

GAYDAR

Gaydar Brand Guidelines

v1 26 • 06 • 2014

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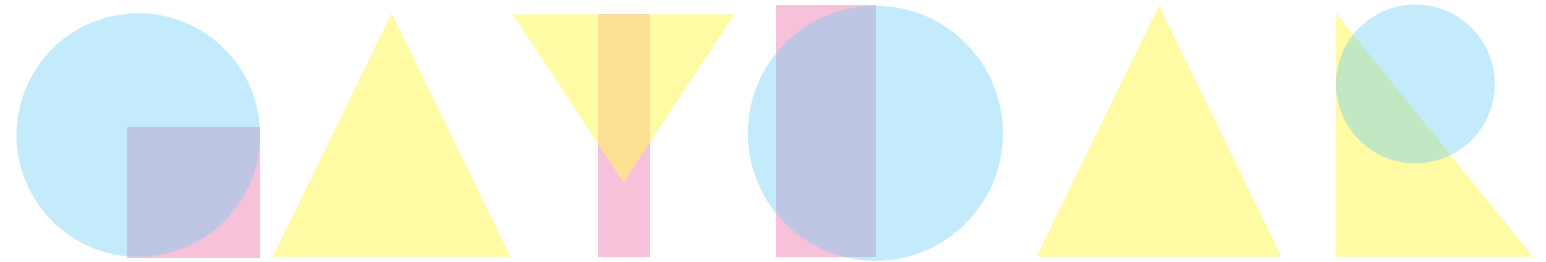


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**Our Identity is not just a logo.**

This document outlines a scheme - made up of a number of core design elements and principles that make up a distinctive look and feel that makes the Gaydar brand strong and recognisable.

They include all rules to aid you in creating compelling and effective communications with a high degree of creative flexibility.



## The Gaydar Logo

The Logo Uses a modified version of the Geometric typeface. A strong, sans-serif font that is efficient and progressive, derived from simple geometric forms (near-perfect circles, triangles and squares) and based on strokes of near-even weight, avoiding decorative details and eliminating non-essential elements.

This symmetry of angles and shapes complement the unique Gaydar graphic and its inherent geometry.

**GAYDAR**

## The Gaydar Logo

The Logo is supplied in black or white and should only ever be applied in these colours. Either should be chosen according to the background/artwork for maximum contrast.

In extreme circumstances - The Gaydar blue (Pantone 2995c) may be used. If this is required - It must be placed on flat background and not laid over a photo.

To used the blue logo - you must seek permission and subsequent sign-off from the Gaydar Creative Director.

1. The logo typography should never be altered or replaced, The supplied logos should be used at all times.

2. Consideration Should always be taken to ensure clarity by employing contrasting colours.



GAYDAR



GAYDAR

## Minimum Size

There are no predetermined sizes for the Gaydar logo. Scale and proportion should be determined by the available space, aesthetics, function and visibility.

There is no pre-set maximum size for the Gaydar logo. Minimum sizes are as shown here.

## Print



## Digital



## Logo Isolation Area

The Gaydar logo should always be surrounded by a minimum area of space. The area of isolation ensures that other visual elements do not encroach on the logo.

The area is defined by using half the height of the logo. For ease - a margin of clear space equivalent to the lower half of the "G" is drawn around the logo to create the invisible boundary of the area of isolation.

**This area of separation is a minimum and should be increased wherever possible.**



**Distorted**

The logo should never be manipulated, stretched, distorted or cropped.



**Amended**

The logo should never be amended.



**Placed on a similar background**

The logo should have maximum contrast from the background.



**Busy/Jarring Backgrounds**

The logo should never be placed on a busy/Jarring Background.



**Colour**

The unaltered, supplied logo colours should be used at all times.



**Visual Effects**

The logo should never be have drop shadows or other graphic effects added.



**Placed on busy/pale photo**

The logo should have maximum contrast from the background with enough.



