## AGI

# DESIGN AND
# BRAND GUIDELINES

**WE LOVE YOUR BRAND.**

## CONTACT

**Address**

**AGI**
Level 2, 85 Queen Street,
Melbourne, VIC 3000
Australia

**Contact**

Phone:      + 61 3 9600 0881

**Online**

Email:      info@aginvestment.com.au

Website:   www.aginvestment.com.au

**CHEEE**
**Brand Collection**

# THE
# INTRODUCTION

## THE DESIGN GUIDELINES

These guidelines describe the visual and verbal elements that represent **AGI's** corporate identity. This includes our name, logo and other elements such as colour, type and graphics.

Sending a consistent and controlled message of who we are is essential to presenting a strong, unified image of our company.

These guidelines reflect **AGI's** commitment to quality, consitency and style.

The **AGI** brand, including the logo, name, colours and identifying elements, are valuable company assets.

Each of us is responsible for protecting the company's interests by preventing unauthorized or incorrect use of the **AGI** name and marks.

**AGI**

# TABLE OF CONTENTS

# 01 THE LOGO

Logo is the key building block of brand identity, the primary visual element that identifies the brand. The signature is a combination of the the symbol itself and the company name – they have a fixed relationship that should never be changed in any way.

Brand consistency is always about following the rules.

# THE LOGO
# PRIMARY LOCK-UP

## THE LOGO

The AGI english Logo comprises two elements, the logo cameo and logo wordmark. The Logo is a powerful image evoking the culture of AGI.

The Logo Type has been carefully chosen for its modern and yet refined, highly legible style, which has been further enhanced by the use of lowercase letters. The typeface is Futura and has also been chosen to compliment and balance perfectly with the logo symbol.

The corporate logo is presented through the use of colour as well as shape and form. The two corporate colours are Solid Gray and Bright Yellow. It is an appealing blend of colours chosen for their strong combination - confidence - friendliness - balance.
The Colours have been selected according to Pantone standards as shown below and are easily implemented.



**1) Primary Lock-Up**
The main logo is the dark logo used on white or coloured backround. For darker backrounds you will find an alternative below.

**1) The Logo Cameo**
Consists of a powerful element evoking the culture of AGI. Carefully chosen for its modern and yet refined, highly legible style, which has been further enhanced by the chosen corporate colour.

**2) The Logo Wordmark**
The wordmark design is based on Futura.

# THE LOGO
# OTHER LOCK-UPS

## OTHER LOCK-UPS

Establishing brand consistency throughout AGI is based on just setting the standards. Keeping AGI logo presentation consistent, means designer must uniformly present the logo to customers.

Logo presentation inconsistency can have a significant impact on brand recognition.

The AGI logo should be used in primary lock-up or one of the styles illustrated here for all published work.

The vertical and horizontal proportions of the logo must always be maintained. The logo may not be tilted or deformed.

The logo also may not be created freehand or typeset using one's own set of fonts.



1



2

**1) Primary Lock-Up**
will be used when the horizontal layout of logo is required and the backround colour is light coloured.

**2) Primary Lock-Up (Reversed)**
will be used when the horizontal layout of logo is required and the backround colour is dark coloured.

**3) Cameo**
will be used when the English cameo of logo is required and the backround colour is light coloured.

**4) Cameo (Reversed)**
will be used when the English cameo of logo is required and the backround colour is dark coloured.

**5) Wordmark**
will be used when the English wordmark of logo is required and the backround colour is light coloured.

**6) Wordmark (Reversed)**
will be used when the English wordmark of logo is required and the backround colour is dark coloured.



3



5



4



6

**5) Vertical Lock-Up**
will be used when the vertical layout of logo is required and the backround colour is light coloured.

