

THIRTEEN-FIFTYTWO
BRAND IDENTITY GUIDELINES

INTRODUCTION

This brand guide details both the Thirteen-FiftyTwo brand and its usage. With a good understanding of how to implement each element, we can further the mission of Thirteen-FiftyTwo and continue to cultivate disciples for the Kingdom of God.



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And Jesus said to them, “Therefore every scribe who has become a disciple of the kingdom of heaven...”

MATTHEW 13:52



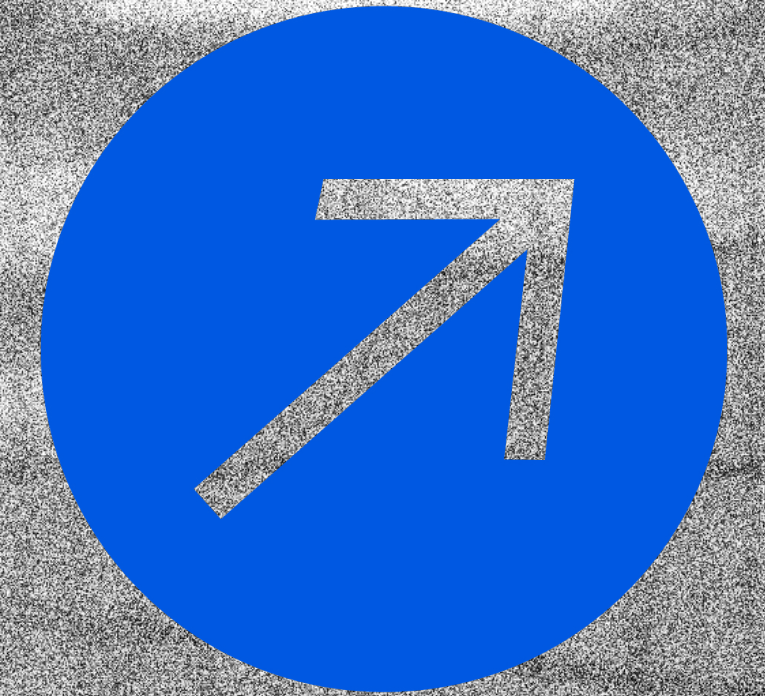
BRAND ESSENCE

BRAND ATTRIBUTES

BRAND

BRAND ESSENCE

The Thirteen-FiftyTwo brand essence takes inspiration from the bustling of city streets, incorporating motion and direction into the brand. Subway signage was designed to coordinate the chaos of busy cities, prioritizing legibility and clarity. However, by adding in bold colors and impactful imagery, this direction takes the well-established sensibilities of the past into the on-the-edge need of the present. The use of these visuals resembles Jesus' charge to go and make disciples—to move.



THIRTEEN-FIFTYTWO

CULTIVATING DISCIPLES FOR THE KINGDOM OF GOD.

BRAND ATTRIBUTES

Apart from just colors and type, our actual use and origins of the brand can evoke the attributes we want to see. To be perceived as serious, strong, and deep, we can reference trusted design styles from the past. To add in the sense of boldness and being on the edge, we incorporate unexpected and youthful visuals into that traditional landscape. Much like the verse says, the Thirteen-FiftyTwo brand needs to showcase treasures, new and old. This can be accomplished through certain design conventions that reach both target audiences of church leadership and young adults.

STRONG

DEEP

ON THE EDGE

LOGO SYSTEM

VISUAL ASSETS

VISUAL SYSTEM

TERMINOLOGY

PROPER + IMPROPER USE

CLEAR SPACE

VARIATIONS + APPLICATIONS

LOGO SYSTEM

TERMINOLOGY

To understand how all these pieces go together, let's first understand what makes up our logo system.



IMPROPER USE

Maintaining the integrity of the logo, uses should never distort or alter the appearance in the following ways.



DO NOT STRETCH LOGO



DO NOT ROTATE ARROW



DO NOT USE LOW
CONTRAST COLORS



DO NOT USE
NON-BRAND COLORS

PROPER USE

Our logo system is quite malleable. Logotypes and marks can be used together, as long as elements don't repeat. Additionally, our mark should only appear when accompanied by text.



