



BRAND BOOK
AND
GUIDELINES

THE
LOGO



THE LOGO



THE LOGO

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.



THE LOGO

DEVELOPMENT

GRID

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.



THE LOGO

PROTECTED AREA
MINIMUM SIZE

PROTECTED AREA

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.

MINIMUM SIZE

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).



PROTECTED AREA



2cm

56px

MINIMUM SIZE

CONTRACTION OF THE LOGO

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 LOGO

TAGLINE & LEITMOTIV

USE OF THE LOGO WITH TAGLINE & LEITMOTIV

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.



EXAMPLES OF THE LOGO ALONG A KEY MESSAGE



THE LOGO

CHROMATIC VERSIONS

COLOUR VARIATIONS IN THE RINGS

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 LOGO

MONOCHROMATIC
VERSIONS

POSITIVE AND NEGATIVE

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.

MAIN LOGO



CONTRACTION

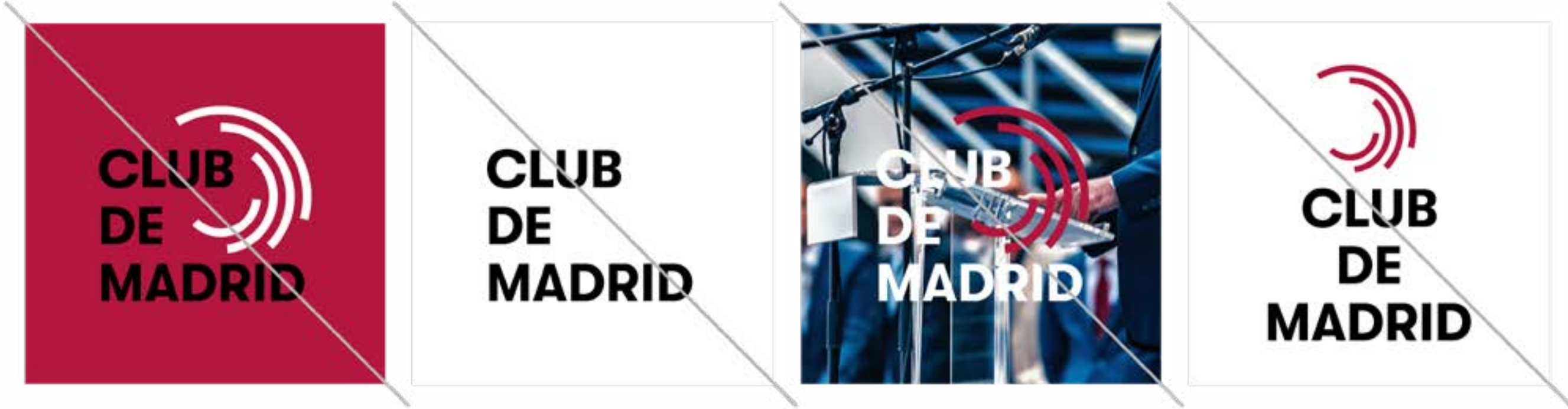


THE LOGO

INCORRECT USES

INCORRECT USES OF THE LOGO

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.



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.

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

*Examples of uses over photographs in the applications sections.





TYPEFACE

Ad

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.

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0 1 2 3 4 5 6 7 8 9

- Preferably used for highlighted information that accompanies a font with higher weight.

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0 1 2 3 4 5 6 7 8 9

- Preferably used in text bodies.

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0 1 2 3 4 5 6 7 8 9

- Used both for highlighted words in text bodies and for subtitles.

BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0 1 2 3 4 5 6 7 8 9

- Preferably used in headlines.

TYPESETTING

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.

TEXT BODY

It shall always be in Regular unless a word needs to be highlighted, which shall be put in Bold. Line height shall always be 3pts greater than the size of the text.

HIGHLIGHTED 1

It shall always be in Bold Italic and of the same size as that of the text body.

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.

TITLE

LOREM IPSUM
DOLOR
SIT AMET CONSER

SUBTITLE

MAURIS EU MAURIS EU TELLUS VESTIBULUM

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

TEXT
BODIES

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla.

HIGHLIGHTED 1

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat.

HIGHLIGHTED 2

Lusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla.

HIGHLIGHTED 3

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat.



TAGLINE
& LEITMOTIV

TAGLINE & LEITMOTIV



MAIN MESSAGE/KEY MESSAGE

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.

CORRECT USES

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**

WORLD ALLIANCE FOR DEMOCRACY

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.

TAGLINE & LEITMOTIV

MAIN MESSAGE/KEY MESSAGE



INCORRECT USES FOR A SAMPLE TAGLINE OR LEITMOTIV

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

INCORRECT USES

**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.

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.

TAGLINE & LEITMOTIV

OTHER EXAMPLES



EXAMPLE 1

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.

CORRECT USES

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:

Pt of letter: **43pt** = Pt of line spacing: **43pt**

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.

TAGLINE & LEITMOTIV

OTHER EXAMPLES



EXAMPLE 1

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.

TAGLINE & LEITMOTIV

OTHER EXAMPLES

EXAMPLE 2

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.

CORRECT
USES

DEMOCRACY THAT DELIVERS

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**

DEMOCRACY THAT DELIVERS

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.

TAGLINE & LEITMOTIV

OTHER EXAMPLES

EXAMPLE 2

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

**DEMOCRACY
THAT
DELIVERS**

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

**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.

DEMOCRACY THAT DELIVERS

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

Democracy that Delivers

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

Democracy that Delivers

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

**Democracy
that
Delivers**

The three-line version shall never be written in lowercase.



COLOUR **RANGE**

COLOUR RANGE

MAIN PALETTE

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.

STRENGTH
PASSION
IMPULSE

PRINT

PANTONE 193 C

C0 M100 Y59 K11

DIGITAL

#B4163F

R180 G22 B63

PRINT

BLACK

C0 M0 Y0 K100

DIGITAL

#000000

R0 G0 B0

PRINT

DIGITAL

PANTONE 4102 C

C5 M100 Y50 K74

#5A0B20

R90 G11 B32

PANTONE 4073 C

C6 M81 Y18 K6

#C34565

R195 G69 B101

COLOUR RANGE

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.

TRANQUILITY FRESHNESS INTELLIGENCE

PRINT

PANTONE 7687 C

C100 M80 Y0 K4

DIGITAL

#1E408C

R30 G64 B140

POSITIVITY ACTION DYNAMISM

PRINT

PANTONE 123 C

C0 M16 Y89 K0

DIGITAL

#FFC524

R255 G197 B36

OBJECTIVITY ORDER

PRINT

WHITE

C0 M0 Y0 K0

DIGITAL

#FFFFFF

R255 G255 B255

PRINT	PANTONE 2768 C C100 M78 Y0 K66	PANTONE 4141 C C78 M60 Y0 K0	PANTONE 124 C C0 M29 Y100 K1	PANTONE 121 C C0 M6 Y72 K0	PANTONE Cool Gray 9C C0 M0 Y0 K60	PANTONE Cool Gray 1 C0 M0 Y0 K10
	#081949 R8 G25 B73	#4B66A3 R75 G102 B163	#EDAA03 R237 G170 B3	#FFD05A R255 G208 B90	#878787 R135 G135 B135	#EDEDED R237 G237 B237
DIGITAL						

COLOUR RANGE

TERTIARY PALETTE

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.

+

PRINT

PANTONE 272 C

C61 M55 Y0 K0

DIGITAL

#7070B2

R112 G112 B178

+

PRINT

PANTONE 2413 C

C71 M0 Y55 K0

DIGITAL

#41B77E

R65 G183 B126

+

PRINT

PANTONE 7577C

C0 M57 Y81 K1

DIGITAL

#E5893C

R229 G137 B60

PRINT	PANTONE 2118 C C97 M93 Y0 K11	PANTONE 271 C C44 M38 Y0 K0	PANTONE 7731 C C78 M3 Y84 K22	PANTONE 346 C C52 M0 Y50 K0	PANTONE 4013 C C1 M61 Y92 K11	PANTONE 2017 C C0 M34 Y60 K0
DIGITAL	#333370 R51 G51 B112	#9999D6 R153 G153 B214	#248954 R36 G137 B84	#61D899 R97 G216 B153	#C66A26 R198 G106 B38	#FFAB6C R255 G171 B108

The background of the image consists of a solid red field. Overlaid on this are several thick, dark red, concentric arcs that originate from the left side and curve towards the right, creating a sense of depth and movement. The arcs are of varying radii, with the largest one starting near the bottom left and curving upwards and to the right.

