Quilter

NATIONS SERIES

CORE BRAND GUIDELINES

VERSION 1.0

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Please be sure to check the document version number before briefing and commencing work.

Quilter NATIONS SERIES

CONVERGENCE

Inspired by the conflicting forces of the two hemispheres and the many teams from each, our creative territory, Convergence, allows us to play in a field of our own.

LOGO

A clash of contrasts meet in an abrupt juxtaposition to create the centrepiece of our striking brand identity.

This bold, geometric graphic comes from ‘now’, an immediacy to appeal to the next generation of rugby fans.

Momentum is represented in the italicised typeface that forces the mind forward – just like the game.

COLOUR

A revolutionary palette for the sport that firmly places the brand in neutral space of the competing teams, allowing the ANS brand colours to sit above those of the unions.

TYPOGRAPHY

Stacked and broad plays to the traditions of the game. The sliced type imbues the design with a sense of inertia from the forces impacting on the field.

It’s deliberately disruptive, a brave new space for new audiences, taking cues from esports, fashion and premium sports brands.

1.0 LOGO

The Quilter Nations Series logo is one of the most distinctive elements of the brand. In order to maintain the brand integrity it is important to use the logo as specified in these guidelines.

Logo suite

There are three logo variants to ensure legibility is maintained at all sizes.

Master logo
Our primary brand device is how the world will identify us. The master logo should be used wherever possible.

Optimised logo
To be used when the legibility of the master logo suffers due to X height restrictions.

Symbol
The symbol must only be used in the smallest of spaces where the master or optimised logo is not suitable, for example in a social network profile picture.

1.0 Master logo

2.0 Optimised logo

3.0 Symbol

1.0 Master logo

The master logo is always set in the full colour gradient. Do not set the master logo in any other colour.

There are two variants, one for dark backgrounds and one for light backgrounds.

For instances where a mono logo is required, the optimised logo should be used. Please see Page 9 for further detail.

Logo variations

Master logo - dark background version

Master logo - light background version

1.0 Master logo usage

Exclusion zone
The exclusion zone ensures the legibility and impact of the logo by isolating it from competing visual elements such as text and supporting graphics or other brand logos.

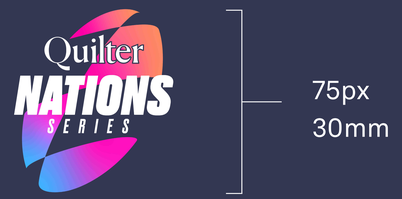
This space has been defined as the height of ‘Nations’ type. This zone should be considered as the absolute minimum safe distance (it can be increased if desired).

Minimum size
Establishing a minimum size ensures that the impact and legibility of the logo is not compromised in application. The minimum sizes are calculated based on the variation of print and screen based media resolution.

If an application requires a logo smaller than 75px or 30mm in height then the optimised logo or symbol should be used.

Minimum clearance

Minimum size



2.0 Optimised logo

The optimised logo exists in full colour for dark and light backgrounds as well as a positive and negative mono.

Do not set the optimised logo in any other colour.

Logo variations

Optimised logo - dark background version

Optimised logo - light background version

2.0 Optimised logo

Do not set the optimised logo in any other colour.

Logo variations

Optimised logo - mono white

Optimised logo - mono black

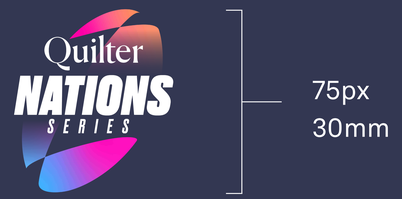
2.0 Optimised logo usage

Exclusion zone
The exclusion zone ensures the legibility and impact of the logo by isolating it from competing visual elements such as text and supporting graphics or other brand logos. This space has been defined as the height of 'Nations' type. This zone should be considered as the absolute minimum safe distance (it can be increased if desired).

Minimum size
Establishing a minimum size ensures that the impact and legibility of the logo is not compromised in application. The minimum sizes are calculated based on the variation of print and screen based media resolution. If an application requires a logo smaller than 50px or 25mm in height then the symbol should be used.

Minimum clearance

Minimum size



3.0 Symbol

The symbol exists in full colour for dark and light backgrounds as well as a positive and negative mono.

