



**CURE 4 THE KIDS**  
FOUNDATION

# Brand Book

STANDARDS AND GUIDELINES

*MAY 29, 2018*



Within this book you will find the key to using our branding. Keeping consistent with logo usage, colors, textures and fonts helps us maintain our professional, clean, organized visual identity, and keeps us looking amazing. Please have all branded material approved by the brand manager.

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Development

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We are Cure 4 The Kids Foundation, a not-for-profit healthcare facility.

We are the only center in this region of the US providing childhood cancer care.

We diagnose and treat childhood cancer as well as other complex medical conditions.



We offer charity care and we provide access to research. We are a childhood cancer treatment center.



# Kids need our help.

There was an unmet need in our community and we had the skills and knowledge to do something about it. Kids need our help, so we show up.



# We cure cancer.

We think outside of the box.  
We take responsible risks. We put the sick child first in all of our decision making.

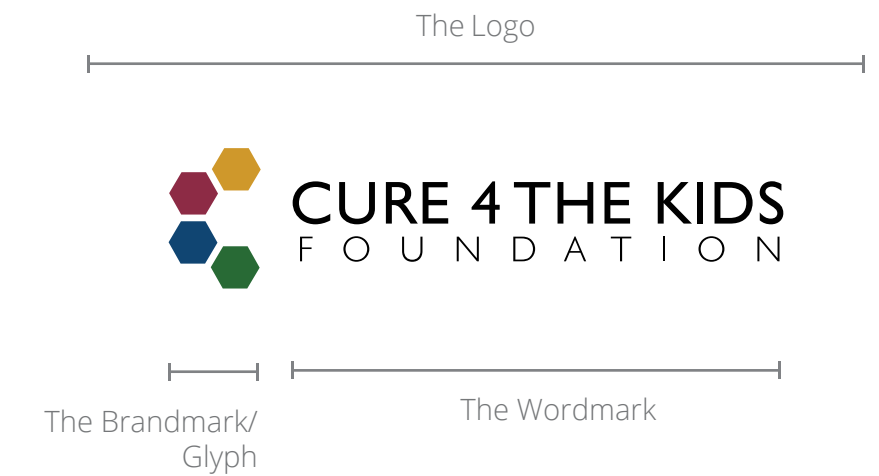
# The Logo

## PRIMARY LOGO

Our logo is made of two elements, the Humanist wordmark (with typographic adjustments), and the brandmark.

The glyph represents the scholastic and scientific endeavors of science, the partnership with Roseman University, and nods to the original Cure 4 the Kids four color window. The hexagons form a C, representing Children, Care, Community, Compassion, Continual growth, and of course Cancer-treatment.

We are extremely content with our new logo and direction, so this guide is to help us all use it so it always looks its best.





# The Brandmark: Hex C



It is a smile waking on its side. It is the 6 point Mastery Learning Model. It is the sunrise in the negative space. It is the gears that make magic happen. It is the original logo squares opened up and given dimension. It is the original colors, aged to maturity.

It stands for the interconnected nature of Cure 4 the Kids. It is molecular science.

It is all the C words: Cure, Children, Community, Connectedness, Communication, Continuity...

LOGO FOR COMBINED ENDEAVORS

This logo is for projects and programs that are in cooperation with Roseman University.



ALTERNATE LOGO

This logo is only to be used on special marketing and alternative collateral that has more of a square confine.

Please ask the marketing manager before using this logo.



# USING THE BRANDMARK

In certain situations the Hex C can stand alone to show our presence in marketing material. This C will become synonymous with Cure 4 the Kids.

Except in special situations, please consult the brand manager, the isolated brandmark should always appear in full color.

