CIRCLE BRANDING BY DESIGN THE SUN CITY WAY
SUN CITY
BRAND GUIDELINES CONFIDENTIAL VERSION 02 | AUGUST 2016 TO BRIDGE THE GAP VISIT CIRCLEDESIGN.CO.ZA





Brands can be explained as personalities – like different people who each have their own style and identity that makes them individual, different brands also have unique ways of **being** that make them stand out.

There are certain mannerisms or visual cues about a brand and a person that differentiates them from each other, as well as a particular tone of voice about a person and a brand make them stand apart from others as unique.

This book is an easy guide to tell you about the particular personality and voice of Sun City so that you understand the unique brand personality that we all need to represent.

You see, although a brand is seen as a unique personality, unlike an individual, a brand is made up of the actions of many different people who all together represent what Sun City stands for – and the impressions each of these different people create are the impressions formed about who or what Sun city is.

This brand guide is designed to give us one voice – so that we all speak for Sun City and Sun International together.

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WHAT IS A BRAND?

A brand in livestock farming is used literally as one way to differentiate one farmers cattle from another farmers cattle, so that other people are clear about whose cattle is whose – especially when it comes to buying them.

In the same way, in the modern hospitality industry, this concept of branding is used to differentiate one brand from another brand that operates in a similar business.

In design, we don't use hot-branding irons like cattle farmers but we do use hot ideas. The Dictionary of Business and Management defines a brand as: "a name, sign or symbol used to identify items or services of the seller(s) and to differentiate them from goods of competitors."

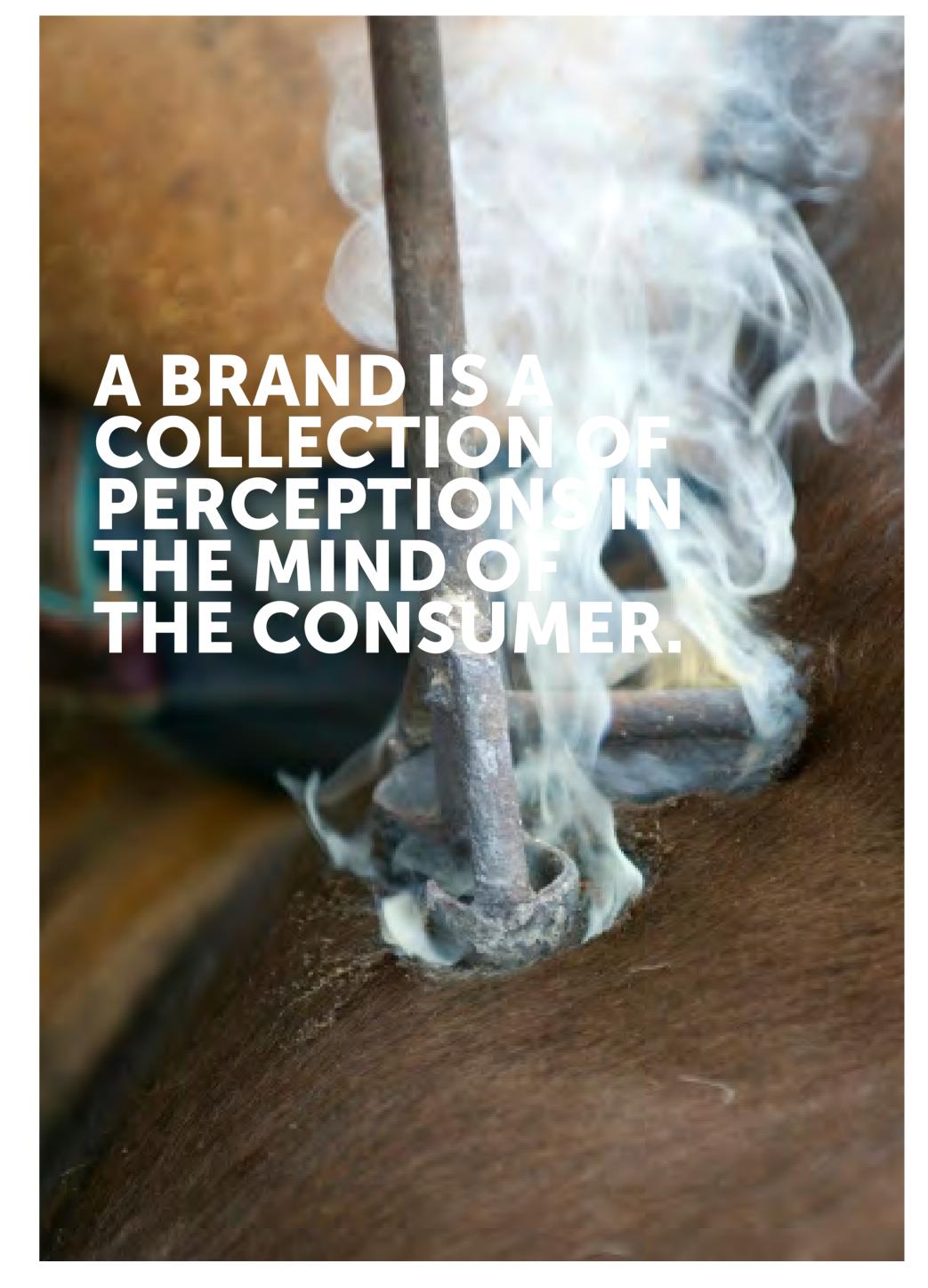
We believe that signs and symbols are part of what makes a brand, but is an incomplete definition because a brand also deals with intangible human emotions.

Why? Because like they do with a person, people form expectations of a brand based on the way it looks, how the people associated with it behave and how it delivers what it promises to do.

A brand is a collection of perceptions in the mind of the consumer.

If you take this point of view, it's more appropriate to describe a brand as a promise because by identifying and authenticating a product or service with what it delivers as a pledge of satisfaction and quality, you can understand what a brand has to deliver over and above just simply providing a great product or service.

Think of a brand as a piece of the consumer's mind and if your brand can secure that, its like investing in the most valuable real estate in the world.



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BASIC PRINCIPLES

OUR SIGNATURE

SUN CITY WAY PAGE 6 PAGE 6

OUR SIGNATURE

THE 'SUN' SIGNATURE

We have carefully crafted our signature to represent the spirit and strategy behind our brand. The rounded edges make it the kind of mark that invites people in. It makes it approachable, yet engaging, professional yet friendly. It's almost as if the word 'Sun' could have been written by hand – and this makes it a signature that is very much about people and hospitality.

If you look closely, like handwriting, the signature is made up of two strokes. With the unique rounded edges, this signature becomes a memorable and unique element of the Sun International brand that is very difficult for competitive 'me-too' brands to mimic.



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OUR SIGNATURE CLEAR SPACE

Careful attention and detail has gone into defining space that protects our signature. The reason for this is to create undisputed rules that everyone can follow easily in order to protect it.

The first of these rules is what we call the X-Height Origin.
X is determined by dividing the height of 'Sun' into thirds.
This gives us a measurement according to which we can protect our signature.

(A) CLEAR SPACE

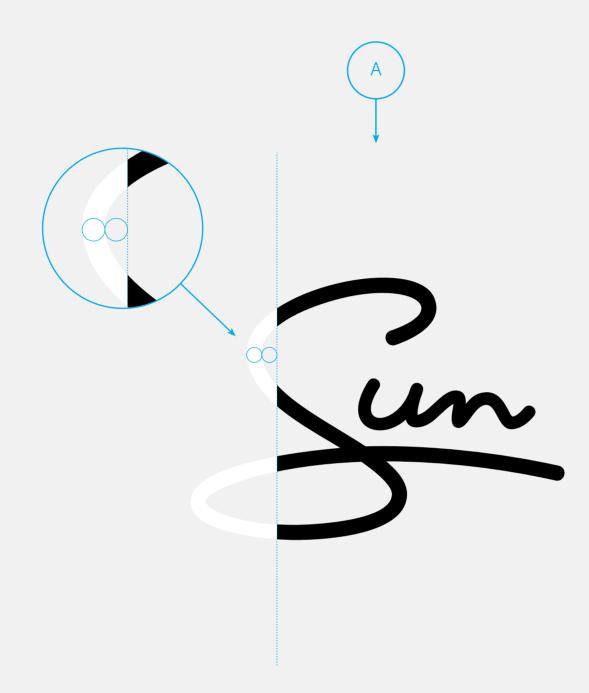
Clear space is an area used in design to isolate the signature so that it is not intruded upon by other communication clutter. This is done to protect the integrity of the signature so that no matter what other communication elements surround it, the signature is always easily recognisable.

The clear space protecting the 'Sun' is determined as an area 1 X-Height away from the extremities of the signature.



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OUR SIGNATURE CROPPING



Ocassionally we are faced with design and layout challenges which require that the signature is cropped. Illustrated are two solutions which maintain the intended integrity of the signature despite being cropped. Cropping can either be used in extremely tight spaces or if the designer wishes a half 'Sun" stroke widths from to create a dynamic tension in the extremities of the signature the layout. Take care to protect the legibility of the signature, and make sure that no other word is accidentally formed when cropping.