**Too Close to Other Elements**

The logo'd isolation space must always be respected.







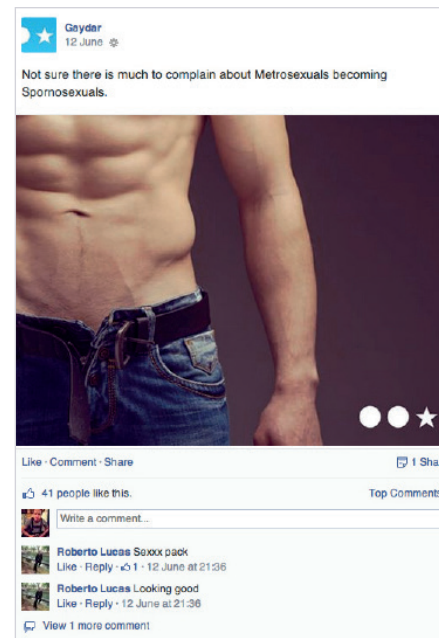
### Ball Ball Star

Historically the Gaydar logo has been accompanied by a ball ball star. It has now been dropped from the main logo, but remains as a tool to reinforce our brand when the full logo is not appropriate.

When our branding is required to be discreet it can be swapped for the ball-ball-star icon and can also be used as a basis of a pattern.

It should follow the same rules outlines for the Gaydar Logo.

### Examples





## DISPLAY FONT

### Geometric

The Gaydar identity uses a typeface Geometric which comes in three weights.

Geometric is supplied in the Open Type format and is supported by PC and Mac.

We use three weights, chosen to reinforce the prominence of messaging on the communication.

### Loose Tracking/Kerning

Wherever possible - and within reason - Please makes sure to excess / adequate letterspacing/ tracking .

### Capitalisation

We only use the upper-case version of the font for extra impact.

### GEOMETRIC 415 LIGHT

abcdefghijklmnopqrstuvwxyz ß æ ø e • 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 Æ O E &  
0 1 2 3 4 5 6 7 8 9 \* # @ + < = > ' " ÷ ± % ‰ □ ? £ \$  
€ f ¥ ¢ , . : ; ... " ' ' ' « » « » < > . , , , ! ? ¿ ¡ ( / ) [ \ ] { | } ® © ™ Ä Å Â Ã Ä  
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### GEOMETRIC 415 MEDIUM

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0 1 2 3 4 5 6 7 8 9 \* # @ + < = > ' " ÷ ± % ‰ □ ? £ \$  
€ f ¥ ¢ , . : ; ... " ' ' ' « » « » < > . , , , ! ? ¿ ¡ ( / ) [ \ ] { | } ® © ™ Ä Å Â Ã Ä  
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ñ ò ó ô õ ö ù ú û ü ý ÿ † ‡ § ¨ ¬ • ¶ | ° ` ~ ^ ^ ? ? ? ? ? • \_ \_ \_ \_ \_

### GEOMETRIC 415 BLACK

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D E F G H I J K L M N O P Q R S T U V W X Y Z Æ O E &  
0 1 2 3 4 5 6 7 8 9 \* # @ + < = > ' " ÷ ± % ‰ □ ? £ \$  
€ f ¥ ¢ , . : ; ... " ' ' ' « » « » < > . , , , ! ? ¿ ¡ ( / ) [ \ ] { | } ® © ™ Ä Å Â Ã Ä  
À Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Ý à á â ã ä å ç è é ê ë ì í î ï  
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## DISPLAY FONT

### Headlines using Geometric 415

To assert our stylistic distinctiveness and ownership of the style - we have chosen to typeset our headline copy in a specific way.

### Underline

Wherever possible we underline the headline - Most prominent messaging.

### Do not use automatic underlining.

The underlines need to be created manually to guarantee full control and take. They are determined by the width of the letters depending on the weight. When applying this rule - it is important to use a uniform weight. [See diagram i](#)

### Underline Colour/Opacity

The underline must not detract from the copy and needs to be of a complimentary tone 40% - 60% Opacity.

