applause

Cultivating creativity
Connecting communities

Brand guides

August 2021

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About the brand refresh

As part of the website redesign, the logo has been strengthened, and a new colour palette and a style of iconography developed.

The Applause logo has been updated with a more robust outline lozenge containing the typemark. In addition, this is now better balanced with the weight of the type.

‘Rural Touring’ has been removed from the typemark and a new strapline introduced: ‘Cultivating creativity, Connecting communities.

A new brand typeface, Sauce Grotesk, has been introduced alongside the logo update.

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Updated logo with a thicker outline

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Cultivating creativity
Connecting communities

Updated logo with the new strapline

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RURAL TOURING

The old logo with thin outline

Logo strapline and use

The tagline or ‘strapline’ for Applause is:

Cultivating creativity, Connecting communities

The strapline is positioned either to the right (landscape version – Logo Strapline 1) of the typemark or beneath (portrait version – Logo Strapline 2) as shown opposite.

It is preferable to always use the logo with the strapline in whichever format works best for specific applications.

Artwork is available for both variants.

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Cultivating creativity
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Logo Strapline 1 (Landscape)

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Logo Strapline 2 (Portrait)

Logo positioning and colour

Clearspace guidelines

When combined with any other graphic elements, the space around the logo should equal at least the height of the distance between the top of the ascender ‘l’ and the decender ‘p’ within the logomark. This is represented by the ‘X’ in the diagram opposite.

Colour and placement

The logo should only ever be reproduced in black or white.

When placing the logo be careful to ensure its readability. So only place the white version of the logo on strong colours, and the black version of the logo on bright or tinted backgrounds. The logo may be placed over imagery, but please ensure that it is readable and not obscured in any way.

Logo size

The minimum size the logo should be reproduced is shown opposite. In general the logo without strapline may be used smaller than the logo with strapline.

On A4 and A5 documents:

Logo Strapline 1
Optimum size: 80mm
Minimum size: 64mm wide.

Logo Strapline 2
Optimum size: 40mm
Minumum size: 32mm wide.

Logo with no strapline
Optimum size: 40mm
Minumum size: 20mm

Optimum size

applause
Cultivating creativity
Connecting communities

80mm / 227px

applause
Cultivating creativity
Connecting communities

40mm / 114px

applause

40mm / 114px

Minumum size

applause
Cultivating creativity
Connecting communities

64mm / 181px

applause
Cultivating creativity
Connecting communities

32mm /90px

applause

20mm /57px

Please don’t...

Our logo should only ever be used in the formats supplied.

Never change the appearance of the logo or any of the versions supplied with a strapline.

1. Stretch or skew the logo.
2. Use special effects like highlights or shadows.
3. Add other colours – always use the master versions of the logo supplied.
4. Use it as an outline.
5. Put it in a box or border.
6. Slant or rotate the logo.

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Logo ident and use

Applause use the ‘a’ of Applause as an ident for use on Social Media covers and ads, particularly when working with partners.

Please ensure any element placed alongside the ident is at least equal to the internal space within the ident bounding box marked in yellow opposite.

The collaboration with The South Downs National Park for the Full Harvest project is an example of the use of the Applause ident.

audio stories & poems a

Using the white logo with imagery

The logo may be placed over imagery but be careful to ensure its legibility and that it is not obscured in any way. Only place the white version of the logo on strong colours, and the black version of the logo on bright or tinted backgrounds.

If an image doesn't have enough contrast you can apply a tinted overlay to aid legibility. Use overlays sensitively without overly dulling images.

Here are some example of good and bad use of the white version of the logo over imagery.

On the page (12) there are some examples using the black version of the logo.

Good

Good

Bad

Bad

Using the white logo with overlays

The logo may be placed over imagery but be careful to ensure its legibility and that it is not obscured in any way. If an image doesn't have enough contrast you can apply a tinted overlay to aid legibility. Use overlays sensitively without overly dulling images.

Here are some example of good uses of the white version of the logo over imagery using an overlay to aid legibility.

Sometimes an image just won't work with text or a logo overlaid – there may just be too much complexity within an image. So chooose images carefully.

On the next page (12) there are some examples using the black version of the logo.

Good – using a gradient overlay

Good – using a colour overlay

Fair – this is OK however the image has a lot of complexity and might not be the first choice of image to use.