PLACE MARK IN CORNER



Therefore every teacher of the law who has become a disciple in the kingdom of heaven is like the owner of a house who brings out of his storeroom new treasures as well as old.

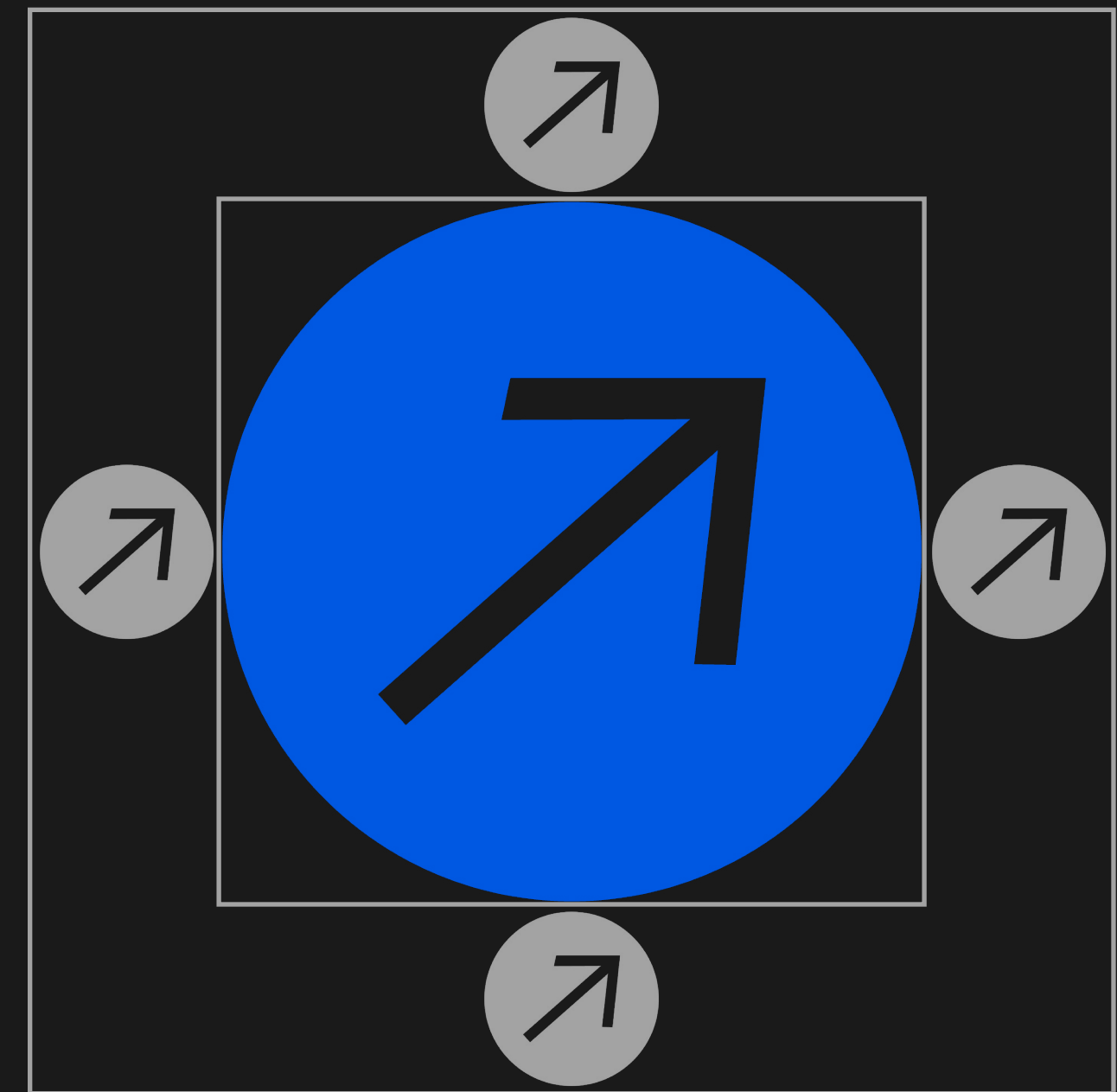
ACCOMPANY MARK WITH TEXT



USE MARKS TOGETHER

CLEAR SPACE

To keep the logo cohesive in appearance, we should allow for some negative space surrounding the logo.