**6) Vertical Lock-Up (Reversed)**
will be used when the vertical layout of logo is required and the backround colour is dark coloured.
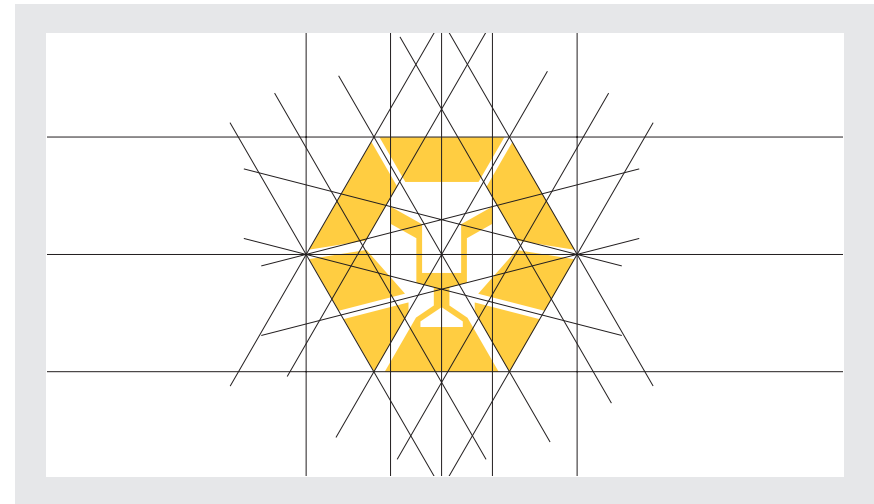


3



4

# THE LOGO CONSTRUCTION, SCALE AND GRID

It is important to maintain the scale of the logo and understand the grid system of the brand. The logo scale is regulated by the rule of golden ratio. Please see the demonstration on the right.

**Cameo**
-
Scale & Grid

**Wordmark**
-
Scale & Grid

# THE LOGO CONSTRUCTION, COMPUTATION AND CLEAR SPACE

It is important to keep corporate marks clear of any other graphic elements.

To regulate this, an exclusion zone has been established around the corporate mark. This exclusion zone indicates the closest any other graphic element or message can be positioned in relation to the mark.of the the symbol itself and our company name – they have a fixed relationship that should never be changed in any way.



2.12 x
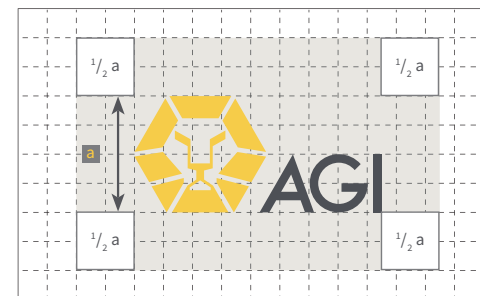
x
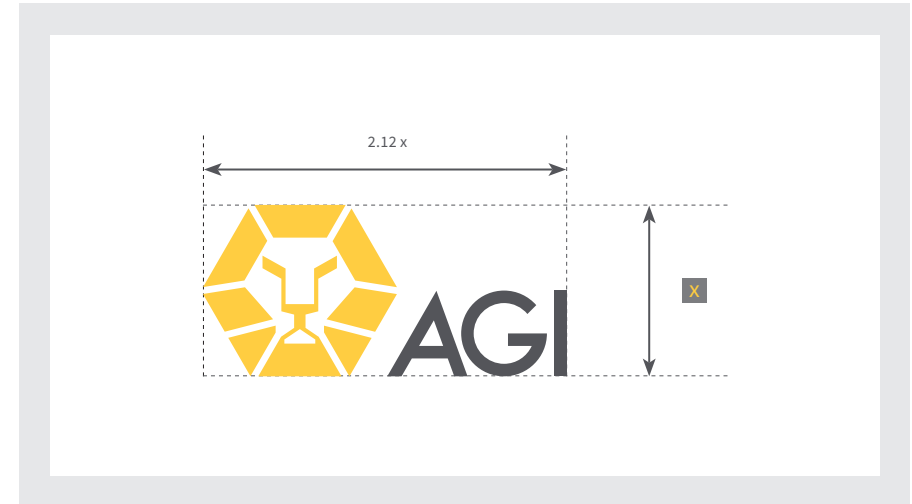
## CLEARSPACE

Logo Symbol
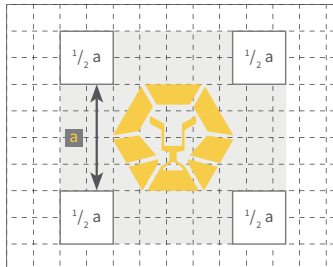


## CLEARSPACE

Full Logo



**Definition**
-
Whenever you use the logo, it should be surrounded with clear space to ensure its visibility and impact. No graphic elements of any kind should invade this zone.

