



CRUCIBLE

Graphic
Standards
Manual

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IDENTITY STRATEGY

We are a design competition
spotlighting the most dazzling and
inspiring in new graphic design.

Talent, passion, excellence.

These are the guiding principles that
establish who we are, what we do,
and why we do it.

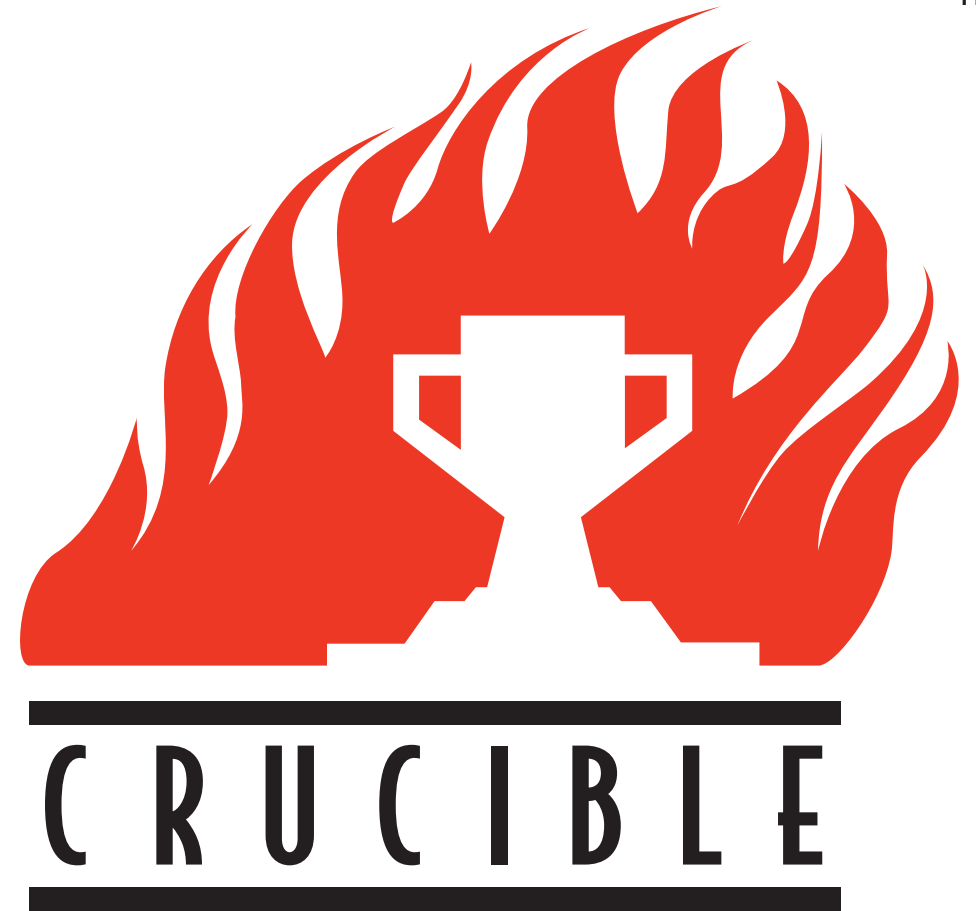
As Crucible begins its second life,
these principles are more important
than ever.

They are what makes us stand out,
and the foundation of all our
visual communications.



RULES





THE LOGO

A flame and a trophy.

Symbolizing the fire of competition and the attainment of excellence, our logo announces our mission and forms the cornerstone of our visual identity.

