



WAR ON CORRUPTION GUIDELINES FOR USING THE SYMBOL

VERSION 1.1 | 2011

COMMON CAUSE

5, INSTITUTIONAL AREA
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NEW DELHI 110 070

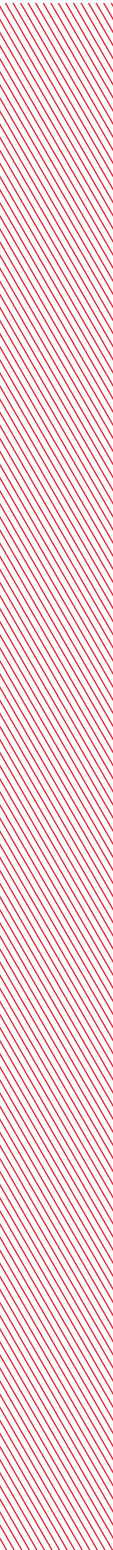
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COMMON CAUSE

IDENTITY AND GUIDELINES DESIGNED BY
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FOR, COMMON CAUSE.

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Throughout this document trademarked names are used. Rather than put a trademark symbol in every occurrence of a trademarked name, it is stated that the names are used only in an editorial manner and to the benefit of the trademark holder with no intention of infringement of the trademark.



why these guidelines?

FOR ANY SYMBOL to be memorable and have the desired recall value, it is imperative that it be reproduced across several media of communication in a consistent manner. The most important elements to be consistently used is the symbol, it's colour and the typography. This ensures that the audience experiences the symbol in the same manner across all media.

THESE GUIDELINES have been developed to significantly improve and standardise the visual presentation and application of the symbol for 'War on Corruption'.

who should use this?

IT IS FOR THE USE OF personnel responsible for communication or graphic designers or professional printers, who may use the symbol. The content is specific and technical. This booklet lays down standard guidelines and practices for the use of the symbol. There are very few rules but please take the time to read and understand how they work, and how they can be used together to ensure a cohesive visual identity. It is crucial that the symbol appears correctly and consistently in every communication.

As a technical guide which is meant to inform, the colours as reproduced in this booklet may not be accurate due to limitations of the printing process used. To match the colours during print production, please use the specifications mentioned.

what is visual identity?

Any organisation, big or small, or an event, a campaign or a programme in the public domain, needs to have its own distinct visual identity in the communication era. A visual or an image which can transcend all borders of the written and read text across different languages – a visual which is distinct and represents the organisation's objectives, purpose or philosophy and activities. This visual identity is the one with which, people associate the movement.

On one hand, there is the tangible, physical, recordable appearance of the organisation, represented by the visual – shape & form, colour, typography and a general relationship of elements unique to the design of its visual identity.

On the other hand, there is the intangible visible feel which associates with elusive ideas such as stability, transparency, growth etc., as well as evokes emotions related to the nature of activities carried out by the organisation.

A symbol is only a part of the overall visual identity. A visual symbol is designed but an identity is created by consistent use of the symbol and various design elements over a period of time across several applications related to the event or campaign.

The visual identity representing the organisation translates on to several planes of visual interface with its target users. These include the basic stationary, business cards, envelopes, promotional material such as brochures, flyers, advertisements, posters hoardings etc; forms, in-house printed stationary such as vouchers and bills, environmental design such as interiors and signage systems, vehicles and uniforms, exhibitions and all promotional material in the visual media.

NEED FOR A VISUAL IDENTITY

The identity of an organisation or campaign is like its face. It is something that conveys through visuals, the distinctive character of the campaign and its intentions.

The visual identity performs certain vital functions for the organisation, both internally as well as externally. Within the organisation, the identity provides a common umbrella for its employees. It is a symbol for association and developing a feeling of camaraderie and of team spirit. This helps reinforce a group identity and loyalty towards the organisation.

For its public face, the visual identity is the most important and handy tool for an organisation. It is the one means of communication that can provide instant recognition in the public mind. It also establishes a distinct character that identifies the organisation and helps it stand out in a competitive information age.