**Computation**
-
To work out the clearspace take the height of the logo and divide it in half. (Clearspace = Height / 2).

# THE LOGO
# MINIMUM SIZING

## THE MINIMUM SIZING

When using the AGI logos, they must not be reduced in size to less than indicated to the right as the text legibility will deteriorate.

**Full Logo**
Minimum Size: 8mm x 16.9 mm



8 mm

**Logo Symbol**
Minimum Size: 8 mm x 9.054 mm



8 mm

# THE LOGO GREYSCALE
# BLACK AND WHITE

## THE FULL LOGOTYPE

Wherever possible, the logo should be reproduced in the brand colours. Where colour is not an option, use greyscale or black & white print.



**1**

## LIGHT VERSION



**2**

## DARK VERSION

**1) The Logo B & W Light Version**
will be used when the backround colour is dark coloured.

**2) The Logo B & W Dark Version**
will be used when the backround colour is light coloured.

# THE LOGO APPLICATION
# ON A BACKGROUND

## APPLICATION ON BACKGROUND

To ensure that the logo is clearly recognisable, it must never be altered and has to be reproduced using the approved artworks provided. Avoid using the reverse logo on high-contrast photos that impede the logo's legibility. The coloured logo must always appear on white or light-coloured backgrounds.Never reproduce the coloured logo on a dark background that does not offer sufficient contrast against the logo. Similiarly, never reverse the logo on a light background. Do not use the coloured logo over a photo, use the reverse instead. The greyscale logo must only be used on white or light-grey backgrounds. For other light-coloured backgrounds. Never reproduce the logo on textured or patterned backgrounds that may impair legibility.

Below are an demonstration using the primary logo lock-up:
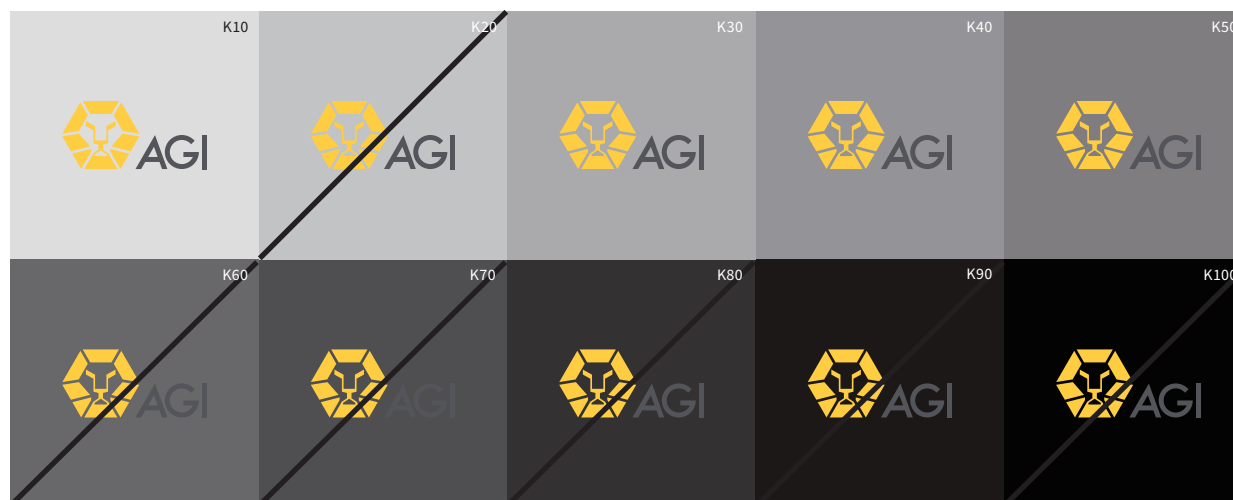
# THE LOGO
# INCORRECT USES

## THE INCORRECT USES

To ensure the logo is clearly recognisable and consistent, all parts of logo, from the logomark (symbol) to the logotype must never be altered and have to be reproduced using the approved master artworks provided.

The integrity of the logo must not be compromised. Below are examples of inappropriate uses of the logo.