VISUAL ELEMENTS

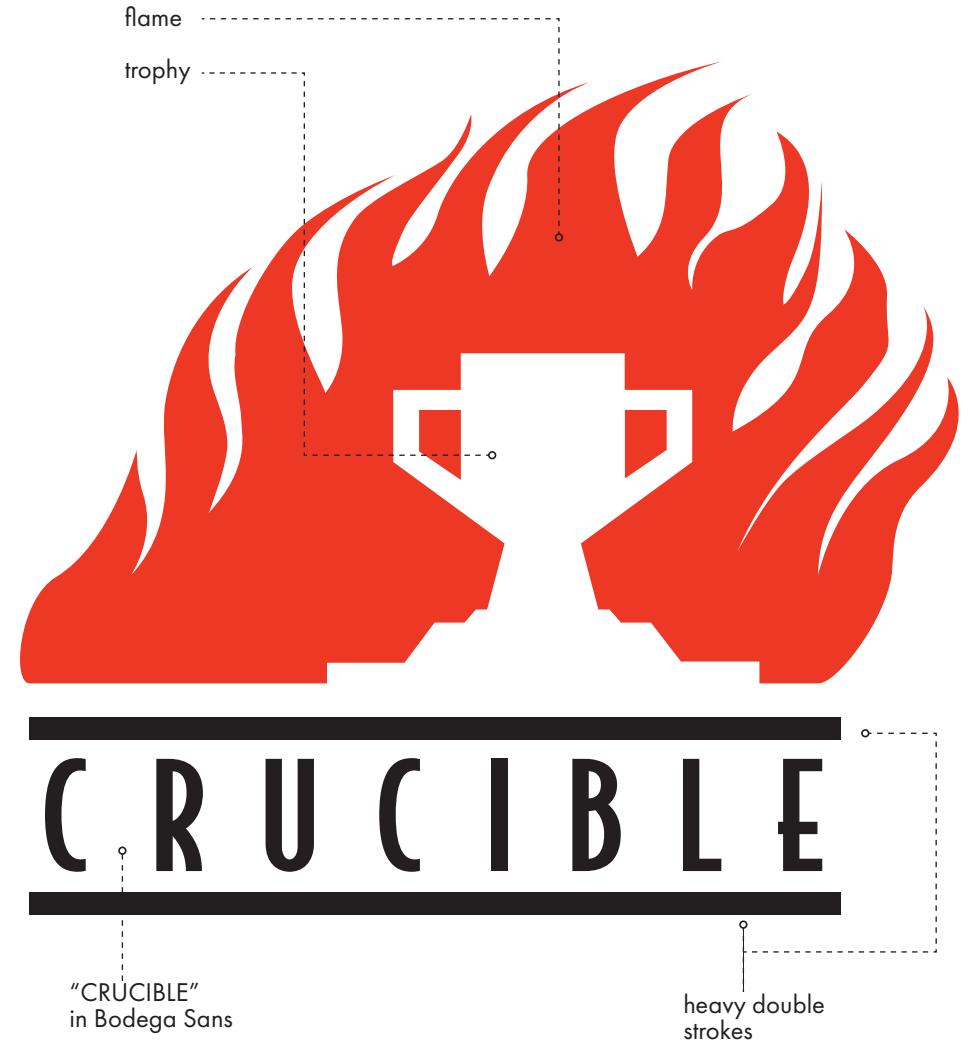
Our logo is made up of four simple key elements: the flame together with the trophy silhouette, stacked over the double heavy strokes with our name between them.

We find that simplicity often makes for a bold, confident statement. And we like bold and confident.

The elements combine in a specific way. Never try to recreate the logo or add to it.

Bodega Sans Medium is the typeface used within the logo.

The following pages show the options for logo colors, sizes, and arrangements.



LOGO COLORS

Only three colors are used in our logo: red, black, and white.

The white background, black text combination is preferred. But sometimes, a dark background is just what's needed. In that case, we can employ a reverse treatment with white text. This should only be used when the contrast between the background and the white lettering is strong enough that the logo can be clearly seen.

The flame should always be red. No other color captures the spirit of competition quite like it.



USING THE LOGO

The logo elements should always appear in order, stacked top to bottom. Do not rearrange or rotate the elements or put them side by side.

Also remember never to separate the elements when they appear together as the logo. In other situations, you may use the flame or flame and trophy combo separately as graphic elements, as we have done throughout this booklet.

Our logo has three sizes. We've created a flexible system for sizing, positioning, and displaying them. This makes it easy to find just the right size and location for any project.



