BRAND BOOK AND GUIDELINES
Club de Madrid is defined as a forum of democratic former Presidents and Prime Ministers. It is precisely from the word forum that the idea for the initial icon arises, a key element to create a new graphic identity that remains in line with Club de Madrid’s previous image. The logo of Club de Madrid is the most representative element of the brand, which is built upon it.

It is made up of two clearly differentiated parts: an icon and a typographic element or logotype.

Club de Madrid’s new identity has stylised the icon by making the rings longer, more equidistant, and distributing the weight between them equivalently. With these changes, the obtained form is much more legible and modern, closer to the architectural definition of a forum.

At the same time, though, the new logotype features a Sans Serif Font in order to humanize the brand. This font is geometric and has the same thickness as the rings, so it creates a link between the icon and the logotype.

As a whole, the logo creates a square that can be visually recognised. Unlike the previous logo, the new one successfully creates harmony and simplicity, which favours compositions around it.
A grid made up of twenty-four 15° angles is used as a starting point in order to create an optically and geometrically balanced logo. Each ring is rotated at the same distance from each other, achieving harmony and visual coherence among each ring’s weights. At the same time, the last ring is located in the radius of the letter L, creating an enclosing circumference.
Club de Madrid’s brand shall always keep a minimum distance from other texts and external graphic elements in order to guarantee its adequate legibility and presence.

This protected area is equivalent to the size of the letter D of the logo, as shown on the right.

In order to guarantee the logo’s correct legibility, it shall not be reproduced in a size smaller than 2cm of width (or 56px of width in digital cases).
This version is a natural evolution of the logo that might be used as another identity once the necessary brand recognition is achieved.

As for now, it shall only be used in compositions where the space is very limited and the legibility of the main logo is compromised.

This version can only be used with express written permission from the Secretariat.
The distance between the logo and the tagline/leitmotiv is exactly the same as that spacing the lines of the logo. Additionally, it shall be aligned with the letter C of “Club” and end exactly under the letter D of “Madrid”.

In the contraction, the distance between the logo and the tagline or leitmotiv shall be half the line spacing of the main logo and all the typographic part shall be centred with the icon.
The logo is very versatile because it allows for rings to change colours as these are within Club de Madrid’s colour range. This facilitates communication and distinguishes the diverse areas and activities of the Organisation.

At the same time, this versatility portrays two of the most important values of the brand, diversity and inclusion.

The version in other colors than the corporate maroon shall only be used with express written permission from the Secretariat.

The logo is in maroon and the complementary colors are internal licenses of the Secretariat for design. These complementary colors are suggested and not the only ones that could be used.

*Colours explained in the colour range section.*
The use of the monochromatic versions of the logo shall be determined by its legibility; that is to say, every time the logo is placed over a photography* or over colour backgrounds from Club de Madrid’s colour palette. For white backgrounds, the duotone main logo shall always be preferred.

*Examples in the photography section.
The only correct uses of the logo, in order to avoid confusion and loss of brand identity, are the ones explained in this document. Some incorrect uses of the brand are exemplified on the right.

INCORRECT USES OF THE LOGO

Over colour backgrounds, only the monochromatic version of the logo shall be used.

The logo shall never be used without the icon, regardless of the version.

Over photographs, the monochromatic version of the logo shall be the only one used. Even if that version is used, a correct photo shall be selected in order to avoid the use of shades or any other effect and improve its legibility.

*Examples of uses over photographs in the applications sections.

The logo shall never be rotated, and its layout shall not be changed.
GT Walsheim Pro

It is a geometric, Sans Serif font family composed of eight different weights, each one with its own italic and condensed versions. It was designed by Noël Leu in 2009.

Apart from its very marked geometric characteristics, which improve its legibility, it presents peculiar features that give the font family a modern personality.

GT Walsheim is a typeface that complements the icon rings and that creates a great geometric piece. At the same time, this piece can be used as part of the brand communication both in headlines and in text bodies due to its variety.

The most frequently weights used for brand communication are specified below. Other weights and versions of the font family can be used as long as the parameters of the main weights are respected.

<table>
<thead>
<tr>
<th>LIGHT</th>
<th>Aa</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>0123456789</td>
</tr>
<tr>
<td>Preferably used for highlighted information that accompanies a font with higher weight.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>REGULAR</th>
<th>Aa</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>0123456789</td>
</tr>
<tr>
<td>Preferably used in text bodies.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOLD</th>
<th>Aa</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>0123456789</td>
</tr>
<tr>
<td>Used both for highlighted words in text bodies and for subtitles.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BLACK</th>
<th>Aa</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>0123456789</td>
</tr>
<tr>
<td>Preferably used in headlines.</td>
<td></td>
</tr>
</tbody>
</table>
The written form in which the brand is expressed is also very important and will help to develop a single visual system for Club de Madrid.

