
SIEF

DESIGN AND BRAND GUIDELINES

WE LOVE YOUR BRAND.

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THE INTRODUCTION

THE DESIGN GUIDELINES

These guidelines describe the visual and verbal elements that represent **SIEF'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.

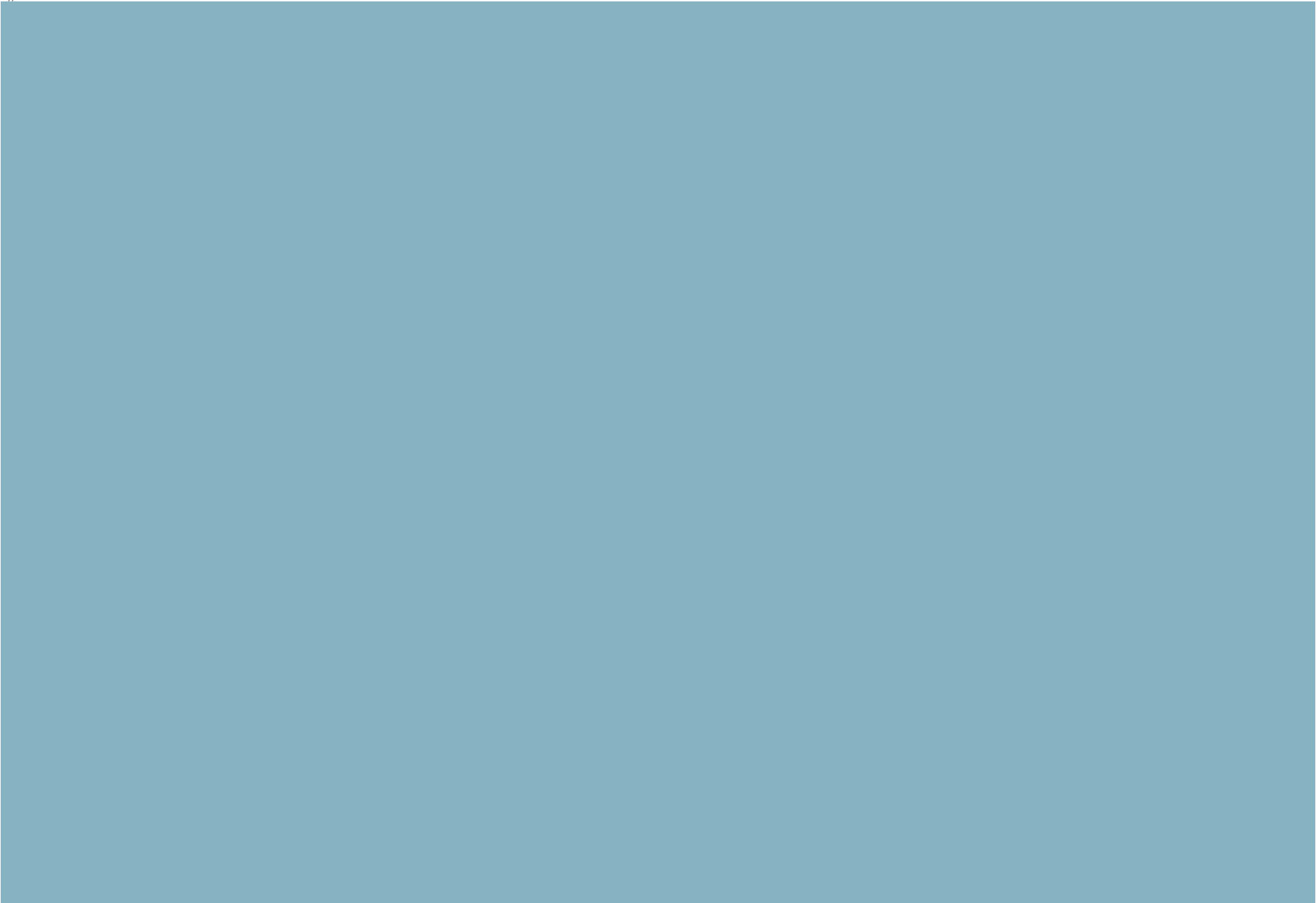
These guidelines reflect **SIEF's** commitment to quality, consistency and style.

