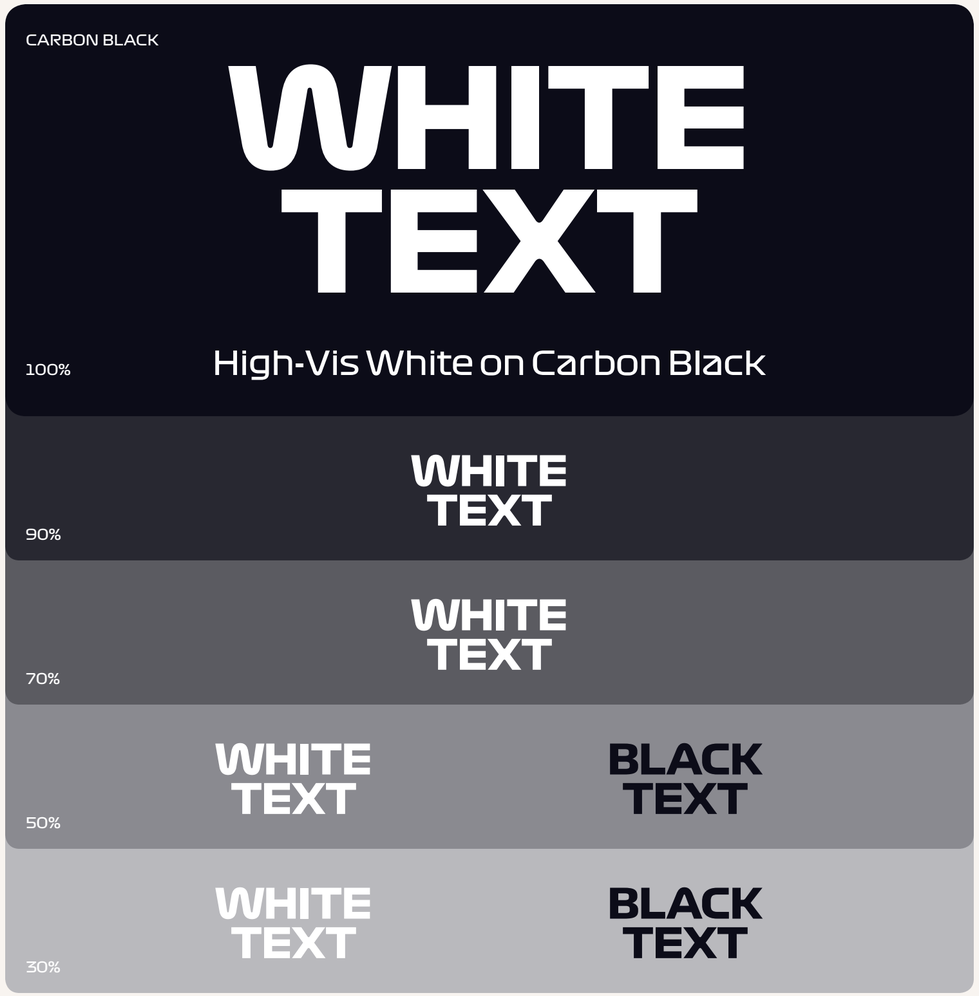
Carbon Black on Warm Red in 14pt and above

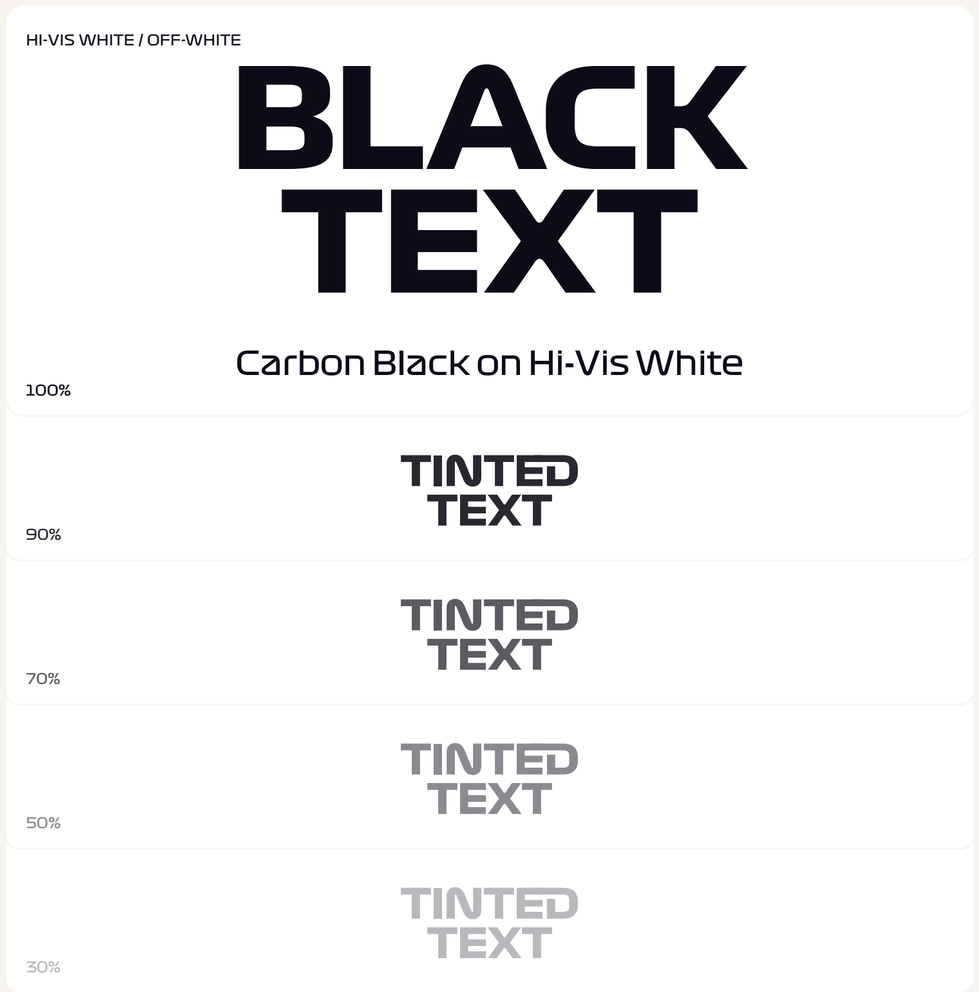
Typography colour
Tints

We may use tints of our Carbon Black where levels of hierarchy are required.

The tints may be used as background colour or text colour.

Note:
We never use tints of our Warm Red as this dilutes the impact of our colour.





Typography colour
Misuse

Warm Red text

We do not colour text in Warm Red. Not in headline text. Not in body text. No text in red, ever.

By limiting the use of red we retain it's power for highlights (our logo) and for impact (large washes in the background).

Red and Type online

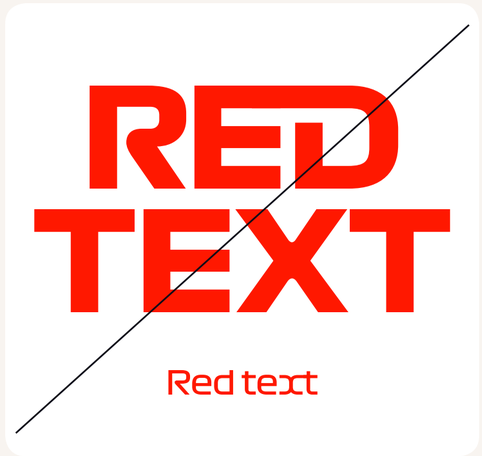
For online and app usage, to adhereto WCAG 2.0 AA standards, we must not use 'normal text', defined as below 14pt Bold in either:
- red on white
- white on red.

Warm Red tints

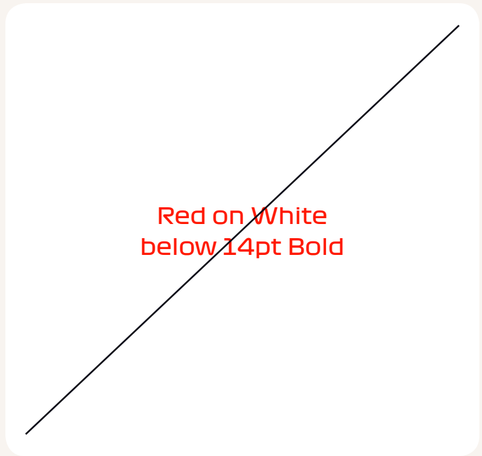
Red is our colour of passion and energy. Never dilute this.

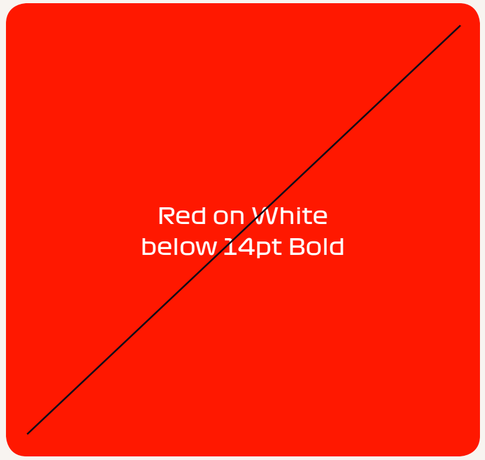
100% Warm Red - always.

DO NOT USE WARM RED FOR TEXT

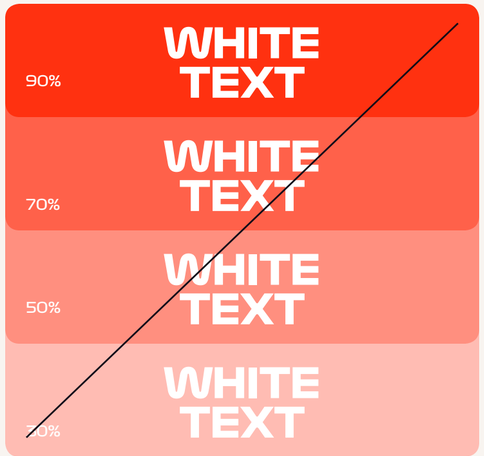


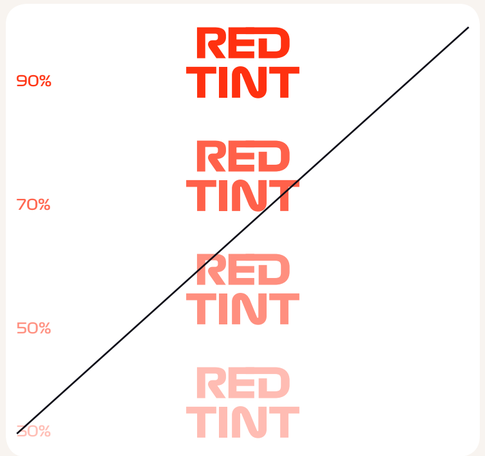
ONLINE...





DO NOT TINT OUR WARM RED





Typography
Misuse

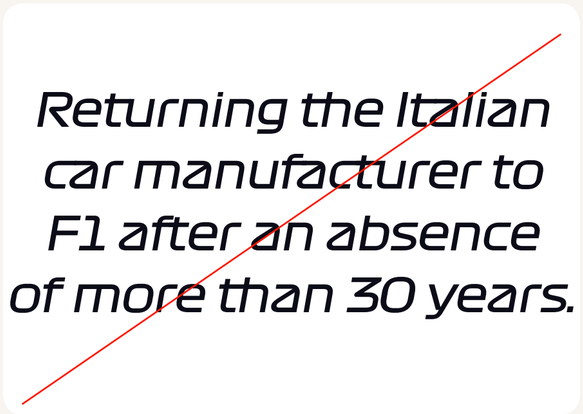
DO NOT

Mix display headline fonts

Use italic for display headlines

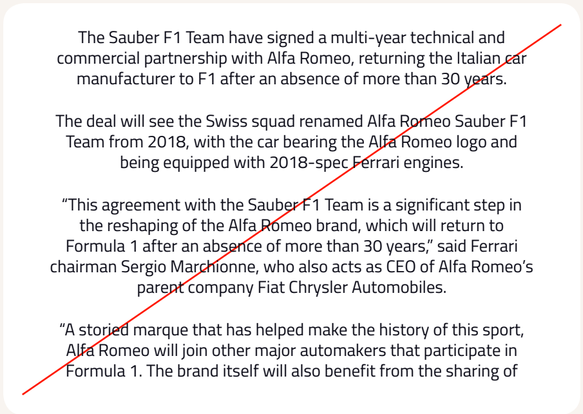
Do not use Titillium as display headlines -
Our F1 typefaces are used for headlines

Do not underline text



Use italic in large amounts -
it is reserved for emphasis only

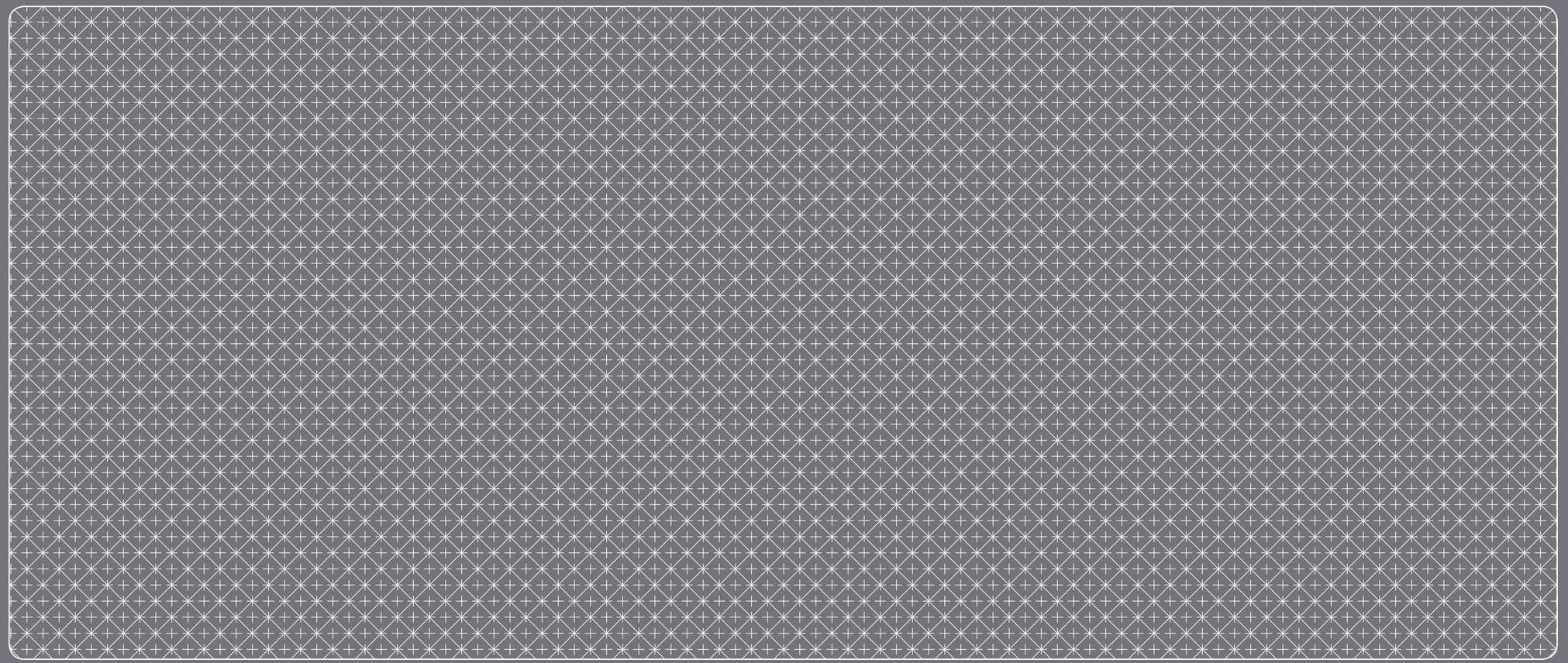
Use F1 Regular for long-reads of text -
We use Titillium for long paragraphs of text



Center large bodies of text

Use colour in text -
Colour type in Black or White only

SPECIAL CHARACTERS



Ligatures

Formula 1's bespoke typeface has been drawn to evoke a feeling of speed and precision.

Our custom ligatures help to give the feeling of flowing track lines whilst giving F1 a super distinctive voice packed with speed and attitude.

Ligatures
F1 Regular

In writing and typography, a ligature occurs where two or more letters are joined as a single glyph. An example is the character æ as used in English, in which the letters 'a' and 'e' are joined.

Our typeface is designed to be set to 'metrics'.

All settings are made by the typeface designer to make it look its best as default and connect correctly.

MERCEDES VERSTAPPEN TA
GRAND Puncture Massa Red
Mercedes Ferrari Botta s Has
Verstappen Section Vettel C

Ligatures
F1 Bold

In writing and typography, a ligature occurs where two or more letters are joined as a single glyph. An example is the character æ as used in English, in which the letters 'a' and 'e' are joined.

Our typeface is designed to be set to 'metrics'.

All settings are made by the typeface designer to make it look its best as default and connect correctly.

MERCEDES VERSTAPPEN
GRAND TAGHEUER RED BU
Mercedes Puncture Bottas
Verstappen Section Vettel

Ligatures
F1 Black

In writing and typography, a ligature occurs where two or more letters are joined as a single glyph. An example is the character æ as used in English, in which the letters 'a' and 'e' are joined.

Our typeface is designed to be set to 'metrics'.

All settings are made by the typeface designer to make it look its best as default and connect correctly.

MERCEDES VERSTAPPEN S
GRAND PUNCTURE RED BU
Mercedes Ferrari Massa H
Verstappen Section Botto

Ligatures
F1 Wide

In writing and typography, a ligature occurs where two or more letters are joined as a single glyph. An example is the character æ as used in English, in which the letters 'a' and 'e' are joined.

Our typeface is designed to be set to 'metrics'.

All settings are made by the typeface designer to make it look its best as default and connect correctly.

Alternate characters

Our fonts have been drawn with alternate characters built in - this allows us to dial up the attitude where required.

Alternate characters
Dialing up the attitude

Our fonts have been created with alternate characters, which we may choose to use for additional 'edge' in large scale headlines.

This page demonstrates how we may use alternate characters to 'dial up' the attitude where required.

1: No alternate characters
2: Automatic ligatures
3: Alternate characters

F1 BLACK

1 VERSTAPPEN

2 VERSTAPPEN

3 VERSTAPPEN

F1 WIDE

1 VERSTAPPEN

2 VERSTAPPEN

3 VERSTAPPEN

F1 BOLD

1 VERSTAPPEN

2 VERSTAPPEN

3 VERSTAPPEN

F1 REGULAR

1 VERSTAPPEN

2 VERSTAPPEN

3 VERSTAPPEN

Alternate characters
Stylistic sets

Stylistic sets are a feature that makes it easier to use a font's alternate characters. Instead of manually replacing every incidence of a character with a desired alternate - replacing an 'A' with an alternate '*A*' for example - our F1 fonts each allow users to select an entire range of text, and apply this one kind of substitution.

Accessing Stylistic Sets (SS)
In the latest version of InDesign you c an access Stylistic Sets easily by clicking the slanted O (OpenType button) at the bottom of any text box. Available features will show up.

Select a text, turn whatever SS (01, 02, 03...) to choose an A shape.

Consistent variants of other letters follow the rule.

SS01
Changes only the A to this alternate:

Example:

SS02
For right-leaning alternatives

Example:

SS03
For left-leaning alternatives

Example:

SS04
For open alternatives

Example:

SS05
For squared alternatives

Example:

SS06
For thin punctuation (in Black and Wide only)

Regular

Thin

Alternate characters
F1 Regular

This page shows the alternate characters available for F1 Regular.

By default the alternate characters may appear when a ligature is typed (where two characters connect).

Alternate characters
There are both connecting alternates (which make ligatures (c, f, r, s, t, x, C, D, P, S, T, X)) and shape alternates.

Contextual Alternatives
Alternative characters occur automatically when the Contextual Alternates option is on.

It is possible to select the alternate characters manually through the 'Glyphs' palette.

Alternate numbers
There are alternative numbers available with monospace settings.

Alternate characters
F1 Bold

This page shows the alternate characters available for F1 Regular.

By default the alternate characters may appear when a ligature is typed (where two characters connect).

Alternate characters
There are both connecting alternates (which make ligatures (c, f, r, s, t, x, C, D, P, S, T, X)) and shape alternates.

Contextual Alternatives
Alternative characters occur automatically when the Contextual Alternates option is on.

It is possible to select the alternate characters manually through the 'Glyphs' palette.

Alternate characters
F1 Black

This page shows the alternate characters available for F1 Regular.

By default the alternate characters may appear when a ligature is typed (where two characters connect).

Alternate characters
There are both connecting alternates (which make ligatures (c, f, r, s, t, x, C, D, P, S, T, X)) and shape alternates.

Contextual Alternatives
Alternative characters occur automatically when the Contextual Alternates option is on.

It is possible to select the alternate characters manually through the 'Glyphs' palette.

Alternate characters
F1 Wide

This page shows the alternate characters available for F1 Regular.

By default the alternate characters may appear when a ligature is typed (where two characters connect).

Alternate characters
There are both connecting alternates (which make ligatures (c, f, r, s, t, x, C, D, P, S, T, X)) and shape alternates.

Contextual Alternatives
Alternative characters occur automatically when the Contextual Alternates option is on.

It is possible to select the alternate characters manually through the 'Glyphs' palette.

Alternate characters
Misuse

Character style consistency

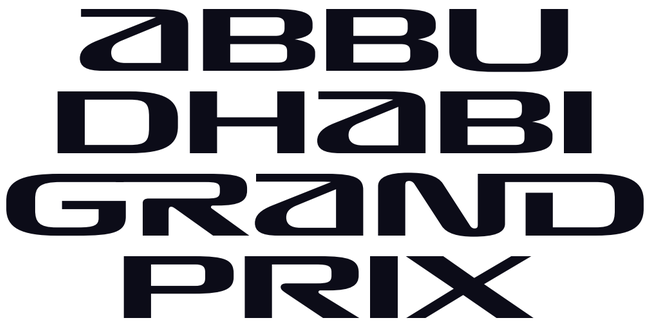
Do not mix and match character styles within the same type application (e.g. don't use three different 'A's - as this can give a disjointed appearance).

Choose one style and be consistent in its application.

DO NOT

Mix character styles in the same type application

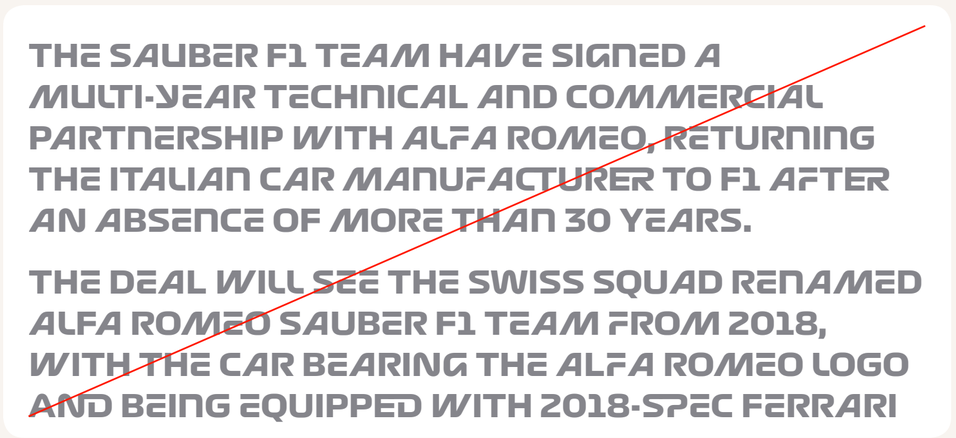
DO



Choose one style and be consistent in its use

Alternate character use

We use our alternate characters for display purposes - best used at large scale and sparsely; such as display headlines.



Do not use the alternate characters in large bodies of text

Use our alternate characters in small amounts, for display headlines only

Tabular glyphs

Drawn specifically for increased legibility in charts and tables are our tabular glyphs, consisting of figures, currencies and math symbols.

Tabular glyphs
Rows and tables

Drawn specifically for increased legibility in charts and tables are a set of tabular glyphs, consisting of figures, currencies and math symbols.

These are drawn with monospace settings so the numbers align neatly in rows and columns - making them easier to skim-read, particularly in screen application.

To activate Tabular lining
The tablular glyphs are available in the Character menu
› OpenType
› Lining Tabular Figures

Tabiular ligning is available with our full font set:
• F1 Regular
• F1 Bold
• F1 Black
• F1 Wide

ALIGNMENT EXAMPLE

+0.430
+1.692
+2.568
+3.857
+4.645

TABULAR LINING: ON

VET	1:28.412
RAI	+0.430
ROS	+0.683
BOT	+0.853
SAI	+1.659
HAM	+1.684
MAL	+1.692
KVY	+1.746
GRO	+1.793
PER	+2.568
VES	+2.983
HUL	+3.857
ERI	+3.891
NAS	+4.226
BUT	+4.645
MAG	+4.877

As shown above, when tabular lining is applied, our numbers align neatly, making it easier to read quickly.

TABULAR LINING: OFF

VET	1:28.412
RAI	+0.430
ROS	+0.683
BOT	+0.853
SAI	+1.659
HAM	+1.684
MAL	+1.692
KVY	+1.746
GRO	+1.793
PER	+2.568
VES	+2.983
HUL	+3.857
ERI	+3.89 1
NAS	+4.226
BUT	+4.645
MAG	+4.877

As shown above, when tablular lining is not applied the numbers align optically - creating a dis-jointed appearance, which is harder to read quickly.

Do not use non-tabular ligning numbers in lists, charts or tables.

Regional characters

F1 is international. We're in the process of developing bespoke typography to support our growth across the world.

Here are some guidelines on setting display headlines with regional characters and diacritics.

Regional characters
F1 Black

F1 Black is intended to be set tightly, but when regional characters are in use we need to allow enough space for legibility.

Below is an example of giving F1 Black a larger leading to accommodate regional diacritics.

F1 Black: Uppercase
Point size: 64pt • Leading: 60pt • Tracking: 0pt

NÜRBURGRING
AUTÓDROMO
JOSÉ, SÃO PAULO
ÖSTERREICHRING
GRANDE PRÊMIO

F1 Black: Sentence case
Point size: 64pt • Leading: 60pt • Tracking: 0pt

Nürburgring
Autódromo
José, São Paulo
Österreichring
Grande Prêmio

Regional characters
F1 Wide

F1 Wide is cut with a slightly larger leading as default - we find that setting the point size and leading equal ('set-solid') allows enough space for the regional diacritics whilst retaining its tight and compact appearance.

Below is an example of setting our point size and leading equal with F1 Wide.

F1 Wide: Uppercase
Point size: 36pt • Leading: 36pt • Tracking: Opt

NÜRBURGRING
AUTÓDROMO
JOSÉ, SÃO PAULO
ÖSTERREICHRING
GRANDE PRÊMIO

F1 Wide: Sentence case
Point size: 36pt • Leading: 36pt • Tracking: Opt

Nürburgring
Autódromo
José, São Paulo
Österreichring
Grande Prêmio

Regional characters
F1 Bold

F1 Bold is more of a sub-heading font than a pure display headline like Wide and Black - set F1 Bold with more generous leading so ensure legibility with regional diacritics.

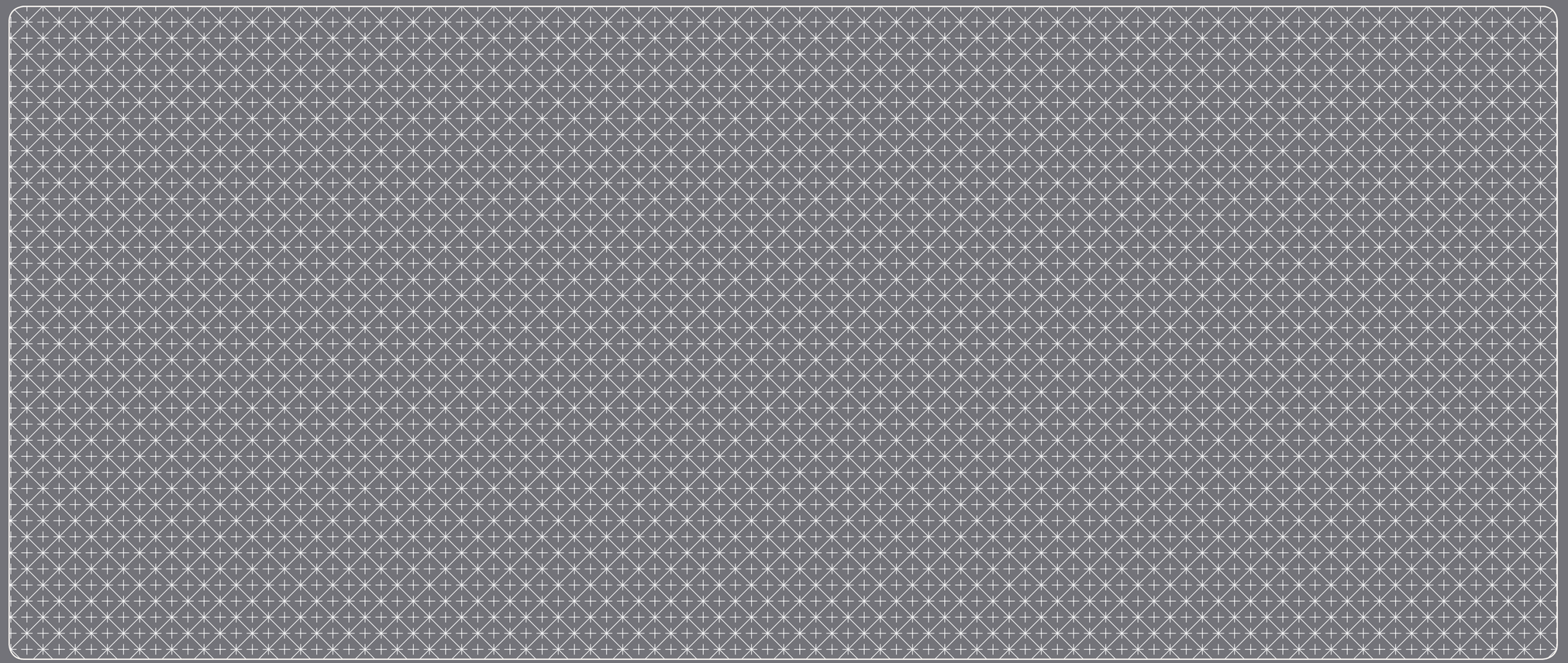
F1 Bold: Uppercase
Point size: 53pt • Leading: 60pt • Tracking: 0pt

NÜRBURGRING
AUTÓDROMO
JOSÉ, SÃO PAULO
ÖSTERREICHRING
GRANDE PRÊMIO

F1 Bold: Sentence case
Point size: 53pt • Leading: 60pt • Tracking: 0pt

Nürburgring
Autódromo
José, São Paulo
Österreichring
Grande Prêmio

TITILLIUM



Long-read font

To partner our custom display typeface we use Titillium for long-reads of text.

