TALLER DE PROYECTOS I

MANUAL DE IDENTIDAD VISUAL CORPORATIVA

GRADO OFICIAL EN DISEÑO GRÁFICO Y MULTIMEDIA (CURSO 2024-2025)

Vanessa García Guardia

MANUAL DE IDENTIDAD VISUAL CORPORATIVA

Recoge las normas y reglas que indican de qué forma se tiene que aplicar la identidad con el objetivo de mantener la coherencia.

Puntos obligatorios del manual para nuestra marca

1 Cubierta y contracubierta.
2 Índice.
3 Introducción.
(Misión, visión y valores).
4 Construcción del logotipo.
5 Variaciones del logotipo.
6 Logotipo adaptativo o responsive.
7 Versiones en colores del logotipo.
8 Versiones monocromáticas y
en escala de grises.
9 Versiones incorrectas.
10 Área de protección.
11 Tamaño mínimo del logotipo.
12 Colores corporativos.
13 Estilo fotográfico.
14 Fotografías incorrectas.
15 Estilo Ilustración.
16 Tipografía corporativa.
17 Papelería corporativa.
18 Comunicación (medios impresos).

19 Comunicación (digital).
20 Packaging.
21 Flota de Vehículos.
22 Punto de venta/Sede/Oficinas.
23 Merchandising.
24 Iconos.
25 Ropa de trabajo.

1- CUBIERTA Y CONTRACUBIERTA

La cubierta es la presentación visual del proyecto. Incluye el **nombre de la marca** y el título de **"manual de identidad corporativa"** en inglés **"Brand Guidelines"**, **"Brand Identity Guidelines"**, a veces también la fecha... **La contracubierta cierra el proyecto. Suele incluir el logotipo en pequeño, web, dirección...**

CUBIERTA

Brand Guidelines
V1
Demand
Media
BRAND
GUIDELINES
VERSION 1
JANUARY 2013

Brand manual

patchai

Brand manual

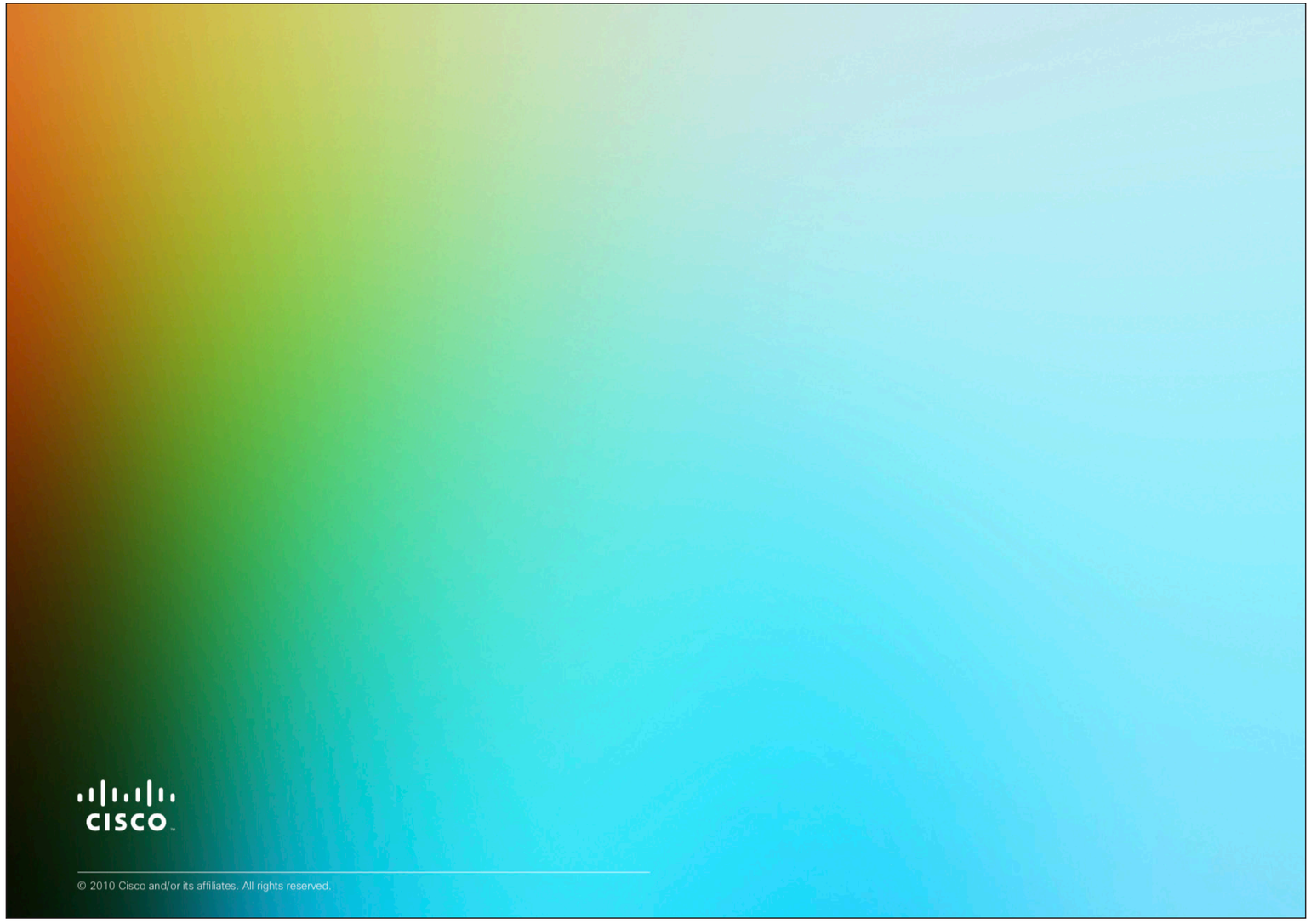
Version 1.2 – September 2021

International
Olympic
Committee

OLYMPIC BRAND GUIDELINES

September 2023

CONTRACUBIERTA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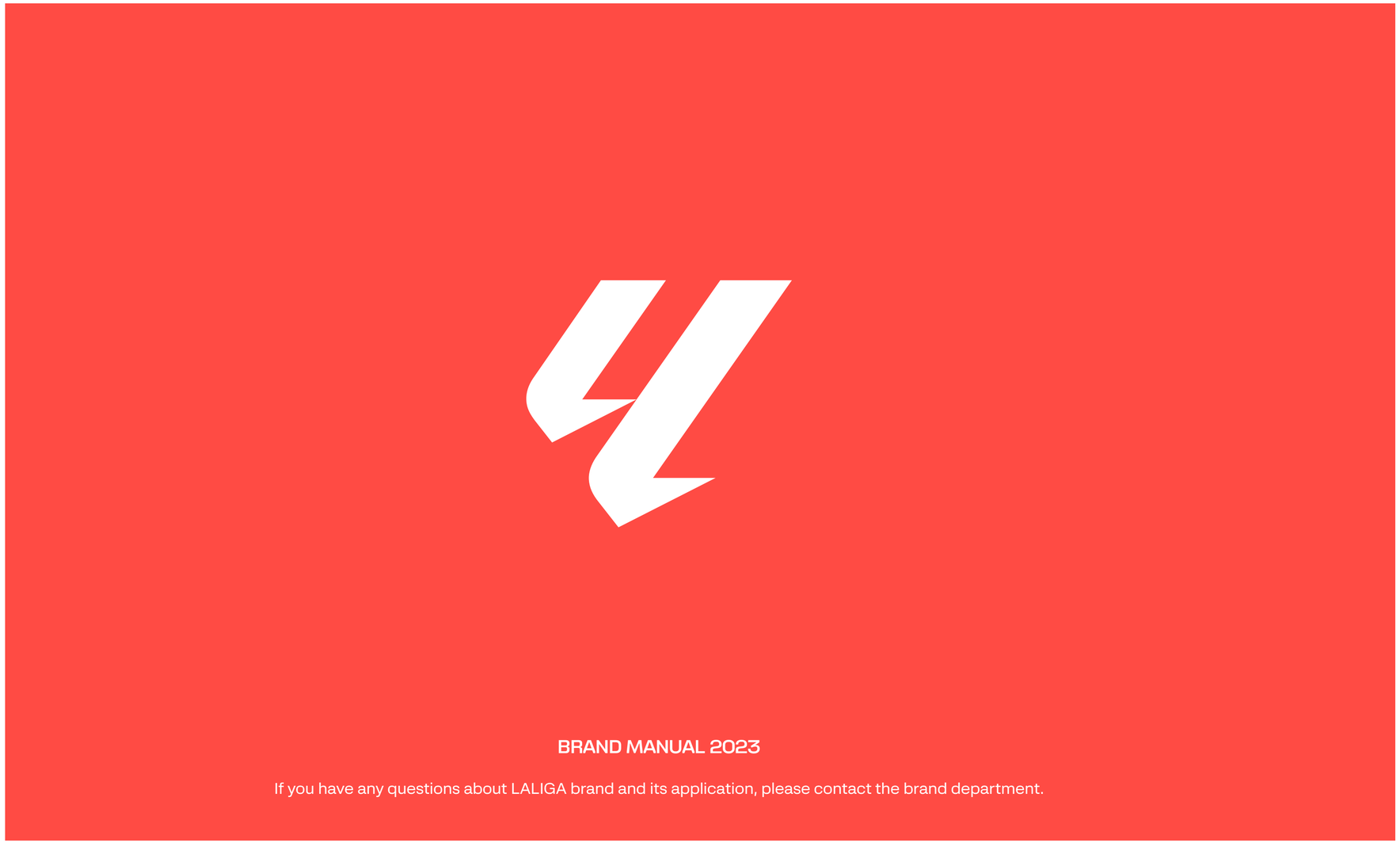

TALLER DE PROYECTOS I

CREACIÓN Y DISEÑO DE LA IDENTIDAD VISUAL CORPORATIVA

TALLER DE PROYECTOS I

CREACIÓN Y DISEÑO DE LA IDENTIDAD VISUAL CORPORATIVA

2- ÍNDICE

Señala en qué página o apartado se encuentra cada uno de las partes del manual. Se tendrá que realizar cuando esté terminado.

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Discord

Pfizer

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The(BEEMINE)Lab™

The(BEEMINE)
Lab

3- INTRODUCCIÓN

Describe para qué fue hecho este manual, cómo se debe usar, cómo ayuda a entender los valores y personalidad de la empresa.

En este apartado se puede incluir la misión, visión y valores para dejar constancia de cómo es la marca.

© Demand Media
brand@demandmedia.com

WHAT WE'RE ABOUT

Our new brand identity is all about demonstrating how Demand Media is a touchpoint in people's real lives.

We connect people to content that's relevant to them.
We connect businesses to the web.
We connect brands with people and people with brands.

Every second of every day people click, swipe, and tap into Content For Real Life on one of our sites. More than 100 million people come to us every month—that's more than 1 in 3 Americans online. We're there to help them navigate their lives, satisfy their cravings, explore their interests, and expand their horizons.

We also give businesses the power to connect with their audience in more meaningful ways—through websites, through advertising solutions, and through social conversations.

This is what our branding is all about—connecting, serving as a touchpoint, and meeting people where they are.

Demand Media

Tupperware

INTRODUCTION

Welcome to the Tupperware® brand guidelines. These guidelines are designed to help you bring the Tupperware® brand to life. Read on for an intro to our brand strategy, verbal and visual identity — and how to use them to make sure we're infusing our brand into everything we put out into the world.

perware

VISUAL IDENTITY GUIDELINES

These guidelines are intended to help bring the Olympic brand to life – a visual identity inspired by our heritage and driven by our vision of building a better world through sport. The system balances consistency and flexibility to maximise impact through every application. Just like in sport, there are lines to stay within, but those margins aren't meant to stop the exceptional; they simply frame it. Let's move the world.

2 Olympic Brand Guidelines International Olympic Committee

Juegos Olímpicos

Misión

Hace referencia a la razón de ser de la empresa. Se refiere a su misma esencia, el porqué de su existencia en el mundo.

¿Qué hacemos?
¿Cuál es nuestro negocio?
¿A qué nos dedicamos?
¿Cuál es nuestra razón de ser?
¿Quiénes son nuestro público objetivo?
¿Cuál es nuestro ámbito geográfico de acción?
¿Cuál es nuestra ventaja competitiva?
¿Qué nos diferencia de nuestros competidores?

Unicef

UNICEF is mandated by the United Nations General Assembly to advocate for the protection of children's rights, to help meet their basic needs and to expand their opportunities to reach their full potential.

UNICEF is guided by the Convention on the Rights of the Child and strives to establish children's rights as enduring ethical principles and international standards of behaviour towards children.

UNICEF insists that the survival, protection and development of children are universal development imperatives that are integral to human progress.

UNICEF mobilizes political will and material resources to help countries, particularly developing countries, ensure a "first call for children" and to build their capacity to form appropriate policies and deliver services for children and their families.

UNICEF is committed to ensuring special protection for the most disadvantaged children – victims of war, disasters, extreme poverty, all forms of violence and exploitation and those with disabilities.

UNICEF responds in emergencies to protect the rights of children. In coordination with United Nations partners and humanitarian agencies, UNICEF makes its unique facilities for rapid response available to its partners to relieve the suffering of children and those who provide their care.

UNICEF is non-partisan and its cooperation is free of discrimination. In everything it does, the most disadvantaged children and the countries in greatest need have priority.

UNICEF aims, through its country programmes, to promote the equal rights of women and girls and to support their full participation in the political, social, and economic development of their communities.

UNICEF works with all its partners towards the attainment of the sustainable human development goals adopted by the world community and the realization of the vision of peace and social progress enshrined in the Charter of the United Nations.

1.01 MISSION STATEMENT

The mission statement, adopted by the Executive Board in 1996, was intended to guide UNICEF's work into the 21st century.[1]

It is an expression of consensus on the organization's purpose, the actions the organization undertakes to achieve its purpose, and the principles and values that guide its actions.

It captures the essence of UNICEF's work for all stakeholders associated with the organization, including the Executive Board, staff at all levels, partners, allies and donors.

The identity of an institution is expressed through its values, goals, actions, achievements and brand. The mission statement was the foundation for UNICEF's brand identity, since it describes the organization's reason for being and what sets it apart from other organizations.

[1] E/1996/32 (Part I), E/ICEF/1996/12 (Part I), 26 March 1996, Report of the Executive Board of the United Nations Children's Fund on the Work of its First Regular Session of 1996 (22-25 January), Page. 7.

OUR MISSION

To make I LOVE NEW YORK speak to the entire state. To show that the passion and energy present in the city is pervasive throughout every exquisite acre that is New York State.

There is only one state big enough to house New York City. One state that is filled with New Yorkers. That is why our rivers race a little faster. It is why our mountains soar a little higher.

Our goal is to share all the hidden treasures New York State holds. To unearth the truth that around every corner across this beautiful, big state there is yet Another reason,

I Love NY

Visión

Dónde y cómo quiere verse la marca en el futuro.

¿Qué quiero lograr?
¿Dónde quiero estar en el futuro?
¿Qué podría incorporar a la empresa que no esté haciendo?
¿Para quién lo haré?
¿Me dirigiré a otro tipo de clientes?
¿Ampliaré mi zona de actuación?
¿Qué recursos o cualidades debo tener en el futuro para conseguirlo?

The Cisco Brand

The Cisco Brand

Cisco Brand Story
Vision, Stance, Promise, and Attributes

BRAND VISION

States where we are going as a company and what we want to be:

The most trusted technology company in the world, Cisco is a leader in delivering personal and business video that transforms life's experiences.

BRAND STANCE

The single idea we want to own in our customers' minds:

Cisco =
Bringing people together

BRAND PROMISE

Outlines our commitment to our customers:

When customers think of Cisco, they think of a company that brings people together by removing the barriers to communication. By connecting people Cisco can transform our lives, making us more productive, engaged, and powerful.

BRAND ATTRIBUTES

The characteristics we want associated with Cisco. We have gathered input from customers and we know that these are all characteristics that they believe are important and that could strongly affect their purchasing decisions.

Innovative
Reliable
Quality-Driven
Trustworthy
Effortless
Approachable
Value-Oriented
Personal
Visionary

8 The Cisco Brand

BRAND FRAMEWORK

A framework designed to bring purpose to every expression of the Olympic brand.

Purpose

Inspire human potential every day

Since ancient times, the Olympic Games have measured human potential — inspiring the best of us. Unlocking potential isn't just for elite athletes chasing world records. Potential is inside everyone looking to get better — to be better — every single day.

Vision

Build a better world through sport

What can sport accomplish in a complex and ever-evolving world? A lot. Sport shows us we're all chasing the same dreams — that anyone, from anywhere, can aspire to compete at the highest level. Sport can help people find their confidence, their spirit, their creativity.

Sport can build friendships and bridge nations. Athletes are competitors, but respect each other in victory and defeat. Sport is a way in — a universal language accepted everywhere. It shows us we're not that different after all.

→ More on Vision and Missions

Positioning

Unite the world on and off the field of play

The Olympic Games are about bringing people together. Nations and generations of diverse backgrounds and beliefs. A celebration of what we share and the power of our differences. Faster. Higher. Stronger. Together.

Values

Excellence, respect and friendship

Our values help bring out the best in us. We strive for excellence and encourage people to do the best they can. We promote respect in many different ways, respect for yourself, for the rules, for your opponents, for the environment and for the public. We celebrate friendship, which is the hallmark of the Olympic Games. There is more that unites than divides us.

Juegos Olímpicos

Valores

Creencias internas que deciden cómo comportarnos, quiénes somos (transparente, íntegro, innovador, coherente...)

OUR VALUES AND PERSONALITY

Jamie is known for his warm personality, strong beliefs and enthusiasm for sharing knowledge. Below are the things that are important to him and which are therefore reflected in our brand's identity.

Jamie Oliver

Personality

honest & challenging – being direct, open-minded and genuine in all we do

passionate & inspiring – true excitement and love for food and healthy living

approachable & fun – unpretentious, accessible and playful, encouraging everyone to have a go

Values

sharing – teaching people and learning from others

integrity – being authentic and living to our principles

practicality – keeping things simple, using common sense

generosity – going the extra mile

quality & value – always doing better

Macmillan Cancer Support

A quick guide to our brand

Our values

Our values are a springboard for how we all act, as individuals and as an organisation. They are distinctively Macmillan and they shape our culture.

Using them in all we do will help us to achieve our ambition of reaching and improving the lives of everyone living with cancer, and inspiring millions of other to do the same.

We are personal

We treat everyone we come into contact with as an individual and with care. We listen to their experiences and needs and provide them with the personal support that's right for them. That's true whether they're a person living with cancer, someone who wants to raise money or a potential volunteer.

We demand better

Whatever we do, we always believe there's room for improvement. So we demand better – from ourselves and others. We're constantly looking at the bigger picture and for better ways of doing things so we can stay one step ahead and shape a better future for everyone affected by cancer.

We are practical experts

We are recognised for our expertise in everything we do – from providing cancer care, to fundraising, to campaigning. Our reputation is based on constantly improving our skills and involving people affected by cancer – the real experts – in all areas of our work. We're action-focused, so we use our expertise to deliver tangible improvements to peoples' lives.

We are open

We understand that collaboration is the only way we can help improve the lives of everyone affected by cancer. We are open-minded and inclusive. That is why we share our expertise and experience with each other and the wider world. We're not afraid of letting go and enabling others to build on our work.

We inspire others

Our shared commitment to what we do inspires us to do our best. Our positive energy inspires people affected by cancer to cope with their experience. And our passion will inspire millions of people to get involved, to change the lives of everyone living with cancer.

VALUES

MAKE IT MATTER. TO EVERYONE.

BECAUSE HERE, WE ARE ALL A TEAM

We believe that progress it's not pogress if it's not for everyone. No matter what your colors are. No one is left behind. Our vocation to help is fair and inclusive.

We understand progress in a universal way, from the greatness, but also from the everyday.

Because we all play here.

AIM HIGH. WITH NO FEAR.

OVERCOMING OURSELVES IS NOT THE DESTINATION, IT'S THE WAY

We live our work to the fullest. Our desire to improve makes us always go ahead and our proactivity has no limits.

We work hard to offer new and better experiences that make us all grow. With courage. Without fear of failure.

Giving up is not an option here.

BELIEVE IN TALENT. LEAVE A MARK.

WE ARE COMMITTED TO TALENT. FOR EVERYTHING AND EVERYONE

At LALIGA we believe in the power of people's talent.

Our team is made up of the best professionals who are driven by the desire to promote the potential of players and their clubs in order to make Spanish football grow. And thus make society grow.

Our talent wins games.

DO THE RIGHT THING. ALWAYS.

SUCCESS STARTS WITH FAIR PLAY

We believe in the power of football to change attitudes that make us better as individuals and as a society.

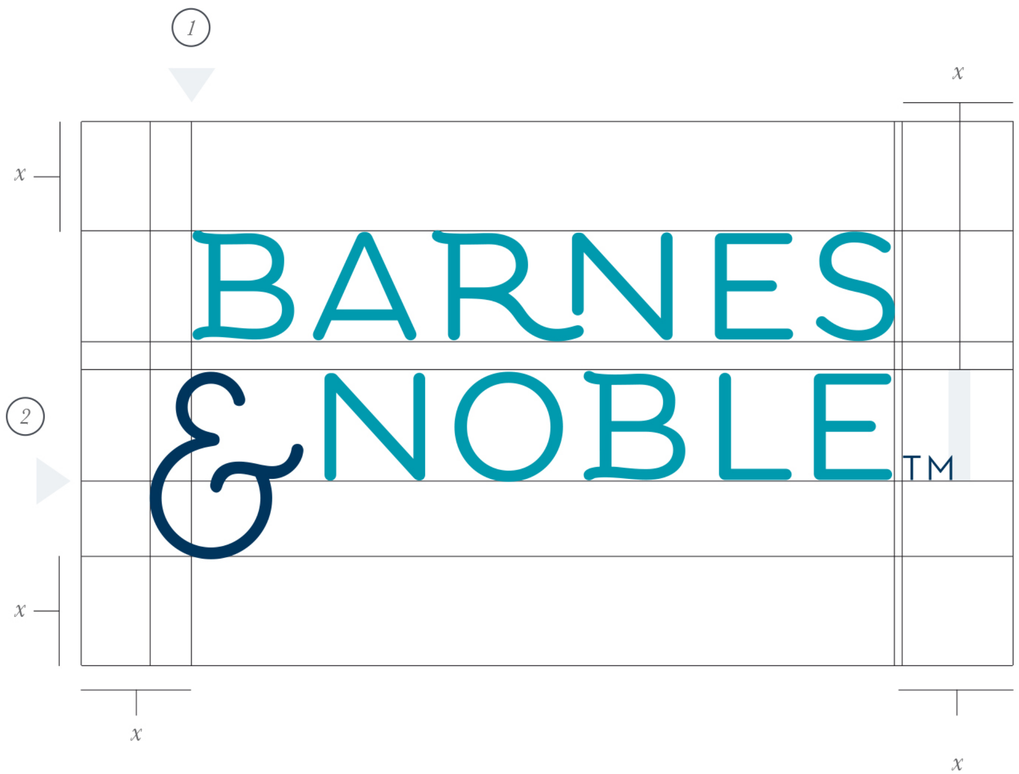
That is why we are very clear that integrity, ethics and respect must define our football.

Football whose success begins with fair play.

La Liga

4- CONSTRUCCIÓN DEL LOGOTIPO

Es el reflejo de cómo se crea visualmente a través de ciertos parámetros, características, etc. Un sistema reticular nos puede proporcionar equilibrio y armonía entre sus partes si el logotipo lo requiere.



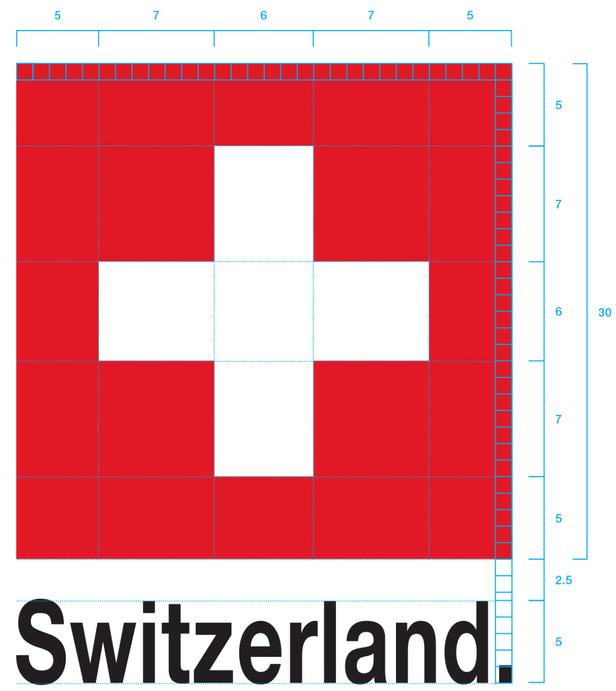
Barnes
& Noble

Suiza

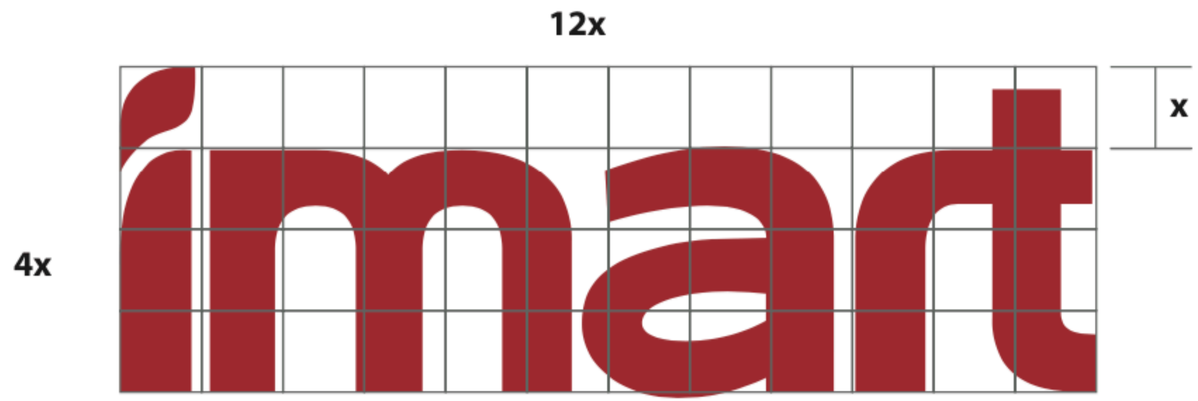
2.1 Logo Switzerland

Proportions

The two elements of Logo Switzerland are arranged in a fixed proportion and design. Do not separate the elements. The grid shown provides the proper proportion and layout of the logo. Scaling the logo up or down is allowed (minimum size 10 mm in print and 60 pixel in online media).



The Swiss emblem consists of 30 × 30 units.



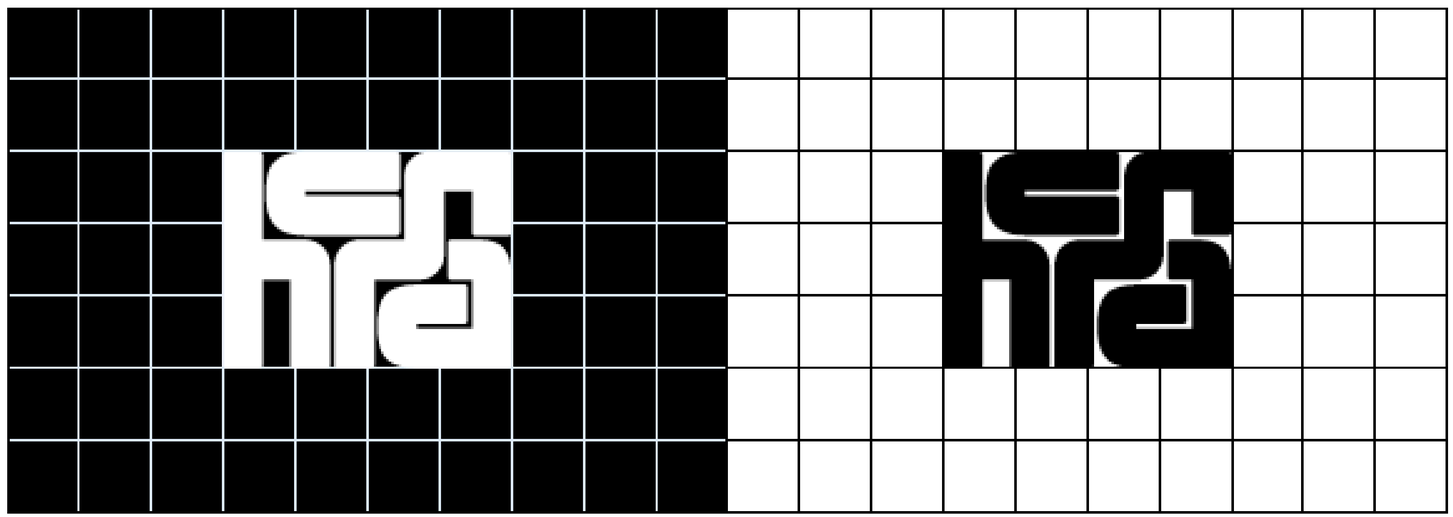
MODULACIÓN
EL logotipo de Imart, se inscribe en una superficie modular de proporciones 12x4.

El valor "X" establece la unidad de medida. Así, aseguramos la correcta proporción de la marca sobre cualquier soporte y medidas.

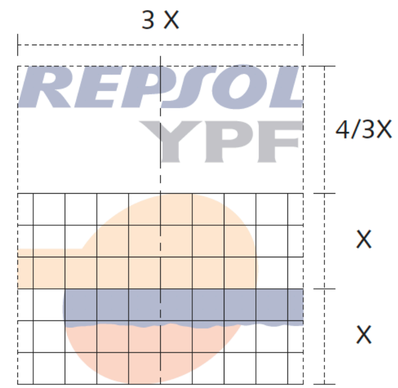
Imart

HCMA

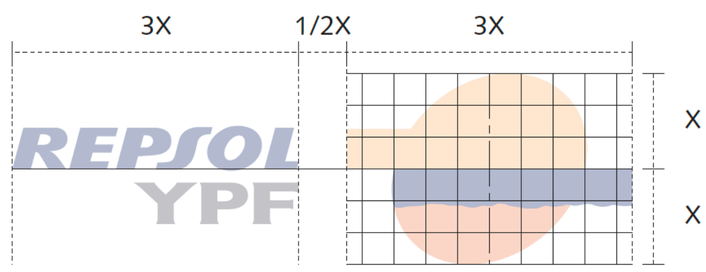
Aspect ratio 4 : 3



Marca vertical

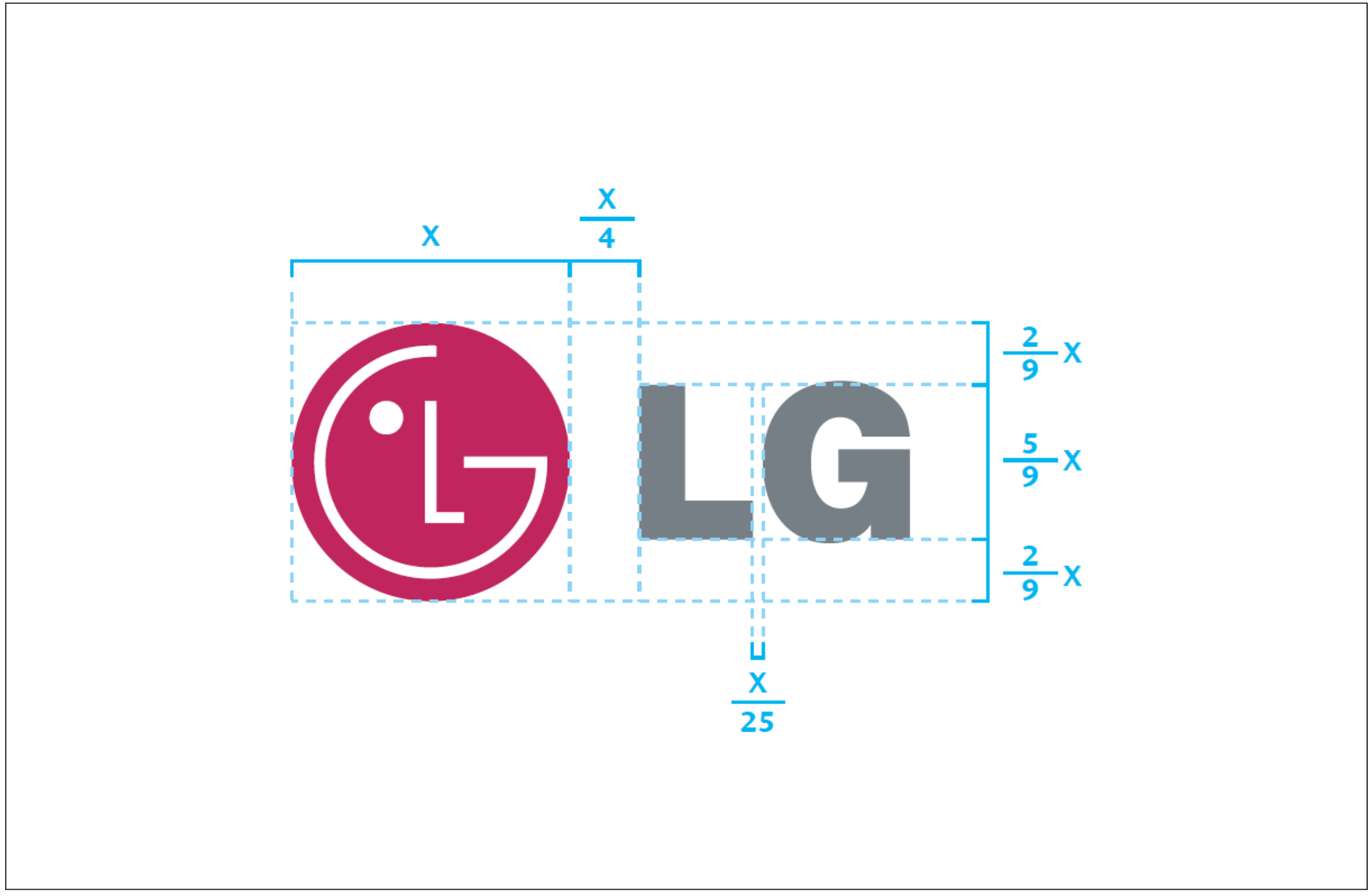


Marca horizontal



Repsol

Instituto
Catalán de
Finanzas



LG

5- VARIACIONES DEL LOGOTIPO

Distintos diseños del logotipo (horizontal, vertical, isotipo...) para que se adecúen a formatos de variada naturaleza. Hay que informar de cuál es el principal y/o secundarios.

PRIMARY LOGO

Say hello to the new Barnes & Noble! Fun, friendly, and full of possibilities, the new logo speaks to the fact that while we may be keeping up with the times, we're not risking our values and standards. With a light, airiness to it's letters and color, the logo invites our readers to spend their time and experiences with us. It's our welcoming doormat.

The shining star of the logo is the ampersand. It completely embodies the core value of the identity, the idea that we are more than just books: books and... The notion of possibilities not only captures the unique selling position but also two of the key features of the store: the large selection of books and the large environment.

THE NEW BARNES & NOBLE LOGO ISN'T REALLY NEW. WE PREFER TO THINK OF IT AS THE IDENTITY THAT HAS BEEN HIDING WITH THERE ALL ALONG, A REALIZATION OF EVERYTHING BARNES & NOBLE HAS ALWAYS EMBODIED.

This is the primary version of the logo. It should be used in all cases possible, unless shape or length create an issue.

Barnes
& Noble

Barnes
& Noble

BARNES & NOBLE

SECONDARY LOGOS

Just as the logo itself suggests the idea of possibilities, our brand offers possibilities. While the primary logo should be used whenever possible, we understand that senarios will arise that can compromise the legibility of the logo or that are just not compatible with it.

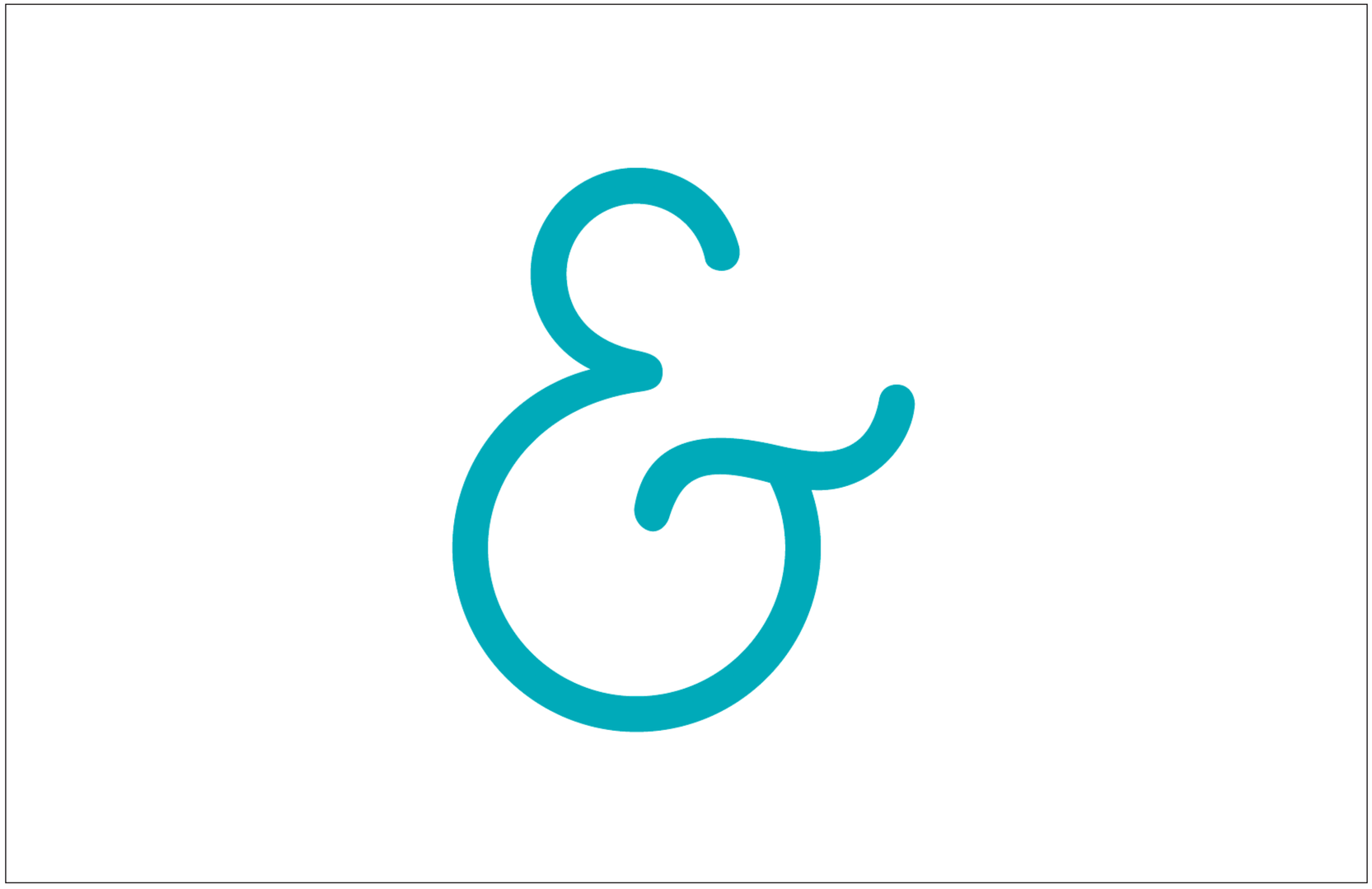
We offer these two versions of the logo as secondary marks. They are to be strivtly used only when the primary logo is ill-fitted to the situation. The vertical composition (1) is constructed to fit in narrower branding materials. The ampersan (2) is made to be used in small spaces, unless it is being used as a graphic element (covered in Section 3).

1 Vertical Composition
This version of the mark should be used sparingly and only when something longer/shorter is needed.

2 Independant Ampersand
This version of the logo should only be used when one of the other marks are present on the branded piece. It can also be used as a graphic element.

Barnes
& Noble

Barnes
& Noble



BARNES
&NOBLE

Barnes
& Noble

Burger King

Primary Logo

In order to bring our design principles to life, we have created a custom logo that pays homage to the brand's heritage with a design that's bold, simple and fun. Being the primary logo, it will be used across all of our touchpoints.

Primary Logo for Small Use

Our small-use logo has been simplified for ease of reproduction on smaller formats. This logo is used when a logo of .75 inch wide or less is needed. See page 44 for minimum size usage for more information.

.75 inch

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Wordmark

While our Primary Logo should be used more often, we do have a Wordmark to be used as additional branding for horizontal formats. It should not be used alone i.e. without other branding elements.

Contact your BKC marketing or legal team to determine whether you restaurant signage should contain a registration mark.

Wordmark (with Registration)

BURGER KING®

Wordmark Restaurant Signage only (with no Registration)

BURGER KING

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Burger King

Burger King

Favicon

Our favicon was designed to read “BK” and created as our icon for social media. This design has the unique ability to be legible at small sizes. It should not be used where the full logo would be legible.

Note: Favicon should NEVER be used in an alternate colorway. The combination of the two primary colors are essential for the legibility of the ‘B’ and ‘K’. The vertical clearspace is determined by the distance ‘X’, which is the top of the ‘K’ counter to the top of the bottom bun.

Favicon to be used once the new visual identity is further established.

Contact your Regional Marketing Communication Lead to discuss when the favicon can be launched in your market.

Favicon

Favicon Clearspace

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Usage of the Burger King® trademarks and logos varies by country. The BKC Regional and Global Marketing Team, and BKC Legal Team must approve proposed usage of any trademark or logo prior to its release.

The(BEEMINE)
Lab

Principal

The(BEEMINE)Lab™

Abreviado

T(B)L™

The(BEEMINE) Lab

Símbolo

The(BEEMINE)
Lab

OUR LOGO

THE ORIGINAL I LOVE NEW YORK LOGO is a rebus created by Milton Glaser consisting of the capital letter I, followed by a red heart symbol, below which are the capital letters N and Y. The advertising campaign and supporting logo have been used for decades to promote tourism in New York State. The logo must be used as is and can not be modified under any circumstances without permission.

The stacked and horizontal logos, must use ® for registered trademark. The ® sits next to and is the same height as the foot of the Y.

STACKED LOGO
This is the original and preferred mark for all applications

HORIZONTAL LOGO
This version may be used in instances where spatial constraints require a configuration of a more horizontal nature

I Love NY

VERSIONES

Versión principal

CASA MARINO

Versión sello

19 38

CASA MARINO

Isotipo

Versión horizontal

CASA MARINO

Nuestro logotipo tiene diferentes versiones.

Siempre que sea posible, utiliza la versión principal.

Sólo en casos muy concretos, en los que debes aplicar el logo en un formato muy horizontal, o de pequeñas dimensiones, podrás usar las versiones secundarias.

Casa Marino

WCS

WCS

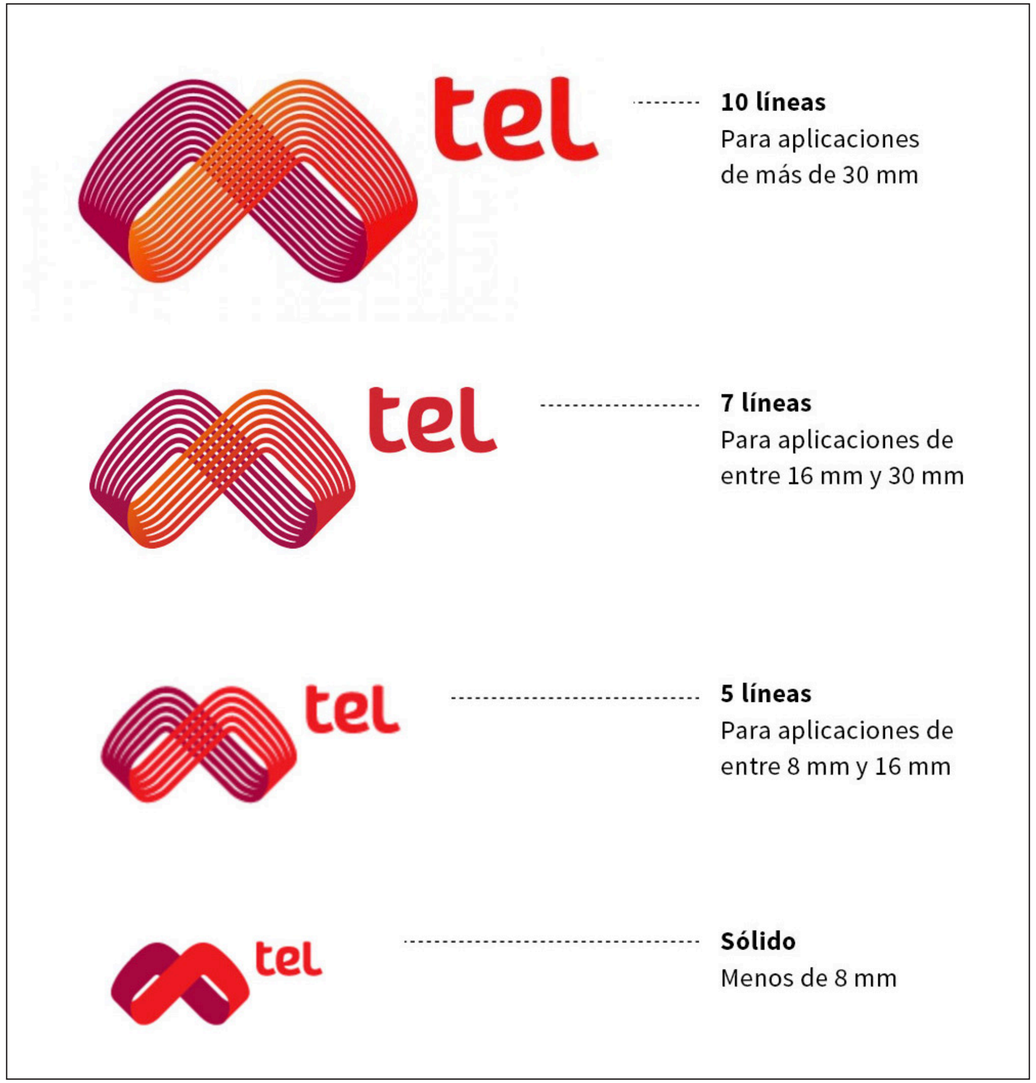
FULL NAME
Wildlife Conservation Society
ACRONYM
WCS
PARKS
Prospect Park Zoo
A Wildlife Conservation Society Park
PROGRAMS
WCS Coral Triangle
A Wildlife Conservation Society Program

WCS

6- LOGOTIPO ADAPTATIVO O RESPONSIVE

Actualmente la adaptabilidad del logo o el carácter responsive es uno de los aspectos fundamentales con los que tiene que contar la marca debido la distintos formatos a los que se enfrenta (diferentes materiales impresos, múltiples dispositivos, resoluciones de pantallas). Es fundamental que el logo a pesar de que se simplifique debido a las circunstancias se siga manteniendo la esencia y naturaleza de la marca.