VARIATIONS + APPLICATIONS

PRIMARY

This logo can be used across all marketing materials, at any legible scale.



SECONDARY

This logo is best used in larger scale contexts across materials.



VARIATIONS + APPLICATIONS

MARK

This mark represents the directional call and challenge of Thirteen-FiftyTwo's mission, while echoing the design of traditional subway signage. It is best used in large contexts and areas where color or visual interest are needed.



ARROW

The stand-alone arrow functions the same as the mark, but should only be used in contexts with a full color background.



VARIATIONS + APPLICATIONS

PRIMARY LOGOTYPE

The primary logotype should appear when the full logo is not present—alongside other visually dynamic elements, like patterns, images, and full color backgrounds.



HIRTEEN-FIFTYTWO

SECONDARY LOGOTYPE

The secondary logotype should be used in place of the primary, whenever a simpler look is needed or the arrow appears elsewhere in the design.



THIRTEEN-FIFTYTWO

TYPOGRAPHY

COLOR

IMAGERY

VISUAL ASSETS

TYPOGRAPHY

Our type choices reflect both the energy and stability of the Thirteen-FiftyTwo Brand. The uses of each are detailed below. If more accessible typefaces are needed, use the following supplements: **Fira Sans Regular 400 Italic** in place of Scale VF, **Hanken Grotesk** in place of Neue Haas Grotesk Display Pro.

PRIMARY

Our primary typeface for headings and titles is **Scale VF**. Since we want to capture the movement and energy of the rest of the brand, it is important to use an italic variation of the typeface, specifically **Extra Condensed Medium Italic**.

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz*

SECONDARY

Our secondary typeface is **Neue Haas Grotesk Display Pro**, which has many variations. It is best to use **65 Medium** or **55 Roman** for any subheadings. For paragraph legibility, use **55 Roman** as the body copy font.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

TYPOGRAPHY

Here is an example of the heirarchy of typefaces when placed together.