The **SIEF** 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 **SIEF** name and marks.

TABLE OF CONTENTS

SECTION 1		THE LOGO
SECTION 2		THE LOGO TYPEFACE
SECTION 3		THE BRAND TYPEFACE
SECTION 4		THE BRAND COLOUR SYSTEM
SECTION 5		ABOUT US & CONTACT



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 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 SIEF Logo comprises three elements, the logo cameo, the logo wordmark, and sub-title. The Logo is a powerful image evoking the look of an international economic organisation.

The logo cameo has a particular relationship with the SIEF vision. The cameo is developed from human eyes and the longitude and latitude of our mother earth. It has been carefully designed for its modern and yet refined, simple style, which has been further enhanced by the use of the grid.

The logo is presented through the use of colour as well as shape and form. The two primary corporate colours are Indigo and Light Indigo. It is an appealing blend of colours chosen for their smooth combination - trustworthy, professional & modern. The Colours have been selected according to Pantone standards as shown in this guide and are easily implemented.



1) Primary Lock-Up

The main logo is the dark logo used on white or light coloured background. For darker backgrounds you will find an alternative in this guide.

2) The Logo Cameo

3) The Logo Wordmark

4) The Logo Subtitle

THE LOGO

OTHER LOCK-UPS

OTHER LOCK-UPS

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

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

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

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 the logo is required and the background colour is light coloured.

2) Primary Lock-Up (Reversed)

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

3) Emblem

will be used when the round shape layout of the logo is required and the background colour is light coloured.

4) Emblem (Reversed)

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

5) Cameo+Wormark

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

Wordmark cannot be used by itself, without cameo.

6) Cameo+Wormark (Reversed)

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

Wordmark cannot be used by itself, without cameo.

7) Cameo

will be used when a simple round shape layout of the logo is required and the background colour is light coloured.

8) Cameo (Reversed)

will be used when a simple round shape layout of the logo is required and the background colour is dark coloured.



3



4



5



6



7



8

THE LOGO CONSTRUCTION, COMPUTATION AND CLEAR SPACE

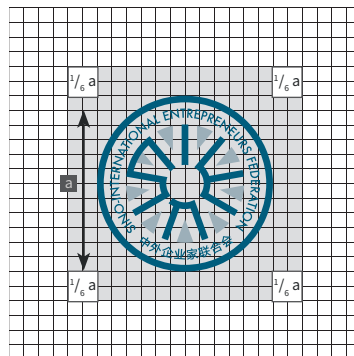
It is important to keep corporate marks clear of any other graphic elements.

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

Emblem



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 / 6).

THE LOGO MINIMUM SIZING

THE MINIMUM SIZING

When using the SIEF 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: 26mm x 55.4mm



Emblem

Minimum Size: 26mm x 26mm



Cameo+Wordmark

Minimum Size: 10mm x 21.3mm



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.

