

# brand & design **guidelines**

client

Reactive Creative ,  
London, United Kingdom

👁 [www.reactivecreative.com](http://www.reactivecreative.com)

# about this brand

This identity guideline is a tool designed to project the image, values, and aspirations behind the brand.

It is the cornerstone of all communication efforts and must be followed carefully to ensure a consistent style and quality of presentation.

Every participating institution is responsible for representing or coordinating the use of the brand along with an individual institution's brand.

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media centric solutions

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systems integration

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cross platform software

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# the logo design

Our logo is the touchstone of our brand and one of the most valuable assets. We must ensure its proper usage.

The corporate logo is presented through the use of colors, shapes and typography.

The colors are a combination of dark & light blues.

## 01

### the logo + its elements

## the general logo



**The Reactive Creative logo comprises of 3x versions;**

- the full logo
- the icon only logo
- the text only logo

Logo choice is dependent on the use and positioning.

There are no rules around which logo should be used in any given circumstance, only that the guidelines on the following pages are followed with application.

## the icon only logo



## the text only logo



If a circumstance arises where you require **reactive creative** to be on one line, follow the guide in the **fonts** section.

# the logo design

Our logo is the touchstone of our brand and one of the most valuable assets. We must ensure its proper usage.

The corporate logo is presented through the use of colors, shapes and typography.

The colors are a combination of dark & light blues.

## 02

### the logo + background colour

### on dark blue (brand)



Care should be given when looking to use the logo on coloured or halftone backgrounds.

**Always attempt to apply the reverse logo against the branded dark blue as per the sample to the left.**

Other background colour usage is acceptable, such as the brand grey & black, however, consideration for contrast and clarity must be foremost when using the logo with other background colours.

- never use the reverse logos with the branded light blue as a background
- never use the logo over an image, patterned or complex background

**The guidelines above apply to all logo variants - Full logo, Icon only & Text only.**

### on grey blue (brand)



### on black



# the logo design

Sometimes your output will require a mono or greyscale specification. This is how to use the Reactive Creative logo in such situations

## 03

black, white + greyscale

## mono logo



The same principles apply when using the mono logo on black or tint backgrounds.

**When using the mono reverse logo, always attempt to apply the logo against solid black or branded grey backgrounds as per the samples below.**

Other background tints (of black) are acceptable, however, consideration for contrast and clarity must be foremost when using such background tints.

**The guidelines above apply to all logo variants - Full logo, Icon only & Text only.**

## on grey blue (brand)



## on black



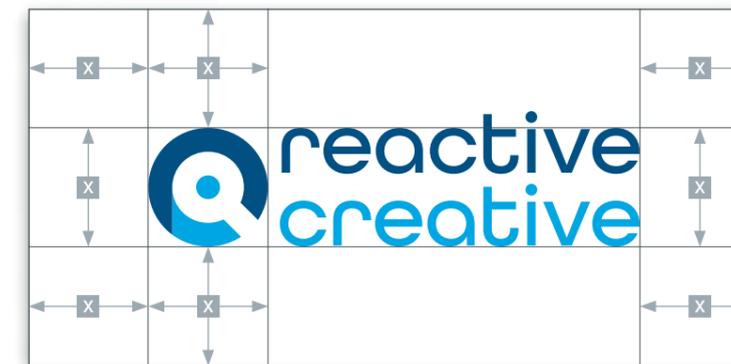
# the logo design

We don't like our logo to be too cramped so we've come up with some rules around personal space.

## 04

### logo construction + clear-space

#### clear space... full logo

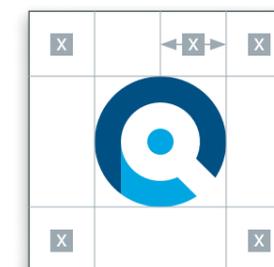


**Whenever you use the logo, it should be surrounded with clear-space to ensure its visibility.**

The logo requires separation from the other elements around it. The space required on all sides is roughly equivalent to the cap height of the logo type. It never should be less than that. The logo must always fit into the clear-space area and can not be intervened by other graphical elements which could hinder legibility of the brand.