PHOTOGRAPHY

PHOTOGRAPHY

PHOTOGRAPHIC STYLE

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.



PHOTOGRAPHY

PHOTOGRAPHIC STYLE

DETAIL PHOTOGRAPHY

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**

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

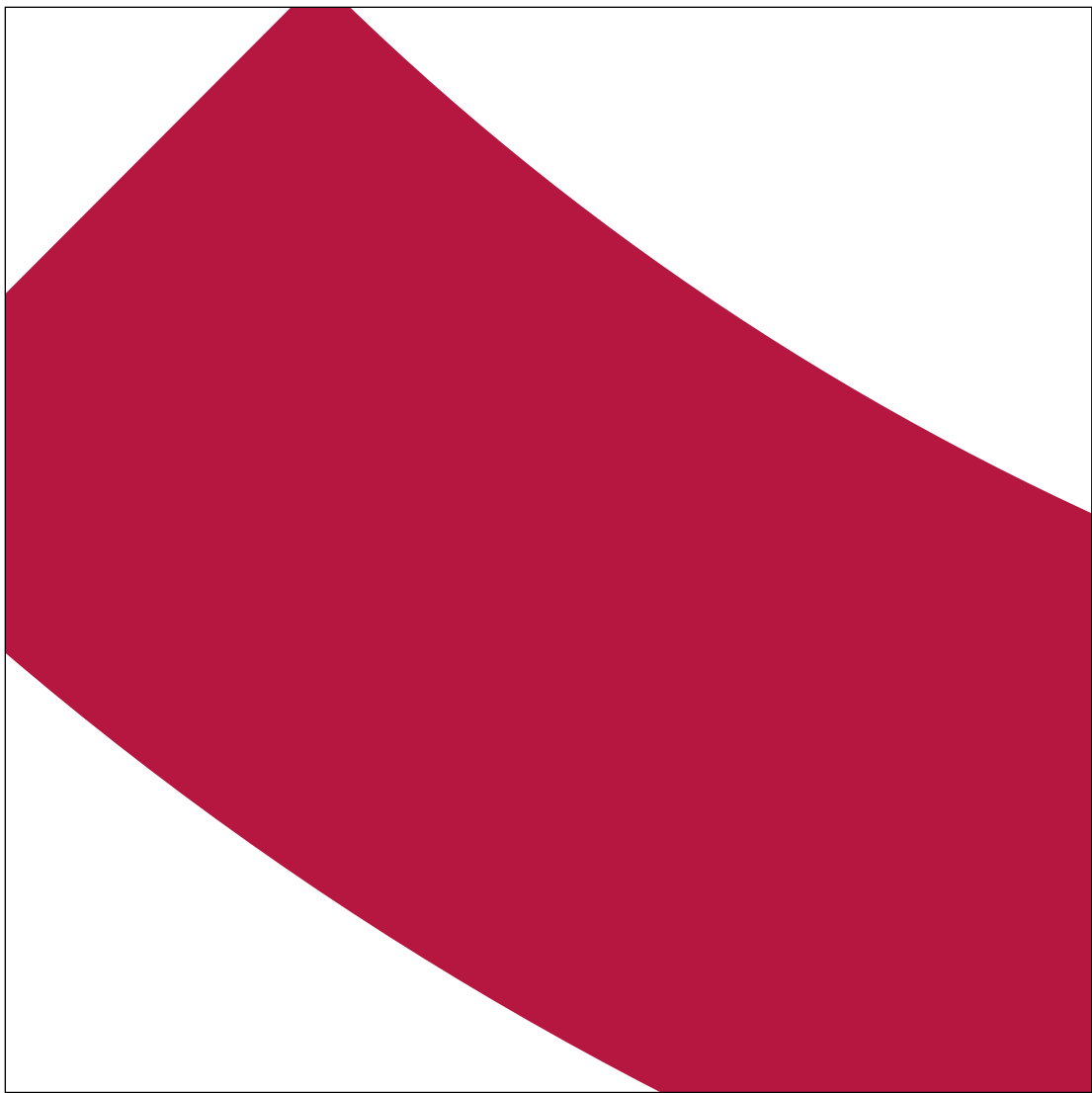
C. MOSAIC

D. DYNAMIC RINGS

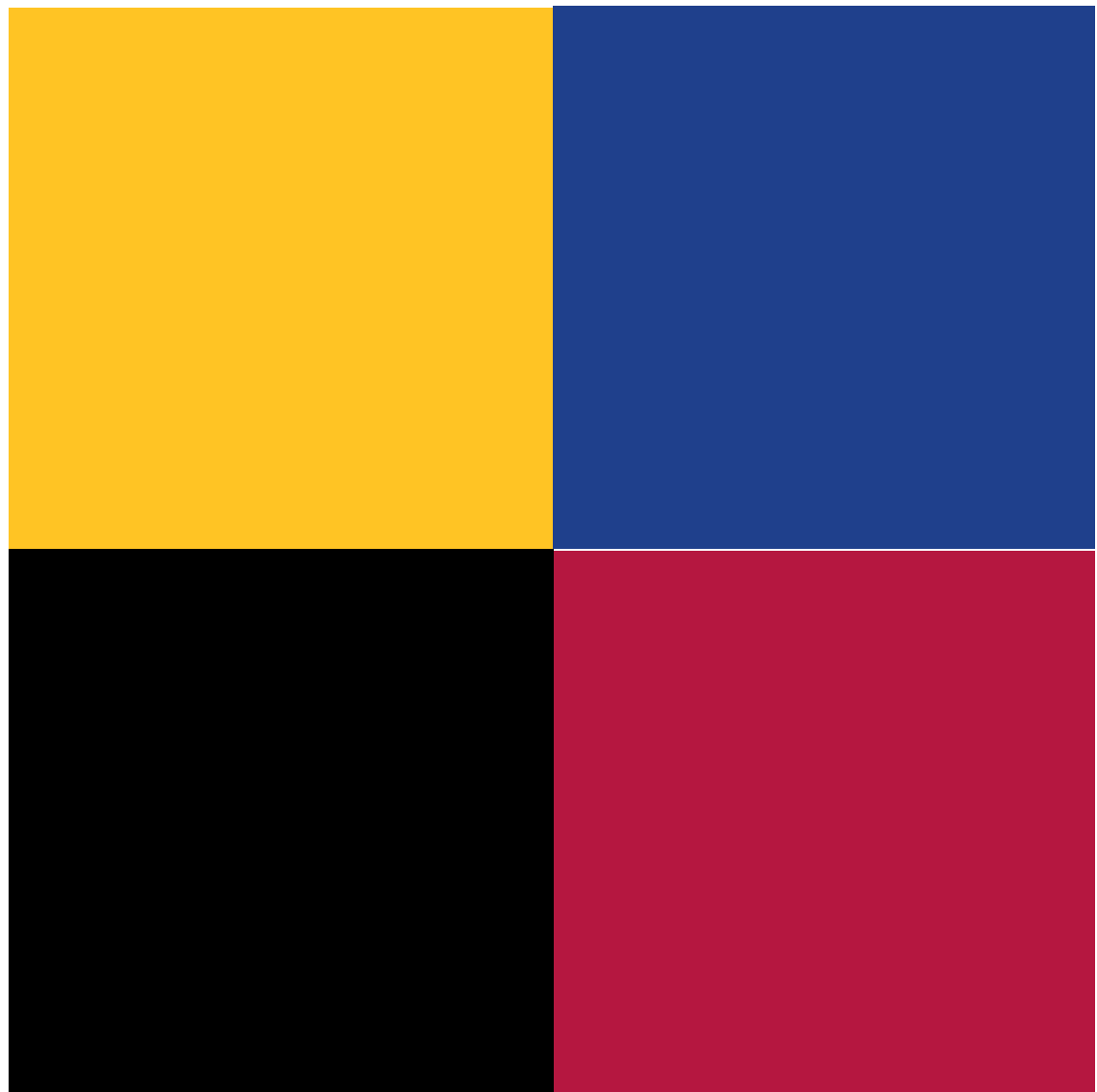
These items are internal licenses only for the use by the Secretariat.



