



SANSA Corporate Identity Manual
November 2010

Identity Guidelines Overview

The SANSA Corporate Identity Manual aims to ensure the consistent presentation of the SANSA brand in all its applications. These guidelines identify priority areas of brand communication of SANSA, through visual, linguistic and strategic communication, to ensure that the brand ultimately maintains and builds clarity across all audiences.

The consistent application of these guidelines across all mediums of communication, define the professional image of SANSA and will ultimately ensure that creative brand equity is established as the brand grows.

The investment of brand communication efforts over the years, will develop a well recognised and respected brand that achieves the expected credibility of an organisation such as SANSA.

This manual is intended for all parties that make use of the brand and assist in developing strategic and creative communication of the brand. This role applies to all staff of SANSA, communication agencies and all third parties that make use of the brand in any way.

SANSA Corporate Identity Manual v1.0

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Effective November 2010

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How to use this manual

The manual is to be used as an ongoing reference for strategic marketing and creative disciplines.

While the manual forms the basis for rules of the brand's presentation, it is also to be used as a reference point for the creation of new communications, while, ensuring that the brand remains grounded by defined applications of the brand.

The term 'guide' is used to describe the use of the manual as a parameter defined tool, which employs techniques, methodologies and inspiration to assist the future recreation of new marketing and brand material designs, communication messaging and creative guidelines.

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The SANSA Brand

Core Brand Essence

Brand Essence is the heart and soul of a brand – a brand's fundamental nature or quality. It also clarifies what is unique about the brand. It is the defining factor that the brand lives for indefinitely and is resilient to change. While brand positioning may change to anticipate market change, the brand essence is permanent.

The SANSA Core Brand Essence has been defined as:

SPACE INNOVATIONS NEXUS

Raison d'être

While the core brand essence of Space Innovations Nexus is the timeless idea of what SANSA is, we also need to define what the brand stands for – its reason for being.

The essence speaks to a number of fundamental truths about the brand. The first being that of collaboration, an agency defined by its role as a body that integrates operational space related entities within one organised structure. Collaboration speaks to the rational "what" the brand does. Further to this essence, the brand is one which inspires innovation through the inter-disciplined leveraging of ideas and systems, and aligns a common "space" purpose for South Africa. SANSA is this portal, the gateway to a new era of space related innovation for the space industry, commerce and society as a whole.

Space Innovations Nexus
Core Essence



South African Prosperity
Raison d'etre

Brand Value Factors

The SANSA Brand Value Factors describe the key strategic brand pillars of SANSA and the application of these focal areas across key stakeholder groups. The Value Factors are beacons of delivery. They are the points to which SANSA will endeavour to achieve leadership in each area.

The guiding meta Value Factors of Compound Knowledge, Innovation Catalyst, Best of Breed Portal, South African and Relevancy are all contextualised across each respective stakeholder group.

Brand Construct

Value Factors	Organisation	Local Space Industry	International Space Industry	Commerce	Society
Compound Knowledge	Collaboration	Assimilate Insight	Leverage Insight	Industry thought Leadership	Space Awareness
Innovation Catalyst	African Space Pioneer	Technology Applicability	Value Chain Imperative	Proprietary Solution Development	Enhanced Quality of Life
Best of Breed Portal	Leverage Equity	Integrated Resource	Relationship Catalyst	Portal to Tech/Eng/Sci	SA Space Representative
South African	Location	Growth Potential	Southern Africa	Innovation Potential	National Pride
Relevancy	Longevity	Sustainability	Indispensability	Commercial Application	Delivery on Needs

Brand Archetype

The SANSA Archetype has been identified as the Creator.

By adopting this archetype as the fundamental behavioural characteristic of the brand, SANSA will imbue and elicit certain traits that bring this archetype to the fore through culture, personality and overall behaviour.

About the Creator Archetype

The Creator Archetype fosters all imaginative endeavours, from the highest art to the smallest innovation in technology or everyday life. The Creator Archetype is adverse to status, it is constantly creating new projects, connecting insight together to form something that never was.

The Creator inspires people. It focuses on creating a better future by constantly enhancing, building and innovating to progressively evolve for the future.

The Dream of the Creator:

To form a unique identity by realising a vision.

The Master Plan of the Creator:

To develop artistic control and skill.

Virtues of the Creator:

Vocation, Imagination, Creativity.

Creator Archetype

SANSA will face the challenge of combining IQ and EQ (Emotional Intelligence). This is only ever truly achieved when an individual or organisation is able to employ CQ (Creative Intelligence).

Creative Intelligence manifests itself in an organisation, when the organisational culture is highly responsive and adaptive to change. It is of course the organisation that is most responsive to change, that is able to innovate faster, grow quicker and achieve leadership in niche and industry specific disciplines.

Simply, SANSA operates in an industry that is at the forefront of technological and scientific advancement. To capitalise on this opportunity it too needs to be leading new frontiers, innovating solutions and creating new futures. While inspiring all those around it (Space Industry, Commerce and Society as a whole) to do the same.

Brand Value Proposition

SANSA is the catalyst for innovation through a network of public, private and international relationships that sees the realisation of space technology and science being optimally developed, coordinated and optimised for the purposes of enhancing and enriching sustainable socio-economic growth, that quintessentially generates value for a prosperous society.

Brand Pay-off Line

In Service of Humanity

The SANSA Pay-off line is a statement that accompanies the brand to expressing its positioning.

The brand's positioning revolves around the idea that space thinking, activities and related innovations are limitless and therefore have a greater impact on humanity.

Core to SANSA's reason for being, is its impact on society, the economy and the international community - within the space industry and humankind as a whole.

In Service of Humanity is a fairly broad pay-off line, but is intended to work together with the greater SANSA identity as a whole, to give a specific meaning which is what SANSA is, i.e. the National Space Agency that provides progress of humanity.

Management of meaning

The Pay-off line may never be used in isolation of the SANSA identity. The line and its meaning will not be comprehensible if viewed on its own.

Similarly, the Pay-off line should only be communicated in information-rich contexts, until significant brand awareness is achieved for it to live in generic brand communication.

Brand Tone

Language Guidelines

The SANSA brand needs to make an emotional connection between it and its audiences. The use of language to establish this emotional connection, is a key to developing our brand which is well recognised for its professionalism and ability to inspire emotional resonance with audiences.

The use of language and tonal constructs are largely inspired by the Creator Archetype of the brand. This archetype is one which inspires imagination, creativity and innovation, an archetype that, within SANSA, is the source of an emotional connection that not only establishes a sense of trust in the brand, but also to buy into the vision of the brand as a pioneering catalyst of innovation for future prosperity.

When communicating with the public, our challenge is to create a sense of inclusion into the greater purpose of the brand, while also expressing a sense of thought leadership within this construct. While the brand endeavours for thought leadership, the communication construct is always person to person and never parent to child.

The brand thus speaks to partnering, journeys together and mutual ambition to create new relationships, ideas and futures.

Our brand communication is established on the principles of our Value Proposition - to develop Space Innovation for the prosperity of South Africa and the World.

The SANSA brand makes use of an inspiration lexicon for language, that has been developed from the SANSA Brand DNA and key motivations of the Creator Archetype. This lexicon is not an exclusive list, but rather a guide for the choice of words used when communicating the brand.

Lexicon

Space Innovation

Space Innovation refers to the catalytic nature of the brand. The brand at its very core is one that imbues innovation in everything it does. This needs to be strongly communicated in any communication.

Words associated with innovation in this respect are:

- > Advancement
- > Discovery
- > Invention
- > Catalyst
- > Creation

Social Development

Social development is at the centre of SANSA's reason for being and all its successes as a business will be evident through social and economic development.

Words associated with the enhancement of life in this respect are:

- > Enhanced standards
- > Revolutionary
- > Progress
- > Growth
- > Pride
- > Quality of Life
- > Sustainability
- > Relevant
- > Celebrated

Nexus

Nexus refers to the operational responsibility of SANSA to coordinate and collaborate within its own operational centres as well as with international counterparts.

Words associated with nexus in this respect are:

- > Portal
- > Integrate
- > Conduit
- > Leverage
- > Symphonize
- > Network
- > Unite

Leadership

As defined in the brand strategy, SANSA is positioned as a first-to-market brand for obvious reasons. By adopting this position the brand needs to assume a clear positioning of leadership.

Words associated with leadership in this respect are:

- > Cutting Edge
- > Best of Breed
- > Skill
- > Unmatched
- > World-class
- > State-of-the-art

Brand Portfolio Structure

Overview

In future, the SANSA Mother Brand will create a key driver role to all stakeholder groups internally and externally, and in the short term be a perceptual driver role to the public while fulfilling an operational driver role to operating entities.

Brand equity transfer will be leveraged through SANSA as the Mother Brand.

Creating comprehension between operating entities and the greater Mother Brand, requires housing devices that clarify focal areas, while also strongly relating to the equity in and through the SANSA Mother Brand.

Operating entities are vast and will need to be aligned to their relevant branded-housings.

While they (operating entities) are housed within a Mother Brand housing construct, they also today and in the future hold their own key driver roles, because of bi-lateral communication, partnership and interaction with their international counterparts and affiliated bodies.

SANSA will make use of a two-tiered portfolio construct that takes into account the need to a more clearly identifiable Mother Brand, while also creating brand-houses in which operating entities are aligned to a greater discipline.

Mother Brand as Driver with Same Identity, with design variance in the descriptor structure.



Mother Brand



Same Identity



Design Variance



Descriptor Structure

Brand Blueprint

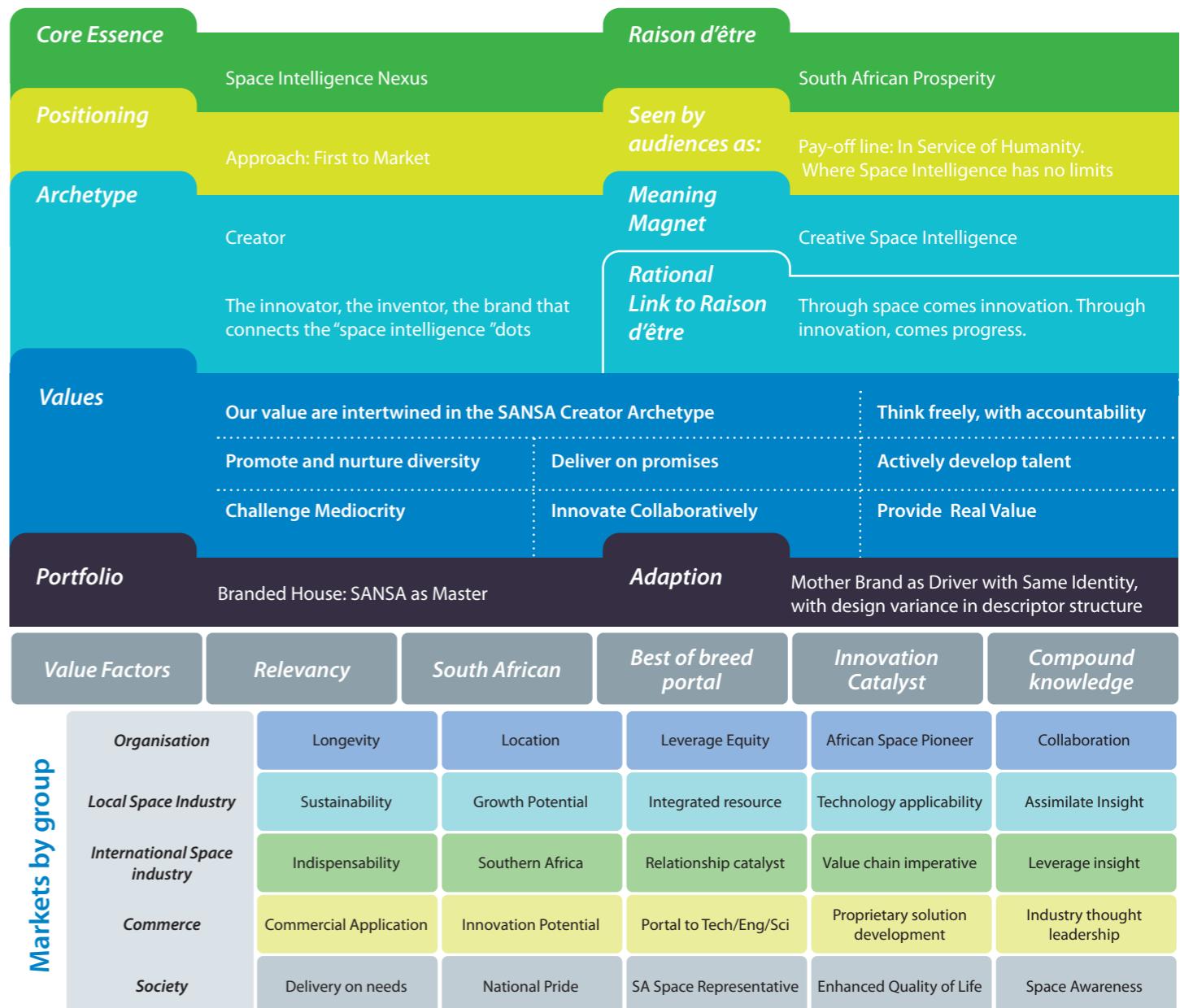
Overview

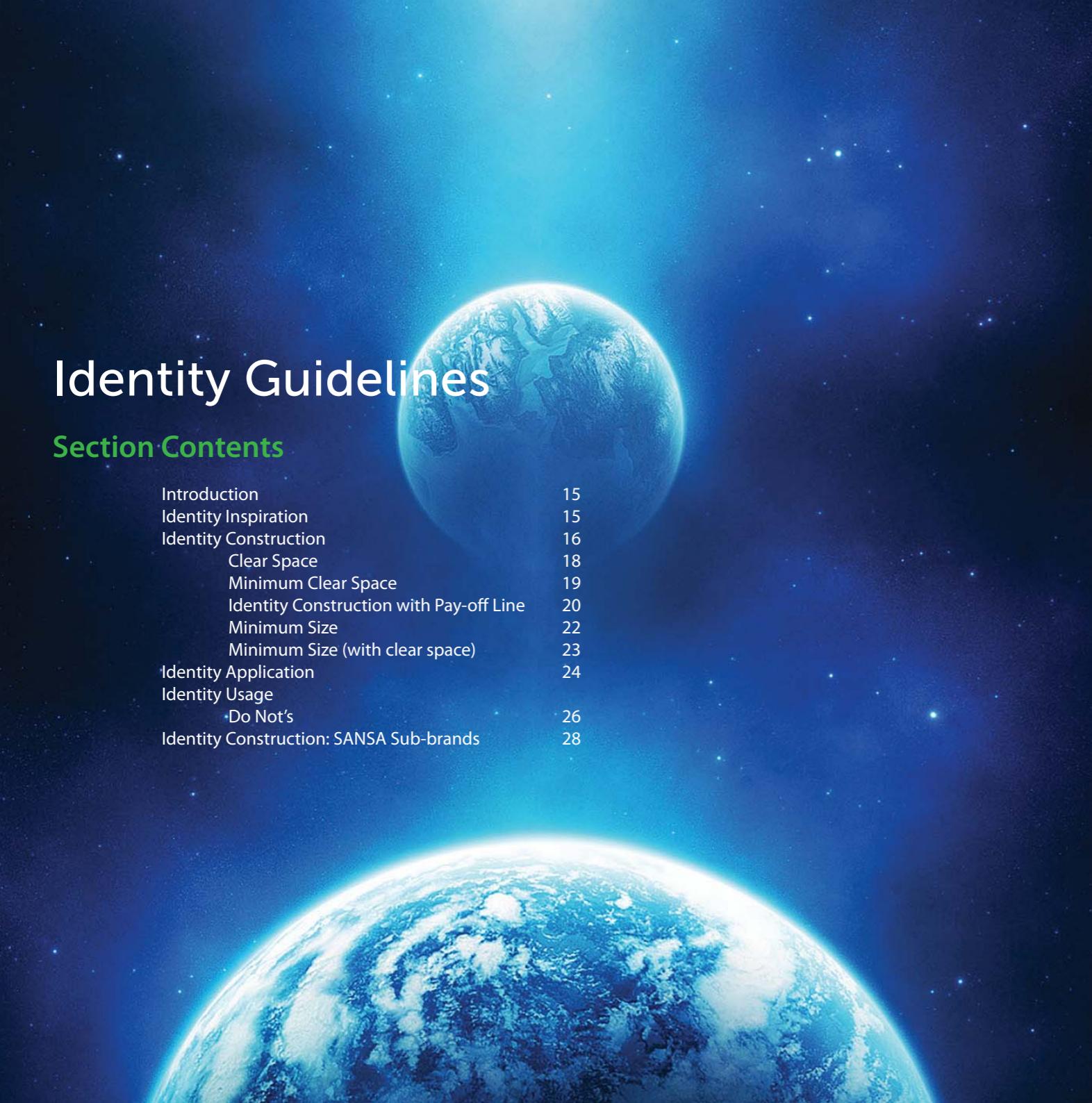
The SANSA Brand Blueprint is a summary of the entire brand strategy in a condensed format. The brand blueprint is to be used as a reference point in all decisional, communication and behavioural activities of the brand.

The SANSA Brand Blueprint must be used as a source of content inspiration at the value factors level. When using value factors as a source of inspiration for content origination, creative concept inspiration or other communication, it is key to note that typically only one value factor is communicated at any given time. This guiding rule is intended to ensure that there is clarity in the communication and focused brand building messaging over time.

The construct is to be used as an assessment tool for all communication. Each area within the brand blueprint has to be complied within any given communication, whether obvious or implied.

Mandatory, overtly communicated design areas of this brand blueprint are communicated further in this Corporate Identity Manual.





Identity Guidelines

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Introduction

The elements and guidelines outlined in each section of this manual, forms part of SANSA's identity and represents who we are as an institution. They form part of our face, the way in which the world perceives us on a daily basis, therefore consistency is key.

By following these guidelines, every piece of communication will contribute to building a strong visual identity that is recognised and respected globally.

Identity Inspiration

The following identity is born out of the idea of movement around and out of the earth's atmosphere. The identity makes use of gradients to imply depth in the identity and is representative of the gradients found in sky-lines. The typeface is also completely unique and crafted specifically to suite the SANSA brand.

Technical Considerations

This logo is a vector based identity and will work well in many applications, it is also time resilient in its design and holds strong in its boldness in co-branding situations.

Identity Construction

The SANSA identity is constructed in such a way that all the elements work together, to form a well-crafted whole. Each element is however, as important as the next and was considered carefully before it was applied. The space between each element is large enough to allow each element to breathe, but ensures that the elements work together to form a single entity.

Please note

X is the height of identity icon and will be used when constructing the grids in a later chapter in this manual.



Identity Construction

Clear Space

The clear space for the SANSA identity is created, so that the identity can live in its own clearly defined area and can always be recognised immediately. These guidelines should always be followed accordingly.



Minimum Clear Space

Please note

The $0.5x$ measurement is the optimal clear space created around the SANSA identity and should be applied wherever possible.



Please note

The ' n ' measurement is the minimum clear space that is allowed around the SANSA identity and should only be used under exceptional circumstances and when the optimal clear space is not possible.

Identity Construction with Pay-off Line

Size Relationship

The maximum size of the Pay-off Line is when the width of the Pay-off Line matches the width of the word marque, as shown in the illustration below.

Please note

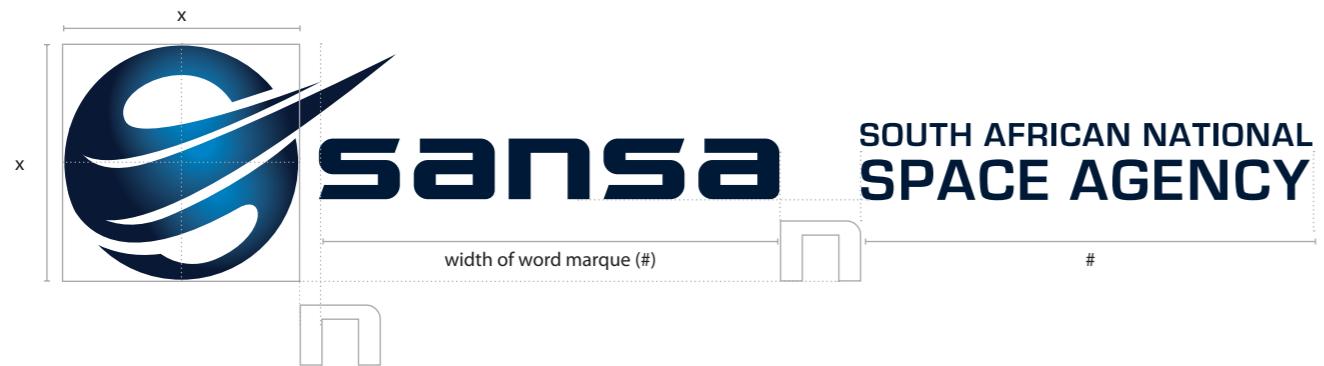
The Pay-off Line may be placed a minimum of 'n' from the bottom of the identity as to adhere to the minimum clear space as illustrated on the previous page.



Identity Construction

Minimum Size

The range for the minimum size for the SANSA identity is determined using the height of the identity, which is converted to the x-value. When x is between 15mm and 10mm, the descriptor, South African National Space Agency, moves to the right, a minimum measurement of 'n' from the right of the identity, as shown below. The descriptor is upsized, to match the width of the word marque, to make it legible.



Please note

The minimum size construction only applies when x is between 15mm and 10mm. The identity may never be used with an x-value smaller than 10mm, unless otherwise specified. When applying the minimum size identity, the clear space around the identity still applies, as shown in the illustration on the right.

