

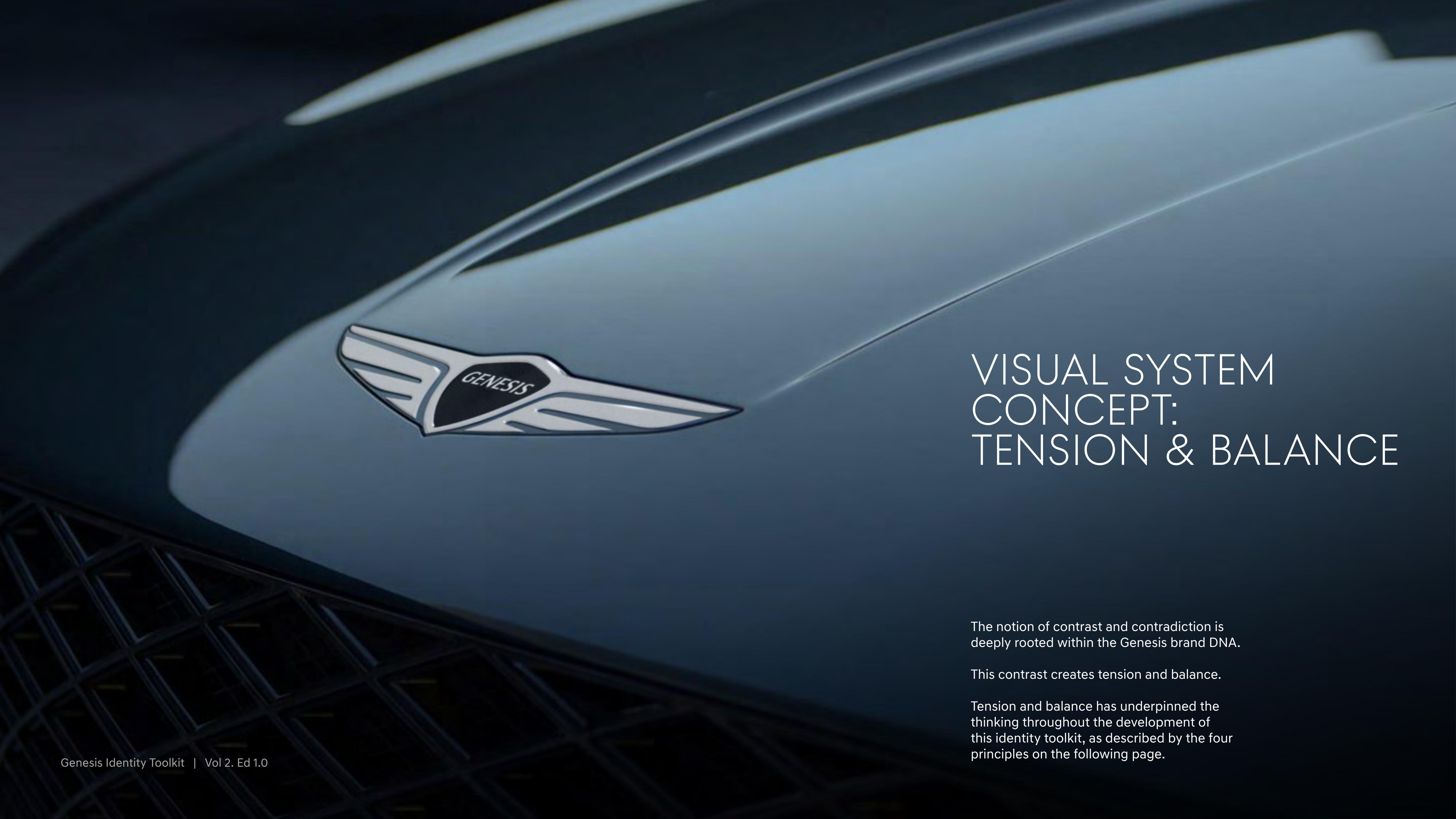
GENESIS IDENTITY TOOLKIT

Vol 2. Edition 1.0
December 2021

WELCOME

This document previews the updated brand identity for Genesis. It includes the core elements which are needed for all brand communications.

It is an encapsulation of our journey so far, and it is only the beginning.

A close-up photograph of the Genesis logo on the front grille of a dark-colored Genesis vehicle. The logo features a stylized four-leaf emblem with the word "GENESIS" integrated into the center. The background is dark, making the metallic and illuminated parts of the logo stand out.

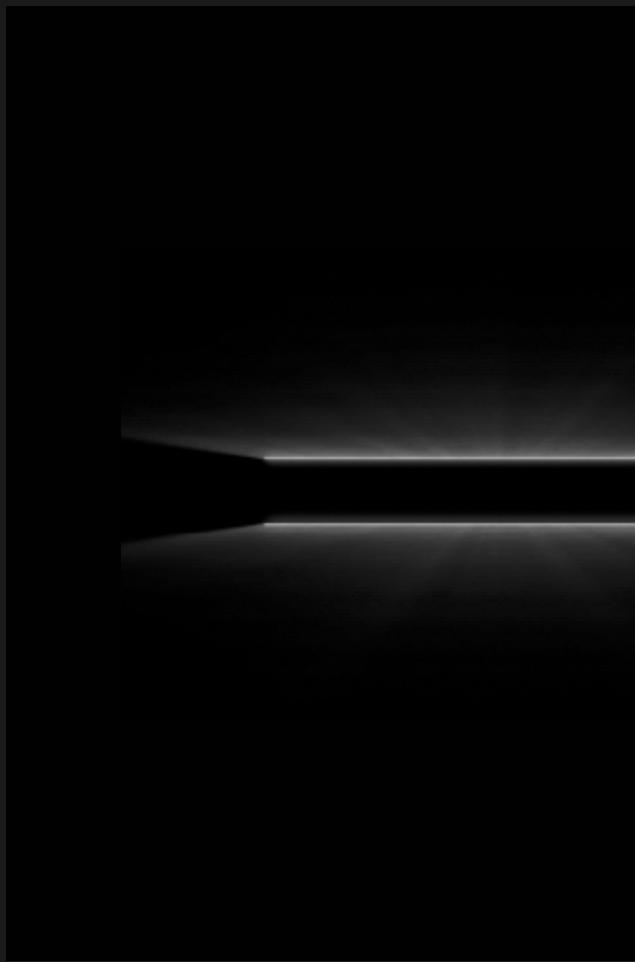
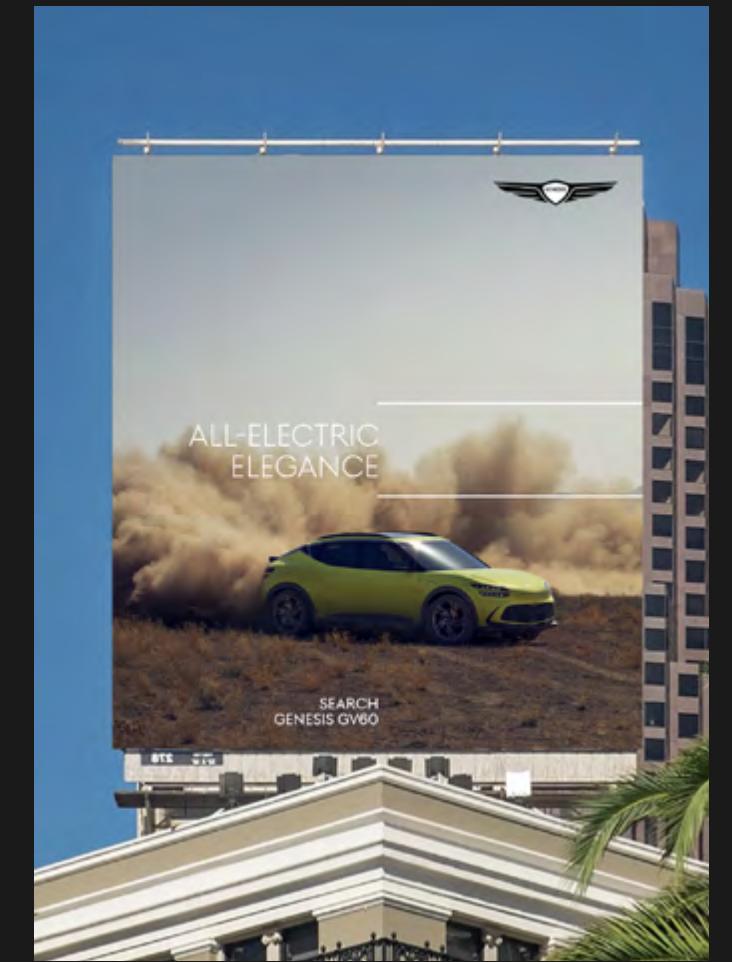
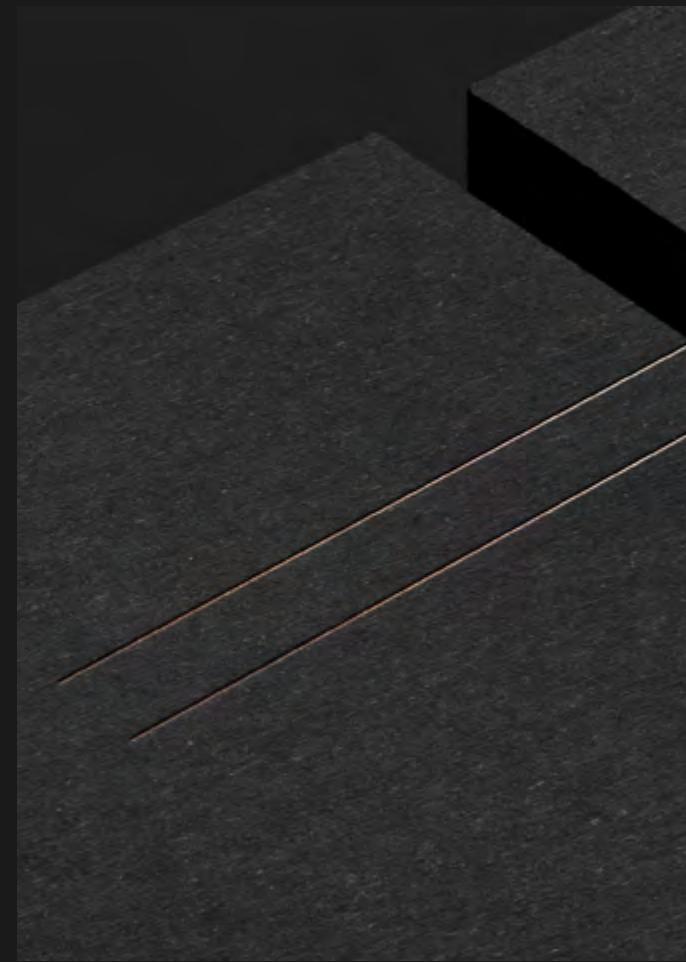
VISUAL SYSTEM CONCEPT: TENSION & BALANCE

The notion of contrast and contradiction is deeply rooted within the Genesis brand DNA.

This contrast creates tension and balance.

Tension and balance has underpinned the thinking throughout the development of this identity toolkit, as described by the four principles on the following page.

WE CREATE TENSION & BALANCE IN OUR DESIGNS THROUGH FOUR BRAND IDENTITY PRINCIPLES



SIMPLICITY

- Less is more
- White space as a feature
- Ultimate usability

ELEGANCE

- Refined details
- Material craftsmanship
- Delicate balance

FOCUS

- Clear hierarchy
- Clarity of message
- Car as hero

ALIVE

- Always moving
- Embrace flexibility
- Guide the eye

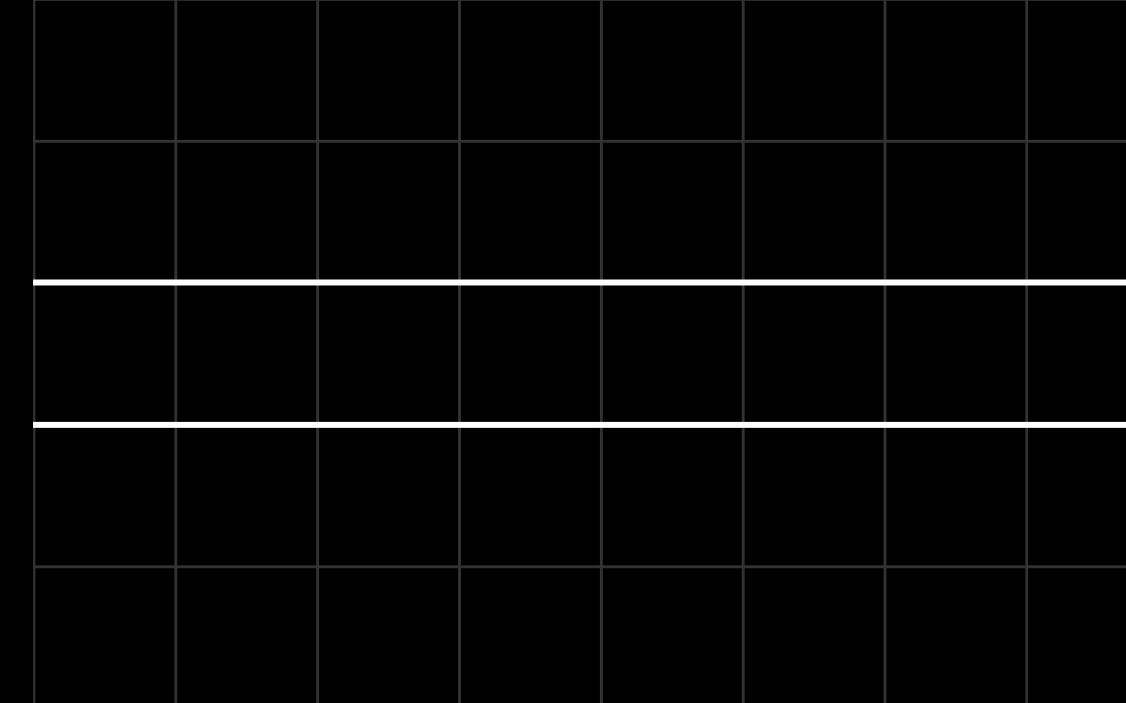
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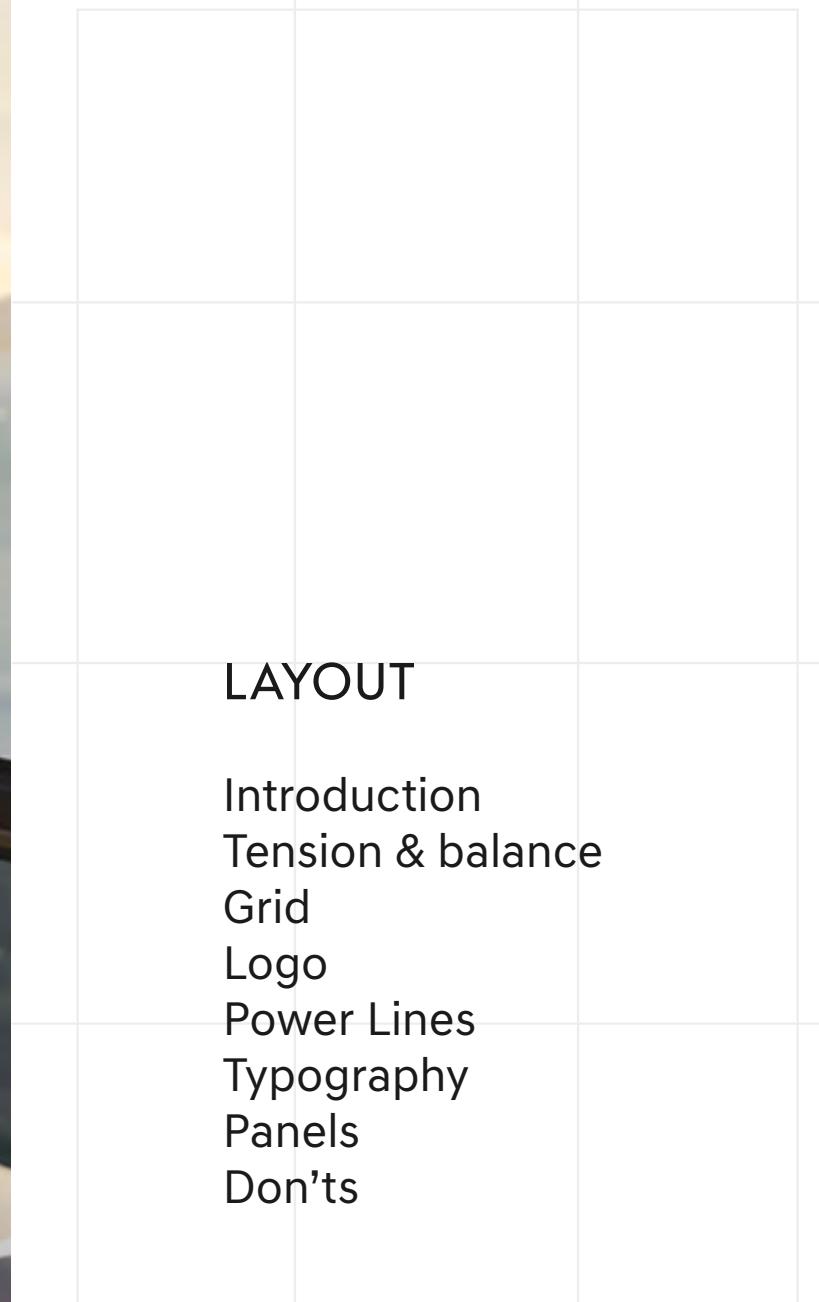


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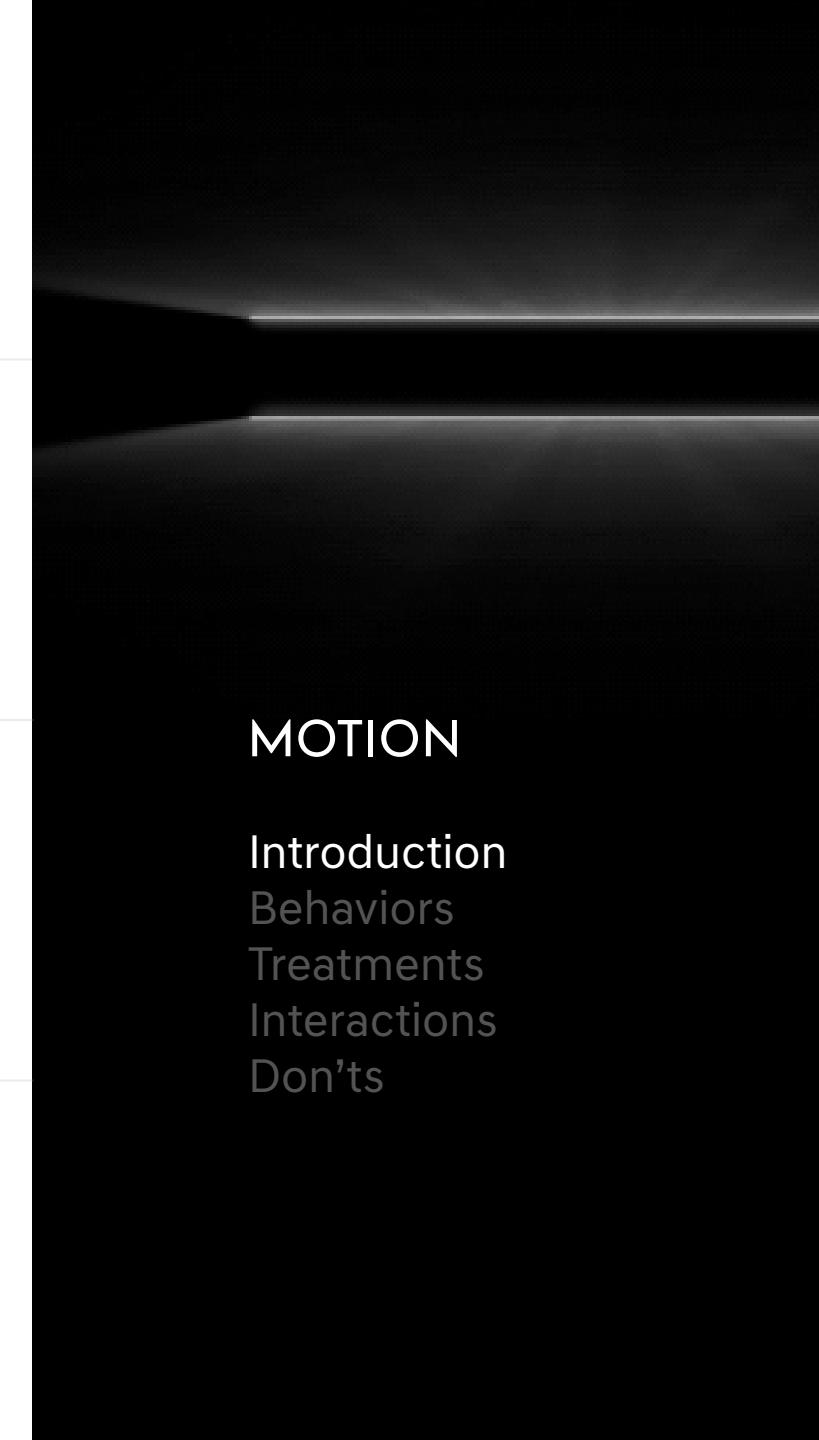
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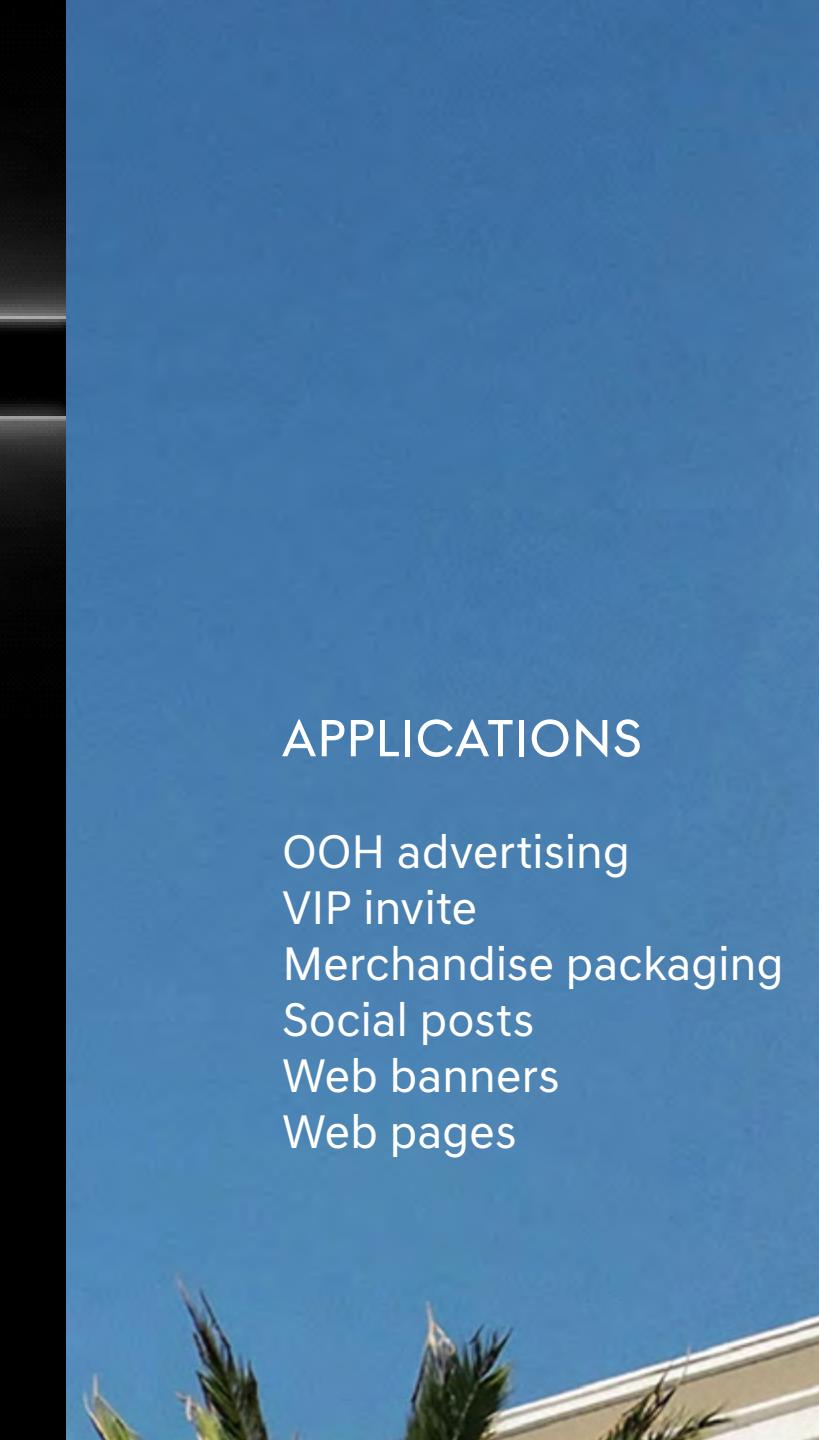
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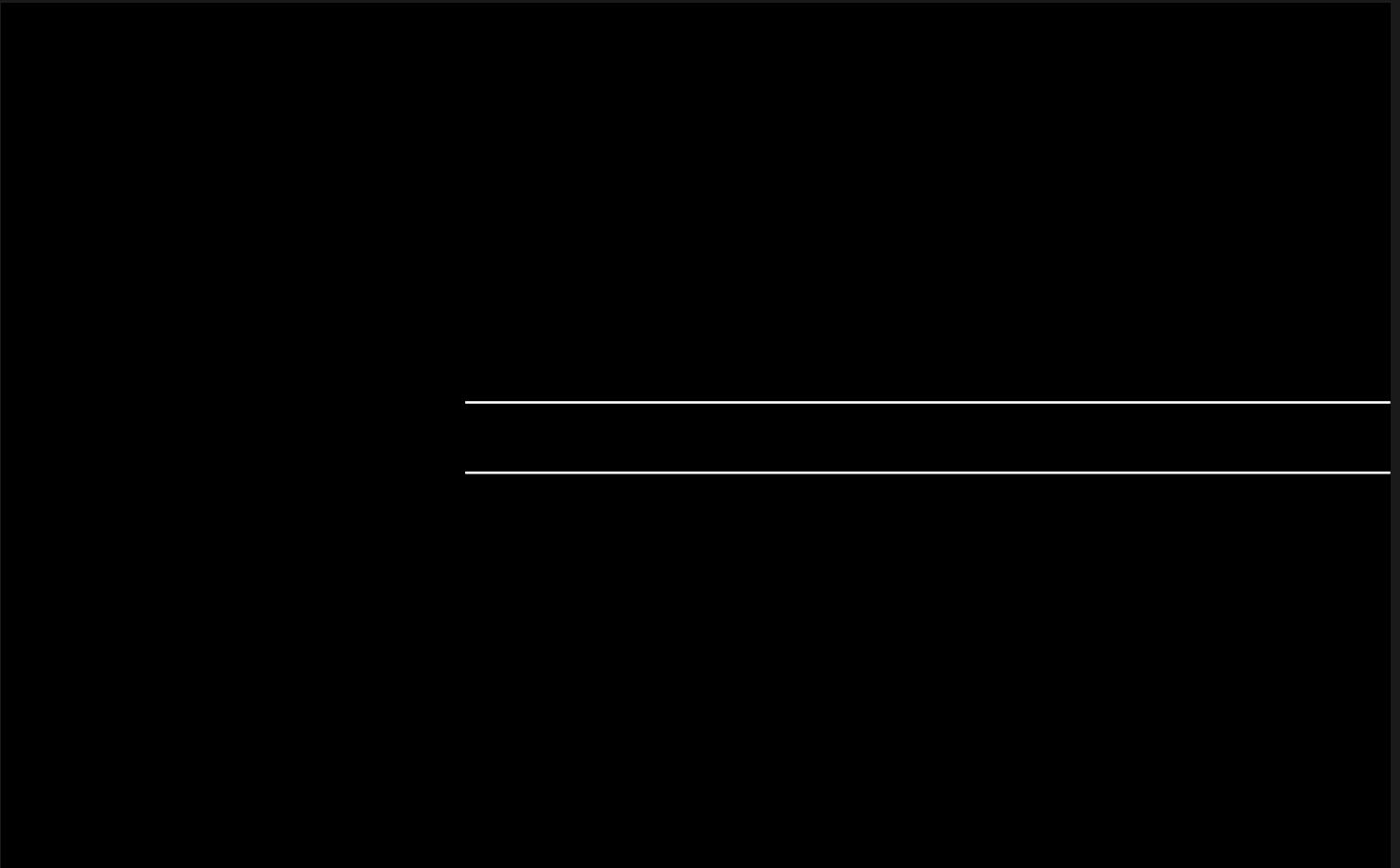
ACTIVATING THE AUTOMOTIVE DESIGN

The Power Lines sit at the heart of the Genesis brand identity, breathing life into the signature two lines from our automotive design.



OUR SIGNAL TO THE WORLD

They communicate the tension and balance at our core. They are beautifully simple in their construction, staying true to the ethos of our brand DNA.



CREATING TENSION

They create tension in application by counterbalancing against typography, and by actively bringing asymmetry, white space, and underlying structure to compositions.



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APPLYING POWER LINES

Power Lines sit at the heart of the Genesis brand identity, and we use them as our signature on key moments throughout our communications.

But there are also occasions where we do not need to use Power Lines. This helps us to keep them feeling iconic and purposeful when they do appear.

1. When to use Power Lines

The examples on the right show how Power Lines can help us to elevate the unboxing experience, enhance our advertising communications, or guide the eye on leaflet covers etc.

2. When not to use Power Lines

We avoid overusing them multiple times within the same piece of communication or channel, or when we are trying to hero the car or its features.



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CONSTRUCTING POWER LINES

Power Lines are designed with flexibility in mind — their weight and spacing is defined by typographic details, and their width is defined by the grid.

1. Power Lines weight

The line weight of the Power Lines precisely matches the line weight of the headline typography. The correct line weight is 4.825% of the Genesis Sans Head Light point size.

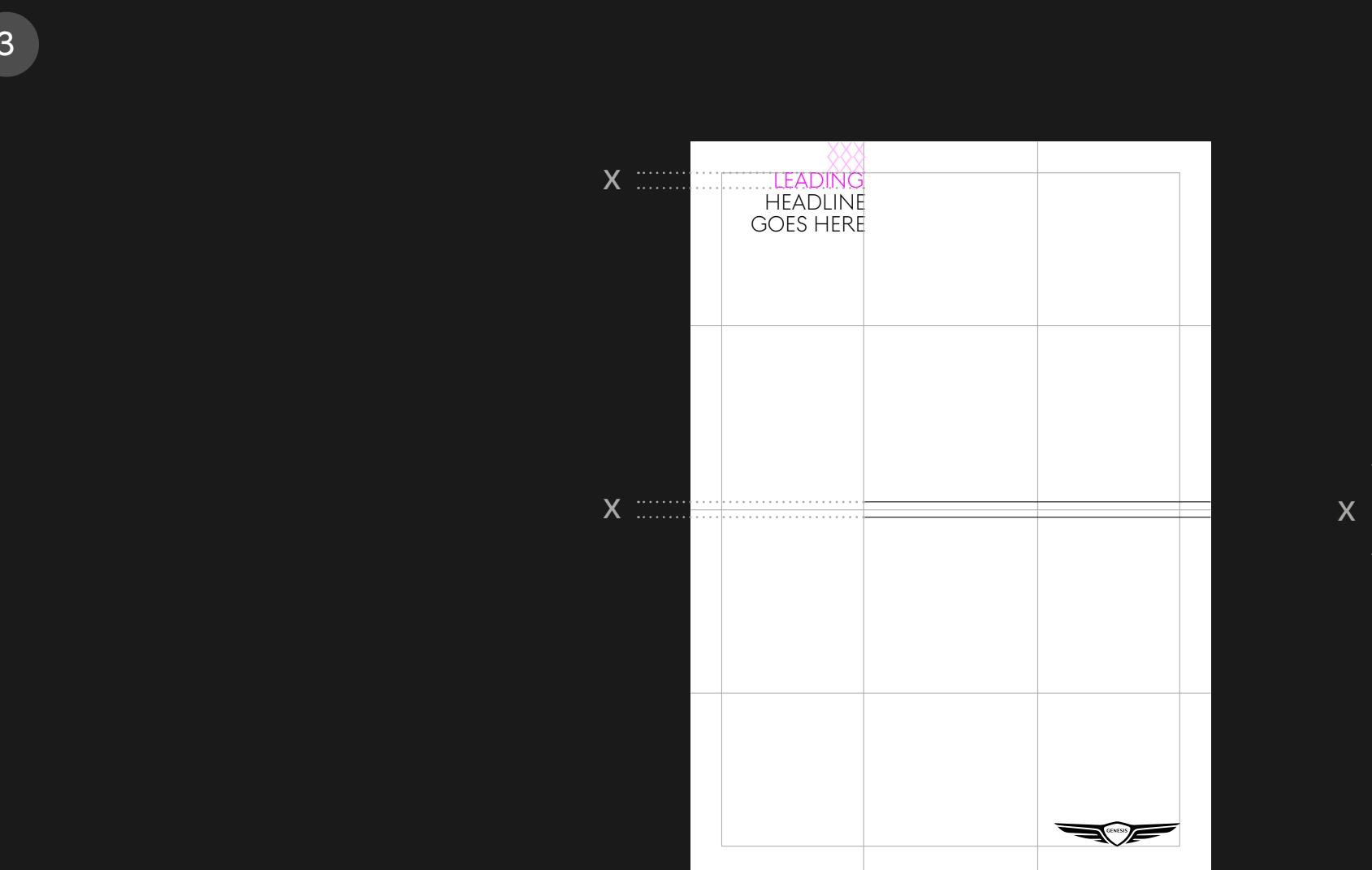
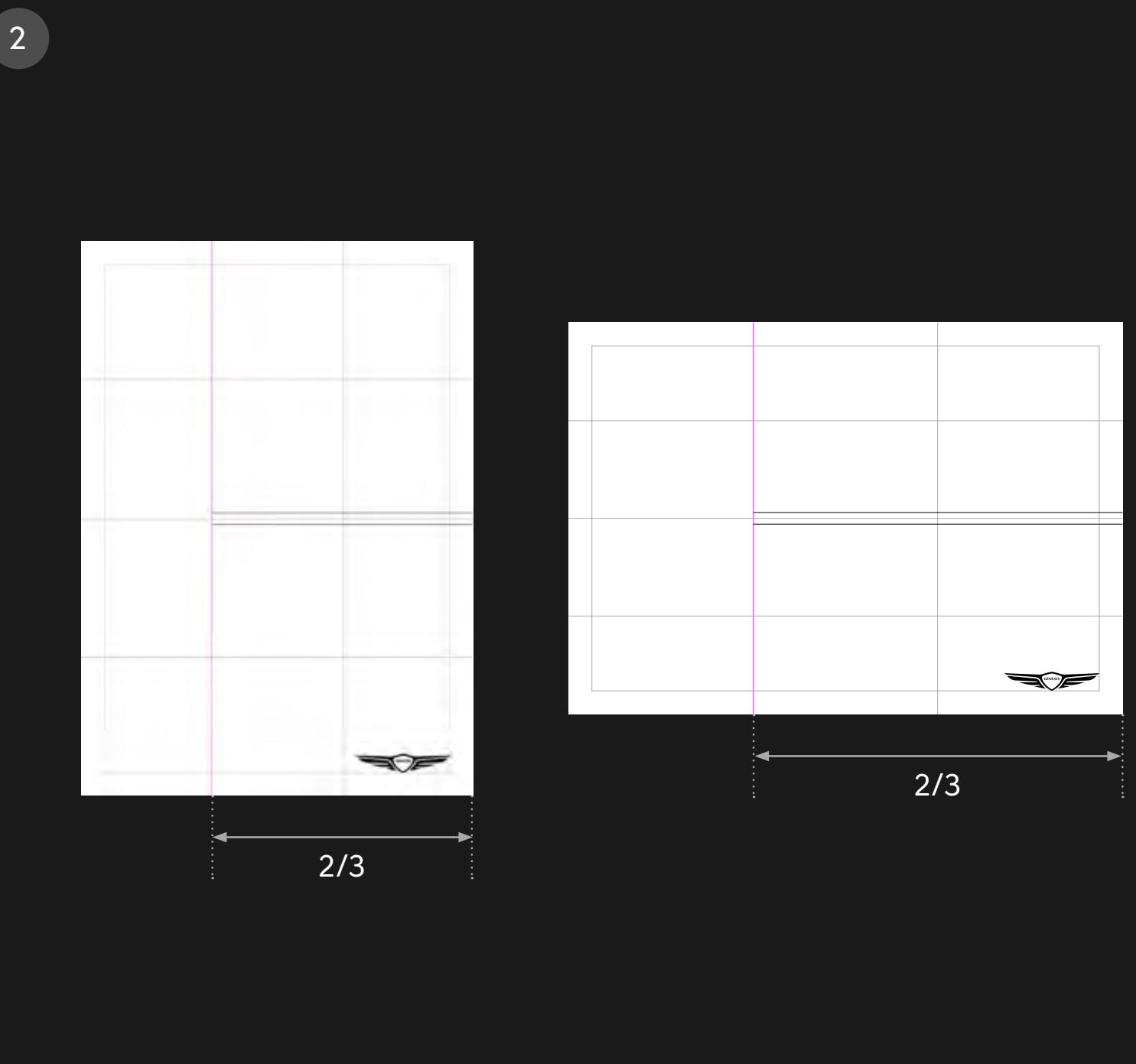
2. Sizing

Our Power Lines are usually sized at $\frac{2}{3}$ the width of the canvas. For use with longer headlines, the Power Lines can drop to $\frac{1}{2}$ the width of the canvas.

