

LOGO IDENTITY

Standards, Guidelines and Rules for using Logo



INTRODUCTION

Indian Institute of Interior Designers, popularly called I.I.I.D; was founded in 1972 to establish good professional & trade practices and ethics amongst its members and to highlight and enhance the image of the Interior Design Profession and exchange know-how with similar organizations within the country & abroad.

IIID is a member of APSDA : Asia Pacific Space Designers Alliance.

Today, with over 8,000 members in 31 chapters & centres across India, IIID is true representative of the Interior Design fraternity within the country as well as globally.

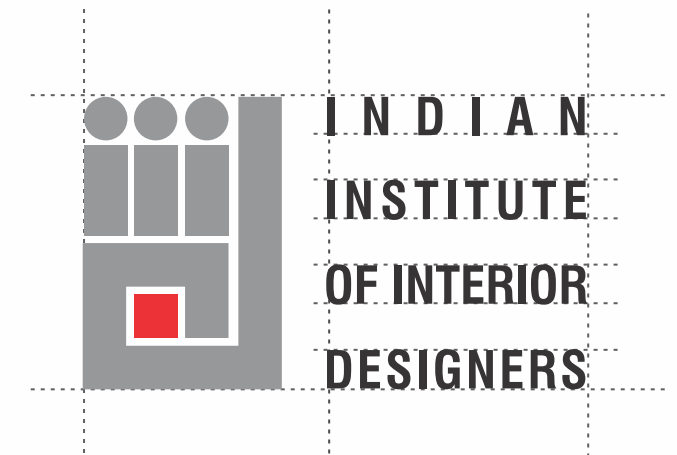
IIID has well defined aims and objectives towards fulfilment of its duties towards the fraternity & profession and society at large.



LOGO CONSTRUCTION

Our logo consists of two main elements, the logomark and the logotype.

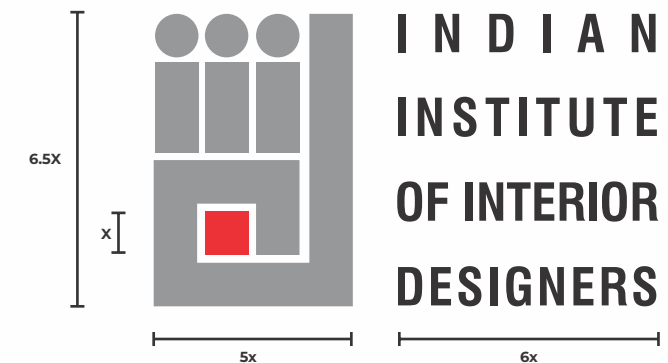
The logomark beautifully represents the letters IIID and symbolises a balanced structure. The logotype must at all times be used as shown. The spacing between the words and letters is justified based on the mark's proportions.



LOGO PROPORTION

The logo proportion for IIID mark shall be very crucial while being used on various communication platforms, as it ensures hierarchy and identity distinction of the brand as well as the due importance shall need to be maintained irrespective of the format of usage.

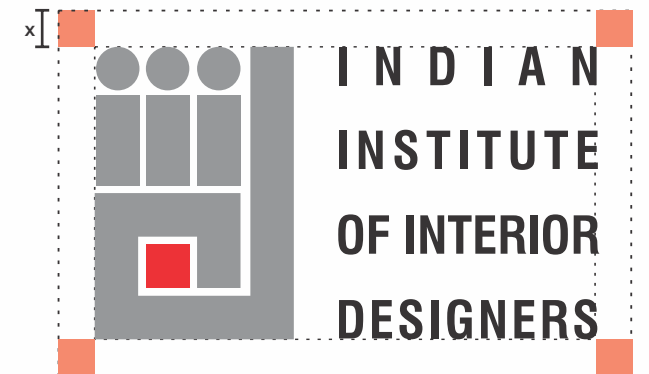
The proportion of the logo is to ensure that it is not distorted and all ratios are maintained, including the white space and spacing between the words.



EXCLUSION ZONE

Leaving free space around the logo ensures that extraneous elements do not intrude on it and dilute its visibility.

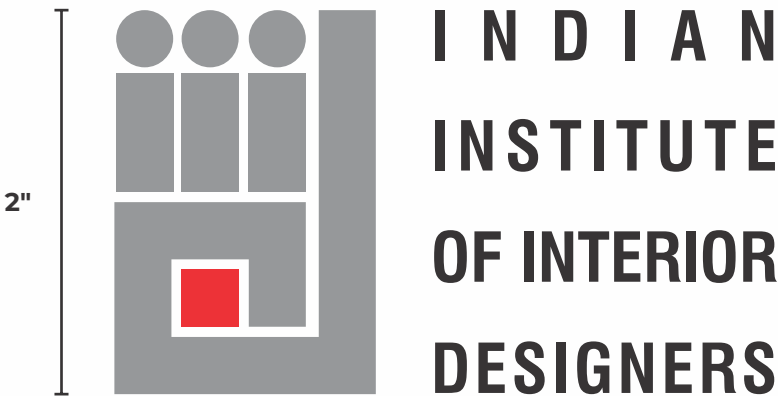
This is the exclusion zone of our logo. It should not be violated- do not place anything else in this area.