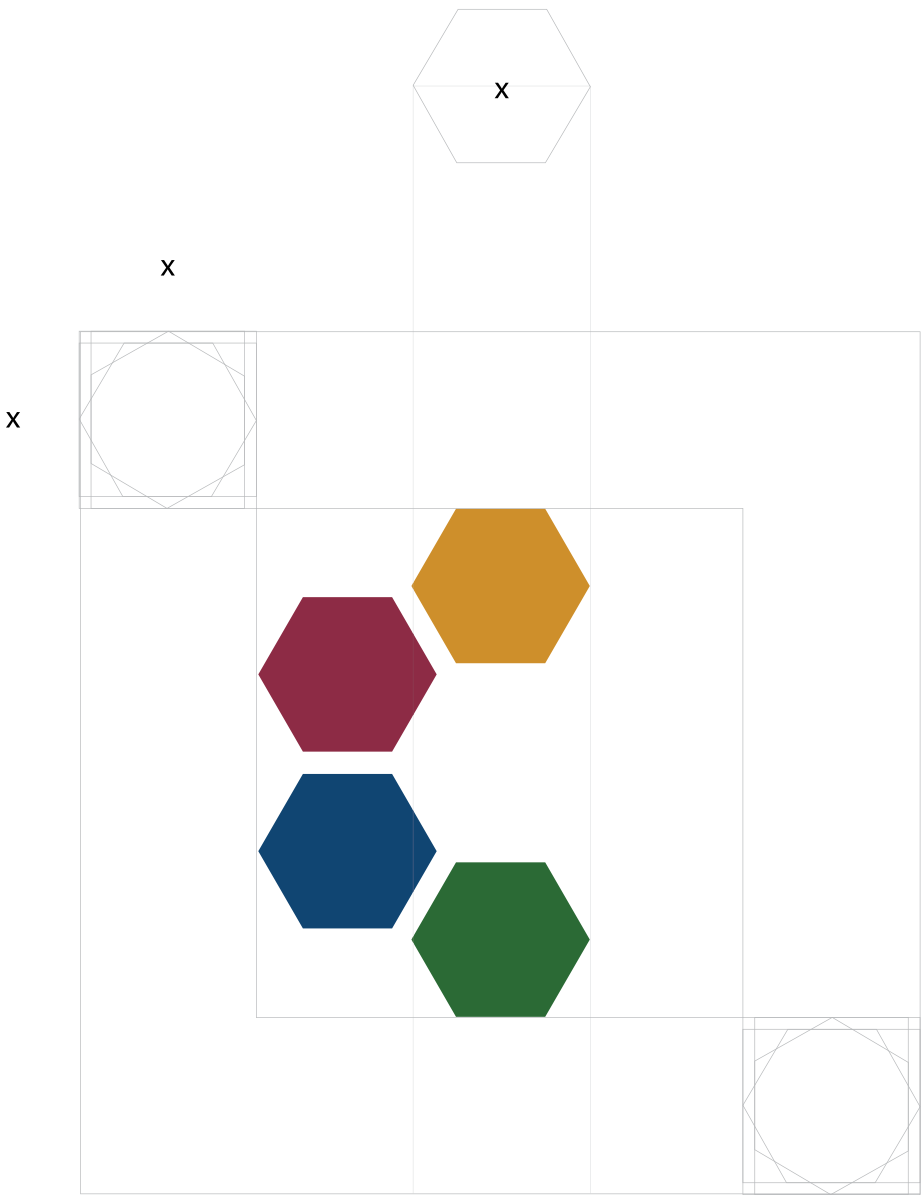


# EXCLUSION ZONE

The Exclusion Zone ensures the legibility and impact of our trademark by it from competing visual elements.

The zone should be considered the absolute minimum space between the glyph and any