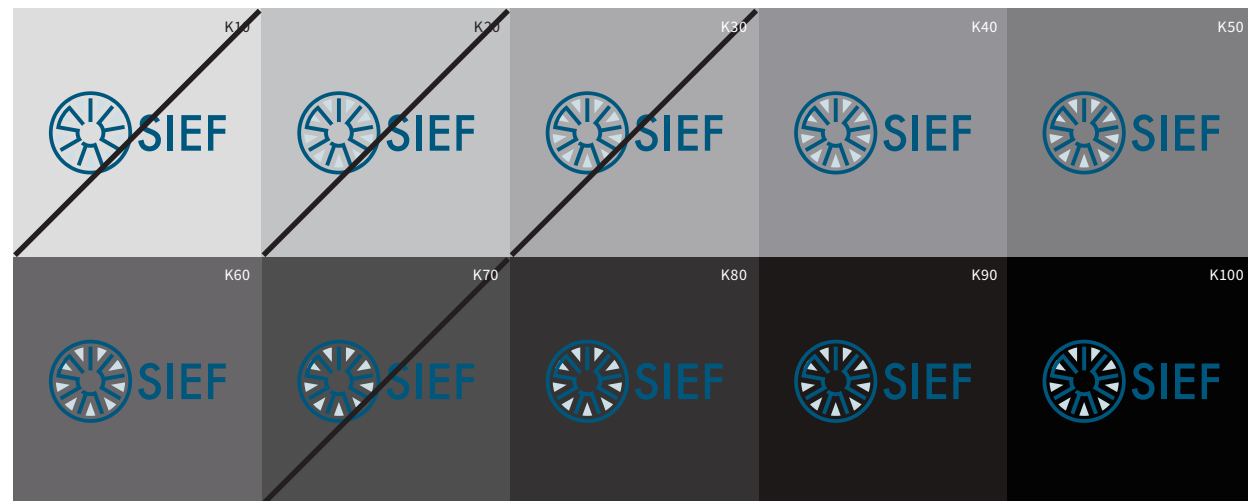
THE LOGO APPLICATION ON A BACKGROUND

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

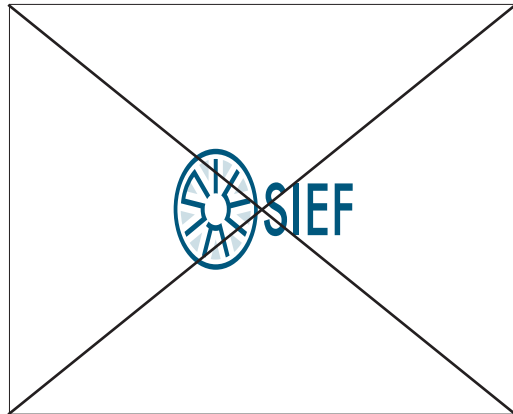
please ensure that you maintain the aspect ratio when enlarging the logo

2) DO NOT use the components of the logo separately

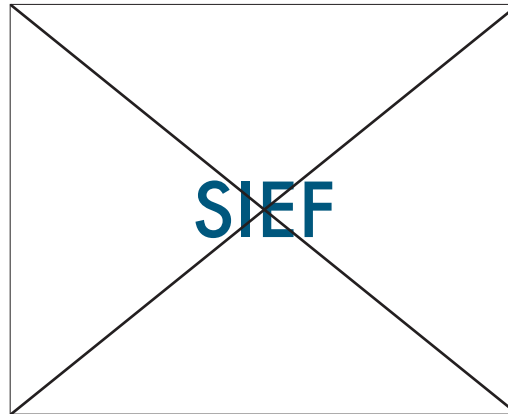
only use the logo lock-ups are available in this guideline

