

OVER SATURATED

Aggressive suggestions for which to implement branding around.



THERE WAS A FANTASTIC UNIVERSAL SENSE THAT WHATEVER WE WERE DOING WAS RIGHT, THAT WE WERE WINNING. AND THAT, I THINK, WAS THE HANDLE THAT SENSE OF INEVITABLE VICTORY OVER THE FORCES OF OLD AND EVIL. NOT IN ANY MEAN OR MILITARY SENSE; WE DIDNT NEED THAT. OUR ENERGY WOULD SIMPLY PREVAIL. THERE WAS NO POINT IN FIGHTING ON OUR SIDE OR THEIRS. WE HAD ALL THE MOMENTUM; WE WERE RIDING THE CREST OF A HIGH AND BEAUTIFUL WAVE. SO NOW, LESS THAN FIVE YEARS LATER, YOU CAN GO UP ON A STEEP HILL IN LAS VEGAS AND LOOK WEST, AND WITH THE RIGHT KIND OF EYES YOU CAN ALMOST SEE THE HIGH-WATER MARK, THAT PLACE WHERE THE WAVE FINALLY BROKE AND ROLLED BACK.

DR. HUNTER S. THOMPSON

FEAR AND LOATHING IN LAS VEGAS

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INTRODUCTION

APPLE USED TO BE A BRAND OF EXCLUSIVITY. LIKE THE MILE HIGH CLUB, ONLY THOSE CURIOUS AND BRAVE ENOUGH TO STEP AWAY FROM CONVENTION PURCHASED APPLE PRODUCTS.

Now you could throw a rock into any crowd in America and be certain to hit at least one person with an iPhone in their pocket. What has this popularity done to the company's internal operations? Prior to the death of Steve Jobs, Apple enjoyed years of in house innovation. Where other tech companies would buy creative ideas, Apple was actually coming up with them all on their own. This was the dawn of the iPod and the dream of the iPhone. With Supreme Leader (Steve Jobs) six feet under, Apple has begun seeing a shift in the reception of their corporate decision making. After recent failures, namely their iOS mapping, their separation with YouTube, and the unexciting advances made with the iPhone5, it seems as though Apple's popularity has swelled their ego. Is this related to a lack of innovation, or simply high public expectations? Have we become desensitized to technological releases, or has Apple become greedy and lazy? Whatever the reasoning is, it is clear that something must change if Apple expects to duplicate past successes. This guide will be the tool that "gets the ball rolling," as awareness is the number one weapon in the arsenal of change, and a unified visual communication is the fastest way to accomplish this.

MISSION STATEMENT

IT IS THE VIEW OF THE DIRECTORS OF THIS RETREAT THAT APPLE, A COMPANY THAT THRIVED FOR YEARS ON JUST BRAND LOYALTY, IS BEGINNING TO STRAY FROM THE ZEITGEIST OF THEIR CORPORATION. NO LONGER SET ON PURE INNOVATION, APPLE HAS BECOME GREEDY.

By pandering to the will of the public, they have begun to allow the misguided influence of the masses into their decision making process. This, of course, has begun to negatively affect the brand, as new products and innovations are subjected to scrutiny on a global stage. The goal of this retreat is not lamentation over past mistakes nor to scold current practices, but rather to educate key "Shot callers" at apple and discover the intuitive and effective solutions to rectify this problem. Despite being ate up, this Apple has not yet rotten. We will take what good seeds are left to plant and toss the rest into the compost heap of history. From those seeds, the future of Apple can be saved from the fickle whims of the public

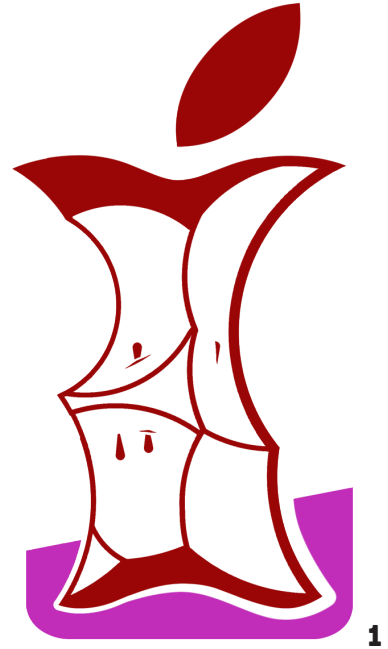
LOGO

THIS COMBINATION MARK RELIES ON TWO TYPE-FACES AND AN ABSTRACTED APPLE CORE.

The apple core itself is a responsive image, retracting from the preexisting Apple in a very literal sense. Symbolizing the large market share apple has accepted responsibility for, the initial bite has been exaggerated, obliterating the apple into a simple core. The core, however shows no sign of decomposition, and is inset with seeds. This was purposeful, meaning to symbolize the hopeful attitude of the retreat and to imply that while the Apple may be "eaten out" by its market share, rot has not set in, and the seeds of growth are still present.

Linear elements of the apple have been stylized to reference stained glass, providing subtle commentary on religious purchasing practices of the ideal Apple Consumer. The final visual element, a slanted polygon, was placed behind the apple to force the viewer to make a decision on whether or not the glass is half full or half empty.





SPECIFICS

I ALWAYS WANTED TO BE SOMEBODY, BUT NOW I
REALIZE I SHOULD HAVE BEEN MORE SPECIFIC.
LILY TOMLIN

The logo is comprised of two parts, the Over Saturated wordmark and the Apple core graphic. Both can be used in conjunction or separated (**1**), but leading and proportions should be maintained between Over and Saturated to maintain continuity.