COMPONENTS OF A VISUAL IDENTITY

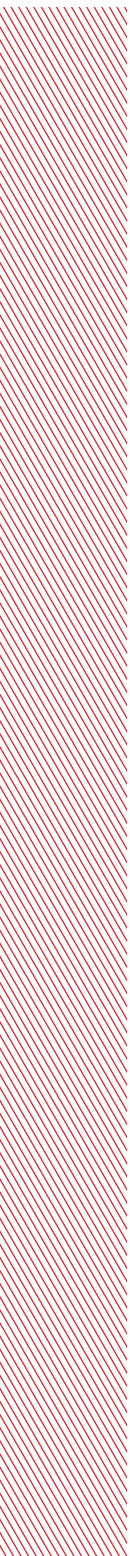
The visual identity for any organisation broadly comprises of three critical components:

- the logo/symbol
- the colour scheme
- type style (fonts)

The logo – either a symbol, a wordmark; or a combination of both the logo and the logotype, gives the visual identity to an organisation. A consistent and undistorted use of the logo across various applications lend the identity a distinctive image, powerful enough to be identified, recognised and associated with the organisation.

Colours are a vital factor in furthering the overall image. Through consistent use of the same set of the colour palette across different mediums, the organisation can build up a very unique image in the public mind.

The type style and the fonts used consistently reinforce the visual identity and help in maintaining a consistent image throughout all the communication materials produced by the organisation.



WAR ON CORRUPTION GUIDELINES FOR USING THE SYMBOL

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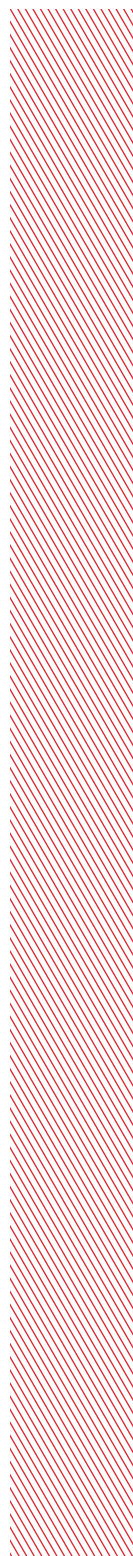
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section 1 –



basic guidelines for using the symbol –

This section explains the idea behind the symbol, and spells out the basic set of guidelines on how to use it. It also specifies certain do's and don'ts pertaining to the usage of the 'War on Corruption' symbol. This is to ensure that the identity is used in a consistent manner across all media, without diluting its essence.

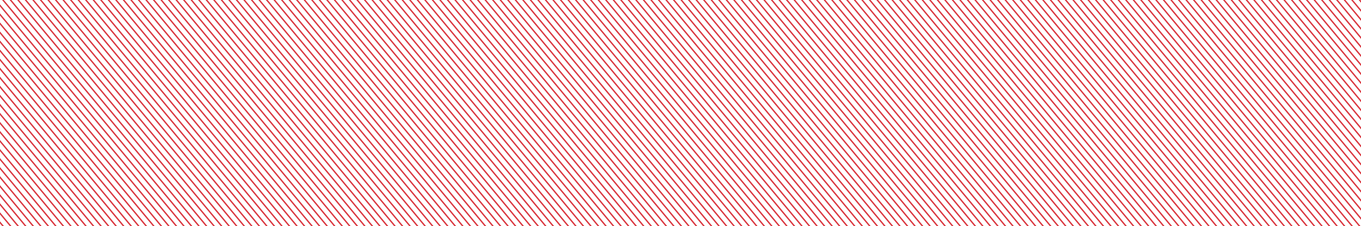
1.1. THE SYMBOL

A VERY SIMPLE AND ICONIC symbol. Using the 'negation' sign seen in 'No Parking', 'No Smoking' and other such common symbols instantly makes the symbol easy to decipher for a larger audience.

Corruption in a sense is a transaction between two parties. The simplified hand symbols with subtle variations from one other, successfully convey the idea of 'giving' and 'taking' between the two.

Overlapping this with the red 'negation' sign clearly communicates the idea of one strongly being against such corrupt transactions. This simplicity of the symbol is its greatest strength.





1.2. COLOUR

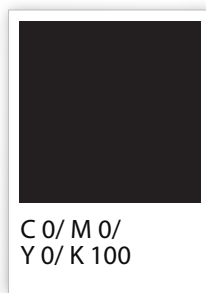
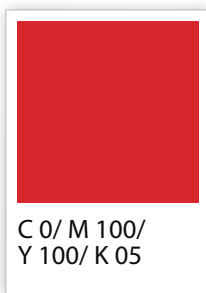
Colour plays a very important role in establishing the visual identity in the consciousness of people, and is chosen very carefully.