Minimum Size (with Clear Space)



Identity Application

The full colour gradient identity is the most important version of the identity and should be used whenever possible. The flat colour option should only be used under exceptional circumstances or when specified. Please keep in mind that the rules regarding the full colour gradient identity, applies to the other identity versions as well.

Please note

Only official artwork should be used. The identities should under **NO** circumstances be recreated. When using the Full Colour Flat Identity, only Pantone 654 C should be used.

1. Full Colour Gradient Identity



2. Full Colour Flat Identity: Pantone 654 C



3. Full Colour Reversed Identity



4. Black & White Gradient Identity



5. Black & White Flat Identity



6. Black & White Reversed Identity



Identity Usage

Do Not's

The SANSA identity must **NOT** be manipulated or altered in any way where that change affects the original composition and construction of the identity.

Below are a few examples of how you are **NOT** allowed to use the identity.

1. **DO NOT** scale, move or rearrange any of the elements in the identity.
The elements have been designed for consistency and balance.



2. **DO NOT** change any of the colours in the identity, or use ANY flat colour in combination with a gradient colour.



3. **DO NOT** use the SANSA word marque together with the descriptor as a stand-alone element.



4. **DO NOT** crop the logo, in ANY way possible. Always adhere to the clear space or minimum clear space as shown on pages 18 and 19.



5. **DO NOT** compress the logo in any way possible, especially to fit into a specific space. Always scale the logo proportionately.



6. **DO NOT** apply a stroke around the identity.



7. **DO NOT** remove any of the elements in the identity e.g. the descriptor. When the smallest size identity is however used, the descriptor must appear with it, as shown on pages 22 and 23.



Identity Construction: SANSA Sub-brands

The SANSA Centre Identities are created, using the same principles & measurements as the SANSA Mother Brand Identity. The descriptor, 'South African National Space Agency', however, makes way for the individual descriptors for the different Centres.

The 'Sub-brand Descriptor' is the descriptor used to set up the different sizes & measurements for the sub-brand identities. This determines a specific font size, which is then carried through to the other identities.

Please note

Each Centre is differentiated by a colour bar at the bottom and should always be applied accordingly. Each colour is applied at a 50% opacity. Please see the section, 'Colour Palette' for more information on the different colours & its usage.





Visual Language

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Introduction and Inspiration

The Visual Language refers to elements that assist the identity in building the visual profile of a brand. These elements help set the mood for the brand and make the brand easily recognisable.

The Visual Language incorporates key elements of design, including typographic styles, design styles, photographic styles and treatments.

Colour Palette

SANSA Mother Brand

Overview

The following colour palette is a dedicated colour palette only to be used by SANSA as the Mother Brand. This colour palette should be used in all corporate communication.

The colour palette is constructed out of primary and secondary colours, for which their usage and application will be explained throughout this manual.

Primary Colours



Pantone® 289 C	Pantone® 2925 C	Pantone® 654 C *
CMYK 100.85.45.60	CMYK 85.40.0.0	CMYK 100.87.34.30
RGB 0.26.54	RGB 0.130.198	RGB 0.44.95
Hex #001a36	Hex #0082c6	Hex #002c5f

* Pantone® 654 C should only be used for the Full Colour Flat Identity. This should not be used for any other application of the identity.

Please note

Due to variations during printing, the colours shown on this page and throughout the manual may not match the PANTONE® Colour Standards accurately. Please consult a PANTONE® chart for accurate colour reproduction. PANTONE® is the property of Pantone, Inc.

Secondary Colours



Pantone® 3115 C	Pantone® 387 C	Pantone® 361 C
CMYK 70.0.20.0	CMYK 20.0.100.0	CMYK 75.0.100.0
RGB 25.190.207	RGB 215.223.35	RGB 57.181.74
Hex #19becf	Hex #d7df23	Hex #39b54a

Metallic Colours



Pantone® Cool Grey 4C	Pantone® Metallic Grey
CMYK 0.0.0.30	Pantone 8604 C
RGB 188.190.192	CMYK 75.70.50.40
Hex #bcbec0	RGB 57.62.77

Colour Palette Tints

SANSA Mother Brand

Overview

The colour palette allows for tints (shades) of each colour and can be used in any tertiary application of the colour palette for example graphs, page note styling etc.

Primary Colours



75%	
50%	
25%	
10%	

Colour Palette

SANSA Sub-brands

Each sub-brand within SANSA owns its own secondary colour palette. These colour palettes are intended to differentiate the sub-brands (Centres) from one another, while also differentiating the SANSA Mother Brand (Corporate) communication and Centre communication.

Each Centre's primary colour palette remains the same as that of the SANSA Mother Brand. This has been designed to ensure consistency and recall of each brand as part of the SANSA portfolio of Centres.

Primary Colours



Pantone® 289 C	Pantone® 2925 C	Pantone® 654 C
CMYK 100.85.45.60	CMYK 85.40.0.0	CMYK 100.87.34.30
RGB 0.26.54	RGB 0.130.198	RGB 0.44.95
Hex #001a36	Hex #0082c6	Hex #002c5f

Secondary Colours



Pantone® 272 C	Pantone® 7472 C	Pantone® 346 C	Pantone® 367 C
CMYK 55.60.0.5	CMYK 70.15.35.5	CMYK 60.0.60.5	CMYK 45.0.100.5
RGB 122.108.171	RGB 85.186.183	RGB 97.184.133	RGB 145.192.57
Hex #7a6cab	Hex #55bab7	Hex #61b885	Hex #91c039

Secondary Colour Palette

SANSA Sub-brands

Each Centre's secondary colour palette has been designed to "live" in the same family of colours. This has been created to ensure that each secondary palette is defined by a colour type and to give it a unique aesthetic.

SANSA Space Engineering



Pantone® 272 C	Pantone® 268 C	Pantone® 276 C
CMYK 55.60.0.5	CMYK 85.100.5.0	CMYK 90.95.40.45
RGB 122.108.171	RGB 83.47.139	RGB 33.29.62
Hex #7a6cab	Hex #532f8b	Hex #211d3e

SANSA Space Operations



Pantone® 7472 C	Pantone® 3145 C	Pantone® 546 C
CMYK 70.15.35.5	CMYK 100.10.25.20	CMYK 90.60.60.55
RGB 85.186.183	RGB 0.133.157	RGB 0.50.60
Hex #55bab7	Hex #00859d	Hex #00323c

SANSA Earth Observations



Pantone® 346 C	Pantone® 356 C	Pantone® 553 C
CMYK 60.60.5	CMYK 85.25.100.10	CMYK 85.50.90.60
RGB 97.184.133	RGB 34.132.65	RGB 33.66.50
Hex #61b885	Hex #228441	Hex #214232

SANSA Space Science



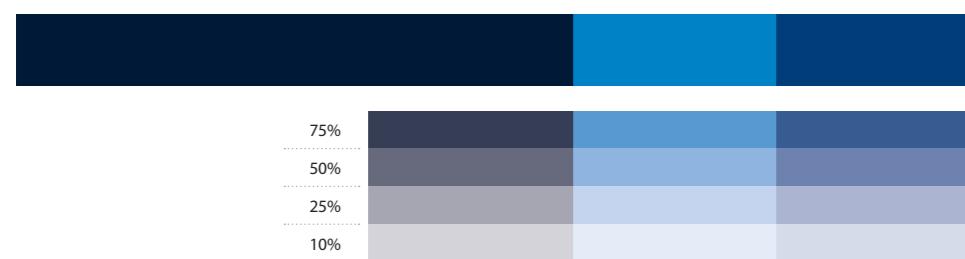
Pantone® 367 C	Pantone® 576 C	Pantone® 5743 C
CMYK 45.0.100.5	CMYK 60.25.100.5	CMYK 80.50.100.50
RGB 145.192.57	RGB 116.149.61	RGB 65.73.41
Hex #91c039	Hex #74953d	Hex #414929

Colour Palette Tints

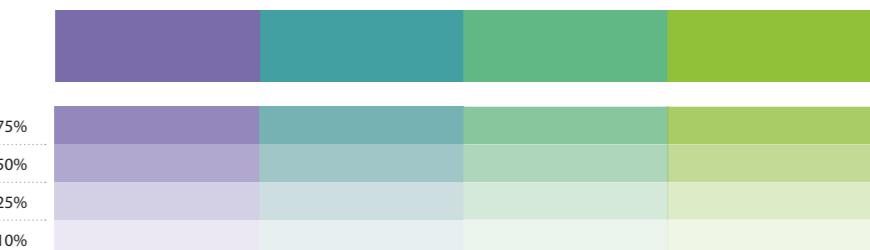
SANSA Sub-brands

The colour palette for Centres allows for tints (shades) of each colour and can be used in any tertiary application of the colour palette for example graphs, page note styling etc.

Primary Colours



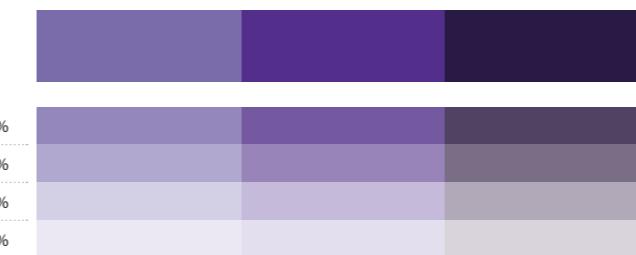
Secondary Colours



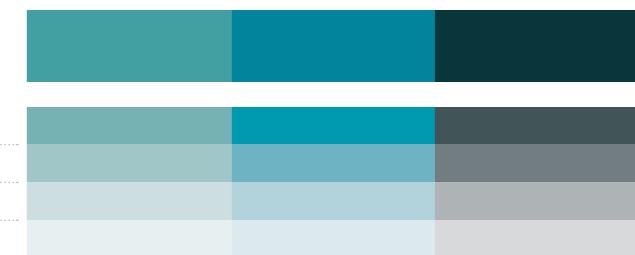
Secondary Colour Palette Tints

SANSA Sub-brands

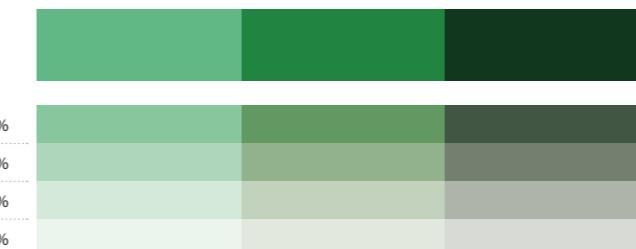
SANSA Space Engineering



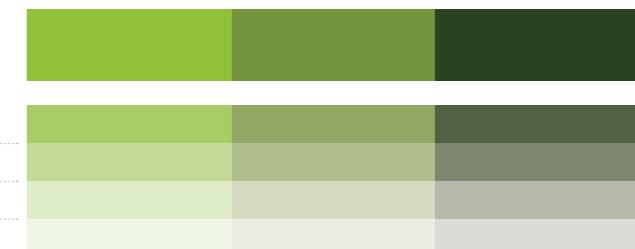
SANSA Space Operations



SANSA Earth Observations



SANSA Space Science



Colour Combinations and Gradients

SANSA Mother Brand

The colour palette chosen for the SANSA brand illustrates the brand's accessibility and is therefore fresh, crisp and vibrant. These colours were not only intended to work as stand-alone, flat colours, but can also be used in combination, to create gradient colours which imbues a sense of depth & richness.

Please note

When gradients are created, **NO** more than two colours may be used for a single shape. This ensures consistency in application & prevents the colours from looking dirty and/or 'rainbow-like'. Please ensure that the gradients are smoothly applied and please avoid creating hard lines at the point where the colours are separated.

Specified colour combinations

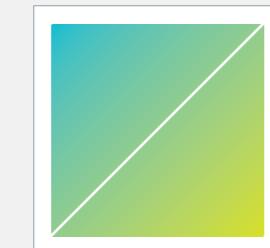
Primary element of the visual background

 + 
(75% + 25%)



Secondary element of the visual background

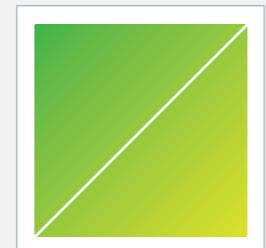
 + 
(50% + 50%)



 + 
(50% + 50%)



 + 
(50% + 50%)



When applying the gradient, the dark blue should always be the dominant colour in the primary element of the visual background and take up at least 75% of the shape.

This is the only gradient that may be used for this shape.

Colour Combinations and Gradients

SANSA Sub-brands

The same gradient application rules apply to the Centres.

Please note

Sub-brands may not make use of any other colours other than those stipulated in the primary and secondary colour palette that applies to their Centre.

Specified colour combinations

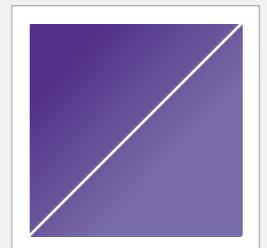
Primary element of the visual background

 + 
(75% + 25%)



Secondary element of the visual background

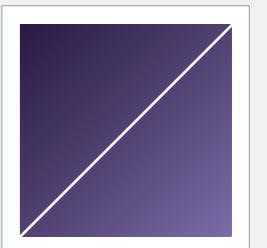
 + 
(50% + 50%)



 + 
(50% + 50%)



 + 
(50% + 50%)



When applying the gradient, the dark blue should always be the dominant colour in the primary element of the visual background and take up at least 75% of the shape.

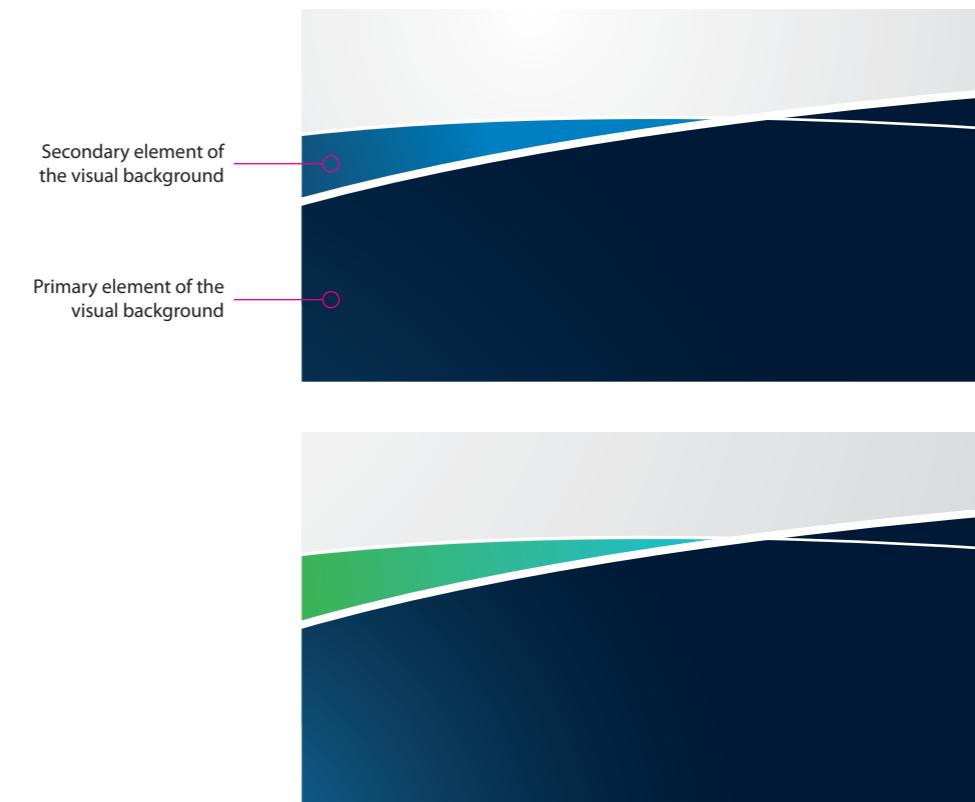
This is the only gradient that may be used for this shape.

The same principle applies to the other secondary colours used for the different SANSA centres.

Design Graphic Language

Overview

The visual language created for SANSA consists of two main parts:
(1) the visual background or holding shape and (2) illustration components that bring depth to the design.

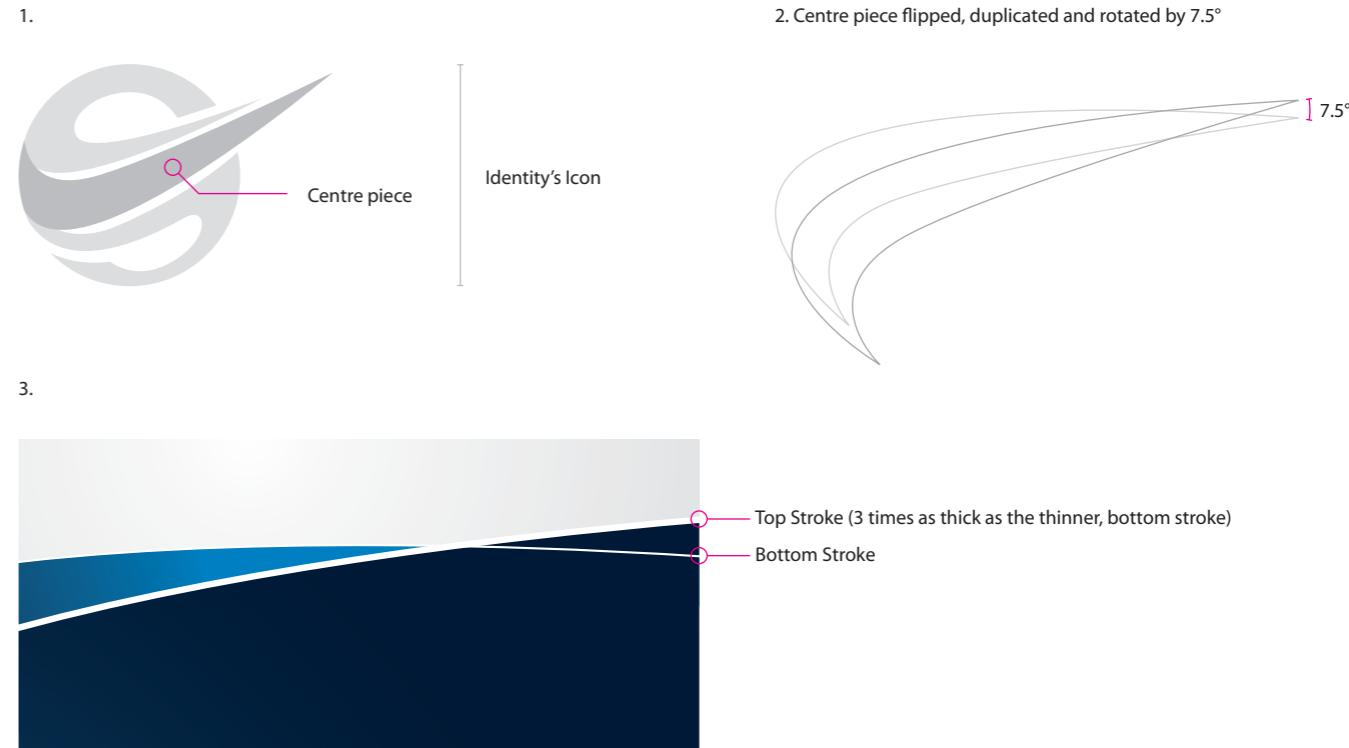


Design Graphic Language

Origin and Construction

The visual background is constructed using two arcs that intersect one another at a certain point. This creates a forward movement and will always move from left to right to create a sense of progression.

A simple construction of the visual background is shown below, to explain its origin.



Please note

The centre piece from the identity's icon, forms the foundation for the visual background. When vertically flipped, duplicated and rotated by 7.5°, the contours for the arcs are created as shown in the visualisation below.

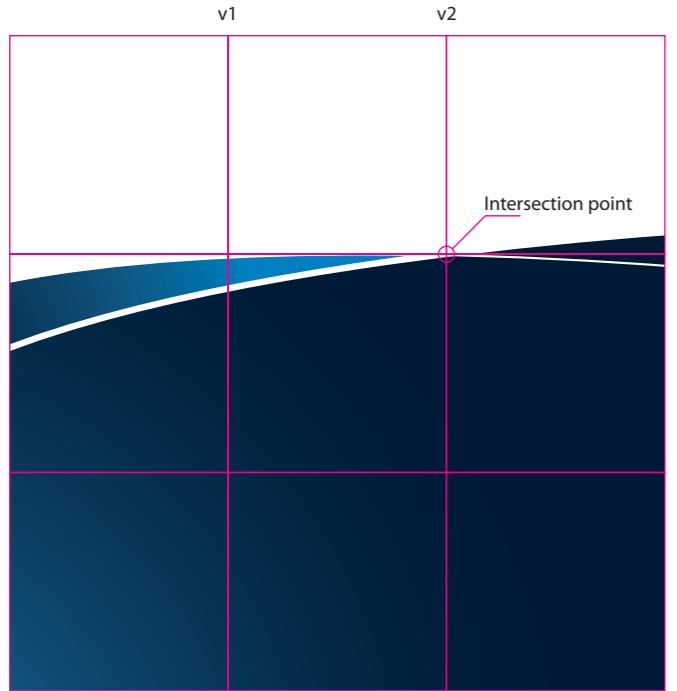
Design Graphic Language

Mother Brand Usage

The rule of thirds

The rule of thirds is a compositional rule used in art to make an image more aesthetically pleasing. This rule suggests that any artboard, rectangular or square, is divided into nine equal parts, and focus points of the image/artwork is placed within a specific block(s).

The visual background of the SANSA brand is placed using the foundation of the rule of thirds, to further emphasise the progression and forward movement that the brand imbues.