**1) DO NOT distort the logo in any way**
please ensure that you maintain the aspect ratio when enlarging the logo
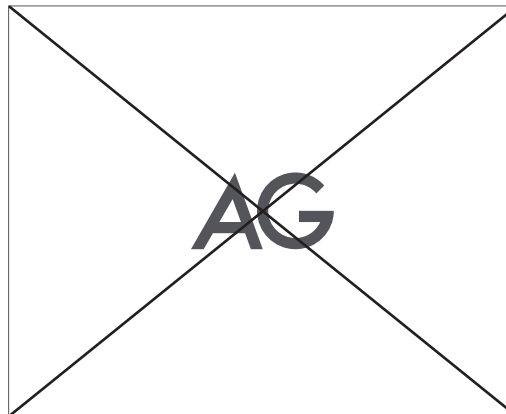
**2) DO NOT use the components of the logo separately**
only use the logo lock-ups are available in this guideline

**3) DO NOT manually alter typeset of the workmark**
only use the logo wordmarks are indicated in this guideline



1



2



3

4



5
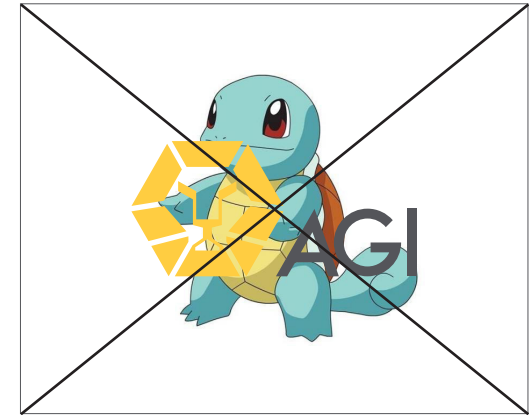


6



7

**4) DO NOT rotate the logo**
only use the logo lock-ups are demostrated in this guideline

**5) DO NOT use any other colour other than specified**
only use the logo colour are listed in this guideline

**6) DO NOT use images or texture on backgroud that might cause visual interruption**
if an image or texture background is required, please choose an image or texture is not busy

**7) DO NOT move the elements of the logo**
only use the logo constructions are indicated in this guideline

**SELECTING A FONT IS LIKE GETTING DRESSED.**

# 02 THE LOGO TYPEFACE

Typefaces may vary, but whenever typography plays an important role in a brand identity, we can assume that the brand is appealing to a reader - someone who appreciates prose, or at least a good headline. They might be a comic book reader as much as a

Shakespearean scholar, but, nonetheless, we expect them to read.

Picking the right typeface means picking one that imbues your branding with the right look and feel.

The Logo Wordmark Typeface

# THE LOGO
# WORDMARK TYPEFACE

## THE FONT

Designed by Paul Renner in 1927, Futura is the classic example of a geometric sans serif type. Futura uses basic geometric proportions with no weight stresses, serifs, or frills, with long ascenders and descenders that give it more elegance than most sans serif typefaces. It delivers the message that AGI has traditional profession working attitude and creative mindset.

**PRIMARY FONT**
**FUTURA**

**DESIGNER :**
**PAUL RENNER**

-

## F U T U R A

| | |
|---|---|
| Regular | 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 |
| | 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 |

**TYPE EXAMPLES**
**FUTURA**

| | |
|---|---|
| Figures | 0 1 2 3 4 5 6 7 8 9 0 |

| | |
|---|---|
| Special Characters | ! " § $ % & / ( ) = ? ` ; : ¡ " ¶ ¢ [ ] | { } ≠ ¿ '
| | « ∑ € ® † Ω ¨ $ % ø ϖ • ± ′ æ œ @ Δ ° ª © ƒ ∂ , å ¥ ≈ ç |

# 03 THE BRAND TYPEFACE

Typographic hierarchy is another form of visual hierarchy, a sub-hierarchy per se in an overall design project. Typographic hierarchy presents lettering so that the most important words are displayed with the most impact so users can scan text for key information. Typographic hierarchy creates contrast between elements. There are a variety of ways you can create a sense of hierarchy. Here are some of the most common techniques for AGI layouts.

The Brand Typeface
The Brand Typographic Hierarchy
The Brand Bilingual Typeface
The Brand  Bilingual Typographic Hierarchy

# THE BRAND
# TYPEFACE

## THE FONT

Designed by Paul Renner in 1927, Futura is the classic example of a geometric sans serif type. Futura uses basic geometric proportions with no weight stresses, serifs, or frills, with long ascenders and descenders that give it more elegance than most sans serif typefaces.
It is suitable for a multiculture company like AGI.

