Communicating Our Brand

IN-PREP

Contents

#E5A124	#01A8CA	#E63E6E	#096993	#01A8CA
229/161/36	1/168/202	230/62/110	9/145/107	1/168/202
10/39/99/0	76/13/14/0	3/91/36/0	91/54/24/4	76/13/14/0
Pantone 7963C	Pantone 312C	Pantone 205C	Pantone 7706C	Pantone 312C

The Logo Mark

The standard logo mark is the preferred option for all communications originating from the project.

The mark visually represents the collaborative nature of the project with many different areas (represented by the strong individual colours) coming together (the linking of the ovals) to work on solutions as a whole.

IN-PREP

#E5A124 229/161/36 10/39/99/0 Pantone 7963C	#01A8CA 1/168/202 76/13/14/0 Pantone 312C	#E63E6E 230/62/110 3/91/36/0 Pantone 205C	#096993 9/145/107 91/54/24/4 Pantone 7706C	#01A8CA 1/168/202 76/13/14/0 Pantone 312C

The Logo Mark (Horizontal Lockup)

The horizontal lockup can be used in situations where the original lockup does not fit as there is minimal vertical sapce (such as footers in presentations or documents.

#A8A8A8	#7A7A7A	#515151
168/168/168	122/122/122	51/51/51
36/29/29/0	53/45/45/10	65/57/56/34
Pantone Cool Grey 6C	Pantone Cool Grey 9C	Pantone Cool Grey 11C

The Logo Mark (Greyscale)

Recognising that a colourful logo is not appropriate for every usage requirement, these monochromatic variations are available for use in circumstances where the colour version may be rendered illegible or clashes with surrounding colours

The same usage rules apply to these logo variations as they do to the primary logo mark.

The Logo Mark (Pure White)

For dark image backgrounds where the main logo does not stand out enough, or colour might be a distraction, the pure white mark should be used.

It should only be used on image backgrounds that give it contrast and never used on flat dark colour backgrounds.

The same usage rules apply to these logo variations as they do to the primary logo mark.

Clearance Area
The clearance area around the logo should always be a proportional minimum size equal to the "P" from the name. The clearance area should be measured from the outermost tips of the full logo shape on all sides.

No Distortion of Shape
The logo mark must always be constrained proportionately and must never be stretched wider or taller.

No Substitution of Colours
No colour substitution or variation of colour is permitted beyond the appropriate prescribed use of the greyscale logo variations included in this guide.

The Interlocking Circles Icon

The mark visually represents the collaborative nature of the project with many different areas (represented by the strong individual colours) coming together (the linking of the ovals) to work on solutions as a whole.

When used in isolation the mark must not be altered and must be used in it's entirety. The inner and outer section may not be serperate or use in isolation

IN-PREP Gradient Bar

The gradient bar integrates the colours used in the logo and adds a secondary element that prevents the imagery from coming across as too monotone or lifeless.

It is always to be used at the bottom of images however it can be resized in both with and height to suit.

The colours should never be changed or reversed.

Image Styling

All images being used should be styled as per the examples on the right and not used in their original format unless associated with a news story or an external party.

Styling involves adding a slightly more gritty and surreal feel to images. This is to reflect the project concentrating on preparing for potential events as opposed to current or past ones. The reduction of colours also allows the logo to stand out and not become lost.

Types of Images

Image selection is very important to ensure a consistant message from the brand. Images of disaster situations and the reaction to them that convey the seriousness of a situation should be used in all In-Prep materials.

Unrelated imagery should be avoided.

All images should be styled as shown previously.

House Font

Montserrat Regular
The quick, brown fox jumps over the lazy dog.

Montserrat Bold
The quick, brown fox jumps over the lazy dog.

Secondary House Font

Candara Regular
The quick, brown fox jumps over the lazy dog.

Candara Bold
The quick, brown fox jumps over the lazy dog.

Body Font

Open Sans regular
The quick, brown fox jumps over the lazy dog.

Open Sans Bold
The quick, brown fox jumps over the lazy dog.

Typography

The choice of fonts for In-Prep specifically aim to highlight both the professional/technical expertise behind the project while also looking to maintain a human/empathetic link. To that end Montserrat (professional) has been chosen as the header font with Candara (humanist) as the secondary font. Where documents are required Open Sans is the preferred font and Lato as the back up font.

Montserrat and open sans are part of the Google Fonts collection and are open source. Candara is a copyright of Microsoft, but is installed with any version of the Office suite including the free PowerPoint Viewer utility, providing a means to acquire it free of charge.

The Colour Palette

As is standard practice, there is a defined colour palette included in the guidelines document. The primary reason for establishing a palette of colours that may be used in brand communications is, of course, one of consistency – to guarantee that all communications originating from the brand form an identifiable suite.

The thought process behind the colour selection was twofold. The three primary colours used are intentionally bright and eye catching. They symbolise the different sectors coming together on the project (SME, Government agencies and Industry) with each having an integral part to play. The strong colours also play into the plan is to use stylised, dramatic photography off which these colours will pop and draw the eye. The final two colours (orange and blue used in the middle of the marque) represent the emergencies services and help flesh out the colour palette for the brand.

#E5A124
229/161/36
10/39/99/0
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9/145/107
91/54/24/4
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#01A8CA
1/168/202
76/13/14/0
Pantone 312C

#A8A8A8
168/168/168
36/29/29/0
Pantone Cool Grey 6C

#7A7A7A
122/122/122
53/45/45/10
Pantone Cool Grey 9C

#515151
51/51/51
65/57/56/34
Pantone Cool Grey 11C

#F9A86B
249/168/107
0/40/63/0

#0B4F6C
11/79/108
96/65/38/21

#5C415D
92/65/93
64/77/41/27

#74CAE8
92/65/93
50/2/5/0

#FC86AE
252/134/174
0/61/5/0

#604D2F
96/77/47
49/57/83/41

#20BF55
32/191/85
74/0/92/0

#1A2128
26/33/40
80/69/58/70

Secondary Colour Palette

The secondary palette above provides a wide range of colours that can be used to supplement the primary palette.

These should only be used in addition to one of the primary colours and not used on their own in isolation.

![IN-PREP logo]

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