A.



B.



C.



D.

IDENTITY ELEMENTS

THE RINGS



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.



IDENTITY ELEMENTS

DETAIL OF THE INNER RING



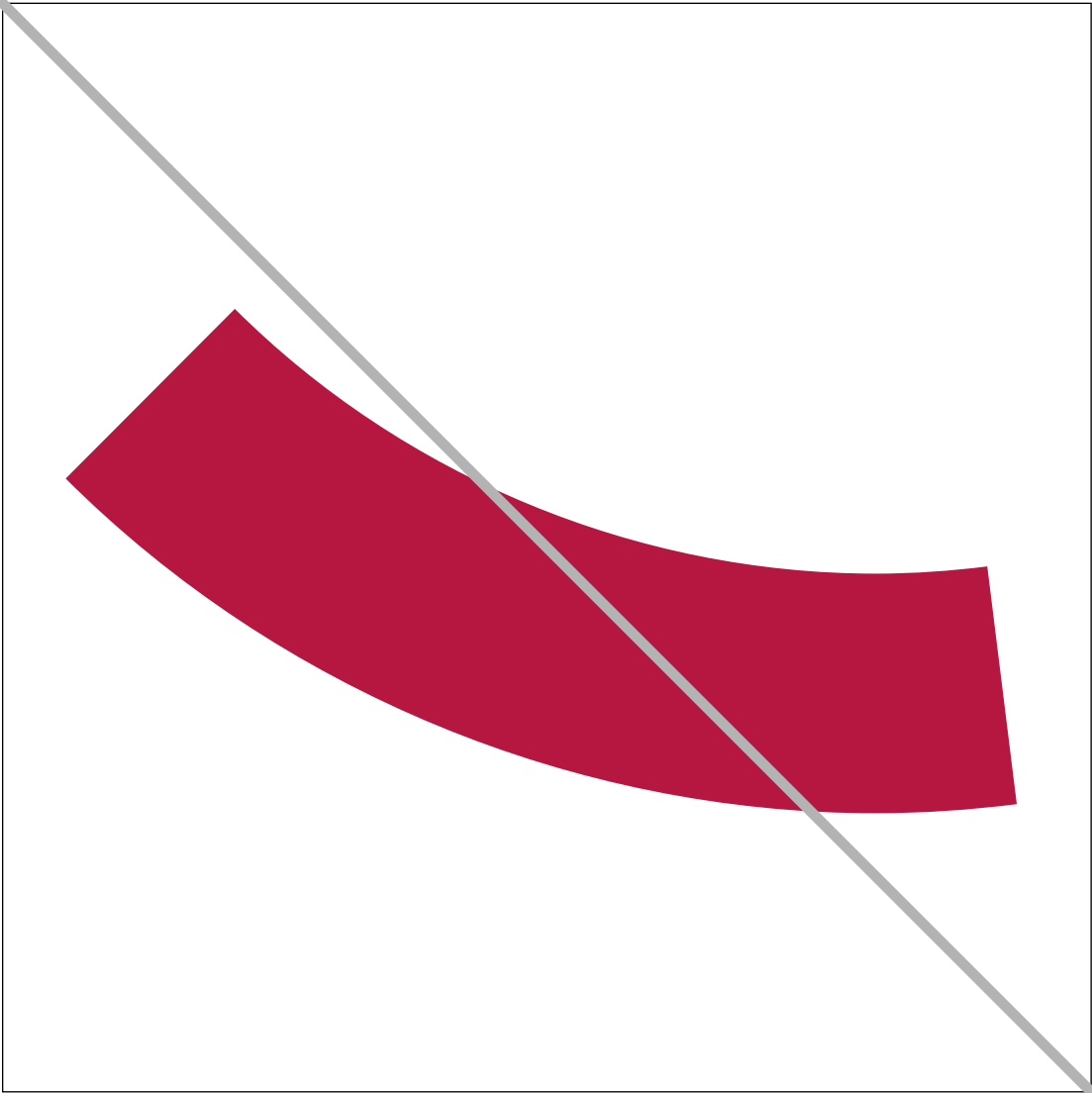
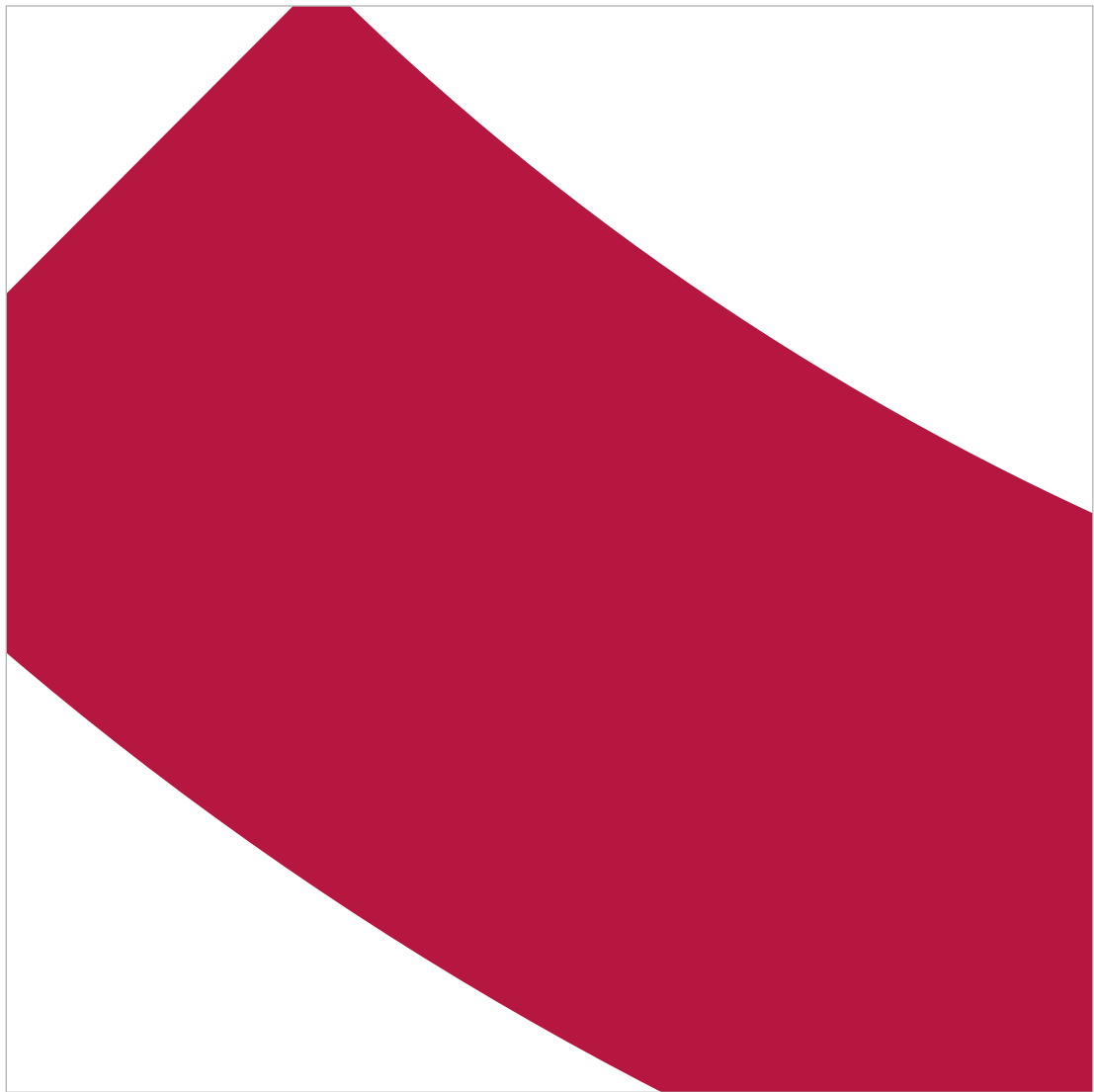
DETAIL OF THE INNER RING

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.