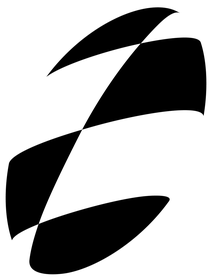
Do not set the symbol in any other colour.

Symbol variations

Full colour symbol
on a dark background

Full colour symbol
on a light background

White mono symbol
on a dark background



Black mono symbol
on a light background

3.0 Symbol usage

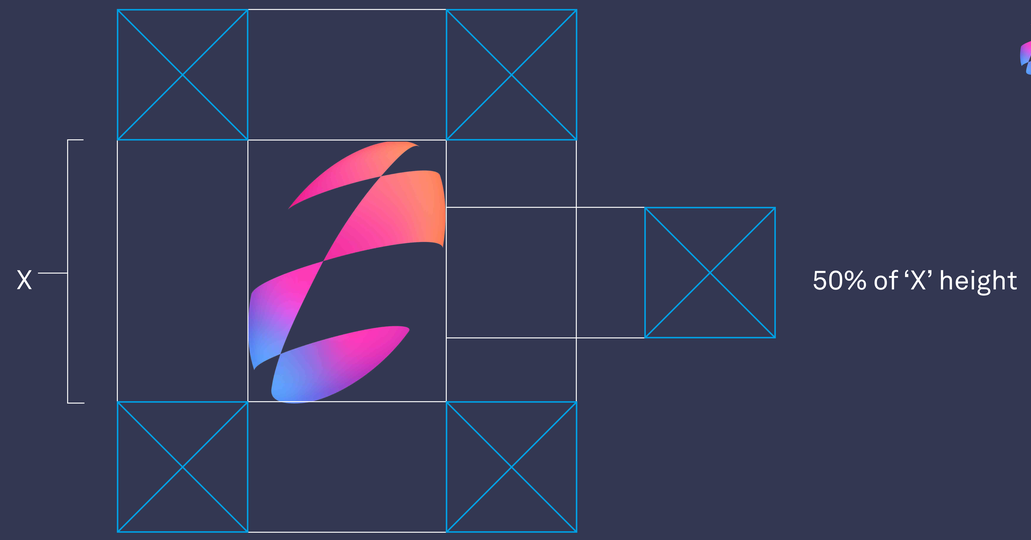
Exclusion zone
The exclusion zone ensures the legibility and impact of the symbol by isolating it from competing visual elements such as text and supporting graphics or other brand logos.

This space has been defined as 50% the height of the symbol. This zone should be considered as the absolute minimum safe distance (it can be increased if desired).

Minimum size
Establishing a minimum size ensures that the impact and legibility of the logo is not compromised in application. The minimum sizes are calculated based on the variation of print and screen-based media resolution.

Do not use this symbol smaller than 25px or 8mm.

Minimum clearance



Minimum size

2.0 COLOUR

The Quilter Nations Series colour palette is designed to give a next generation feel to the brand whilst avoiding any clash with the existing colours associated with the Unions.

Colour: RGB values

Our vibrant colour palette gives a strong foundation to create bold communications.

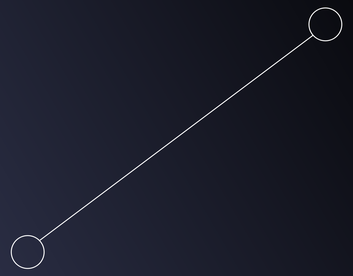
The dark gradient should always run at a -150° angle from grey at the top to black at the bottom.

The bright gradient should always run at a 150° angle from orange at the top to blue at the bottom.

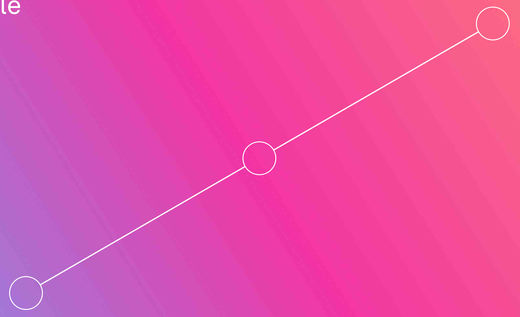
Please see Page 18 for colour combinations to be used in typography.