3) DO NOT manually alter typeset of the workmark

only use the logo wordmarks are indicated in this guideline



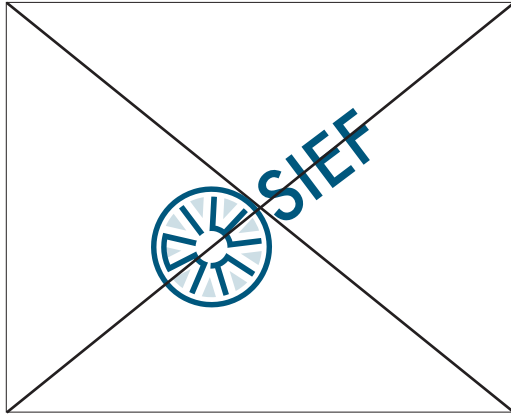
1



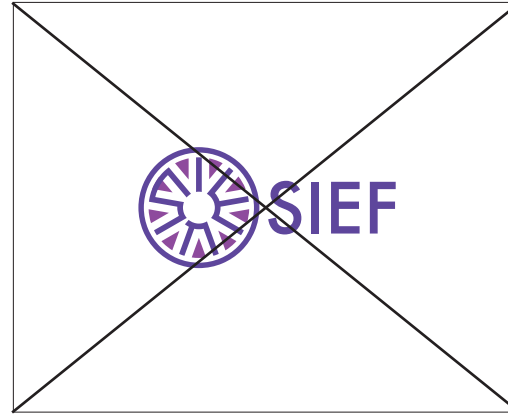
2



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 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 Typographic Hierarchy

THE LOGO WORDMARK TYPEFACE

THE FONT

First presented by the Bauer Type Foundry in 1928, Futura is commonly considered the major typeface development to come

out of the Constructivist orientation of the Bauhaus movement in Germany. Futura's long ascenders and descenders benefit from generous line spacing. The range of weights and styles make it a versatile family. Futura is timeless modern; in 1928 it was

striking, tasteful, radical — and today it continues to be a popular typographic choice to express strength, elegance, and conceptual clarity.

PRIMARY FONT FUTURA MEDIUM

DESIGNER :
PAUL RENNER

-

FUTURA MEDIUM

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 MEDIUM

Figures

0 1 2 3 4 5 6 7 8 9 0

Special Characters

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

THE LOGO

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 SIEF layouts.

CONTEXT TEXT AND INNER HEADLINES

Caption Text

SIEF

-

Futura LT Light

8 pt Type / 10 pt Leading

Copy Text

SIEF

-

Futura LT Book

10pt Type / 14 pt Leading

Headlines
Copytext

SIEF

-

Futura LT Book

12pt Type / 16pt Leading

HEADLINES AND TYPOBREAKS

Sublines
Sections

SIEF

-

Futura Medium

18pt Type / 22pt Leading

Big Headlines
and Title

SIEF

-

Futura Medium

26pt Type / 31 pt Leading

Sequencer
and Title for
Marketing

SIEF

-

Futura Medium

36pt Type / 46 pt Leading

THE LOGO

SUBTITLE TYPEFACE

THE FONT

Century Gothic is a sans-serif typeface in the geometric style, released by Monotype Imaging in 1991. It is a digital typeface that has never been made into actual foundry type.

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

PRIMARY FONT
FUTURA

DESIGNER :
PAUL RENNER

FUTURA

TYPE EXAMPLES FUTURA

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 Ƶ • ± ´ æ œ @ Δ ° º © ƒ ∂ , å ¥ ≈ ç

THE LOGO

SUBTITLE 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。

汉仪旗黑

BILINGUAL FONT

汉仪旗黑

DESIGNER :

汉仪团队

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

Regular

0 1 2 3 4 5 6 7 8 9 0

Figures

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

Special Characters

TYPE EXAMPLES

汉仪旗黑

TYPOGRAPHIC HIERARCHY IS ANOTHER FORM OF VISUAL HIERARCHY.

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 SIEF layouts.

The Brand Typeface
The Brand Typographic Hierarchy

THE BRAND TYPEFACE

THE FONT

First presented by the Bauer Type Foundry in 1928, Futura is commonly considered the major typeface development to come

out of the Constructivist orientation of the Bauhaus movement in Germany. Futura's long ascenders and descenders benefit from generous line spacing. The range of weights and styles make it a versatile family. Futura is timeless modern; in 1928 it was

striking, tasteful, radical — and today it continues to be a popular typographic choice to express strength, elegance, and conceptual clarity.

