



CRS PROPERTY

DESIGN AND BRAND GUIDELINES

WE LOVE YOUR BRAND.



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CHEEE
Brand Collection



THE INTRODUCTION

THE DESIGN GUIDELINES

These guidelines describe the visual and verbal elements that represent **CRS'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 **CRS's** commitment to quality, consistency and style.

The **CRS** 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 **CRS** name and marks.

CRS

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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.

The Logo Primary Lock-Up

The Logo Other Lock-Ups

The Logo Concept and Look & Feel

The Logo Construction, Clearspace and Computation

The Logo Minimum Sizing

The Logo Greyscale - Black and White

The Logo on Background Application

The Logo Incorrect Uses

Brand consistency is always about following the rules.

THE LOGO

PRIMARY LOCK-UP

THE LOGO

The CRS chinese Logo comprises two elements, the logo lettermark and logo wordmark. The Logo Symbol is a powerful image evoking the culture of commercial property services - the connection between the strength of communication and the different points that influence.

It has a particular relationship with the CRS name.

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 upper case letters. The typeface is Montserrat Bold 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 Dark Red and Warm Black. It is an appealing blend of colours chosen for their strong combination - professional - passionate - serious. 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 background. For darker backgrounds you will find an alternative below.

1) The Logo Lettermark

Consists of a powerful element evoking the culture of commercial property services. 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

策仁仕 is the Chinese name of CRS CHINA. The font that is used here is Noto Sans S Chinese black.

THE LOGO

OTHER LOCK-UPS

OTHER LOCK-UPS

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

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

The CRS 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 background colour is light coloured.

2) Primary Lock-Up (Reversed)

will be used when the horizontal layout of logo is required and the background colour is dark coloured.

3) Bilingual Lock-Up

will be used when the Chinese lettermark version of logo is required and the background colour is light coloured.

4) Biligual Lock-Up (Reversed)

will be used when the Chinese lettermark version of logo is required and the background colour is dark coloured.

5) Lettermark

will be used when the Chinese lettermark of logo is required and the background colour is light coloured.

6) Lettermark (Reversed)

will be used when the Chinese lettermark of logo is required and the background colour is dark coloured.



3



4



5



6

THE LOGO CONSTRUCTION, COMPUTATION AND CLEAR SPACE

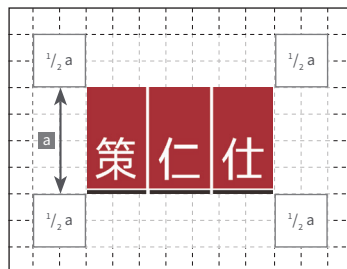
It is important to keep corporate marks clear of any other graphic elements.

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.



CLEARSPACE

Logo Symbol

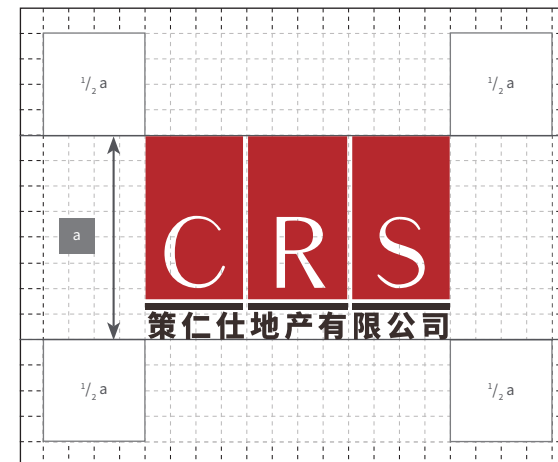


CLEARSPACE

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 CRS 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: 20mm x 3.51 mm



Logo Symbol

Minimum Size: 5 mm x 5 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 background colour is dark coloured.

2) The Logo B & W Dark Version

will be used when the background colour is light coloured.