This is a Google Font and not bespoke to Formula 1.

You can download Titillium via Google Fonts here:
fonts.google.com/specimen/Titillium+Web

Titillium Bold

ABCĆČDĐEFGHIJKLMNOPQRSŠTUVWXYZŽ
abcčćdđefghijklmnopqrsštuvwxyzž1234567890
‘?’“!”(%)[#]{@}/&\<-+÷×=>©$€£¥¢:;,.*

Titillium SemiBold

ABCĆČDĐEFGHIJKLMNOPQRSŠTUVWXYZŽ
abcčćdđefghijklmnopqrsštuvwxyzž1234567890
‘?’“!”(%)[#]{@}/&\<-+÷×=>©$€£¥¢:;,.*

Titillium Regular

ABCĆČDĐEFGHIJKLMNOPQRSŠTUVWXYZŽ
abcčćdđefghijklmnopqrsštuvwxyzž1234567890
‘?’“!”(%)[#]{@}/&\<-+÷×=>©$€£¥¢:;,.*

Titillium
Misuse

DO

Use our F1 fonts for our main display headlines

PRESS RELEASE

Use Titillium for long-reads of text only

Formula 1 Fan Festival launches in Barcelona. Celebration of the pinnacle of motorsport aims to get fans closer to the action.

London, UK – Fans attending this weekend's 2017 Pirelli Spanish Grand Prix will experience a race like no other as F1 Experiences™ launches the inaugural Fan Festival to mark this season's first European event.

Running throughout the race weekend, the reimagined fan zone will introduce a range of unique experiences such as racing simulators, a 200-metre zip line, state of the art Pit Stop Challenges and live performances from local DJs.

The Grand Prix will also mark the launch of a dedicated fan television channel for those attending to get the inside track into the race, screening live Formula 1 interviews, expert insights, and exclusive appearances by current drivers and legends of the sport.

A number of competitions will also be on offer, with fans given a chance to win a series of fantastic prizes, including Paddock Club passes and photo opportunities with Formula 1 teams through the grid.

DO NOT

LIGHTS OUT AWAY WE GO

Do not use Titillium as display headline

Formula 1 FAN FESTIVAL LAUNCHES IN BARCELONA. CELEBRATION OF THE PINNACLE OF MOTORSPORT AIMS TO GET FANS CLOSER TO THE ACTION.

Do not set Titillium in upper-case

The Sauber F1 Team have signed a multi-year technical and commercial partnership with Alfa Romeo, returning the Italian car manufacturer to F1 after an absence of more than 30 years.

The deal will see the Swiss squad renamed Alfa Romeo Sauber F1 Team from 2018, with the car bearing the Alfa Romeo logo and being equipped with 2018-spec Ferrari engines.

"This agreement with the Sauber F1 Team is a significant step in the reshaping of the Alfa Romeo brand, which will return to Formula 1 after an absence of more than 30 years," said Ferrari chairman Sergio Marchionne, who also acts as CEO of Alfa Romeo's parent company Fiat Chrysler Automobiles.

"A storied marque that has helped make the history of this sport, Alfa Romeo will join other major automakers that participate in Formula 1. The brand itself will also benefit from the sharing of

Center large bodies of text

The Sauber F1 Team have signed a multi-year technical and commercial partnership with Alfa Romeo, returning the Italian car manufacturer to F1 after an absence of more than 30 years.

The deal will see the Swiss squad renamed Alfa Romeo Sauber F1 Team from 2018, with the car bearing the Alfa Romeo logo and being equipped with 2018-spec Ferrari engines.

"This agreement with the Sauber F1 Team is a significant step in the reshaping of the Alfa Romeo brand, which will return to Formula 1 after an absence of more than 30 years," said Ferrari chairman Sergio Marchionne, who also acts as CEO of Alfa Romeo's parent company Fiat Chrysler Automobiles.

"A storied marque that has helped make the history of this sport, Alfa Romeo will join other major automakers that participate in Formula 1. The brand itself will also benefit from the sharing of

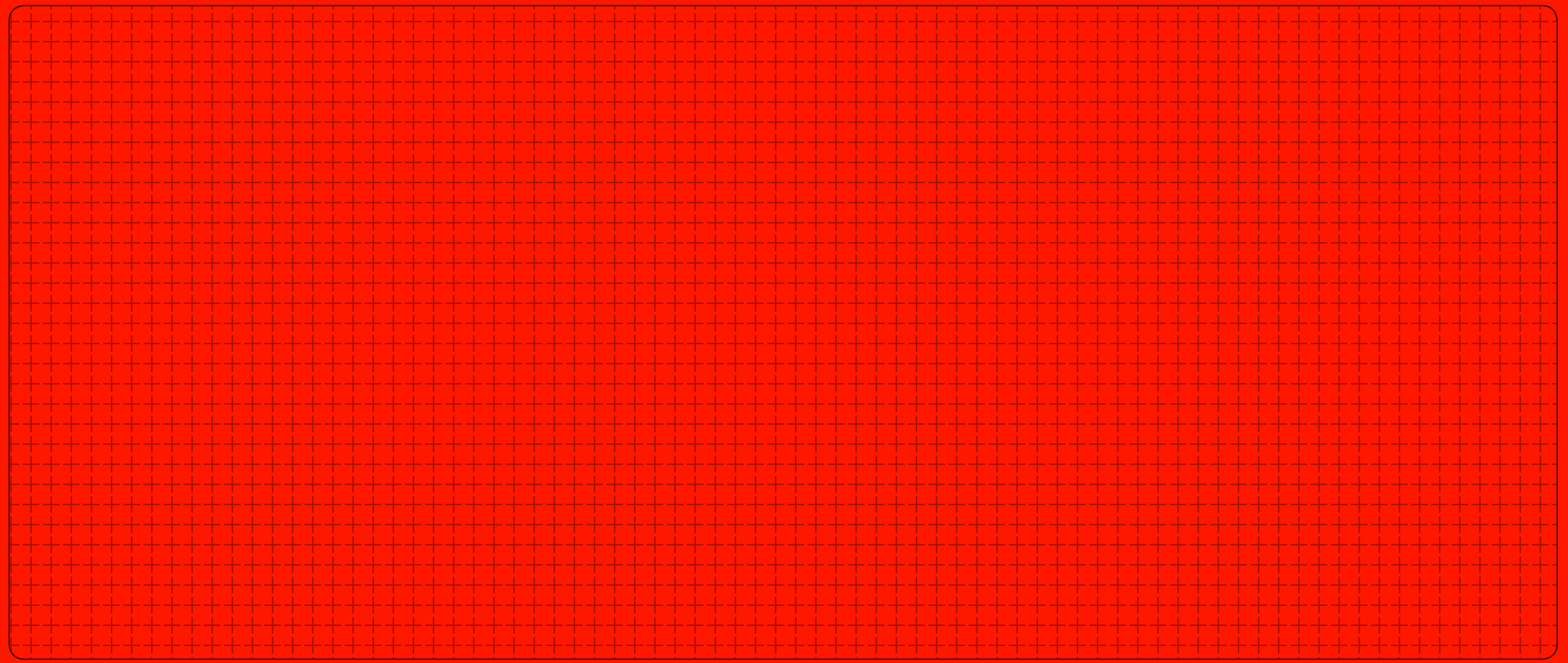
Set your text to justified

SYSTEM

The Formula 1 identity is built upon a simple and highly flexible square grid system. Our visual assets, from logo to graphic patterns, are designed to fit a square grid system perfectly.

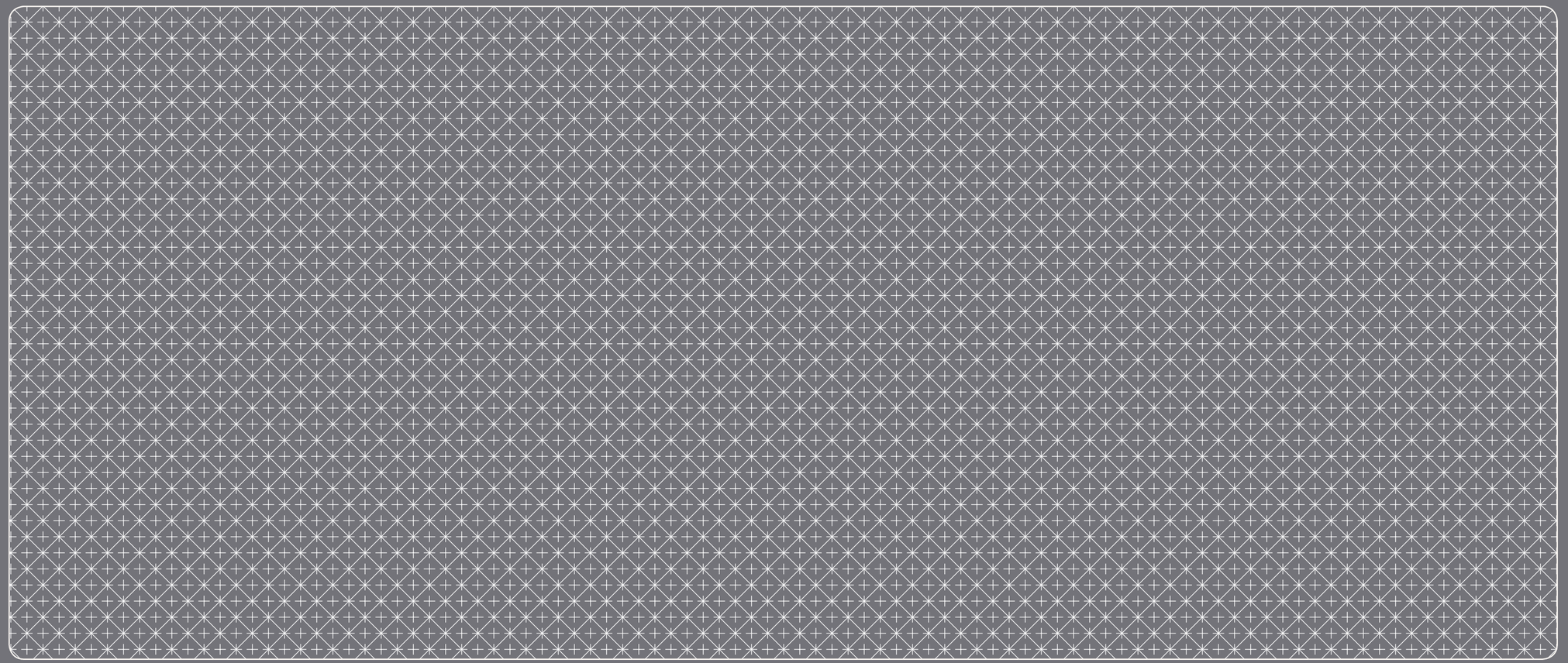
Whilst we cannot anticipate every potential application, the square grid may be dialed up or down where more or less control is needed.

We recommend using the square grid as a starting point to construct your document grid. The following pages will demonstrate how to create our grid.



Visual Identity
System

GRID



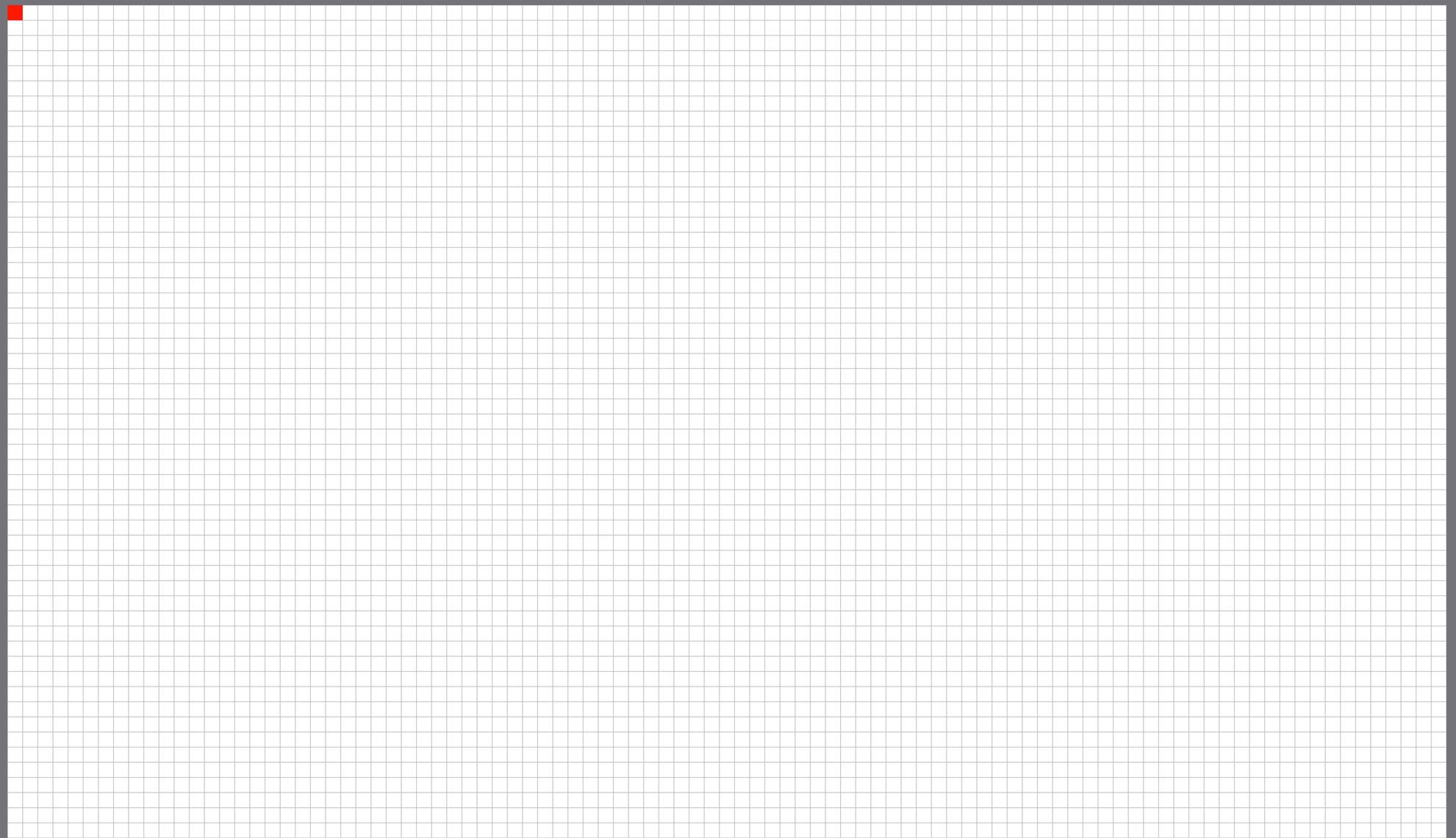
Base grid

To understand how to use our visual identity we have to understand how to use our grid.

We call this our "base grid" and it all starts with a square. All our visual assets are derived from this core unit, the: **12pt square**.

This translates directly to **1 pica (1p0)** and we should use this increment when working in print. When working digitally, this directly translates to **12px**.

Why is our base grid so important?
It serves as a constant tool to help us place and align our visual elements: logos, images, type, lines, containers and graphic patterns, to create striking visual layouts that are both flexible and consistent.



Base grid
Scaling

The base grid is intended to scale across application sizes. This helps when the grid either becomes spacious or overwhelming for the desired use.

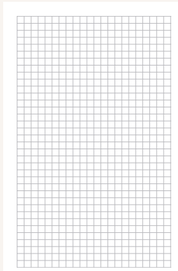
When expanding or contracting the base grid, it must always be halved or doubled.

For **small** applications such as business cards or passes, the grid can be halved to **0p6 / 6pt / 6px**.

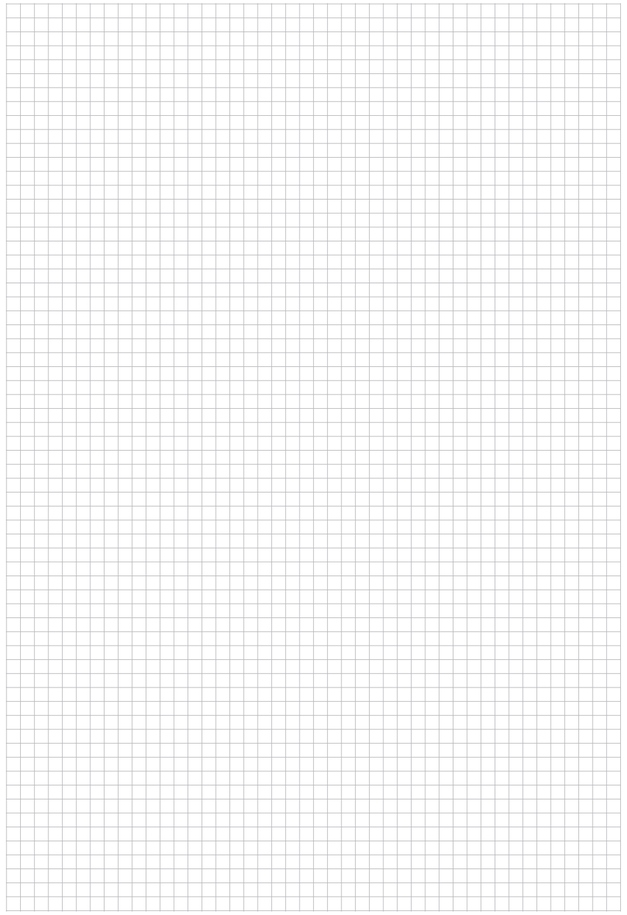
Probably our **most common size**, is the **1p0 / 12pt / 12px** base grid, which is intended for common hand-held document sized materials, such as: letters, booklets, programmess, magazines, etc.

For **Larger** applications, the base grid can double to **2p0 / 24pt / 24px**. And we can keep going like so: **4p0 / 48pt / 48pt / 48px**, which should be used for large scale posters, hoarding, and Out Of Home (OOH) advertising.

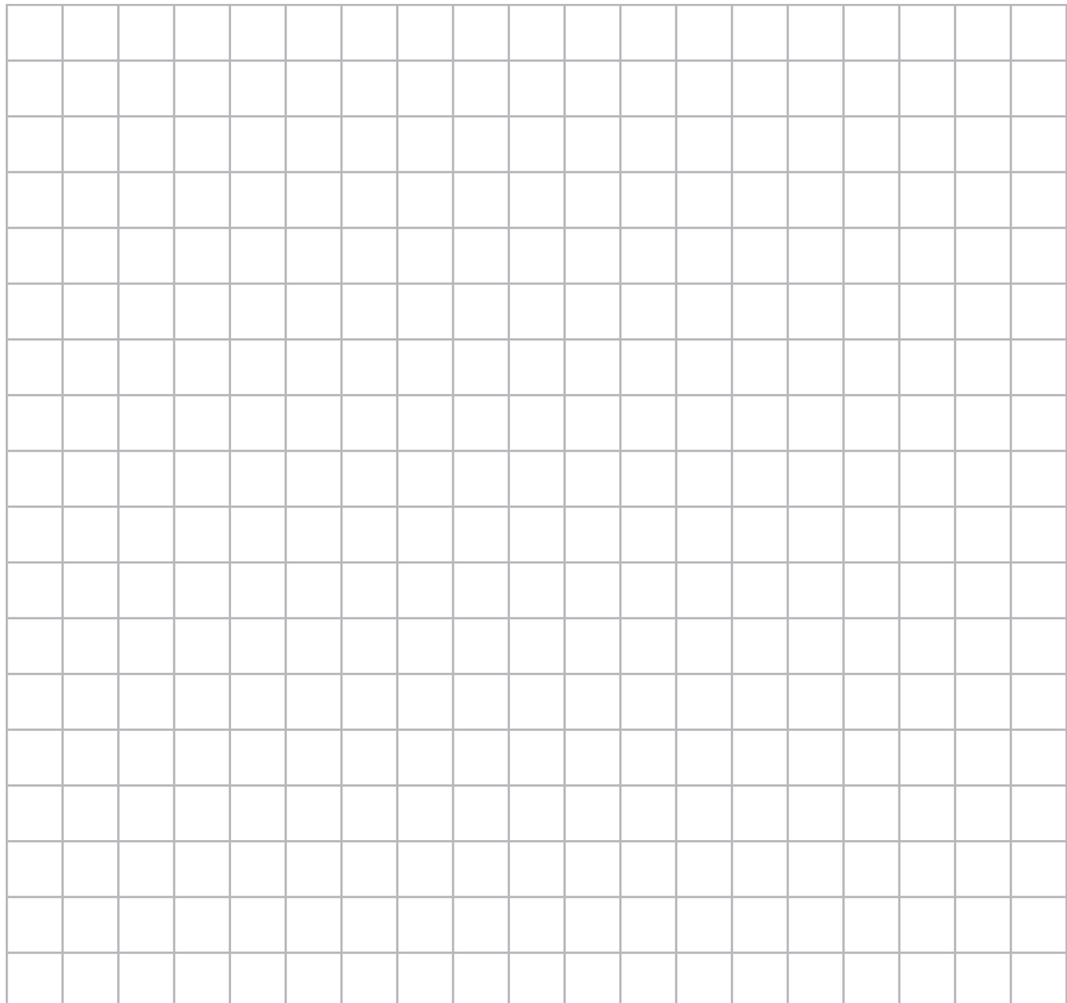
Business card
0p6 / 6pt / 6px



A4
1p0 / 12pt / 12px



6 Sheet
4p0 / 48pt / 48px



Base grid
Setup

This section demonstrates how to set up our 1p0 / 12pt / 12px Base grid tin Adobe InDesign software.

When laying out our assets, or creating new ones, using this grid will ensure that our system remains cohesive and seamlessly fits together. Used correctly, this system will save the designer time and effort.

The following settings can be accessed in:
Preferences › General,
or
using the shortcut cmd+K.

Grids
This section will bring up the grid options

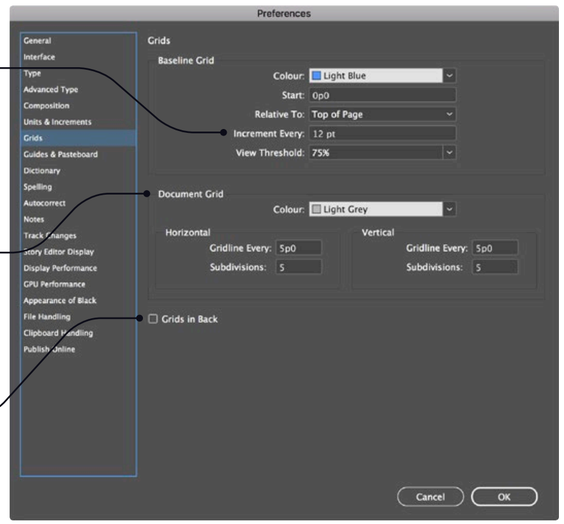
Baseline Grid

Increment Every:
Set to 12pt.
(12pt / 12px / 1 p0).

Document Grid

These settings will ensure a square grid that aligns to our baseline
5p0 = 60pt
1p0 = 12pt

Grids in Back
Uncheck this to ensure our grid remains visible.



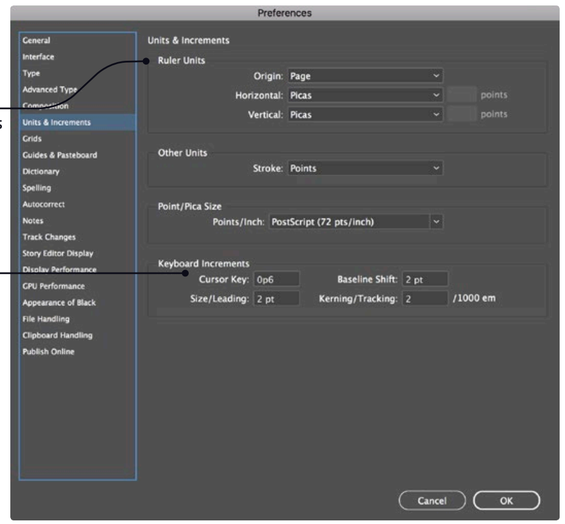
Units and Increments
This section controls the units and increments used throughout the document

Ruler Units

We have used picas
(1p0 = 12pt / 12px)

Keyboard Increments

We recommend setting your cursor key increments to 12pt (1p0) or 6pt (0p6) - this way it is possible to arrange elements quickly whilst always remaining on our grid.

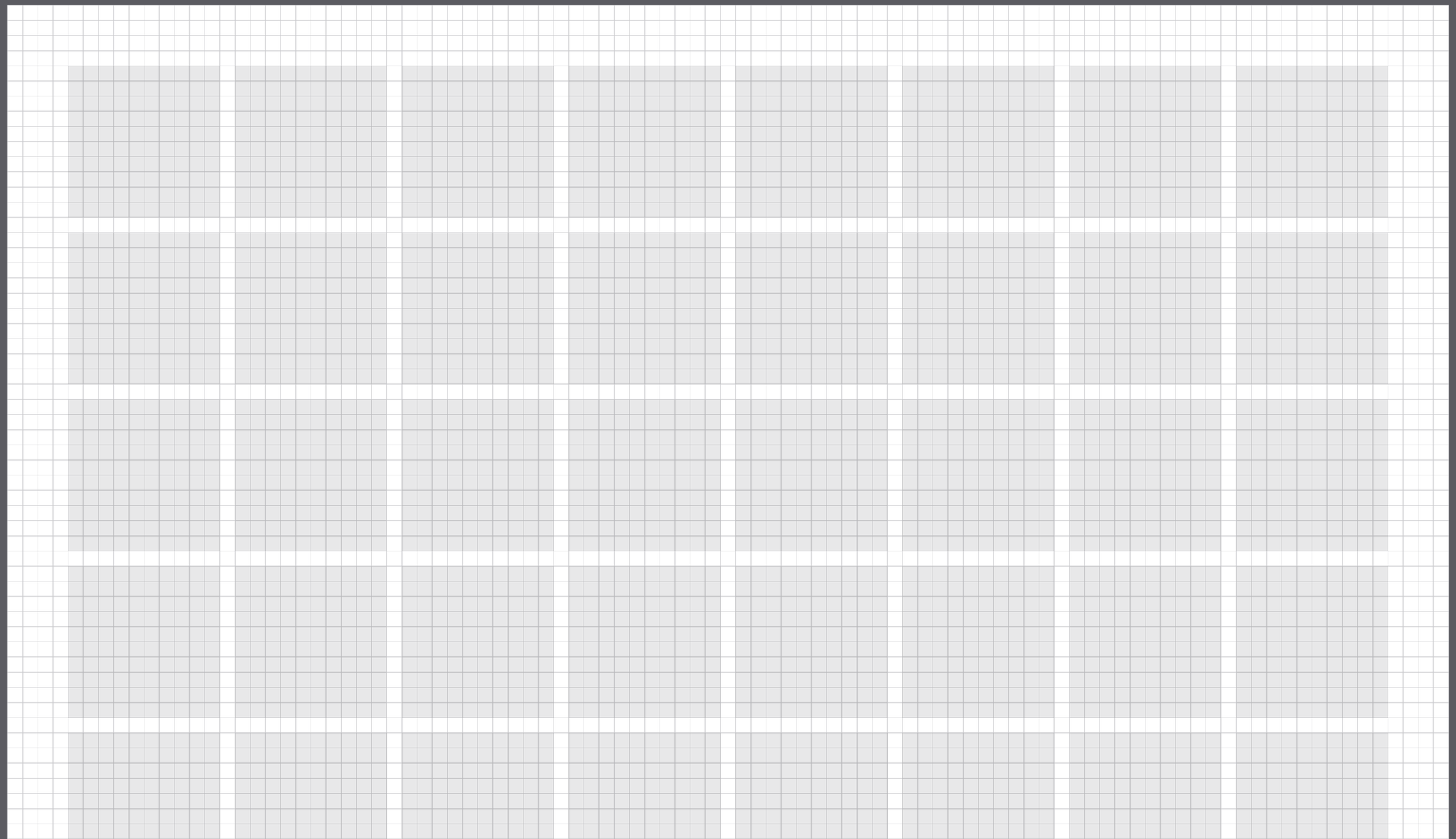


Document Grid (Our base grid)
The result is a highly flexible, 1p0 / 12pt / 12px grid that fits our assets perfectly

Layout grid

Our layout grid is born from the base grid - where we create a larger grid used to inform our document layout.

This is a highly flexible system that may be constructed in a number of ways, the following pages will introduce how the layout grid may be adjusted to create any number of grid systems.



Layout grid
Sizing

To make our base grid more manageable we can group the squares into "boxes".

These boxes can flex to any number of 12pt grid units. Importantly, this allows us to have a wide variety of column counts.

Note
The layout grid should always be centred to the format you are using.

A4 Format

4 Column layout grid
10 Unit box

5 Column layout grid
8 Unit box

6 Column layout grid
6 Unit box

7 Column layout grid
5 Unit box

9 Column layout grid
4 Unit box

11 Column layout grid
3 Unit box

Layout grid
Columns, margins and gutters

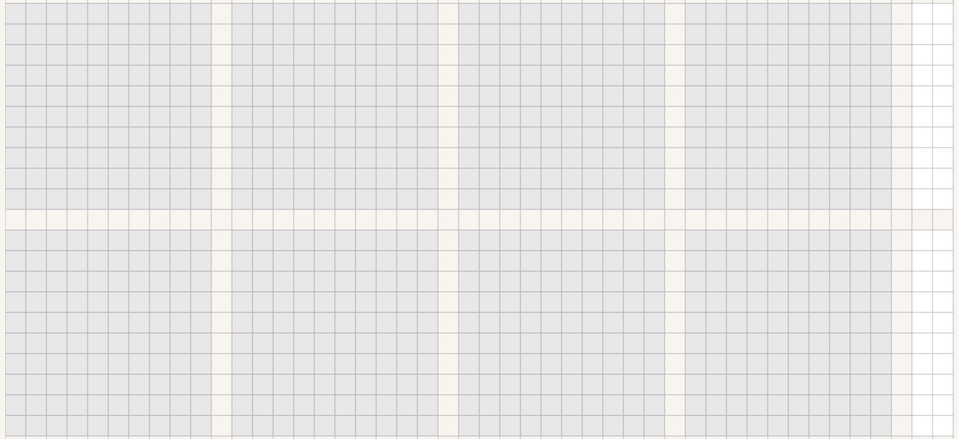
Columns and Gutters
Just like with our layout grid boxes, our margins and gutters are also flexible and defined, again through the use of our base unit.