PRIMARY FONT FUTURA MEDIUM

DESIGNER :
PAUL RENNER

-

FUTURA MEDIUM

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 MEDIUM

Figures

0 1 2 3 4 5 6 7 8 9 0

Special Characters

! " § \$ % & / () = ? ` ; : i " ¶ ¢ [] | { } ≠ è ' « Σ € ® † Ω ¨ / ø π • ' æ œ @ Δ ° ª © ^ ð , å ¥ ≈ ç

THE BRAND

TYPOGRAPHIC HIERACHY

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Caption Text

SIEF

-

Futura LT Light

8 pt Type / 10 pt Leading

Copy Text

SIEF

-

Futura LT Book

10pt Type / 14 pt Leading

Headlines
Copytext

SIEF

-

Futura LT Book

12pt Type / 16pt Leading

HEADLINES AND TYPOBREAKS

Sublines
Sections

SIEF

-

Futura Medium

18pt Type / 22pt Leading

Big Headlines
and Title

SIEF

-

Futura Medium

26pt Type / 31 pt Leading

Sequencer
and Title for
Marketing

SIEF

-

Futura Medium

36pt Type / 46 pt Leading

THE BRAND TYPEFACE

THE FONT

This typeface was initially released as Neue Haas Grotesk, and was designed in 1957 by Max Miedinger for the Haas'sche

Schriftgiesserei (Haas Type Foundry) in Switzerland.

Helvetica is designed as a strong central series, with condensed and extended forms and extreme weights adapted and added later, a system which suited Linotype mechanical limitations and

marketing philosophy, but which resulted in a family of weights that were not as well coordinated as they might have been.

BILINGUAL FONT HELVETICA

DESIGNER :
EDOUARD HOFFMANN,
MAX MIEDINGER,
MATTHEW CARTER

HELVETICA

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 HELVETICA

Figures

0 1 2 3 4 5 6 7 8 9 0

Special Characters

! \$ % & ' () * + , - . : ;
@ # \$ % & * Σ Ω π @ Δ ^ ∂ ≈

THE BRAND

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TYPOGRAPHIC HIERACY

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CONTEXT TEXT AND INNER HEADLINES

Caption Text

SIEF

-

Helvetica Light

8 pt Type / 10 pt Leading

Copy Text

SIEF

-

Helvetica Light

10pt Type / 14 pt Leading

Headlines
Copytext

SIEF

-

Helvetica Regular

12pt Type / 16pt Leading

HEADLINES AND TYPOBREAKS

Sublines
Sections

SIEF

-

Helvetica Regular

18pt Type / 22pt Leading

Big Headlines
and Title

SIEF

-

Helvetica Bold

26pt Type / 31 pt Leading

Sequencer
and Title for
Marketing

SIEF

-

Helvetica Bold

36pt Type / 46 pt Leading

THE BRAND 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

汉仪旗黑

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 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

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

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 JS Group layouts.