**Please note that text or pictorial figures which have strong impact or impression should not be placed near the logos even though you keep the isolation area blank.**

#### ...the icon only logo



If you use the **icon only logo** as a single object, it also needs clear-space all around.

#### ...the text only logo



If you use the **text only logo** as a single object, it also needs clear-space all around.

# the logo design

We want you to be able to see our logo so not too small please. Here's a guide on sizing & scenarios on how the logo should **not** be used.

## 05

### logo sizing + incorrect usage

## minimum logo sizes

**There are no predetermined sizes for each logo version.**

Scale and proportion should be determined by the available space, function and visibility. The minimum sizes are;

**full & text logo**

35mm width for print / 120px width for digital / web

**text only logo**

26mm width for print / 90px width for digital / web

**icon only logo**

10mm width for print / 16px width for digital / web

Minimum print widths



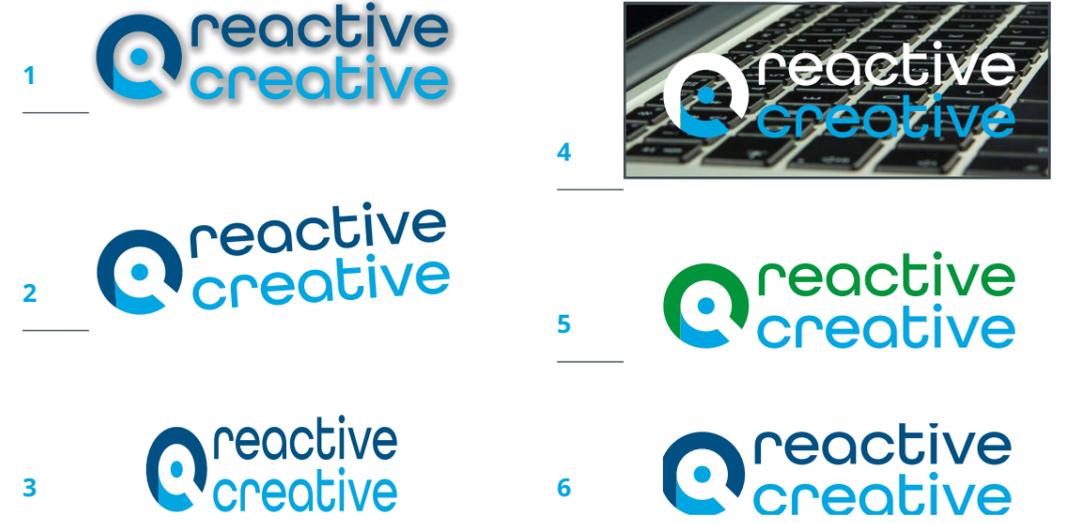
Minimum digital / web widths

## incorrect usage

**We aim to keep the integrity of our logo intact.**

Please respect our logo;

1. **don't** add a drop shadow or other effects to the logo
2. **don't** rotate the logo
3. **don't** squash, stretch, skew or distort the logo
4. **don't** place the logo over halftone or complex imagery
5. **don't** change the colours of the logo
6. **don't** crop any of the logo out of display.



# the typography

Designer: Ryoichi Tsunekawa - 2012

All Round Gothic is a font family inspired by classic sans serif fonts such as Avant Garde Gothic and Futura.

All Round Gothic is a structured geometric sans, but also creates a sweet and cute atmosphere by removing unnecessary stems. With their bowls shaped by not-perfectly-geometric circles, All Round Gothic makes an organic impression in some degree.

As a result, All Round Gothic became a new font family that covers between 1920s Bauhaus and contemporary design trends comprehensively and one of the most suitable family for any purpose such as text, headline, logo, poster, and animations thanks to clean and legible but soft and friendly letter forms.