other object or text when it is represented in it's individual form.

The exclusion zone is equal to the horizontal width of one hexagon (marked as **x** in the diagram)



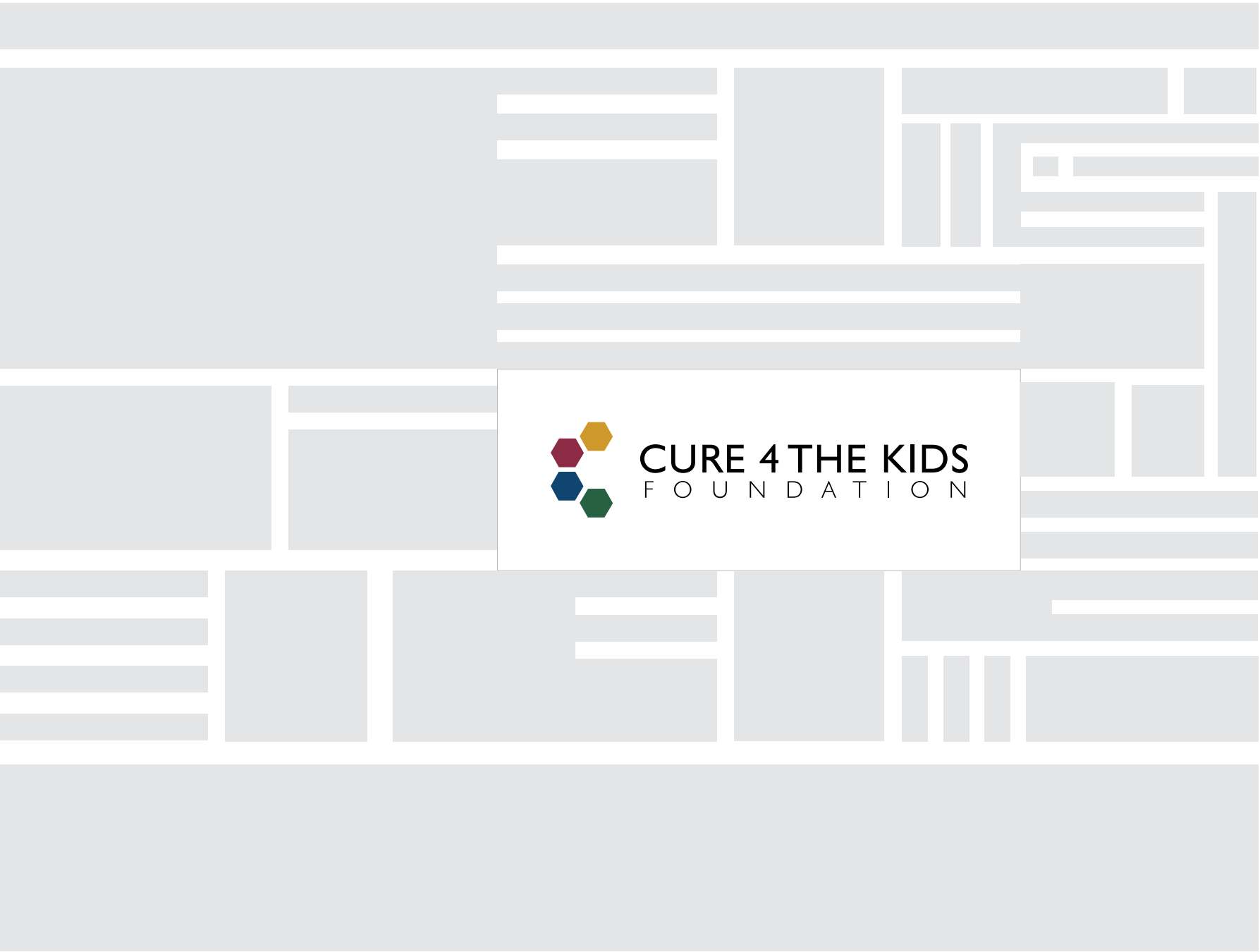
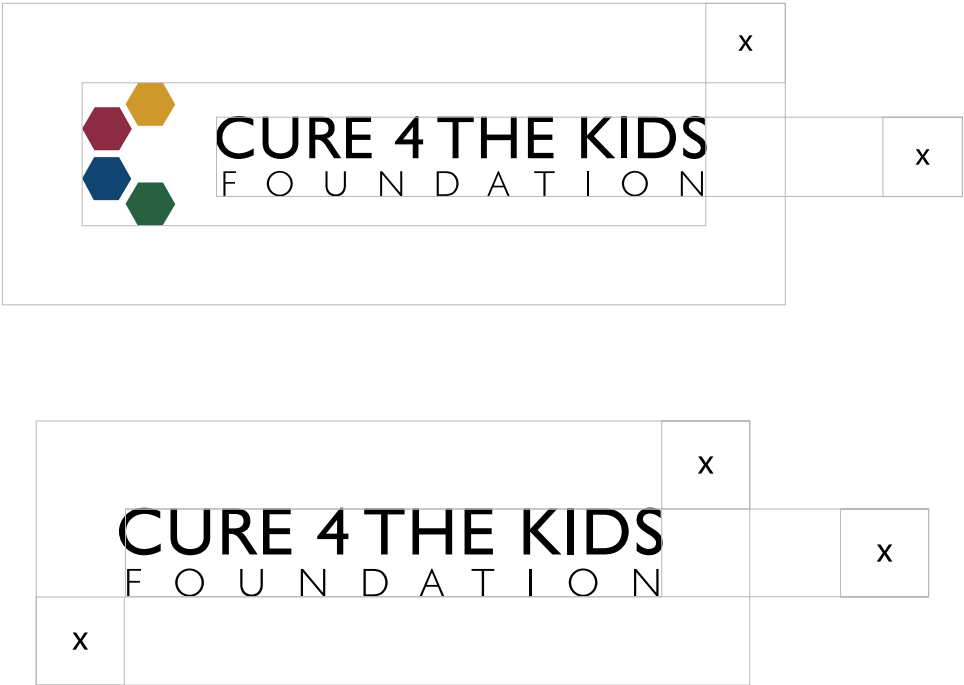


