



Visual Identity Guidelines

November 2019



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Our Visual Identity

The ambition for our identity is to ensure that we are unmistakably recognised across all communications. It is also important that we understand our brand and how to protect this valuable asset.

The guidelines will introduce you to the Institute of Corrosion brand, helping you to get to know the assets and how to use them correctly and consistently. They give clear direction on our fixed and flexible assets, which have been designed to provide inspiration to produce great communications for our audiences.



What is a brand?

Our brand enshrines our vision and values. It is what we stand for – but it comes alive through the way in which we work and behave.

‘Brand’ is simply a term to describe the set of associations (directly received and subconscious) in the minds of those who deal with us – so it’s the way we look, the way we’re heard, our reputation and what people think we are promising to deliver’.

When we create and (crucially) then fulfil a positive set of expectations, we are building a strong brand. When the messages we send are inconsistent or we fail to deliver on our promises, the Institute of Corrosion brand is weakened.



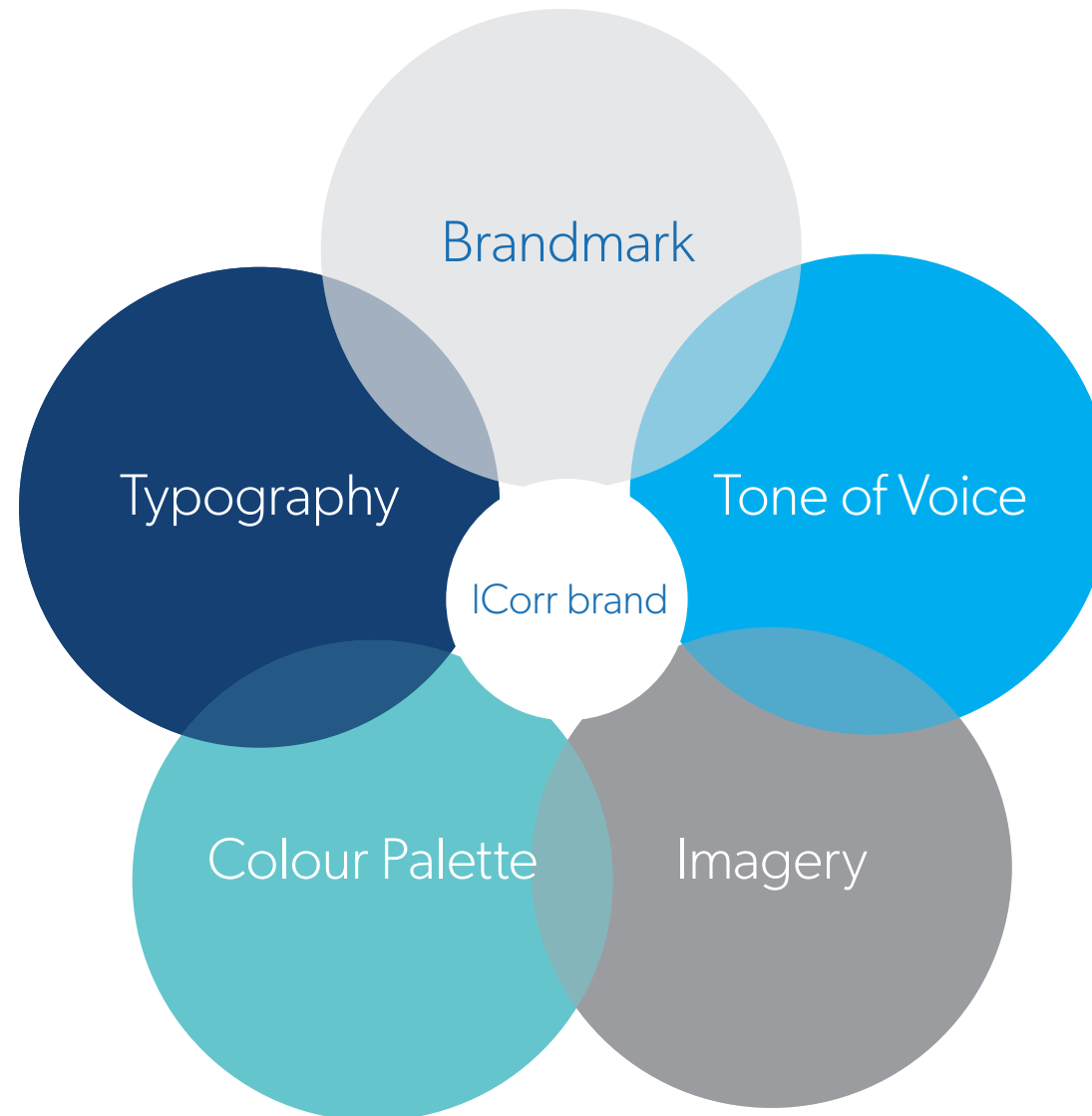
Visual Brand Strategy

Our core values are the guiding principles that articulate what we stand for, and the primary driving force behind our brand.



Visual Brand Strategy

The visual identity does not comprise the brandmark alone. It is a combination of 5 visual and verbal assets that need to work together to create engaging and recognisable communications for the ICorr brand.