Drink
Coca-Cola
Coke
CHANEL
Walt Disney
Heineken
WARNER BROS. PICTURES
Kodak
FILM
Kodak


tel
10 líneas
Para aplicaciones de más de 30 mm
tel
7 líneas
Para aplicaciones de entre 16 mm y 30 mm
tel
5 líneas
Para aplicaciones de entre 8 mm y 16 mm
tel
Sólido
Menos de 8 mm

7- VERSIONES EN COLORES DEL LOGOTIPO

Los logotipos deben mostrarse con respecto a sus colores aprobados y cómo se aplican correctamente en su versión positiva y negativa. De esta manera, se señala cuáles son las versiones preferentes y en qué fondos se pueden visualizar.

B.01

VERSIONES CORRECTAS

Siempre que sea posible se aplicará la marca en su versión principal. En el caso que no sea posible por razones técnicas se utilizará la versión en blanco y negro.

Saba

Versión principal

Versión principal negativo

B.02

APLICACIONES CORRECTAS

La máxima visibilidad, legibilidad y contraste tienen que asegurarse en todas las aplicaciones.

Si el logotipo se tiene que aplicar sobre fondos no corporativos o fotografías, debe aplicarse en blanco o negro, en función de la luminosidad del fondo.

Fondo de color no corporativo oscuro

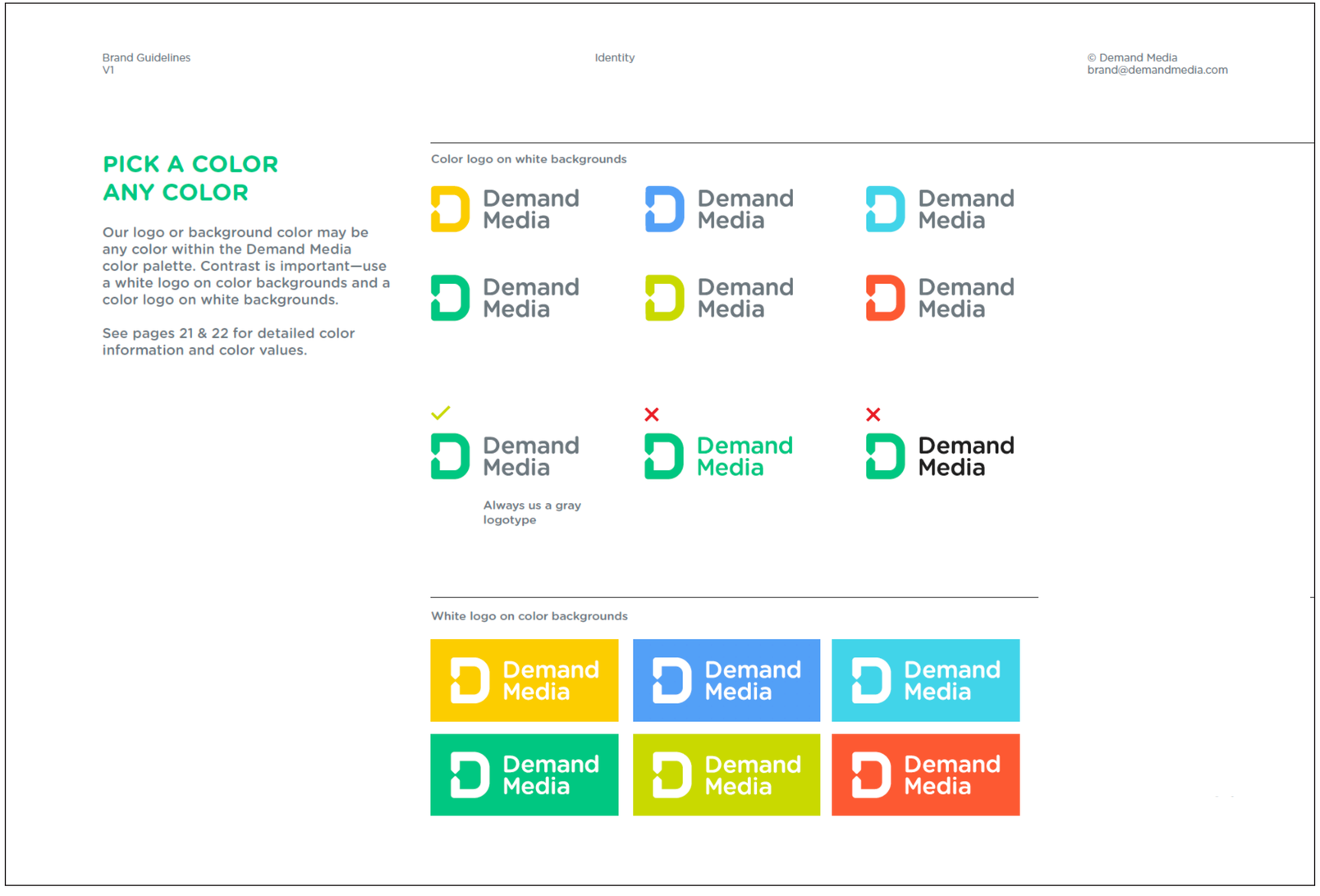
Fondo de color no corporativo claro

Fondo fotográfico oscuro

Fondo fotográfico oscuro claro

Saba

Demand Media



Brand Guidelines
V1

Identity

© Demand Media
brand@demandmedia.com

PICK A COLOR
ANY COLOR

Our logo or background color may be any color within the Demand Media color palette. Contrast is important—use a white logo on color backgrounds and a color logo on white backgrounds.

See pages 21 & 22 for detailed color information and color values.

Color logo on white backgrounds

Demand Media

Always us a gray logotype

White logo on color backgrounds

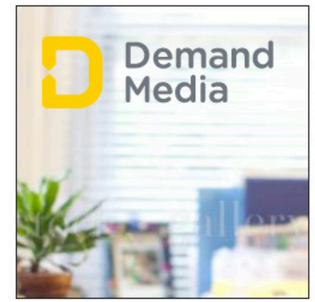
BACKGROUND IMAGES

Our logo may also be used on an image background with sufficient contrast. Use an all-gray logo for use on light colored backgrounds, and an all-white version for dark backgrounds.

When placing the logo onto imagery, please ensure that it is placed within an uncluttered image area to allow for maximum legibillity and visibility.

Light-colored, uncluttered imagery

Dark-colored, uncluttered imagery



Do not use a color logo on a photographic image.

Demand Media

Coca Cola

Colors

- Color executions of the Coca-Cola Zero Logo include the standard Logo on a white background and the reversed Logo in Coke Red and white on a black background only, as described at right.
- The Coca-Cola Zero Logo must never be shown in other colors, even if they are within the Brand color palette.
- The Coca-Cola Zero Logo must never be shown on backgrounds other than those shown here.

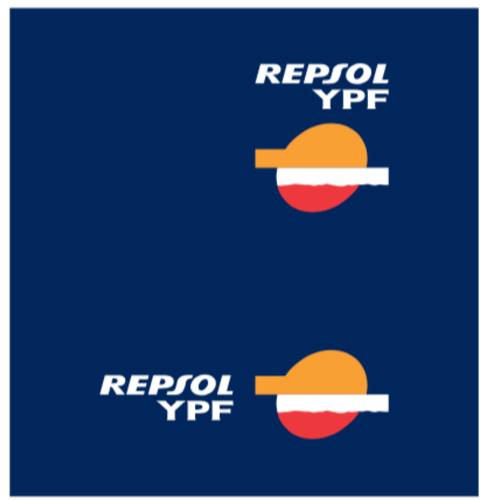
Standard Coca-Cola Zero Logo
Coke Red and black on a white background.

Reversed Coca-Cola Zero Logo
Coke Red and white on a black background.

1.01

Marca Repsol YPF

Reproducción negativa



Reproducción positiva

Se presenta en este epígrafe la marca corporativa Repsol YPF, en sus configuraciones vertical y horizontal. Las construcciones gráficas están determinadas sobre trama modular para facilitar de una forma más clara las dimensiones proporcionales de los elementos que componen la marca, así como su situación y el espaciado entre ellos. Estas normativas están en función de "X", cota que corresponde a la mitad de la altura del símbolo.

Es preferente la utilización de la marca cromática (consultar códigos cromáticos de los colores corporativos en el epígrafe 1.02, en función del material empleado).

Repsol

8- VERSIONES MONOCROMÁTICAS Y EN ESCALA DE GRISES

Habría que mostrarlo en blanco y negro, en un sólo color (si es el caso) y en escala de grises.

Brand Guidelines
V1

Identity

© Demand Media
brand@demandmedia.com

MONOCHROME LOGOS

The preferred color for our logo is in one of our vibrant colors. In some cases, a full color logo may not be practical or possible due to limitations in printing. For these instances we may use a gray version (made as a 75% tint of black) or a one-color black or white logo.

75% Black logo on white background

Demand Media

White logo on 75% black background

Demand Media

Black logo on white background

Demand Media

White logo on black background

Demand Media

Two-tone version for black backgrounds.

Demand Media

White symbol, gray logotype

In special uses when the logo appears on a black background (for example T-shirts, Tote bags), a two-tone logo is preferred. In this logo, the symbol should appear in white, and the logotype should appear in the following gray color (depending on application for print or web):

- Pantone Cool Gray 8
- 45% black
- R163 G166 B168

Demand Media

Coca Cola

Exceptions

- For media in which color is not an option (e.g., a black-and-white print ad), use either the restricted-use Coca-Cola Zero Logo or the restricted-use reverse Coca-Cola Zero Logo described at right.
- For premiums, architectural details or other applications where the Coca-Cola Zero Logo is etched, embossed, sandblasted or spot varnished, the color can be the same as the substrate of the material used.

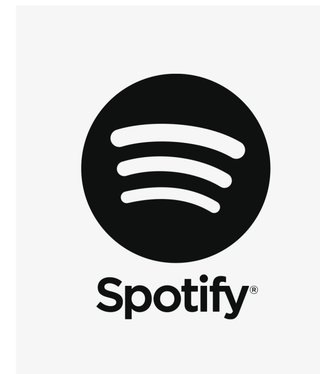
Restricted-use Coca-Cola Zero Logo
Black on a white background.

Restricted-use Reversed
Coca-Cola Zero Logo
Reversed from a black background.

Monochromatic Logotype

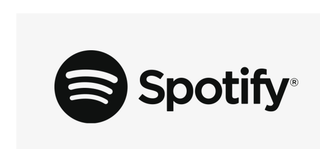
The monochromatic logotype should only be used when there are not enough colors to properly reproduce the Primary Logotype.

Monochromatic Black Logotype



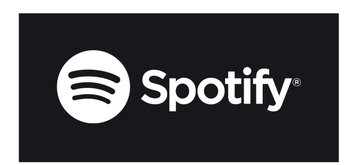
Monochromatic White Logotype

Monochromatic Black Logotype



Minimum size Vertical

Monochromatic White Logotype



Minimum size Horizontal

Spotify

BRAND HONG KONG SIGNATURE

A.4.2 | Colour Guide – Single Colour Versions

1

Single-Colour Version (Red)

2

Single-Colour Version (Yellow)

3

Single-Colour Version (Black)

1 2 The logo in single colour, red (Pantone 485C) or yellow (Pantone 1235C), may be used in situations where the full-colour signature blends in with the background or cannot be reproduced.

3 The logo in single colour, black, may be used only for black and white production, or in situations where the other single-colour versions and full-colour versions are not suitable.

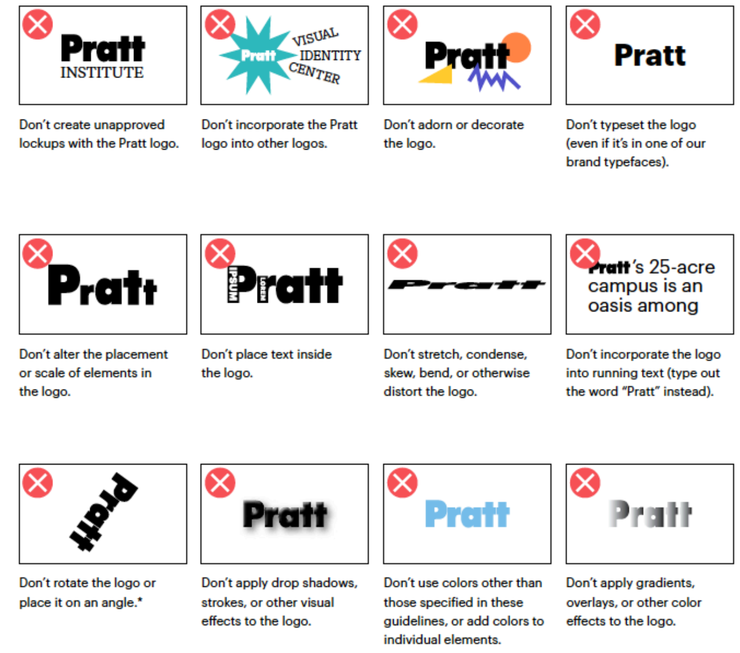
Hong Kong

9- VERSIONES INCORRECTAS DEL LOGOTIPO

Se refiere a usos erróneos del logotipo que provocan su distorsión, deformación, su cambio de color fuera de lo establecido... por lo tanto hay que tener cuidado a la hora de aplicarlo y mantener su naturaleza original. Se deben señalar los más representativos.

2.11 What not to do

To maintain consistency in logo use,
do not do any of the following practices.



Don't create unapproved lockups with the Pratt logo.

Don't incorporate the Pratt logo into other logos.

Don't adorn or decorate the logo.

Don't typeset the logo (even if it's in one of our brand typefaces).

Don't alter the placement or scale of elements in the logo.

Don't place text inside the logo.

Don't stretch, condense, skew, bend, or otherwise distort the logo.

Don't incorporate the logo into running text (type out the word "Pratt" instead).

Don't rotate the logo or place it on an angle.*

Don't apply drop shadows, strokes, or other visual effects to the logo.

Don't use colors other than those specified in these guidelines, or add colors to individual elements.

Don't apply gradients, overlays, or other color effects to the logo.

* An exception to this rule is displaying the logo vertically reading up from the bottom, as shown to the right:

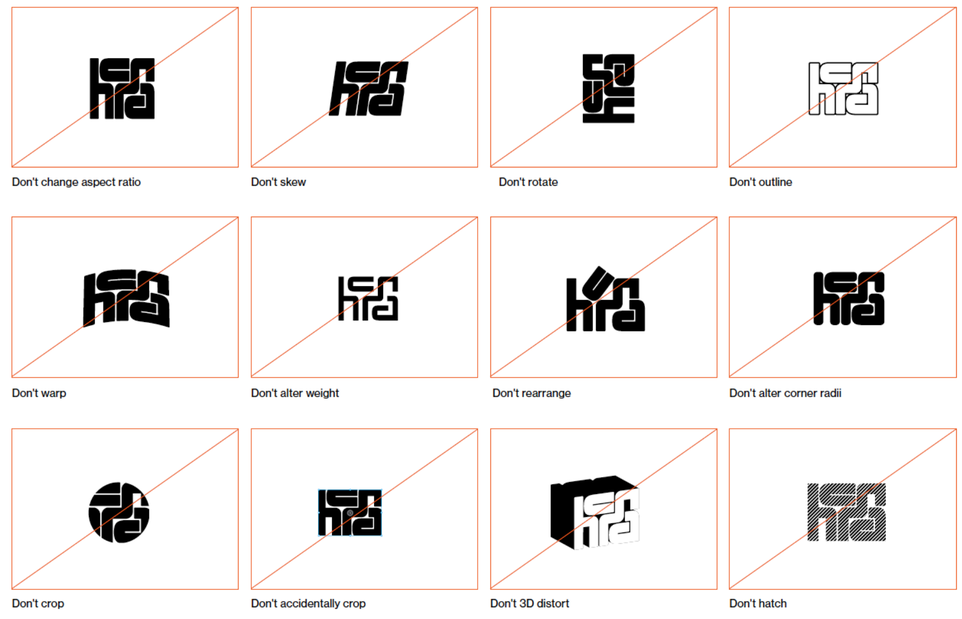
Pratt Institute

Unicef

2.1.6 Logo no-goes

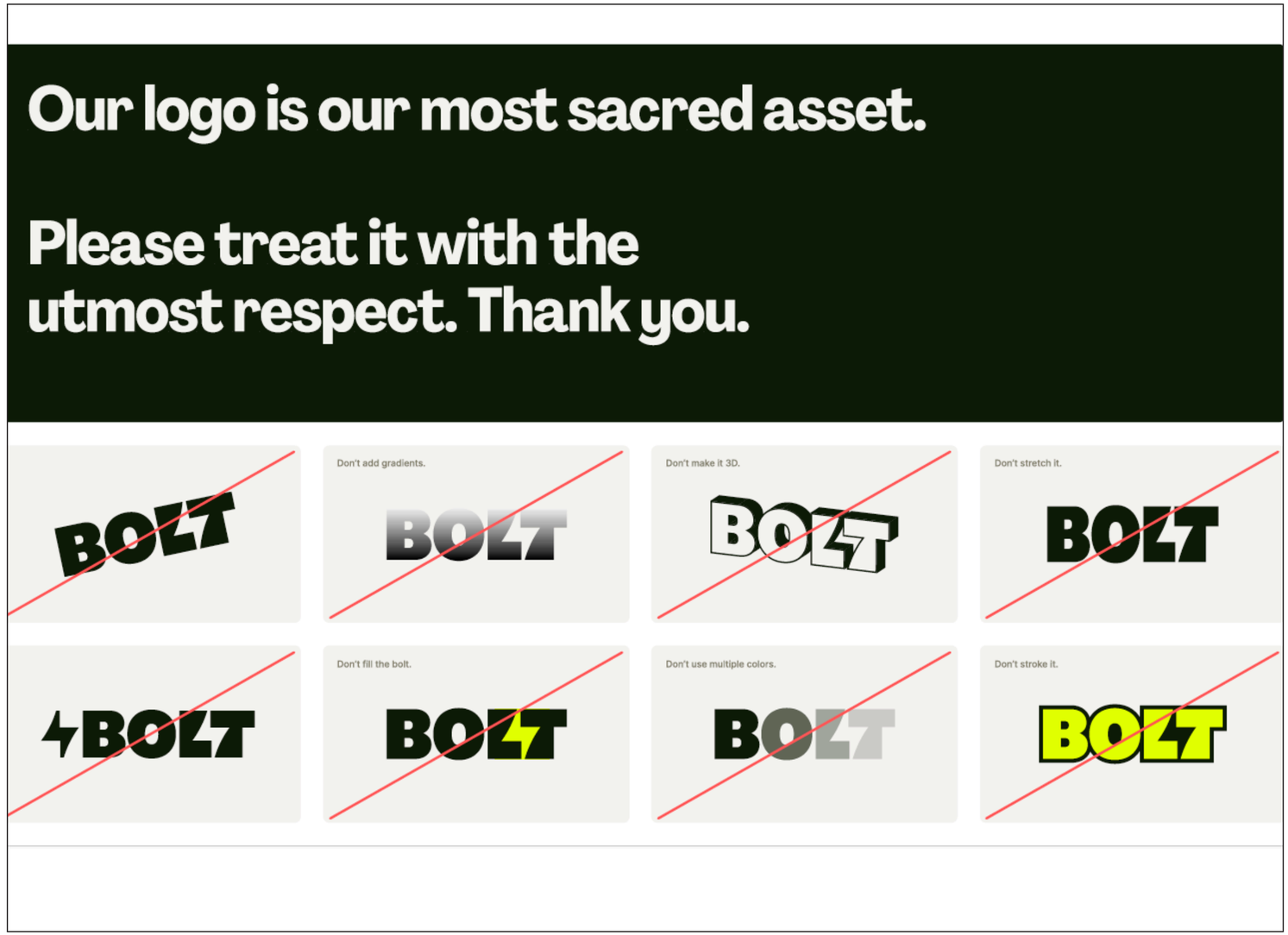
It is critical to respect the integrity of the **hcma** logo. Please use the logo with the utmost care.

Although some of these examples seem obvious, these things can happen accidentally if careful attention isn't paid when importing, resizing, or scaling the logo.



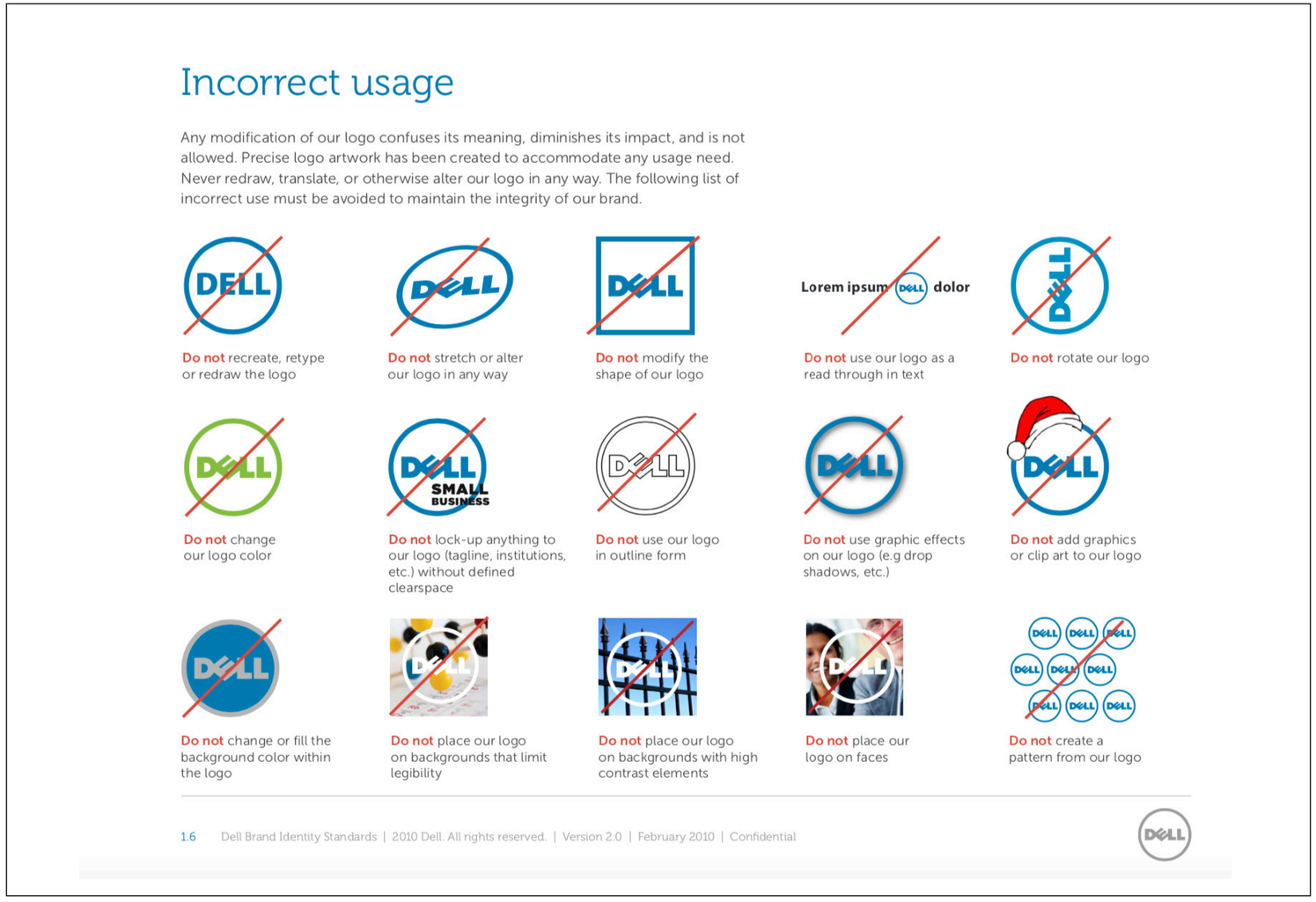
→ **Logo**
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
Applications

© 2022 hcma.ca


Our logo is our most sacred asset.
Please treat it with the utmost respect. Thank you.
Don't add gradients.
Don't make it 3D.
Don't stretch it.
Don't fill the bolt.
Don't use multiple colors.
Don't stroke it.

Bolt

Dell



Incorrect usage

Any modification of our logo confuses its meaning, diminishes its impact, and is not allowed. Precise logo artwork has been created to accommodate any usage need. Never redraw, translate, or otherwise alter our logo in any way. The following list of incorrect use must be avoided to maintain the integrity of our brand.

Do not recreate, retype or redraw the logo

Do not stretch or alter our logo in any way

Do not modify the shape of our logo

Do not use our logo as a read through in text

Do not rotate our logo

Do not change our logo color

Do not lock-up anything to our logo (tagline, institutions, etc.) without defined clearspace

Do not use our logo in outline form

Do not use graphic effects on our logo (e.g drop shadows, etc.)

Do not add graphics or clip art to our logo

Do not change or fill the background color within the logo

Do not place our logo on backgrounds that limit legibility

Do not place our logo on backgrounds with high contrast elements

Do not place our logo on faces

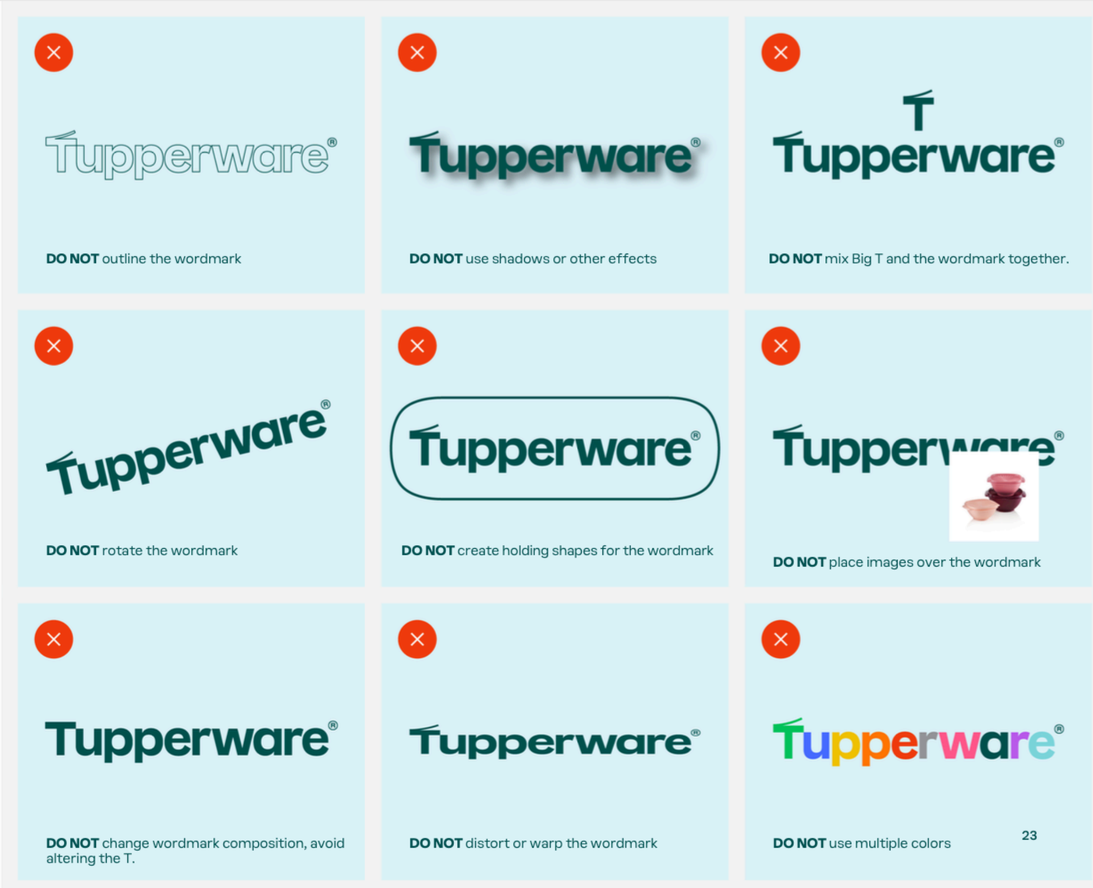
Do not create a pattern from our logo

1.6 Dell Brand Identity Standards | 2010 Dell. All rights reserved. | Version 2.0 | February 2010 | Confidential

BRAND IDENTIFIERS

Misuse of Wordmark

Examples of improper usage are demonstrated to provide essential guidance. It is important that the wordmark is never altered in any way and always presented consistently. It is essential that the Wordmark appears in and on the approved colors with no visual effects applied.



Tupperware

10- ÁREA DE PROTECCIÓN DEL LOGOTIPO

Es el espacio de protección que no debe ser ocupado por ningún elemento/s como tipografías, imágenes u otros logotipos. La medida se establece a través de algún elemento del logo, de alguna distancia en la composición (construcción) y se aplica a la altura y anchura.

BRAND IDENTIFIERS

Meet Your Wordmark

The Tupperware Wordmark and registered trademark "®" symbol must appear clearly and legibly in all applications.*

Clear Space

The clear space is the area surrounding the entire Wordmark and must be kept free of any visual elements—text, graphics, borders, patterns, other wordmarks, etc. It is equal to 3X where X is the height of the bar or horizontal line of the letter "T" in our Wordmark, without considering the "seal".

The registered trademark symbol "®" size should also be equal to X and aligned to the bar or horizontal line of the letter "T" in our Wordmark.

Minimum Size

The minimum size is determined by principles of legibility, rather than a spec. Tupperware Wordmark mark and registered trademark "®" symbol should always be scaled large enough that they can both can be clearly seen and understood.

* It is important to note that there are also legal guidelines for how to use the Company trademarks and when to use the trademark registration symbols. Please see _____ (insert link to Legal Guidelines for Using Tupperware Trademark and other Company Trademarks.

0.5" or 13mm minimum width suggested for print,
150 px minimum width suggested for digital

Tupperware

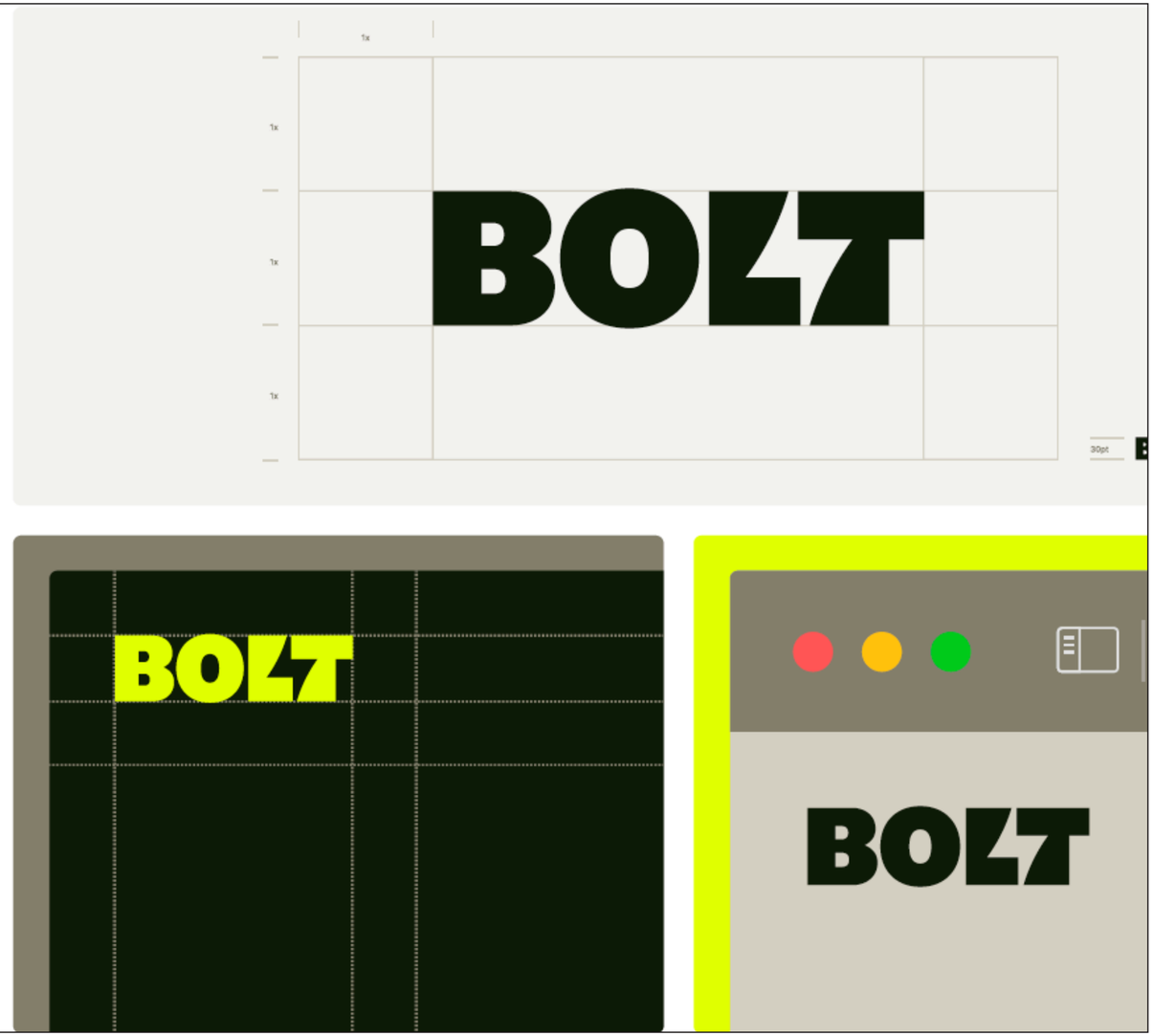
Burger King

Burger King® Brand Identity Guidelines
Visual Identity
Burger King® Logos
Primary Logo Clearspace
034
Primary Logo Clearspace
Clearspace is the minimum distance between the logo and other visual and verbal elements. The width of our Burger "U" defines the minimum clearspace surrounding the logo.
BURGER KING
TM & © 2020 Burger King Corporation. All Rights Reserved.
Confidential and Proprietary Information of The Burger King Corporation
Usage of the Burger King® trademarks and logos varies by country. The BKC Regional and Global Marketing Team, and BKC Legal Team must approve proposed usage of any trademark or logo prior to its release.

Clearspace

Minimum Size
For clarity across digital and printapplications our logo shouldnever be reproduced at any sizebelow the adjacent guidance.

Clear Space
To look its best, our logo needs space to stand out. We have defined parameters to make sure no other elements encroach on this clear space.



Bolt

Pratt Institute

2.2 Clear space

The Pratt logo is most recognizable and legible when there are as few elements competing for attention with it as possible. As a general rule, the more space that can be added around the logo, the better.

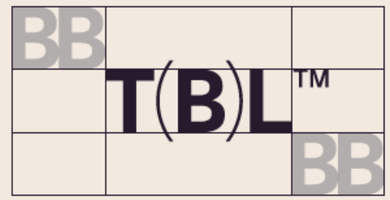
To help maintain its legibility and prominence, a sufficient amount of clear space is required on all sides of the logo. No text, other logos, or graphic elements should be placed in this clear space.

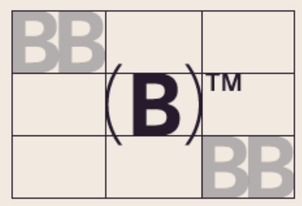
Use the height of the Pratt "P" as a guideline to determine the minimum amount of clear space needed.

Área de seguridad

Siempre debemos reservar un espacio mínimo de seguridad alrededor del logotipo para garantizar que otros elementos visuales no lo invadan.

Este área se define a partir de la 'B' del logotipo tal y como se detalla en el esquema.





The Beemine Lab / Manual de marca

The(BEEMINE)
Lab

11- TAMAÑO MÍNIMO DEL LOGOTIPO

Son las mínimas dimensiones en las que puede ir el logotipo para que sea legible. Según su naturaleza (más sencillo o complejo) podrá ir en un tamaño más grande o más pequeño. Debe ir en milímetros para su impresión y en píxeles para la web. Mostrarlo en el tamaño real (a un 100%).

2.4 Sizing

The Pratt logo is iconic. It has represented Pratt for decades and has instant recognition. There's no need for our logo to shout, and in most cases, it should not be the most dominant element on the page.

Use the primary size guideline to help scale the logo within a given format, and for legibility, always make sure it's larger than the minimum size.

Remember that the Pratt logo should act as an identifier that complements the content of a given layout, not overpower the other elements within. If it is too large, it draws too much attention to itself at the expense of the overall communication.

Minimum size
To maintain legibility, the logo should not be reproduced at widths smaller than 0.75 inches (in print) or 130 pixels (on screen).

Primary size
In most cases, the logo should be approximately 15% of the shorter size of the page width. It can be scaled up or down incrementally when necessary. Ideally it should equal the width of one or more grid columns or be measured using multiples of the base unit (see the Layout section).

Maximum size
There is no maximum size limit, but use discretion when sizing the logo. It should live comfortably and clearly as an identifying mark. It shouldn't crowd out other elements or voices in a composition.

When the Pratt logo appears by itself without any other graphic elements (such as on signage, banners, or video idents), it can assume a more prominent presence and can be scaled up in size to reflect this.

Pratt Institute

Burger King

Logo Minimum Sizes

Establishing a minimum size ensures that the impact and legibility of the logos are not compromised in application.

The minimum recommended size of the logo is 0.5 inch wide for print and 40 pixels on screen. For the wordmark 1.25 inch wide and 90 pixels for digital. And for the favicon 0.1875 inch wide and 17.5 pixels for digital.

Because the registration mark is too small for legibility when the primary logo or wordmark are used at the minimum size, the registration mark should be removed.

Primary Logo for Small Use

Print: 0.5 inch (width)
Digital: 40 pixels

Wordmark

BURGER KING

Print: 1.25 inch (width)
Digital: 90 pixels

Favicon

Print: 0.1875 inch (width)
Digital: 17.5 pixels

Maximum Size

Logo maximum size with trademark ™ symbol: 3-3/4"

Too big, too much. When using the Cisco logo in large-scale formats, it is important only to include the trademark ™ symbol up to 3-3/4". Anything larger and the trademark symbol will begin to compete against the mark itself.

Minimum Size

Logo minimum size with trademark ™ symbol: 3/4"

No trademark ™ symbol usage:
Greater than 3-3/4", 1/2", or smaller,
all on-screen applications

Too small, not enough. To ensure that the Cisco logo and its trademark symbol reproduce legibly at smaller scales, only include the trademark ™ symbol down to 3/4". The trademark symbol will not reproduce legibly at any size smaller than 3/4". For all video and on-screen applications, remove the trademark symbol completely.

Cisco

Hong Kong

BRAND HONG KONG SIGNATURE

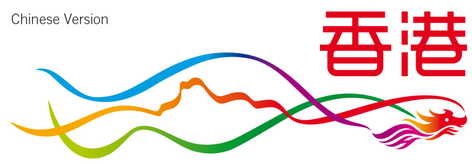
A.3.2 | Primary Signature without Brandline

English Version

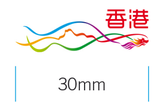
Minimum Size

The primary signature may also be used without the brandline if the brandline, "Asia's world city", appears elsewhere on the same surface, or if space is limited.

Chinese Version



Minimum Size



Bilingual Version

Minimum Size

BRAND HONG KONG GUIDELINES

GOOD THINGS COME IN SMALL SIZES

MINIMUM LOGO SIZE

There are no predetermined sizes for the Demand Media logo. Scale and proportion should be determined by the available space, aesthetics, function and visibility. There is no preset maximum size for the logo. In print the minimum size is 0.8".

For digital uses the minimum size for the standard logo is 100 pixels. 100 pixels is the smallest size apart from when using an ICO. There is a specific file for ICO's which is a 16px tall file.

HELP US KEEP OUR LAWYERS HAPPY

USING THE REGISTERED LOGO

To protect our logo we use a Registered symbol alongside our logo. This is used in all major outward-facing brand communications, such as our website and advertising. For internal communications, and branded promotional items—such as notepads, T-shirts, water bottles—the standard logo can be used.

The registered logo has been created in two sizes - large and small. The large scale version will cover most uses, and the small scale version is intended mainly for use on the web.

Logo

Demand Media

Minimum size
0.8" / 100px

Symbol

Minimum size
0.375" / 30 px

Favicon (ICO file)

16 px

Large scale use

Scale width between:
1.2" – upward
150px – upward

Demand Media®

Small scale use

Scale width between:
0.8 – 1.2"
100 – 150 px

Demand Media®

Demand Media

12- COLORES CORPORATIVOS

Se refiere a paleta colores que utiliza la marca y que contribuyen a sistematizar sus comunicaciones. Es necesario que seleccionéis un Pantone con sus correspondencias en CMYK, RGB y en Hexadecimal. Se suelen clasificar en primarios y secundarios y se cuenta cómo es su uso. Es importante también mostrar las posibles combinaciones.

3.1 Color overview

Our color palette helps identify us at a glance. The way we use color also sets the mood for each of our pieces, bringing an energy and vibrancy to our communications.

Our brand colors of yellow, black, gray, and white are an important element of our identity, and the colors we choose in our communications should make everything we create instantly recognizable as Pratt.

To help us keep the Pratt identity fresh and up to date, an extensive palette is required. So we've established a three-tier color system: a primary palette of yellow, black, gray, and white, and a secondary palette of brights and neutrals. And for the most flexible approach to color, a tertiary palette allows color samples to be freely chosen from surrounding imagery.

Pratt Institute

3.2 Primary palette

Pratt's primary colors have represented the Institute for over a century, and are well known both inside and outside the Pratt community.

Pratt Institute

Making Pratt's primary palette a prominent part of our communications is one of the clearest ways to ensure that our materials represent a cohesive Pratt brand, especially with audiences that may be less familiar.

Cadmium yellow was established as the official Institute color in 1888. At the time, it was described as "being the nearest to gold and symbolic of that which is genuine and true."

Pratt Yellow
#FFCE2E
R255 G205 B52
C0 M20 Y90 K0
Pantone 115

Black
#000000
R0 G0 B0
C0 M0 Y0 K100

Pratt Cool Gray
#B7B8B9
R183 G184 B185
C0 M0 Y0 K23
Pantone Cool Gray 4

White
#FFFFFF
R255 G255 B255
C0 M0 Y0 K0

3.3 Secondary palette

Pratt's secondary palette is composed of a group of bright colors and a subset of neutrals. Each hue has an associated light and dark variation, which have been chosen to harmonize with one another in contrast.

Choosing one or two hues from the secondary palette is a great way to make a communication unique and distinct.

Note that Pratt Yellow and Pratt Cool Gray are part of both the primary and secondary palettes. They can be paired with other colors from the secondary palette, or used on their own within the primary palette.

Pratt Red #F65058 R242 G61 B69 C0 M85 Y70 K0 Pantone Red 032	**Pratt Light Red** #FCDBDE R252 G219 B222 C0 M16 Y5 K0 Pantone 1767	**Pratt Dark Red** #612124 R97 G33 B36 C37 M87 Y75 K52 Pantone 1817
Pratt Orange #FF8548 R255 G133 B72 C0 M72 Y75 K0 Pantone 165	**Pratt Light Orange** #FFE3D9 R255 G227 B217 C0 M12 Y11 K0 Pantone 162	**Pratt Dark Orange** #662E1C R102 G46 B28 C36 M80 Y88 K49 Pantone 168
Pratt Yellow #FFCE2E R255 G206 B46 C0 M20 Y90 K0 Pantone 115	**Pratt Light Yellow** #FFF5D6 R255 G245 B214 C0 M2 Y18 K0 Pantone 2001	**Pratt Dark Yellow** #4D3D0D R77 G61 B13 C54 M59 Y100 K53 Pantone 119
Pratt Green #5BBF53 R91 G191 B83 C60 M0 Y86 K0 Pantone 7488	**Pratt Light Green** #DEF2D8 R222 G242 B219 C13 M0 Y17 K0 Pantone 7485	**Pratt Dark Green** #244D21 R36 G77 B33 C81 M43 Y100 K46 Panntone 7491
Pratt Cyan #2FB9BF R0 G196 B204 C69 M0 Y24 K0 Pantone 319	**Pratt Light Cyan** #D6F2F2 R214 G242 B242 C15 M0 Y5 K0 Pantone 317	**Pratt Dark Cyan** #124A4D R18 G74 B77 C90 M53 Y58 K39 Pantone 323
Pratt Blue #5154CC R82 G84 B204 C77 M72 Y0 K0 Pantone 2736	**Pratt Light Blue** #DBDBF5 R219 G219 B245 C12 M11 Y0 K0 Pantone 2706	**Pratt Dark Blue** #212152 R33 G33 B82 C99 M97 Y37 K34 Pantone 2766
Pratt Purple #BE2FB3 R191 G48 B179 C34 M87 Y0 K0 Pantone Purple	**Pratt Light Purple** #F206F0 R242 G214 B240 C3 M18 Y0 K0 Pantone 250	**Pratt Dark Purple** #380D36 R56 G13 B54 C71 M93 Y45 K58 Pantone 255
Pratt Magenta #FF5485 R255 G84 B133 C0 M82 Y22 K0 Pantone 213	**Pratt Light Magenta** #FFDBE5 R255 G219 B229 C0 M17 Y1 K0 Pantone 698	**Pratt Dark Magenta** #662136 R102 G33 B54 C41 M91 Y59 K45 Pantone 216
Pratt Warm Gray #B4ACA6 R180 G172 B166 C31 M28 Y31 K0 Pantone Warm Gray 4	**Pratt Light Warm Gray** #F0EDED R240 G237 B237 C5 M5 Y4 K0 Pantone Warm Gray 1	**Pratt Dark Warm Gray** #474542 R71 G69 B66 C64 M59 Y61 K44 Pantone Warm Gray 11
Pratt Cool Gray #B7B8B9 R183 G184 B185 C29 M22 Y22 K0 Pantone Cool Gray 4	**Pratt Light Cool Gray** #F0F0F2 R240 G240 B242 C4 M3 Y2 K0 Pantone Cool Gray 1	**Pratt Dark Cool Gray** #4A4A4A R74 G74 B74 C66 M59 Y57 K39 Pantone Cool Gray 11

Pratt Institute

Pratt Institute

3.5 Using color

The Pratt color palettes allow for a wide variety of color choices and combinations.