Remember
We don't like things too spacious, everything should be tight and fill the space. For more information on this **see page 147**.

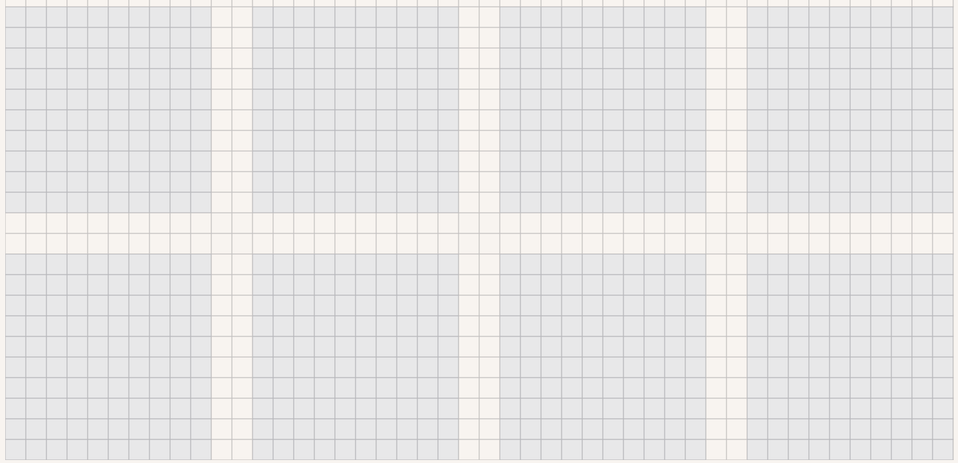
Margins
Pages and formats we will be using won't always be direcitly divisible by our base grid. For our content to fit comfortably on any format in print and digitally, our margins are also flexbile to accommodate any non-divisible space.

Note
- Page margins do not have to be equal.
- The smallest page margin we should use is x2 12pt units.

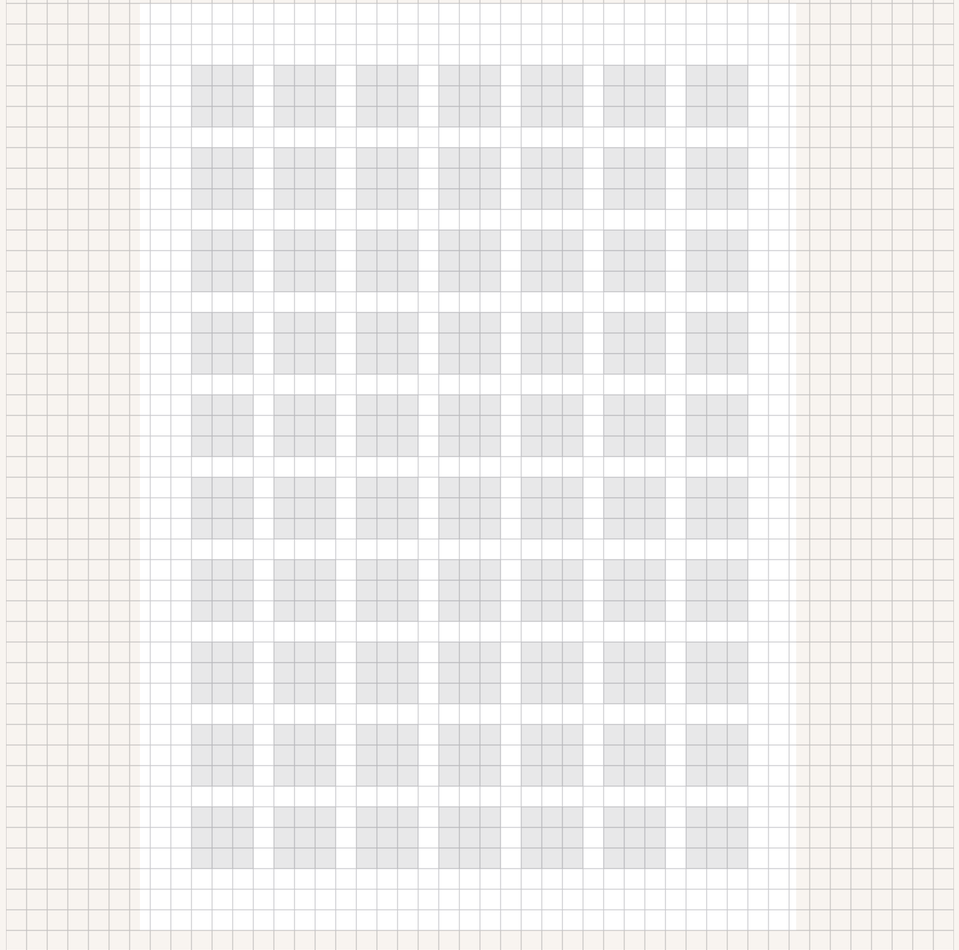
10 Unit box with 1 unit column margin and 1 unit gutter



10 Unit box with 2 unit column margin and 2 unit gutter



A4 Format
3 unit box with 1 unit column margin, 1 unit gutter and flexible page margins

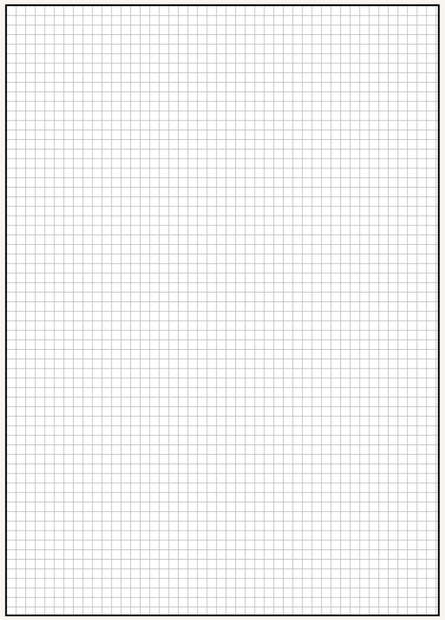


Layout grid
Set-up

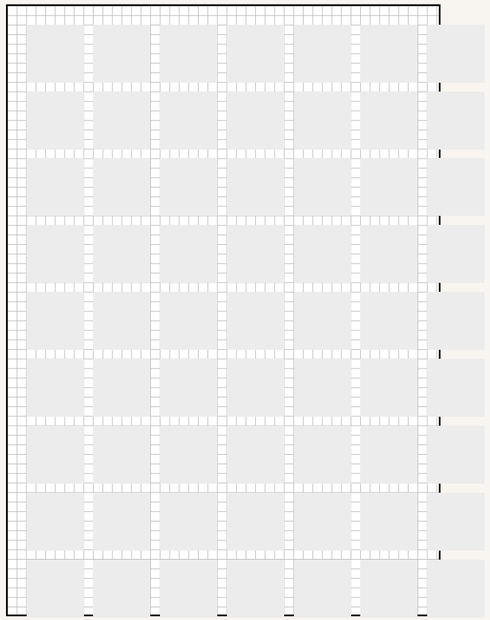
This page details an example of setting up the layout grid, informed by our base grid.

Note
The flexible nature of the base grid allows the user edit the column and gutter size to best suit content.

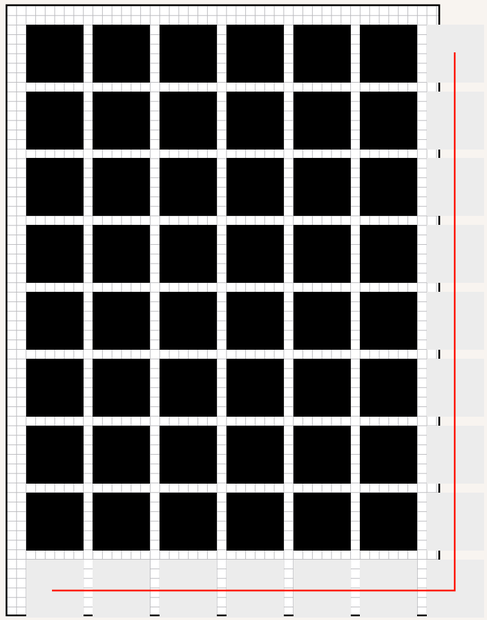
Step 1
Set up the base grid.



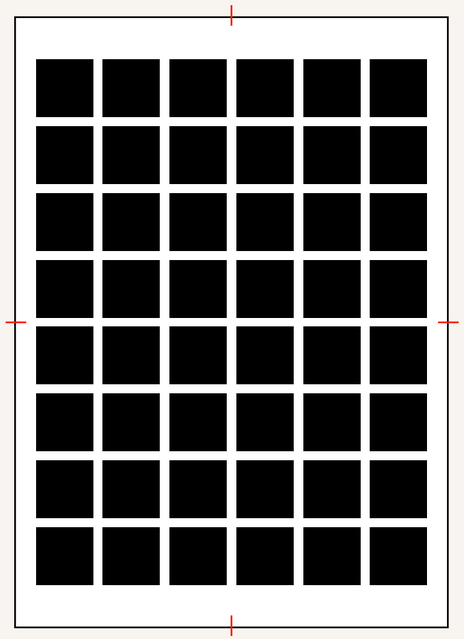
Step 2
Choose a layout grid box size (in this case 6 unit boxes) to fit/suit a given application and overlay onto material.



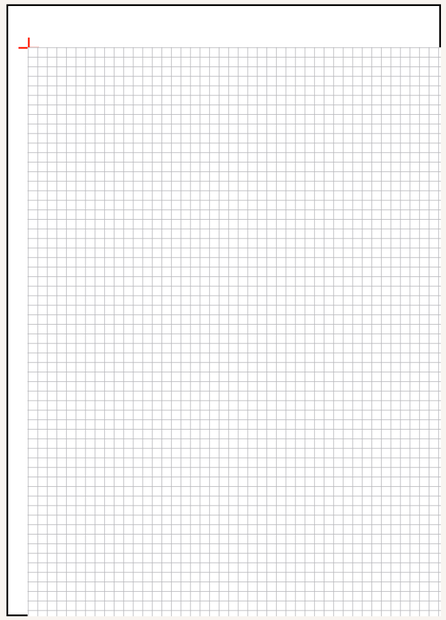
Step 3
Isolate the boxes which fit comfortably within the document removing the rest.



Step 4
Center the layout grid to the document.



Step 5
Set the base grid (InDesign's 'document grid') origin point to the top-left corner of the new layout grid.

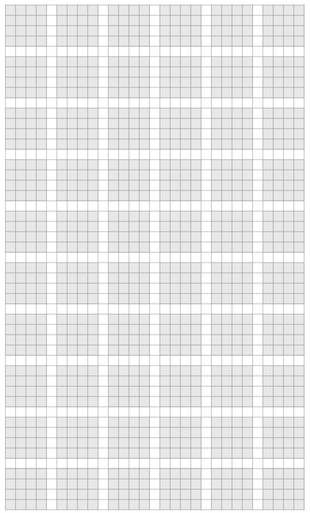


Layout grid
Across format consistency

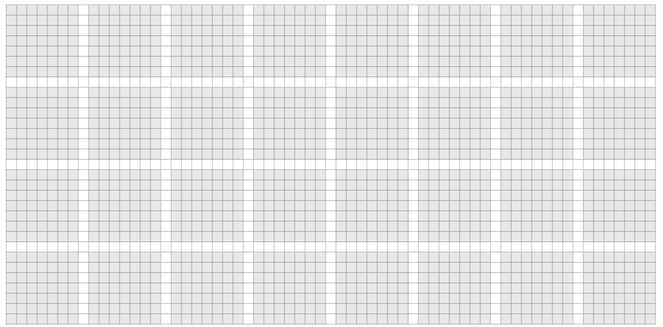
This page shows a number of ways the base grid can define the layout grid over various sized executions across print and digital.

Remember
- The base grid must always be used as our framework across all formats.
- The size of the grid changes depending on the format size.

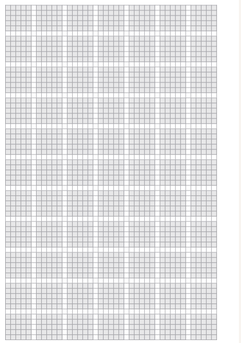
6 Sheet - 25%



48 Sheet - 10%



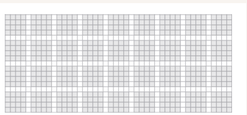
A4

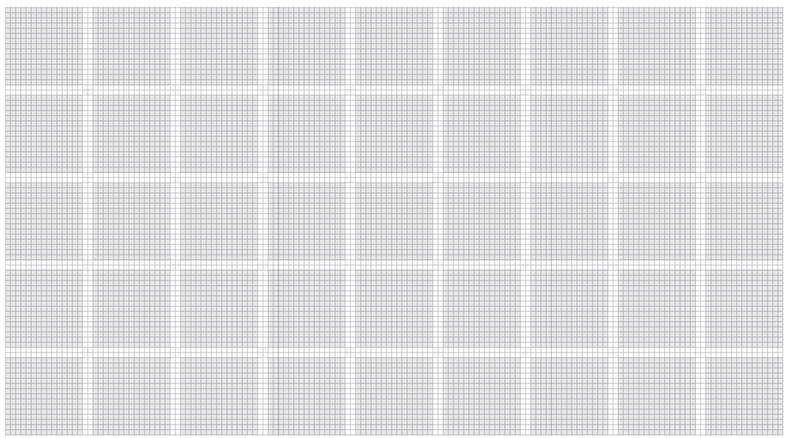


Lanyard
and Passes

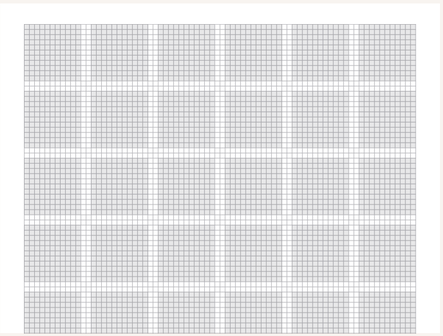
Business Card

Comp Slip

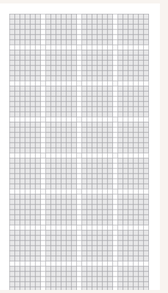




1920 x 1080

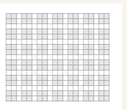


1024 x 768



Mobile

Sky Scrapper



MPU

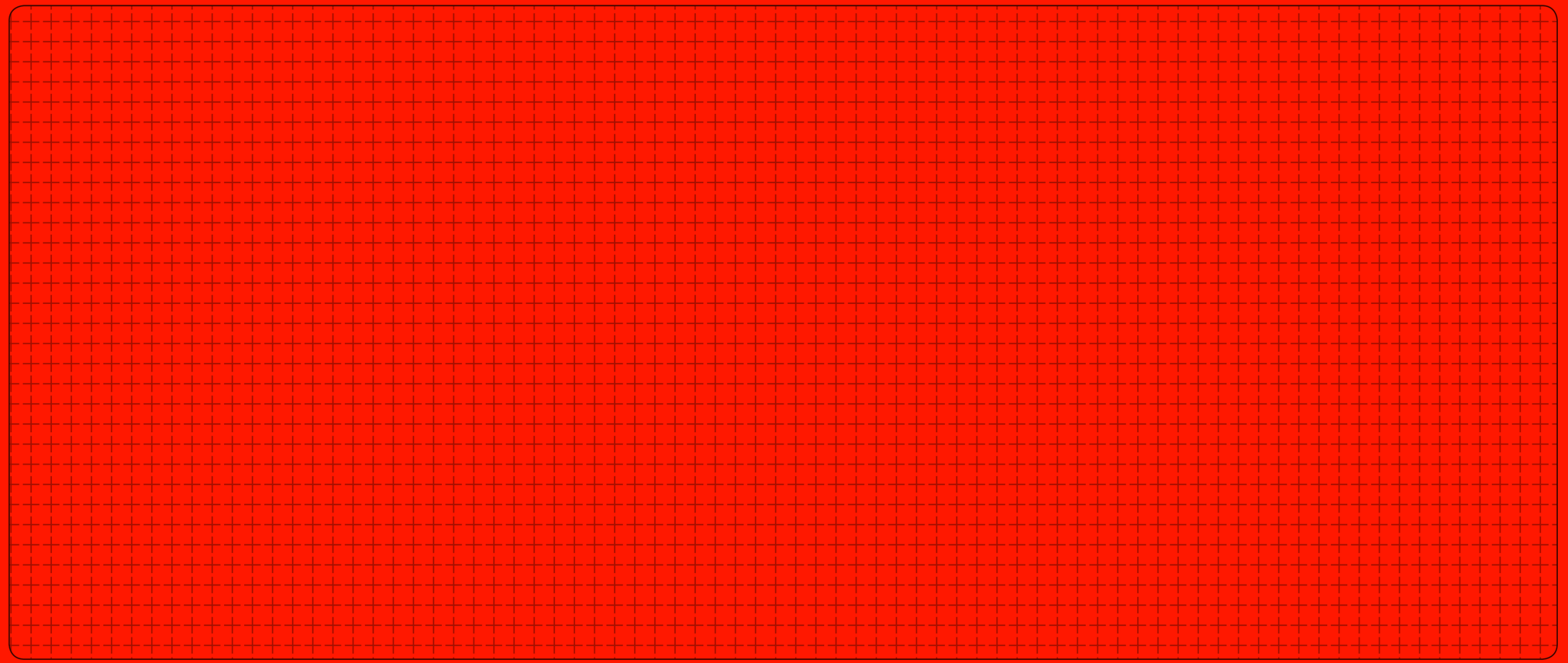
Leaderboard

GRAPHIC DEVICES

Along with our core assets we have a suite of graphic assets, these are divided into three sections:

- **Lines**
- **Containers**
- **Graphic Patterns**

This section details this kit of graphic parts which, with our base grid, we put together to construct our various pieces of bold and distinctive graphic communication.

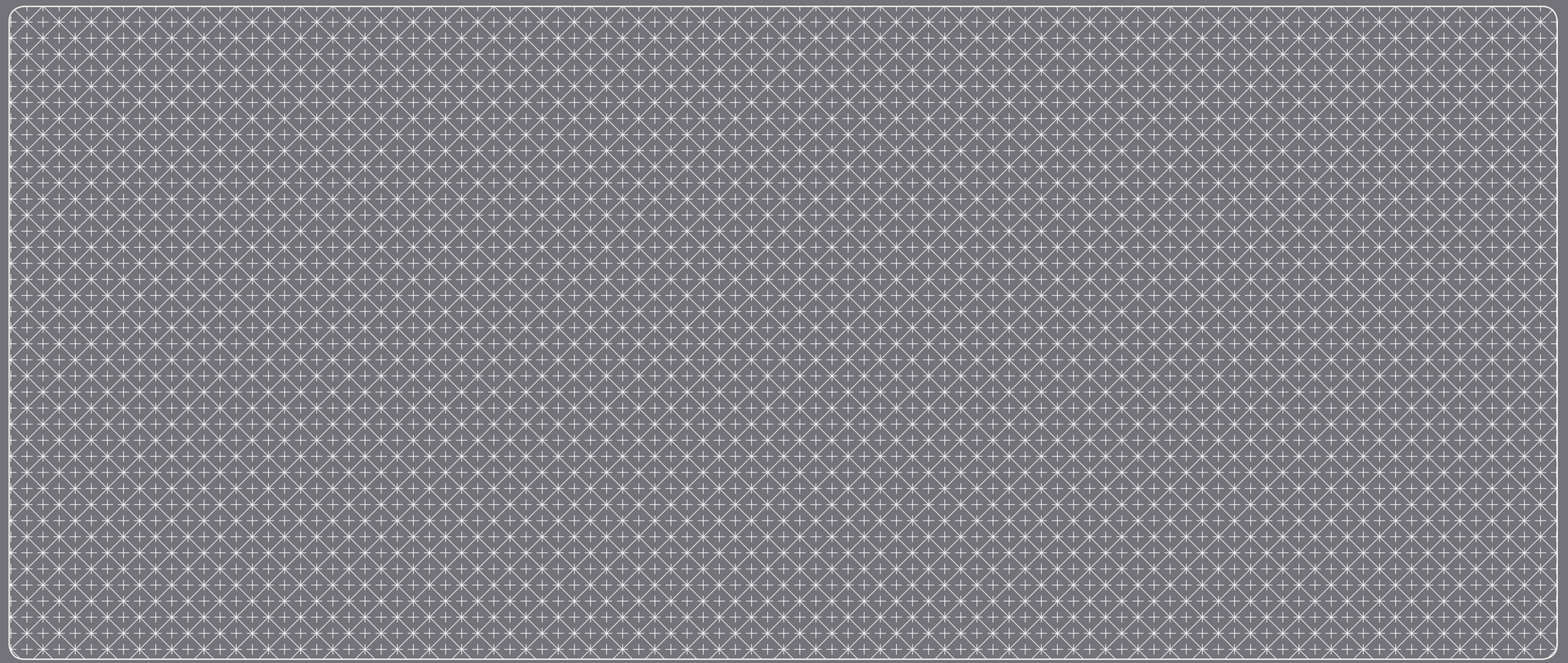


THICK AND THIN LINES

An integral part of our identity, our track-like thick and thin lines, take graphic cues from our logo - whilst giving structure and impact to our communications.

There are two styles of line: **thick** and **thin**, and each has their own desired use.

The following pages will show you how to use them.



Thick and thin lines

As we set out in the grid section, everything is informed by our base grid.

Thick Lines used for impact are always visibly dominant, their weight should lead our eye to a heading or section.

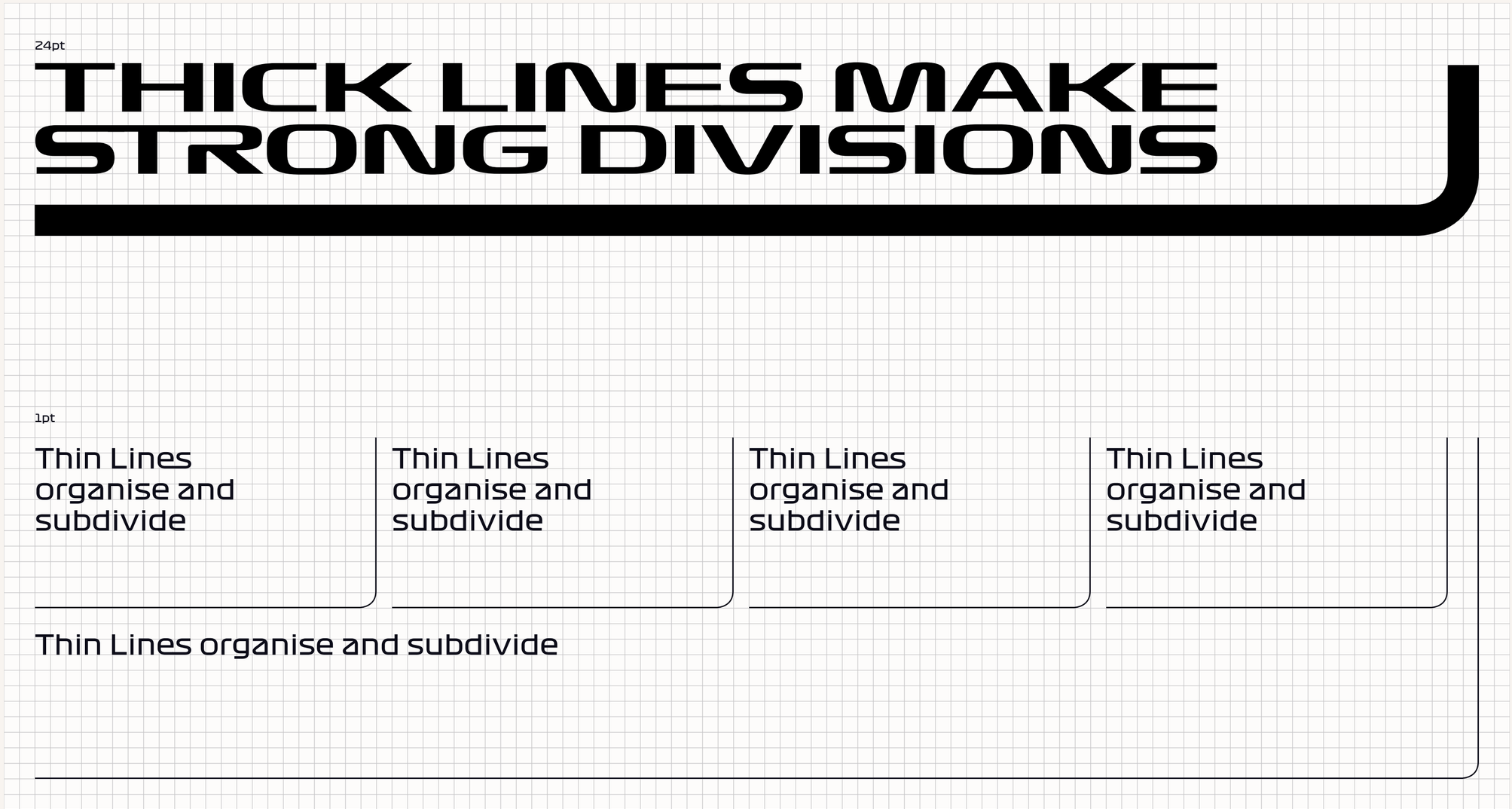
Size guide
The pt size will depend on the size of your application, but the Thick Line is increased in 12pt increments. For use in small formats when 12pt becomes overwhelming and restrictive 6pt can be used.

Thin Lines should be just that - thin. They are a secondary level used to organise our main body of content - be that text or iconography and help give a technical feel.

Size guide
Most commonly used at 1pt. this may be optically adjusted to best suit a particular application.

Thick and Thin Line Length can be adjusted freely to best fit the content.

Remember
Formula 1 is a brand of extremes, there should always be a contrast between thick and thin lines. Use them to your advantage to contstruct a visual hierachy.



Thick and thin lines
With content

Our lines are flexible elements that may be used in a number of ways to best suit our communication.

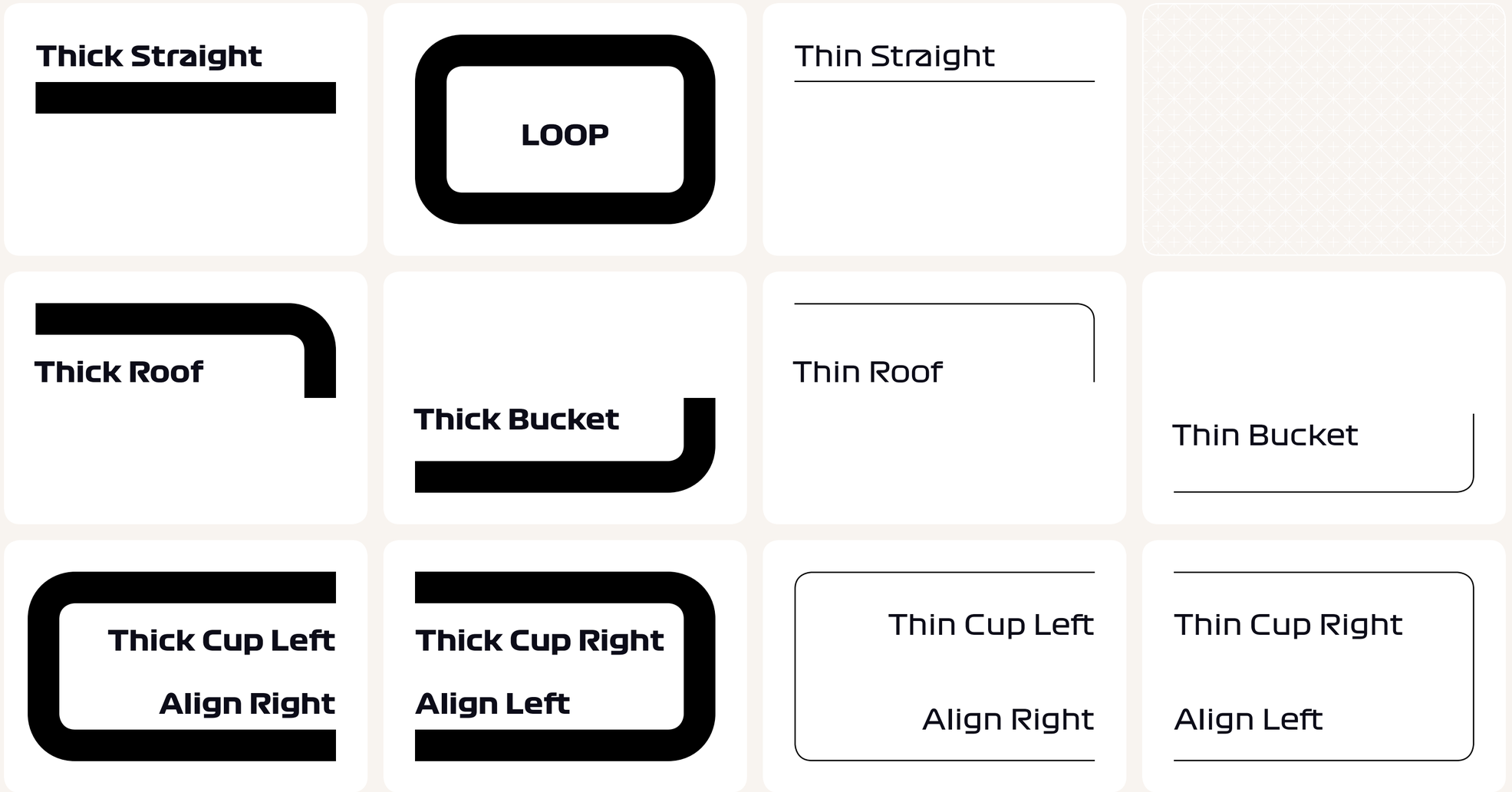
Straight lines
This is our line in it's most basic form.

Roofs
Best used when content inside the roof directly relates to content below.

Buckets
Used as containers of content.

Cups
Used to both cap and contain. Content is aligned left in a right edged cup, and aligned right in a left edged cup.

Loop
Relevant to thick lines only. A full loop can be used to contain centered content.