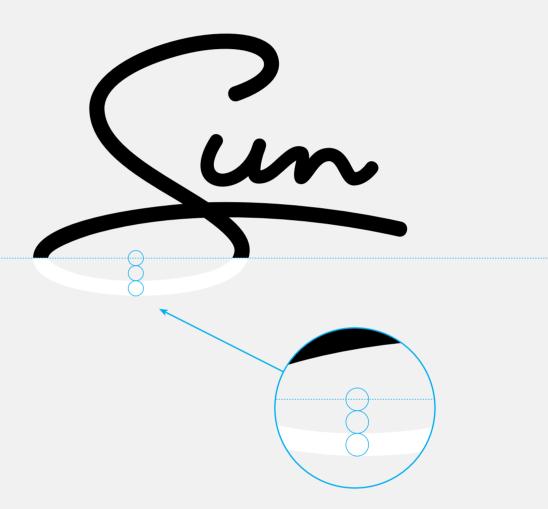
(A) LEFT CROPPING

A vertical line drawn two 'Sun" stroke widths from the extremities of the signature forms the guide for this crop.

(B) BOTTOM CROPPING

A horizontal line drawn two and forms the guide for this crop.





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BASIC PRINCIPLES

OUR BRANDMARK

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OUR BRANDMARK

THE HORIZONTAL BRANDMARK

Illustrated is the Horizontal Brandmark System. Careful attention has been payed to the sizing of and spacing between each element. The combination of the Signature and the descriptor forms what we call a Brandmark. In this case the Sun City Brandmark.

There are a few notable
Sun International brands,
including the primary
application of the Corporate
Brand, which adopt this
Horizontal Brandmark System.



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OUR BRANDMARK

THE HORIZONTAL BRANDMARK

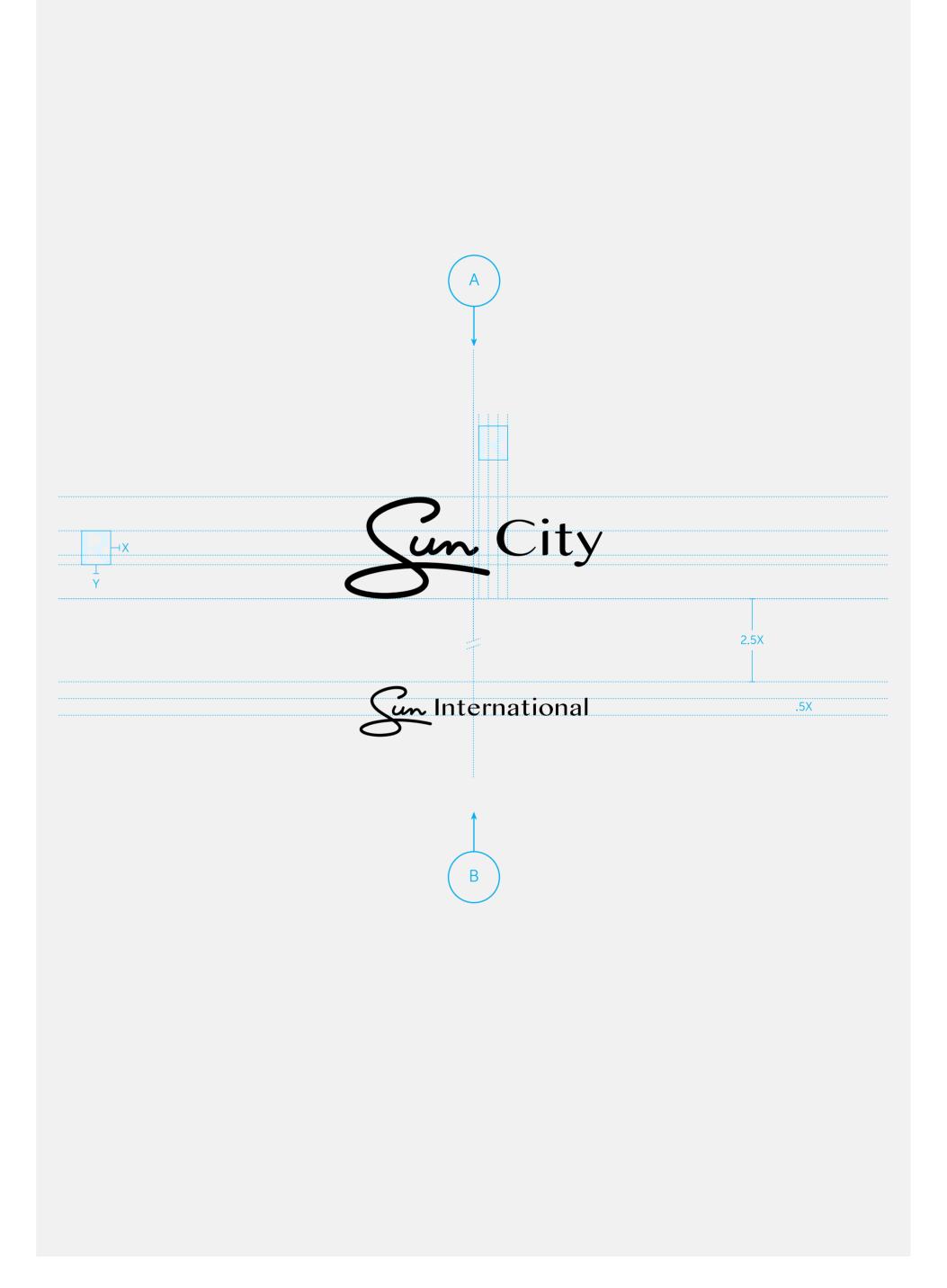
Illustrated is the Horizontal Brandmark System. Careful attention has been payed to the sizing of and spacing between each element. The combination

determined by dividing the 'Sun' Signature into thirds.

All other measurements are of (A) the Signature and (B) the descriptor forms what we call a shown in the illustration. Brandmark. In this case the Sun City Brandmark.

There are a few notable Sun International brands, including the primary application of the Corporate Brand, which adopt this Horizontal Brandmark System.

The principle measurement is the X-Height which is based on this X-Height as



SUN CITY WAY PAGE 18 PAGE 19 **CIRCLE** BRANDING BY DESIGN

OUR BRANDMARK

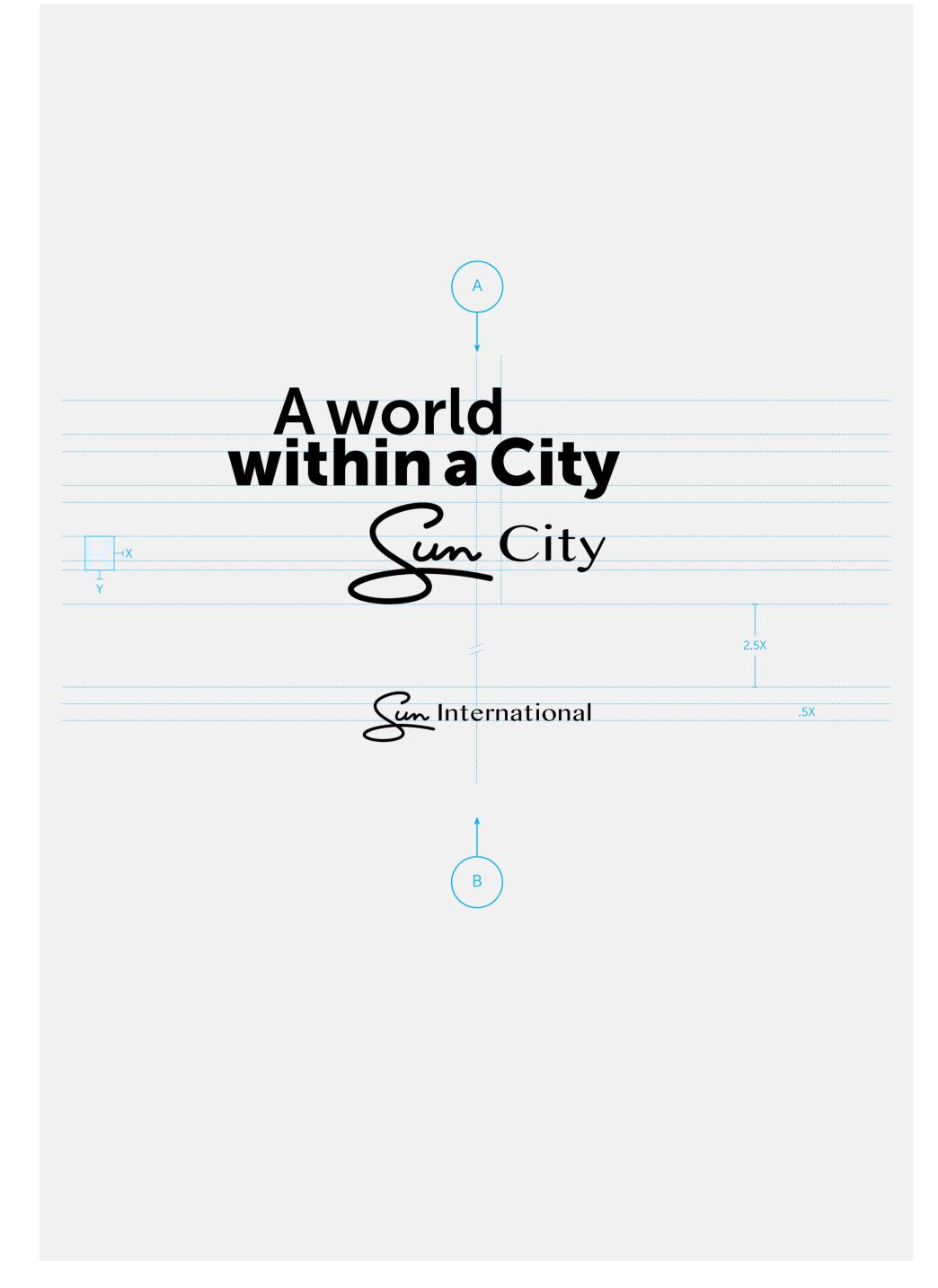
THE
HORIZONTAL
BRANDMARK
WITH
POSITIONING
STATEMENT

Sun City positioning statement

'A world within a City' perfectly captures the core essence of the resort's offering. Being an all-encompassing, family-friendly destination that offers a comprehensive range of activities that can all be enjoyed and explored on a single property.