For most uses, choose one or two colors from different areas of the spectrum and pair them with black and white.

When pairing colors, ensure that accessibility contrast ratios of at least 3:1 are maintained between background and foreground. You can use the color accessibility table on the following page of these guidelines as a reference.

Note that if a composition does not use black or white, and the darkest or lightest color is similar to either black or white instead, the Pratt logo should appear in either the darkest or lightest color. See the logo color section of these guidelines for more information.

Gama cromática

Nuestra gama cromática, amplia y expresiva, está inspirada en el vínculo que mantenemos con la ciencia y la naturaleza, siempre desde una mirada sofisticada.

La paleta está compuesta por un color principal (Beemine), dos colores neutrales de apoyo (Miron y Sand*) y cuatro secundarios.

**De ser necesario, también podremos apoyarnos en el uso del blanco puro.*

***Evitaremos reproducir este color en medios impresos. En su lugar usaremos el blanco o buscaremos este tono ahuesado en el tipo de papel.*

Beemine
R: 247 G: 247 B: 65
#F7F741
C: 11 M: 0 Y: 80 K: 0
PANTONE 803

Miron
R: 39 G: 31 B: 48
#271F30
C: 85 M: 84 Y: 48 K: 65
PANTONE 276

Sand
R: 244 G: 237 B: 228
#F4EDE4
C: 0 M: 0 Y: 0 K: 0
PANTONE –

Leaf
R: 204 G: 242 B: 160
#CCF2A0
C: 26 M: 0 Y: 48 K: 0
PANTONE 7486

Forest
R: 40 G: 66 B: 40
#284228
C: 82 M: 47 Y: 82 K: 55
PANTONE 2411

Breeze
R: 198 G: 201 B: 244
#C4C9F7
C: 27 M: 21 Y: 0 K: 0
PANTONE 7444

Kraft
R: 211 G: 176 B: 131
#D3B083
C: 17 M: 31 Y: 51 K: 4
PANTONE 2311

The(BEEMINE) Lab

The(BEEMINE)
Lab

Combinación cromática

Combinaciones posibles siempre que no comprometamos la legibilidad de ningún elemento dentro de las piezas de comunicación.

We develop natural synergies

We develop natural synergies

The Beemine Lab / Manual de marca

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Combinación cromática

Combinaciones posibles siempre que no comprometamos la legibilidad de ningún elemento dentro de las piezas de comunicación.

We develop natural synergies

We develop natural synergies

We develop natural synergies

We develop natural synergies

We develop natural synergies

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Combinación cromática

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Combinación cromática

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Combinación cromática

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We develop natural synergies

We develop natural synergies

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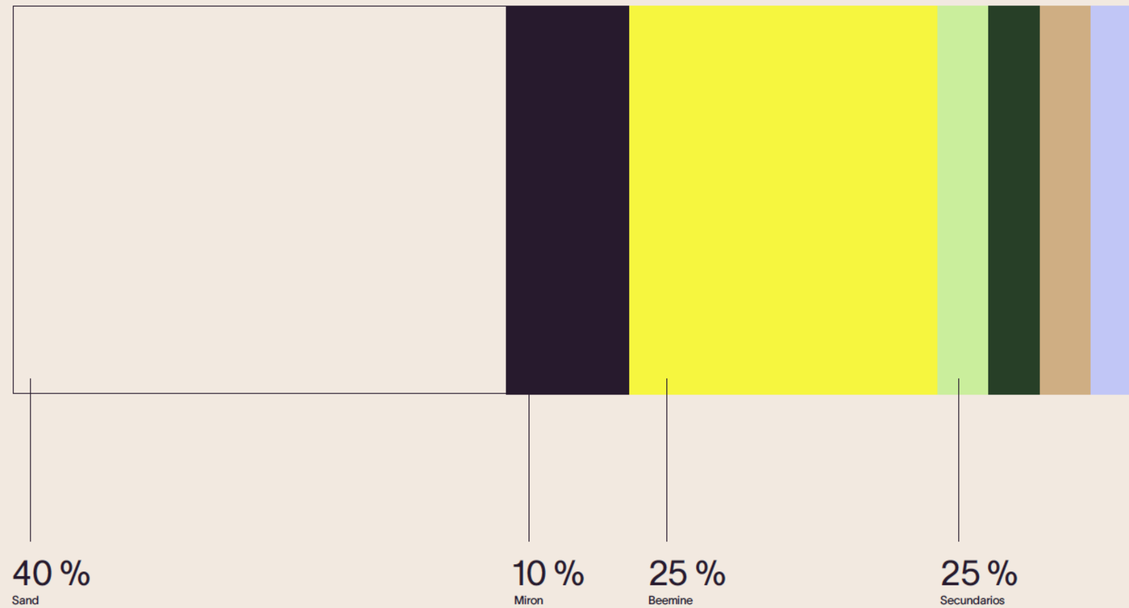
Proporción cromática

El uso del color dependerá de la pieza de comunicación concreta donde se vaya a aplicar, pero a nivel general y de manera aproximada, este será el porcentaje y uso de cada uno de ellos.



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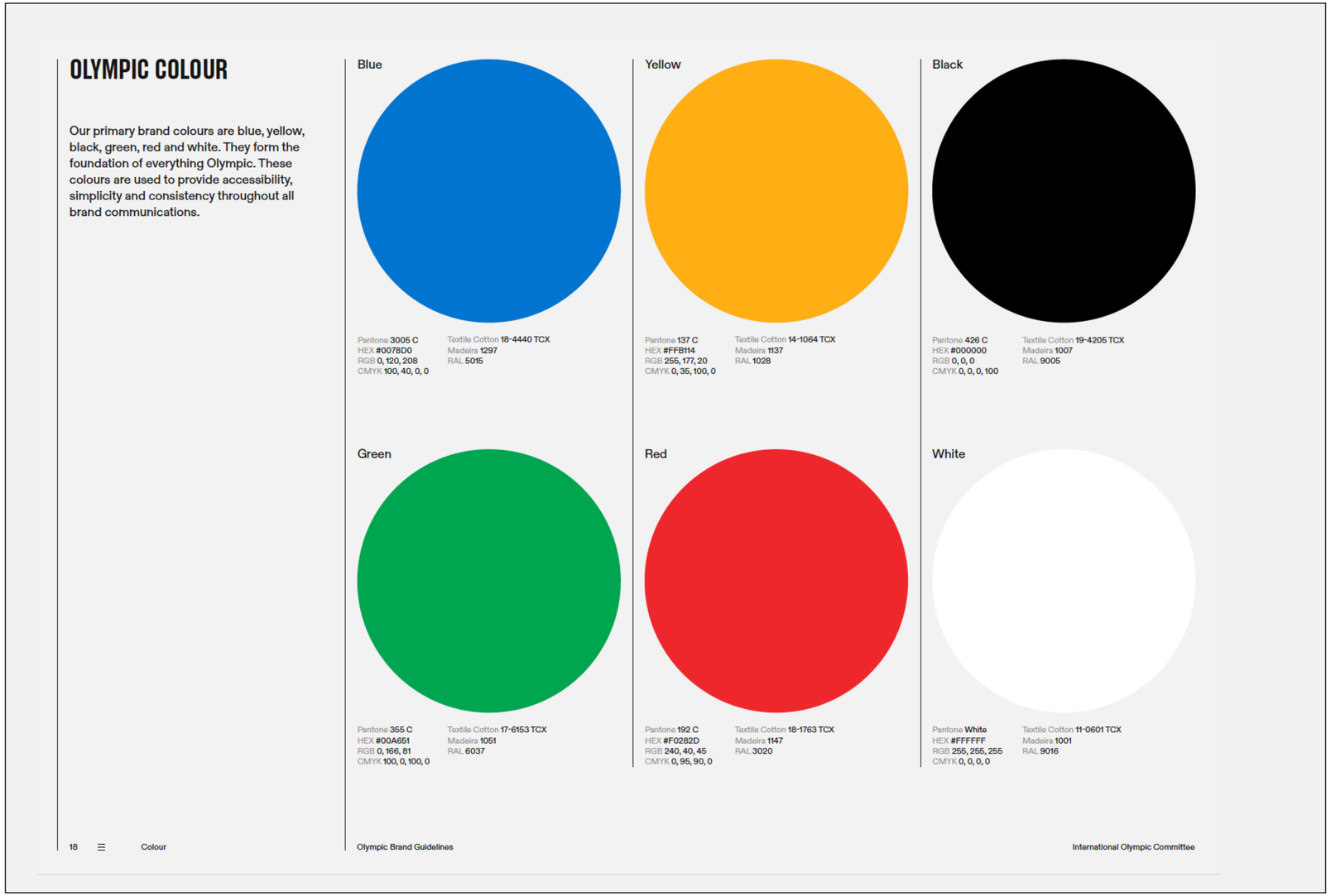
Olimpic



OLYMPIC COLOUR

Our primary brand colours are blue, yellow, black, green, red and white. They form the foundation of everything Olympic. These colours are used to provide accessibility, simplicity and consistency throughout all brand communications.

Blue

Pantone 3005 C
HEX #0078D0
RGB 0, 120, 208
CMYK 100, 40, 0, 0

Textile Cotton 18-4440 TCX
Madeira 1297
RAL 5015

Yellow

Pantone 137 C
HEX #FFB114
RGB 255, 177, 20
CMYK 0, 35, 100, 0

Textile Cotton 14-1064 TCX
Madeira 1137
RAL 1028

Black

Pantone 426 C
HEX #000000
RGB 0, 0, 0
CMYK 0, 0, 0, 100

Textile Cotton 19-4205 TCX
Madeira 1007
RAL 9005

Green

Pantone 355 C
HEX #00A651
RGB 0, 166, 81
CMYK 100, 0, 100, 0

Textile Cotton 17-6153 TCX
Madeira 1051
RAL 6037

Red

Pantone 192 C
HEX #F0282D
RGB 240, 40, 45
CMYK 0, 95, 90, 0

Textile Cotton 18-1763 TCX
Madeira 1147
RAL 3020

White

Pantone White
HEX #FFFFFF
RGB 255, 255, 255
CMYK 0, 0, 0, 0

Textile Cotton 11-0601 TCX
Madeira 1001
RAL 9016

18 ≡ Colour

Olympic Brand Guidelines

International Olympic Committee

EXTENDED COLOUR

The extended colours are designed only for digital interfaces, infographics, illustrations and product designs where tone-on-tone pairings improve the communication or user experience; for example, on hover states or disabled buttons.

These colours may be used in support of Olympic colours only, and should not be used prominently in application. This helps maintain the meaning and impact of the Olympic palette.

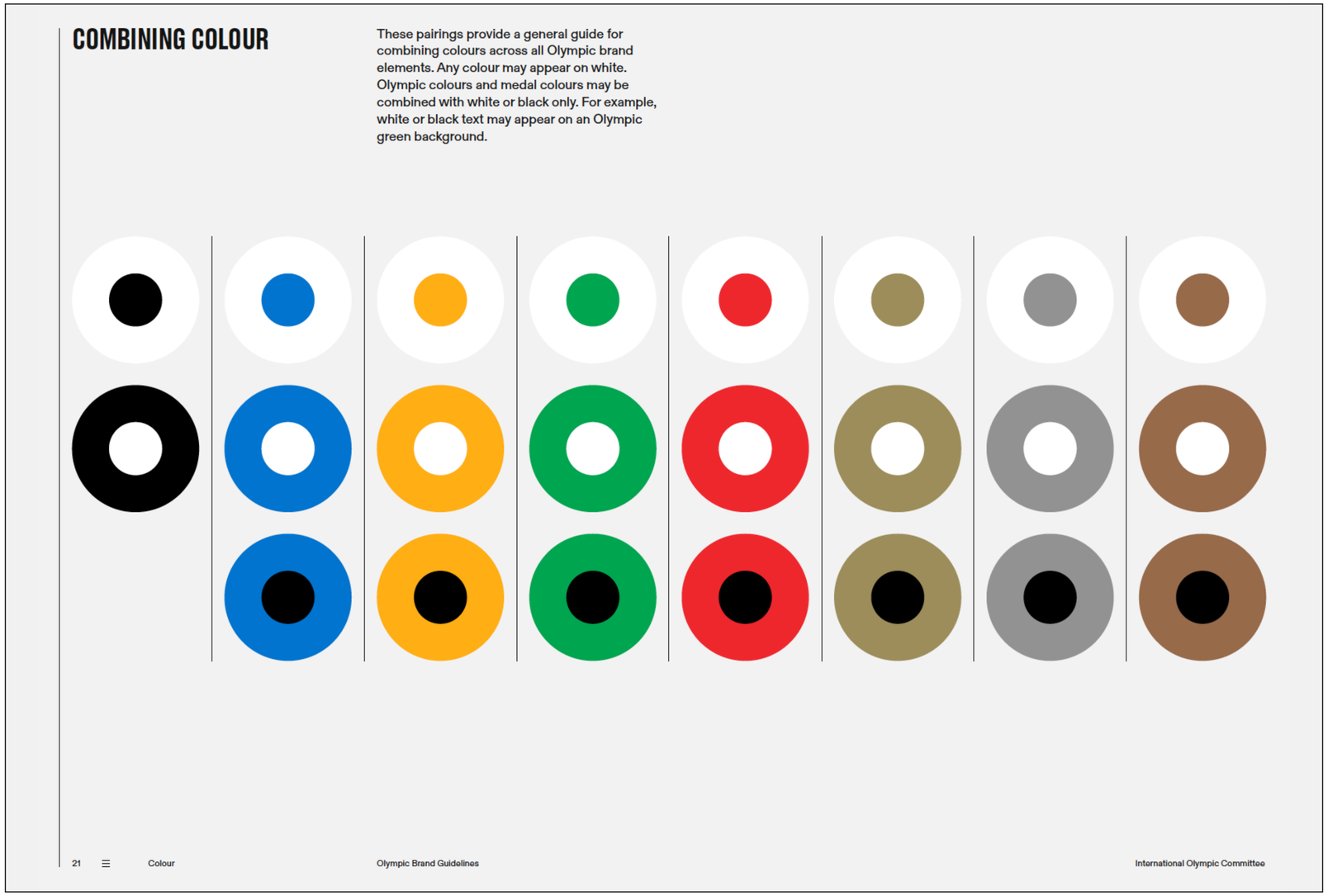
Outside of illustrations, extended colours may be applied only with similar tones. For example, on an infographic, the extended blues may be used in support of Olympic blue.

*Olympic colour

HEX #00287F RGB 0, 40, 127 CMYK 100, 90, 5, 30	HEX #0049AA RGB 0, 73, 170 CMYK 100, 80, 0, 0	* HEX #0078D0 RGB 0, 120, 208 CMYK 100, 40, 0, 0	HEX #00B4EB RGB 0, 180, 235 CMYK 70, 10, 2, 0	HEX #5ED6FF RGB 94, 214, 255 CMYK 53, 0, 2, 0	HEX #ABEBFF RGB 171, 235, 255 CMYK 25, 0, 3, 0
HEX #E67324 RGB 230, 115, 36 CMYK 5, 70, 100, 0	HEX #FA841E RGB 250, 132, 30 CMYK 0, 58, 100, 0	* HEX #FFB114 RGB 255, 177, 20 CMYK 0, 35, 100, 0	HEX #FFCE19 RGB 255, 206, 25 CMYK 0, 18, 100, 0	HEX #FFE045 RGB 255, 224, 69 CMYK 0, 10, 83, 0	HEX #FFF08C RGB 255, 240, 140 CMYK 0, 0, 53, 0
HEX #005A46 RGB 0, 90, 70 CMYK 100, 45, 85, 30	HEX #00804D RGB 0, 128, 77 CMYK 100, 20, 95, 16	* HEX #00A651 RGB 0, 166, 81 CMYK 100, 0, 100, 0	HEX #00CB50 RGB 0, 203, 80 CMYK 75, 0, 82, 0	HEX #6BDB83 RGB 107, 219, 131 CMYK 52, 0, 60, 0	HEX #AAE8B8 RGB 170, 232, 184 CMYK 27, 0, 32, 0
HEX #980F30 RGB 152, 15, 48 CMYK 27, 100, 80, 24	HEX #BF192B RGB 191, 25, 43 CMYK 14, 100, 93, 10	* HEX #F0282D RGB 240, 40, 45 CMYK 0, 95, 90, 0	HEX #FF555F RGB 255, 85, 95 CMYK 0, 78, 53, 0	HEX #FF9196 RGB 255, 145, 150 CMYK 0, 50, 27, 0	HEX #FFC7C9 RGB 255, 199, 201 CMYK 0, 25, 10, 0
* HEX #000000 RGB 0, 0, 0 CMYK 0, 0, 0, 100	HEX #2E2E2E RGB 46, 46, 46 CMYK 0, 0, 0, 94	HEX #5A5A5A RGB 90, 90, 90 CMYK 0, 0, 0, 80	HEX #969696 RGB 150, 150, 150 CMYK 0, 0, 0, 50	HEX #B4B4B4 RGB 180, 180, 180 CMYK 0, 0, 0, 35	HEX #E5E5E5 RGB 229, 229, 229 CMYK 0, 0, 0, 10

Olimpic

Olimpic


COMBINING COLOUR
These pairings provide a general guide for combining colours across all Olympic brand elements. Any colour may appear on white. Olympic colours and medal colours may be combined with white or black only. For example, white or black text may appear on an Olympic green background.
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Colour
Olympic Brand Guidelines
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GUIDANCE

Solid colour
Use colour boldly in application to create space and impact, with big hits of white and big hits of colour. Select colours that align with the tone or theme of the communication. For example, white feels more elegant and red more energetic. When in doubt, use white — a key Olympic colour and a neutral backdrop for content.

When designing a series of applications that appear together, a solid Olympic colour or medal colour may be used across each application. The series collectively creates an Olympic look. Avoid a series that features only part of the Olympic colour palette, for example Olympic blue and red exclusively.

For digital interfaces, apply colour consistently, distinctively and intentionally, to accent specific elements such as buttons, text highlights or media tags.

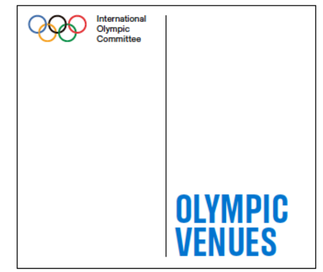
Use colour to indicate interactivity with hover and focus states.

Avoid gradients or effects in most circumstances. Olympic colours are most powerful when pure. In digital, use black or white gradients only when overlayed on images.

Combining colour
Olympic colours and medal colours may be combined with white or black only. For example, white or black text may appear on an Olympic green background.

Use Olympic colours to flood a design.

Only headline text may appear in a colour.



Use medal colours to flood a design.

Do not flood a design with an extended colour.

Do not apply colour headline text to a non-white background.

Do not combine colours in unauthorised ways.

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Olimpic

13- ESTILO FOTOGRÁFICO

En este apartado se explica y se muestra qué tipo de imágenes se pueden utilizar para encajar con lo que transmite la marca. Se detallan aspectos que tienen que ver con el contenido, lo formal, lo técnico (ángulo, escala, encuadres, profundidad de campo...)

Estilo fotográfico

Lo que define nuestro estilo fotográfico es lo natural. Contextos naturales (entendidos como reales, se trate de un exterior o interior), escenas esencialmente luminosas y actitud espontánea.

Cuando se trate de personas, mostraremos nuestra apuesta por la pluralidad reflejando en nuestra comunicación cuerpos no normativos.

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The(BEEMINE)
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Estilo fotográfico

Lo que define nuestro estilo fotográfico es lo natural. Contextos naturales (entendidos como reales, se trate de un exterior o interior), escenas esencialmente luminosas y actitud espontánea, también para hablar de nuestros productos*.

**Nuestros productos han sido creados por personas para personas. El modo de uso depende tanto de nuestras recomendaciones de aplicación como del propio estilo de vida de nuestra audiencia. Debemos procurar capturar ese esencia.*

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Estilo fotográfico

Utilizaremos dos formatos de vértices en las fotografías según las necesidades de cada aplicación y medio, pudiendo usar las fotografías con vértices rectos o redondeados.

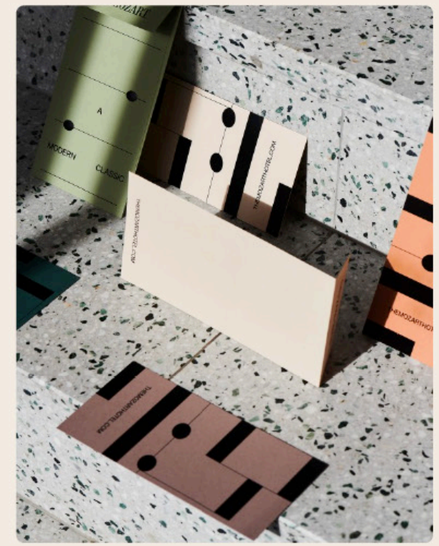
Ø Radio

Para calcular el radio aproximado de los vértices redondeados, lo primero que debemos hacer será dividir el lado más corto en 38 partes iguales, dando como resultado la medida X. Una vez tengamos el cálculo hecho, tomaremos X como radio.

Formatos

Vértices rectos

Vértices redondeados



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The(BEEMINE) Lab

Tupperware

PHOTOGRAPHY

Product Expressions

We're building a brand that puts our products and usage front and center. Minimalist, modern photography showcases product features, usage, and ingredients, without any distractions. They show the product in use in a way that highlights its benefits heavily relying on functionality.

1. Choose a clean background and ample lighting.
2. Keep the composition simple and uncluttered.
3. Showcase the product in use, highlighting its benefits.
4. Style with minimal props and focus on clean lines.
5. Ensure sharp focus and experiment with depth.
6. Enhance for a clean and vibrant look.

By following these technical instructions, you can create minimalist, modern product photography that effectively showcases the product's features, usage, and benefits. Emphasizing functionality and removing distractions allows the product to shine in a visually appealing and compelling way.

PHOTOGRAPHY

Product Closeup + Hand

Micro shots that include hands show our product in use, giving a sense of proportion and allowing consumers to see it in action.

Lighting

1.Use soft diffused lighting to minimize harsh shadows. This creates an even illumination on the hands and Tupperware® product.

2.Experiment with directional light to highlight details and add depth to the composition.

Composition

1. Apply the rule of thirds to create a visually balanced composition by positioning the hands and product along the intersecting lines or points of intersection.

2. Capture close-up macro shots to showcase intricate details and the tactile experience of using the product.

3. Utilize negative space strategically to draw attention to the product and hands.

Tupperware

Tupperware

PHOTOGRAPHY

Product Closeup + Ingredient

Micro shots that include ingredients give consumers real-world context and help demonstrate the product's functionality.

Lighting

1. Balance lighting for natural appeal - Achieve well-balanced lighting to showcase the Tupperware® product and food/ ingredients in close-up.

2. Enhance textures and colors - Experiment with lighting angles to bring out the textures and vibrant colors of the product and food/ ingredients, highlighting their usability and freshness.

Composition

1. Emphasize interaction - Position hands, product, and food/ingredients strategically to showcase their interaction. Highlight how the product enhances usability or aids in food preparation.

2. Selective focus - Use shallow depth of field to draw attention to specific elements. Focus on the product or key ingredient to emphasize its importance and usability.

PHOTOGRAPHY

Product + People

When we show our products being used by a real person, not only do we demonstrate its practical functionality, but we also evoke the emotions they create — joy and ease.

Lighting
1. Balanced Lighting - Ensure even and balanced lighting to illuminate both the person and the Tupperware® product.

2. Soft Key Light - Utilize a soft key light to gently illuminate the person and the product, creating a flattering and natural look that highlights their usability.

Composition
1. Focus on Interaction - Frame the shot to capture the person actively using the product, showcasing its practicality and functionality in action.

2. Medium Shot for Context - Opt for a medium shot, which frames the person and the product from around the waist up. This shot allows the viewer to see the person's body language, facial expressions, and the product in relation to their actions, providing a better understanding of how the product is being used and highlighting its usability in real-life scenarios.

Tupperware

Tupperware

PHOTOGRAPHY

Product + Text

We combine the product with graphic text explaining its functionality, adding playfulness without compromising simplicity, while showing that useful truly is beautiful. Additionally, we use words alongside images to convey a story around our products, enhancing the overall experience and engagement.

Thoughtful Integration
Ensure seamless integration of typography and photography, where the typography enhances and continues the narrative of usability in a playful and dynamic manner.

Complementary Placement
Strategically place the typography in close proximity to the Tupperware® product. This dynamic placement enhances an effective communication and adds visual interest to the composition while maintaining a cohesive look and feel.

Clear Hierarchy
Establish a clear hierarchy between the typography and the photography. This ensures that the typography supports and amplifies the message, without overshadowing the product or the usability being showcased.

Typography As Visual Element
Treat the typography as a visual element that interacts with the composition. Experiment with different font sizes and placements that enhance the vibrancy and spontaneity, while still maintaining legibility and clarity.

2.7.1 Imagery overview

Our brand imagery is influenced by the style of photography known as 'street photography' which traditionally is shot using film.

This style does not necessitate the presence of a street or even the urban environment. It relates more closely to a feeling.

Though people usually feature in our imagery, some images might require the absence of people. In these circumstances styling can help to imbue a decidedly human character into an image in both ambience and aesthetic.

We have multiple categories of photography for our brand, each with it's own purpose. Together, these images tell a rich story about who we are, what we do, and who we do it for.

Our five categories

Portrait photography

Portrait photography celebrates the uniqueness of each individual – and their story. This style of photography can be executed in-studio or on-location so long as it utilizes natural light.

Portrait photography requires eye contact between the subject and the viewer. Candid photography which focuses more on the individuals chosen activity or place, does not.

Architectural photography

Architectural photography captures our buildings in a way that is both aesthetically pleasing, and accurate in terms of representation and design intent. Architectural photographers are usually skilled in the use of specialized techniques and cameras for producing such photography.

City life photography

The goal of city life photography is to paint a picture of the three cities we operate in, as well as to provide cultural context to our proposals and case studies.

Artefact photography

Artefact photography captures all the other tangible parts of our project work: prototypes, models, collateral. This style of photography can be executed in-studio or on-location and should always be styled to show off the artefact's most important features.

Event photography

Event photography borrows themes from the people and portrait, city life and artefact categories.

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

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Hcma

Hcma

2.7.2 Primary portraits

Celebrating individuals

We are a collection of curious individuals each with our own interests, personality and style. The goal with our team portraits is to tell a unique story about each **hcma**'er. The consistent style of the photography is the common thread which unifies all of our portraits to tell a broader story about **hcma**.

Each portrait shoot should result in a close up head and shoulders shot, and a full (or almost full) body shot.

Eye contact

Eye contact is very important. We know it can sometimes feel "cooler" to look away, but resist the urge. Eye contact helps to create trust and a sense of honesty between you and the viewer. It also portrays you in a confident way.

Props

Props can be used to add interest to an image and help our **hcma**'ers feel more at home while being photographed. Encourage **hcma**'ers to bring something to the shoot that represents their personality. Some examples of this could be their favourite tote bag, a bicycle, a feathery pet, or roller-skates. The goal is to get creative and have fun!

Lighting and shadows

Lighting and time of day plays a huge part of creating visual consistency across our portraits. Natural light must be used for portraits. The best times to shoot are early morning or late afternoon.

To avoid portraits feeling too washed out or over-exposed in bright daylight, look for locations which allow for partial shade. Shade and shadows can be used to create depth, retain detail and introduce compositional balance in photos.

Locations

Location adds another layer to an image. It is a way for the individual to make a statement about them self, and it helps to ensure variety in our image library. Locations can be in nature or in an urban setting. Allow the subject to choose a place that they'd feel at home in.

When on location, look around for different backdrops. Try a few different things to get the most out of your time on site.

Clothing

In many ways, clothing is our second skin.

Encourage **hcma**'ers to:

- wear something they feel comfortable and confident in,
- avoid all black (it can look dull and flat in photos),
- bring layers to allow variety, and add texture.

Photographers notes

Ask Railay to provide some guidance based on his shoot. We're looking for:

- lens
- distance from subject
- aperture (rough guide)
- focal length of the lens

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

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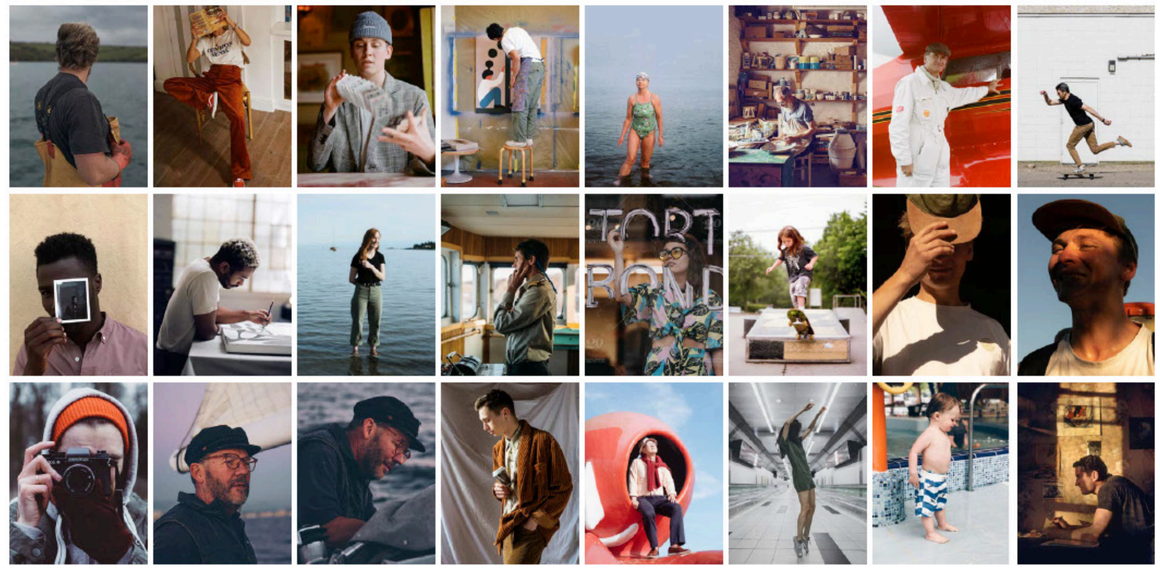
2.7.3 Candid portraits

Celebrating curiosity

The role of this category is to shift the focus slightly more towards the activity, the place, or the task at hand.

In these images, eye contact is not needed. Instead, the subject focuses on the task at hand, or is merely 'in the moment'.



Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

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Hcma

Hcma

2.7.4 Group portraits

Celebrating teams

Group photos are an opportunity to get creative with arrangement and location. Some locations or vantage points allow for playful arrangements of people, like stairs, bleachers or a top-down or bottom-up viewpoint. These considerations also play a big part in making people feel more comfortable and at ease with each other.

Think about coordinating wardrobe. Balancing colour and pattern across a composition can help to make a photograph visually interesting.

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

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2.7.5 City life photography

Celebrating places

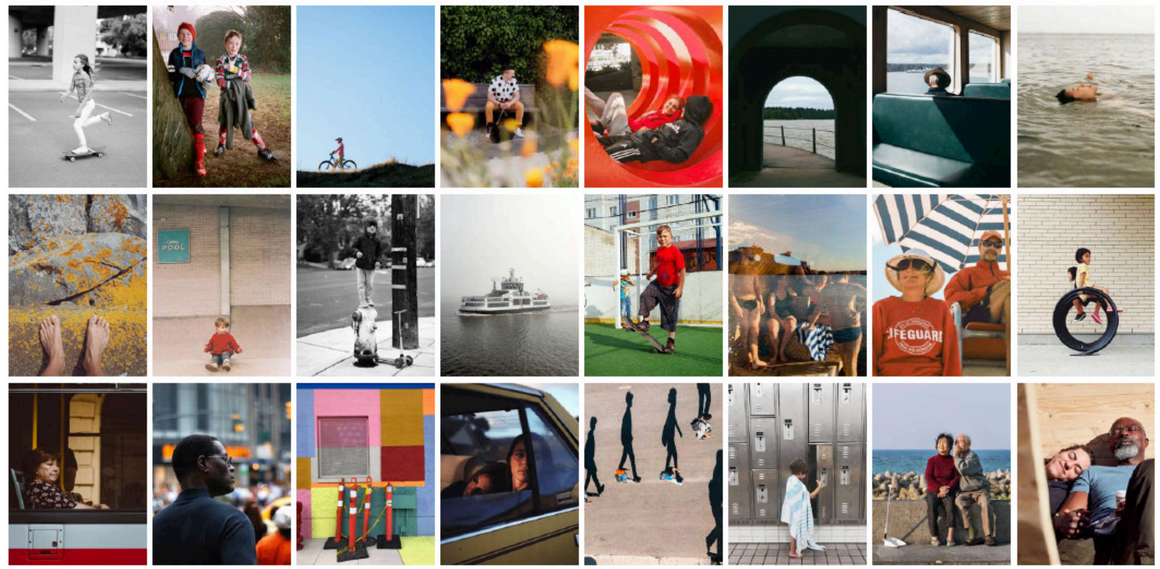
The goal of city life photography is to paint a picture of the three cities we operate in, as well as to provide cultural context to our proposals and case studies.

City life photography also adds a human perspective to our case studies by showing what happens in and around our projects.

These photos should feel less calculated than our architectural photography style. They should feel candid and have the visual appearance of street / film photography.

With the necessary permissions, these photos can be crowd sourced via social media to provide a public perspective of use in and around our projects.

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications



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2.7.7 Artefact photography

Celebrating product

Product artefacts may require a more formal approach – typically shot in a studio with a stylist and professional photographer.

These photos are for marketing purposes such as website case studies and press.

Product artefacts can be shot with natural light, making use of interesting shadows, or controlled studio lighting. If appropriate, product artefacts can also be shot outdoors or on location.

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
Graphics
Applications

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Imagery

Brand Imagery
Lifestyle

At Cisco we shoot our own photography and maintain an extensive image library. So no matter what type of image you need, whether it's lifestyle, portraiture, product beauty shot, environmental, or technology interaction, you should be able to find the visual assets you are looking for. We employ different cameras, lighting, and lenses to extend our range, and keep imagery fresh, human, and inviting. Throughout, our aim is to convey a photojournalistic approach, create a true sense of place, and depict real-life interaction between people and technology.

STILL / MOTION
To extend our brand identity into still photography, video, and motion graphics, consistency is key. By maintaining the same approach to color, lighting, mood, and realistic subject matter, we can support the Cisco brand and create an immediately recognizable look for Cisco lifestyle imagery.

Cisco

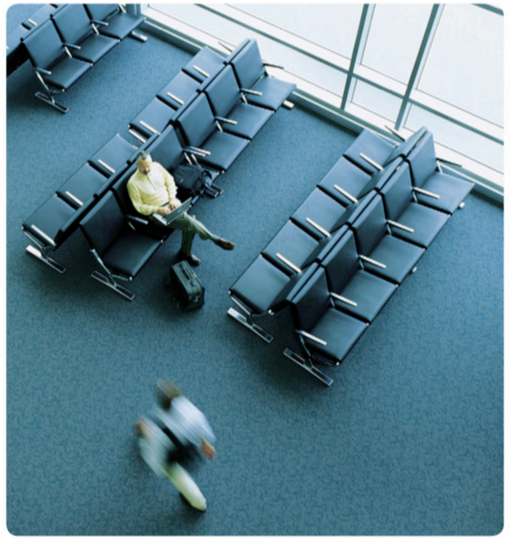
Cisco

Imagery

Brand Imagery
Environment

Stand back to show scale. Environmental imagery for Cisco should share the same qualities of lifestyle imagery, only opened up to capture a larger sense of place. No matter what you are shooting—a street scene bursting with motion, a cityscape full of people, or a serene shot of people in a landscape, never lose sight of the Cisco promise: we bring people together by removing the barriers to communication.

STILL / MOTION
To effectively communicate the Cisco brand using imagery with environment, it is important to maintain a consistent approach to lighting, color, subject, composition, and mood. When shooting imagery with environment, a strong focal point within a landscape can provide context and a point of view.



15- FOTOGRAFÍAS INCORRECTAS

En este caso se muestran imágenes que no se pueden usar porque no son acordes a la estética o contenidos de la marca.

2.7.8 Photography no-goes

Avoid photography with:
- over-saturated colours
- post-production filters
- lens flares
- dramatized contrast
- inauthentic subjects

Logo
Tagline
Lockups
Avatar
Colour
Type
→ **Imagery**
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Applications

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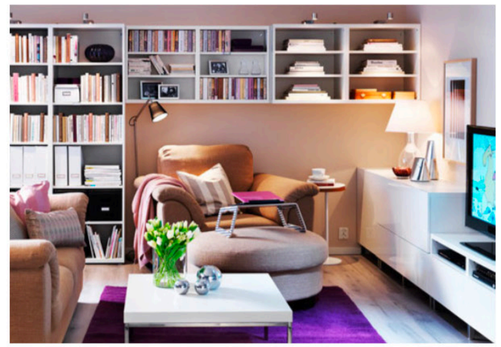
Demand Media

PHOTOGRAPHY DON'Ts

DON'T use images where people are posing, or are used as props like in a catalog



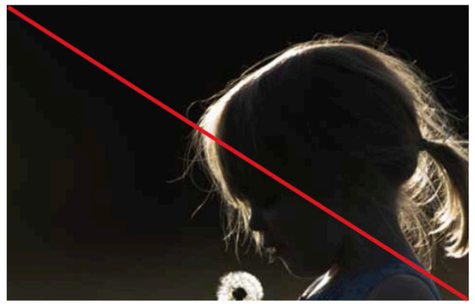
DON'T use interior design that is not lived-in, or is contrively staged

DON'T use flat, cold lighting

Pfizer Branding Guidelines / Visual Identity / 1. The masterbrand / Imagery

Imagery don’ts

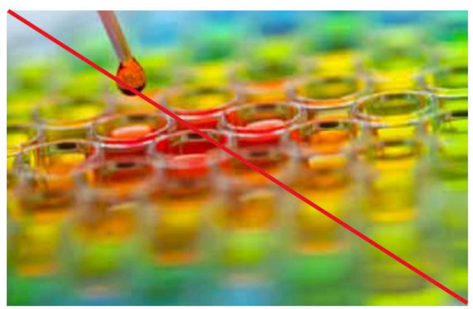
General Users | Communications Professionals | Design Agencies



DO NOT use dark imagery.

DO NOT use stylized (posed) imagery.

DO NOT distort imagery.



DO NOT use oversaturated imagery.

DO NOT use depressing or graphic imagery.

DO NOT use imagery with a busy background.

Pfizer

16- ESTILO DE ILUSTRACIÓN

Algunas marcas apuestan por el uso de la ilustración y definen su uso adecuado en el manual. En vuestro caso es necesario recurrir a ciertos recursos gráficos o y/o ilustraciones más complejas.

FOLLOW THESE DIRECTIONS

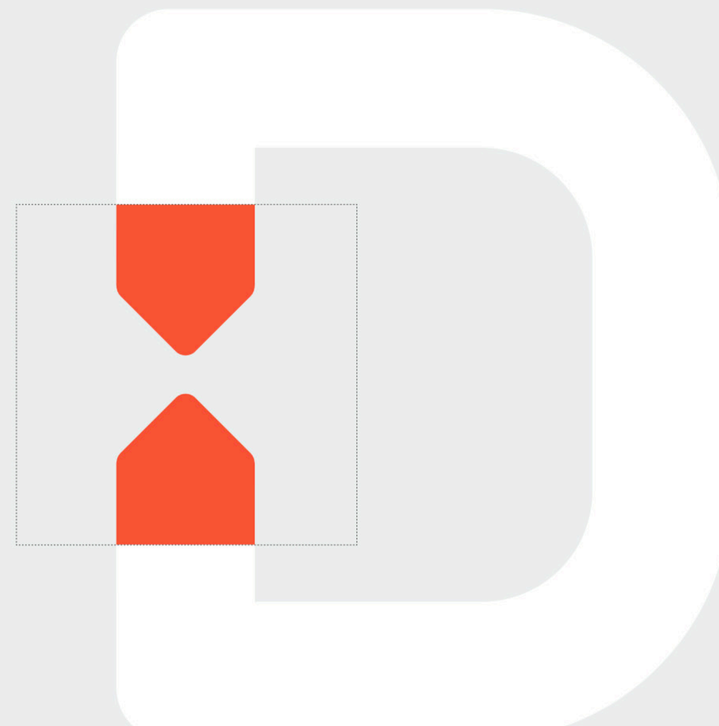
GRAPHIC ARROWHEADS

Our graphic identity is more than just our logo, typeface, and colors.

An important part of our graphic look and feel are the use of arrowheads. The arrows are derived from our logo, and signify connection and action.

Used alongside our bold color palette and angled headline typography, the arrows provide a bold and engaging graphic look and feel to all our communications.

The following pages explain how the arrowheads should be used with typography, color, and photography.



Demand Media

Demand Media

GRAPHIC ARROWS: TYPE ALIGNMENT

When typography interacts with the arrows, there are specific rules that apply.

The examples on this page show the various ways in which typography relates to the arrows.

Typography blocks should always relate to the 90° right angle created by the arrows. Depending on the rotation of the arrowss, typography will vary from left aligned, to right aligned. Typography can also be rotated 45° clockwise, anticlockwise, or remain straight as shown in these examples.

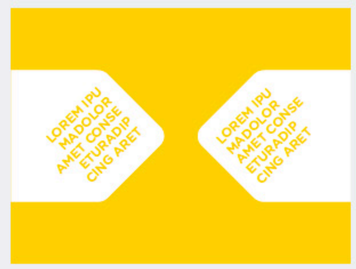
The following pages provide some detailed guidelines.

Left aligned typography

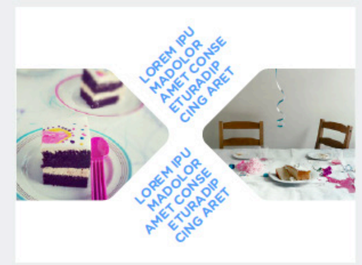
Left aligned typography — non angled

Right aligned typography

Left and right aligned typography within arrows



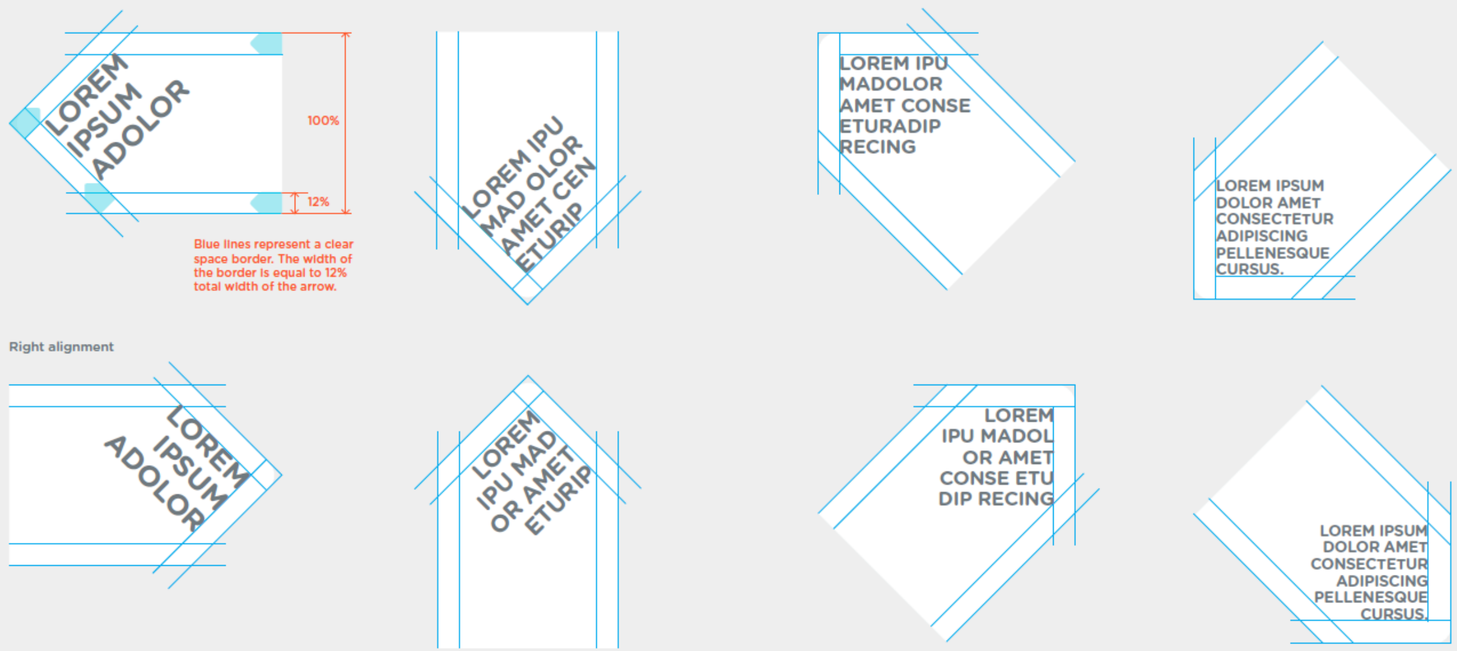
Left and right aligned typography outside of arrows



GRAPHIC ARROWS: TYPE ALIGNMENT & ANGLES

When placing text within the arrows, the typography layout will vary depending on the orientation of the arrow, and the amount of text within the arrow. Please follow the guides below, and on the following pages.

