
THE VERGE

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The goal of this document is to define guidelines for the use of The Verge’s visual identity when designing applications for the brand. Throughout all media—publications, websites, mobile apps, advertising, signage, products, letterhead, or business cards—layout, color and typography should be orchestrated to impart a unified “signature”.

The essence of the The Verge’s visual identity is the combination of individual elements to take a strong graphic position. Clear and consistent use of the logotype and bold contrasts in the use of color and typography are essential for the expression of this brand. The strength of The Verge’s visual identity is simplicity and embellishments such as additional graphic symbols and iconography should be used sparingly as accents.

1.00

Logotype

1.01

The Verge Logotype

The logotype for print is available as an .eps file in the Brand Library. Also available in the library is a set of logotypes created specifically for screen usage. They will display perfectly on the pixel grid. In order to maintain their proper shape and crispness, they should never be resized in any way, nor should they be used in any print application.

Color, Orange

THE VERGE

Color, Purple

THE VERGE

Black & White

THE VERGE

1.02

Logotype Clearance

To ensure legibility and to prevent any obstruction of the The Verge logotype, always maintain a minimum space around it equal to the height of the *T* in the logotype.

$X = F$ Height



1.03

Logotype Dos & Don'ts

The correct variations of The Verge logotype are supplied in the Brand Library. Always use the source files provided to create a logotype. The logotype should not be altered in any way.



DO NOT change the color of all or part of logotype



DO NOT use gradient on logotype (colors needs to be solid)



DO NOT cut logotype



DO NOT distort part the logotype



DO NOT change the proportion of any part of logotype



DO NOT apply effect on logotype

2.00

Iconography

2.01

The Verge Iconography

The iconography features modular elements allowing for variation and flexibility. Each variation is available as .eps files in the Brand Library.

Multi-Color*White**Black*

3.00

Colors

3-01

Screen Color Palette

The brand color palette, composed of primary colors and secondary colors, should be enough for brand expression. No new colors should be used (other than those brought in by photography). Do not use Screen colors for print.

Primary Colors



Orange
R 250 / G 72 / B 42
#FA4B2A

White
R 255 / G 255 / B 255
#FFFFFF

Black
R 0 / G 0 / B 5
#363534

Secondary Colors



Purple
R 85 / G 100 / B 190
#5564BE

Light Gray
R 240 / G 240 / B 240
#F0F0F0

Dark Gray
R 54 / G 54 / B 54
#363534

3.02

Print Color Palette

The brand color palette, composed of primary colors and secondary colors, should be enough for brand expression. No new colors should be used (other than those brought in by photography). Do not use Print colors for screen.

Primary Colors



Pantone 172
C 0 / M 75 / Y 90 / K 0

White
C 0 / M 0 / Y 0 / K 0

Pantone Black
C 60 / M 40 / Y 40 / K 100

Secondary Colors



Pantone 2736
C 0 / M 2 / Y 0 / K 68

Pantone Cool Grey 1
C 0 / M 0 / Y 0 / K 6

Pantone Black 7
C 0 / M 0 / Y 15 / K 82

3-03

Logotype On Color

Depending on the color it displays on, the logotype is either orange, purple, or white.

Light Color Combination, 1



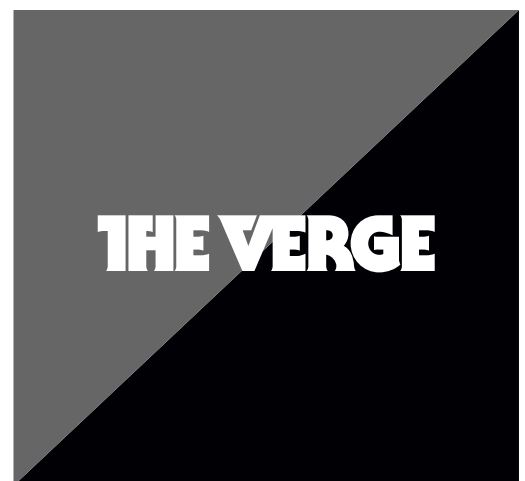
Light Color Combination, 2



Full Color Combination



Mid-Tone or Dark Color Combination



3.04

Logotype On Gradient

Regardless of the color it displays on, the logotype should be white and positioned with considered legibility.

Multi-Color Gradient



Single-Color, Purple Gradient



Single-Color, Orange Gradient



Single-Color, Black Gradient



3-05

Logotype On Image

Depending on the image it displays on, the logotype is either white or orange. Use color logotypes cautiously—only use on clean/minimal compositions.

Basic Image



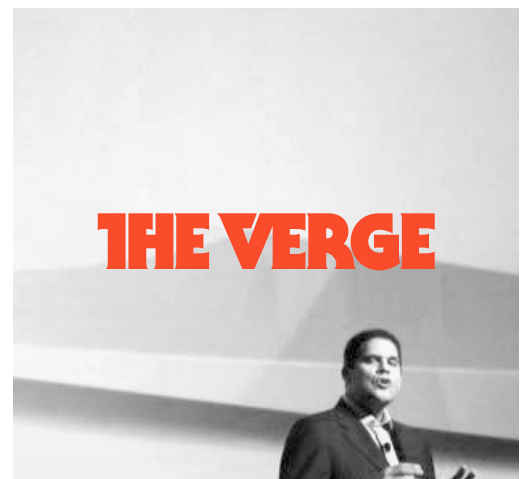
Image w/ Multi-Color Gradient



Black & White Image w/ Single-Color Gradient



Clean/Minimal Image



4.00

Typography

4.01

Primary Typography

Helvetica Neue is used as primary brand typography. It should be used for top level elements.

Helvetica Neue Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUu
VvWwXxYyZz1234567890\$%&(.,:;#!?)

Helvetica Neue Bold

**AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUu
VvWwXxYyZz1234567890\$%&(.,:;#!?)**

Aa

4.02

Secondary Typography

Georgia is used as secondary typography. It should be used for body text and more generally secondary level elements on screen.

Georgia Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUu
VvWwXxYyZz1234567890\$%&(.,;:#!?)

Georgia Bold

**AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz1234567890\$%&(.,;:#!?)**

Aa