EXCLUSION ZONE

The Exclusion Zone ensures the legibility and impact of our trademark by it from competing visual elements.

The zone should be considered the absolute minimum space between the glyph and any other object or text when it is represented in it's individual form.

The exclusion zone is equal to the height of the wordmark (marked as **x** in the diagram) extending beyond the entire logo.

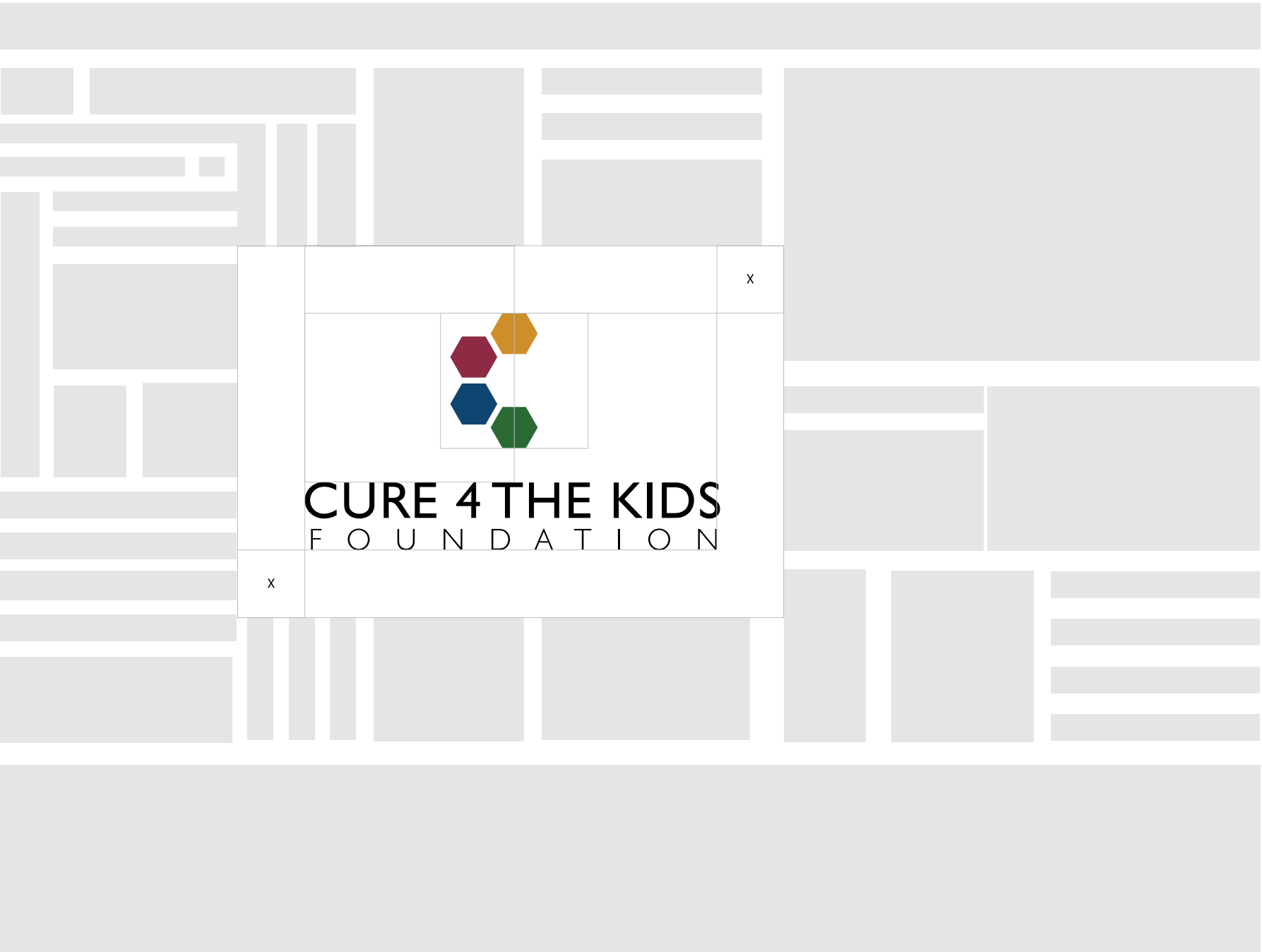
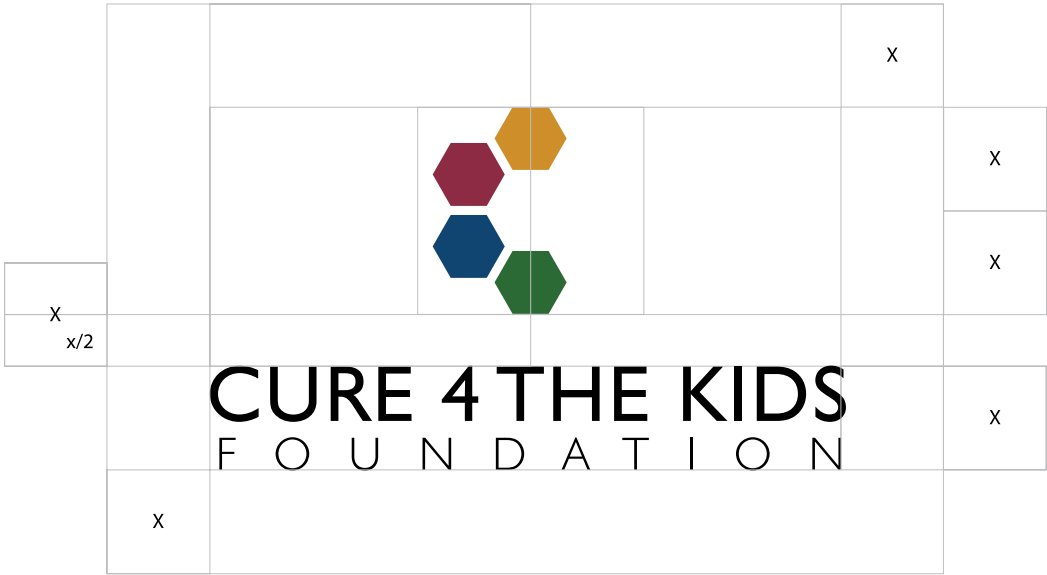


EXCLUSION ZONE

The Exclusion Zone ensures the legibility and impact of our trademark by isolating it from competing visual elements.

The zone should be considered the absolute minimum space between the glyph and any other object or text, when it is represented in it's individual form.

The exclusion zone is equal to the height of the wordmark (marked as **x** in the diagram) while the space between trademark and word mark is half the height of the wordmark. (marked as **x/2** in the diagram).