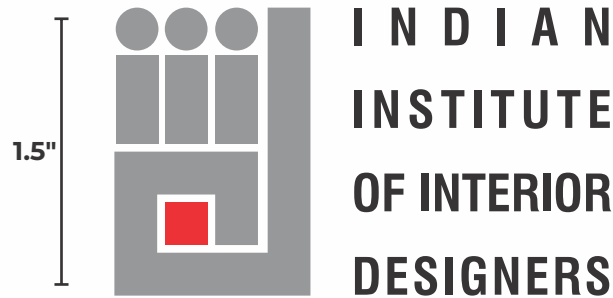
LOGO MINIMUM SIZE

250px is the minimum height size of IIID logo

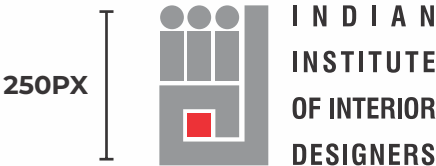
FOR A3 POSTERS



FOR A4 POSTERS



FOR SOCIAL MEDIA

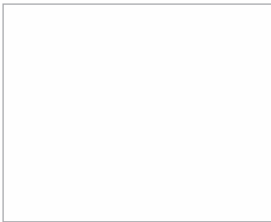


COLOUR PALETTE

The four colours chosen for this brand have been carefully picked to emulate the brand personality.

The colours have a neutral look and feel. Red adds boldness to it while white represents some breathing space in the whole element.

These neutral shades provide comfort and exclusivity that this organization stands for.