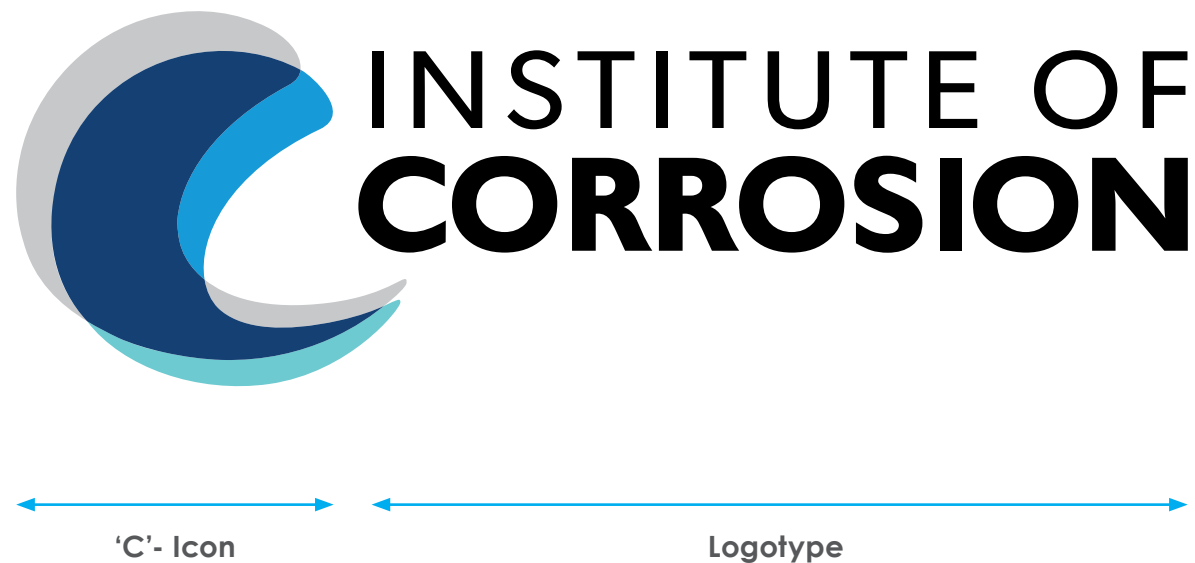
The Brandmark

The spirit of our institute is captured in the brandmark.

The strong graphic device, overlapping colours and powerful shape are inspired by the beauty and strength of clean, corrosion-free metal. Fluid lines combined with the shape of a 'C' form a brandmark representing our core values.

The lockup consisting of the **'C'- Icon** and the **Logotype** have been drawn to give them a unique personality. They should never be altered, redrawn or replaced.

The brandmark can be used at different sizes and positions on a variety of applications ranging from print to screen.



For full colour breakdowns of the brandmark, please refer to the colour palette section of this document

Brandmark Versions

The Primary Brandmark is our preferred format, used wherever possible. There are however circumstances where a different version of the brandmark would be better suited for a design.

Primary Brandmark

The primary brandmark is the preferred format, used wherever possible.

Single Line Brandmark

A single line brandmark is available for special formats. Use this only when the height of the application is limited (for example, on a pencil or a brochure mast head).

App button and Social Media

The stand alone 'C' Icon should be used for small use digital applications (i.e as a favicon, app button, menus, thumbnails).

Primary Brandmark



Single Line Brandmark



Favicon/app button



Facebook Profile



Instagram Profile



Brandmark Colour Variations

We have different variations of our brandmark to ensure optimal standout on all backgrounds, media types and materials, so it's important to make sure you use the right one.

PRIMARY BRANDMARK

The stacked version of the brandmark should be regarded as the primary logo and should be used in the majority of digital and printed collateral. This will include stationery, business cards, advertising and digital and online communications.

SINGLE LINE BRANDMARK

The Single Line version of the logo should only be used in extreme circumstances where application of the stacked version of the brandmark will not fit. Examples of this include pens, book spines etc.

FULL COLOUR ON WHITE

The full colour version of the brandmark must be used whenever possible and always on clear white backgrounds to maintain legibility.



GREYSCALE AND MONO

Use of the greyscale brandmark should be limited and only used on white backgrounds when full colour printing is restricted.



REVERSED

When used on dark and coloured backgrounds, the Reversed brandmark should be used to maintain legibility. This will provide a striking contrast allowing the logo to be clearly legible.



Brandmark Clear Space

Ensure the mark is surrounded by an area of clear space and is not obscured or crowded by other elements.

Defining a clear space allows for the brandmark to be kept clear of any graphic assets to maximise impact.

For the primary brandmark the clear space is equal to half the height of the '**C**'-Icon.

For the single line brandmark the clear space is defined by the height of the brandmark **Logotype**.

This space should be kept clear of other assets to make sure the logo stands out and there is consistency throughout all communications.

This applies not only to the background, but also to interference from nearby text, photographs and other graphic elements that might compromise the impact of the logo.

1. Primary brandmark clear space/exclusion zone



2. Single Line brandmark clear space/exclusion zone



Brandmark Sizing

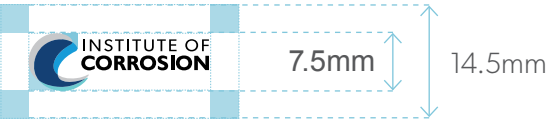
It is important that the brandmark is always legible. Outlined on this page are the minimum sizes for all brandmarks.

These sizes are the smallest they should be applied.

We recommend using the sizing chart on this page for the primary brandmark. The chart lists recommended brandmark heights on a variety of commonly-used media sizes.

Minimum sizes

Primary brandmark



One line brandmark (small version)