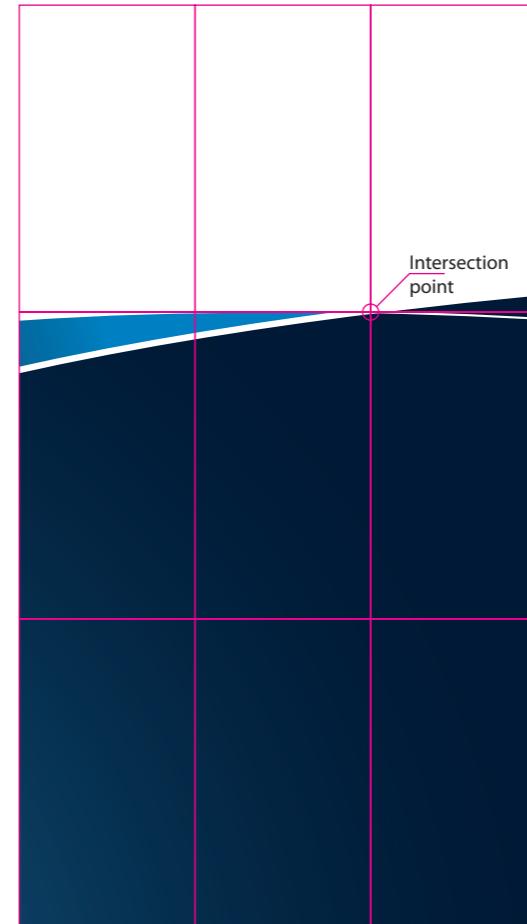


Please note

The visual background should always be placed as shown below, unless exceptional circumstances prevent this. In an exceptional case, artwork should be approved by SANSA management and its brand agency before any production is done.

The point where the two arcs intersect, should always be one third from the right as indicated on the illustration as the intersection point.

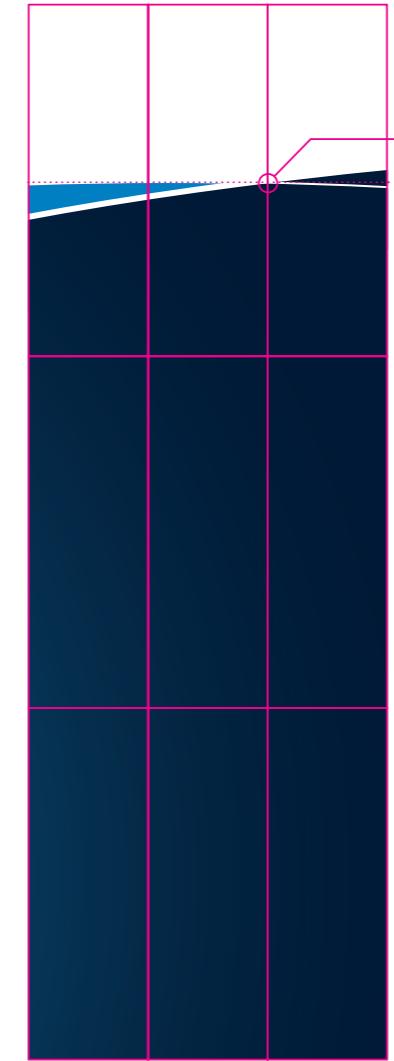
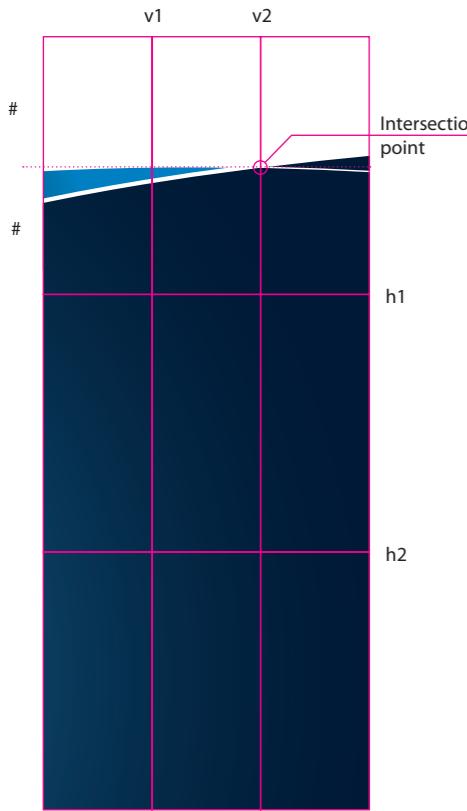
It should also be at least one third from the top of the format, to create enough space for the identity to live in comfortably. It can however, move down the format, depending on the amount of information that needs to be added, or simply just for visual impact & variation.



Design Graphic Language

Exceptional Formats

When height is 2 times (or more) greater/bigger than the width. The minimum clear space still applies. The intersection point may not be higher than half the top third, from the top.

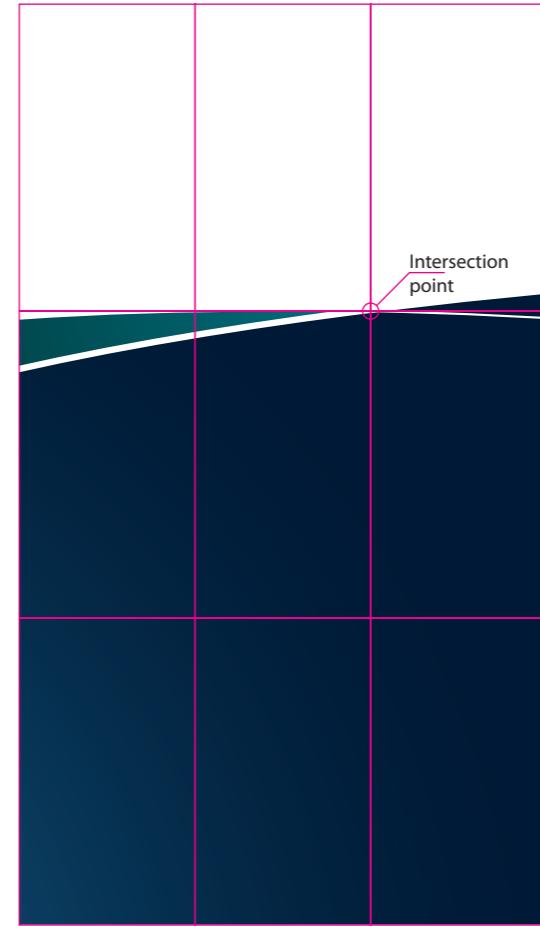
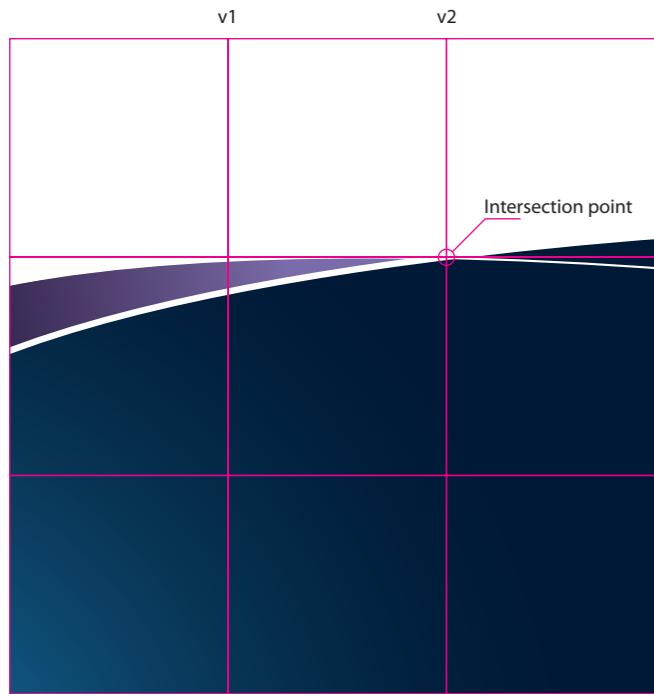


Design Graphic Language

Sub-brand Usage

The rule of thirds

The rule of thirds also apply to the sub-brands. The following section illustrates examples of this application.



Visual Illustration

The visual illustrations are created to support and enhance the visual background. It brings the very dark background to life, by overlaying different elements in different opacities. These may include stars, circles, flares etc. - anything that resembles a galaxy in some way or another. These should be quite subtle, as not to distract from the identity, message or the overall layout.



Examples of visual illustrations



Please note

The visual illustrations will mostly be used to support other elements and should always be secondary in their visual weighting to any other visual elements, unless otherwise specified.

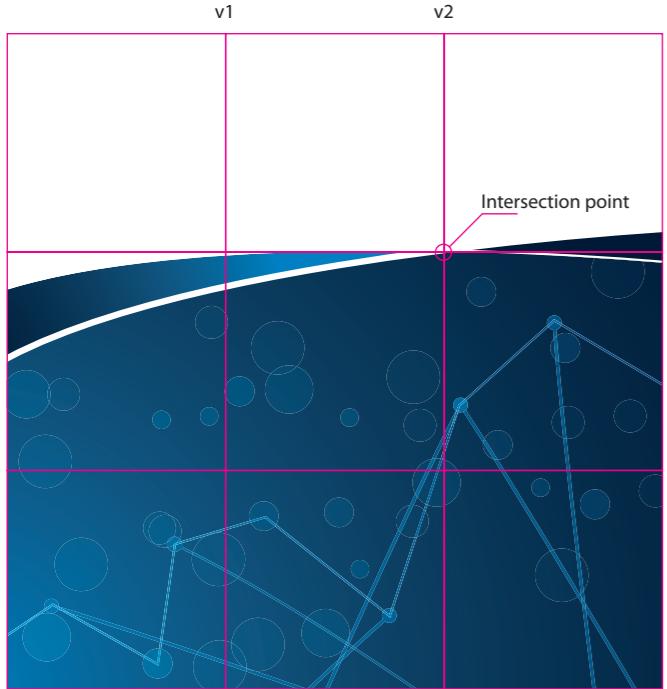


Graphic Language combined with Illustrations

Graphic Language in combination with illustration

The illustration is a source of inspiration and must always comply with the following rules:

- > Its visual weighting must **NOT** be heavier than core design elements,
- > Its meaning should be inspired by galaxies and/or star systems,
- > It must add a sense of depth to the gradient backgrounds.



Photographic Language

Overview

SANSA's Photographic Style is divided into 2 main categories. Each category is defined by a number of criteria which need to be followed wherever possible.

The categories are as follows:

1. **Primary Photography:** this is general photography, with mostly people functioning within their everyday environments - with implied space connotations.
2. **Secondary Photography:** Space Photography, including abstract imagery.

Photographic Treatment

All photographs share an enhanced contrast-treatment, as well as a subtle blue overlay, which can be achieved in most photo editing packages. This is inspired by the sky and the changing blue hues in the atmosphere, and is intended to create a uniformity across primary and secondary images, including stock images that may have different lighting and colour treatments.

check copy under photography treatment

Please note

All photographs are similarly treated to live within the same family and have a resemblance to one another. Please only use images that have been approved.

Primary Photography

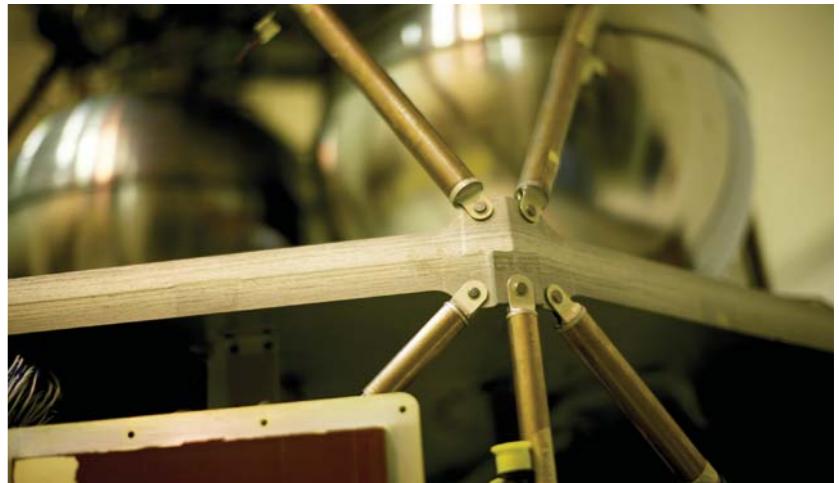
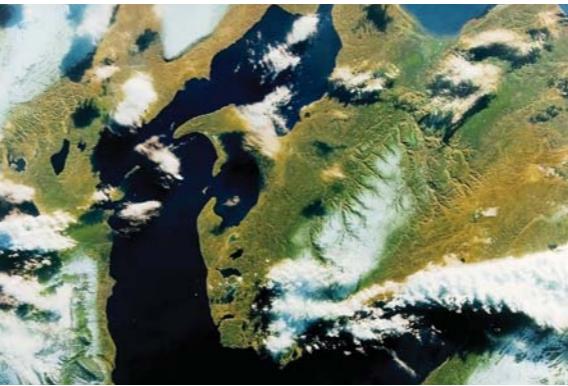


Secondary Photography



Please note

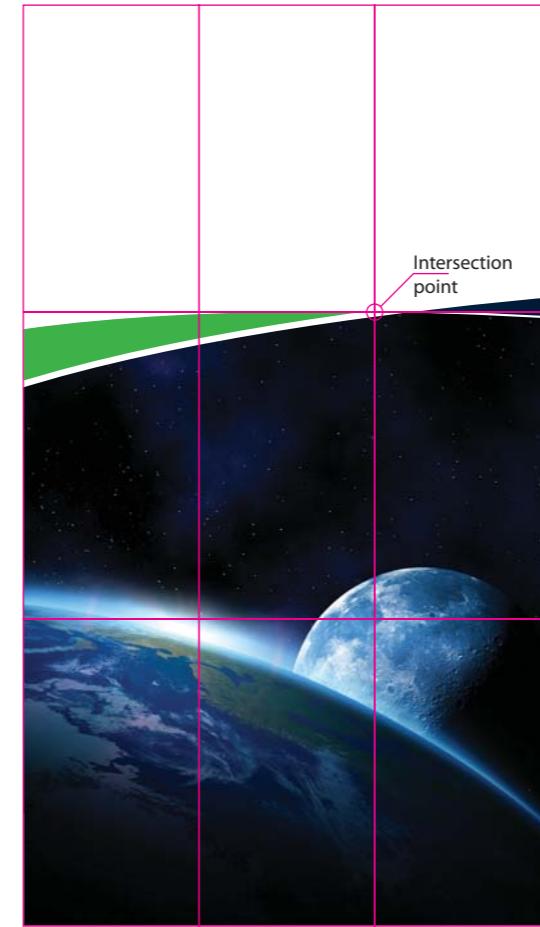
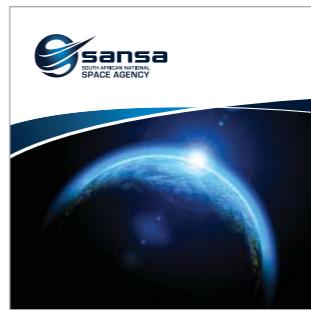
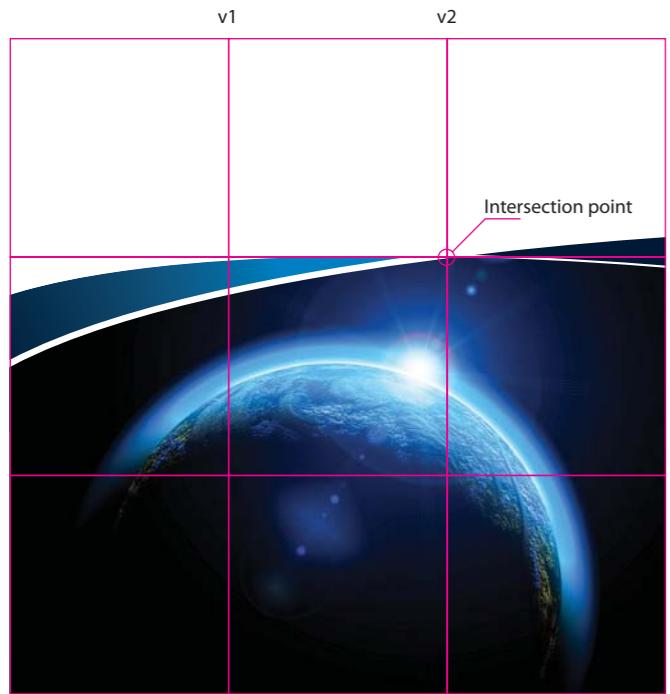
Secondary photography makes use of the same enhanced contrast-treatment and subtle blue overlay as the primary photography.



Graphic Language combined with Photography

Replacement of the primary visual background

Photography may be placed in the primary visual background area.
The supporting secondary visual element then becomes the holding
device for this imagery.



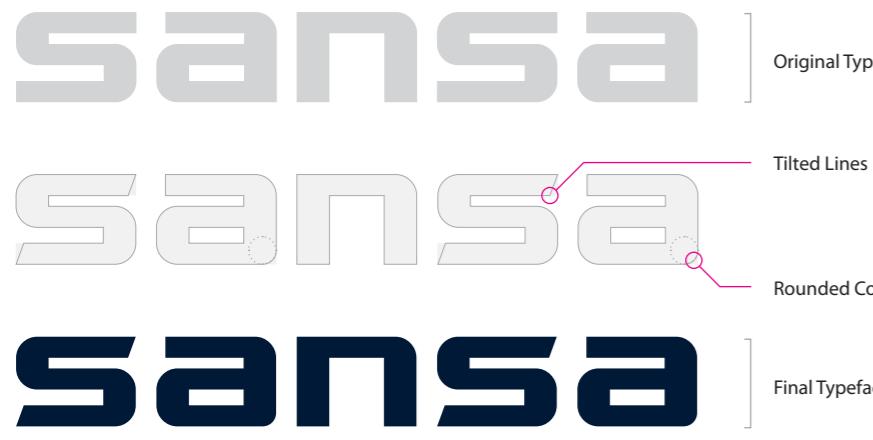
Typographic Language

Overview

The typeface used for the SANSA brand's word marque is Nakamura. It was however, crafted in a unique way to form part of the brand's very distinctive character. The typeface used for the descriptor, South African National Space Agency, is Eurostile Bold.

Primary Typeface

Nakamura



Secondary Typeface

Eurostile Bold

SOUTH AFRICAN NATIONAL
SPACE AGENCY

Typographic Usage

Primary Typeface: Museo Sans

(for use in Headlines, Titles, Introductory Text etc.)

Museo Sans 500
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,/?@!&*%

Secondary Typeface: Myriad Pro Family

(for use in bodycopy in all Print Applications)

Please note

When using the Myriad Pro Family, **NO** condensed versions of the font family may be used under **ANY** circumstances.

Myriad Pro Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,/?@!&*%

Myriad Pro Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,/?@!&*%

Tertiary Typeface: Arial Family

(for use in Microsoft Applications & a Digital/On-line Environment)

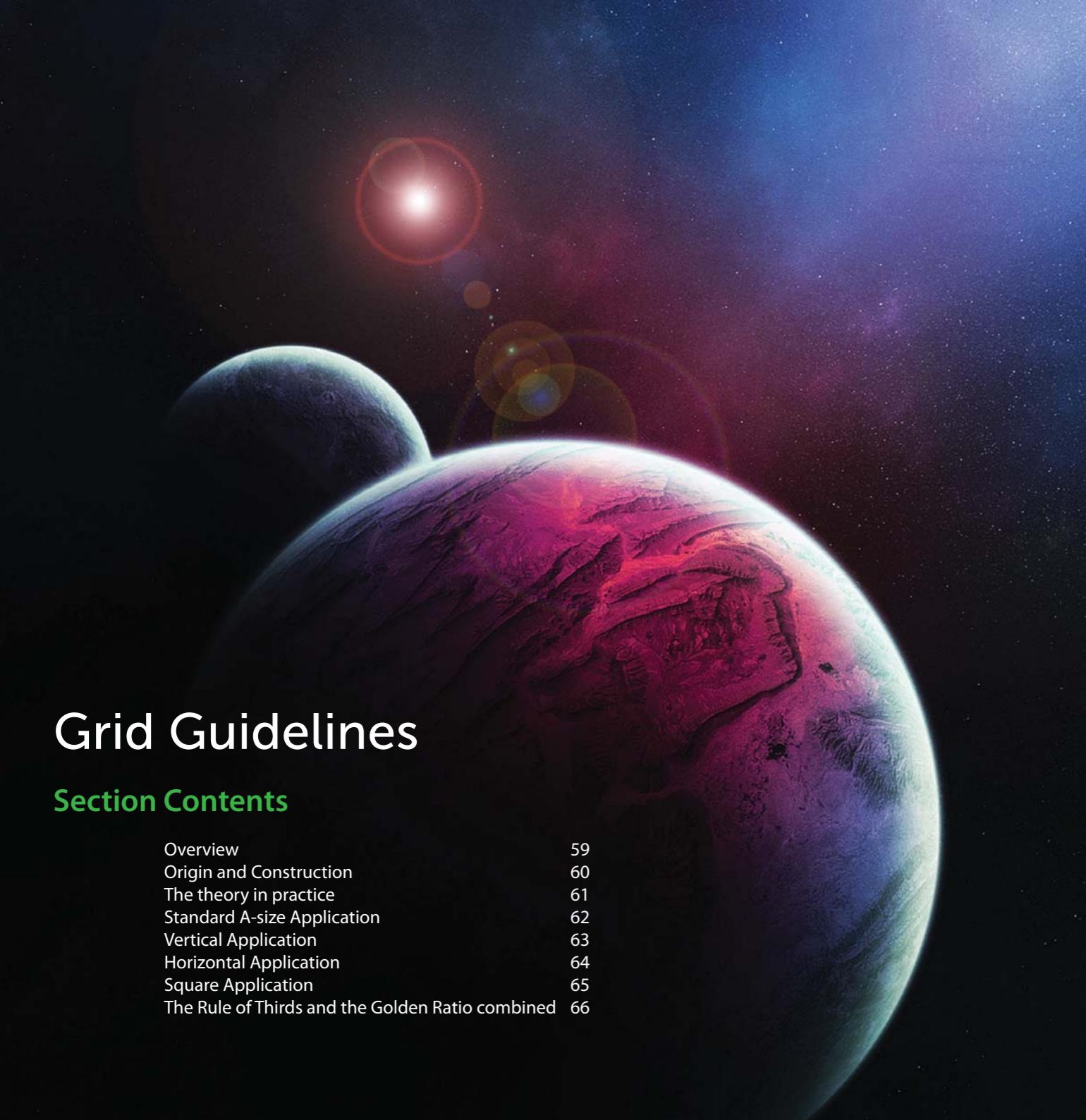
Arial Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,/?@!&*%

Please note

Myriad Pro Semibold and Myriad Pro Semibold Italic may also be used for Headlines, Titles etc., should this be required.