IDENTITY ELEMENTS

MOSAIC



MOSAIC

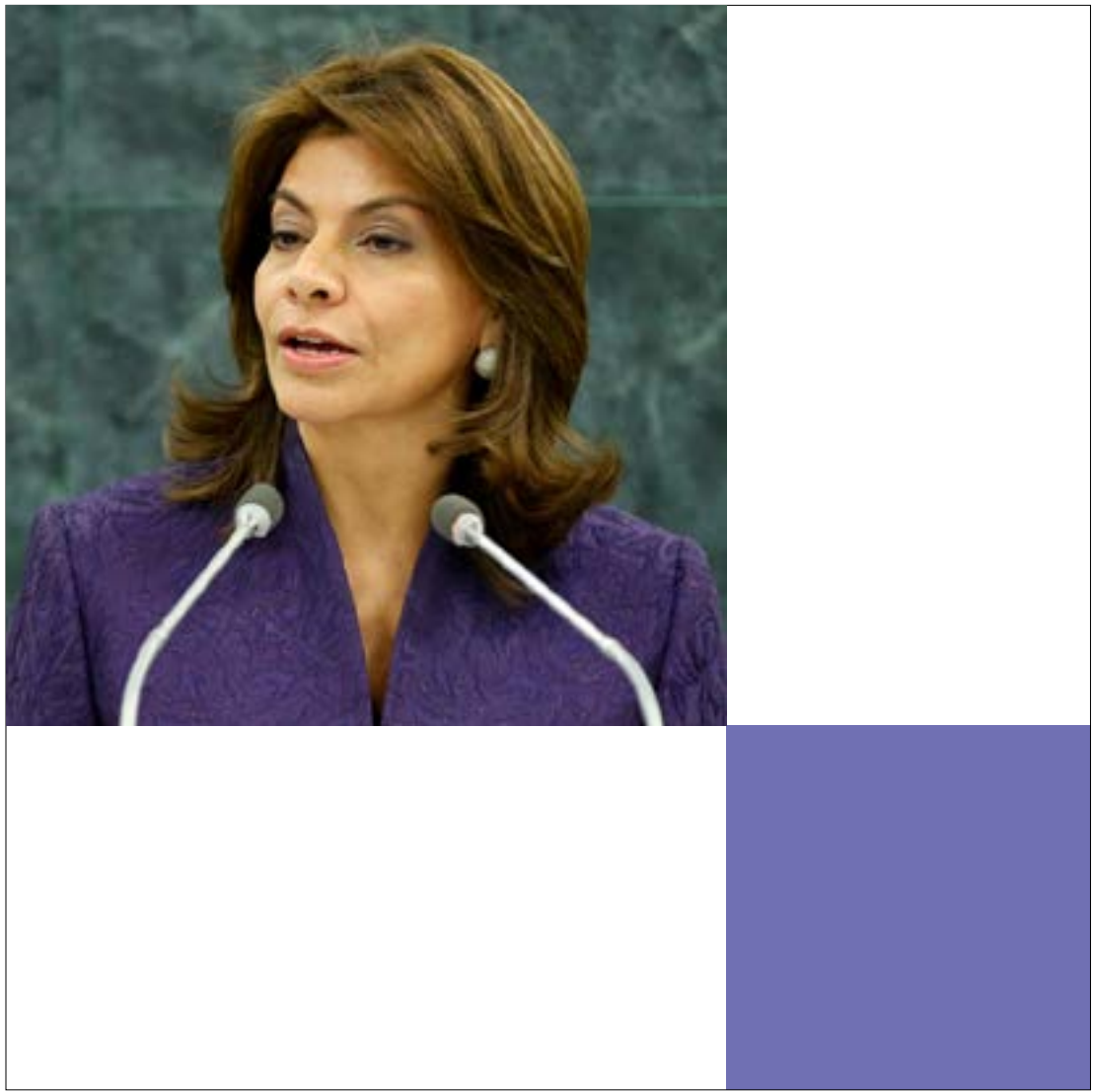
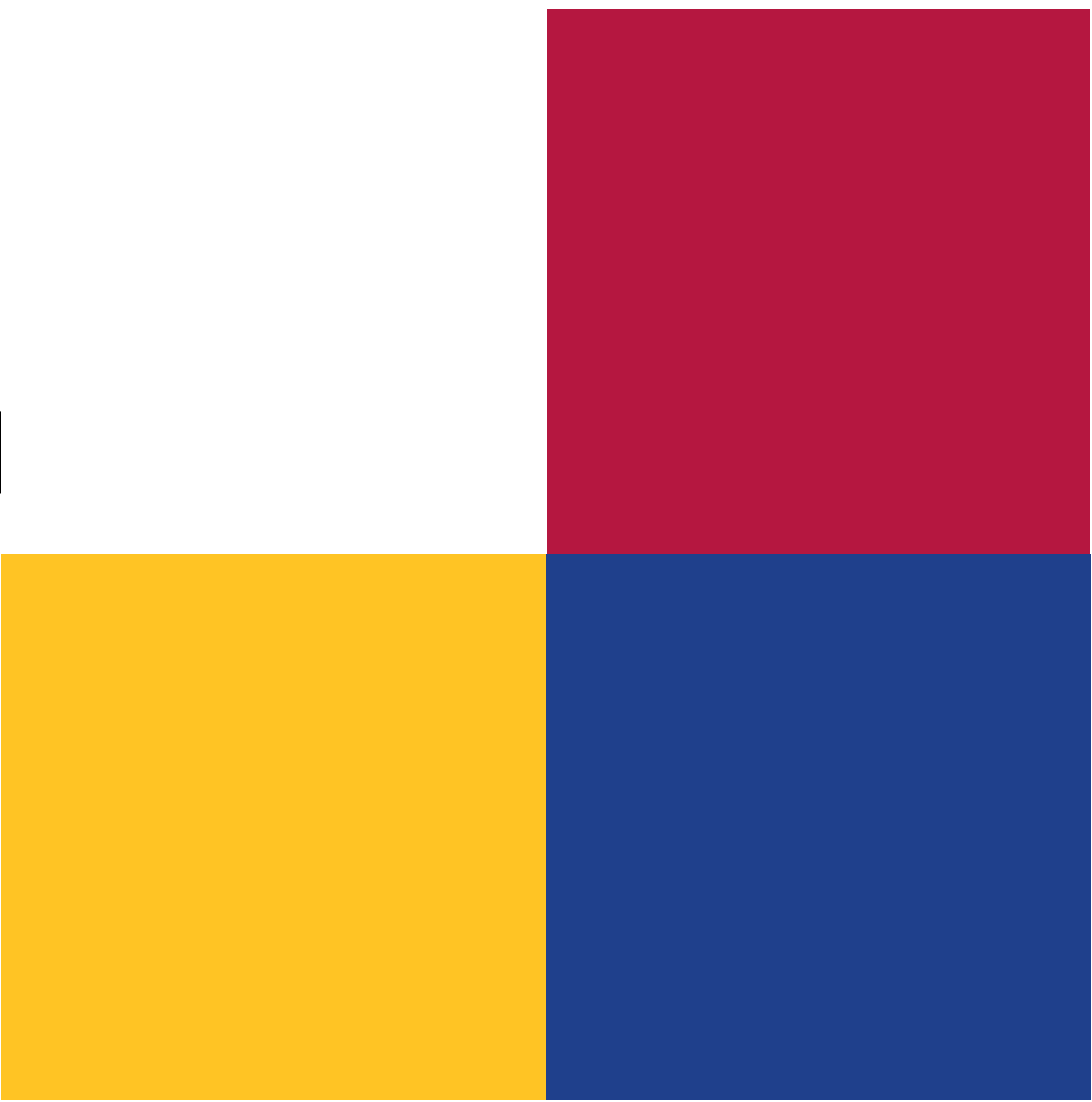
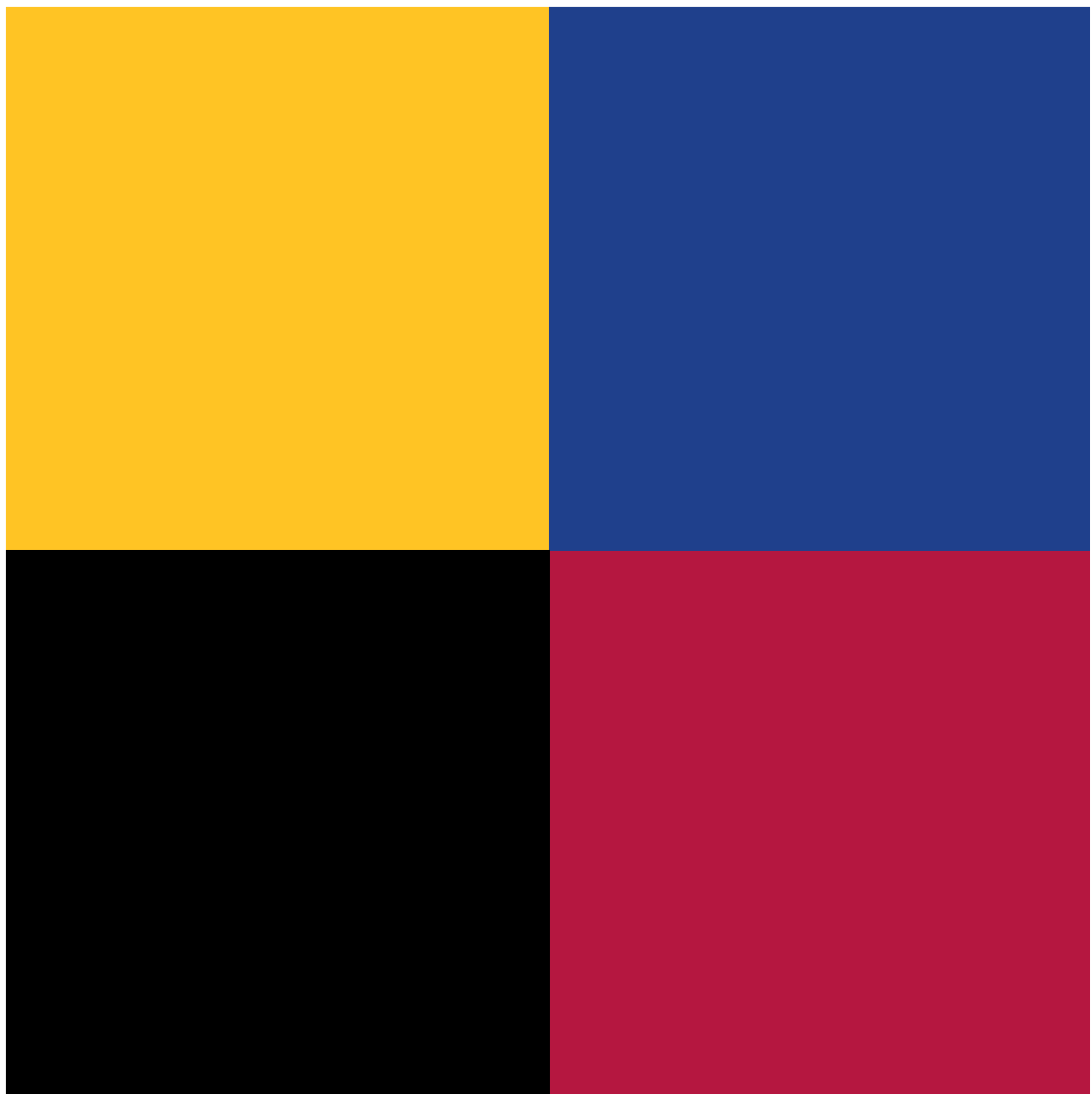
In addition to the main elements, Club of Madrid is provided with these mosaics based on the morphology of the logo and its rings. The particularity of this element is that it is combined according to the audiences to which it speaks and the supports in which it is expressed.