White	Black	Grey	Blue	Pink	Orange
#ffffff	#000000	#333752	#62aeff	#f334a4	#ff906d
R: 255 G: 255 B: 255	R: 0 G: 0 B: 0	R: 51 G: 55 B: 82	R: 98 G: 174 B: 255	R: 243 G: 52 B: 164	R: 255 G: 144 B: 109

Dark gradient
-150° angle



Bright gradient
-150° angle



Colour: CMYK values

Our vibrant colour palette gives a strong foundation to create bold communications.

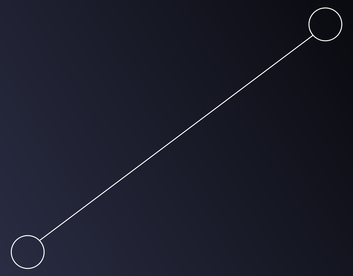
The dark gradient should always run at a -150° angle from grey at the top to black at the bottom.

The bright gradient should always run at a 150° angle from orange at the top to blue at the bottom.

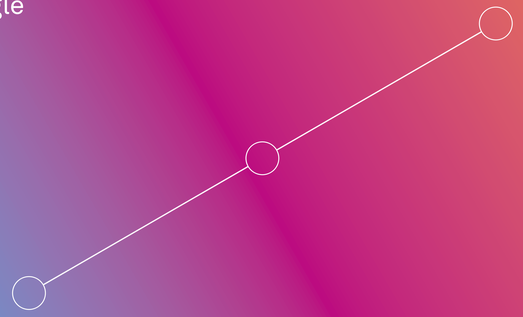
Please see Page 18 for colour combinations to be used in typography.

White	Black	Grey	Blue	Pink	Orange
N/A	C: 95% M: 95% Y: 45% K: 95%	C: 91% M: 76% Y: 22% K: 55%	C: 75% M: 17% Y: 0% K: 0%	C: 27% M: 100% Y: 0% K: 0%	C: 0% M: 58% Y: 81% K: 0%

Dark gradient
-150° angle



Bright gradient
-150° angle



3.0 TYPOGRAPHY

Typography plays an important role in expressing our energetic and bold character. Our headline font is dynamic and brings sporting attitude, whilst the body copy font brings clarity to our communications.

Typography: typefaces

Druk Super Italic is our primary headline font, it should always lead communications.

Druk Heavy Italic, Medium Italic and Medium are our secondary headline fonts. They can be used to complement Druk Super Italic but should only feature if the primary font is present. See the example creative executions for context of their usage.

Druk should not be used as a body copy font. Akkurat Regular is our body copy font. Akkurat Bold can be used for body copy headlines or to highlight parts of the communication.

Akkurat should not be used as a headline font and it should only feature if the primary font is present.

Druk can be purchased here
Akkurat can be purchased here

Primary headline typeface: Druk Super Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Secondary headline typeface: Druk Heavy Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Secondary headline typeface: Druk Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Secondary headline typeface: Druk Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Body copy typeface: Akkurat Regular & Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Typesetting: Master headline

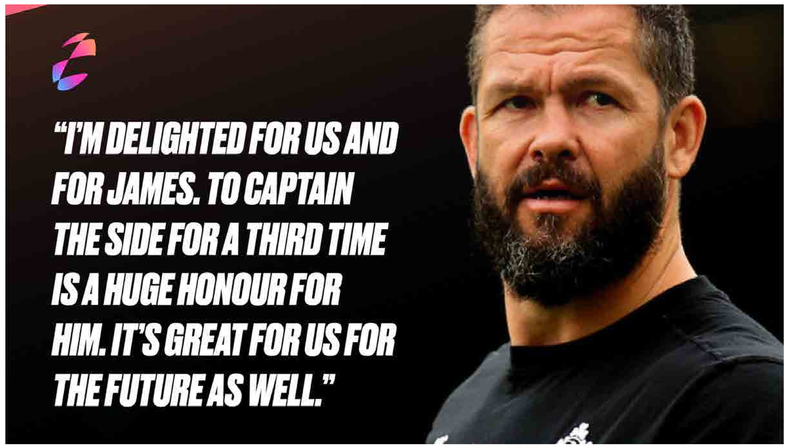
DRUK SUPER ITALIC
LEADING 85% OF POINT SIZE
TRACKING 0

