



**ULTIMISE**  
MAXIMIZE THE ULTIMATE

# **COUNTDOWN TO BRANDING EMINENCE**

**5 STRATEGIES 3 CHECKLISTS  
FOR BUILDING A BILLION DOLLAR BRAND!**



**ULTIMISE**  
MAXIMISE THE ULTIMATE



# 6 CORE COMPONENTS OF COMPREHENSIVE CORPORATE IDENTITY



# 6 CORE COMPONENTS OF CORPORATE IDENTITY

1. **The Brand Name** : Short, unique, meaningful, universal and easy to pronounce



**ULTIMISE**  
MAXIMISE THE ULTIMATE



# 6 CORE COMPONENTS OF COMPREHENSIVE CORPORATE IDENTITY



**Spotify**<sup>®</sup>



**HONDA**



**The Brand Name** : Short, unique, meaningful,  
universal and easy to pronounce



# 6 CORE COMPONENTS OF CORPORATE IDENTITY

1. **The Brand Name** : Short, unique, meaningful, universal and easy to pronounce
2. **The Logo** : Original, simple, clean, meaningful, adaptable, has a social icon.



**ULTIMISE**  
MAXIMISE THE ULTIMATE



# 6 CORE COMPONENTS OF COMPREHENSIVE CORPORATE IDENTITY



**The Logo** : Original, simple, clean,  
meaningful, adaptable, has a social icon



**ULTIMISE**  
MAXIMIZE THE ULTIMATE



1976



1977



1998



2001



2007



2017

## Apple Logo History



**ULTIMISE**  
MAXIMISE THE ULTIMATE







**ULTIMISE**  
MAXIMISE THE ULTIMATE



- #2a357c
- #ff6700
- #bc05e2





# 6 CORE COMPONENTS OF CORPORATE IDENTITY

1. **The Brand Name** : Short, unique, meaningful, universal and easy to pronounce
2. **The Logo** : Original, simple, clean, meaningful, adaptable, has a social icon
3. **The Colors** : Should have a palette of no more than 2 main colors + supporting colors



**ULTIMISE**  
MAXIMISE THE ULTIMATE



**He3 Blue**  
55A3D9 | R85 G163 B217  
C63 M23 Y0 K0

### Complimentary Colors - Galaxy Blues



335BA9 | R51 G91 B169  
C87 M71 Y0 K0



0C3352 | R51 G91 B169  
C87 M71 Y0 K0



1F2742 | R31 G39 B49  
C91 M82 Y46 K49

### Contrast Color - Galaxy Sand



C1AA80 | R193 G170 B128  
C25 M30 Y54 K00

### Contrast/Accent Colors



0066CC | R0 G102 B204  
C86 M61 Y0 K0



E54A35 | R229 G74 B53  
C04 M88 Y86 K0



F2CB0C | R242 G203 B12  
C06 M17 Y100 K0

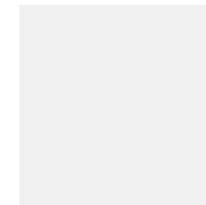
### Greyscale



414042 | R65 G64 B66  
C68 M62 Y58 K46



BBBDBF | R187 G189 B191  
C27 M20 Y20 K0



F1F1F2 | R241 G241 B242  
C04 M03 Y02 K0



**The Colors** : Should have a palette of no more than 2 main colors + supporting colors



# 6 CORE COMPONENTS OF CORPORATE IDENTITY

1. **The Brand Name** : Short, unique, meaningful, universal and easy to pronounce
2. **The Logo** : Original, simple, clean, meaningful, adaptable, has a social icon
3. **The Colors** : Should have a palette of no more than 2 main colors + supporting colors
4. **The Fonts** : Should be limited to no more than 2 fonts - for headings and text across all platforms



**ULTIMISE**  
MAXIMISE THE ULTIMATE



# 6 CORE COMPONENTS OF COMPREHENSIVE CORPORATE IDENTITY



## TYPOGRAPHY HEADLINES AND BODY

### HEADLINES

The headlines font will be used in uppercase and Semi Bold only.

### BODY TEXT

The body text font will be used in uppercase or lowercase, light or regular, depending on the amount of text, color, and spacing.

The difference of size between headlines and Body should always be balanced and easily readable.

### MONTERRAT SEMI BOLD

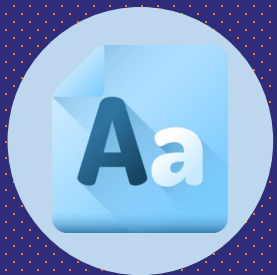
#### HEADLINES AND FIRST CAPTIONS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT

### MONTERRAT LIGHT

Body text

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.