SCALE VF EXTRA CONDENSED MEDIUM ITALIC 148pt

NEUE HASS GROTESK DISPLAY PRO 65 MEDIUM 50pt

NEUE HASS GROTESK DISPLAY PRO 55 ROMAN 16pt

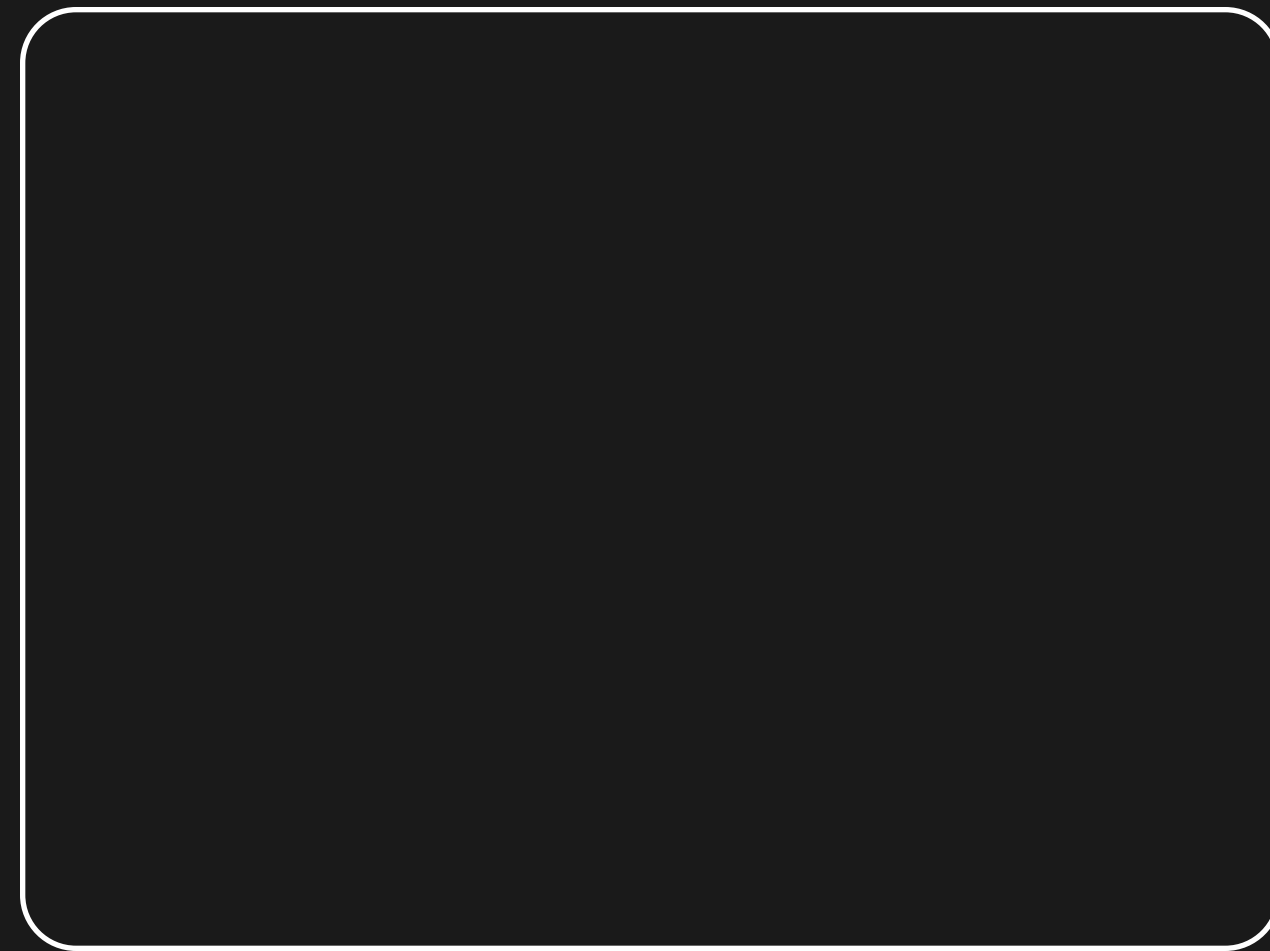
HEADER

SUBHEAD

This is body copy. Ecto velenet et elignam volorep erspero rerspie ntibus, comnim incia quunt qui int des dis et aut evellabo. Ut faccum veratusant ipita provit ea sinullabor sequassit, vollorum reprepel is ea susanda corero explitat adis volupta simpore magnati onserec- tis esti omniendandit qui occus aut atiat voloria niatum volo mag- nat parum fuga. Mi, esequid molore parum facepeditis num eate- molorem ipic tem nonsed maximilit quidipic tores re is ut ut eos int que paribus sincidi ut alibusam nos recat et dolupite commod es aliquatium dentibu stiant que evella nonseque cus dolest qui ut quaspis porrum as elitinctur, es aces etum debis ati ut quidessum fugia sinia velectio ilignis premquibusam facerer iberrum nimagni hiciist officii officime que plia cusapelique si ut venimus at endam incia nonsequia consequis et doloreperum facid magnit abore- hendae verro cus eos maioriam, que volecuptatem id et es endem earum qui volorerrore non enia.

COLOR

Our color palette is minimal, but versatile. Charcoal and White can be used to ground any design and can swap places depending on where they appear. Cobalt should be used less frequently than the other two colors, to act as a visual cue and bring a bold intrigue to a design. All colors can be layered on top of each other, except for Charcoal on Cobalt, due to low contrast.



CHARCOAL*
HEX: #1A1A1A
C:72, M:66, Y:65, K:78



WHITE*
HEX: #FFFFFF
C:0, M:0, Y:0, K:0



COBALT*
HEX: #0058E2
C:100, M:50, Y:0, K:0

*RGB Colors found in the HEX Code are used for digital designs only (i.e. social media, slide presentations, web)

*CMYK Colors are used for print designs only (i.e. booklets, business cards, letterheads)

IMAGERY

Imagery is exclusively black and white, and can contain grain and blur to give it the effect of film photography. Subject matter should be human-centered, whether that be crowds, cities, buildings, or villages. We want our photography to be cross-cultural, including a global perspective. Sourcing images that contain people and cities from across the world is important to showing the diverse landscape that the Thirteen-FiftyTwo brand serves.