Myriad Pro Semibold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,/?@!&*%

Myriad Pro Semibold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,/?@!&*%



Grid Guidelines

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The theory in practice	61
Standard A-size Application	62
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Horizontal Application	64
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The Rule of Thirds and the Golden Ratio combined	66

Overview

The following grid guidelines explain the placement of the identity and supporting elements in a defined proportion methodology.

The methodology is born from a scientific truth and has been incorporated into the design grid guidelines. These grid guidelines and the accompanying methodology applies to every possible structure and should be adhered to at all times.

Identity Size Indication

Format Size	Identity Height at 0.75x	Identity Height at x	Identity Height at max. x
A6 (105mm x 148mm)	10.5mm	14mm	21mm
A5 (148mm x 210mm)	15mm	20mm	30mm
A4 (210mm x 297mm)	21mm	28mm	42mm
A3 (297mm x 420mm)	30mm	40mm	60mm

Please note

The sizes indicated above, are for A-size applications only and should always be followed accordingly. Please use the grid guidelines in the following section, to determine the size of the identity on any other format not mentioned above.

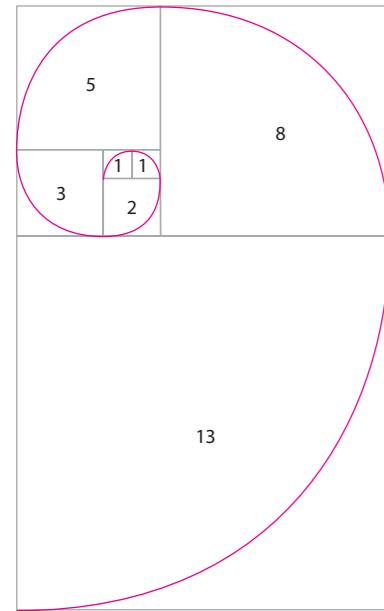
Grid Guidelines

Origin and Construction

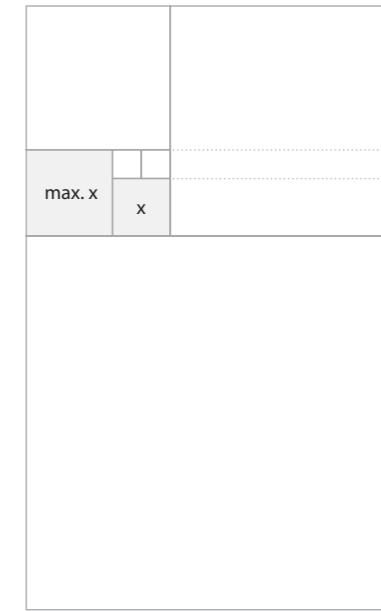
The Golden Ratio

The golden ratio, also known as the divine proportion, is a single number often encountered when taking the ratios of distances in simple geometric figures into consideration, when placed in comparison to one another. It's proven to be the most universal number in all of creation. Like the rule of thirds, this is a proportion found to be aesthetically pleasing to its viewer and forms the foundation of the grid guidelines outlined in this section of the manual and is mainly used to determine the size of x (the height of the identity in different applications).

1. The Golden Ratio/Spiral



2. The Golden Rectangle



Fibonacci Series

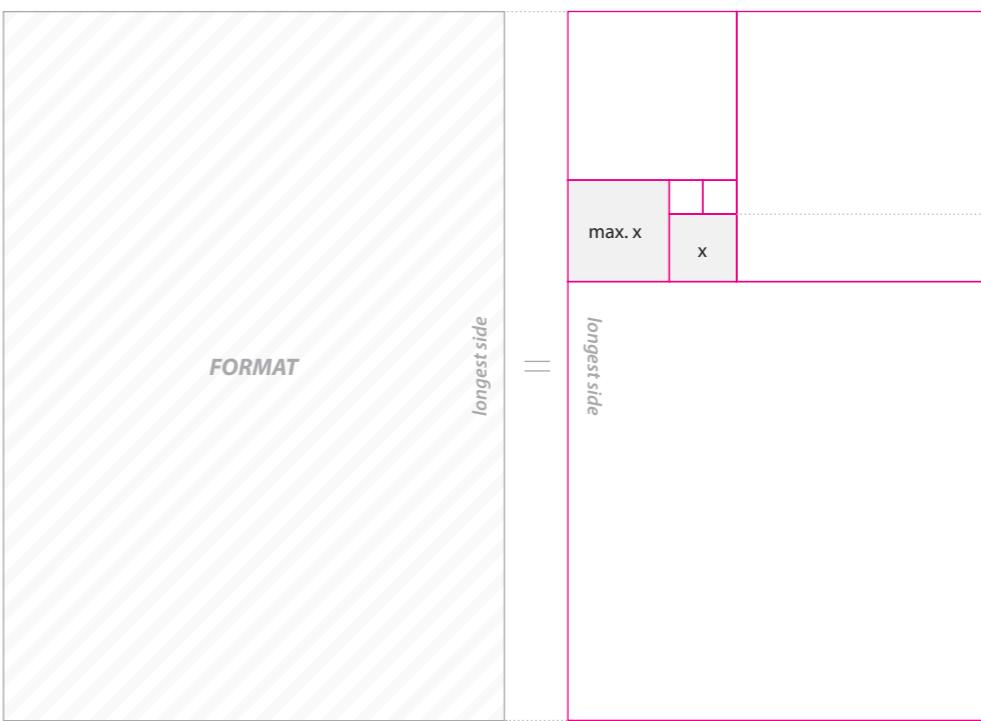
The golden ratio in its simplest form is based on a series of numbers, called the Fibonacci series. By definition, each number is the sum of the previous two numbers, as illustrated with the spiral in figure 1 (or by the numbers 0, 1, 1, 2, 3, 5, 8, 13 etc.). Each spiral's ratio to the next, is 1.618 (Phi), or the golden ratio.

Grid Guidelines

The theory in practice

Overview

When determining the size of your x-value, the golden rectangle should be resized in such a way, that the longest side of the rectangle is the same length as the longest side of the format you are using.



Grid Guidelines

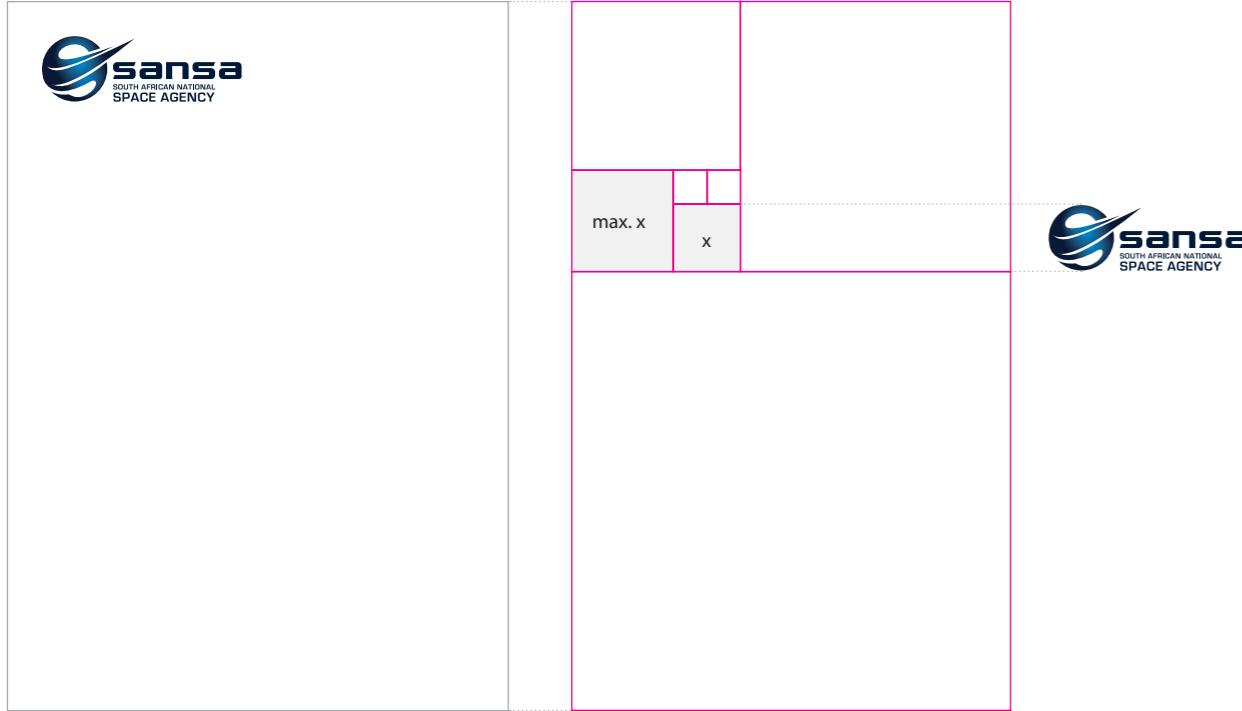
Standard A-size Application

The following grid guidelines illustrate the application of the Golden Ratio application of the logo size in A-size formats.

Please note

The max. x height may also be used, but the x-value should preferably be used wherever and whenever possible.

1. Standard A-size Application

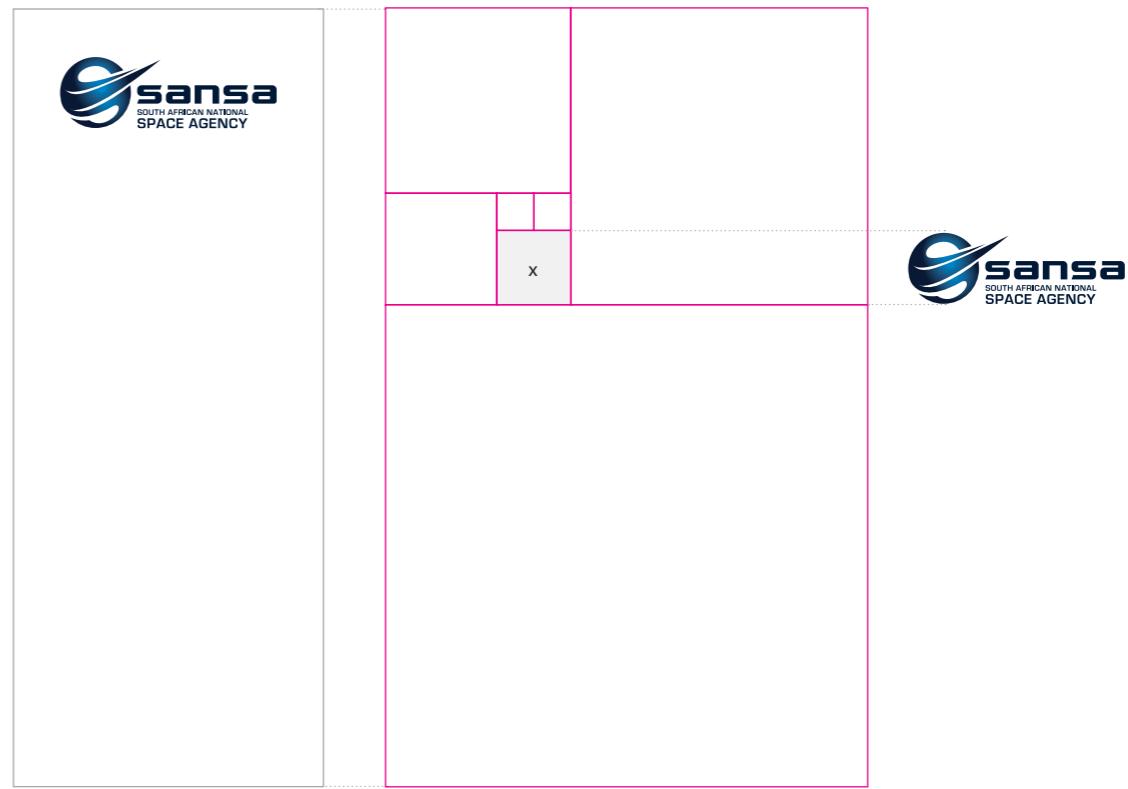


Grid Guidelines

Vertical Application

On vertical applications e.g. dropdown banners etc. only x should be used for the height of the identity. When a max. x is however used, the logo will be too big for the format to adhere to the minimum clear space as indicated on page 19.

1. Vertical Application



Grid Guidelines

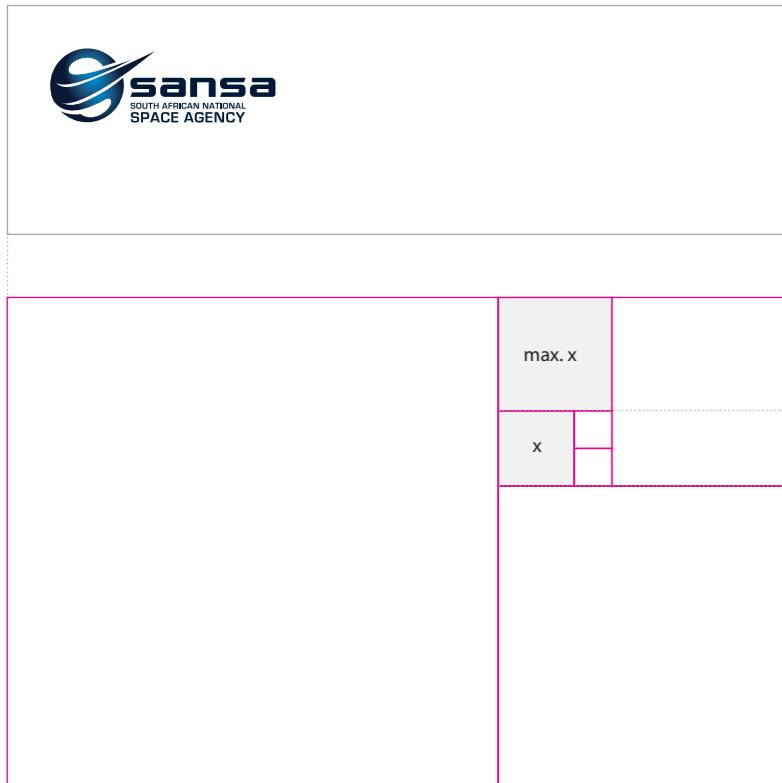
Horizontal Application

On horizontal applications e.g. billboards, both x or max. x can be used for the height of the logo.

Please note

In horizontal applications, the golden rectangle should still be resized so that the longest side of the rectangle is the same length as the longest side of the format (as illustrated below).

1. Horizontal Application



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Grid Guidelines

Square Application

On square applications the max. x should be used as the height of the logo, as this creates a better visual balance than when x is applied. In certain situations, x can be used, but shouldn't be the preferred option for square format applications.

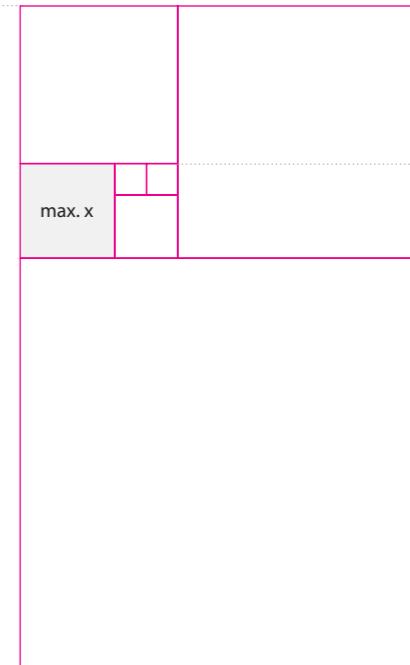
Please note

On square applications, the golden rectangle can be resized so that the longest side of the rectangle is the same length as any one of the sides of the square.

1. Square Application



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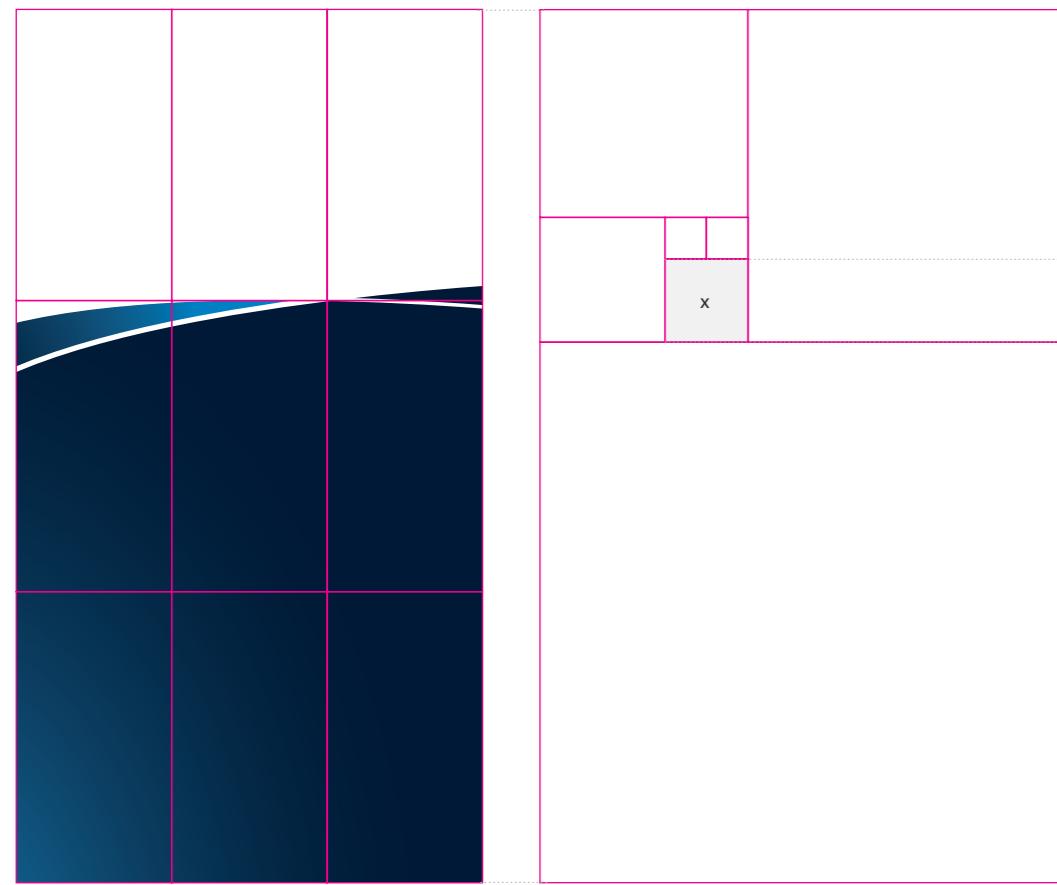
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The Rule of Thirds and the Golden Ratio combined

Horizontal Application

SANSA Mother Brand

The illustrations below show an example of how the clear space, rule of thirds and golden ratio work together, to determine the size and placement of the identity on a format.



Without Pay-off Line



With Pay-off Line

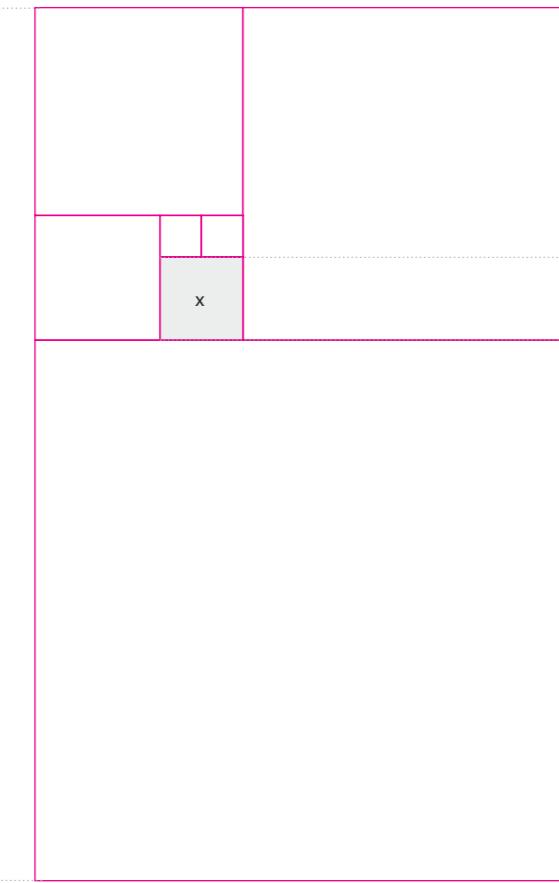
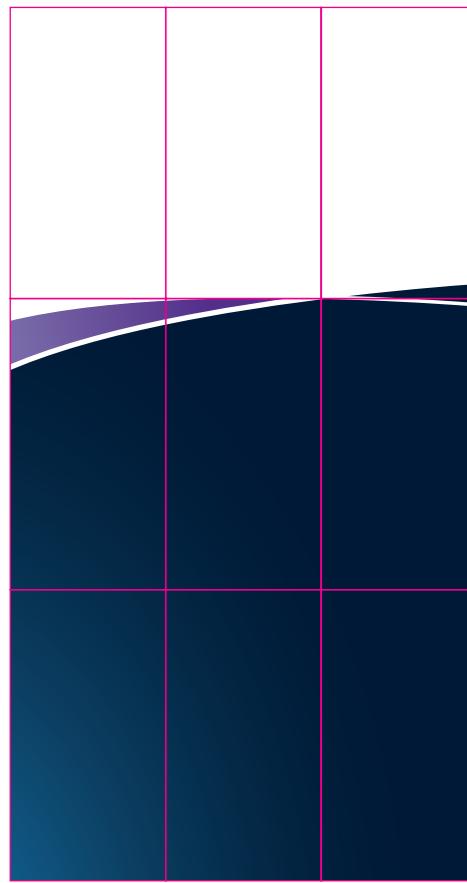


The Rule of Thirds and the Golden Ratio combined

Horizontal Application

SANSA Sub-brands

Sub-brands utilize exactly the same methodology given the proportions of the logo construction.





