

VERSION 1.0 | 2011

GUIDELINES FOR LOGO



XI Conference of Parties CONVENTION ON BIOLOGICAL DIVERSITY HYDERABAD INDIA 2012



GOVERNMENT OF INDIA
MINISTRY OF ENVIRONMENT AND FORESTS

© 2011.

**Convention on Biological Diversity,
COP 11, Government of India**

Identity and guidelines designed by
National Institute of Design, Ahmedabad.
For, the Dept of Personnel & Training, Government of India.

Printed on 250 & 130 gsm matt stock.

WHY

THESE GUIDELINES? AND WHO SHOULD USE THIS?

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 organisation.

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 Logo is only a part of the overall visual identity. A visual logo is designed, but an identity is created by consistent use of the logo and various design elements across several applications related to the organisation over a period of time.

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.

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 organisation.

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NEED

FOR A VISUAL IDENTITY

The identity of an organisation is like its personality. It is something that conveys through visuals, the distinctive character of the company and its activities.

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 company.

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

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.

CBD 11 COP

VERSION 1.0 | 2011

GUIDELINES FOR LOGO

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SECTION 1

BASIC GUIDELINES FOR USING THE LOGO

This section explains the philosophy of the logo, and details out the basic set of guidelines on how to use the logo. It also specifies certain do's and don'ts pertaining to the usage of the CBD COP 11 logo. This is to ensure that the identity is used in a consistent manner across all media, without diluting its essence.

1.1

PROCESS

Identity of an organisation is like its personality. It is something that conveys through visuals, the distinctive character of the company and its activities.

The logo is the identity of the organisation. So, a lot of thought is put behind every element placed in it. The idea, symbol, colour, motifs etc are all placed to convey certain message, a sense of oneness towards the organisation. While moulding the logo for CBD, we too underwent an extensive series of permutation and combination to find the right one. The first logo designed was in the shape of a tree, representing the harmony of nature with human. The second version of the logo was a block print design and 'rangoli' and so on. Finally after combining and subtracting, various elements from many of our different versions, the personality of CBD was evolved.



CBD, INDIA 2012
Conference of the Parties 11



COP 11 MOP 6
New Delhi India 2012



COP 11 MOP 6
New Delhi India 2012



COP 11, INDIA 2012
Conference of the Parties



COP 11 MOP 6
New Delhi India 2012



COP 11 MOP 6
NEW DELHI INDIA 2012

CBD, INDIA 2012
Conference of the Parties 11



COP 11 MOP 6
NEW DELHI INDIA 2012





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CONVENTION ON BIOLOGICAL DIVERSITY
HYDERABAD INDIA 2012

1.2

THE LOGO

The CBD logo consists of three major motifs, the Royal Bengal Tiger on the upper part, a woman with a bird and a leaf at the centre and a dolphin on the lower part of the circle.



The Royal Bengal tiger represents all the terrestrial animals. It also represents Indian wild life. The Royal Bengal Tiger is an endangered species, and one of the main aims of CBD, is to reduce biodiversity loss. Thus, it conveys the distinctive character of the origination and its activities.



The Dolphin represents the ocean. The family Delphinidae is the largest in the Cetacean order, they are found all over the world, and thus it represents the world aquatic life.



The Woman represents The Mother Earth, who provides us with food, shelter and every basic necessity of human and other living creatures. The woman in the logo is winnowing grain in a typical Indian style representing Indian culture.



The leaf and the bird stand for the flora and fauna. They are vital for our nature to survive. Thus they represent the balance of nature.



There are 22 official and 398 living languages in India. Amidst this lingual diversity, Sanskrit holds the thread of oneness as many of these languages are derived from Sanskrit. The English translation is placed circling the lower rim.

The logo forms a circle. The circle represents our planet earth. Also it represents the circle of life, the dogma of our nature. In Indian philosophy, a circle is a bindu, a metaphysical term, which is proposed to be the point of origin of all the creation. A circle has no beginning or end thus symbolising the universe in itself.

1.3

THE SIGNATURE

STANDARD / VERTICAL CONFIGURATION



THE CBD COP 11 SIGNATURE IDENTITY IS DESIGNED WITH TWO VARIATIONS

A standard, preferred is the vertical configuration. The alternate horizontal configuration, may be used when there is less vertical space.