The house colour identified for War on Corruption symbol is black and post-office red. This bright red colour stands for warning and is easy to catch the attention.

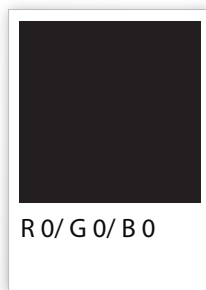
It is recommended that the symbol be used on a white or a lighter background to enhance its visibility and recall value.



**FOR SCREEN PRINTING ON PAPER/
FABRIC AND SPOT COLOUR OFFSET ~**
RED. PANTONE 1797 M
BLACK. PANTONE DS BLACK C



FOR FOUR COLOUR OFFSET PRINTING ~
RED. C 0/ M 100/ Y 100/ K 05/
BLACK. C 0/ M 0/ Y 0/ K 100/



FOR WEBSITE / ON SCREEN ~
RED. R 210 / G 0/ B 25/
BLACK. R 0/ G 0/ B 0/



However, in situations where the colour version cannot be used due to limitations of reproduction processes, it is recommended to use the entire visual identity (logo and the masthead) in black colour as shown on this page. **Please note, that this a separate artwork.**

An attempt should be made to maintain maximum contrast with the background colour.

PLEASE NOTE: The colours shown throughout this booklet may not be the correct colour due to difference in printing process and pigments used. For matching the exact shade of colours, always use the specifications or refer to the colour swatches provided with this document. PANTONE® is a registered trademark of Pantone Inc.

1.3. SAFE ZONE / CLEARANCE SPACE



TO ENSURE MAXIMUM VISIBILITY of the basic identifier in any identity, it is very important that the symbol be used in such a manner that it gets its due importance.

To ensure its integrity and visibility, the War on Corruption visual identity should be kept clear of competing text, images other graphic elements. There must be adequate clear space surrounding the identity on all four sides – a space equal to twice the width of the diagonal line in the symbol.

1.3. MINIMUM SIZES



FOR OPTIMUM VISIBILITY OF THE SYMBOL,
IT IS ADVISABLE TO NOT USE AT A SIZE
SMALLER THAN 10 MM HEIGHT.

1.4. USEAGE WITH OTHER LOGOS

There may be situations where the War on Corruption symbol is placed along with symbols/logos of other organisations. In such a scenario first attempt should be made to give more importance to the War on Corruption symbol, however it depends on the relationship with the other organisation and their own branding guidelines.

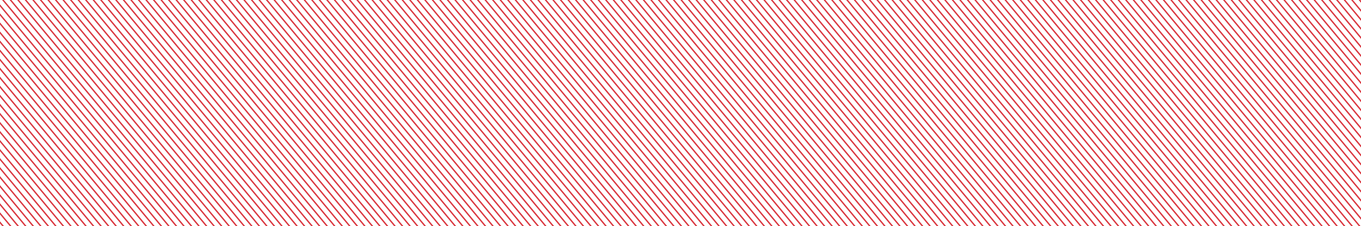
Preferred combinations are shown on this page as suggestions and are purely indicative. An attempt should be made to keep the War on Corruption symbol towards the left during horizontal layouts, and on the top during vertical layouts, as shown here. Please ensure that the specifications for the safe zones are followed properly.

VERTICAL LAYOUTS



HORIZONTAL LAYOUTS





1.5. INCORRECT USAGE > DO NOT DO THESE

To maintain a cohesive singular image across all communication material, it is imperative to follow the guidelines in terms of proportion, type, and colour. The use of the symbol should be consistent and should not be distorted or changed in relative proportion, colour etc.

The symbol has been designed with a certain logic. It is very critical to maintain the same relative proportions and colour across applications to ensure a robust and consistent identity.

Please use the files which are provided in the accompanying CD of details of file formats, please refer to page 28-29. Please do not attempt to recreate/redraw the logo. A few examples are shown on this page, which should not be done in any situation or for any kind of purpose.