Occasionally the Sun City Brandmark is represented in a fixed relationship with the positioning statement. The construction of which is shown. Notice that the perceived informal structure of the statement – however when used, this is the only permissible execution.

Examples of usage: On brand and property specific communication.



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BASIC PRINCIPLES

VISUAL LANGUAGE

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WHAT MAKES US UNIQUE?

Brands are like people.

They have very individual personalities, they have particular ways of behaving and some brands even like to make statements about how different they are from others by the way they mark themselves. Some people mark themselves with tattoos to make a statement about their particular way of being in the world.

The way a brand uses visual language is much the same way we do as human beings – it's about the stuff that identifies us as separate, different, individual and unique; especially in the face of a world filled with copy-cats and mediocrity when it comes to commercial enterprise.



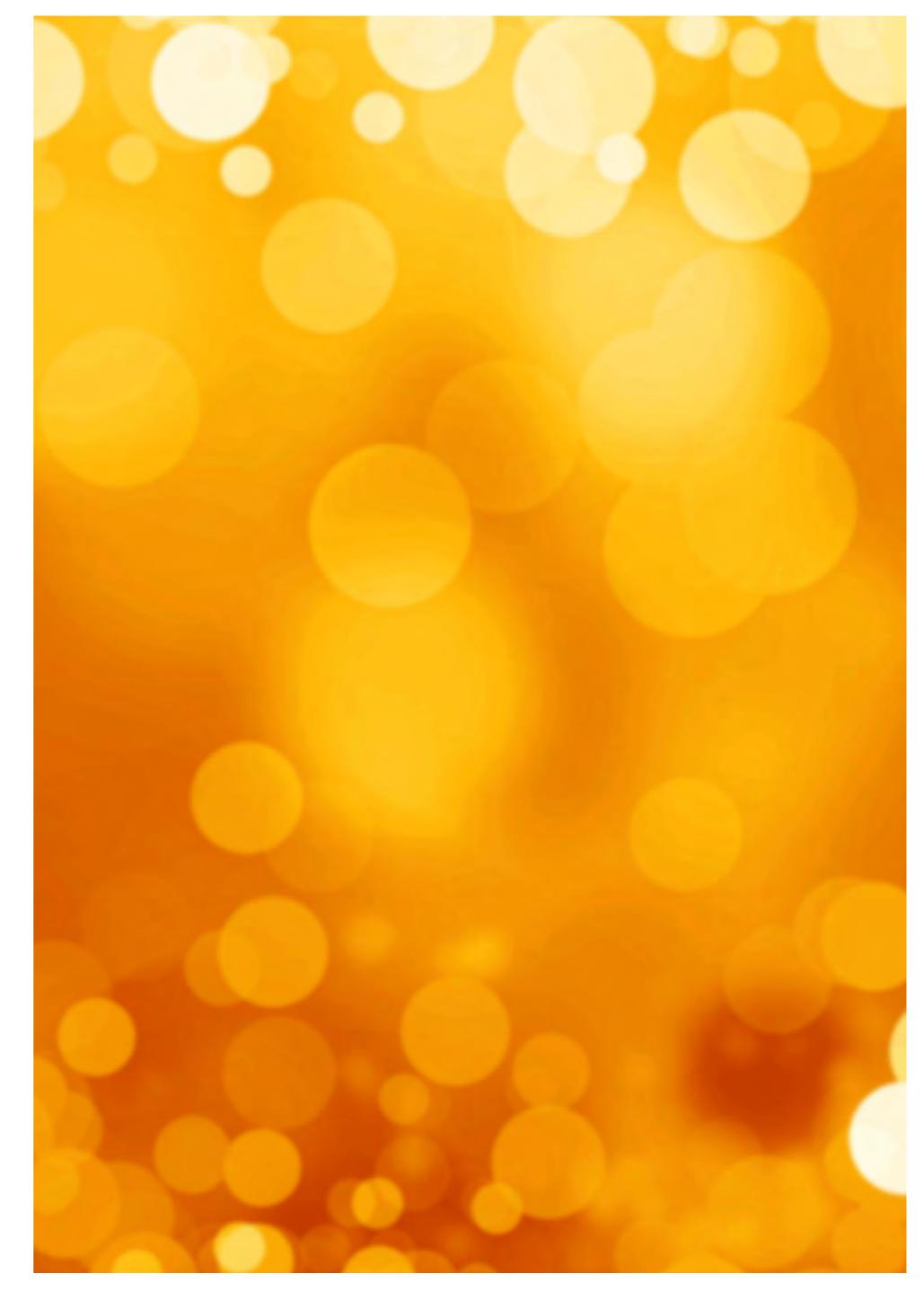
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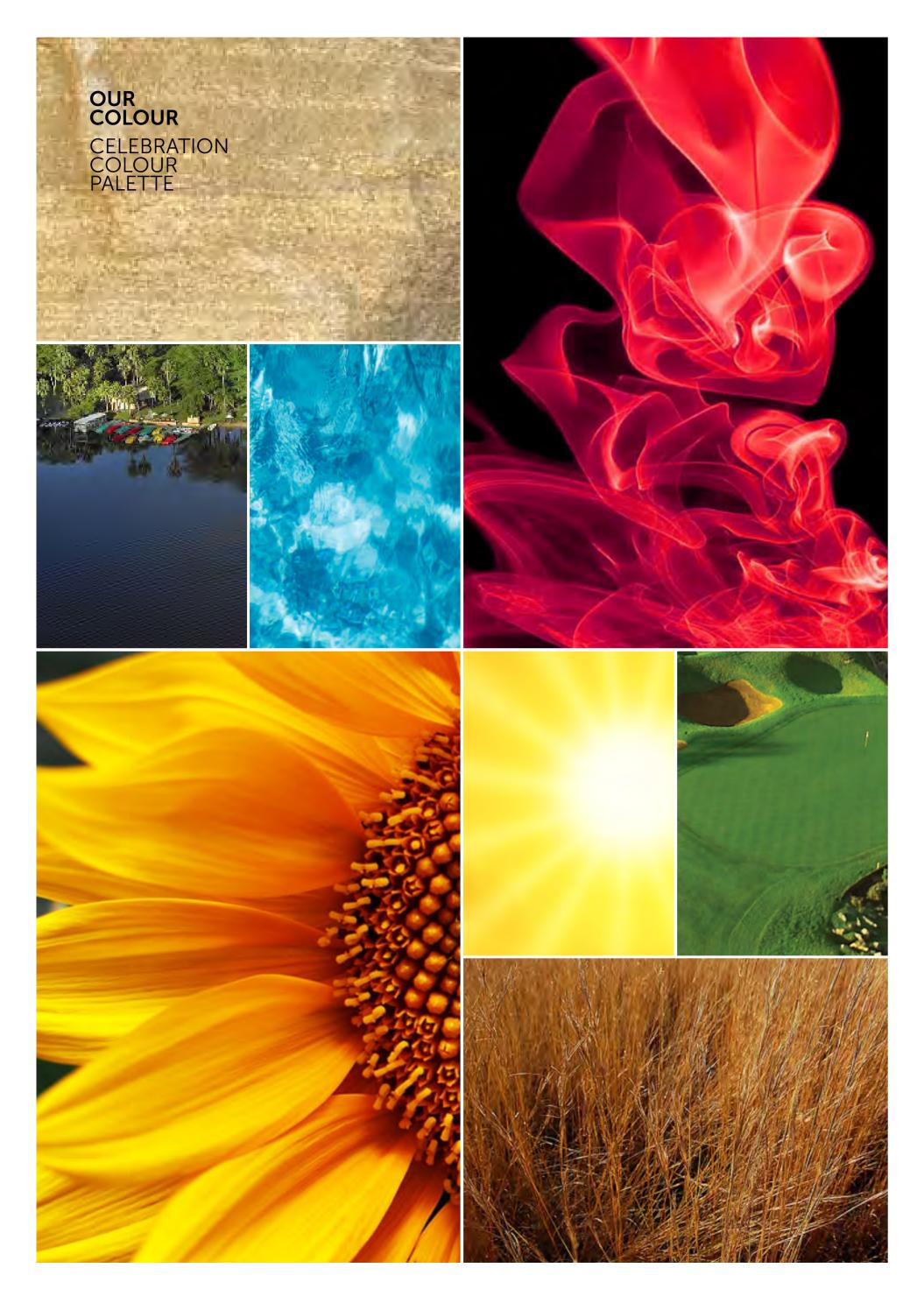


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OUR COLOUR CORPORATE COLOUR SPECIFICATIONS

The Corporate Colour pallete consists primarily of Blue and Gold and should be used at all times to express the values of our brand. However when we need to inject a sense of warmth or when we need to have increased contrast between the two we use the Sunshine Yellow instead of the Gold. Examples of appropriate use is shown thoughout this manual. Towels, flags, sports sponsorship boards and the supagraphic in advertising layouts stand out as considered Sunshine Yellow substitutions of the corporate Gold.