Good – using bottom to top gradient overlay placed over a less complex area of the image

Using the black logo with imagery

The logo may be placed over imagery but be careful to ensure its legibility and that it is not obscured in any way. Only place the white version of the logo on strong colours, and the black version of the logo on bright or tinted backgrounds.

If an image doesn't have enough contrast you can apply a tinted overlay to aid legibility. Use overlays sensitively without overly dulling images.

Here are some example of good and bad use of the black version of the logo over imagery.

Good

Good

Bad

Bad

Colours – Primary palette

The colour palette consists of a wide range of greens with brighter yellows and oranges. Coral red is also used as an accent colour.

We have broken these down into two groups: Primary Colours, Darker Tones and Neutrals.

Primary Colours

This page shows the Primary Colour Group with the full colour breakdowns for RGB, CMYK, Hex (Html) and the closest Pantone Matching System (PMS).

Tinting colours is permitted but should only be used sparingly.

The Darker tones and Neutral tints are shown on page XX.

Note: Colour consistency should always be checked especially for commercial litho printing. These values have been calculated as closely as possible without testing the print the colour breakdowns with ink on paper.

Sea Green
RGB 0 117 117
HEX 007575
CMYK 97 9 39 34
PMS 322

Forest
RGB 0 117 92
HEX 00755C
CMYK 97 6 69 19
PMS 335

Grass
RGB 20 168 68
HEX 00A844
CMYK 92 0 96 0
PMS 2252

Go Green
RGB 0 171 102
HEX 00AB66
CMYK 87 0 74 0
PMS 2251

Clover
RGB 0 158 111
HEX 009E6F
CMYK 82 0 67 11
PMS 7724 or 2242

Spring
RGB125 212 93
HEX 7DD45D
CMYK 51 0 71 0
PMS 2269

Jade Deep
RGB 0 166 146
HEX 00A692
CMYK 99 0 52 0
PMS 3560

Aqua
RGB 0 209 184
HEX 00D1B8
CMYK 59 0 39 0
PMS 2239

Mint
RGB 63 224 192
HEX 3FE0C0
CMYK 33 0 18 0
PMS 333

Mint 2
RGB 115 245 223
HEX 73F5DF
CMYK 42 0 24 0
PMS 3245

Spearmint
RGB 41 208 142
HEX 29D08E
CMYK 56 0 58 0
PMS 7479

Lime
RGB 205 223 16
HEX CDDF10
CMYK 28 0 100 0
PMS 3829

Canary
RGB 239 237 50
HEX EFED32
CMYK 0 0 68 0
PMS 101

Pinapple
RGB 255 224 20
HEX FFE014
CMYK 0 5 98 0
PMS 108

Marigold
RGB 255 153 0
HEX FF9900
CMYK 0 46 100 0
PMS 2013

Coral
RGB 255 83 61
HEX FF533D
CMYK 0 74 85 0
PMS 171

Coral Deep
RGB 242 65 41
HEX F24129
CMYK 0 88 94 0
PMS 3556

Colours – Darker Tones and Neutrals

A selection of darker tones used when contrast is important and a set of neutrals for use in backgrounds.

Tinting colours is permitted but should only be used sparingly.

Some colours do not have an exact Pantone equivalent.

Note: Colour consistency should always be checked especially for commercial litho printing. These values have been calculated as closely as possible without testing the print the colour breakdowns with ink on paper.