Left alignment



Demand Media

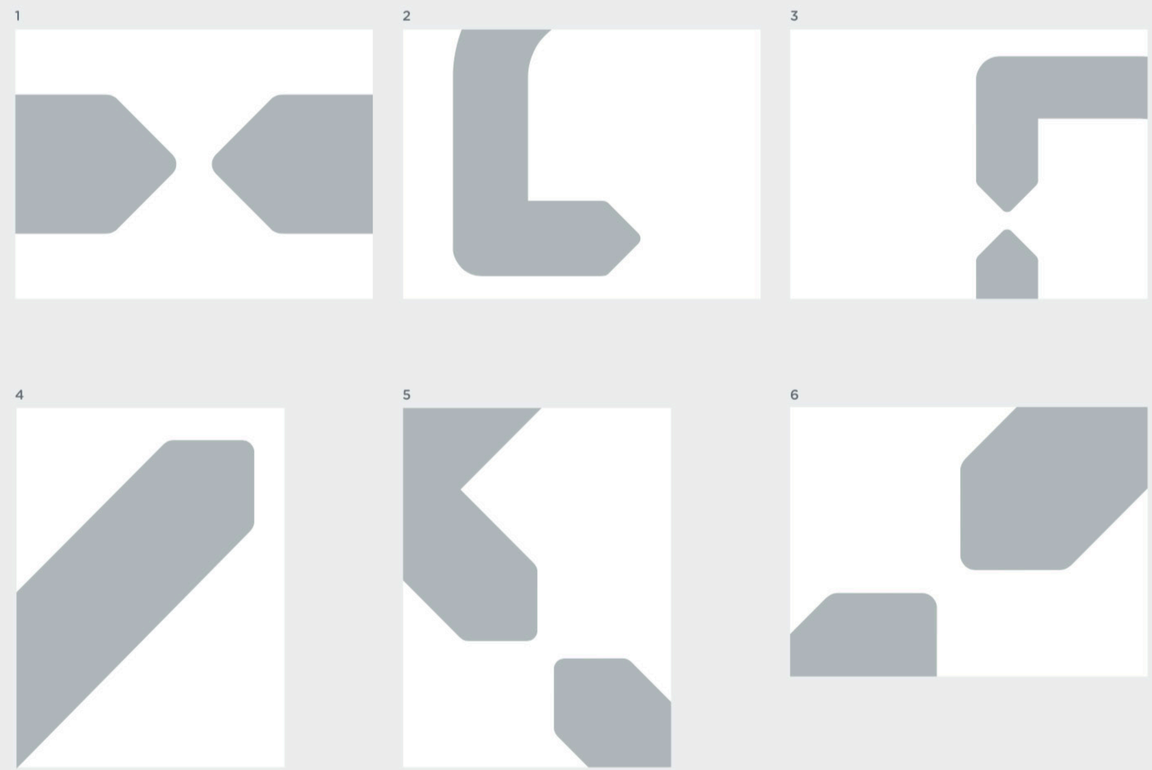
GRAPHIC ARROWS: USING CROPS AND ANGLES

The Demand Media logo, and individual graphic arrows can be cropped in different ways to create dynamic layouts. Some simple examples are shown here.

The arrows can appear in a variety of layouts and directions to suit the needs of the layout. The arrows can be rotated 90° or 45°.

The arrows can either be used as a pair (facing each other) or as standalone directional arrows.

When using as a pair (examples 1, 3, 5 & 6) the distance between the arrows should always remain the same. Please do not move arrows closer together, or further apart.



Demand Media

Demand Media

Brand Guidelines
V1

Identity

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GRAPHIC ARROWS: USING ARROWS AND TYPOGRAPHY

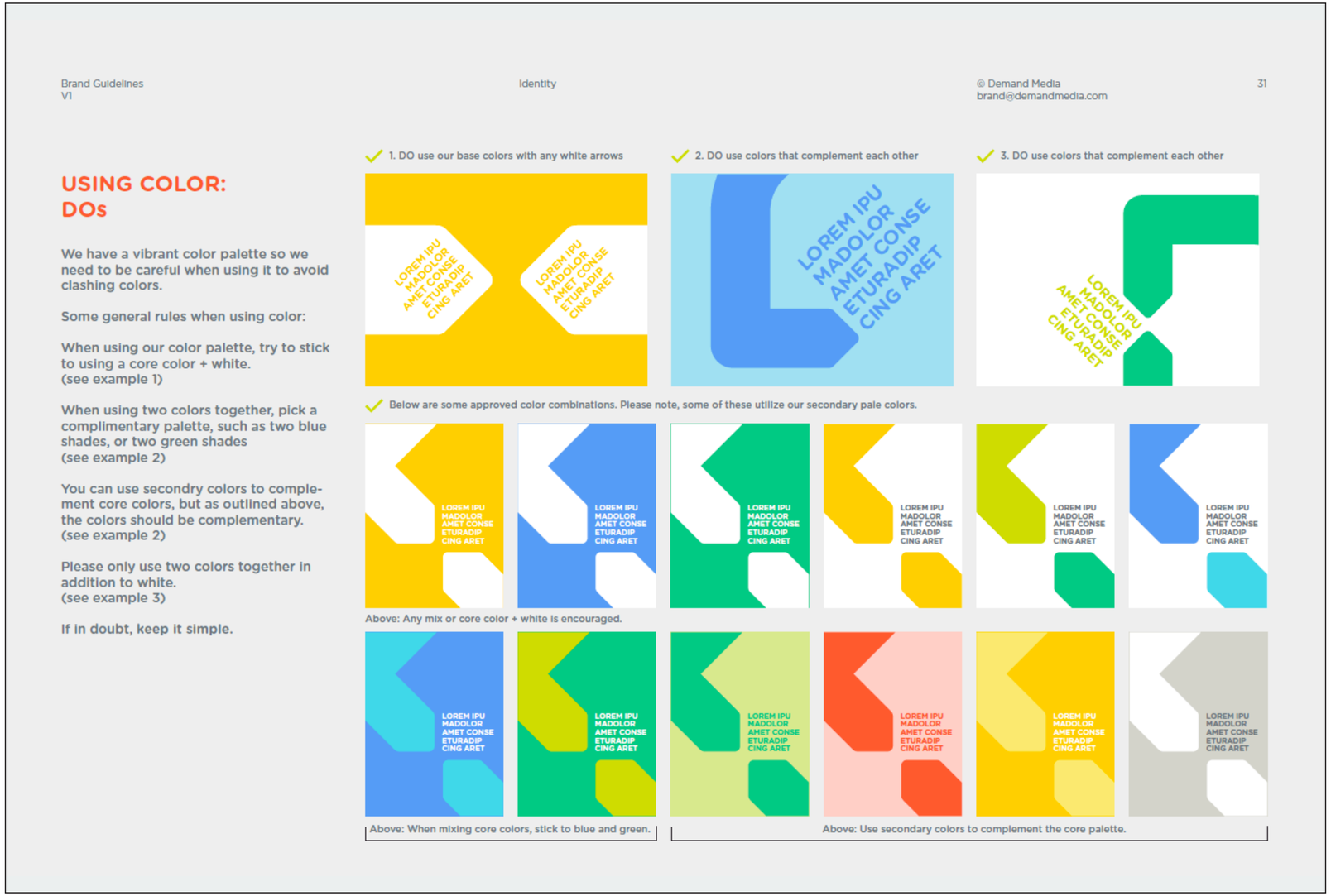
An Adobe Illustrator file containing various graphic arrow layouts can be found in the brand assets folder:

Filename: DM_arrow_crops.ai

This file containds multiple editable layouts. These will give you a starting point for creating layouts.

Please note, you will need Adobe Illustrator to edit and create design layouts.

Also note, you will need the font Gotham Rounded Bold installed to edit the text.



Brand Guidelines
V1

Identity

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USING COLOR: DOs

We have a vibrant color palette so we need to be careful when using it to avoid clashing colors.

Some general rules when using color:

When using our color palette, try to stick to using a core color + white.
(see example 1)

When using two colors together, pick a complimentary palette, such as two blue shades, or two green shades
(see example 2)

You can use secondry colors to complement core colors, but as outlined above, the colors should be complementary.
(see example 2)

Please only use two colors together in addition to white.
(see example 3)

If in doubt, keep it simple.

1. DO use our base colors with any white arrows

2. DO use colors that complement each other

3. DO use colors that complement each other

Below are some approved color combinations. Please note, some of these utilize our secondary pale colors.

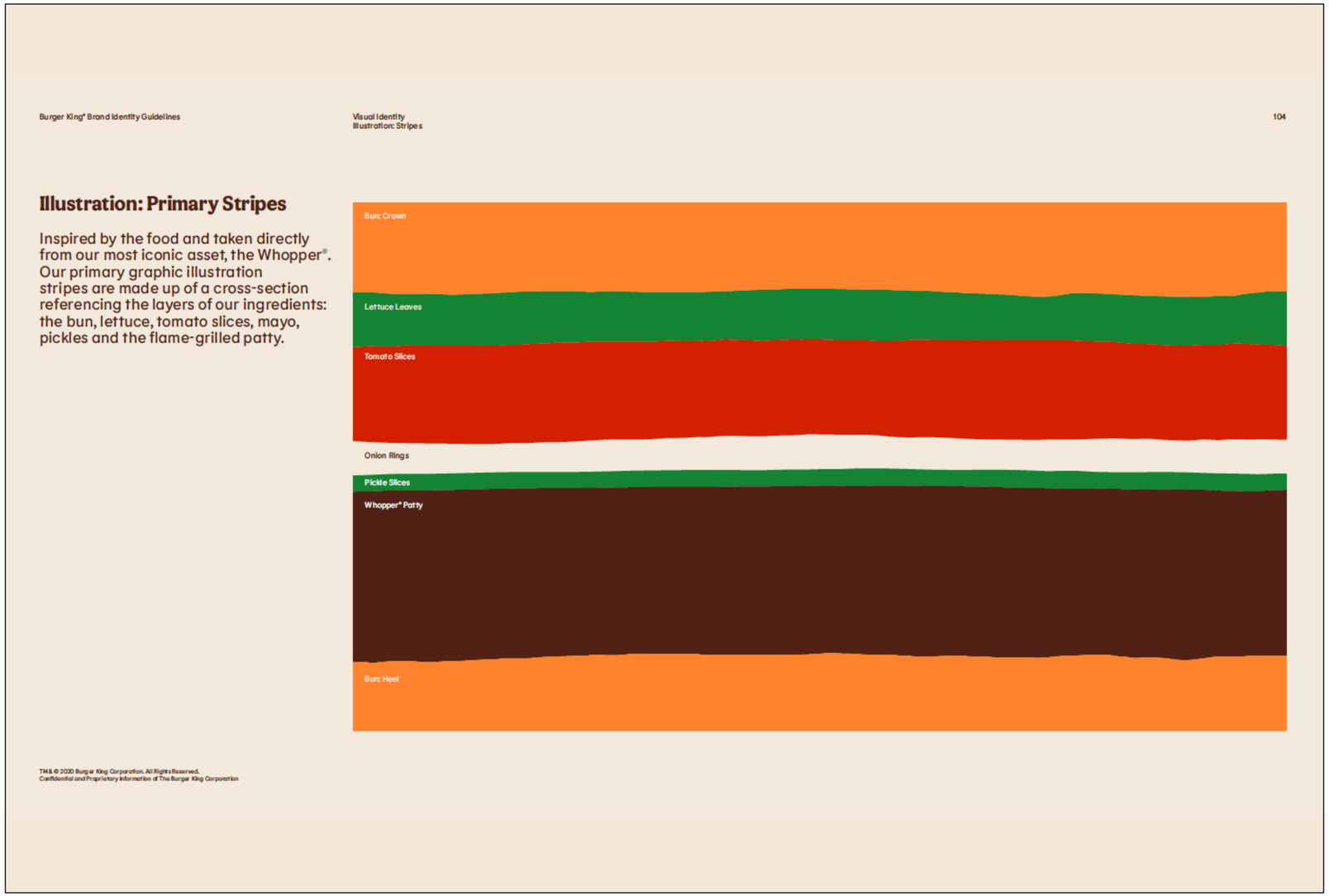
Above: Any mix or core color + white is encouraged.

Above: When mixing core colors, stick to blue and green.

Above: Use secondary colors to complement the core palette.

Demand Media

Burger King



Burger King® Brand Identity Guidelines

Visual Identity
Illustration: Stripes

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Illustration: Primary Stripes

Inspired by the food and taken directly from our most iconic asset, the Whopper®. Our primary graphic illustration stripes are made up of a cross-section referencing the layers of our ingredients: the bun, lettuce, tomato slices, mayo, pickles and the flame-grilled patty.

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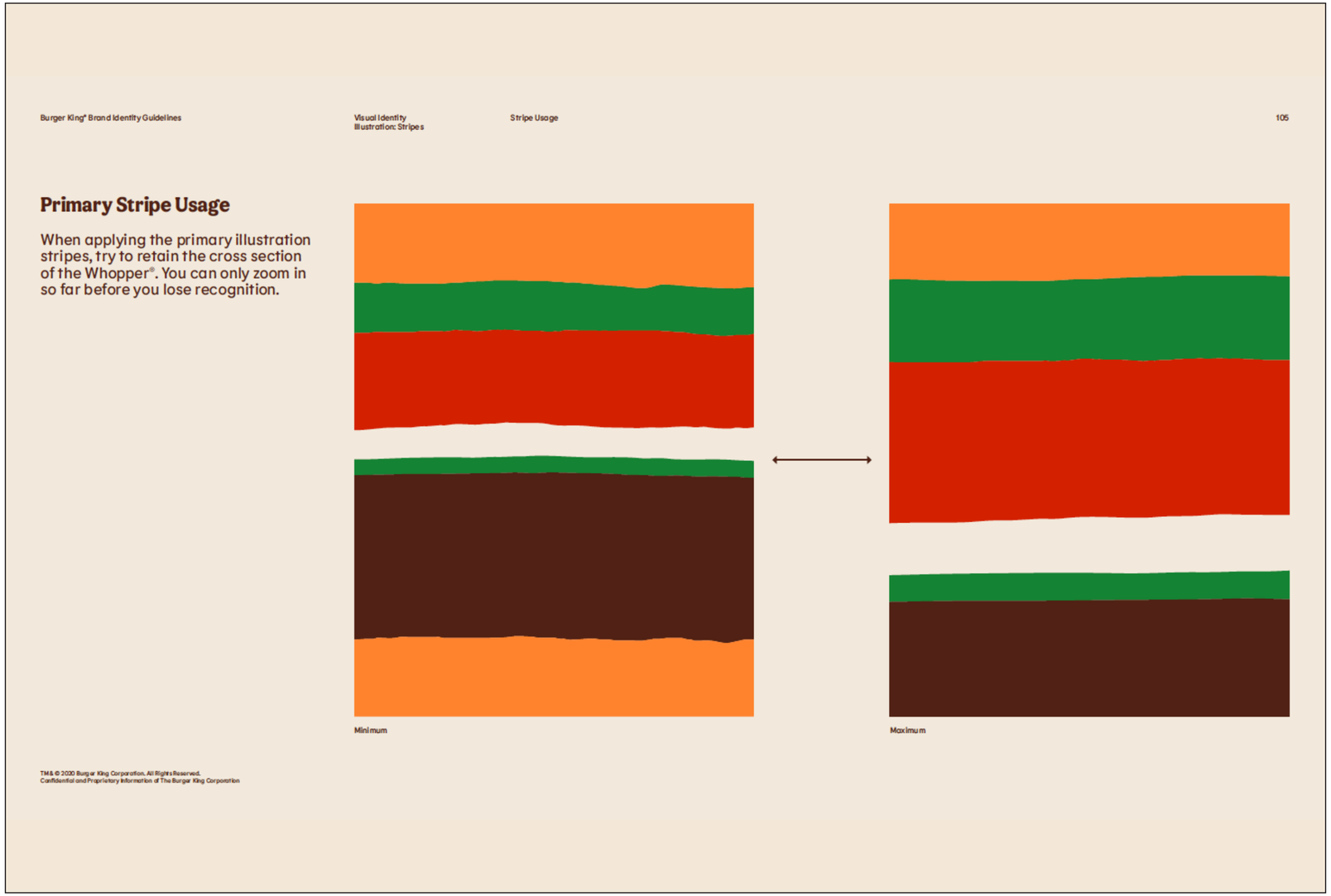

Burger King® Brand Identity Guidelines

Visual Identity
Illustration: Stripes

Stripe Usage

105

Primary Stripe Usage

When applying the primary illustration stripes, try to retain the cross section of the Whopper®. You can only zoom in so far before you lose recognition.

Minimum

Maximum

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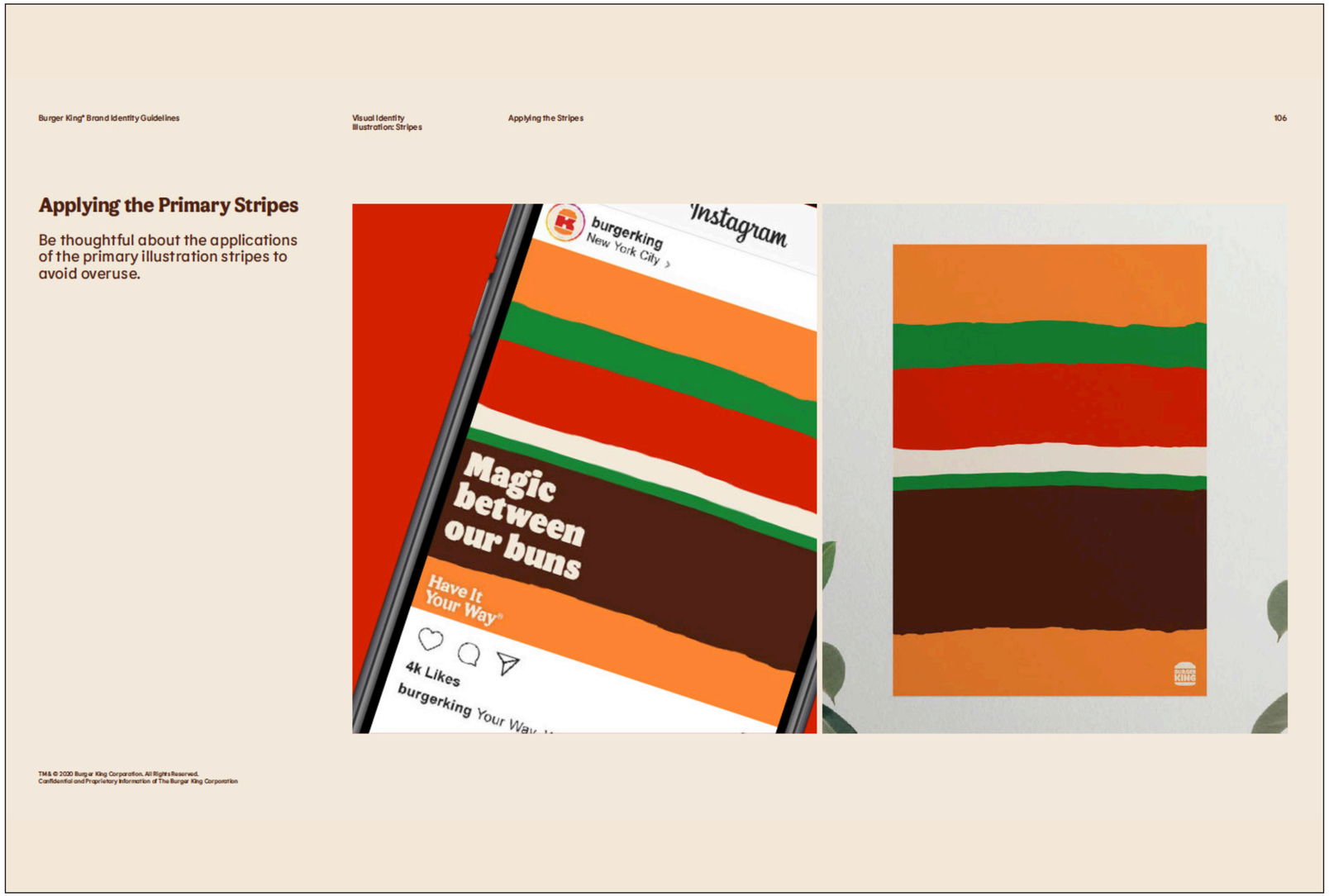
Burger King

Burguer King



Burger King® Brand Identity Guidelines

Visual Identity
Illustration: Stripes

Applying the Stripes

106

Applying the Primary Stripes

Be thoughtful about the applications of the primary illustration stripes to avoid overuse.

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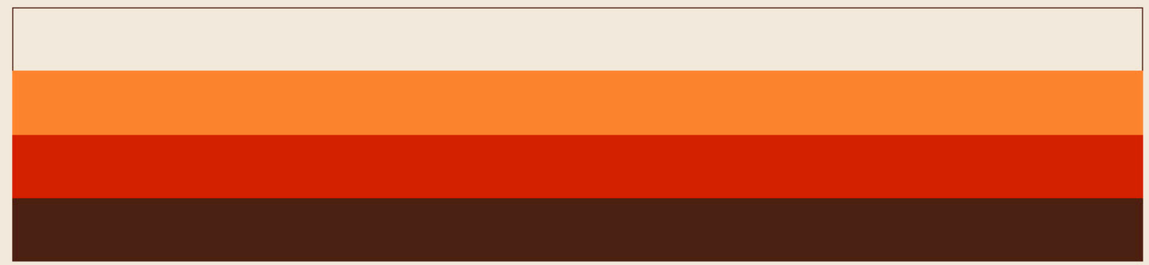
Illustration: Masterbrand Color Alternate Stripes

In certain instances where simplicity is required, such as uniforms and directional stripes, we utilize our alternate stripes. The alternate stripes reduce the number of colors to four of our masterbrand colors in the following order: Mayo Egg White, Flaming Orange, Fiery Red, and BBQ Brown.



Masterbrand Color Alternate Stripes Examples

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Burger King

Burger King

Burger King® Brand Identity Guidelines
Visual Identity
Illustration: Storytelling
Illustration Overview
096
Illustration Overview
A unique hand drawn illustration style for BK® that is full of color, energy, humor and irony. Focused on our fresh ingredients, heroic products and playful storytelling.
These can be brought to life across packaging, in-store artwork and social.
Our illustration should never be re-colored or cropped. They should be used as a whole image and where possible should be big and bold in line with our Design Principles. New simple illustrations may be created in this style but should be consulted with the Burger King® Global Design Team.
We have developed in partnership with Cachetejack a library of illustrations across fresh ingredients, heroic food and playful storytelling. If you'd like to expand your illustration library further, please contact the BK Global Design Team.
Ingredients
Products
Storytelling
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Burger King® Brand Identity Guidelines
Visual Identity
Illustration: Storytelling
Illustration Library
097
Illustration Library
We have developed in partnership with Cachetejack an initial library of illustrations across our fresh ingredients, heroic food and playful storytelling.
No colors should be amended.
Ingredients
Lettuce Leaves
Tomatoes: whole, on the vine, sliced
Tomatoes: in a hand
Onions: whole, half and rings
Pickles: whole and slices
Burger Bun Top
Burger Patty: with grill markings
Products
Whopper®: with and without a napkin
Whopper® In Two Hands
Whopper® Sequence
Whopper® Deconstructed
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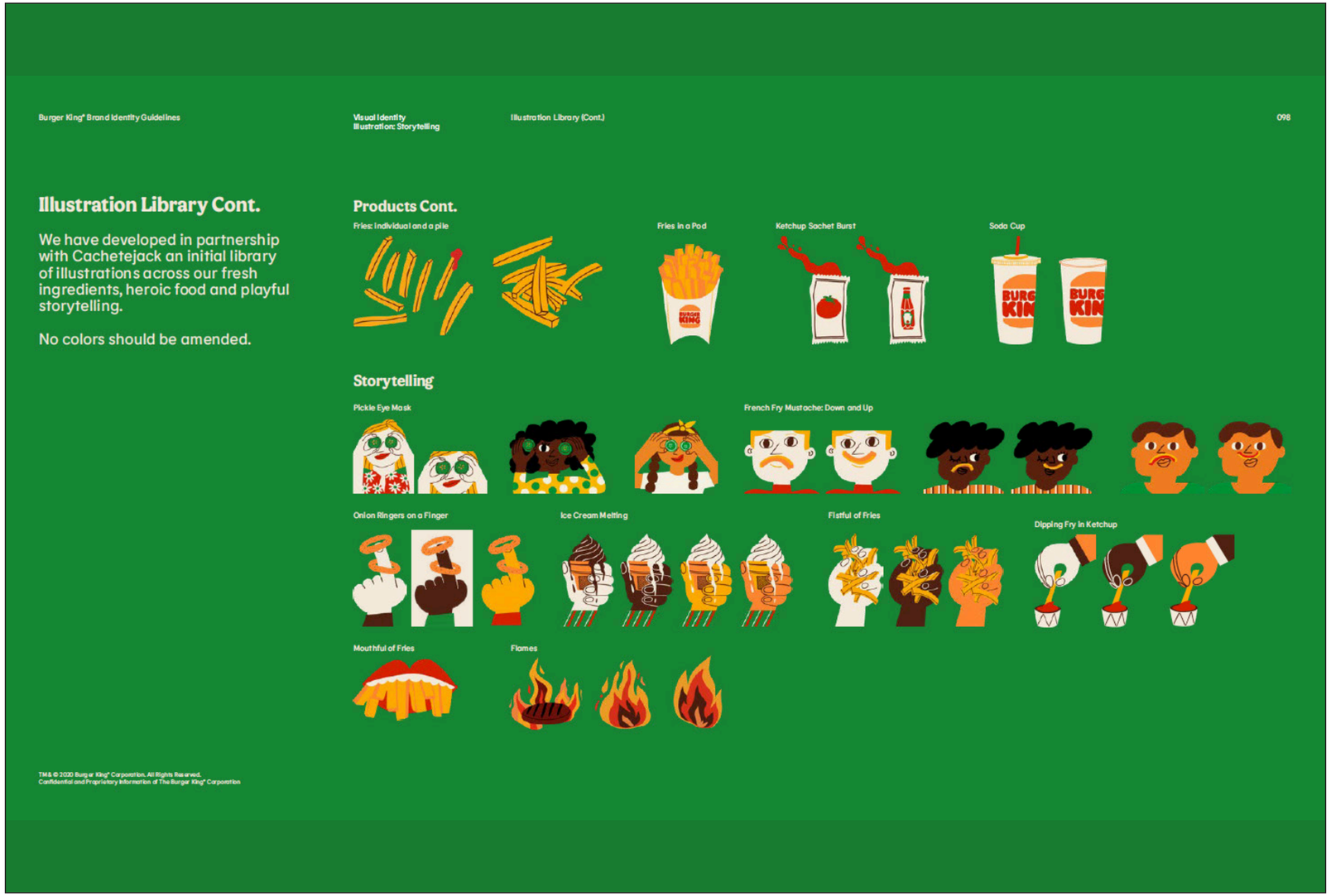
Burger King

Burger King


Burger King® Brand Identity Guidelines
Visual Identity
Illustration: Storytelling
Illustration Library (Cont.)
098
Illustration Library Cont.
We have developed in partnership with Cachetejack an initial library of illustrations across our fresh ingredients, heroic food and playful storytelling.
No colors should be amended.
Products Cont.
Fries: Individual and a pile
Fries in a Pod
Ketchup Sachet Burst
Soda Cup
Storytelling
Pickle Eye Mask
French Fry Mustache: Down and Up
Onion Ringers on a Finger
Ice Cream Melting
Fistful of Fries
Dipping Fry in Ketchup
Mouthful of Fries
Flames
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Burger King® Brand Identity Guidelines
Visual Identity
Illustration: Storytelling
Illustration Color
099
Illustration Color
Our illustrations should be placed on a background of one of the colors from our full color palette. As a general rule, the illustration should be placed on a background color that creates enough contrast with the illustration.
No colors should be amended.
BURGER KING
BURG KIN
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Burger King

Tupperware

BRAND IDENTIFIERS

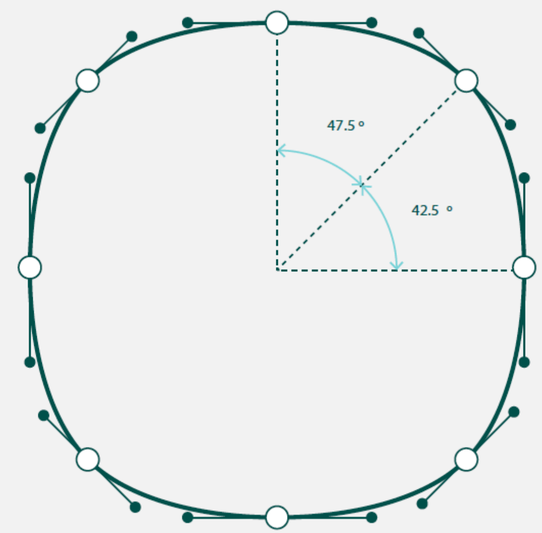
Our Container Silhouette

Shape
We're turning the Tupperware® container silhouette into an iconic asset that grounds our visual identity. Endlessly adaptable, this shape can contain different elements of our visual identity, from text to icons to photography.

It is essential to maintain a consistent ratio regardless of its width or height. This ensures that the shape remains true to the original design and upholds the intended visual identity.

Usage
The container silhouette is a storytelling device used to showcase our brand story. It embodies the impact of our products and services on our clients and the world.

Properties
The perfect amalgamation of a circle and a square, our container silhouette is a unique shape with rounded corners and subtly curved edges that is reminiscent of the iconic Tupperware® container.



Find the editable file here. Link

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BRAND IDENTIFIERS

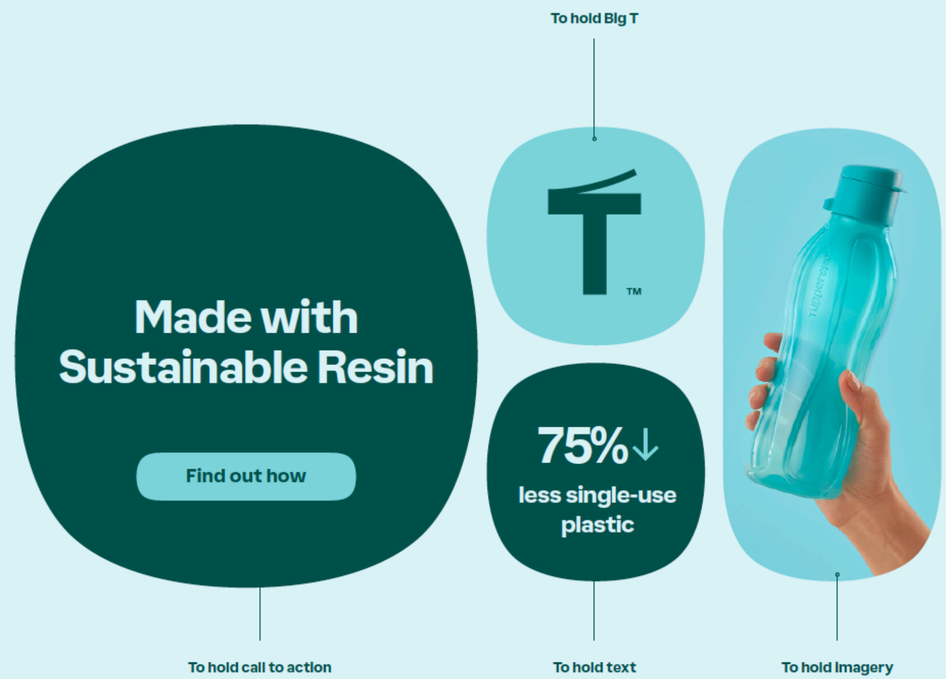
Container Silhouette & Different Formats

While the iconic 1:1 container silhouette will anchor our identity, we can adapt this shape to landscape or portrait for usefulness and variety.

Shapes help organize and structure the layout of an editorial composition. They can be used to create grids, columns, and sections, providing a logical flow and guiding the reader's eye through the content.

Usage
Shapes can be used in the following ways to create visually interesting and dynamic compositions:
1. For imagery
2. To hold text
3. To hold Big T
4. For infographics

Extended Color Pairings
Explore the vast array of color combinations to infuse visual diversity and create a dynamic impact across different contexts available in our extended color palette by referring to the "Suggested Pairings (pag 31)" section.



Find the editable file here. Link

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Tupperware

Tupperware

BRAND IDENTIFIERS

Bars and digital backgrounds

For an effective management of color, when using bars or creating digital backgrounds, please follow these guidelines:

They should always be in the same color scheme as the asset and with a plain background. The use of patterns or drawings is not allowed.

Refer to the color library in the "Color Library (page 30)" section.

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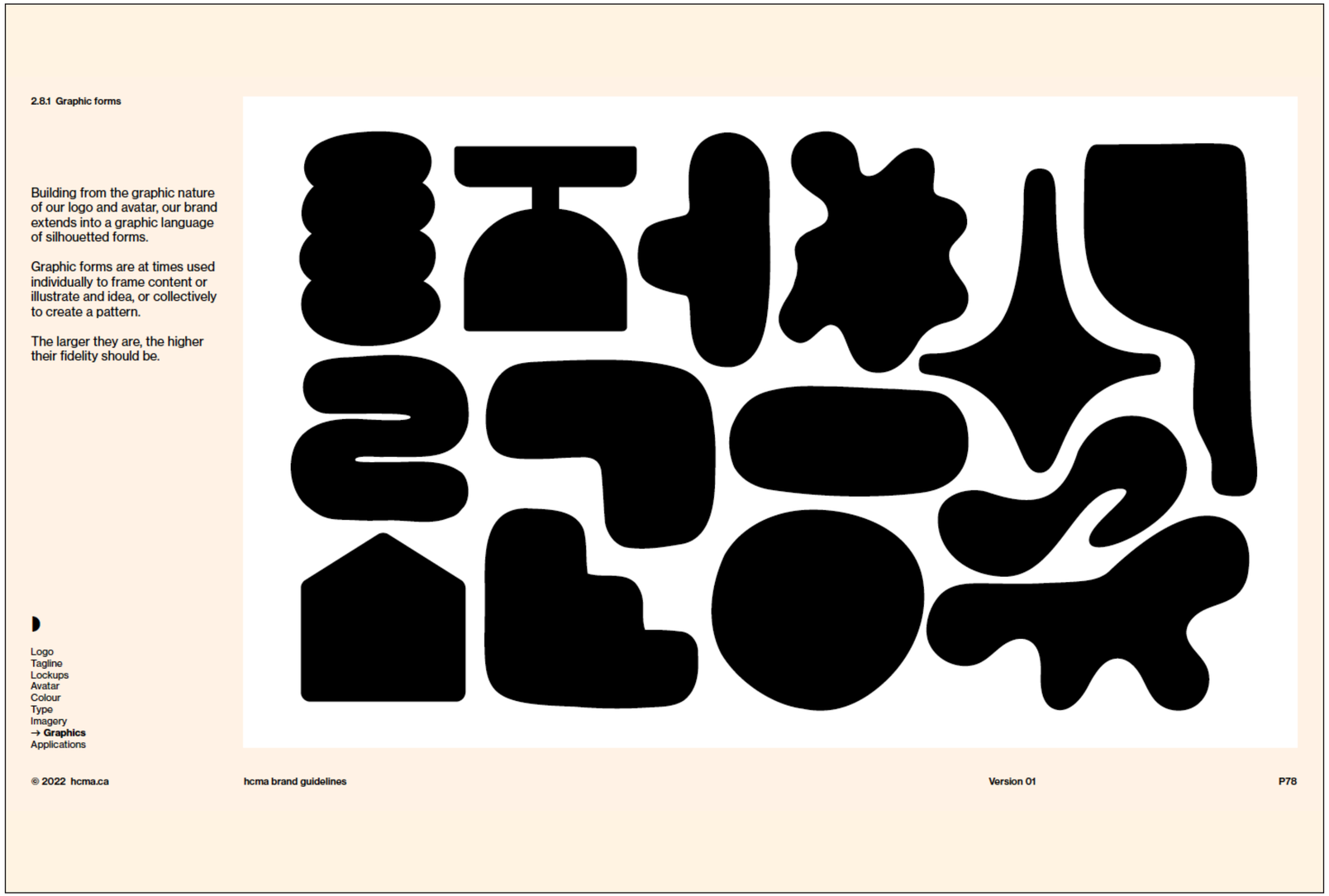

2.8.1 Graphic forms

Building from the graphic nature of our logo and avatar, our brand extends into a graphic language of silhouetted forms.

Graphic forms are at times used individually to frame content or illustrate and idea, or collectively to create a pattern.

The larger they are, the higher their fidelity should be.

Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

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hcma brand guidelines

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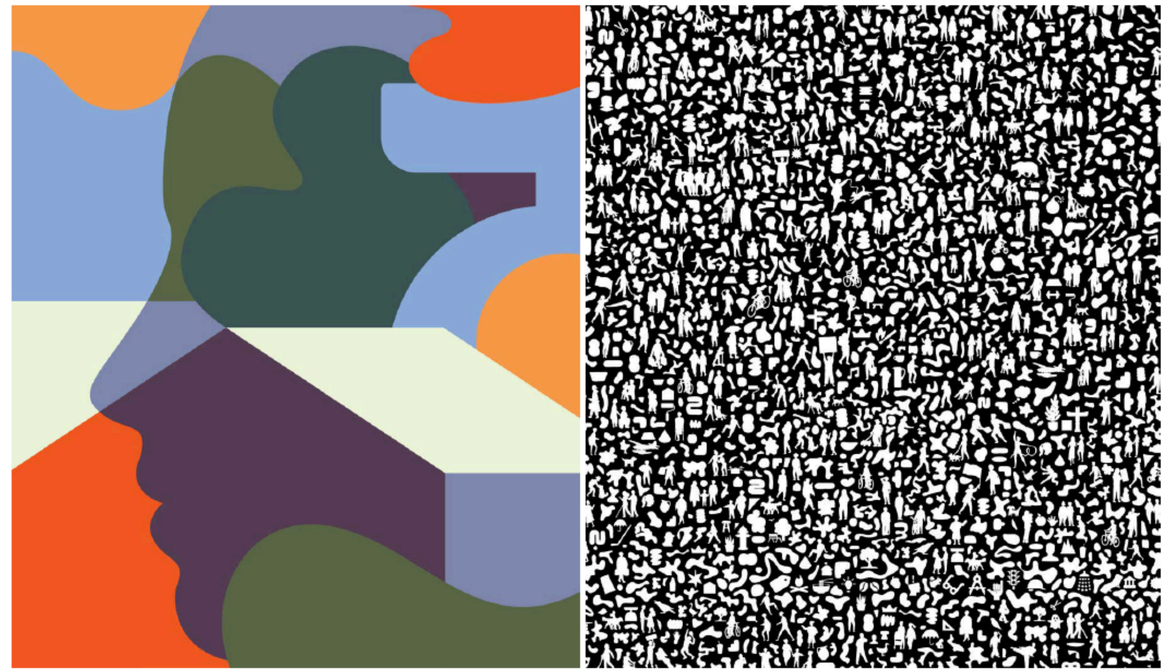
2.8.2 Patterns, illustrations, graphics

Our brand can inspire the creation of patterns and graphics.

These are two examples of how the graphic nature of the brand has been expressed through pattern.



Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ **Graphics**
Applications

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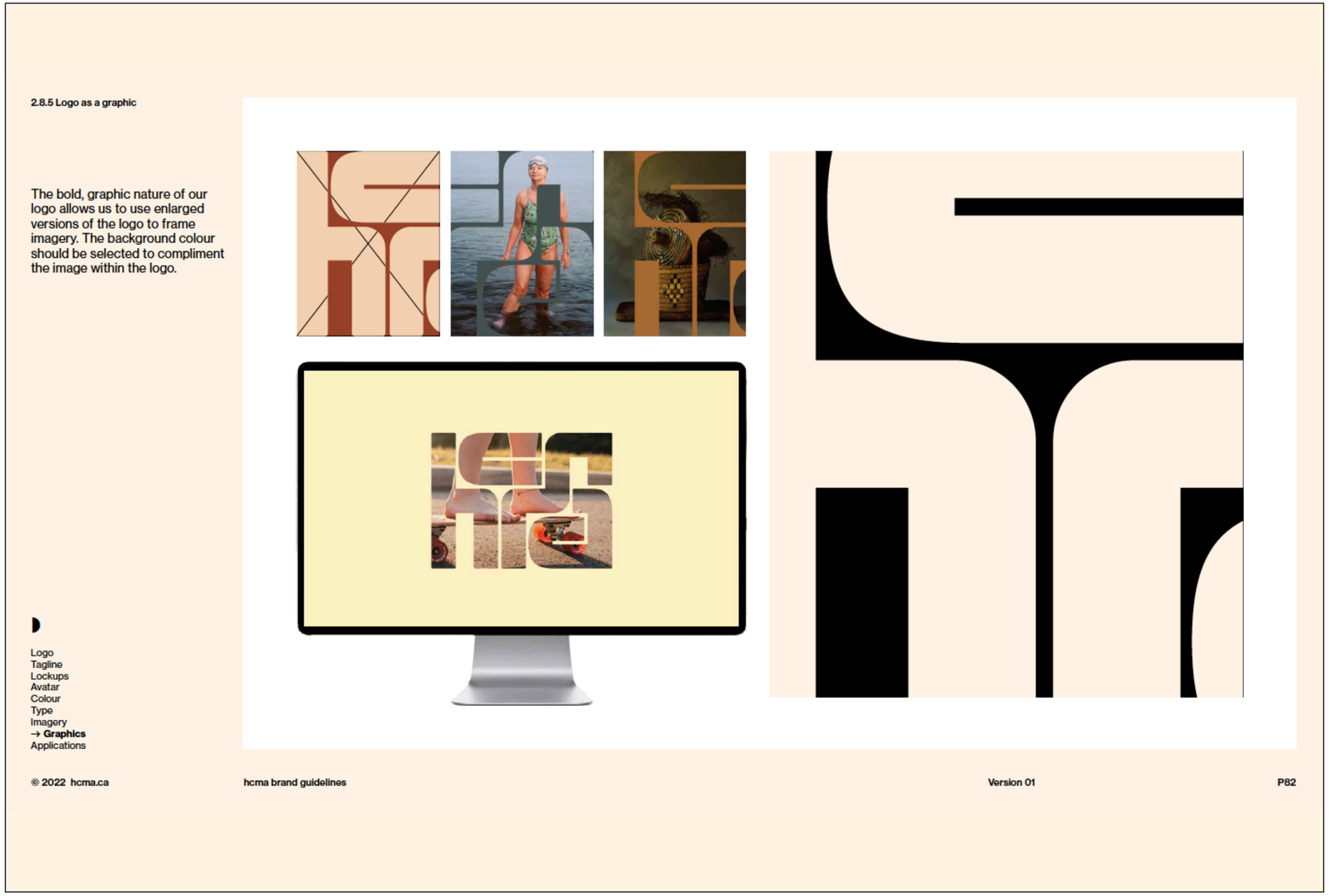
2.8.5 Logo as a graphic
The bold, graphic nature of our logo allows us to use enlarged versions of the logo to frame imagery. The background colour should be selected to compliment the image within the logo.
Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ Graphics
Applications
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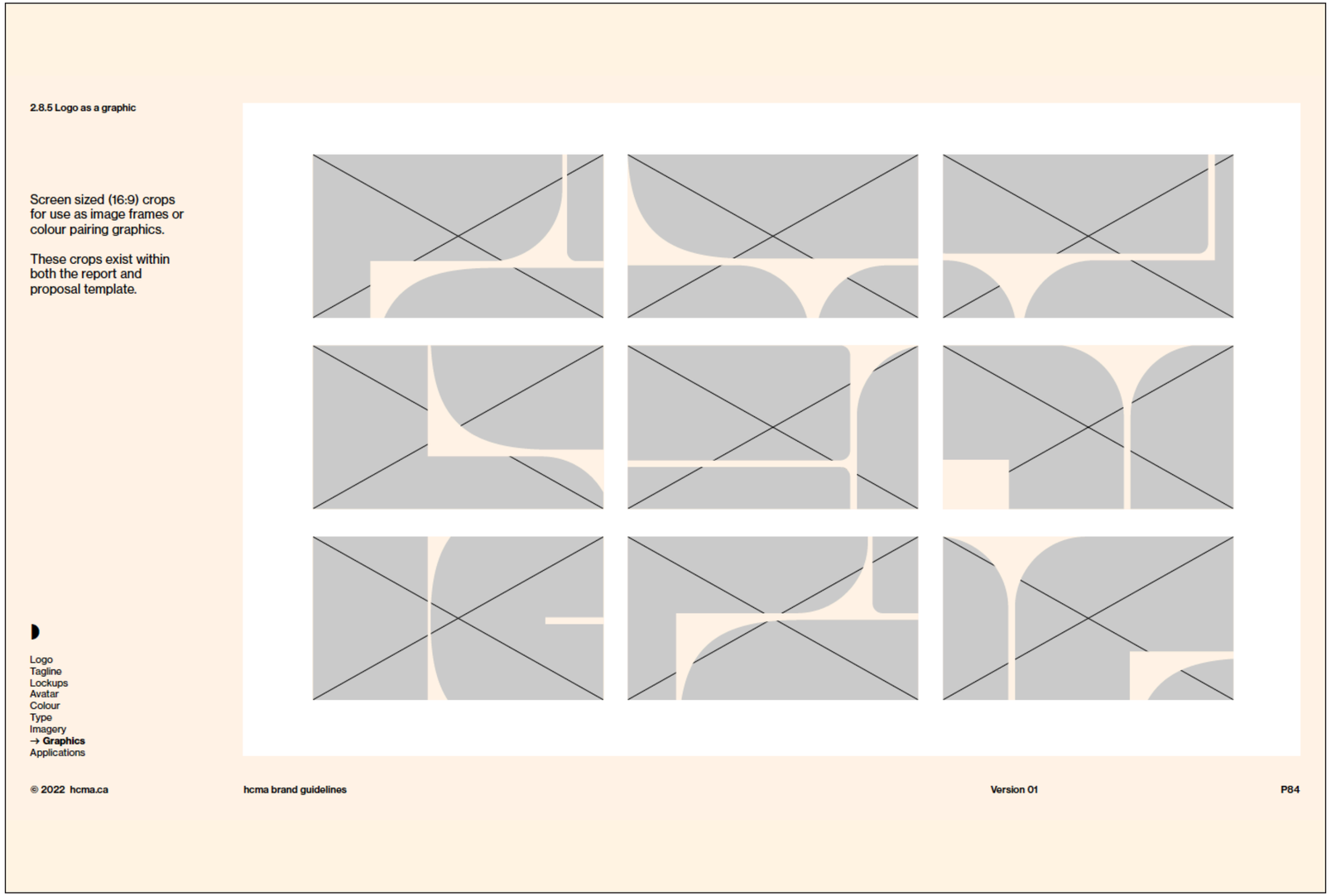
2.8.5 Logo as a graphic
Screen sized (16:9) crops for use as image frames or colour pairing graphics.
These crops exist within both the report and proposal template.
Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
→ Graphics
Applications
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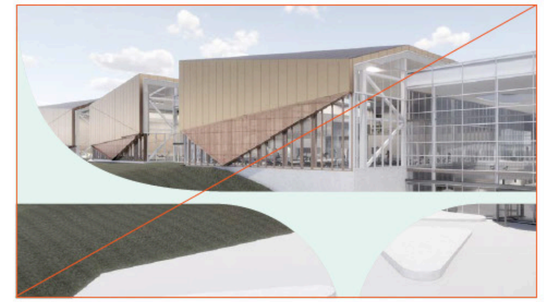
2.8.5 Logo as a graphic

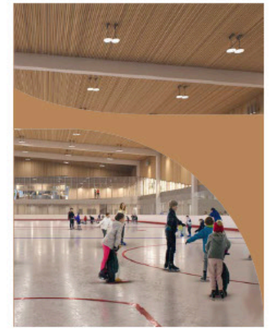
Screen sized (16:9) crops for use as image frames or colour pairing graphics.