The spacing between forms should be consistent. **A** is the spacing maintained through all internal objects with the exception of the stroke at **(C)**. **(C)** is a basic stroke that tapers from half the width of **(B)**. The red area in this section represents the whitespace the logo should maintain from other visual elements.

OVER
SATURATED

PMS Purple

C-37 M-86 Y-0 K-0

R-188 G-52 B-186

(#bc34ba)

DIFFER'NT STROKES

NOW, THE WORLD DON'T MOVE TO THE BEAT OF JUST ONE DRUM...

Different logos have been specified for different color applications. The logo, in its ideal environment, would be against a bright red background, PMS 199 (E). If the logo is to appear over an image, or there is any other instance where the letterforms or imagery are obscured, a rounded, red square should be formed around the logo. When no color is needed, use either (B) or the inverted (C). Be cautious with a figure/ground inversion, as a stroke is necessary to maintain the integrity of the visual weight of the apple. For lighter backgrounds use either solid black letter forms or a combination of black and PMS 1945 (D) The background polygon should be either black or PMS Purple. For dark, height contrast backgrounds, use solid white text. The background polygon should be PMS Violet. (E,F)



A



D

PMS Violet
C-87, M-100, Y-0,
K-1
R-72, G-20, B-160



B



C



E



F

FAVICON

Size should be considered when implementing the logo. Anytime the logo would appear smaller than 2MM, an alternate, thicker logo should be used. Notice that it does not include a background polygon.





PMS Violet
C-87, M-100, Y-0, K-1
R-72, G-20, B-160
 (#4814a0)



PMS Purple
C-37 M-86 Y-0 K-0
R-188 G-52 B-186
 (#bc34ba)



PMS 1945
C-23, M-100, Y-69, K-14
R-170, G-17, B-63
 (#aa113f)



PMS 199
C-10, M-100, Y-78, K-2
R-214, G-8, B-59
 (#d608360)



PMS Black 6
C-83, M-70, Y-59, K-73
R-17, G-28, B-36
 (#111c24)

PALETTE

COLORS ARE VERY IMPORTANT TO THE BRANDING
 OF OVER SATURATION.

They provide honesty toward the moniker, while attracting adequate attention. Bright **red**, **black**, and **white** are the primary colors used for visual communication. A less intense red, along with purple and violet are secondary colors. Blacks used should relate directly to **PMS Black 6**, as it's richness is incomparable. All black and white promotional material should be printed on fluorescent paper, to help stimulate this ideal. If, for any reason, it is impossible to duplicate these exact mixtures (folk design) then going with the next most saturated color is desirable.

TYPOGRAPHY

THE THREE TYPEFACES USED FOR COMMUNICATING VISUALLY ARE BLANCH, ARCHIVE, AND MYRIAD PRO.

Archive is contemporary font constructed with strong geometric forms by Slava Kirilenko, a graphic designer from Almaty, Kazakhstan. **It should be used as the display type.**

Blanch was a typeface designed by Atipus. Atipus is a design studio established in Barcelona in 1998. **It should be used sparingly, to break up and accentuate areas heavy with text.**

Myriad is a humanist sans-serif typeface designed by Robert Slimbach and Carol Twombly for Adobe Systems. It is also used by Apple for much of **It should be used whenever legibility is a priority.**

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

Archive

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

Blanch (light and inline variants)

The quick brown fox jumps over the lazy dog.

The quick brown fox jumps over the lazy dog.

The quick brown fox jumps over the lazy dog.

Myriad Pro Condensed (italic and bold variants)

PMS 1945

C-23, M-100, Y-69, K-14

R-170, G-17, B-63

(#aa113f)

APPLICATION

YOU COULD AND SHOULD PUT THE LOGO ON EVERYTHING.

Application of the logo is not limited to any type of specific mark, though the whitespace should always be considered. There should be at least as much spacing between forms as there are to any edge. The preferred placement of the logo is in the bottom right corner.





HERES TO THE CRAZY ONES. THE MISFITS. THE REBELS. THE TROUBLEMAKERS.
THE ROUND PEGS IN THE SQUARE HOLES.
THE ONES WHO SEE THINGS DIFFERENTLY. THEYRE NOT FOND OF RULES.
AND THEY HAVE NO RESPECT FOR THE STATUS QUO.
YOU CAN QUOTE THEM, DISAGREE WITH THEM, GLORIFY OR VILIFY THEM.
ABOUT THE ONLY THING YOU CANT DO IS IGNORE THEM. BECAUSE THEY CHANGE THINGS.
THEY INVENT. THEY IMAGINE. THEY HEAL. THEY EXPLORE. THEY CREATE. THEY INSPIRE.
THEY PUSH THE HUMAN RACE FORWARD.

MAYBE THEY HAVE TO BE CRAZY.
HOW ELSE CAN YOU STARE AT AN EMPTY CANVAS AND SEE A WORK OF ART? OR SIT IN SILENCE
AND HEAR A SONG THATS NEVER BEEN WRITTEN? OR GAZE AT A RED PLANET AND SEE A
LABORATORY ON WHEELS?
WE MAKE TOOLS FOR THESE KINDS OF PEOPLE.
WHILE SOME SEE THEM AS THE CRAZY ONES, WE SEE GENIUS. BECAUSE THE PEOPLE WHO ARE
CRAZY ENOUGH TO THINK THEY CAN CHANGE THE WORLD, ARE THE ONES WHO DO.

THINK AGAIN

This passage, taken from the “Think Different” campaign, is a reminder of what buying an Apple product used to feel like. It was idealistic and philosophical, but the message was unmistakable.

Apple was here to change the world. Now that they have, how will they adapt to the world they helped create?

OVER
SATURATED



SAVING APPLE FROM THE POPULAR VOTE