Rounded corner ratios

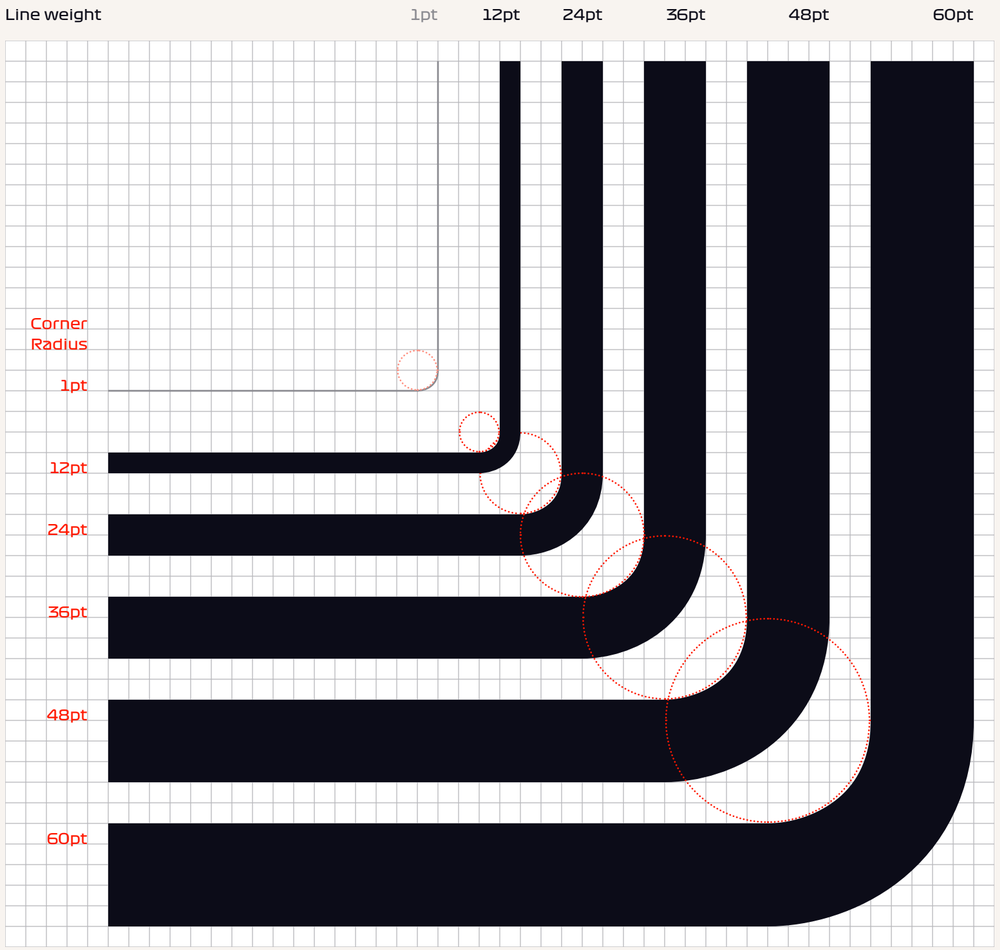
Formula 1 cars don't move at severe 90 degree angles, so neither should our corners. They should echo the sweeping racing line.

Like the logo, the curve echoes characteristics of racing track lines.

The curve ratio should remain constant no matter the length or direction of the line.

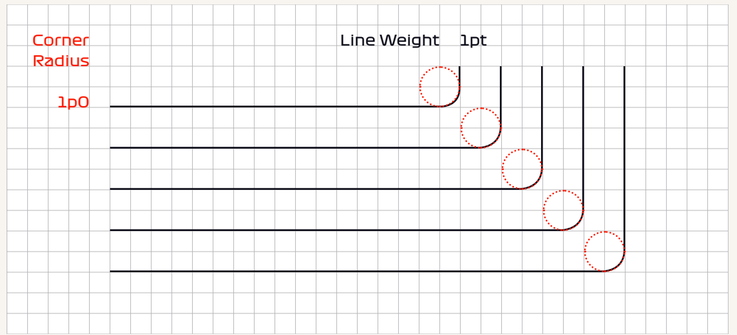
Remember
Always align strokes to inside.

Standard rounded corner ratio



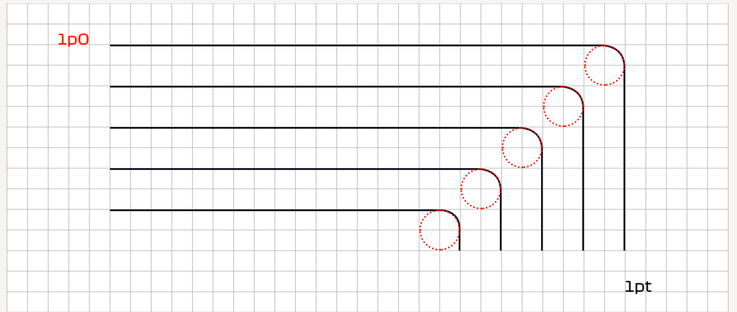
Bucket device

The 'bucket' device houses content.



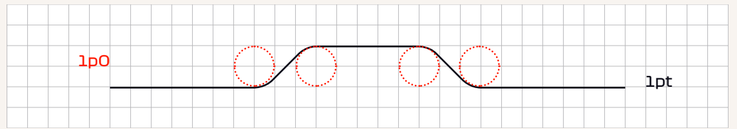
Roof device

The 'roof' device divides / 'opens up' content.



45° angles

We may use the thin rule at 45° angles where useful, but the line should return to its initial direction and not "veer" off



Thick and thin lines
Colour

Our thick and thin lines are most commonly used in Black, White or a 50% tint of black.

50% tint
Where a lighter appearance is desired we may colour our lines or background in 50% Black tint.

White lines

Black backgrund. White text.

50% Black background. White text.

Black lines

White background. Black text.

50% Black background. Black text.

50% Black lines

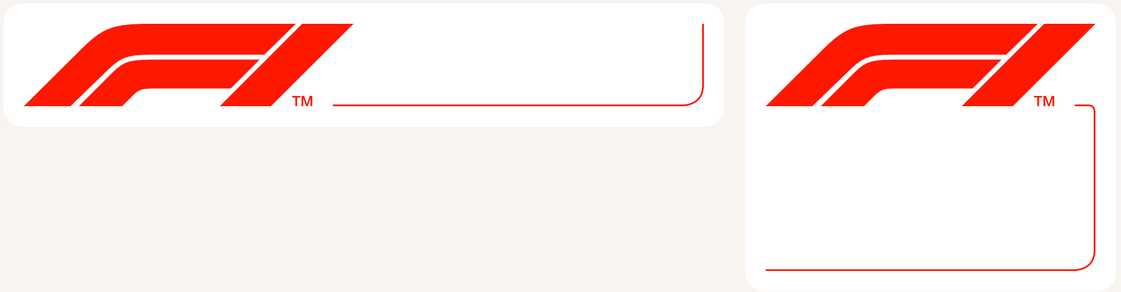
Black background. White text.

White background. Black text.

The red line

When using the line with the Formula 1 logo we must use the line in F1 Red. This adds a stronger relationship between the logo and the contents of it's bucket, which sites alongside it.

Relationship 1 Thin bucket extending from F1



Relationship 2 F1 contained by red bucket

When using the Red Line on flat colour, the colour rules applied to this page should be inverted, turning the logo and lines to black or white.

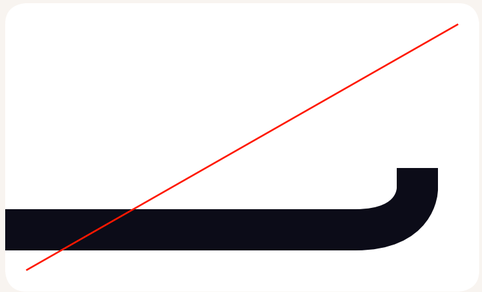
Relationship 3 Thick bucket extending from F1

Thick and thin lines
Misuse

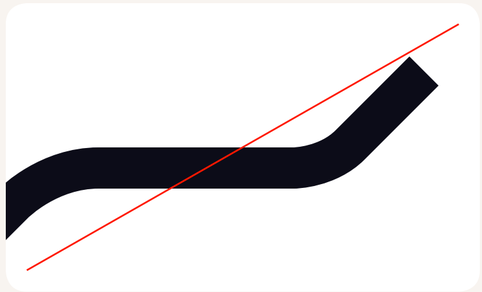
The Line should be a functional device - an aid to giving our document structure and leading our eye to important information - do not use them for decoration.

Here are some things to avoid:

Don't end a line too abruptly



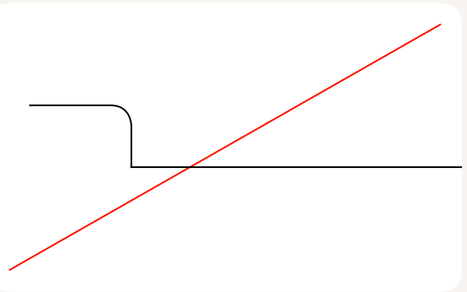
Don't end lines in 45° angles



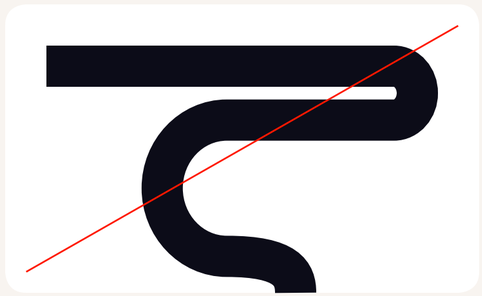
Don't use short lines

The lines should not be used as partial or otherwise incomplete framing devices. They should always serve as a complete roof over an element of complete container under.

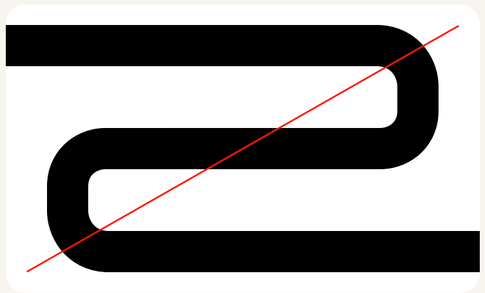
Don't use inconsistent corners



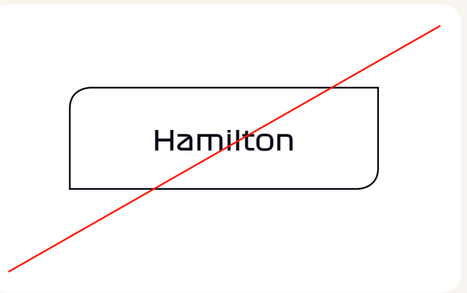
Don't overcompplicate



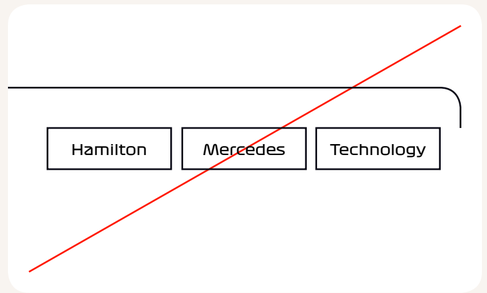
Don't mix cup directions



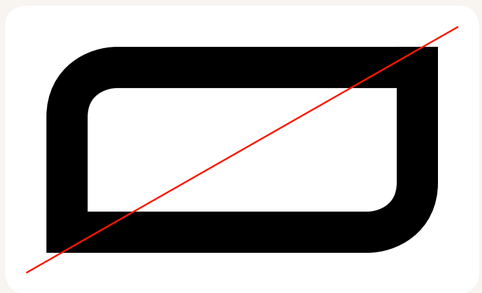
Don't combine curved and sharp corners in one element



Don't add unnecessary detail

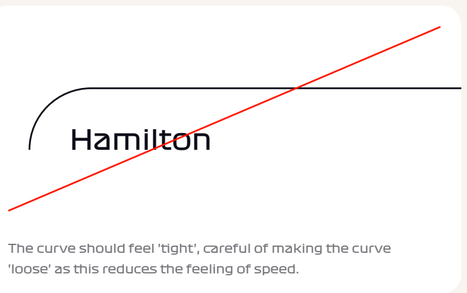


Don't combine curved and sharp corners in one element



Don't use multiple lines

Don't make the curve too large



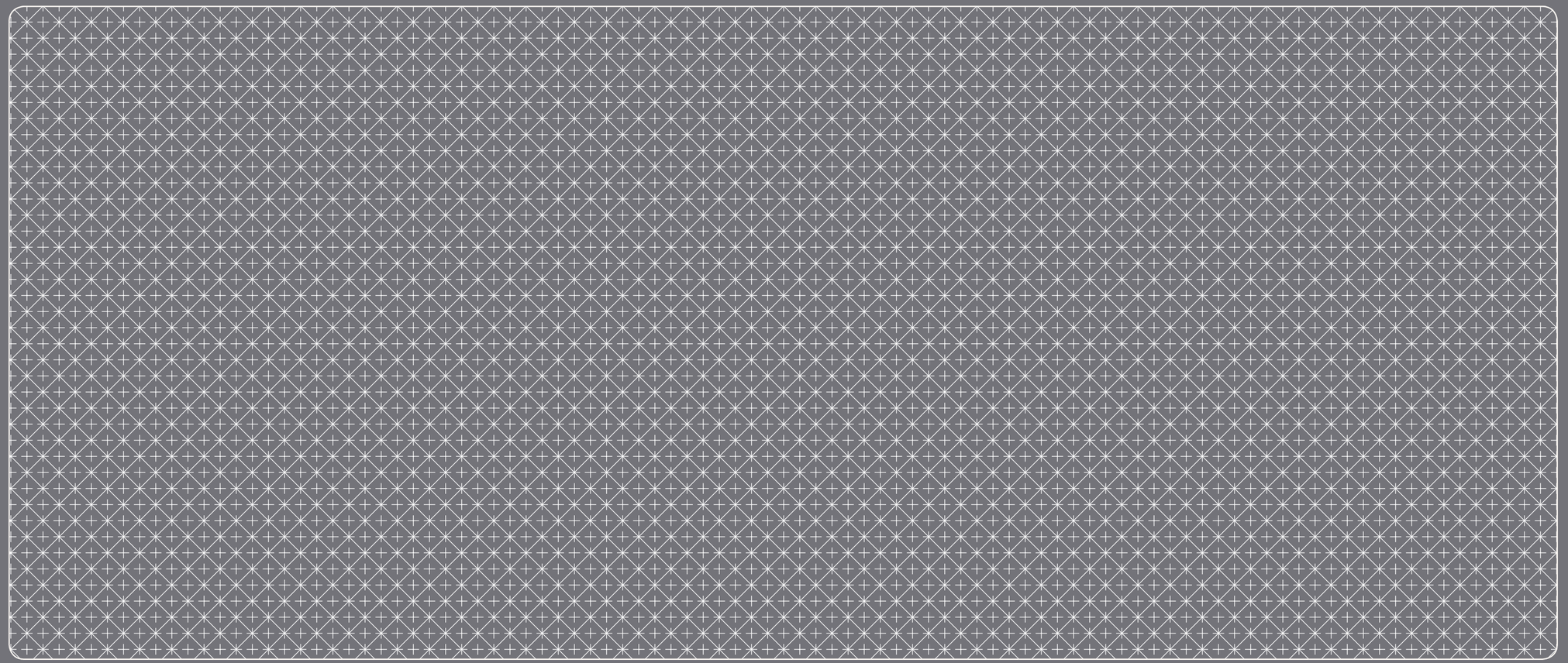
The curve should feel 'tight', careful of making the curve 'loose' as this reduces the feeling of speed.

Don't add unnecessary detail

CONTAINER DEVICES

Container devices are used to contain content - text, imagery, pattern or iconography - in a distinctive and ownable way, whilst giving every element it's own defined 'space'.

The following pages introduce our range of container devices, along with examples of how they can be used effectively.



Container devices

We have two main kinds of container devices: Standard and Tabbed.

Our devices are flexible items that may take any length or height on our base grid.

Standard container
A simple rounded rectangle forms our standard container device.

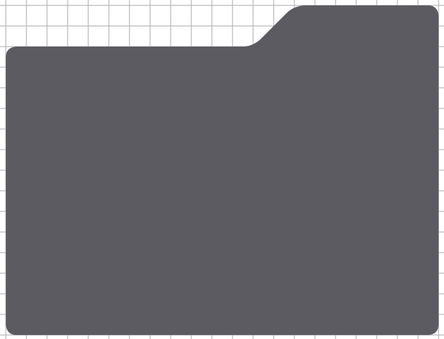
We may sub-divide content within the standard container in a number of different ways, we will explain on the following pages.

Tabbed container
45° angles may be manually drawn into the container to create a 'tab' effect.

The following pages show examples of where this may be useful.

Standard container

Tabbed Container



Standard container
Corner radius and sizing

The container device is a flexible asset that can take any height or width along the base grid.

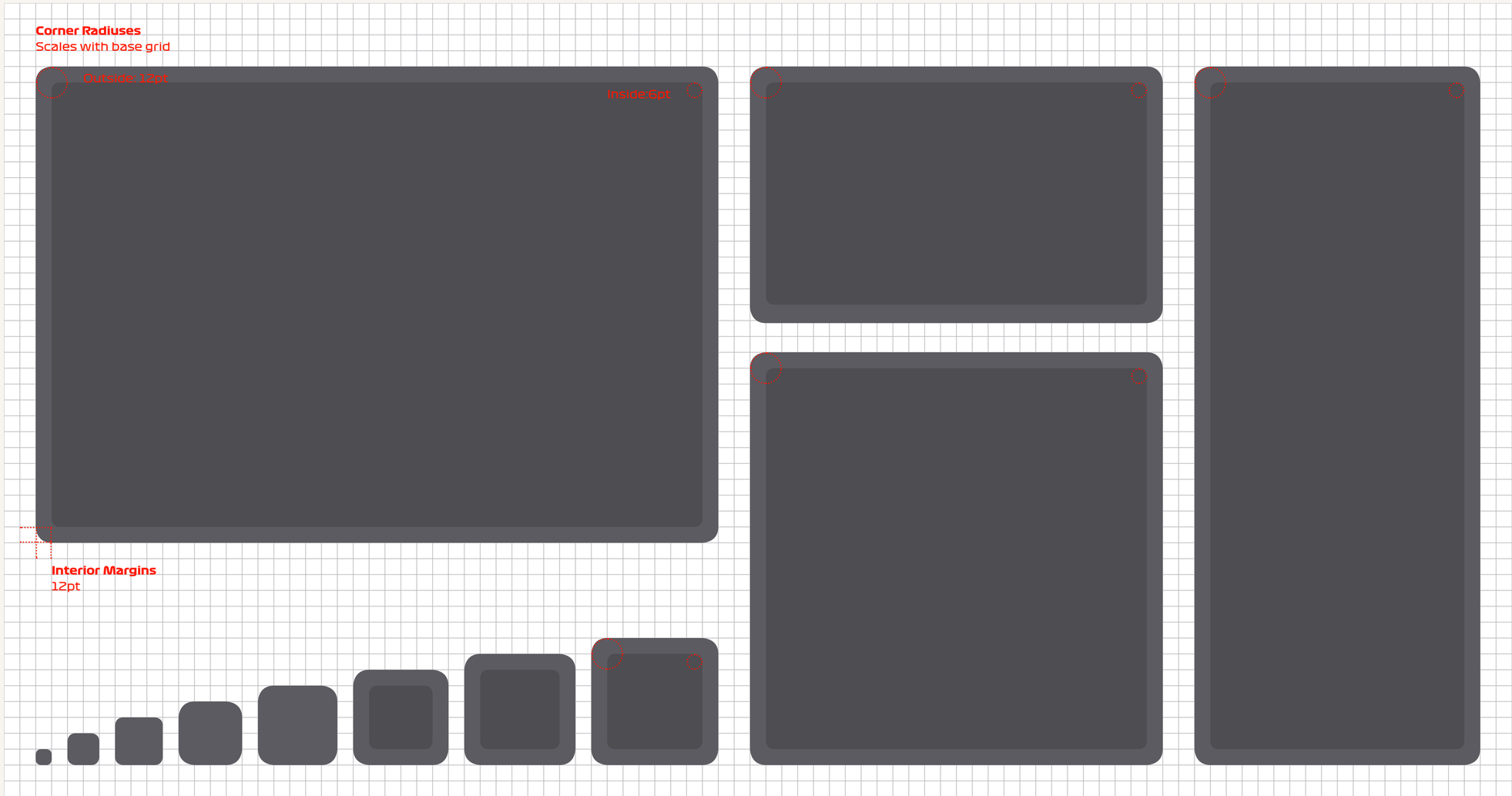
The size of our base grid will inform the corner radius and margins, this page shows a 12pt base grid.

Corner radius
The corner radius is defined by the base grid, in this example: 12pt.

When placing additional container devices inside a container, the radius inside is halved - as the example on this page demonstrates:

Outside radius: 12pt
Inside radius: 6pt

Interior margins
Like it's surrounding gutter spaces, a container's margins should be defined by the base grid unit, in this example: 12pt.



Standard container
Uses

The standard container is a highly flexible device that may be treated in a number of different ways to best suit your content.

We may subdivide content within the standard container in a number of different ways, we will explain on the following pages.

Image container
Imagery may be contained within a standard container. The thick margin is defined by the base grid - usually 12pt.

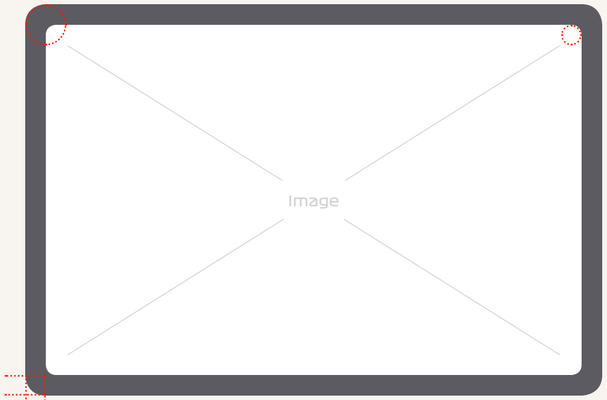
Nesting
Containers can be nested inside of one another for further separations.

To achieve a tight and cohesive feel, ensure your spacing and margins are consistant.

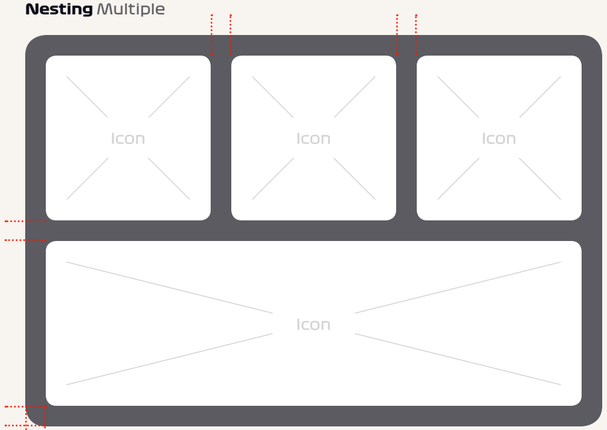
Subdivision
Lines can be used to subdivide the interior space of containers.

Match the rounded corner radius of the lines to the container device.

Nesting Image container

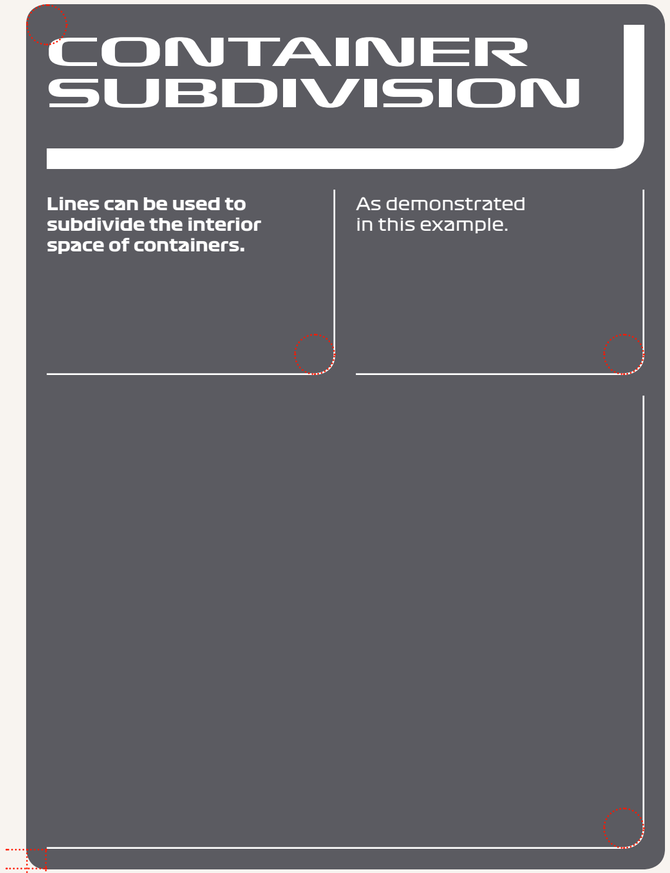


Nesting Multiple



Nesting with text

Subdivision



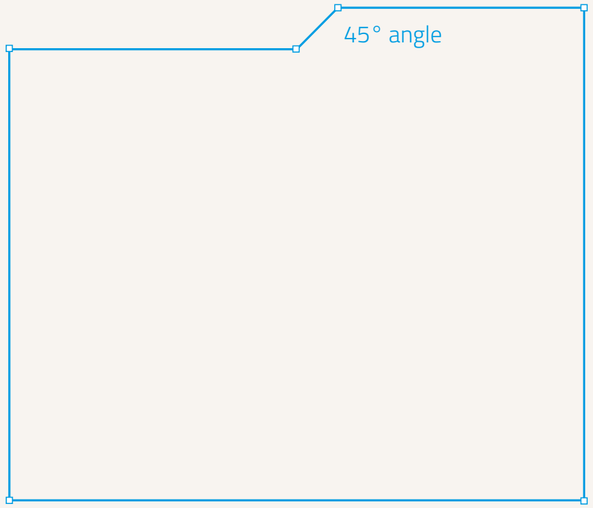
Tabbed container
Corner radius and sizing

When we want to show that one singular piece of content is part of a group or series of wider content, we use tabbed containers. The tab highlights there is more information inside the container.

45° angles
To create the 'tab', 45° shapes can be drawn manually where desired.

Interior margins
Like it's surrounding gutter spaces, a container's margins should be defined by the base grid unit, usually 12pt.

Draw desired shape



Rounded corner applied

Tab text

Container devices
Example functions

This page shows the flexibility of our container devices, brought to life with notional content.

We encourage experimenting with configuring the assets in new and exciting ways.

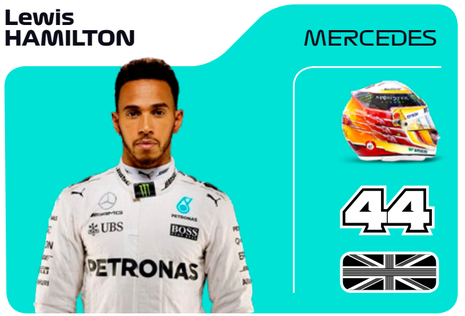
Image, pattern container

Mixed content

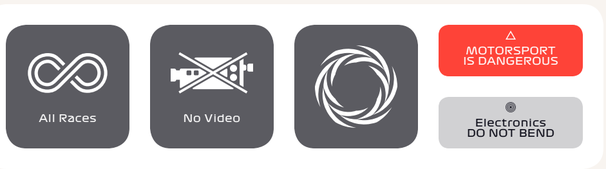
Hamilton shows Usain Bolt a new meaning of speed

VIDEO TODAY 12:30PM

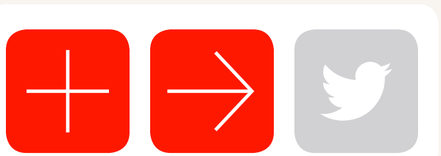
Interface element/overlay



Icon container



Interactive element



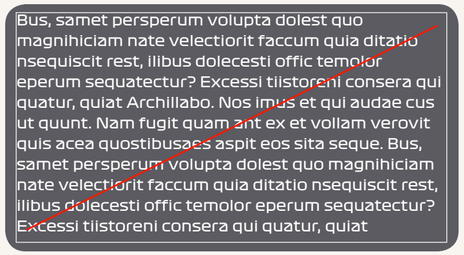
Logo lockup contruction

Rounded boxes
Misuse

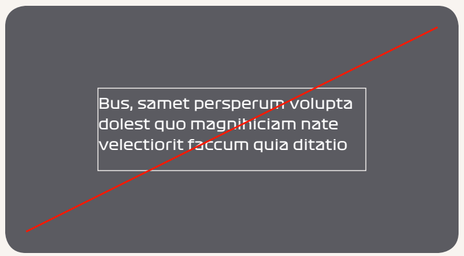
Containers are always defined by the base grid, the margins must all be consistent with all four corners aways rounded. Like the margins and gutters the corner radius should relate to the base grid unit.

