



MARINES
THE FEW. THE PROUD.

BRAND GUIDE

Revised 7.16.2009

INTRODUCTION

This Brand Guide addresses **three areas** critical to proper Marine Corps branding. These elements are:

- 1. The Marine Corps Logo**, which is the proper combination of a wordmark and the Marine Corps Eagle, Globe and Anchor.
- 2. Typography**, which consists of an approved family of type fonts.
- 3. Color Usage**, which consists of an approved palette of specific colors.*

***NOTE: This Brand Guide was designed for screen use or low-resolution output and may not feature accurate color representation. To ensure color precision, please refer to a PANTONE® color swatch guide or contact your printing vendor.**

This is a guide to the correct use of United States Marine Corps brand elements. It is intended to help Marines and our marketing partners create content that accurately communicates the brand essence through consistent and proper use of carefully defined visual components. Using these Marine Corps brand elements in the intended manner will enable you to create a more immediately recognizable set of communications in every instance, thereby increasing the power of your communications and creating a greater brand voice for the Marine Corps.

CONTENTS ►

Introduction	01
The Brand	
Overview	02
The Blues Test	03
Media 2.0	04
The Marine Corps Logo	
Logo Elements	05
Eagle, Globe, and Anchor	06
Wordmarks	07
The Tagline	08
Minimum Size	09
Clearspace	10
Typography	11
Color Palette	14
Full-Color Applications	17
Using the Logo Over Photography	18
Line-Art Color Applications	19
Appendix	

THE BRAND OVERVIEW

BRAND VISION

The United States Marine Corps and the individual Marine should be viewed as the epitome of military virtue. A group of smart, tough warriors who gain strength of mind, body and character through membership in an elite and proud Corps.

TONE AND EXECUTION

The Marine Corps brand voice is one of quiet power and reverence befitting an institution this country has looked to as its protector for more than two centuries. It is not humorous, as the business of the Marine Corps is very serious. It is not arrogant or flippant. It is intelligent, bold and feels on the side of right.

The basic promise of all prospect-directed Marine Corps communication is transformation. Entry into the Marine Corps offers the opportunity to become completely transformed in mind, body and spirit. Through an intense mental and physical indoctrination, recruits are forced to look within themselves for strength and learn to depend on those at their side. Price of entry into the Corps is intentionally acknowledged to be extremely high, and each recruit must endure this “trial by fire” in order to be proven worthy to serve.

What makes Marines special: Nobility and Honor, Courage and Commitment. Every Marine is regarded as a respected member of an elite military organization akin to a large family. Marines revel in the feeling of closeness they share, and are steadfastly committed to each other and to the country they serve. Through the transformation process, Marines are instilled with an extreme level of self-discipline and display poise, character and leadership qualities beyond others. The Marine Corps tradition is part of the bedrock of this nation, and one of the constants that makes every American hopeful for the future.

THE BRAND

THE BLUES TEST

ENSURING A CONSISTENT PUBLIC IMAGE

The “Blues Test” is an ethical standard that the Marine Corps applies before entering into any advertising, publicity or promotional agreement. It helps ensure that all marketing and public affairs efforts are associated with organizations and companies of the highest moral caliber. It is a subjective test, but aims to steer the Marine Corps brand away from objectionable content such as, but not limited to, sexual references, criminal activity, extreme violence, harsh language, political activism and any other potentially controversial subject matter.

It is acknowledged that the “Blues Test” occasionally limits where the Marine Corps brand can appear. The payoff, however, is the consistent public image communicated to the target audience—that a United States Marine embodies integrity and strong moral character. To maintain a noble public image for the Marine Corps has always been, and will continue to be, invaluable to all recruitment and public affairs efforts.

THE BRAND

MEDIA 2.0

DEALING APPROPRIATELY WITH THE MEDIA 2.0 LANDSCAPE:

In recent years, the rise of the World Wide Web has created a nearly parallel media universe that is now taking its place at the forefront of mass communication. Based around the popularity of user-generated content and the modern “blogosphere,” this media universe is populated with unfiltered communication of every sort, from anyone and everyone who chooses to offer it to the world. This represents a staggering shift in paradigm. Mass communication that was once the province of brands and companies with the resources to disseminate information via costly traditional media has now become possible for anyone with a computer and the will to speak. Consequently, the Media 2.0 landscape is a minefield. Its main features are a constant and opinionated buzz, along with the promise of instant retribution for those who speak falsely or offer an unpopular position. That certainly makes this dangerous territory for any brand that doesn’t first weigh the risks and rewards. Still, this environment is fast becoming the populist medium of our time, and it can’t be ignored as a potential channel for the Marine Corps message. Should messaging be put in this environment, several things must be considered and certain rules adhered to:

- 1) No communication should be released into the environment that is not in the best interests of the Marine Corps.** The same questionable content rules apply here as with any other Marine Corps communication.
- 2) If there is an interesting message that includes intriguing visual or audio communication, it will likely become “viral.”** That is, it may spread from site to site. The message could become altered by anyone with the technical skill to do so. Any communication offered is also subject to being scrutinized by the media. Therefore, make sure all communications are “blues worthy.”
- 3) Remember that the communication could very likely be taking a center stage position in Marine Corps brand communication.** Make sure the message is consistent with the brand message of transformation and/or the “Longer Marine Corps Story” of service to country and to each other. United States Marines embody integrity and strong moral character. To maintain a noble public image for the Marine Corps has always been, and will continue to be, invaluable to all recruitment and public affairs efforts.

THE MARINE CORPS LOGO

The Marine Corps logo is composed of two elements:

1. The Eagle, Globe and Anchor—the universally recognized symbol of the United States Marine Corps.
2. A wordmark.

The Eagle, Globe and Anchor may be placed either to the left of the wordmark or centered directly over it, depending on whether a vertical or horizontal treatment is preferred.

From a brand perspective, the logo is the “signature” of any Marine Corps communication. It is used to give the communication an official voice and authorization.

Although there are several approved-for-use versions of the Marine Corps logo, the two versions below are recommended for general use in full-color applications.

Other versions of the logo and their specific uses are addressed later in this Guide.

VERTICAL LOGO



HORIZONTAL LOGO



LOGO ELEMENTS

EAGLE, GLOBE AND ANCHOR



Full-Color Officer Eagle, Globe and Anchor (photographic image)



Full-Color Enlisted Eagle, Globe and Anchor (photographic image)



One-Color Eagle, Globe and Anchor (line art)

FULL COLOR

The full-color Eagle, Globe and Anchor in the Marine Corps logo is an actual photograph of the emblem taken from the dress blue uniform. It is a compelling visual and is very recognizable. However, two important considerations should be taken into account when using this photo as part of a logo element:

1. To maintain its accuracy, the photographic Eagle, Globe and Anchor can only be printed using a full-color printing process.
2. To prevent the Eagle, Globe and Anchor from losing its detail, it should never be reproduced at a size that sacrifices its resolution thereby causing the emblem to be pixilated (see page 8).