C	M	Y	K
0	0	0	0



C	M	Y	K
0	0	0	50



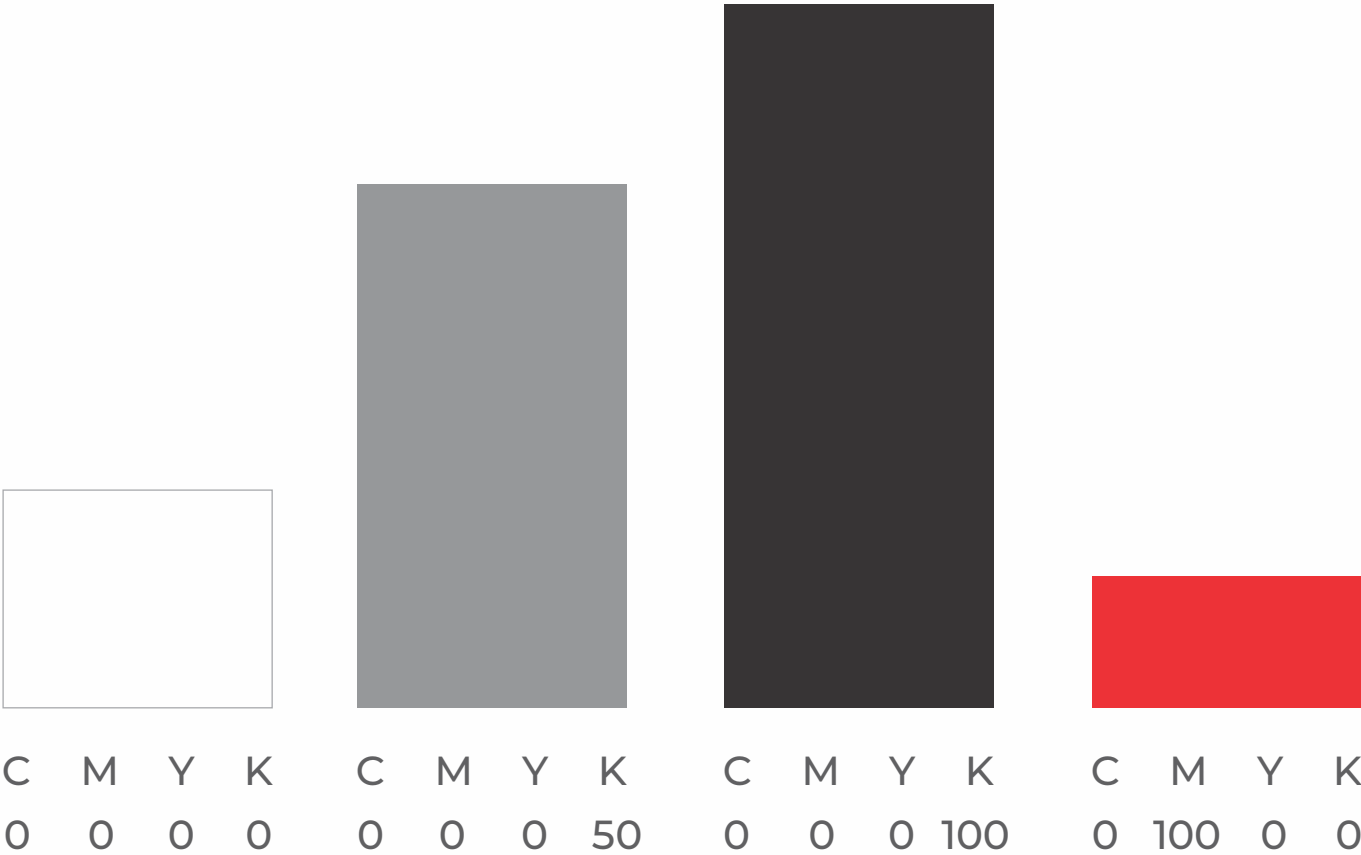
C	M	Y	K
0	0	0	100



C	M	Y	K
0	100	0	0

COLOR HIERARCHY

The proportions of the colors used from the palette are also re-determined, not only by the perspective it lends to the brand but also in terms of the color theory and ground understanding of the portrayal of the brand.



PRIMARY COLOR & MONOCHROME

The usage of Primary Logo must be in all possible situations where branding is required. This means that reproducing in black, grey and red on items that do have a white background or any other coloured background where it is most visible.

Secondary logo for Occasional Usage is when the logo needs to be produced on grey or black background.

Monochrome usage will only be used for non-conventional ways like laser, engravings, embroidery, 3D printing, textile printing.