Some of the most important parameters to typeset any written element of the brand are detailed below.

- **Title**
  All titles shall always be in capital letters and aligned to the left or right, never centred. Whenever possible, these shall imitate the logo composition; that is to say, titles shall be kept to three lines and the middle line shall always be shorter than the upper/lower ones.
  
  Regarding the font weights, the line with the most important information shall be highlighted with Bold and the other two lines with Light. In case of having a title with a single line, it shall be in Bold.

- **Subtitle**
  It shall always be in capital letters and Bold, and it shall surpass the size of the text body by 3pts.

- **Highlighted 1**
  It shall always be in Bold and of the same size as that of the text body, with the most important phrase or word in maroon.

- **Highlighted 2**
  It shall always be in Bold, and at the same size of the text body, and be highlighted with maroon main tone.

- **Highlighted 3**
  As in highlighted 1, the text shall always be in Bold and Italic and, at the same size of the text body, with the most important phrase or word in maroon.

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TAGLINE & LEITMOTIV
The way in which the main messages are typographically composed also helps to build a visual identity. On the right are some parameters for maintaining graphic consistency.

CORRECT USES FOR A SAMPLE TAGLINE OR LEITMOTIV

The way in which the main messages are typographically composed also helps to build a visual identity. On the right are some parameters for maintaining graphic consistency.

WORLD ALLIANCE FOR DEMOCRACY

This typographic layout is mainly used in graphic applications, both digital and printed. For this typographic composition the following parameters must always be respected: the four words shall be in capital letters, the words WORLD ALLIANCE FOR shall be written in Bold and at a size 5pts smaller than the word DEMOCRACY, which shall be written in light. Finally, it shall always be aligned to the left or right.

This contrast creates a powerful tagline or leitmotiv that highlights democracy as the main value of the brand, not only for what it says but also for how it is expressed at a compositional level.

Example:

WORLD ALLIANCE FOR

Letter Pt: 39pt   Bold
Line Spacing: 39pt

DEMOCRACY

Letter Pt: 44pt   Light
Line Spacing: 44pt

This typographic layout is used as a secondary option in both digital and printed graphic applications when the first option is not compositionally possible. The word DEMOCRACY shall always be written in Bold and the words THAT DELIVERS in light. All shall be aligned to the left or right and completely in capital letters.

World Alliance for Democracy

This typographic layout is mainly used to accompany the logo. However, it can also be used in both digital and printed graphic applications, mainly for internal communication. It shall always be aligned to the left or right and have the W, A and D (of World Alliance for Democracy), in capital letters.
The only correct uses of key messages are those specified above. On the right are examples of some incorrect uses.

INCORRECT USES FOR A SAMPLE TAGLINE OR LEITMOTIV

WORLD ALLIANCE FOR DEMOCRACY

The leitmotiv shall never be written entirely in the same font size, the word Democracy has a specific size.

WORLD ALLIANCE FOR DEMOCRACY

It shall never be written in two lines.

WORLD ALLIANCE FOR DEMOCRACY

The weights of the typography shall not be changed in any of the words.

INCORRECT USES

WORLD ALLIANCE FOR DEMOCRACY

When written on a single line, it shall never be written entirely in bold and capital letters.

WORLD ALLIANCE FOR DEMOCRACY

When written on a single line, it shall never be written entirely in light.

World Alliance for Democracy

The leitmotiv shall never be written in italic or Condensed in any of its versions.

World Alliance for Democracy

The three-line version shall never be written in lowercase.
The way in which the key messages are typographically composed also helps to build a visual identity. On the right are some parameters for maintaining graphic consistency.

**CORRECT USES FOR A SAMPLE TAGLINE OR LEITMOTIV**

The way in which the key messages are typographically composed also helps to build a visual identity. On the right are some parameters for maintaining graphic consistency.

**World Leadership Alliance**

This typographic layout is mainly used in graphic applications, both digital and printed. It shall always be in Bold and aligned to the left or right. It shall also be written in three lines, capitalizing the first letter of each word and leaving a line spacing equal to the points of the letter.

Example:

\[
\text{Pt of letter: } 43\text{pt} = \text{Pt of line spacing: } 43\text{pt}
\]

**World Leadership Alliance**

This typographic layout is mainly used to accompany the logo. However, it can also be used in graphic applications when compositionally, the first option is not possible. It shall always be written in Bold, aligned to the left or right, and have the first letter of each word capitalized.
INCORRECT USES FOR A SAMPLE TAGLINE OR LEITMOTIV

The only correct uses of the key messages are those specified above. However, on the right are some examples of incorrect uses.