This font should be used in all Reactive Creative communications to project a consistent visual identity. This includes promotional materials, advertising, digital assets, and printed materials.

Please **contact Jaargo** for details on how to access or purchase all brand print + web fonts.

## 01

### our core typefaces

## primary font : All Round Gothic

<b>Extra Light</b>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<i>Extra Light Oblique</i>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<b>Book</b>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<i>Book Oblique</i>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<b>Medium</b>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<i>Medium Oblique</i>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<b>Demi</b>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<i>Demi Oblique</i>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<b>Bold</b>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<i>Bold Oblique</i>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \

## secondary font : Open Sans

<b>Regular</b>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \
<b>Bold</b>	abcdefghijklmnopqrstuvwxy	0123456789	ABCDEFGHIJKLMN OPQRSTUVWXYZ	!@£\$%&?'{}[]()<>+ -=/ \

# the typography

All Round Gothic is not a typeface design that works well with large amounts of text such as body copy, therefore should only be used in certain circumstances such as headings, sub-headings + quotations.

Open Sans is a clear, legible font widely used and accessible in print + web / digital for body copy. Two weights have been chosen for general type + emphasis.

The above font styles should be applied in all Reactive Creative communications to project a consistent visual identity. This includes promotional materials, advertising, digital assets, and printed materials.

Please **contact Jaargo** for details on how to access or purchase all brand print + web fonts.

## font usage

**NOTE:** all font sizings are dependent upon the media and application within the design. In keeping with the main logo text, **use lower-case lettering applied throughout to all title + sub headings where possible**, although there may be instances where upper/lower may be required in more formal situations.

### title heading

(All Round Gothic - **Bold**)

### sub heading 1 sub heading 1

(All Round Gothic - **Demi**)

### sub Heading 2 sub Heading 2

(All Round Gothic - **Medium**)

### sub Heading 3 sub Heading 3

(All Round Gothic - **Book**)

### sub Heading 4 sub Heading 4

(All Round Gothic - **Extra Light**)

“pull quote” “pull quote”

(All Round Gothic - **Book**)

Body Copy  
(Open Sans - **Regular**)

**Body Copy - Strong / Emphasis**  
(Open Sans - **Bold**)

### sub heading + body copy

**Body Copy** – Antem autem que perum as et la verum dolum doles deliaep tatibus voluptatia volecat emporen daernam, vernatur? Quia dolorate nonsernat.

“this is a pull quote”

Obis sam quos est eaturioris magnis aperestem illuptur magnihicias ullorit rehenia consequo doluptatae.

### bullets + numbering

- Antem autem que perum as et la verum dolum doles
- Quia dolorate nonsernat. Obis sam quos est.
- 1.** Antem autem que perum as et la verum dolum doles
- 2.** Quia dolorate nonsernat. Obis sam quos est.

In general, left justification of all text should be applied, however certain designs may require centered or right justified text. This is acceptable so long as the copy is clear, legible and compliments the brand.

**Never use force-justified text or text hyphenation.**

# the colour palettes

## Use of color for the printed & digital logo.

The following palette has been selected for use in Reactive Creative communications. Lighter tints of these colors are also allowed, but the Logotype may only be used with a 100% tint.

The primary colors include dark + light blues along with a grey for text elements, that embodies the creativity and dynamic of the company.

Secondary colour options of the designers choice can be used to provide a more visually appealing, creative output so long as the colours selected compliment & do not compromise the overall brand feel.

This color palette has been developed to provide flexibility while creating a unified, recognizable appearance across all communications.

## brand colour specifications

# brand colours



### specification

**cmyk (C):** C100 M50 Y10 K30  
**cmyk (U):** C82 M46 Y13 K24\*  
**rgb:** R29 G79 B140  
**hex:** #1D4F8C  
**lab:** L30 A-15 B-38  
**Pantone (CVC):** 301C  
**Pantone (CVU):** 301U\*

\* **ONLY** use UnCoated (U + CVU) colour specifications when printing onto **UnCoated paper stocks**.