### Positioning

The underline must always be behind the text and occupy 50% above and 50% below the baseline. The length of the underline should match the length of the copy underneath which it sits. [See diagram ii](#)

### Line height

The line height should be adjusted to aid readability. A guide would be 1.5 x the size of the text size.

diagram i



diagram ii



diagram iii



**DISPLAY FONT** ALTERNATE

**Headlines using Geometric 415**

Sometimes it will be necessary to remove the underline. When this is the case - We use the same typeface and play with the weight/spacing/size.

**Alignment**

**See diagram iv (c)** - The text is aligned in a block. You can change the text size, leading and weight to meet the margins. This is up to the eye of the designer however readability and flow are of utmost importance.

**Line Height**

**See diagram iv (d)** The Line

height should be equal and adjusted manually. Again - Readability is important.

**Other Styling**

Emphasis can be placed on important words to make them work

**Difficult words**

Occasionally the copy won't fit The underline must always be behind the text and occupy 50% above and 50% below the baseline. The length of the underline should match the length of the copy underneath which it sits. **See diagram ii**

diagram iv



diagram iii



## How To Use

Consistent use of colour help us to create compelling products and communications that are strong and recognisably Gaydar.

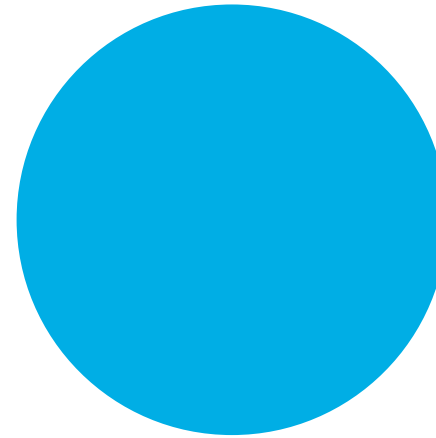
Gaydar employs a flexible palette comprised of Core, Secondary and The full palettes. Which identifies key colours to the either build our brand recognition, Highlight or add vibrancy.

## Gaydar Core/Signature Colours

Wherever possible - The Gaydar Blue must be used. So that we can the colour association and take ownership of the brand.