These crops exist within both the report and proposal template.

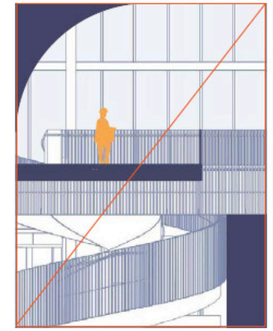
Do select a colour that compliments the photo



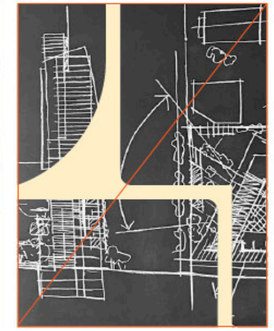
Don't use low quality renderings in crops



Higher quality renderings with people can be used in crops



Don't use drawings in crops



Don't use sketches in crops

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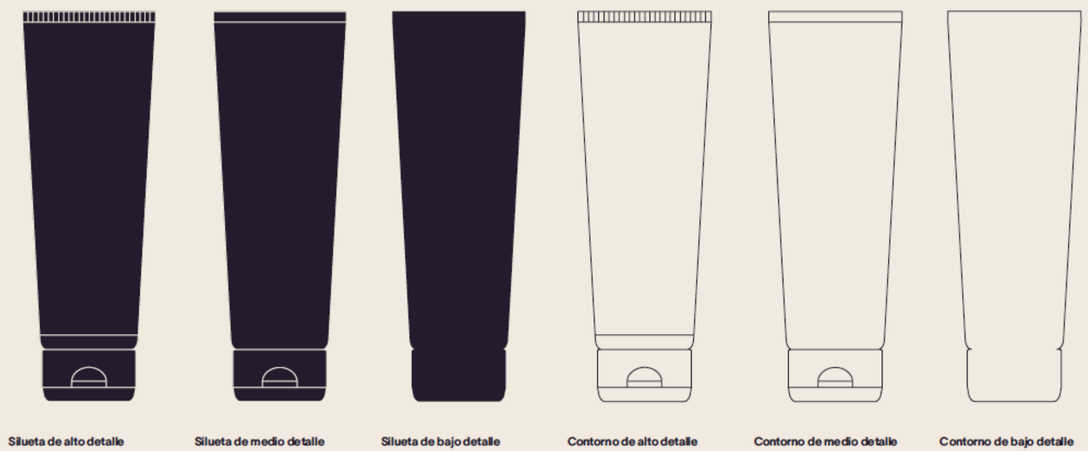
The(BEEMINE)
Lab

Objetos y figuras

Niveles de abstracción

Objetos y figuras

Niveles de abstracción



The Beemine Lab / Manual de marca

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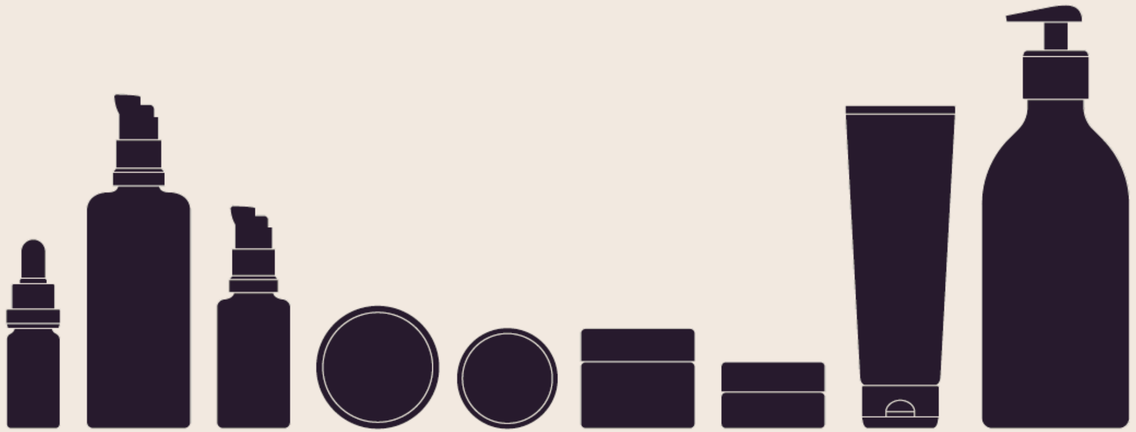
The(BEEMINE) Lab

The(BEEMINE)
Lab

Objetos y figuras

Lineal de todos nuestros packagings con relación de tamaño, desarrollados en silueta nivel medio.

Packaging



The Beemine Lab / Manual de marca

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Estilo de ilustración

El estilo de ilustración no sólo nos va a servir para ganar en identidad de marca, también será muy útil para explicar conceptos que pueden resultar complejos.

La ilustración jugará siempre con un único color* y, aunque podrá contar con elementos en masa, el rasgo protagonista debe ser el outline.

**Podemos usar nuestra paleta cromáctica, cumpliendo siempre con los criterios de contraste y legibilidad.*

The Beemine Lab / Manual de marca

© Miguel Camprubí

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The(BEEMINE) Lab

Patchai

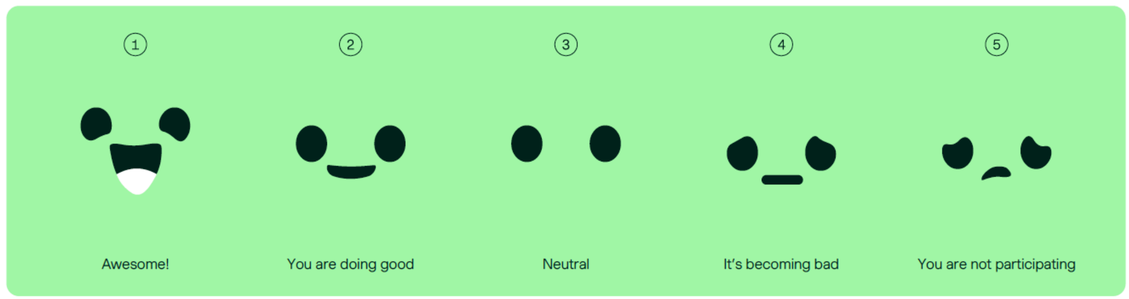
Construction

Pat is composed of 5 main expressions depending on the patient's level of participation.

In terms of proportion, the size of the facial expression will appear at a larger size when only framed by the head to improve visibility at small formats such as chat.

Facial expressions

Dark Green 500
#00211B



Head

Size of facial expression

Full body

Size of facial expression

Patchai

Brand manual

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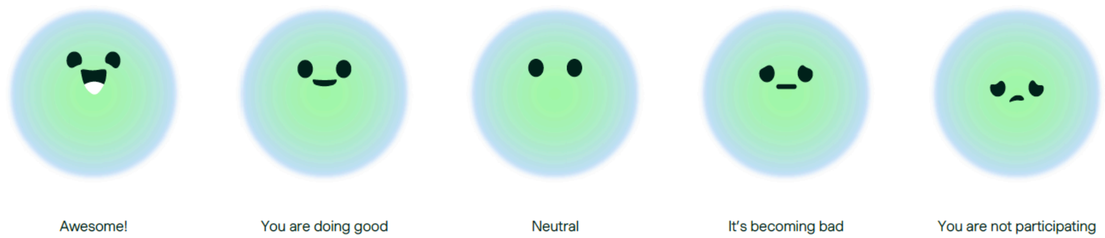
Construction

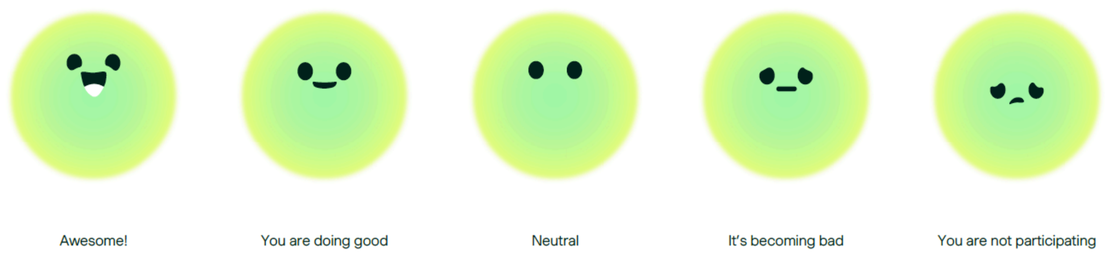
We will use the reduced version (head only) for applications such as chat.

Head

Clinical trial



Routine care



Patchai

Brand manual

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Patchai

Patchai

Construction

We will use the full body version for communications and marketing.

Full body

Clinical trial

Awesome! | You are doing good | Neutral | It's becoming bad | You are not participating

Routine care

Awesome! | You are doing good | Neutral | It's becoming bad | You are not participating

Patchai

Brand manual

60

Construction

In addition to the 5 main versions, we can add new postures and facial expressions to express new emotions, always following the general guidelines of construction.

Extras

Patchai

Brand manual

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Patchai

Barbican

Carrier

Our expression, our carrier

Our carrier is a strong visual unit, we can be bold, dynamic and expressive with it. Using it with our wordmark, we create a fresh new visual language that's instantly recognisable as the Barbican.

Carrier

Celebrate our flexibility and creativity

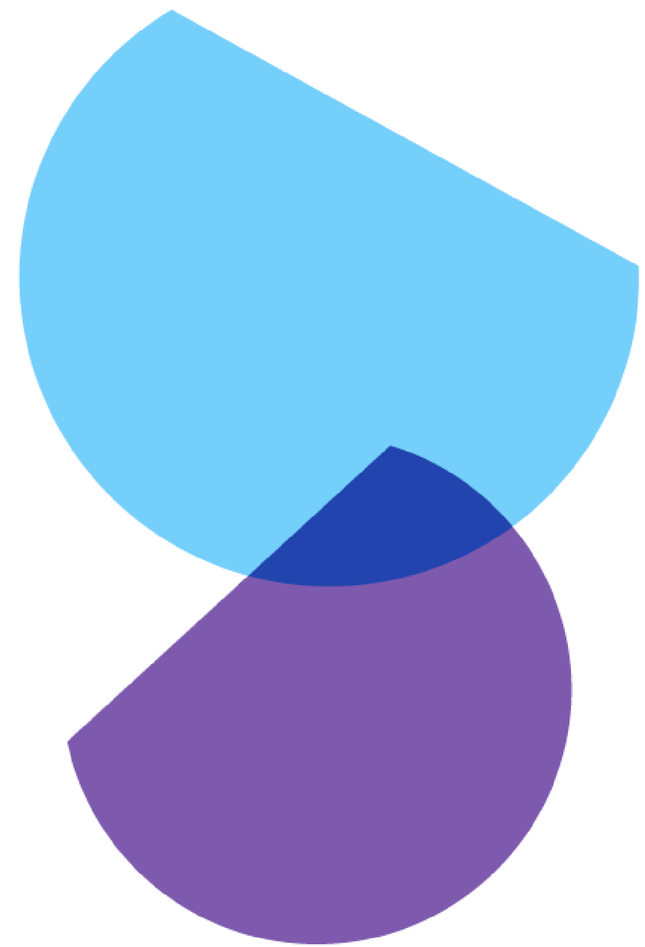
There's a lot you can do with our carrier. So do it.

Experiment with its form and scale. Is there a new way you can apply it, position it, repeat it, or use it to represent an idea such as music or movement or the passage of time? Play with flat colour and gradients or place images within it. Don't be systematic or samey. Explore, experiment.

There's only one rule. Don't reduce the carrier to just decoration; always give it a function, a meaning. Whether you use it to hold information, an image or to add flow to a composition, always try to relate its use to the content.

But while the carrier is an important part of our visual identity, don't feel you have to use it in every communication. If it doesn't add anything meaningful or starts to look like decoration, leave it out.

We recommend using no more than three carriers in a single communication.



Barbican

Cisco

Graphics

To give life to the expression of the Cisco brand, we've created a series of graphic bars that subtly reference the bars that make up the Cisco logo. These bars, infused with color, should be used vertically to suggest dynamism, energy, upward movement, progress, and the flow of information. Combined with imagery and type they create a lively expression for the brand. There are three variations of this graphic device which can then be extended and evolved further.

GRAPHIC 1: MOVEMENT
Signaling flow and expansion, this simple graphic variation moves the bars in a vertical path – a fun and dynamic interpretation of information flowing through our network.

GRAPHIC 2: COMBINED
Combining the bars together, this playful variation signals connectivity, collaboration, and togetherness. Bold contrasting colors make this variation energetic and engaging.

GRAPHIC 3: INTEGRATED
Fusing the bars together with an embedded gradient yields yet another distinctive expression that suggests convergence and consolidation.

GRAPHIC 1: MOVEMENT

GRAPHIC 2: COMBINED

GRAPHIC 3: INTEGRATED

Graphics

Brand Expressions
Graphic Elements

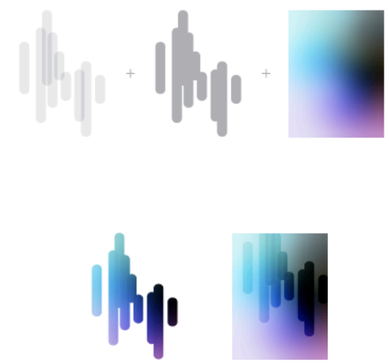
Logo Reference

Derived from the Cisco logo, this new graphic expression pays homage to Cisco's heritage. By simply activating the bars – moving and scaling the bars vertically – you can transform the mark into a new dynamic form that conveys a strong sense of movement, energy, and depth.

Move or Combine

To create a sense of energy and depth, scale the vertical length of each bar to extend or contract it. To add space and balance, move the bars apart. To add intensity and impact, multiply, overlap, and combine bars. However you express it, be sure to maintain a good sense of balance and contrast. If you maintain equal thickness, the textural patterns are easier to read as graphic elements from the Cisco logo.

Integrate



To convert the graphic expression into a single integrated shape, convert the shape into a single compound path and fill with a gradient. Use this graphic form against white space or infused within a gradient background. Create additional depth by multiplying layers of Cisco bar forms above. You may use a compound path to mask an image as well. Experiment, as there are many options.

Cisco

Cisco

Graphics

Brand Expressions
Graphic 1

Move

Simple and flat. This version of the graphic expression should always appear flat in a vertical direction. However, it is possible for it to travel along a three-dimensional plane. While keeping the graphic itself flat, moving it from foreground to background on dimensional planes introduces an additional range of creative potential. Use the graphic elements as opaque, transparent, or mixed.

Scale and Overlap

Play with scale. With any graphic expression, playing with scale will change its personality – enabling you to combine whimsy with boldness and confidence. Overlap forms and colors to create depth and contrast. Balance bold colors with vivid highlights and neutral grays to keep the expression engaging but not overpowering. The density of elements may depend on your layout, concept, interaction between photos, type, textures, and/or gradients.

Variant

Using the same forms and connecting them at each circular node creates yet another variation. By pivoting the forms like the hands of a clock, you can extend this graphic device into charts and graphs. Unique to the Cisco brand, this graphic expression offers endless possibilities.

Graphics

Brand Expressions
Graphic 2

Combine

Combine and contrast. When combining the forms together for this graphic variation, a rich bold mix of contrasting colors is essential. Use vibrant colors mixed with gradients and lighter tones. Anchor the graphic with deep grays. You can use the full spectrum of color here, but sequence contrasting color values in complementary fashion instead of creating an obvious rainbow.

Scale and Fill

Here again, simply playing with scale is a powerful way to transform the expression. Zooming into the graphic exponentially yields a fresh new look—where the focal point becomes color and pattern. The Cisco bars are still evident, but become a secondary element. At this scale, crop and fill into different areas to create rich dynamic backgrounds.

Embed

Using the same logic and execution as scaling and filling, you can embed the graphic as a pattern into iconic shapes or typography for infinite variations of this graphic expression. When doing this, be sure to keep your color and treatment consistent so that each variation still connects visually with the Cisco brand.

Cisco

Cisco

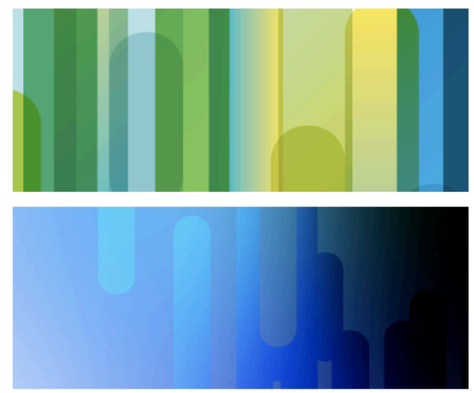
Graphics

Brand Expressions
Graphic 3

Integrate

Form as icon. You can embed a gradient or texture into the form in the same way you incorporate a graphic into a shape. This will fuse the form into an iconic object you can use on its own, or mix with similar gradient backgrounds to create textures or patterns.

Scale and Fill



Here again, simply playing with scale is a powerful way to transform the expression. Zooming into the graphic exponentially yields a fresh new look—where the focal point becomes color and pattern. The Cisco bars are still evident, but become a secondary element. At this scale, crop and fill into different areas to create rich dynamic backgrounds.

Embed

Using the same logic and execution as scaling and filling, you can embed the graphic as a pattern into iconic shapes or typography for infinite variations of this graphic expression. When doing this, be sure to keep your color and treatment consistent so that each variation still connects visually with the Cisco brand.

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Graphics

Brand Expressions
Cross Media Application

INTEGRATING GRAPHICS
To dial up expression, bring color, movement, and energy by integrating graphics into Web, video, collateral, and packaging.

KEEP IT SIMPLE
Sometimes, the simplicity of the graphic expression in itself is enough. Simple forms of color and gradations create a smart and clean look and feel.

INFUSING GRAPHICS
Mix and overlay graphics with color and photography to infuse and integrate expressions. Or use graphics as a backdrop for content panels or type.

53 The Cisco Brand / Cisco Brand Identity System

Cisco

17- TIPOGRAFÍA CORPORATIVA

En esta sección se señala las tipografías utilizadas, a veces son creadas específicamente para la marca y otras son compradas para este proyecto. Se debe explicar para qué se utiliza cada una (titulares, cuerpo de texto, web...) y las especificaciones técnicas sobre interletrajes, jerarquías, interlineados, etc.)

Brand Guidelines
V1

Identity

© Demand Media
brand@demandmedia.com

17

A FRIENDLY FACE

GOTHAM ROUNDED IS OUR TYPEFACE. WE USE IT IN TWO WEIGHTS— BOLD AND MEDIUM.

Typography is an important aspect of our brand identity. Our typographic style contributes to our distinctive aesthetic. The typography usage examples on the following pages should be followed to ensure all of our communications appear consistent.

ROUNDED
FRIENDLY
SIMPLE
CLEAR
ELEGANT
PRECISE
GEOMETRIC

Deman Media

Deman Media

Brand Guidelines
V1

Identity

© Demand Media
brand@demandmedia.com

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OUR TYPEFACE: USE IN PRINT

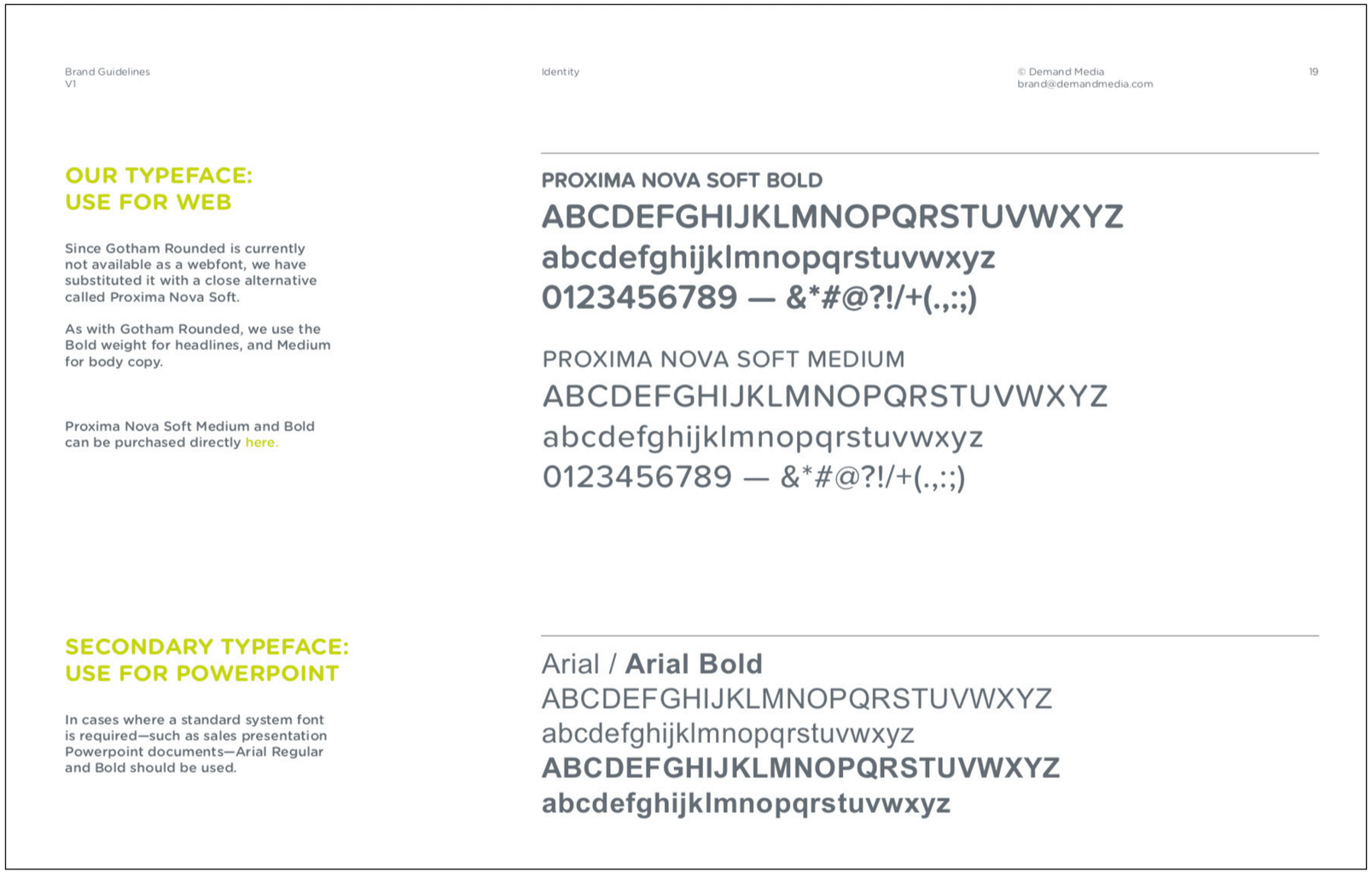
Gotham Rounded Bold is used for all headlines and titles.

GOTHAM ROUNDED BOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 — &*#@?!/+(.,:;)

Gotham Rounded Medium is used for the Demand Media logotype. It should also be used for all standard body-copy.

GOTHAM ROUNDED MEDIUM
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 — &*#@?!/+(.,:;)

Gotham Rounded is designed and distributed by New York type foundry Hoefler & Frere-Jones. It can be purchased directly here.



Brand Guidelines
V1

Identity

© Demand Media
brand@demandmedia.com

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OUR TYPEFACE: USE FOR WEB

Since Gotham Rounded is currently not available as a webfont, we have substituted it with a close alternative called Proxima Nova Soft.

As with Gotham Rounded, we use the Bold weight for headlines, and Medium for body copy.

Proxima Nova Soft Medium and Bold can be purchased directly here.

PROXIMA NOVA SOFT BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 — &*#@?!/+(.,:;)

PROXIMA NOVA SOFT MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 — &*#@?!/+(.,:;)

SECONDARY TYPEFACE: USE FOR POWERPOINT

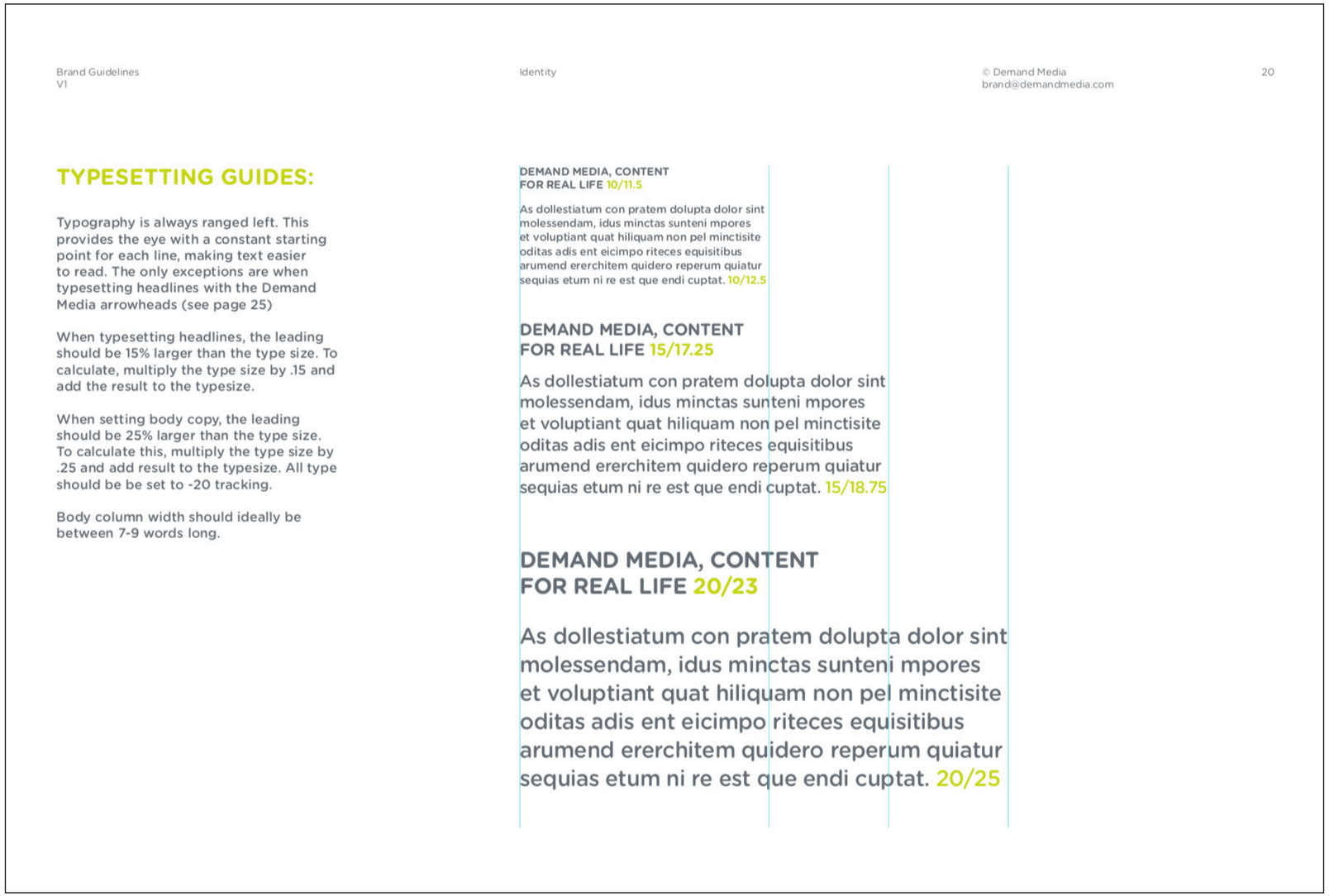
In cases where a standard system font is required—such as sales presentation Powerpoint documents—Arial Regular and Bold should be used.

Arial / **Arial Bold**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Deman Media

Deman Media



Brand Guidelines
V1

Identity

© Demand Media
brand@demandmedia.com

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TYPESETTING GUIDES:

Typography is always ranged left. This provides the eye with a constant starting point for each line, making text easier to read. The only exceptions are when typesetting headlines with the Demand Media arrowheads (see page 25)

When typesetting headlines, the leading should be 15% larger than the type size. To calculate, multiply the type size by .15 and add the result to the typesize.

When setting body copy, the leading should be 25% larger than the type size. To calculate this, multiply the type size by .25 and add result to the typesize. All type should be be set to -20 tracking.

Body column width should ideally be between 7-9 words long.

DEMAND MEDIA, CONTENT FOR REAL LIFE 10/11.5

As dollestiatum con pratem dolupta dolor sint molessendam, idus minctas sunteni mpores et voluptiant quat hiliquam non pel minctisite oditas adis ent eicimpo riteces equisitibus arumend ererchitem quidero reperum quiatur sequias etum ni re est que endi cuptat. 10/12.5

DEMAND MEDIA, CONTENT FOR REAL LIFE 15/17.25

As dollestiatum con pratem dolupta dolor sint molessendam, idus minctas sunteni mpores et voluptiant quat hiliquam non pel minctisite oditas adis ent eicimpo riteces equisitibus arumend ererchitem quidero reperum quiatur sequias etum ni re est que endi cuptat. 15/18.75

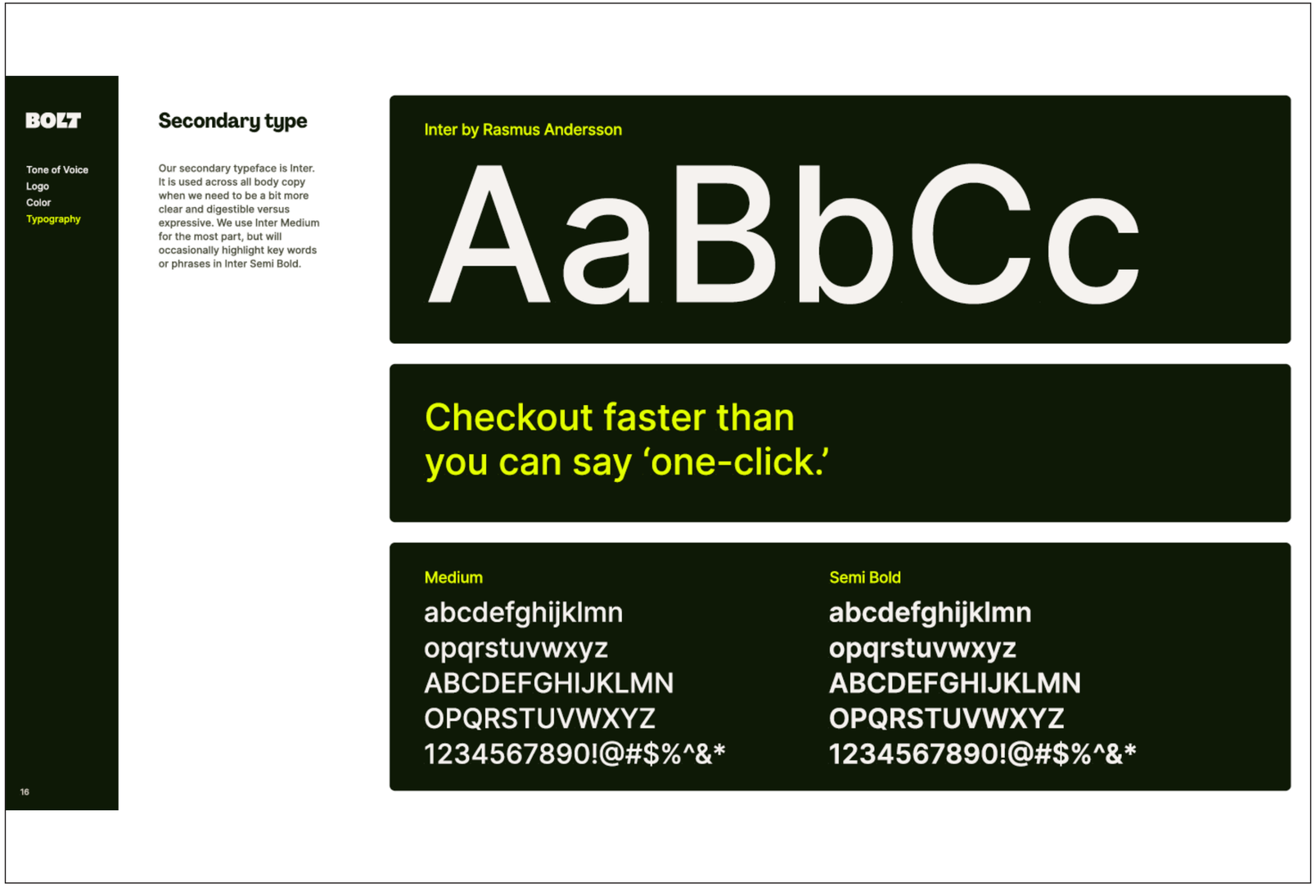
DEMAND MEDIA, CONTENT FOR REAL LIFE 20/23

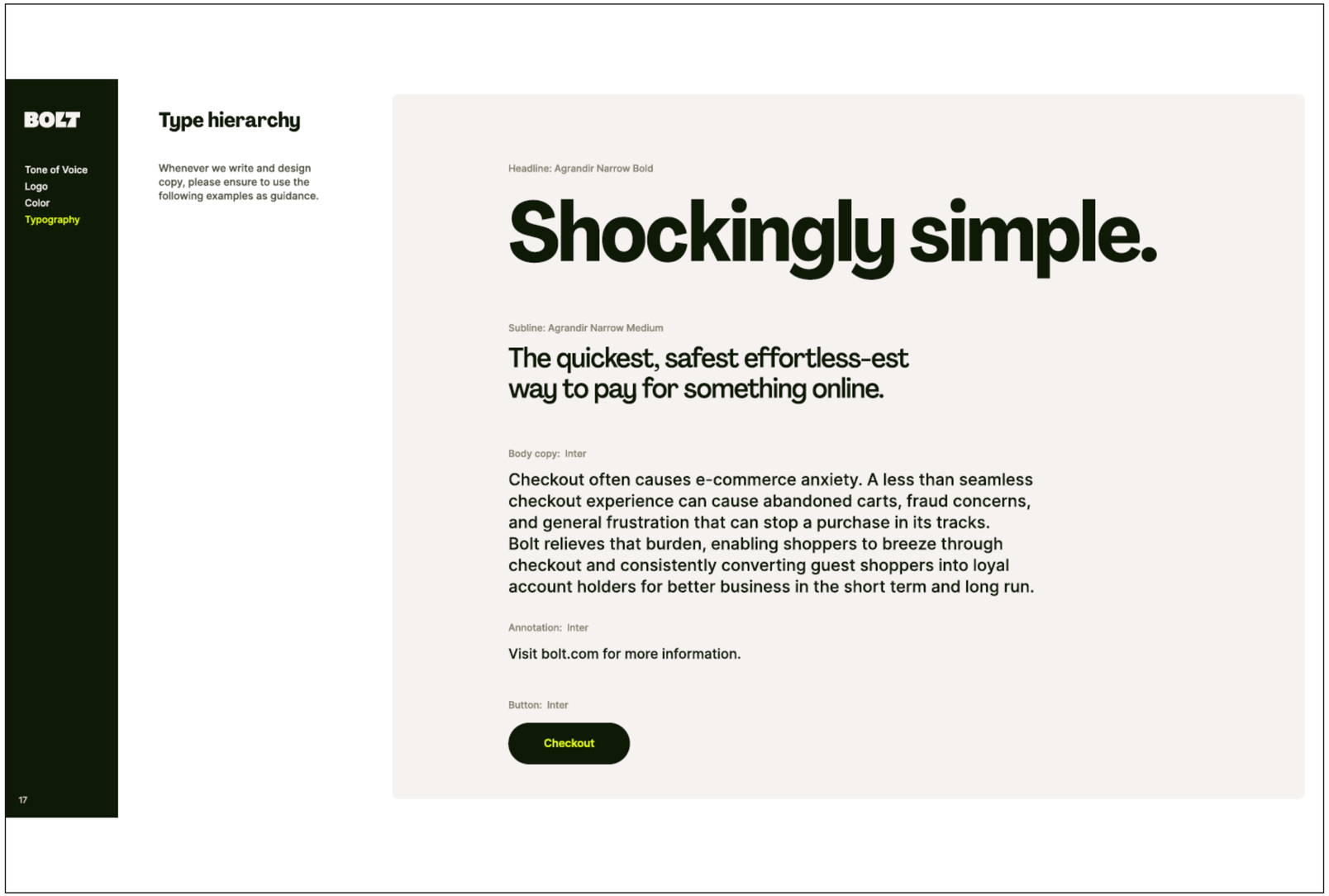
As dollestiatum con pratem dolupta dolor sint molessendam, idus minctas sunteni mpores et voluptiant quat hiliquam non pel minctisite oditas adis ent eicimpo riteces equisitibus arumend ererchitem quidero reperum quiatur sequias etum ni re est que endi cuptat. 20/25

BOLT
Tone of Voice
Logo
Color
Typography
Primary type
We have one typeface we use for all of our headlines: Agrandir Narrow Bold. Featuring many fine details, moderate contrast and slightly unusual anatomy, the typeface can be a loud and proud hero or a humble supporting actor for all sorts of designs.
Agrandir Narrow by Pangram Pangram
AaBbCc
Checkout faster than you can say 'one-click.'
Narrow Medium
abcdefghijklmn
opqrstuvwxyz
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890!@#$%^&*
Narrow Bold
abcdefghijklmn
opqrstuvwxyz
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890!@#$%^&*
15

Bolt

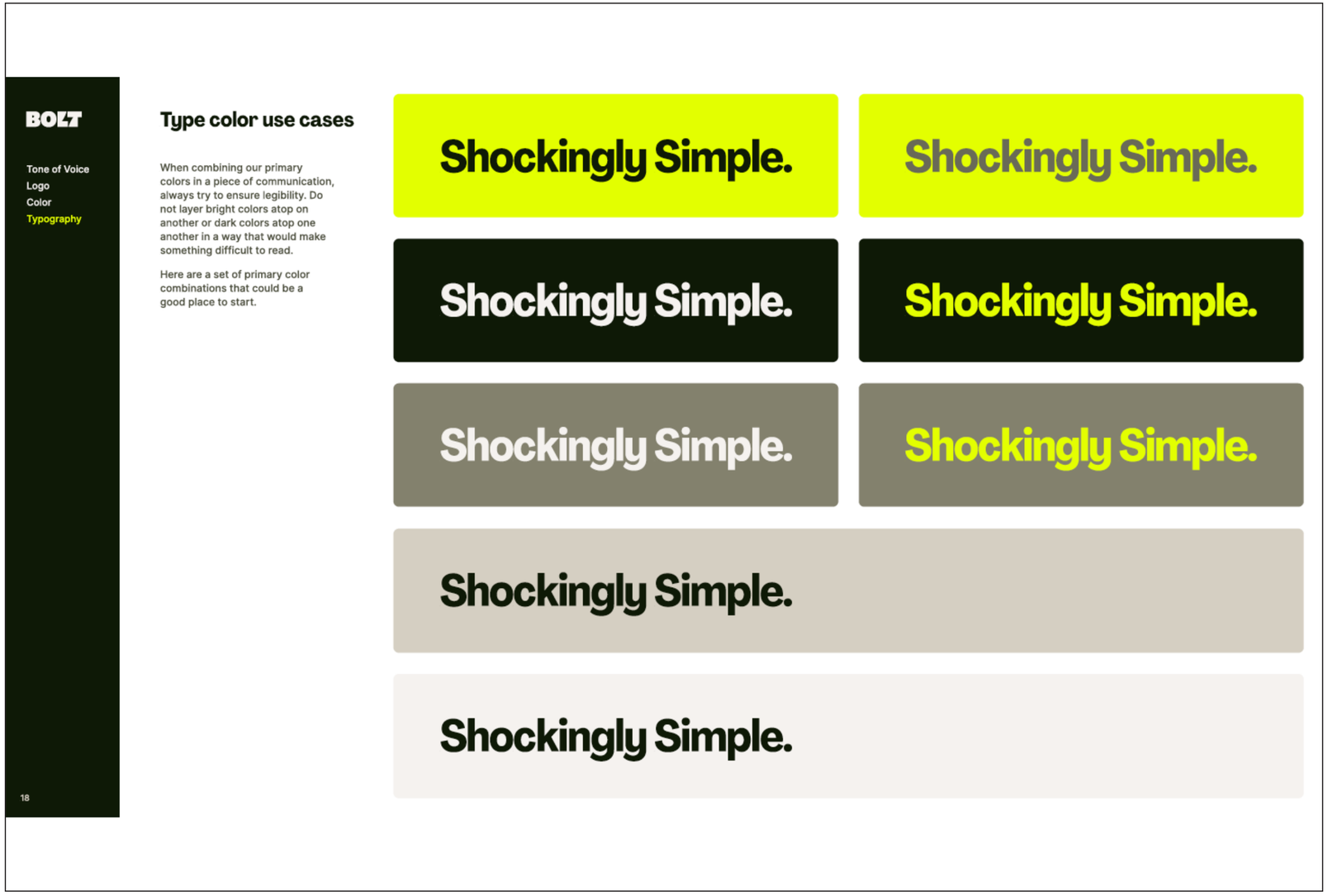
Bolt

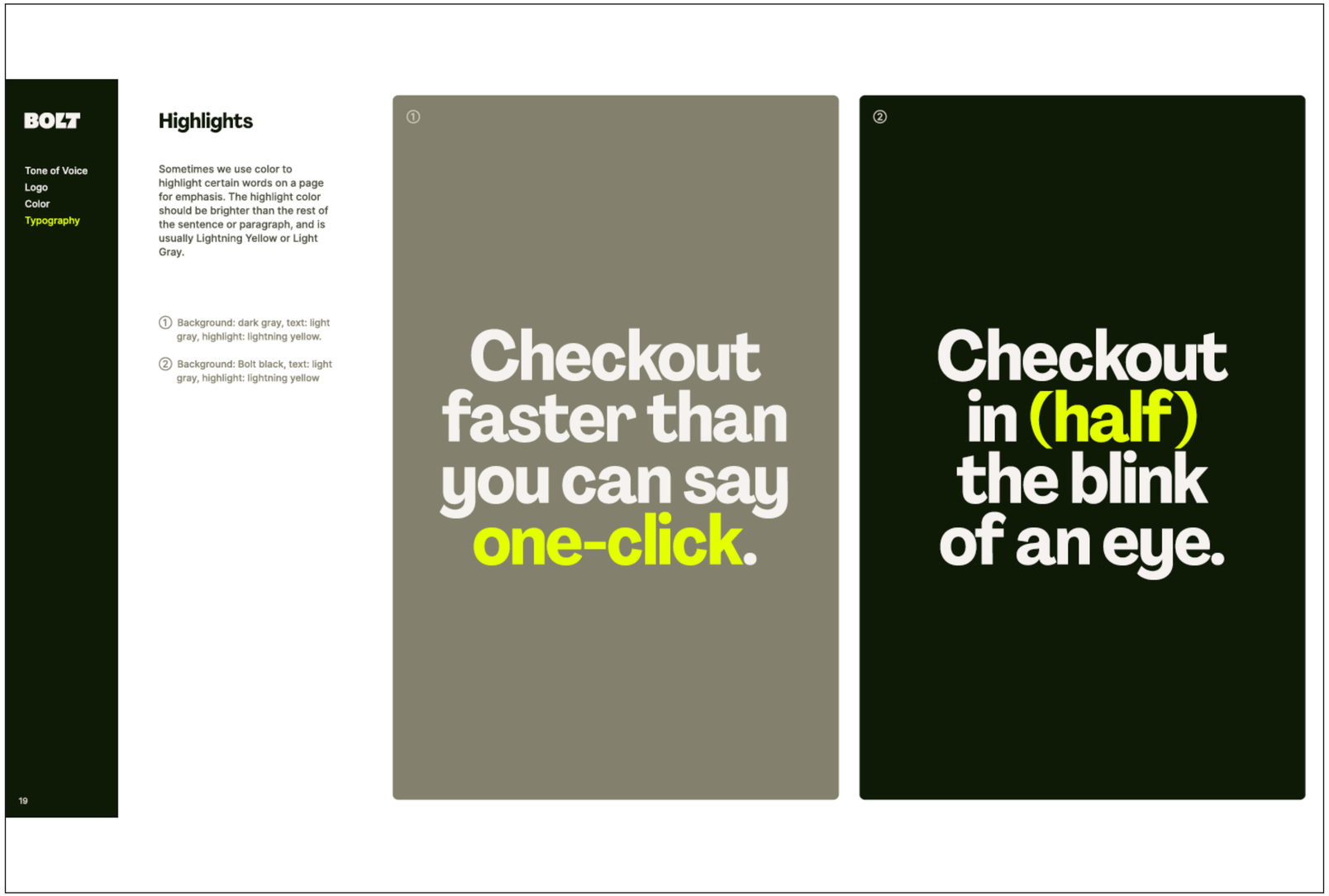

BOLT
Tone of Voice
Logo
Color
Typography
16
Secondary type
Our secondary typeface is Inter. It is used across all body copy when we need to be a bit more clear and digestible versus expressive. We use Inter Medium for the most part, but will occasionally highlight key words or phrases in Inter Semi Bold.
Inter by Rasmus Andersson
AaBbCc
Checkout faster than
you can say 'one-click.'
Medium
abcdefghijklmn
opqrstuvwxyz
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890!@#$%^&*
Semi Bold
abcdefghijklmn
opqrstuvwxyz
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890!@#$%^&*