Corporate Stationery

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Overview

This section outlines and illustrates different elements within the corporate stationery section. These elements form part of how the world perceives us, therefore great care must be taken when applying our brand to the different elements.

Consistency in application is very important, therefore these guidelines should be followed accordingly.

Printing Specifications

Element	Size	Paper Stock	g/m ²	Colour
Letterhead	210mm x 297mm (A4)	Magno Satin/Star	115g/m ²	CMYK
Fax Form	210mm x 297mm (A4)	Sappi Typek Multi-Purpose Paper	80g/m ²	Black & White
Business Card	90mm x 50mm	Magno Satin/Star	250g/m ²	CMYK
Compliment Slip	210mm x 99mm (DL)	Magno Satin/Star	135g/m ²	CMYK
Corporate Folder	See your brief	Magno Satin/Star	250g/m ²	CMYK
Envelopes	See your brief	Magno Satin/Star	115g/m ²	CMYK
Note Pad	148mm x 210mm (A5)	Cover: Magno Satin/Star Inside: Trend White	170g/m ² 80g/m ²	CMYK

Please note

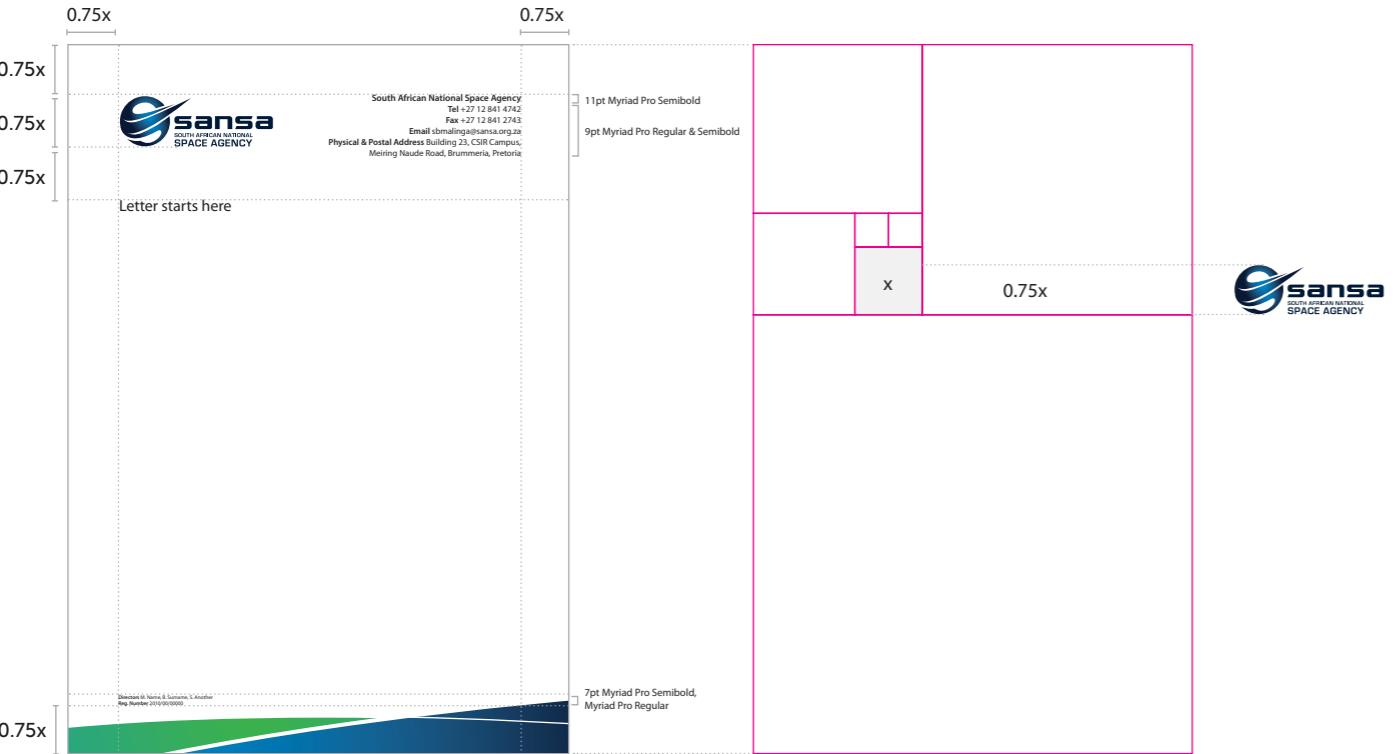
For variation, similar paper stocks e.g. Hi-Q Titan, Naturalis, etc. may also be used to replace Magno Satin and/or Magno Star. Spot Varnishes, Overall Matt Varnishes, Die-cuts etc. may be used when applicable. These should be used to imbue a professional end-result, should always emphasize important elements/areas and should therefore be used sparingly. The above mentioned stock should be used in all standardised elements of communication.

Letterhead

Construction

SANSA Mother Brand

When determining the size of the identity for a letterhead, the same principle applies when using the grid, as in any other application, as shown in the previous section. The only difference is, that the height of the logo equals $0.75x$. The reason for this is so that the logo is more delicate on the application, due to a much bigger white space than on other applications.

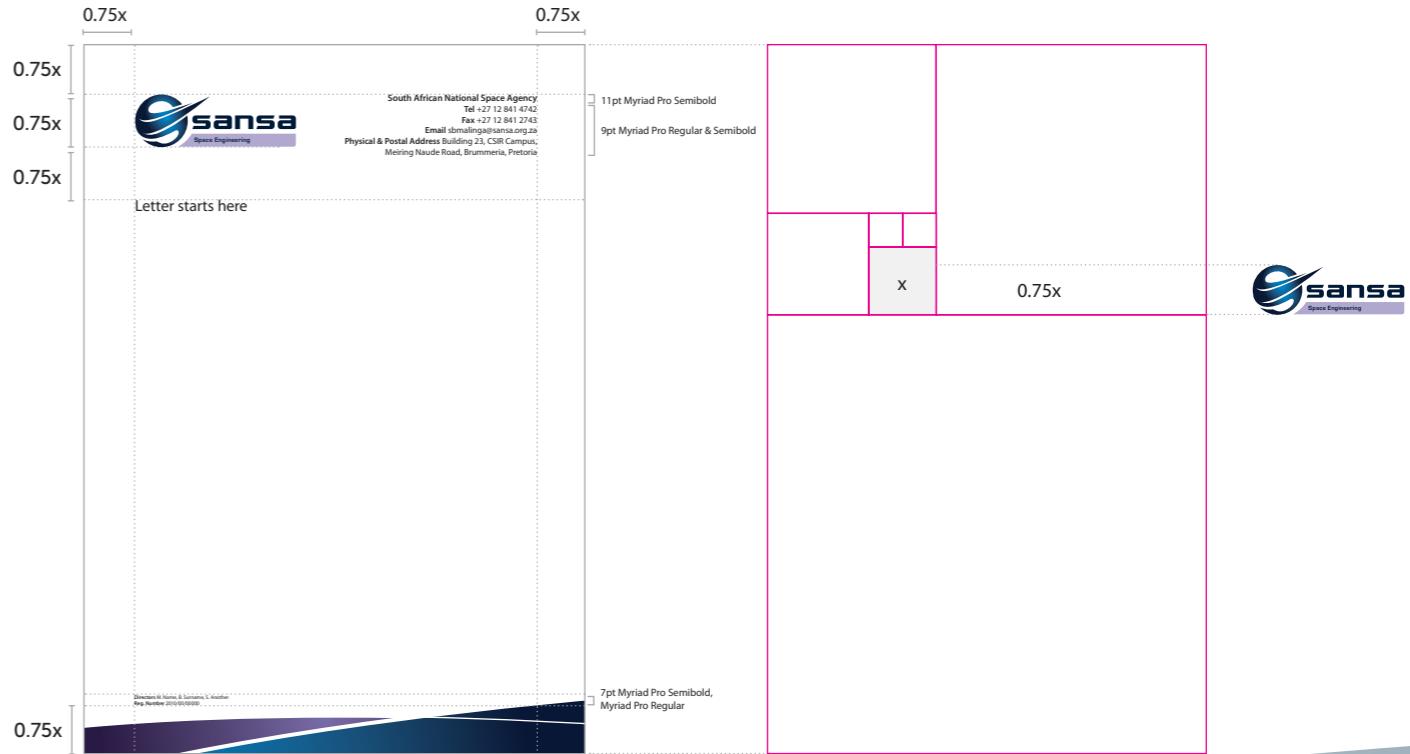


Printing Specifications

Size: 210mm x 297mm
Paper Stock: 115g/m² Magno Satin/Star

SANSA Sub-brands

The following illustrates a letterhead application for a sub-brand.



Printing Specifications

Size: 210mm x 297mm
Paper Stock: 115g/m² Magno Satin/Star

Fax Form

Construction

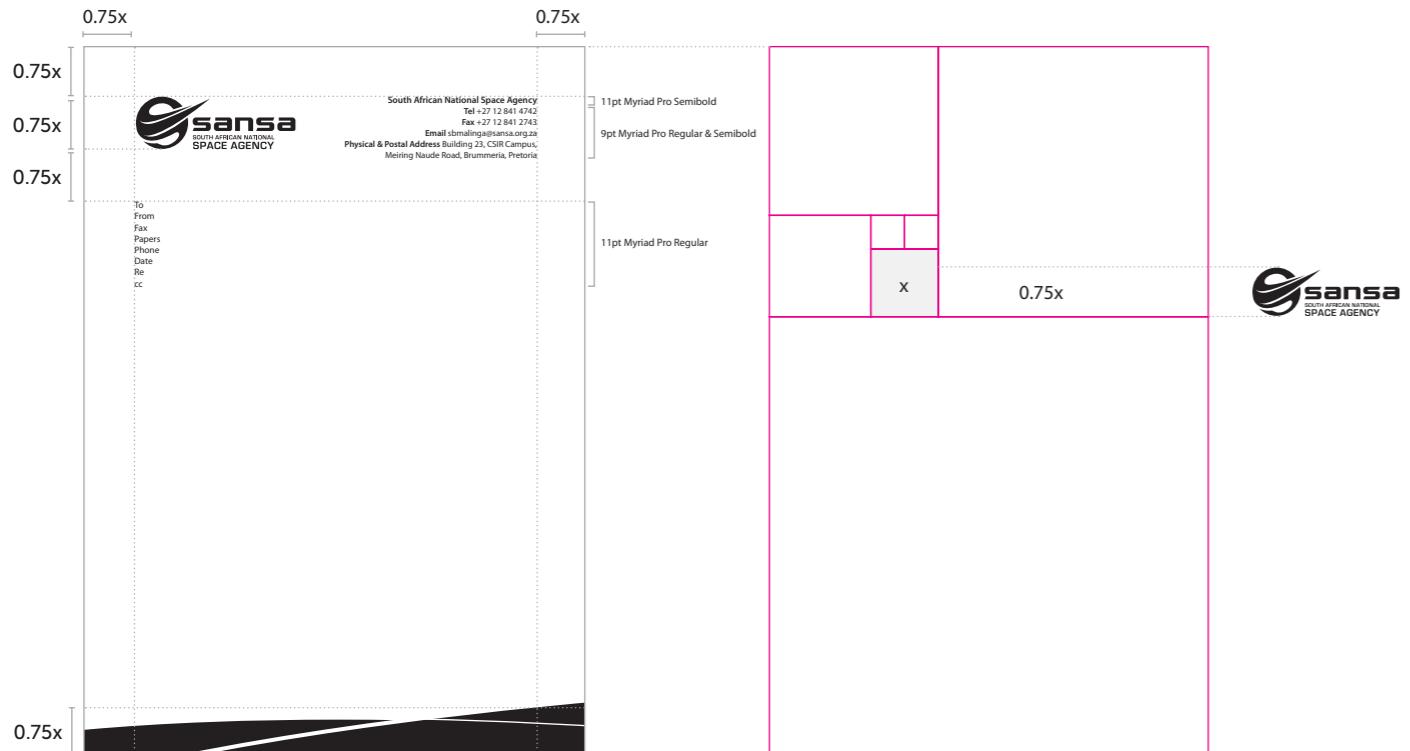
SANSA Mother Brand

When determining the size of the identity for a Fax Form, please follow the rules set out for a Letterhead, as shown on the previous page.

Printing Specifications

Size: 210mm x 297mm

Paper Stock: 80g/m² Sappi Typek Multi-Purpose Paper



Please note

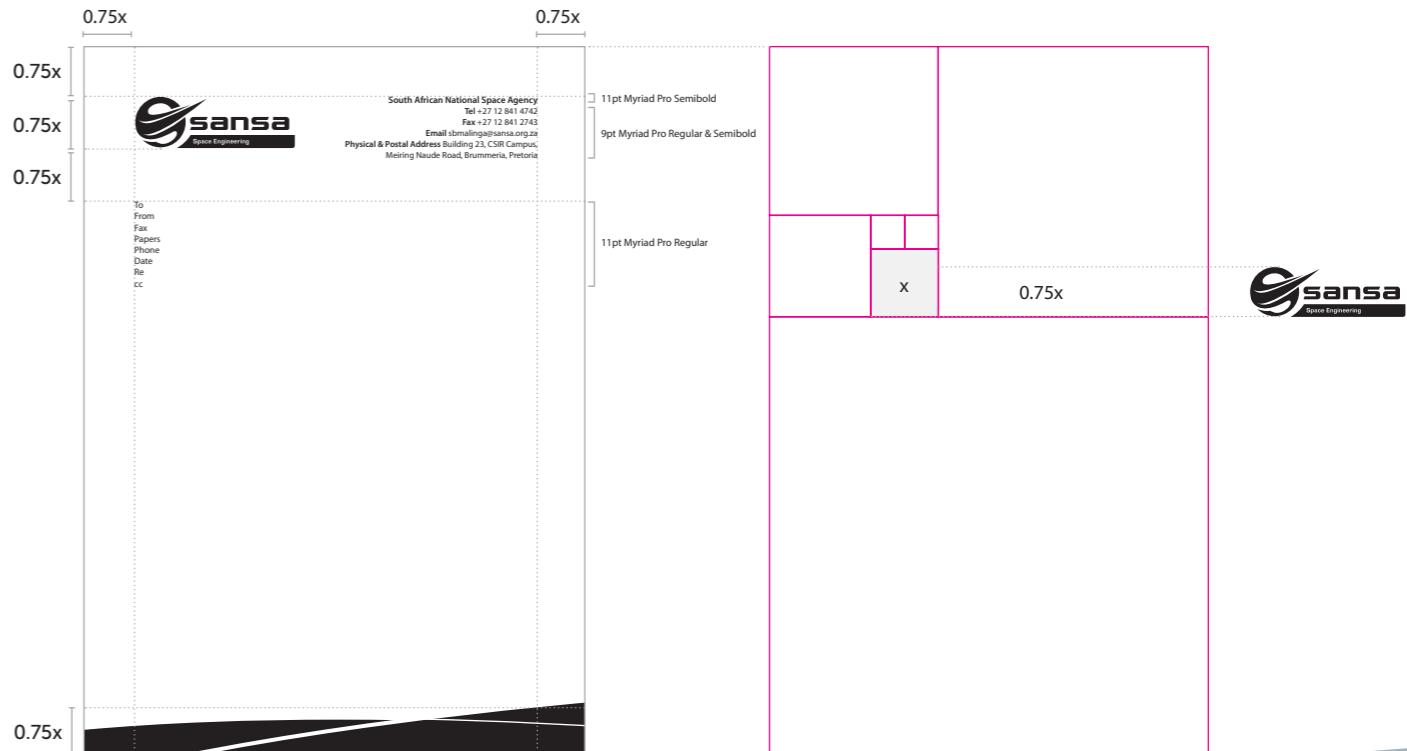
When constructing a Fax Form, the **Black & White Flat Identity** will be used. This is to ensure that the identity doesn't deteriorate when being faxed, as this medium has the tendency to reduce the quality of any graphics used and can compromise the brand's consistency in such cases.

SANSA Sub-brands

The SANSA sub-brand makes use of the same principles outlined for the SANSA Mother Brand.

Please note

When constructing a Fax Form for sub-brands, the **Black & White Flat Identity** will be used where the descriptor colour is also flat.



Business Card

Construction

SANSA Mother Brand

When constructing the Business Card, the height of the identity will be Max. x. Max. x in this instance falls within the minimum size range of the identity and is constructed as shown below.

Please note that the SANSA Mother Brand may also make use of the double sided print as illustrated on page 77.



Printing Specifications

Size: 90mm x 50mm
Paper Stock: 250g/m² Magno Satin/Star

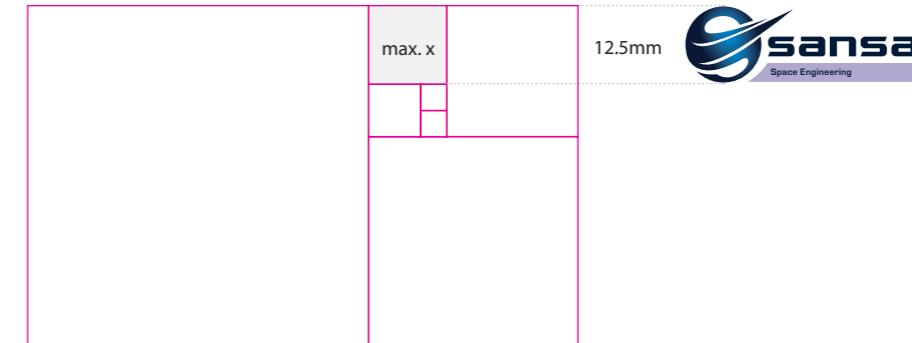
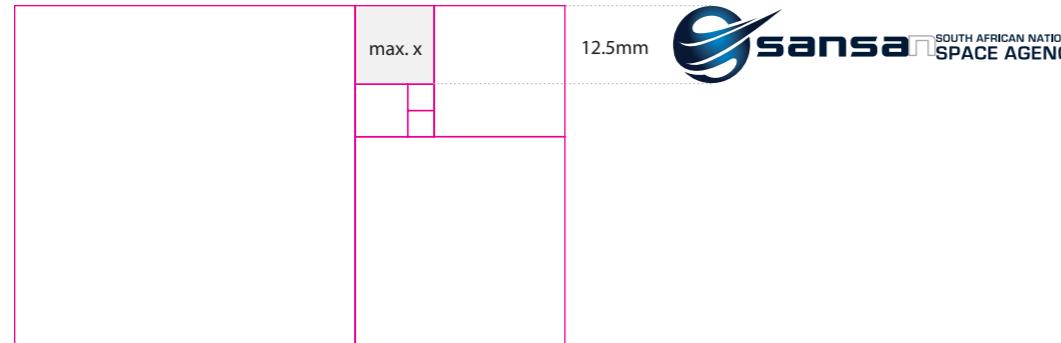
SANSA Sub-brands

The sub-brands may make use of a one sided print as illustrated on page 76 or can use a double sided print construct as illustrated below.



Printing Specifications

Size: 90mm x 50mm
Paper Stock: 250g/m² Magno Satin/Star



Complimentary Slip

Construction

SANSA Mother Brand

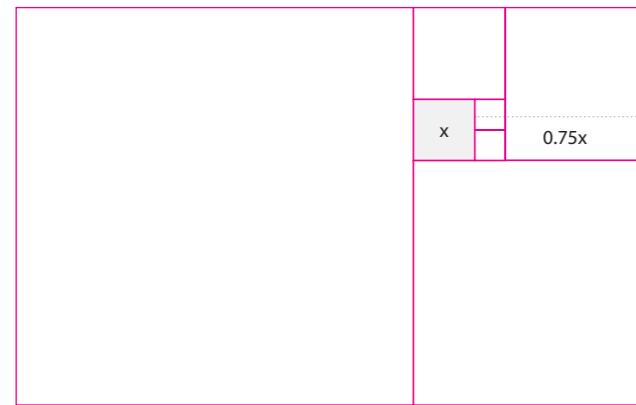
When constructing the Complimentary Slip, the height of the identity will be $0.75x$ as with most of the SANSA Stationery Applications.

Printing Specifications

Size: 210mm x 99mm

Paper Stock: 135g/m² Magno Satin/Star

Secondary option: When using a full coverage photograph, the reverse side may be gloss varnished.