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.



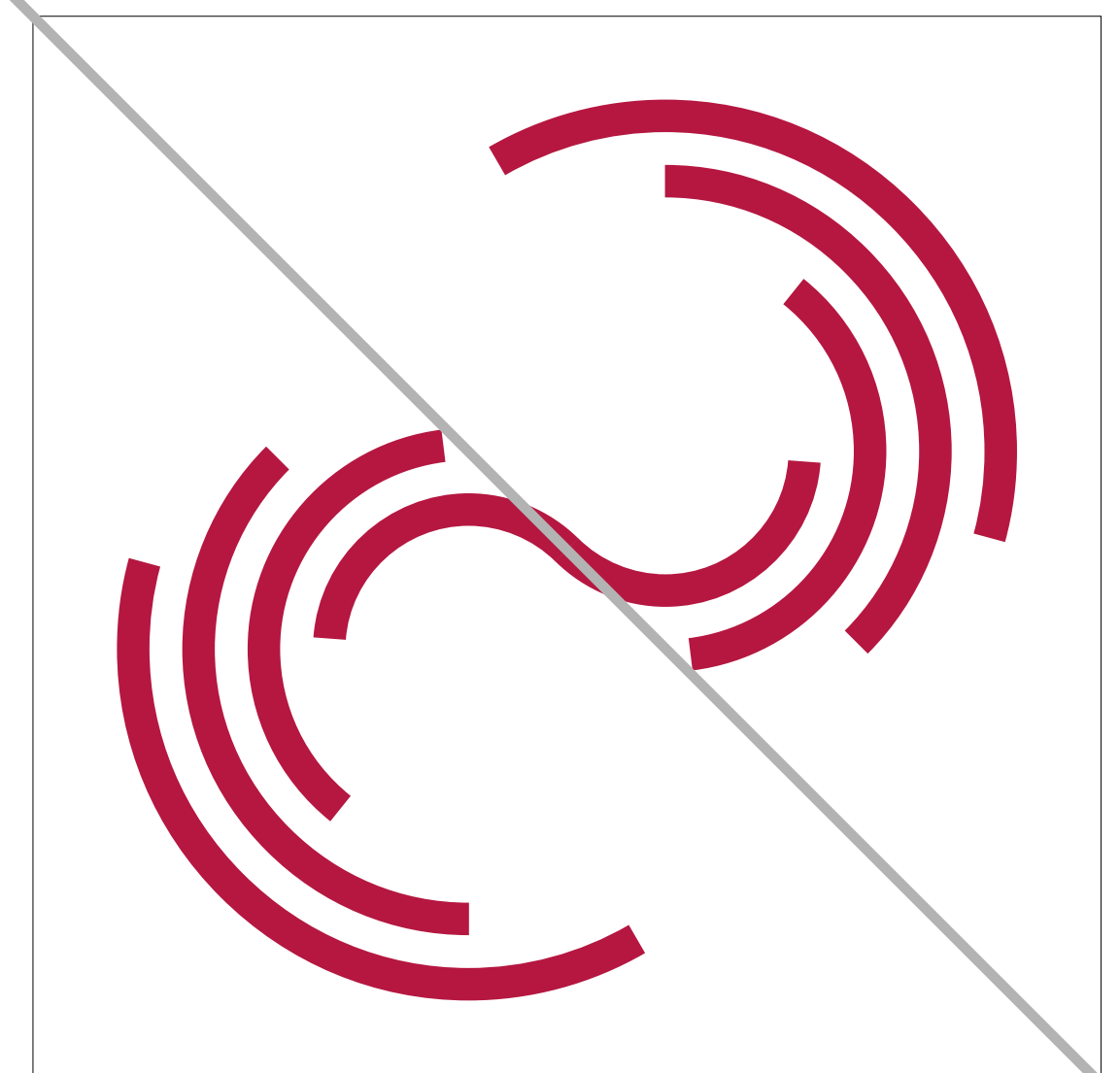
IDENTITY ELEMENTS

DYNAMIC RINGS

DYNAMIC RINGS

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).