BOLT
Tone of Voice
Logo
Color
Typography
17
Type hierarchy
Whenever we write and design copy, please ensure to use the following examples as guidance.
Headline: Agrandir Narrow Bold
Shockingly simple.
Subline: Agrandir Narrow Medium
The quickest, safest effortless-est way to pay for something online.
Body copy: Inter
Checkout often causes e-commerce anxiety. A less than seamless checkout experience can cause abandoned carts, fraud concerns, and general frustration that can stop a purchase in its tracks. Bolt relieves that burden, enabling shoppers to breeze through checkout and consistently converting guest shoppers into loyal account holders for better business in the short term and long run.
Annotation: Inter
Visit bolt.com for more information.
Button: Inter
Checkout

Bolt

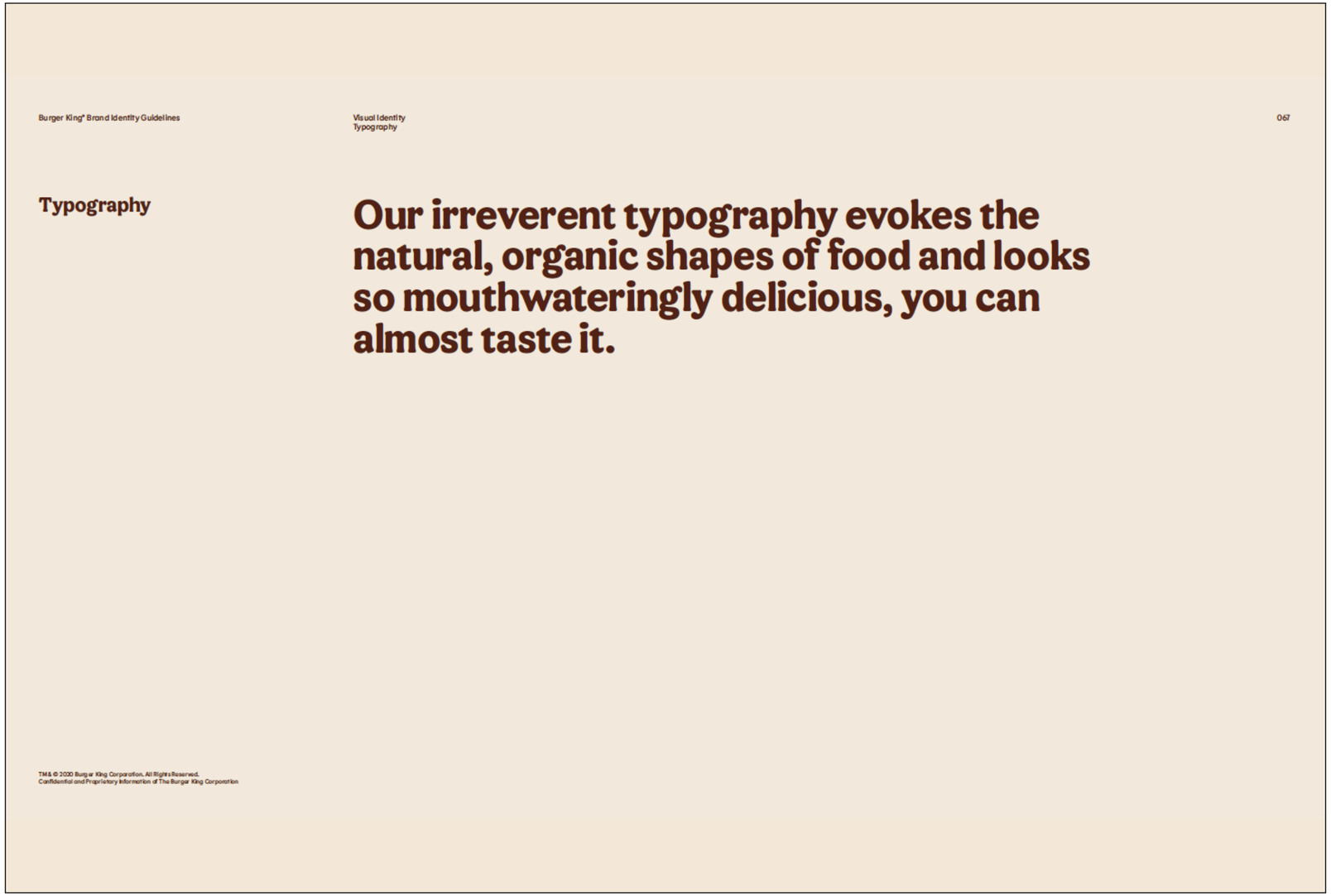
Bolt

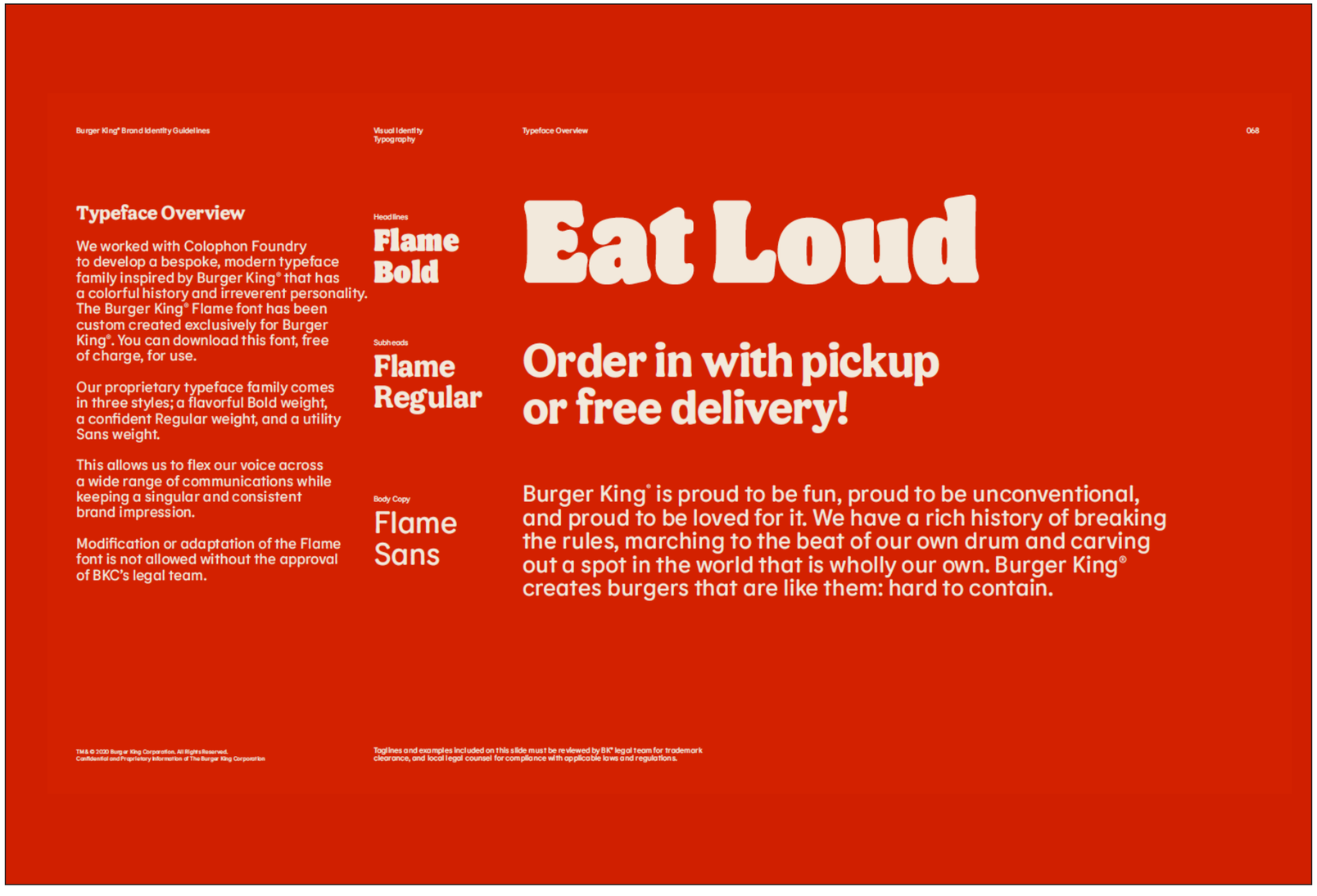

BOLT
Tone of Voice
Logo
Color
Typography
Type color use cases
When combining our primary colors in a piece of communication, always try to ensure legibility. Do not layer bright colors atop on another or dark colors atop one another in a way that would make something difficult to read.
Here are a set of primary color combinations that could be a good place to start.
Shockingly Simple.
Shockingly Simple.
Shockingly Simple.
Shockingly Simple.
Shockingly Simple.
Shockingly Simple.
Shockingly Simple.
Shockingly Simple.
18


BOLT
Tone of Voice
Logo
Color
Typography
Highlights
Sometimes we use color to highlight certain words on a page for emphasis. The highlight color should be brighter than the rest of the sentence or paragraph, and is usually Lightning Yellow or Light Gray.
① Background: dark gray, text: light gray, highlight: lightning yellow.
② Background: Bolt black, text: light gray, highlight: lightning yellow
19
①
Checkout faster than you can say one-click.
②
Checkout in (half) the blink of an eye.

Bolt

Burger King


Burger King® Brand Identity Guidelines
Visual Identity
Typography
067
Typography
Our irreverent typography evokes the natural, organic shapes of food and looks so mouthwateringly delicious, you can almost taste it.
TM & © 2020 Burger King Corporation. All Rights Reserved.
Confidential and Proprietary Information of The Burger King Corporation


Burger King® Brand Identity Guidelines
Visual Identity
Typography
Typeface Overview
068
Typeface Overview
We worked with Colophon Foundry to develop a bespoke, modern typeface family inspired by Burger King® that has a colorful history and irreverent personality. The Burger King® Flame font has been custom created exclusively for Burger King®. You can download this font, free of charge, for use.
Our proprietary typeface family comes in three styles; a flavorful Bold weight, a confident Regular weight, and a utility Sans weight.
This allows us to flex our voice across a wide range of communications while keeping a singular and consistent brand impression.
Modification or adaptation of the Flame font is not allowed without the approval of BKC's legal team.
Headlines
Flame Bold
Eat Loud
Subheads
Flame Regular
Order in with pickup or free delivery!
Body Copy
Flame Sans
Burger King® is proud to be fun, proud to be unconventional, and proud to be loved for it. We have a rich history of breaking the rules, marching to the beat of our own drum and carving out a spot in the world that is wholly our own. Burger King® creates burgers that are like them: hard to contain.
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Confidential and Proprietary Information of The Burger King Corporation
Taglines and examples included on this slide must be reviewed by BK® legal team for trademark clearance, and local legal counsel for compliance with applicable laws and regulations.

Burger King

Burger King

Burger King® Brand Identity Guidelines

Visual Identity
Typography

Typeface Overview

069

Typeface Overview

Our proprietary typeface comes in three styles; a flavorful Display weight, a confident Primary weight, and a utility Secondary weight.

This allows us to flex our voice across a wide range of communications while keeping a singular and consistent brand impression.

Modification or adaptation of the Flame font is not allowed without the approval of BKC's legal team

Headlines
Flame Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#$%^&*()[]?+

Subheads
Flame Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#$%^&*()[]?+

Body Copy
Flame Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#$%^&*()[]?+

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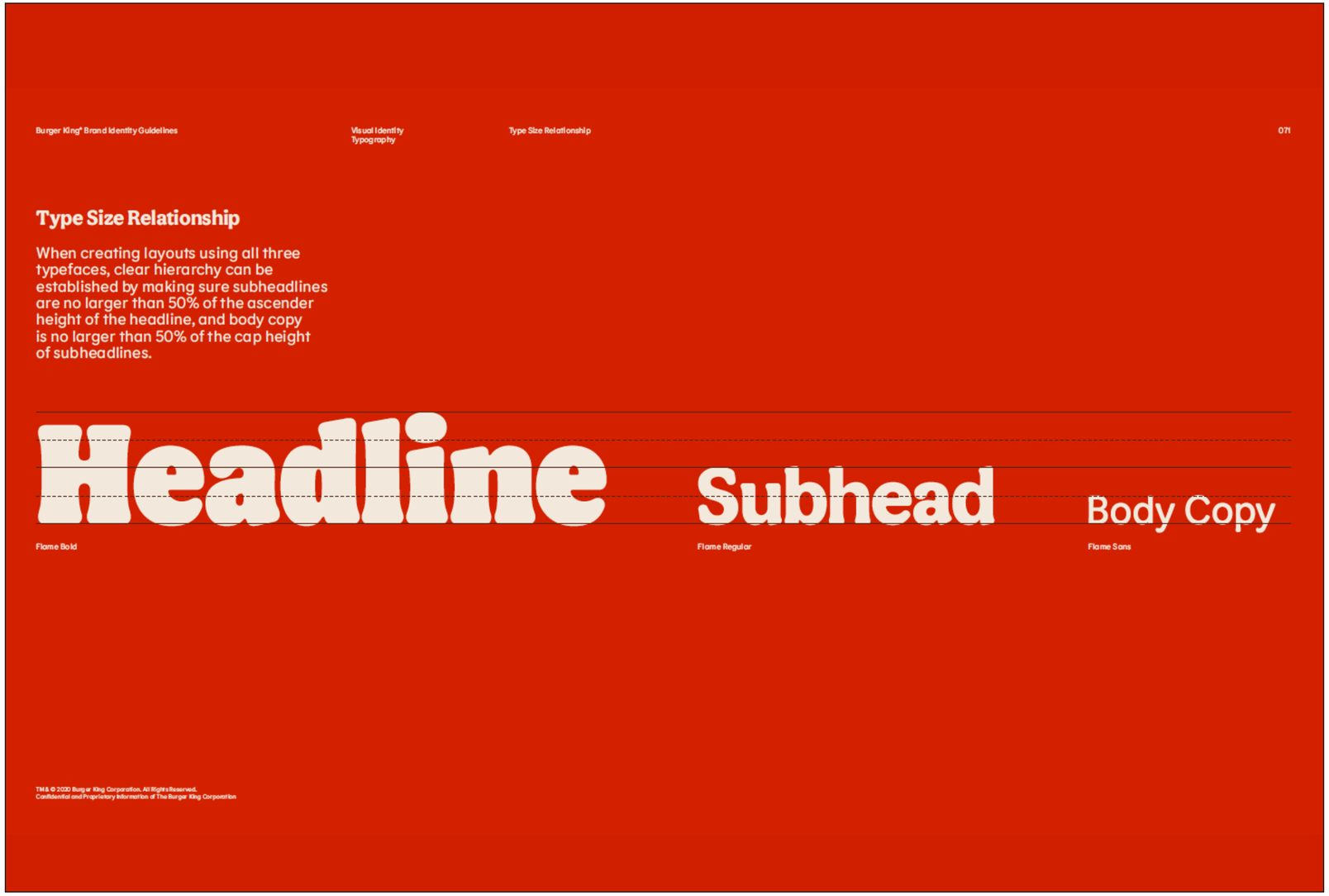
Burger King® Brand Identity Guidelines
Visual Identity
Typography
Type Size Relationship
071
Type Size Relationship
When creating layouts using all three typefaces, clear hierarchy can be established by making sure subheadlines are no larger than 50% of the ascender height of the headline, and body copy is no larger than 50% of the cap height of subheadlines.
Headline
Subhead
Body Copy
Flame Bold
Flame Regular
Flame Sans
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Burger King

Burger King

Burger King® Brand Identity Guidelines
Visual Identity
Typography
Line Heights
072
Line Heights
Type across our entire system is set square, meaning the line height is always equal to the point size, 1:1, except in specific use cases. When the point size is below 12 pt you can increase the leading (e.g. 10 pt/12 pt) and when you use Flame Bold in caps you can decrease the leading (e.g. 204 pt/168 pt).
1 Headlines are set in Flame Bold with line spacing equal to the type size.
2 Subheads are set in Flame Regular with line spacing equal to the type size.
3 Body copy is set in Flame Sans with line spacing equal to the type size.
1 120 / 120
2 72 / 72
3 36 / 36
TM & © 2020 Burger King Corporation. All Rights Reserved.
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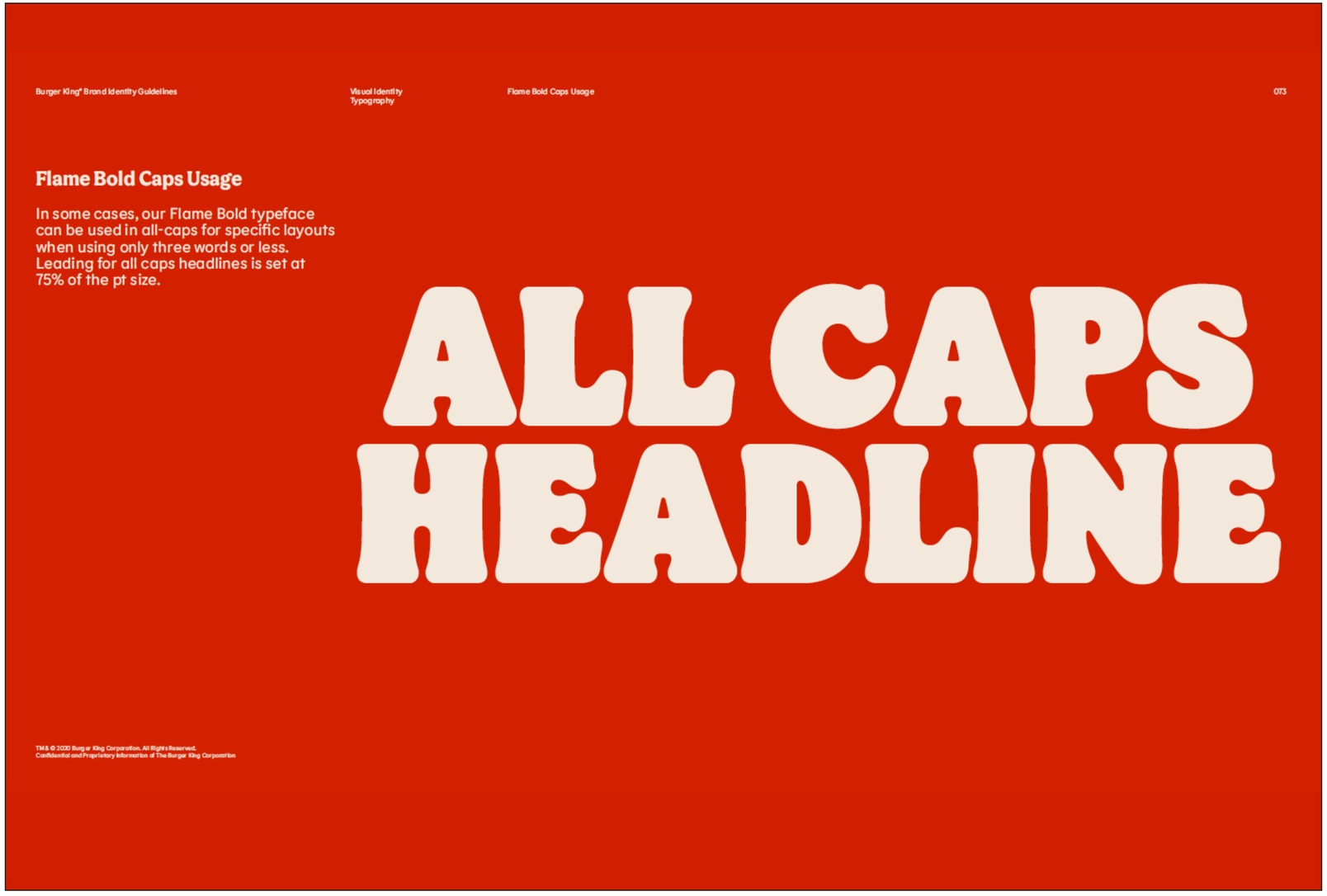
Burger King® Brand Identity Guidelines
Visual Identity
Typography
Flame Bold Caps Usage
073
Flame Bold Caps Usage
In some cases, our Flame Bold typeface can be used in all-caps for specific layouts when using only three words or less. Leading for all caps headlines is set at 75% of the pt size.
ALL CAPS HEADLINE
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Burger King

Pratt Institute

4.1 Typography overview

The consistent, thoughtful use of Pratt's brand typefaces visually supports verbal communications and forms one of the most recognizable aspects of our identity system.

Pratt's type system is composed of three complementary typefaces that work in harmony with one another: the sans-serif Graphik, the serif Tiempos, and the slab-serif Produkt. Together, they are suited for a wide variety of flexible and uniquely tailored communications, with nearly 200 individual type styles.

The Aperçu and Lyon typefaces should not be used going forward, as they are now depreciated. They may still appear in old materials (such as the Pratt Generator or existing signage) that will need to be upgraded. Pratt's Creative Services team will work with departments to identify a schedule for upgrading and replacing materials that will avoid creating any burden on resources.

Graphik

Tiempos

Produkt

4.2 Primary typeface: Graphik

Pratt's primary typeface is Graphik. It is an all-purpose contemporary sans-serif type family, designed as a visual combination of several classic realist typefaces. It is clear and easy to read while retaining simple eccentricities and a distinctive character of its own.

Graphik is extremely versatile and can generally be used for both display and body text use.

The condensed versions of Graphik should be used for display use only. Avoid setting these too small as legibility may be compromised.

Graphik
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik Compact
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik Wide
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik Condensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik XCondensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik XXCondensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik XXXCondensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik XXXXCondensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Pratt Institute

Pratt Institute

4.2 Primary typeface: Graphik
Individual weights and styles

Graphik is available in nine weights from Thin to Super, with matching italics for each weight.

Each individual style is available in all eight widths of Graphik, resulting in 144 individual type styles across the entire family.

Graphik Thin. Pratt Institute provides the creative leaders of tomorrow
Graphik Thin Italic. A top-ranked college with opportunities in art, des
Graphik Extralight. Pratt offers nearly 50 undergraduate and gradua
Graphik Extralight Italic. The Institute's impact expands beyond its 2
Graphik Light. Cutting-edge facilities throughout the borough, a la
Graphik Light Italic. A landmark building and public gallery in Manh
Graphik Regular. Since its founding in 1887, Pratt has prioritized
Graphik Regular Italic. Welcoming students from all walks of life
Graphik Medium. Developing and sustaining pathways to mor
Graphik Medium Italic. Today, Pratt and its exceptional faculty
Graphik Semibold. Pratt students are part of a collaborative,
Graphik Semibold Italic. With the goal of contributing to a fair
Graphik Bold. With a long-held commitment to the communi
Graphik Bold Italic. The Institute also offers a variety of progr
Graphik Black. The value of a Pratt education is evident in its
Graphik Black Italic. Their designs, art, work, and environme
Graphik Super. In over 75 countries across the globe, Pratt
Graphik Super Italic. Making a positive impact through their

4.3 Secondary typeface: Tiempos

Pratt's secondary typeface is Tiempos. It is a legible serif typeface that can be used for body copy as well as more formal applications.

Tiempos works well with Graphik and matches it in overall proportions and measurements, so text can be easily switched from one typeface to the other with only minor adjustments needed.

Tiempos is provided in three different "optical sizes"—Tiempos Text, Headline, and Fine—that are graphically optimized for specific size ranges of text. Use the guidelines below to determine which optical size to use at a given point size:

Tiempos optical size guidelines
Text size less than 15 points.....Use Tiempos Text
Text size between 15–40 points ..... Use Tiempos Headline
Text size greater than 40 points..... Use Tiempos Fine

Tiempos Text
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Tiempos Headline
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Tiempos Fine
AaBbCcDdEeFfGg
HhIiJjKkLlMm
NnOoPpQqRrSs
TtUuVvWwXxYyZz
0123456789

Pratt Institute

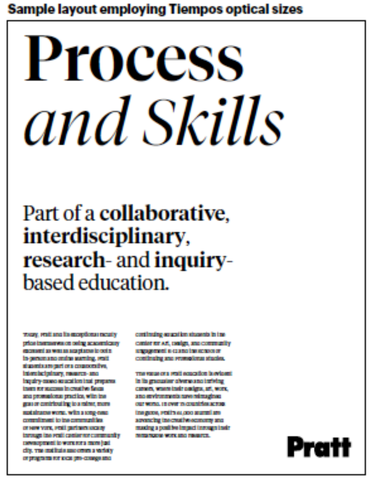
Pratt Institute

4.3 Secondary typeface: Tiempos
Individual weights and styles

Tiempos Text is available in four weights from Regular to Bold, along with matching italics for each weight.

Tiempos Headline and Tiempos Fine are both available in six weights from Light to Black, along with matching italics.

Sample layout employing Tiempos optical sizes



Tiempos Fine used for very large type (above 40 points/pixels in size)

Tiempos Headline used for medium-sized type (between 15 and 40 points/pixels in size)

Tiempos Text used for body text (below 15 points/pixels in size)

Tiempos Text Regular *and Italic*. Pratt Institute provides the creative leaders of tomorrow the knowled
Tiempos Text Medium *and Italic*. A top-ranked college with opportunities in art, design, architectu
Tiempos Text Semibold *and Italic*. Pratt offers nearly 50 undergraduate and graduate degree pr
Tiempos Text Bold *and Italic*. The Institute's impact expands beyond its 25-acre residential ca

Tiempos Headline Light *and Italic*. Cutting-edge facilities throughout
Tiempos Headline Regular *and Italic*. A landmark building and pu
Tiempos Headline Medium *and Italic*. Since its founding in 1887
Tiempos Headline Semibold *and Italic*. Pratt has prioritized div
Tiempos Headline Bold *and Italic*. Welcoming students from
Tiempos Headline Black *and Italic*. Developing and sustai

Tiempos Fine Light *and Italic*. Today, Pratt an
Tiempos Fine Regular *and Italic*. With a com
Tiempos Fine Medium *and Italic*. The Insti
Tiempos Fine Semibold *and Italic*. In over
Tiempos Fine Bold *and Italic*. The value
Tiempos Fine Black *and Italic*. Pratt's al

4.4 Tertiary typeface: Produkt

Pratt's tertiary typeface is Produkt. It is a slab-serif design that can be used in body copy or in headlines, and was designed specifically as a companion to Graphik. As a result, many of the characters share the same shapes and overall design gestures.

Produkt
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Produkt should be used sparingly. It can be used for special campaigns or situations that may call for a slightly less formal visual direction. It should not be used for core Institute communications, but rather for circumstances that may benefit from more flexibility.

Corresponding weights of Produkt and Graphik matched against one another:

Pratt Institute provides the creative leaders of tomorrow the knowledge and experience to make a better world. A top ranked college with opportunities in art, design, architecture, liberal arts and sciences, and information studies, Pratt offers nearly 50 undergraduate and graduate degree programs. **The Institute's impact expands beyond its 25-acre residential campus in Brooklyn to cutting-edge facilities throughout the borough, a landmark building and public gallery in Manhattan, as well as an extension campus, PrattMWP**

Pratt Institute

Pratt Institute

4.5 Fallback fonts

There may be situations where our identity typefaces are not available due to limitations of certain software platforms. In this case, replace them with the appropriate fallback font equivalents instead.

First resort font equivalents (use these first)
Graphik → Inter
Tiempos → Source Serif Pro
Produkt → Roboto Slab

Inter, Source Serif Pro, and Roboto Slab are open-source font families that are free to download and install for any use. They can be obtained from Google Fonts at fonts.google.com and used in any desktop application as well as in Google Workspace (Docs, Sheets, Slides, etc.)

Last resort font equivalents
Graphik → Arial
Tiempos/Produkt → Georgia

If Inter, Source Serif Pro, or Roboto Slab are not available, use the system fonts Arial or Georgia as a last resort backup.

First resort font equivalents

Inter
Source Serif Pro
Roboto Slab

Last resort font equivalents

Arial
Georgia

4.6 Typography in use

When used consistently, the use of type in our communications will "feel like Pratt" to our audiences, regardless of what's being said, even if the viewer hasn't yet seen our logo.

Typeface choice
Graphik should be predominantly used as a primary typeface for most uses. Tiempos can be used for body copy, for impactful headlines, or for more formal communications. Produkt can be used to suggest a more casual message.

Alignment and justification
The preferred alignment for text is left-aligned, ragged right. Avoid fully justified type. Use hyphenation when necessary, but avoid excessive hyphens. Centered type can be used in more formal situations.

Line spacing (leading)
In most cases, apply 2–5 extra points of line spacing (leading). For example, 12-point text should have line spacing between 14 and 17 points. Add more line spacing at smaller sizes, and less at larger sizes. Text can be set solid (with no extra line spacing) in headlines.

Letter spacing (tracking)
When using text in larger sizes (above 15 points), tighter letter spacing (negative tracking) should be used to prevent words from appearing too loose. As a general rule, the larger the type, the tighter the text should be. Tiempos Headline and Tiempos Fine, as well as the condensed and expanded widths of Graphik, are size-optimized and generally do not need custom letter spacing. Looser letter spacing (positive tracking) can also be used in headlines to impart a sense of calmness and authoritativeness.

LECTURES, EVENTS, READINGS,
and Exhibitions

Graphik Regular 40/42 (-25 letterspacing) and Tiempos Fine Italic 40/42

Visiting
Artists

Produkt Black 70/70 and Tiempos Fine regular 70/70

Organic Origami with Goran Konjevod: Mathematician and theoretical computer scientist Goran Konjevod will visit Pratt Institute for a two-day lunchtime lecture and workshop series during which students, faculty, and staff are invited to create folded sculptures. Sponsored by the Department of Mathematics and Science.

Tiempos Text Bold 10/15 and Graphik Regular 10/15

SCHOOL OF ART DEAN'S CONVERSATION:
JOHN CAMERON MITCHELL AND THE CREATIVE PROCESS

Tiempos Headline Medium 25/30 (+25 letter spacing) and GraphikExtralight 25/30 (+25 letter spacing)

Indigenous Knowledge Land Workshops & Experiences
From Spring until Fall, a series of 3 *interdisciplinary participatory workshops* will be held to explore how Indigenous knowledge and land recognition may be integrated across Pratt Institute.

Graphik Semibold 15/17 (-15 letter spacing) and Tiempos Text Regular/Italic 15/17 (-15 letter spacing)

Pratt Institute

18- PAPELERÍA CORPORATIVA

Tiene que ver con la aplicación de la identidad a las piezas de papel (carta, tarjeta, tarjetón...). En cada una de ellas hay que mostrar ciertos parámetros de distancias para la colocación de los distintos elementos (logotipo, nombre, dirección...). Posteriormente se tiene que mostrar en un mock up.

2.9.1 Letterhead

Our letterhead has been produced using Mohawk Via Felt paper which feels light and textured in hand, reminiscent of writing paper. The logo is foil stamped in black with a gloss finish to contrast the toothy texture of the paper stock.

A second sheet baring only the logo must be used for subsequent pages.

To typeset and print onto the corporate letterhead, the corresponding template must be used. See details on the following page.

September 28, 2021

Recipient's Firstname Lastname
Recipient Title Goes Here

Recipient's Address Line 1
Recipient's Address Line 2

Dear Recipient,

Egestas sed tempus urna et pharetra pharetra massa massa. Mauris vitae ultricies leo integer malesuada nunc vel risus commodo. Viverra justo nec ultrices dui sapien eget mi proin sed.

Nullam ac tortor vitae purus faucibus ornare. Nulla porttitor massa id neque aliquam. Nascetur ridiculus mus mauris vitae ultricies leo integer malesuada. Condimentum mattis pellentesque id nibh tortor. Integer feugiat scelerisque varius morbi enim nunc faucibus a pellentesque. Lectus nulla at volutpat diam ut venenatis tellus. Ac ut consequat semper viverra nam libero justo laoreet.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Felis eget nunc lobortis mattis aliquam faucibus purus. Nunc sed augue lacus viverra vitae. Fringilla ut morbi tincidunt augue interdum velit euismod in pellentesque. Nibh praesent tristique magna sit amet purus.

Quis imperdiet massa tincidunt nunc pulvinar sapien. Scelerisque varius morbi enim nunc faucibus a pellentesque sit. Cras pulvinar mattis nunc sed. Sollicitudin ac orci phasellus egestas. Cursus euismod quis viverra nibh cras pulvinar mattis nunc sed. Viverra accumsan in nisl nisi scelerisque eu ultrices vitae auctor. Pharetra convallis posuere morbi leo. Pulvinar sapien et ligula ullamcorper malesuada proin libero. Arcu odio ut sem nulla pharetra diam sit amet nisl. Curabitur gravida arcu ac tortor dignissim convallis. Pharetra diam sit amet nisl suscipit. Fusce ut placerat orci nulla pellentesque dignissim. Erat pellentesque adipiscing commodo elit. Accumsan in nisl nisi scelerisque eu ultrices vitae. Viverra justo nec ultrices dui. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisi ut aliquip ex ea commodo consequat.

Massa enim nec dui nunc mattis enim ut tellus. Lacus vel facilisis volutpat est velit egestas dui. Dui faucibus in ornare quam. Nunc mattis enim ut tellus elementum sagittis vitae. Pellentesque id nibh tortor id aliquet lectus proin nibh nisi. Arcu dui vivamus arcu felis bibendum ut. Bibendum ut tristique et egestas quis ipsum suspendisse ultrices gravida.

Kind regards,

Firstname Lastname
Title Goes Here

hcma
architecture + design

Vancouver
400 - 475 W Hastings St
Vancouver BC V6B 1N2
604.732.5500
vancouver@hcma.ca

Victoria
200 – 28 Bastion Square
Victoria BC V8W 1H9
250.382.5500
victoria@hcma.ca

Edmonton
207 – 9768 170 St NW
Edmonton AB T5J 1V1
780.486.6484
edmonton@hcma.ca

carbonfootprint applied
hcma.ca

A Corporate Partnership

PRINCIPALS

Darryl Condon
Architect AIBC, AAA, SAA, OAA, M.Arch, MA, LEED AP, FRAIC, CPHC

Paul Paul
Architect AIBC, AAA, OAA, MRAIC

Michael Henderson
Architect AIBC, OAA, MRAIC

Richard Hill
Architect AIBC, SAA, OAA, FRAIC

Karen Mayler
Architect AIBC, AAA, SAA, OAA, FRAIC, LEED AP

Stuart Rolfe
Architect AIBC, SAA, OAA, MRAIC, LEED AP

Carl-Jan Ruga
Architect AIBC, SAA, OAA, MRAIC, Dipl.Arch, LEED AP

Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

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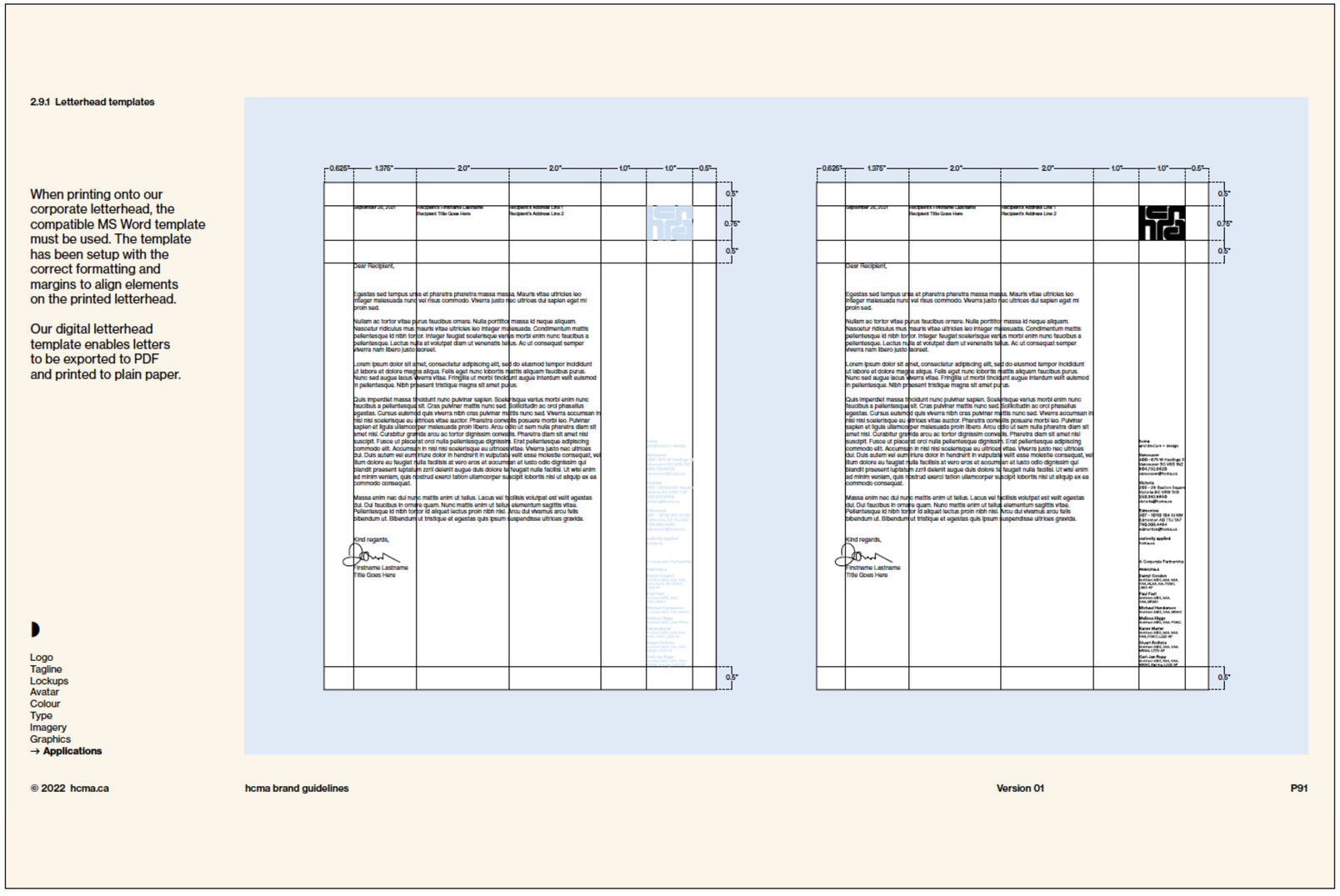
Pratt Institute

Pratt Institute

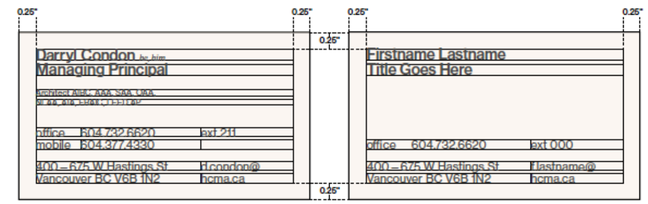


2.9.2 Business cards

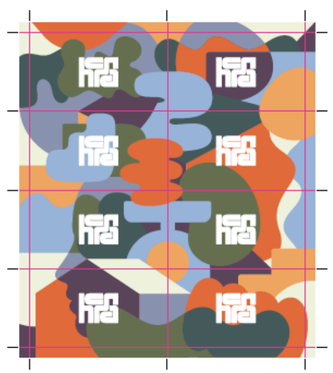
Our business cards are an expression of collaboration and creativity. The cards come in two colour ways, in sets of eight which puzzle together to form a graphic.

The front side is one colour (black) displaying name, title, phone, extension, address and email, and accommodates fields for pronouns, credentials and mobile number if required.

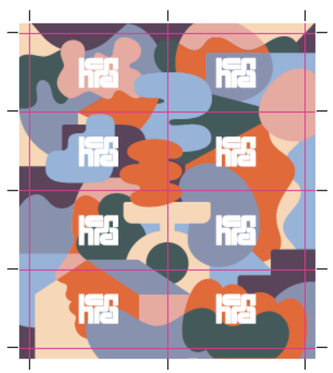
Business cards are offset printed on Mohawk Via Felt 100lb cover, warm white. The logo is foil stamped white, with no scar revealed on the reverse side.



Colour way A



Colour way B



Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

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Pratt Institute

Pratt Institute

2.9.3 Compliment cards

Our compliment cards have four unique graphics on the back.

Offset printed on Mohawk Via Felt 100lb cover, warm white. The front side is one colour (black) with a 1 inch wide, satin white foil stamped logo.

Logo
Tagline
Lockups
Avatar
Colour
Type
Imagery
Graphics
→ **Applications**

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hcma brand guidelines

Version 01

P93

Aplicación del diseño
Design application

PAPELERÍA CORPORATIVA
CORPORATE STATIONERY

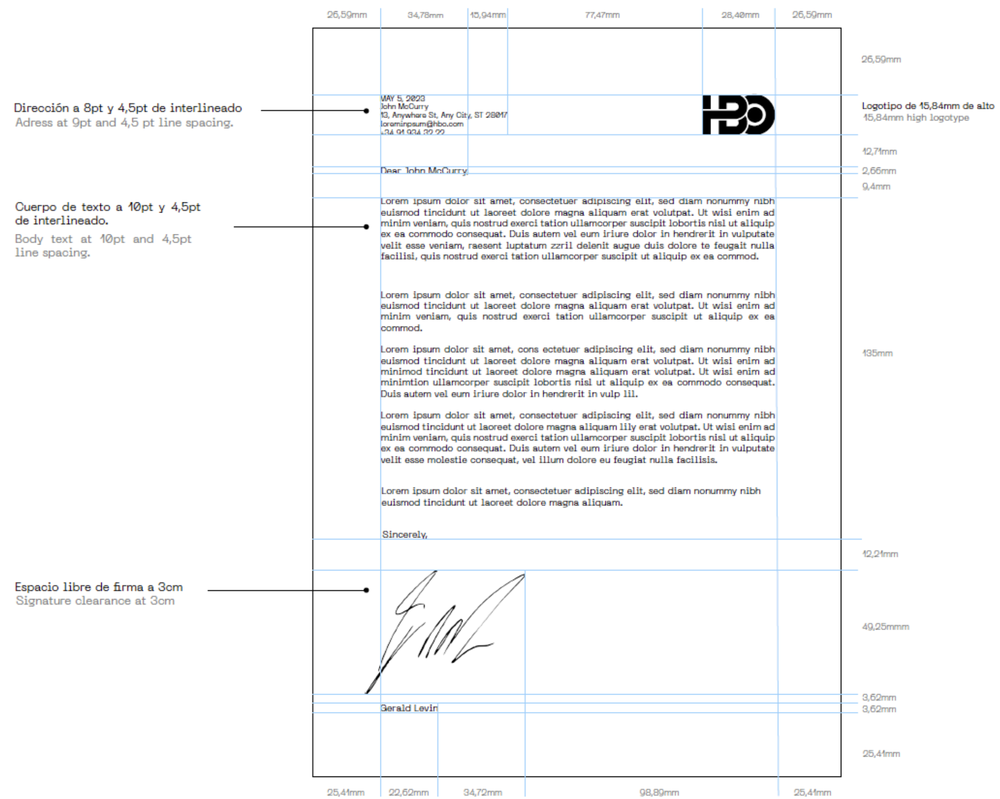
Papelería corporativa básica, como sobres, cartas o tarjetas de visita, entre otras.

Basic corporate stationery, such as envelopes, letters or business cards, among others.

Carta A4
A4 Letterhead

La carta tiene formato A4 y siempre será utilizado en fondo blanco con letra en negro. Bajo ninguna circunstancia el color del folio puede variar. Excepto, si se utiliza un papel reciclado.

The letter is in A4 format and will always be used on a white background with black lettering. Under no circumstances may the colour of the paper vary. Except if recycled paper is used.

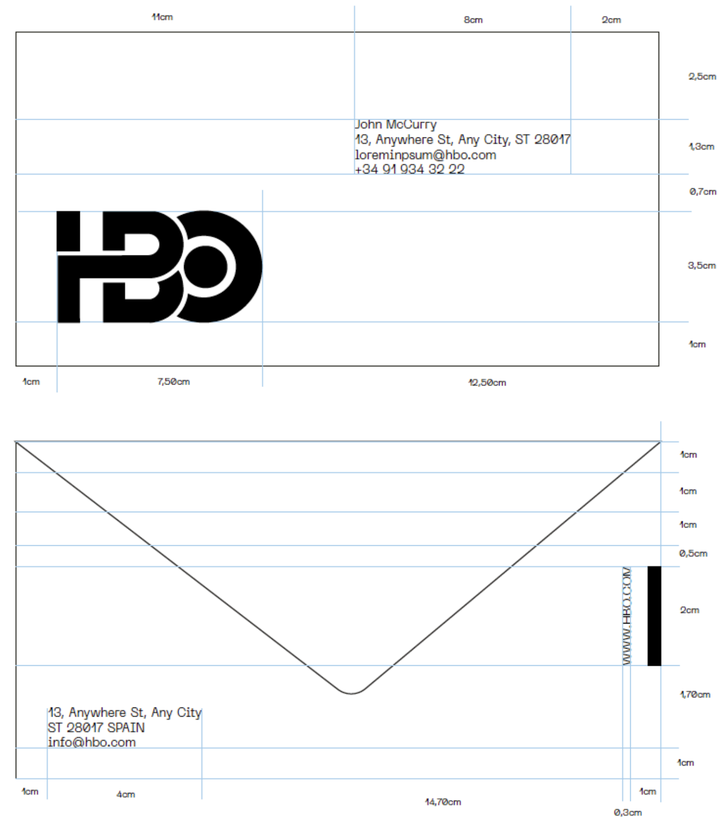


HBO

Aplicación del diseño
Design application

PAPELERÍA CORPORATIVA
CORPORATE STATIONERY

Sobre
Envelope



@2022

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HBO

Aplicación del diseño
Design application

PAPELERÍA CORPORATIVA
CORPORATE STATIONERY

Tarjeta de visita
Business card

La tarjeta de visita-contacto está compuesta por "una parte principal" donde se situa el logotipo de manera centrada.