**BILINGUAL FONT**
**FUTURA**

**DESIGNER :**
**PAUL RENNER**

-

**TYPE EXAMPLES**
**FUTURA  LT**

# FUTURA

| Bold | 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 |
|---|---|
| | 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 |

| Regular | 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 |
|---|---|
| | 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 |

| Figures | 0 1 2 3 4 5 6 7 8 9 0 |
|---|---|

| Special Characters | ! " § $ % & / ( ) = ? ` ; : ¡ " ¶ ¢ [ ] \| { } ≠ ¿ ' |
|---|---|
| | « ∑ € ® † Ω ¨ ø ϖ • ± ' æ œ @ ∆ ° ª © ƒ ∂ , å ¥ ≈ ç |

# THE BRAND
# TYPOGRAPHIC HIERARCHY

## TYPOGRAPHIC HIERACY

Typographic hierarchy is another form of visual hierarchy, a sub-hierarchy per se in an overall design project.

Typographic hierarchy presents lettering so that the most important words are displayed with the most impact so users can scan text for key information.

Typographic hierarchy creates contrast between elements. There are a variety of ways you can create a sense of hierarchy. Here are some of the most common techniques for AGI layouts.

## CONTEXT TEXT
## AND INNER HEADLINES

| | | |
|---|---|---|
| Caption Text | AGI<br>-<br>**Futura Lt Book Regular**<br>**6 pt Type / 9 pt Leading** | |
| Copy Text | AGI<br>-<br>**Futura Lt Book Regular**<br>**8 pt Type / 11 pt Leading** | |
| Headlines Copytext | AGI<br>-<br>**Futura Lt Book Regular**<br>**10pt Type / 10pt Leading** | |

## HEADLINES AND
## TYPOBREAKS

| | | |
|---|---|---|
| Sublines Sections | AGI<br>-<br>**Futura Lt Book Regular**<br>**16pt Type / 16pt Leading** | |
| Big Headlines and Title | **AGI**<br>-<br>**Futura Lt Book Bold**<br>**34pt Type / 30 pt Leading** | |
| Sequencer and Title for Marketing | **AGI**<br>-<br>**Futura Lt Book Bold**<br>**48pt Type / 48 pt Leading** | |

# THE BRAND
# BILINGUAL TYPEFACE

**THE FONT**

汉仪字库出品的「旗黑」系列，是一套多字重、多宽窄的黑体家族。汉仪旗黑以其匀称的间架结构、外扩的中宫、克制的字面、干净的笔形、定制的西文字符以及特殊的字重命名系统，塑造了某种鲜明的第一印象。

**BILINGUAL FONT**
汉仪旗黑

**DESIGNER：**
汉仪团队

-

| | | |
|---|---|---|
| Regular | 意气用事　事在人为　为民请命　命在旦夕　夕阳西下　下落不明　明堂正道　道边苦李　李下瓜田　田父之功 | |
| | 功一美二　二分明月　月下老儿　儿女亲家　家至人说　说一不二　二八佳人　人之常情　情至意尽　尽忠报国 | |

**TYPE EXAMPLES**
汉仪旗黑

| | |
|---|---|
| Figures | 0 1 2 3 4 5 6 7 8 9 0 |
| Special Characters | ! " § $ % & / ( ) = ? ` ; : ^ " * γ [ ] \| { } ≠ ' |
| | ~ Σ € @ # Ω ¨ $ [ ] π { } ± ' ( ) @ % # / ? " ≈ |

# 汉仪旗黑

# THE BRAND BILINGUAL TYPOGRAPHIC HIERARCHY

## TYPOGRAPHIC HIERACY

Typographic hierarchy is another form of visual hierarchy, a sub-hierarchy per se in an overall design project.

Typographic hierarchy presents lettering so that the most important words are displayed with the most impact so users can scan text for key information.

Typographic hierarchy creates contrast between elements. There are a variety of ways you can create a sense of hierarchy. Here are some of the most common techniques for AGI layouts.