3. Spacing

Power Lines are spaced according to the headline typography, matching either:

- the headline cap height
- the total headline height plus the margin height



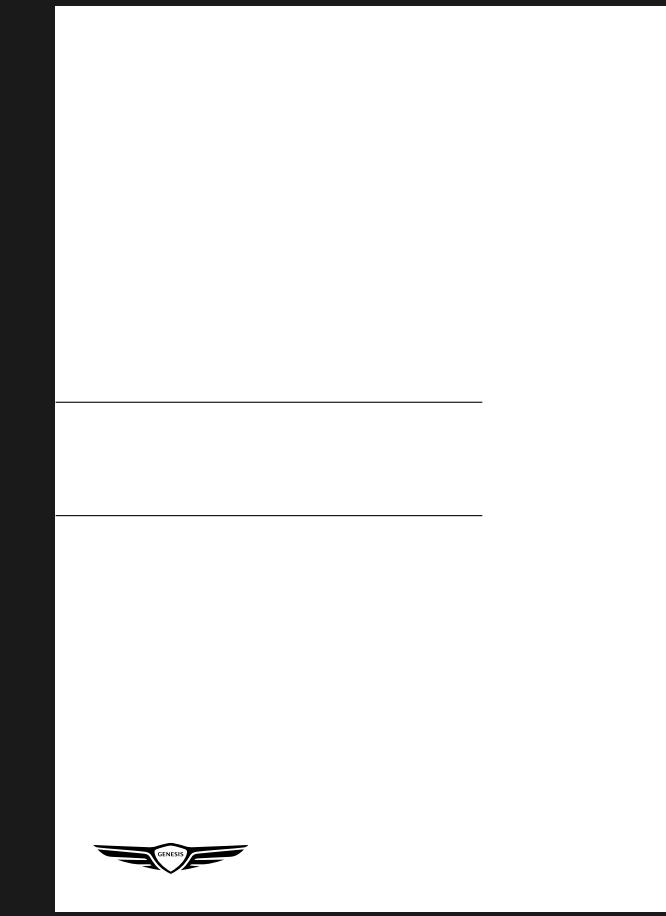
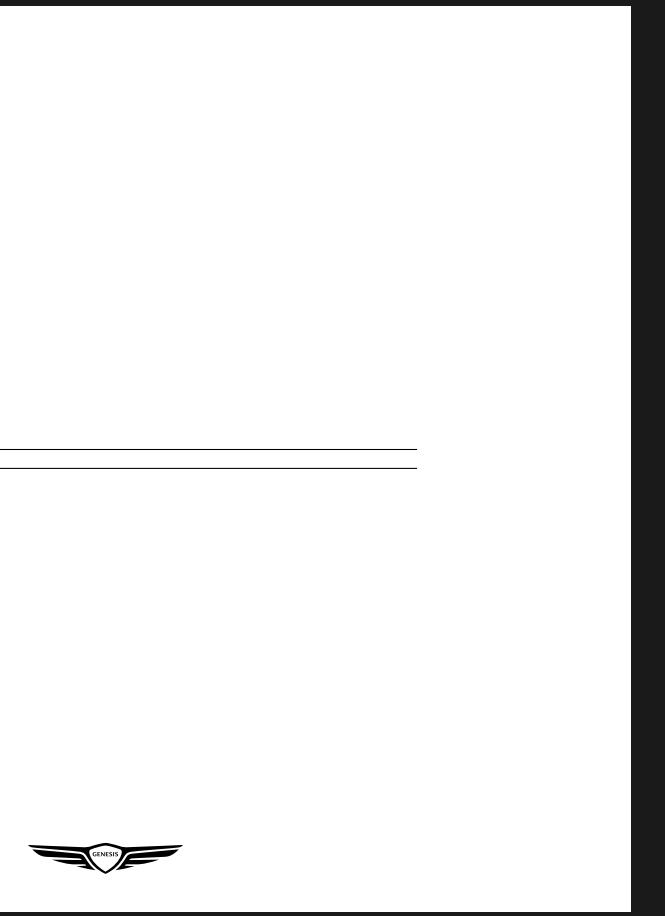
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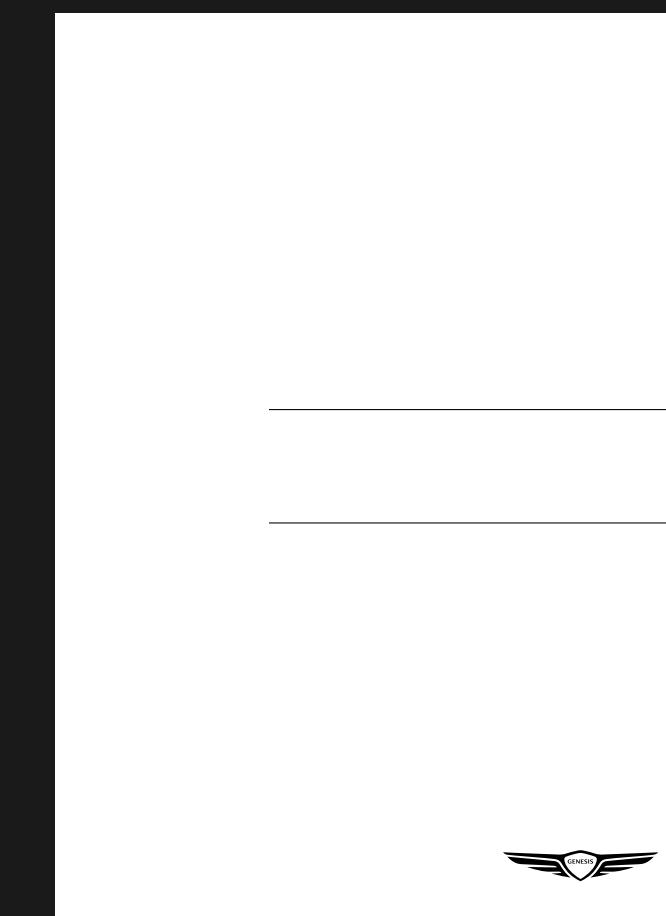
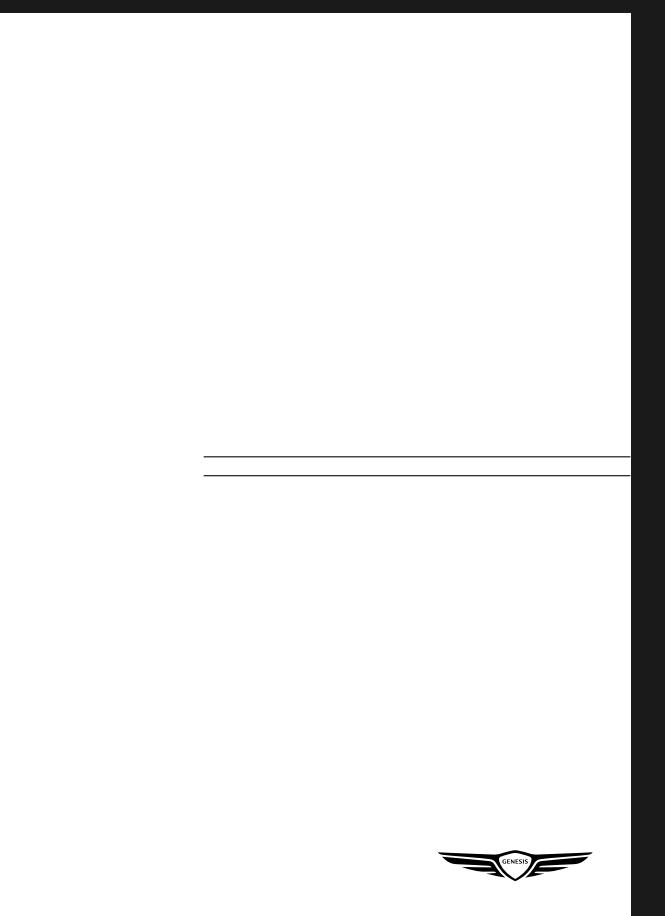
STANDARD PLACEMENT

The standard position for Power Lines is to align to the left or right hand side of the page, bleeding off edge which is closest to the logo placement. This flexibility enables us to bring tension to any composition.

Power Lines are always vertically centered within the canvas.



Left aligned



Right aligned

POWER LINES

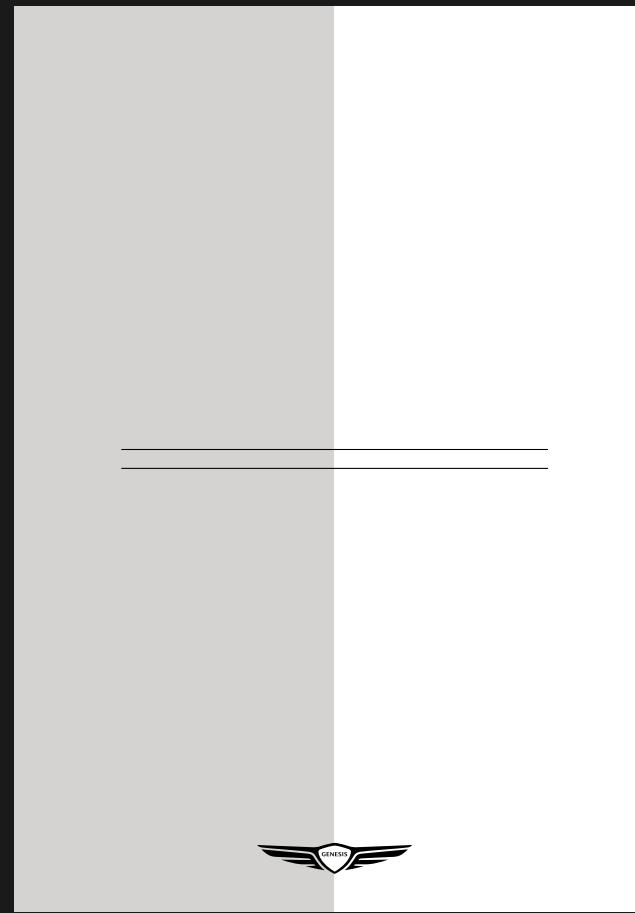
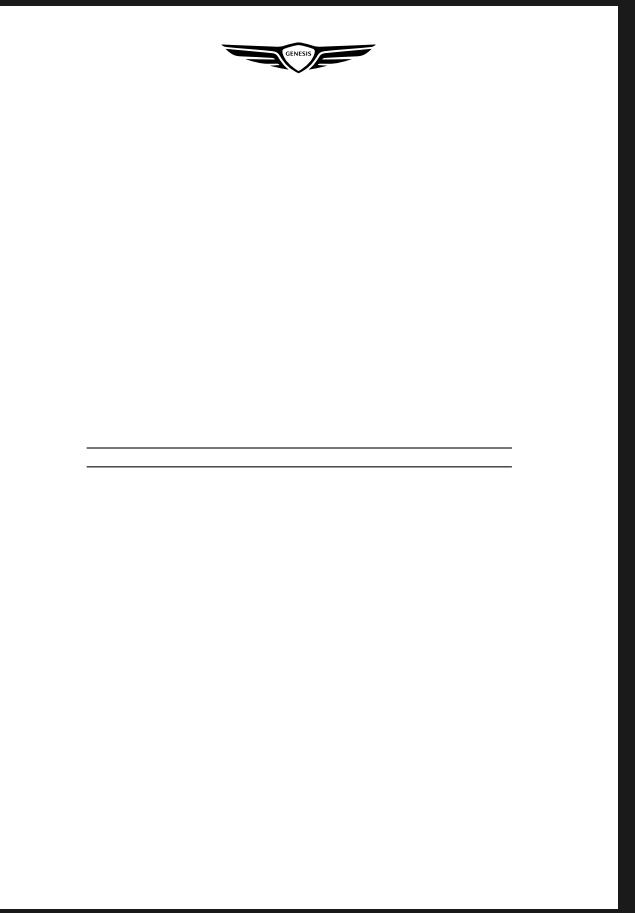
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EXCEPTIONAL PLACEMENT

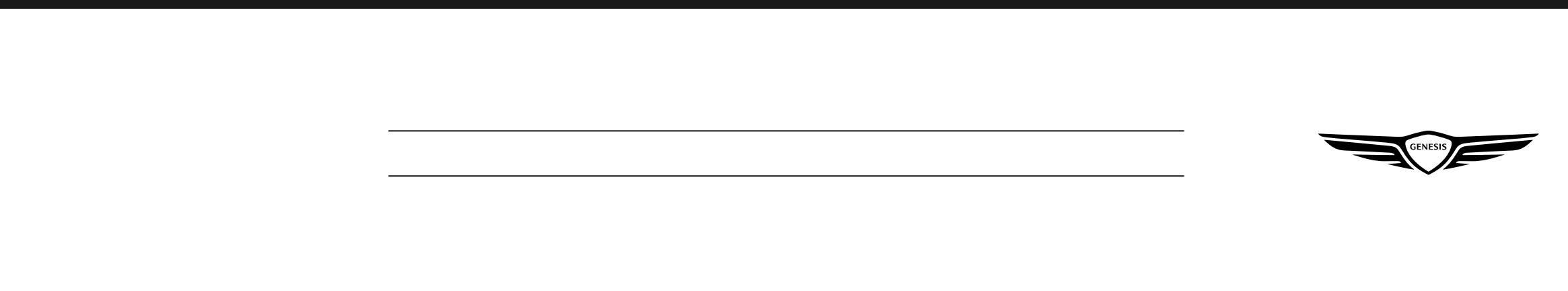
In exceptional circumstances, the Power Lines can align centrally to the page.*

This placement is helpful for layouts where we want maximum focus, and where there is less copy. It is also important for motion applications and extended (ultra wide) formats, like web banners.

Power Lines are always vertically centered within the canvas.



Maximum focus, minimum copy



Extended formats

*Center-aligned layouts must go through pre-production consultation with GHQ.

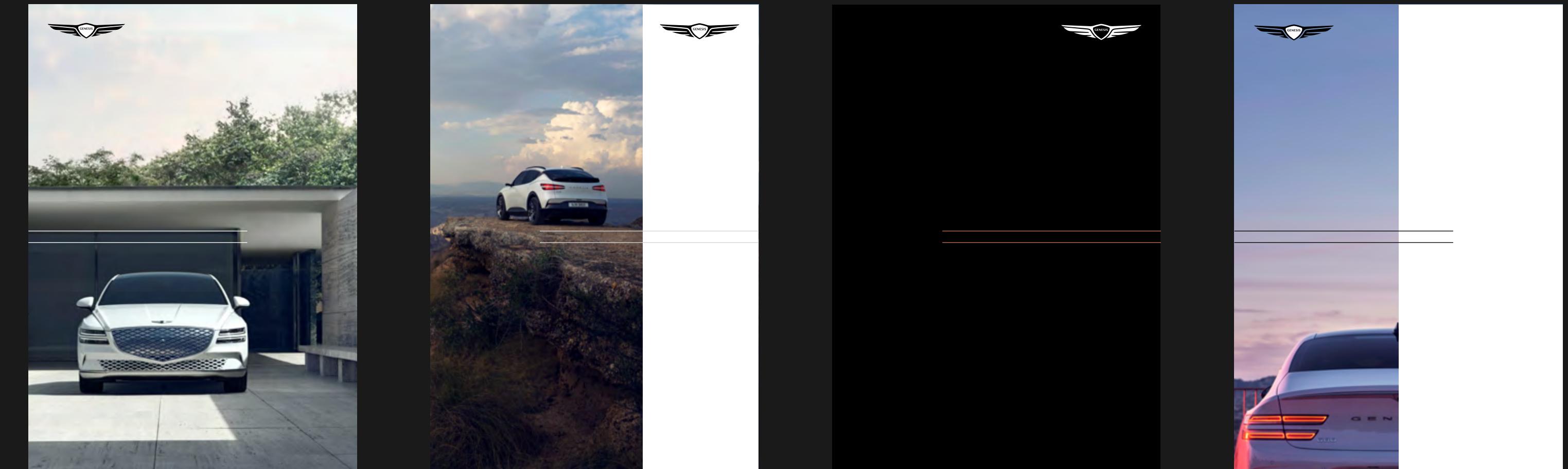
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APPLYING COLOR

Power Lines can use any of the core colors for core brand applications, but black and carbon are used sparingly and should only appear on white or very light backgrounds.

Copper should ideally be applied as a foil or special finish when used on Power Lines, not RGB or CMYK color.



Core Power Lines colors: White, Grey, Copper, Carbon & Black

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DIFFERENTIATING WITH TREATMENT

In special cases, the Power Lines can also be treated or finished differently to represent our diverse model ranges and services.*

Refer to the color section for further guidance on special treatments and finishes.

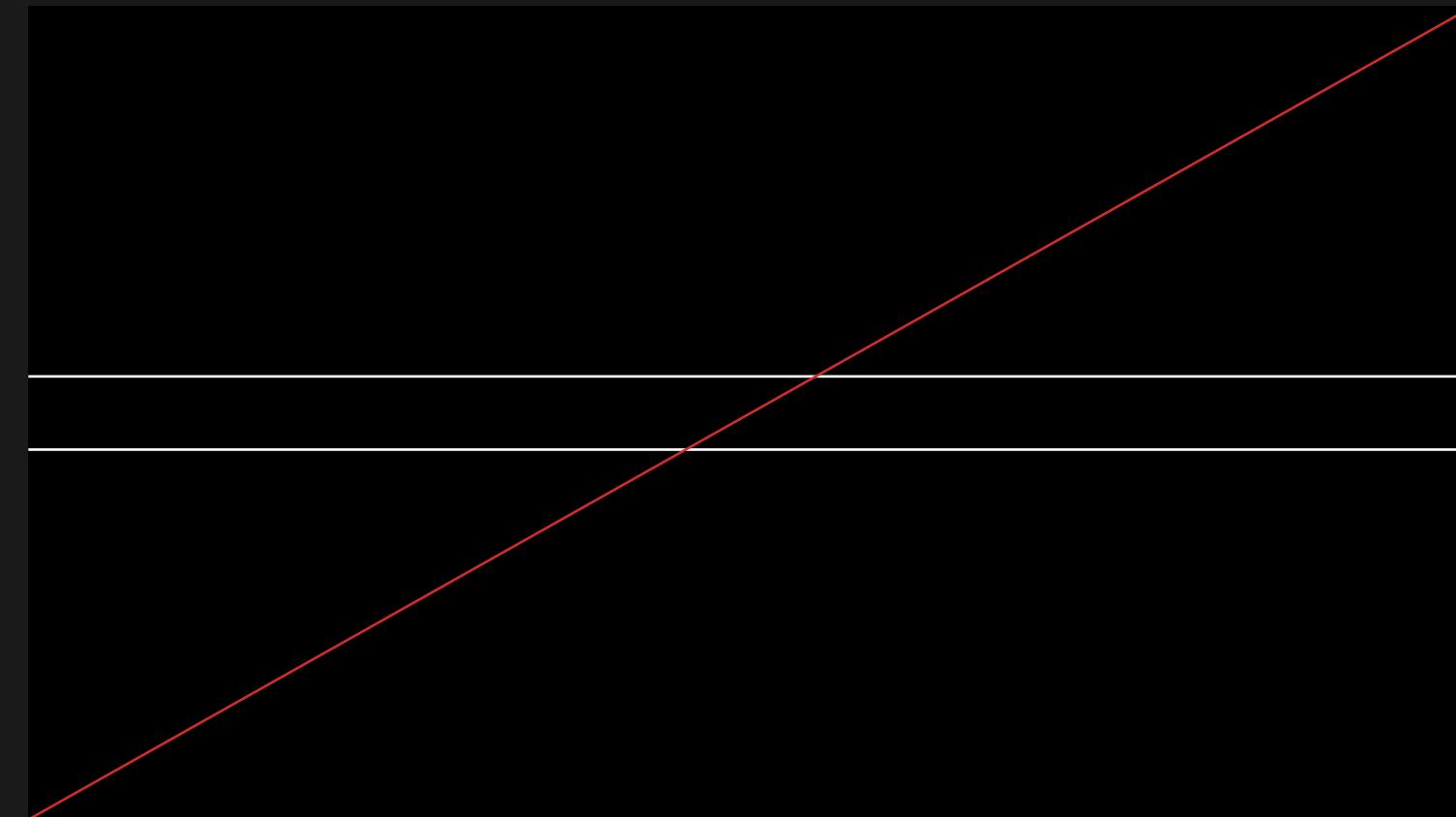
*Special treatments must go through pre-production consultation with GHQ.

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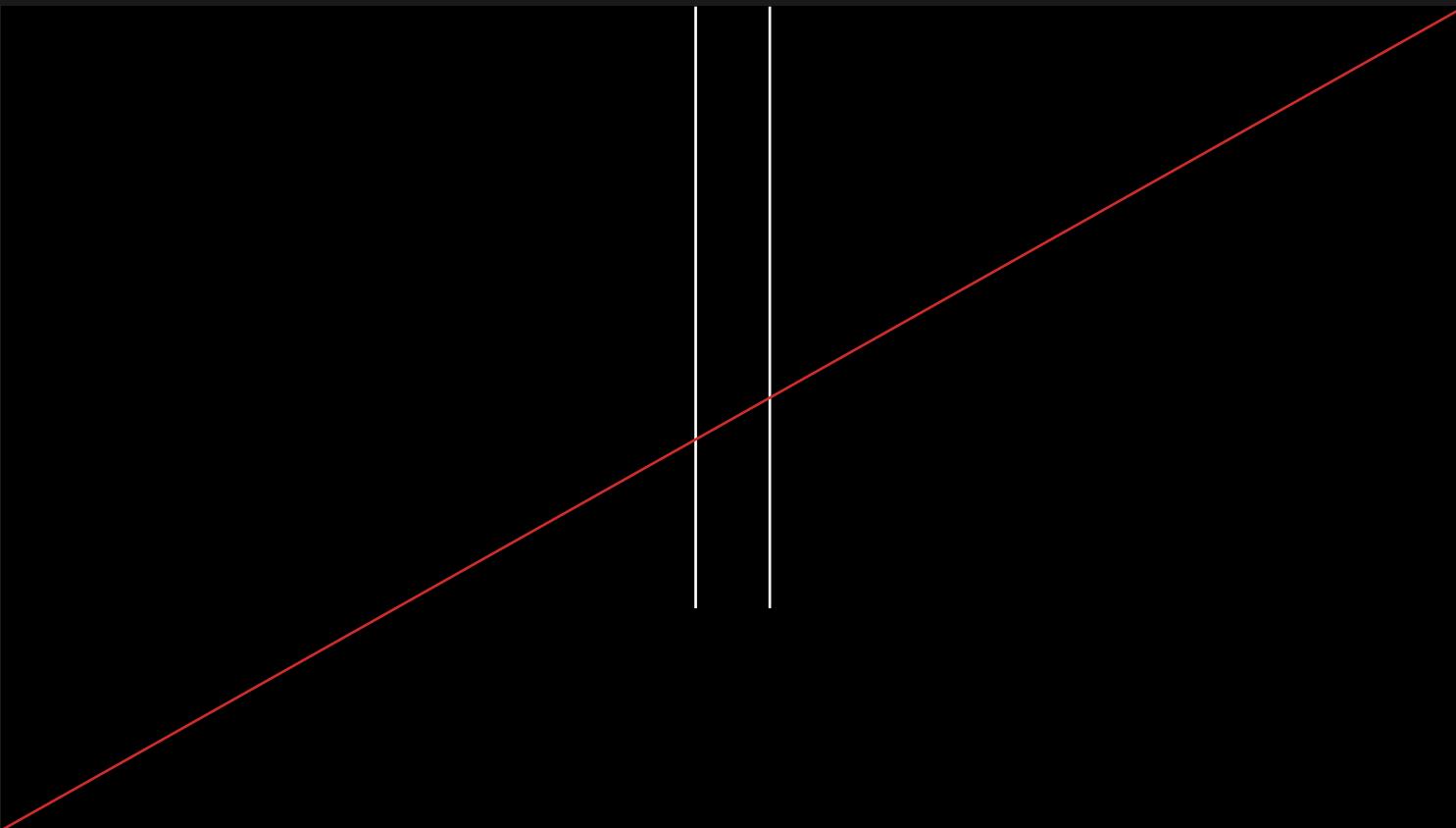
DON'T CREATE EDGE TO EDGE POWER LINES

Our Power Lines always bleed from one edge of the layout, or, in some exceptional cases are centered on the layout without bleed (see page 11). They never span edge to edge.



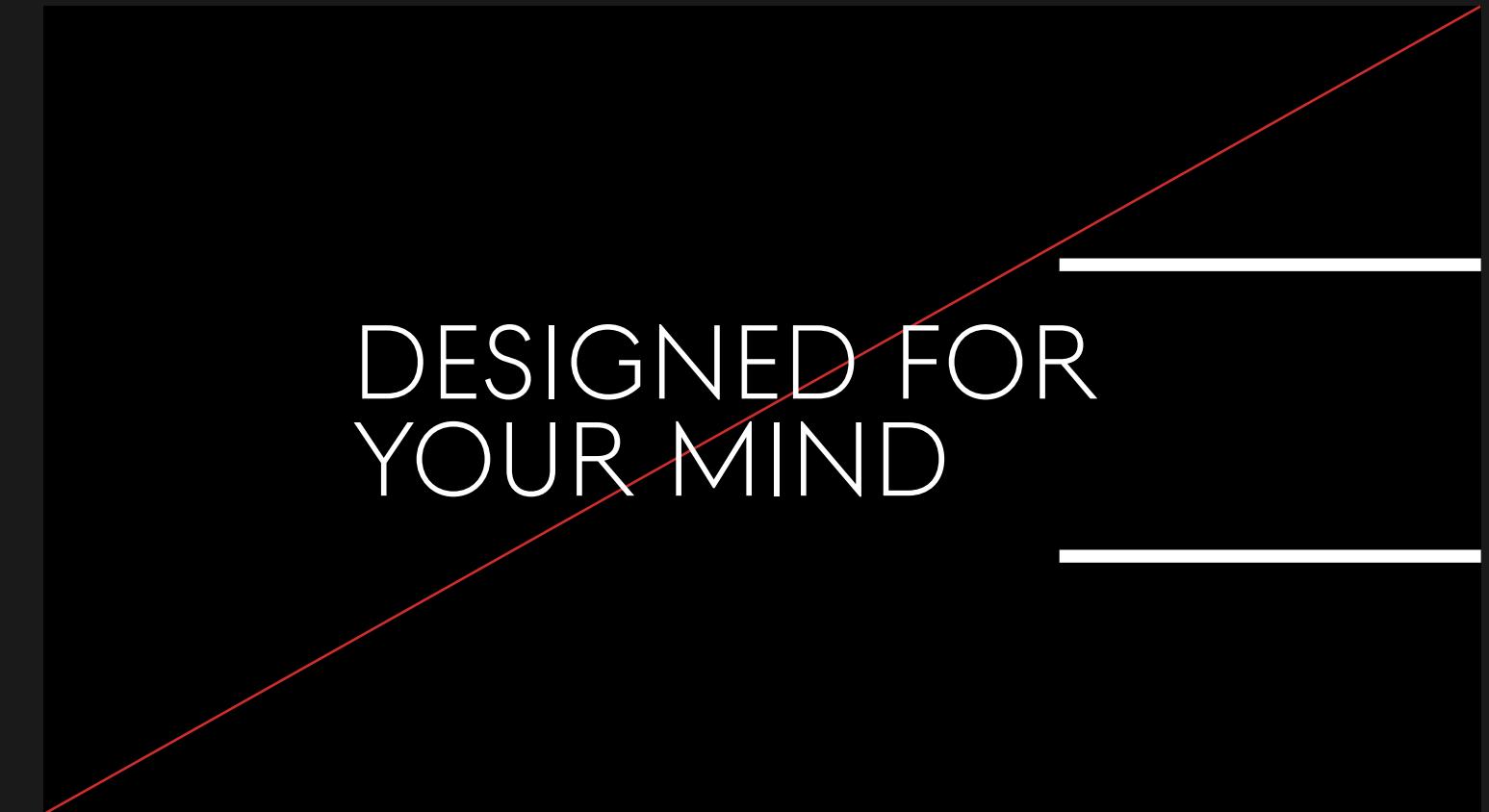
DON'T ORIENT THE POWER LINES VERTICALLY

The Power Lines should always be drawn horizontally and centered on the vertical axis, avoid drawing diagonal or vertical Power Lines.



AVOID LINE WEIGHTS THAT DO NOT MATCH THE HEADLINE

The weight of the Power Lines should always be consistent with the line width of our headline typography.



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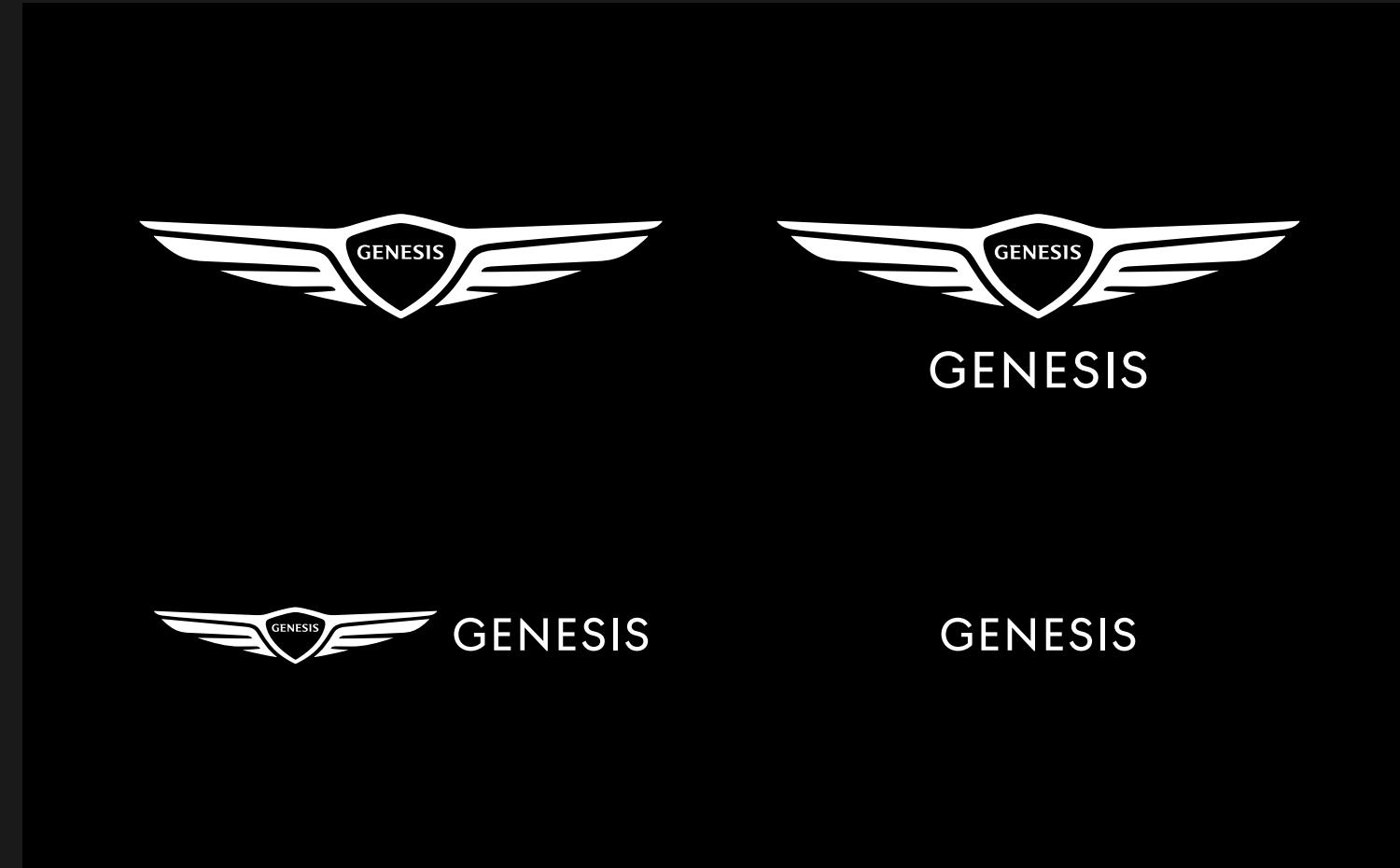
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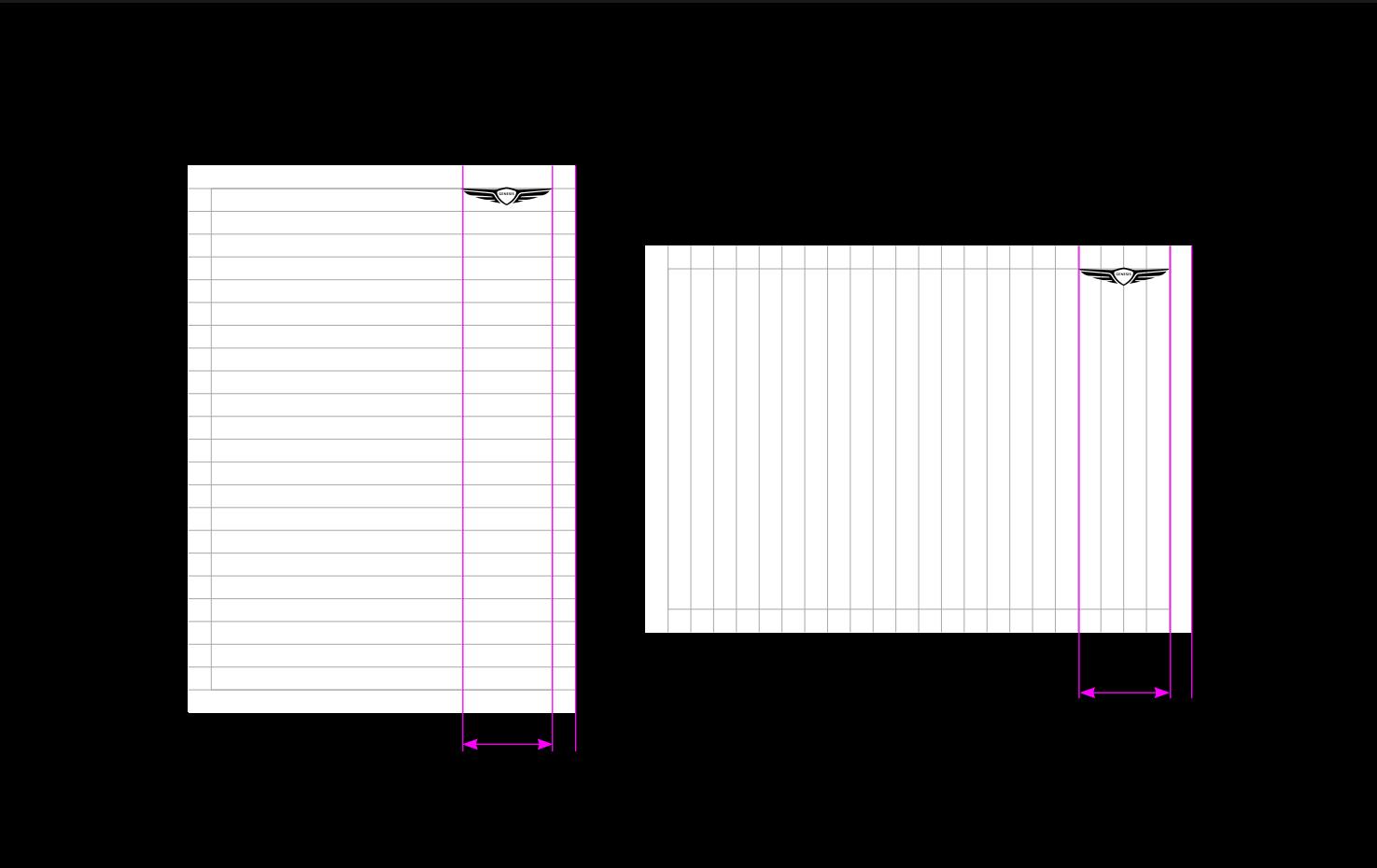
DIFFERENT LOGOS FOR DIFFERENT USES

We can choose which supplied logo to use based on available space, placement and the background it is placed on.



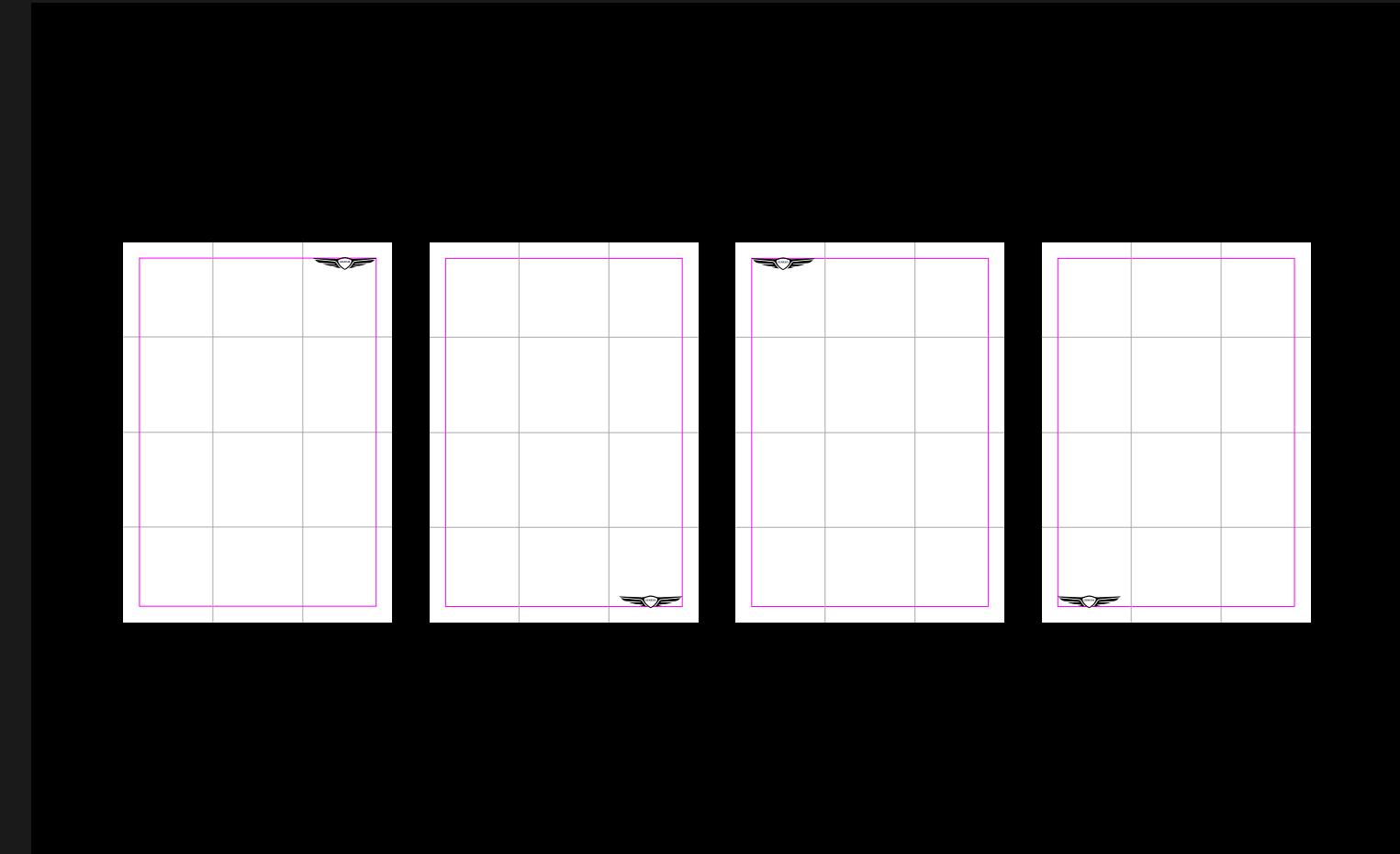
SCALES TO FORMAT

Our logo is always sized in relation to the format it appears within. The logo width is directly related to the width of the margin.



DYNAMIC POSITIONING

We have the flexibility to position our logo in different corners of the layout based on available space, composition and hierarchy.



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LOGO VERSIONS

There are four versions of our logo:

1. Primary logo

Our primary logo highlights the signature Genesis wings, and is used when we want to give the logo as much prominence as possible.

2. Vertical logo

Our vertical logo contains both the symbol and logotype, and can be used instead of the primary logo in cases where brand awareness needs to be amplified with further visual presence.

3. Horizontal logo

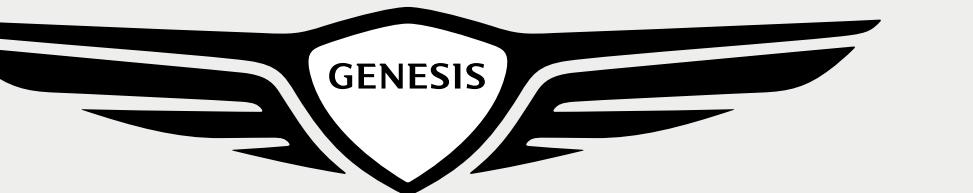
Our restricted horizontal logo contains both the symbol and logotype, for use when space is extremely limited.