To keep you on track, this page details some things not to do:

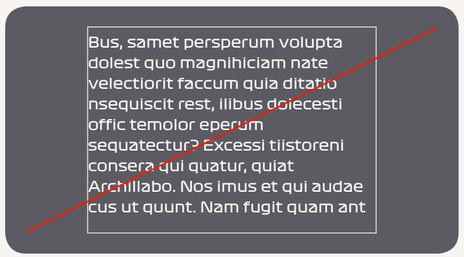
Don't have margins too tight



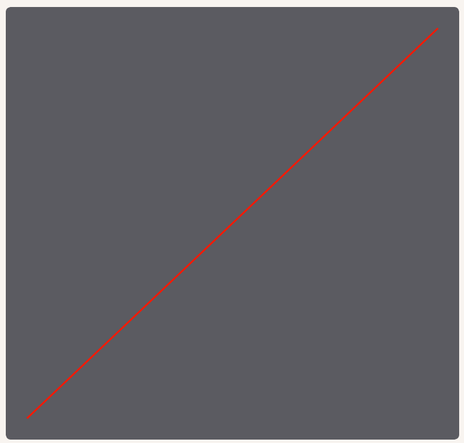
Don't have margins too loose



Don't have inconsistent margins



Don't have corners aligned off the base grid



Don't have mixed-rounded corners

Very Narrow Containers

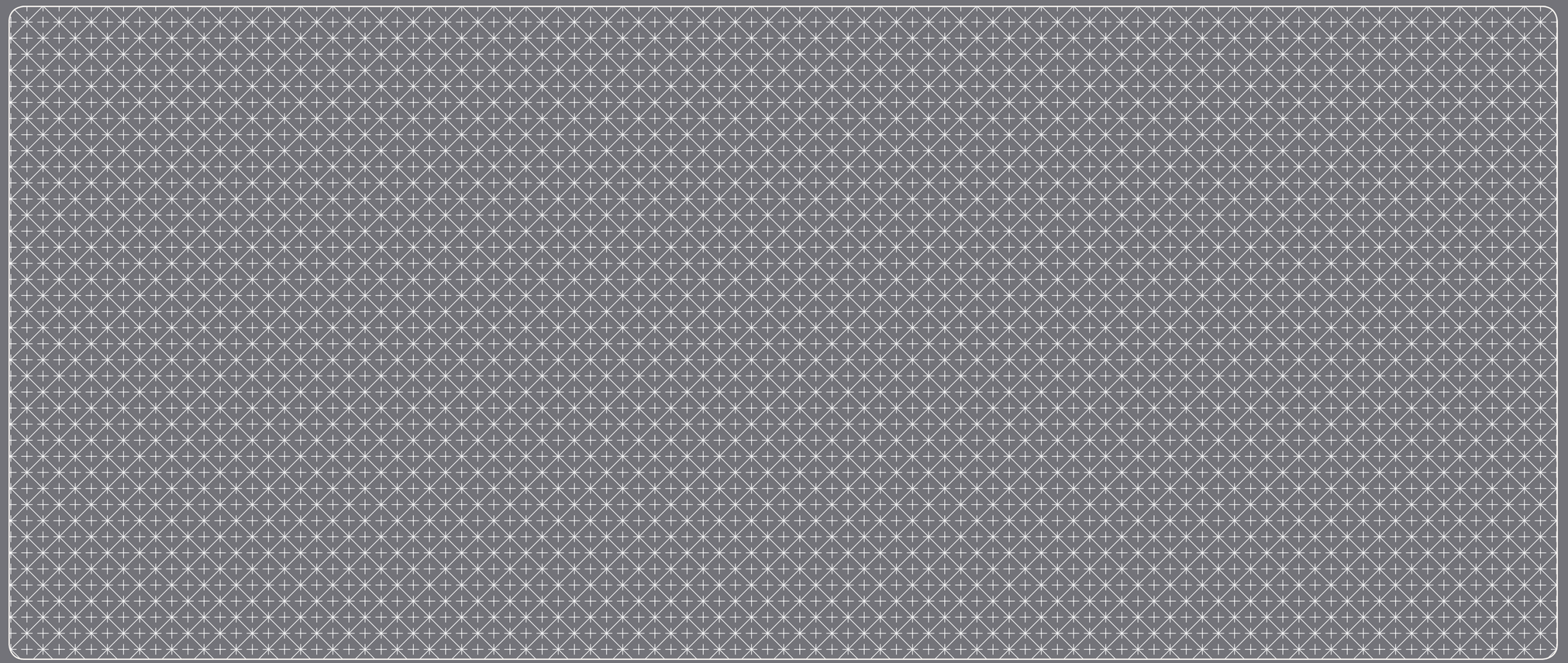
For very thin or narrow containers, avoid letting the rounded corners touch, creating a "tube" effect.

In cases like these, the radius can be halved to maintain the "rounded rectangle" shape

GRAPHIC PATTERNS

Inspired by the chequered flag, we have a series of graphic patterns, again defined by our base grid.

The following pages introduce these assets and how to use them.



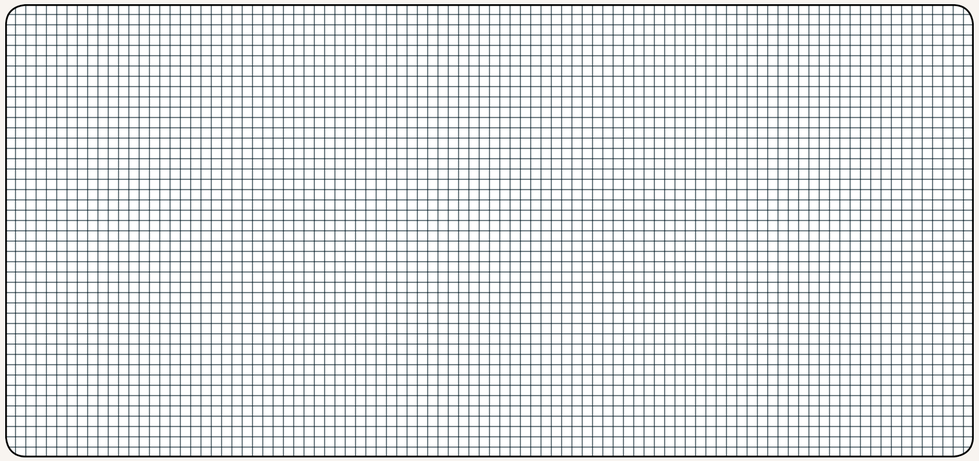
Graphic patterns

We have 4 patterns at our disposal:

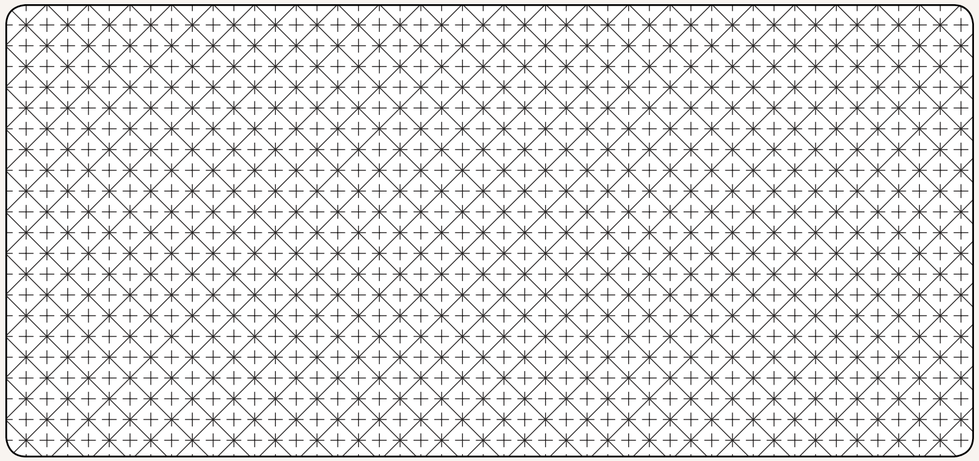
- **Micro Grid**
- **Cross Grid**
- **Matrix**
- **Stripes**

Note
Patterns should always be seen as a secondary element, they should never overwhelm and be the most important element in a layout.

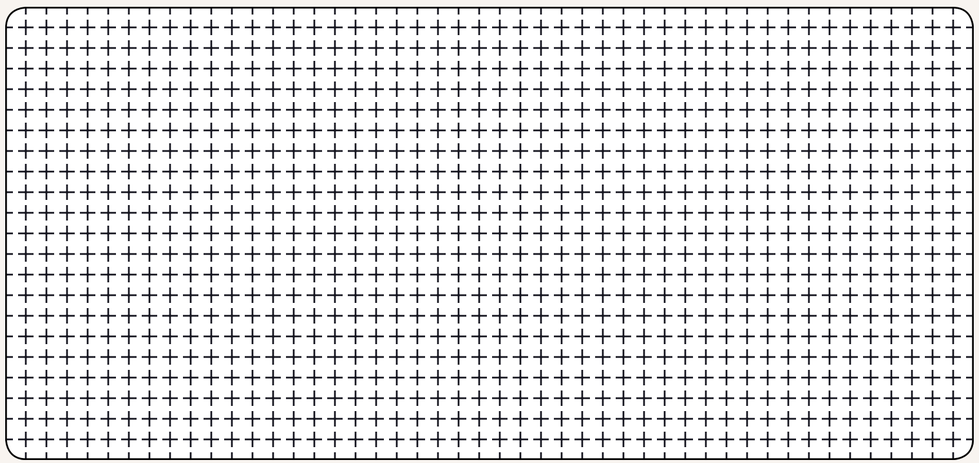
Micro Grid



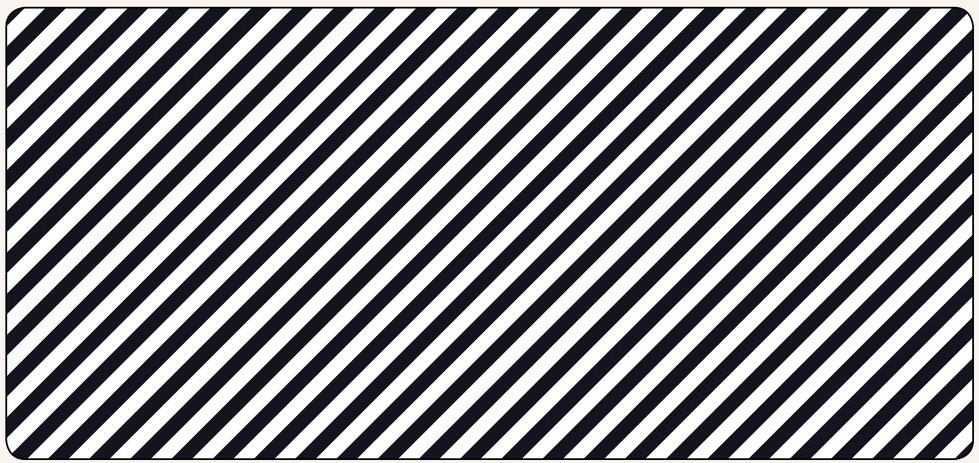
Matrix



Cross Grid



Stripes



Graphic patterns
Colour

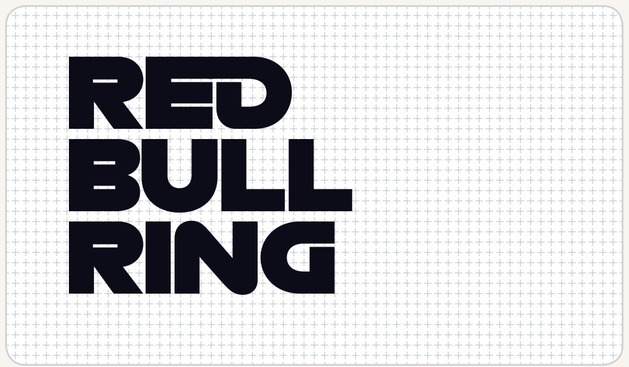
To best suit your design the graphic patterns may take on our primary colours.

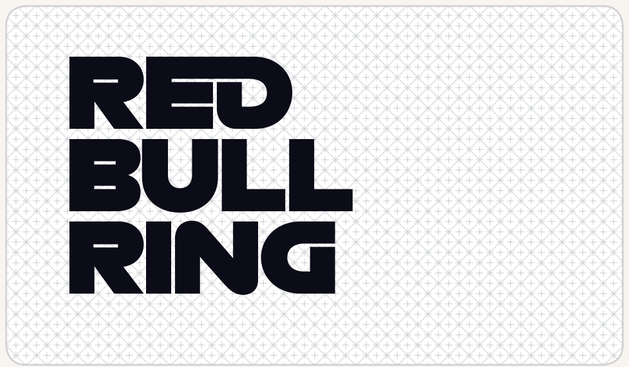
There will be times when we want the patterns to be recessive and subtle, and times where we want the patterns to be graphic.

This page demonstrates some of the colour pairings possible.

Graphic patterns
Type alignment

When used with typography ensure the pattern aligns to the baseline grid - this way type should align perfectly.



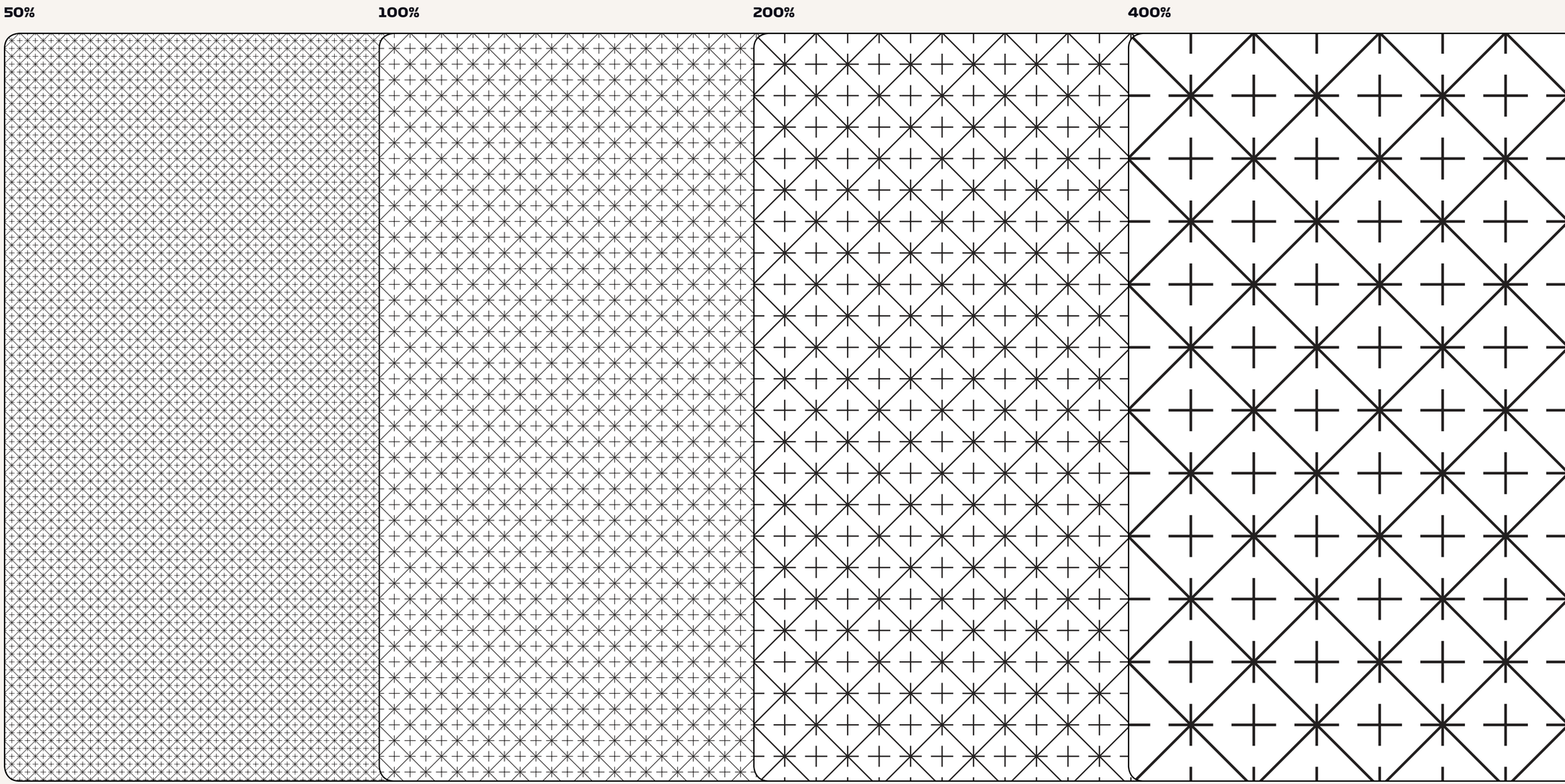


Graphic patterns
Scaling

Our graphic patterns should align to our base grid. Similar to how our base grid scales, our patterns may half or double in size.

Sizing demonstrated here with the 'Matrix' pattern.

Note
- Patterns should never become so small their detail becomes illegible.
- Patterns should never become so large the 'pattern' becomes a graphic.



Graphic patterns
Use

Our patterns have 2 desired uses:

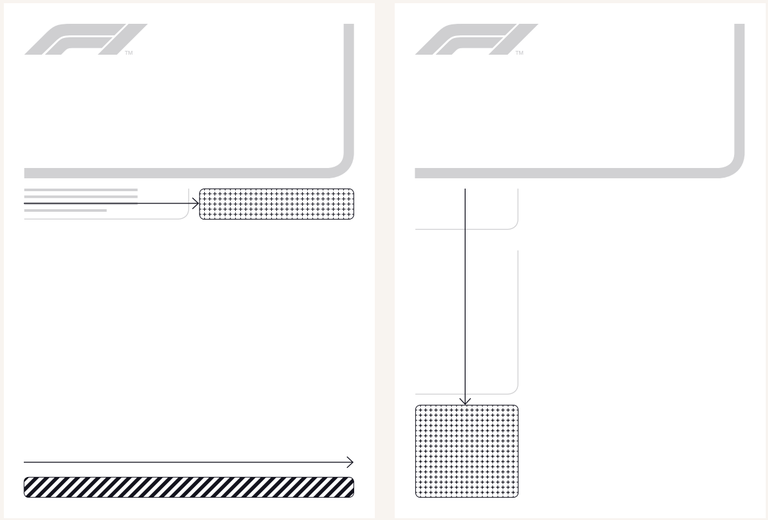
Structural use
AKA "filling space"

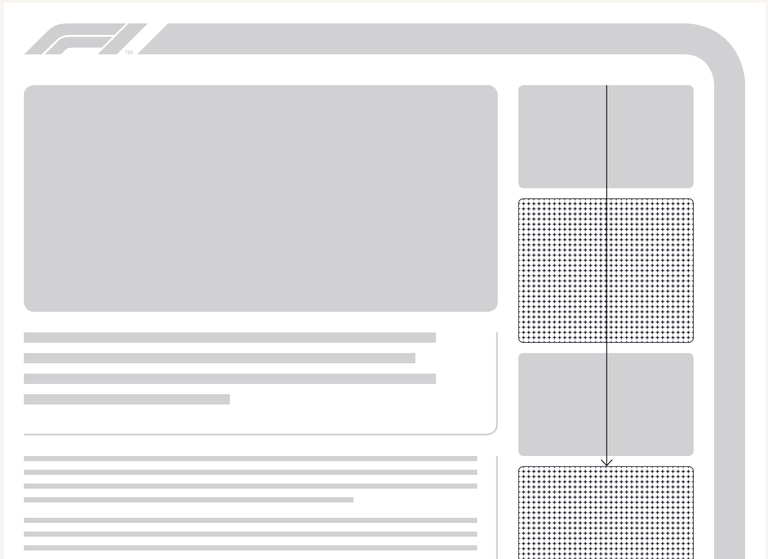
Often, the content of a given material will not fill a space in a visually desirable or convenient way, and pattern filled rectangles ("cards") provide a means of filling space and providing structure in a texturally interesting and lively way.

These fills prove to be a useful tool towards visually activating a given space and promoting a sense of layout elements tightly locking into place.
For more information on our Visual Principles **see page 147**.

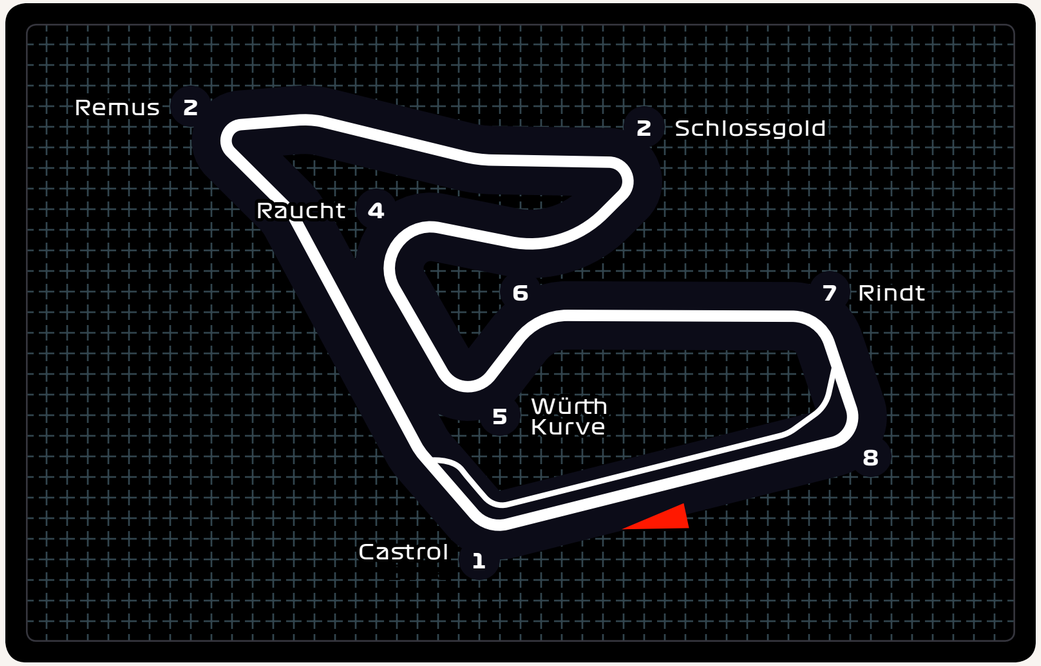
Background use
These pattern fills can also be used as backgrounds for technical information and as long as the pattern is correctly scaled to match the base grid, layout elements and type should flow onto these fills in a controlled manner.

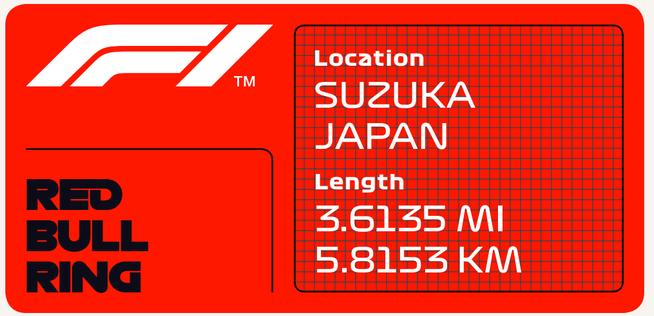
Structure

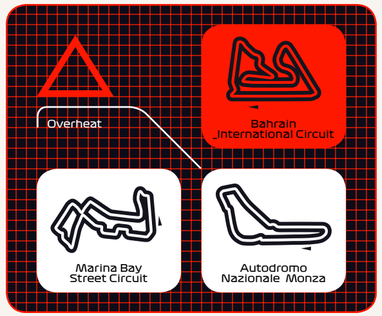




Background





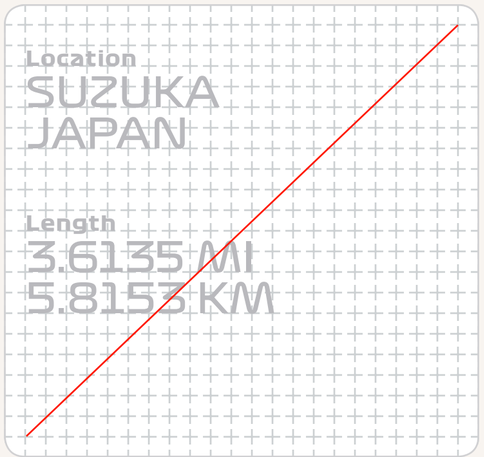


Graphic patterns
Misuse

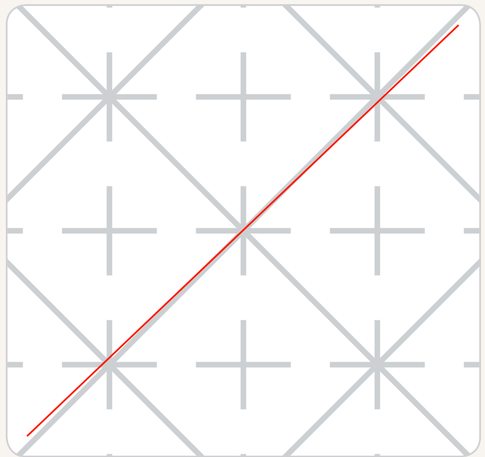
Our patterns are a useful way of plugging gaps in our layouts.

Here are some helpful tips to use them correctly.

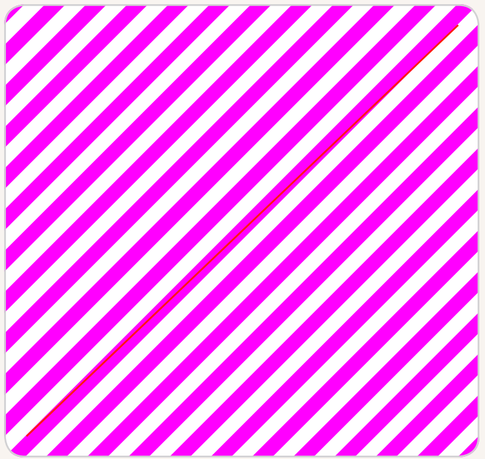
Type should always be legible



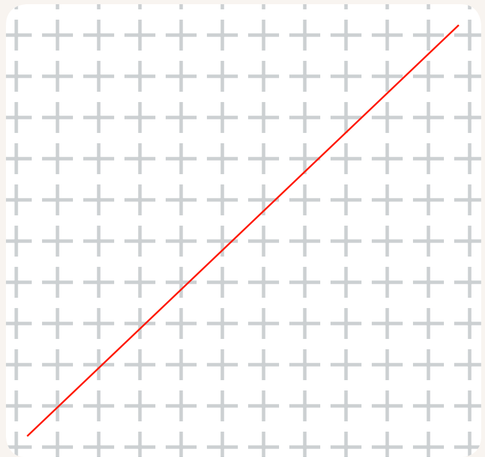
Don't make patterns too large



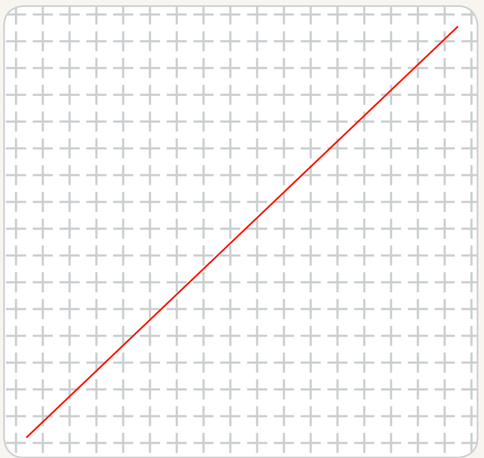
Don't use patterns in a non-brand colour



Don't use a pattern without a container

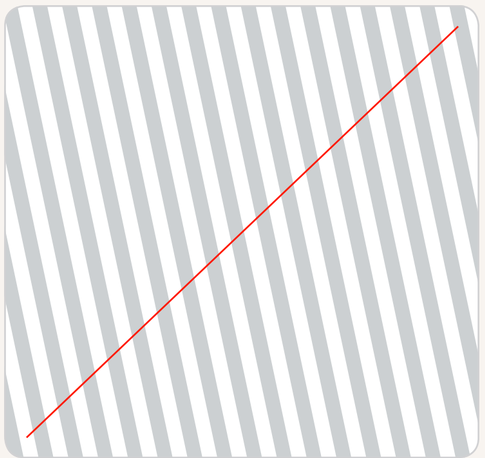


Don't align a pattern off the base grid

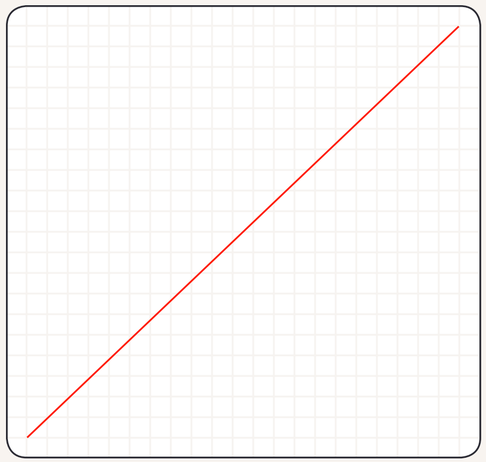


Don't make patterns too small

Don't rotate patterns



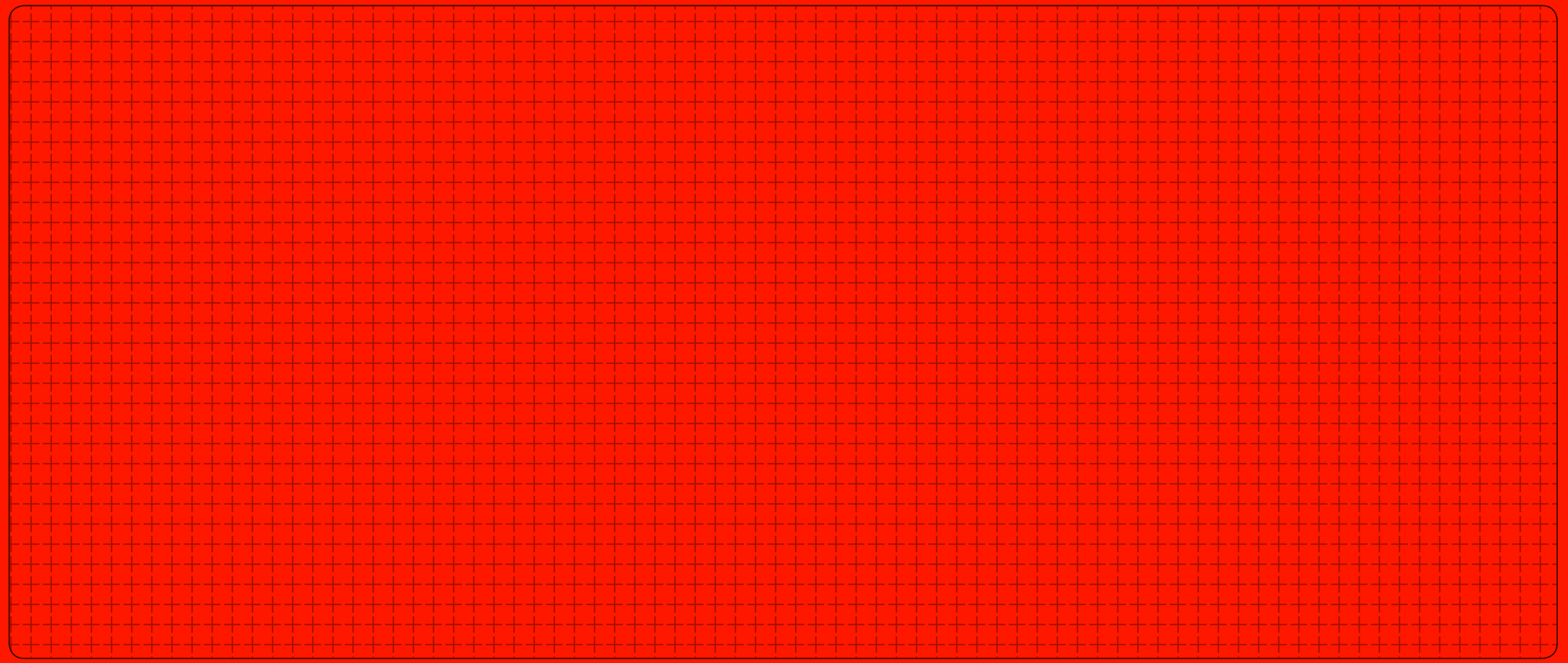
Don't use a pattern with inconsistent colours



VISUAL PRINCIPLES

Formula 1 is a sport at the edge of chaos. It's extreme. Millisecond timing. Knife-edge control.

Our identity has to capture that drama. That edge. Here's how.