The signature for 'CBD COP 11' comprises of the logo and the identifier.

The preferred configuration is shown above.



MINIMUM SIZES FOR VERTICAL CONFIGURATION

The full signature (preferred) of the CBD COP 11 logo can be used upto a smallest size of 29 mm height, as shown alongside.

For optimum visibility of the identity, it is advisable to not use this configuration smaller than 29 mm height.



1.4

ALTERNATE CONFIGURATION

THE ALTERNATE / HORIZONTAL CONFIGURATION

TEXT/IDENTIFIER
IN ENGLISH

TEXT/IDENTIFIER
IN SANSKRIT

LOGO



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VISUAL IDENTITY



MINIMUM SIZES FOR HORIZONTAL CONFIGURATION

There may be situations where, the vertical space may not be enough for optimum visibility. In such cases the alternate configuration of the signature may be used. In case the identity is to be used in a further smaller size, it is recommended to use only the logo (without the text/identifier). These can be reduced to a size of 22 mm in height; as shown on this page

22 MM HEIGHT



1.5

SAFE ZONE

CLEARANCE SPACE



To ensure maximum visibility of the basic identifier in any identity, it is very important that the logo and the typography be used in such a manner that it gets its due importance.

To ensure its integrity and visibility, the CBD COP 11 visual identity should be kept clear of competing text, images or other graphic elements. There must be adequate clear space surrounding the identity on all four sides – a space equal to the space from the slogan to the stroke.



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1.6

USAGE WITH OTHER LOGOS

There may be situations where the CBD COP 11 identity is placed along with symbols/logos of other organisations. In such a scenario first attempt should be made to give more importance to the CBD COP 11 identity. 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 CBD COP 11 identity towards the left during horizontal layouts, and on the top during vertical layouts, as shown below. Please ensure that the specifications for the safe zones are followed properly.

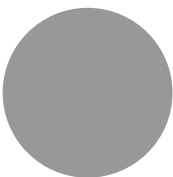
VERTICAL LAYOUTS



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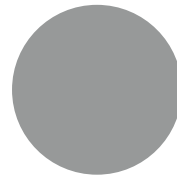
HORIZONTAL LAYOUTS



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THE GREEN WAVE
One school, one tree, one gift to nature



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FOREST BIODIVERSITY
Earth's Living Treasure



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2010 Anno Internazionale della Biodiversità

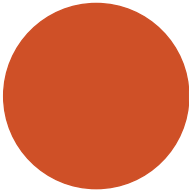
1.7

COLOUR

Colour plays a vital role in establishing any visual identity. Usage of colour should be made very carefully to avoid miscommunications, as colour conveys more than just visual aesthetics.

The logo consist of three colours: Saffron, Dark olive green and Denim blue. The colour palette is inspired from the Indian tricolour flag.

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

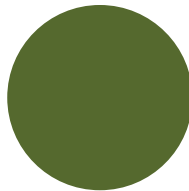


FOR FOUR COLOUR OFFSET PRINTING

C 14. M 82. Y 100. K 03

FOR WEBSITE / ON SCREEN

R 206. G 80. B 39

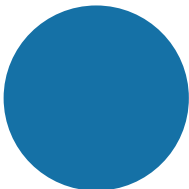


FOR FOUR COLOUR OFFSET PRINTING

C 66. M 39. Y 100. K 27

FOR WEBSITE / ON SCREEN

R 85. G 105. B 46



FOR FOUR COLOUR OFFSET PRINTING

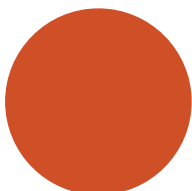
C 88. M 51. Y 15. K 01

FOR WEBSITE / ON SCREEN

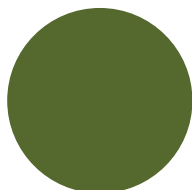
R 19. G 113. B 165

**PLEASE
NOTE:**

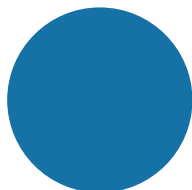
The colours shown throughout this booklet may not be the correct colour due to difference in printing process and pigments used. For matching the exact shade of colours, always use the specifications or refer to the colour swatches provided with this document.