LINE ART

The line art version of the Eagle, Globe and Anchor is a two-dimensional interpretation of the original and reproduces nicely at any size. It may be reproduced in black, white or one of several approved brand colors (see page 14). The line-art version of the Eagle, Globe and Anchor is a completely acceptable alternative to the photographic Eagle, Globe and Anchor in appropriate situations.

These include:

1. When the Eagle, Globe and Anchor cannot be printed in a full-color process.

2. When the end-use size is too large for the photographic artwork to reproduce properly.

3. When the eventual print quality is suspect.

4. When the communication is directed at internal Marine Corps audiences. These audiences often include both Officers and Enlisted personnel, and the line art offers a neutrality that appeals to everyone.

USING THE EAGLE, GLOBE AND ANCHOR ON ITS OWN

There are instances that call for the Eagle, Globe and Anchor to be used as the complete logo, without any accompanying wordmark. An example of this is television, an environment allowing the word “Marines” to be voiced rather than appearing in type. However, most print situations currently call for a more substantial brand identification.

THE CORRECT EAGLE, GLOBE AND ANCHOR TO USE

In full-color communications directed toward the general public, the Officer Eagle, Globe and Anchor or line art version should always be used, no matter whether the subject matter pertains to Enlisted Marines or Officers. In communications directed specifically toward an Enlisted Marine audience, the gold Enlisted Eagle, Globe and Anchor may be used.

LOGO ELEMENTS

WORDMARKS

LOGO WITH GENERAL-USE WORDMARK



LOGO WITH ALTERNATE WORDMARK



07

VARIATIONS OF THE WORDMARK

WITHIN THE LOGO

The combination of the Eagle, Globe and Anchor with the MARINES wordmark and tagline (“The Few. The Proud.”) is considered standard for most general applications. However, it should be noted that there are four alternate wordmarks that may be used in combination with the Eagle, Globe and Anchor to create the Marine Corps logo. Always use the wordmark that best suits the needs of the particular project.

SIZE AND SPACING

The Eagle, Globe and Anchor (discussed in detail on the previous page) may appear either to the left of the wordmark or above it. Specific guidelines for size ratio and spacing between the wordmark and the Eagle, Globe and Anchor can be found in Appendix B.

All wordmarks are fixed elements. They should never be kerned or have any spacing added.

COLOR USAGE

In order to maintain a consistent Marine Corps brand identity, there are a limited number of approved colors that may be applied to the wordmarks. Please refer to pages 14-15 for more details.

NOTE: The wordmarks above are shown within the full-color horizontal logo versions. They may also be used in vertical logo versions, and with the line-art Eagle, Globe and Anchor.

**LOGO
ELEMENTS**
THE TAGLINE



MARINES
THE FEW. THE PROUD.

THE MARINE CORPS BRAND TAGLINE

The Marine Corps brand uses one officially recognized tagline, which is a featured element in most brand communications. This line is: **The Few. The Proud.**

The general-use wordmark shown on the previous page includes this tagline. This wordmark version is recommended, provided its use adheres to the minimum clearspace and size specifications (see pages 9-10). However, its use in this form is optional, since the tagline often appears in text. In these situations, using the tagline within the logo may become redundant.

As with all wordmarks, the wordmark bearing the Marine Corps tagline should be used in proper conjunction with the Eagle, Globe and Anchor.

The integrity of the Marine Corps tagline is very important to the brand, and **the tagline is intended to always function as a stand-alone phrase.**

It should never be altered to include another phrase or be incorporated into other phrasing. Additionally, the tagline should never be a part of the logo when the Eagle, Globe and Anchor is paired with the MARINES.COM, MARINEOFFICER.COM, or MARINE RESERVE wordmarks.

MINIMUM SIZE

WORDMARKS

The five Marine Corps wordmarks are designed to retain their legibility in a wide range of sizes. But when sized too small, the legibility is diminished, as is the impact.

The minimum size of the wordmark is determined by width. Never reproduce any of the wordmarks where the word “MARINES” is smaller than 1.25 inches wide (181 pixels*), as shown on the right.

EAGLE, GLOBE AND ANCHOR

For legibility, the Eagle, Globe and Anchor should never be reproduced smaller than one-third of an inch (.33") wide, or 50 pixels.* This guideline applies to both the photographic and line-art versions. Always measure from the far left edge of the rope to the far right tip of the anchor.

SIZE AND SPACING

Specific guidelines for size ratio and spacing between the wordmark and the Eagle, Globe and Anchor can be found in Appendix B.



← .33" →
(50 pixels*)



CLEARSPACE

To ensure the prominence and legibility of the Marine Corps logo, always surround it with the minimum amount of clearspace, as shown in the examples on the right. This clearspace isolates the logo so it does not compete with surrounding text or photography.

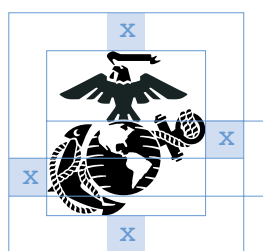
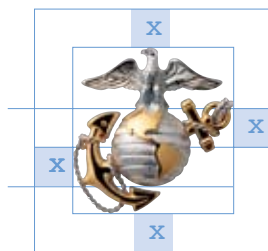
CLEARSPACE AROUND THE LOGO OR A WORDMARK

The minimum amount of clearspace around the logo, or around the wordmark, is equivalent to the **height of the letter “M” in “MARINES,”** regardless of which wordmark is used or at what size it is reproduced.

CLEARSPACE AROUND THE EAGLE, GLOBE AND ANCHOR

When the Eagle, Globe and Anchor is used alone, it must also be surrounded by a minimum amount of clearspace. This amount is equivalent to **half of the height of the globe.** This clearspace should be measured from the very edges of the rope and anchor, as shown below.

X is equivalent to 1/2 the height of the globe



TYPOGRAPHY

Headlines or other bold text must be typeset in ALL CAPS this way:

**ALWAYS
A MARINE.**

Typeface: Trade Gothic Bold Condensed 20

Horizontal Scale: Set to 198%

Kerning: Set to 100 points, or equivalent
ample letterspacing

**ALWAYS
A MARINE.**

Typeface: Trade Gothic Bold Condensed 20

Horizontal Scale: Set to 120%

Kerning: Set to 75 points or equivalent
ample letterspacing

**ALWAYS
A MARINE.**

Typeface: Trade Gothic Bold Condensed 20

Horizontal Scale: Set to 100%

Kerning: Set to 50 points, or equivalent
ample letterspacing

Consistent typography can be a recognizable and synergistic part of any brand identity. All Marine Corps branded communications should, whenever possible, utilize only the font families depicted in this section.