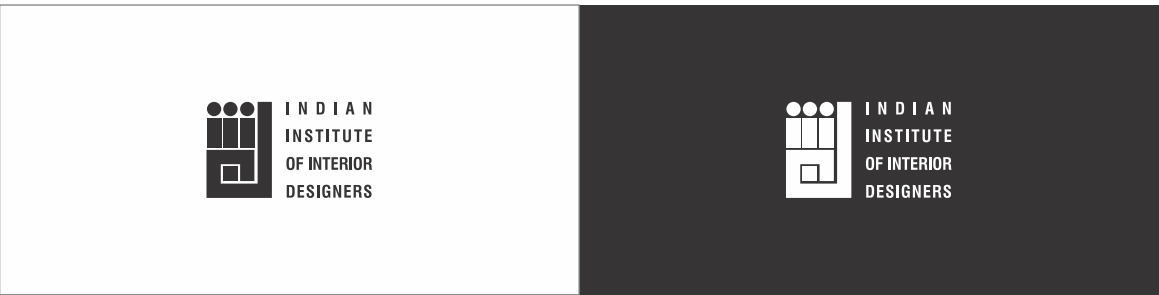
PRIMARY



SECONDARY



MONOCHROME

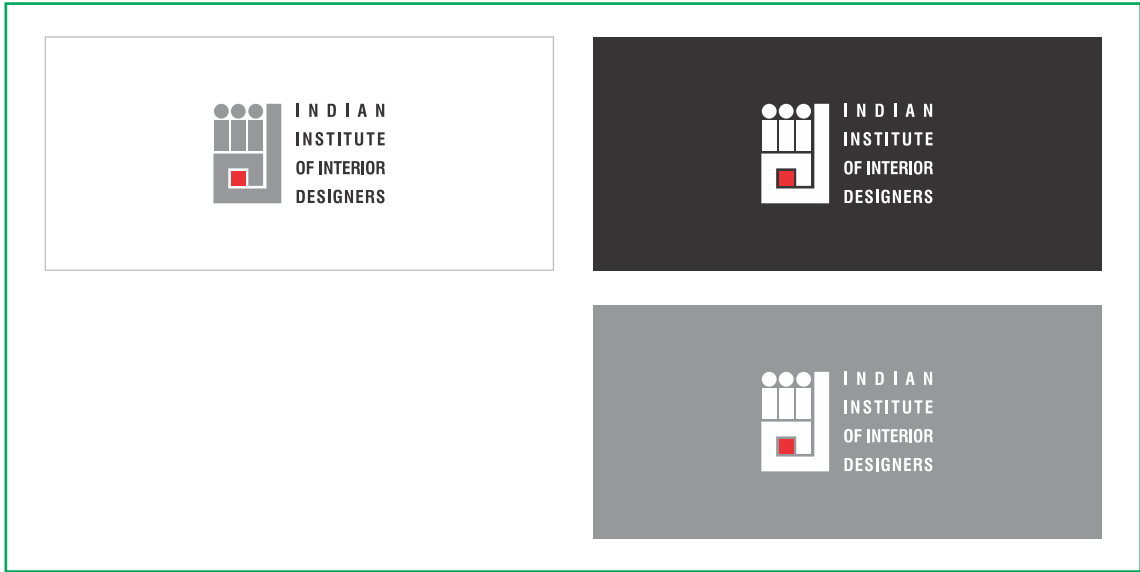


LOGO BACKGROUND COLOR VARIATIONS

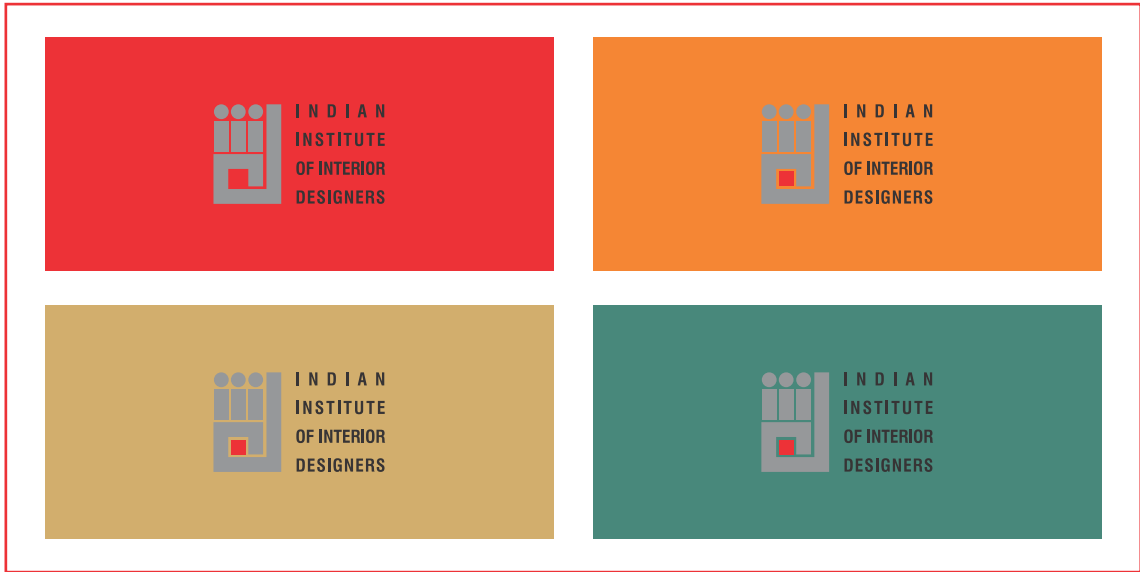
You should always try to use the positive (main) version of the logo.

However, when the background colour is from the primary palette, use the variations as shown on the right hand side, here in the acceptable version of examples.