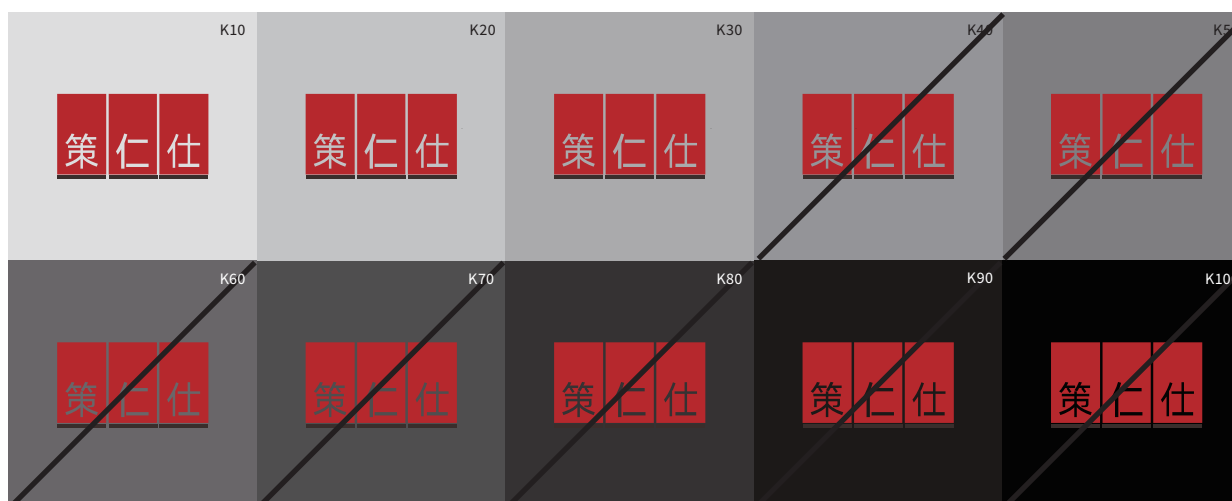
THE LOGO APPLICATION ON A BACKGROUND

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. Similarly, 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 demonstrated 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 background 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 Subtitle Typeface

The Logo Bilingual Type Face



THE LOGO

LETTERMARK TYPEFACE

THE FONT

Balham is an awesome old school sans serif font. It is designed by Dannci. The style of the font is in between classic serif and modern sans-serif font.

It delivers the message that CRS has traditional profession working attitude and creative mindset.

B A L H A M

PRIMARY FONT
BALHAM

DESIGNER :
DANNCI

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

0 1 2 3 4 5 6 7 8 9 0

Figures

! “ § \$ % & / () = ? ` ; : ¡ “ ¶ ø [] | { } ≠ ¿ ‘
« Σ € ® † Ω “ / ø w • ± ‘ æ œ @ Δ ° ª © f ð , å ¥ ≈ ç

Special Characters

TYPE EXAMPLES
BALHAM

THE LOGO

SUBTITLE TYPEFACE

THE FONT

It is a sans-serif font inspired by geometric sans-serif typefaces. Geometric sans-serif typefaces are based on geometric shapes, like near-perfect circle and square.

This font is elegant and stylish. It is delivering the upmarket brand image of CRS.

SUBTITLE FONT CHAMPAGNE & LIMOUSINES

DESIGNER :
LAUREN THOMPSON

TYPE EXAMPLES CHAMPAGNE & LIMOUSINES REGULAR

CHAMPAGNE & LIMOUSINES

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

! " § \$ % & / () = ? ` ; : ¡ ¢ [] | { } _ ¿ ‘
« _ € ® † _ “ / ø _ • ± ‘ æ œ @ _ ° ª © ¢ _ , à ¥ _ ç

THE LOGO

BILINGUAL TYPEFACE

THE FONT

When text is rendered by a computer, sometimes characters are displayed as “tofu”. They are little boxes to indicate your device doesn’t have a font to display the text. Noto is google’s answer to

“tofu”. Noto is aiming to support all languages with a harmonious look and feel. It is suitable for a multiculture company like CRS.

Noto has multiple styles and weights, and support most of the languages in the world.

NOTO SANWS S CHINESE

BILINGUAL FONT
Noto Sans S Chinese

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

Bold

DESIGN BY :
GOOGLE

-

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

0 1 2 3 4 5 6 7 8 9 0

Figures

TYPE EXAMPLES
Noto Sans S Chinese

! “ § \$ % & / () = ? ` ; : ¡ “ ¶ ¢ [] | { } ≠ ¿ ‘
« » € ® † Ω ¨ / ø π • ± ‘ æ œ @ Δ ° ª © ¢ ∂ , å ¥ ≈ ç

Special Characters



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 CRS layouts.

The Brand Biligual Typeface
The Brand Typographic Hierachy

THE BRAND TYPEFACE

THE FONT

When text is rendered by a computer, sometimes characters are displayed as “tofu”. They are little boxes to indicate your device doesn’t have a font to display the text. Noto is google’s answer to “tofu”. Noto is aiming

to support all languages with a harmonious look and feel. It is suitable for a multiculture company like CRS.

Noto has multiple styles and weights, and support most of the languages in the world.