EXTREME FORCES
EXTREME PRECISION
EXTREME CONTROL

Aesthetics
The F1 visual tools are purposefully extreme:

- LIGHT AND HEAVY RULES
- EXTREME TYPOGRAPHIC PALETTE AND HIERARCHIES
- HARSH RED/WHITE/BLACK COLOUR RELATIONSHIPS
- TECHNICAL GRAPHIC LANGUAGE (PATTERNS AND GRIDS)

Structure
Layouts are constructed and organised with mechanical precision:

- ELEMENTS LOCK INTO PLACE AND DON'T FREE-FLOAT
- ALL SPACE IS ACTIVATED AND OBJECTS PACKED TIGHTLY
- HYPER ORGANISATION OF INFORMATION
- EXTREME LAYOUT PROPORTIONS

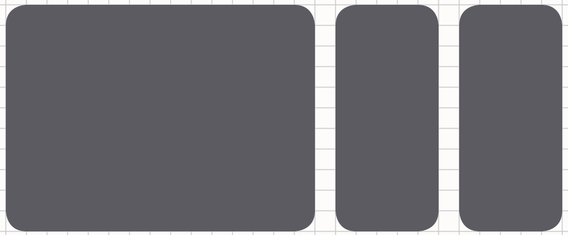
Tight not loose

As an embodiment of Formula 1's relationship to controlled, technical precision. Layouts should feel tight with elements feeling like they're "**locked into place**", rather than floating freely.

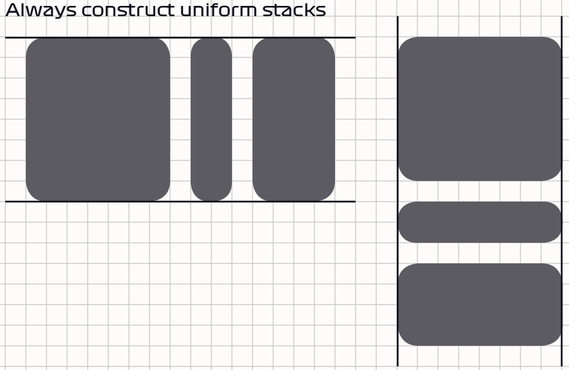
A "Tight" layout doesn't mean cramped! Channels of empty space should relate in a "tight" way to other layout elements. They define a relationship between elements. Everything else in our design system is determined by the base grid.

This use of white / empty space is a critical layout element.

Always use tight and consitent spacing



Always construct uniform stacks



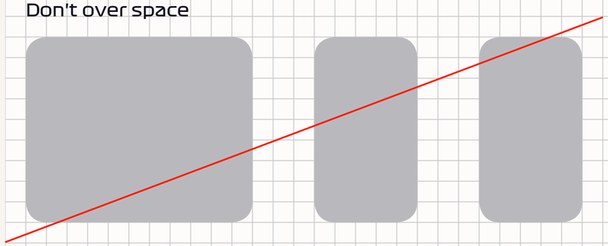
Type should be tight, within a paragraph and across hierarchies.

LATEST 13 DEC 2017

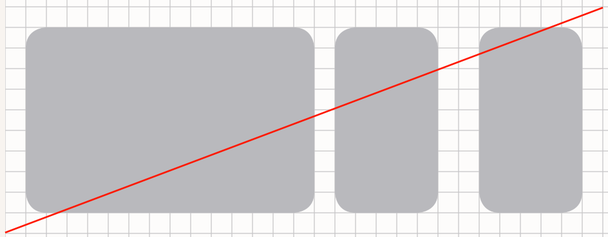
Raikkonen 'steering wheel rant' voted Team Radio moment of 2017

We selected 10 of the best Team Radio messages of 2017 and then asked you to pick your favourite. You voted in your tens of thousands and the result was emphatic: so step forward King of the Airwaves, Kimi Raikkonen. You can watch the Iceman's epic Azerbaijan tirade, along with the rest of the Top 10, below...

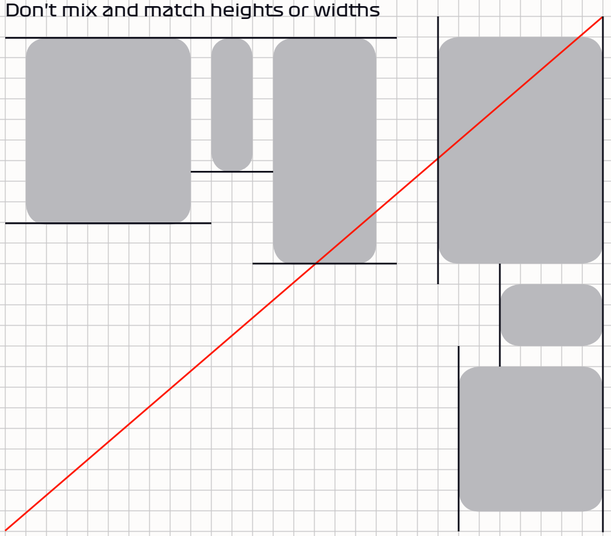
Don't over space



Don't use mixed margins, gutters and padding



Don't mix and match heights or widths



Don't over space

LATEST 13 DEC 2017

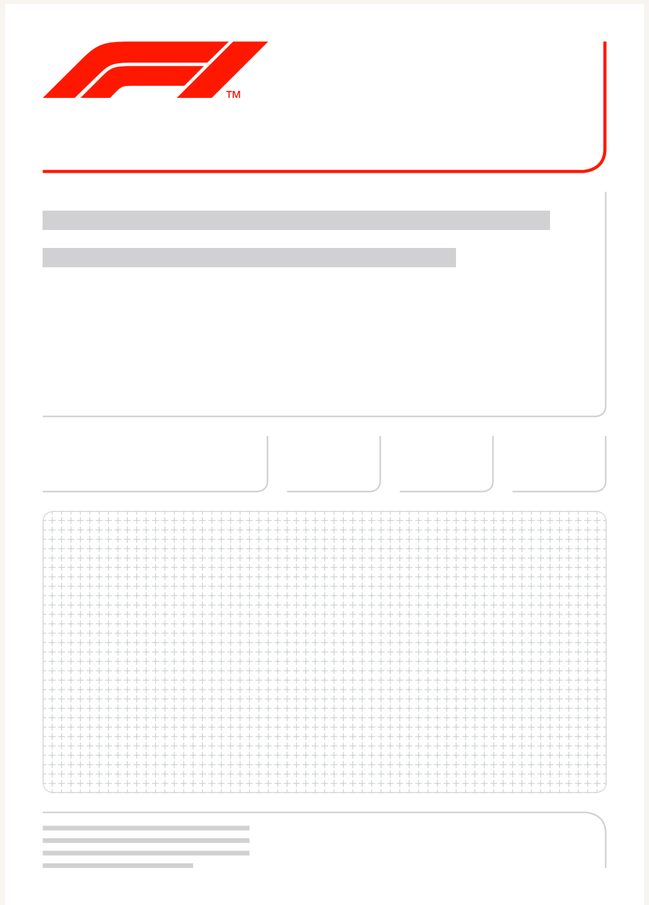
Raikkonen 'steering wheel rant' voted Team Radio moment of 2017

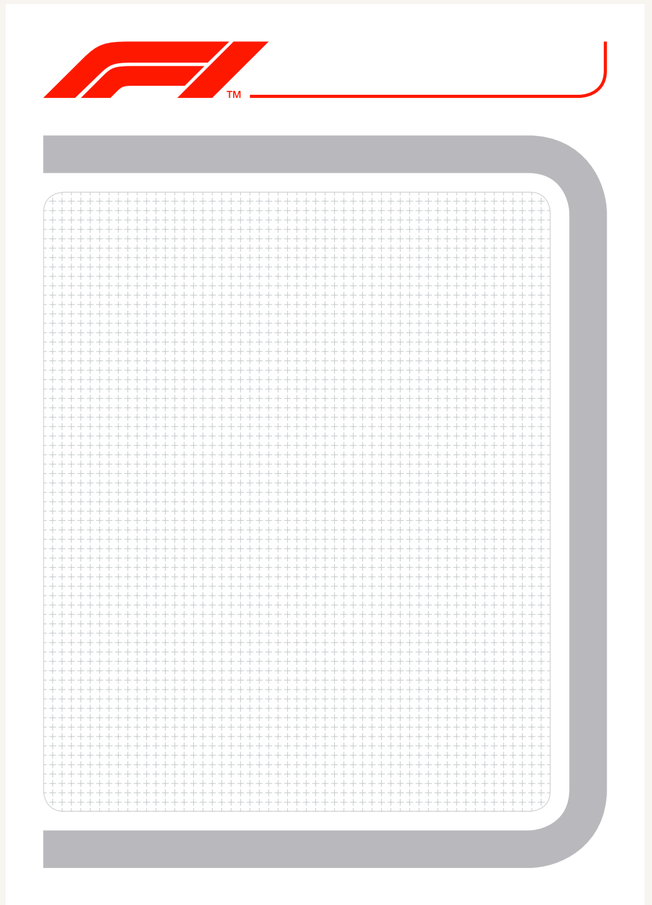
We selected 10 of the best Team Radio messages of 2017 and then asked you to pick your favourite. You voted in your tens of thousands and the result was emphatic: so step forward King of the Airwaves, Kimi Raikkonen. You can watch the Iceman's epic Azerbaijan tirade, along with the rest of the Top 10, below...

Activating and filling space

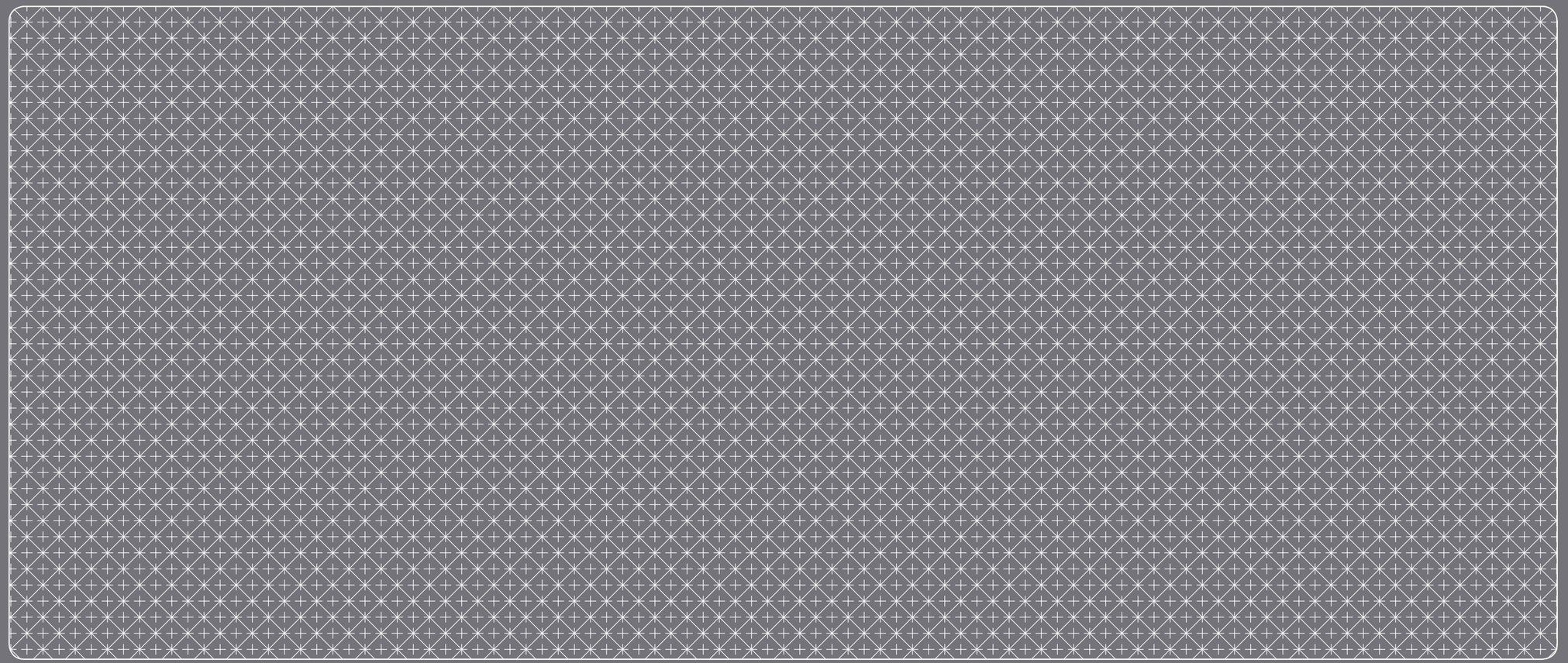
The goal should always be to "activate", or account for, all space of a given material or layout.

Using the layout grid and applying graphic elements, divide the layout aggressively vertically and/or horizontally – creating rows and columns that best suit the desired application.



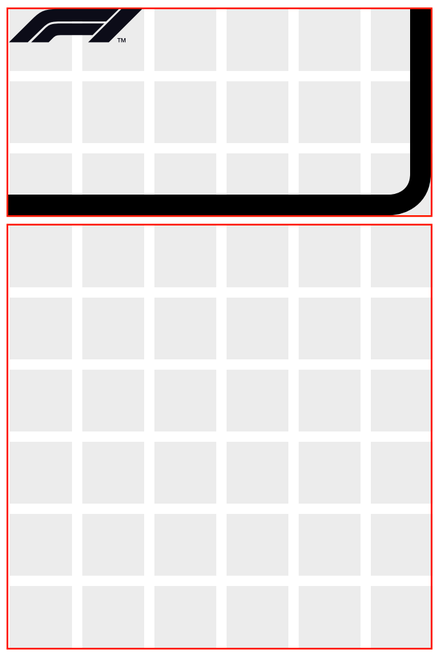


PUTTING IT ALL TOGETHER

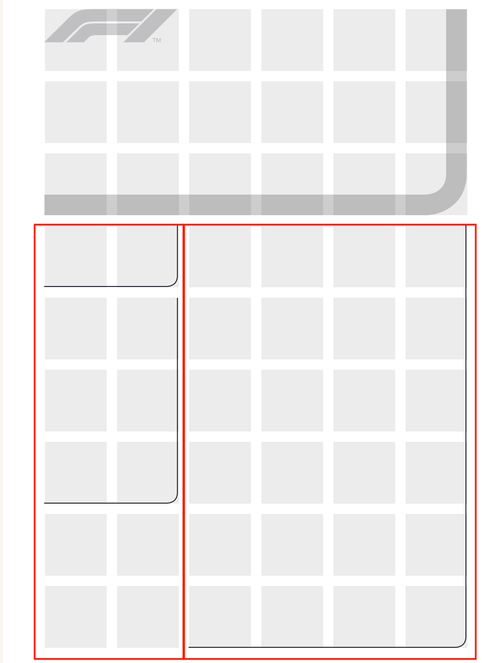


Constructing a layout

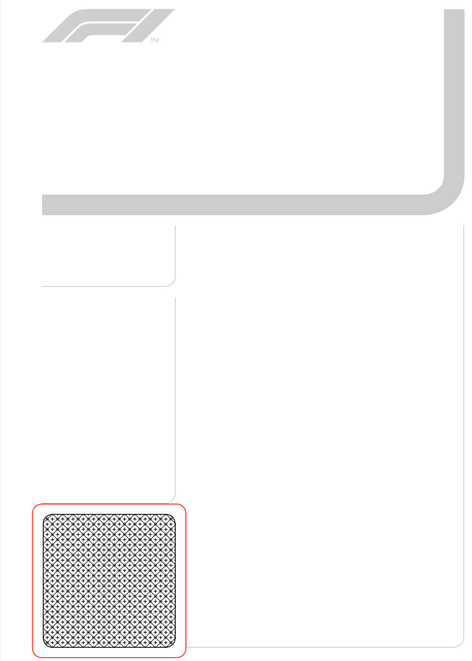
Step 1
Using a Thick Line and the layout grid as a guide, divide the layout aggressively, horizontally or vertically.



Step 2
Using Thin Lines, subdivide space and create containers for all information and content (making efforts to activate / fill all available space).

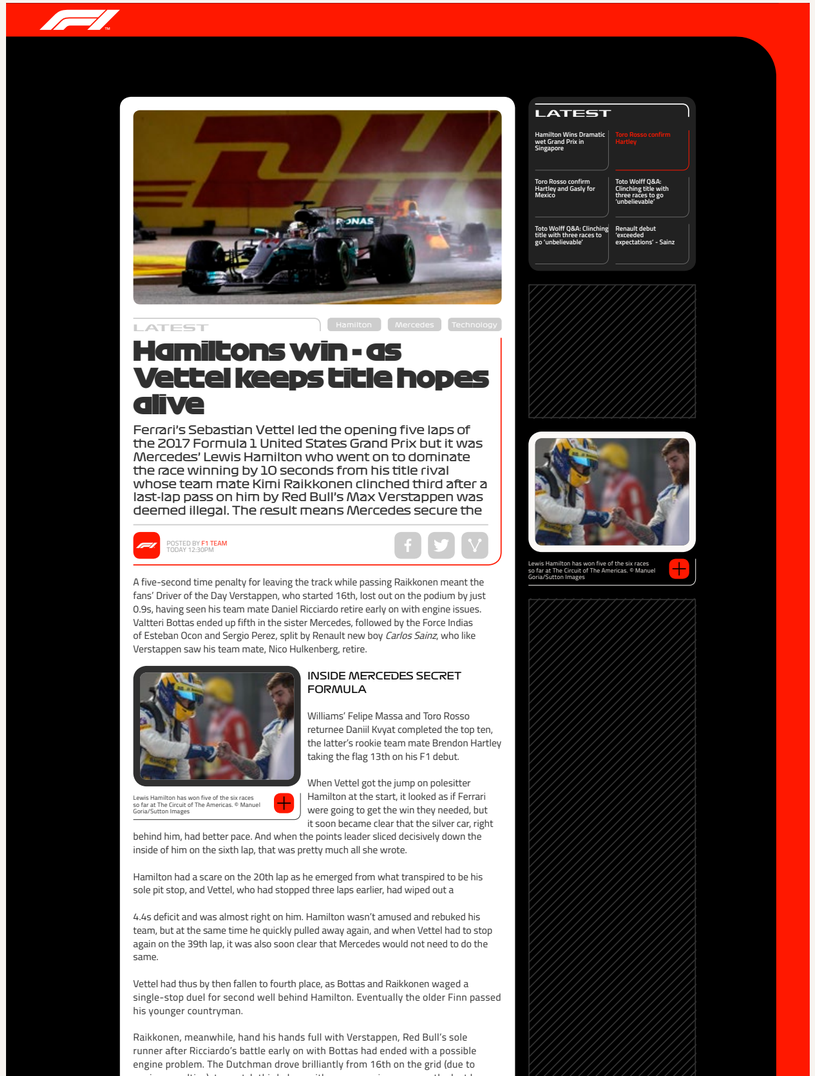


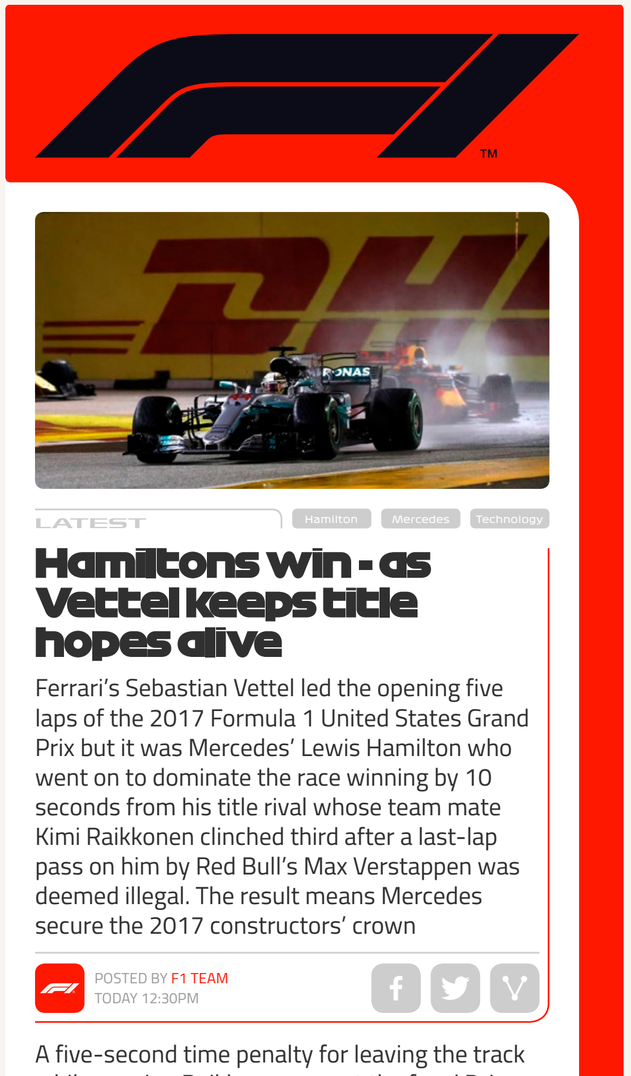
Step 3
Fill structural holes within incomplete rows or columns with pattern cards.

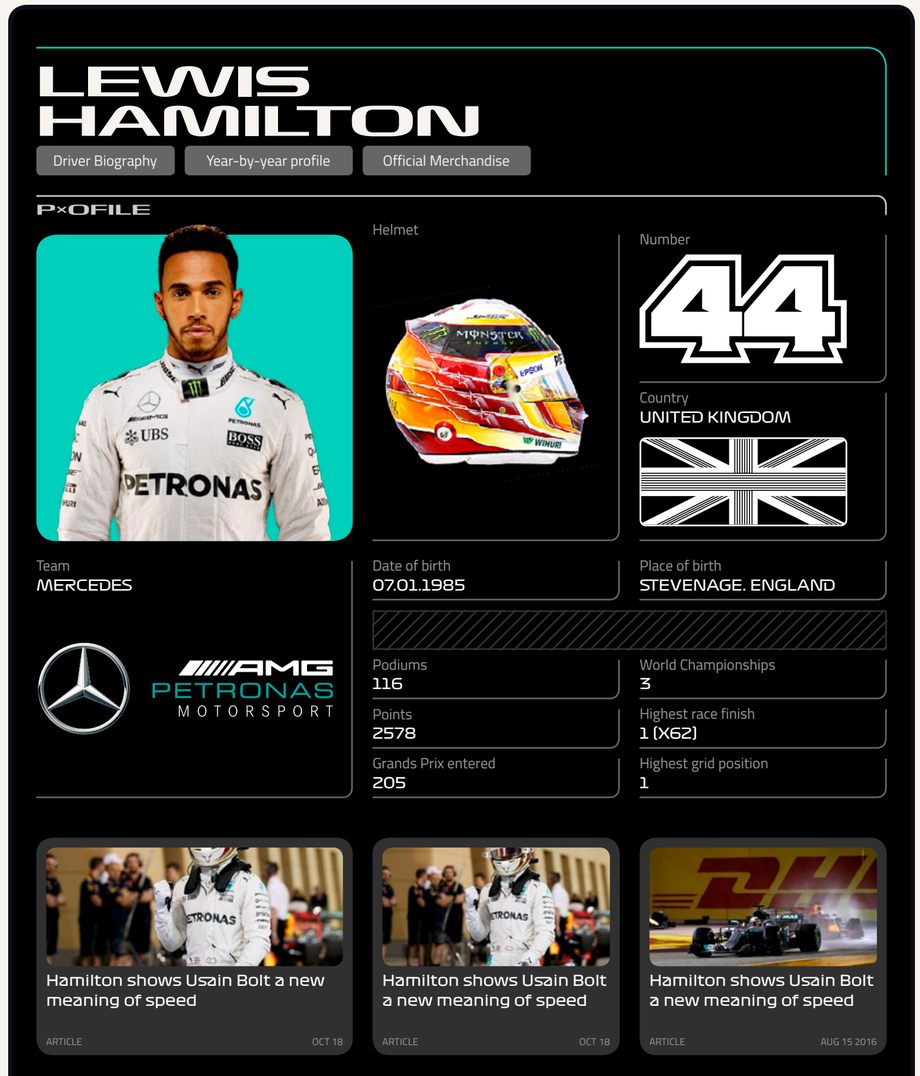


Complete layout

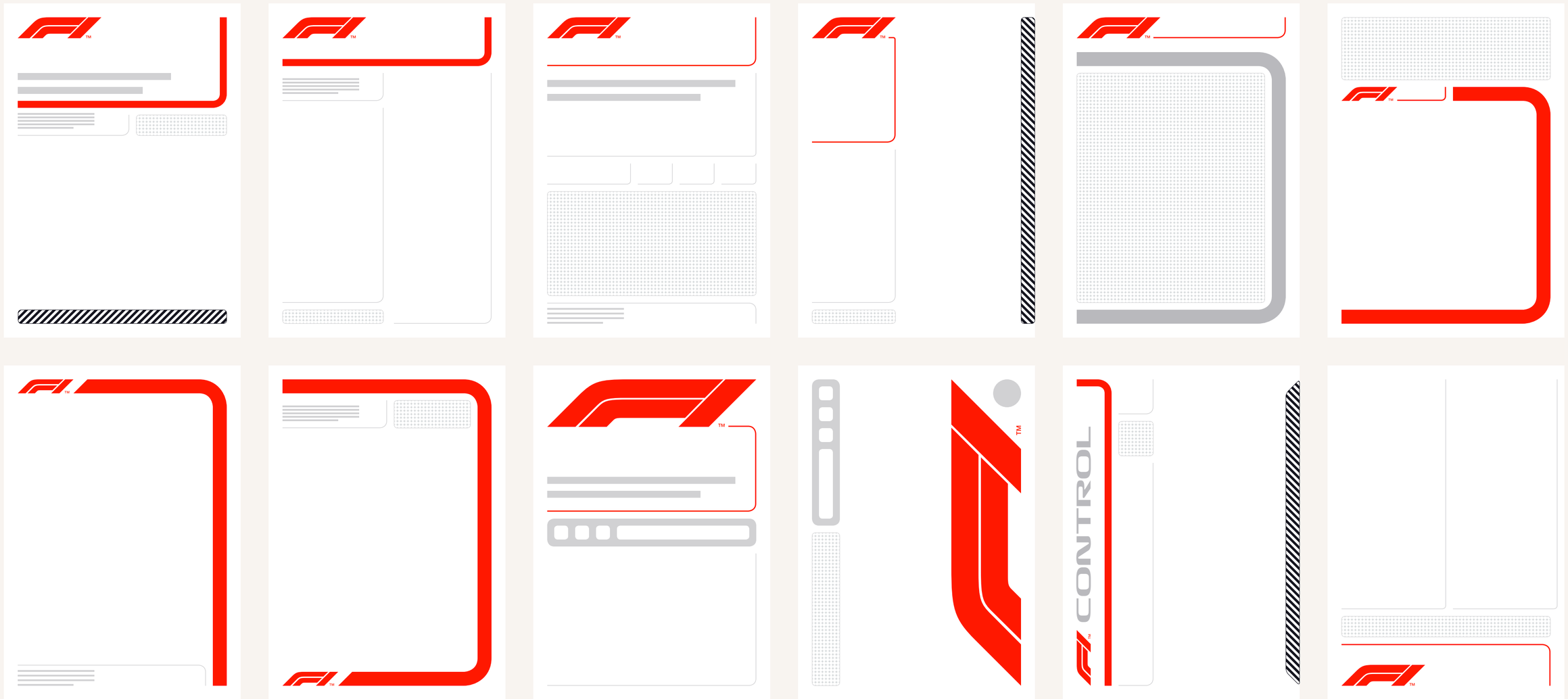
Layout examples



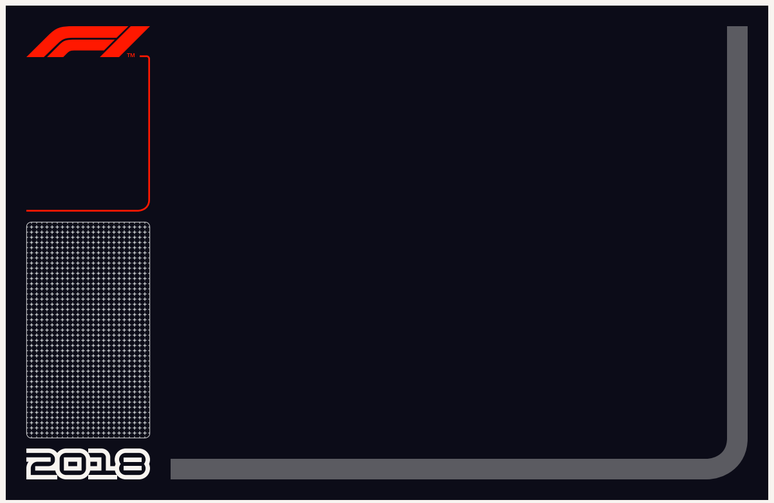




Layout examples
Basic document variations



Layout examples
Display and posters



Layout examples
Digital assets

1 Hamilton
2 Vettel
3 Bottas
4 Ricciardo
5 Räikkönen
6 Verstappen
PIT Perez
8 Sainz
9 Hulkenberg
10 Massa
11 Grosjean
PIT Magnussen
Vandoorne
14 Palmer
× Wehrlein
× Kvyat

Lewis HAMILTON
MERCEDES
44

RED BULL
Red Bull RACING FORMULA ONE TEAM
3 Max VERSTAPPEN
33 Daniel RICCIARDO

2.01.989
INTER I

DRS ACTIVATION ZONE

HAMILTON

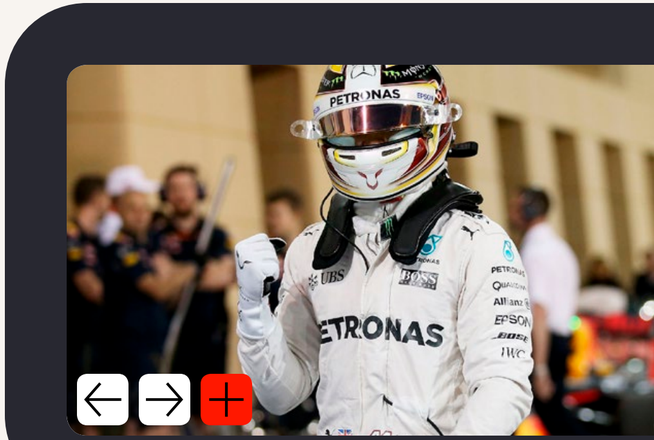
FASTEST LAP
5 R Verstappen W
2.01.989

3 F Perez I
+02.343

Lewis Hamilton has won five of the six races so far at The Circuit of The Americas. © Manuel Goria/Sutton Images

Lewis Hamilton shows Usain Bolt a new meaning of speed
VIDEO TODAY 12:30PM

UP NEXT
Hamilton wins dramatic wet Grand Prix in Singapore
ARTICLE AUG 15 2016



01/08 Lewis Hamilton has won five of the six races so far at
© Manuel Goria/Sutton Images