LAYOUTS

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:

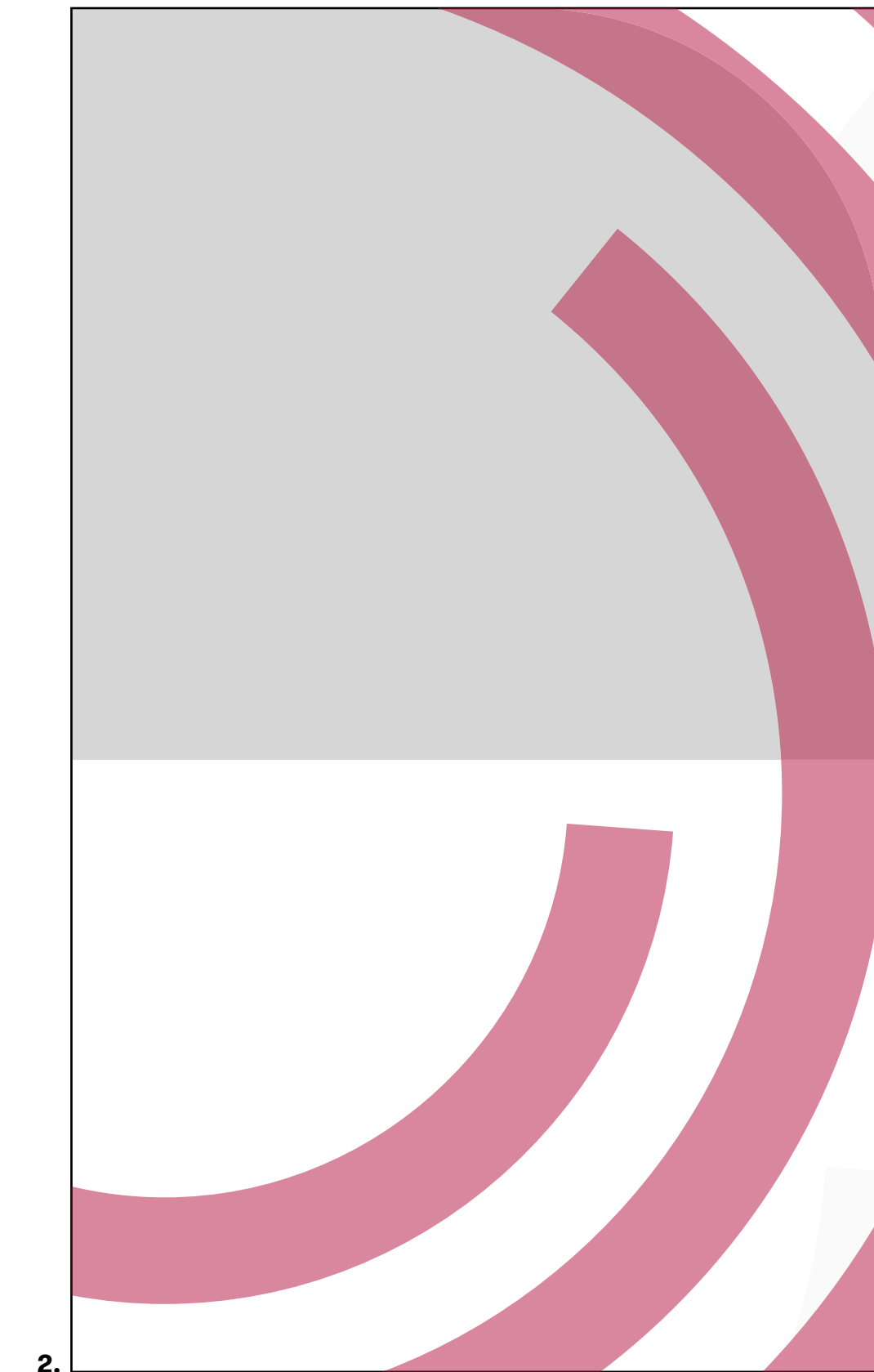
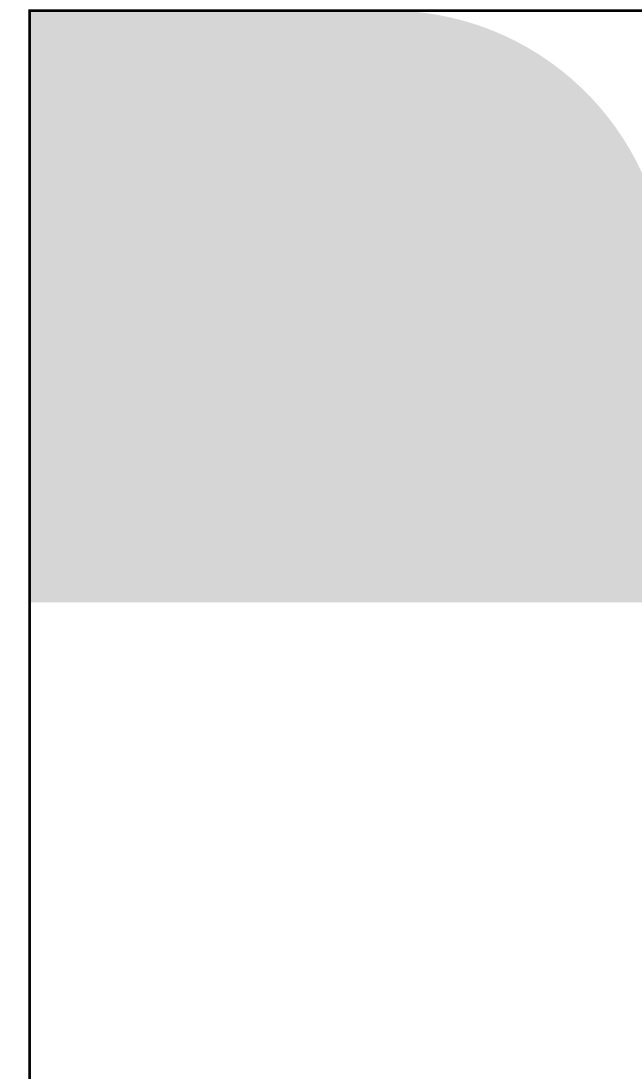
A. VERTICAL SUPPORT