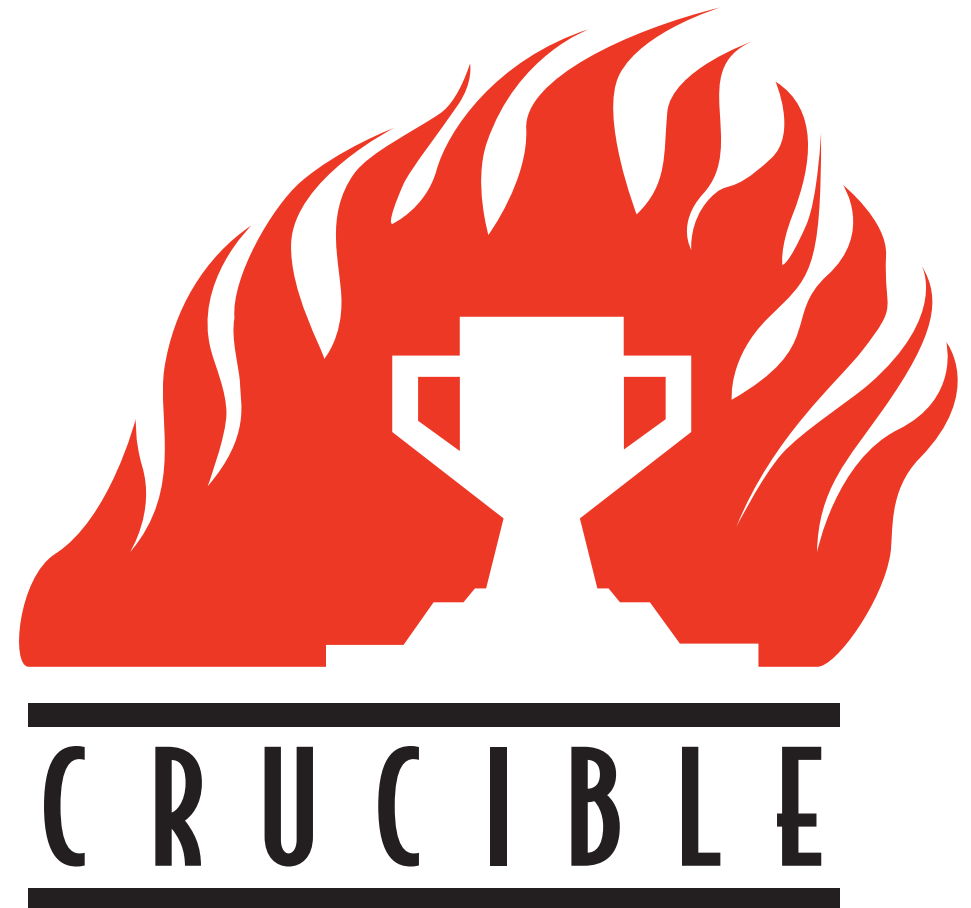
FULL-WIDTH LOGO

The full-width logo matches the space between the horizontal page margins, and sits just inside them.

While it can be positioned at vertical top, middle, or bottom, we think it looks its best grounding the bottom of the page.

For the half and the quarter width logos (on the next pages), there are no set dimensions. Rather, dimension follows format. Their sizes are figured by width, and are always relative to the width of the full-size logo (or the space between the horizontal margins).

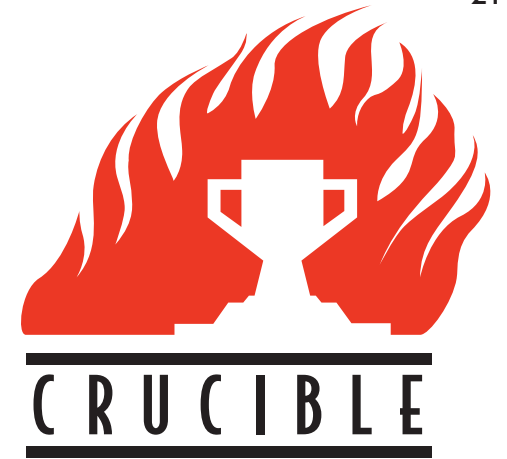
We feel this system provides flexibility in logo sizing, while maintaining a consistent look across multiple formats.