Quote on image

DRUK HEAVY ITALIC
LEADING 110% OF POINT SIZE
TRACKING 0

News headline

DRUK MEDIUM ITALIC
LEADING 90% OF POINT SIZE
TRACKING 0



Fixture head to head kick-off details

DRUK MEDIUM
LEADING 100% OF POINT SIZE
TRACKING 150

Fixture announcements

Day and date

DRUK MEDIUM
TRACKING 150

Team names

DRUK MEDIUM ITALIC

LEADING 166%

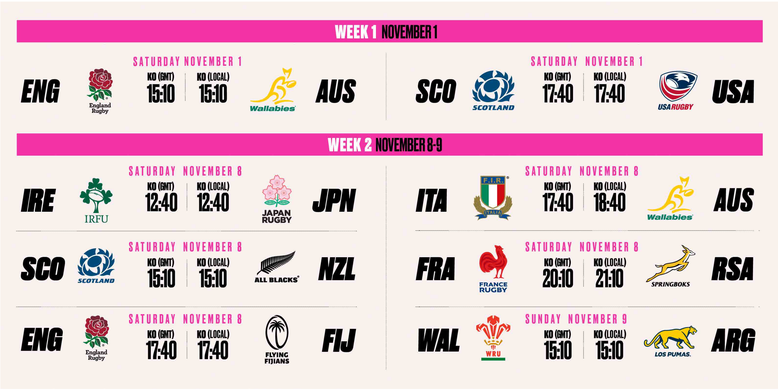
TRACKING 12

Kick-off time

DRUK MEDIUM ITALIC

LEADING 166%

TRACKING 12



News headline

DRUK SUPER ITALIC & MEDIUM ITALIC
LEADING 100% OF POINT SIZE
TRACKING 0

Expressive typography - combining multiple weights of Druk

1. DRUK CONDENSED SUPER ITALIC
LEADING 85% OF POINT SIZE
TRACKING 10

2. DRUK WIDE SUPER
ITALIC LEADING 85
OF POINT SIZE
TRACKING 0

3. DRUK SUPER ITALIC
LEADING 85% OF POINT SIZE
TRACKING 0

Akkurat body copy

Akkurat Regular **& Bold**
Leading 140% of point size
Tracking 0

Lorem Ipsum
orem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Typography: colour combinations

To maintain a cohesive approach to brand communications and retain a strong legibility, some colour combinations should be used and others should be avoided.

Colour should be used to create harmony and bring pace to communications.

Avoid using colour combinations that offer poor contrast. Avoid using colours that clash.

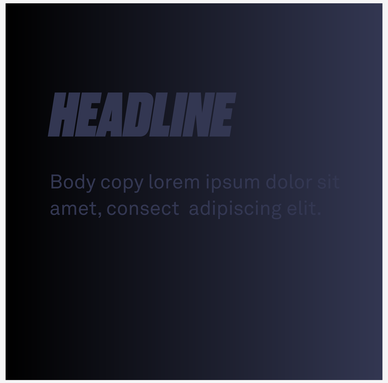
Do’s and Don’ts

White type on dark grad

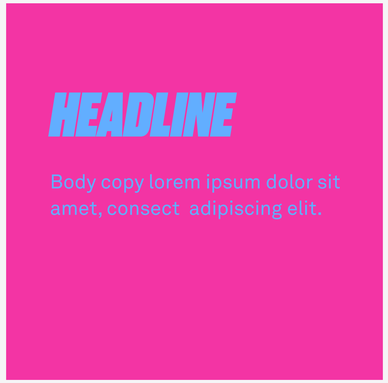
White type on bright grad

White type on grey

Black type on white

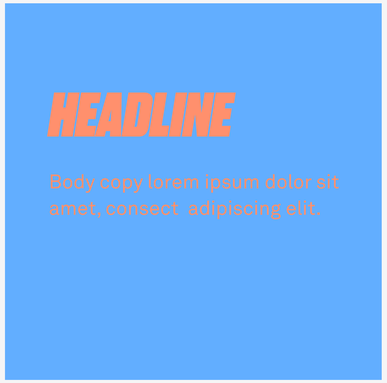


Clashing colours



Clashing colours

Clashing colours



Clashing colours

4.0 GRAPHIC PATTERN

Our graphic pattern originates from the master logo. It should be used sparingly as a framing device to bring energy to communications.