## CONTEXT TEXT AND INNER HEADLINES

| | | |
|---|---|---|
| Caption Text | 澳世集团<br>-<br>汉仪旗黑<br>6点字体大小 / 9点行距 / 40S | |
| Copy Text | 澳世集团<br>-<br>汉仪旗黑<br>8点字体大小 / 11点行距 / 50S | |
| Headlines Copytext | 澳世集团<br>-<br>汉仪旗黑<br>10点字体大小 / 14点行距 / 60S | |

## HEADLINES AND TYPOBREAKS

| | | |
|---|---|---|
| Sublines Sections | 澳世集团<br>-<br>汉仪旗黑<br>16点字体大小 / 16点行距 / 65S | |
| Big Headlines and Title | 澳世<br>–<br>汉仪旗黑<br>34点字体大小 / 30点行距 / 75W | |
| Sequencer and Title for Marketing | 澳世<br>–<br>汉仪旗黑<br>48点字体大小 / 48点行距 / 90W | |

# 04 THE BRAND COLOUR SYSTEM

## THE COLOUR SYSTEM

Colour plays an important role in the AGI corporate identity program. The colours below are recommendations for various media. A palette of primary colours has been developed, which comprise the "One Voice" colour scheme. Consistent use of these colours will contribute to the cohesive and harmonious look of the AGI brand identity across all relevant media. Check with our designer or printer when using the corporate colours that they will be always be consistent.

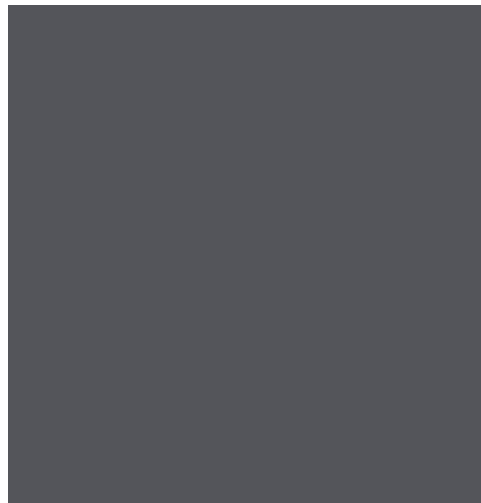The Brand Primary Colour System
The Brand Secondary Colour System

# PRIMARY COLOUR SYSTEM

-

**Explanation:**
The AGI Company has two official colours: Solid Gray and Bright Yellow. These colours have become a recognisable identifier for the company.

**Usage:**
Use them as the dominant colour palette for all internal and external visual presentations of the company.

### AGI SOLID GRAY
### PANTONE COOL GRAY 11C

-

**COLOUR CODES**

| | | |
|---|---|---|
| CMYK | : | C062 M052 Y046 K040 |
| Pantone | : | Cool Gray 11 C |
| RGB | : | R083 G086 B090 |
| HTML | : | #53565A |

### AGI BRIGHT YELLOW
### PANTONE 129 C

-

**COLOUR CODES**

| | | |
|---|---|---|
| CMYK | : | C004 M018 Y083 K000 |
| Pantone | : | 129 C |
| RGB | : | R243 G208 B062 |
| HTML | : | #F3D03E |

**COLOUR TONES**

100 %    80 %    60 %    40 %    20 %

**COLOUR TONES**

100 %    80 %    60 %    40 %    20 %

**THE GRADIENT**

Gradient

**THE GRADIENT**

Gradient

# SECONDARY COLOUR SYSTEM

-

**Explanation:**
The Secondary colours are complementary to our official colours, but are not recognisable identifiers for our company. Secondary colours should be used sparingly (less than 10 % of the palette in one piece.)

**Usage:**
Use them to accent and support the primary colour palette.

---

**WARM SLIVER** | **PANTONE WARM GRAY 1 C**

CMYK    :  C018  M016  Y020  K001
Pantone :  Warm Gray 1 C

RGB  :  R215 G210 B203
Web  :  #D7D2CB

Tones

**CLOUD GRAY** | **PANTONE COOL GRAY 6 C**

CMYK    :  C036  M028  Y028  K007
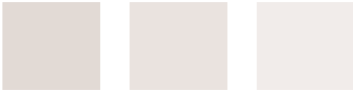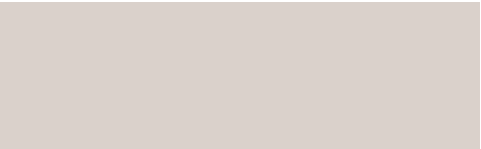Pantone :  Cool Gray 6 C