**The Fonts** : Should be limited to no more than 2 fonts - for headings and text across all platforms



# 6 CORE COMPONENTS OF CORPORATE IDENTITY

1. **The Brand Name** : Short, unique, meaningful, universal and easy to pronounce
2. **The Logo** : Original, simple, clean, meaningful, adaptable, has a social icon
3. **The Colors** : Should have a palette of no more than 2 main colors + supporting colors
4. **The Fonts** : Should be limited to no more than 2 fonts - for headings and text across all platforms
5. **The Message** : Your Vision, Mission, Values, Voice (style of communicating)



**ULTIMISE**  
MAXIMISE THE ULTIMATE



# 6 CORE COMPONENTS OF COMPREHENSIVE CORPORATE IDENTITY

**VISION**

**CORE VALUES**

**MISSION**

**CORPORATE  
MESSAGE**

**TONE OF VOICE**



**The Message** : Your Vision, Mission, Values,  
Voice (style of communicating)



**ULTIMISE**  
MAXIMISE THE ULTIMATE



# 6 CORE COMPONENTS OF COMPREHENSIVE CORPORATE IDENTITY

**i'm lovin' it**

**BANK ON STRONG**

**JUST DO IT**



**The Message** : Your Vision, Mission, Values,  
Voice (style of communicating)





# 6 CORE COMPONENTS OF CORPORATE IDENTITY

1. **The Brand Name** : Short, unique, meaningful, universal and easy to pronounce
2. **The Logo** : Original, simple, clean, meaningful, adaptable, has a social icon
3. **The Colors** : Should have a palette of no more than 2 main colors + supporting colors
4. **The Fonts** : Should be limited to no more than 2 fonts - for headings and text across all platforms
5. **The Message** : Your Vision, Mission, Values, Voice (style of communicating)
6. **The Brand Book** : Your Brand Bible with usage guidelines and rules, including:
  - a. **Brand Typography/Font Family**
  - b. **Color Palette**
  - c. **Logo Variants**
  - d. **Brand/Corporate Message and Tone of Voice**
  - e. **Brand Treatment Rules & Guidelines**



**ULTIMISE**  
MAXIMISE THE ULTIMATE

## AMERICAN TYPEWRITER

LIGHT   MEDIUM   BOLD	
<p>The typewriter was patented in 1868 by Christopher Latham Sholes, who sold his rights to the Remington Arms Company in 1875. The first typewriters were initially thought to be replacements for printing and so typewriter keybars utilized printing types; monospaced typefaces, that is, those designed so every letter takes up the same amount of space were a more practical alternative and soon replaced printing types. Monospaced designs are still in use as typewriter (19px)</p>	<p>Prepared # HOKPLKR # 3RHRKJONKI</p> <p>A B C D E F G H I J K L M N O P Q R S T U V W X Y Z abcdefghijklmnopqrstuvwxyz 1234567890% !@# \$ % ^ &amp; * ( ) _   ~ ` ' -</p>
<p>The quick brown fox jumps over the lazy dog and feels as if he were (19px)</p> <p>The quick brown fox jumps over the lazy dog and feels as if he (21px)</p> <p>The quick brown fox jumps over the lazy dog and (23px)</p> <p>The quick brown fox jumps over the lazy dog (25px)</p> <p>The quick brown fox jumps over the lazy (27px)</p>	<p>The typewriter was patented in 1868 by Christopher Latham Sholes, who sold his rights to the Remington Arms Company in 1875. The first typewriters were initially thought to be replacements for printing and so typewriter keybars utilized printing types; monospaced typefaces, that is, those designed so every letter takes up the same amount of space were a more practical alternative and soon replaced printing types. Monospaced designs are still in use as typewriter (19px)</p> <p>The typewriter was patented in 1868 by Christopher Latham Sholes, who sold his rights to the Remington Arms Company in 1875. The first typewriters were initially thought to be replacements for printing and so typewriter keybars utilized printing types; monospaced typefaces, that is, those designed so every letter takes up the same amount of space were a more practical alternative and soon replaced printing types. Monospaced designs are still in use as typewriter (21px)</p> <p>The typewriter was patented in 1868 by Christopher Latham Sholes, who sold his rights to the Remington Arms Company in 1875. The first typewriters were initially thought to be replacements for printing and so typewriter keybars utilized printing types; monospaced typefaces, that is, those designed so every letter takes up the same amount of space were a more practical alternative and soon replaced printing types. Monospaced designs are still in use as typewriter (23px)</p> <p>The typewriter was patented in 1868 by Christopher Latham Sholes, who sold his rights to the Remington Arms Company in 1875. The first typewriters were initially thought to be replacements for printing and so typewriter keybars utilized printing types; monospaced typefaces, that is, those designed so every letter takes up the same amount of space were a more practical alternative and soon replaced printing types. Monospaced designs are still in use as typewriter (25px)</p> <p>The typewriter was patented in 1868 by Christopher Latham Sholes, who sold his rights to the Remington Arms Company in 1875. The first typewriters were initially thought to be replacements for printing and so typewriter keybars utilized printing types; monospaced typefaces, that is, those designed so every letter takes up the same amount of space were a more practical alternative and soon replaced printing types. Monospaced designs are still in use as typewriter (27px)</p>