LATEST
Hamilton

Hamiltons win–as keeps title hopes

Ferrari's Sebastian Vettel led the openin the 2017 Formula 1 United States Grand Mercedes' Lewis Hamilton who went on race winning by 10 seconds from his title

POSTED BY F1 TEAM
TODAY 12:30PM

Hamilton 2:01.989 MERCEDES
Vettel +0.115 FERRARI
Perez +0.423 FORCE INDIA

FIXED APPLICATION

Uniform

Apparel

BRITISH GRAND PRIX
RED BULL RING
2018
Hamilton
Vettel
Bottas
Ricciardo
Räikkönen
Verstappen
Perez
Ocon
Sainz
Massa
Stroll
Hulkenberg
Grosjean
Magnussen
Alonso
Vandoorne
Palmer
Wehrlein
Kvyat
Ericsson
Gasly
GRAND PRIX DE MONACO
Circuit de Monaco

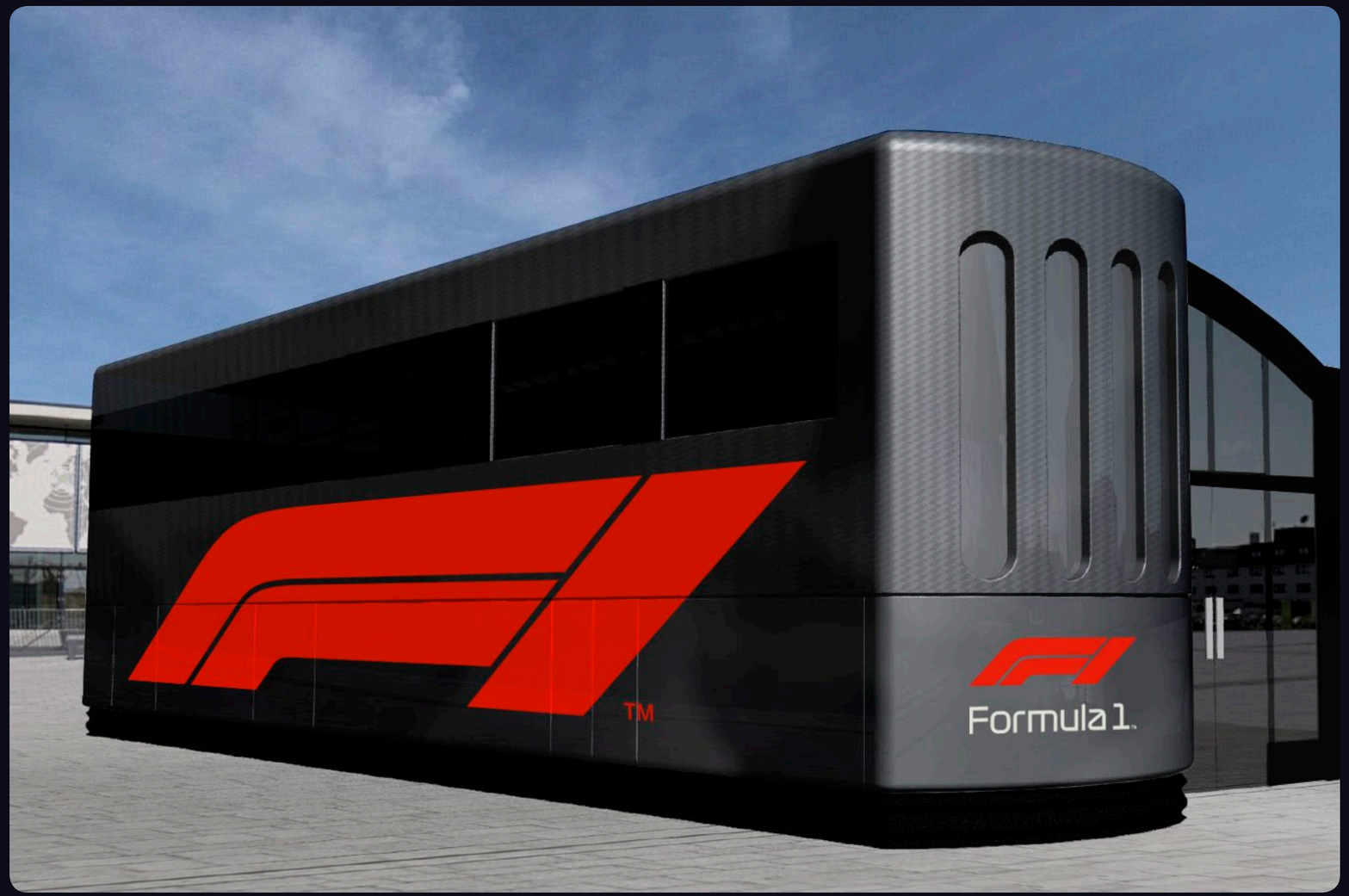
Trackside

PETRONAS
BOSS
Blackberry
FIA Formula 1
World Championship

UNITED STATES 2018
PETRONAS

DHL
FIA
Santander

Transport

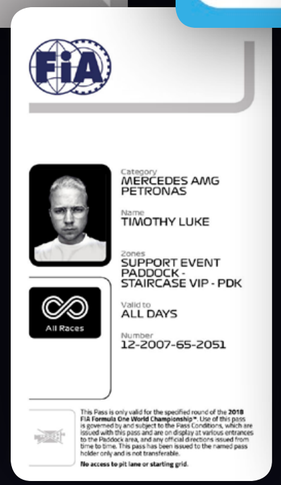


Passes

Paddock

Pit

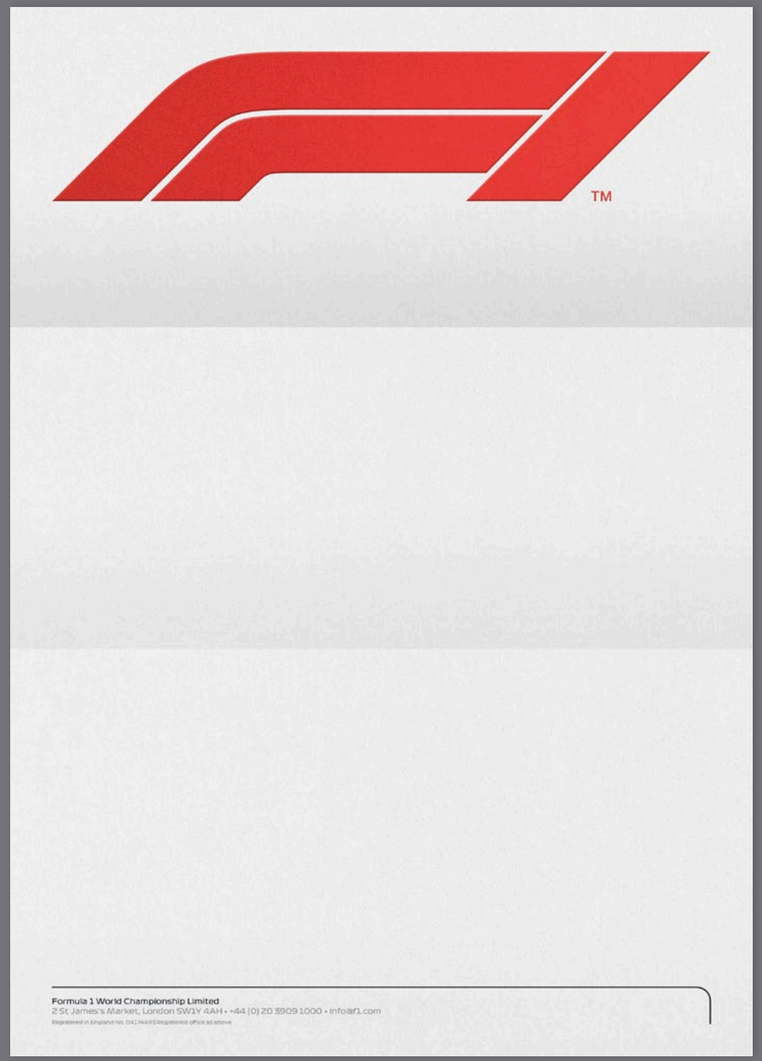
FIA



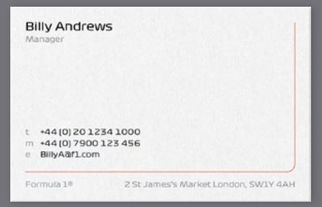
General Admission

Paddock Club

Stationery


Formula 1 World Championship Limited
2 St James's Market, London SW1Y 4AH • +44 (0) 20 3909 1000 • info@f1.com

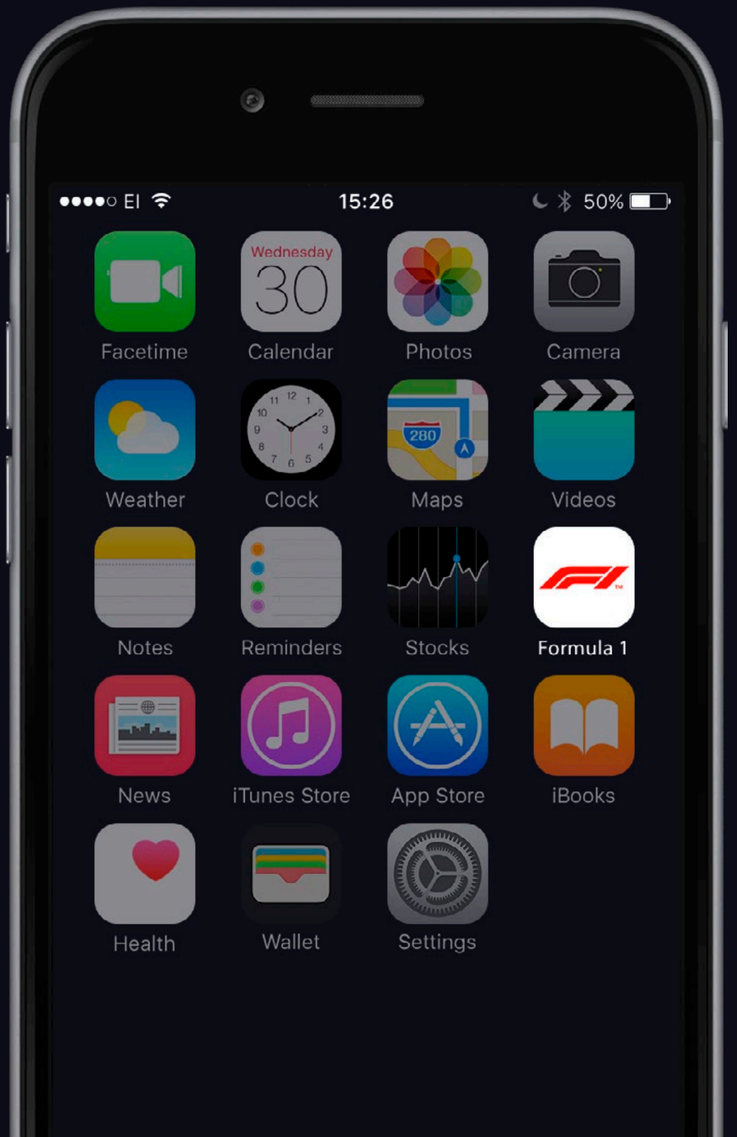
Formula 1 World Championship Limited
2 St James's Market, London SW1Y 4AH • +44 (0) 20 3909 1000 • info@f1.com

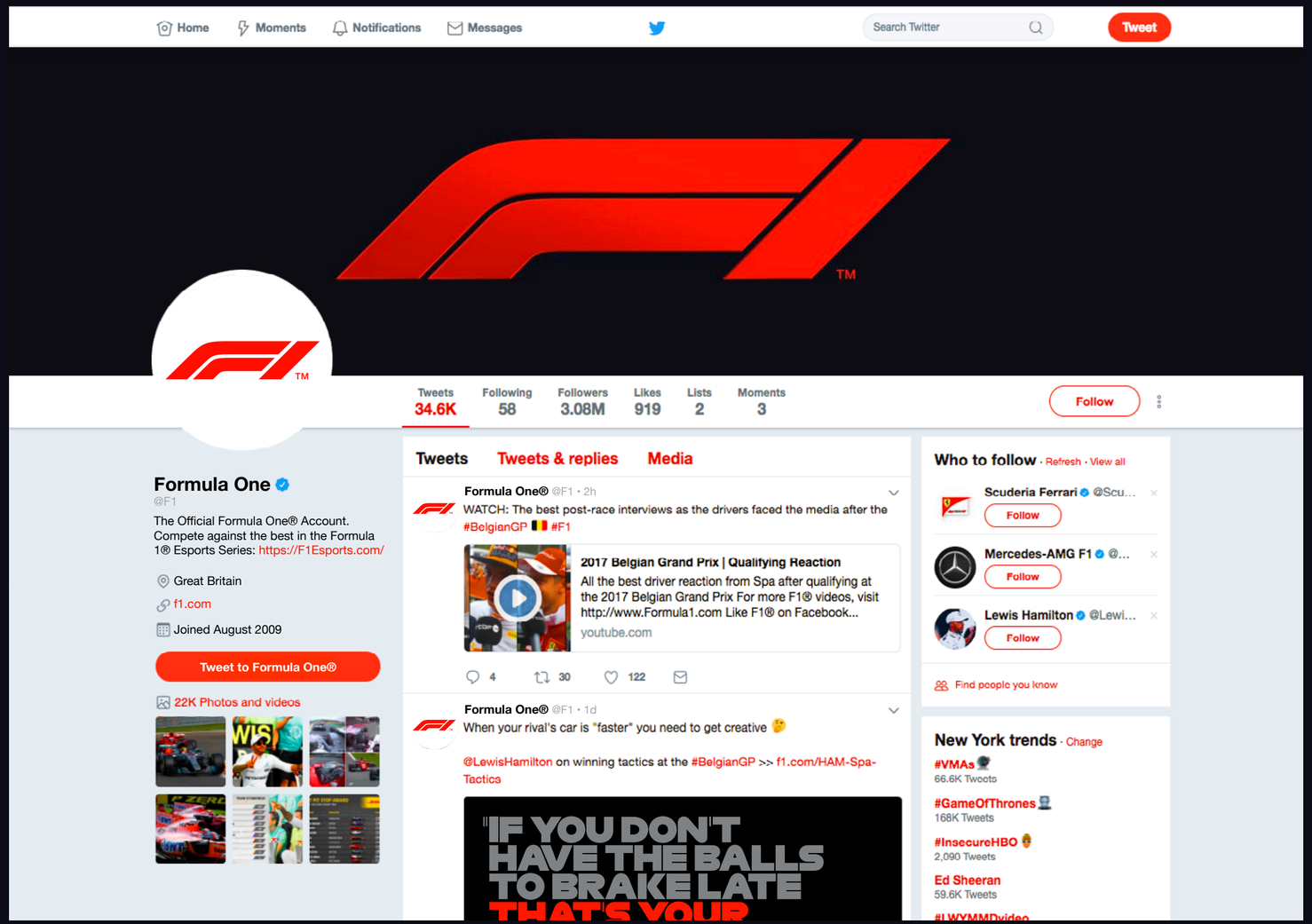

Billy Andrews
Manager
t +44 (0) 20 1234 1000
m +44 (0) 7900 123 456
e BillyA@f1.com
Formula 1®
2 St James's Market London, SW1Y 4AH

PRESS RELEASE
Subject
Formula 1 Fan Festival launches in Barcelona. Celebration of the pinnacle of motorsport aims to get fans closer to the action.
Date
11 May 2017
Normal Howell
Director of Global Communications
howell@fomltd.com
0871 2202200
London, UK - Fans attending this weekend's 2017 Pirelli Spanish Grand Prix will experience a race like no other as F1 Experiences™ launches the inaguaral Fan Festival to mark this season's first European event.
Running thruought the race weekend, the reimagined fan zone will introduce a range of unique experiences such as racing simulators, a 200-metre zip line, state of the art Pit Stop Challenges and live performances from local DJs.
The Grand Prix will also mark the launch of a dedicated fan television channel for those attending to get the inside track into the race, screening live Formula 1 interviews, expert insights, and exclusive appearances by current drivers and legends of the sport.
A number of competitions will also be on offer, with fans given a chance to win a series of fantastic prizes, including Padock Club passes and photo opportunities with Formula 1 teams throught the grid.
For the first time ever, one lucky winner will also get the chance to experience the thrill of a Formula 1 lap as they
to a whole host of fantastic experiences designed to complemement the action on the track.
"From the pit lane to the fan zone, we have worked hard to ensure that loyal fans, who travel the world to support Formula 1, enjoy the best possible experience and we aim to build on this at future races."
Sean Bratches, Managing Director, Commercial Operations at Formula 1 "Formula 1 is undergoing a major evolution and the Spanish Grand Prix is a landmark moment in the brand's history."
"From the outset, we have focussed on getting fans closer to the action and broadening the appeal of the sport. The launch of this weekend's Fan Festival marks the beginning of this journey and we are excited about bringing races to life in this way over the course of the season and beyond."
Fans can find out more and enquire about this and other packages on offer at the recently launched F1 Experiences website- www.F1Experiences.com.
ENDS

Office signage

Social media Avatar





Formula 1®
Brand Guidelines

SEASONAL IDENTITY

Every season, we shake things up.
New ideas. Fresh thrills.

Seasonal Identity

The seasonal identity design system is currently under development and will be released with a later update of this document.

Formula 1®
Brand Guidelines

PARTNER LOCK-UPS

Partner logo

Our F1 Partner lock-ups have been constructed to neatly communicate our partnerships in one construct.

The following pages will dive into the details of our Partner logos, how they are constructed, and how to adjust for new lock-ups.

Horizontal

Vertical

Partner logo
Horizontal

Partner lock-up examples
Horizontal

Partner logo
Horizontal: Construction

The Partner logo lock-up is informed by our grid system.

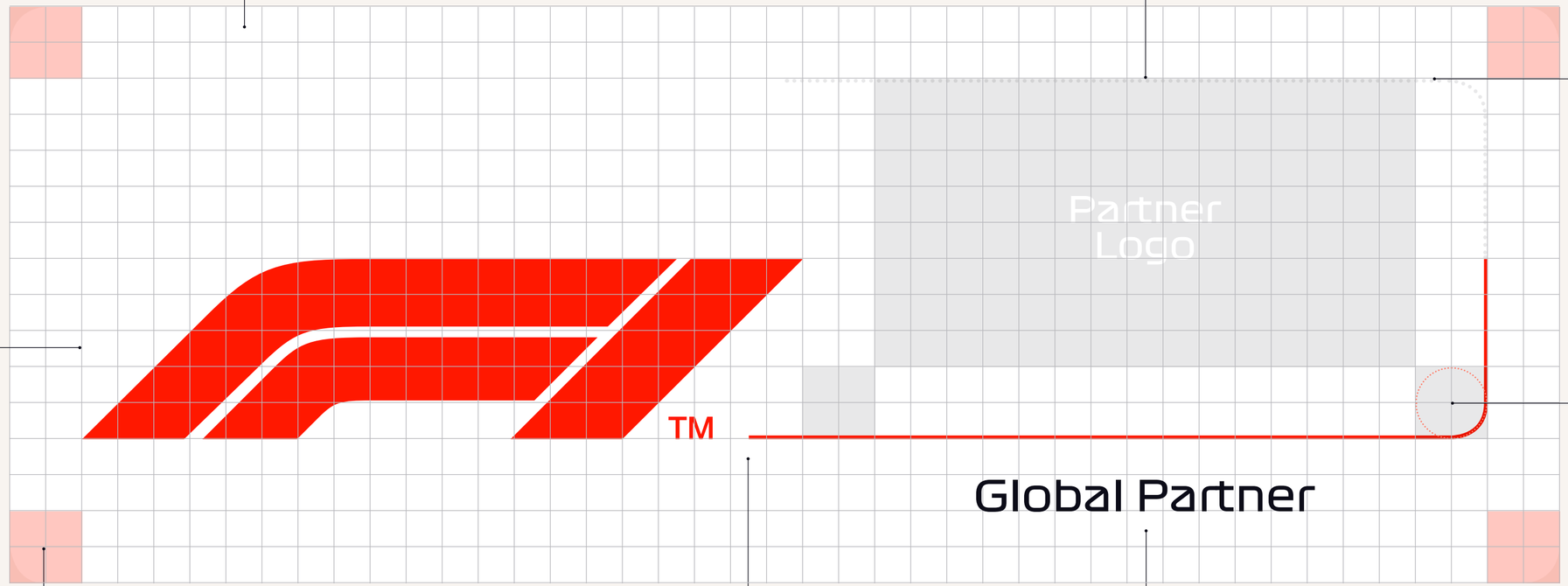
This page details the construction of the horizontal Partner logo lock-up.

Holding shape

The Partner logo may be contained within a holding device if required (e.g., busy background imagery).

Partner logo

The Partner logo sits within the bucket device.



Maximum parter logo height

The maximum height of a Partner logo is defined by double the height of the bucket device.

Clear space is defined by 1/5th the maximum height of the Partner logo area.

The F1 logo

The F1 logo is the core element that the Partner logo device is built from.

Rounded corner

The rounded corner of the bucket device should always be aligned with the document grid - in this instance 2p0 / 24pt.

Clear space

The clear space around our entire Partner logo lock-up is 1/5th the maximum height of the Partner logo area.

Bucket device

Width
The bucket device is a flexible asset which changes in width to best fit the Partner logo.

Height
The height of the bucket device on the horizontal logo is fixed to the height of the F1 logo.

Partner Designation text

This text is centrally aligned to the Partner logo and sits under the bucket device.

Partner logo
Vertical

Global Beer Partner

Partner lock-up examples
Vertical

Global Partner

Official Whisky

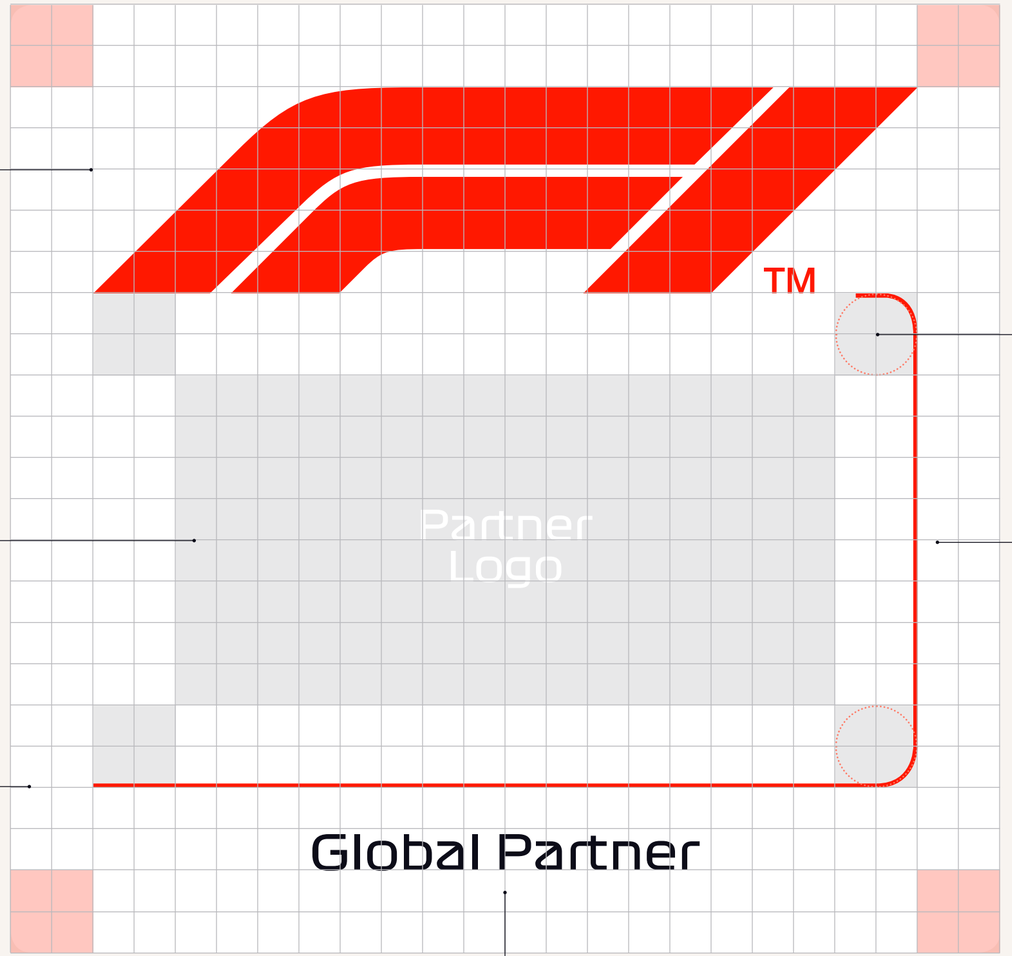
Global Partner

Official Tyre Supplier

Partner logo
Vertical: Construction

The Partner logo lock-up is informed by our grid system.

This page details the construction of the vertical Partner logo lock-up.



The F1 logo

The F1 logo is the core element that the Partner logo device is built from.

Partner logo

The Partner logo sits within the bucket device.

Holding shape

The Partner logo may be contained within a holding device if required (e.g., busy background imagery).

Rounded corner

The rounded corner of the bucket device should always be aligned with the document grid - in this instance 2p0 / 24pt.

Bucket device

Height
The bucket device is a flexible asset which changes in height to best fit the Partner logo.

Width
The width of the bucket device on the vertical logo is fixed to the width of the F1 logo.

Partner Designation text

This text is centrally aligned to the Partner logo and sits under the bucket device.

Partner logo
Bucket flexibility

The F1 logo and a Partner logo should appear to be visually equal.

To enable this equality we need to take a variety of different logo shapes into account when we construct our Partner lock-ups.

The bucket device gives us this flexibility, as it adjusts to best fit our Partner logo; be it long, slim or circular.

This page introduces the bucket device as a flexible asset and its underpinning rules.

Horizontal bucket device
The bucket device extends horizontally, to best fit the Partner logo. The height of the bucket is confined to match the F1 logo.

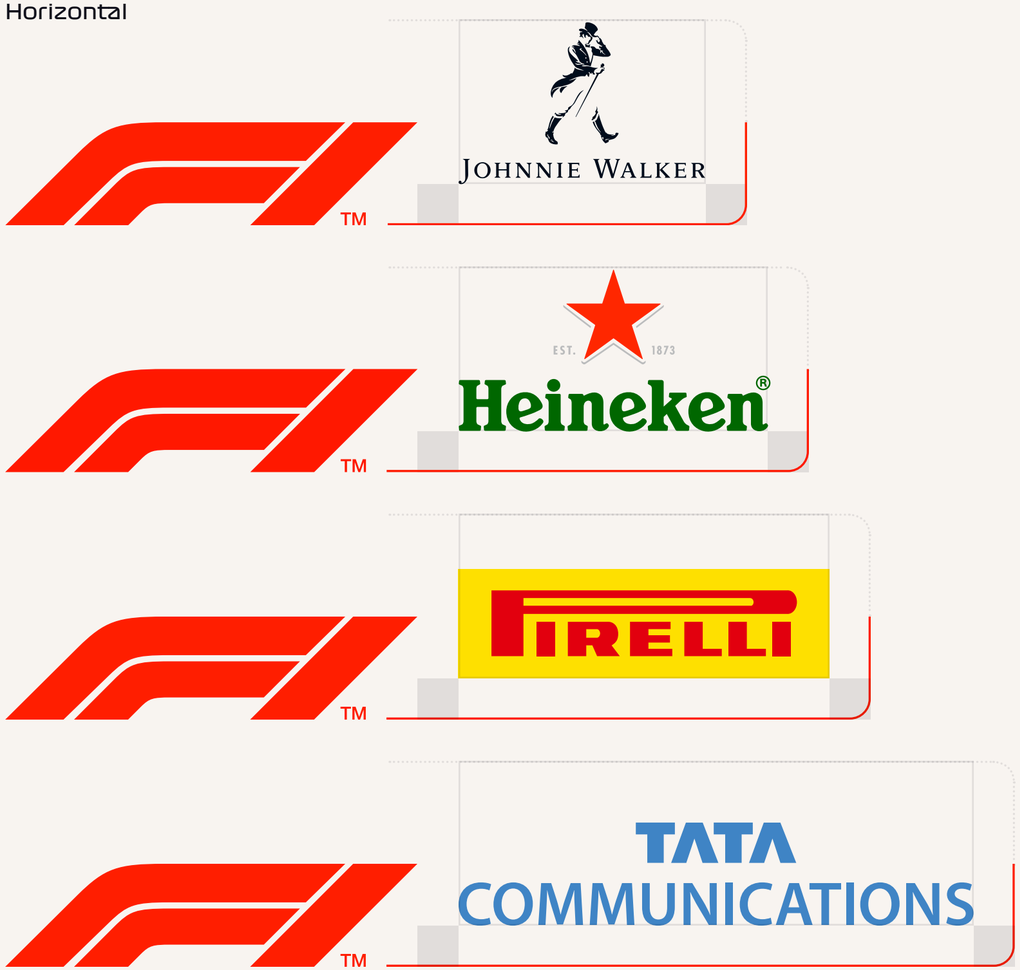
The maximum height of our Partner logo is confined to double the height of the bucket device (x2 the F1 logo).

Vertical bucket device
The bucket device extends vertically, to best fit the Partner logo. The width of the bucket is confined to match the F1 logo.

The maximum width of our Partner logo is confined to the width of the F1 logo, minus the clear space rule.

Logo balancing
The logos should appear to be optically the same size - don't automatically size the Partner logo to its maximum width or height. Instead, try and achieve a balanced appearance.

Horizontal



Vertical

Partner logo
Colour

F1 and Partner coloured
Our Partner logos have the ability to take different colour backgrounds to best suit the context of its application.

Neutral colour
This is the standard Partner logo, where we use our F1 primary colours.

Partner coloured background
Only our title partners may have their background colour applied to a partner device.

In this instance the F1 logo and bucket are neutral - coloured in white or black.

Neutral colour

Horizontal

Vertical

Partner colour background

Horizontal

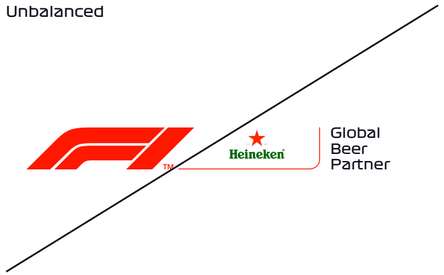
Vertical

Partner logo
Misuse

Our Partner logos have been created as logo assets. As a general rule do not adjust or alter the Partner logo assets in any way.

Here are some tips to ensure legibility in your communications.