RGB  :  R167 G168 B169
Web  :  #A7A8A9

Tones

**SHADOW GRAY** | **PANTONE COOL GRAY 9 C**

CMYK    :  C052  M042  Y039  K023
Pantone :  Cool Gray 9 C

RGB  :  R117 G120 B123
Web  :  #75787B

Tones

# 05 THE BRAND PATTERN

## THE PATTERN SYSTEM

Pattern can be an incredibly powerful and versatile tool for communicating a brand's personality. More and more we're seeing pattern being used, not just on traditional media such as packaging and apparel but on everything from business stationery to window decals, website banners to office decor.

Patterns can play a vital role in brand recognition, bringing life to simple logos and helping create strong, memorable brand expressions. In some cases patterns can become even more recognizable then the actual logo.

The Brand Pattern

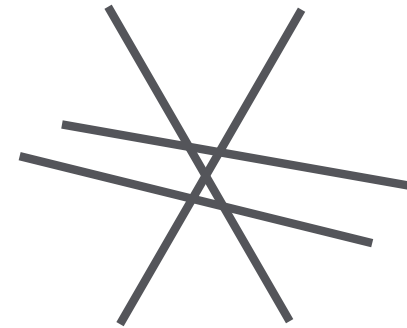# THE BRAND PATTERN
-

**Explanation:**
The AGI's pattern is developed from the brand grid. The brand grid is a combination of logo grid and random logo placement on the grid.
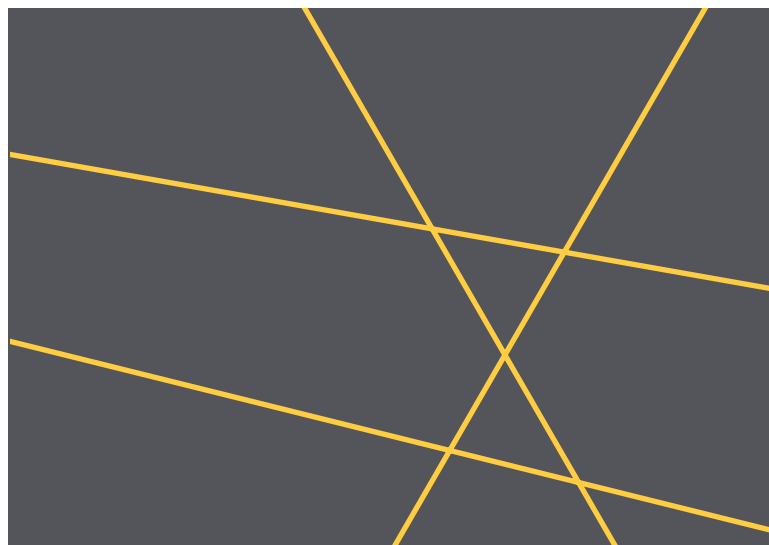
**Usage:**
Use them as the dominant pattern palette for all internal and external visual presentations of the company.





**BRAND PROCESS - 1**

**BRAND PROCESS - 2**

3



4

**3) Brand Pattern - Solid Gray**
Bright Yellow pattern on Solid Gray background

**4) Brand Pattern - Bright Yellow**
Solid Gray pattern on bright yellow background

# 06 ABOUT US AND CONTACT

**CHEEE**
**Brand Collection**

# #SAYCHEEE

We are Cheee : )

Cheee is the universal word that describes a beautiful should through love, happiness, creativity, and positive cheee energy.

Our philosophy is happiness, delivering happiness to people around us and spreading to the rest of the world.

Our slogan is "saycheee". When you say cheee, you are smiling. Smiling ia a simply easy way to be happy.

We value, profession, logic, communication, respect and happiness.

## CONTACT

**For further information please contact:**

CHEEE

E: info@CHEEE.com.au
P: +61 3 9028 5599

## COMPLETE MANUAL DOWNLOAD LINK

Digital Format Download:

Scan for download the guideline.

# THANK YOU FOR CHOOSING CHEEE

# WE LOVE
# YOUR BRAND.

**CHEEE**
**Brand Collection**