COOPERSTOWN  
AMERICAN TYPEWRITER LIGHT

UNADILLA  
AMERICAN TYPEWRITER MEDIUM

HANCOCK  
AMERICAN TYPEWRITER BOLD

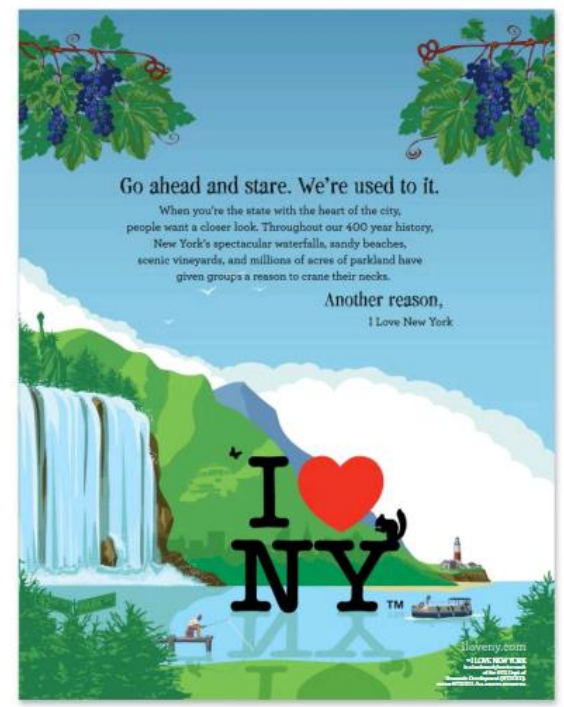
♥

### OUR BRAND PRINT CAMPAIGN

THE WORLD IS AWASH WITH tourism advertising that has pretty photography. If you look through travel magazines, it is nearly impossible to differentiate between one state and the next.

So, we chose to re-introduce I LOVE NEW YORK to the world in a way that has never been seen before—without the use of photography. A beautiful modern form of illustration was chosen that allows us to capture the essence of our advertising idea.

New York State is different, because it is the only state that has the passion and heart and energy of New York City deep within it. Upon first seeing the advertising you see a magnificent New York State scene. Spend a minute or two longer and you find embedded in the State all the iconic magic and excitement of the city. No other state could justify using this technique.



Go ahead and stare. We're used to it.

When you're the state with the heart of the city, people want a closer look. Throughout our 400 year history, New York's spectacular waterfalls, sandy beaches, scenic vineyards, and millions of acres of parkland have given groups a reason to crane their necks.

Another reason,  
I Love New York.



# The Brand Book : Your Brand Bible with usage guidelines and rules



# 6 CORE COMPONENTS OF CORPORATE IDENTITY



**The Brand Book** : Your Brand Bible with usage guidelines and rules



**Font Family/  
Typography**

## TYPOGRAPHY

Our primary typeface for any web materials is Source Sans Pro. We use the Light weight for standard copy and the Semibold weight for anything more important than that.

Source Sans Pro is also used for print material, but for main headings, DIN 30640 Neuzeit Grotesk Light is used.