Within the sans serif font family, **TRADE GOTHIC**, and the serif font family, **INDISPOSE**, there is a great deal of flexibility and latitude offered for design. These fonts help communicate the proper character of the Marine Corps personality and provide a consistent look.

Presently, there are no specific rules for the use of the approved font families. As a general guideline, **TRADE GOTHIC** should be relied upon for use in ad headlines and body copy. The font is highly readable and has a bold look. Conversely, **INDISPOSE** provides a noble, sophisticated feel that works very well in Marine Corps collateral communications. The two families are also quite complementary to each other, should a communications piece call for both.

TRADE GOTHIC

*This clean and simple sans serif font has both regular roman and condensed varieties. It is the **primary** font for all Marine Corps work. **Trade Gothic** can be purchased from a variety of online typography sources.*

This is Trade Gothic Light.

This is Trade Gothic Bold 2.

This is Trade Gothic Condensed 18.

This is Trade Gothic Bold Condensed 20.

INDISPOSE

*This serif font has slightly unusual nuances and comes in a variety of weights. It should be used as a **secondary** typeface. To purchase **Indispose**, contact FontShop San Francisco at 1-888-333-6687 or info@fontshop.com. Please specify the USMC Indispose Package when ordering.*

This is Indispose Light.

This is Indispose Medium.

This is Indispose Bold.

THIS IS INDISPOSE SMALL CAPS.

TYPOGRAPHY

UNLICENSED FONTS

Unlicensed fonts (or system fonts) are those most commonly installed on today's computer operating systems, and do not require the purchase of licensing agreements.

When the purchase of licensed fonts (**TRADE GOTHIC** and **INDISPOSE**) is not an option, unlicensed fonts (**ARIAL** and **TIMES NEW ROMAN**) can be used instead to achieve a consistent brand look. Licensed fonts are recommended when available.

SERIF FAMILY

TIMES NEW ROMAN

This clean and simple serif font has regular, bold and italic varieties. It is the primary substitution font for Indispose on all Marine Corps work. Times New Roman comes with most computers factory-installed fonts. All samples are sized at 13 pt.

MARINES. The Few. The Proud.

This is Times New Roman Regular.

This is Times New Roman Italic.

This is Times New Roman Bold.

INDISPOSE

MARINES. The Few. The Proud.

This is Indispose Light.

This is Indispose Medium.

This is Indispose Bold.

SAN SERIF FAMILY

ARIAL

This clean and simple sans serif font has regular, bold and italic varieties. It is the primary substitution font for Trade Gothic on all Marine Corps work. Arial comes with most computers factory-installed fonts. All samples are set at 13 pt.

MARINES. The Few. The Proud.

This is Arial Regular

This is Arial Italic.

This is Arial Bold.

TRADE GOTHIC

MARINES. The Few. The Proud.

This is Trade Gothic Light.

This is Trade Gothic Bold 2.

This is Trade Gothic Bold Condensed 18

This is Trade Gothic Bold Condensed 20.

TYPOGRAPHY

UNLICENSED FONTS

Unlicensed fonts (or system fonts) are those most commonly installed on today's computer operating systems, and do not require the purchase of licensing agreements.

When the purchase of licensed fonts (**TRADE GOTHIC** and **INDISPOSE**) is not an option, unlicensed fonts (**ARIAL** and **TIMES NEW ROMAN**) can be used instead to achieve a consistent brand look. Licensed fonts are recommended when available.

Other fonts consider during unlicensed font selection are listed below.

SAN SERIF

TRADE GOTHIC
ARIAL

Franklin Gothic

Verdana

Century Gothic

MARINES.
MARINES.

MARINES.

MARINES.

MARINES.

The Few. The Proud.
The Few. The Proud.

The Few. The Proud.

The Few. The Proud.

The Few. The Proud.

SERIF

Indispose

Times New Roman

Bookman

Palatino

Cambria

MARINES.

MARINES.

MARINES.

MARINES.

MARINES.

The Few. The Proud.

The Few. The Proud.

The Few. The Proud.

The Few. The Proud.

The Few. The Proud.

THIS PAGE FOR PRESENTATION PURPOSES ONLY.

COLOR PALETTE

	<p>BLUE PMS 289C CMYK 100/64/0/60 RGB 0/43/92 HEX #000066</p>
	<p>RED PMS 187C CMYK 0/100/79/20 RGB 196/18/248 HEX #CC0000</p>
	<p>SILVER PMS 429C Metallic PMS 877C CMYK 3/0/0/32 RGB 176/183/187 HEX #999999</p>
	<p>GOLD PMS 4505C Metallic PMS 871C CMYK 0/12/75/45 RGB 140/123/33 HEX #CC9900</p>

The Marine Corps color palette emulates the dress blue uniform—the deep blue/black fabric of the blouse, red of the bloodstripe and piping, and silver and gold accents. The red and blue used in the brand band (covered later in this document) is the most consistent color combination used in Marine Corps communications. Other combinations such as red and gold without blue are acceptable. Combinations such as blue with silver only or blue with gold only are inappropriate, even though these combinations are within the color palette parameters. Questions on appropriate combinations will be resolved by Marine Corps Recruiting Command.

Listed on the left are the PANTONE® Matching System (PMS) colors, the four-color (CMYK), HSB combinations, RGB combinations* and hexadecimal codes for Web use.

Always specify a coated paper stock when printing

Marine Corps materials. Coated paper helps to maintain the accuracy of the dark and vibrant colors of the Marine Corps color palette. Uncoated stock has a tendency to absorb ink, washing out colors and altering

their appearance. Coated stocks are available in a wide range of matte, semi-gloss and gloss finishes, which allow for virtually any textural appearance desired.

Metallic inks are often a part of Marine Corps brand communications. Therefore, preferred PANTONE® metallic colors have been designated as additional options for Marine Corps silver and gold. While these colors are excellent choices for brand consistency, please note that paper choice can affect coloration. Therefore, the metallic designations specified at left are intended as recommendations, not mandates.

If it is not possible to specify PMS, CMYK or RGB colors for some materials, such as embroidery thread, match the Marine Corps palette as closely as possible, (i.e., ensure the red does not have orange hues).

***NOTE:** Because the accuracy of computer monitors and color printers cannot be guaranteed, the colors on this page may not be represented precisely. Always refer to a PANTONE® color swatch guide or your printing vendor to ensure color accuracy.

COLOR PALETTE SOURCING



FULL-COLOR APPLICATIONS FOR LOGOS AND TEXT

On the right are the correct full-color applications for the Marine Corps logo.

Whenever possible, the logo should appear on a solid (or nearly solid) background to ensure legibility.

While it is acceptable to apply the logo over a photograph, care should be taken that legibility is not compromised.

COLOR APPLICATION

The wordmark color must **ALWAYS** be one of the following three colors:

- **WHITE OR SILVER** when used on a dark background.
- **BLACK** when used on a white or very light background.