### specification

**cmyk (C):** C80 M10 Y0 K0  
**cmyk (U):** C76 M23 Y0 K0\*  
**rgb:** R99 G171 B226  
**hex:** #63ABE2  
**lab:** L62 A-27 B-43  
**Pantone (CVC):** 2995C  
**Pantone (CVU):** 2995U\*

\* **ONLY** use UnCoated (U + CVU) colour specifications when printing onto **UnCoated paper stocks**.



### specification

**cmyk (C):** C30 M0 Y0 K80  
**cmyk (U):** C20 M10 Y5 K65\*  
**rgb:** R74 G84 B91  
**hex:** #4A545B  
**lab:** L32 A-5 B-6  
**Pantone (CVC):** 432C\* or 85% K†  
**Pantone (CVU):** 432U\* or 70% K†

\* **ONLY** use UnCoated (U + CVU) colour specifications when printing onto **UnCoated paper stocks**.

† If using on a 3x spot-colour project, use the Pantone reference specified unless only 2x spot colours + black is used, then use the K (black) % reference.

# the grid system

The grid is used as a guide for how to place text, photos and advertisements on the page.

The font size that you use should be proportionate to the grid. Using a font that is too large will cause odd hyphenation and breaks, which can be difficult to read and using a typeface that is too small can cause strain on a reader trying to get from the start of a line to the end.

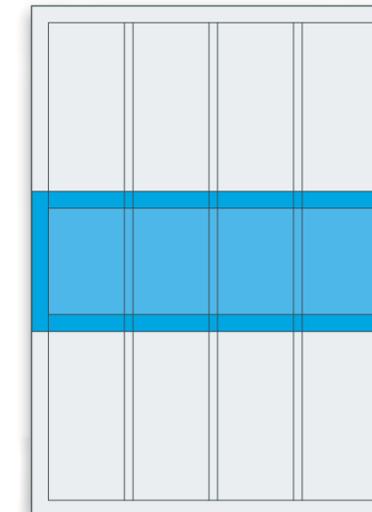
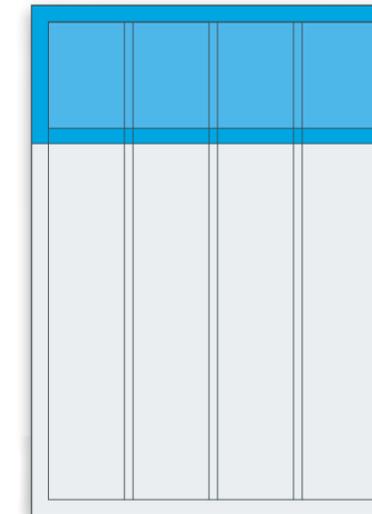
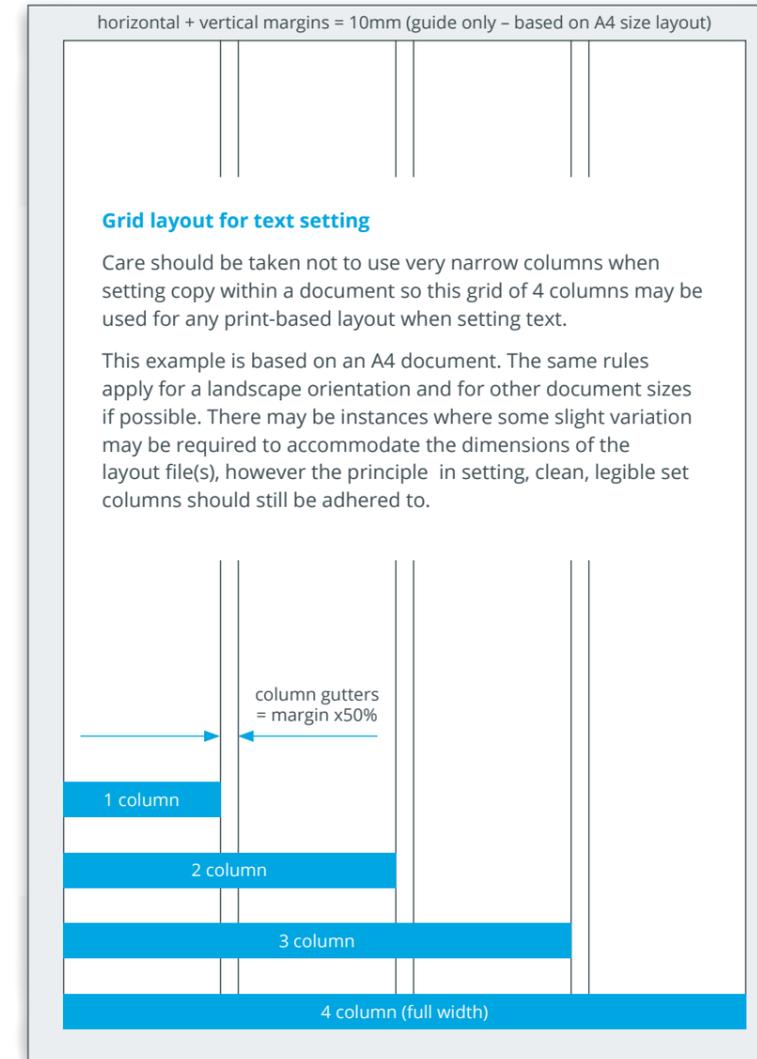
Always keep your layout clean & precise, leaving clear-space and room for the reader to pause.