### SOURCE SANS PRO SEMIBOLD (WEB HEADINGS)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm  
Nn Oo Pp Qq Rr Ss Tt Vv Ww Xx Yy Zz  
1 2 3 4 5 6 7 8 9 0

### SOURCE SANS PRO LIGHT (PARAGRAPH TEXT)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm  
Nn Oo Pp Qq Rr Ss Tt Vv Ww Xx Yy Zz  
1 2 3 4 5 6 7 8 9 0

### DIN 30640 NEUZEIT GROTESK LIGHT (MAIN PRINT HEADINGS)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm  
Nn Oo Pp Qq Rr Ss Tt Vv Ww Xx Yy Zz  
1 2 3 4 5 6 7 8 9 0



# 6 CORE COMPONENTS OF CORPORATE IDENTITY



## The Brand Book : Your Brand Bible with usage guidelines and rules



## Color Palette

### COLOURS

Our company colours are professional and modern, expressing who we are.

- 1 Our main logo colour is an active blue, to signify the modern and active nature of our company, as well as the trustworthiness we want to portray.
- 2 Our main blue is complemented by a more subdued set of colours, including a range of greys, to create our colour palette.



VANVERO LOGO BLUE

CMYK 69, 14, 0, 0  
 RGB 0, 174, 239  
 HEX #00AEEF



BLUE

DARK GREY

LIGHT GREY

RED

CMYK 78, 39, 30, 3  
 RGB 61, 128, 153  
 HEX #3D8099

CMYK 68, 62, 58, 46  
 RGB 65, 64, 66  
 HEX #414042

CMYK 45, 36, 35, 1  
 RGB 147, 149, 152  
 HEX #939598

CMYK 14, 100, 78, 3  
 RGB 204, 20, 60  
 HEX #CC143C



# 6 CORE COMPONENTS OF CORPORATE IDENTITY



## The Brand Book : Your Brand Bible with usage guidelines and rules



### Logo Variants

#### Logo Colour Options → Spotify Green

The Spotify Green Logo, pictured right, is our primary Logo colourway, used only in situations where the brand palette is not being used. To ensure the Spotify Green remains respected, we never use the Spotify Green Logo (or indeed the brand green at all) with any of the colours from the colour palette.

This elevates the brand green from the rest of the palette, ensuring that it is not confused, nor its power diluted.

The Spotify Green Logo should only be used with Black, White, and non-duotoned photography.

If colour is not an option for technical reasons or if the brand green lacks contrast or competes with other visual elements, you have permission to use either the black or white Logo options.

#### Spotify Green Logo Options



#### Mono Logo Options





# 6 CORE COMPONENTS OF CORPORATE IDENTITY



**The Brand Book** : Your Brand Bible with usage guidelines and rules



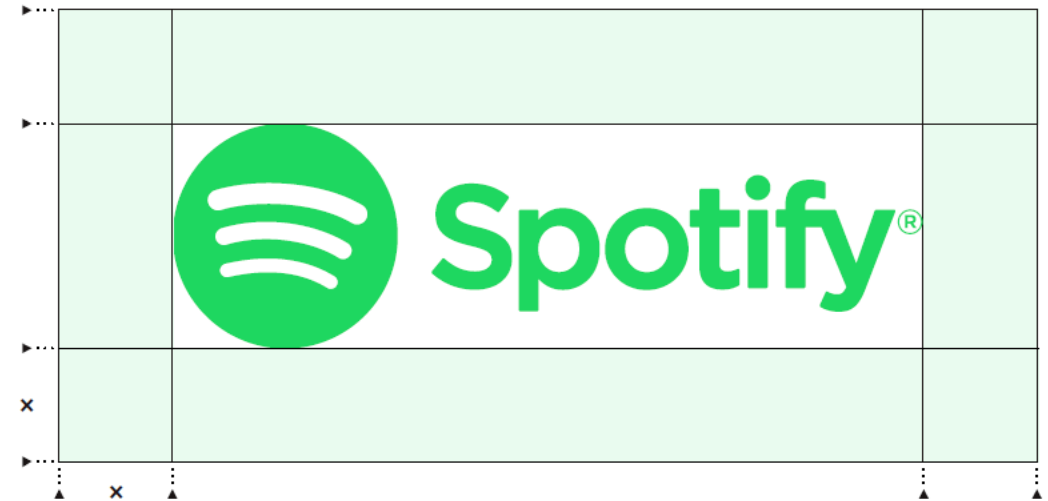
Logo Variants

## The Exclusion Zone

The Exclusion Zone ensures the legibility and impact of the Logo by isolating it from competing visual elements such as text and supporting graphics.

This zone should be considered as the absolute minimum safe distance, in most cases the Logo should be given even more room to breath.

The exclusion zone is equal to half the height of the Icon (marked as x in the diagram).