HALF-WIDTH LOGO

The half-width logo also sits just inside the horizontal margins, but it can occupy the center, too.

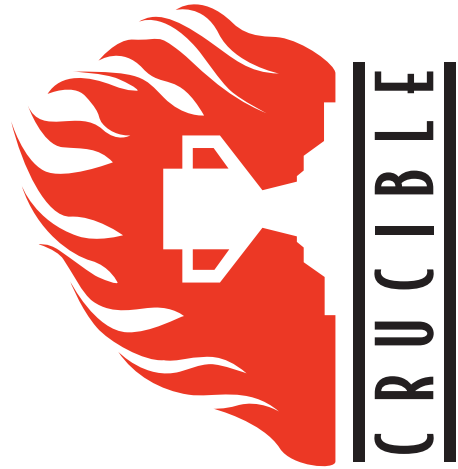
Vertically, it can sit at top, middle, or bottom.



1/4-WIDTH LOGO

The quarter-width logo can sit anywhere its half-size sibling does, but should always be inside the horizontal margins.





Never rotate the logo or any of its elements.

DON'TS

Sometimes it's just easier to show than to tell. Here and on the following page are some examples of what *not* to do with our logo.

Remember, never try to recreate the logo. The design team can provide the correct artwork.

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Our name should always be below the flame, never above it or to the side.



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The logo elements should never be separated or have extra space between them.



This background is too light for the reverse treatment. Darken the color or use the standard logo.



The flame should always be red, and the text should only be black or white.

PRIMARY COLORS

You've met our primary color palette before. They're the red, black, and white used in the logo. But that's not all these colors do.

For most of our communications, we prefer white backgrounds with black text. Black background with white text is also fine but should be well-chosen. Secondary colors can also be used for backgrounds.

Red we like to see used to catch the eye or to emphasize something brilliant or important. But we want to leave this open for experimentation and play. Be responsible but fun.

Flame Red

C: 1.56	R: 234
M: 92.19	G: 59
Y: 98.83	B: 38
K: 0	

Hex: #EA3B26

Deep Black

C: 0	R: 35
M: 0	G: 31
Y: 0	B: 32
K: 100	

Hex: #231F20

Pure White

C: 0	R: 255
M: 0	G: 255
Y: 0	B: 255
K: 0	

Hex: #FFFFFF

SECONDARY COLORS

Our secondary colors are violet-blue and gold. Gold signifies victory and achievement, and violet-blue signals royalty. Which just shows how highly we think of our competition entrants and winners.

Additionally, the rich gold and blue hues work well with our fiery red. Use them to complement the red or to set it in some interesting way.

Colors other than these are only used with permission from the marketing team.

Royal Violet-Blue

C: 98	R: 44
M: 100	G: 39
Y: 0	B: 129
K: 15	

Hex: #2C2781

Victory Gold

C: 0	R: 245
M: 44	G: 156
Y: 100	B: 27
K: 1	

Hex: #F59C1B

TYPOGRAPHY

Our logo font is Bodega Sans Medium. For all our visual communications outside the logo, we use two other fonts.

Korolev Compressed Bold is the font for headings. Its clean lines and elongated rounds are confident and fresh, and make attention-grabbing statements.

Futura is the font used for all body copy. Weights and sizes depend on format and visual needs.