CONTEXT TEXT AND INNER HEADLINES

Caption Text
-
中外企业家联合会
-
汉仪旗黑
6点字体大小 / 9点行距 / 35W

Copy Text
-
中外企业家联合会
-
汉仪旗黑
8点字体大小 / 11点行距 / 55W

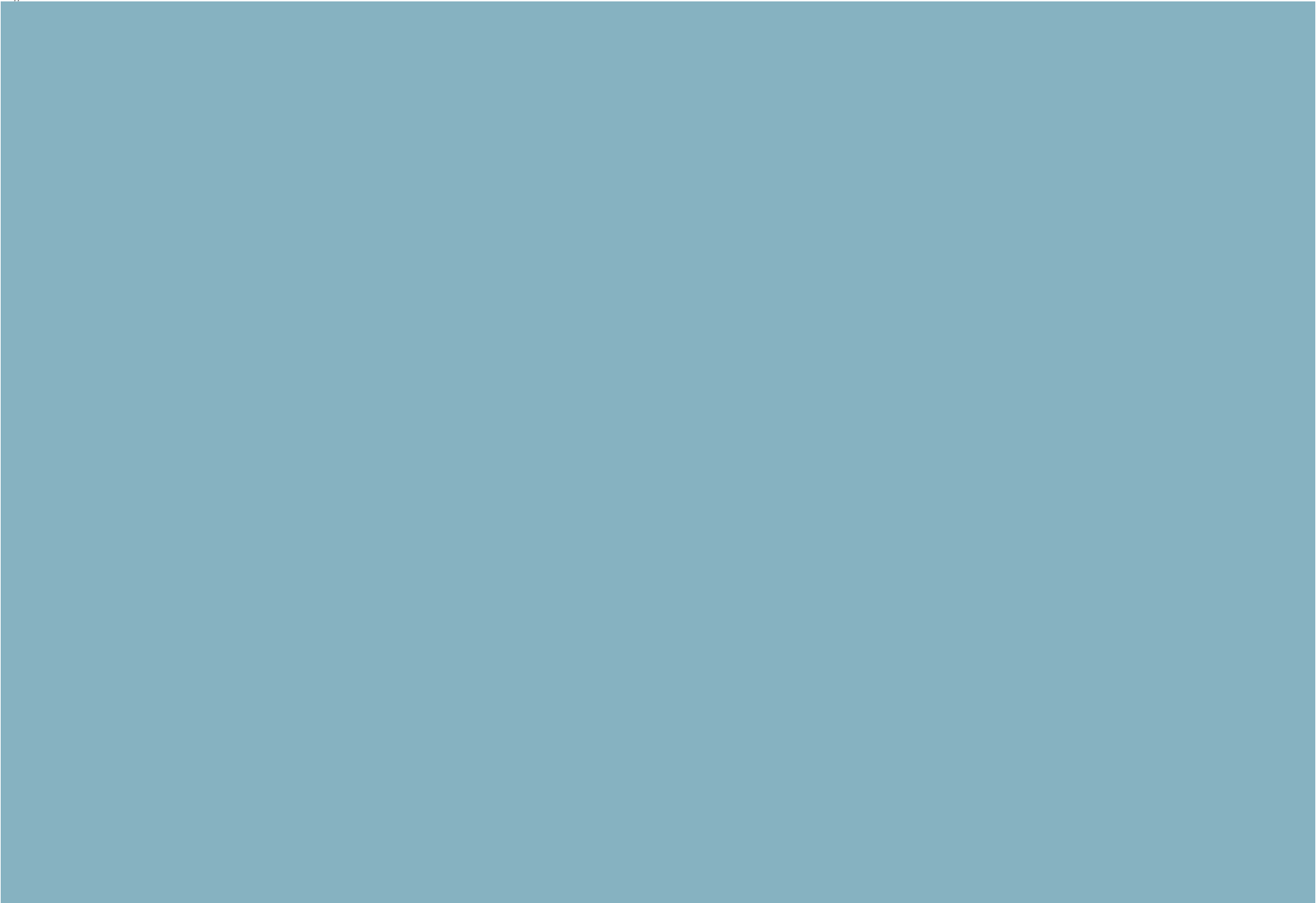
Headlines
Copytext
-
中外企业家联合会
-
汉仪旗黑
10点字体大小 / 14点行距 / 65W

HEADLINES AND TYPOBREAKS

Sublines
Sections
-
中外企业家联合会
-
汉仪旗黑
16点字体大小 / 16点行距 / 75W

Big Headlines
and Title
-
中外
-
汉仪旗黑
34点字体大小 / 30点行距 / 85W

Sequencer
and Title for
Marketing
-
中外
-
汉仪旗黑
48点字体大小 / 48点行距 / 95W



04 THE BRAND COLOUR SYSTEM

THE COLOUR SYSTEM

Colour plays an important role in the SIEF 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 SIEF 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