EXAMPLES

And Jesus said to them, “Therefore every scribe who has become a disciple of the kingdom of heaven...”

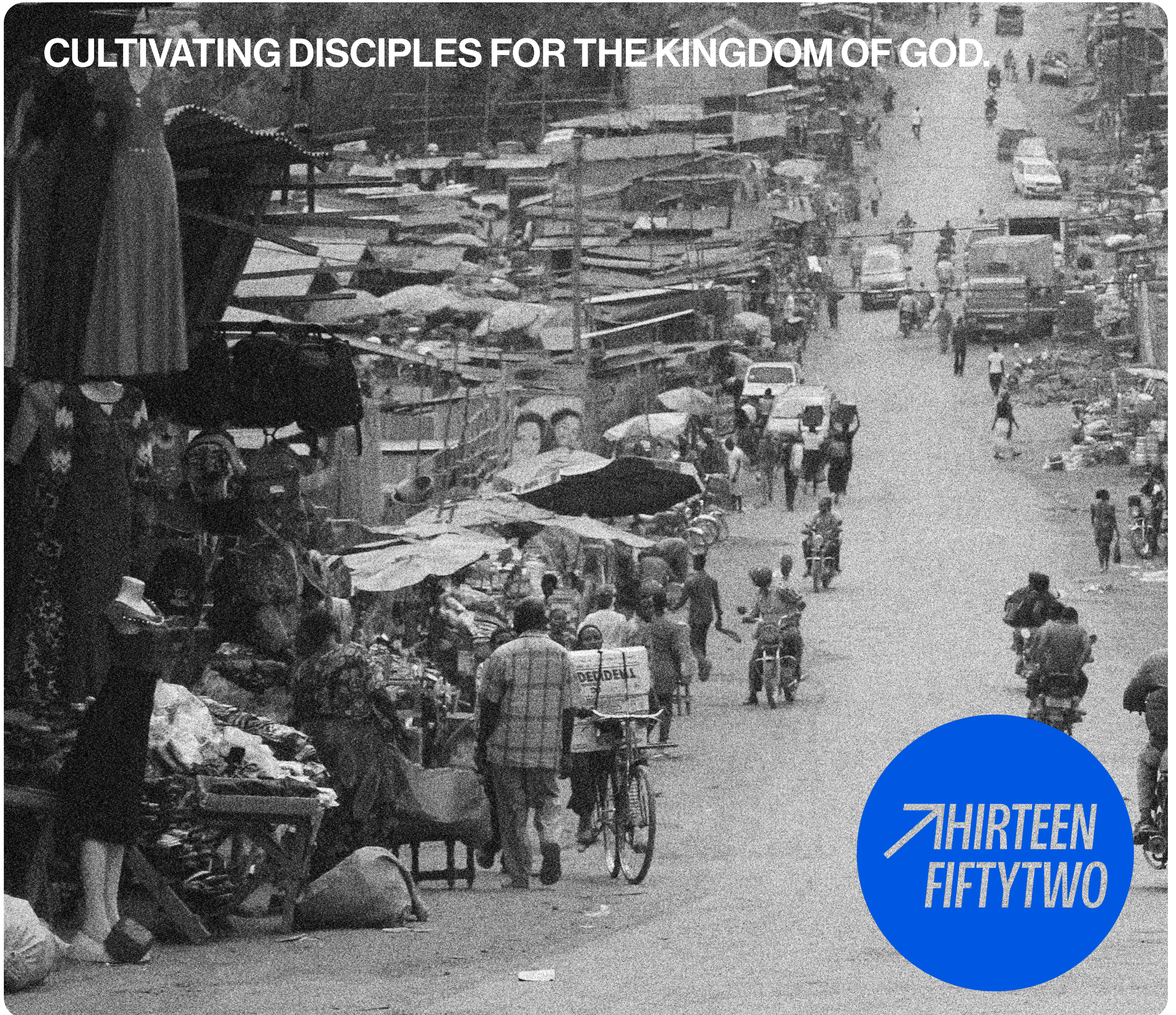
**THIRTEEN
FIFTYTWO**