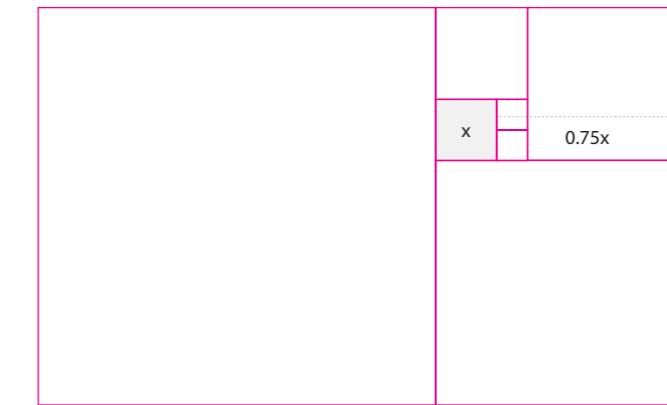
SANSA Sub-brands

The sub-brand complimentary slip follows the same rules as the SANSA Mother Brand.

Printing Specifications

Size: 210mm x 99mm

Paper Stock: 135g/m² Magno Satin/Star



Corporate Folder

Construction

SANSA Mother Brand

The rules regarding the corporate folder, is not as set as the other stationery elements, due to various uses, sizes and applications. The design may include a combination of design graphics and photography allowed by this manual. As an example of the flexibility of use one may even choose to design a spot varnish which constructs the visual illustration.

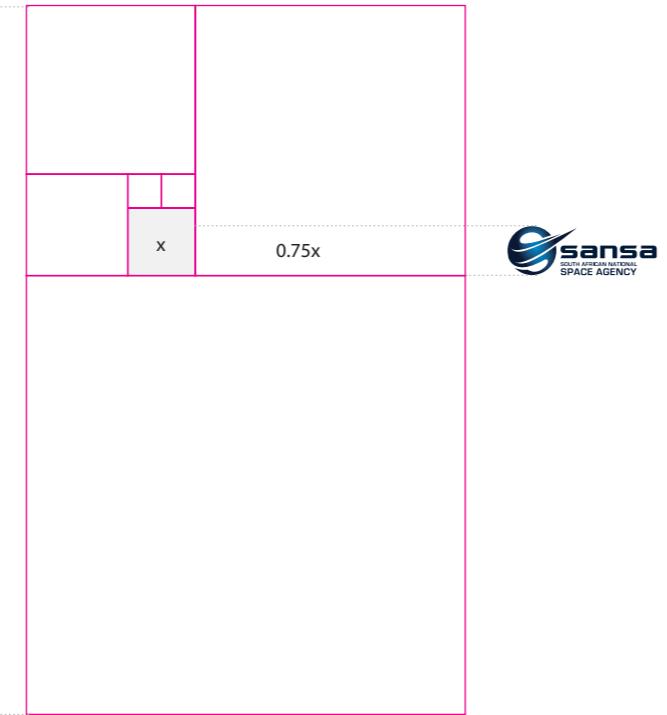
Printing Specifications

Size: Oversized A4

Paper Stock: 250g/m² Magno Satin/Star

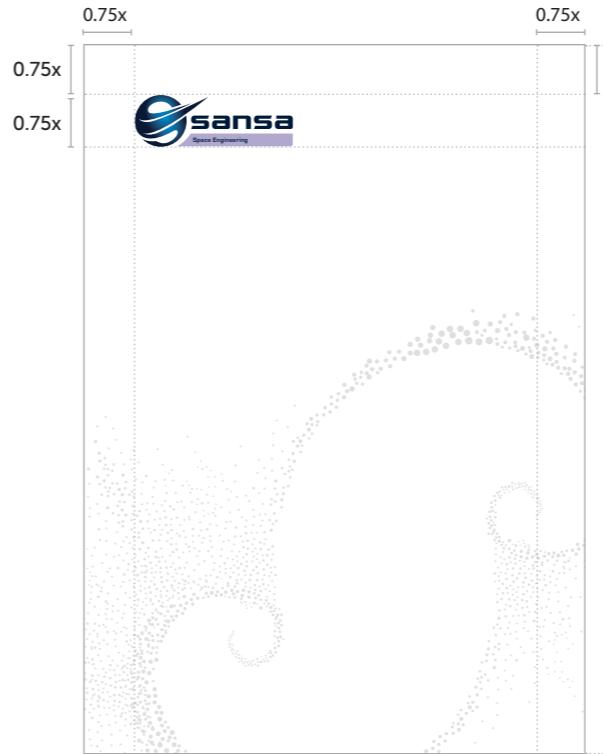
For full colour coverage please make use of:

Paper Stock: 350g/m² Magno Satin with a full coverage Matt lamination on both sides.



SANSA Sub-brands

The sub-brand corporate folder follows the same rules as the SANSA Mother Brand.



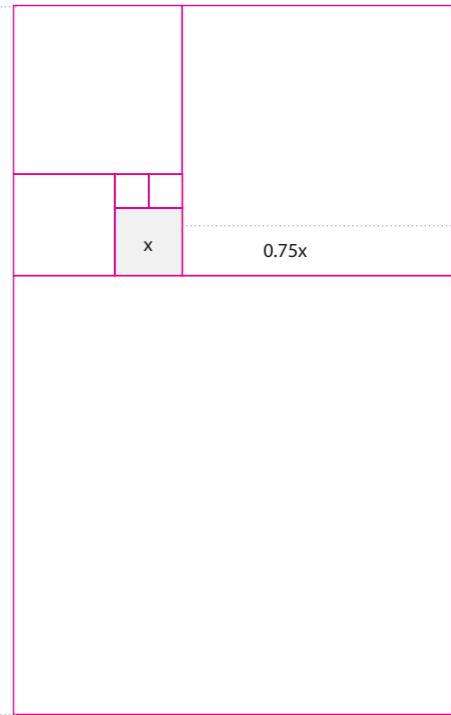
Printing Specifications

Size: Oversized A4

Paper Stock: 250g/m² Magno Satin/Star

For full colour coverage please make use of:

Paper Stock: 350g/m² Magno Satin with a full coverage Matt lamination on both sides.





Print Advertising

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Overview

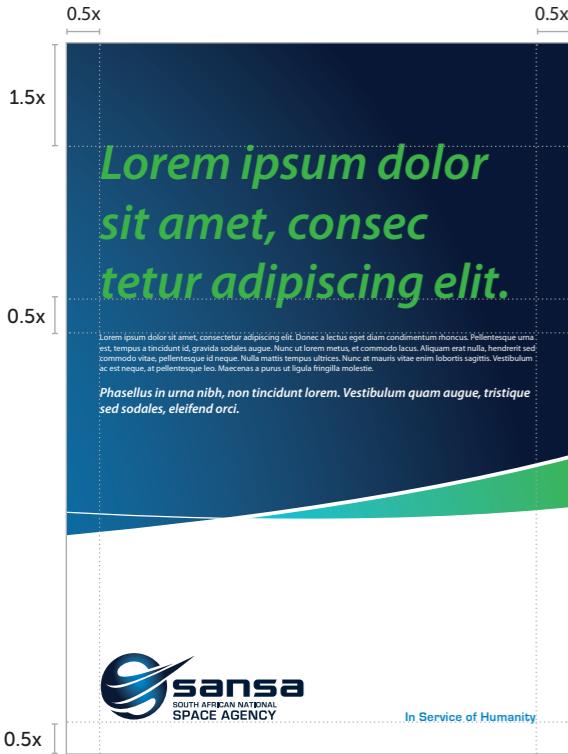
Nulla mattis tempus ultrices. Nunc at mauris vitae enim lobortis sagittis. Vestibulum ac est neque, at pellentesque leo. Maecenas a purus ut ligula fringilla molestie. Pellentesque est ligula, tincidunt at condimentum nec, bibendum eu elit. Duis arcu ante, feugiat ut interdum in, accumsan at lorem. Ut ultrices placerat consequat. Phasellus porta, risus nec ullamcorper pharetra, orci diam lobortis erat, a tristique metus diam vel lorem.

Print Advertising

Construction

Basic Principles

The identity should preferably be applied its primary format (full colour gradient) on white, therefore the graphic language is rotated to create a white space at the bottom of the format.



Please note

The visual background is not only flipped horizontally, but rotated 180°, as to stay true to the forward movement (progression) of the secondary shape, which is significant to the brand. A minimum space of 1/3 should be applied at the bottom.

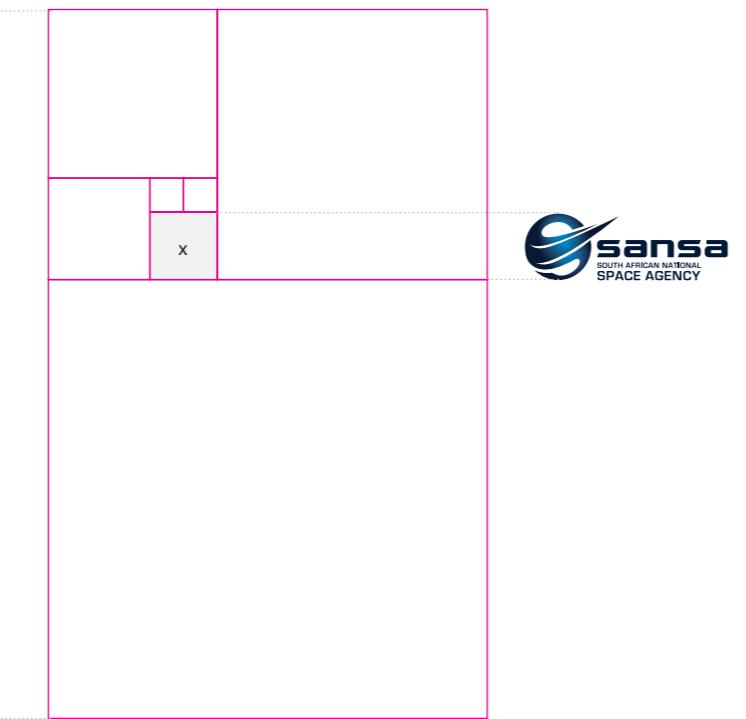


Print Advertising

Construction

Basic Principles

The identity should preferably be applied on white.

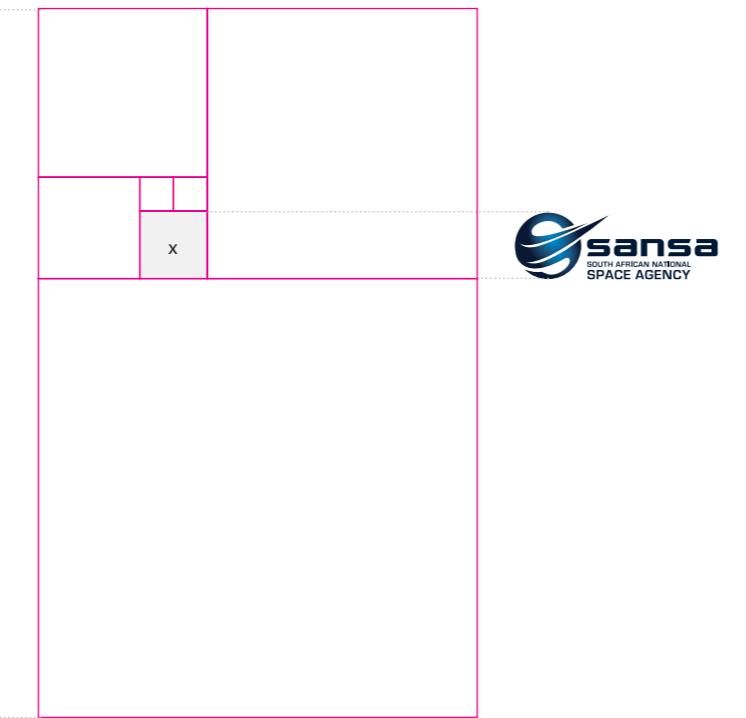


Print Advertising

Construction

Basic Principles

The identity should preferably be applied on white.





Digital Stationery

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Overview

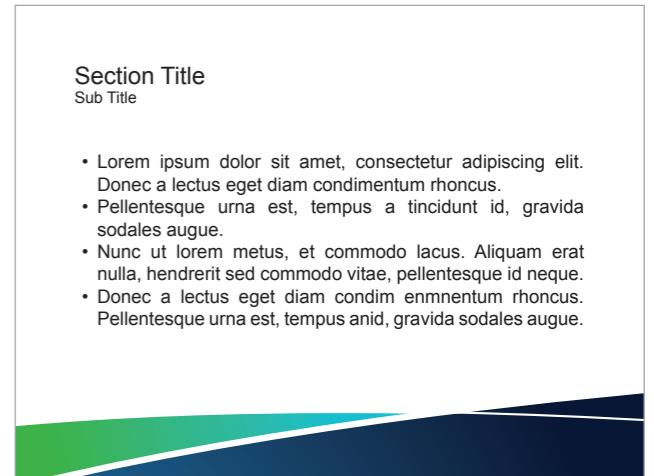
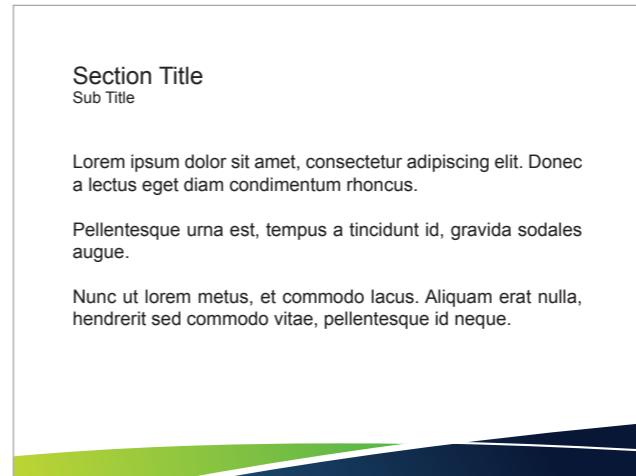
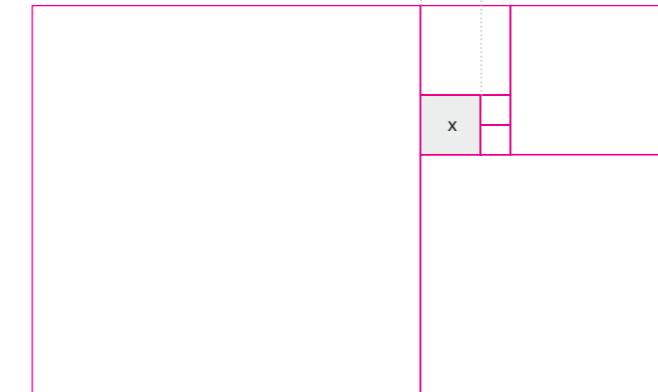
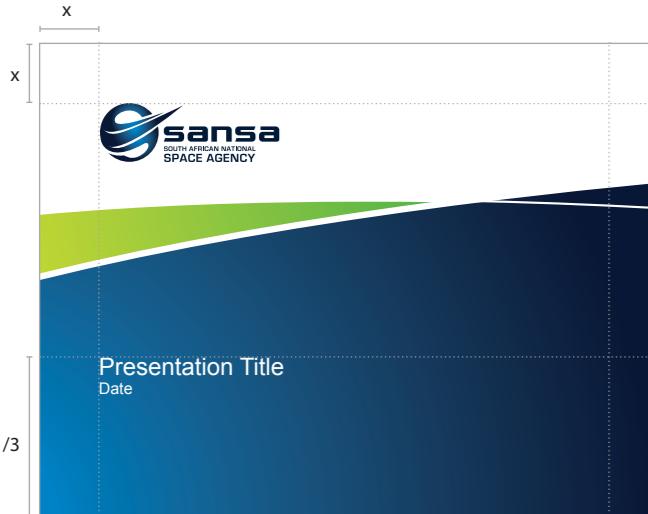
Digital Stationery refers to any and all stationery that is used in digital application. This includes word and presentation origination systems that may include Microsoft Word, Excel and PowerPoint. Digital Stationery also refers to online applications of the brand, including websites and email stationery.

PowerPoint Template

PowerPoint Template: 254mm x 190.5mm

PowerPoint and other presentations should be constructed to provide slides that utilise the flexibility of the brand construction.

It is important to use divider slides to break key sections of the presentation. It is recommended that the use of the secondary colour palette be incorporated in this regard while making use of the visual illustration to bring implied meaning to the following sections.

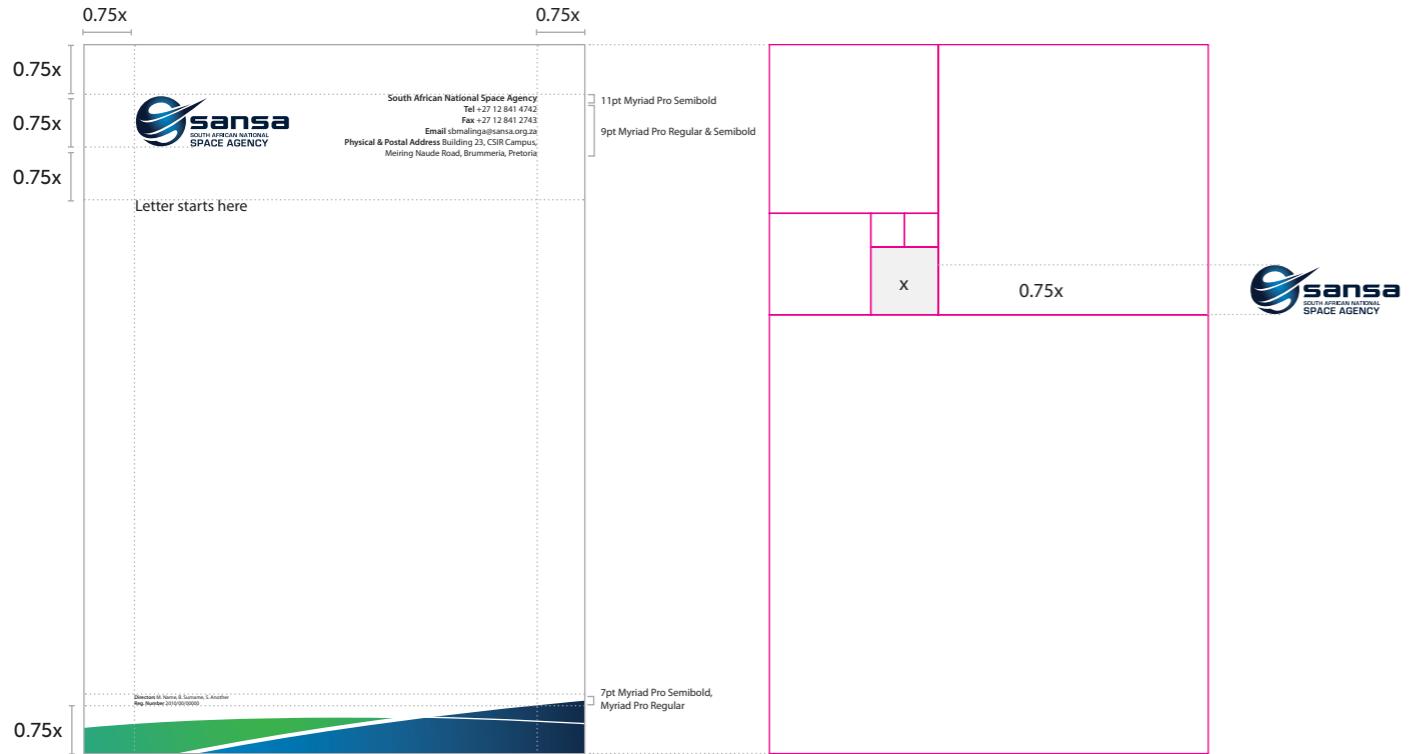


Word Letterhead Template

Construction

SANSA Mother Brand

The word letterhead template must be constructed with printing capability in mind. Most office printers do not print to full page width and height and the design elements should be bold enough to be cropped given a 10mm white border.

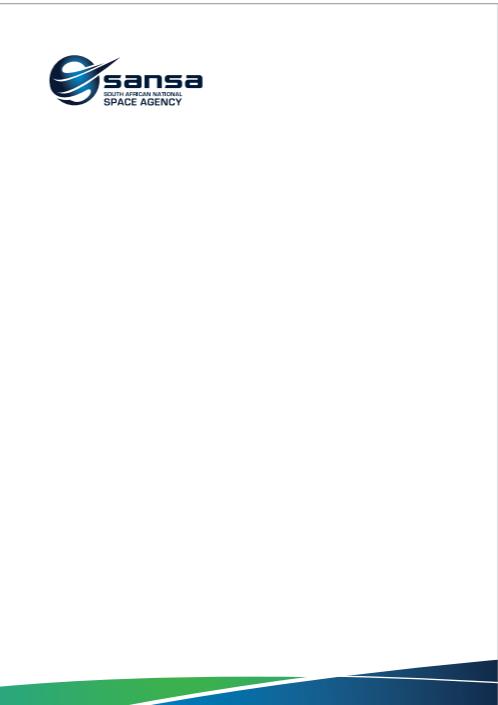


Word Document Template

Word Template and Continuation Sheet

SANSA Mother Brand

The word document template must be constructed with printing capability AND content in mind. There should be substantial clear space for full covering content.