The Royal Bengal Tiger, is in Saffron. It is the colour of the upper band of the Indian national flag. It stands for sacrifice and salvation.



The Woman, bird, leaf and the typography is in Dark olive green colour. it is the colour of the lower band of the Indian National Flag. It stands for prosperity and it represents the mother nature and the fertile soil.



The dolphin is in Denim blue. In the Indian flag the Ashoka chakra is in blue, which stands for peace. In the logo it represents the ocean, thus it represents all life forms and its fine balance in nature.



However, in situations where the house colours 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.

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

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1.8

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 identifier (logo and masthead) should be consistent and should not be distorted or changed in relative proportion, colour etc.

The Logo 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 34-35. 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.

PLEASE NOTE:

**Use the logo in the original proportions.
use the electronic file provided. Don't use a web download for a printed publication.
use the specified colour.**



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DO NOT STRETCH OR CONDENSE.



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DO NOT CHANGE THE COLOURS OR ADD.



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DO NOT ROTATE THE LOGO.



DO NOT USE THE LOGO AGAINST A DARK BACKGR OUND.



DO NOT ADD DROP SHADOW TO THE LOGO OR ANY OTHER EFFECT.



DO NOT USE THE LOGO AGAINST ANY KIND OF TEXTURE.

1.9

TYPOGRAPHY

The basic version of the logo defines that the typography used should be of uniform thickness and bold letters (sans-serif) to complement the visual form of the logo.

SANSKRIT TYPEFACE HAS BEEN CREATED FOR THE LOGO



ENGLISH TYPEFACE: **CALLIGRA**

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ENGLISH TYPEFACE: **CALIBRI BOLD**



SECTION 2

HOW THE LOGO CAN BE USED

This section provides suggestions on how the logo for CBD COP 11 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.