'C'-Icon



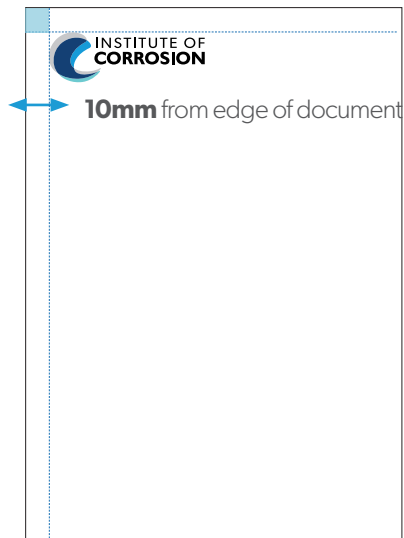
Recommend sizes

Primary brandmark

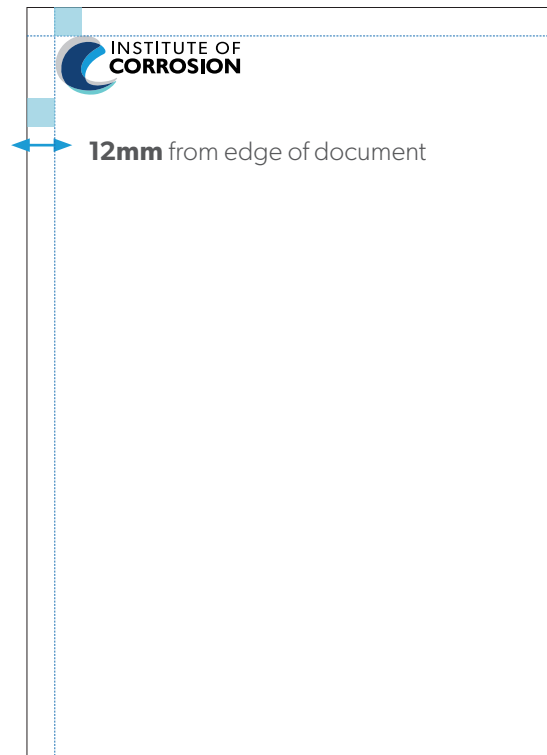
Page type	Dimensions	Brandmark height
DL	210 x 99mm	23mm
A5	148 x 210mm	23mm
A4	210 x 297mm	24mm
A3	297 x 420mm	35mm
A2	420 x 594mm	50mm
Double crown	508 x 762mm	60mm
4-sheet	1,016 x 1,524mm	120mm
Vinyl strip banner	790 x 76mm	40cm
Banner	1,220 x 3,800mm	50cm

Brandmark layout and spacing

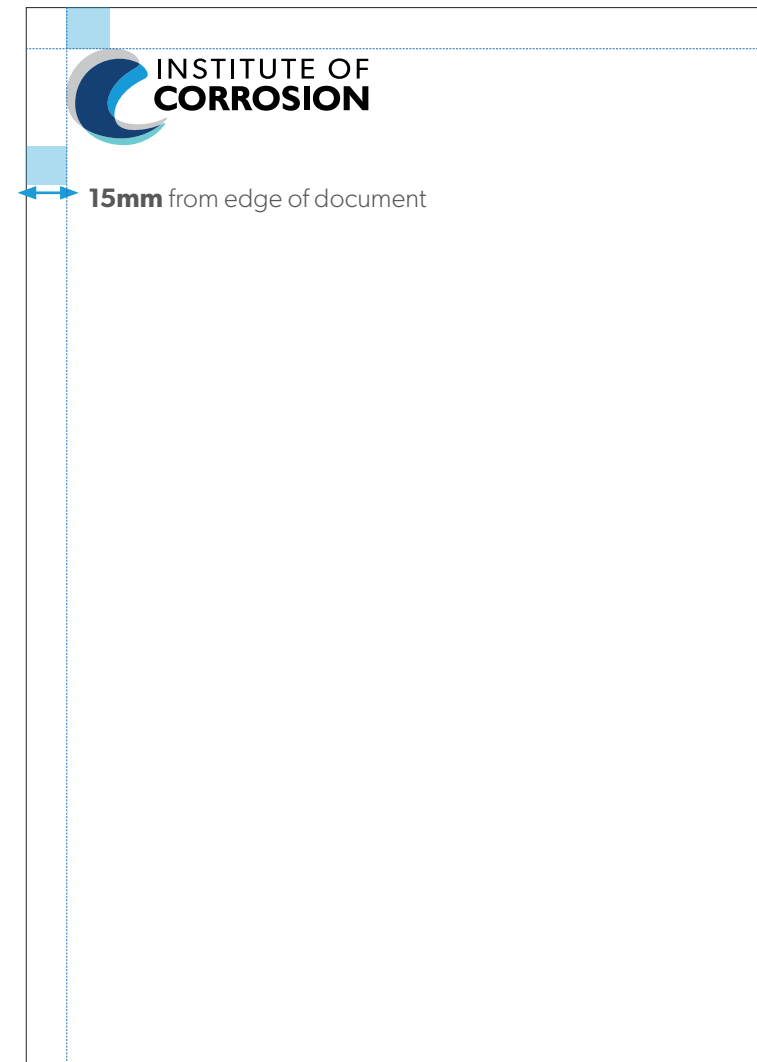
A5 Portrait



A4 Portrait



A3 Portrait



Brandmark positioning

In certain circumstances the brandmark positioning is flexible to allow maximum legibility for each communication.

As a principle the brandmark should be anchored to a defined space within the layout. Positioning should primarily be dictated by the design (e.g. over a blank section of an image).

The grid on this page demonstrates alternative positioning to accommodate for different types of communication layouts and designs.

**Brandmark positioning Grid
(Portrait)**



Central bottom



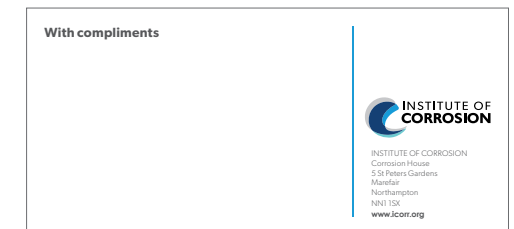
**Brandmark positioning Grid
(Landscape)**



Central Top



Right Mid Central



Brandmark Dos and Don'ts

DO use the brandmark as supplied in its original file formats.



DON'T place the brandmark on a complex background or a background that provides little or no contrast.



DON'T use any imagery within the brandmark.



DON'T distort the brandmark in any way.



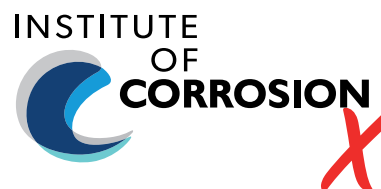
DO use the 'C'-Icon from the brandmark as a separate asset in formats such as Favicons.



DON'T use the brandmark 'logotype' on its own without the accompanying 'C'-Icon.



DON'T separate or alter the brandmark assets.



DON'T replace words or alter the 'logotype' of the brandmark in any way.



DO use the Single Line version of the brandmark where the stacked version will not fit.



DON'T use any other colour within the brandmark apart from the colourway specified on page 16.



DON'T place the brandmark on grey backgrounds where the grey of the 'C'-Icon is lost.



DON'T put the brandmark into a box device or create an additional frame around it.



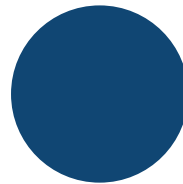
Colour Palette

Our colour palette has been inspired by the spectrum of colour found within clean, reflective, non-corroded metals.