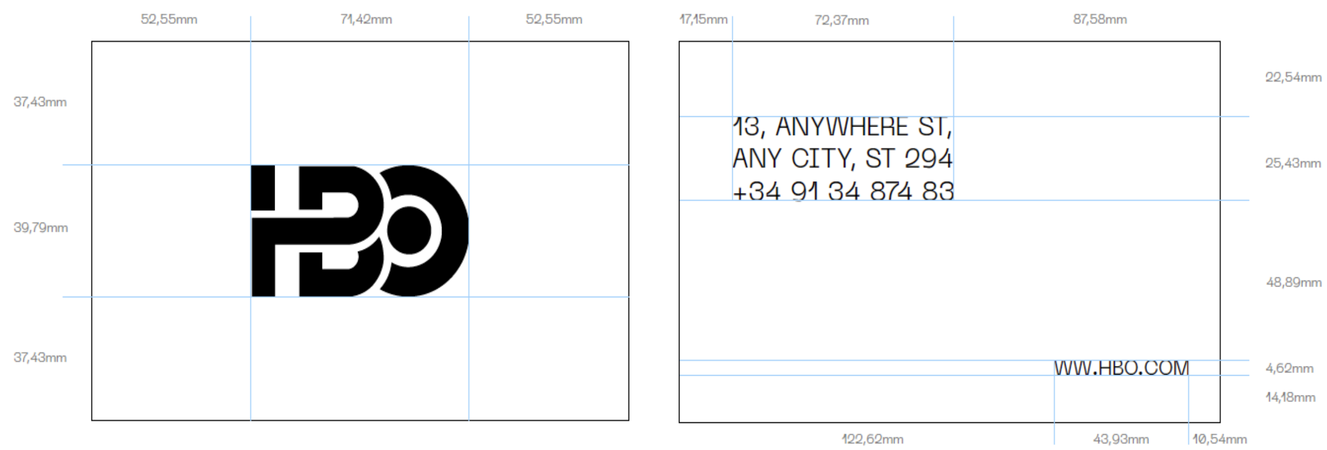
En el reverso se encuentra la información correspondiente a la marca con sus respectivos datos (el correo, la web, la dirección y teléfono de contacto).

Forma parte de un medio impreso y su distribución es la siguiente: en mayor cantidades la tarjeta negra y en menor las de los colores secundarios.

The business-contact card consists of a "main part" where the logo is placed centrally.

On the back is the information corresponding to the brand with its respective data (e-mail, website, address and contact telephone number).

It is part of a printed medium and its distribution is as follows: in greater quantities the black card and in smaller quantities the secondary colours.



HBO

HBO

Aplicación del diseño – PAPELERÍA
Design application – STATIONERY
MAY 5, 2023
John McCurry
43, Anywhere St, Any City, ST 28847
loremipsum@hbo.com
+34 91 934 32 22
Dear John McCurry,
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse veniam, raesent luptatum zzril delenit augue duis dolore te feugalt nulla facilisi, quis nostrud exerci tation ullamcorper suscipit ut aliquip ex ea commod.
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit ut aliquip ex ea commod.
Lorem ipsum dolor sit amet, cons ectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minimod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minimtion ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulp lil.
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam lily erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis.
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam.
Sincerely,
Gerald Levin
@2022

Aplicación del diseño – PAPELERÍA
Design application – STATIONERY
13, Anywhere St, Any City
ST 28017 SPAIN
info@hbo.com
WWW.HBO.COM
John McCurry
13, Anywhere St, Any City, ST 28017
loremipsum@hbo.com
+34 91 934 32 22
@2022

HBO

HBO

Aplicación del diseño – PAPELERÍA
Design application – STATIONERY
Tarjeta de visita
Business card
13, ANYWHERE ST,
ANY CITY, ST 294
+34 91 34 874 83
WWW.HBO.COM
@2022
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Aplicación del diseño – PAPELERÍA
Design application – STATIONERY

Variaciones de tarjeta de visita
Business card variations

HBO

Aplicación del diseño
Design application
Versión B&N
B&W Version
EVERYTHING YOU NEED IS HERE
WE ARE HBO
EVERYTHING YOU NEED IS HERE
It's more than you imagined. It's HBO. It's what connects us!

HBO

Aplicación del diseño
Design application
Versión a color
Color Version
EVERYTHING YOU NEED IS HERE
WE ARE HBO
EVERYTHING YOU NEED IS HERE
It's more than you imagined. It's HBO. It's what connects us!
@2022
34

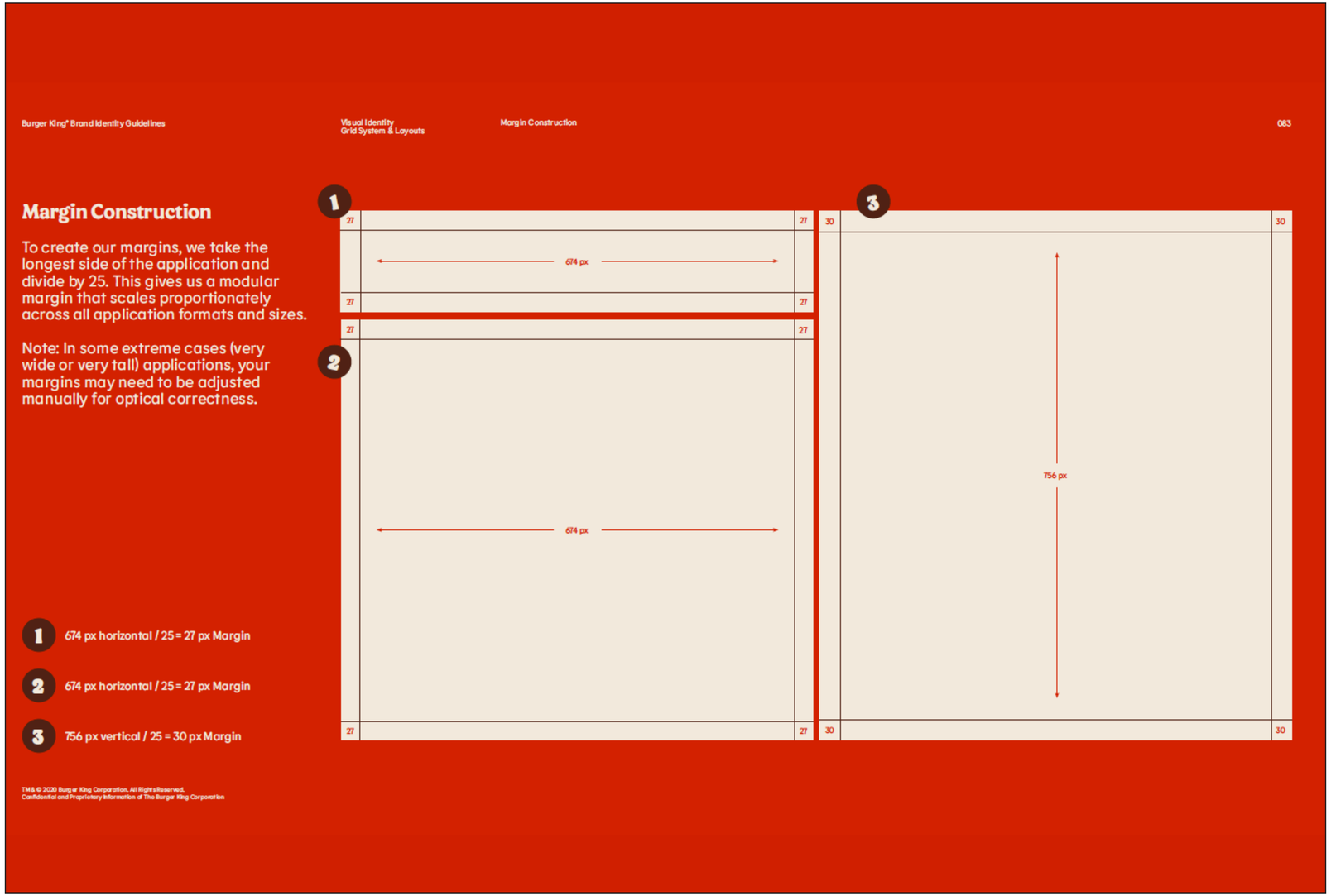
HBO

19- COMUNICACIÓN (MEDIOS IMPRESOS)

En esta sección se incluyen todas las piezas de comunicación impresa, así como las especificaciones técnicas sobre los layouts utilizados (muchos de ellos bajo una retícula) para colocar los distintos elementos (imagen, textos, logotipo...). Es obligatorio diseñar folleto o catálogo con muestra de portada e interiores. Aplicaciones en pósters, vallas, banderolas y mupi. Se puede incluir otras piezas gráficas que consideres que son interesantes para tu marca.

Layout

Burger King


Burger King® Brand Identity Guidelines
Visual Identity
Grid System & Layouts
Margin Construction
083
Margin Construction
To create our margins, we take the longest side of the application and divide by 25. This gives us a modular margin that scales proportionately across all application formats and sizes.
Note: In some extreme cases (very wide or very tall) applications, your margins may need to be adjusted manually for optical correctness.
1 674 px horizontal / 25 = 27 px Margin
2 674 px horizontal / 25 = 27 px Margin
3 756 px vertical / 25 = 30 px Margin
674 px
674 px
756 px
27
30

Burger King® Brand Identity Guidelines
Visual Identity
Grid System & Layouts
Applying Headlines
084
Applying Headlines
Headlines are applied to documents relative to the margins, format size, and line length. Use these examples as a reference for setting headlines across various application formats.
Note: The cap-height of headlines touches the top margin. The ascenders are allowed to protrude above it.
1
This is a headline
2
This is a headline
3
This is a headline
1 For wide banners, headlines should be scaled to fit the vertical height of the banner.
2 For formats where the headline would take up too much vertical real-estate were it to span the entire format, the page can be divided into proportional columns for the headline to size to.
3 For vertical formats, the longest line of the headline should span margin to margin.
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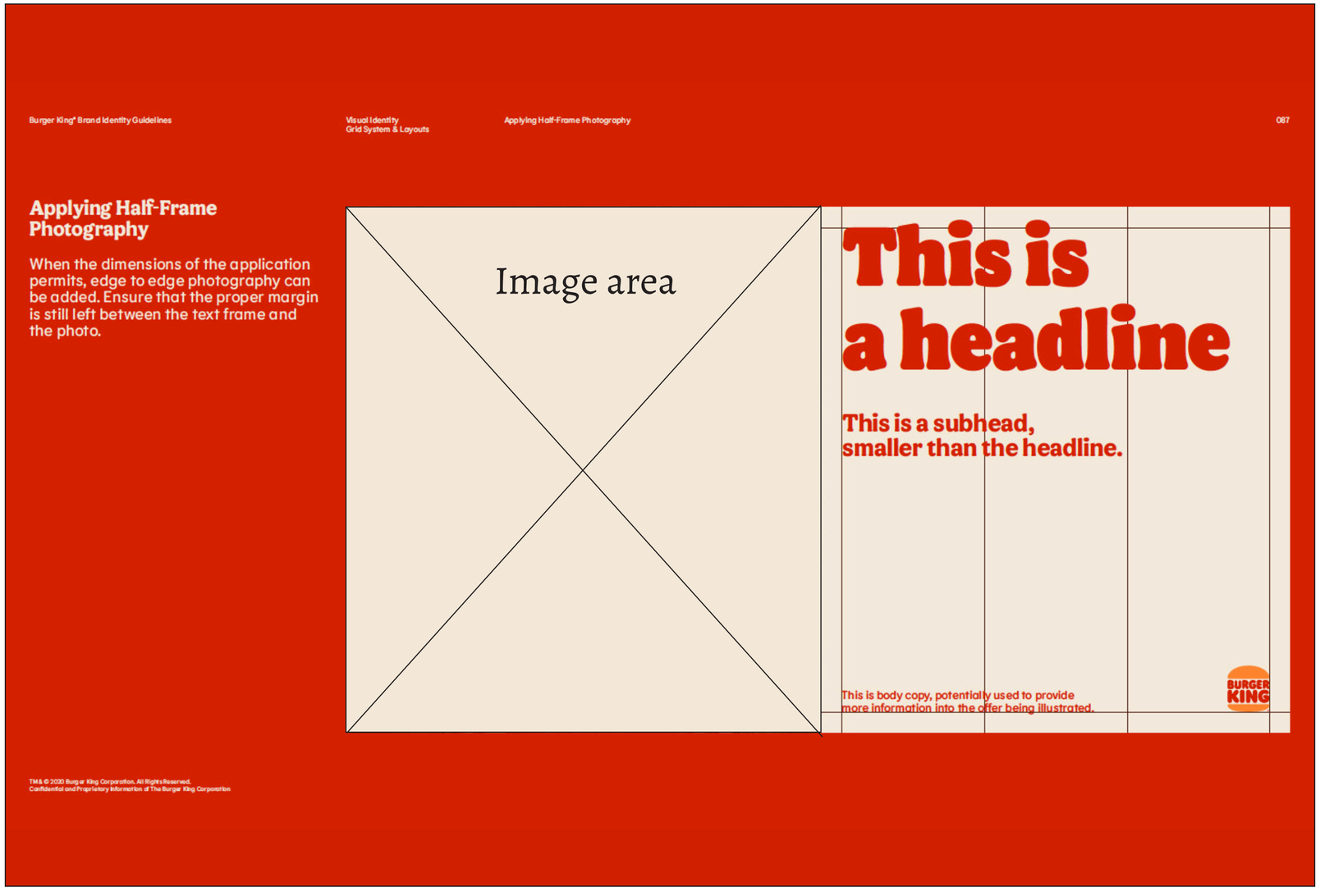
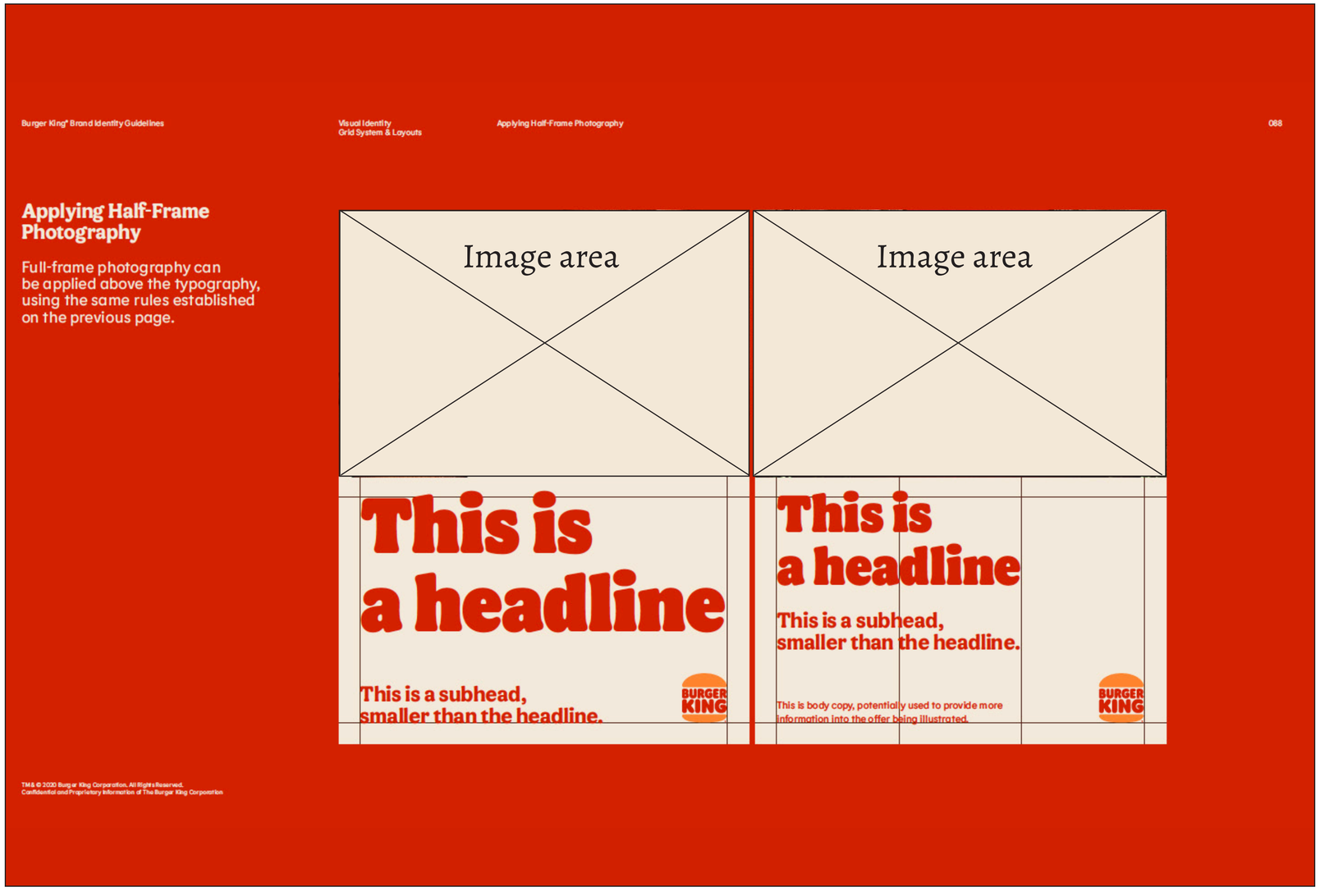
Burger King

Burguer King



Burguer King

Burger King


Burger King® Brand Identity Guidelines
Visual Identity
Grid System & Layouts
Applying Half-Frame Photography
088
Applying Half-Frame Photography
Full-frame photography can be applied above the typography, using the same rules established on the previous page.
Image area
Image area
This is a headline
This is a subhead, smaller than the headline.
BURGER KING
This is a headline
This is a subhead, smaller than the headline.
This is body copy, potentially used to provide more information into the offer being illustrated.
BURGER KING
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Prospect Park

Aplicaciones

El Mosca

02
TRANSPORTE MARÍTIMO
Realizamos transporte marítimo de mercancías desde cualquier punto del territorio peninsular con equipos propios a Baleares, Canarias, Ceuta, Melilla en cargas completas y grupaje. Unimos España con todo el mundo de ultramar en exportación e importación.
Marítimo nacional
Hacemos transporte de grupaje y carga completa. Unimos la Península con Baleares y Canarias desde todos los puertos nacionales posibles.
Marítimo internacional
Exportaciones, importaciones y Crosstrade desde cualquier punto del mundo, tanto en DRY como en REEFERS o equipos especiales.
Situación estratégica
Contamos con delegaciones propias en puntos estratégicos del territorio nacional e internacional, así como una red de agentes que nos permiten ofrecer una mejor atención a cada cliente.
Depósito y despacho de aduana
Disponemos de Depósitos Aduaneros para almacenaje y preparación de pedidos. Operador Económico Autorizado ante la Aduana, ofrecemos despacho integral de mercancías, en cualquier parte del territorio nacional.
Nuestros almacenes
Mas de 50.000 m² repartidos entre todas nuestras delegaciones nos permiten las mejores condiciones para manipulación y custodia de las mercancías, así como de depósitos DDA.
Equipos propios
Más de 1000 uds: tractoras, tautliners, plataformas esquelétcas, contenedores 20', 40' y 45' palet wide, 20' y 40' open top, cisternas, graneleros...
7
GO GLOBAL

El Mosca

03
TRANSPORTE TERRESTRE
Desde 1939, ofrecemos cobertura total en todas las operaciones de transporte terrestre nacional en carga completa o fraccionada, e internacional en carga completa, frigorífico congelado o refrigerado con posibilidad de equipos Bi y Tri-Temperatura y "gran volumen" hasta 120 metros cúbicos.
Nacional
Unimos todo el territorio peninsular a diario a través de la Red TXT en servicio de carga fraccionada. Cubrimos todo el territorio en carga completa directa.
Internacional
Unimos España con la Europa Comunitaria. Nuestros equipos y el conocimiento exhaustivo de los mercados europeos nos aseguran la máxima calidad en el servicio.
Frigorífico
Equipos de última generación de frío, bi y tri-temperatura, con servicio de camión completo en toda Europa Comunitaria. Control de las mercancías en tiempo real con tecnología GPS.
Con una flota de 1030 vehículos
Tractoras con menos de 5 años de vida, tautliners, frigoríficos bi y tri-temperatura, y un estricto control de calidad, permiten garantizar el mejor tratamiento, la puntualidad y la máxima confianza en los resultados.
Almacenaje y preparación de pedidos
Más de 50.000 m² para almacenar mercancías y preparar pedidos por personal cualificado. Ofrecemos a nuestros clientes un sistema a medida para el control de pedidos y stocks en tiempo real.
Carga fraccionada y carga completa
Hacemos carga completa y carga fraccionada con destinos nacionales y europeos. Nos adaptamos a las necesidades específicas de cada cliente, ofreciendo siempre la mayor calidad en nuestros trabajos.

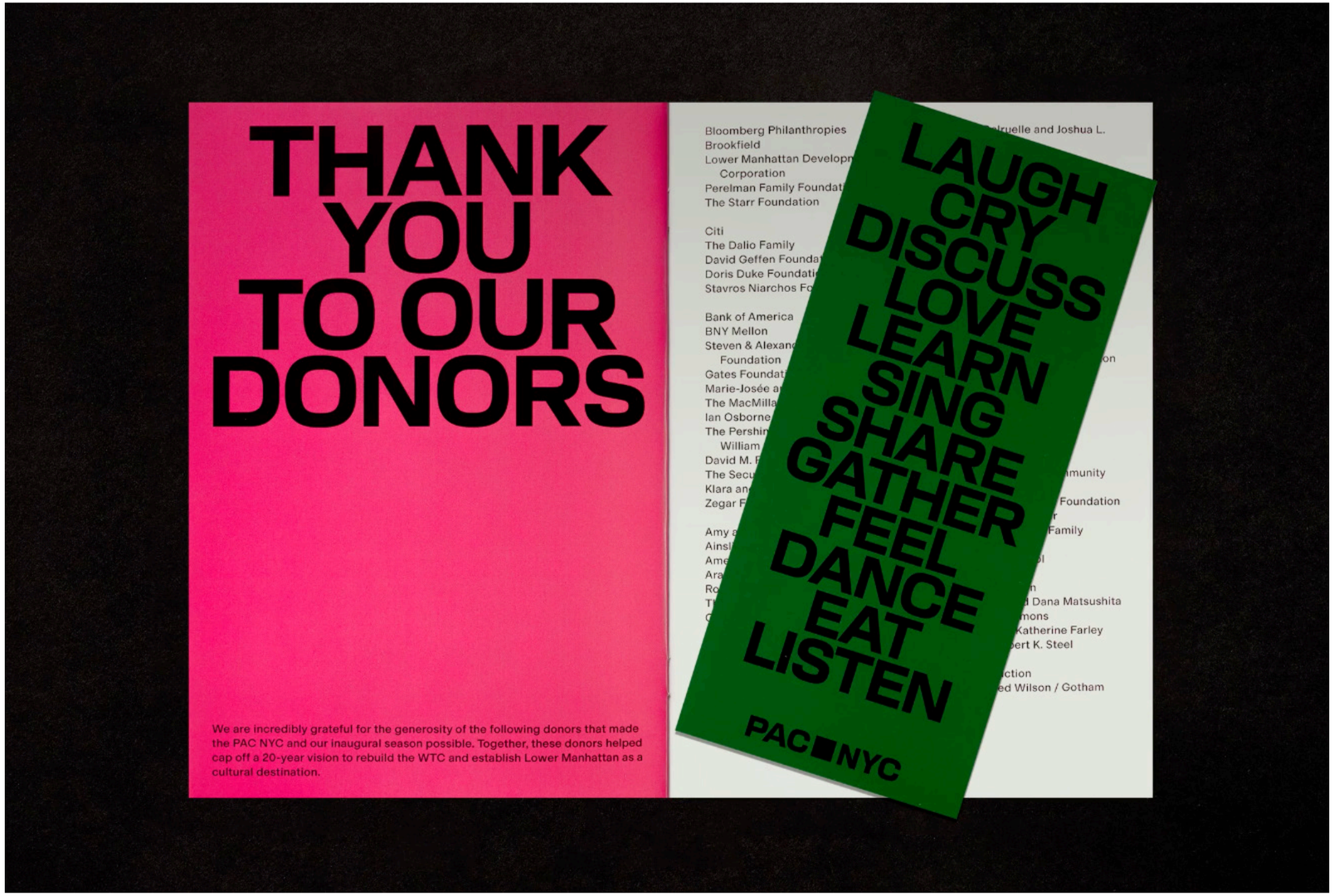
El Mosca

PAC NYC

WINTER PROGRAM 2025/26
INAUGURAL SEASON 2023/24
NEW YORK FOR THE WORLD NYC
SUMMER PROGRAM 2024
LIVE FROM LOWER MANHATTAN NYC
SPRING PROGRAM 2025
HELLO NYC
WINTER PROGRAM 2024/25

PAC NYC

PAC NYC

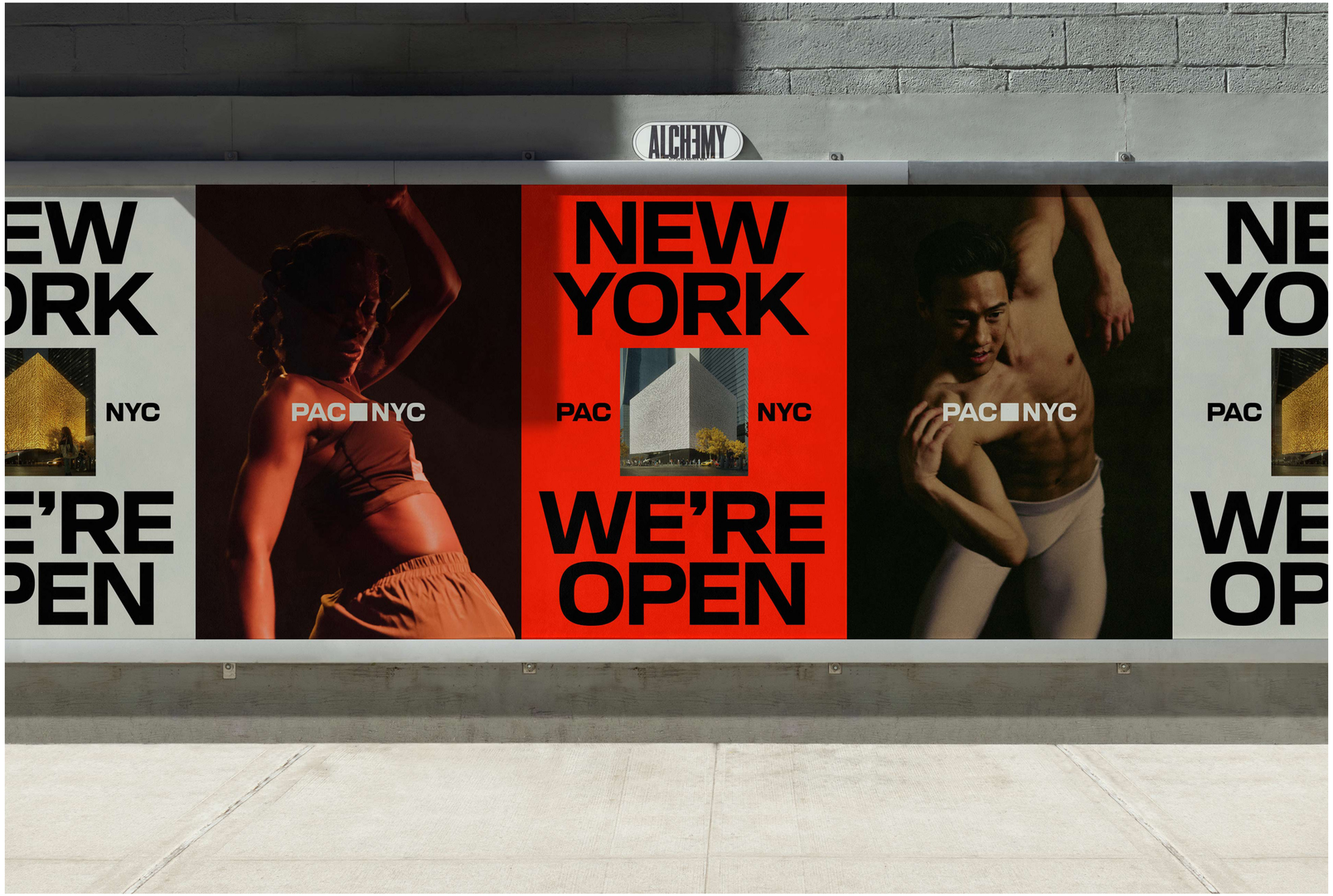

THANK YOU TO OUR DONORS
We are incredibly grateful for the generosity of the following donors that made the PAC NYC and our inaugural season possible. Together, these donors helped cap off a 20-year vision to rebuild the WTC and establish Lower Manhattan as a cultural destination.
Bloomberg Philanthropies
Brookfield
Citi
The Dalio Family
Bank of America
BNY Mellon
LAUGH
CRY
DISCUSS
LOVE
LEARN
SING
SHARE
GATHER
FEEL
DANCE
EAT
LISTEN
PAC NYC

WATCH NIGHT
NOV 3–18, 2023
An immersive exploration of justice and forgiveness in the face of deadly rage.
Co-Conceived, Directed, and Choreographed by Bill T. Jones
Co-Conceived and Libretto by Marc Bamuthi Joseph
Composed by Tamar-kali
Not long ago. And not far from now. In the aftermath of unspeakable tragedy, an opportunistic reporter visits a sacred space defiled by American violence, in search of a story ready made for Hollywood—only to find that history repeats itself too soon, and too close to home.
A PAC NYC World Premiere from the acclaimed artistic team of Tony Award-winning choreographer / dancer / director / writer Bill T. Jones (Fela!, Spring Awakening), poet Marc Bamuthi Joseph (We Shall Not Be Moved), composer Tamar-kali (Mudbound) and dramaturg Lauren Whitehead (Between the World and Me: Onstage at the Apollo). Watch Night fuses melodies rooted in spirituals, percussive breath and fiery opera with the urgency of slam poetry and Bill T. Jones' dynamic staging to create an immersive exploration of justice and forgiveness in the face of deadly rage.
7

PAC NYC

BPM Music

Nkolo, DJ
Brooklyn, NY
bpm supreme
All the music.
One source.
bpmmusic.io
@bpmsupreme
bpm music
All the music.
One source.
bpmmusic.io
@bpmmusic.io
Sabrina, Producer
Los Angeles, CA
bpm create
All the music.
One source.
bpmmusic.io
@bpmcreate
Over 200k
Musical Stems,
Effects, Vocals,
Drum Beats,
Loops, One-Shots,
Instruments and
MIDI Files.
bpm create
All the music.
One source.
bpmmusic.io
@bpmcreate



PAC NYC

PAC NYC

Coolhaus

PAC NYC

HAPPY
HOUR
LIVE
JAZZ
7-8PM
PAC NYC
HAPPY
HOUR
LIVE
JAZZ
7-8PM
251 FULTON

PAC NYC

PAC NYC

NYC
bpm supreme
Co(Lab)orate
From anywhere
Learn more
blog.bpmmusic.io

BPM Music

PAC NYC

Coolhaus

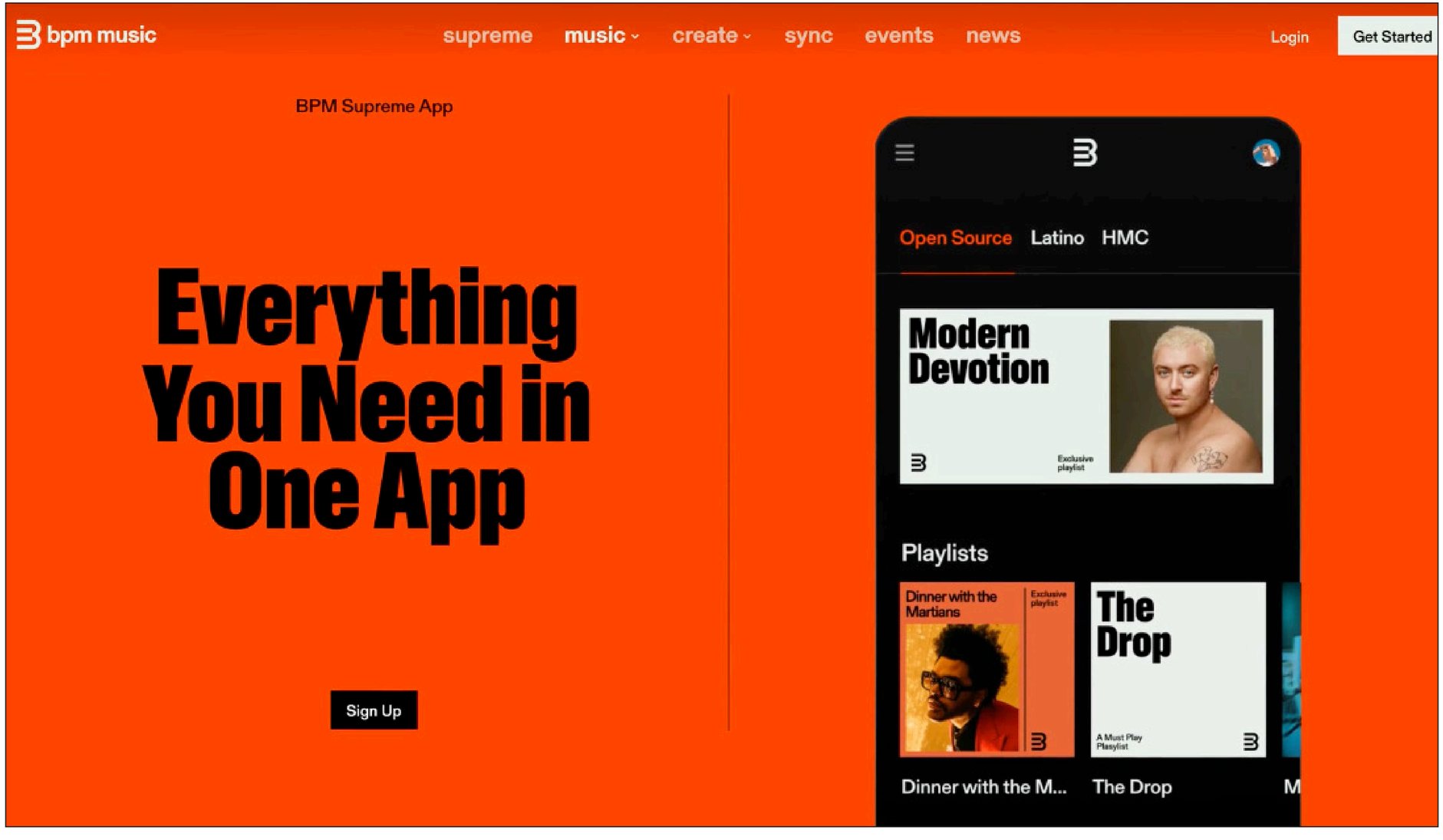
Parlament de Catalunya

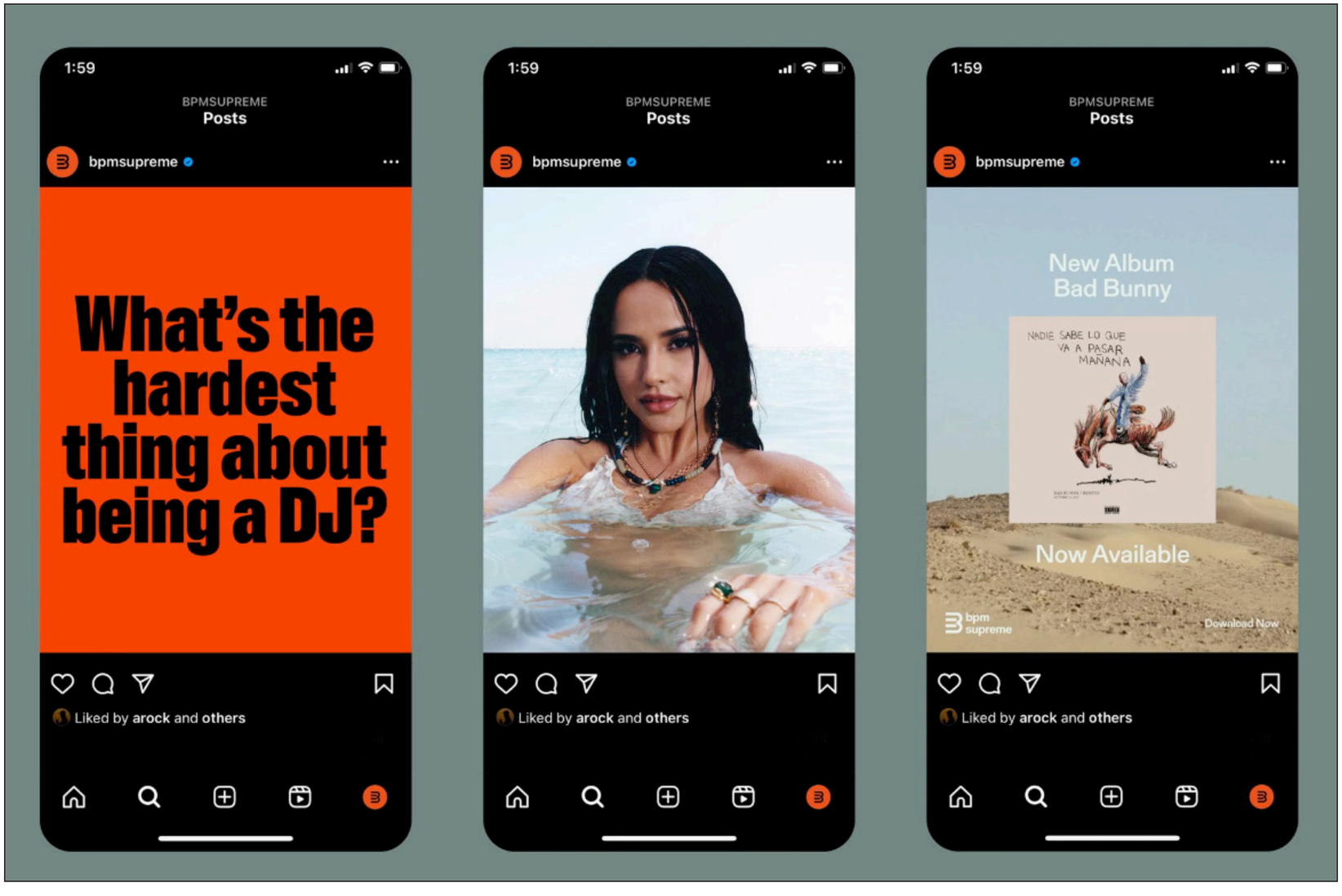
Parlament de Catalunya

20- COMUNICACIÓN (DIGITAL)

En este apartado se incluye la comunicación relacionada con con las piezas en el entorno digital, siendo de especial importancia la *Home* y la aplicación a redes sociales.

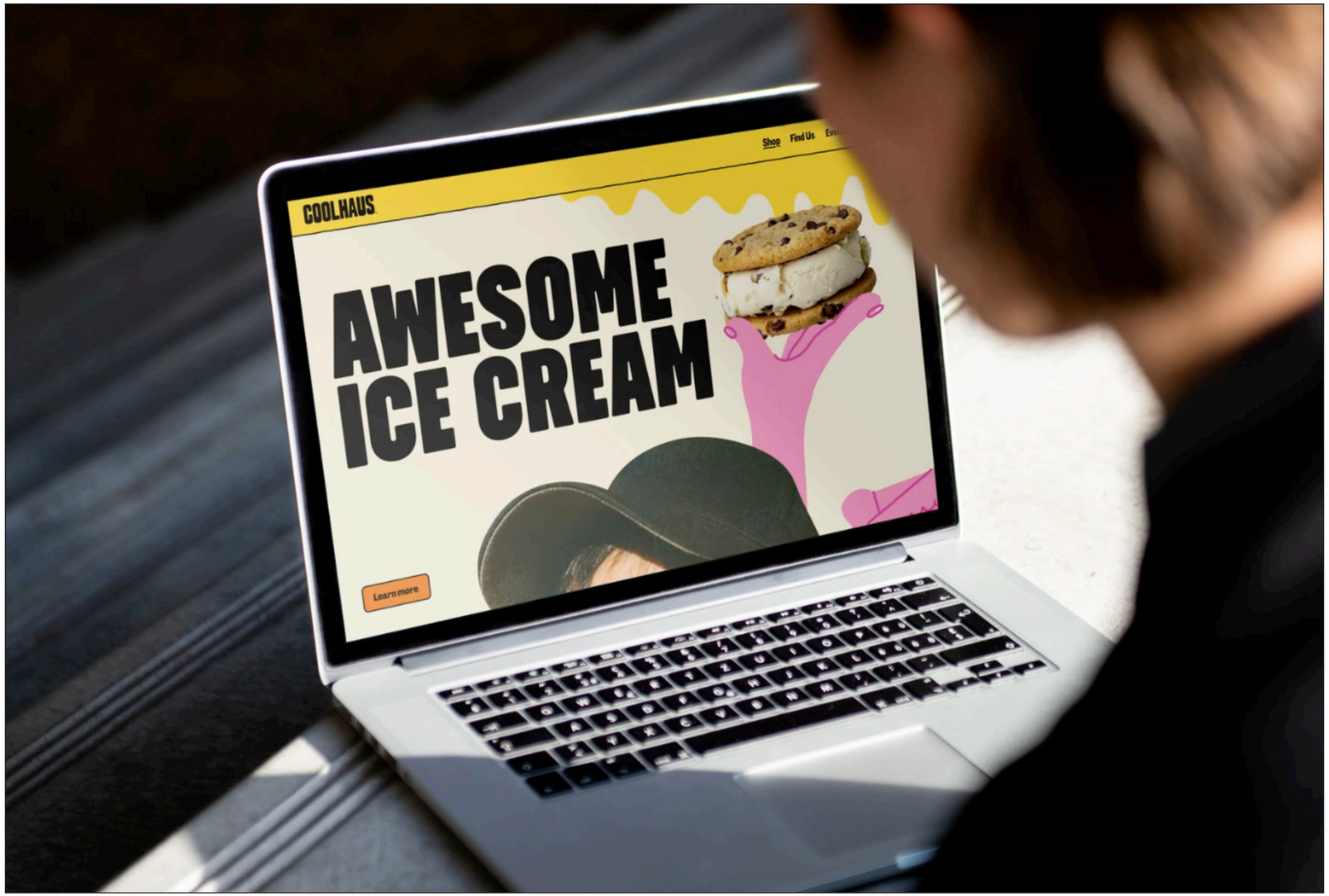
BPM Music

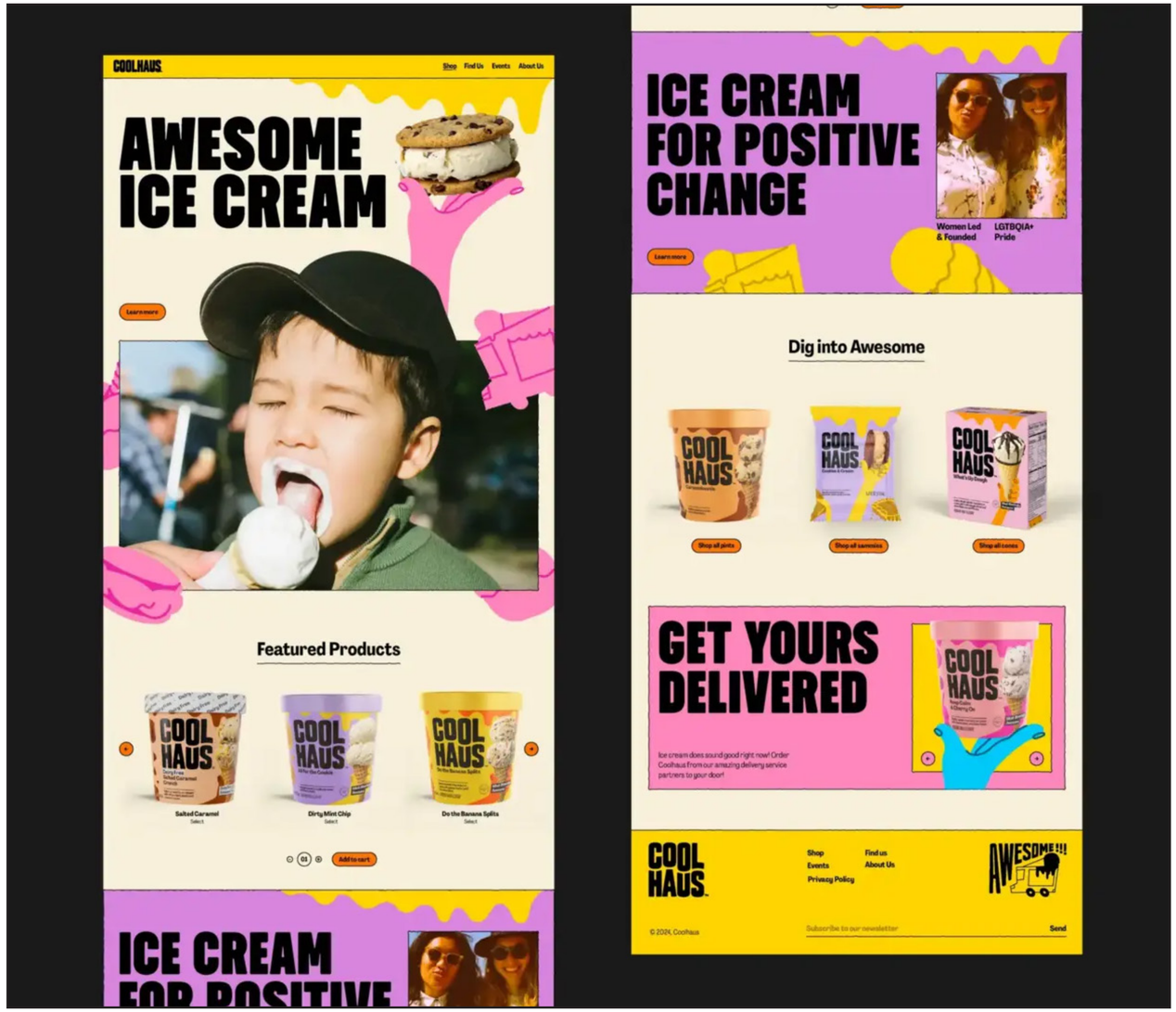

bpm music
supreme
music
create
sync
events
news
Login
Get Started
BPM Supreme App
Everything You Need in One App
Sign Up
Open Source
Latino
HMC
Modern Devotion
Exclusive playlist
Playlists
Dinner with the Martians
Exclusive playlist
The Drop
A Must Play Playylist
Dinner with the M...
The Drop


1:59
BPMSUPREME
Posts
bpmsupreme
What's the hardest thing about being a DJ?
Liked by arock and others
1:59
BPMSUPREME
Posts
bpmsupreme
Liked by arock and others
1:59
BPMSUPREME
Posts
bpmsupreme
New Album
Bad Bunny
NADIE SABE LO QUE VA A PASAR MAÑANA
Now Available
bpm supreme
Download Now
Liked by arock and others