**INCORRECT USES**

**World Leadership Alliance**

The tagline shall never be centered.

**WORLD LEADERSHIP ALLIANCE**

It shall never be written entirely in capital letters.

**World Leadership Alliance**

The weight of the typography shall not be changed in any of the words.

**World leadership alliance**

It is incorrect to write the first letter of Leadership and Alliance in lower case.

**World Leadership Alliance**

Under no circumstances shall it be written in two lines.

**World Leadership Alliance**

It shall not be written in Italic or Condensed.
The way in which the key messages are typographically composed also helps to build a visual identity. On the right are some parameters for maintaining graphic consistency.

This typographic layout is mainly used in graphic applications, both digital and printed. For this typographic composition the following parameters must always be respected: the three words shall be in capital letters, the word DEMOCRACY shall be written in Bold and at a size 6pts smaller than the words THAT DELIVERS, which shall be written in light. Finally, it shall always be aligned to the left or right.

This contrast creates a powerful leitmotiv that highlights democracy as the main value of the brand, not only for what it says but also for how it is expressed at a compositional level.

Ejemplo:

**DEMOCRACY**

- Letter Pt: 38pt
- Bold
- Line Spacing: 38pt

**THAT DELIVERS**

- Letter Pt: 44pt
- Light
- Line Spacing: 44pt

This typographic layout is used as a secondary option in both digital and printed graphic applications when the first option is not compositionally possible. The word DEMOCRACY shall always be written in Bold and the words THAT DELIVERS in light. All shall be aligned to the left or right and completely in capital letters.

Democracy that Delivers

This typographic layout is mainly used to accompany the logo. However, it can also be used in both digital and printed graphic applications, mainly for internal communication. It shall always be aligned to the left or right and have both -Ds (of Democracy and of Delivers) in capital letters.
The only correct uses of the key messages are those specified above. However, on the right are some examples of incorrect uses.

**INCORRECT USES FOR A SAMPLE TAGLINE OR LEITMOTIV**

The leitmotiv shall never be written entirely in the same font size, the word Democracy has a specific size.

When written on a single line, it shall never be written entirely in bold and capital letters.

**DEMOCRACY THAT DELIVERS**

The leitmotiv shall never be written entirely in Italic or Condensed in any of its versions. The three-line version shall never be written in lowercase.

**DEMOCRACY THAT DELIVERS**

It shall never be written in two lines.

**DEMOCRACY THAT DELIVERS**

The weights of the typography shall not be changed in any of the words.
COLOUR
RANGE
The main palette is made up of black and maroon, the latter being the main color to always be used in both the logo and corporate communications.

The decision to keep the maroon tone as the main colour of the brand creates an evolutionary and continuist link with the previous image of Club de Madrid. However, it has been slightly altered for this rebranding, creating a much more vibrant tone, closer to the primary colour magenta.

The maroon tone counts with two complementary tones (a darker and a lighter one), which shall facilitate the visual hierarchy when composing. However, these are only internal licenses for use by the Secretariat.

At the same time, each of the chosen colours of both the main and the secondary palette transmit the different values and characteristics of Club de Madrid.
SECONDARY PALETTE
The secondary colour palette complements the main palette and is made up of an alteration of the rest of primary colours (CMYK).

The use of these colours shall almost have the same presence in communication as the maroon does.

This palette at a secondary level allows for a more international, global, and versatile colour range that does not put borders or barriers to any possibility.

It also provides a much wider tertiary colour palette that facilitates brand communication in its different areas and activities.

This secondary palette is only for internal use by the Secretariat.
The tertiary palette is made up of the union of both primary and secondary palettes. This set of colours enclose the idea of inclusion and diversity as fundamental values of Club de Madrid.

This colour range shall be used to a lesser extent and with less relevance, mainly for highlights or specific activities of Club de Madrid. The use of these colours shall never exceed in presence the colours of the primary and secondary palettes.

This tertiary palette is only for internal use by the Secretariat.
PHOTOGRAPHY
PHOTOGRAPHY OF PEOPLE

Realistic and preferably spontaneous close-up photographs shall be used, which provide a real vision of the world that they portray. The use of cliché photographs from image banks shall be avoided as they seem very artificial due to both gestures and lighting.
In order to widen the communication of Club de Madrid, detailed plane photographs of moments or concrete objects related with democracy shall be used. This way, it is possible to obtain moments that could usually go unnoticed but have a very important narrative inside the activities of Club de Madrid.

As in photographs of people, cliché photos of image banks shall be avoided and spontaneous photos shall be preferably used.
IDENTITY ELEMENTS

SYSTEM

ELEMENTS OF VISUAL IDENTITY

A visual identity system is created from the most representative component of the brand, the rings. It consists of four elements that are applied separately in the different communication pieces of the brand. All these elements together create a unique visual universe for Club de Madrid.