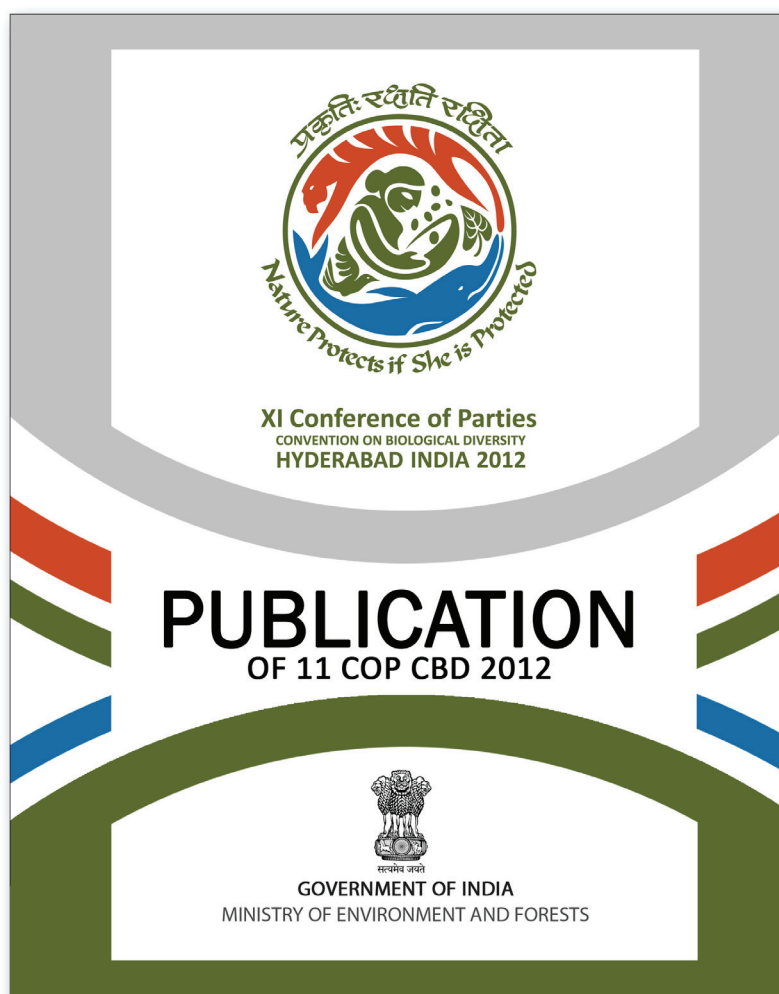
2

RECOMMENDED APPLICATIONS

PUBLICATIONS/ OUTDOORS /PRINT

The logo is the recognizable face for CBD COP 11. All designs should be such that the logo gets more importance. The cover page of publications, reports, guide books and other material should be free of visual clutter.

This logo should be given more (or equal) importance on applications such as workshop kits – folders, notepads etc., made for meetings, seminars, consultations, workshops on this subject.





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Convention on
Biological Diversity



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Convention on
Biological Diversity

Address:



The Convention | Cartagena Protocol | Nagoya Protocol | Programmes | Mechanisms | Information | Secretariat



The Cartagena Protocol aims at reducing the potential adverse effects of biotechnology on biological diversity. [More »](#)

Highlights

For Parties & National Focal Points

For Indigenous & Local Communities

For Civil Society

For Parliamentarians & Local Authorities

For Business

For Media

[CBD Fact Sheets](#)

What's New

29 April 2011
Communiqué: Morocco Ratifies the Cartagena Protocol on Biosafety. [More »](#)

28 April 2011
Communiqué: Sudan Becomes the 11th Country to Sign the Nagoya Protocol on Access and Benefit Sharing of Genetic Resources. [More »](#)

27 April 2011
Statement by Mr Ahmed Djoghlaif, CBD Executive Secretary, on the Occasion of the Regional Workshop to Support the Preparation of the State of the World's Forest Genetic Resources in Africa, 27-29 April 2011, Nairobi. [More »](#)

26 April 2011
Monthly Bulletin of Activities of the CBD, March 2011. [More »](#)

Upcoming Meetings

21 March - 8 May 2011, Online
Online discussion groups on socio-economic considerations under the Cartagena Protocol on Biosafety. [More »](#)

2 - 7 May 2011, Beirut, Lebanon
Regional Workshop for North Africa and the Middle East on Updating National Biodiversity Strategies and Action Plans. [More »](#)

5 May 2011, Panama City, Panama
Central America Regional Workshop on Biodiversity and Finance. [More »](#)

9 - 16 May 2011, Xi'an, China
Regional Workshop for East, South and Southeast Asia on Updating



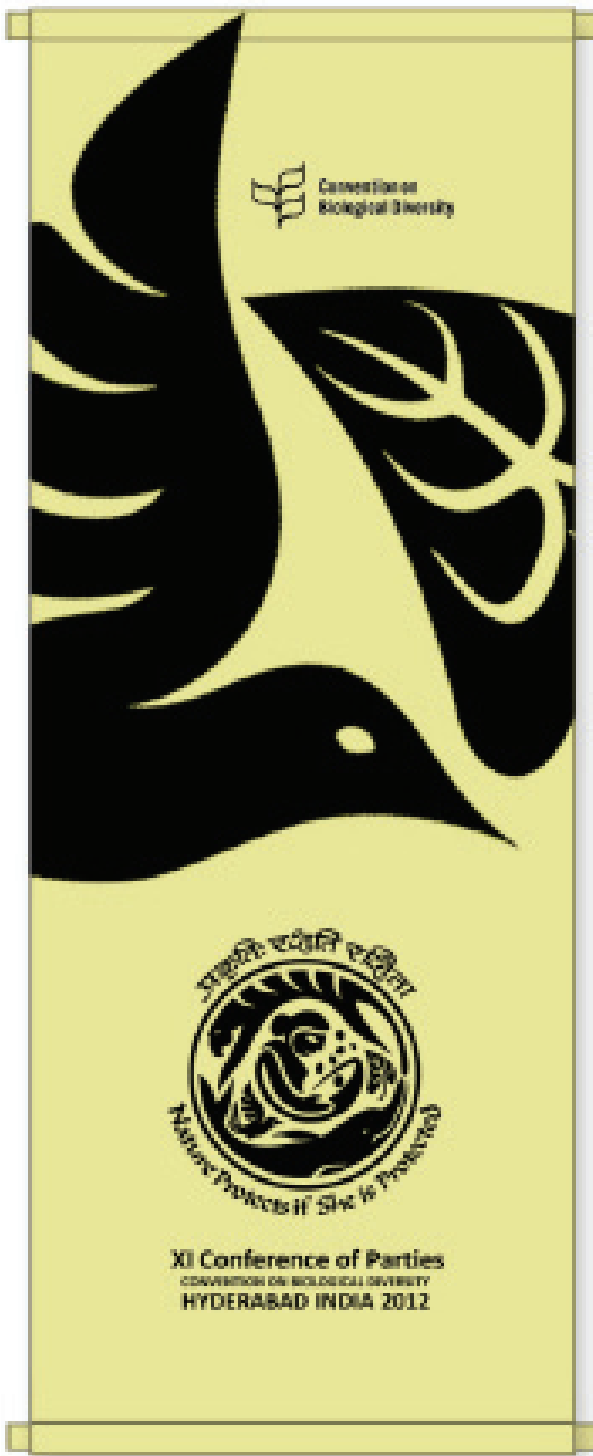
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INTERNATIONAL YEAR
OF FORESTRY - 2011