Sea Green Dark
RGB 0 76 77
HEX 004C4D
CMYK 97 0 35 57
PMS 7715

Forest Dark
RGB 0 71 56
HEX 004738
CMYK 92 14 67 70
PMS 3308

Grass Dark
RGB 14 136 61
HEX 0E883D
CMYK 100 0 98 6
PMS 2418

Clover Dark
RGB 0 133 93
HEX 00855D
CMYK 100 0 67 23
PMS 335

Jade Dark
RGB 0 133 119
HEX 008577
CMYK 93 4 46 18
PMS 7717

Shamrock
RGB 0 120 73
HEX 007849
CMYK 99 0 83 37
PMS 7727

Coral Dark
RGB 217 32 9
HEX D92009
CMYK 0 94 100 0
PMS 2347

Alabaster
RGB 242 240 230
HEX F2F0E6
CMYK 0 1 5 5
PMS N/A

Isabelline
RGB 244 240 236
HEX F4F0EC
CMYK 0 2 3 4
PMS N/A

Soft Black
RGB 31 31 31
HEX 1F1F1F
CMYK 100 61 32 96
PMS Black 6

White
RGB 255 255 255
HEX FFFFFF
CMYK N/A
PMS N/A

Charcoal
RGB 54 54 54
HEX 363636
CMYK 0 0 0 80
PMS N/A

Smoke
RGB 75 75 75
HEX 4B4B4B
CMYK 0 0 0 70
PMS N/A

Granite
RGB 143 143 143
HEX 8F8F8F
CMYK 0 0 0 44
PMS N/A

Silver
RGB 194 194 194
HEX C2C2C2
CMYK 0 0 0 24
PMS N/A

Cloud
RGB 224 244 244
HEX E0E0E0
CMYK 0 0 0 12
PMS N/A

Snowflake
RGB 240 240 240
HEX F0F0F0
CMYK 0 0 0 6
PMS N/A

Cotton
RGB 246 246 246
HEX F6F6F6
CMYK 0 0 0 4
PMS N/A

Core colours

Whilst the full Applause brand colour palette has a range of greens and supporting colours, these core colours should be the ones to use for consistency when communicating the Applause brand.

Soft Black
RGB 31 31 31
HEX 1F1F1F
CMYK 100 61 32 96
PMS Black 6

White
RGB 255 255 255
HEX FFFFFF
CMYK N/A
PMS N/A

Clover
RGB 0 158 111
HEX 009E6F
CMYK 82 0 67 11
PMS 7724 or 2242

Clover Dark
RGB 0 133 93
HEX 00855D
CMYK 100 0 67 23
PMS 335

Grass
RGB 20 168 68
HEX 00A844
CMYK 92 0 96 0
PMS 2252

Grass Dark
RGB 14 136 61
HEX 0E883D
CMYK 100 0 98 6
PMS 2418

Coral
RGB 255 83 61
HEX FF533D
CMYK 0 74 85 0
PMS 171

Coral Dark
RGB 217 32 9
HEX D92009
CMYK 0 94 100 0
PMS 2347

Colour gradients

Colours may be mixed to create gradients. Gradients are used in backgrounds and to enliven graphic elements (for example, icons) within printed communications, digital and online content.

Here are some examples of typical gradients.

Don't mix too many colours together when creating gradients. Generally, gradients should be smooth transitions using two or a maximum of three colours.

Clover/Grass

Spring/Clover

Spring/GrassDark

Mint/Spearmint

Aqua/Jade Deep

Spring/Lime

Marigold/Coral

Pinapple/Marigold

Pinapple/Marigold/Coral

Typography

Sauce Grotesk is a compact typeface much like the classic unassuming sans serif grotesques but with softer features that shows fluidity and a sense of easiness. We wanted a typeface that can relate to a broader audience for maximum message clarity while maintaining aesthetic qualities.

Designers: Alfredo Marco Pradil, James Burtoft, published by Creative Sauce

Available from My Fonts

Sauce Grotesk Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Sauce Grotesk Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Sauce Grotesk Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Sauce Grotesk Semi-Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Sauce Grotesk Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Sauce Grotesk Extra Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Sauce Grotesk Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Sauce Grotesk

Typographic style

The typographic style uses large bold headings and clear and readable type. Type may be reversed (white) out of the stronger colours and gradients in the colour palette.

We use sentence case for our titles and headlines, and we never use ALL CAPITALS.

For large headings type is set with negative letterspacing or 'tracking'. These examples have -4 tracking in Adobe Indesign. You will need to set the level of letterspacing based on eye in other layout software such as Figma or Sketch for webdesign.

Type reversed out of a solid colour. White on Clover Dark.

Type reversed out of a gradient. This is a gradient of Sea Green Dark / Clover Dark

Large white type on Coral.

Type in Coral.
Type in Clover.
Type in Black.

Icons

Icons are visual representations of key subjects. They are simplified drawings of actual things that can be easily recognized, like the outline of a house, a paintbrush, or a phone. They can aid communication, draw in the reader, and highlight instructions or important messages.

Our icons use fairly thick outlines, which can be reproduced in solid or gradient colours.

When creating new icons, try to match the line width and weight and general style. It is also helpful to try to keep icons within a regular shape, preferably a square. However, this is not always possible, as demonstrated with the Spoken Word icon opposite which is wider than it is tall.

Opposite are some examples of the icons available using a gradient fill.

Theatre

Music

Spoken Word

Family Friendly Theatre

Contact information

For more information or to obtain copies of the logo artwork, please email Julie Oliver:

Marketing@Applause.org.uk