4. Logotype-only logo

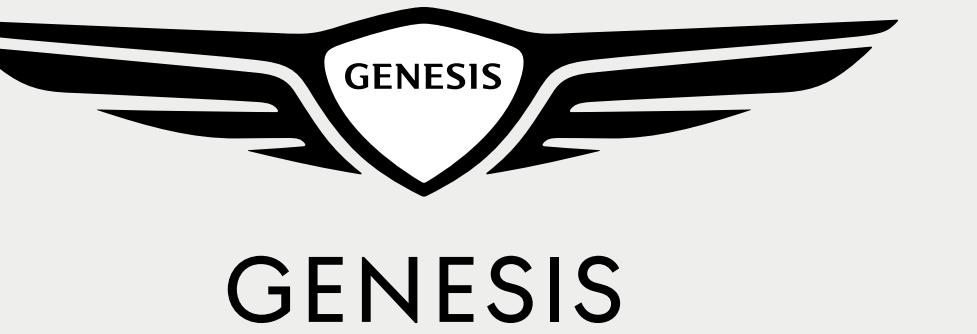
Our restricted logotype-only version is for limited use, where the logo is already present on other panels. Logotype-only application, such as at small scales and certain textured surfaces where it is not technically possible to guarantee the primary logo's legibility, can be used in exceptional circumstances with pre-production consultation with GHQ.

Please note, excessive usage of logo/logotype on a single surface/package should be avoided.

1



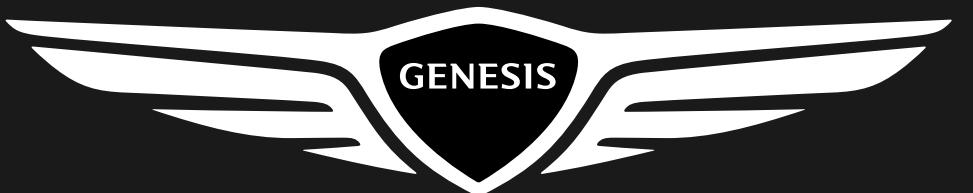
2



3



4



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LOGO STYLING

1. Positive

We always use the positive versions of our logo when placing them on light or bright backgrounds to ensure good contrast. Aim to apply to the lightest parts of images, to avoid the white solid counter standing out.

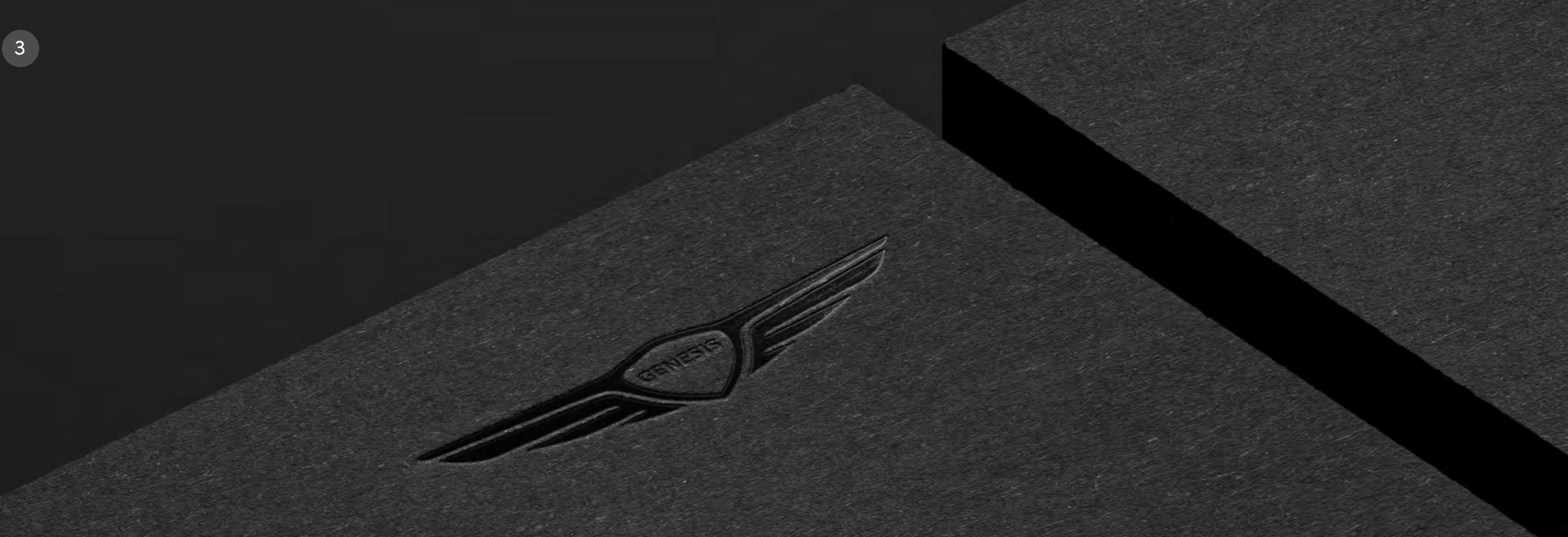
2. Negative

We always use the negative versions of our logo when placing them on dark backgrounds to ensure good contrast. Aim to apply to the darkest parts of images, to avoid the black solid counter standing out.

3. Special finishes

We can also apply a variety of finishes to our logos using techniques such as foil blocking, for more premium and luxurious use cases. In such exceptional circumstances, there are instances where the logo can be applied without the counter shield fill, in order to maintain an authentic, material finish.

Any special finishes must go through pre-production consultation with GHQ.



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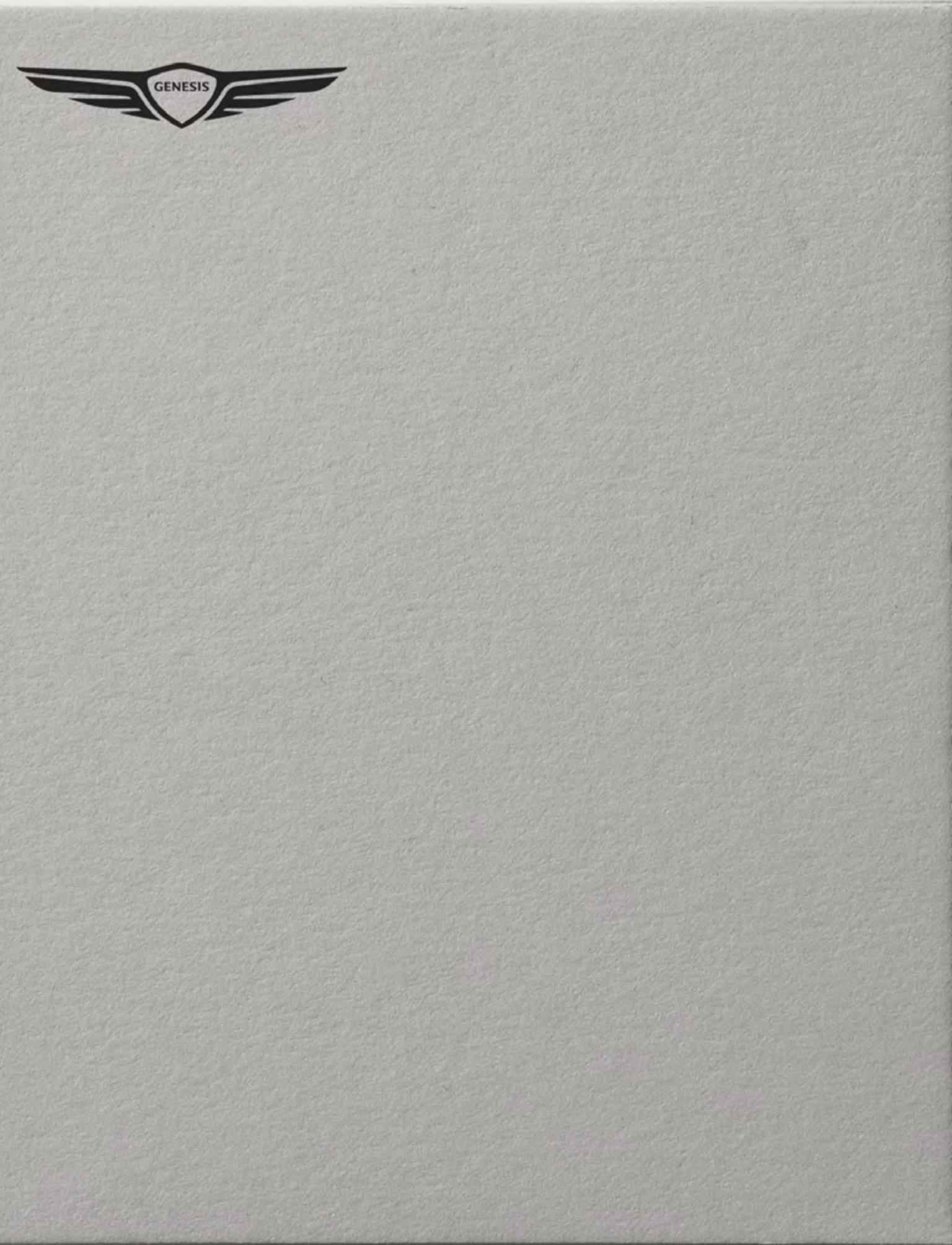
LOGO STYLING (CONTINUED)

4. Counter shield fill exceptions

The logo can be applied without the counter shield fill under the following requirements:

- a. Background material is neither black/white
- b. The item is printed in one color

Exceptions must meet both requirements and go through pre-production consultation with GHQ.



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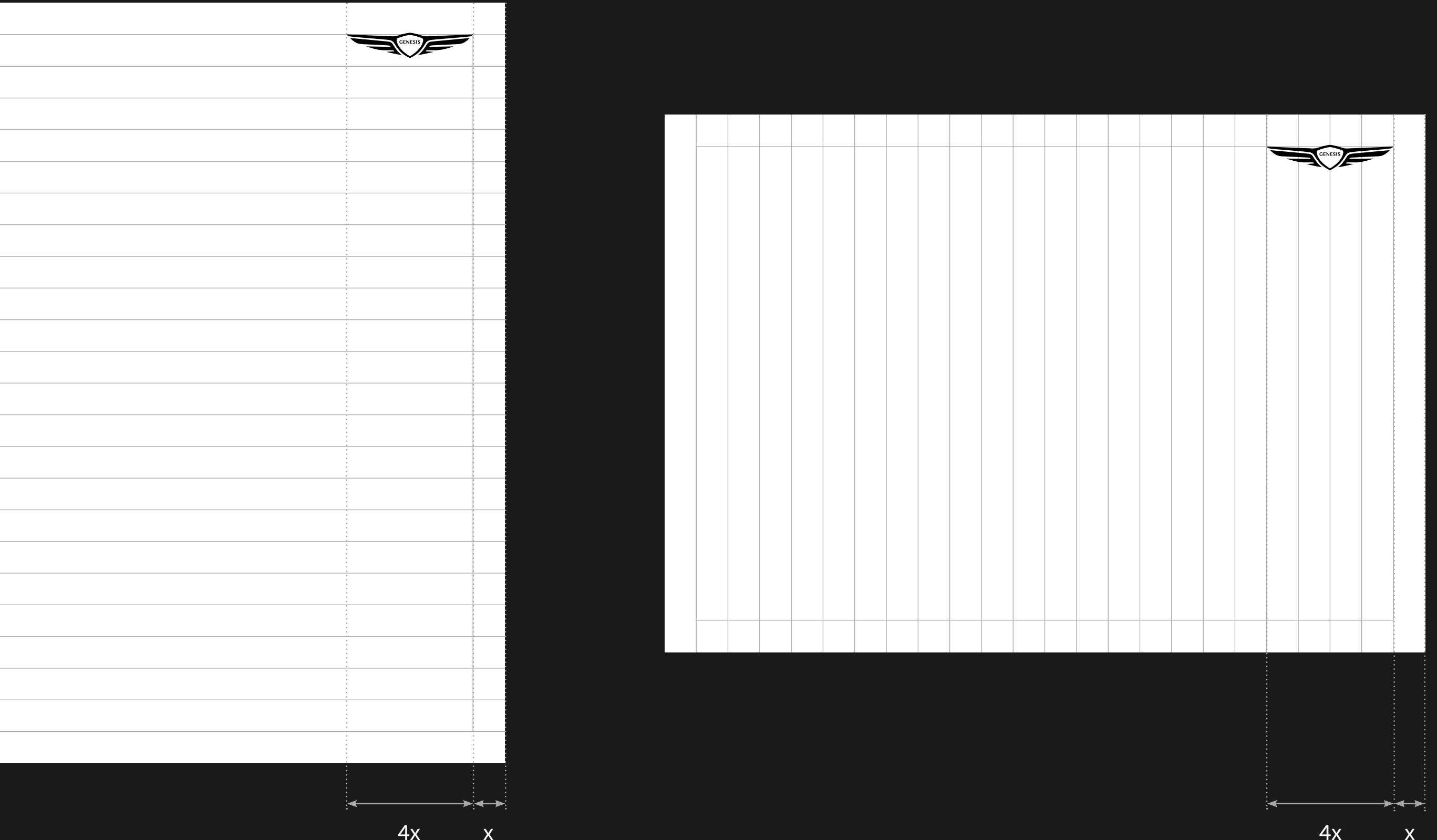
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SIZING THE LOGO

When we use our primary logo, we always scale the logo width to 4x the margin width (x).

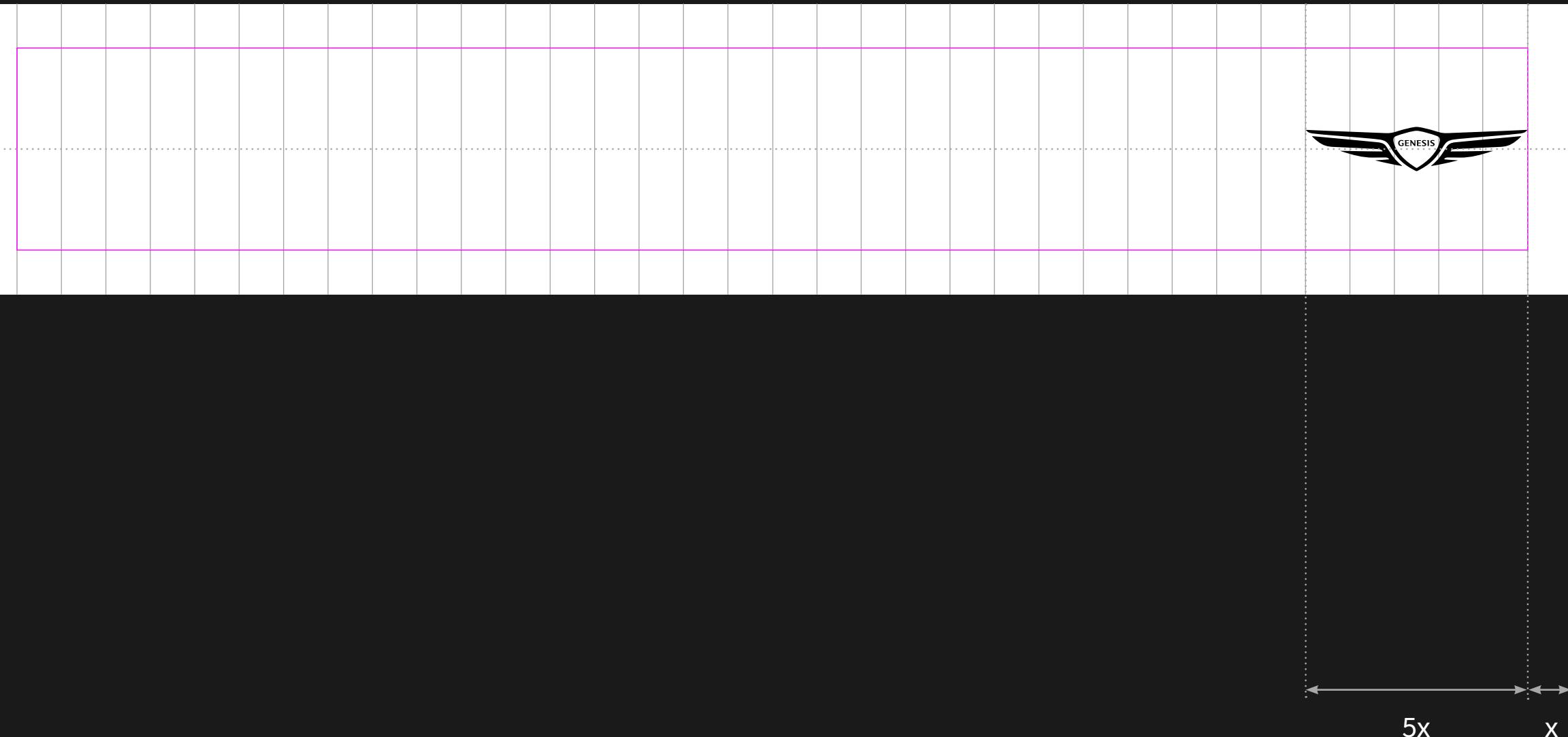


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SIZING THE LOGO IN EXCEPTIONAL CASES

When we use our primary logo on extreme ratio landscape formats, we always scale the logo width to 5x the margin width (x). We also center the logo vertically to the page.



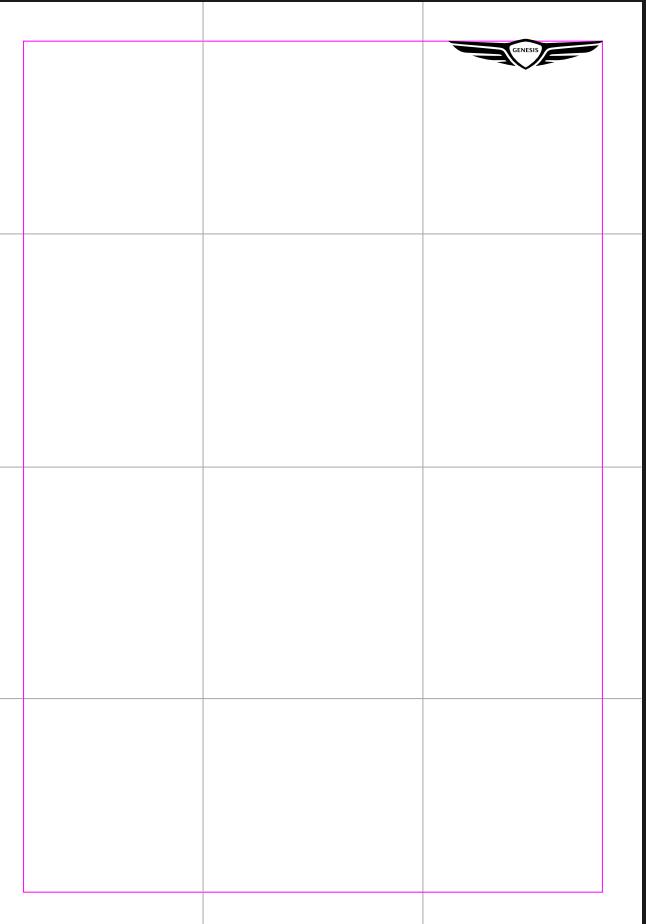
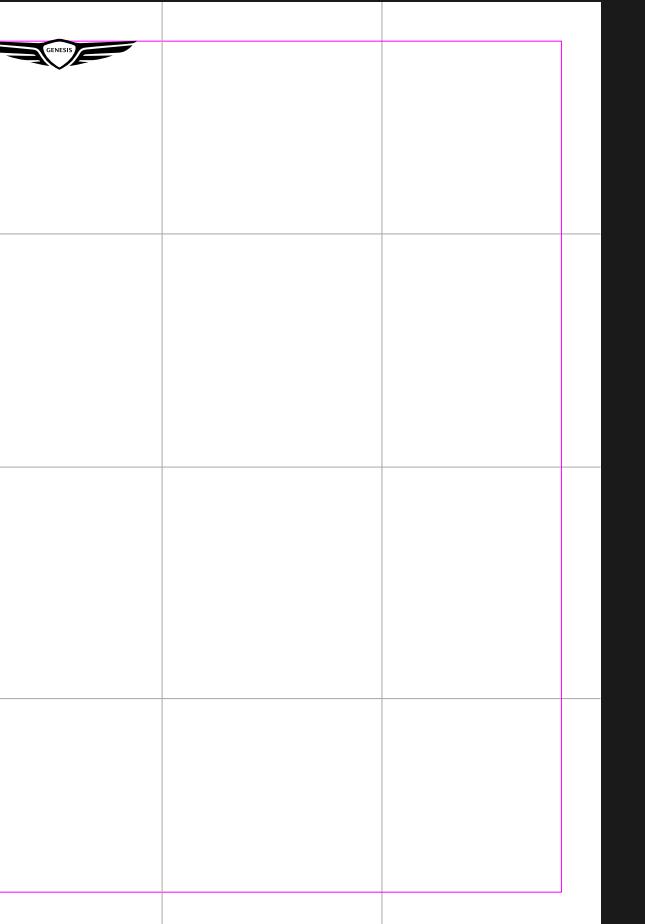
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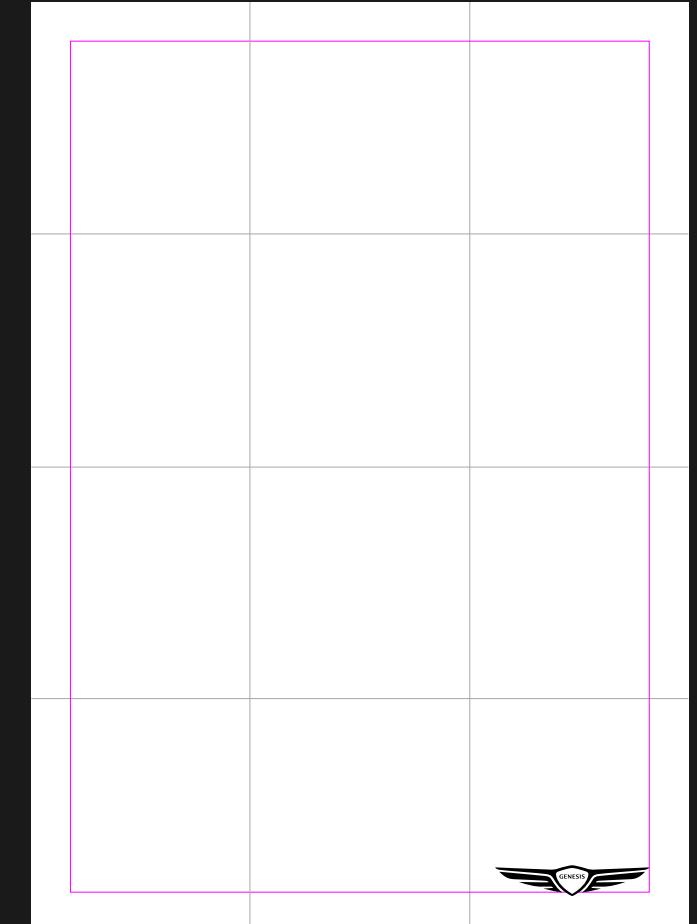
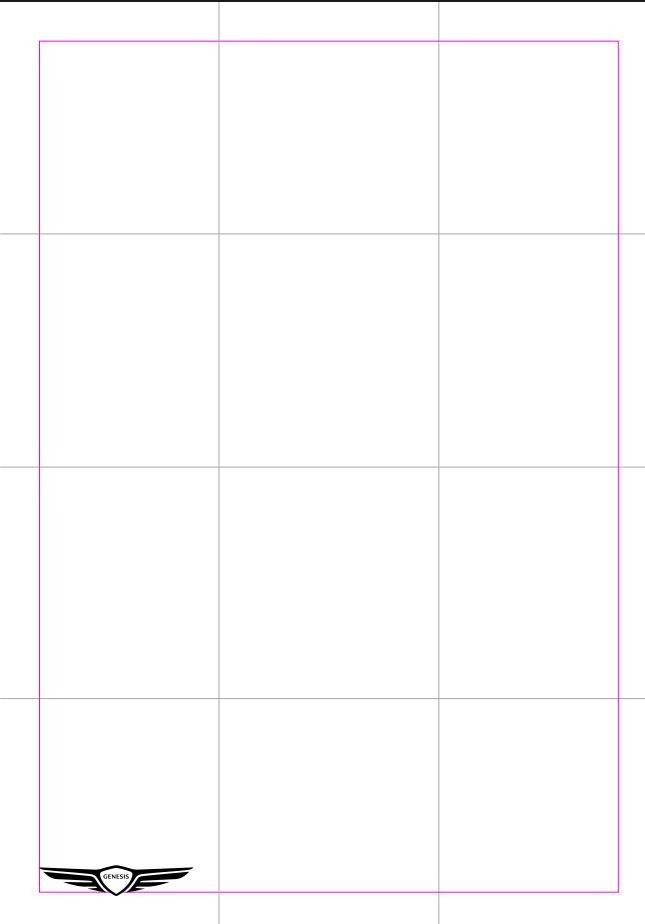
PRIMARY LOGO POSITIONING

We place the logo in one of the four corners, optically aligning it to the margin by placing the wing tips directly against the margin.

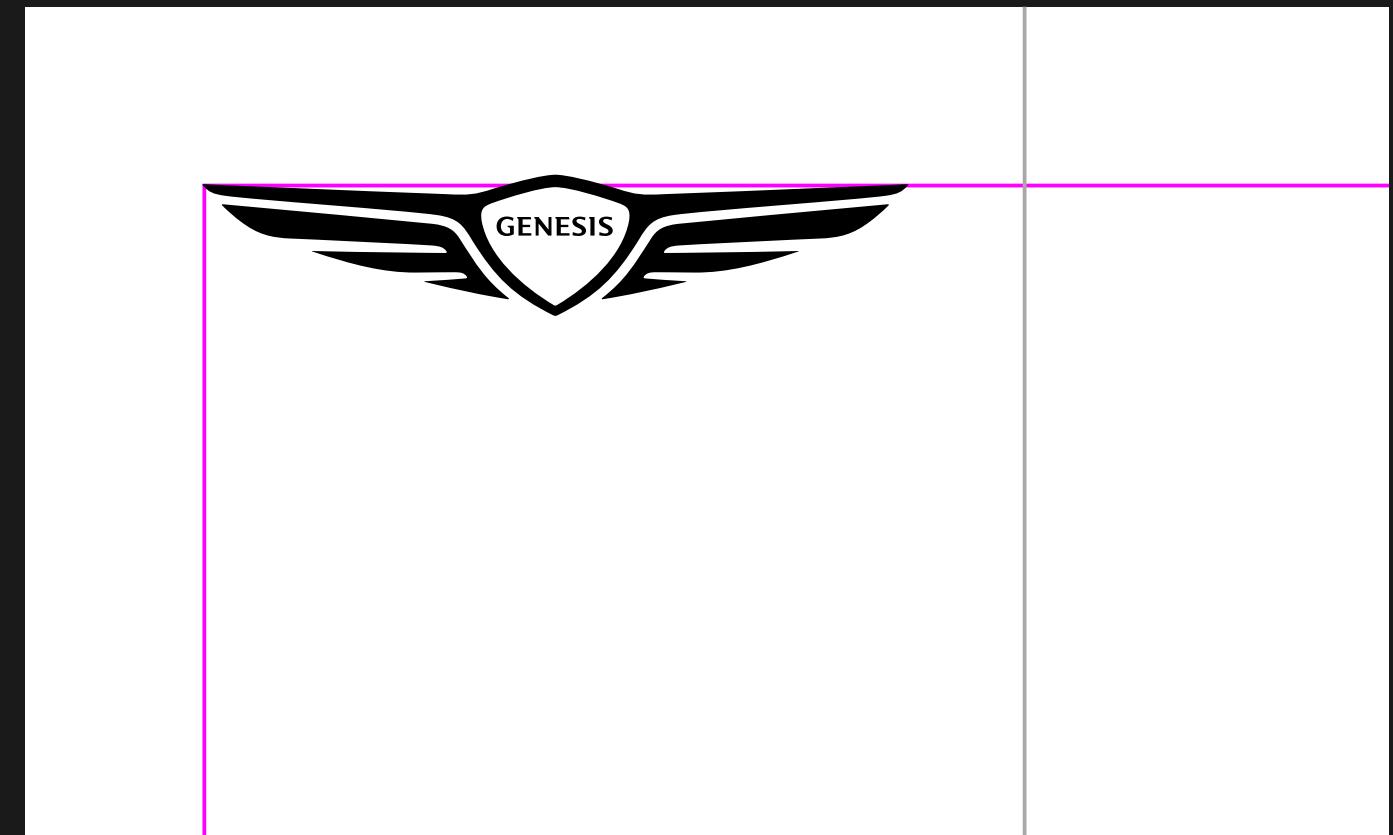
Top aligned



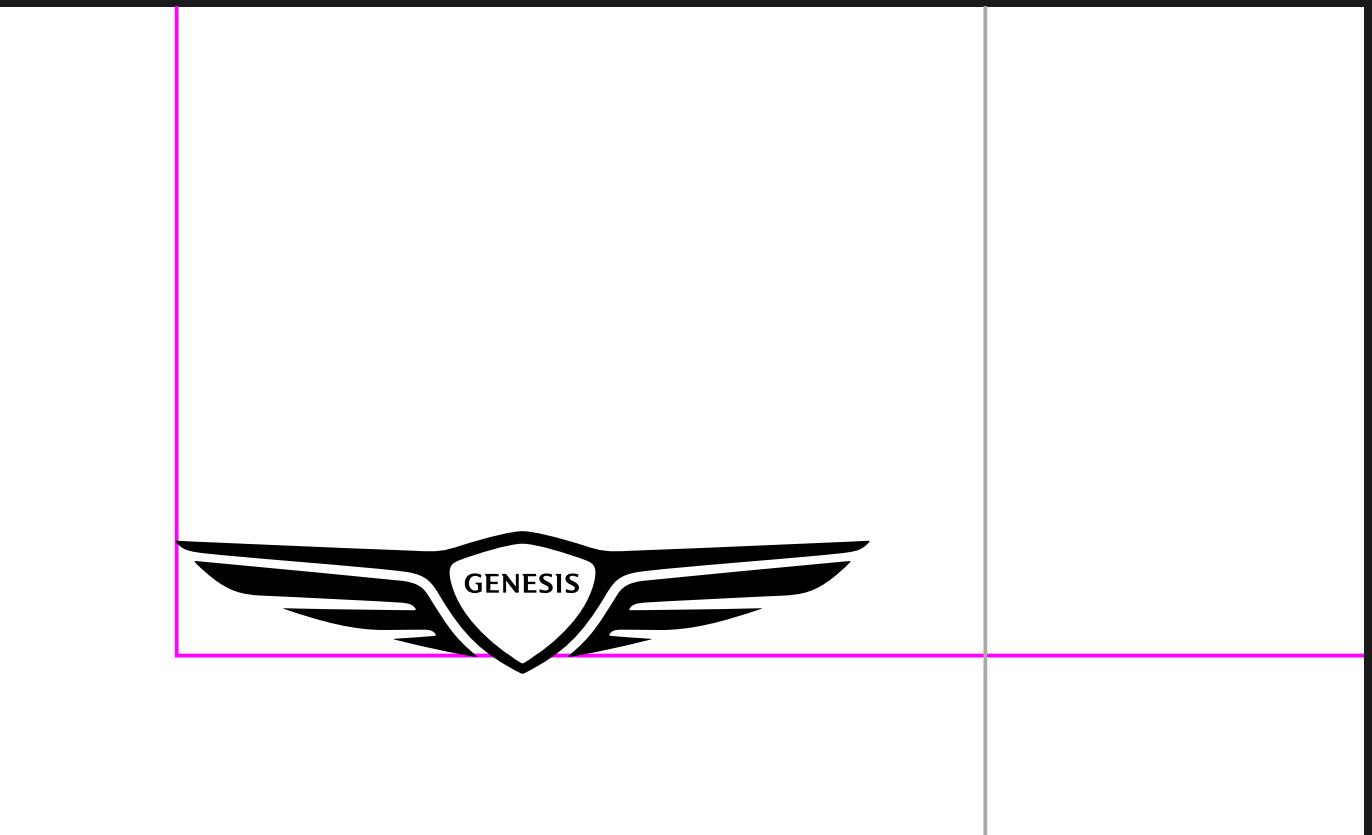
Bottom aligned



Optical margin alignment (detail)



Optical margin alignment (detail)

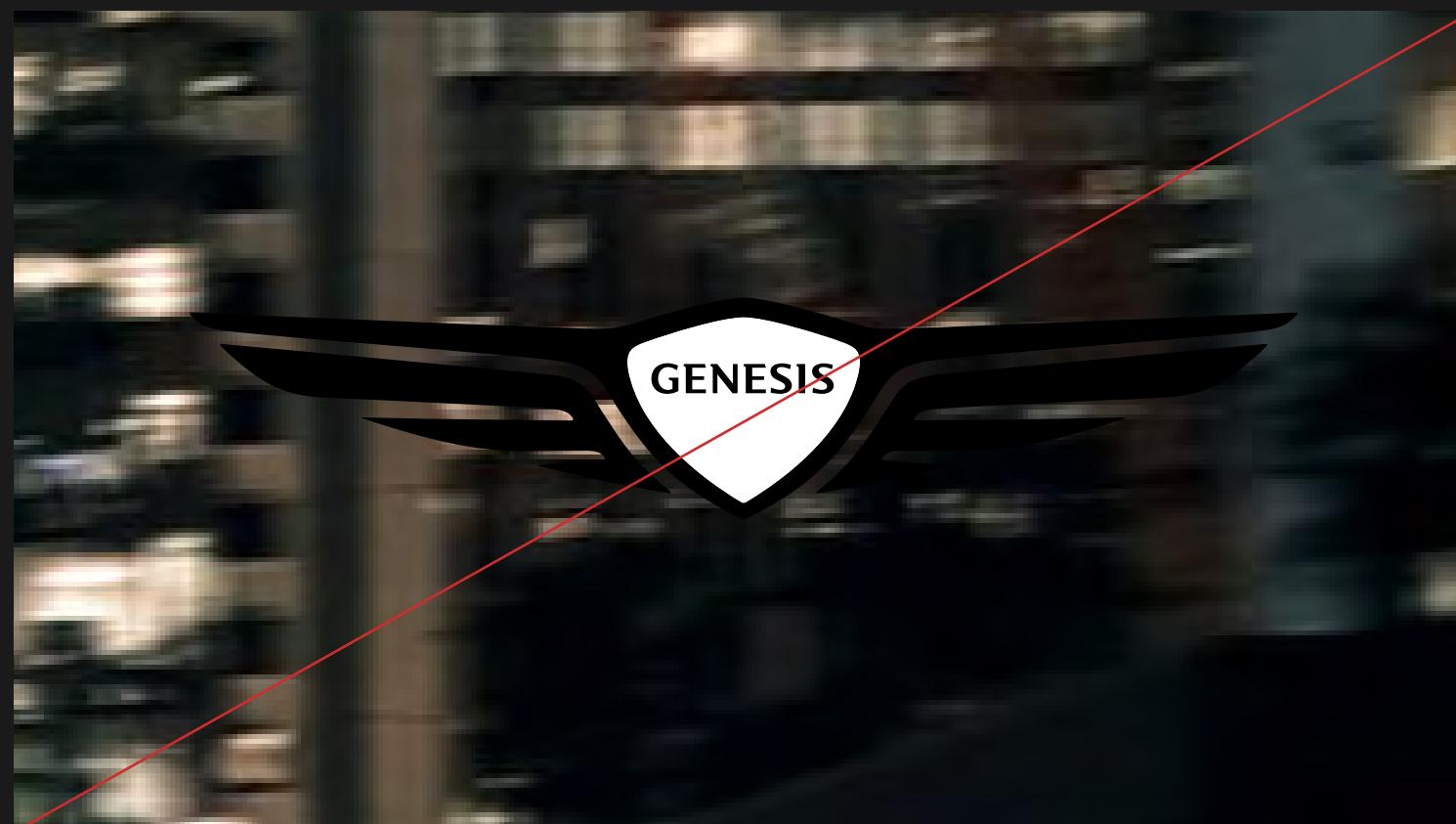


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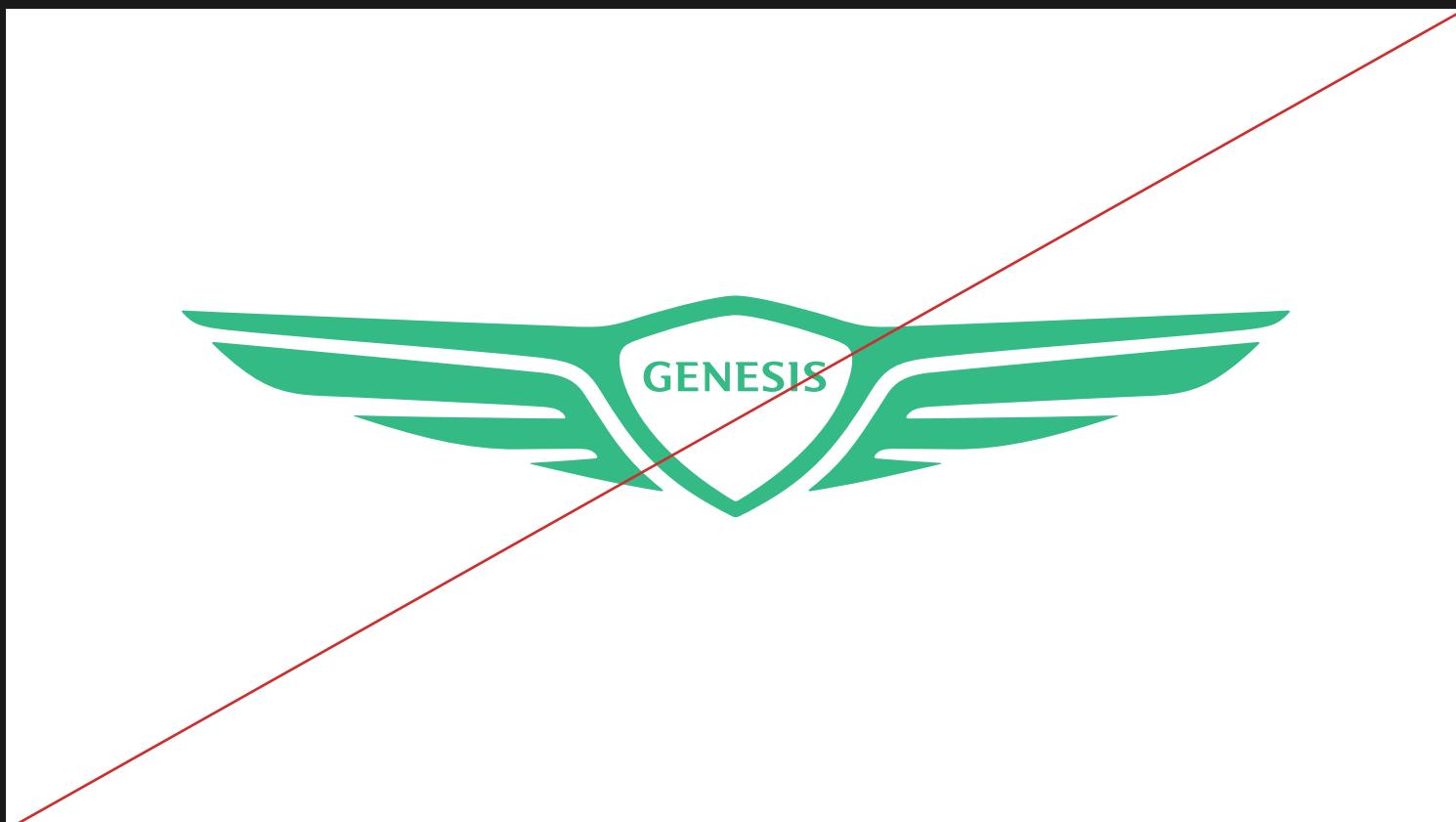
ENSURE CONTRAST WITH THE BACKGROUND

Avoid placing a black logo on a dark background or a white logo on a light background, the logo should always be easily visible.