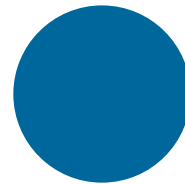
White has been chosen as a key base colour. It helps to unify designs across a wide variety of applications and can be used to give key messages prominence and clarity.

Colour breakdowns:

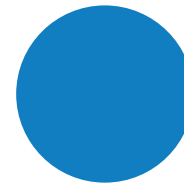
The colour breakdowns are shown in each instance – CMYK, RGB values and HEX web safe colours. The RGB and HEX colour values shown are for onscreen use only, therefore colours may differ from the CMYK references.



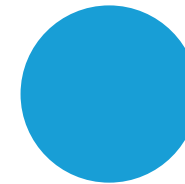
C: **100** M: **83** Y: **28** K: **13**
R: 26 G: 64 B: 116
PANTONE 654c



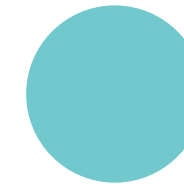
C: **100** M: **50** Y: **12** K: **10**
R: 0 G: 97 B: 155
PANTONE 3015



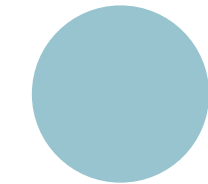
C: **84** M: **43** Y: **0** K: **0**
R: 7 G: 123 B: 192
PANTONE 660



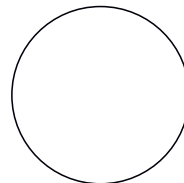
C: **76** M: **21** Y: **0** K: **0**
R: 0 G: 159 B: 215
PANTONE 2995



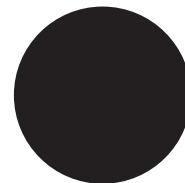
C: **53** M: **0** Y: **20** K: **0**
R: 111 G: 203 B: 113
TEAL



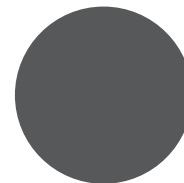
C: **40** M: **10** Y: **15** K: **0**
R: 165 G: 202 B: 214
PANTONE 7457



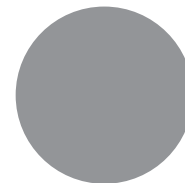
C: **0** M: **0** Y: **0** K: **0**
R: 0 G: 0 B: 0
White



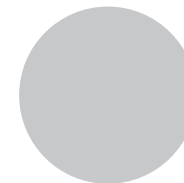
C: **0** M: **0** Y: **0** K: **100**
R: 0 G: 0 B: 0
Black



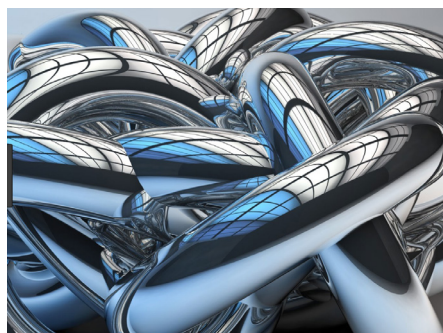
C: **0** M: **0** Y: **0** K: **80**
R: 87 G: 87 B: 86
80 % Grey



C: **0** M: **0** Y: **0** K: **50**
R: 157 G: 157 B: 156
50% Grey



C: **0** M: **0** Y: **0** K: **25**
R: 208 G: 208 B: 208
25% Grey



Brandmark Colour Palette

The brandmark 'C'-Icon is made up of 4 overlapping colours from our colour palette, all inspired by the blues and greys of reflective metal lines.

NOTE:

Pantone colours should only be used where a spot colour is mandatory.

CMYK colour values should be preferred with all printed collateral.



ICorr CYAN Pantone Process Cyan C	75%	50%	25%	C: 76 M: 21 Y: 0 K: 0	R: 0 G: 159 B: 218 # 009FDA
ICorr DARK BLUE Pantone 654 C	75%	50%	25%	C: 100 M: 83 Y: 28 K: 13	R: 26 G: 64 B: 116 # 1A4074
ICorr TEAL	75%	50%	25%	C: 53 M: 00 Y: 20 K: 0	R: 111 G: 203 B: 113 # 6FCBD0
ICorr LIGHT GREY	75%	50%	25%	C: 0 M: 0 Y: 0 K: 25	R: 199 G: 200 B: 202 # C7C8CA
ICorr LOGOTYPE BLACK Black	75%	50%	25%	C: 0 M: 0 Y: 0 K: 100	R: 0 G: 0 B: 0 # 5E6871

Typeface for designed material

The way we use typography enhances our brand. **Gibson** is our brand sans serif typeface. It is clean and modern with a unique recognisable character, available in a variety of weights and has been chosen to best reflect our brandmark’s typography.

We use **four font weights** of Gibson: Light, Regular, Semi-Bold and Bold, each with an italic. This ensures we can create an appropriate look and feel for our members and audience and create a clear messaging hierarchy.

Whilst we have four weights in our toolkit, we recommend that you use no more than two weights on each individual piece of communication. This ensures a clean and confident look for our brand material.

Gibson is to be used on ‘designed’ communications. This is not a system font and must be purchased to ensure you adhere to existing licencing regulations and is available from www.canadatype.com

For **online** applications, and if **Gibson** is unavailable, Arial should be used.

Gibson

Gibson Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Gibson Light Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890*

Gibson Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Gibson Regular Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890*

Gibson Semi-Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890**

Gibson Semi-Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890***

Gibson Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567**

Gibson Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567***

Typeface for digital

For digital applications such as Microsoft Word, PowerPoint and emails, Arial should be used.

On the Institute of Corrosion website Gibson will be used for headline text and Arial will be used for all other website body copy.

Arial is available in two weights, Regular and Bold, providing variety for both headlines and body copy. Additionally, the italic versions can be used to highlight information and to set apart certain names and titles. Italics should be used sparingly.

Available from www.myfonts.com

Arial

Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Arial Regular Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890*

Arial Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890**

Arial Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890***

Typographic Principles

Alignment

Left ranged text is the most legible, so is the recommended alignment wherever possible.