Futura

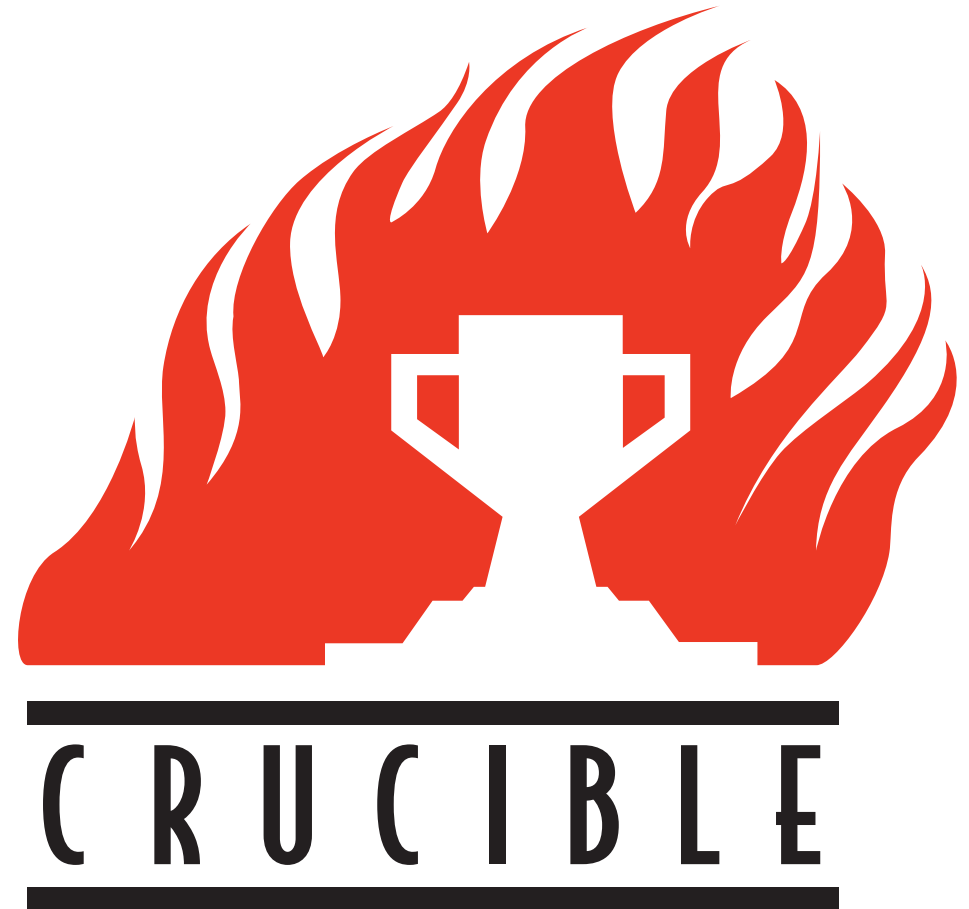
KOROLEV

SPACING

Space is great. Don't be afraid to use lots of it.

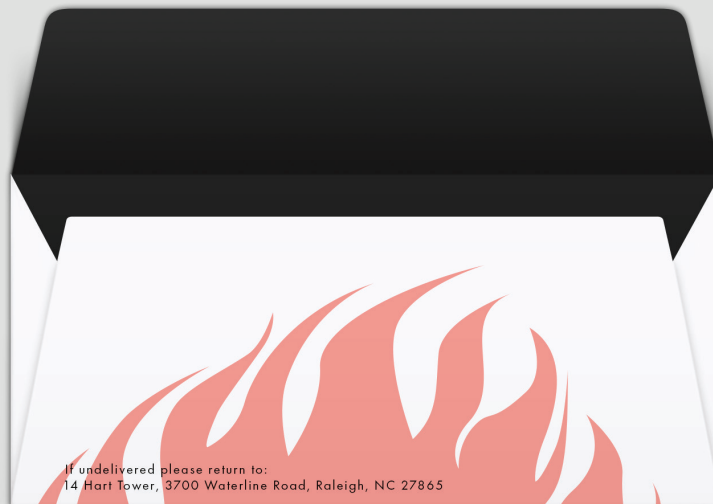
Margins should provide a generous cushion of space for the content. For print, we like margins to be no smaller than .375" on all sides. This booklet uses this measurement.

That's our only rule.



GALLERY





STATIONERY

Our standards for letterheads,
envelopes, and business cards.





Here and on the following page are ideas for other applications of our logo, colors, and aesthetics. Use these as inspiration.