DON'T RECOLOR THE LOGO

We only use our logos in the artworked colors provided (black or white), do not recolor the logo files.



AVOID CREATING NEW LOCK-UPS

Always use the artworked logos and logos provided. Do not lock up text other than the logotype as provided with the logo.



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AN ENRICHED CORE PALETTE

Our enriched core colors are drawn from the materials at the heart of the Genesis brand, to create a harmonious balance across all of our channels.



AN ACTIVATED AUXILIARY PALETTE

Our auxiliary palette activates our copper to a dynamic new level, inspired by the hues formed when the copper oxidizes and reacts with the elements.



REFLECTING OUR OFFER

Our colors are used purposefully and sparingly. Each has a practical role to serve, enabling us to represent our diverse model ranges and services.



BLACK

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CORE PALETTE

Our enriched core colors are the foundation for all of our core communications.

Black is used for Power Lines, logos, backgrounds, panels, and typography. It should only feature in Power Lines against white or very light backgrounds.

Carbon is used for Power Lines, backgrounds and panels. It should only feature in Power Lines against white or very light backgrounds.

Copper is used for Power Lines only, except when it is applied to logos or type which use a special finish or treatment.*

Gray is used for Power Lines and typography only.

White can be used for everything — Power Lines, logos, backgrounds, panels, and typography.

*Must go through pre-production consultation with GHQ.

†When printing in metallic, consideration should be taken to make sure the color is as vibrant and clean as possible on whichever stock or substrate is being used.

C15 M15 Y15 K100
R0 G0 B0
#000000
PANTONE BLACK C
RAL 9005

CARBON

COPPER

GRAY

WHITE

C10 M10 Y10 K93
R26 G26 B26
#1A1A1A
PANTONE BLACK 7 C

C14 M64 Y69 K0
R195 G111 B81
#C36F51

†METALLIC INK: PANTONE 10141 C
HOT STAMPING: FOILCO 6734

C10 M10 Y10 K20
R170 G168 B166
#AAA8A6

PANTONE COOL GRAY 6 C

C0 M0 Y0 K0
R255 G255 B255
#FFFFFF

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SPECIALS PALETTE

Alongside the special copper treatments noted on the previous page, we also have a range of other special finishes, reserved for special applications*:

Blind debossing for logo, Power Lines or typography, on white or black surfaces.

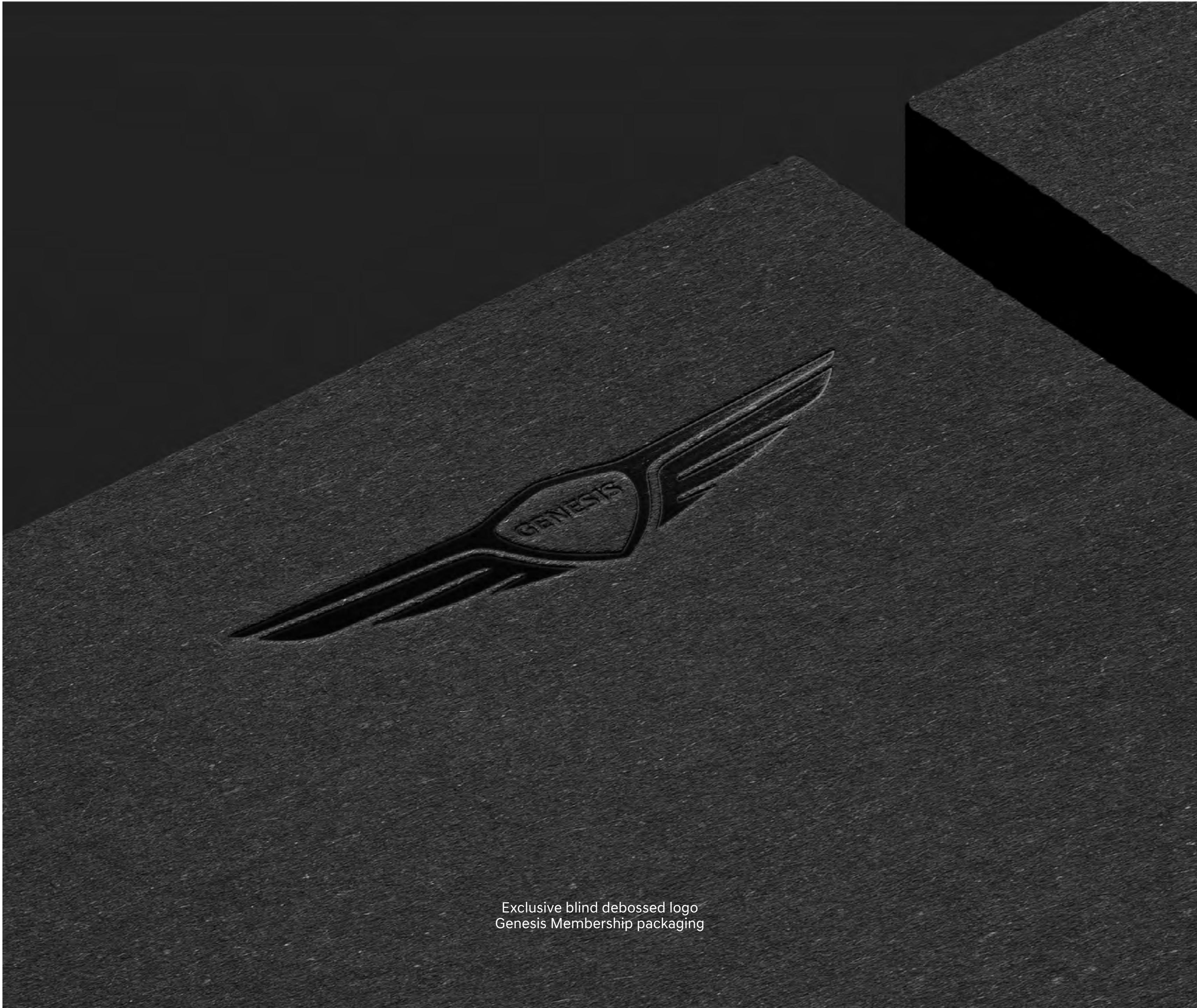
Clear foil for logo or Power Lines, on white surfaces only.

Black foil for logo, Power Lines or typography, on white and black surfaces.

Not recommended:

Avoid using embossing, white foils or spot UV.

*Must go through pre-production consultation with GHQ.



Exclusive blind debossed logo
Genesis Membership packaging

LIME

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C79 M0 Y60 K0
PANTONE 339 C
R52 G186 B133
ON LIGHT: #30A878
ON DARK: #34BA85

AUXILIARY PALETTE

Our auxiliary colors are borne from the hues created when copper reacts with the elements.

They are used purposefully and sparingly, with each color having a practical role to serve.
Guidance for each will be covered in the relevant application toolkits.

BLUE

C100 M0 Y0 K15
PANTONE 7689 C
R29 G138 B188
ON LIGHT: #1D8ABC
ON DARK: #1D8ABC

RED

C5 M100 Y75 K0
PANTONE 711 C
R206 G45 B45
ON LIGHT: #CE2D2D
ON DARK: #D83636

YELLOW
DIGITAL ONLY

R219 G146 B0
ON LIGHT: #DB9200
ON DARK: #F2A200

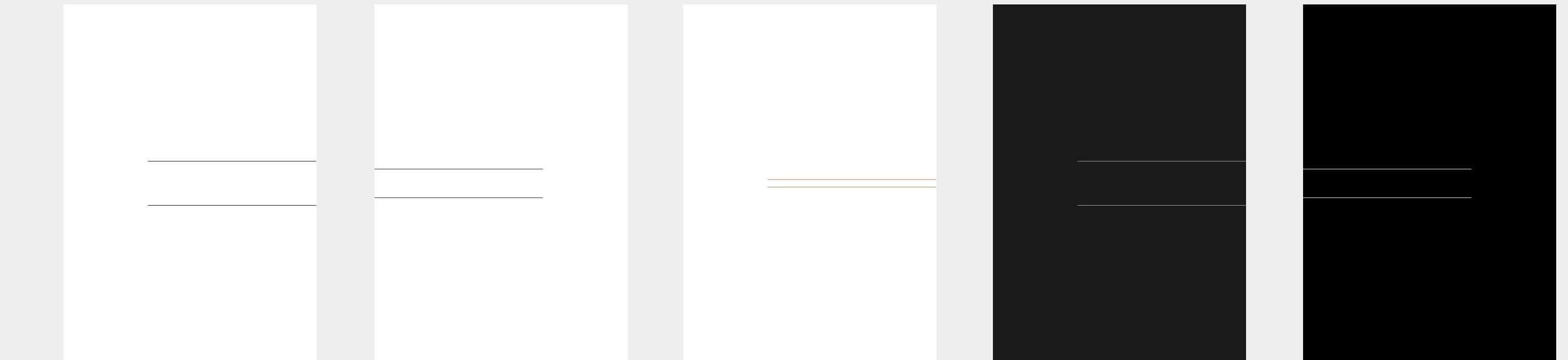
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APPLYING COLOR TO POWER LINES

Any of the core colors can be applied to Power Lines for core brand applications. Black and carbon are used sparingly for Power Lines, and should only appear on white or very light backgrounds.

Copper should ideally be applied as a foil or special finish when used on Power Lines, not RGB or CMYK color.



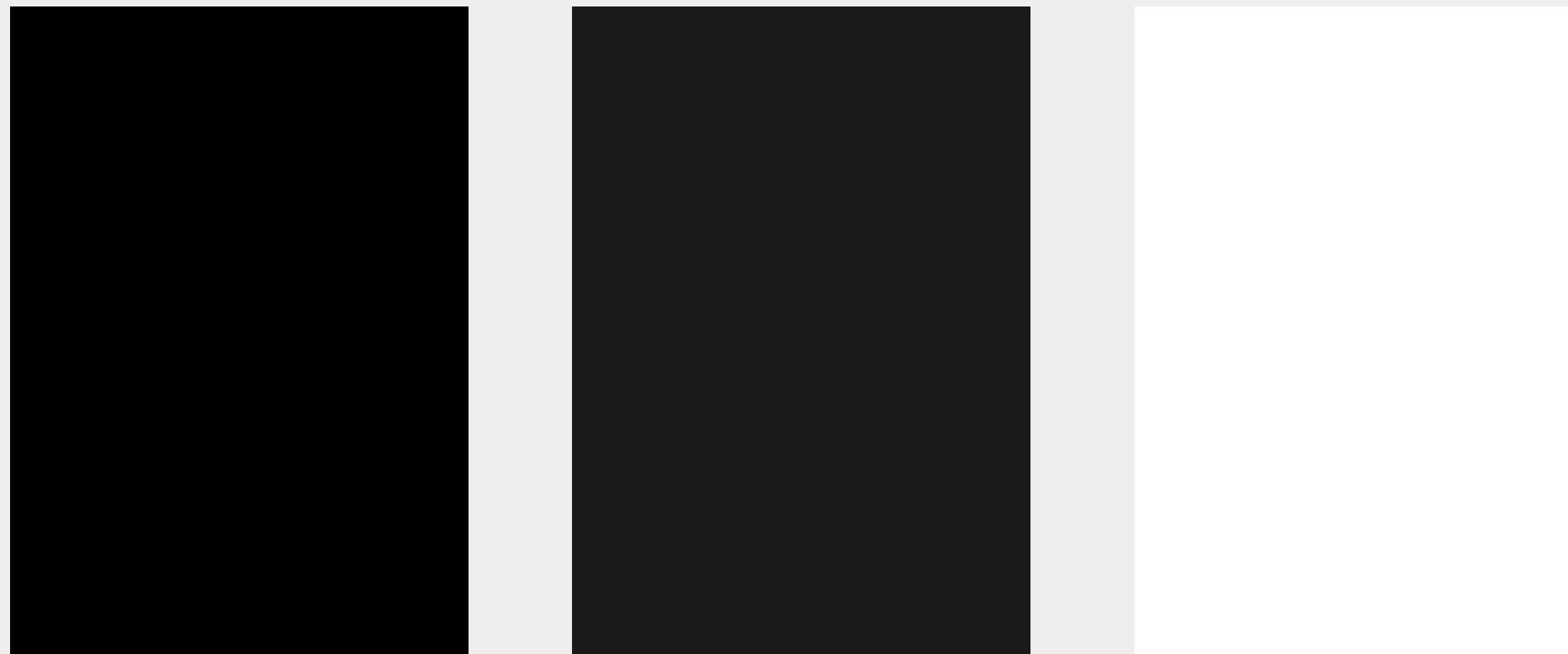
Core Power Lines colors: black, carbon, copper, gray, white
Represents any Genesis communication

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APPLYING COLOR TO BACKGROUNDS AND PANELS

Backgrounds and panels can be applied in one of three core colors: black, carbon or white. For more information on choosing a panel color as part of a layout composition, please refer to the layout section.



Core background colors: black, carbon, white



Core panel combinations: black, carbon, white

COLOR

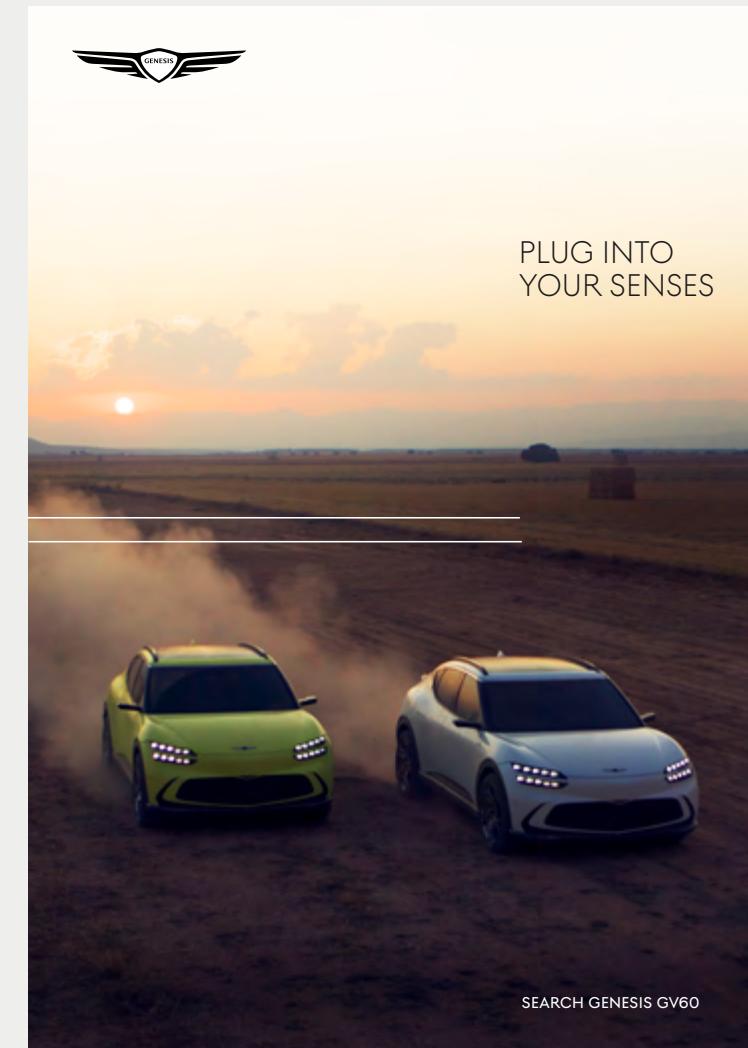
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APPLYING COLOR TO TYPOGRAPHY

Typography can be applied in one of four core colors: black, carbon, gray or white.

We aim to match the logo color where possible, to maintain continuity throughout our communications. Sometimes this is not possible, in which case we use the color which offers most legibility across all panels, as shown in the middle example.

We aim to apply all typography within a single layout in the same color. Sometimes this is not possible for legibility reasons, in which case we can use two colors — one for headlines and one for supporting copy, as shown in the example on the right. Avoid using more than two colors for type.



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APPLYING COPPER

Our copper color has been enriched for a more authentic reproduction on screen and in print. When applying copper, please take note of the following principles:

PRINT APPLICATION

1. Line work only

For standard digital or litho printing, we only use copper as a line, to activate the Power Lines – we never use it as a solid fill.

2. Embrace finishes

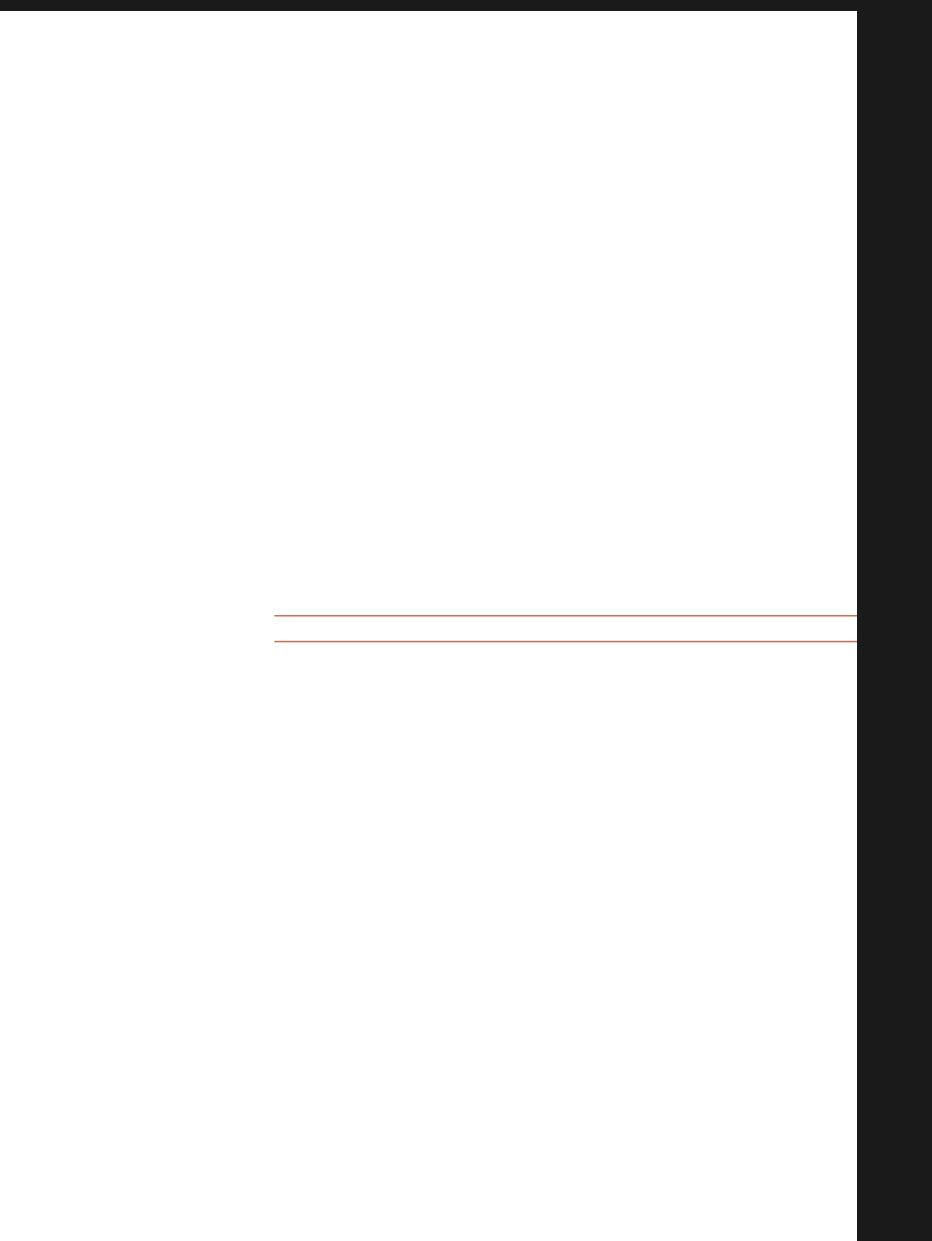
Where possible, we apply copper as a hot foil finish, or as an authentic raw material in physical applications. In exceptional circumstances, we can use copper for headline typography when applied using a special finish.

DIGITAL APPLICATION

3. On screen usage

Copper is used sparingly in digital applications. It is used purposefully to highlight key interactions, and should not be used superfluously or decoratively. Refer to the Mobile & Digital toolkit for further guidance.

1



2



3

VIEW PERFORMANCE

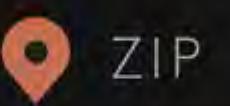
NEXT: COLORS



I'd like to schedule a test drive



I consent to receiving telemarketing calls via telephone dialing system by, and understand I do not have to accept them



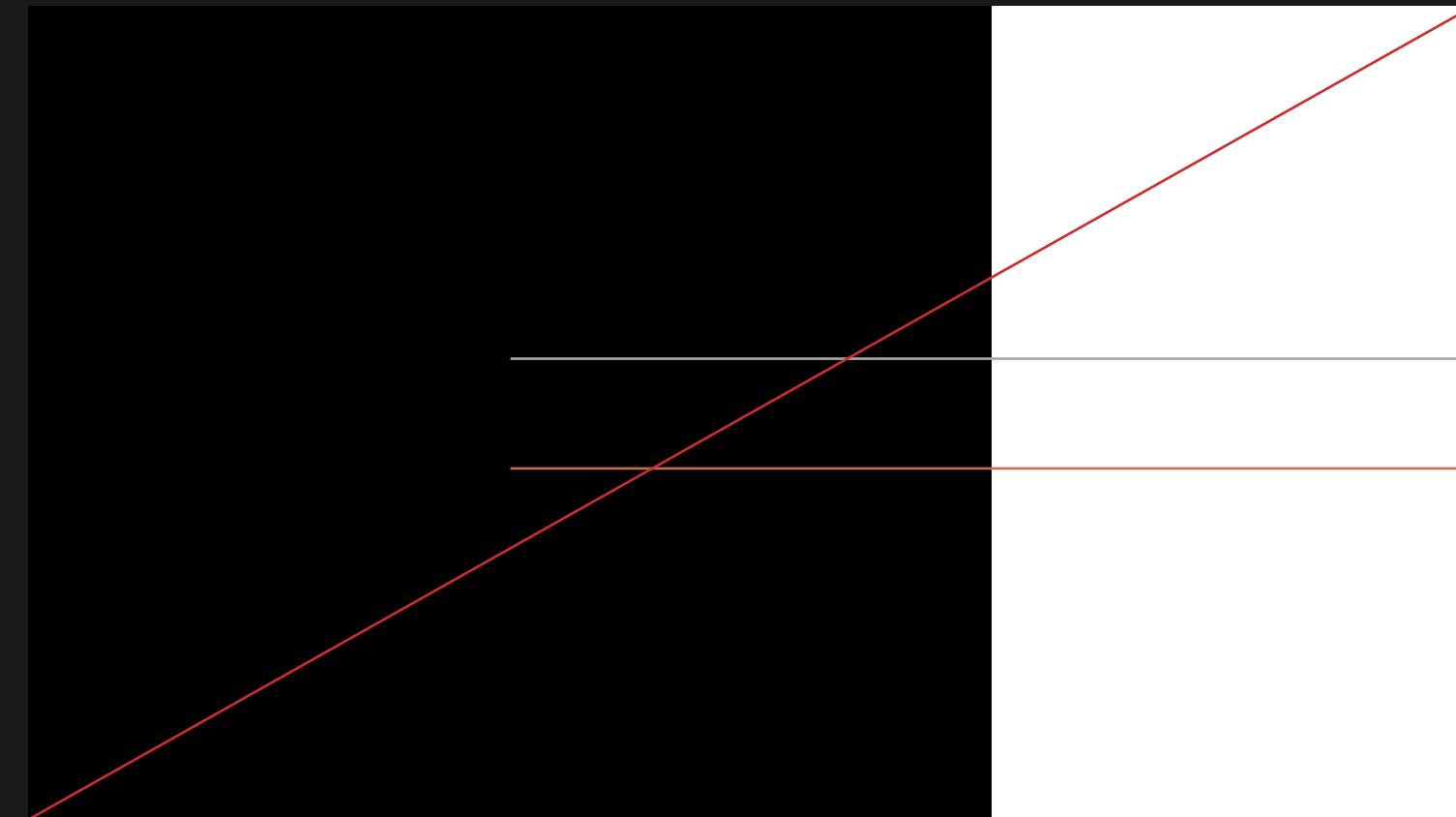
ZIP

COLOR

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DON'T USE TWO DIFFERENT POWER LINE COLORS

Both Power Lines are always the same color; in order to create contrast where the Power Lines flow across panels that are both dark and light, use a mid-tone such as gray.



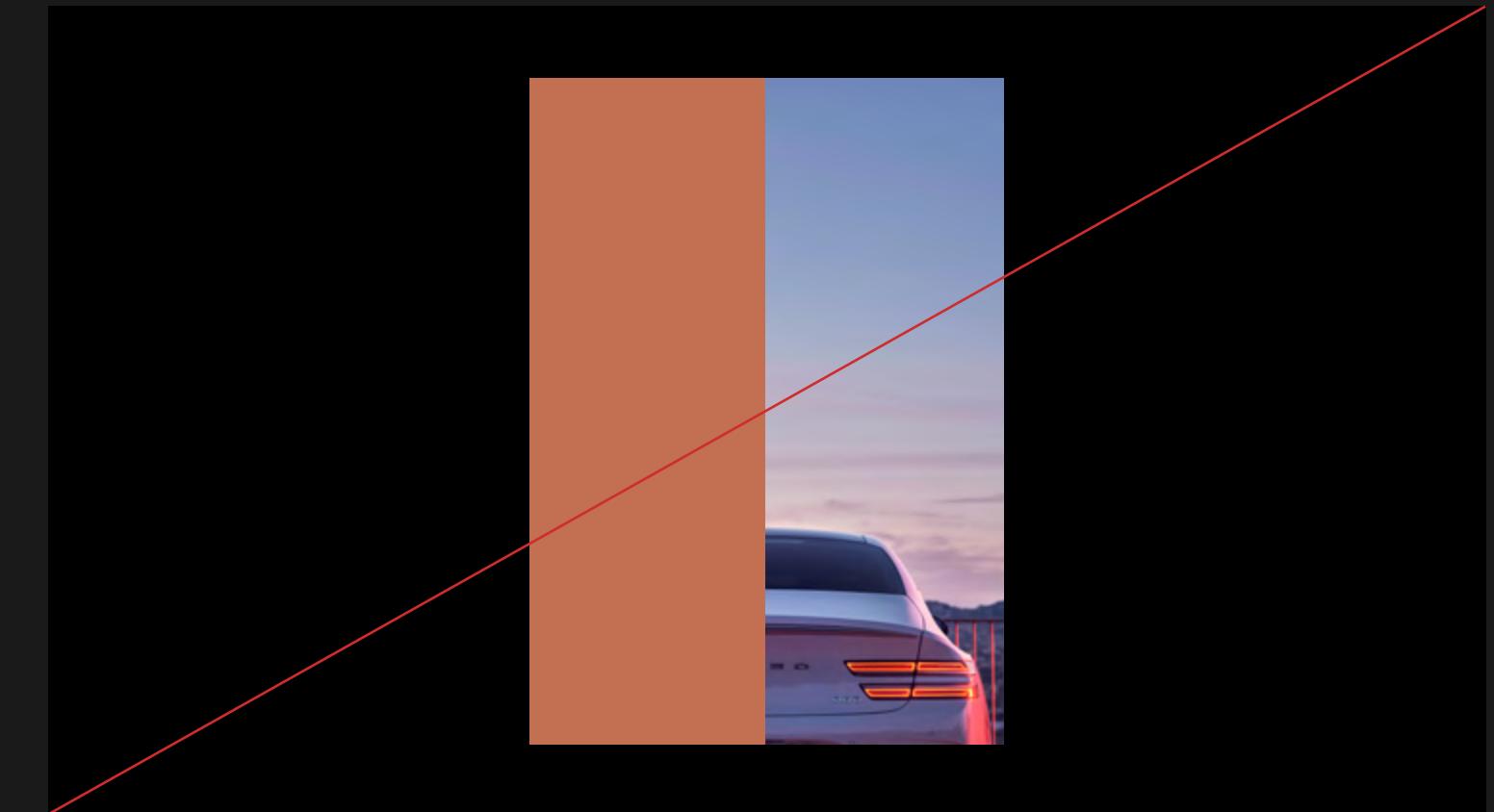
DON'T USE OUR AUXILIARY PALETTE FOR TYPE

Typography can be applied in one of four core colors: black, carbon, gray or white.



ONLY USE BLACK, CARBON OR WHITE PANELS

When creating panels for typography, avoid using gray, copper or the auxiliary palette. Fills should always be colored in either black, carbon or white.



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GENESIS SANS: OUR TYPEFACE FAMILY

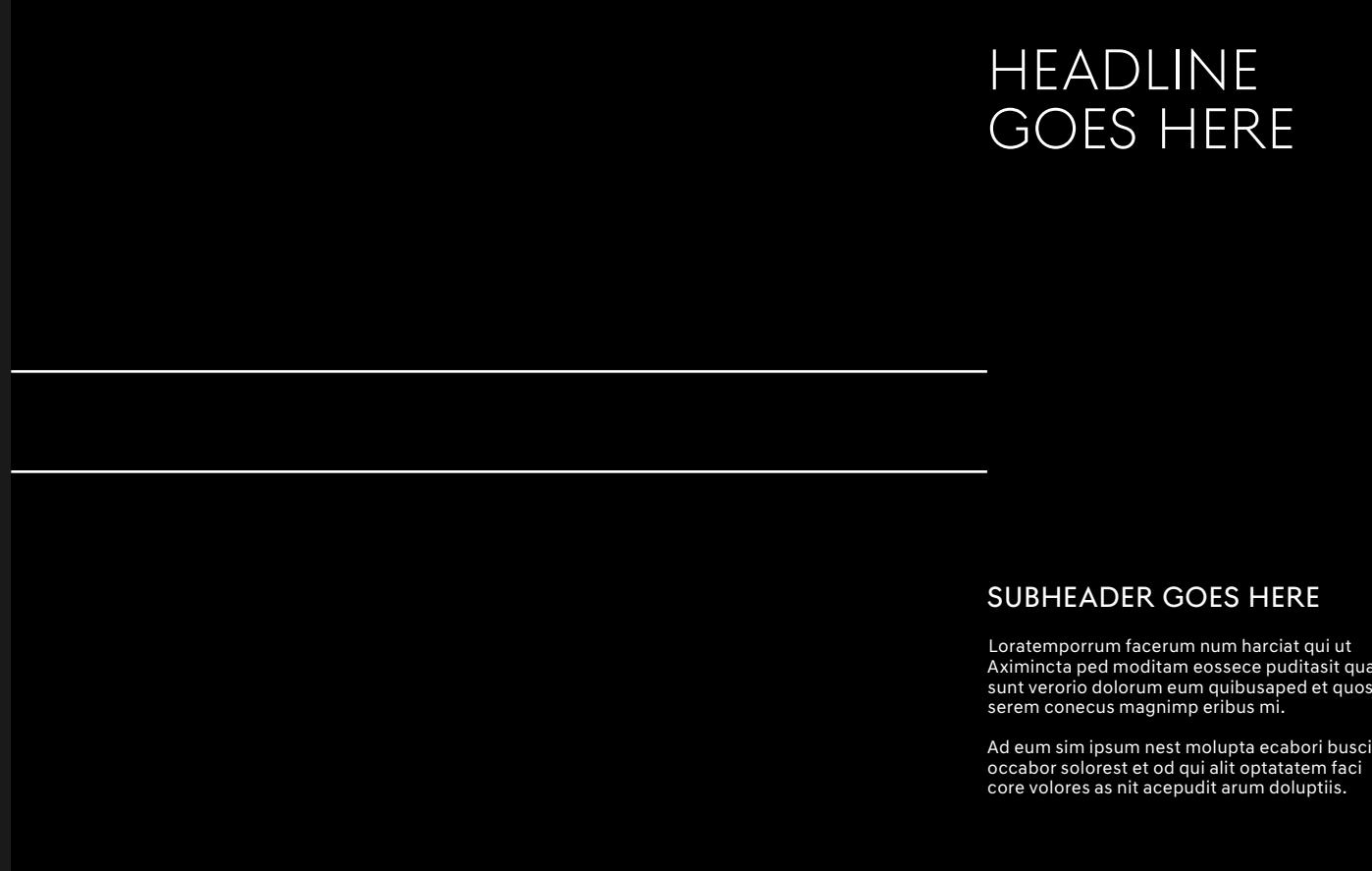
Our brand typeface is Genesis Sans, a modern, geometric typeface with a human touch. It has an all-caps headline cut, and a functional text cut.

GENESIS SANS HEAD LIGHT GENESIS SANS HEAD REGULAR

Genesis Sans Text Regular
Genesis Sans Text Regular Italic
Genesis Sans Text Medium
Genesis Sans Text Medium Italic
Genesis Sans Text Bold
Genesis Sans Text Bold Italic

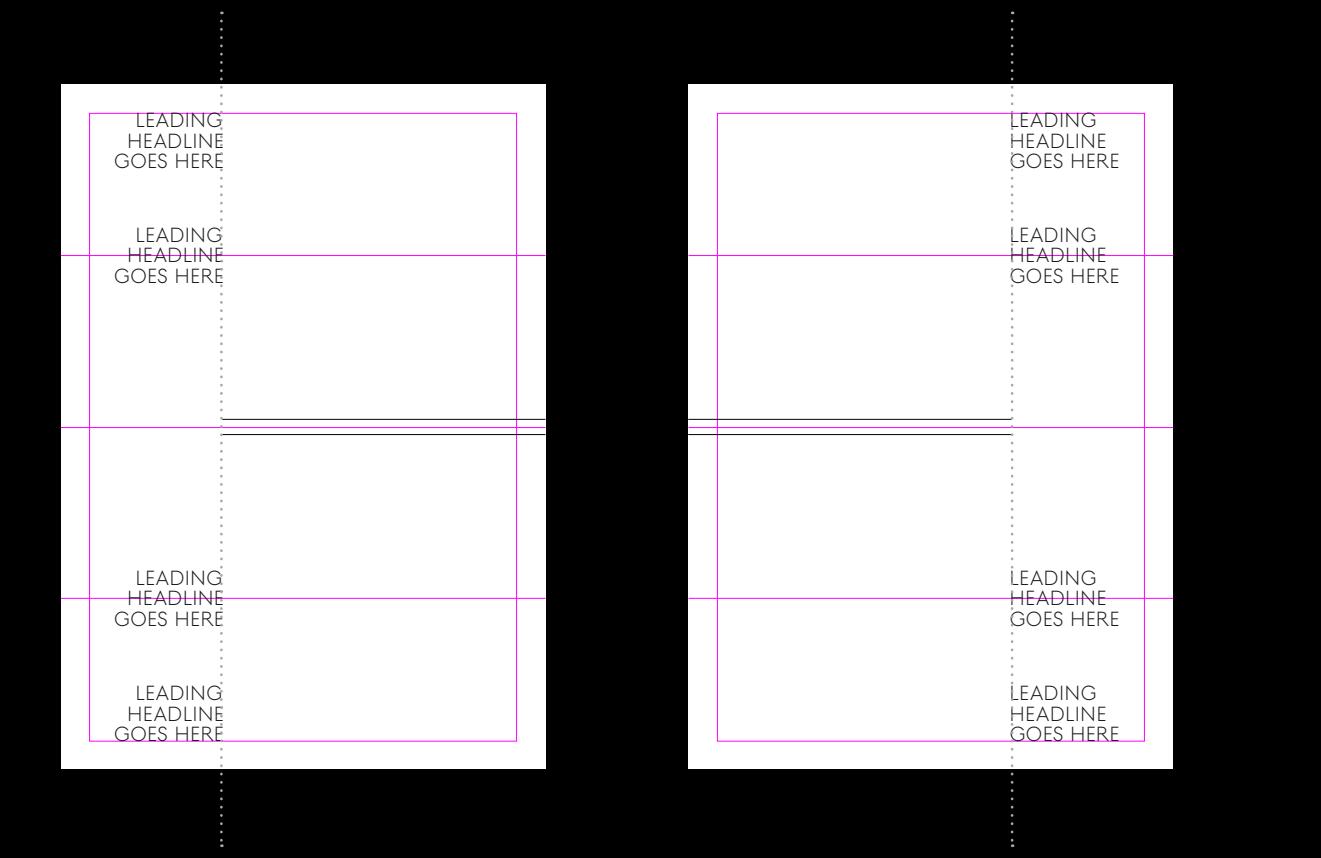
A CLEAR HIERARCHY

Our typography follows a simple, clear hierarchy, which enables us to maintain a consistent use of type wherever it shows up.



POSITIONED TO CREATE TENSION & BALANCE

Our typography is positioned with purpose, forming invisible hang lines with other elements on the page, and in turn bringing tension and balance to our layouts.



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GENESIS SANS

Our brand typeface is a modern, geometric typeface with a human touch. It has an all-caps headline cut, and a hard-working text cut:

1. Genesis Sans Head

Our headline cut comes in two weights: Light and Regular. Light is generally used for headlines, and regular for subheaders and quotes.

2. Genesis Sans Text

Our text cut has six weights: Regular, Medium and Bold (plus italic versions of each). It is used for smaller pieces of text such as body copy, footnotes and legal.

GENESIS SANS HEAD LIGHT

GENESIS SANS HEAD REGULAR

Genesis Sans Text Regular

Genesis Sans Text Regular Italic

Genesis Sans Text Medium

Genesis Sans Text Medium Italic

Genesis Sans Text Bold

Genesis Sans Text Bold Italic

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A CLEAR HIERARCHY

Our typography follows a simple, clear hierarchy, which enables us to maintain a consistent use of type wherever it shows up.

Our headlines and subheaders do not use periods, unlike our body copy which follows standard punctuation rules.

EXCEPTIONAL FORMATS*

For A5 prints or smaller, the headline cap height is sized to 1.5x (and up to 2x on formats smaller than A5). Subheaders are sized at 0.75x (up to 1x on formats smaller than A5).

THE ALL NEW GENESIS GV80

Headlines
Genesis Sans Head Light
1x pt
100% leading
Kerning set to 'Optical'
25 tracking

DESIGNED FOR YOUR MIND

Loratemporum facerum num harciat qui ut aximincta ped moditam eossece puditasit quam, sunt verorio dolorum eum quibusaped et quos serem coneclus.

Ad eum sim ipsum nest molupta ecabori busciat occabor solorest et od qui alit optatatem faci core volores as nit acepudit arum doluptiis.

Subheaders
Genesis Sans Head Regular
0.5x pt
110% leading
Kerning set to 'Optical'
25 tracking

Body copy
Genesis Sans Text Regular
0.3x pt
110% leading
Kerning set to 'Optical'
0 tracking

*Must go through pre-production consultation with GHQ.

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SIZING TYPOGRAPHY

It is recommended that our headlines are sized according to the underlying grid for each format. The cap height is equal to half the height of the margin.