Examples of acceptable backgrounds ✓



Examples of unacceptable backgrounds ✗



LOGO USE
DO'S



A



logo in primary colors in clear background

B



contrast deliberately created while logo to be placed on B/W image

DON'TS

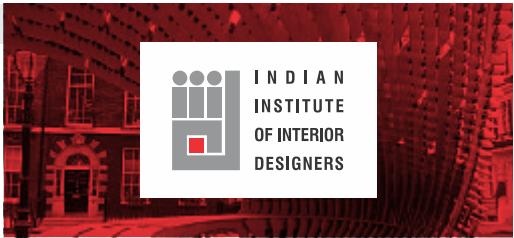


A



Don't break into two line

B



Don't put logo on a image

C



Don't change the original solid color with an outline

D



Don't distort the logo in any way

E



Don't add drop shadow

F



Don't place the logo against any background that doesn't create contrast

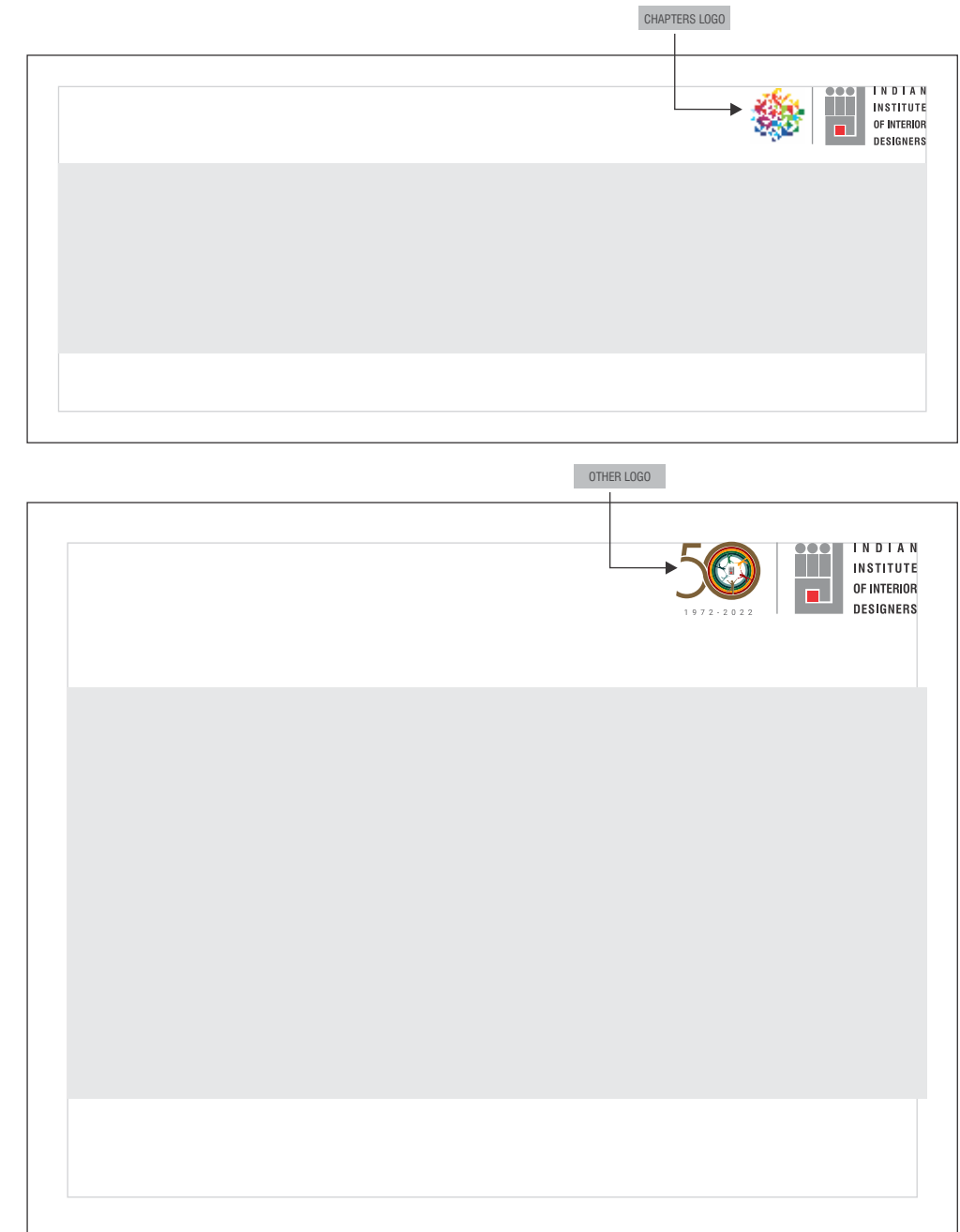
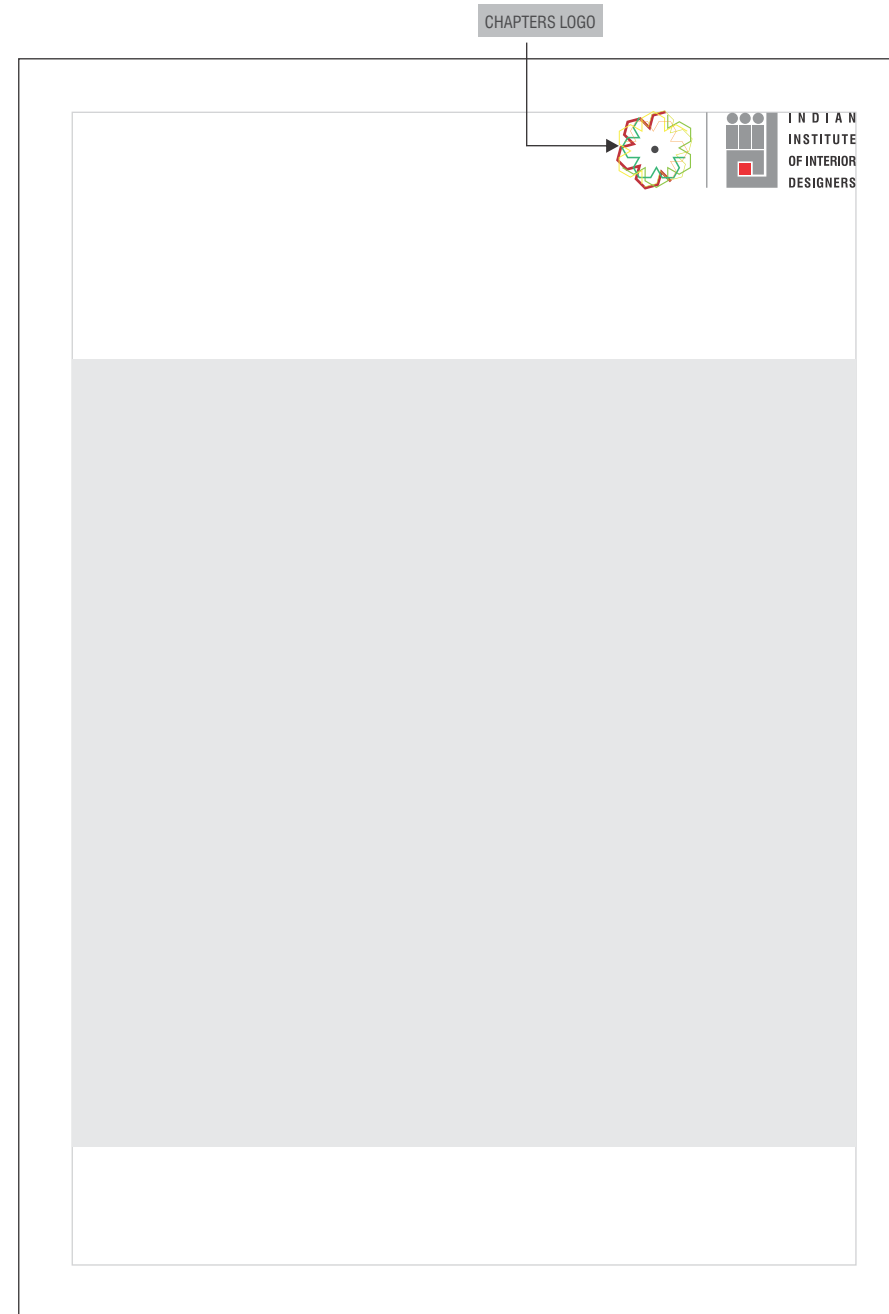
LOGO POSITIONING