NOTE: The rules above also apply to text applications.

PRIMARY USAGE

Depending on background color, the white or black wordmark should be used when the logo and wordmark are the primary brand communication elements. For example, print, outdoor and television billboards. The silver wordmark can be considered when the communication piece affords other brand communicators. Examples would include brochures and other multi-page pieces.

USING SILVER AND GOLD ACCENT COLORS

Use caution. While Marine Corps silver and gold are important colors within the brand color palette, their purpose is to provide graphic accent against Marine Corps blue and red. With the exception of the featured silver wordmark against a blue background with red accents, silver and gold have limited use in text or logo applications. The softer intensity of these colors simply makes them less readable, which does not properly communicate the bold nature of the Corps.



On a blue background, when red is present.



On a blue background, when red is present.



On a light background.



On a white background.

USING THE LOGO OVER PHOTOGRAPHY

The Marine Corps logo may be placed over photography as long as its legibility is not compromised, or within the Brand Band as seen in the first example to the right. (See Appendix A for guidelines.) Note that in the examples at right, the logo may appear as black over a consistently light area or as white over a consistently dark area.



When possible, use the logo within the Brand Band (see Appendix A).



On a light background, the wordmark is black.



On a dark background, the wordmark is white.



To ensure legibility, never place the logo over an area of a photograph which varies between light and dark.

LINE-ART COLOR APPLICATIONS

3-color application



2-color application



Recommended 1-color application



1-color application



Alternate 1-color application



While full-color art is an ideal situation for any brand, it is often not practical or possible. In these situations, the line-art version of the logo becomes a valuable design tool, as does the palette of approved Marine Corps brand PANTONE® Matching System (PMS) colors.

Many color combinations are possible in less than full-color applications, but the examples at left best represent the intent of the brand. The first example shows how the brand look can be created quite effectively using only Marine Corps PMS blue, PMS red and PMS silver. The third through fifth examples offer effective brand communication using only one color. An alternate one-color application is shown for the few instances where the logo cannot be printed on black.

Note that the line-art logo may be effectively used in both positive and negative form.

APPENDIX

The following pages make up the appendices to the Marine Corps Brand Guide. The information within these sections may change regularly, or may be of a depth beyond the needs of most users of this Guide.

CONTENTS ►

A	Current Design and Layout	A.1
	Single Red Rule on Single Blue Band	A.2
	Double Red Rule	A.3
	Blue Field with Red Accent	A.4
	Special Applications	A.5
	Published Brand Band Examples	A.6
B	Logo Usage (Size and Space Ratios)	
	General-Use Wordmark	B.1
	Marines Wordmark	B.2
	Marines.Com Wordmark	B.3
	MarineOfficer.Com Wordmark	B.4
	Marine Reserve Wordmark	B.5
C	Web/1-800 Treatments	C.1
D	Television Guidelines	
	The Brand Band	D.1
	Letterbox Format	D.2
	Title and Signature Screens	D.3
	Television Billboards	D.4

CURRENT DESIGN AND LAYOUT

THE BRAND BAND

The Marine Corps identity is strengthened by consistent use of brand elements. One of the most significant elements currently in use is the “Brand Band.” This band comprises a primarily blue; rarely black horizontal or vertical area of varying width, accented with red in one of a number of specific ways. These red accents are always a secondary element to the blue/black band, which in turn, should always be less dominant than the image or concept driver. The Brand Band is not a required element in every piece of Marine Corps communication. It is intended to be a flexible design element that can take many forms, and should complement the overall design of the communication in which it is used, not dominate it. Its sole purpose is to add a stronger brand presence. The Marine Corps logo and/or text often appear in the blue band. Please note the potential use combinations of the blue band with red stripe. There are several combinations available, which create a great deal of design flexibility. These options, and some examples, appear on the following pages.

A.1

BASIC DESIGN OPTIONS

Details and examples can be found on the following pages.

Single red rule on single blue band **A.2**

Double red rule **A.3**

On single blue band

On double blue bands

Blue field with red accent **A.4**

With thick red accent

With medium red accent

With thin red accent

Special applications **A.5**

Large posters, outdoor applications, etc.

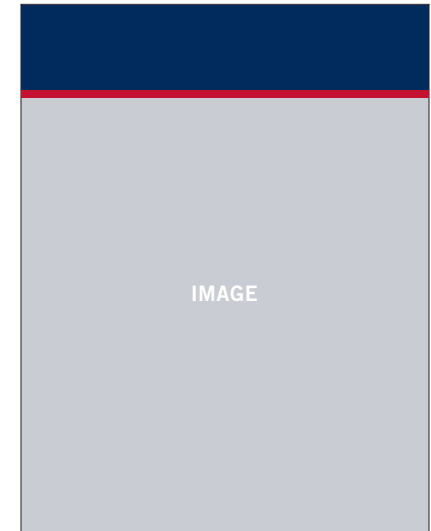
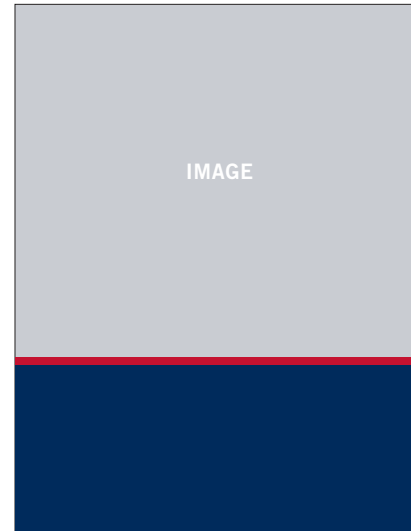
CURRENT DESIGN AND LAYOUT

SINGLE RED RULE ON A SINGLE BLUE BAND

Single band — .15" thick
(22 pixels*)

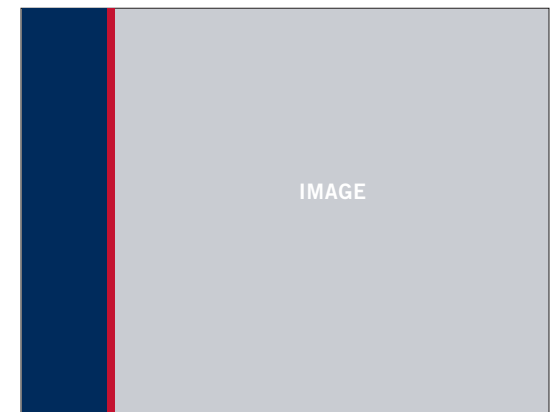


actual size rule



SINGLE RED RULE ON SINGLE BLUE BAND


In this scenario, a blue band of a width appropriate to the design of the print piece appears at the top, bottom, or side of the print piece. A thin red piping of .15" (15/100ths of an inch) in width (equivalent to 22 pixels*) edges the blue on the side of the photograph or graphic driver. For layouts other than US letter size, please refer to page A4 for correct ratios.