**Remember - less is more!**

## 01

### the print grid layout

# printed asset grid layout

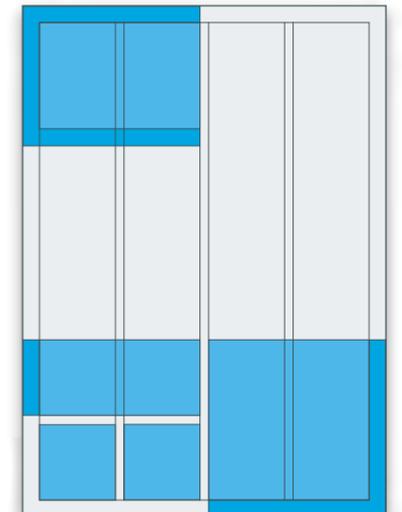


### Grid layout for image placement

Given the infinite possibilities of size and layout of any given printed asset, we have applied no set rules around image placement.

The guides on this page give an indication on placement and sizing options that have a clean, grid-based format in place. Using this grid as a guide will allow for keeping the brand integrity intact and in keeping a consistent look throughout all branded marketing assets.

Always allow at least 3mm of bleed for imagery that leads to the edge of any printed piece.



# the grid system

## Grid layouts on different devices.

Grid systems are used for creating page layouts through a series of rows and columns that house your content.

Always look to follow four tiers of classes: xs (phones), sm (tablets), md (desktops), and lg (larger desktops).