 Convention on
Biological Diversity



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HYDERABAD INDIA 2012



SECTION 3

DIGITAL FILES OF LOGO, 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 standard/horizontal and the alternate/vertical versions. These files are categorised as per their intended use: for printing purposes and for online or 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; GIF or JPG files (depending on the application) should be used.

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

★ RECOMMENDED

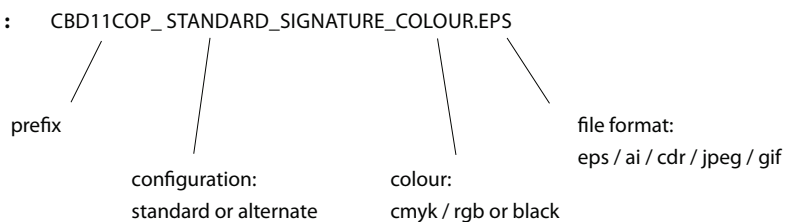
○ ACCEPTABLE

× UNACCEPTABLE (DON'T USE)

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.

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 :



BLACK DIGITAL FILES

CBD11COP_alternate_SIGNATURE_black.ai

CBD11COP_standard_SIGNATURE_black.ai

CBD11COP_alternate_SIGNATURE_black.cdr

CBD11COP_standard_SIGNATURE_black.cdr

CBD11COP_alternate_SIGNATURE_black.eps

CBD11COP_standard_SIGNATURE_black.eps

CMYK / RGB DIGITAL FILES

CBD11COP_alternate_SIGNATURE_colour.ai

CBD11COP_standard_SIGNATURE_colour.ai

CBD11COP_alternate_SIGNATURE_colour.cdr

CBD11COP_standard_SIGNATURE_colour.cdr

CBD11COP_alternate_SIGNATURE_colour.eps

CBD11COP_standard_SIGNATURE_colour.eps

CBD11COP_alternate_SIGNATURE_colour.gif

CBD11COP_standard_SIGNATURE_colour.gif

CBD11COP_alternate_SIGNATURE_colour.jpg

CBD11COP_standard_SIGNATURE_colour.jpg

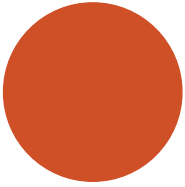
BLACK DIGITAL FILES CAN BE USED
FOR SCREEN PRINTING OR FOR PHOTOCOPYING.

THE CMYK FILES CAN BE USED FOR MULTICOLOUR
OFFSET PRINTING OR DIGITAL
PRINTING.

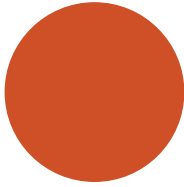
THE RGB (GIF / JPG) FILES SHOULD BE USED
FOR ON-SCREEN PURPOSES SUCH AS WEB,
POWERPOINT PRESENTATIONS.