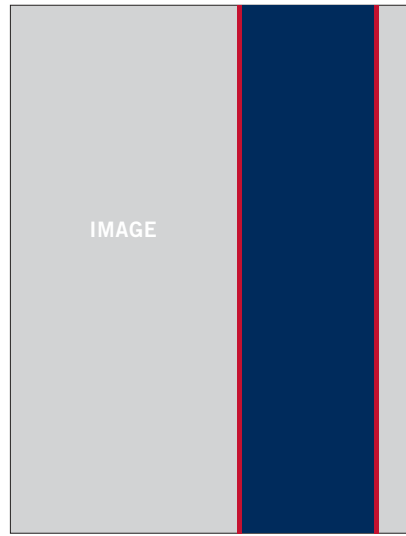
CURRENT DESIGN AND LAYOUT

DOUBLE RED RULE

Double band —
.10" thick
(15 pixels*)




actual size rule



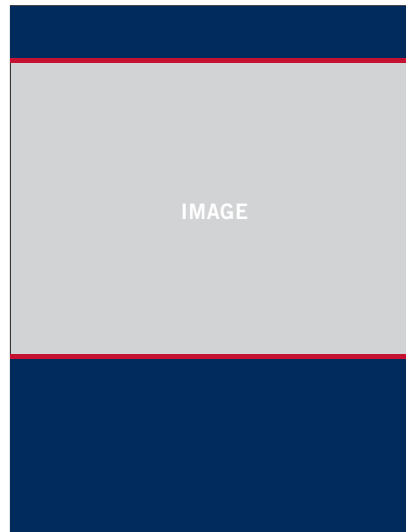
DOUBLE RED RULE ON SINGLE BLUE BAND

In this scenario, a blue band of a width appropriate to the design of the print piece is positioned either horizontally or vertically in a position other than at the edge of the print piece. The band is edged on both sides with thin red piping of .10" (10/100ths of an inch) width, or 15 pixels* wide. For layouts other than US letter size, please refer to page A4 for correct ratios.

Double band —
.10" thick
(15 pixels*)



actual size rule



DOUBLE RED RULE ON DOUBLE BLUE BANDS

In this scenario, two blue bands of widths appropriate to the design of the print piece are positioned either horizontally or vertically at the top and bottom or at the sides of the print piece. A thin red piping of .10" (10/100ths of an inch) in width (15 pixels*) edges the blue bands on the side of the photograph or graphic driver. For layouts other than US letter size, please refer to page A4 for correct ratios.

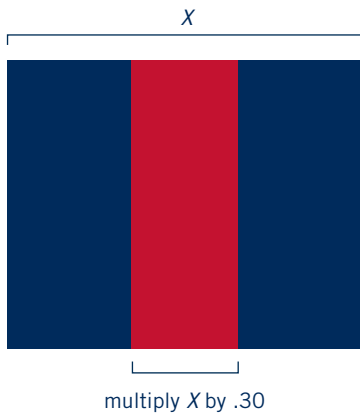
A.3

*All pixel widths assume 1280 x 1024 resolution at 72 dpi.

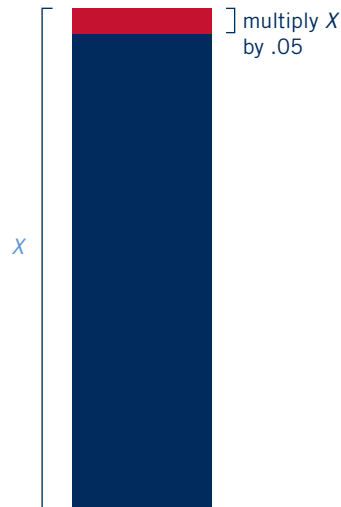
CURRENT DESIGN AND LAYOUT

BLUE FIELD WITH RED ACCENT

1. With THICK red accent



2. With MEDIUM red accent



3. With THIN red accent



BLUE FIELD WITH RED ACCENT

In this scenario, the blue band becomes the entire graphic field. A red accent stripe appears at the top, the bottom or within the blue field, either horizontally or vertically. Typical examples of correct use of this option include Web banners and graphic cover treatments.

Option 1: Blue field with THICK red accent:

The blue band comprises the entire graphic field. A red accent stripe of .30 (30%) the width of the blue field appears at the top, the bottom or within the blue field, either horizontally or vertically.

Option 2: Blue field with MEDIUM red accent:

The blue band comprises the entire graphic field. A red accent stripe of .05 (5%) of the width of the blue field appears at the top, the bottom or within the blue field, either horizontally or vertically.

Option 3: Blue field with THIN red accent:

The blue band comprises the entire graphic field. A red accent stripe of .10" (10/100ths of an inch) in width (equivalent to 15 pixels*) appears at the top, the bottom or within the blue field, either horizontally or vertically.

CURRENT DESIGN AND LAYOUT

SPECIAL APPLICATIONS

VERY LARGE POSTERS, OUTDOOR APPLICATIONS, ETC.

The design intent here remains the same as for other printed pieces, as discussed on the previous pages. But for oversize communications pieces (usually anything larger than a standard 18x24" poster), the actual widths of the red accents may need to increase in order to maintain the proportions appropriate to the branded design. Similarly, a small keychain might require

adjusted proportions between the blue and the red fields in order for the red piping to be distinct. Always refer to one of the Brand Band designs on the previous three pages as closely as possible to suit the needs of your specific project. **It is strongly suggested that type on outdoor boards be white for maximum legibility.** An example of an outdoor board on which red piping was increased for visibility can be found below.

Single band — wide enough to be legible from a distance



A.5

Shown for example only. Refer to annual plan for actual work.

CURRENT DESIGN AND LAYOUT

PUBLISHED EXAMPLES



A.6



LOGO USAGE

GENERAL-USE WORDMARK

Horizontal ▶
Signature



When using the general-use wordmark, the height of the Globe is always equal to the height of MARINES and the tagline combined.

The width of the "I" (without the serifs) in MARINES determines the distance between the wordmark and the Eagle, Globe and Anchor.