USE THE LOGO IN THE ORIGINAL PROPORTIONS.

DO THESE ALWAYS

USE THE ELECTRONIC FILE PROVIDED. DON'T USE A WEB DOWNLOAD FOR A PRINTED PUBLICATION.

USE THE SPECIFIED COLOUR.



∅ DO NOT STRETCH OR CONDENSE.



∅ DO NOT REDRAW THE LOGO. IT WILL BE DIFFICULT TO MATCH THE OFFICIAL SPECIFICATIONS.



∅ DO NOT ADD MORE COLOURS.



∅ DO NOT ROTATE THE LOGO.



∅ DO NOT ADD OUTLINE OF ANY COLOUR TO THE LOGO.



∅ DO NOT USE THE LOGO IN REVERSE AGAINST THE SPECIFIED COLOUR.



∅ DO NOT USE THE LOGO AGAINST A DARK BACKGROUND.



∅ DO NOT MAKE THE LOGO HOLLOW.



∅ DO NOT ADD DROP SHADOW TO THE LOGO.



∅ DO NOT USE THE LOGO AGAINST ANY KIND OF TEXTURE.



∅ DO NOT ADD SPECIAL EFFECTS SUCH AS BEVEL OR EMBOSS TO THE LOGO.

section 2 –



how the symbol can be used –

This section provides suggestions on how the symbol for War on Corruption may be used for creating awareness across various media – both outdoors, and inhouse stationary.

The proposed visual language is a very clean, uncluttered look with lot of white space. This would give importance to the logo and help enhance the recall value, across all media.

The designs of various items shown in the following pages, are not final designs in terms of factual content, and are purely indicative.

2. EXAMPLES OF APPLICATIONS: PUBLICATIONS/PRINT



Was taking bribe of Rs 20,000 from local businessman in his office for settling claim

CBI arrests I-T officer red-handed

EXPRESS NEWS SERVICE
LUDHIANA, FEBRUARY 1

A TEAM of the Central Bureau of Investigation today arrested Income Tax Officer (ITO) Raj Kumar Arora red-handed, while taking a bribe of Rs 20,000 from Ashok Kumar, the owner of Devinder Industries Corporation on Chandigarh Road.

The CBI team headed by Deputy Superintendent of Police (DSP) R Upasak today reached the Income Tax Office at Rishi Nagar at about 3 pm and arrested Arora. The CBI team had come from Chandigarh. Sources revealed that the CBI team, which included about ten officials, also conducted a search operation at the Income Tax Officer's house at Amritsar, from where the officer used to commute to his office daily.

Sources add that the CBI officials had a detailed talk with the ITO in a closed room for about four hours, before they took him away. Interestingly the office of ITO Arora, from where he was arrested, is exactly opposite the office of Commissioner Income Tax (CIT) Sat Paul.

Talking to *Newsline* Ashok Kumar, a businessman residing at Kirti Nagar said, "The ITO was demanding a bribe of Rs 1 lakh for the income tax assessment of my unit. After a lot of bargaining, we finally settled the amount at Rs 30,000. I was supposed to pay the first installment of Rs 20,000 to him today."

The scene at the Income Tax office was tense today, after the CBI sleuths entered the premises. Soon after 5 pm, the other employees hurriedly left



Income Tax Officer Raj Kumar Arora hiding his face while being taken away by CBI. Photo by Ravi Kanojia

Complain to me if you have a problem: Chief Commissioner



War against Corruption

not be spared, and that the law must take its own course." If anyone has a complaint about any of our staff members, they are free to complain to me directly. The department will take strict action after verifying the complaint."

According to a statement issued by the CBI at Chandigarh, the case of Ashok Kumar's income tax return was pending with Arora since September 2004. The search of Arora's residential premises is in progress at Amritsar, said CBI.

the office, for fear that they would be roped in for questioning too. Arora had been posted to the Ludhiana office about a year ago, and was due to retire after

about four years.