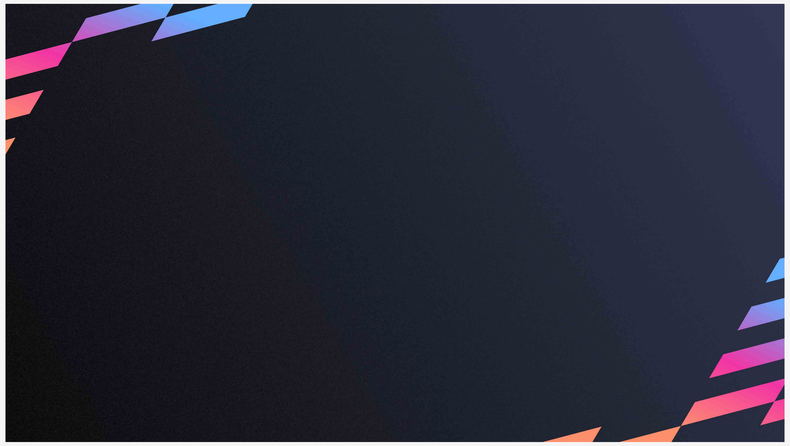
Graphic pattern

As the graphic pattern originates from the master logo it is important that it is not altered.

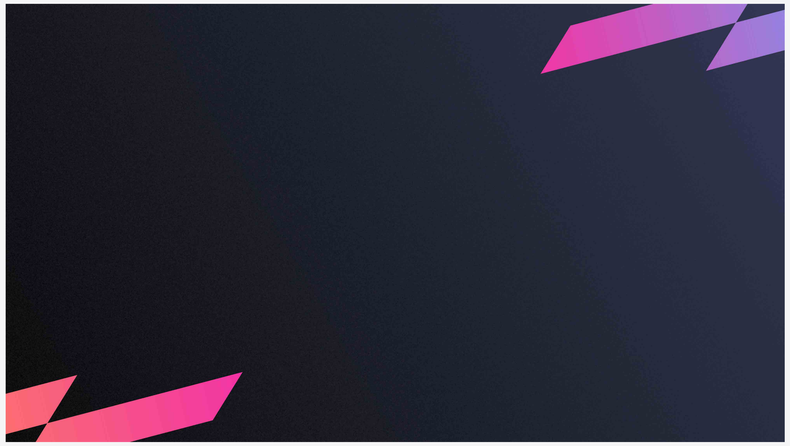
There are 4 options:

- Dark grad background with small pattern
- Dark grad background with large pattern
- Bright grad background with small pattern
- Bright grad background with large pattern

How to use the graphic pattern



Do use the pattern to frame content



Do use the pattern sparingly

Do use a contrasting background and foreground gradient

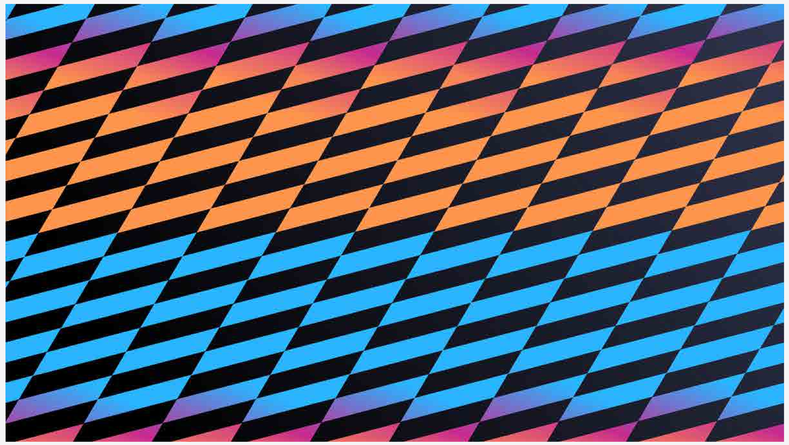
Do use either the bright or dark variant

Graphic pattern

As the graphic pattern originates from the master logo it is important that it is not altered.

Do not modify the graphic pattern in any of the ways shown here.

How not to use the graphic pattern



Do not create a repeat pattern

Do not alter the gradient or use flat colour

Do not change the angle of the pattern

Do not allow the pattern to dominate the communication

Quilter NATIONS SERIES

THANK YOU

For any questions about this document please contact:

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