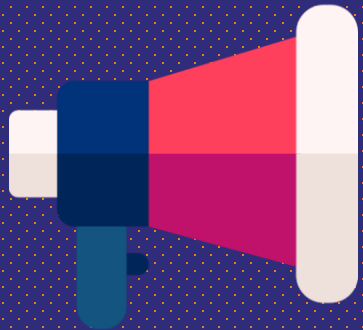




# 6 CORE COMPONENTS OF CORPORATE IDENTITY



**The Brand Book** : Your Brand Bible with usage guidelines and rules



**Corporate Messaging**



## OUR HEART

There's something really special about being a New Yorker—whether you're from the City or across the State. It's the reason we stand up a little straighter when we say "I'm from New York!" We are tenacious and passionate. It's that little something you hear in our voice. And see in our gait. It's loyalty that defies logic. And, energy that defies reason. All of this is part of our DNA. We don't sign on for this. It just happens.

There's something wonderfully different about this place. Somehow it's bigger, even in the small towns. It's a feeling. It's palpable. But it's hard to explain. New York is an experience that resonates, just like a New Yorker.

Breathtaking, unique and captivating at the same time. It always leaves you wanting more and adding that next place to your mental list of new places to visit.

You see, I LOVE NEW YORK isn't just an advertising slogan, a logo or a song. It lives. It breathes. It speaks to you. Because it's me. It's you. It's the kid next door. It's where you get away. To find yourself. It's the City. It's the whole State. It's that amazing truth that no matter where you're from when you come here, you're a New Yorker.

It's why there's always another reason to love New York.

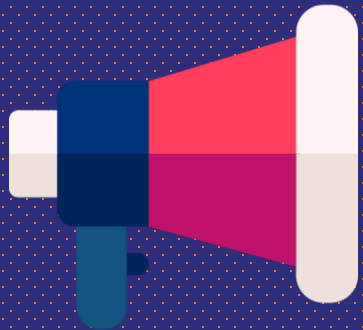




# 6 CORE COMPONENTS OF CORPORATE IDENTITY



**The Brand Book** : Your Brand Bible with usage guidelines and rules



**Corporate  
Messaging**



## 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,



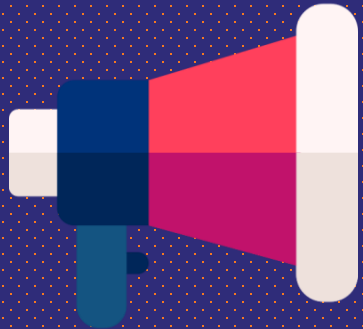




# 6 CORE COMPONENTS OF CORPORATE IDENTITY



**The Brand Book** : Your Brand Bible with usage guidelines and rules



**Corporate  
Messaging**



## OUR VALUES

*As proud New Yorkers,  
we live our values every day.*

### THE MINDSET

①

*The can-do spirit*

②

*The best-of-the-best  
attitude*

③

*The love of simplicity*

④

*The belief that inspiration  
can happen anywhere*

### HOW WE MAKE IT OURS

①

*Easy adventure packages*

②

*A curatorial approach to  
information*

③

*The short getaway*

④

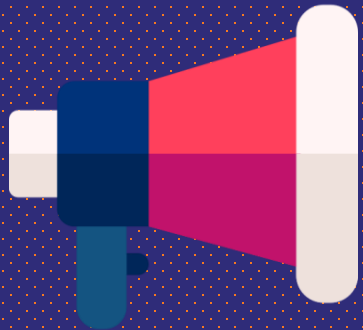
*Unique experiences*



# 6 CORE COMPONENTS OF CORPORATE IDENTITY



**The Brand Book** : Your Brand Bible with usage guidelines and rules



**Corporate  
Messaging**



## OUR TONE OF VOICE

WE ARE SMART. CLEVER. WARM. We always speak with a bit of an edge.

We like to surprise you with our language. We love a good juxtaposition that makes you think differently about our beautiful state.

Like your favorite New Yorker, we enjoy our fair share of witty banter, yet we know exactly when to speak from the heart.



# 6 CORE COMPONENTS OF CORPORATE IDENTITY



**The Brand Book** : Your Brand Bible with usage guidelines and rules



**Brand Guidelines & Rules**

## AVOID



Avoid using a white logo, except for a video watermark. For all other cases, please contact [brand@netflix.com](mailto:brand@netflix.com).



Avoid using a white logo on a contextually colored background.



Avoid using the logo in a sentence.