3.2

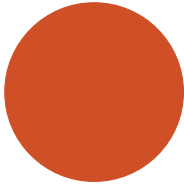
COLOUR SWATCHES



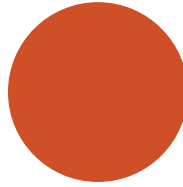
CBD11COP :
C 14. M 82. Y 100. K 03.



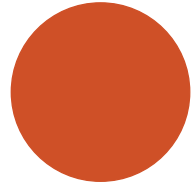
CBD11COP :
C 14. M 82. Y 100. K 03.



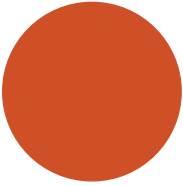
CBD11COP :
C 14. M 82. Y 100. K 03.



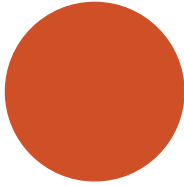
CBD11COP :
C 14. M 82. Y 100. K 03.



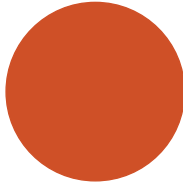
CBD11COP :
C 14. M 82. Y 100. K 03.



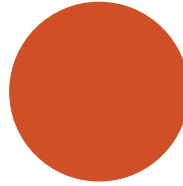
CBD11COP :
C 14. M 82. Y 100. K 03.



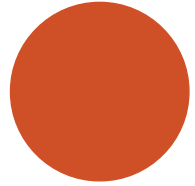
CBD11COP :
C 14. M 82. Y 100. K 03.



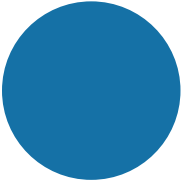
CBD11COP :
C 14. M 82. Y 100. K 03.



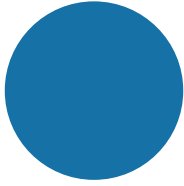
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C 14. M 82. Y 100. K 03.



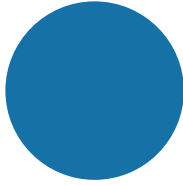
CBD11COP :
C 14. M 82. Y 100. K 03.