The IIID logo should be placed in the top-right corner along with the collaborated brand logo.

The collaborated brand logo must always be on the left side of the IIID logo.

Other texts, images or content must always start from the next row.

There should always be white space in the same row as the IIID logo along with the collaborated brand logo.



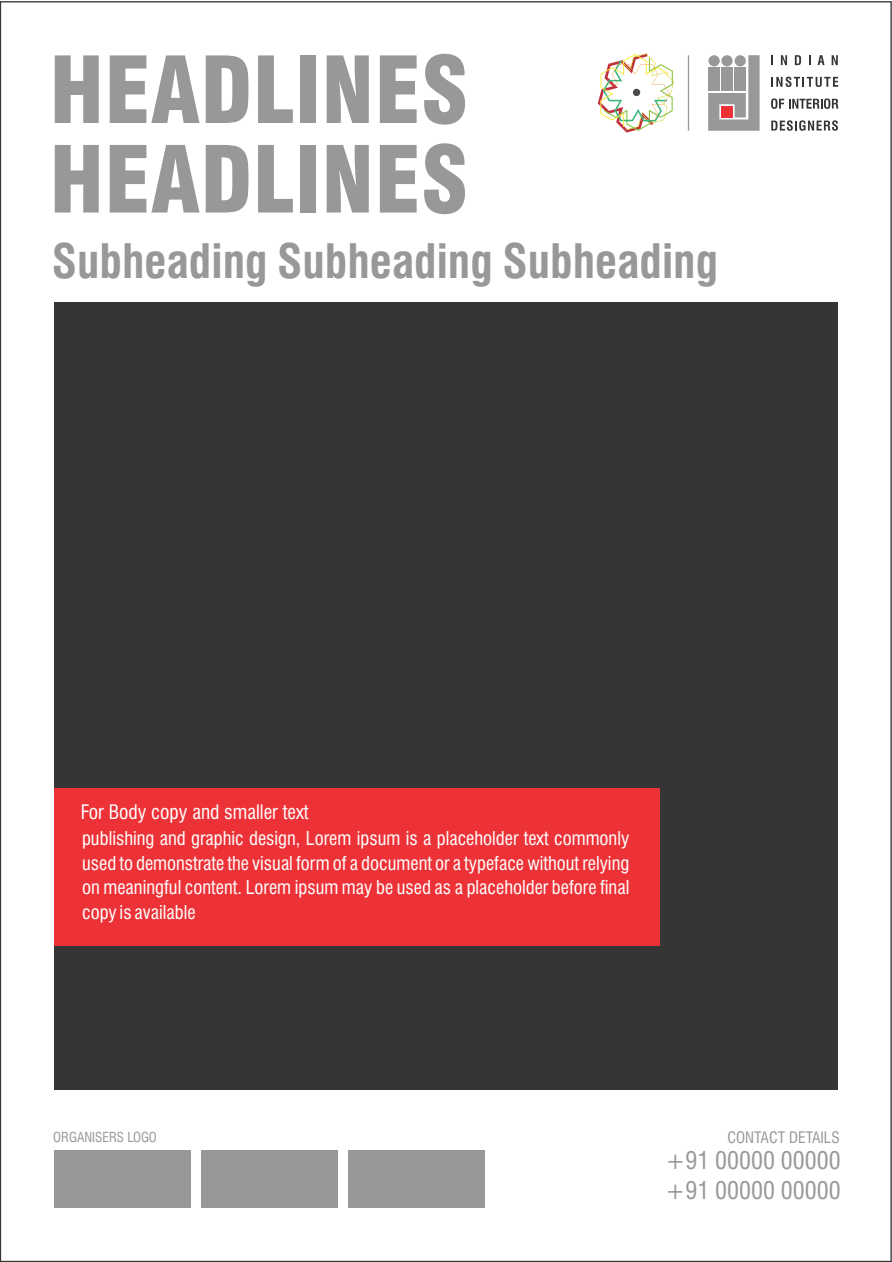
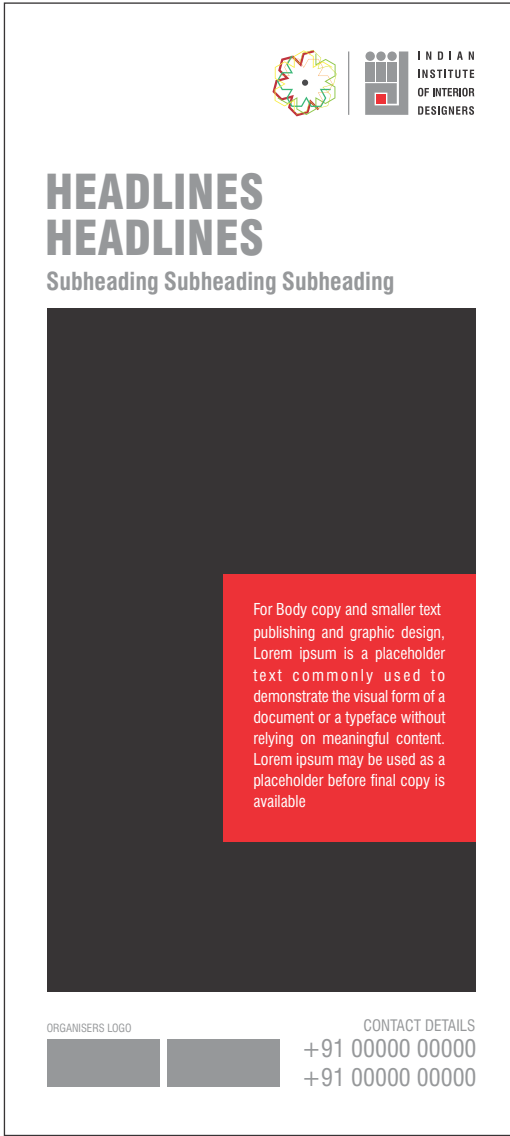
POSTER STANDARDISATION