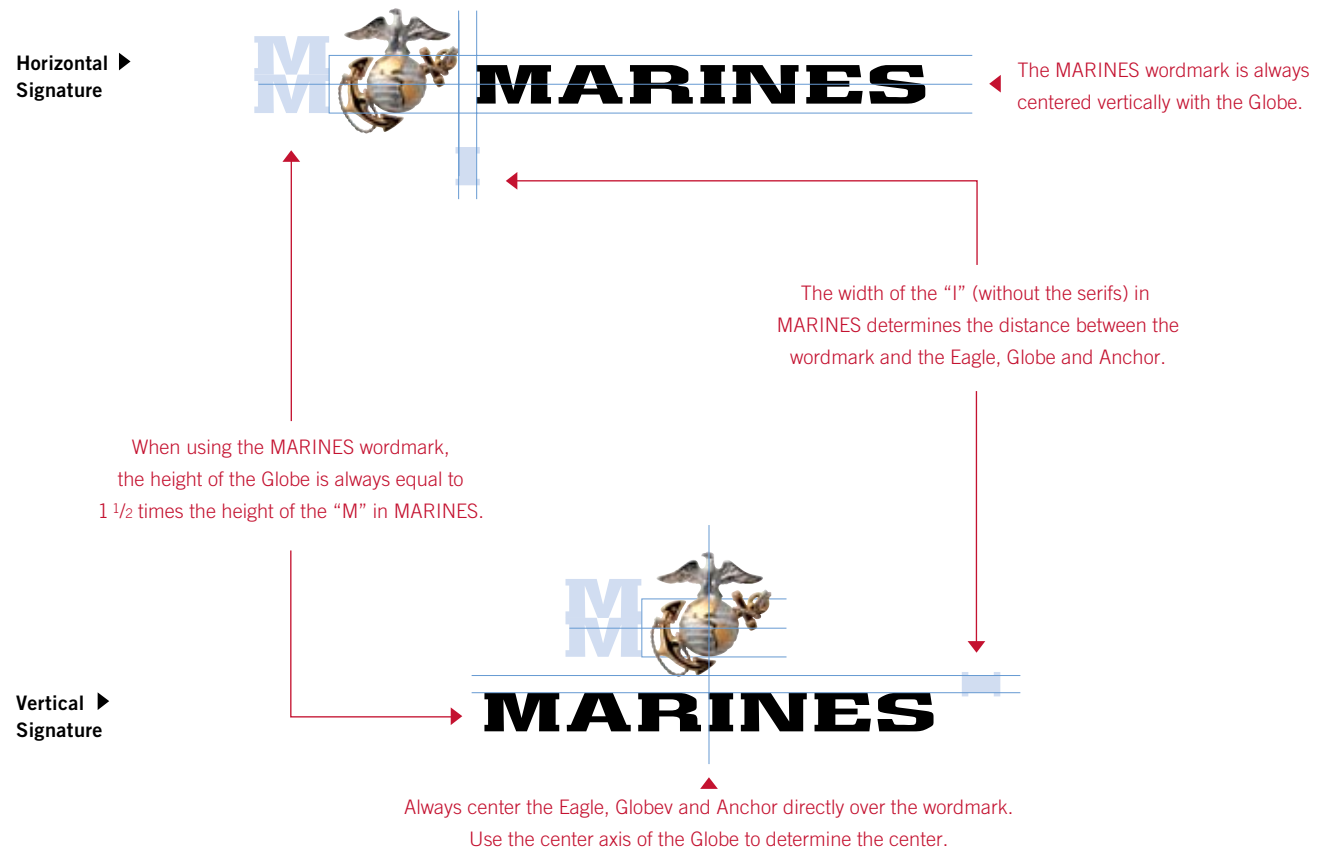
Vertical ▶
Signature



Always center the Eagle, Globe and Anchor directly over the wordmark. Use the center axis of the Globe to determine the center.