BILINGUAL FONT Noto Sans S Chinese

DESIGNER :
GOOGLE

-

NOTO SANS S CHINESE

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

! “ § \$ % & / () = ? ` ; : ¡ “ ¶ ¢ [] | { } ≠ ¿ ‘
« Σ € ® † Ω “ / ø π • ± ‘ æ œ @ Δ ° ª © f ð , å ¥ ≈ ç

TYPE EXAMPLES Noto Sans S Chinese

THE BRAND TYPOGRAPHIC HIERACHY

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 CRS layouts.

CONTEXT TEXT AND INNER HEADLINES

Caption Text
七意 说茄子
-
Noto Sans Chinese Regular
6点字体大小 / 9点行距

Copy Text
七意 说茄子
-
Noto Sans Chinese Regular
8点字体大小 / 11点行距

Headlines
Copytext
七意 说茄子
-
Noto Sans Chinese Medium
10点字体大小 / 14点行距

HEADLINES AND TYPOBREAKS

Sublines
Sections
七意 说茄子
-
Noto Sans Chinese Medium
16点字体大小 / 16点行距

Big Headlines
and Title
七意 茄子
-
Noto Sans Chinese Bold
34点字体大小 / 30点行距

Sequencer
and Title for
Marketing
七意 茄
-
Noto Sans Chinese Black
48点字体大小 / 48点行距



04 THE BRAND COLOUR SYSTEM

THE COLOUR SYSTEM

Colour plays an important role in the CRS 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 CRS 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 CRS Company has two official colours: dark red and warm black. These colours have become a recognisable identifier for the company.

Usage:

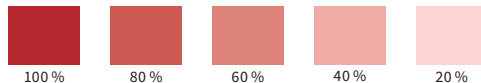
Use them as the dominant colour palette for all internal and external visual presentations of the company.



PRIMARY COLOUR 1 PANTONE 1805 C

COLOUR CODES

CMYK : C005 M096 Y080 K022
Pantone : 1805 C
RGB : R175 G039 B047
HTML : #AF272F



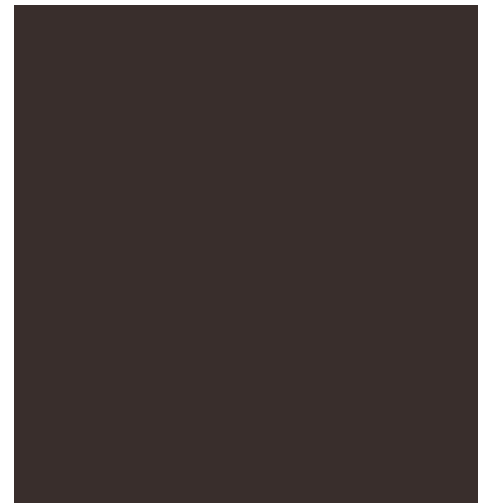
100 % 80 % 60 % 40 % 20 %

COLOUR TONES



Gradient

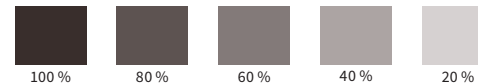
THE GRADIENT



PRIMARY COLOUR 2 PANTONE 412 C

COLOUR CODES

CMYK : C052 M059 Y045 K090
Pantone : 412 C
RGB : R056 G047 B045
HTML : #382F2D



100 % 80 % 60 % 40 % 20 %

COLOUR TONES



Gradient

THE 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.

PANTONE COOL GRAY 9 C

CMYK : C030 M022 Y017 K057 RGB : R117 G120 B123
Pantone : Cool Gray 9 C Web : #75787B

PANTONE WARM GRAY 11 C

CMYK : C026 M036 Y038 K068 RGB : R110 G098 B089
Pantone : Warm Grey 11 C Web : #6E6259

PANTONE 181 C

CMYK : C021 M093 Y088 K050 RGB : R129 G049 B047
Pantone : 181 C Web : #81312F

PANTONE 110 C

CMYK : C002 M022 Y100 K008 RGB : R218 G170 B000
Pantone : 110 C Web : #DAAA00

PANTONE 7694 C

CMYK : C100 M057 Y009 K052 RGB : R001 G066 B106
Pantone : 7694 C Web : #01426A



Tones



Tones



Tones



Tones



Tones



05 ABOUT US AND CONTACT

About Us
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

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COMPLETE MANUAL DOWNLOAD LINK



Digital Format Download:

Scan for download the guideline.





**THANK YOU
FOR CHOOSING
CHEEE**



WE LOVE YOUR BRAND.

CHEEE
Brand Collection

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CHEEE
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