

Critical

Our brand reflects our values, our products,
our thinking and our work ethics.
It encompasses all the intangible qualities
that customers associate with Critical.



Created by Glitz Design on January 2010

The following guidelines are designed to ensure consistent, co-ordinated application of the new look through all our communications and marketing.

The logo must not be amended in any way. This will help increase recognition and raise our profile. Since every person can have his or her own individual interpretation of a brand, it is crucial that we are consistent in the way we design our communications materials and in the professional application of our graphic standards. All staff members are expected to follow the guidelines.

Logo composition



The size and position of all the elements that compose the Logo, should never be altered. The Critical logo is formed by a red rectangle with the word “Critical” composed in Univers Ultra Condensed and a cut on the top, the rest of the name is composed underneath the rectangle on the right.

Use only artwork that has been delivered along with this manual.

Colours

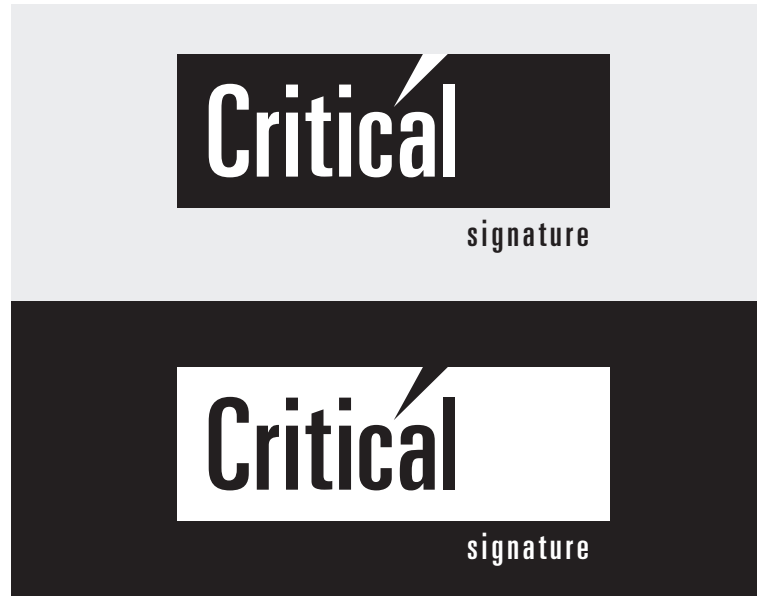
PANTONE: 201 C
CMYK: 8/100/65/34
RGB: 183/18/52
HTML: B71234
RAL: 3003



P. COOL GRAY 10 C
CMYK: 0/0/0/70
RGB: 109/110/113
HTML: 6D6E71
RAL: 7005

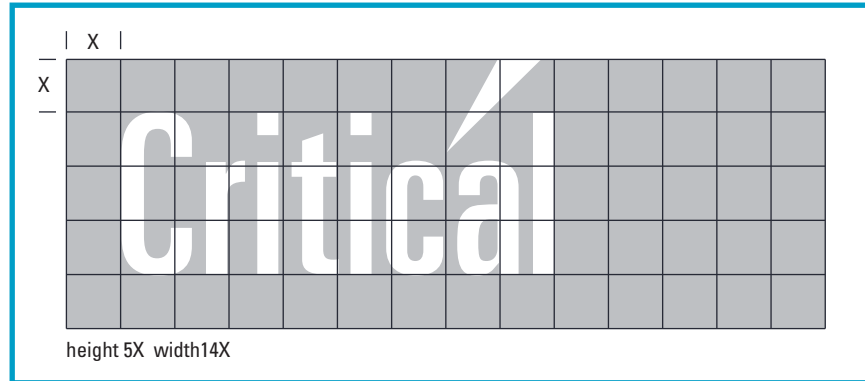
The consistent and exact use of the logo colour is an extremely important aspect of the identity. When reproducing branding items in different media and for different applications, every effort should be made to adhere to our colour standards.

Black and Negative versions



The use of Black or Negative versions of the Logo are allowed but not encouraged. Since each colour clearly identifies a specific subholding, the Black and Negative versions should only be used on materials where the use of colours is not possible, such as faxes or newspapers ads.