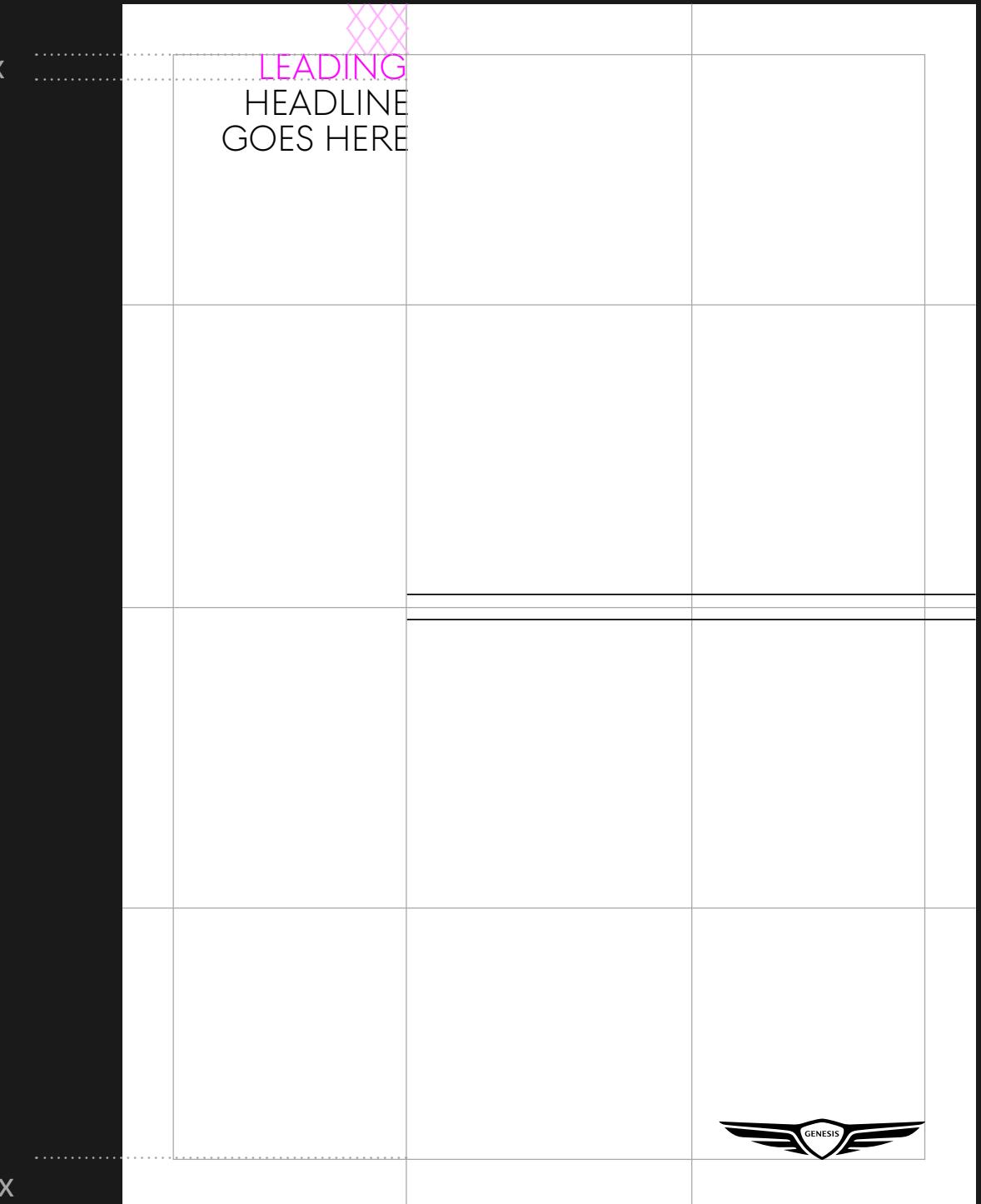
Subheaders and body copy are then sized in relation to the headlines, as detailed on the previous page.

SHORT OR LONG COPY HEADLINES

In certain circumstances, such as layouts with short, impactful headlines or long-copy headlines, we can optically adjust the headline size to work better within the layout. When adjusting headlines sizes, ensure to update the Power Lines weight too.

EXCEPTIONAL FORMATS

For A5 prints, the headline cap height is sized to 1.5x and up to 2x on formats smaller than A5.



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PLACING HEADLINES

Our headlines always aim to align to the invisible hang line created by the end of the Power Lines. We then have two options in terms of vertical placement:

1. Headlines aligned to the margin or horizontal gridlines

Headlines can align to the top or bottom inside the margins, or centered vertically to one of the horizontal grid lines.

2. Vertically centered headlines

Headlines can be vertically centered by being placed between the Power Lines. In this instance, the Power Lines spacing should open up to match the headline height plus the margin height.

Right aligned

Hang line

Left aligned

Hang line

Right aligned

Hang line

Left aligned

Hang line

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PLACING SUPPORTING TYPOGRAPHY

Subheaders and body copy can be applied in a variety of different layouts:

1. Copy left aligned

Always used when there is a headline, subheader and body copy. Subheaders and body copy can be placed on one of the horizontal gridlines, or against the margin, depending on which placement offers the most visual balance.

2. Copy right aligned

Only be used when there is no body copy.

3. No headline

Only used on brand-led layouts which use feature images which do not require headlines.

4. Headline with subheader

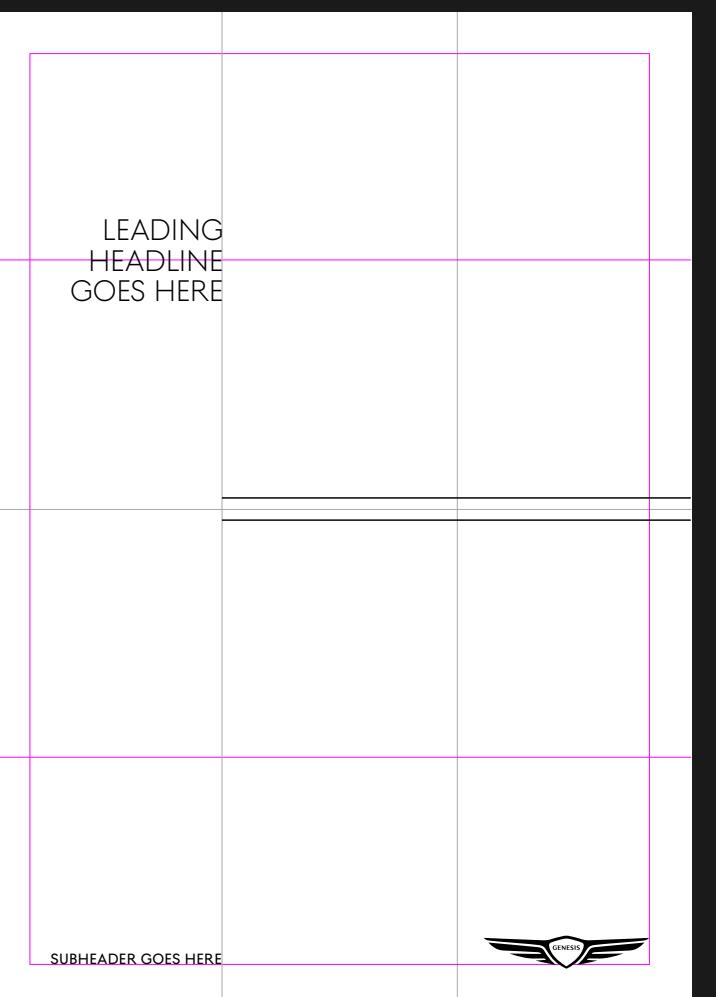
Only used when the headline and subheader need to be placed together. When subheaders are placed directly underneath headlines, the spacing in between should match the headline cap height.

1



Copy left aligned

2



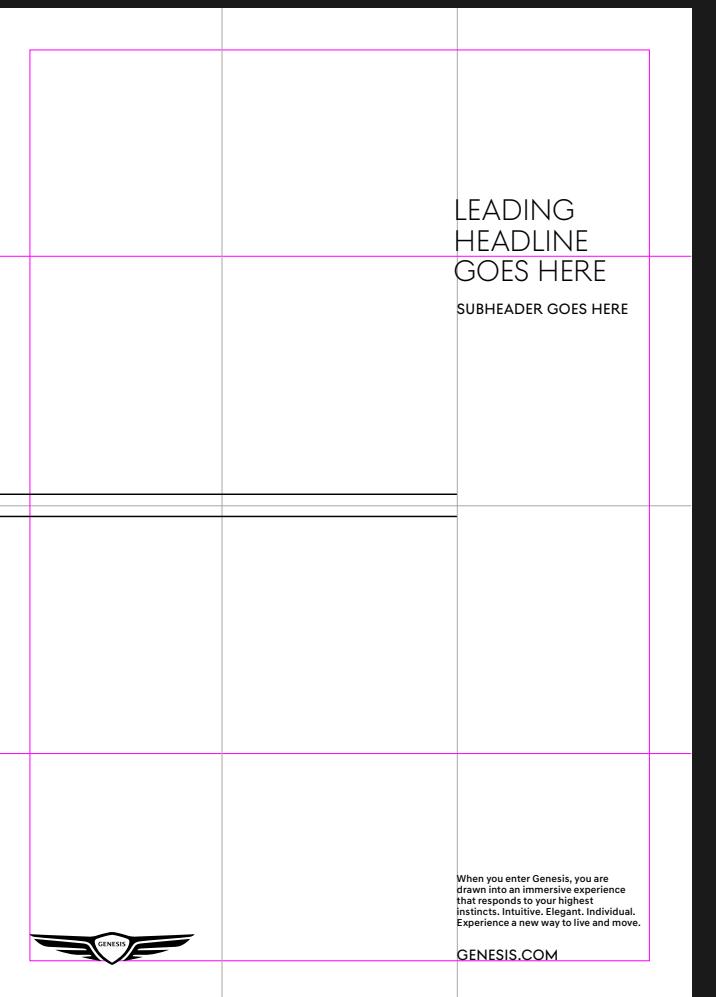
Copy right aligned

3



No headline

4



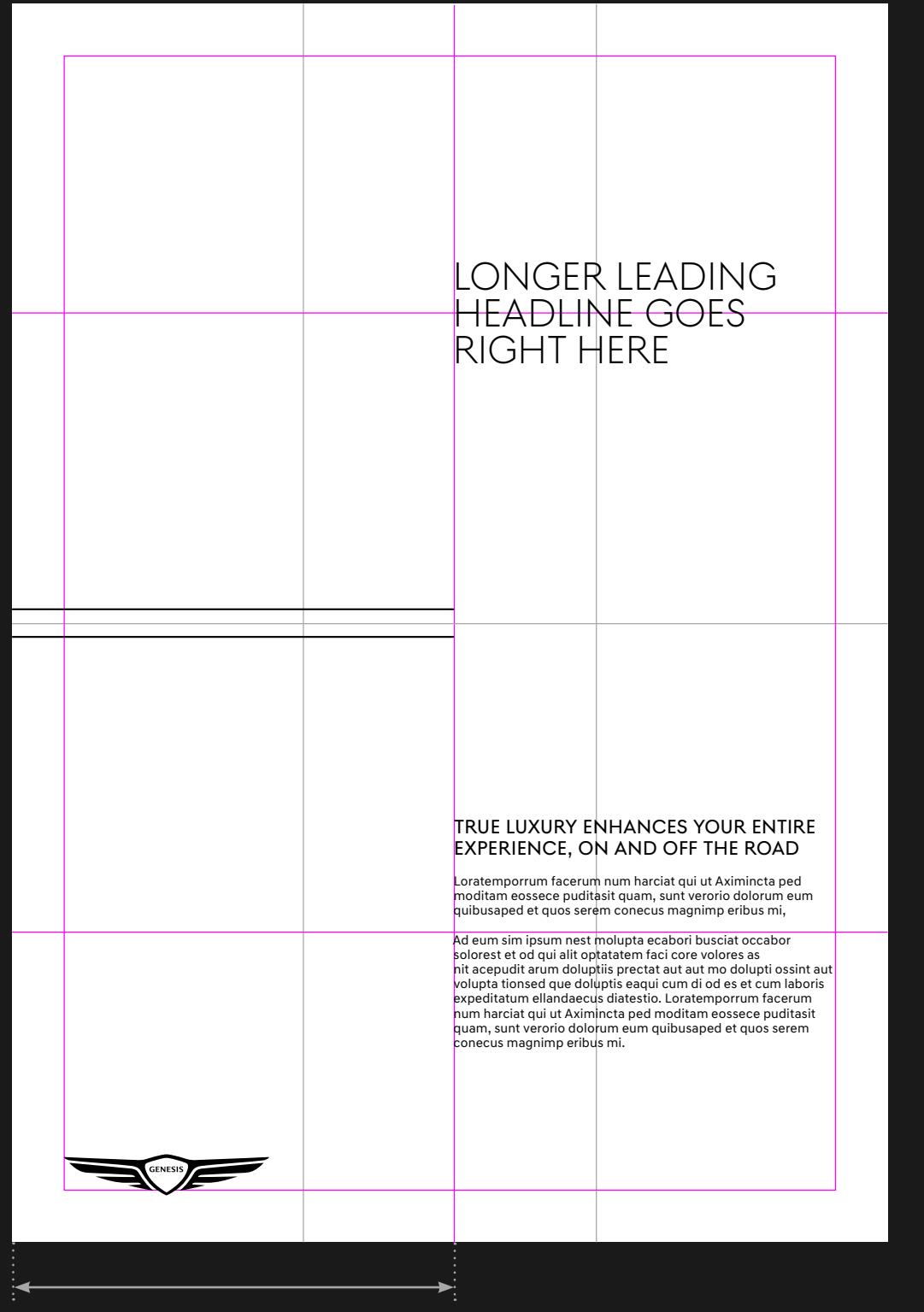
Headline placed with subheader

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LONGER HEADLINE COPY

Power Lines can reduce to half of the width of the canvas to accommodate longer headline copy.

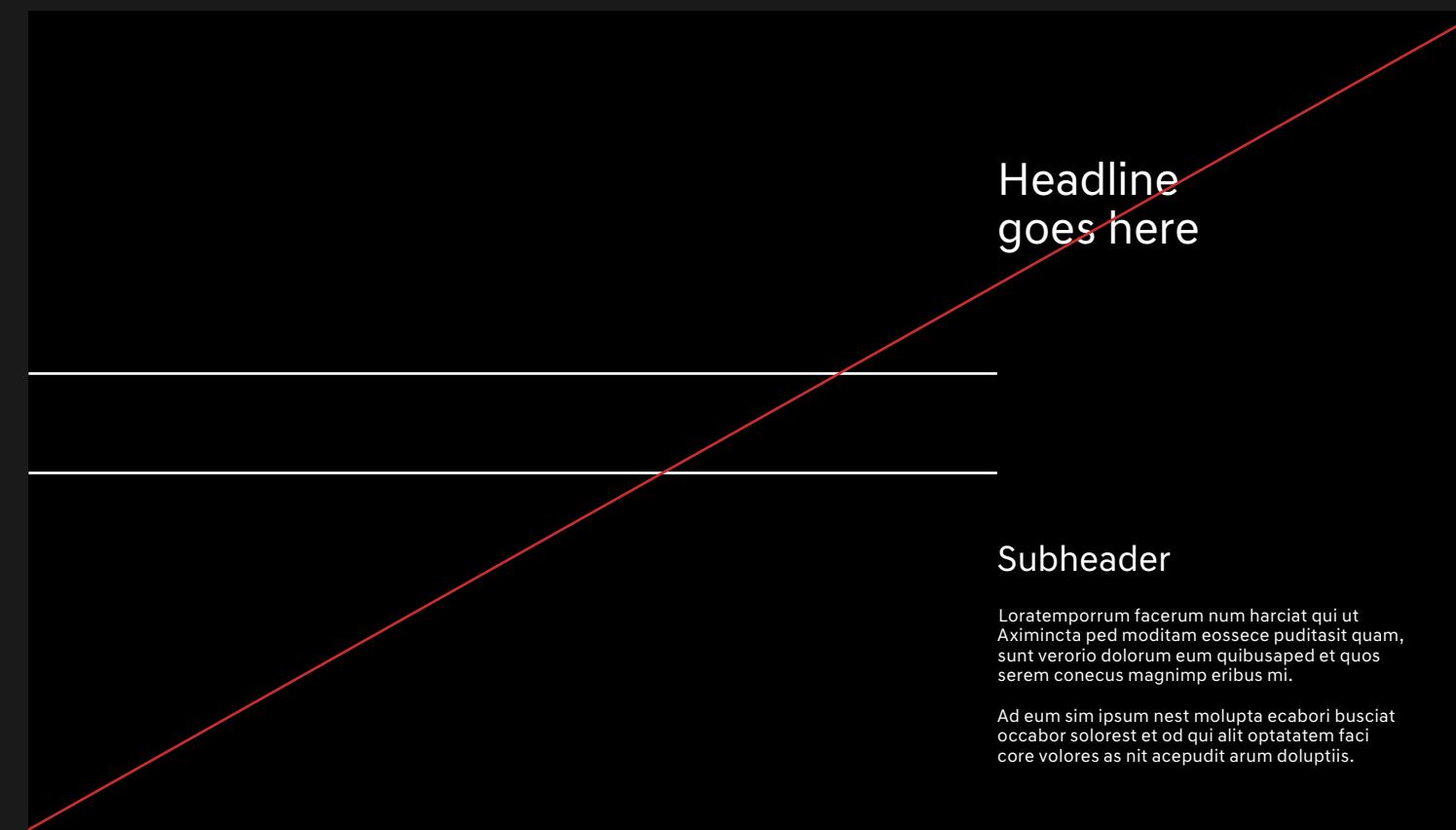


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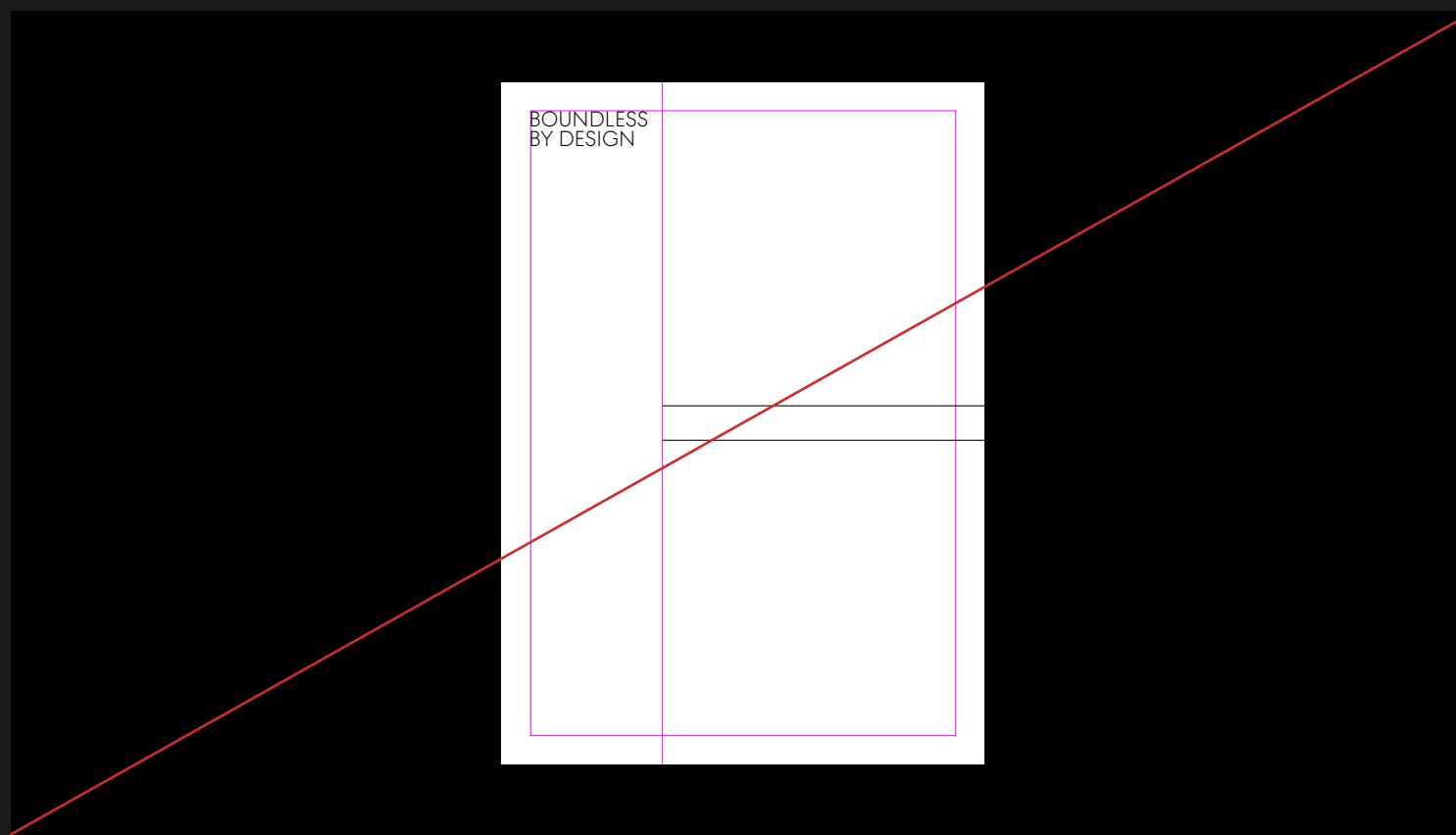
DON'T SET LOWERCASE HEADLINES

Our headlines and subheaders are always set in Genesis Sans Head, all caps.



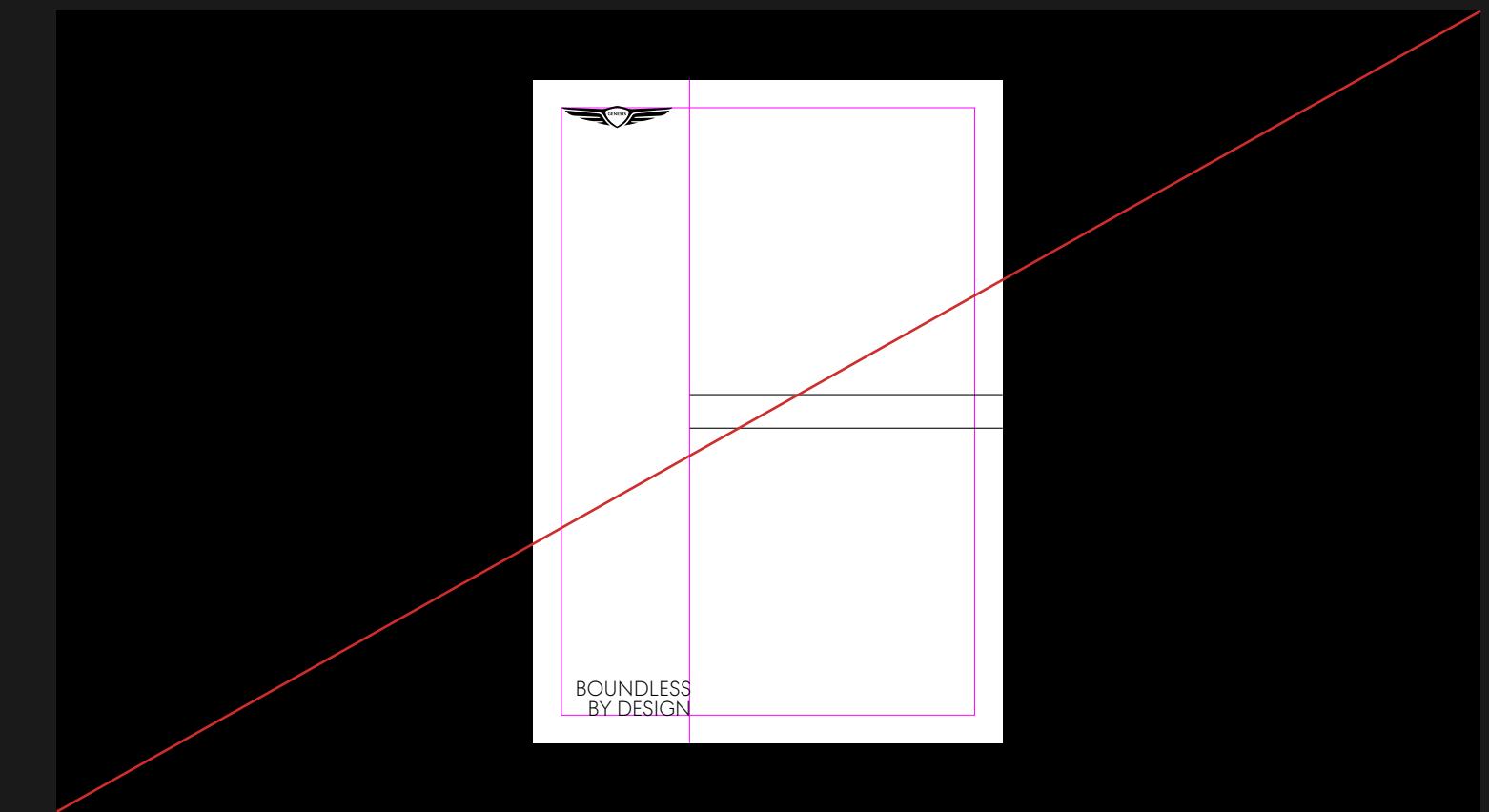
DON'T ALIGN HEADLINES TO THE MARGIN

Headlines should always be aligned to the edge of the Power Lines, in order to create a sense of tension and balance within layouts.



AVOID PLACING HEADLINES AND THE LOGO ALONG THE SAME EDGE

Headlines and the logo should always be placed on opposing edges of the layout.



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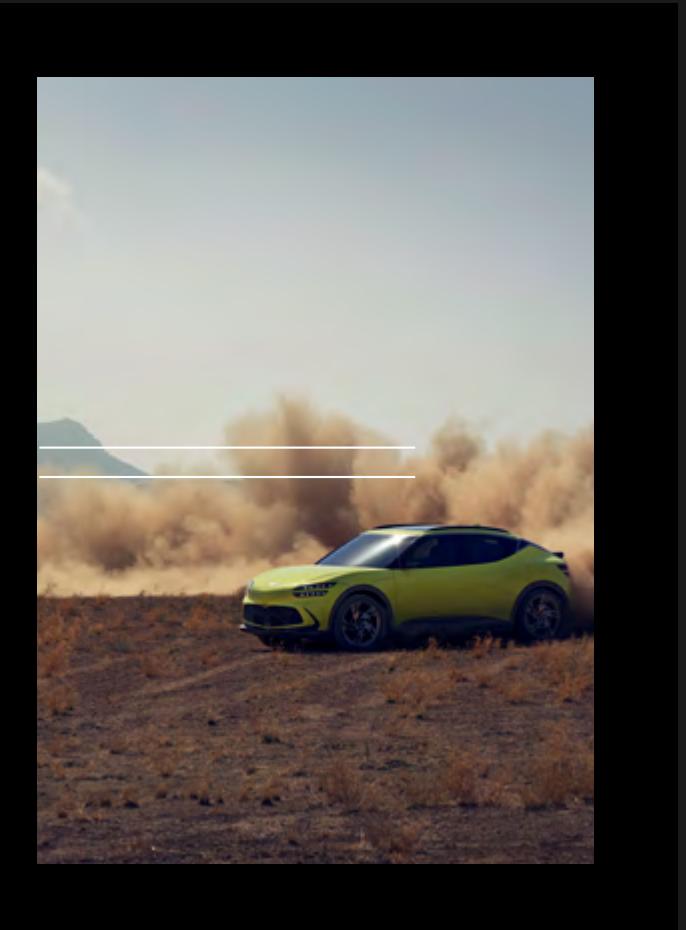
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MORE THAN A CAR

Although car photography is a key element, our imagery style goes beyond capturing just the car – balancing context, people, location and story to showcase our version of modern luxury.



WE USE IMAGERY TO ADD TENSION & BALANCE

There are various techniques in our art direction which enable us to add tension and balance through imagery, such as concealing, duality, macro-detailing and focus.

IMAGERY INTERACTS WITH OUR POWER LINES

We can complement Power Lines with expansive locations and horizon lines within imagery, or contrast against them with natural curves.

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WE HAVE FOUR KEY TYPES OF IMAGE:

Exterior shots feature the full car and its context. Power Lines can interact with exterior shots, as long as they do not overlap the car.



Interior shots capture features within the car such as the steering wheel, dashboard or seat detailing. Power Lines are never used on interior shots.



Macro shots crop in to key design features on the car such as the quad lamps, the grille or the badge. Power Lines are never used on macro shots.



Lifestyle shots feature the environments and people around the car. Power Lines can be applied to lifestyle shots if they do not overlap the car.



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WE CAN ADD TENSION AND BALANCE
THROUGH FOUR APPROACHES

1. Concealing

We can build tension and intrigue around the car by cropping or concealing it within environments, or by obscuring it with more atmospheric treatments like dust, smoke or shadow.

2. Dual compositions

We can add balance by using imagery in pairs which show contradictory viewpoints. Image pairs show different perspectives of the same scene – our drivers vs. their world; looking out vs. looking in.

3. Macro-detailing

By zooming in, we can balance clarity with abstraction in order to hero the craftsmanship and inherent beauty of the car, emphasizing its precision and premium nature.

4. Duotone color

Where appropriate we can also use bold, contrasting color pairings within lighting. Avoid coloring that feels too bright, harsh or graphic.



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COMPOSITION

1. Lighting

Photographs should be shot in atmospheric lighting, this can be either at night or during the day. Any artificial light captured should be produced by the car itself. Avoid harsh or cold studio lighting.

2. Tonality

In order to build tension through tone, we feature shadows, reflections and glows that emphasize key colors or focal points in the shot. Avoid over-saturating the whole image or creating imagery with contrast that feels artificial.

3. Focus

We add depth and balance to photography with blurred foregrounds or backgrounds. The focal point of the photography should always be in focus, avoid out of focus subjects.



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PHOTOGRAPHING THE CAR

1. Angles

Where possible cars should be photographed at an angle to give a sense of dynamism and to contrast with the straight Power Lines. Avoid straight, side-on shots that feel rigid.

2. Materiality

Emphasize the materiality and true texture of both the interior and exterior of the cars. Do not overly retouch the surfaces of the car, they should be a good reflection of how these materials would respond in the environments they are photographed in.

3. Detailing

Focus on smaller abstract details of the car can help build a sense of tension and anticipation. Avoid including abstract shots of details not related to the car itself.



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PHOTOGRAPHING PEOPLE

1. Cast

Feature confident, diverse people that feel representative of the whole market demographic they are being used in.

2. Attitude

Emphasize natural and self-confident postures with an open-minded attitude.

3. Styling

Clothes should feel luxurious and understated. Use a range of modern and casual styles with good quality and fit.



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LOCATION

1. Urban landscapes

For cityscapes and urban environments, the location should feel active and lived-in, and show an interaction with the car or subject.



2. Natural landscapes

The emphasis in natural landscapes should be on the use of natural light, shadows and the materiality of nature to create a sense of atmosphere. Expansive horizon lines complement the Power Lines.



3. Perspective

Perspective can be used along with focus to create a fly-on-the-wall view of interactions. Avoid overly extreme angles or multiple perspectives in one photograph.

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APPLICATION: CROPPING PHOTOGRAPHY

1. Full bleed layouts

When cropping photography in full bleed layouts, for people, car and macro photography there should always be a focal point or subject. This could be a face, car badge or key car feature. Avoid cropping through the focal point, ensuring good clear space from the edge of the layout.

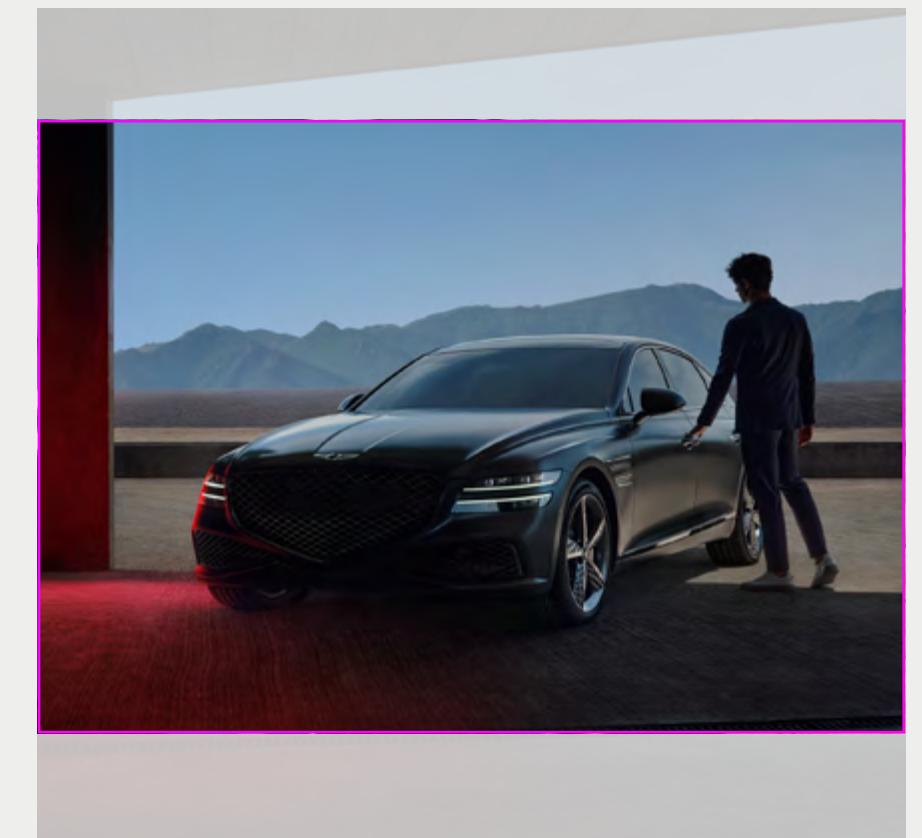
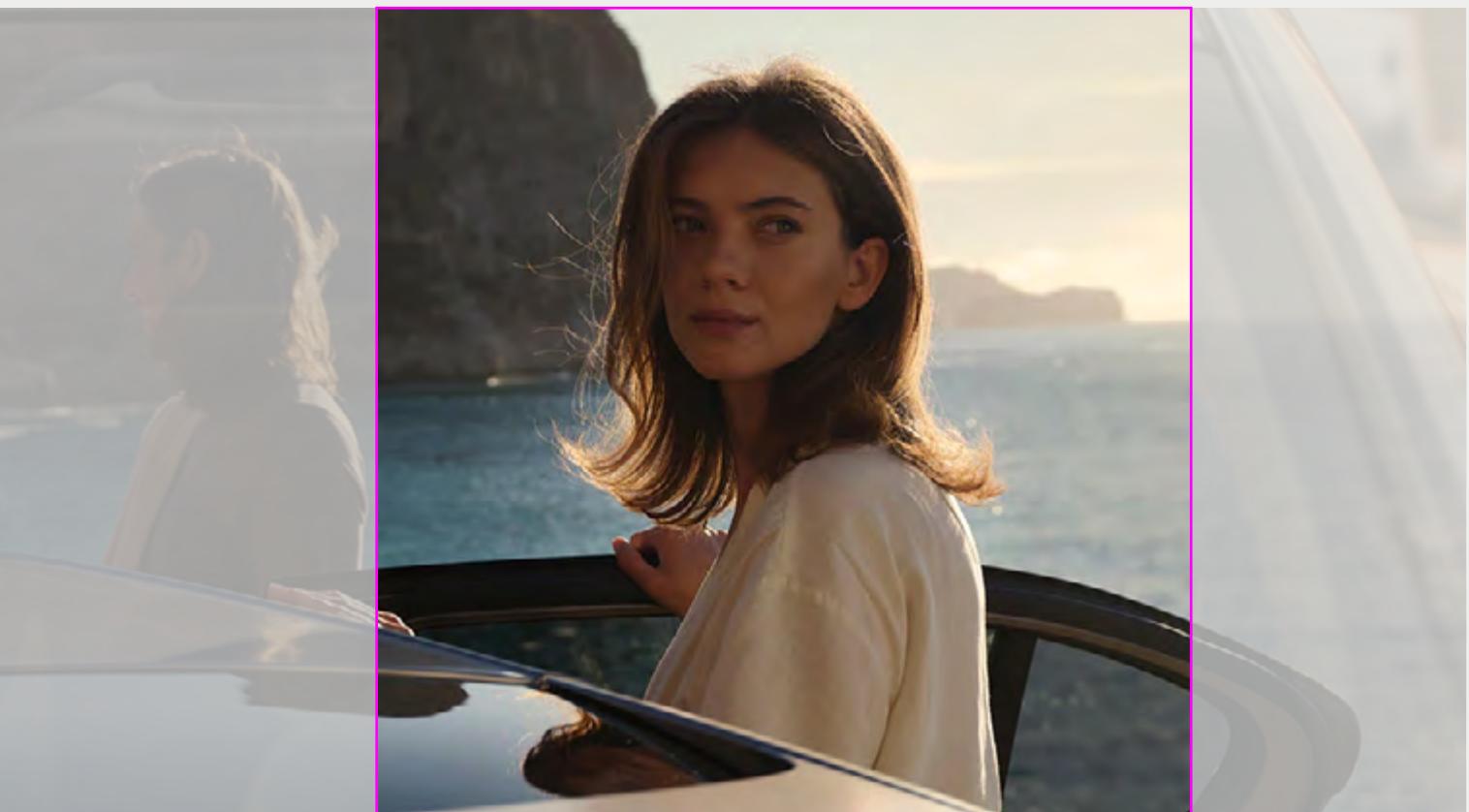
Ensure enough clear space for the Power Lines and any typography that might also be overlayed.

2. Panel layouts

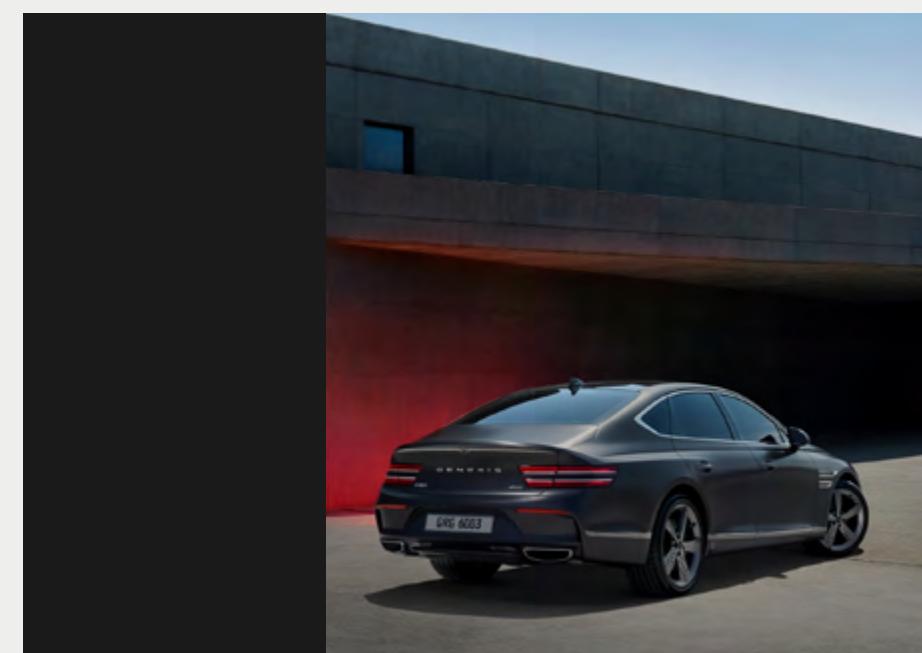
Panel layouts can be especially useful for accommodating photography that is the opposite orientation to the format (e.g. a landscape photograph on a portrait layout).

We can either show the subject completely within the image frame for more explicit car photography, or use the panels to obscure parts of the image in more abstract detailed shots.