	PANTONE®	PROCESS	RGB
SUN INTERNATIONAL GOLD	PMS 871	20c 25m 60y 25k	136r 114g 74b
SUN INTERNATIONAL BLUE	PMS 655	100c 68m 0y 52k	10r 33g 79b
SUN CITY SUNSHINE	PMS PROCESS YELLOW	0c 0m 100y 0k	245r 230g 23b
SUN CITY SUN FLOWER	PMS 116	0c 10m 100y 0k	247r 209g 23b
SUN CITY STONE	PMS 130	0c 20m 100y 0k	230r 176g 18b
SUN CITY SAVANNAH	PMS 132	20c 30m 80y 0k	161r 125g 10b
SUN CITY FLAME RED	PMS 192	0c 100m 30y 0k	227r 13g 64b
SUN CITY LAKE BLUE	PMS 295	100c 68m 0y 30k	0r 46g 99b
SUN CITY TEAL	PMS 314	100c 0m 43y 0k	0r 133g 161b
SUN CITY GREENS GREEN	PMS 376	45c 0m 100y 0k	125r 186g 0b

WHAT ARE PANTONE® COLOURS?

For accuracy, colours should be checked against the appropriate PANTONE® colour swatches. The colours shown throughout this document have not been evaluated by Pantone Inc. for accuracy and may not match the PANTONE® Colour Standards. Consult current PANTONE® Publications for accurate colour. PANTONE® is the property of Pantone Inc. The PANTONE MATCHING SYSTEM® is a worldwide printing, publishing and packaging colour language for the selection and control of colour.



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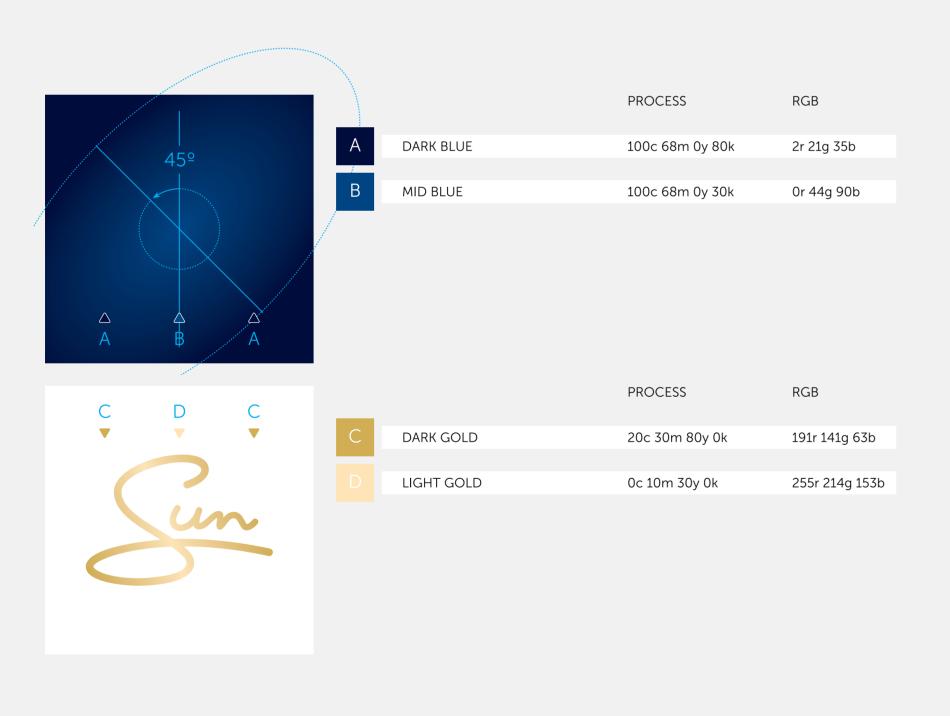
OUR COLOUR DYNAMIC BLUE

DYNAMIC USE OF OUR PRIMARY COLOUR

Why have we introduced the dynamic use of our Blue?

A consistent use of flat Blue can become a bit predictable and boring in a communication environment that is always changing. It adds a level of interest to an otherwise typically flat colour.

Where do we use our dynamic blue? We use our dynamic Blue in mediums such as billboards or when we are printing a lot of flat colour documents in CYMK processes. This is because our dynamic Blue allows us flexibility in these kind of printing processes, such as digital printing which cannot print flat colours without areas that appear as what is called 'banding' where the colour is printed more densely in one place than in another.





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OUR COLOUR

BRANDMARK COLOUR APPLICATIONS

To maintain continuity and recognition, it is important to use the Sun International brandmark with consistency and in the correct manner. If consumers see variations in what we look like and how the Sun International brand appears, we will confuse them and damage our brand.

- A Spot Colour
- B Spot Colour Reversal
- C Process Colour
- D Process Colour Reversal
- E Single Colour
- F Single Colour Brandmark on Dark Background



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OUR COLOUR

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OUR TYPOGRAPHY DISPLAY TYPEFACE WHO IS CAROL?



Carol Twombly (born 1959) is an American artist. She is best known for her calligraphy and typeface design. She worked as a type designer at Adobe Systems from 1988 through to 1999, during which time she designed, or contributed to the design of, many typefaces, including Trajan, Myriad and Adobe Caslon.

Twombly retired from Adobe and from type design in early 1999, to focus on her other design interests, involving textiles and jewelry.

Lithos is a glyphic sans-serif typeface designed by Carol Twombly in 1989 for Adobe Systems. Lithos is inspired by the unadorned, geometric letterforms of the engravings found on Ancient Greek public buildings. The typeface consists of only capital letters, and comes in five weights, with no italics.

According to Twombly, Lithos only used Greek inscriptions as inspiration, making Lithos more of a modern reinterpretation than a faithful reproduction.

Design Credits:
Designer: Carol Twombly
Designed: 1989
Font style: Sans Serif
Classification: Incised Display

LITHOS EXTRA LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@&*()+,./?

LITHOS LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@&*()+,./?

LITHOS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@&*()+,./?

LITHOS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@&*()+,./?

LITHOS BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@&*()+,./?

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OUR TYPOGRAPHY PRIMARY TYPEFACE

WHO IS JOS?



The way Dutchman Jos Buivenga rose to prominence on the type scene is quite remarkable. For years, his online friends and fans could follow the development of his typefaces via his website, and download the results at no cost. When his one-man foundry exljbris began selling his first commercial typeface Museo through MyFonts, several weights were offered for free. The generosity paid off: Museo became a meteoric bestseller. Eighteen months, five typefaces and one bankrupt employer later, he finds himself a full time type designer.

Museo Sans is based on the well-known Museo. It is a sturdy, low contrast, geometric, highly legible sans serif typeface very well suited for any display and text use. The 700 and 900 font variations will be perfect for a signage & wayfinding system, it has a touch of frutiger combined with akzidenz grotesk which will look great in signage design.

Design Credits:
Designer: Jos Buivenga
Designed: 2008
Font style: Sans Serif
Classification: Geometric

Museo Sans 700

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@&*()+,./?

Museo Sans 100

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@&*()+,./?

Museo Sans 900

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@&*()+,./?

Museo Sans 300

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@&*()+,./?

Museo Sans 500

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@&*()+,./?

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OUR TYPOGRAPHY SECONDARY TYPEFACE WHO IS ROBIN?



Arial, sometimes marketed or displayed in software as Arial MT, is a sans-serif typeface and set of computer fonts. Fonts from the Arial family are packaged with all versions of Microsoft Windows, some other Microsoft software applications, Apple Mac OS X and many PostScript 3 computer printers. The typeface was designed in 1982 by a 10-person team, led by Robin Nicholas and Patricia Saunders, for Monotype Typography. It was created to be metrically identical to the popular typeface Helvetica, with all character widths identical, so that a document designed in Helvetica could be displayed and printed correctly without having to pay for a Helvetica license.

Design Credits:
Designers: Robin Nicholas,
Patricia Saunders
Designed: 1982
Font style: Sans Serif
Classification: Neo-grotesque