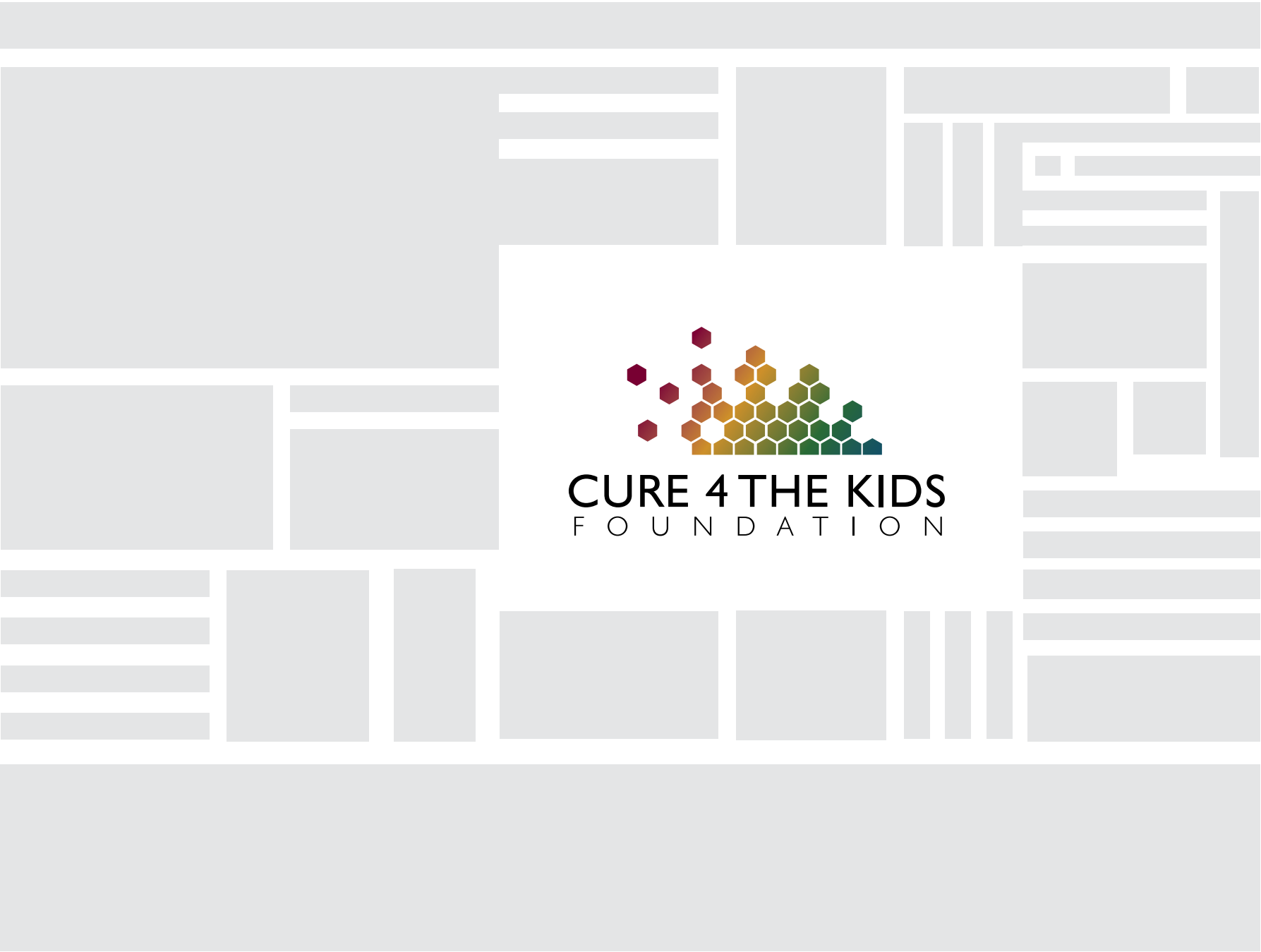
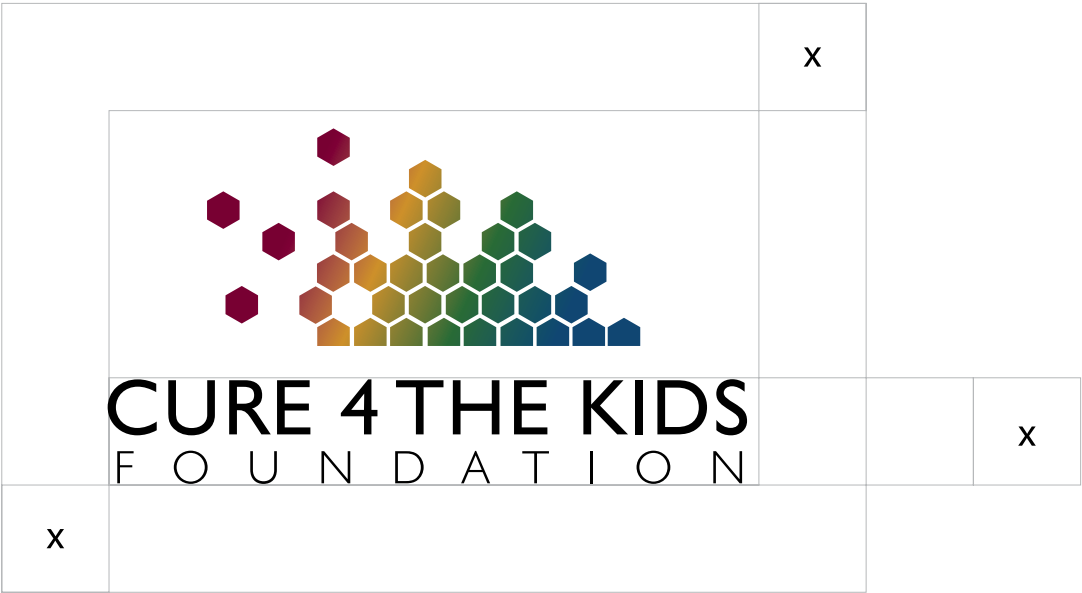


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The exclusion zone is equal to the height of the wordmark (marked as **x** in the diagram) extending beyond the entire logo.

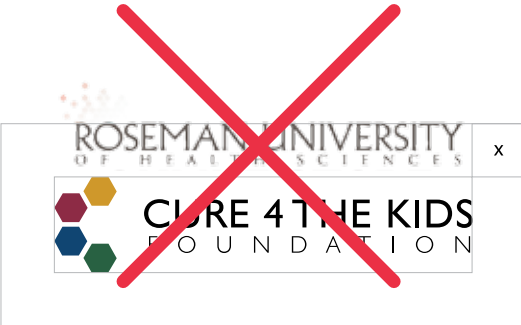


EXCLUSION ZONE

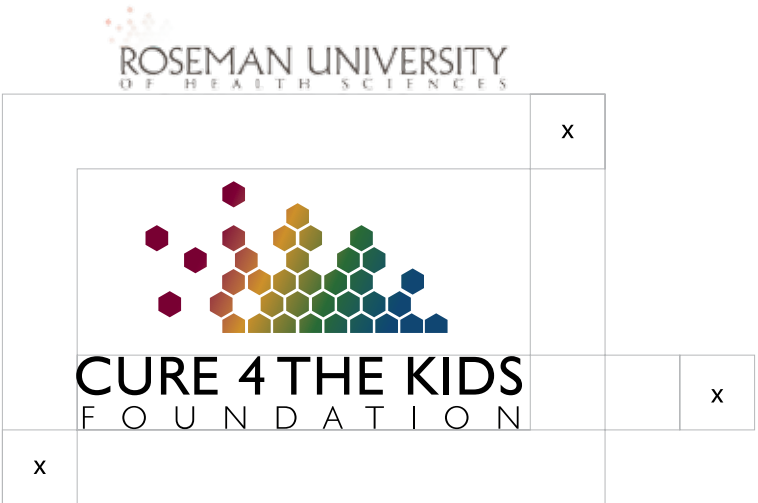
These examples illustrate the importance of the space between the logo and other objects in its proximity. The minimum space between the objects and our logo is outside the (invisible) bounding box.