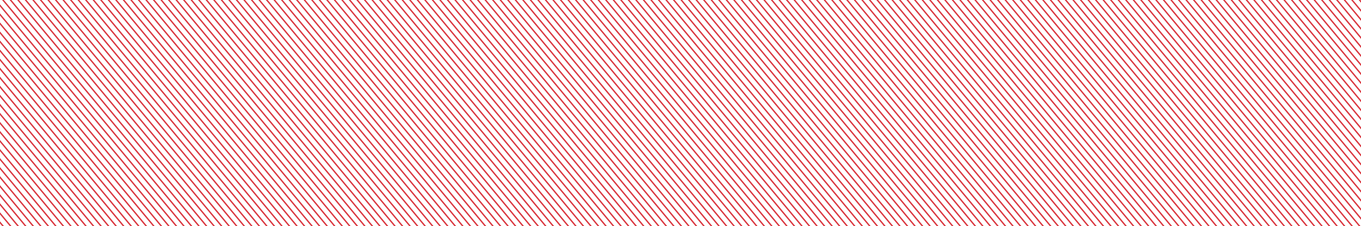
This is not for the first time that Central Bureau of Investigation (CBI) has conducted a raid at the Income Tax office. Last

year on the complaint made by Anti-Corruption Federation of India, the team had arrested ITO T R Sharma red-handed from his house, taking a bribe of Rs 10,000. Sharma was to retire after two days. A court case is pending against him.

A year before that, IT Commissioner (Appeals) M L Dhussa was also arrested by the CBI team taking a bribe in lakhs in his office. Talking to *Newsline*, Neeraj Chawla said, "This is just the tip of the iceberg. There are many other cases of corruption at the Income Tax Office. The officers are so daring now, that they don't fear taking bribe at their office itself."

2. EXAMPLES OF APPLICATIONS: PUBLICATIONS/PRINT





section 3 –



digital artworks & colour swatches –

This section enlists details of the digital files in the accompanying CD. These are broadly divided into two categories – for use on printed material, and for web/on screen applications.

For ensuring that the correct logo is used across all media, please use the digital files from this master CD. Do not attempt to re-create/redraw the logo.

3.1. LOGO FILE FORMATS IN CD

While creating any promotional material where the logo is used, it is important to use the correct file format for getting the correct results. The accompanying CD has the master artworks. These files are categorised as per their intended use: for printing purposes and for online/on-screen usage.

The EPS format is preferred for any printed projects such as publications, reports, posters, signs, booklets, stationery, stickers etc. For on-screen projects such as PowerPoint presentations, websites, blogs, films, television programmes; JPG files (depending on the application) should be used.

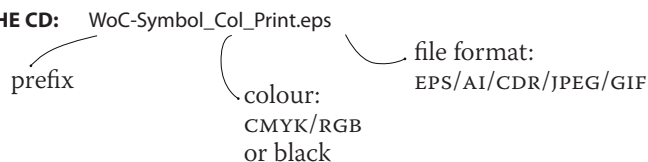
PURPOSE / FILE FORMATS	EPS	AI	CDR	PNG	JPG
MICROSOFT WORD DOCS	★	∅	∅
BROCHURES & POSTERS	★	★	★	∅	∅
DISPLAY BANNERS	★	★	★	∅	∅
SIGNAGE	★	★	★	∅	∅
BOOKS & REPORTS	★	★	★	∅	∅
STATIONERY	★	★	★	∅	∅
VEHICLE GRAPHICS	★	★	★	∅	∅
POWERPOINT DOCUMENTS	∅	∅	∅	★
WEBSITES & BLOGS	∅	∅	∅	★	★
VIDEOS & TV	∅	∅	∅

EPS FILES ARE A SPECIAL FORMAT FOR PRINTING THAT ALLOWS LOGOS TO BE PRINTED CLEARLY AT ANY SIZE. THESE ARE SCALABLE / ENLARGE-ABLE. ALTHOUGH THEY MAY APPEAR JAGGED OR DISCOLOURED WHEN VIEWED ON SCREEN, EPS FILES WILL PRINT OUT CLEARLY. A TEST PRINT IS RECOMMENDED.

- ★ RECOMMENDED
- ACCEPTABLE
- ∅ UNACCEPTABLE (DON'T USE)

ALTHOUGH GIF AND JPG FILES CAN LOOK FINE ON YOUR COMPUTER MONITOR, THEY MAY PRINT OUT FUZZY (OR PIXILLATED) AND OFTEN LOOK WORSE WHEN ENLARGED. FOR PRINTING PURPOSE, USE SCALABLE VECTOR EPS FILES (OR ADOBE ILLUSTRATOR OR COREL DRAW FILES) WHENEVER POSSIBLE.