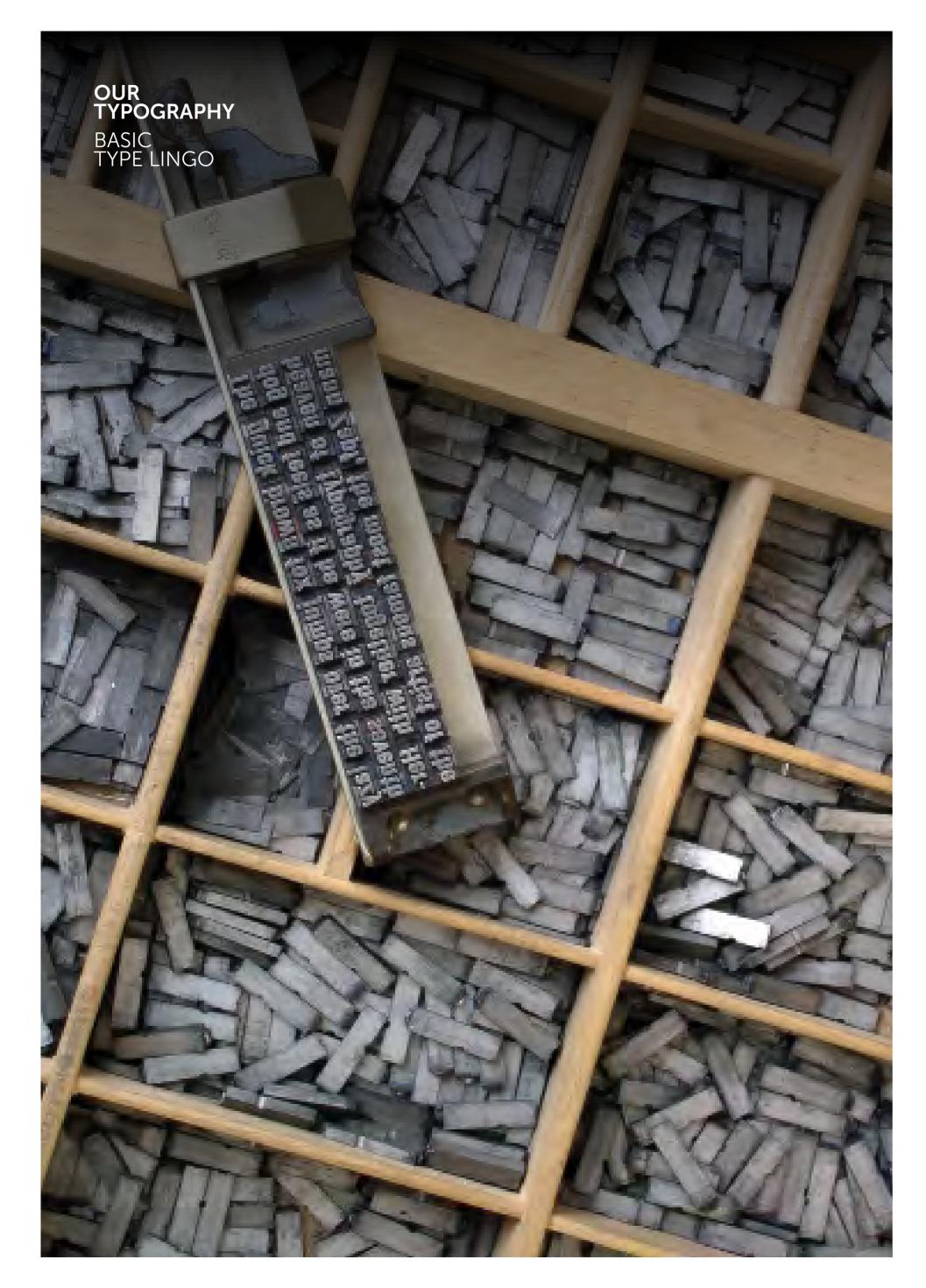
Arial Plain

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@&*()+,./?

Arial Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@&*()+,./?

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WHAT'S WITH ALL THE LINGO?

When it comes to the spacing between lines of text on a page, we refer to what is known as leading – pronounced 'Le-ding.' In the days of mechanical typesetting, letters of the alphabet used in the printing process were made up of lead and leading refers to the strips of lead used to create the space between lines of text.

What makes leading important is its role in legibility – because if lines of type are too close or too far apart in relation to the words printed on the page, it makes reading more difficult.

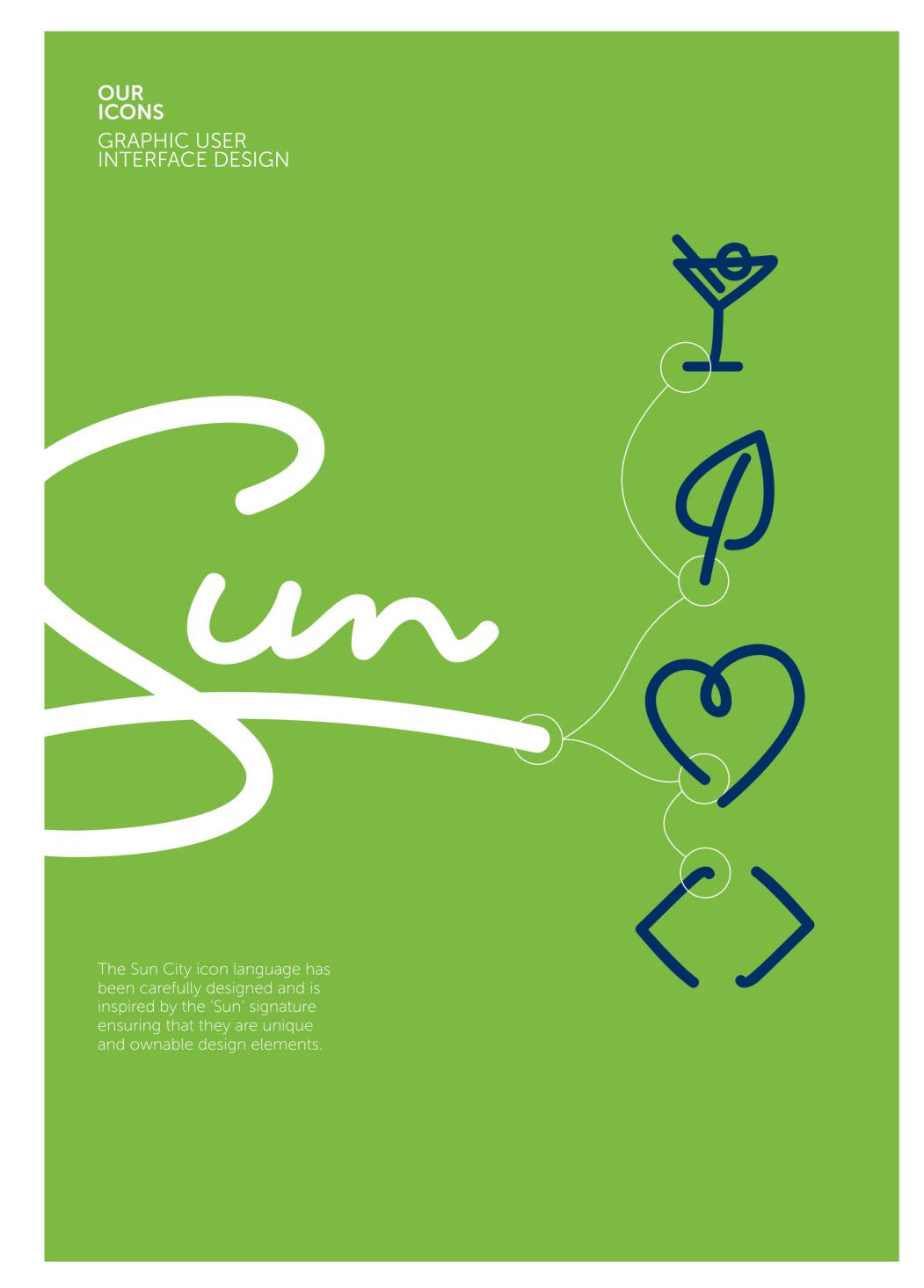
LET'S GET A LITTLE CLOSER

When we say, let's get a little closer, we're talking about the way we use the space between letters in type when we put headlines or sentences together. In the same way that space between lines of type affects legibility, the space between letters of type on a page also makes a big difference.

When a typeface is designed, the designer assigns each character a width, allowing consecutive characters to be placed in a row without touching. Kerning allows a designer to manually adjust the space between any two characters so that word reads more comfortably for the eye.



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OUR SUPAGRAPHIC ORIGIN AND INTRODUCTION

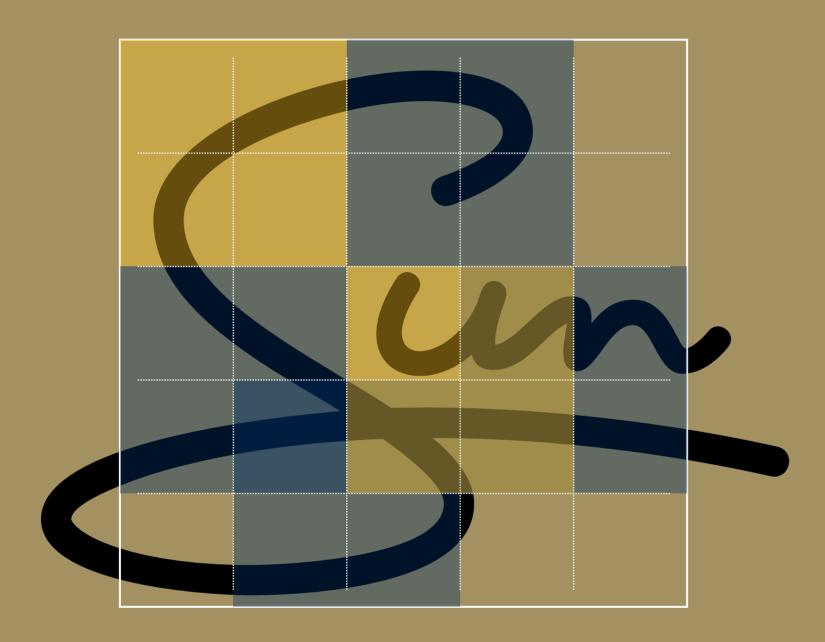
The term smashable dates back to 1915, when the Coca-Cola company asked a designer in Terre Haute, Indiana, to design a bottle that consumers could still recognize as a Coke bottle, even if someone flung it against a brick wall and it shattered into a hundred pieces.

In the same way, Sun International is beginning to own a very distinct brand marque. So distinct in fact, that when it is broken up into six unique pieces, it is still recognisable.