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

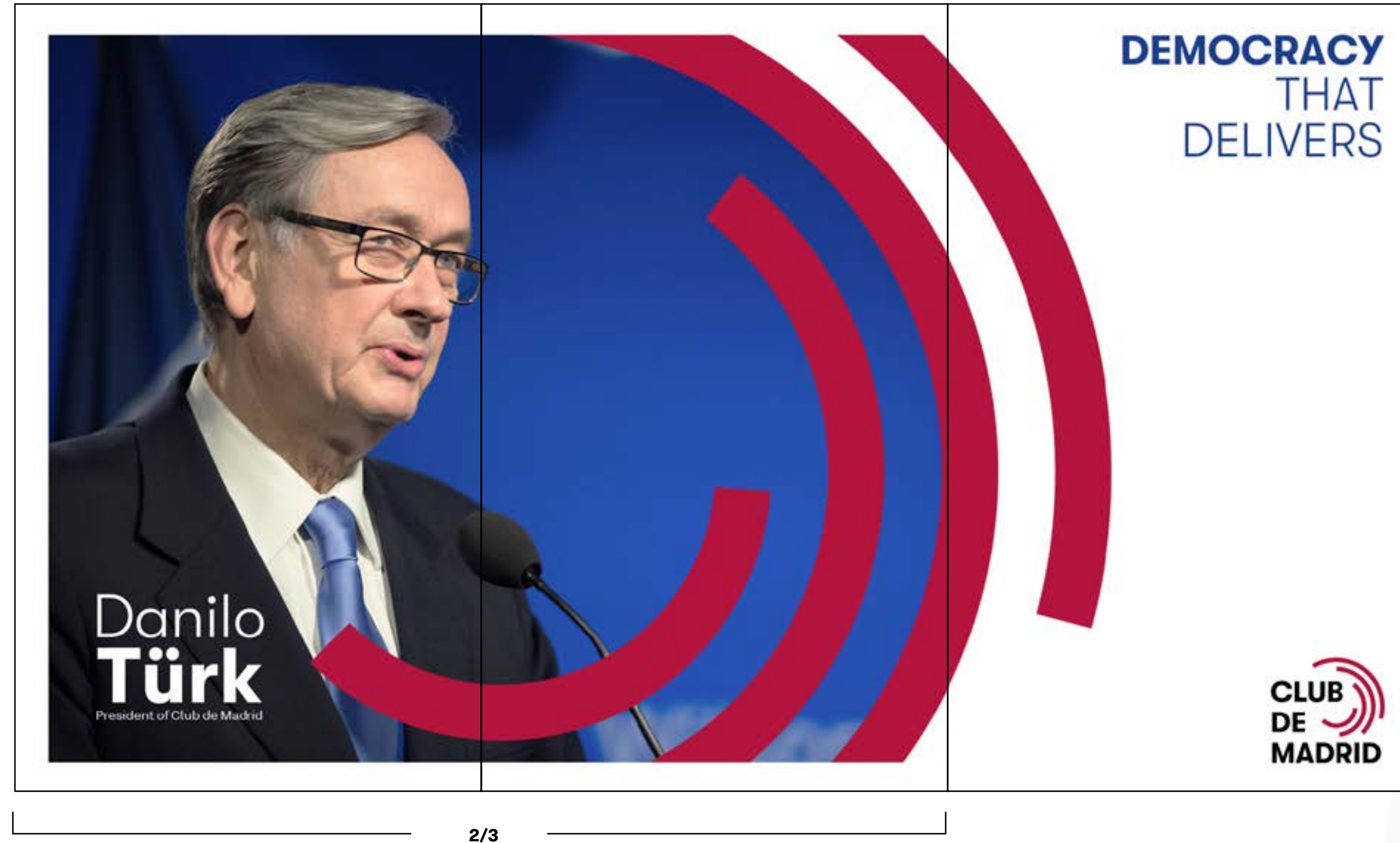
B. HORIZONTAL SUPPORT

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.



2/3

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

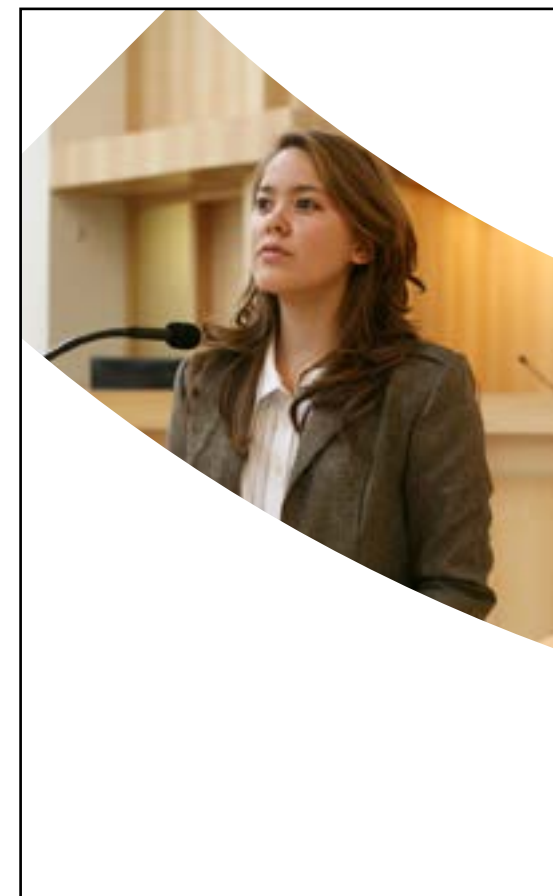
1. It shall always be indented from three sides and be placed towards the top of the support.
2. When using a photograph, it shall be within the shape of the inner ring detail.

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.



A.



A.



B.



B.



APPLICATIONS

DEMOCRACY
THAT
DELIVERS

Danilo
Türk
President of Club de Madrid



■ STATIONERY

*This application is only an example, not a definitive use of the brand.



■ LANDYARD

*This application is only an example, not a definitive use of the brand.



■ BANDEROLE

*This application is only an example, not a definitive use of the brand.



■ ROLL UP

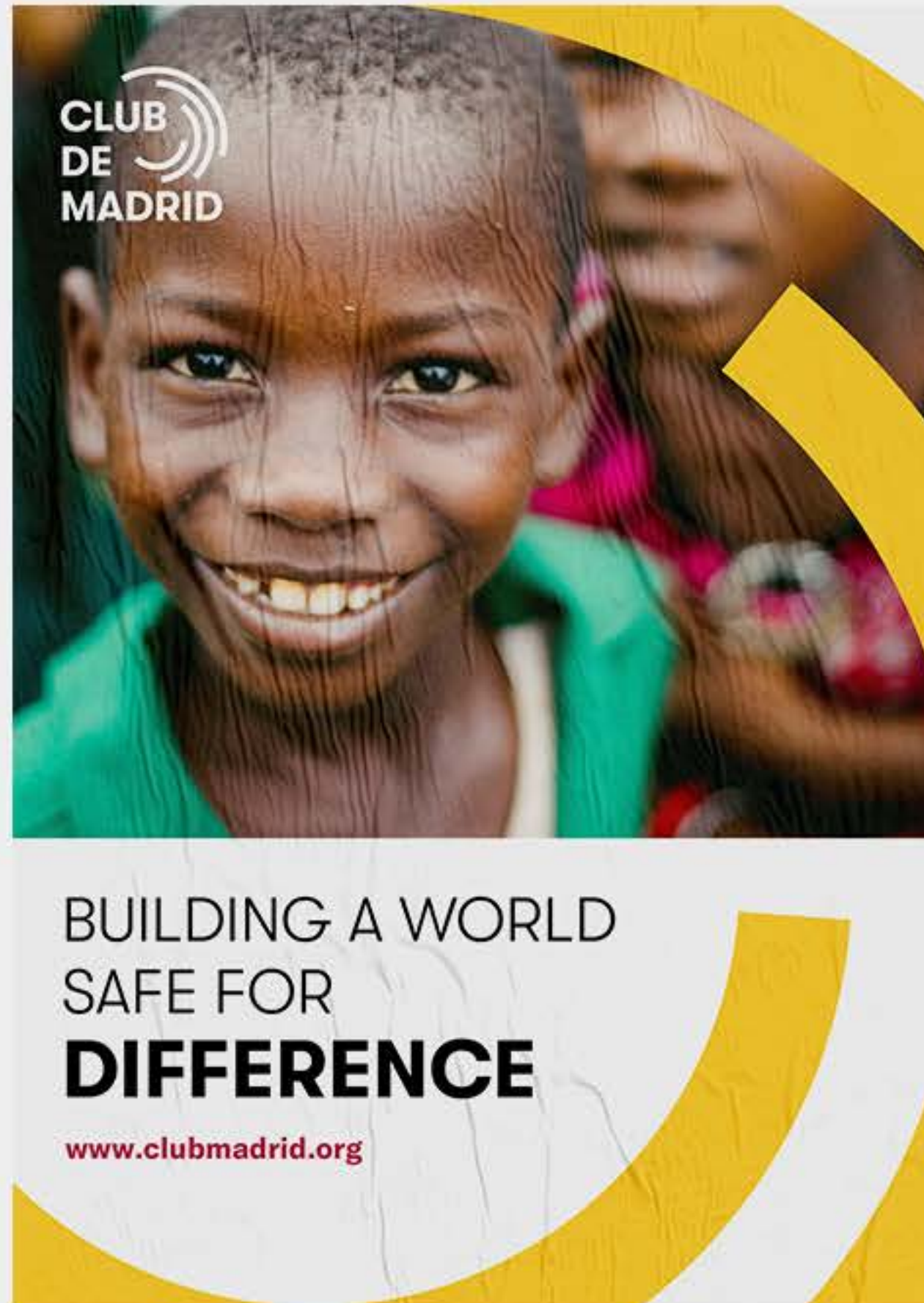
*This application is only an example, not a definitive use of the brand.



■ PUBLICATION

*This application is only an example, not a definitive use of the brand.





■ POSTERS

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2020 - 2022 **STRATEGY**



**CLUB
DE
MADRID**

■ PPT TEMPLATE

*This application is only an example, not a definitive use of the brand.