Type can be centred/put in a centered layout for single or two-line line statements, but should not be used for sentences, paragraphs or bulleted lists (avoid type with a ragged left edge).

Case

Research has shown that text that appears all in capitals is more difficult to read, especially for people with any visual impairment. To ensure our materials are as accessible as possible we always use sentence case.

All caps can be used for headline text.

Line spacing/leading

Leading should be 20-30% more than the size of the copy used. For example, 10pt type will require 12pt/13pt line space.

Kerning

Please use the existing kerning set by the font system. (Kerning or tracking is the spacing between letters in a word).

Scaling

Do not alter text using scaling (i.e. stretching or squashing text to make it taller or wider).

Colour and contrast

To maintain legibility, make sure there is enough contrast between the text and the background colour. Text should not appear in light colours (such as yellow) on white, and green and red should not be used as contrasting colours, as these are the most commonly confused by people who experience Protanopia or Deuteranopia colour blindness.

Line length

Limit the maximum number of words in a line to be around 9–12 to maintain legibility and readability.

Example of a designed layout



Typographic Principles

Clear and consistent use of typography is one of the most effective ways to build and maintain a strong brand identity.

Layout

All typography should use clarity, space and simplicity. Space should be maintained around all elements wherever possible.

Simplicity

The use of different weights and sizes of typeface should be kept to a minimum when differentiating body copy, captions and headlines. Keeping typography simple aids the clarity and legibility.

Consistency

Always keep the sizes and styles of typography consistent throughout a document. A consistent look aids clarity and legibility.

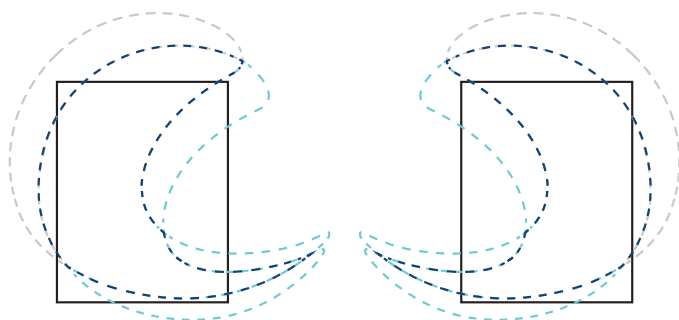
Clear
Contemporary
Simple
Consistent

Imagery

The 'C'- Icon can be used as a separate framing device and background across the Institute of Corrosion brand identity. This graphic system allows for infinite flexibility and can be tailored to all digital and printed collateral.

Usage

Only a single 'C'- Icon should be used as a graphic device and never deformed. White space should be used liberally in specific corners for contrast and to allow for any copy required to sit comfortably on the blue or white background. The Icon can be flipped horizontally to suit specific communications.



Imagery and Photography

Photography is an important asset and should be used across digital platforms and printed items.

Layout

The photographic image style should try to contain people where possible to make a **human connection** to any science and technology imagery. Creative imagery of corrosion-free metals, science and technology can also be used to enhance your communication.

Dos and don'ts: brand imagery

- Brand imagery must support the message and be relevant to the design or content it's related to.
- Be positive, inspiring and eye-catching.
- Be atmospheric.
- Be bright and colourful.
- Avoid overly busy/confusing images.

DO use images that show the **human connection** to science and technology



DO use creative, aesthetically pleasing imagery of corrosion-free metals.



DO use professional photography services to capture conferences and events.



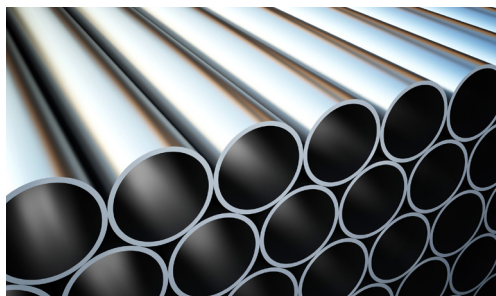
DON'T use images showing **corroded metals** unless related to a specific story.



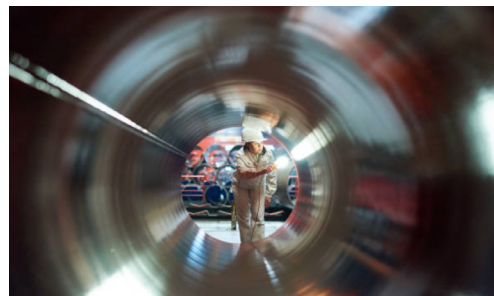
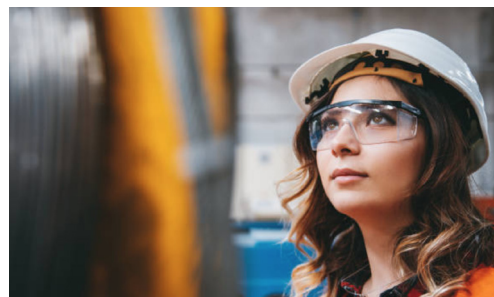
Imagery Mood Board

*These istock images have not been purchased and act as a visual guide only.

Creative images of clean metals



People, Science and Technology



Partner logos and Size Ratios

Alignment

These guidelines have been created to ensure consistency in the size of partner brands/logos on Institute of Corrosion printed materials.

The principles are:

- the Institute of Corrosion brandmark covers a standard surface area on printed items.
- partner logos are scaled to a proportion of the surface area the Institute of Corrosion brandmark covers.
- using surface area ensures partners get equal presence, regardless of shape of the logo

PARTNER LOGO DIFFERENT RATIOS

Example uses:

- A4 document / 30x21cm / approx 630cm²
- Primary logo to be used - will cover 2% of surface ($630 \times 0.02 = 12.5\text{cm}^2$)
- Primary logo width = square root of surface area divided by h/w ratio
 $= (12.5 / 0.47) = 26.6$ - the square root of which is 5.2cm²
- Partner logo should cover 55% of ICorr logo ($12.5 \times 0.55 = 6.9\text{cm}^2$)

To calculate width to use logo:

- Make partner logo 100mm wide and check height

Examples:

**PARTNER
LOGO**

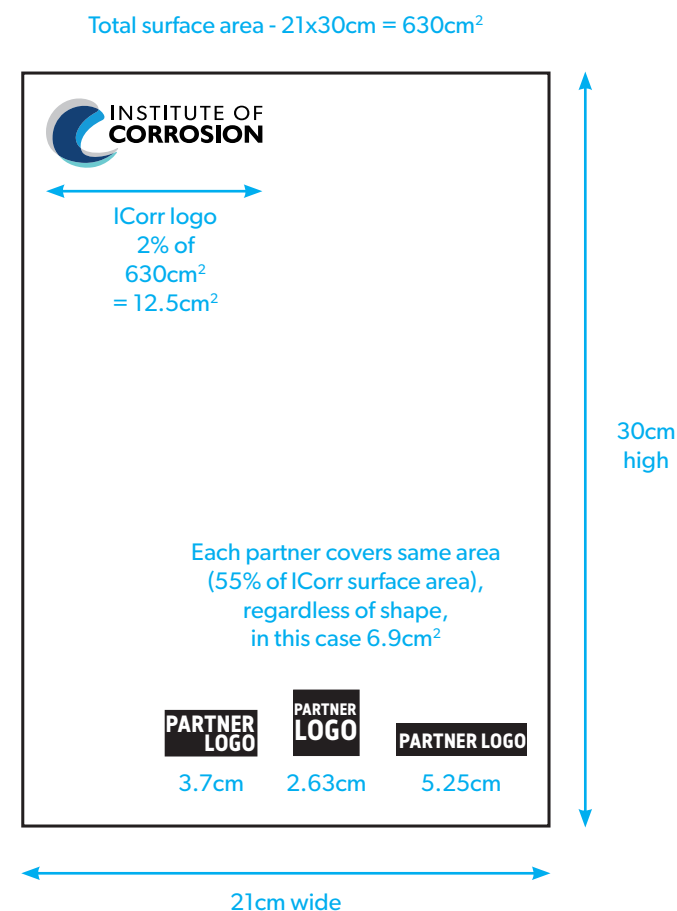
Width to use = 3.7cm
 When 3.7cm wide, height = 1.85cm
 Surface area $3.7 \times 1.85 = 6.845\text{cm}^2$
 Just under 6.9cm²

**PARTNER
LOGO**

Width to use = 2.63cm
 When 2.63cm wide, height = 2.63cm
 Surface area $2.63 \times 2.63 = 6.9\text{cm}^2$
 Exactly 6.9cm²

PARTNER LOGO

Width to use = 5.25cm
 When 5.25cm wide, height = 1.3cm
 Surface area $5.25 \times 1.3 = 6.825\text{cm}^2$
 Just under 6.9cm²



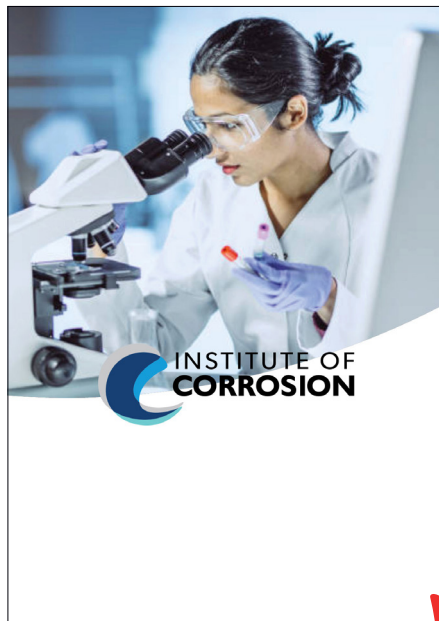
Correct Assets Application

There should always be good contrast and stand-out between the brandmark and the background it sits on.