1



2



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APPLICATION: WITH POWER LINES

Power Lines can be applied to exterior or lifestyle shots, **but must never overlap the car**. We can build tension and balance in to compositions by:

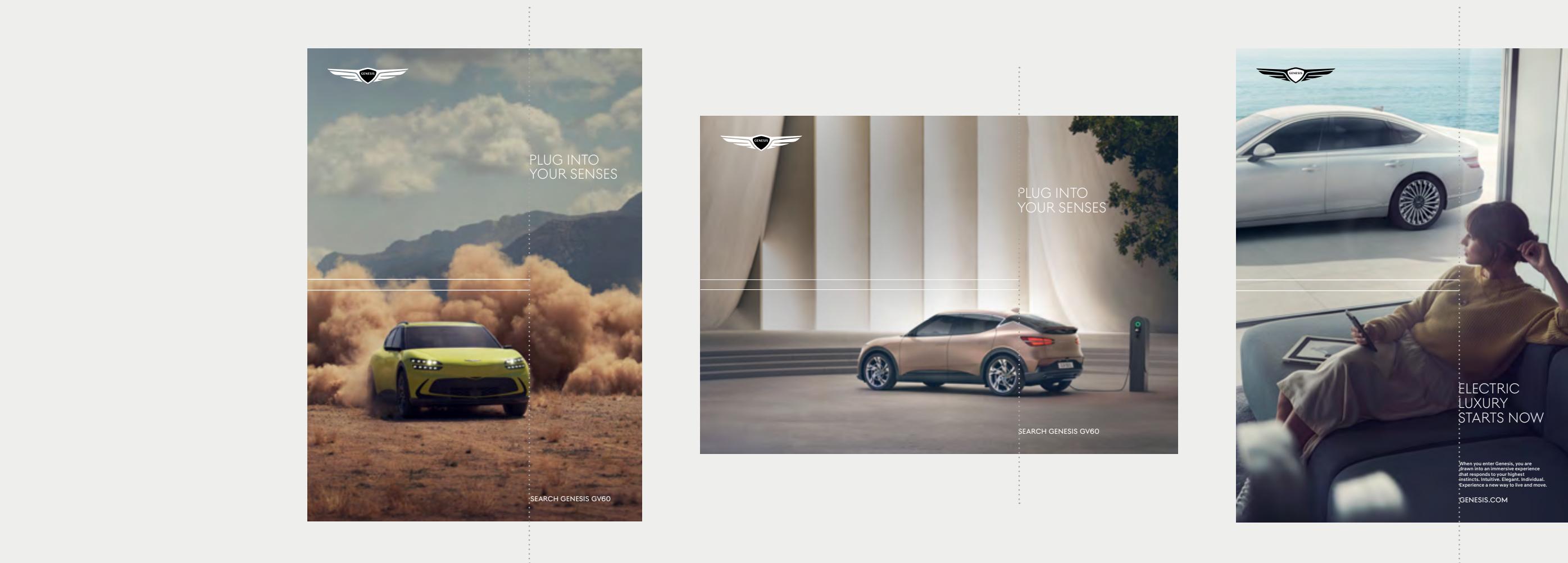
1. Aligning elements to the invisible hang lines

Imagery can be placed so that elements align with edge of the Power Lines, to reinforce the tension and balance created with invisible hang lines. Power Lines can highlight or draw attention to key features on the car; to the horizon line in location photography; or to the area of focus on people photography.

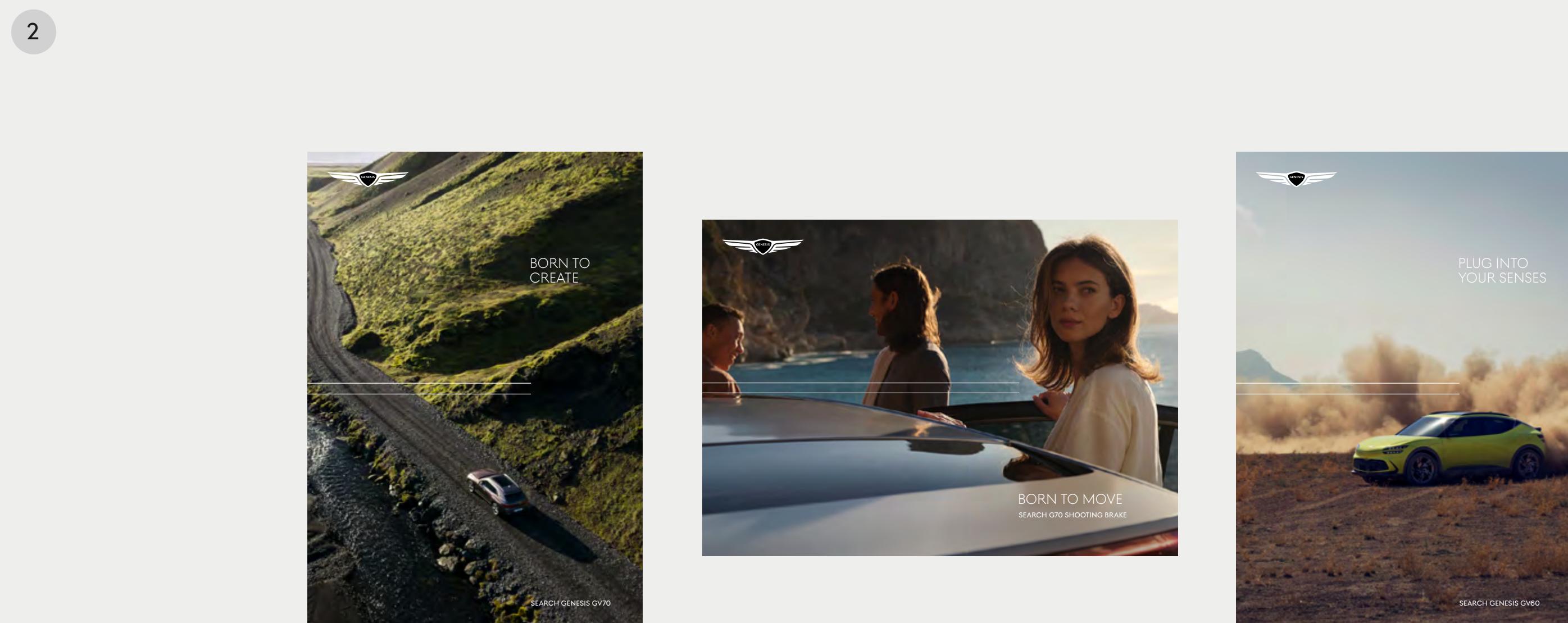
2. Contrasting against natural curves or angles

Imagery can be placed to create contrast and balance against the Power Lines, with more natural curves or angles found in landscape or lifestyle photography.

1



2



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APPLICATION: KEY VISUALS WITH POWER LINES

Existing key visuals do not always follow our new approach to art direction, and therefore need specific guidance:

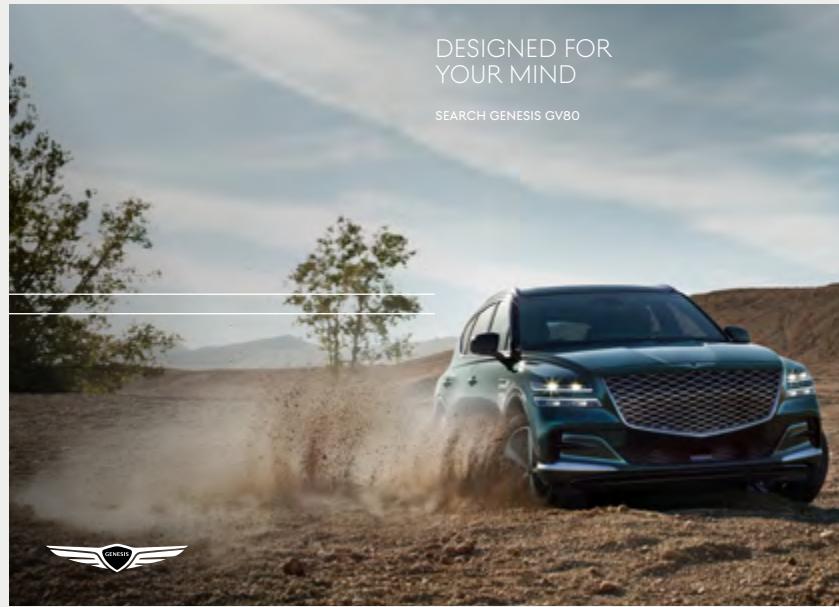
1. Full bleed imagery

We only use full bleed imagery when there is enough clear space for the car to coexist with the Power Lines. Ensure the Power Lines do not overlap the car. Power Lines can reduce to 1/2 width of the canvas.

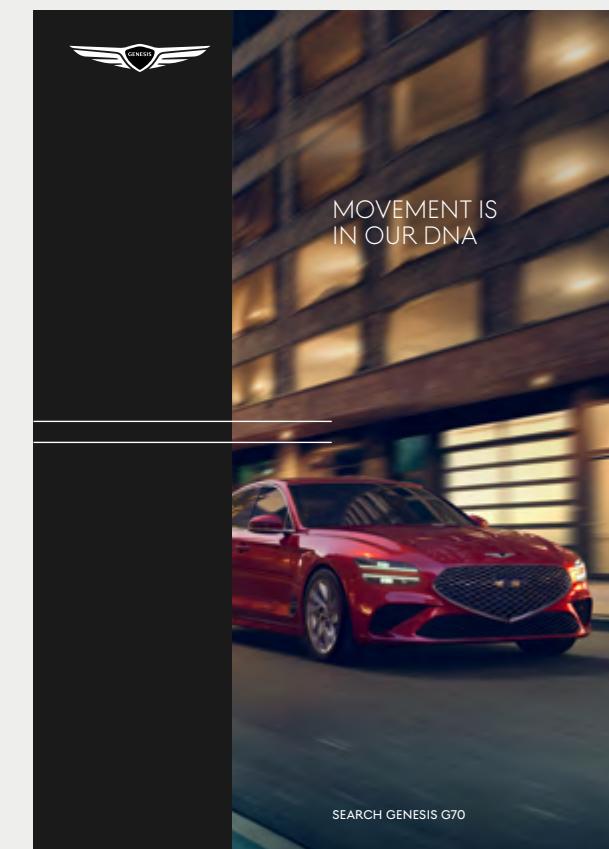
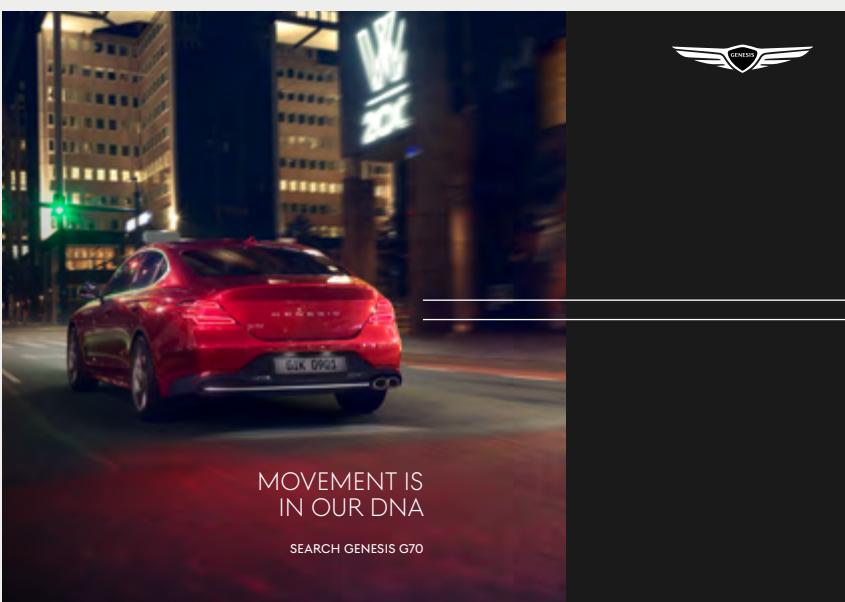
2. Panels

Panels enable us to accommodate all image ratios alongside the Power Lines, or ensure the legibility of Power Lines on busy backgrounds. The examples show how introducing a panel creates the space for key visuals to be placed prominently on landscape and portrait formats.

1



2



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APPLICATION: WITHOUT POWER LINES

Power Lines should not be overused on imagery, and should never be applied if they cannot form a composition without overlapping the car.

There are two key ways to maintain tension and balance when applying imagery without Power Lines:

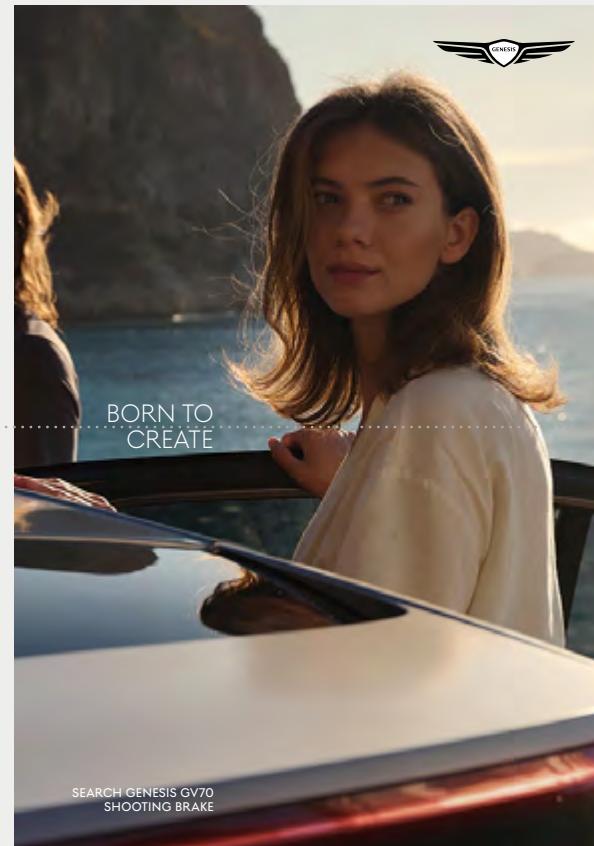
1. Vertically centered headlines

Headlines which are centered vertically provide an alternative anchor point. They visually balance with other visual system elements, and subtly reference the Power Lines when using two-line headlines.

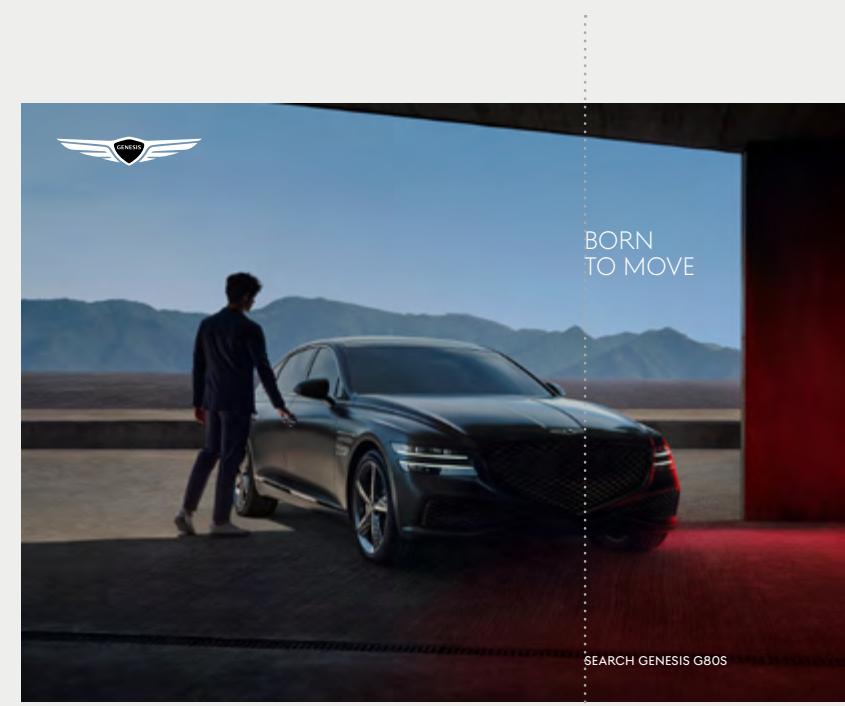
2. Key-feature hang lines

Key features within images provide an alternative visual anchor for the typography to align with. They visually balance with other elements, and draw the eye to the two lines on the car, or other key features like the badge emblem. Hang lines should still align to the same underlying grid.

1



3



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DON'T OVERLAP THE CAR OR FOCAL POINTS

Avoid placing the Power Lines or typography over the car or key focal points of the photograph, such as people head or neck.



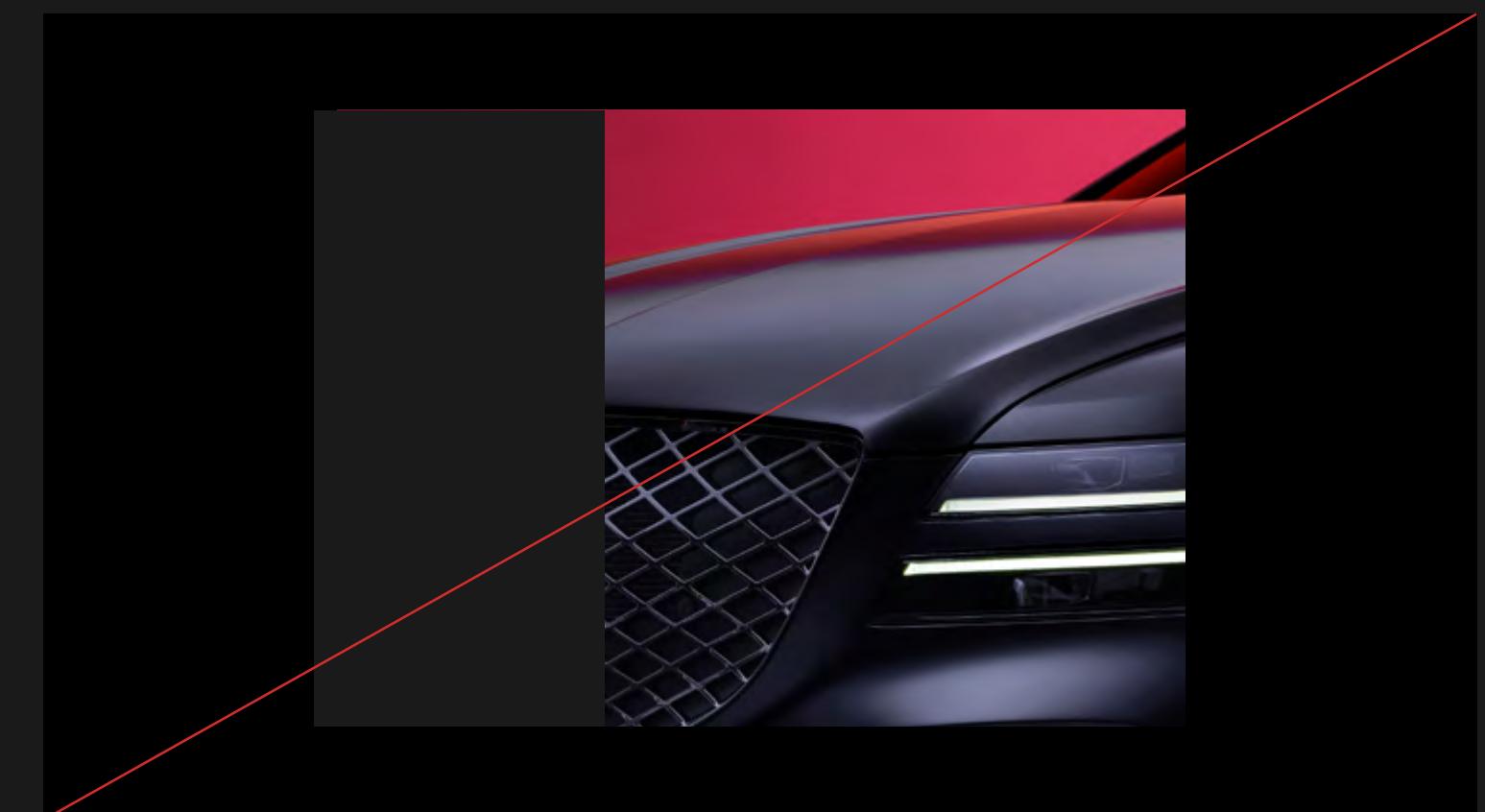
DON'T OVERLY RETOUCH OR SATURATE IMAGES

Avoid overly stylized and airbrushed photography or the use of color treatments. This helps keep our photography style feeling premium and authentic.



DON'T CROP KEY DESIGN ELEMENTS OF THE CAR

Avoid cropping out key design elements which are being highlighted within car photography, such as the grille, parabolic line or quad lamps.



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LAYOUT

Introduction

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Power Lines

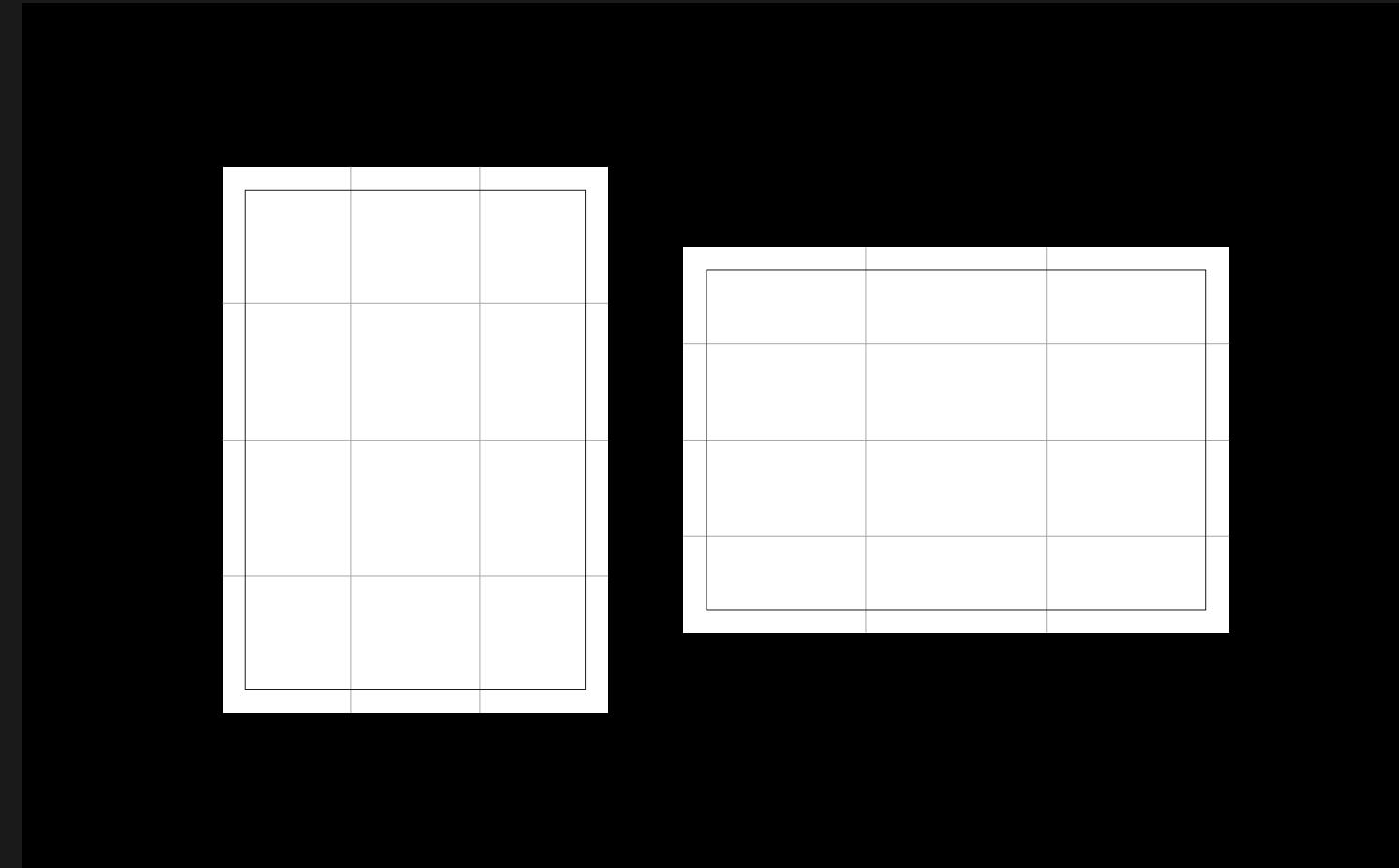
Typography

Imagery and panels

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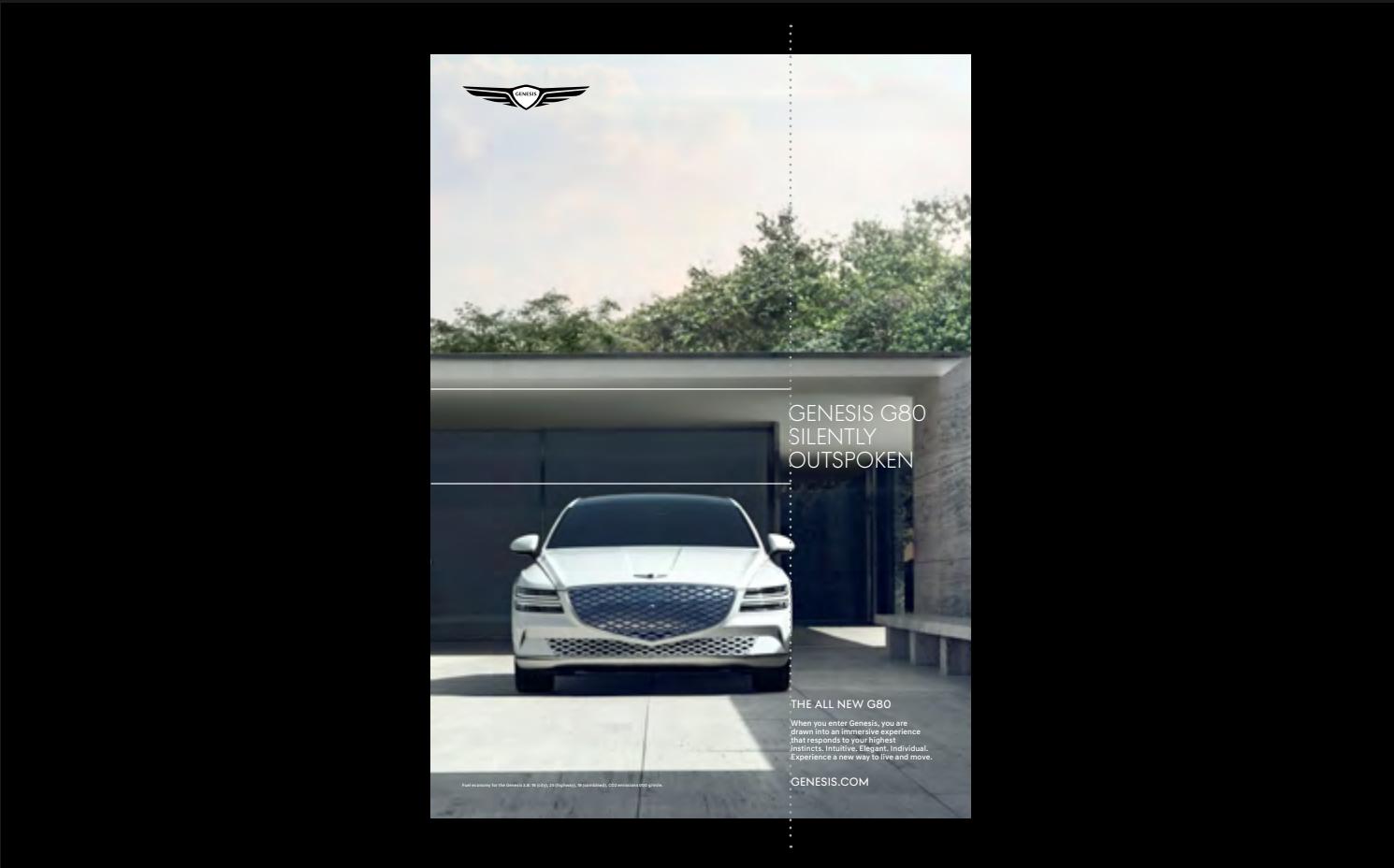
THE GRID IS OUR FOUNDATION

The layout is divided into 3 columns and 4 rows, with an equal margin on all side.



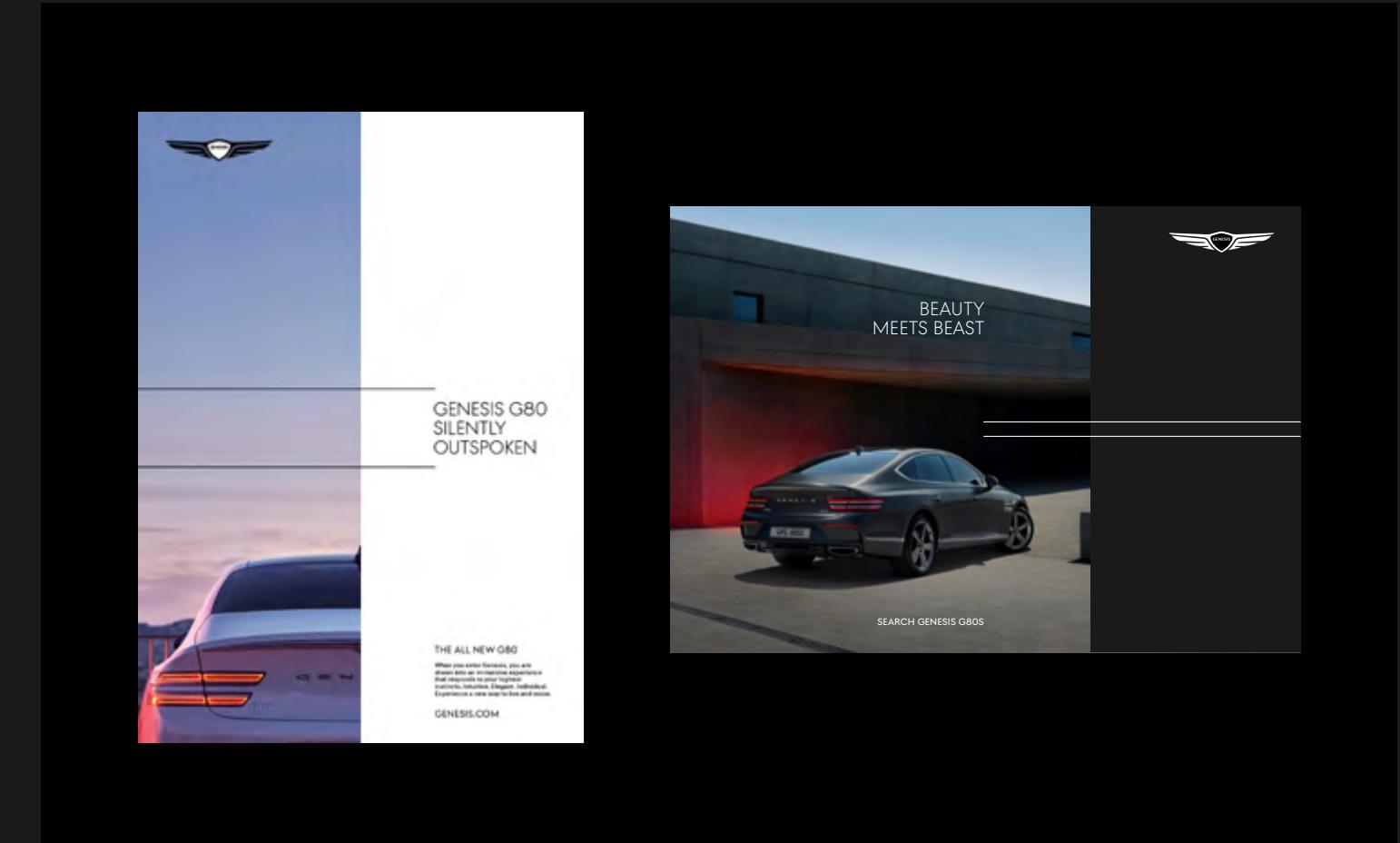
LAYOUTS CREATE TENSION AND BALANCE

We can use the grid to create tension and balance within our layouts, by using it to build in areas of white space, and invisible hang lines which give a sense of precision.



PANELS ENABLE FLEXIBILITY AND VARIETY

We can use either white, carbon or black panels to create space for longer pieces of type, or to prevent excessive cropping of photography.



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CREATING TENSION AND BALANCE

There are a few simple techniques which enable us to build tension and balance in to our compositions. We aim to use at least one or two within any given application.

1. Invisible hang lines

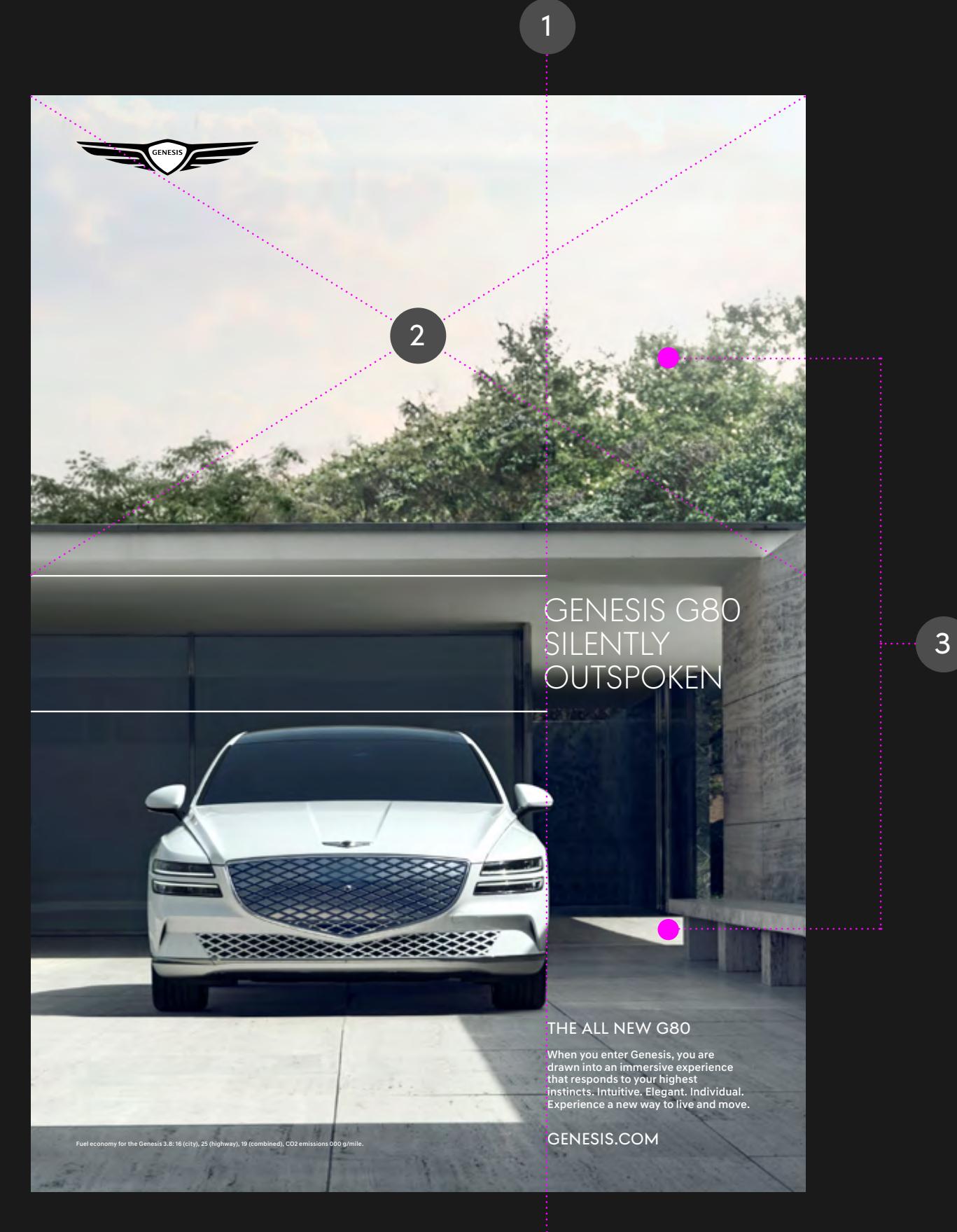
We use our Power Lines and the underlying grid to form strong, vertical hang lines for content to align to. This creates a sense of tightness and precision, which in turn creates tension and balance.

2. The beauty of white space

We aim to build in white space as an active element, creating space for it to play a key role within our layouts.

3. Asymmetric visual balance

The relationships and interplay between elements enable us to visually balance layouts in asymmetric compositions. We can contrast light against dark, or content against clear space, to bring harmony to layouts.

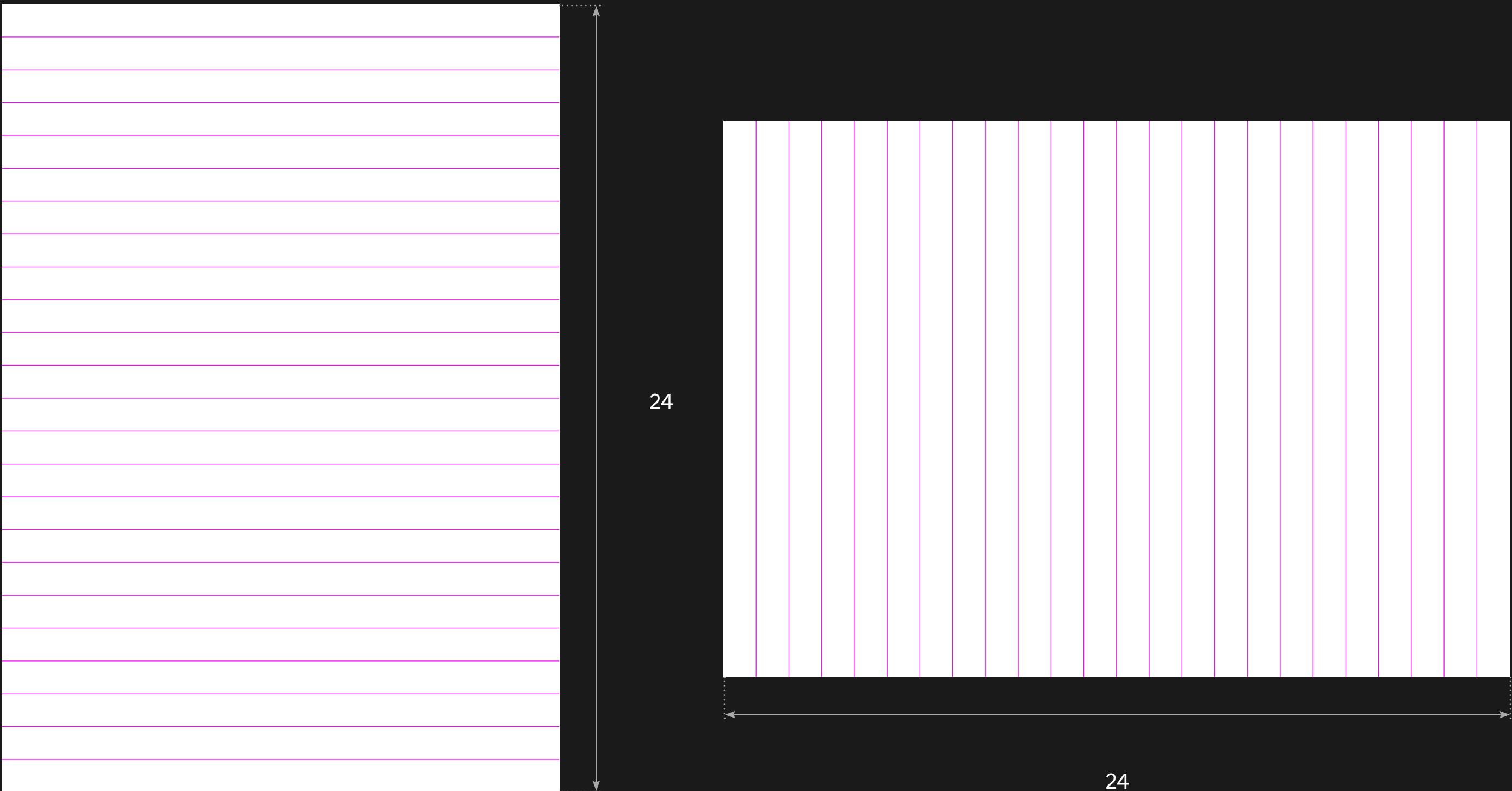


LAYOUT

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DEFINING THE MARGIN

Take the longest edge of our format and divide it into 24.