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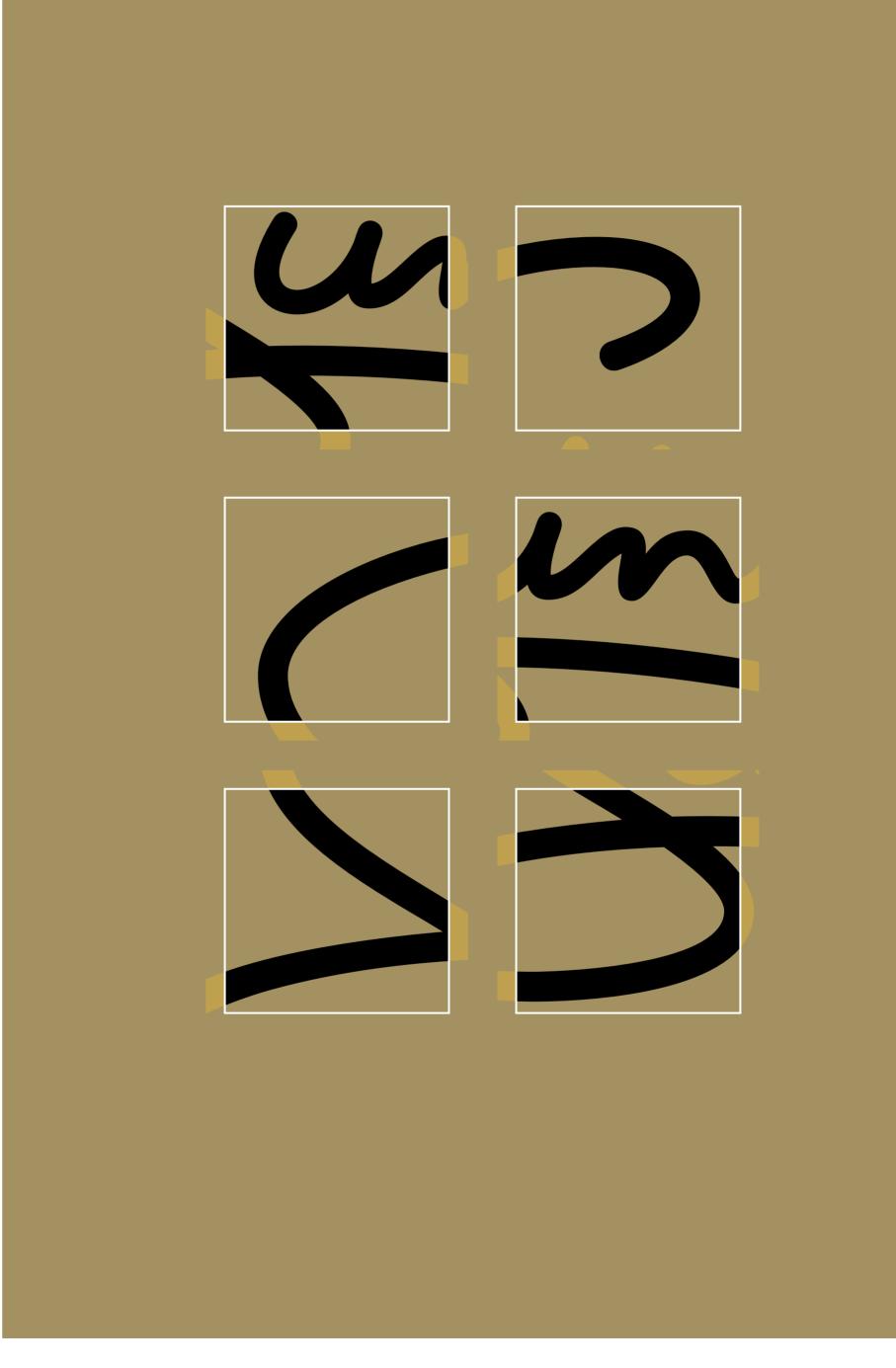
OUR SUPAGRAPHIC ORIGIN AND INTRODUCTION



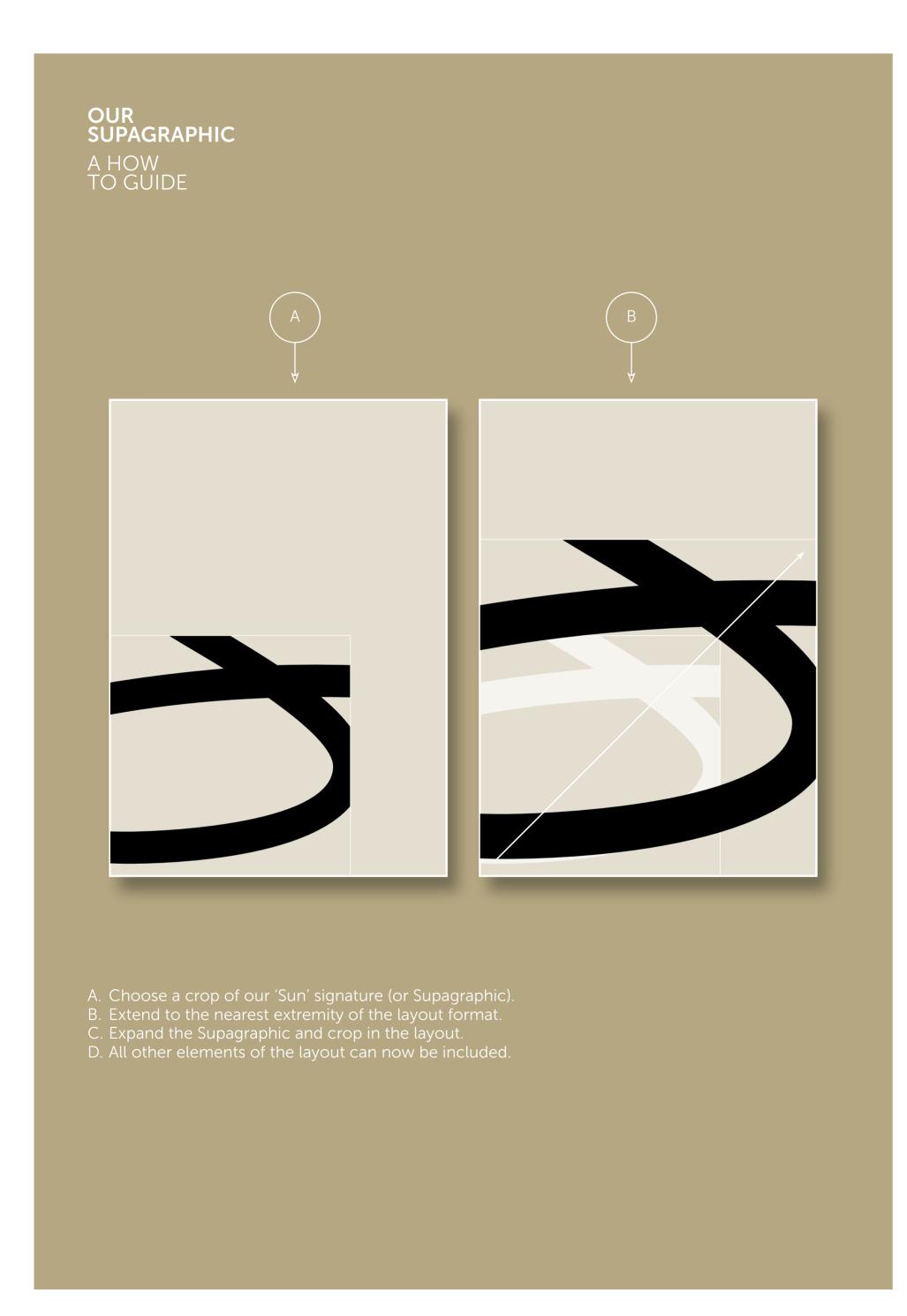
The smashable factor should extend beyond the signature into the visual language.