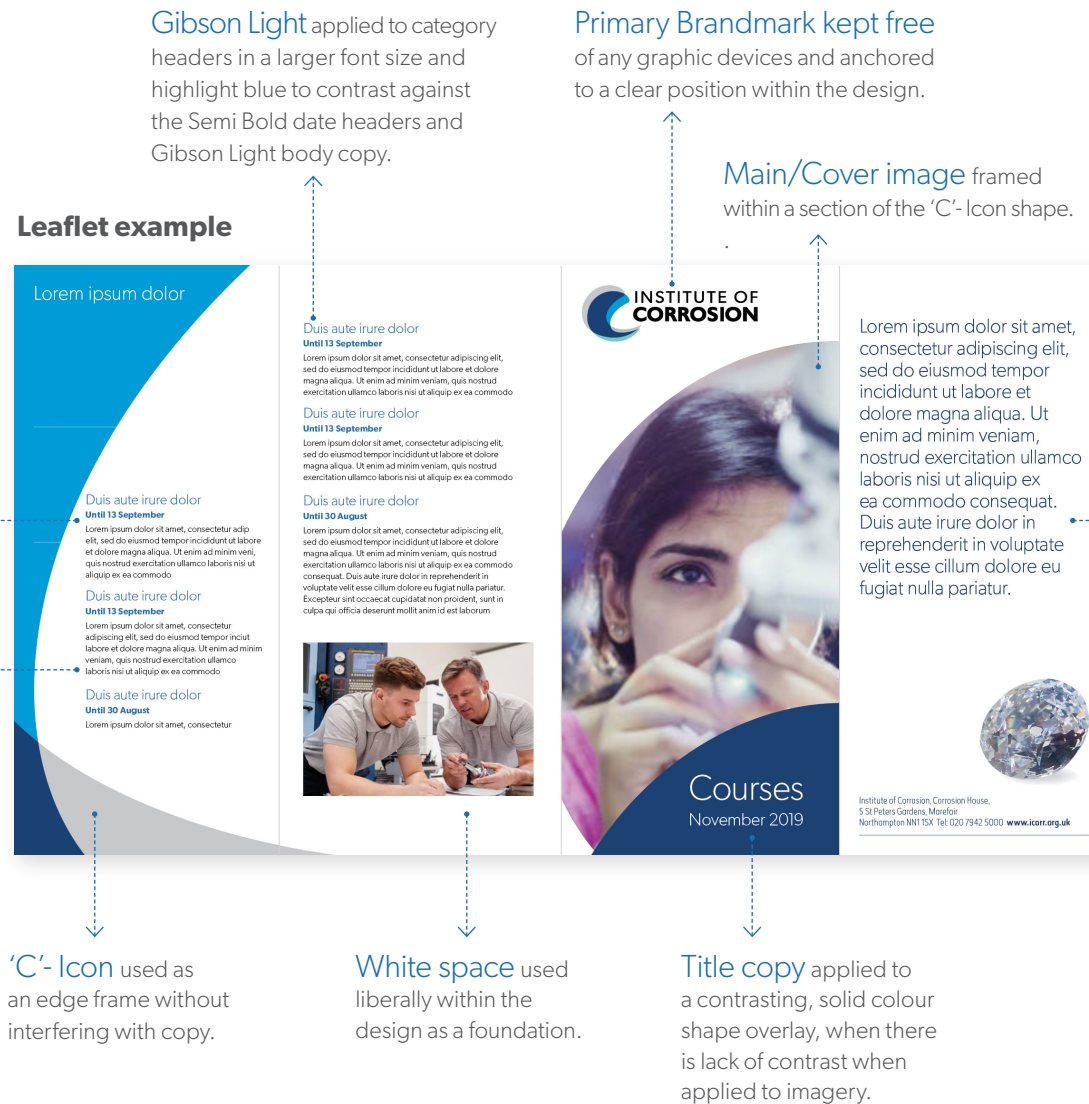
Incorrect Assets Application

When applying the brandmark to the 'C'-Icon background ensure there is enough clear space and that it never overlays the connecting line where the different colours meet.



Design Framework visual guide only

The Design Framework is a visual guide highlighting examples of preferred application of brand assets when designing on-brand communications. It should not restrict designers from exploring effective design approaches.