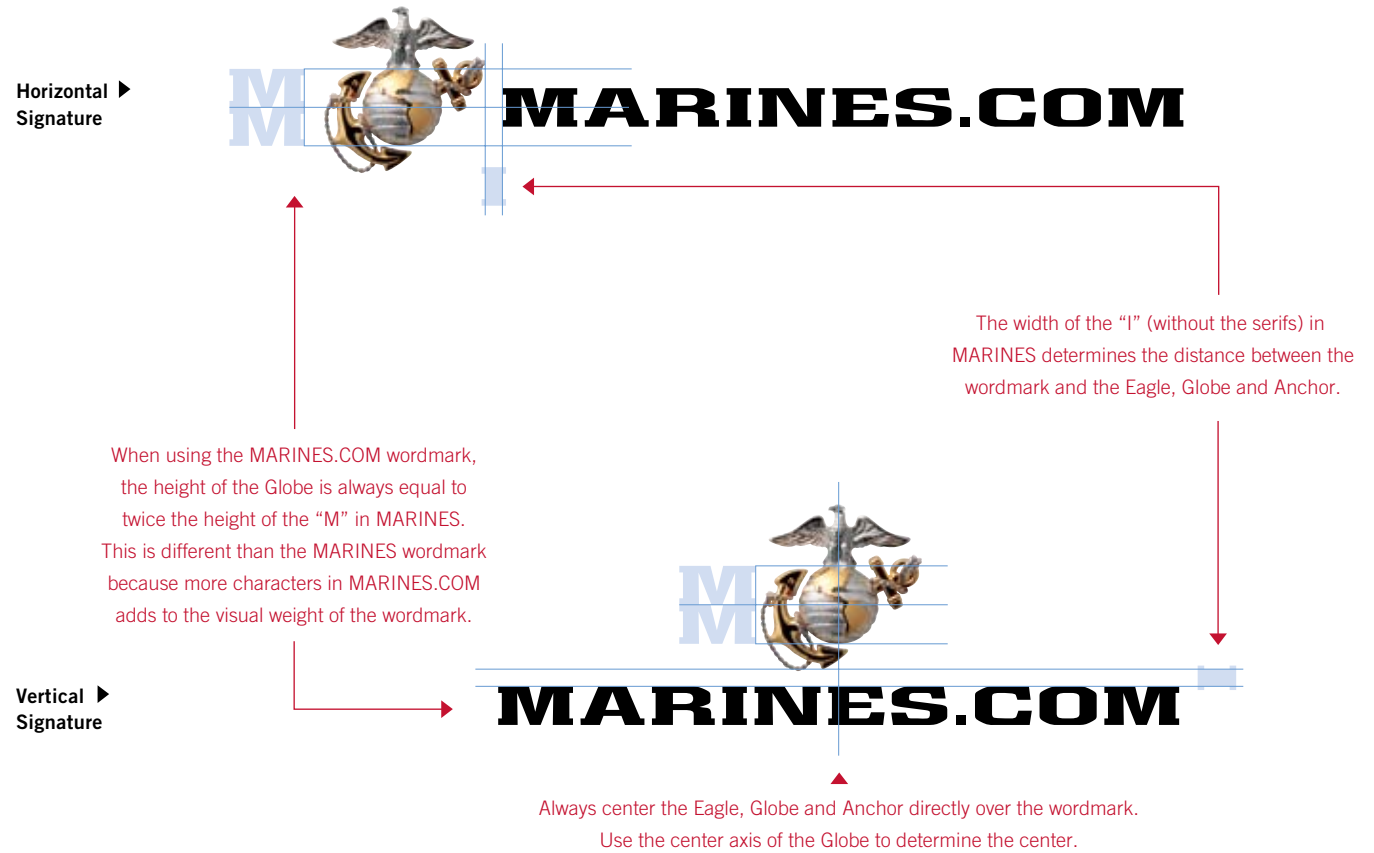
LOGO USAGE

MARINES WORDMARK



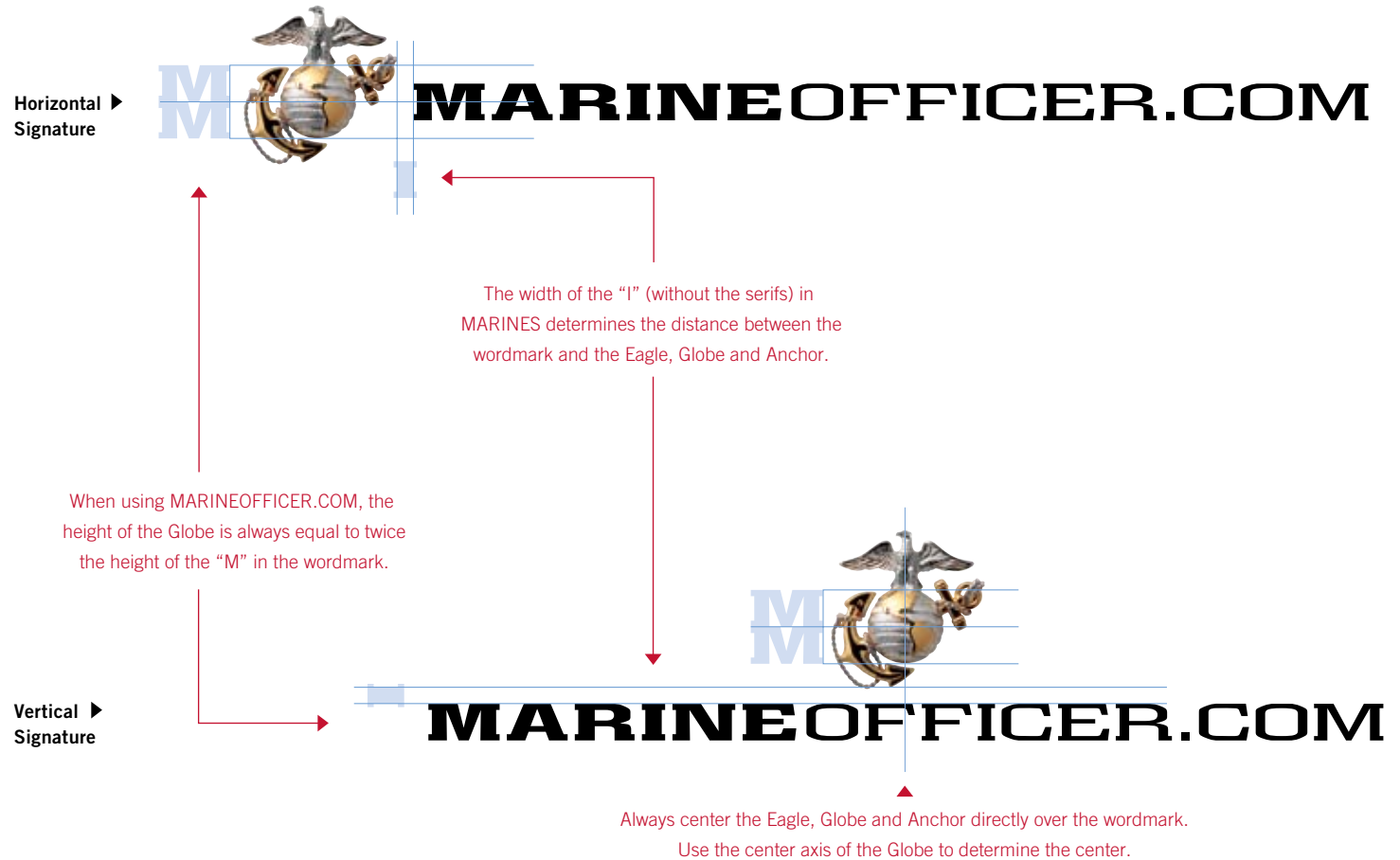
LOGO USAGE

MARINES.COM WORDMARK



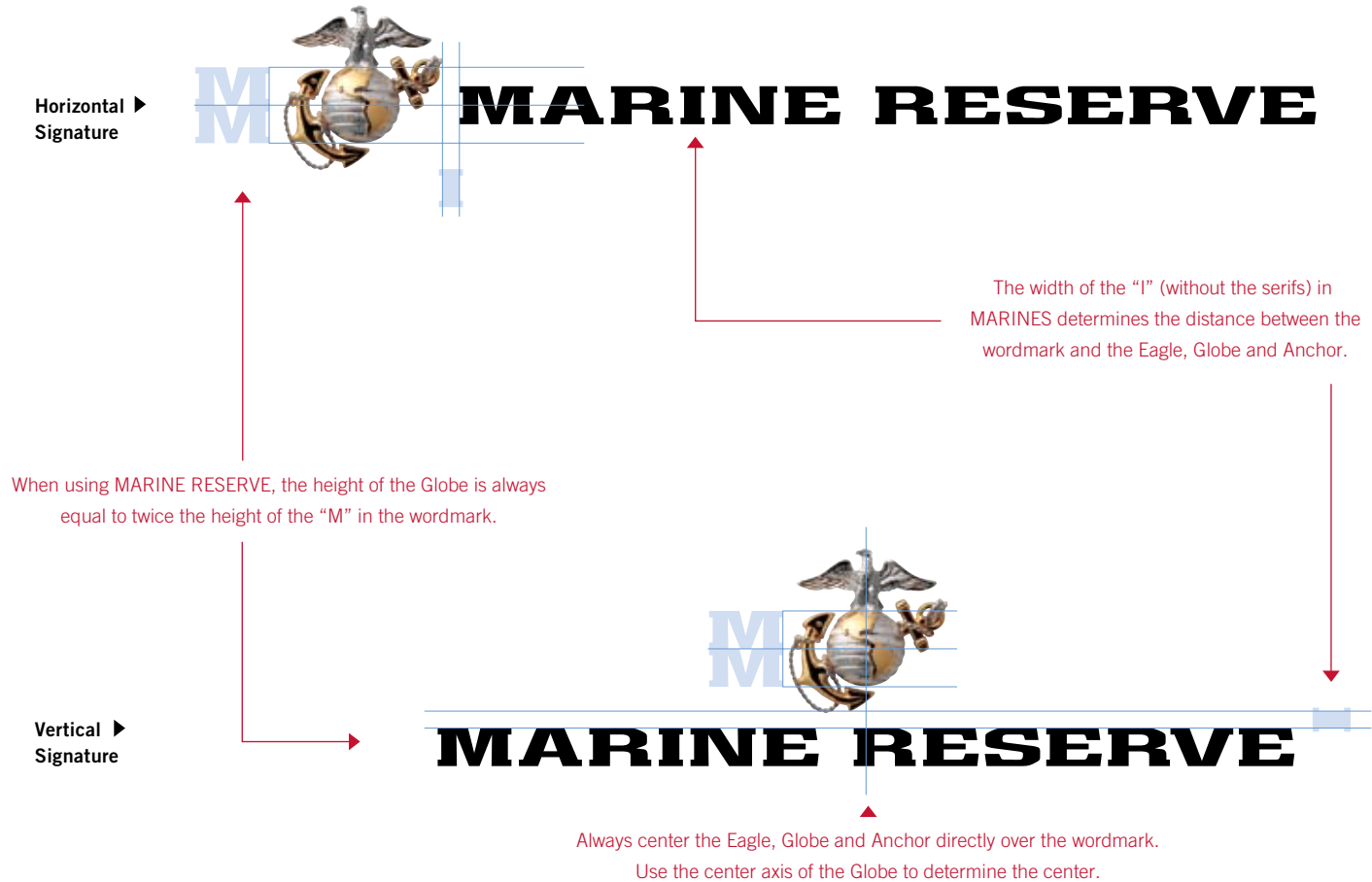
LOGO USAGE

MARINEOFFICER.COM WORDMARK



LOGO USAGE

MARINE RESERVE WORDMARK



WEB / 1-800 TREATMENTS

1-800 Number

1-800-MARINES

Standard Web Address

MARINES.COM

Officer Web Address

MARINEOFFICER.COM

Combined
Standard Web Address
with 1-800 Number

MARINES.COM
1-800-MARINES

Combined
Officer Web Address
with 1-800 Number

MARINEOFFICER.COM
1-800-MARINES

Most Marine Corps advertising, promotions and other marketing materials use a “call to action,” which usually includes the website address and call center phone number. To help maintain brand consistency, a variety of type treatments, shown at left, were designed. But because the website and phone number sometimes appear in body copy, using these type treatments is optional.

IMPORTANT: 1-800-MARINES is not considered a wordmark, and is not approved for use as such. This means that the phone number should not be used in conjunction with the Eagle, Globe and Anchor. Additionally, these type treatments are intended to function as calls to action and should not replace the Marine Corps logos or wordmarks on any communications piece.

To avoid redundancy, the MARINES.COM logo should not be used in conjunction with the combined type treatments (the last two examples).

TELEVISION GUIDELINES

THE BRAND BAND

PUTTING THE BRAND BAND ON TV

Though the application for the majority of this brand guide is for print-oriented media, the essence of the stated brand rules should also be applied to television and long-form film production. Basically, the perception of dominant blue or black with red highlights is a desired graphic quality within any broadcast or audio-visual product representing the United States Marine Corps.



The key word here is perception because **the actual application of graphic color will be BLACK with red accent**. There are two reasons for using black on television. First, viewers universally recognize the letterbox format with black edges, and to introduce a different color might well become a distraction. Second, the use of Marine Corps “brand blue” in television graphic application can be unpredictable. It is difficult to consistently make the blue as dark and bold as it should be in order to represent the brand, and in a worst case, the blue can appear purple. For this reason, substitute black as the dominant graphic complement to live visuals, and use red as the accent to the black. The overall effect is elegant and strong, and black is very close to the actual color of the Marine Corps dress blue blouse. More details about using the Marine Corps brand on television are covered on the next few pages.

TELEVISION GUIDELINES

LETTERBOX FORMAT

THE BRAND BAND AS A LETTERBOX TREATMENT

While not a requirement, the graphic Brand Band used in print can also work for television applications. Simply build an edge-to-edge “letterbox” format* with or without red pinstripes, on the outer edges of the live visual field. The only place letterboxing should not appear is within title screens.