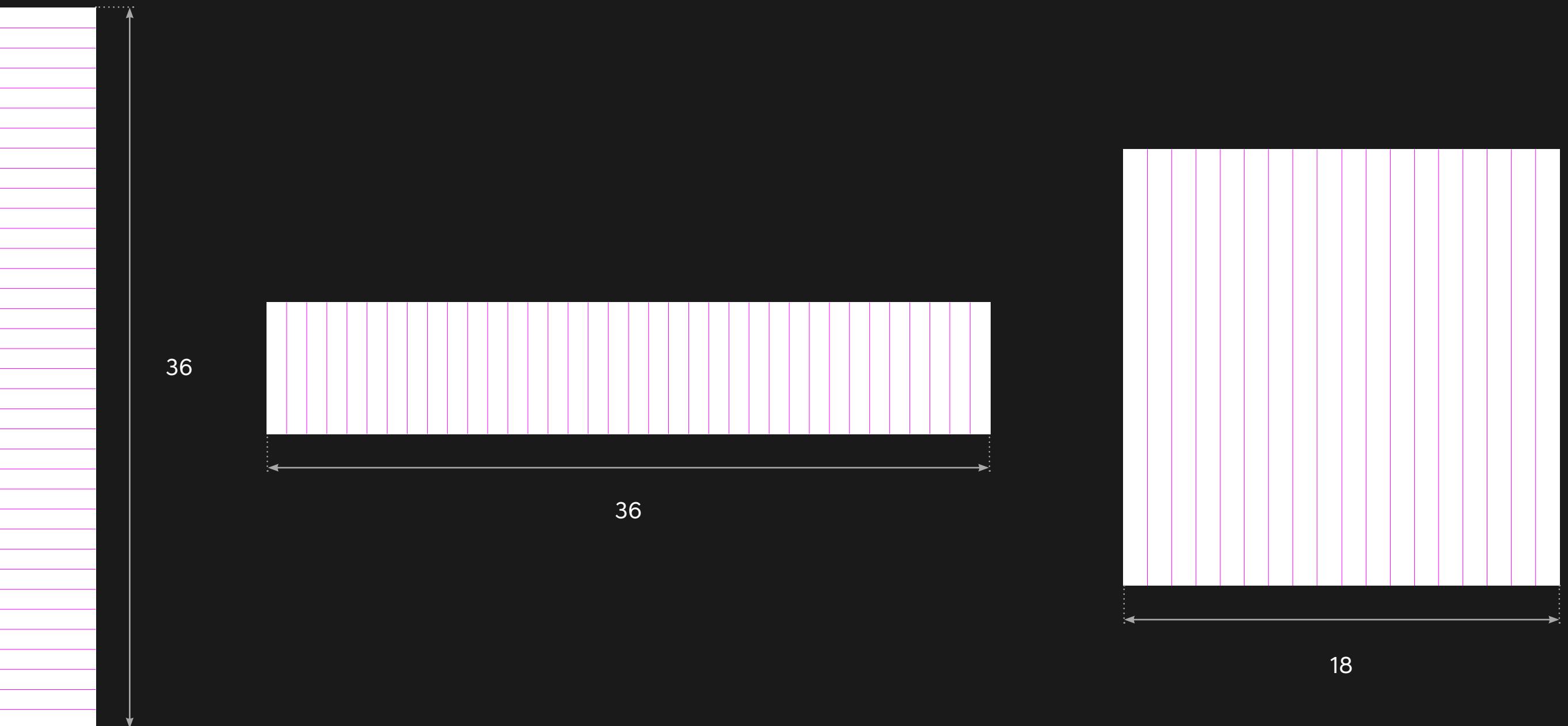


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DEFINING THE MARGIN

For extended ratio formats divide the longest edge by 36, and for square formats 18.

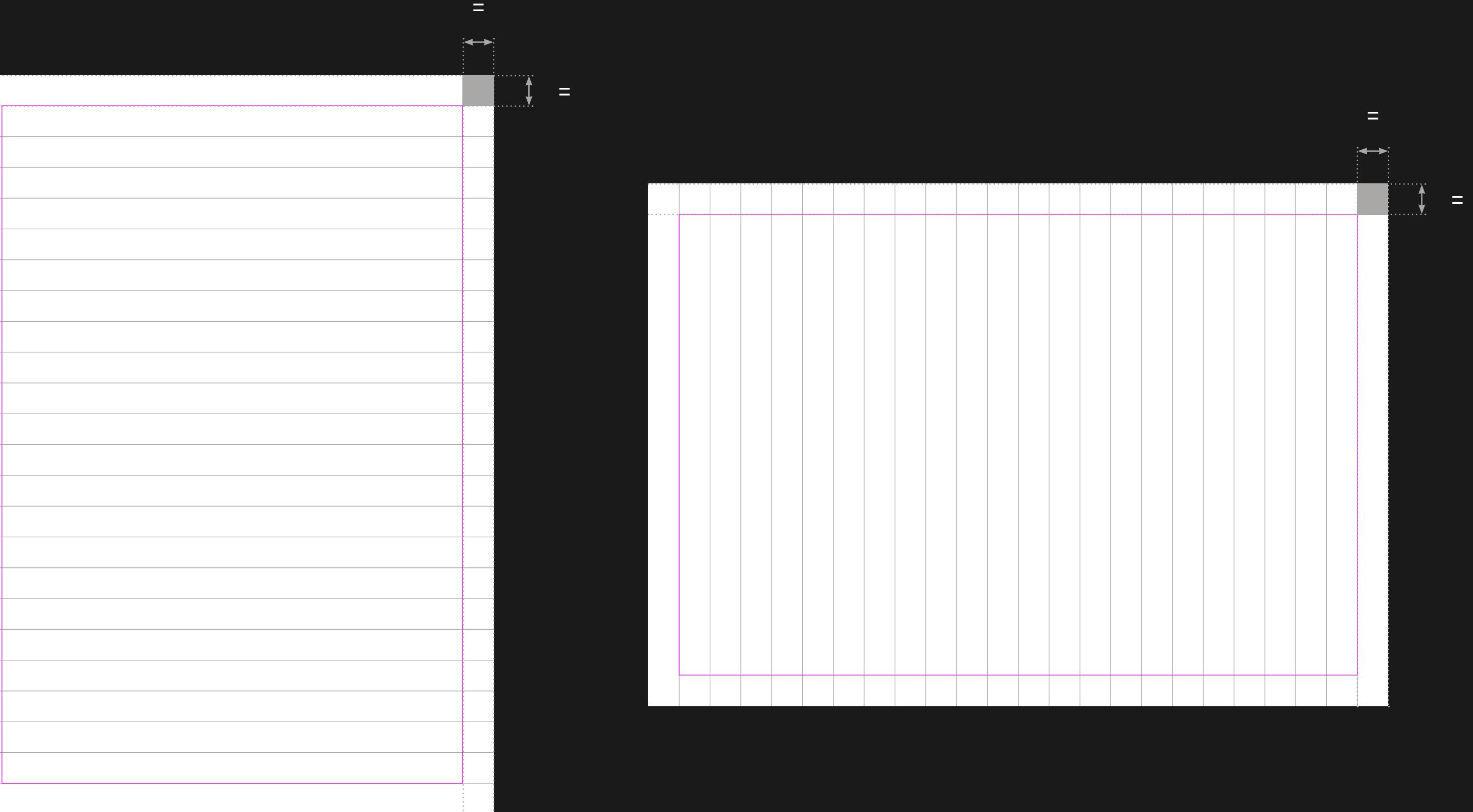


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DEFINING THE MARGIN

Take the width of one column and apply it as an equal margin on all sides.

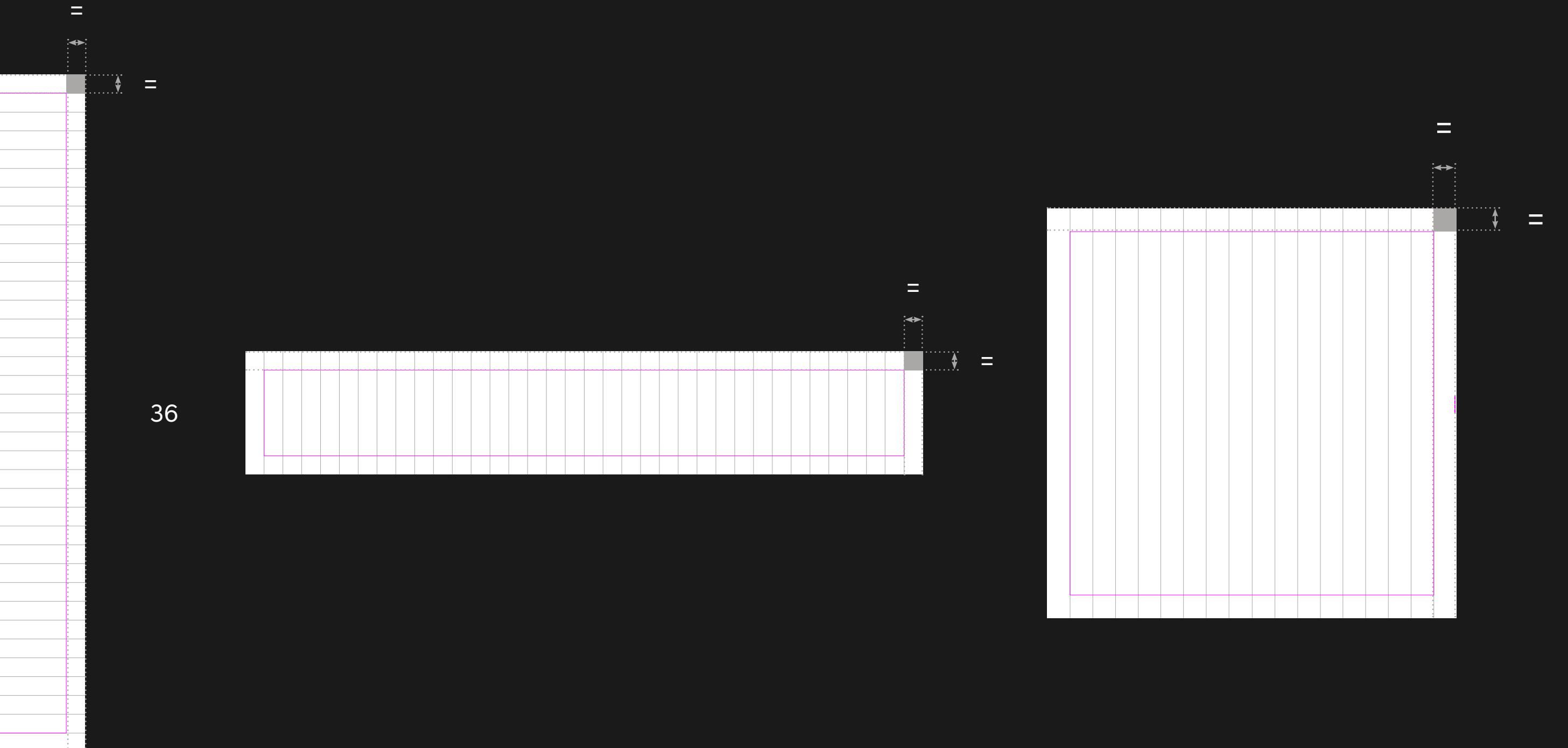


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DEFINING THE MARGIN

For extended ratio formats, the same process applies. Take the width of one column and apply it as an equal margin on all sides.

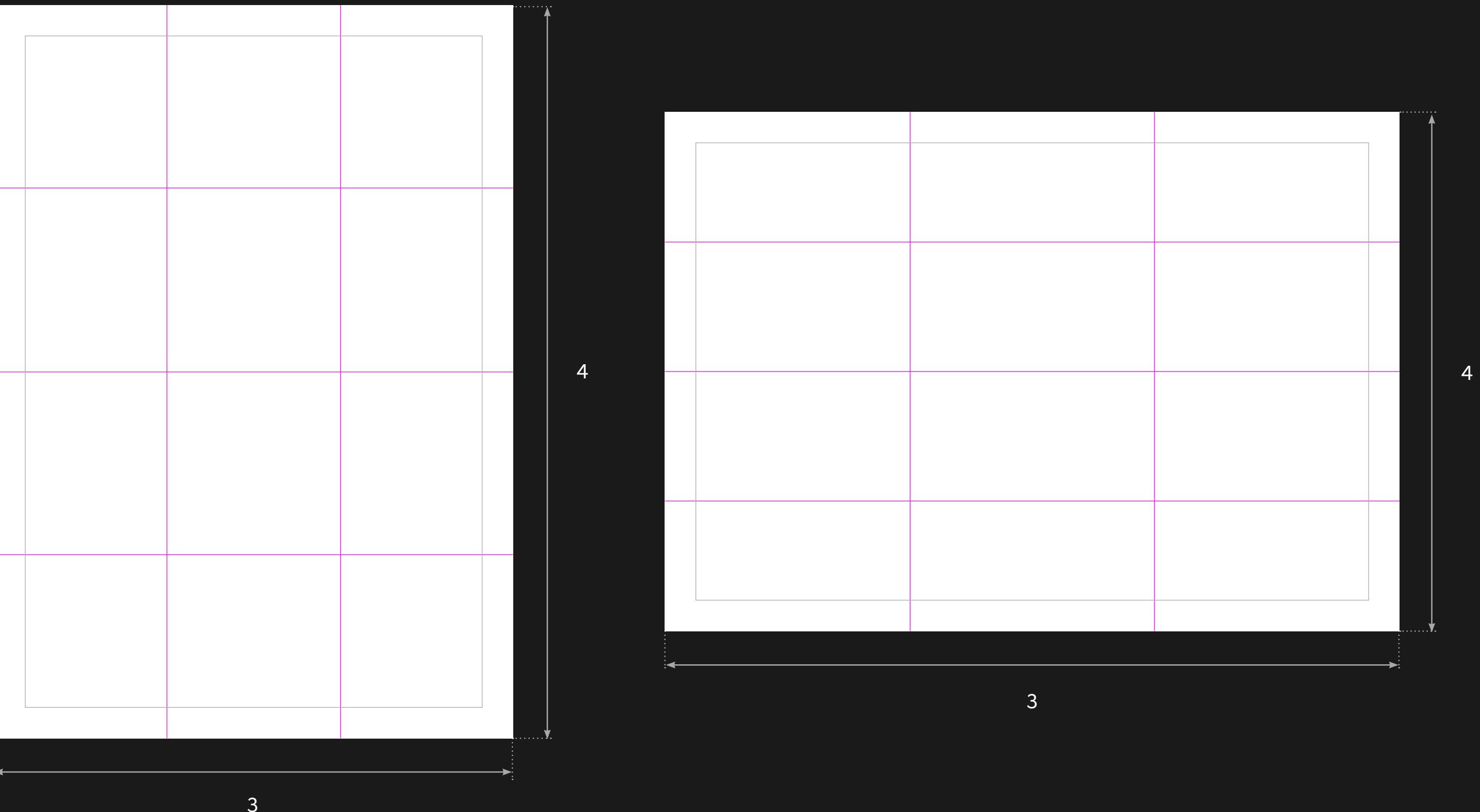


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LAYOUT GRID

Create our final grid by dividing the page into three columns and four rows (no gutters).
This is our final layout grid.

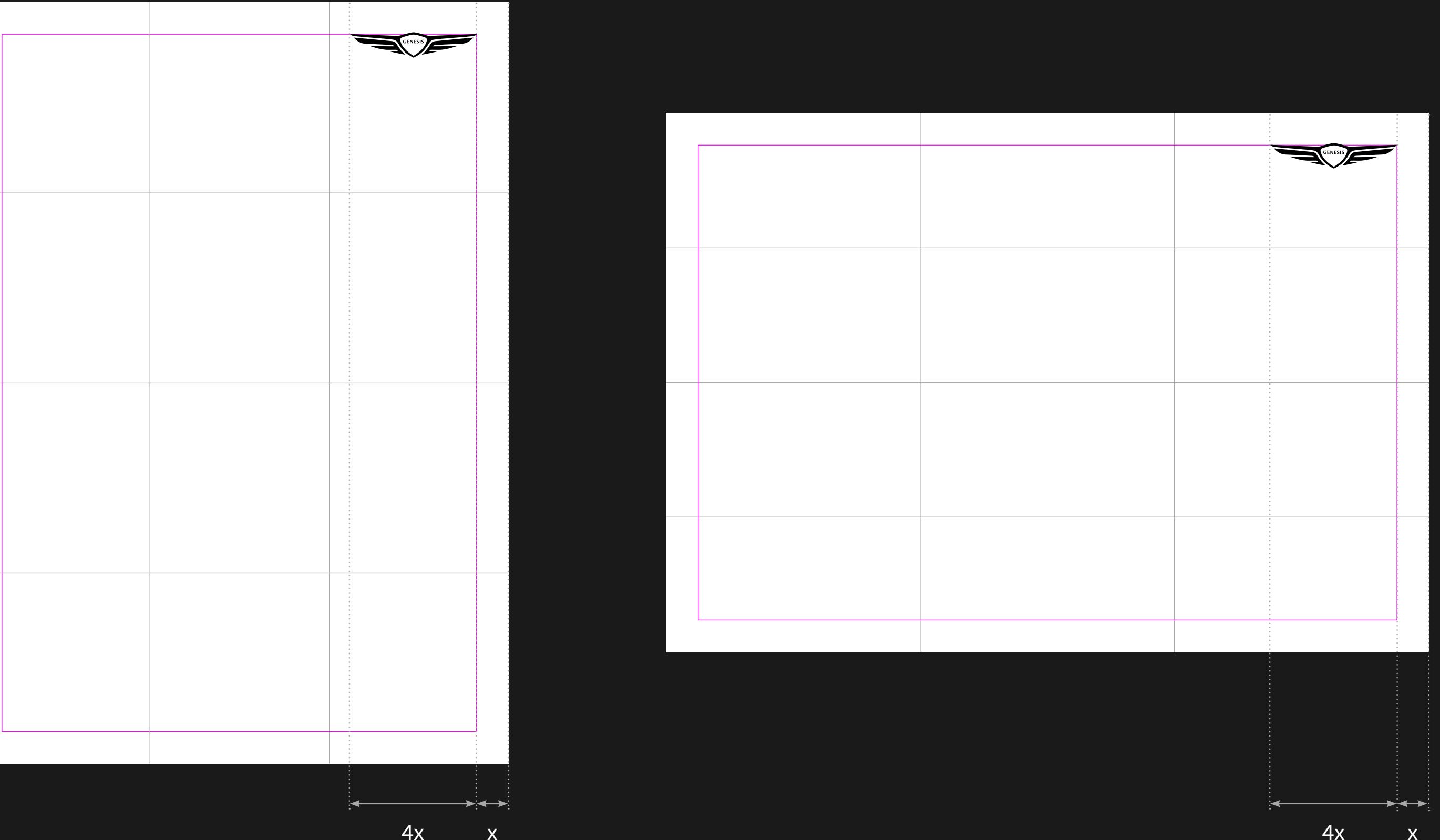


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LOGO

The logo width is sized to 4x margin width and placed against the margin in any corner.



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Typography

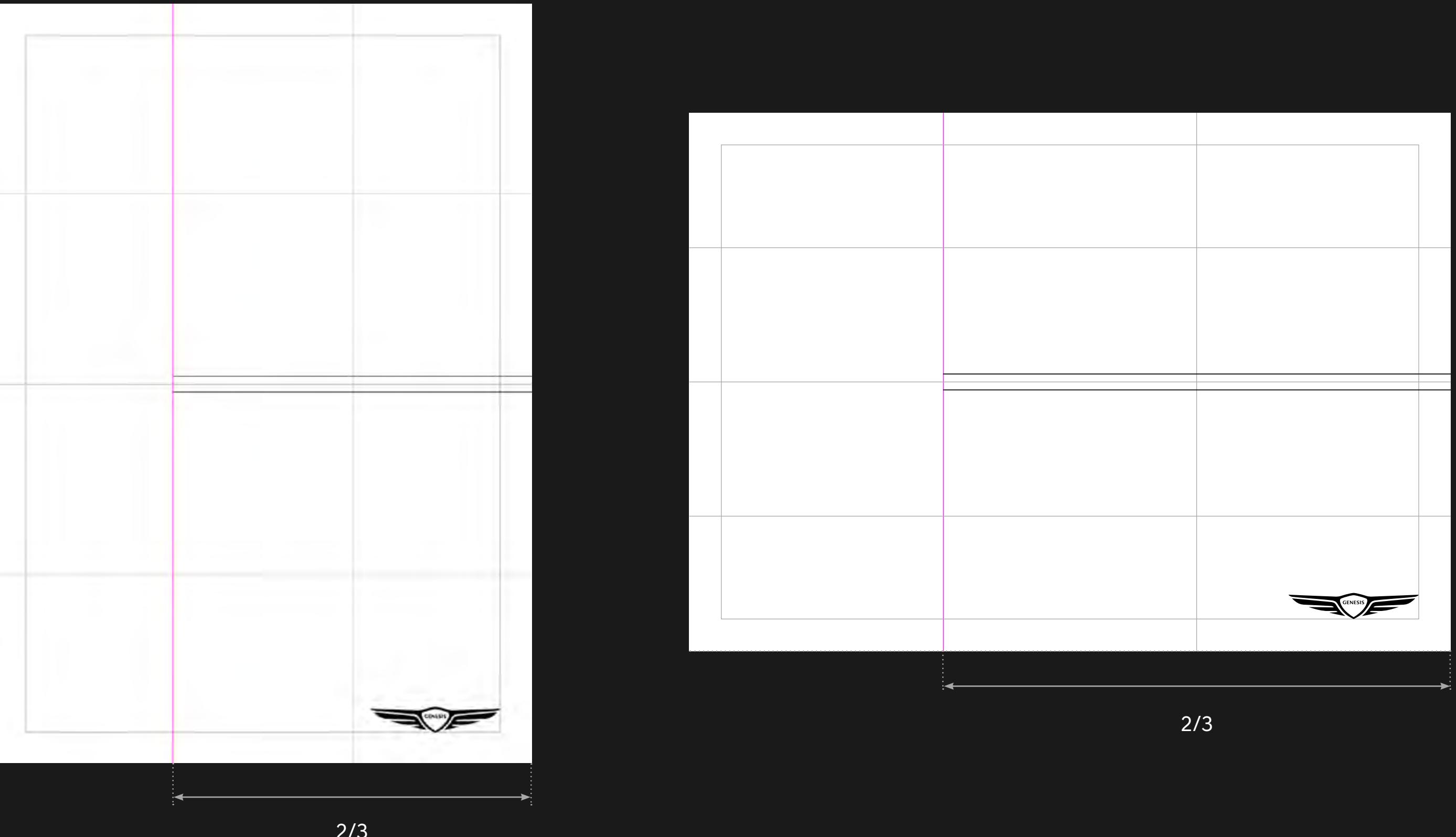
Imagery and panels

Don'ts

POWER LINES

Our Power Lines are centered vertically and sized at $\frac{2}{3}$ the width of the layout, bleeding off either the right or left edge, depending on the side on which the logo is placed.

For use with longer headlines, the Power Lines can drop to $\frac{1}{2}$ the width of the canvas.



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HEADLINE TYPOGRAPHY

Our headlines always aim to align to the invisible hang line created by the end of the Power Lines. We have two options in terms of vertical placement:

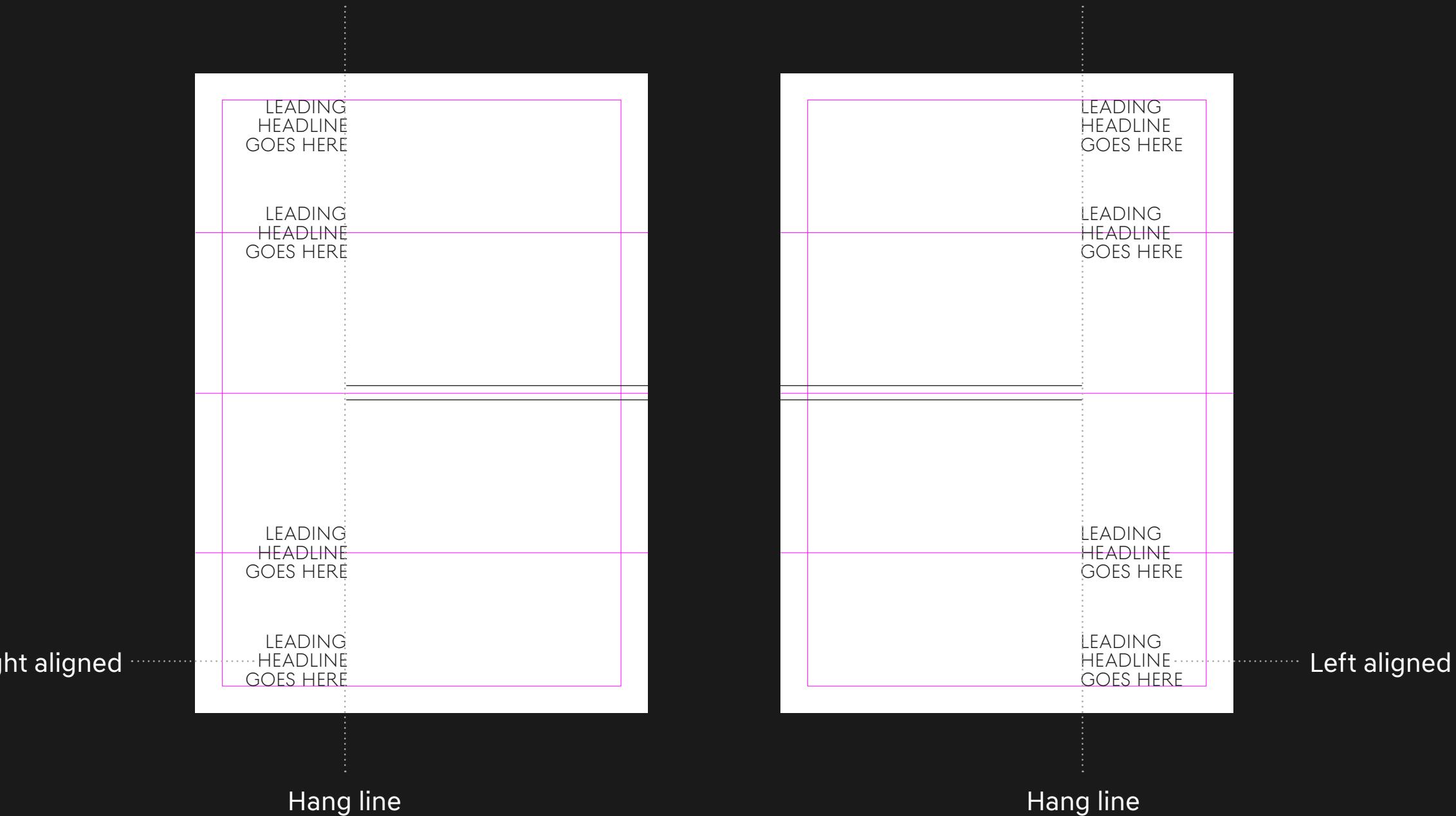
1. Headlines aligned to the margin or horizontal gridlines

Headlines can align to the top or bottom inside the margins, or centered vertically to one of the horizontal grid lines.

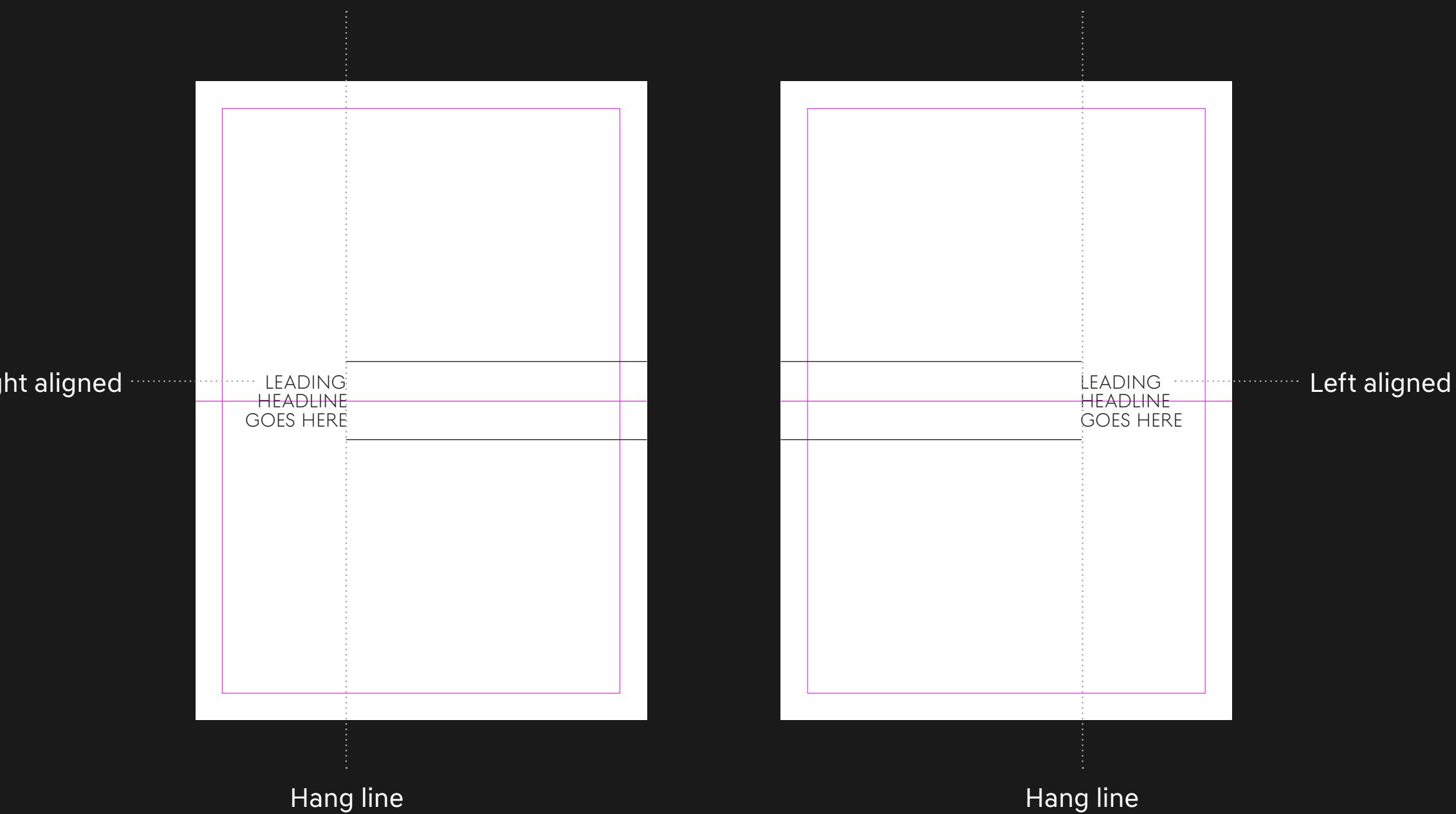
2. Vertically centered headlines

Headlines can be vertically centered by being placed between the Power Lines. In this instance, the Power Lines spacing should open up to match the headline height plus the margin height.

1



2



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PLACING SUPPORTING TYPOGRAPHY

Subheaders and body copy can be applied in a variety of different layouts:

1. Copy left aligned

Always used when there is a headline, subheader and body copy. Subheaders and body copy can be placed on one of the horizontal gridlines, or against the margin, depending on which placement offers the most visual balance.

2. Copy right aligned

Only be used when there is no body copy.

3. No headline

Only used on brand-led layouts which use feature images which do not require headlines.

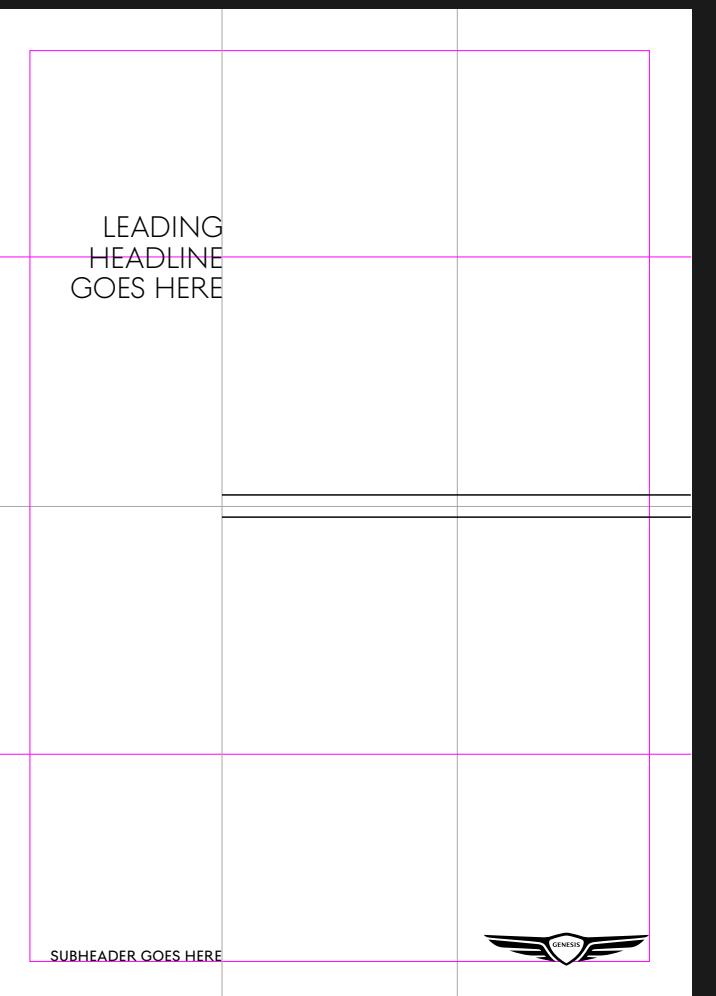
4. Headline with subheader

Only used when the headline and subheader need to be placed together. When subheaders are placed directly underneath headlines, the spacing in between should match the headline cap height.

1



2



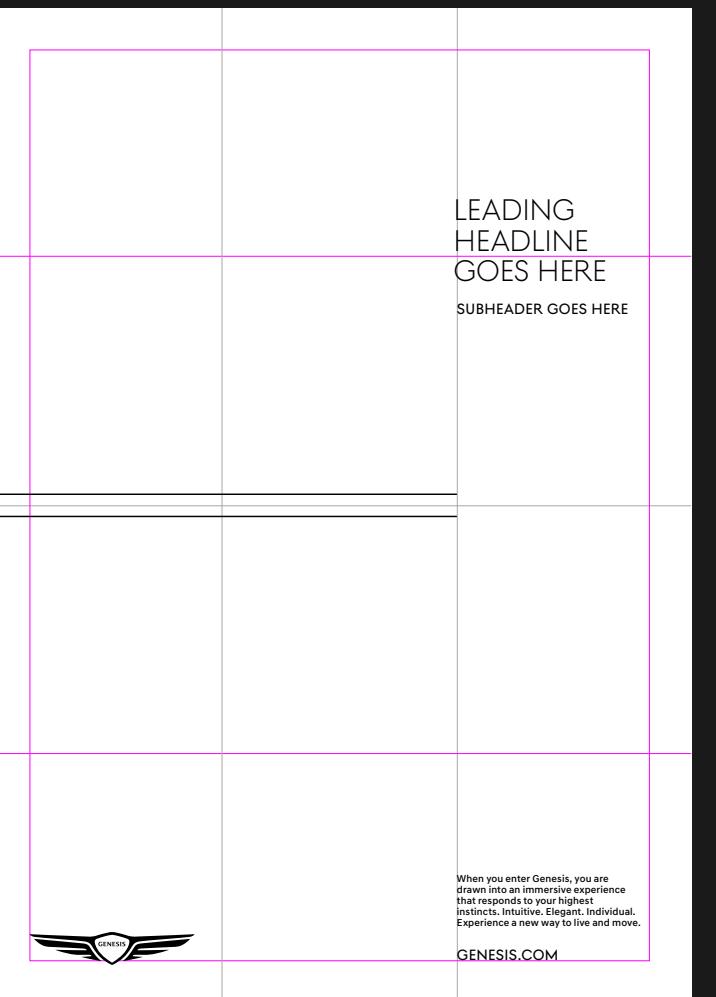
Copy left aligned

Copy right aligned

3



4



No headline

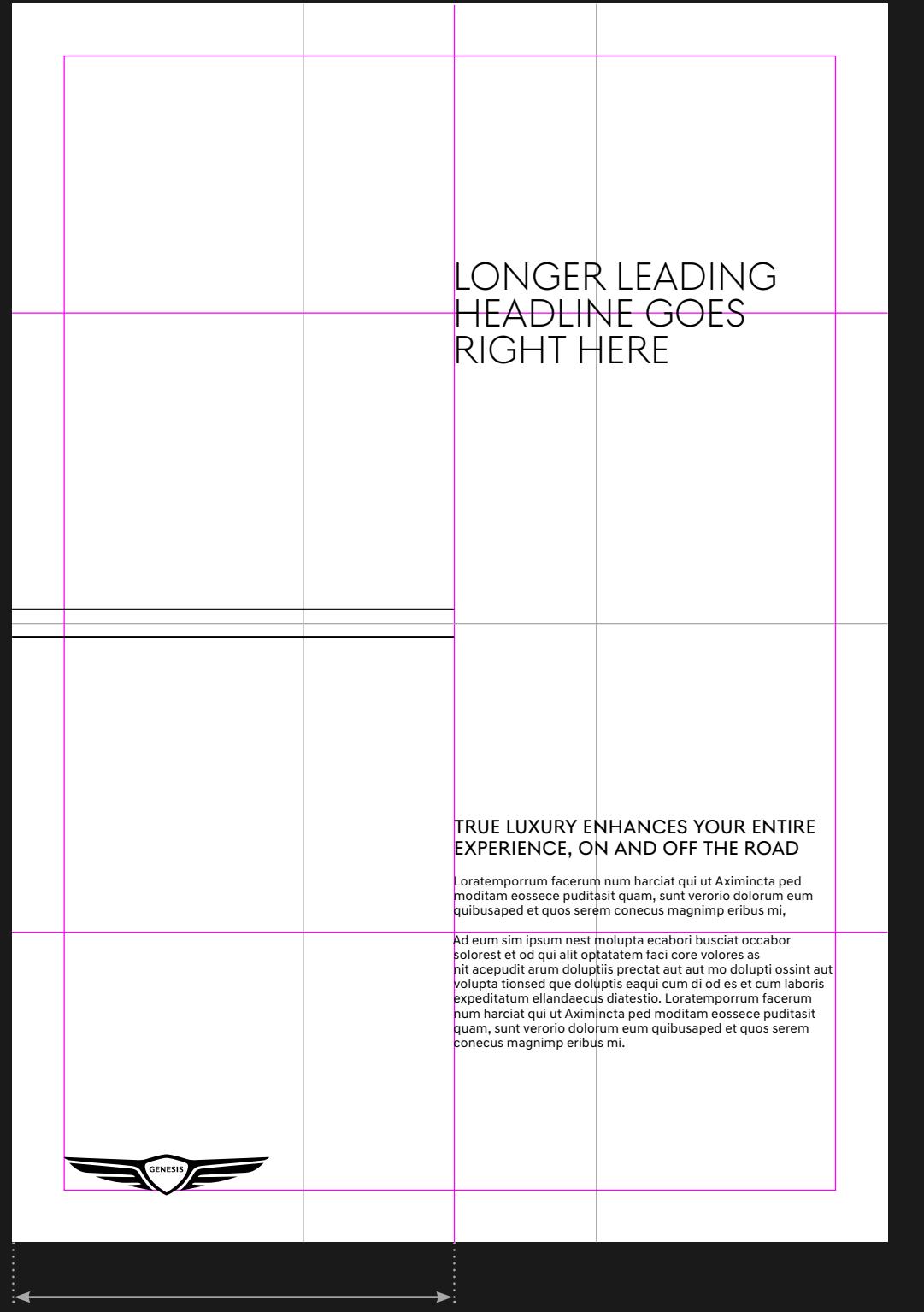
Headline placed with subheader

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LONGER HEADLINE COPY

Power Lines can reduce to half of the width of the canvas to accommodate longer headline copy.