Specifications

Size: 210mm x 297mm (A4)



Excel Template

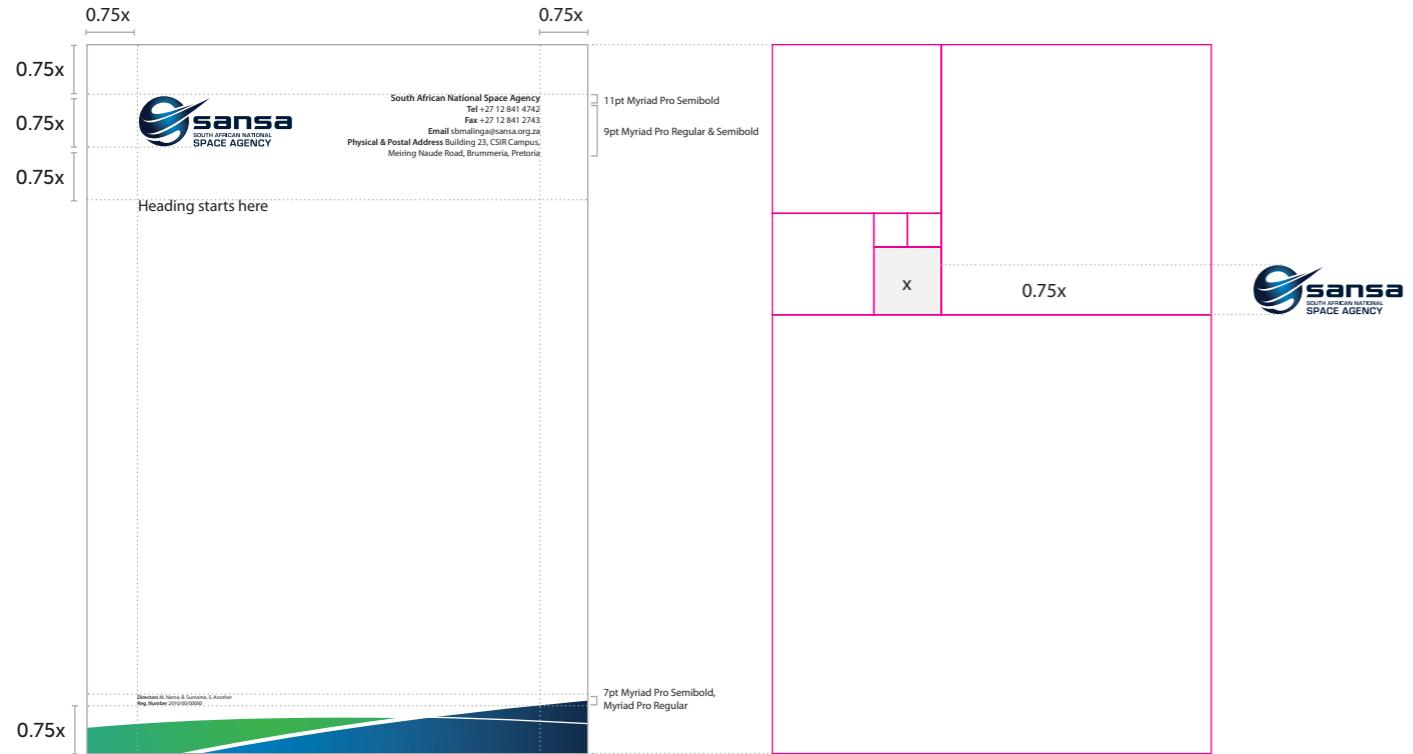
Excel Template Portrait Construction

SANSA Mother Brand

Excel templates makes use of headers and footers and can be applied in both A4 portrait or A4 landscape. .

Specifications

Size: 210mm x 297mm (A4)



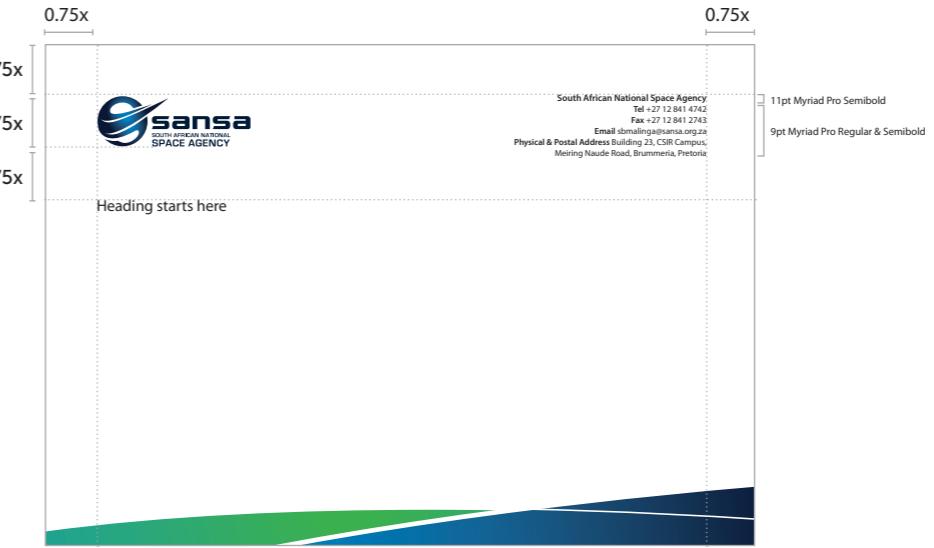
Excel Template Landscape Construction

SANSA Mother Brand

Excel templates makes use of headers and footers and can be applied in both A4 portrait or A4 landscape..

Specifications

Size: 210mm x 297mm (A4)



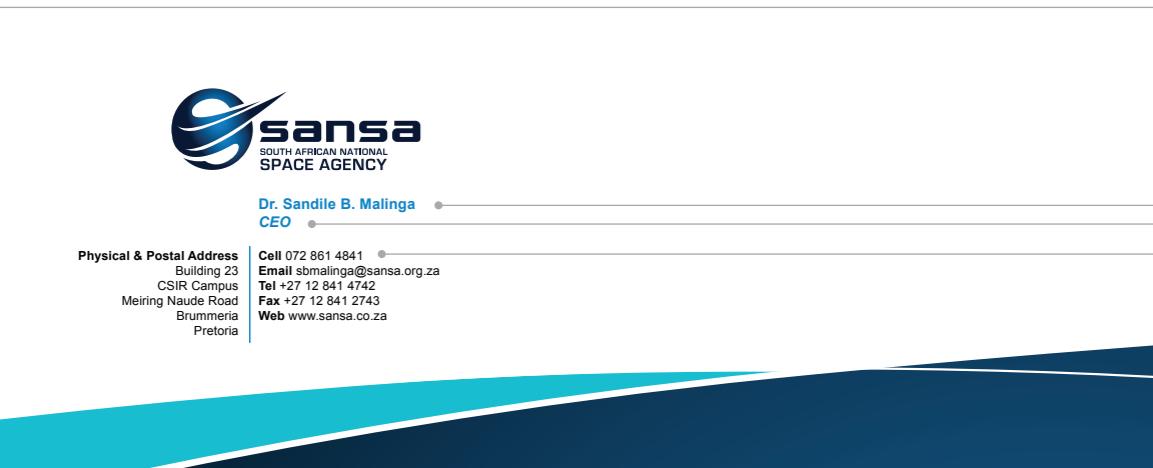
Email Signature

Construction

SANSA Mother Brand

The email signature should be embedded into each staff member's email application. This should be made up in both live copy and image based areas.

All personal details should be live copy.



Specifications

Footer Size: Maximum Width 800px

SANSA Sub-brands

Sub-brands make use of the same rules as the Mother Brand.

Specifications

Size: Maximum Width 800px



Newsletter Templates

Newsletter Template: 800px(w) x various (h)

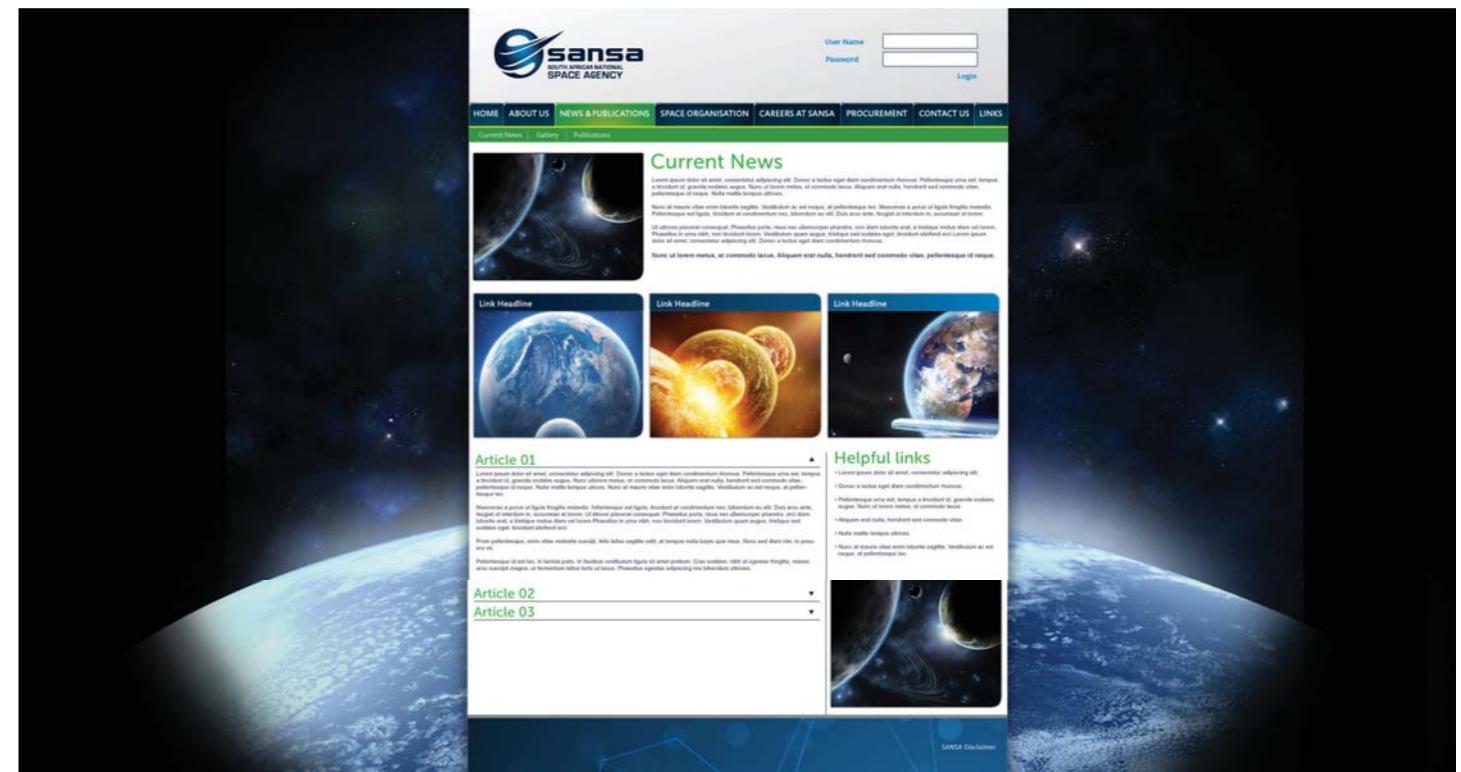
Newsletters should always be constructed to comply with a maximum of 800 pixels in width and can use a variation of images and live copy. The newsletters should ideally be developed as an html document linked to a hosting server.



Website

Website: 1024px(w) x various (h)

The website design should be guided by the design illustrated below. While navigation and functionality will guide the eventual design of the website, the design look and feel should reflect the aesthetic shown below.





Literature

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Front Cover	100
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Overview

This section outlines and illustrates different elements within the corporate literature. These elements form part of how the greater stakeholder group perceives us, therefore great care must be taken when applying our brand to the different elements.

Consistency in application is very important, therefore these guidelines should be followed accordingly.

Printing Specifications

Element	Size	Paper Stock	g/m ²	Colour
(1) Corporate Brochure: Cover	See your brief	Magno Satin/Star or Opale Pure White	250g/m ² or 300g/m ²	CMYK
(1) Divider Pages	When Applicable	Magno Satin/Star	200g/m ² or 230g/m ²	CMYK
(1) Inside Pages	See your brief	Magno Satin/Star	170g/m ² or 200g/m ²	CMYK
(2) Annual Report: Cover	See your brief	Magno Satin/Star or Opale Pure White	250g/m ² or 300g/m ²	CMYK
(2) Divider Pages	When Applicable	Magno Satin/Star	200g/m ² or 230g/m ²	CMYK
(2) Inside Pages	See your brief	Magno Satin/Star	170g/m ² or 200g/m ²	CMYK

Please note

For variation, similar paper stocks e.g. Hi-Q Titan, Naturalis, etc. may also be used to replace Magno Satin and/or Magno Star. Spot Varnishes, Overall Matt Varnishes, Die-cuts etc. may be used when applicable. These should be used to imbue a professional end-result, should always emphasize important elements/areas and should therefore be used sparingly. The above mentioned stock should be used in all standardised elements of communication.

Corporate Brochure

Front Cover

SANSA Mother Brand

The rules regarding the corporate brochure, is not as set as the other stationery elements, due to various uses, sizes and applications.

The visual illustration should also be as accentuated as possible, through the use of Spot UV's, Matt UV's and other finishing techniques.



Brief copy layout

SANSA Mother Brand

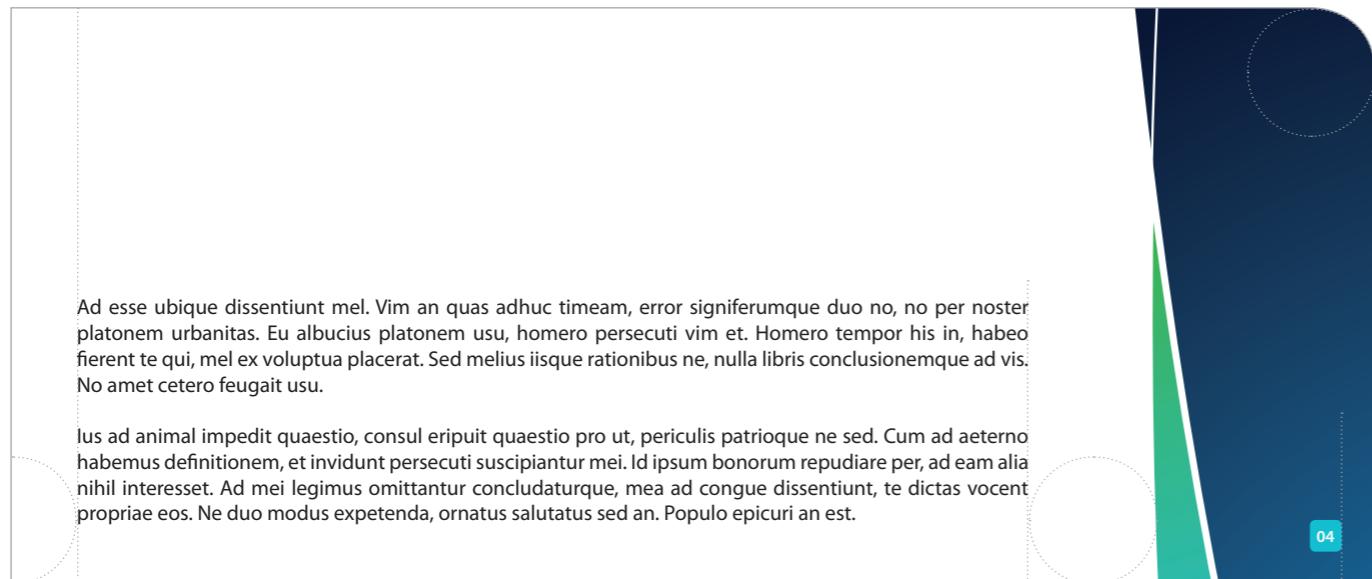
Brief amounts of copy should be used as accents to impactful imagery.



Right-hand Page Layout

SANSA Mother Brand

More pronounced amounts of body copy should be housed in cleaner sections that allow for focus on the content and meanings in the body copy.



Ad esse ubique dissentient mel. Vim an quas adhuc timeam, error signiferumque duo no, no per noster platonem urbanitas. Eu albucus platonem usu, homero persecuti vim et. Homero tempor his in, habeo fierent te qui, mel ex voluptua placera. Sed melius iisque rationibus ne, nulla libris conclusionemque ad vis. No amet cetero feugait usu.

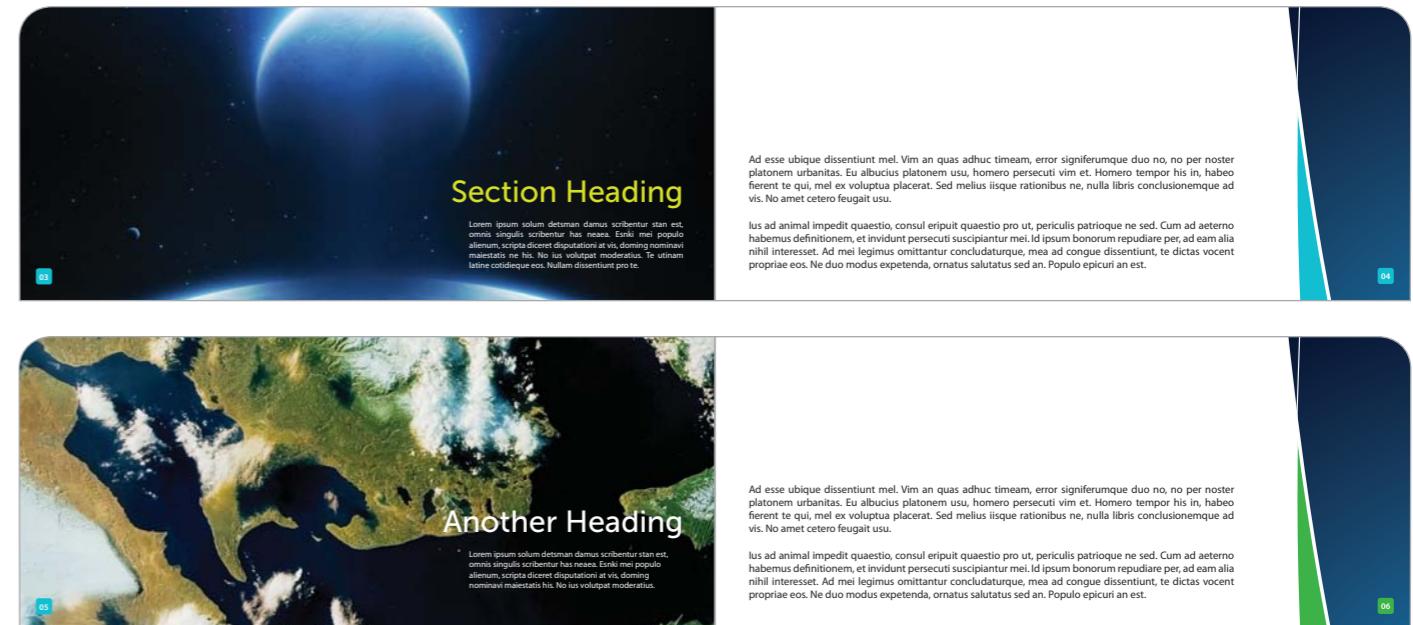
Ius ad animal impedit quaestio, consul eripuit quaestio pro ut, periculis patroique ne sed. Cum ad aeterno habemus definitionem, et invidunt persecuti suscipiantur mei. Id ipsum bonorum repudiare per, ad eam alia nihil interesser. Ad mei legimus omittantur concludaturque, mea ad congue dissentient, te dictas vocent propriae eos. Ne duo modus expetenda, ornatus salutatus sed an. Populo epicuri an est.

Printing Specifications

Size: Various

Paper Stock: 170g/m² or 200g/m² Magno Satin/Star

DPS Layout Examples



Ad esse ubique dissentient mel. Vim an quas adhuc timeam, error signiferumque duo no, no per noster platonem urbanitas. Eu albucus platonem usu, homero persecuti vim et. Homero tempor his in, habeo fierent te qui, mel ex voluptua placera. Sed melius iisque rationibus ne, nulla libris conclusionemque ad vis. No amet cetero feugait usu.

Ius ad animal impedit quaestio, consul eripuit quaestio pro ut, periculis patroique ne sed. Cum ad aeterno habemus definitionem, et invidunt persecuti suscipiantur mei. Id ipsum bonorum repudiare per, ad eam alia nihil interesser. Ad mei legimus omittantur concludaturque, mea ad congue dissentient, te dictas vocent propriae eos. Ne duo modus expetenda, ornatus salutatus sed an. Populo epicuri an est.

Ad esse ubique dissentient mel. Vim an quas adhuc timeam, error signiferumque duo no, no per noster platonem urbanitas. Eu albucus platonem usu, homero persecuti vim et. Homero tempor his in, habeo fierent te qui, mel ex voluptua placera. Sed melius iisque rationibus ne, nulla libris conclusionemque ad vis. No amet cetero feugait usu.

Ius ad animal impedit quaestio, consul eripuit quaestio pro ut, periculis patroique ne sed. Cum ad aeterno habemus definitionem, et invidunt persecuti suscipiantur mei. Id ipsum bonorum repudiare per, ad eam alia nihil interesser. Ad mei legimus omittantur concludaturque, mea ad congue dissentient, te dictas vocent propriae eos. Ne duo modus expetenda, ornatus salutatus sed an. Populo epicuri an est.

Layout Specifications
 Margins:
 Left/Right Margins: 0.5x
 Top (where images and text are allowed to start): 2x
 Bottom: 1.5x

Two-column Grid-structure with 0.5x for the gutter (+10mm)

Annual Report

Front Cover

SANSA Mother Brand

The annual report is one of the signature pieces of brand communication and should employ all design elements within allowances to create an impactful communication.