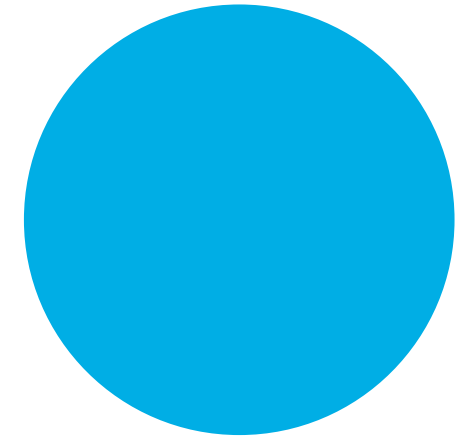
### PANTONE 2995C

C80 M12 Y1 K0  
R0 G152 B220



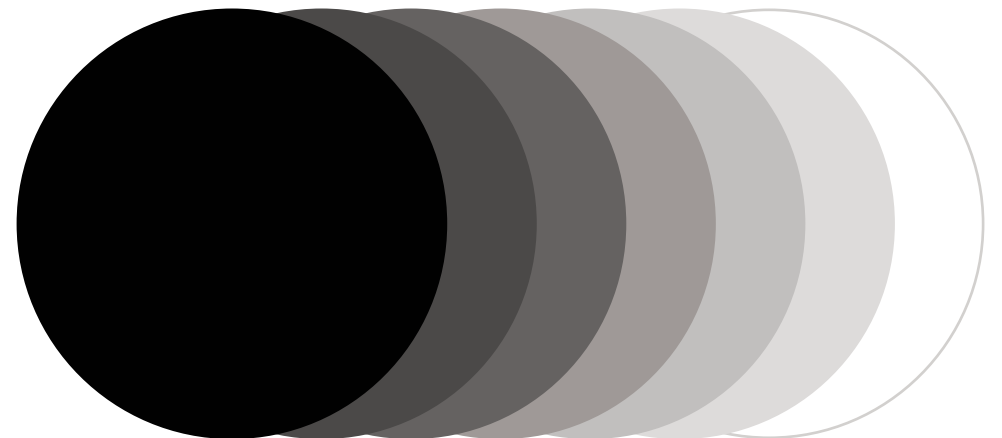
### PANTONE 2995C

C80 M12 Y1 K0  
R0 G152 B220



### PERFECT BLACK

C40 M40 Y40 K100  
R0 G0 B0

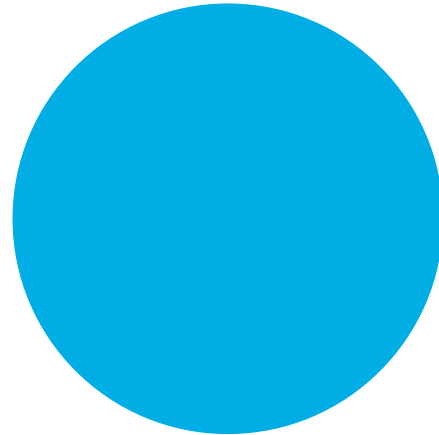


### PURE WHITE

C0 M0 Y0 K0  
R255 G255 B255

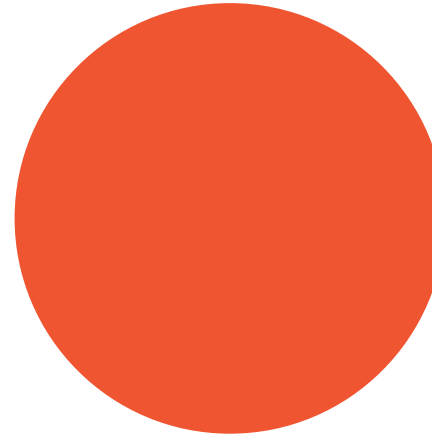
**PANTONE 2995C**

C80 M12 Y1 K0  
R0 G152 B220



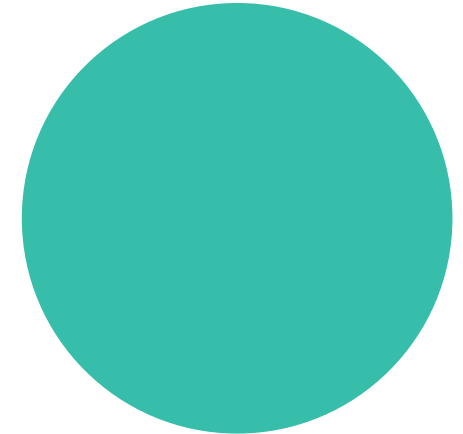
**PANTONE 172C**

C0 M86 Y99 K0  
R125 G140 B175



**PANTONE 7465C**

C67 M0 Y41 K0  
R63 G180 B158



**Gaydar Secondary Colours**

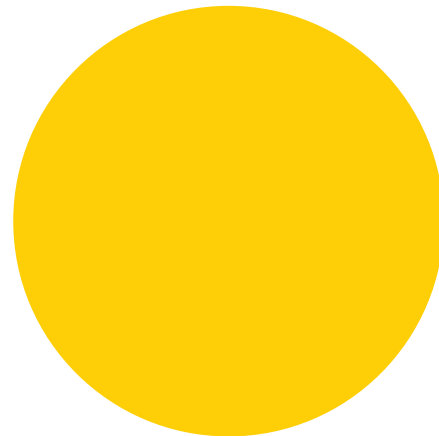
These are the main colours used for highlights and also in communications.

When pairing colors, use a combination of bright and neutral colours to achieve vibrancy and contrast without lurid overuse.