For horizontal or vertical posters, the theme remains the same for the logo position in posters.

To highlight any content, red background over that particular text must be added.

Do's

- The logo will always be kept in the top-right corner within the margin.
- Headlines will be in Headings format. The text that supports the heading must be in the Subheading format.
- Contact details or other important yet miscellaneous information should be written in the bottom of the poster.
- The colour theme must remain cohesive and must match the primary colour palette for the overall look and feel of the poster.



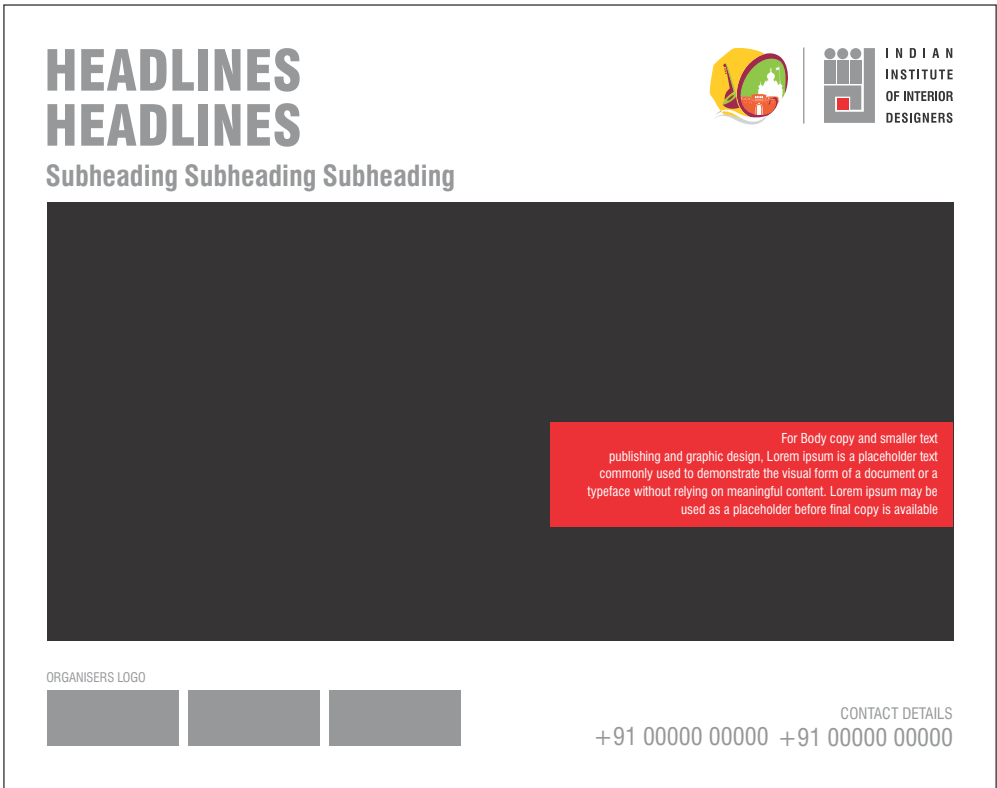
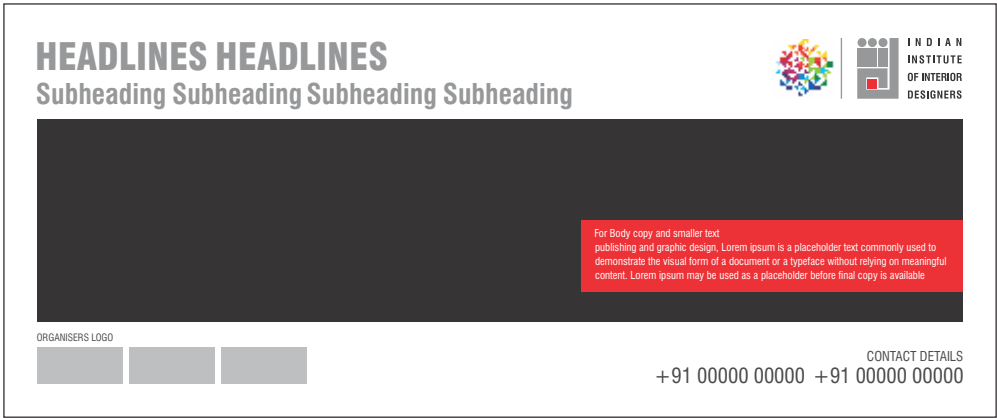
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POSTER STANDARDISATION