NAMING OF THE FILES IN THE CD:



1 colour / black digital files

WoC-Symbol_Black_Print.ai
WoC-Symbol_Black_Print.eps
WoC-Symbol_Black_Print.cdr

CMYK / RGB digital files

WoC-Symbol_CMYK_Print.ai
WoC-Symbol_CMYK_Print.eps
WoC-Symbol_CMYK_Print.cdr

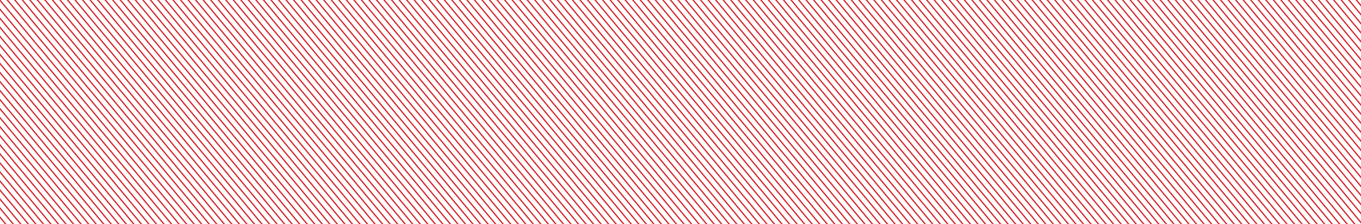
WoC-Symbol_RGB_Web.jpeg
WoC-Symbol_RGB_Web.png

1 COLOUR / BLACK DIGITAL FILES CAN BE USED
ARTWORKS FOR PHOTOCOPYING OR SINGLE COLOUR
NEWSPAPER ADVERTISEMENTS.

THE CMYK FILES CAN BE USED FOR MULTI-COLOUR
OFFSET PRINTING OR DIGITAL PRINTING.

THE RGB FILES (*.PNG/* .JPG) SHOULD BE USED FOR
ON-SCREEN PURPOSES SUCH AS WEB, POWERPOINT
PRESENTATIONS.

COLOUR SEPARATED ARTWORKS MADE FROM THE
CMYK FILES SHOULD BE USED FOR TWO-COLOUR
SCREEN PRINTING ON PAPER/FABRIC



3.2. COLOUR SWATCHES



WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.



WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.



WoC RED:

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C 0. M 100. Y 100. K 5.

WoC RED:

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C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.



WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

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C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC BLACK:

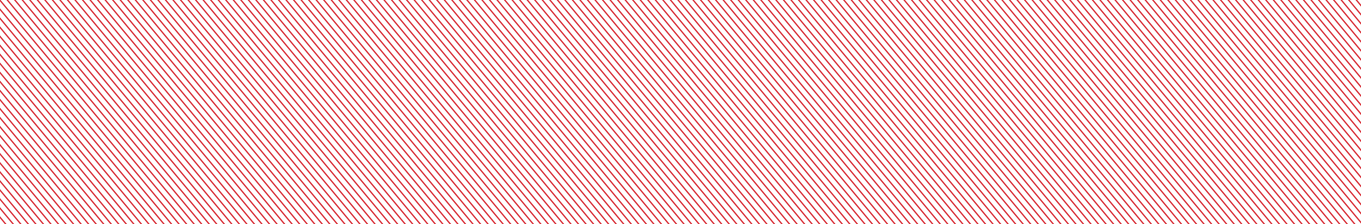
PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.



3.2. COLOUR SWATCHES



WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.



WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.



WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.



WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC RED:

PANTONE 1797 M
C 0. M 100. Y 100. K 5.

WoC BLACK:

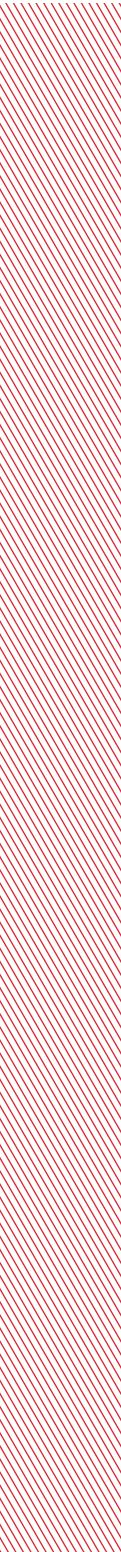
PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.

WoC BLACK:

PANTONE DS BLACK C
C 0. M 0. Y 0. K 100.





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