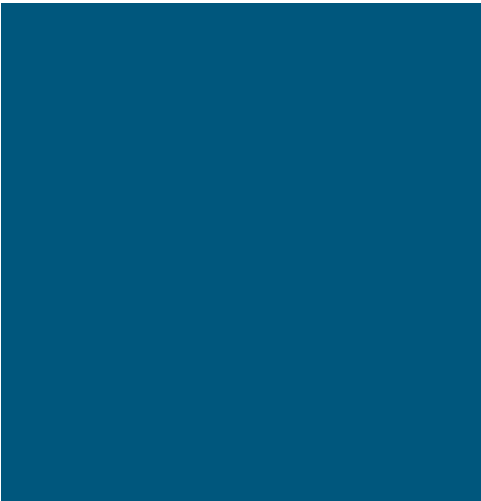
PRIMARY COLOUR SYSTEM

Explanation:

The SIEF Company has two official colours: Indigo and Light Indigo. These colours have become a recognisable identifier for the company.

Usage:

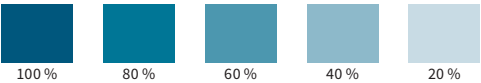
Use them as the dominant colour palette for all internal and external visual presentations of the company.



INDIGO
PANTONE 308 C

COLOUR CODES

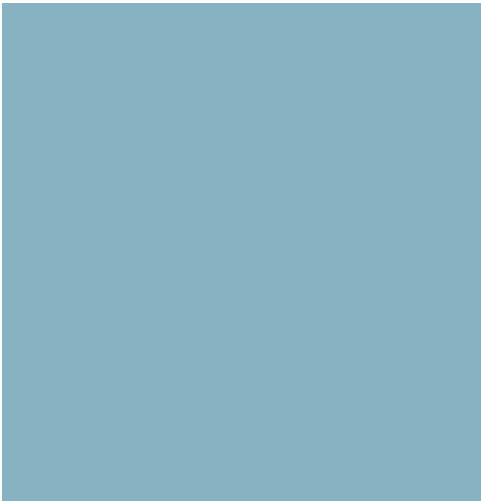
CMYK : C100 M50 Y30 K20
Pantone : 308 C
RGB : R0 G88 B124
HTML : #00587C



COLOUR TONES



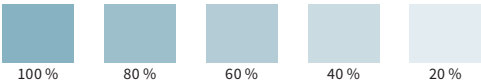
THE GRADIENT



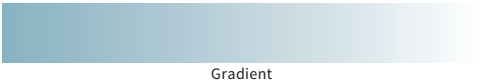
LIGHT INDIGO
PANTONE 308 C (40%)

COLOUR CODES

CMYK : C47 M17 Y18 K1
Pantone : 308 C (40%)
RGB : R145 G184 B200
HTML : #91B8C8



COLOUR TONES



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.

WALL STREET GREY

CMYK : C69 M59 Y56 K65
Pantone : N/A

RGB : R226 G226 B226
Web : #E2E2E2

FOSSIL GREY

CMYK : C49 M38 Y38 K20
Pantone : N/A

RGB : R129 G129 B129
Web : #818181

FOG GREY

CMYK : C14 M10 Y11 K0
Pantone : N/A

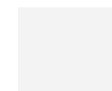
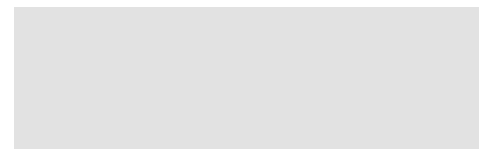
RGB : R51 G51 B51
Web : #333333