In addition to the core Blue, These colours are to add depth, vibrancy and to highlight.

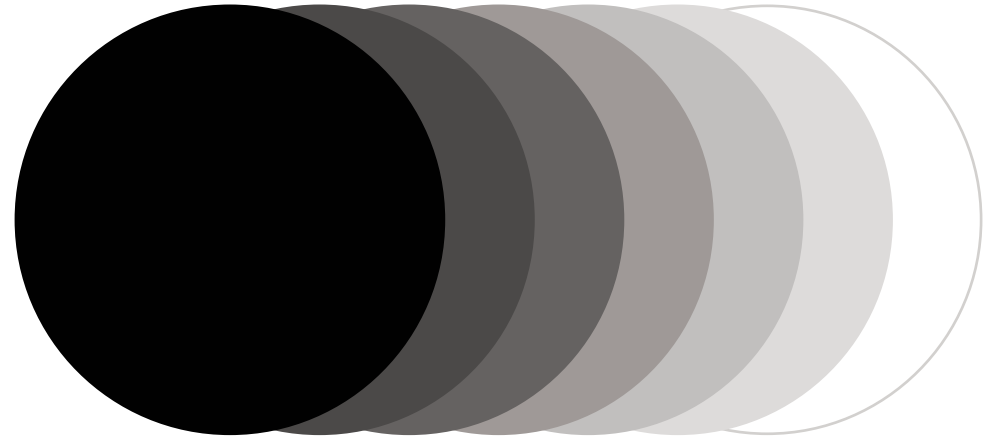
**PANTONE 109C**

C0 M16 Y100 K0  
R255 G199 B0

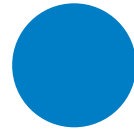


**NEUTRALS**

C40 M40 Y40 K100  
R0 G0 B0  
Opacity 100- 0%



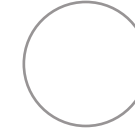
## Full Colour Palette



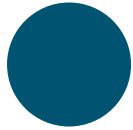
**PANTONE 3005C**  
C100 M40 Y0 K0  
R0 G117 B201



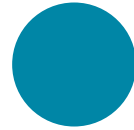
**PERFECT BLACK**  
C40 M40 Y40 K100  
R0 G0 B0



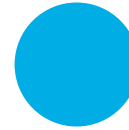
**PURE WHITE**  
C0 M0 Y0 K0  
R255 G255 B255



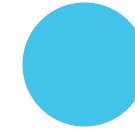
**PANTONE 3025C**  
C100 M65 Y31 K21  
R0 G61 B95



**PANTONE 314C**  
C100 M33 Y27 K2  
R0 G107 B149



**PANTONE 2995C**  
C80 M12 Y1 K0  
R0 G152 B220



**PANTONE 2985C**  
C58 M4 Y2 K0  
R79 G180 B228



**PANTONE 1955C**  
C29 M100 Y70 K27  
R120 G0 B47



**PANTONE 179C**  
C4 M91 Y91 K0  
R216 G35 B34



**PANTONE 172C**  
C0 M86 Y99 K0  
R125 G140 B175



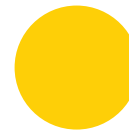
**PANTONE 157C**  
C2 M66 Y100 K0  
R229 G94 B19



**PANTONE 112C**  
C38 M41 Y100 K10  
R139 G113 B0



**PANTONE 124C**  
C7 M35 Y100 K0  
R209 G154 B0



**PANTONE 109C**  
C0 M16 Y100 K0  
R255 G199 B0



**PANTONE 106C**  
C3 M5 Y85 K0  
R250 G223 B39



**PANTONE 335C**  
C100 M26 Y74 K13  
R0 G105 B77



**PANTONE 334C**  
C100 M11 Y68 K1  
R0 G134 B100



**PANTONE 7465C**  
C67 M0 Y41 K0  
R63 G180 B158



**PANTONE 324C**  
C37 M0 Y16 K0  
R143 G211 B209