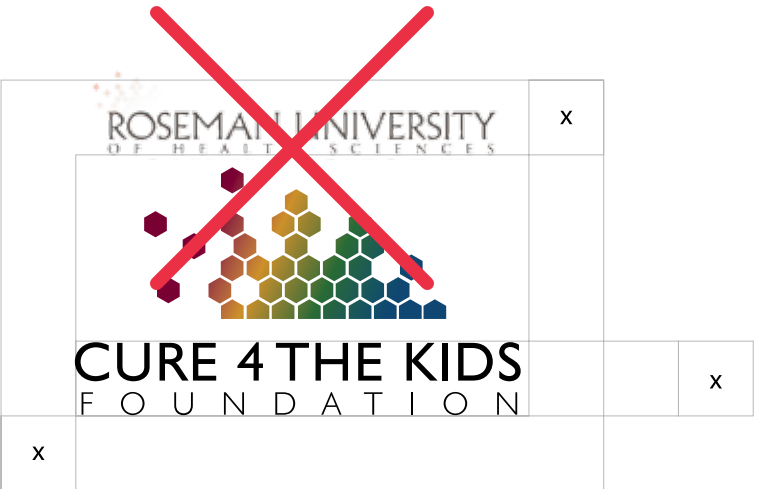
Correct



Incorrect



Correct

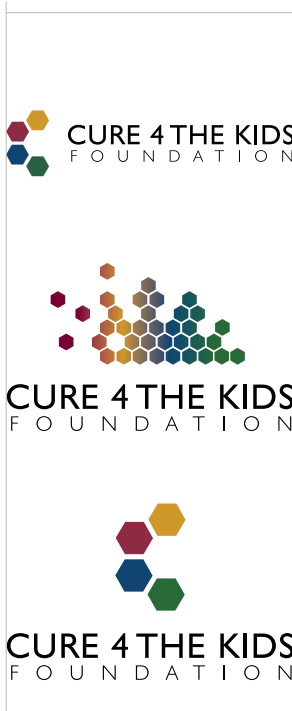


Incorrect

MINIMUM SIZE

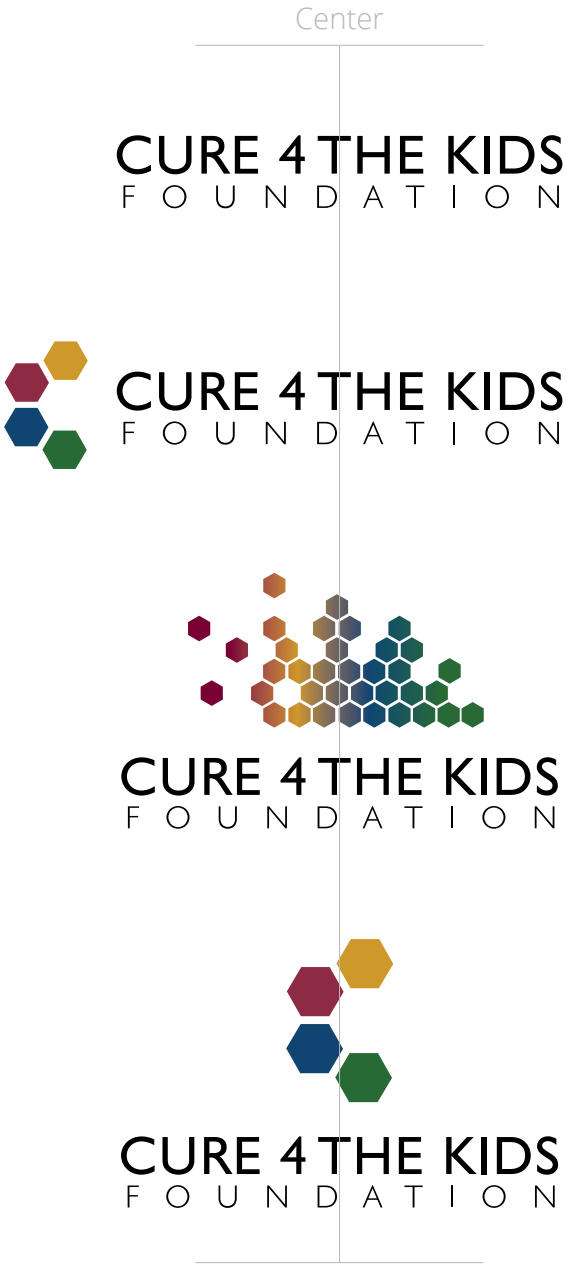
In order to stay legible and readable, it is important to recognize the limitations of the minimum logo size. The logo should never be less than 1.5 inches in width.

Width: 1.5” or 131.3 px



CENTERING

When centering the logos, the visual weight is the center of the wordmark, even when, like in the primary logo, the trademark/glyph is off to the left.



LOGO ON COLOR

What to do and what not to do



Nope. This is hard to read and it loses our colors.