Construction Grid



exclusion area

The Construction Grid defines the relations between logo elements, their sizes, distances and proportions. The Construction Grid also defines the size of the exclusion area. In order to maximise the presence and distinction of the logo, a protective zone or exclusion area around the logo should be kept free from any graphic element.

Allways maintain the required clear space around the logo.

Construction Grid



There are sizes below which the signature ceases to be clearly legible. The minimum acceptable size is illustrated here. For signatures below that size, we advise writing "Critical" in a plain clear font, preferably Univers Condensed.

Don't use the logo smaller than the indicated minimum size .

Understanding Colour systems



Pantone

CMYK

RGB

HTML

Pantone® colours: special colours purchased from the pantone company, and not mixed by inks process colours. Also called “spot” or “special” colours. Used in Offset print only.

CMYK: The four process colours (cyan, magenta, yellow and black), which are used in traditional Offset printing and digital print.

RGB: The standard for on-screen colour.

HTML: Colours specification for web design (similar to RGB).

For each medium there’s a specific system of colours. To accurately reproduce colours always use the right colour system. Small differences can be found between each system, and some colours may even be impossible to reproduce in a particular system. When reproducing colours in media not covered in this guide (engraving, painting, silk-screening...), visually match the colours as closely as possible.

Colours Scheme



PANTONE: 532 C	PANTONE: 150 C	PANTONE: 021 C	PANTONE: 201 C	PANTONE: 360 C	PANTONE: 307 C	PANTONE: 3025 C
CMYK: 88/76/30/84	CMYK: 0/46/75/0	CMYK: 0/71/100/0	CMYK: 8/100/65/34	CMYK: 64/0/80/0	CMYK: 100/22/2/18	CMYK: 100/27/10/56
RGB: 41/44/57	RGB: 255/169/82	RGB: 255/88/0	RGB: 183/18/52	RGB: 97/194/80	RGB: 0/117/176	RGB: 0/102/161
HTML: 292C39	HTML: FFA952	HTML: FF5800	HTML: B71234	HTML: 61C250	HTML: 0075B0	HTML: 0066A1



A colour scheme was developed to ensure harmony through all the materials developed. Others than these colours should not be used without professional supervision. This scheme can be used by all Critical subsidiaries.

This scheme is suitable for charts, diagrams and graphic elements.

Typography

Among the most important elements of an identity is the corporate typeface. The font used by Critical is considered one of the greatest typographical achievements of the second half of the 20th century.

Univers is a clean and readable font which facilitates an expression of cool elegance and rational competence.

Manipulating the typeface is prohibited. Effects such as stretching, condensing, outlining or the addition of a drop shadow must never be used. The minimum point size used should be 6/5.5pt.

Univers Ultra Condensed 59

abcdefghijklmnopqrstuvwyz 1234567890
ABCDEFGHIJKLMNPOQRSTUVWXYZ

UNIVERS ULTRA CONDENSED 16 PT

Here's to the crazy ones. The misfits. The rebels. The troublemakers. The round pegs in the squares holes. they're not fond of rules. And they have no respect for the status quo. You can praise them, disagree with them, quote them, disbelieve them, glorify or vilify them. About the only thing you can't do is ignore them. Because they change things.

UNIVERS ULTRA CONDENSED 9 PT

Univers was designed by Adrian Frutiger in 1956. It's a neo-grotesque sans-serif typeface which figure prominently in the Swiss Style of graphic design. Univers is known for its clear lines and legibility at great distances. Critical Logotype is composed in Univers Ultra Condensed.

Typography

Univers Condensed Light 47

abcdefghijklmnopqrstuvw syz 1234567890

ABCDEFGHIJKLMN OPQRSTUVWXYZ

UNIVERS CONDENSED LIGHT 16 PT

abcdefghijklmnopqrstuvw syz 1234567890

ABCDEFGHIJKLMN OPQRSTUVWXYZ

UNIVERS CONDENSED LIGHT 16 PT

Here's to the crazy ones. The misfits. The rebels. The troublemakers. The round pegs in the squares holes. they're not fond of rules. And they have no respect for the status quo.

You can praise them, disagree with them, quote them, disbelieve them, glorify or vilify them. About the only thing you can't do is ignore them. Because they change things.