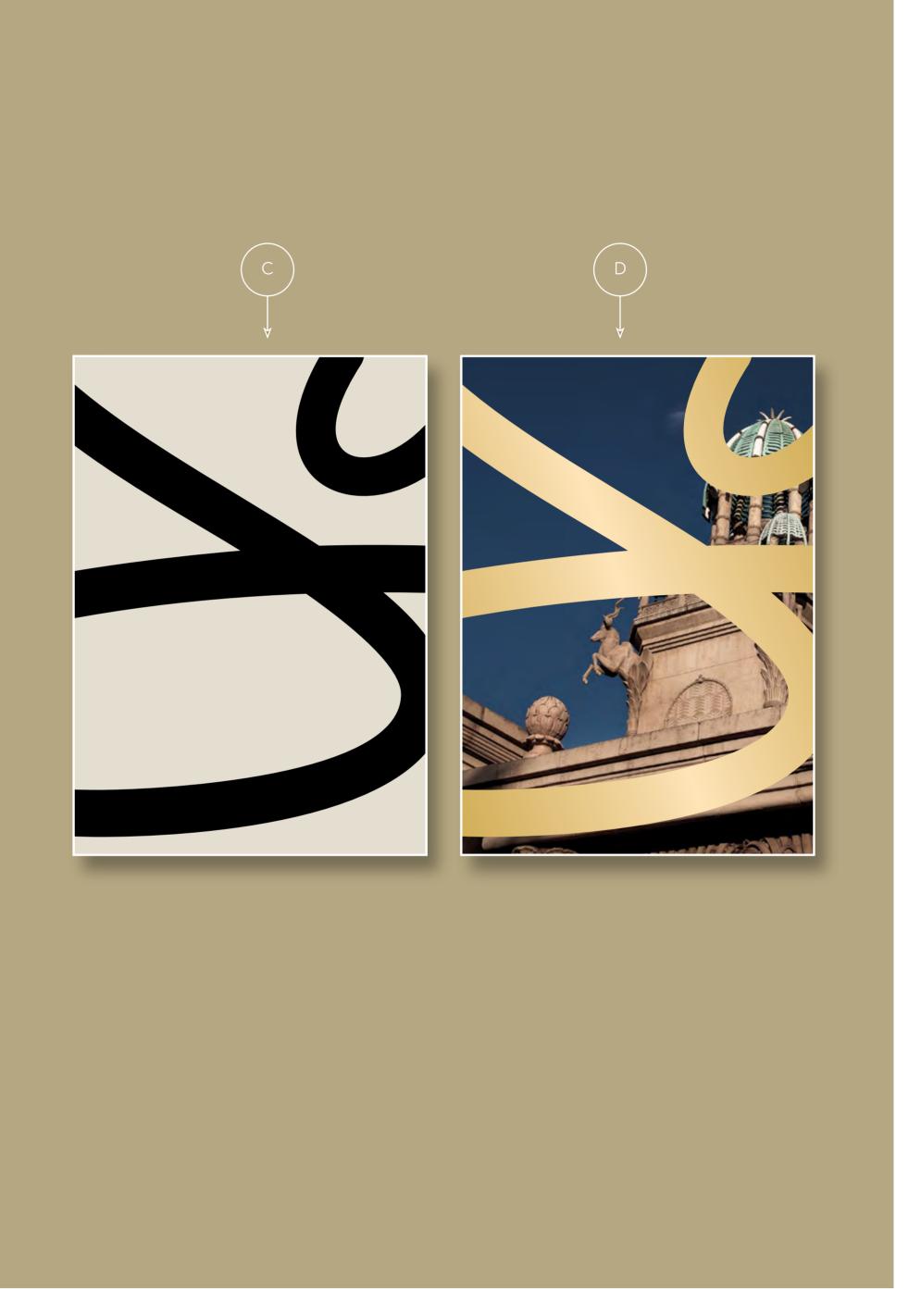
The more positive sensory memories your customers associate with your brand, the more trustworthy they will consider your brand to be

Above is the genesis of ou Supagraphic System.



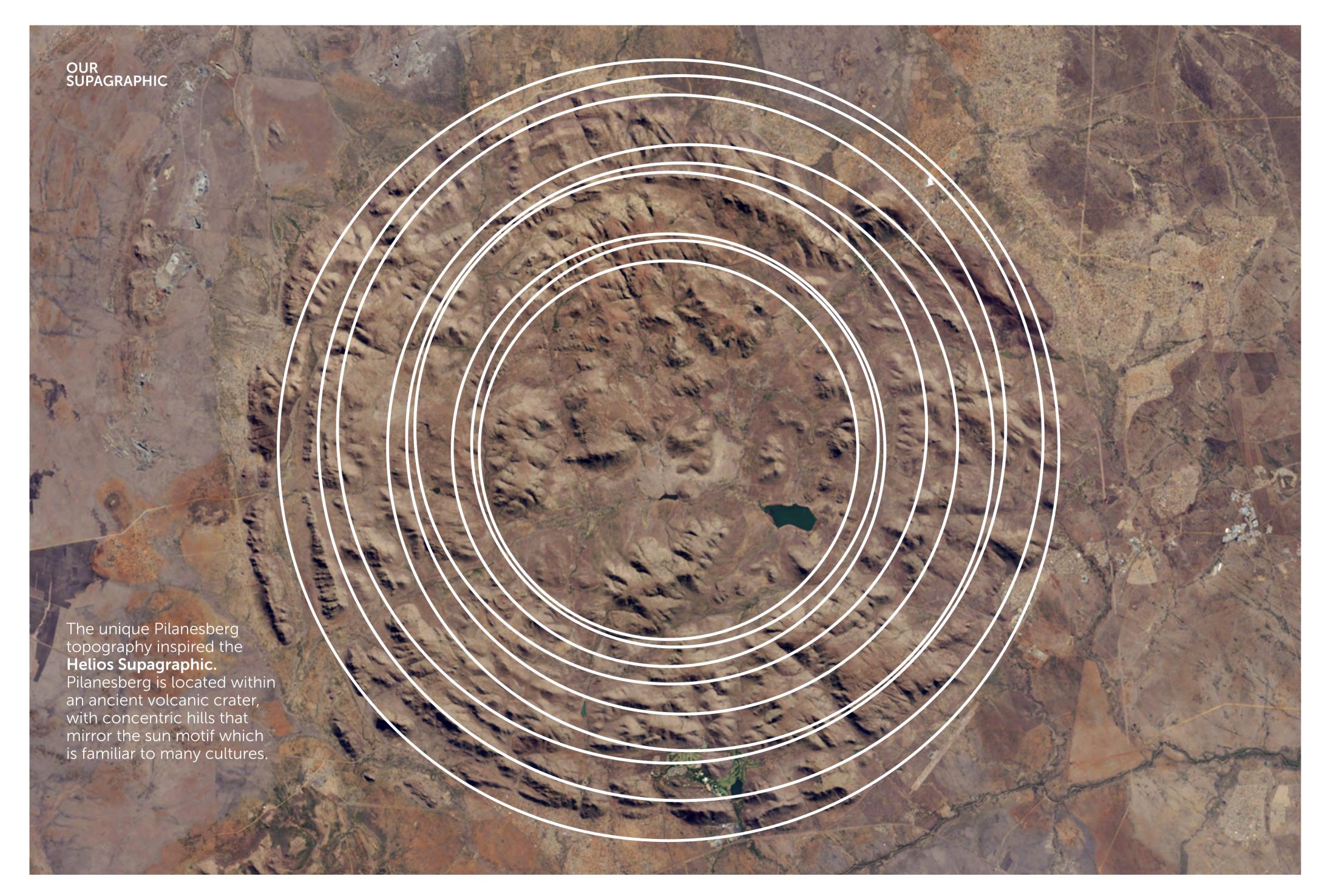
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OUR SUPAGRAPHIC A HOW TO GUIDE

THE HELIOS SUPAGRAPHIC.

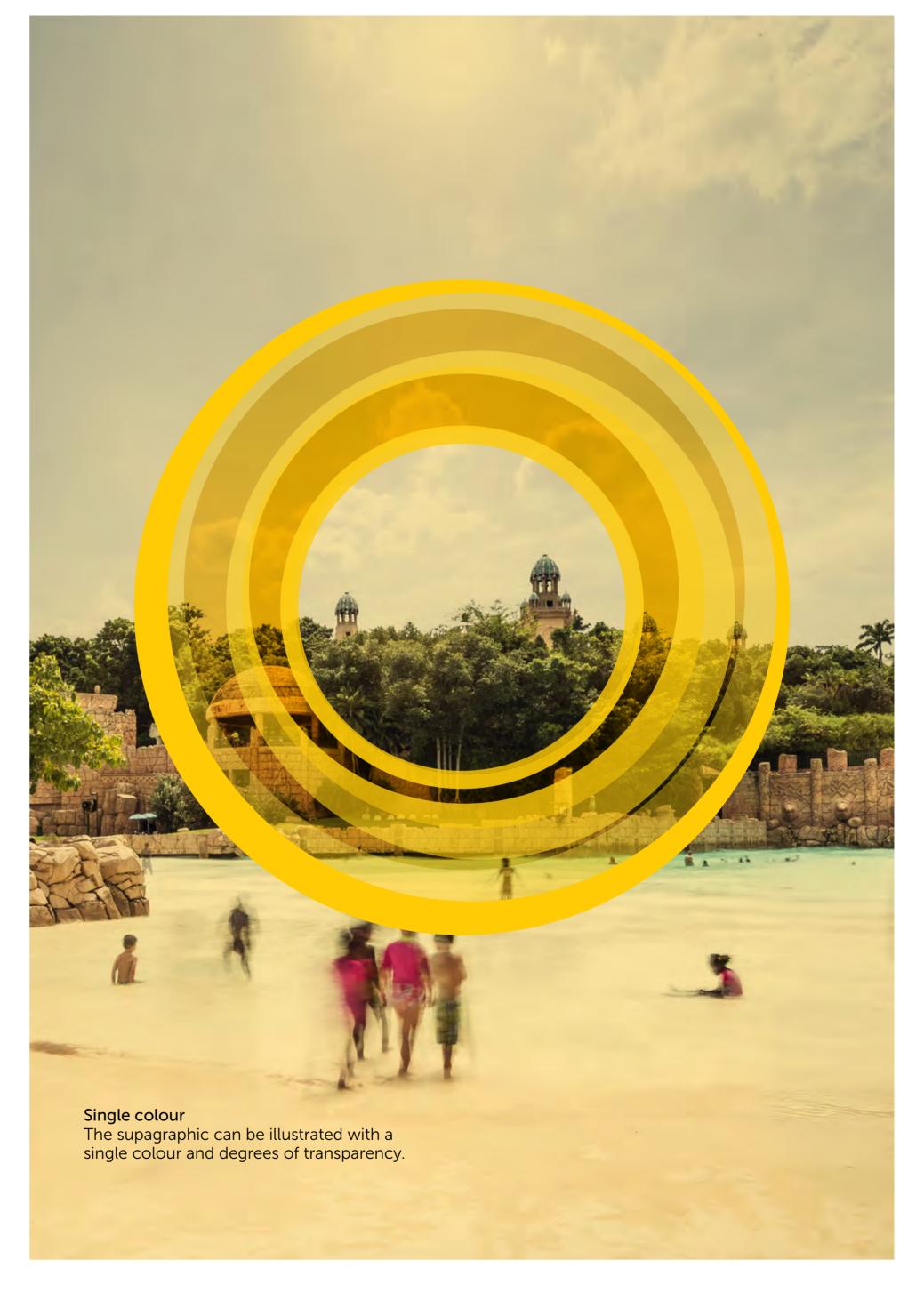
The colours of the Helios Supagraphic mirrors the corporate colour pallet. The colours are vibrant, exciting, lively and energetic which reinforces the core positioning of the resort.