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IMAGERY AND PANELS

We use imagery as expansively as possible.
Full bleed image layouts are our standard and preferred application.

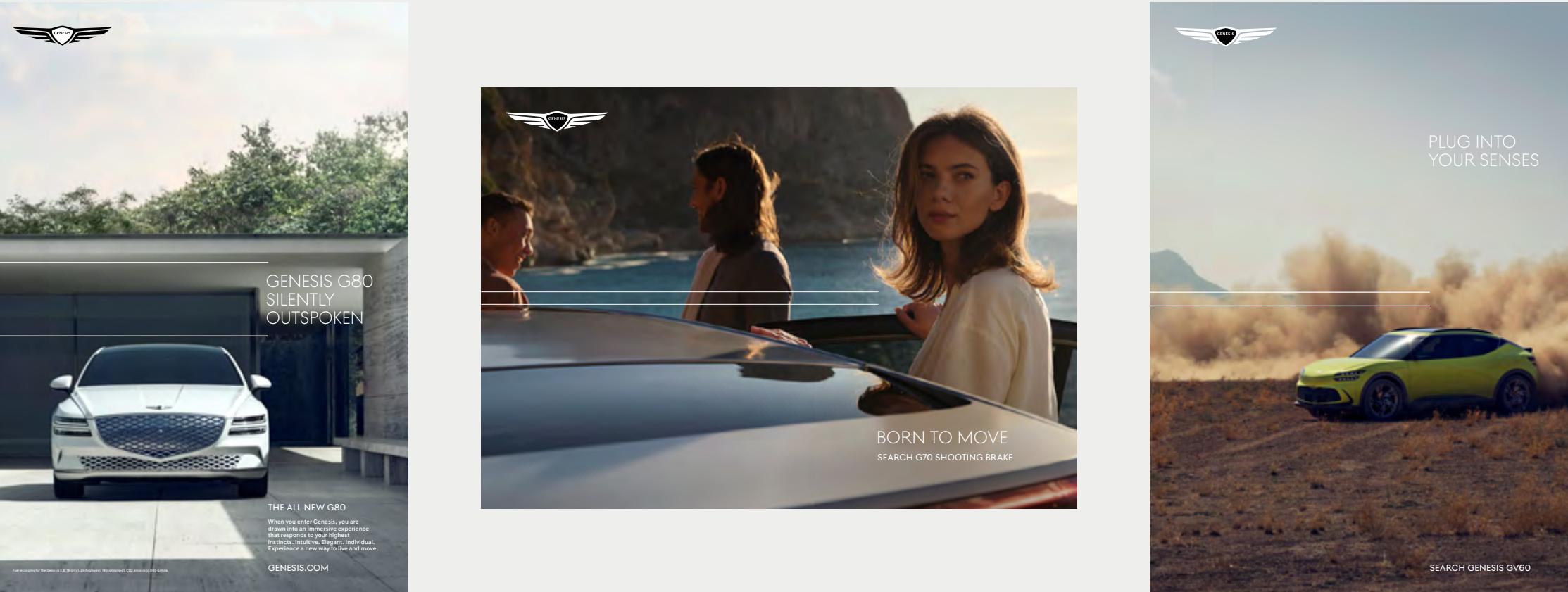
1. Full bleed imagery

For hero moments and layouts where we want photography to take center stage, we place imagery across the entirety of the layout, bleeding to all edges.

2. 50/50 imagery

Additionally, we can split layouts 50/50 to accommodate two images side by side.
Please note — these images should feel part of the same series, and closely match in tone and feel.

1



2



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IMAGERY AND PANELS

Vertical panels give us extra flexibility and variety within our layouts. They can be sized at 1/3 or 1/2 width of the canvas. We use panels for the following reasons:

1. To create space for body text

Panels enable us to create clear space for longer pieces of supporting copy, which could get lost if overlaid directly on to imagery.

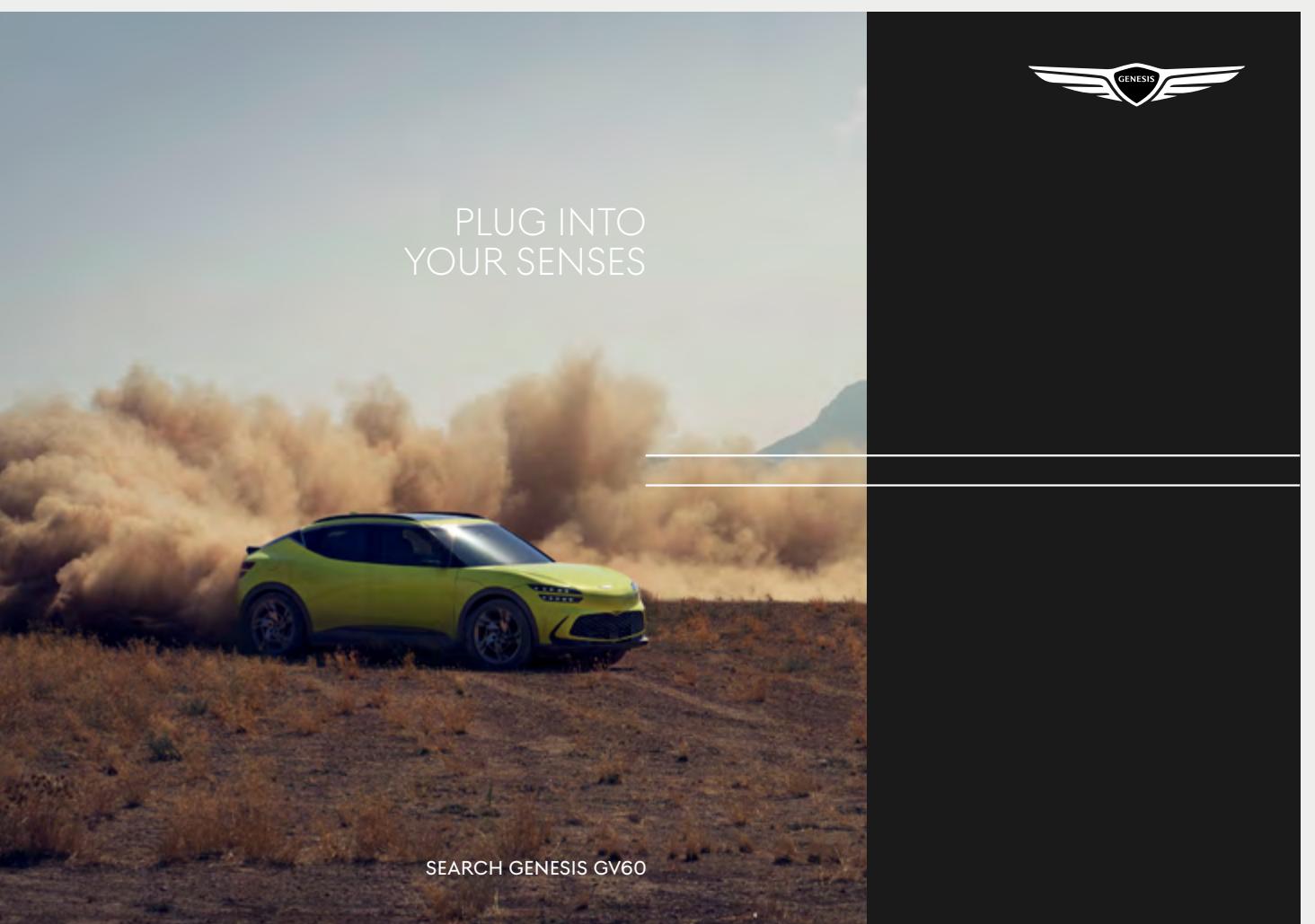
2. To show imagery at its desired ratio

Panels enable us to accommodate all image ratios without overly harsh cropping. The example shows how introducing a panel creates the space for a portrait image to be used on a landscape format.

1



2

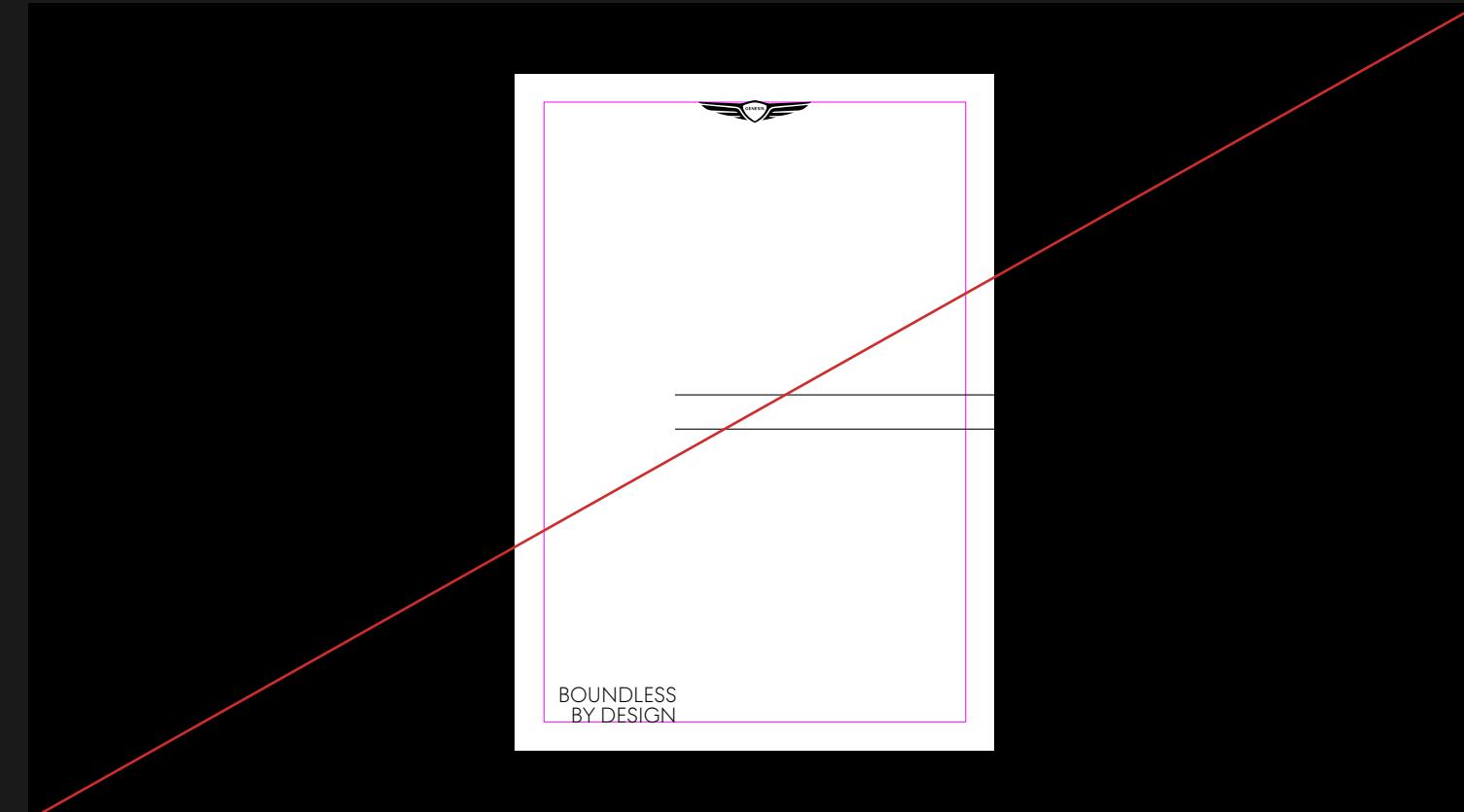


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DON'T CENTER THE LOGO ON STANDARD LAYOUTS

Our logo is only center aligned in restricted cases, and never centered when the Power Lines bleed off the left or right hand edge.



ONLY USE APPROVED PANEL LAYOUTS

Avoid creating panels that are not guided within this toolkit. Additionally, do not align the end of the Power Lines to the layout split.

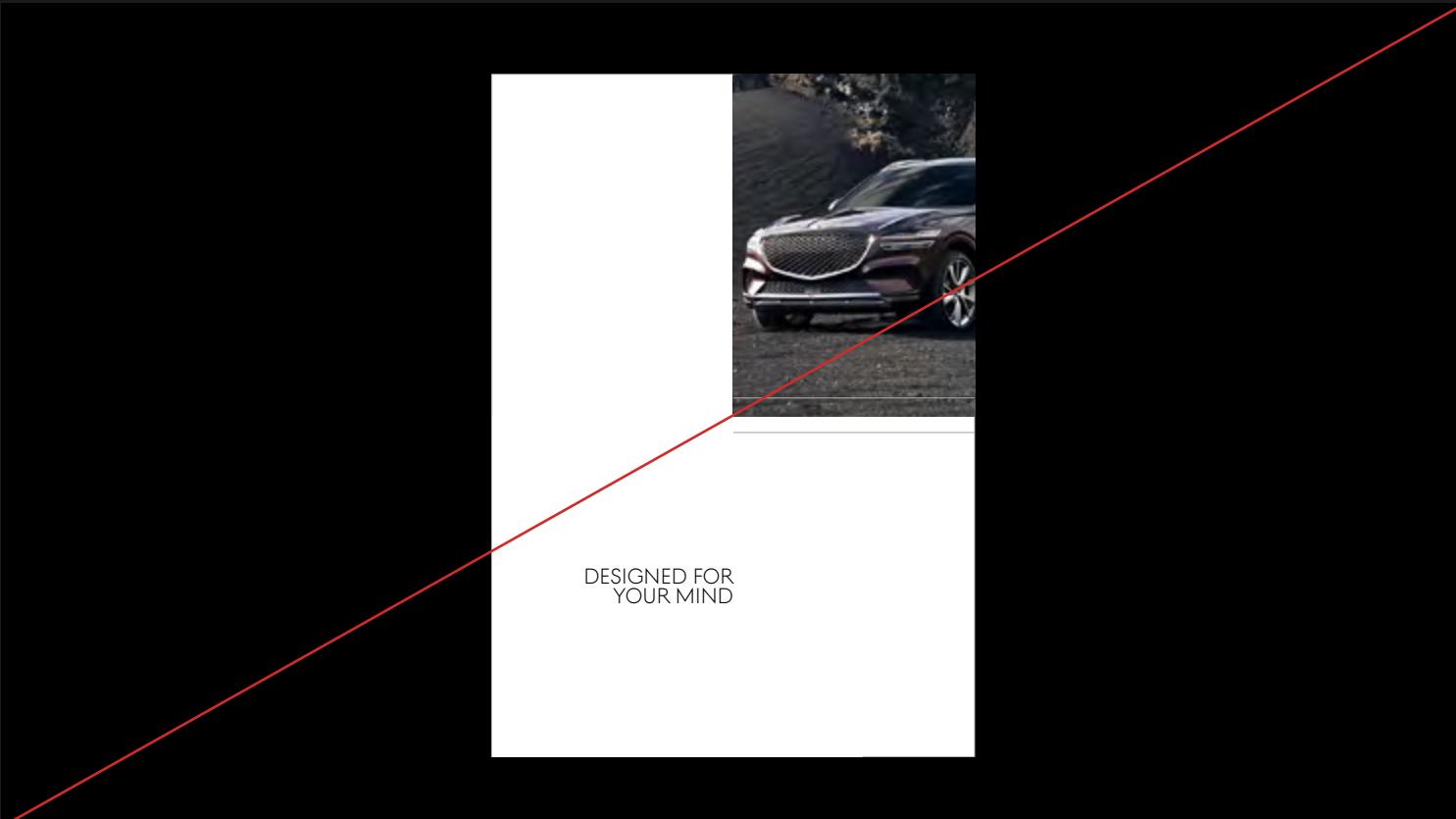
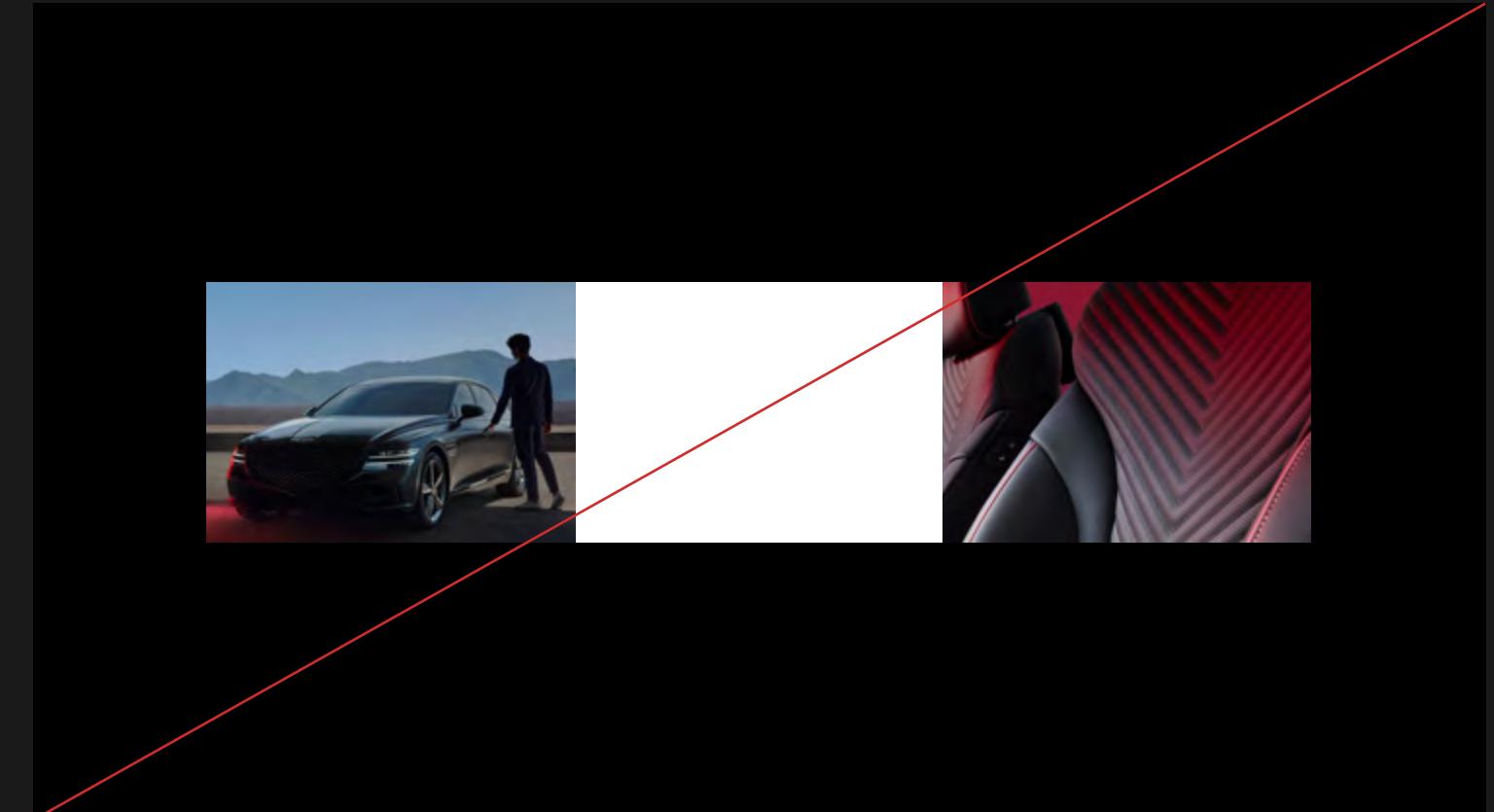


PHOTO PANELS ARE ALWAYS ADJACENT TO EACH OTHER

When using layouts with dual imagery, do not split images apart with an additional color panel.



MOTION

Introduction

MOTION

Introduction

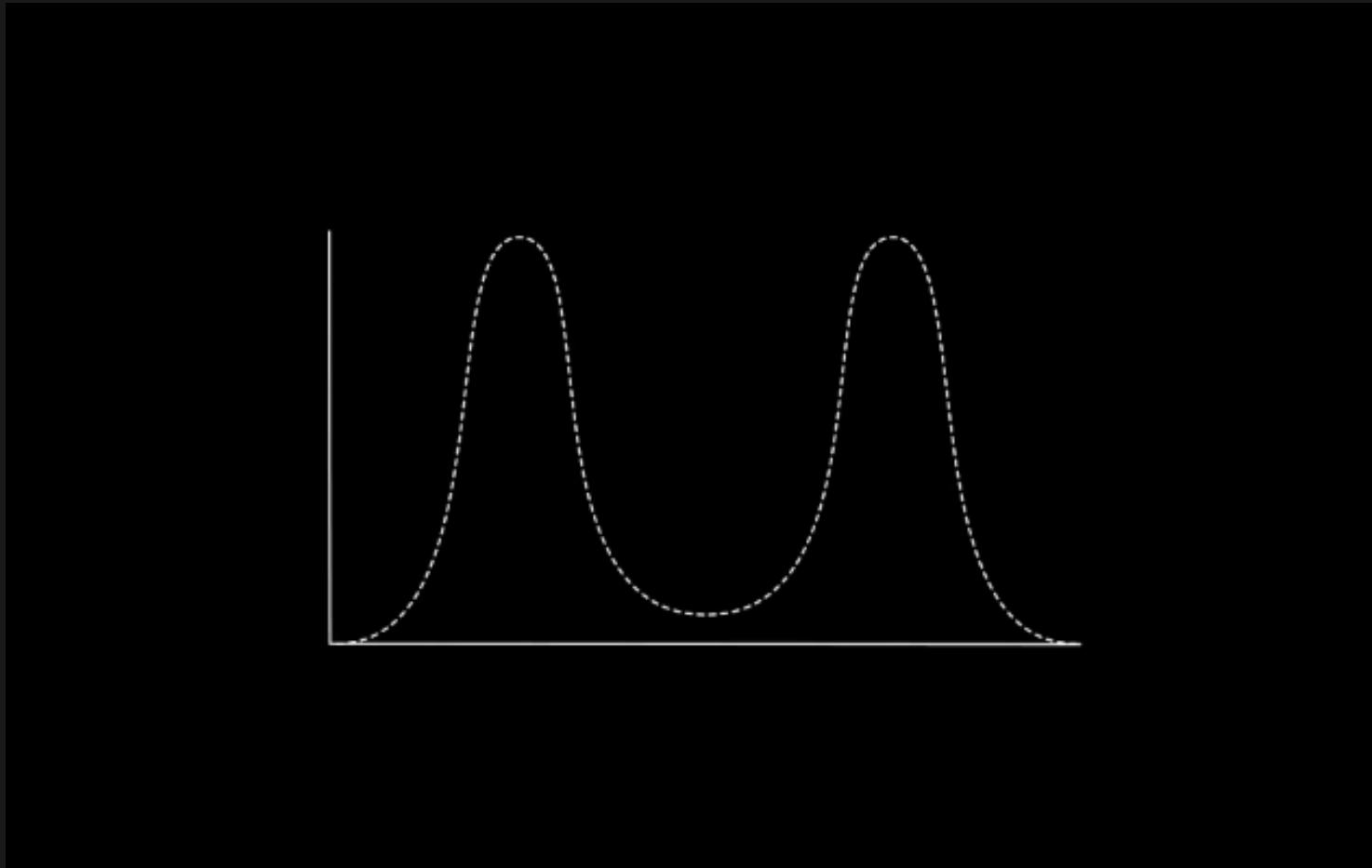
OUR POWER LINES MOVE WITH PURPOSE

Our Power Lines motion behaviors are useful and empower us to guide, communicate, and help people to navigate content.



IN-BUILT TENSION

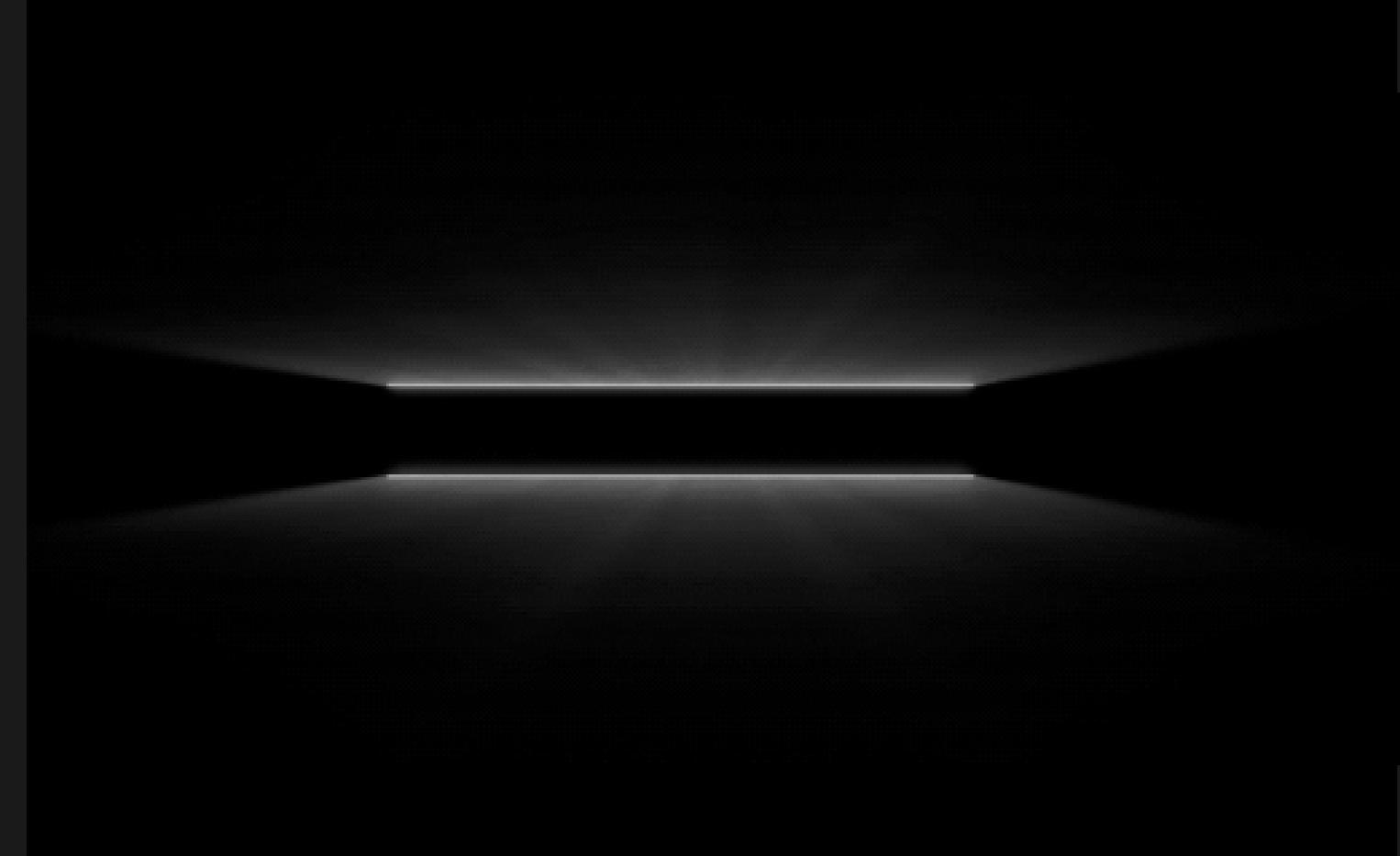
All motion elements use set easing and timing curves, which add tension to our communications. Sequential transitions and behaviors enable us to control the pace of our storytelling.



For more detailed guidance on motion, please refer to
Genesis Motion Toolkit v1.1

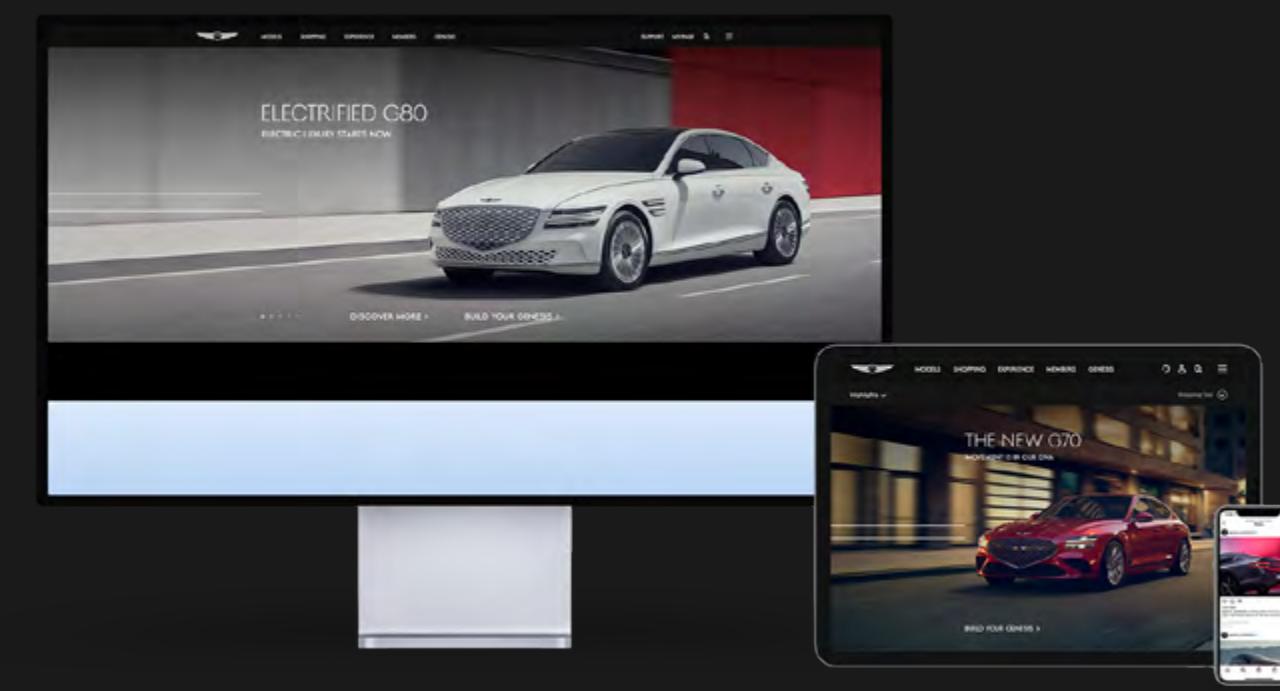
TREATMENTS HELP TO BUILD TENSION & BALANCE

We can broaden our palette of Power Lines appearances through motion, enabling us to build tension and balance with treatments like light, energy and movement.



APPLICATION

OOH advertising
VIP invite
Merchandise packaging
Social posts
Web banners
Web pages



OOH ADVERTISING



VIP INVITE



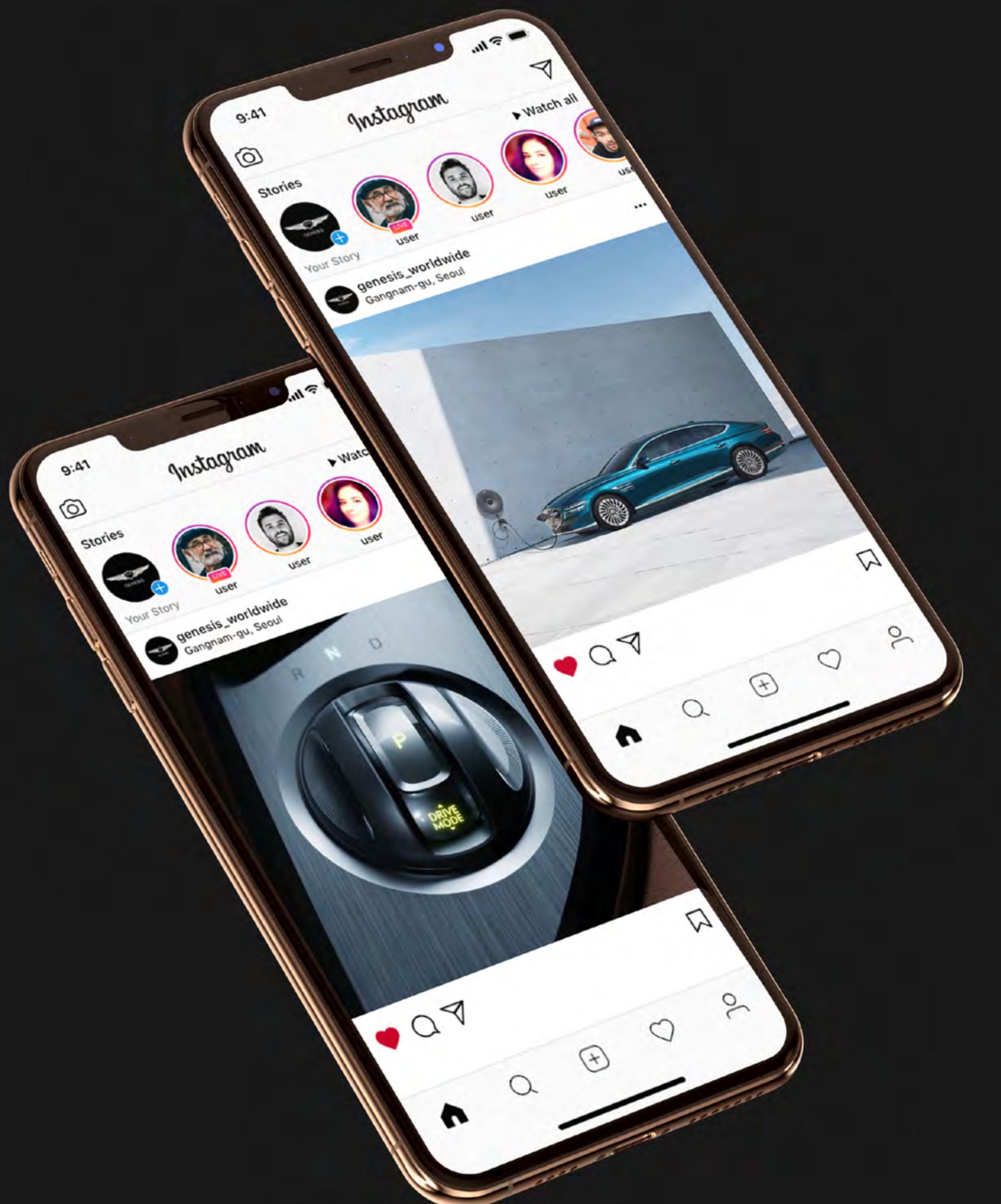
MERCHANDISE PACKAGING



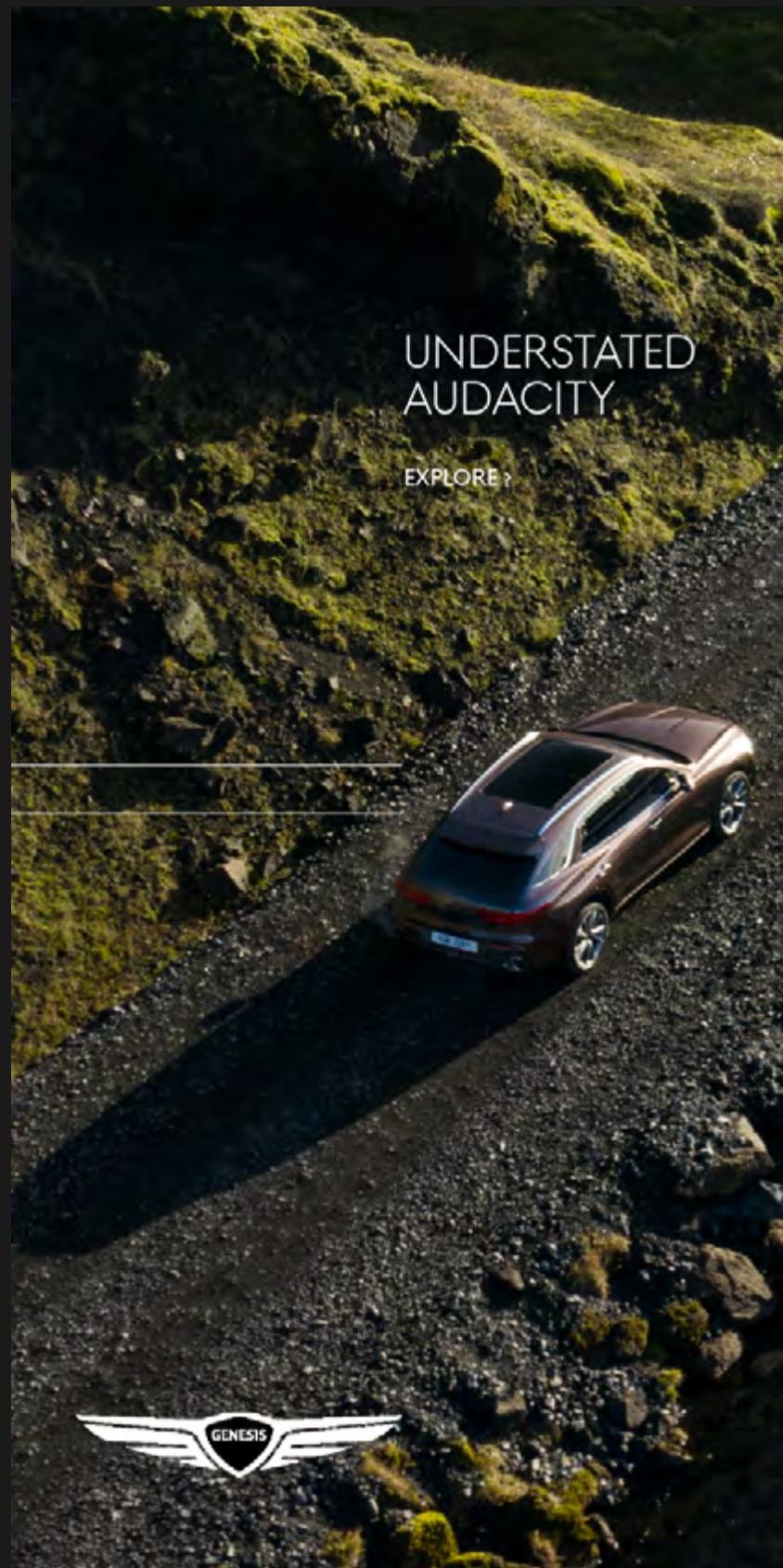
MERCHANDISE PACKAGING



SOCIAL POSTS



WEB BANNERS



WEB PAGES