Avoid adding effects like shadows, dimensions, and gradients to the logo.



Avoid stretching or compressing the logo.



Avoid placing the logo in a shape or container.



Avoid rotating the logo.



Avoid using the logo on busy backgrounds.



# 6 CORE COMPONENTS OF CORPORATE IDENTITY



## The Brand Book : Your Brand Bible with usage guidelines and rules



### Brand identity at a glance

#### Logo suite

Logo files are available at [redcross.org/brand](http://redcross.org/brand).

Required 2x clear space is indicated by blue lines. 1x=height and width of one arm of the cross.

#### Button logo family



The button logo was inspired by a vintage pin as an engaging symbol of enthusiastic participation. It is a personal, grassroots and unique expression for the Red Cross. Use this logo in any of its three forms for most printed marketing and communications materials as well as television, Web and email.

#### Classic logo family



The classic logo should be used in disaster situations, corporate materials, exterior building signage or when the marketing-oriented button logo is not appropriate.

#### Flat disc logo family



Use the flat disc logo when you have a dark background or printing restrictions preclude using the button logo. (Note that the white circle behind the cross must be present, so this is not suitable for white backgrounds).

#### Print minimum sizes



#### Digital minimum sizes



#### Clear space

Clear space minimums (shown above with blue lines) are built into the logo files.

#### Separating button graphic and wordmark

As long as minimum size requirements are followed, the button can be separated from the wordmark and scaled on its own. Remember to include the wordmark in the viewing area.

#### Color breakdowns

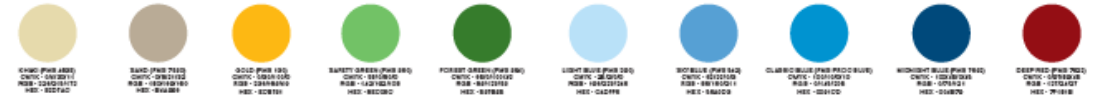
##### Primary



##### Neutral



#### Secondary



#### Color proportion

Although individual pieces may vary, notice that the cumulative effect keeps the overall brand color balance.



#### Typography

	Information	Voice
<b>Name and use</b>	Akizdenz-Grotesk Standard family is used to clearly and objectively communicate information.	Georgia Regular family is used for storytelling, expressing opinions and calls to action.
<b>Weights</b>	Regular or Bold for heads and subheads. Regular for body copy. Bold or <i>Italic</i> for emphasis.	Regular for heads, subheads and body copy. Bold or <i>Italic</i> for emphasis.
<b>Cases</b>	Upper- and lowercase or ALL CAPS.  Sentence case, NOT title case.	Upper- and lowercase.  Sentence case, NOT title case.
<b>Colors</b>	Preferred: Red Cross Gray  When necessary: Red Cross Black  Use sparingly: Red Cross Red White Secondary colors	Preferred: Red Cross Gray  When necessary: Red Cross Black  Use sparingly: Red Cross Red White Secondary colors

**RESTRICTED DIGITAL USE** When Akizdenz is unavailable in digital situations, use Arial. In addition, use Arial in external, customizable pieces. Akizdenz should be available on Red Cross computers. If not, email [brand@redcross.org](mailto:brand@redcross.org).  
Georgia is a system font and should be available on any Mac or PC.

#### Tone of voice

### How we talk is as important as what we talk about.

**Uplifting.** The work we create will often be highly emotional, but never with a focus on the devastation, destruction or disaster. We want to leave people with a feeling of hope and possibility. We want them to feel that they can make a difference through the American Red Cross.

**Empowering.** We are a brand that relies on people—both the people we help and those who embody the Red Cross and deliver on our mission. We want everyone to feel empowered to be a part of this network, to help us make a difference in times of need.

**Inviting.** We are open and accessible to anyone and everyone who wants to assist us in our mission. We are not intimidating or directive.

**Personal.** Our care is selfless, not self-serving. We treat every person we help and everyone who helps us as an individual. We want them to feel care and compassion every time we interact with them. We are not yelling our message from the rooftops. We treat every individual with respect.



**ULTIMISE**  
MAXIMISE THE ULTIMATE



# 6 CORE COMPONENTS OF COMPREHENSIVE CORPORATE IDENTITY



**ULTIMISE**  
MAXIMISE THE ULTIMATE

# **COUNTDOWN TO BRANDING EMINENCE**

**5 STRATEGIES 3 CHECKLISTS  
FOR BUILDING A BILLION DOLLAR BRAND!**