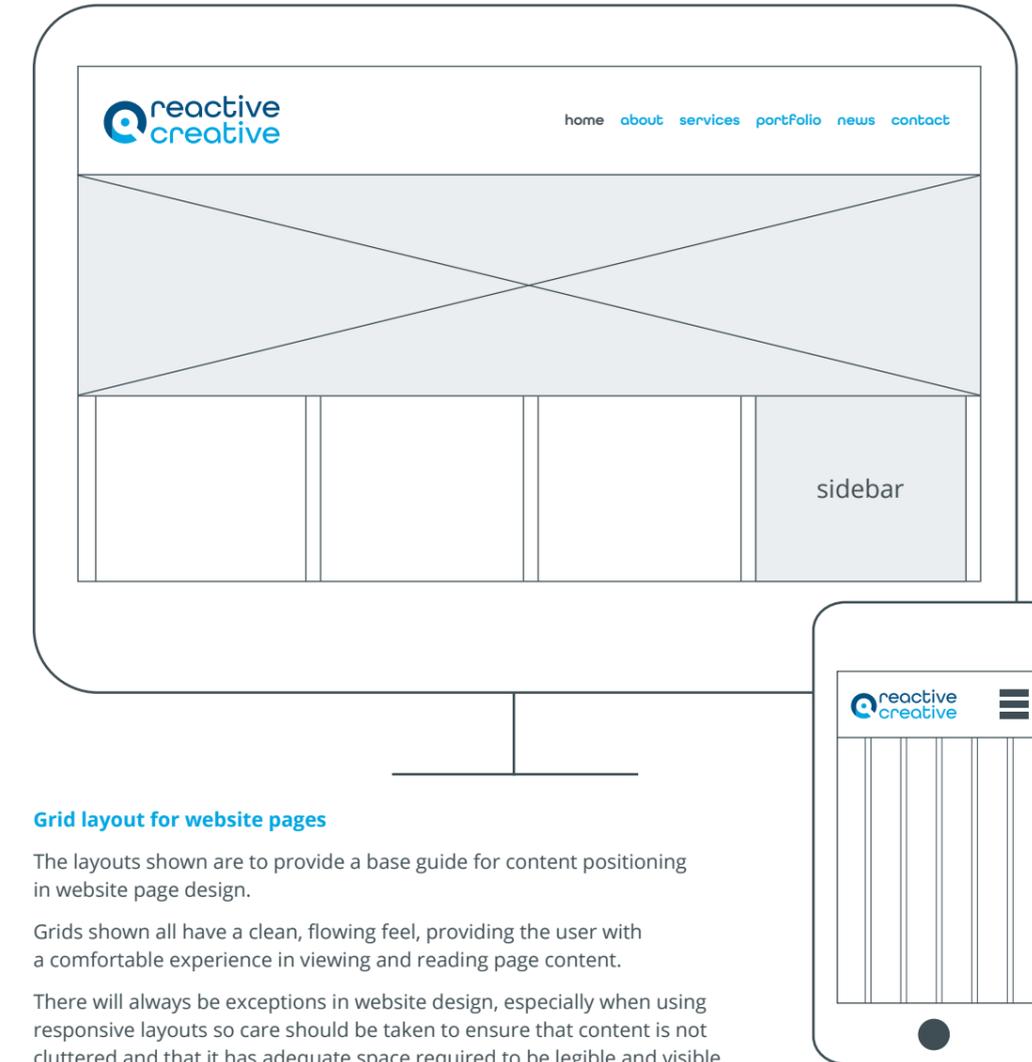
## Some examples are shown on the facing page.

If you follow these basic layout rules, you should be able to provide the viewer with a consistent visual experience across all device types.

# 02

## the web grid layout

# website grid layout



### Grid layout for website pages

The layouts shown are to provide a base guide for content positioning in website page design.

Grids shown all have a clean, flowing feel, providing the user with a comfortable experience in viewing and reading page content.

There will always be exceptions in website design, especially when using responsive layouts so care should be taken to ensure that content is not cluttered and that it has adequate space required to be legible and visible.

### Custom layout



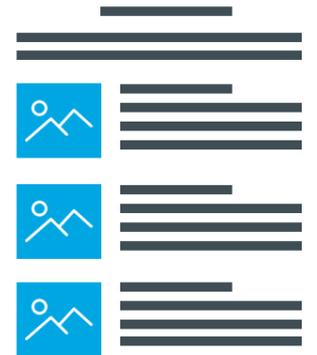
### Article (right sidebar)



### Portfolio Page



### News / Blog





# brand support

**For any questions relating to these guidelines, please contact;**



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