Stationery

Mugs



Letter Head (front & rear), Compliments slip



Business Cards, Name card



Tag



Pens

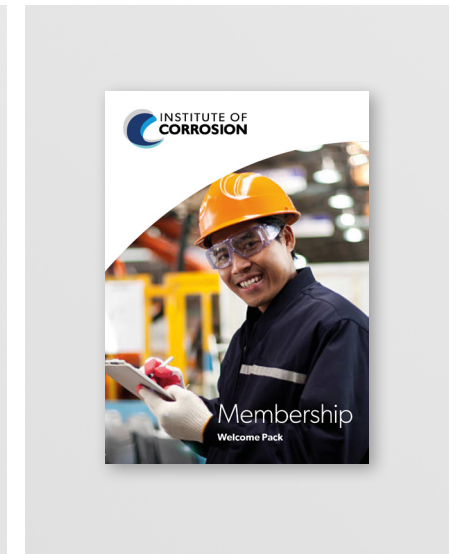


Print visual guide only

Spread - Annual Review



Brochure cover



Leaflet cover



Leaflet spread



'C'- Icon framing the edge of an image



Large format and Signage visual guide only

Roll up banner



Display Stand



Office Signage



Directional Office Signage

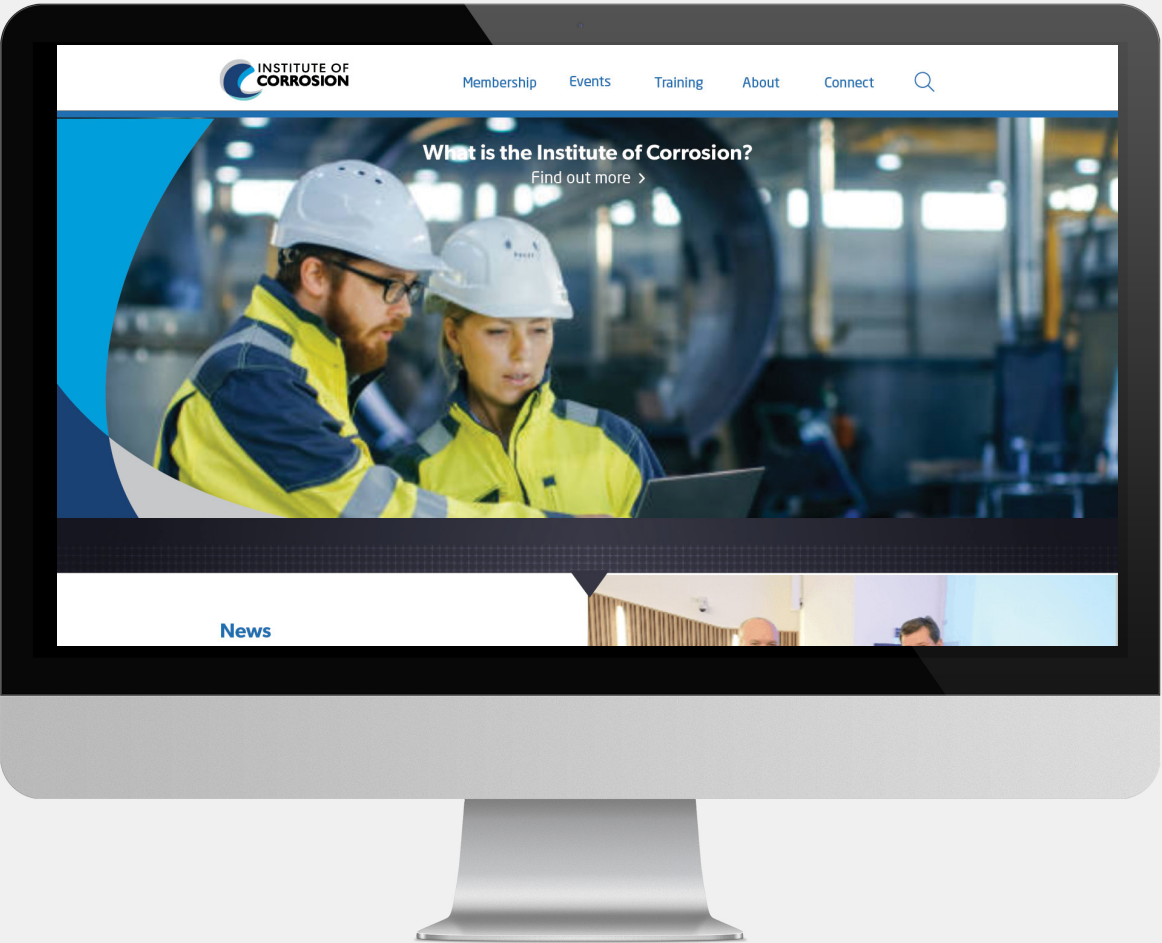


Office Signage





Digital visual guide only



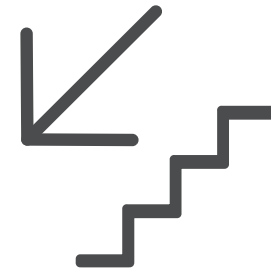
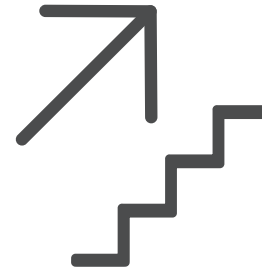
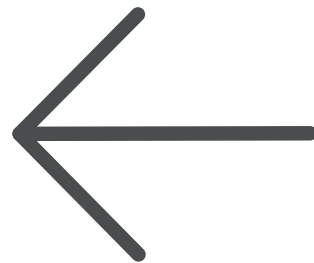
Homepage Visual Wireframe



Pictograms

The pictogram style can be used across both print and digital, as a device to highlight content or to be used as interactive buttons and on signage.

Pictograms and arrows - Signage



Social media pictograms



Tone of Voice overview

This is the House Style Guide for the Institute of Corrosion and key characteristics that should be applied to the way we write and what we say for our public audiences.

Confident:

Experts at what we do, we are confident, but not arrogant.

Straightforward:

Tell it like it is, keep it succinct, don't use words you don't need.

Professional:

Copy should always reiterate ICorr's professional standing and core values.

Educational:

Supportive and educational

Tone of voice - numbers, dates and times

1

Numbers

Write out numbers from one to nine (inclusive).
For 10 onwards, use numerals, so 11, 12, 13.

Never start a sentence with a figure, always
write out in full.

Example: Eleven people were in the queue.

Example: There were 11 people in the queue.

When writing thousands use a comma:
6,000, 10,000.

Write three million (not 3 million) but then
10 million.

Write per cent in full. Only use the symbol %
in a table or a statistics-heavy document,
or a short piece of text such as a caption.

Digital: use % as it's easier to scan.

Avoid 1st, 10th, write out.

Example:

This is the tenth Annual Christmas Luncheon.

2

Dates

Write 3 June 2019 (not 3rd June).
Number first, then the month.

Don't use the year when listing dates for an
event or conference unless it spans from one
year into the next.

Example:

ICorr Conference: 3 February to 28 September.

3

Times

Use the 24-hour clock, 9.00, 13.00.
Don't write hrs or hours after times and use
a full stop not a colon between.

Example:

The ICorr office is open from 9.00 to 17.50
Monday to Friday.

NB: write 9.00 not 09.00 for morning times
unless this is likely to cause confusion.

Tone of voice - names

4

Websites

Don't use the prefix `http://` just use `www...`

Example:

www.icorr.org

If a website address appears at the end of a sentence, close with a full stop.

5

Telephone Numbers

Use a space to separate the code from the number.

Tel: + 44 (0)20 7942 5000.

Use international codes on the website.
For internal numbers, use the prefix ext.

Example:

For details, please call ext 1234.

6

Email

Use:
admin@icorr.org
david@icorr.org etc.

Digital: avoid giving email addresses on websites, to reduce spam. Instead link to an email form.

7

Conference, event, area names

Capitalise each word in Conference titles, departments, official sections of ICorr, event and publication titles. Don't capitalise small words such as a, to, in, of, the, unless at the start of a title or after a colon.

Example:

National Physical Laboratory Visit is an annual ICorr meeting in London.

Italicise conference and event titles, too.

8

Places

Capitalise continents, countries and states.

Examples:

Australia, North Dakota, Bonin Islands,
Central America.

Don't use capitals for general areas.

Examples:

south London, east coast, southeast Asia.

9

Email

Use:
admin@icorr.org
david@icorr.org etc.

Digital: avoid giving email addresses on websites, to reduce spam. Instead link to an email form.

Glossary

Align:

To relate typography and/or graphic elements on the same horizontal or vertical line.

Brand:

A unique set of differentiating promises communicated through a name and its related identifier that link a product, service, or company to its customers.

Crop:

To eliminate portions of photographs or illustrations.

Font:

A complete set of characters in a given type style.

Icon:

A bold symbol which, through its unique character, instantly conveys an idea.

Layout:

The visual arrangement of graphic elements on a page.

Logo:

A brand name rendered in a dedicated type treatment, sometimes accompanied by a stylised symbol, all set in a fixed configuration.

Margin:

A blank border surrounding the printed portion of a page.

Lower case:

The smaller form of an alphabetical letter, as opposed to a capital letter.

Point (pt):

A standard typographic unit of measure.

Sans serif:

A typeface without serifs (the short, decorative lines appearing at the top and bottom of the strokes of each letter). Arial is an example of a sans serif typeface.

Serif:

The short, decorative lines appearing at the top and bottom of the strokes of letters in typefaces such as Times New Roman.

Solid colour:

Colour applied without shading or tinting.

Spread:

The full view of a document or publication when it is opened out flat.

Title case:

When the leading letter in a sentence is capitalised. Also writing a word with its first letter as an upper case letter and the remaining letters in lower case.

Typeface:

A complete set of typographic characters of a single design including its various weights and styles.

Typography:

The use of type, including its selection, specification and relationship to a given layout.

Widow:

A widow is a very short line – usually one word, or the end of a hyphenated word – at the end of a paragraph or column. A widow is considered poor typography because it leaves too much white space between paragraphs or at the bottom of a page.

Contact



Get in touch

For any queries regarding our Visual Identity Guidelines, ranging from high resolution assets to detailed implementation advice please do get in touch.

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These guidelines, brand identity and assets have been produced for Institute of Corrosion by MD Design Studio

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