DON'TS ❌

- All current posters have no uniformity in the design from the usage of colours, typefaces to the placement of the IIID logo.
- The composition of the existing posters are very random. There is no cohesiveness. This needs to be changed to the poster standardisation defined earlier.
- The placement of the IIID Logo along with the icon of the Chapter must be in the top-right corner (As shown in the logo positioning)



TYPOGRAPHY

PRIMARY TYPEFACE

Swis721 BlkCn BT

Swis721 BlkCn BT is the primary typeface recommended for use in communications. The aim is to communicate all information with clarity and finesse. The preferred use of this typeface is upper and lower case.

SECONDARY TYPEFACE

Swis721 BlkCn BT BOLD

Swis721 BlkCn BT BOLD is the secondary typeface recommended for use in communications.

This font comes in variety of weights that can be applied on various means.

The preferred use of this typeface is upper and lower case.

Use this for sub-heads, paragraphs and long sentences.

Swis721 BlkCn BT BLACK
Swis721 BlkCn BT BOLD
Swis721 BlkCn BT REGULAR

BLACK

ABCDEFGHIJKLN
OPQRSTUVWXYZ
1234567890
'?'"!(%)[#]{ @ }
/&\<-
+ ÷ × = > ® © \$ € £
¥ ¢ : ; , . *

BOLD

ABCDEFGHIJKLN
OPQRSTUVWXYZ
1234567890
'?'"!(%)[#]{ @ }
/&\<-
+ ÷ × = > ® © \$ € £
¥ ¢ : ; , . *

REGULAR

ABCDEFGHIJKLN
OPQRSTUVWXYZ
1234567890
'?'"!(%)[#]{ @ }
/&\<-
+ ÷ × = > ® © \$ € £
¥ ¢ : ; , . *

GUIDELINES

Do's

- Use Swis721 BlkCn BT for headlines.
- Use Swis721 BlkCn BT for sub-headings.
- Use Swis721 BlkCn BT Regular/Semi Bold/ Light for body copy and smaller texts.
- Titles and Headlines can be in uppercase.
- if the content spans more than one sentence, consider using the secondary typeface, as it has great legibility at smaller sizes and is easy on the eyes.
- When creating paragraphs, ensure optimal legibility.

Dont's

- Do not use any other font or similar version of the font in any case.
- Do not distort or condense the typeface.
- Do not use outlines in type.
- Do not use shadows, images in letters or any other typographic effects.
- Do not use the primary font for body copy.

For Headlines

Swis721 BlkCn BT

For Subheading

Swis721 BlkCn BT

For Body copy and smaller text

Swis721 BlkCn BT Regular/**Semi Bold**/Light

TYPOGRAPHIC HIERARCHY

A hierarchy of text sizes and styles ensures accurate communication. All text should be set in white or accent colours, when using a solid or a photograph as a background. Make sure your copy layout has a clear division between main headings, subheadings, and body copy. Footnotes should be smaller and subtle than body copy

FOR HEADLINES - IN UPPER CASE

For Subheading - in sentence case or upper case

For Body copy and smaller text - in sentence case

THANK YOU

Brand and Visual Identity designed by ido.graph.
Ahmedabad, Gujarat, India.