BPM Music

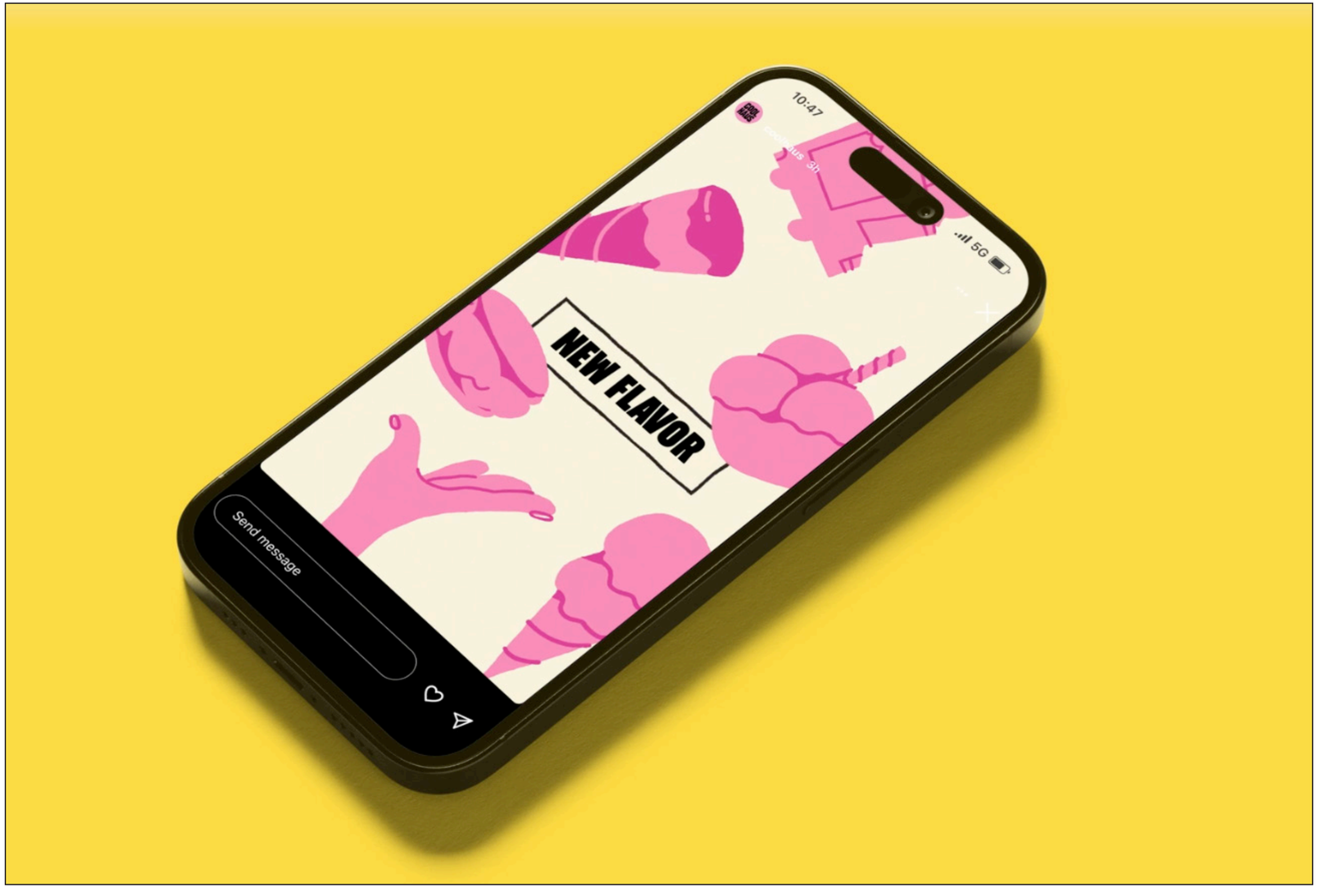
Coolhaus




COOLHAUS
Shop
Find Us
Events
About Us
AWESOME ICE CREAM
Learn more
Featured Products
Salted Caramel
Dirty Mint Chip
Do the Banana Splits
Add to cart
ICE CREAM FOR POSITIVE
ICE CREAM FOR POSITIVE CHANGE
Learn more
Women Led & Founded
LGTBQIA+ Pride
Dig into Awesome
GET YOURS DELIVERED
Ice cream does sound good right now! Order Coolhaus from our amazing delivery service partners to your door!
COOL HAUS
Shop
Events
Privacy Policy
Find us
About Us
AWESOME!!!
© 2024, Coolhaus
Subscribe to our newsletter
Send

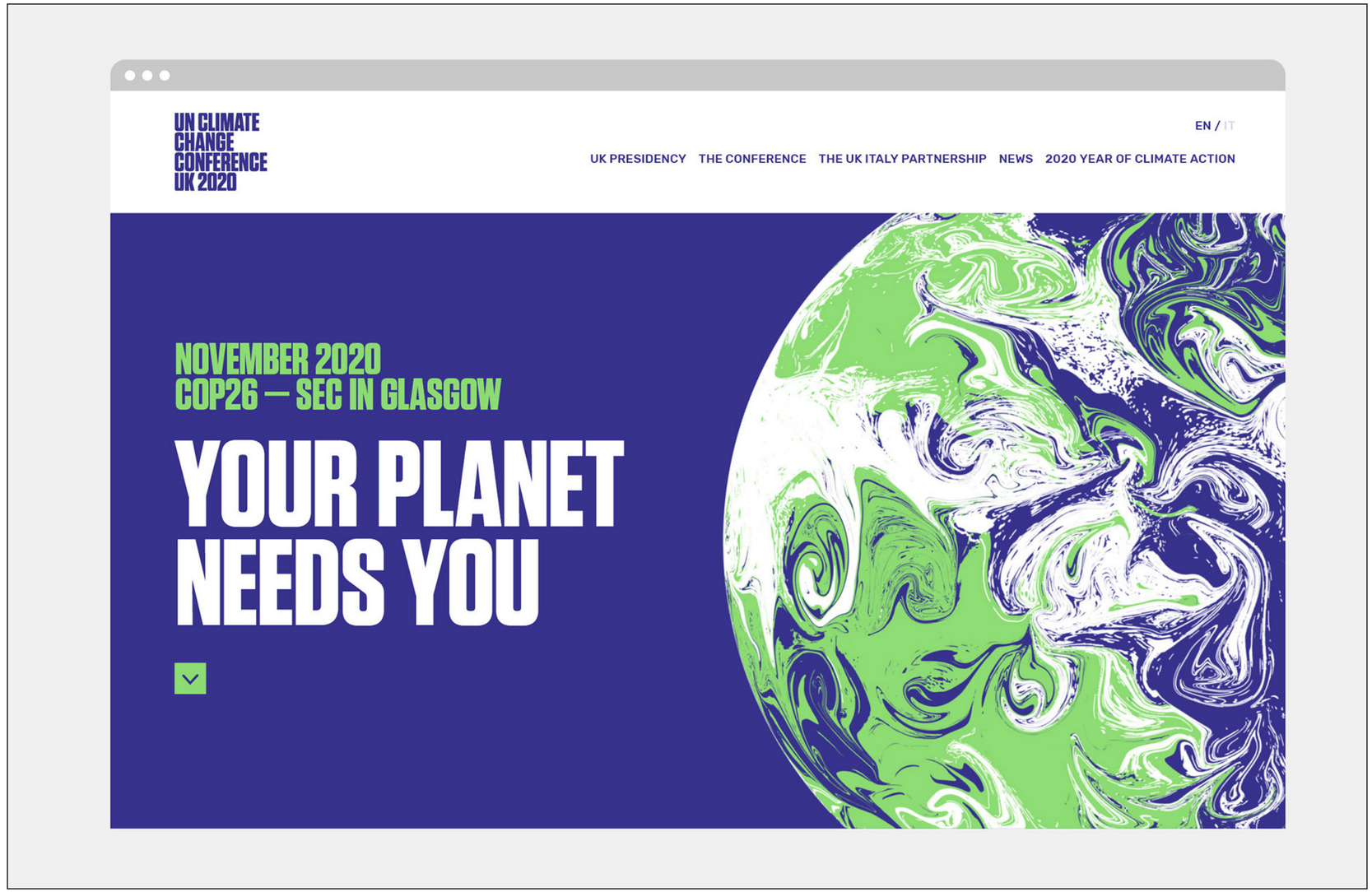
Coolhaus

Coolhaus



United Nations Climate Change Conferences

United Nations
Climate Change
Conferences



21- PACKAGING

Todas las marcas suelen contar con un packaging como producto, para protegerlos o para enviarlos por correo...

Coca Cola

Packaging Design Standards_Graphic Design Standards_Package Archetype 3.05

Package Archetype: Sustaining

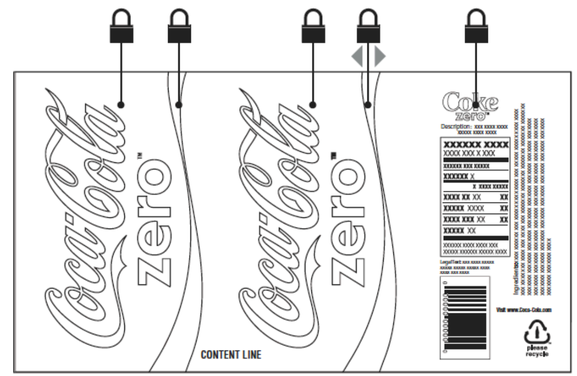
Panel order may change by market; revise order as needed.

Front Panel: Fixed
- The Coca-Cola Zero Logo must always be present and appear as shown at right.
- The Dynamic Ribbon* must be present on all labels except ACL glass bottles where space permits.
- The Dynamic Ribbon is optional on the aluminum Contour Bottle.
- Do not move, resize or alter the Coca-Cola Zero Logo or Ribbon.
- Do not change their placement relative to one another.
- Do not replace them with other elements.

Middle Panel: Fixed
- The Coca-Cola Zero Logo and the Dynamic Ribbon must always be present and appear as shown.
- Do not move, resize or alter them.
- Do not change their placement relative to one another.
- Do not replace them with other elements.
- An International Variant of the Coca-Cola Zero Logo may be used on this panel only.

Back Panel: Fixed
Always include these elements:
- Secondary Logo
- Nutritional information
- Product barcode
- Recycle symbol

**While typically known as the Dynamic Ribbon, the legal trademark name is Dynamic Ribbon Device. Consult with your local legal counsel for usage guidance.*

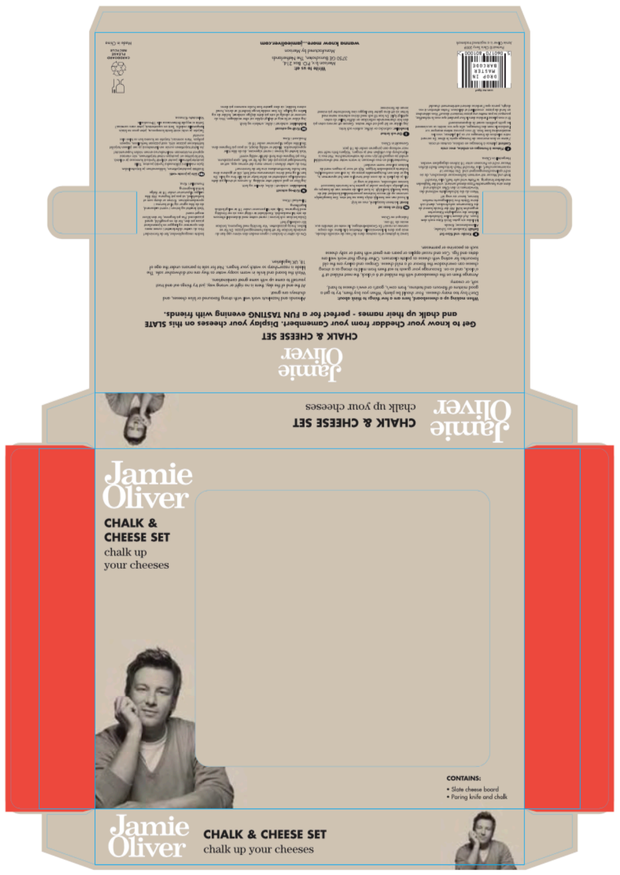


Confidential: December 2009

GIFTING

accent colour

Where a ribbon or tag is used to dress the product, one or a combination of the four accent colours must be used.
If a ribbon or tag is not used one of the accent colours must be used on pack to add vibrancy. The colour should be positioned on a maximum of 2 facings excluding front or back of pack.



Jamie Oliver

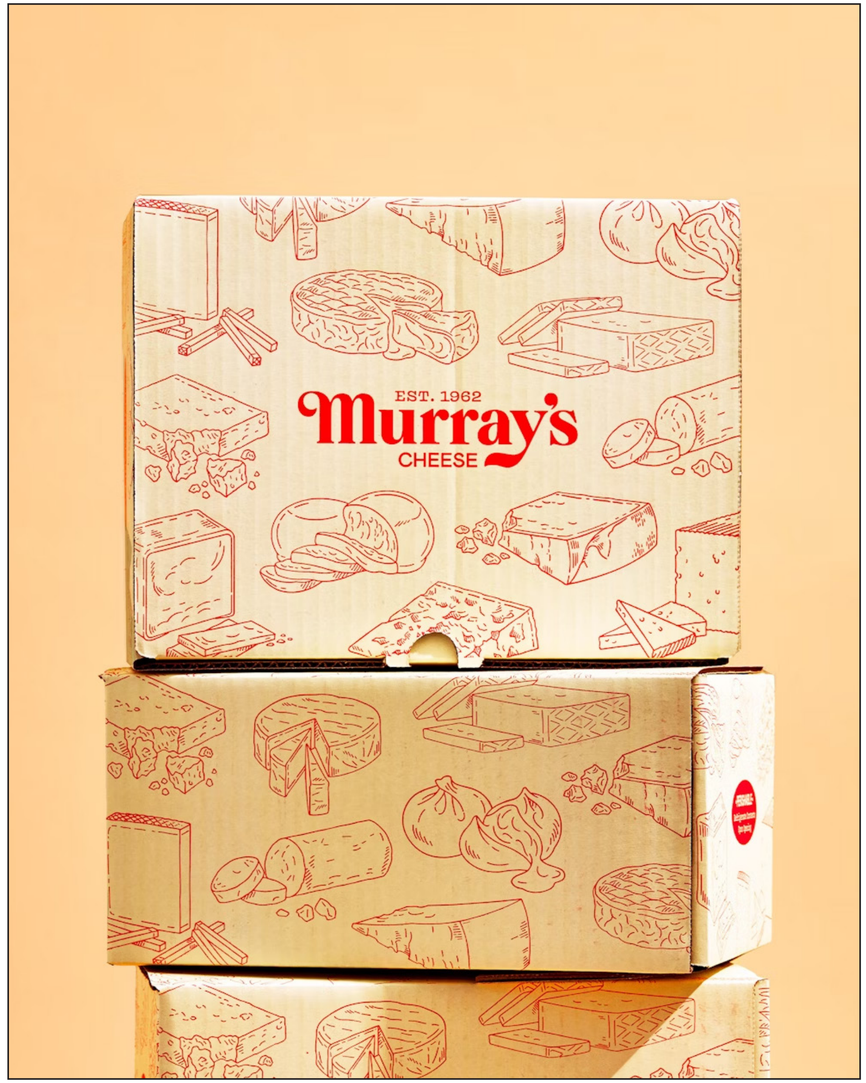
Kit:

(F)A.C.E
SERUM
A DAILY SKIN
MULTIVITAMIN.
Vitamins A, C & E.
Australian Mountain
Herb Complex.
30ML / 1.01 FL.OZ
kit:
kit:

URBAN
HAND
SALVE
FOREST BATHING
FOR URBAN HANDS.
Macadamia Oil.
Liquorice
& Ginseng.
kit:
MODERN FORMULAS FOR
ALL SKINKIND
URBAN
HAND SALVE
Forest bathing for
urban hands.
MACADAMIA OIL
LIQUORICE & GINSENG
ROSEMARY & BASIL OILS
75ML / 2.53 FL.OZ
kit:

Kit:

Murray´s


EST. 1962
Murray's
CHEESE

Murray's
CHEESE
Fresh
Washed Rind
Cheddar
Buttery
Mmm!
Smooth
Gouda
Grana
Fruity
Alpine
Mmm!
Fresh
Creamy
Blue
Grana
Gouda

Murray´s

Coolhaus

COOL
HAUS
Dirty Mint Chip
Mint leaf ice cream with chocolate chips and brown sugar
1 PINT (473mL)

COOL HAUS
Cookie
COOL HAUS
PB & CC
Mind-Blowingly Awesome
COOL HAUS
Dirty Mint Chip
COOL HAUS
All for the Cookie
COOL HAUS
Thrilla in Vanilla
COOL HAUS
Dulce De-Licious

Coolhaus

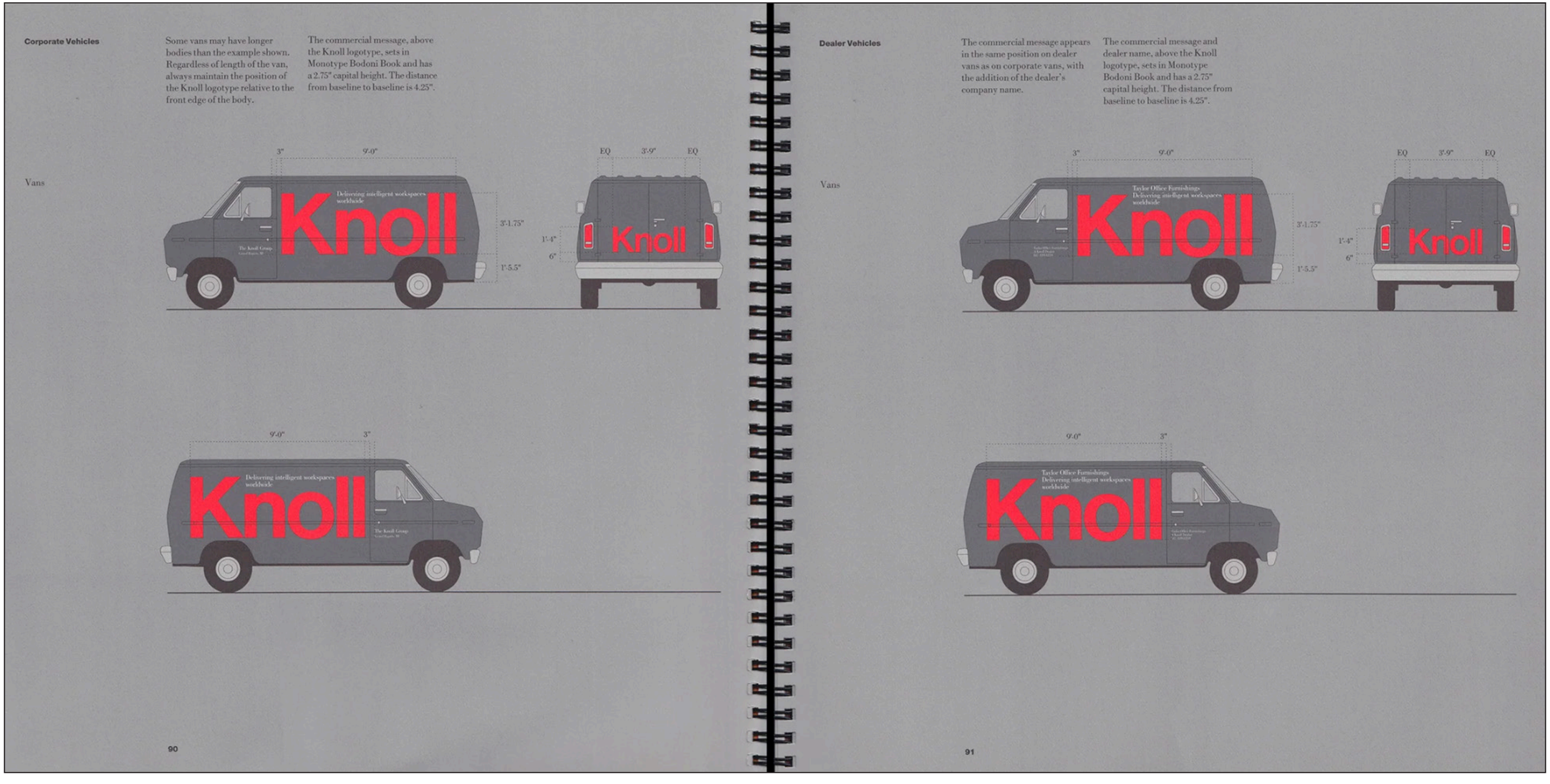
Hanbury

Good Eggs

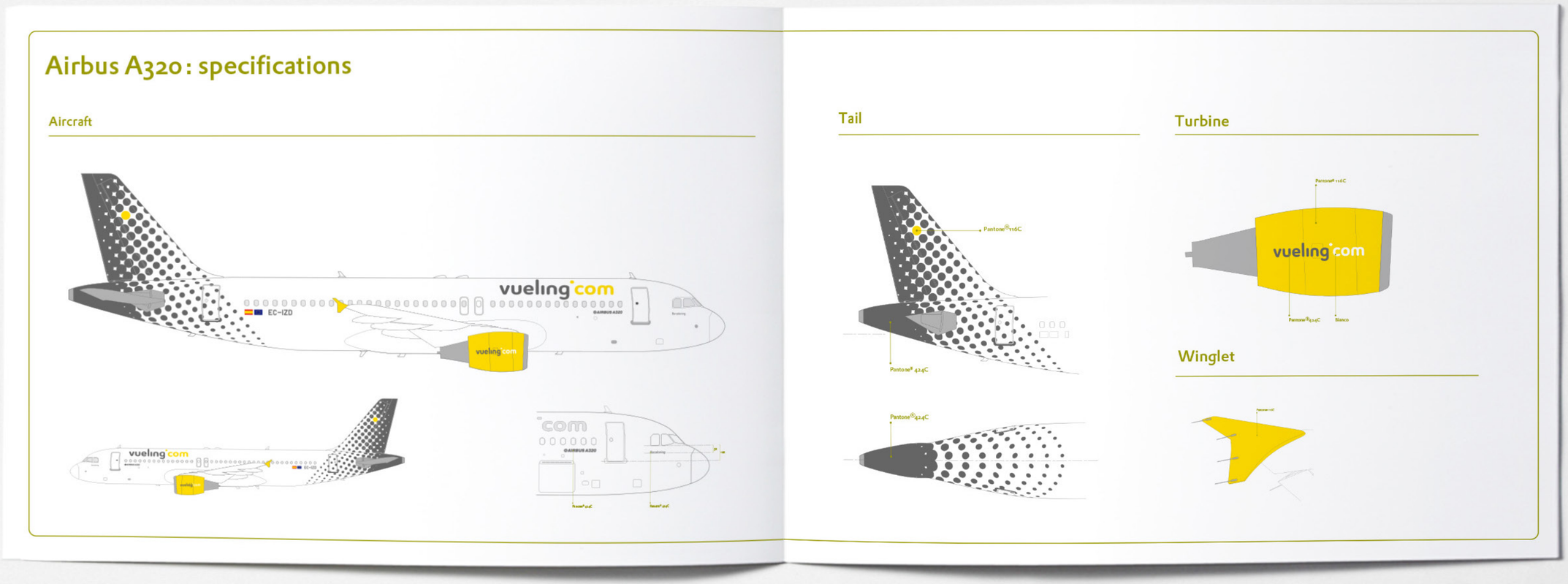
22- FLOTA DE VEHÍCULOS

Algunas empresas incluyen una flota de vehículos a la que tienen que aplicar la identidad visual. Hay que poner especial esmero al diseño en compañías que se dedican al transporte.

Knoll


Corporate Vehicles
Some vans may have longer bodies than the example shown. Regardless of length of the van, always maintain the position of the Knoll logotype relative to the front edge of the body.
The commercial message, above the Knoll logotype, sets in Monotype Bodoni Book and has a 2.75" capital height. The distance from baseline to baseline is 4.25".
Vans
3"
9'-0"
EQ
3'-9"
EQ
Knoll
Delivering intelligent workspaces worldwide
3'-1.75"
1'-4"
6"
1'-5.5"
90
Dealer Vehicles
The commercial message appears in the same position on dealer vans as on corporate vans, with the addition of the dealer's company name.
The commercial message and dealer name, above the Knoll logotype, sets in Monotype Bodoni Book and has a 2.75" capital height. The distance from baseline to baseline is 4.25".
Taylor Office Furnishings
91

Vueling


Airbus A320: specifications
Aircraft
Tail
Turbine
Winglet
vueling.com
EC-IZD
Pantone® 424C

Vueling

Vueling

Plenty

Correos

TALLER DE PROYECTOS I

CREACIÓN Y DISEÑO DE LA IDENTIDAD VISUAL CORPORATIVA

23- PUNTOS DE VENTA, OFICINAS, SEDE CORPORATIVA

En esta sección se debe mostrar cómo se aplica la marca a los distintos espacios (oficinas, puntos de venta o reunión, etc.)

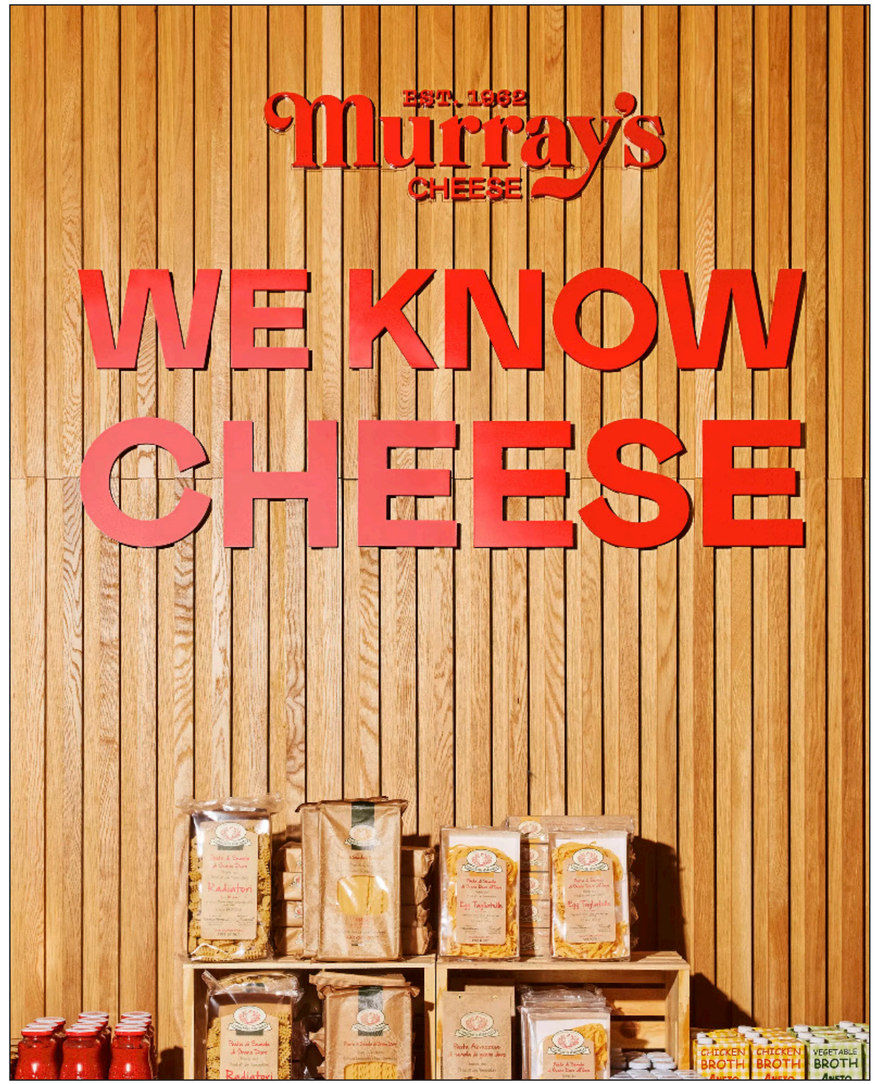
AEE

AEE

Murray´s

EST. 1962
Murray's
CHEESE
Seasonal Pick!
Raclette Night
EVERY TUESDAY

Murray´s



Murray´s

Udit

Udit

TALLER DE PROYECTOS I

CREACIÓN Y DISEÑO DE LA IDENTIDAD VISUAL CORPORATIVA

Udit

TALLER DE PROYECTOS I

CREACIÓN Y DISEÑO DE LA IDENTIDAD VISUAL CORPORATIVA

W Lounge

W Lounge

Sundance Film Festival

Sundance Film Festival

Sundance
Film Festival

Burger King

Burger King® Brand Identity Guidelines
Visual Identity
Burger King® Logos
Primary Logo with Background
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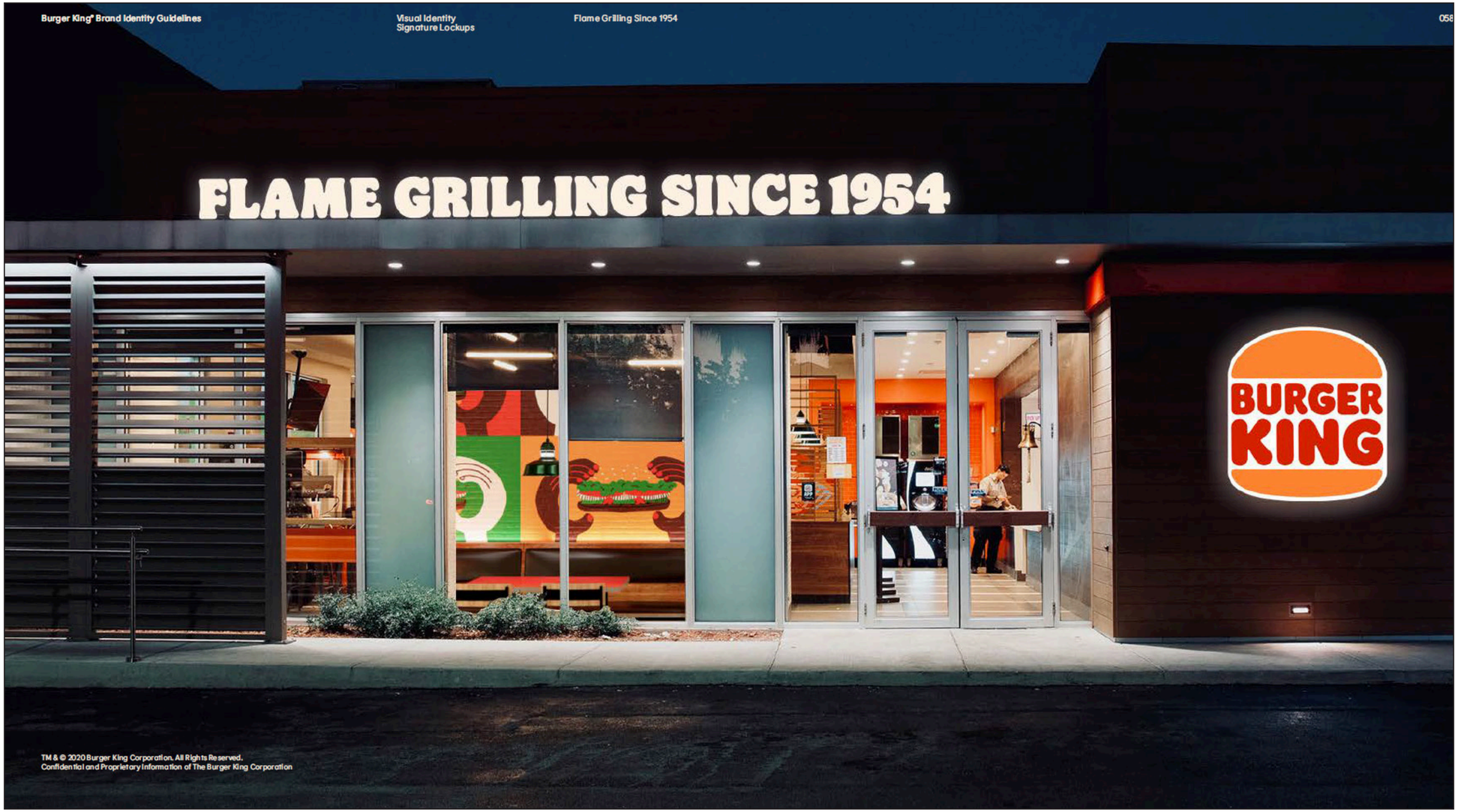
Burger King® Brand Identity Guidelines
Visual Identity
Signature Lockups
Flame Grilling Since 1954
058
FLAME GRILLING SINCE 1954
BURGER KING
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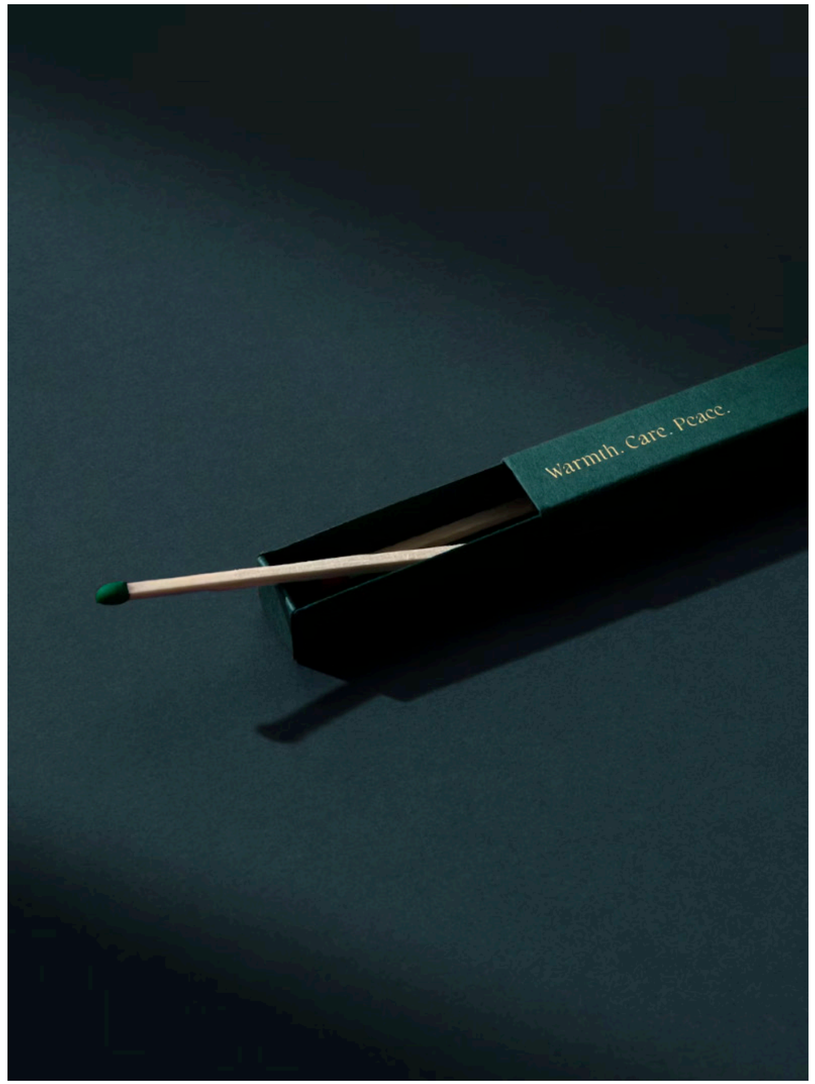
Burger King

24- MERCHANDISING

En este apartado hay que incluir los productos promocionales que transmiten la imagen de marca y la promueven.

LeCrans

LeCrans



Hiro

TALLER DE PROYECTOS I

CREACIÓN Y DISEÑO DE LA IDENTIDAD VISUAL CORPORATIVA

Wilderness Society

Find Your Voice

Buendía Estudios

Murray´s

Murray´s

WE KNOW
CHEESE
Murray's
Murray's
Murray's
Murray's
Tasty!
Tasty

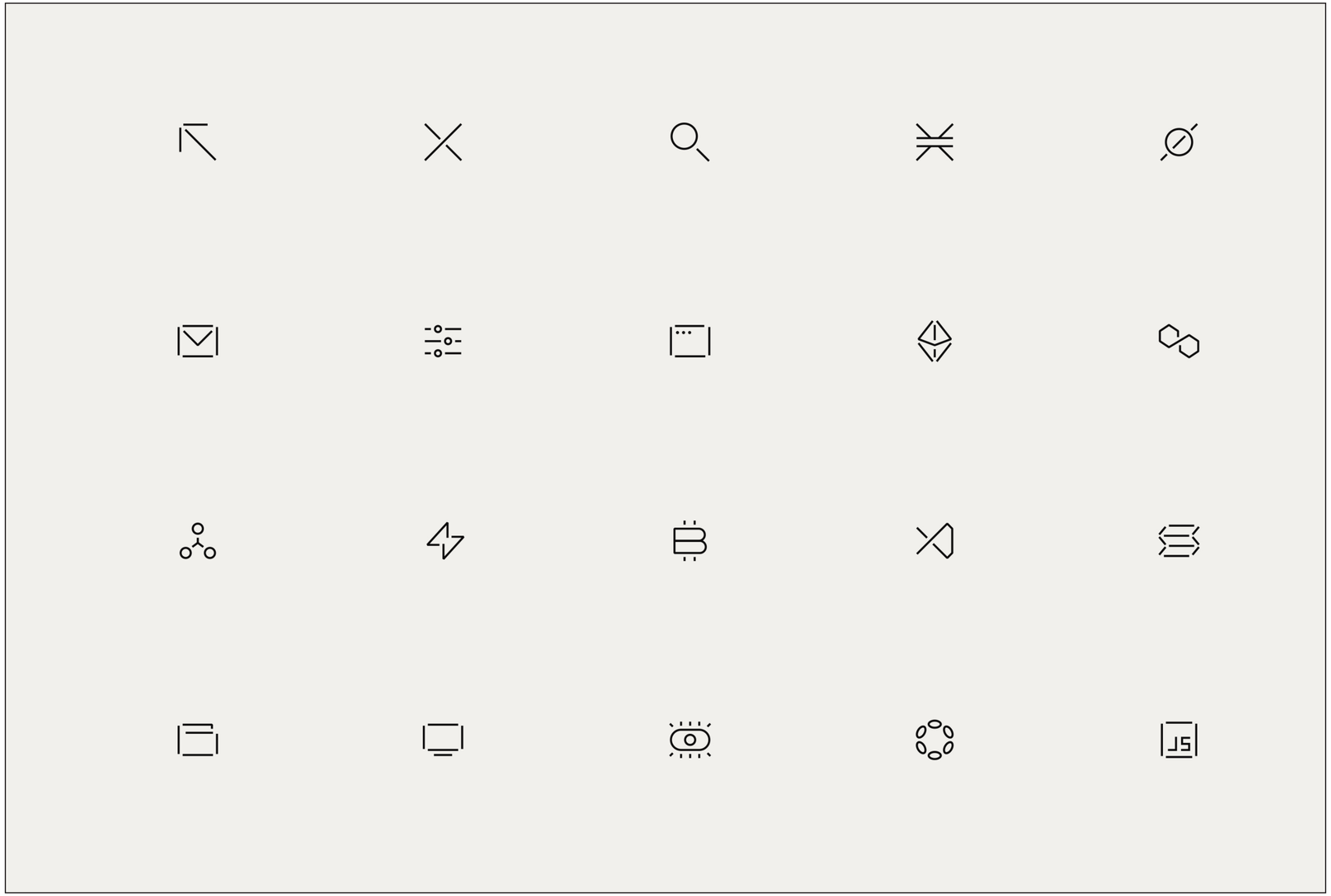
Murray´s

Goalkeepers

Goalkeepers

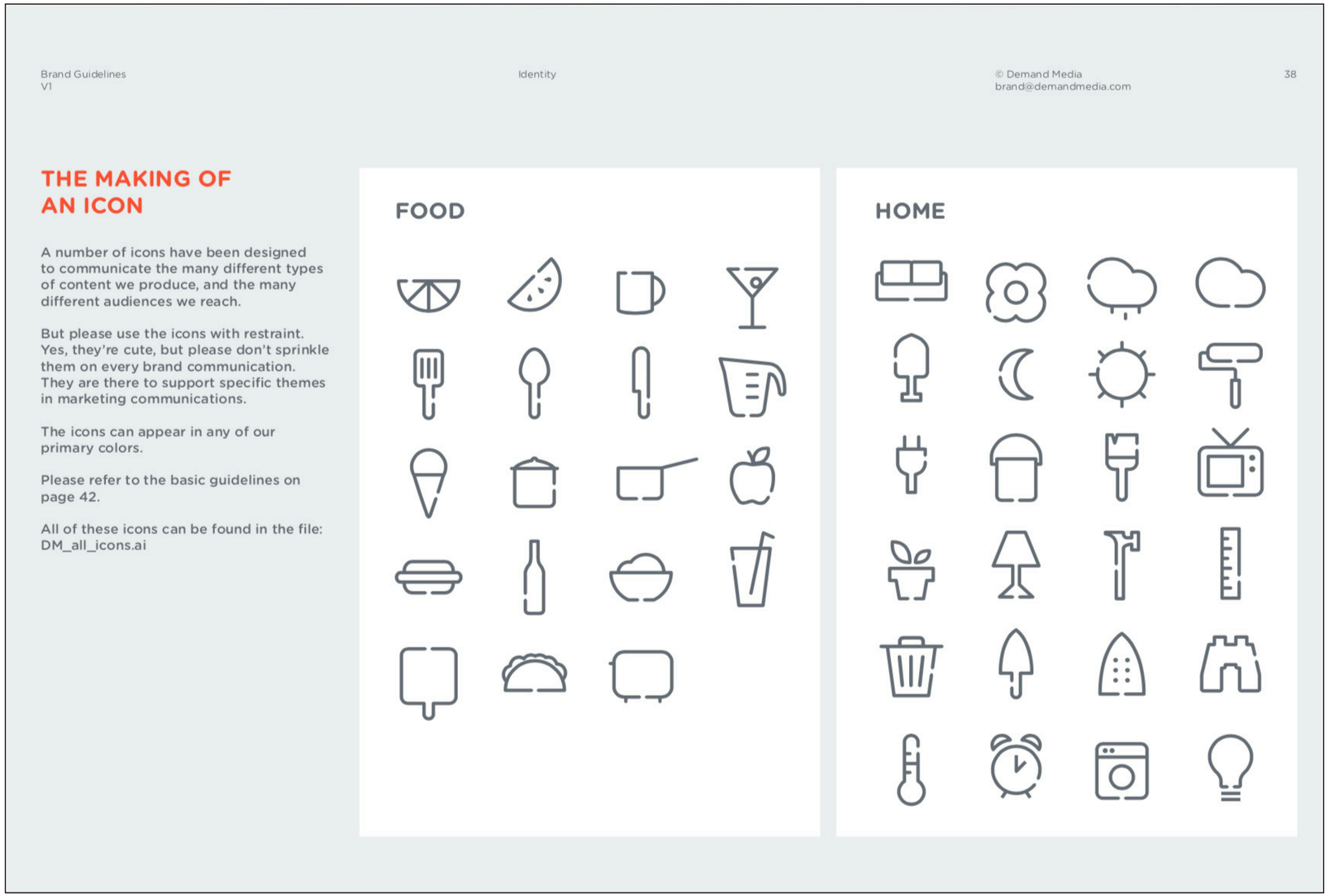
25- ICONOS

Muchas marcas cuentan con un conjunto de iconos para representar de una forma sencilla ciertos aspectos de la compañía (un servicio, una característica...) Ayudan a transmitir la información de una manera rápida y directa.



Hiro

ERM



Brand Guidelines
V1

Identity

© Demand Media
brand@demandmedia.com

38

THE MAKING OF AN ICON

A number of icons have been designed to communicate the many different types of content we produce, and the many different audiences we reach.

But please use the icons with restraint. Yes, they're cute, but please don't sprinkle them on every brand communication. They are there to support specific themes in marketing communications.

The icons can appear in any of our primary colors.

Please refer to the basic guidelines on page 42.

All of these icons can be found in the file: DM_all_icons.ai

FOOD

HOME

Demand Media

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Iconos y símbolos

Los iconos que usemos para indicar diferentes características de nuestro producto irán siempre en masa, nunca a línea y mantendrán la proporción de tamaños que vemos en la imagen, alineados al centro entre sí.

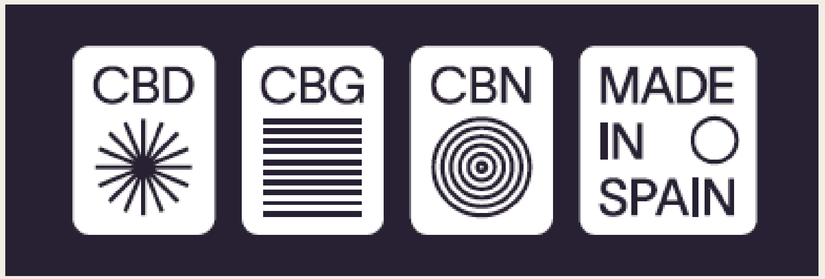
Iconos packaging

Iconos y símbolos

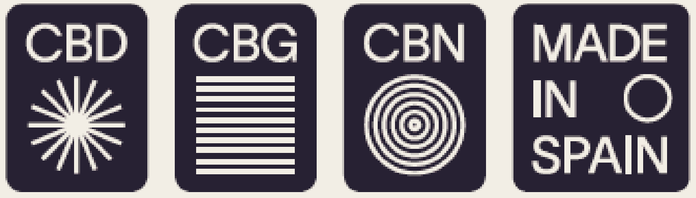
Contaremos con símbolos claramente diferenciados para cada tipo de cannabinoide presente en nuestros productos.

Símbolos cannabinoide

Positivo



Negativo



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26- ROPA DE TRABAJO

Ciertas compañías utilizan prendas de ropa customizadas con los elementos de la imagen de marca o hacen uso de uniformes completos (tiendas, aerolíneas...).

AEE

TALLER DE PROYECTOS I

CREACIÓN Y DISEÑO DE LA IDENTIDAD VISUAL CORPORATIVA

AEE

Vueling

Buendía Estudios

TALLER DE PROYECTOS I

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