A. THE RINGS
B. DETAIL OF THE INNER RING
C. MOSAIC
D. DYNAMIC RINGS

These items are internal licenses only for the use by the Secretariat.
THE RINGS

Pillar of Club de Madrid’s graphic communication. Thanks to their versatility and identifiable shape, they are used as the main stain on the different pieces of visual communication of the brand. This provides a unique and recognizable language for Club de Madrid. The rings can be used in any colour of the chromatic range but always following its parameters of use.

The rings shall always be the first option to choose when creating a graphic piece.

This graphic element has the freedom to be cut from any of its sides and as needed for the type of communication piece. The graphic composition parameters are explained in the Layouts Section.

At the same time, different examples of the use of rings on graphic communication are detailed in the Graphic Applications Section.

1. The main incorrect use. The rings shall never appear complete in any graphic piece. They shall always be indented from one of its sides.
This is the resulting shape if a large close-up of the inner ring is taken. This shape is used to a lesser extent than the rings in graphic pieces and with the intention of complementing visual communication.

This element shall always be used in the shown manner. The graphic composition parameters are explained in the Layouts section.

At the same time, different examples of the use of this graphic element on communication pieces are detailed in the Graphic Applications Section.

1. Incorrect use. This element shall never be shown in its entirety, it shall always apply indentation.
In addition to the main elements, Club of Madrid is provided with these mosaics based on the morphology of the logo and its rings. The particularity of this element is that it is combined according to the audiences to which it speaks and the supports in which it is expressed.

These mosaics can be used in any of the colours of the chromatic ranges, always following its parameters. They can also be used together or separately, according to each graphic.

The mosaics shall always be used to a lesser degree than the two previous elements.

There are different examples of the use of this graphic element on communication pieces in the Graphic Applications Section.

1. Incorrect use. These elements shall never be used on a photograph. Mosaics can only be used on a white background.
The dynamic rings are the last element of Club de Madrid’s visual identity. They are used as a last resort in printed material and are mainly used in animated digital media.

1. Incorrect use. This element shall never be shown in its entirety, it should always be indented from at least three of its sides (top, right and bottom).
USE OF THE RINGS

This element is versatile because it can be moved freely within the space of the support, which facilitates the obtention of different creative pieces within the same graphic line. However, there are certain parameters to take into account when composing graphically with them. These parameters are specified below:

A. VERTICAL SUPPORT

When the rings are used on a flat coloured surface, they can be moved freely on the support as long as they are indented from at least three of their sides.

When the rings are used on a photograph, the visual stain created by the logo is taken into account as a starting point for the layout (1). This shape will determine the space for the photograph.

In the same way as for flat coloured supports, the rings can be moved within the space of the support as convenient. However, one of the rings must always coincide with the curve of the stain on the photography (2).

The photographic space shall always be at the top of the support and the rings shall always be indented from at least three sides.
USE OF THE RINGS

B. HORIZONTAL SUPPORT

As with the vertical supports, the rings are versatile because they can be moved within the space of the support. When the rings are placed on a flat coloured background, they shall be indented from at least three sides.

When the rings are used on a horizontal support that includes a photograph, the area for the photograph shall occupy two thirds (2/3) of the support. Moreover, the rings shall frame the photograph, with the last outer ring being on a flat coloured background, as shown in the example below.

The photograph shall always go to the left of the support to maintain harmony with the direction of the rings.

It is important to respect these indications in order to avoid deformation and misinterpretation of the use of the rings.
USE OF THE INNER RING DETAIL

The size of this shape can vary depending on the support, which leads to different creative pieces that come from the same graphic line.

However, certain parameters shall be followed to ensure a consistent and harmonized graphic line.

A. VERTICAL SUPPORT

1. It shall always be indented from three sides and be placed towards the top of the support.

2. When using a photograph, it shall be within the shape of the inner ring detail.

B. HORIZONTAL SUPPORT

1. It shall always be indented from all sides and be placed in the centre of the support.

2. When using a photograph, it shall be within the shape of the inner ring detail.
APPLICATIONS
*This application is only an example, not a definitive use of the brand.
*This application is only an example, not a definitive use of the brand.
This application is only an example, not a definitive use of the brand.
*This application is only an example, not a definitive use of the brand.
*This application is only an example, not a definitive use of the brand.
POSTERS

*This application is only an example, not a definitive use of the brand.
This application is only an example, not a definitive use of the brand.
*This application is only an example, not a definitive use of the brand.
The following are the different icons used to identify Club de Madrid both in social media and on its website.
THANKS.

Document made by apple tree communications.