UNIVERS CONDENSED LIGHT AND OBLIQUE 9 PT

Probably the most memorable use of the Univers Condensed Light was the opening crawl for the titles of Star Wars films. Univers enjoyed great popularity in the 1960s and 1970s. Today it is still used by companies like: Swissair, Deutsche Bank, General Electric and Apple (their keyboards featured that type since 2001).

Typography

Univers Condensed 57

abcdefghijklmnopqrstuvwsyz 1234567890
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

UNIVERS CONDENSED 16 PT

abcdefghijklmnopqrstuvwsyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ

UNIVERS CONDENSED 16 PT

Here's to the crazy ones. The misfits. The rebels. The troublemakers. The round pegs in the squares holes. they're not fond of rules. And they have no respect for the status quo.

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UNIVERS CONDENSED AND OBLIQUE 9 PT

Frutiger envisaged a large family with multiple widths and weights that maintained a unified design idiom. Different weights and variations within the type family are designated by the use of numbers rather than names, a system since adopted by Frutiger for other type designs. However, the actual typeface names within Univers family include both number and letter suffixes.

Typography

Univers Condensed Bold 67

abcdefghijklmnopqrstuvw syz 1234567890
ABCDEFGHIJKLMN OPQRSTUVWXYZ

UNIVERS CONDENSED BOLD 16 PT

abcdefghijklmnopqrstuvw syz 1234567890
ABCDEFGHIJKLMN OPQRSTUVWXYZ

UNIVERS CONDENSED BOLD OBLIQUE 16 PT

Here's to the crazy ones. The misfits. The rebels. The troublemakers. The round pegs in the squares holes. they're not fond of rules. And they have no respect for the status quo.

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UNIVERS CONDENSED BOLD AND OBLIQUE 9 PT

Currently, the Univers type family consists of 44 faces, with 16 numbered weight and width combinations. Univers is published by several foundries and can be acquired on-line. We recommend the Adobe Opentype version: www.adobe.com/type

Substitution Font

Franklin Gothic Medium Condensed

abcdefghijklmnopqr
stuvwxyz
1234567890
ABCDEFGHIJKLMNO
PQRSTUVWXYZ

[Substitution font for Univers 57](#)

Franklin Gothic Demi Condensed

abcdefghijklmnopq
rstuvwxyz
1234567890
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

[Substitution font for Univers 67](#)

Franklin Gothic Book

abcdefghijklmnop
qrstuvwxyz
1234567
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

[Substitution font for Univers 47 and 55](#)

Univers will not be accessible on some computers. For digital files like: Word Documents, Powerpoints, and emails we advise the use of a similar condensed font such as Franklin Medium Condensed which is available in Windows since Office97. This is a realist sans-serif typeface designed by Morris Fuller Benton in 1902. Franklin Gothic includes: Book, Book Italic, Demi, Demi Cond, Demi Italic, Heavy, Heavy Italic, Medium, Medium Cond and Medium Italic versions.

Files and formats

Freehand - These vector files draws contain all the information required to print in any colour system and at any size without loss of quality.

TIFF - For images destined for print the fundamental requirement is good colour support. It is by providing this that the TIFF format, with its support for RGB, Lab and especially CMYK colour models, established itself.

EPS - These files describe vector information, made up of the same Postscript commands that will be eventually be sent to the Postscript-based output device. The Postscript-based EPS is the only format capable of handling such print-oriented formats as spot colour duotones.

PDF - The PDF, while built on exactly the same Postscript print-oriented architecture, offers in-built image compression (JPEG or lossless LZW) and turns on-screen display from a problem into an advantage. PDFs are associated with Acrobat documents but can also act as an advanced bitmap file format suitable for offset print.

Wrong usage



Don't distort the proportions

Lorem  ipsum
 dolor sit amet, elit
 consectetur  adipiscing set...

Don't use the logo as a read-through in text.



Don't redesign or recreate the logo artwork.



Don't use special effects on the logo.



Don't remove the subholding name



Don't adulterate the colours.

It is crucial to use the logo correctly and consistently to ensure that visual impact and overall integrity are not compromised or diluted. Above is a list of DON'Ts in using the logo, with illustrated examples.



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Failure to obtain such permission is a violation of international copyright and trademark laws subject to specific financial and criminal penalties. Any queries regarding the Critical Identity should refer to: **marcom@criticalsoftware.com** or: **info@glitz-design.com**