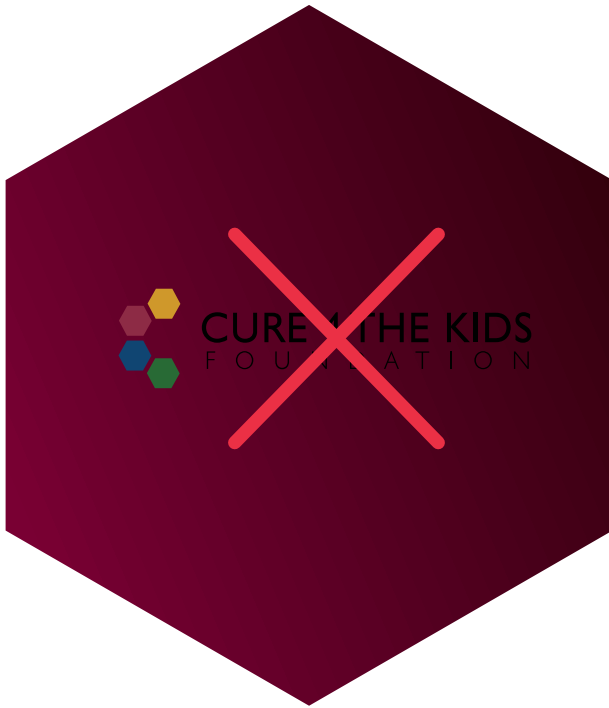
Instead, use the monotone logo.



The white box looks like it was cut out and glued into a space it doesn't belong. We don't do that, we belong, so we work with our space.



Oh yes, that looks great. On dark colors, use the white monotone logo.



Nah, see, it just doesn't look good.



For a full color logo on black or near black, then we can use this logo that has a white outline around the hex C and white wordform.

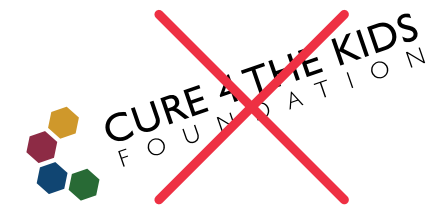
# LOGO MISUSE

It's super important that the appearance of the logo remains consistent. There are many Photoshop wizards out there that might want to put their inspired touches on it, but please don't.

Just in case your idea might seem to be awesome—and it's not that it isn't, we just need to keep this one as is— here are a couple examples of things to not do when placing our logo



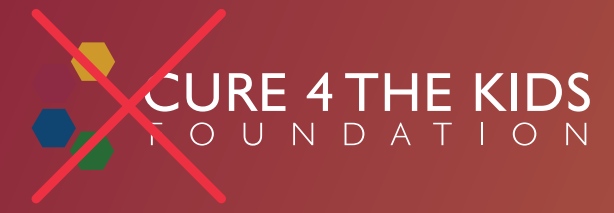
Rotating



Tilting



Recoloring



Applying logo over color without white outline on the glyph




# Color


## PRIMARY COLORS


Use these colors Together. Unless the logo is in its monotone black or white form, the trademark will always be all four colors in this order. The wordmark will always be black, or white.


These colors may be used with the categories with which they correlate, as to be determined as our partnership with Roseman grows.



 **Pantone 1955 C**  
**Hex#8c2b45**  
C: 33 R: 141  
M: 93 G: 43  
Y: 59 B: 69  
K: 25

 **Pantone 7693 C**  
**Hex#114572**  
C: 100 R: 18  
M: 78 G: 79  
Y: 31 B: 116  
K: 15

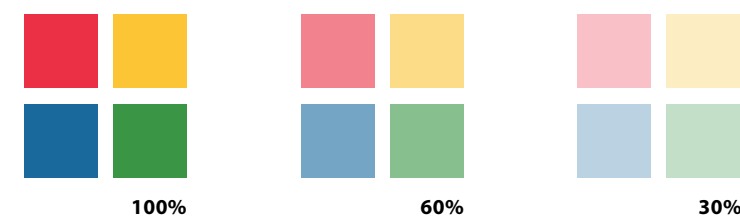
 **Pantone 7563 C**  
**Hex#cd8f2a**  
C: 18 R: 206  
M: 2 G: 143  
Y: 99 B: 43  
K: 3





 **Pantone 7734 C**  
**Hex#276934**  
C: 84 R: 40  
M: 34 G: 106  
Y: 100 B: 53  
K: 26



SECONDARY COLORS

From original branding



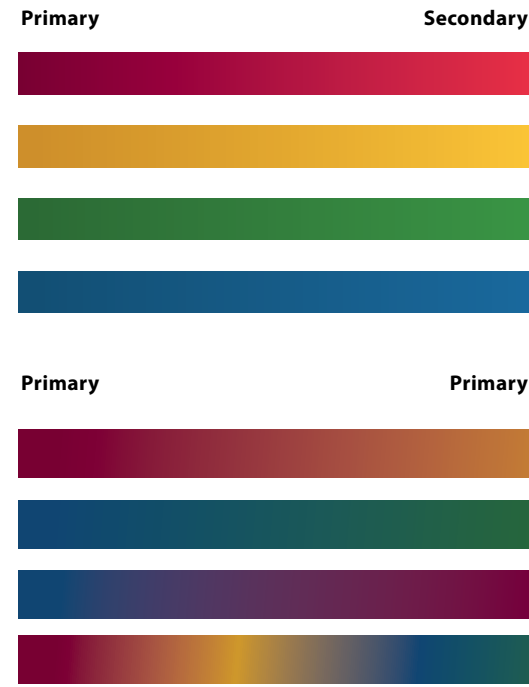
	<b>Pantone Red 032 C</b> <b>Hex#ec3044</b>		<b>Pantone 136 C</b> <b>Hex#fac535</b>
C: 1	R: 235	C: 1	R: 252
M: 95	G: 48	M: 23	G: 197
Y: 73	B: 69	Y: 89	B: 54
K: 0		K: 0	
	<b>Pantone 647 C</b> <b>Hex#1c699e</b>		<b>Pantone 7740 C</b> <b>Hex#379444</b>
C: 90	R: 25	C: 79	R: 58
M: 57	G: 105	M: 18	G: 149
Y: 16	B: 57	Y: 100	B: 69
K: 2		K: 4	

GRADIENTS

Gradients from the similar primary to secondary hue are options to add depth and a little excitement. You know, to mix it up a bit.