The letterbox format was first used to convert widescreen films built for theaters to the NTSC standard 4:3 format. Later, letterboxing became popular as a way to mimic a widescreen-theater film, providing a way to dress up the look of ordinary 4:3 images. In this scenario, footage will be lost from the top or the bottom of the frame in order to achieve the look. Either way, the live images appear as the full width of the television screen, but only about 2/3 as high, and centered top to bottom. As the television industry converts to a widescreen (16:9) format,

letterboxing will become passé. The whole intent of letterboxing was to create the illusion of widescreen, and with the advent of High Definition formats, this will become unnecessary.

** The letterbox format is a very standard width, well known to most television postproduction facilities. Should there be a question of how wide to make letterbox bands, please contact your contracted agency representative.*



Letterbox

TELEVISION GUIDELINES

TITLE AND SIGNATURE SCREENS

TITLE SCREENS

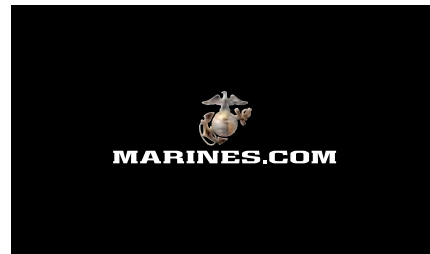
The end screen containing the Marine Corps logo should be black. The preferred font for television titles is Trade Gothic, but other approved typefaces from the Marine Corps font family can be used in certain instances. If titles are used over moving video, ensure legibility. Please refer to page 11 for more information on setting headline-style type, and see the example below for relative size and look.

USING THE EAGLE, GLOBE AND ANCHOR AS A SIGNATURE

As with print, the Eagle, Globe and Anchor should be used as the primary brand signature. It should appear at the end of the television spot or audio-

visual communication, in full-color pictorial form, over a black screen. The Eagle, Globe and Anchor graphic may be accompanied by a Marine Corps wordmark, including MARINES, MARINES.COM and MARINES with *THE FEW. THE PROUD.* tagline. The wordmark may need to be resized for television to ensure legibility. The correct use of these wordmarks depends on what, if anything, is voiced over the signature. In any case, the end result is a high-impact visual signature, which ensures the pictorial graphic of the Eagle, Globe and Anchor remains clearly legible.

END SCREEN USE OF MARINES .COM WITH TRANSITION TO 'THE FEW. THE PROUD.' WORDMARK.



D.3

TELEVISION GUIDELINES

TELEVISION BILLBOARDS



Television Billboard Example

TELEVISION BILLBOARDS

Television billboards are used when the Marine Corps is recognized as a paying advertiser by the producers of a television show or broadcast. Television billboards usually represent “added value” for media dollars spent, and they are furnished by JWT to those who need them.

The example on the left is a television billboard approved for use. You may notice that it utilizes the dominant blue with red accent of the brand, counter to the directive earlier in this section. There are two reasons for this: First, a billboard is unlike a title screen in that it must fully encapsulate the personality of the brand in a single visual. Second, Marine Corps television billboards are pre-built, allowing for a high level of quality control in the graphics and coloration. Therefore, there should be no need to produce a television billboard independently, as they are readily available by contacting your contracted agency representative.