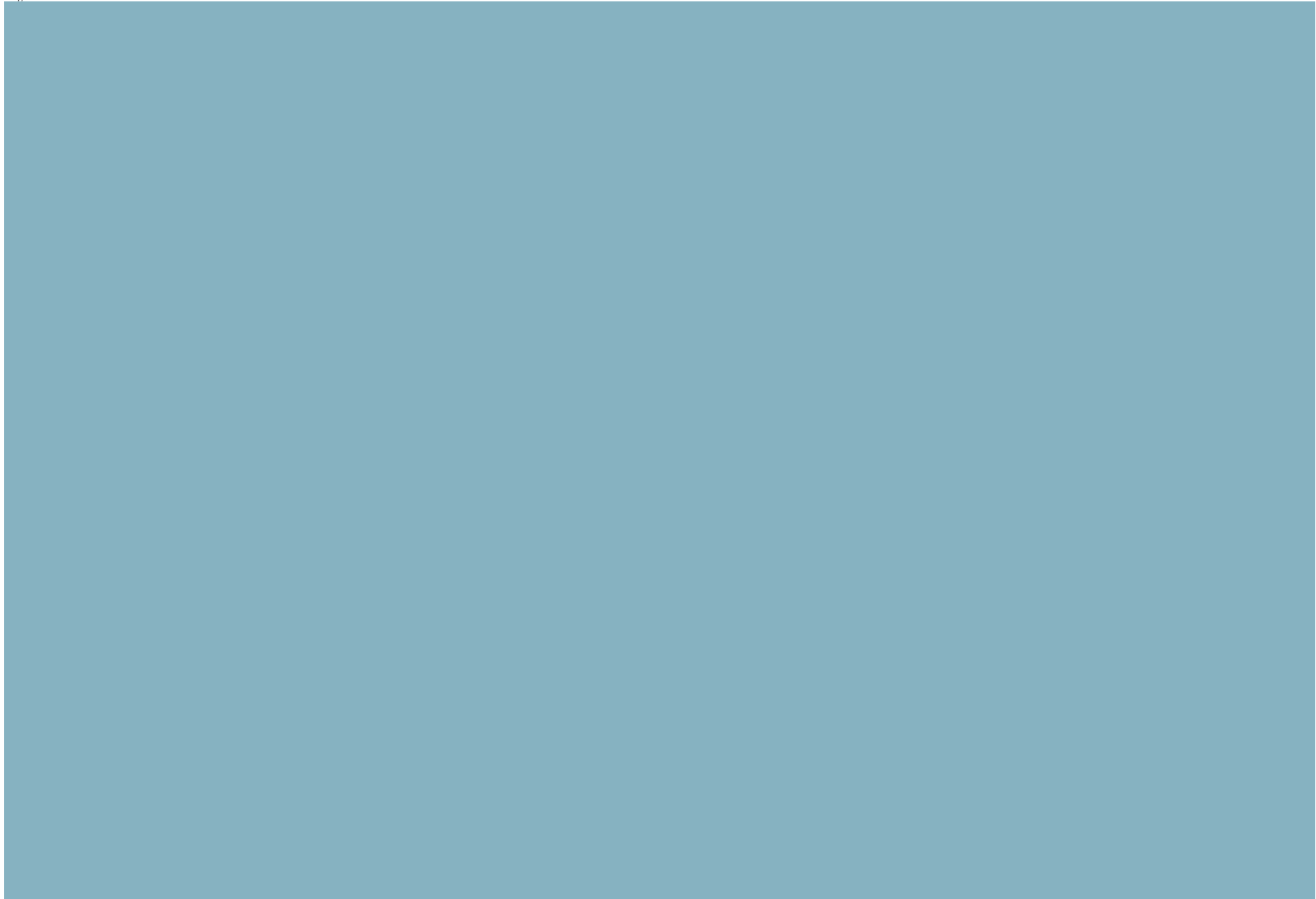
Tones



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 is the easiest 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



**THANK YOU
FOR CHOOSING
CHEEE**



WE LOVE YOUR BRAND.

CHEEE
Brand Collection

CONTACT

ADDRESS

CHEEE PTY LTD
37 Bosisto St
Richmond VIC 3121
Australia

ONLINE

Email:
info@CHEEE.com.au
Website:
www.CHEEE.com.au