Primary colors are the rebranded colors of C4K, where secondary colors are the original colors. Combining them in a gradient is a good way to connect the sentiments of fun and sophistication, the original glow and the dapper hue.

**Note:** For primary to primary gradients we avoid Yellow to Green because in color theory there is a strong feeling of sickness and yuck, which we don't want to associate with C4K.



**Pantone 1955 C**  
**Hex#8c2b45**

C: 33    R: 141  
M: 93    G: 43  
Y: 59    B: 69  
K: 25

This gradient, running diagonal from corner to corner of the page, is an acceptable background comprised of the Primary Colors: Maroon and Marygold. It symbolizes the colaboration with Roseman University and the warmth of Cure 4 the Kids.

**Gradient Angle -23°**



**Pantone 7563 C**  
**Hex#cd8f2a**

C: 18    R: 206  
M: 2    G: 143  
Y: 99    B: 43  
K: 3

When in full color, the logo stands best on a white background. Unless the background color is designed to work with our specific colors all together.

When the full color brandmark is present, the wordmark must be in black.

The monotone logo may also be used in our branded colors.

On a black or dark background, the logo should be all white.

On a light colored background, the logo should be all black.



**On white**

# Texture

## ELEGANT HEX

These options for background are for more elegant appeals, such as invites, events, certificates etc. Using the colors and gradients of our pallet, this option is to be used with discernment and care for the finer side of C4K

**Opacity** 30%

**Blending Mode** Soft Light, Overlay, Normal when on white.

**Gradient** of the color options, -23°





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## HEX SPLASH

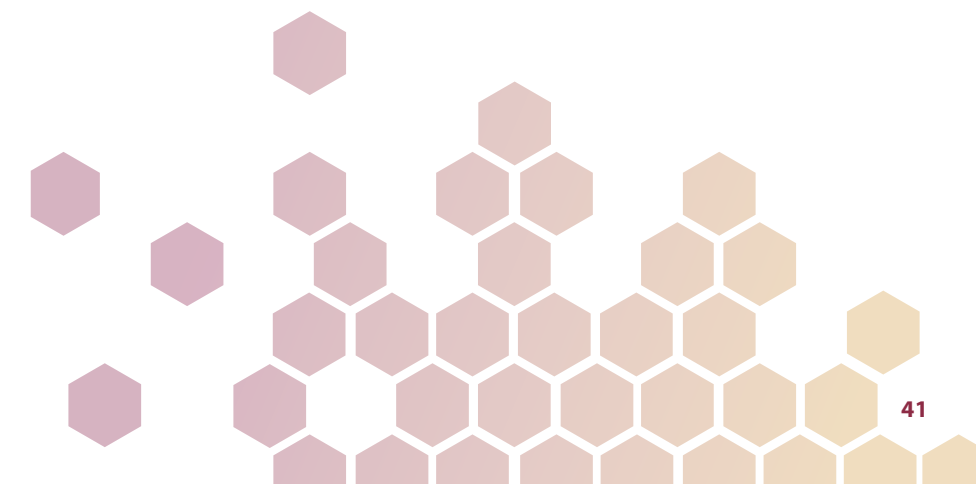
Taking up less than 1/2 the width of the page, the hex splash brings a sense of Roseman and C4K together through theme and texture. Our Usage, however, is within our color pallet, and in a softer opacity.

On white, or over a photo, this splash opens a negative hex for page numbers and adds a branded watermark.

**Opacity** 30%

**Blending Mode** Soft Light, Overlay, Normal when on white.

**Gradient** of the color options, -23°



# Fonts



Fonts on Network

54 pt Myriad Pro Light Semiextended

36 pt Myriad Pro Bold

23 pt. Myriad Pro Light Semicondensed

12pt Myriad Pro Regular

12pt Minion Regular

HEADLINE

Deck/Subhead

Lead

Paragraph/Body.  
Ximinverio in esti aut abo. Nam,  
conempore nobisto es doluptassima  
quam aut minum apid quam explatetur?  
Molupta temperi qui am, ipsus.  
Lenient verum qui rent apienia es

Paragraph/ Body.  
Ceris alibust ligenis qui sam is am  
venitatur acita di cus dolorestrum re apic  
tem volum ne maio. Idem invelitis mod et  
verunt quaerum quia et utem erumquunt  
hit min cuptatio



54pt Gil Sans Light

32pt Gil Sans bold

24pt Gil Sans Light Semicondensed

13pt Gils Sans Light

13pt Perpetua

HEADLINE

Deck/Subhead

Lead

San Serif Paragraph/Body.  
 de consequi sa apeditae moditia ilibusa  
 dia dem qui core, cuNemoditatus et,  
 ex eum adi nationsequo ommo et laut  
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Serif Paragraph/Body.  
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 Piendit ipistias que sollat.  
 Olumquat. Bis re, consendicia  
 conseroBorem fugit fugiatium quiae earum  
 earum repersp erchit, si consequ ostio.