Unbalanced



Do not...
Make one logo clearly dominant over the other

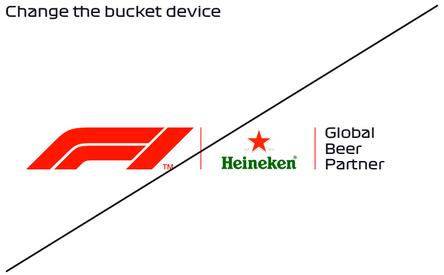
Do...
Ensure a balanced relationship between the F1 and sponsor logo

Re-arrange

Do not...
Rearrange the contrast.

Do...
Ensure the F1 logo is always the "leader" of the lockup.

Change the bucket device



Do not...
Change the bucket device in any way.

Do...
Use our supplied artwork.

Change the text

Do not...
Change the scale, position or typeface of the partner designation text.

Do...
Use the lockup artwork provided.

Colour

Do not...
Change the colours of the F1 logo, bucket device, or text. They should always appear in our primary brand colours.

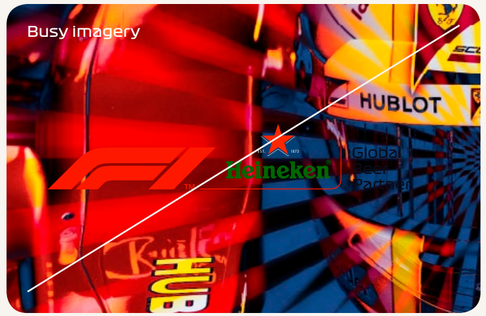
Do...
Use our supplied artwork.

Contrast

Do not...
Place the lockup onto backgrounds of similar colour to the logo.

Do...
Use the white lockup artwork for use on coloured backgrounds.

Busy imagery



Do not...
Place the logo lockup directly onto busy backgrounds.

Do...
Place the logo lockup onto an uncluttered space.

Contact

For any questions contact:

ELLIE NORMAN
Director of Marketing

Tel: 020 3909 1000
Mob: +44 (0) 7384 242150
Email: ENorman@F1.com

ALEX LOWE
Head of Brand Marketing

Mob: +44 (0) 7876 846 769
Email: ALowe@F1.com

We've produced these guidelines to illustrate "A New Era".
They are not a permission or licence to use the trademarks owned by Formula 1®.
You may only use our trademarks if you have a specific licence or written permission from us.
Any such use of our trade marks must be in accordance with specific guidelines which will be issued in due course.

Formula 1®
Brand Guidelines

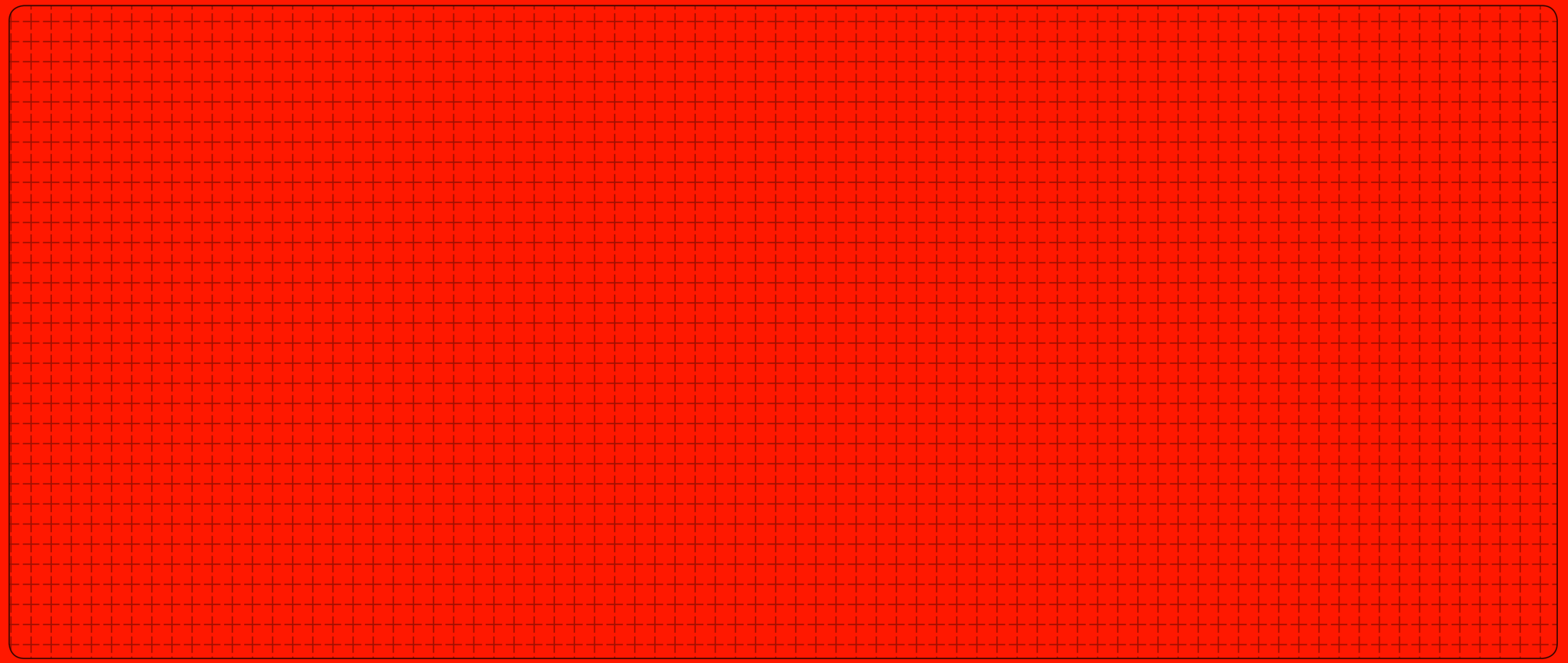
APPENDIX

Appendix

BRAND ARCHITECTURE

Our brand architecture system leverages the power and equity that exists in our master F1 brand.

This section introduces our brand architecture and our sub-brand system.



Overview

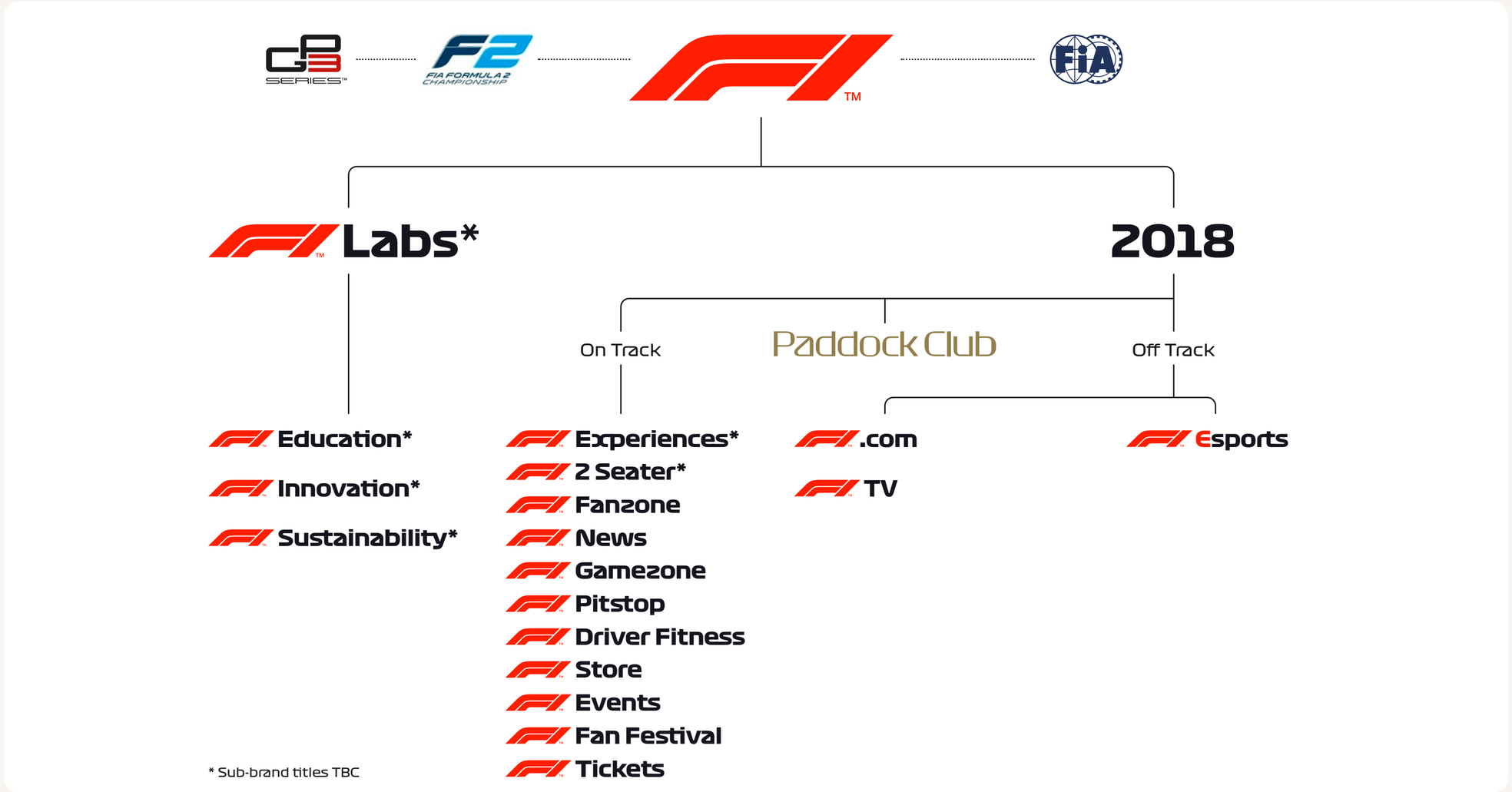
The brand architecture is a simple graphic which visualises the structure of the brand and it's products and offerings.
In the new era of the business, Formula 1 is the masterbrand. This is not an org chart or team hierarchy, rather the most simple and straightforward articulation of the makeup of the brand.

Everything we do serves Formula 1. This means avoiding new sub-brands, rather we have a naming structure for new products and services which starts with "Formula 1" and ends with a clear descriptor. The only sub-brand is the Paddock Club as it has it's own valuable IP which has been built over many years.

How do we name new products and services?

- Names should be a clear descriptor of what the product or services does. It should be as straightforward as possible
- The lock-ups should follow the guidelines, F1 is still the dominant name within any naming hierarchy.
- New products and services do not get their own logo unless taken under consideration by brand guardians (W+K and Formula 1 Marketing Team)

Brand architecture



Construct guide

F1 .com
F1 TV
F1 Esports
F1 Experiences*
F1 2 Seater*
F1 Fanzone
F1 News
F1 Gamezone
F1 Pitstop
F1 Driver Fitness
F1 Store
F1 Events

F1 Shanghai
F1 Marseille
F1 Berlin
F1 Miami
F1 Tickets
F1 Labs*
F1 Education*
F1 Innovation*
F1 Sustainability*
F1 Hotlaps
F1 Fantasy

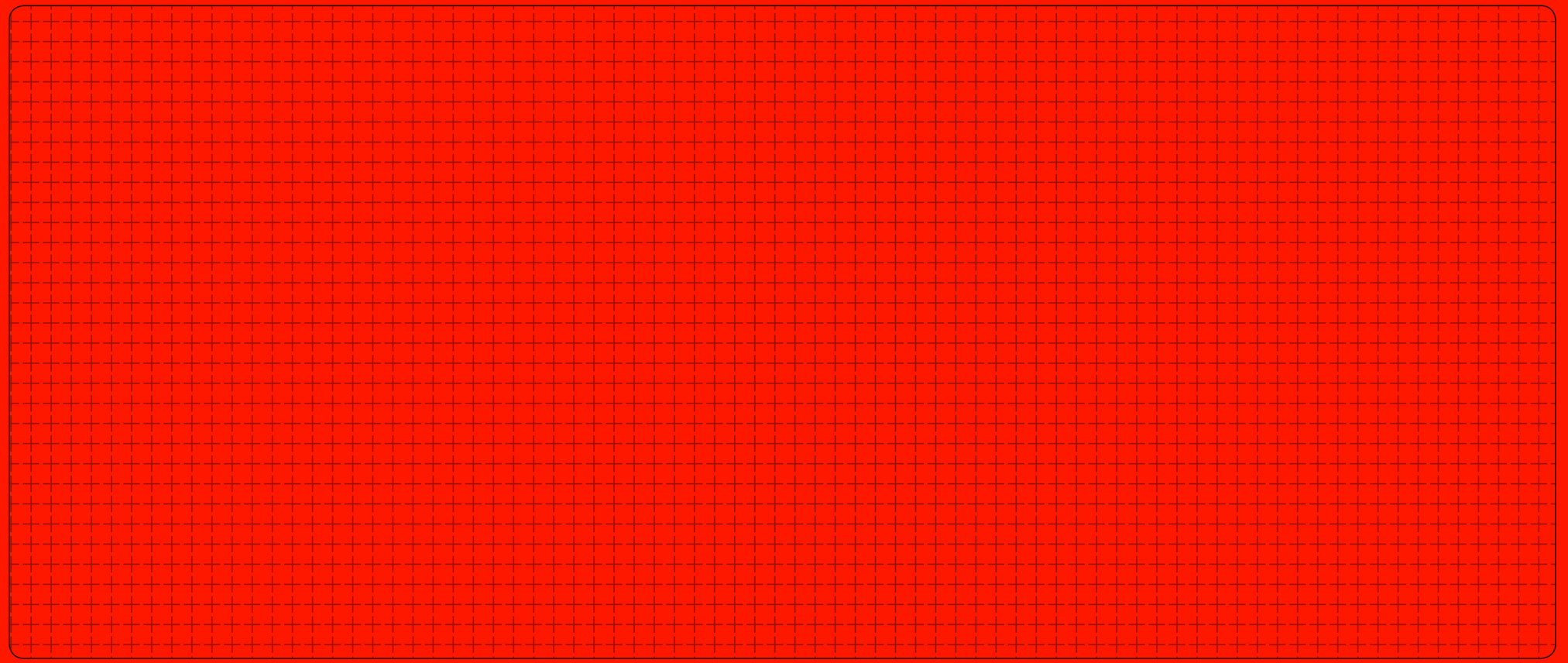
Appendix

PADDOCK CLUB

The Paddock Club is a unique way to experience Formula 1. Those lucky enough to enjoy it are amazed at how close they get to the sport.

It's unlike any other sport's hospitality. So its identity has to be equally special.

And it is. Unmistakably glamorous. Unmistakably F1.



Paddock Club
Wordmark

This bespoke wordmark, inspired by the Formula 1 typeface, reflects the sophisticated, premium quality of the Paddock Club.

Paddock Club

Paddock Club
Logo

The F1 Paddock Club logo has been designed to sit closely to the F1 masterbrand yet have its own premium flavour.

To ensure flexibility of application we have a range of Paddock Club logo configurations.

Vertical
This is our 'standard' Paddock Club logo configuration.

Horizontal
Where a longer logo configuration is better suited.

Wordmark configurations
For applications where the F1 logo may not be required - such as within menus.

Vertical

Horizontal

Wordmark: Single line

Wordmark: Stacked

Paddock Club
Logo colours

Gold logo and Neutral type

When full colour is available

Gold F1 logo
Black text

Gold F1 logo
White text

Gold logo and Type

When just one colour is available

Gold F1 logo
Black text

Gold F1 logo
Gold text

Black and White

When no colour is possible

Black F1 logo

White F1 logo

Paddock Club
Colour palette

F1 Paddock Gold
The colour gold is the colour of success, achievement and triumph.

As a precious material, we use F1 Paddock Gold in small amounts to keep it feeling premium.

Careful not to overuse gold as overuse can feel garish. It is best used as a highlight.

F1 Carbon Black
Associated with power and elegance, black is at home in a formal setting, and helps to elevate the gold.

Off-White
Neutral, calm and relaxing, our off-white is a warming colour that softens the gold and black with a relaxed tone of understated elegance.

Try to match paper stocks as closely as possible to this colour.

High-vis White
Used as a highlight where required. We use pure white sparely as a background colour as it feels too stark and cold.

F1 PADDOCK GOLD

PRINT	Pantone 871C
	CMYK 26.35.72.30
SCREEN	HEX 93804C
	RGB 147.128.76

F1 CARBON BLACK

PRINT	Pantone Black 6C
	CMYK 40.0.0.100
SCREEN	HEX 15151E
	RGB 21.21.30

F1 OFF-WHITE

PRINT	Pantone Warm Grey C (15% Tint)
	CMYK 3.3.4.0
SCREEN	HEX F7F4F1
	RGB 247.244.241

F1 HIGH-VIS WHITE

PRINT	Pantone 000C
	CMYK 0.0.0.0
SCREEN	HEX FFFFFF
	RGB 255.255.255

Paddock Club
Scale, alignment and position

Scale
For a minimal, sophisticated look, the logo and type are scaled much smaller than the masterbrand.

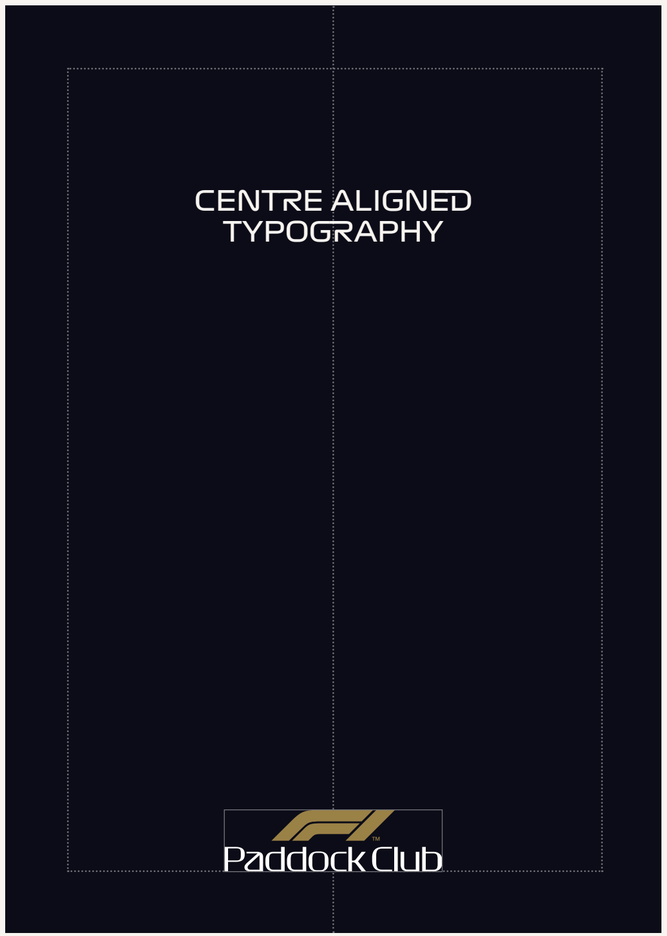
Alignment
Vertical logo is best centred, with centred typography.

Horizontal logo is best aligned left, with left aligned typography.

Position
The logo is best positioned at the bottom.

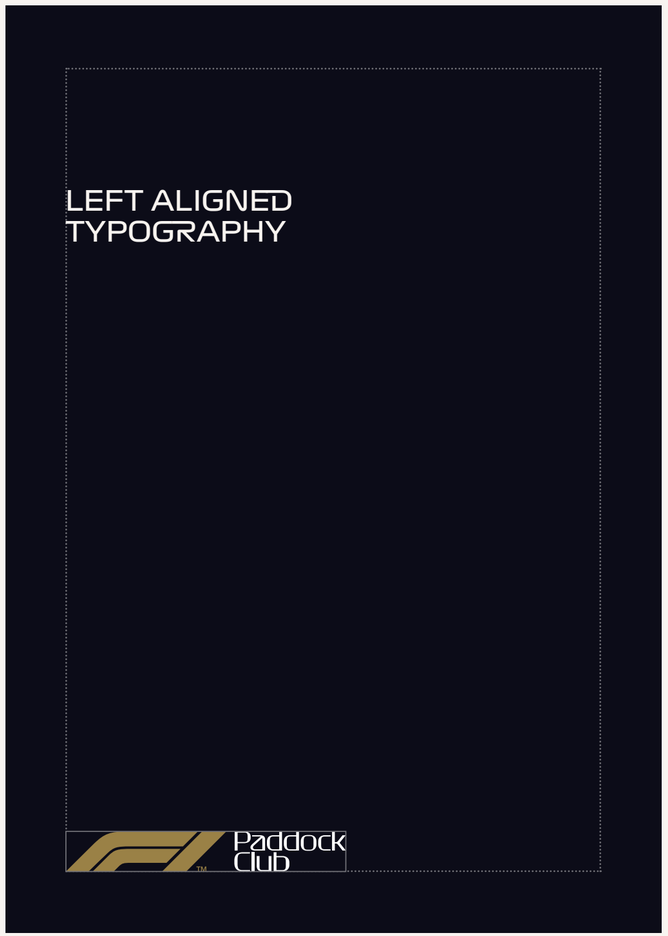
Vertical logo

Aligned to centre, with centred typography



Horizontal logo

Aligned left, with left aligned typography



Paddock Club
Application

PHOTOGRAPHY

Supporting photography art direction

We use this photography to support seasonal campaign imagery, but it's reserved mainly for editorial content in places like the programme and social media.

This photography is focused on the thrill of the race, the passion of the fans, and the courage of Formula 1 drivers. Life is happening at 250 miles per hour and we want to capture all of it.

Aesthetically, our supporting photography is bold, visceral and energetic. Photos should feel vibrant and rich, but we should be wary of treating photos with heavy grades and effects. (Leave that to the seasonal campaign graphics!)

When composing and curating photos, we should ensure we select shots that feel 'in the moment'.
We're looking for moments of action, not posed scenes.

We want to feel like it's an intense, intimate experience with the fans. We want to feel closer than ever to the race action. This means photographers will have to embrace more daring crops and angles, movement and emotion.

Our aim is to capture the pulse of F1 though cinematic compositions and dramatic moments.

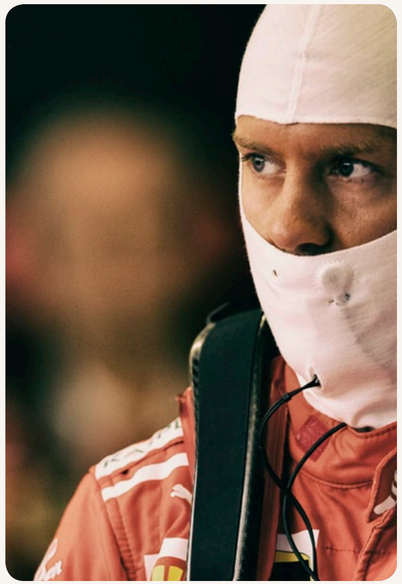
Fans

Photos of fans need to capture, faces, emotion, dedication and camaraderie. We should feel the spirit and passion of F1 through their reactions and enthusiasm. Shots should feel like we've captured a moment of action. Although we don't have to avoid shots of fans look into camera together, we should be wary of any posed shots.

At the race

Race photos should feel close and raw. Shots should give the impression that views are up close with F1 teams, driver and action.

Photos should capture close-ups on faces, stolen moments and composed in bold and brave crops and angles.



STOCKS AND FINISHES

Paper stocks

Coated stocks
Heaven 42 should be used for programme materials and any long copy collateral. It provides a satin finish which retains the rich colours of the brand and provides a high quality finish when using both PMS and CMYK colours.

If the recommended stock is unavailable please use the closest alternative.

GFSmith

HEAVEN 42 Soft Matte

Recommended use:

Programme and promoter materials

Recommended weights:

Cover stock	200gsm
Text stock	135gsm

Weights available (gsm):
115 / 135 /150 / 170 / 200 / 250 / 300 / 400

Uncoated stocks
Corona Offset is reserved for business cards, stationery and core brand materials.

Due to the specialist nature of the uncoated finish, ensure brand spot PMS colours are used along with a varnish to ensure the desired finish is achieved.

See Specials page for more detail of special finishes.

Paper Back

CORONA OFFSET

Recommended use:

All branded stationery

Recommended weights:

Business cards	500gsm
Letterhead	120gsm
Compliment slip	150gsm

Weights available (gsm):
80 / 100 / 120 / 150 / 170 / 190 / 250 / 300

Paper stocks

Uncoated stock
Munken Pure Rough is used for smaller and more heavy duty collateral such as menus and tickets. It takes foils, specials and embossing well, holding a premium finish.

Due to the specialist nature of the uncoated finish, ensure brand spot PMS colours are used along with a varnish to ensure the desired finish is achieved.

See Specials page for more detail of special finishes.

Arctic Paper

MUNKEN Pure Rough

Recommended use:

Menus + Tickets

Recommended weights:

Menus	200gsm
Tickets	250gsm

Weights available (gsm):
115 / 135 /150 / 170 / 200 / 250 / 300 / 400

Uncoated stock
Fedrigoni Ultra Black is used for smaller and more heavy duty collateral such as menus and tickets. It takes foils, specials and embossing well, holding a premium finish.

Due to the specialist nature of the uncoated finish, ensure brand spot PMS colours are used along with a varnish to ensure the desired finish is achieved.

See Specials page for more detail of special finishes.

Fedrigoni

SIRIO Ultra Black

Recommended use:

Menus + Tickets

Recommended weights:

Menus	260gsm
Tickets	290gsm

Weights available (gsm):
115 / 185 / 280 / 370 / 460 / 680

Specialist finsihes

Specials
There will be some instances where a specialist ink, foil or finish is required.

This page outlines the list of the specific brand foils and metallic inks.

Foils

PADDOCK CLUB
GOLD FOIL

FOILCO 309

CHROME
SILVER FOIL

FOILCO 6007

IRIDESCENT
SILVER FOIL

FOILCO SHLR

Metalics

PADDOCK CLUB
GOLD INK

PANTONE 871C

VIP
SILVER INK

PANTONE 877C

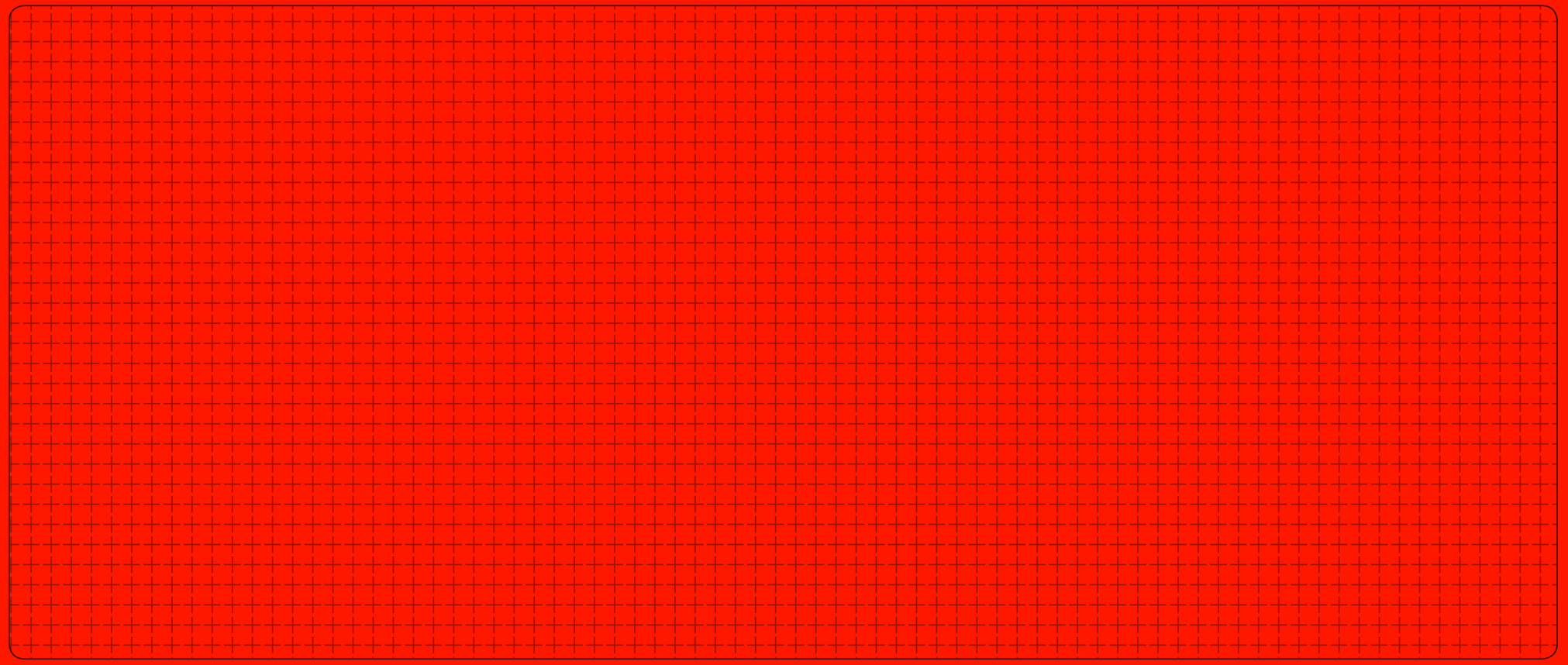
BRONZE
INK

PANTONE 875 C

CIRCUIT ICONS

This section introduces our set of custom racetrack circuit icons - custom drawn with a distinctive 'double-line' styling that reflects the logo.

These icons may be used in circuit specific communications.



Circuit graphics
Assets available

Black circuit icons

Albert Lake Park Street Circuit

Baku Street Circuit

Circuit Gilles Villeneuve

Silverstone

Spa Francorchamps

Sochi Autodrom

Autódromo Hermanos Rodríguez

Shanghai International Circuit

Catalunya

Circuit Paul Ricard

Hockenheimring

Autodromo Nazionale Monza

Suzuka Circuit

Autódromo José Carlos Pace

Bahrain _International_ Circuit

Monte Carlo Street Circuit

Red Bull Ring

Hungaroring

Marina Bay Street Circuit

Circuit of The Americas

Yas Marina Circuit

White circuit icons

Albert Lake Park Street Circuit

Baku Street Circuit

Circuit Gilles Villeneuve

Silverstone

Spa Francorchamps

Sochi Autodrom

Autódromo Hermanos Rodríguez

Shanghai International Circuit

Catalunya

Circuit Paul Ricard

Hockenheimring

Autodromo Nazionale Monza

Suzuka Circuit

Autódromo José Carlos Pace

Bahrain _International_ Circuit

Monte Carlo Street Circuit

Red Bull Ring

Hungaroring

Marina Bay Street Circuit

Circuit of The Americas

Yas Marina Circuit