■ PHOTOCALL

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DIGITAL

The background of the image is a solid red color. Overlaid on this are several thick, dark red, concentric curved lines that sweep from the bottom left towards the right side of the frame. These lines are part of a larger circular pattern that is partially cut off by the edges of the image.

FAVICON

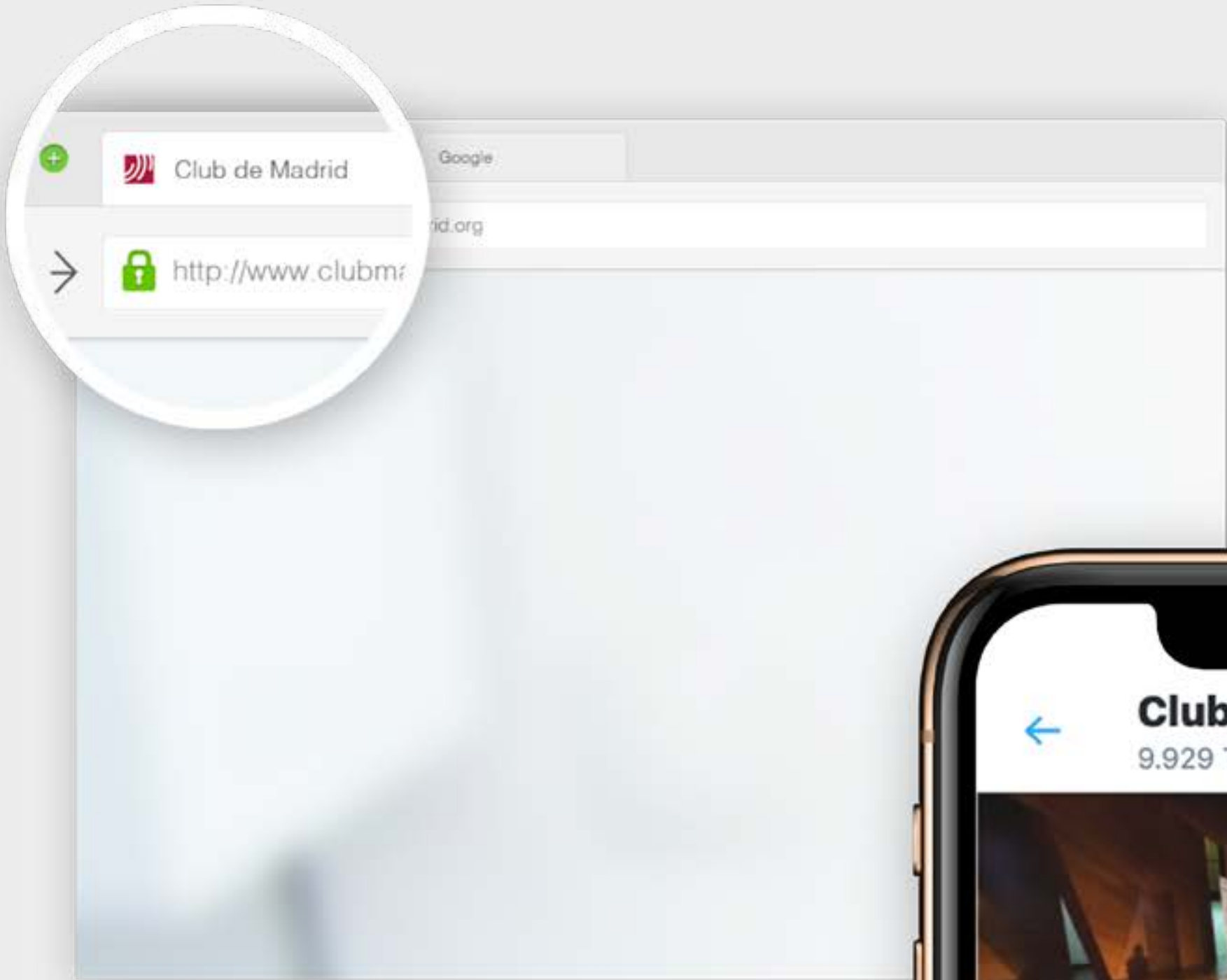
The following are the different icons used to identify Club de Madrid both in social media and on its website.

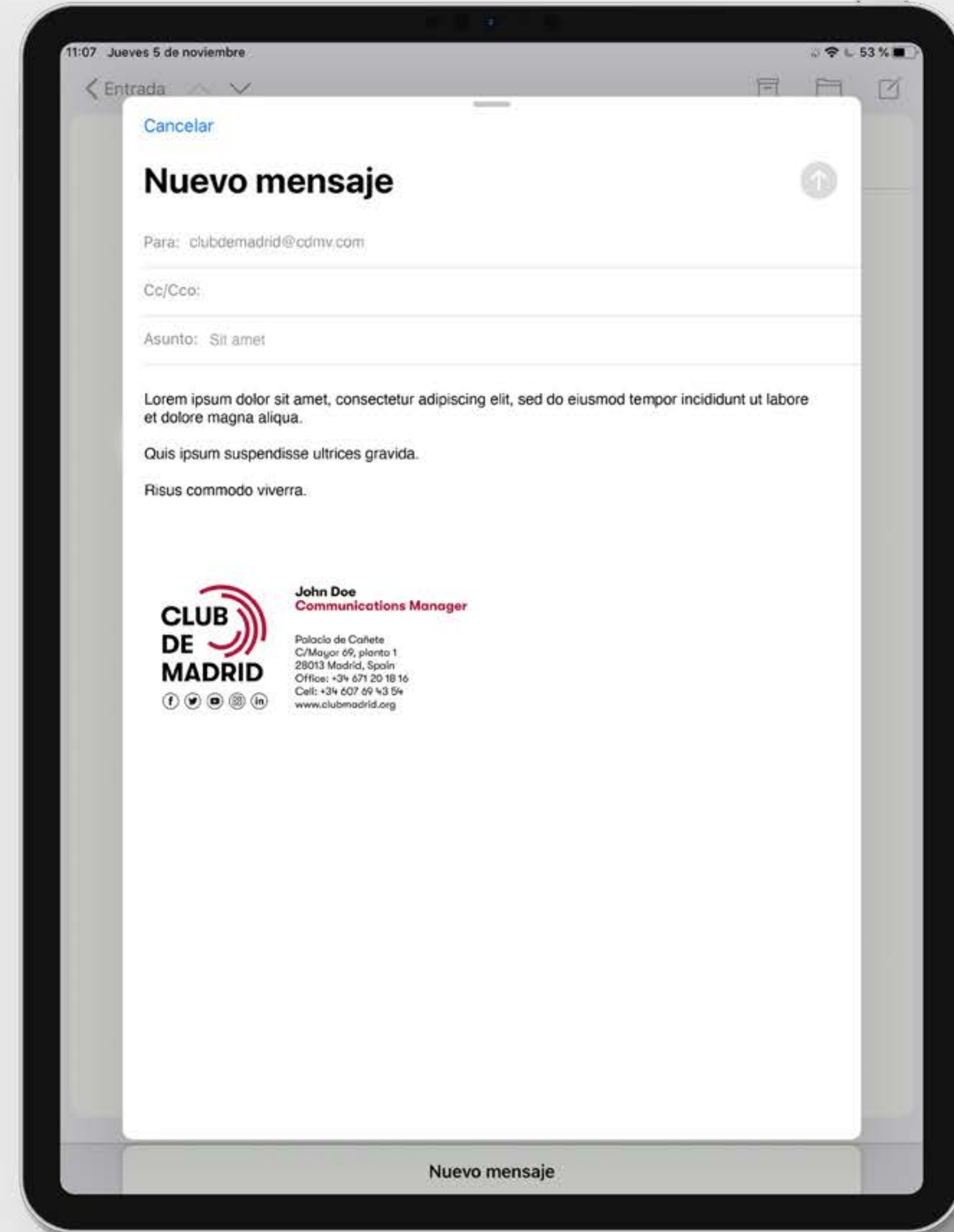


WEBSITE



SOCIAL MEDIA









THANKS.