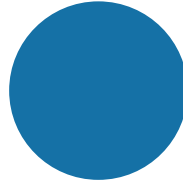
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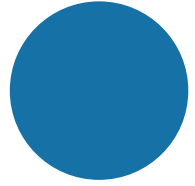
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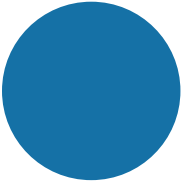
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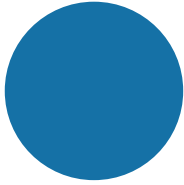
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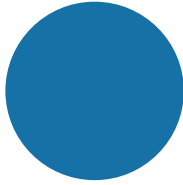
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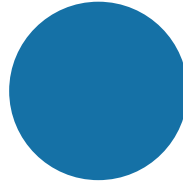
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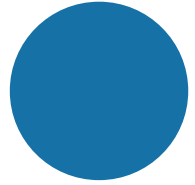
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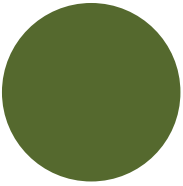
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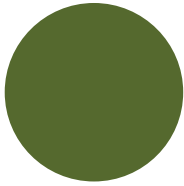
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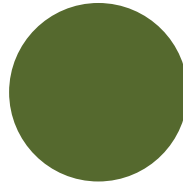
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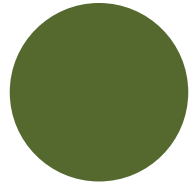
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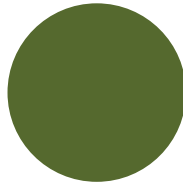
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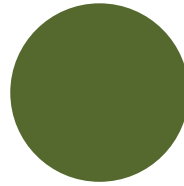
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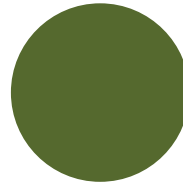
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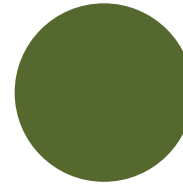
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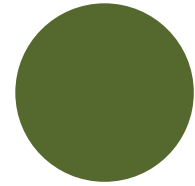
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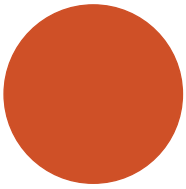
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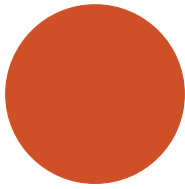
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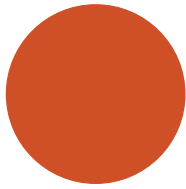
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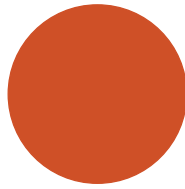
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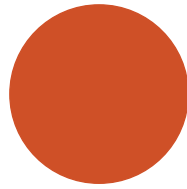
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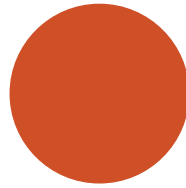
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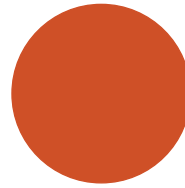
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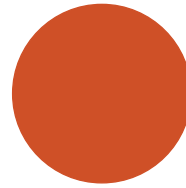
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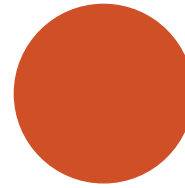
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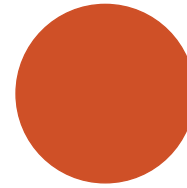
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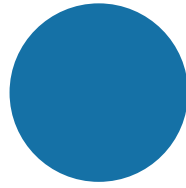
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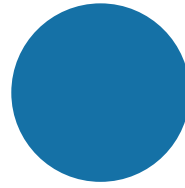
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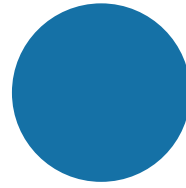
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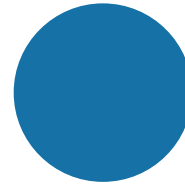
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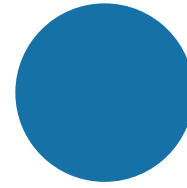
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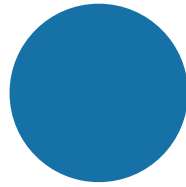
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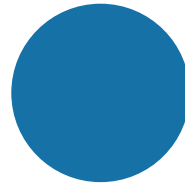
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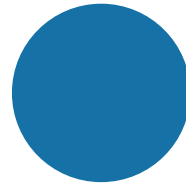
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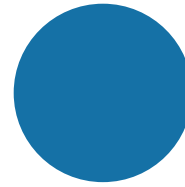
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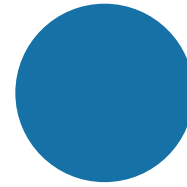
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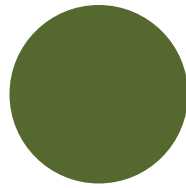
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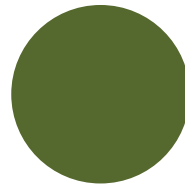
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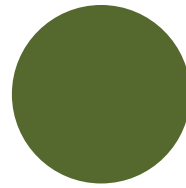
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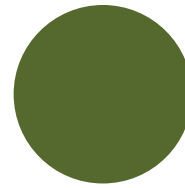
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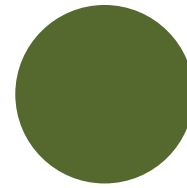
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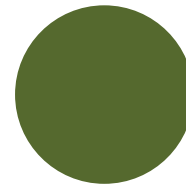
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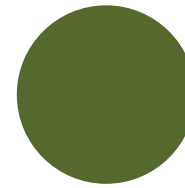
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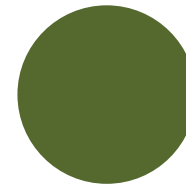
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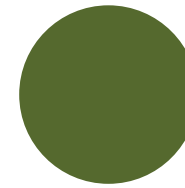
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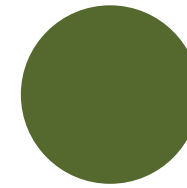
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