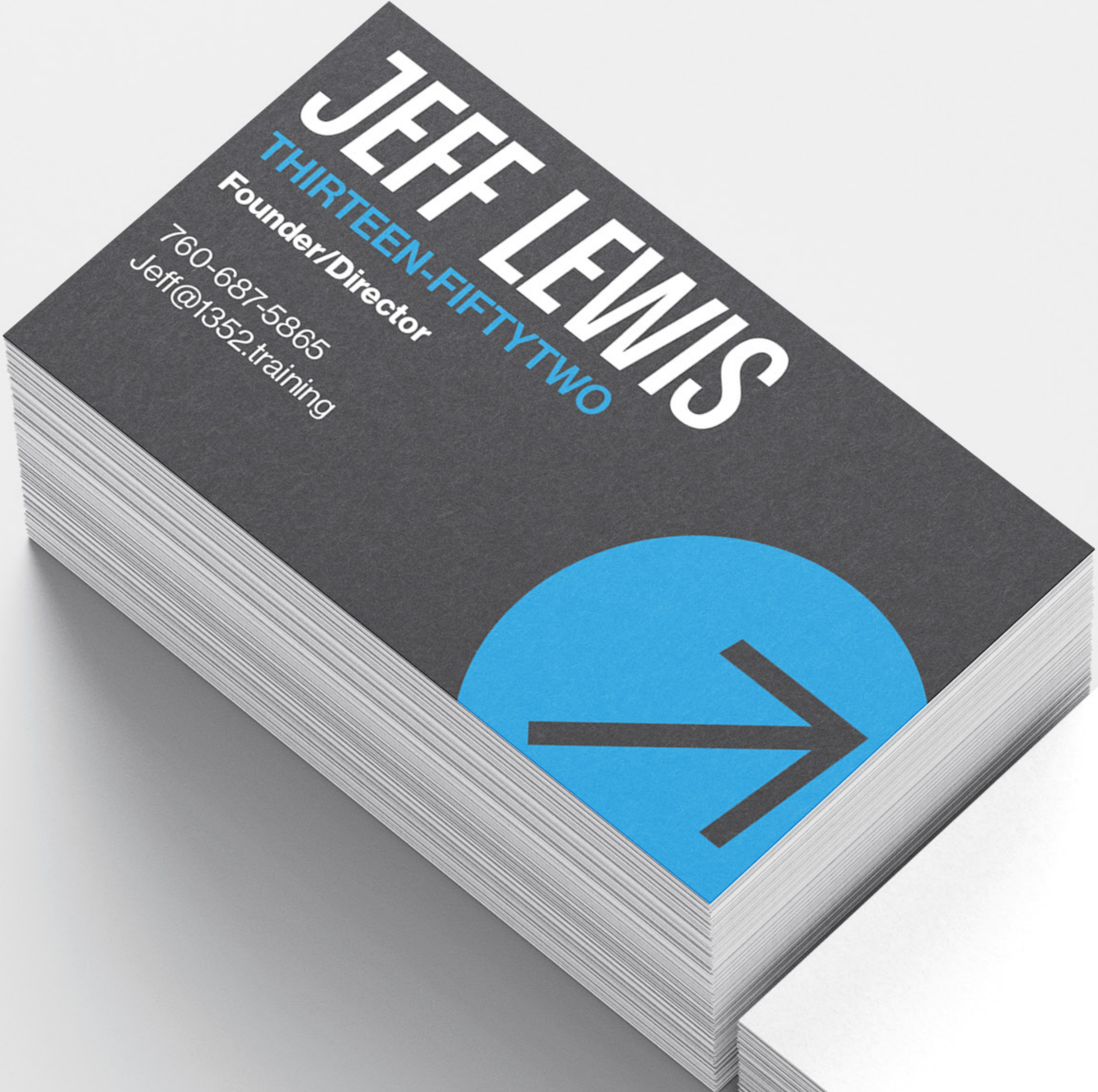


THIRTEEN-FIFTYTWO



CULTIVATING DISCIPLES FOR THE KINGDOM OF GOD.





TYPEFACES

Scale VF by Mark Caneso

Neue Haas Grotesk by Max Miedinger
and Eduard Hoffman

CREDITS