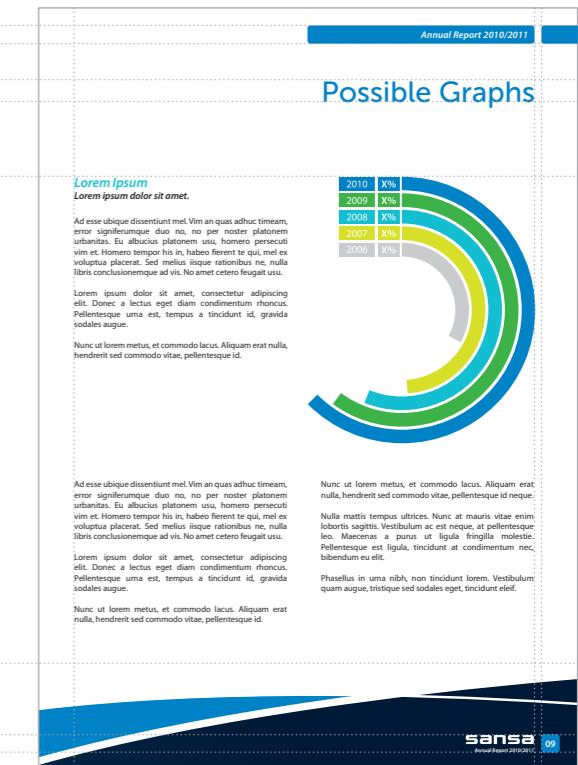
Printing Specifications

Size: A4 210mm (w) x 297mm (h)
 Inner Paper Stock: 170g/m² - 200g/m² Magno Satin/Star
 Cover: 300g/m² - 350g/m² Opale Pure White
 Cover Finishing: Matt lamination both sides



Page Layouts

The annual report layout is highly dependant on content and should be





Promotional Material

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Flash Drives	106
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Overview

This section outlines and illustrates different elements within the corporate stationery section. These elements form part of how the world perceives us, therefore great care must be taken when applying our brand to the different elements.

Consistency in application is very important, therefore these guidelines should be followed accordingly.

Promotional Material

Men's Golf Shirts

Identity usage on material

The identity can be screen-printed or embroidered onto the material. Please note the methods of branding must be conducive to precise presentation of the identity. Therefore when using techniques such as embroidery, the descriptor does not need to be present as it will not reproduce correctly through this branding method.

The Identity used must always be the Full Colour Flat Identity (matched as close as possible to Pantone 654 C).



Ladies' Golf Shirts

Shirts

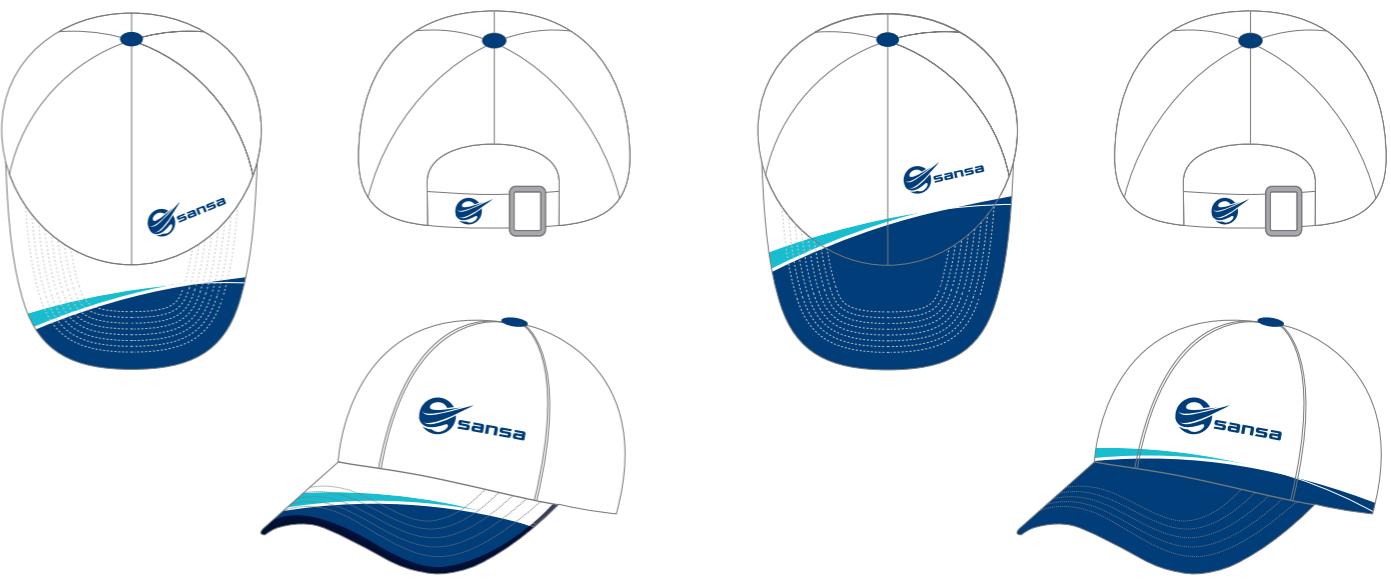
The obvious restrictions on golf shirts, include the incorporation of the visual language into the shirts. This restriction can however be overcome, with the production of custom manufacturing of shirts. This in most cases can only be commercially viable in larger productions. In all other circumstances shirts should be sourced that match the below colours as closely as possible.



Caps

SANSA Mother Brand

Caps, as per other material-based promotional material and clothing, should make use of the principle of custom manufacturing and then, when this is not possible should use branding techniques to best reproduce the identity on the medium.



Please note

The Identity used must always be the Full Colour Flat Identity (matched as close as possible to Pantone 654 C). Due to the size of the identity, the descriptor does not need to be present as it will not reproduce correctly through this branding method.

Promotional Material

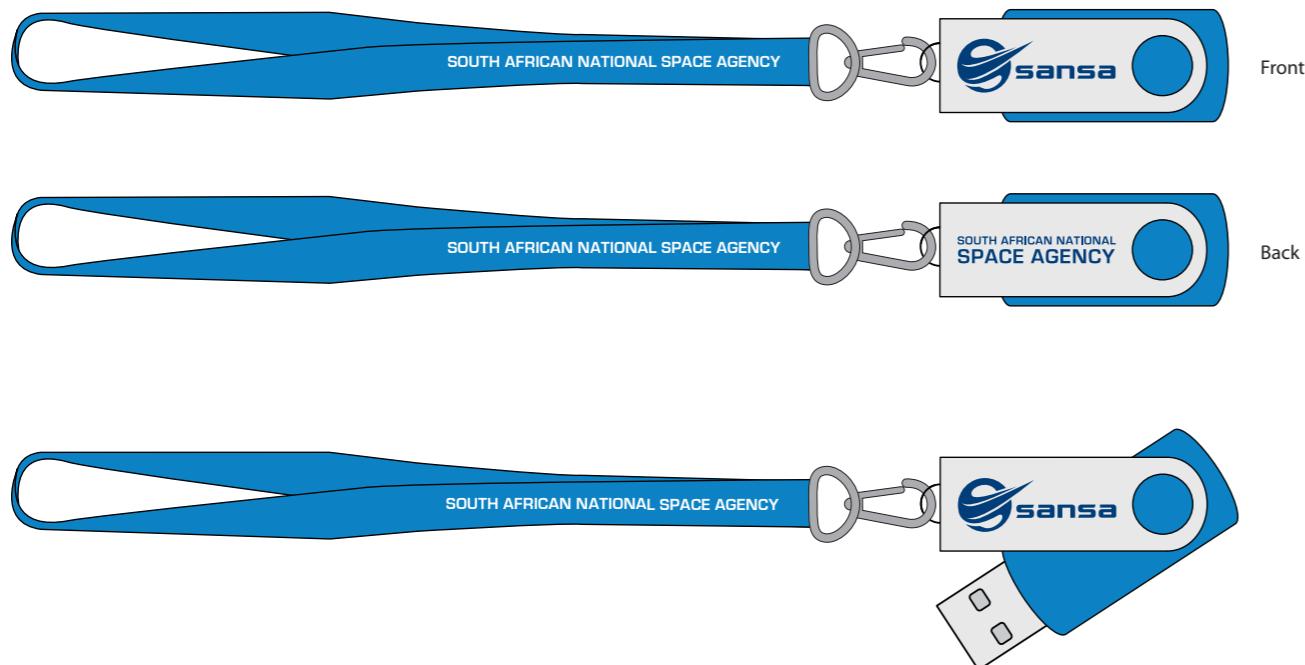
Flash Drives

Marking techniques

Promotional material may make use of a variety of marking techniques. When marking in colour, the Full Colour Flat Identity should be used (and matched as close as possible to Pantone 654 C). Marking techniques may include laser engraving and screen printing.

Identity presentation at smallest size

On smaller promotional material, where the identity lives within smallest size rules, the descriptor should be used in areas that allow for it to be clearly legible.



Pens

Marking continued

Marking techniques may also include heat signatures.



Environmental Branding

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Directional	116

Overview

This section outlines and illustrates different elements within environmental branding. These elements form part of internal and external directional signage and branding.

Consistency in application is very important, therefore these guidelines should be followed accordingly. Materials to be used will be dependant on the application and expenditure constraints.

Many of our stakeholders, clients and potential clients, will enter our doors every day, drive past our locations, and visit our offices nationwide. Good, clear, easy-to-follow signage is instrumental in maintaining consistent presence and directional understanding.

There are many different types and sizes of signs available. Please consider the position of each sign carefully as fewer, well-chosen positions for signage will assist in reducing the number of signs required. The consistent design across all areas of exterior branding will assist in building a strong brand.

Environmental Branding

Exterior Branding

Exterior signage must make use of the same design principles and guidelines specified in this manual. Consideration should be given to both the environment and the intended communication use of the signage.

Materials

Cement-based, wrapped in either Anodised aluminium or Fibreglass.
Branded with 10 year-life vinyl.

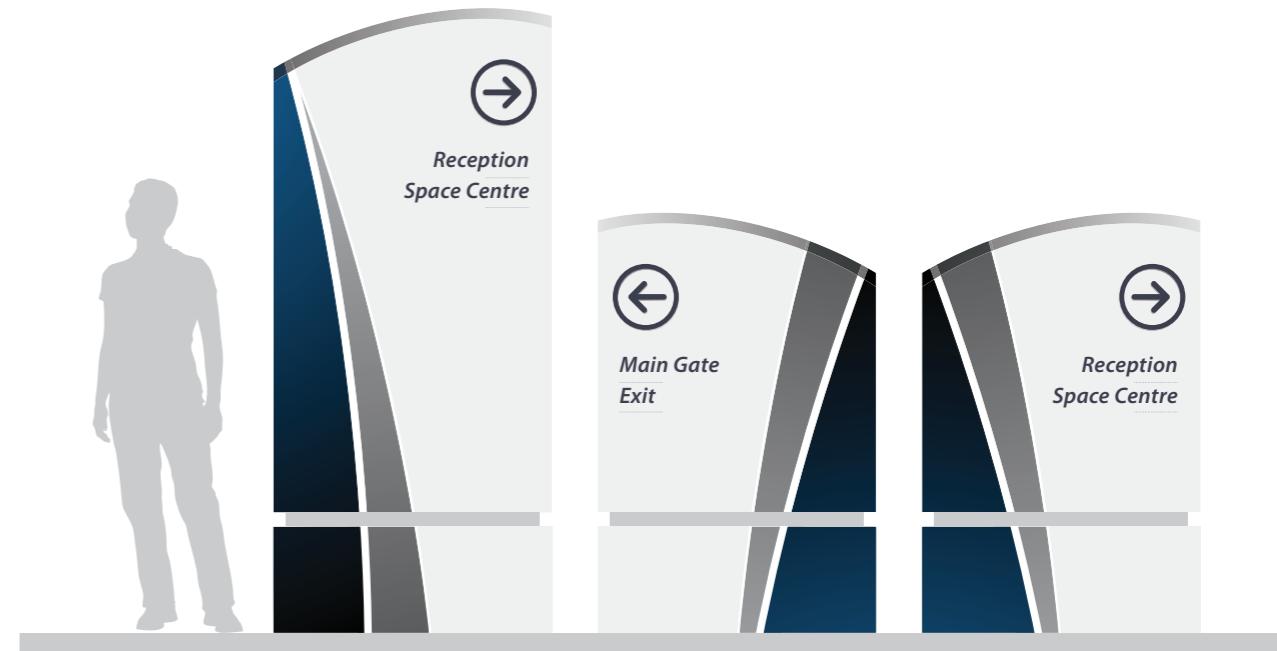
Please note

At no point may the branding be sprayed, as the gradients in the identity and visual language will never be reproduced correctly.



Exterior Directional Signage

Purely directional signage, as illustrated below, may be presented within a SANSA designated area. This means, that a visitor must have already seen exterior branded signage, before any directional signage may be used in isolation of the identity.



Environmental Branding

Exterior Signage

In situations where there is no initial exterior branding present, the directional signage must be used in conjunction with the SANSA identity, as illustrated below.



Sign sizes

The sizes of signage must take into account the environment and visibility requirements. There is no limit on the size of signage, but consideration must be given to the expected time allowed to view signage. For instance, main road signage must be clearly visible to on-coming traffic and must be legible from a significant distance away.

Interior Signage

Interior signage follow the same principles of design as indicated in the manual.

Interior signage helps to reinforce the presence of the brand within environments, as well as the need to clearly provide a directional and informational solution.



Materials

Pin-mounted or block-mounted into the walls using Anodised aluminium or Fibreglass. Branded with a 10 year-life vinyl.

Please note

At no point may the branding be sprayed, as the gradients in the identity and visual language will never be reproduced correctly.

Environmental Branding

Interior Signage: Floor Indicators

The floor indicator design is uniquely created to be visible from two adjacent angles. It is intended to assist individuals in understanding the floor levels they are on.



Interior Signage: Floor Indicators (Sub-brand)

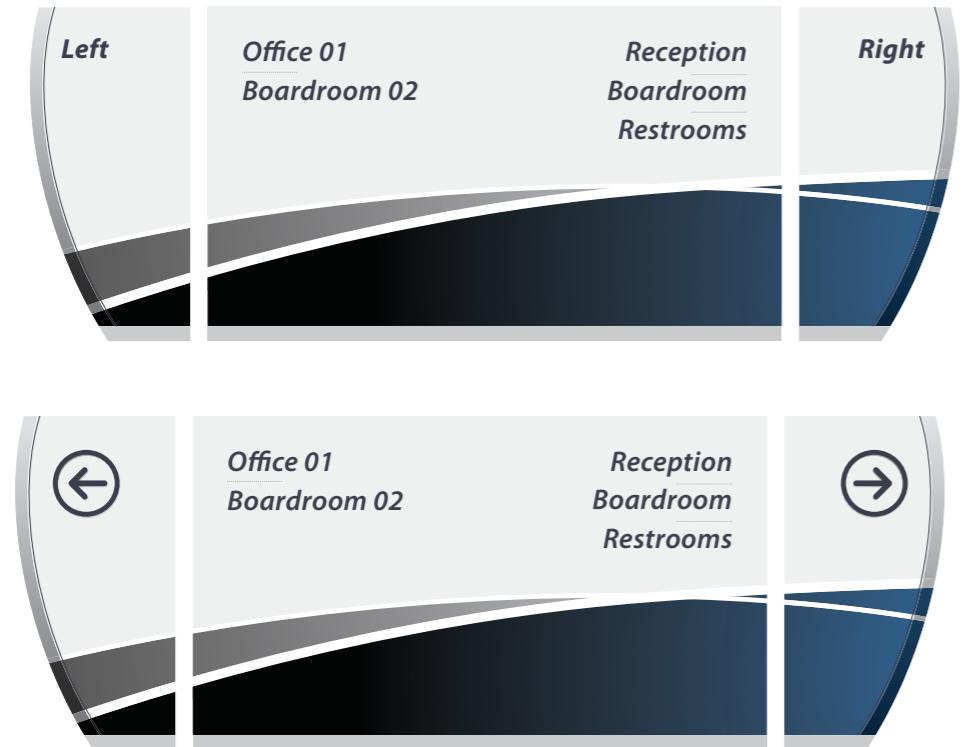
Sub-brands follow exactly the same design and manufacturing standards as the Mother Brand.



Environmental Branding

Interior Signage: Directional

The interior directional signage makes use of an implied directional flap to indicate left or right. This can be used for up and down according to its intended use. The flap should always be on either the left or right of the main content information, even when referring to up or down.



Interior Signage: Directional

Visualisation





Vehicle Livery

Section Contents

- Overview 119
- Delivery Vehicle 120
- Sedan 122

Overview

This section outlines and illustrates different elements within vehicle livery. Branded vehicles are essentially mobile communication devices that in every way create awareness and physical presence of the SANSA brand.

It is essential that vehicles are branded in a common form to create consistent visual recall of the brand in the public domain. While different vehicles have different design challenges, a common methodology is employed to keep the design and presentation of the identity as clear as possible.

Vehicle Livery

Delivery Vehicle: SANSA Mother Brand

Vehicles that, by design, allow for full body wraps should be used to their optimum by fully branding window areas that allow for full white coverage according to by-laws.

The design should make use of the graphic language to accentuate wheel arches to form a sense of flow and forward movement.

Materials

Vinyl 5 year-life

Mandatories

- Website address
- SANSA identity with descriptor
- SANSA graphic language



Delivery Vehicle: Sub-brand

Sub-brands follow the same rules as described for the Mother Brand.



Vehicle Livery

Sedan and four-door Passenger Vehicle: SANSA Mother Brand

Sedans and passenger vehicles in general make use of a slightly cleaner look, in that the white coverage is greater than on delivery vehicles.

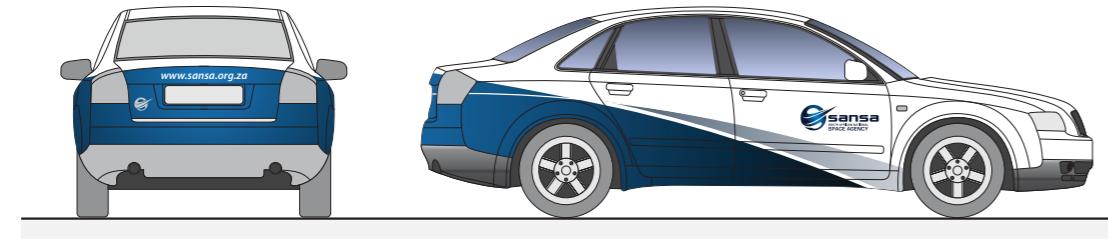
Passenger vehicles, like delivery vehicles must always include the SANSA website address. In most cases, it will be applied on the back of the vehicle.

Materials

Vinyl 5 year-life

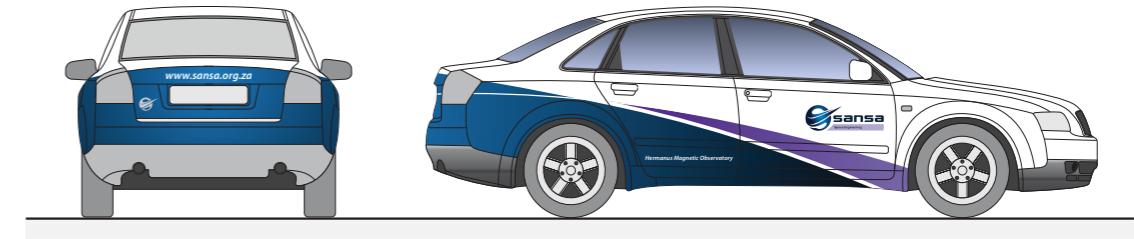
Mandatories

- Website address
- SANSA identity with descriptor
- SANSA graphic language



Sedan and four-door Passenger Vehicle: Sub-brand

Sub-brands follow the same rules as described for the Mother Brand.





Branding relationships

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Overview

This section outlines key guidelines and considerations when communicating the SANSA brand with partnering brands. These rules apply to government bodies, private-public partnerships and ad hoc relationships.

There are certain circumstances when the SANSA brand will need to be communicated with other brands in the same presentation or platform. While these relationships may in circumstance mean that SANSA is the secondary communication and others the primary communicator, the brand must be communicated succinctly. The following guidelines are intended to protect the SANSA brand, while also enhancing its visibility in communication mediums.

Branding Relationships

SANSA as the Leader

When SANSA is the leader in a particular communication, it must employ the rules of this Corporate Identity Manual in its entirety.

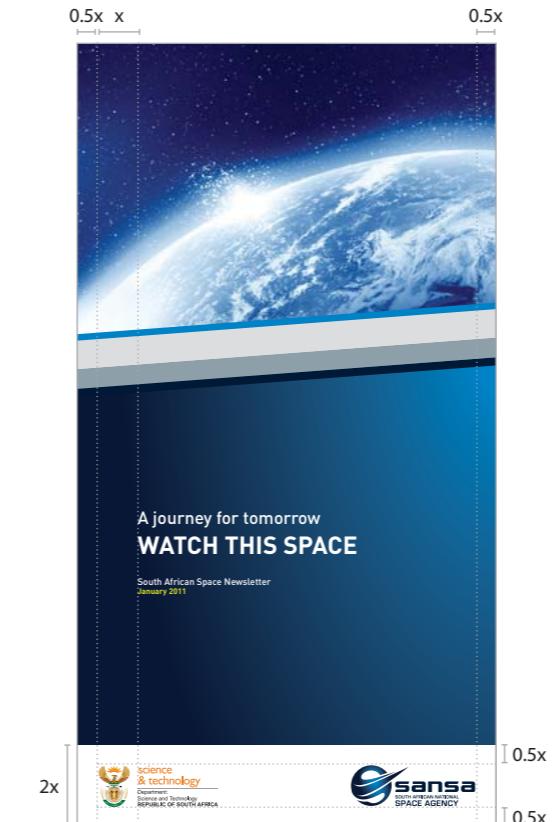
The provision for endorsers of the communication are allowed to be placed in an endorsement strip at a height of x .



Branding Relationships

SANSA as the Co-brand

When SANSA is co-branded with other brands, the brand should be equally weighted in the communication. This type of branding situation is typically found in event sponsorships and other communication with neutral relationships with other brands.



Branding Relationships

SANSA as the Endorser

When SANSA is an endorser brand, it is typically communicated secondary to the primary brand communicated. In these situations the presentation of the brand must adhere to the clear space rules of the brand. For example, the preferred brand clear space should be used on a white background. When this is not allowed, the brand should make use of flat colours or a reversed identity.