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BASIC PRINCIPLES

USING THE VISUAL KIT

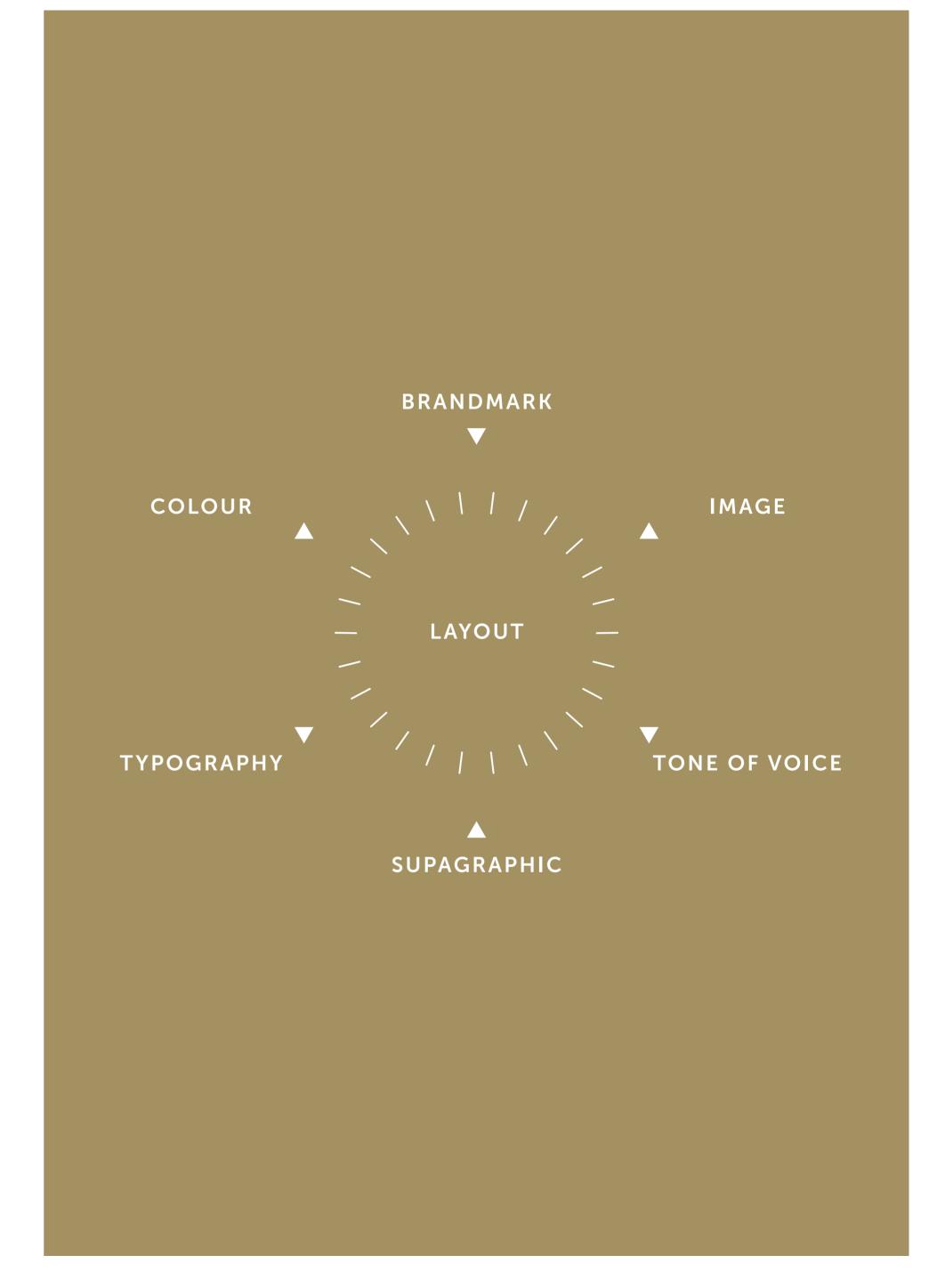
SUN CITY WAY PAGE 62 CIRCLE BRANDING BY DESIGN PAGE 63

MANAGING A VISUAL SYSTEM USING THE VISUAL KIT

THE 5 OWNABLE ELEMENTS OF IDENTITY
NAME
SYMBOL/AVATAR
LOGOTYPE
COLOUR
STYLE

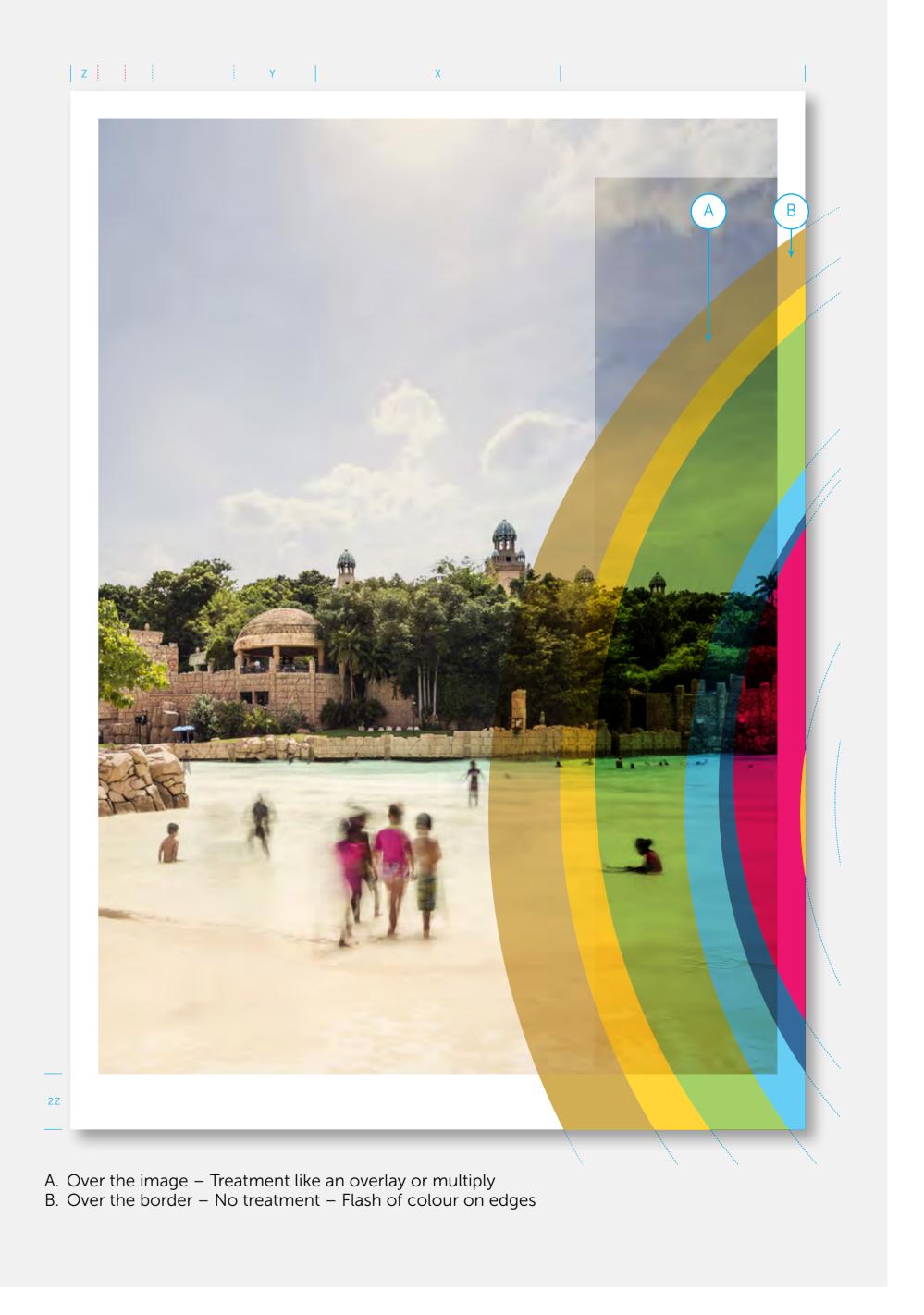
A crash course in branding. Five elements are used to create a unique appearance for a brand. These are the name of the company, the symbol or avatar created for it, the logotype created to make it stand out, as well as, colour and a particular style set out for the brand in photography and other elements are all used by designers to create something unique to identify one brand from another. Usually, the most obvious elements used to identify a brand are the symbol (Sun signature) and logotype, which is why these elements combined are called the brandmark. How many of these elements should we own? Simple. All of them. Why? Because a successful brand is one that addresses all of these important elements and takes the time to look after them so that they grow in value.

Style is the successful combination of any one of these elements, used consistently across the communication spectrum.



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MANAGING A VISUAL SYSTEM A HOW TO GUIDE Α В A, B and C executions show how the supagraphic is used to create an overall festive, relaxed, family, resort feeling that reinforces the resort's language. Executed in D shows an illustration of a rainbow which is not a permissible execution.

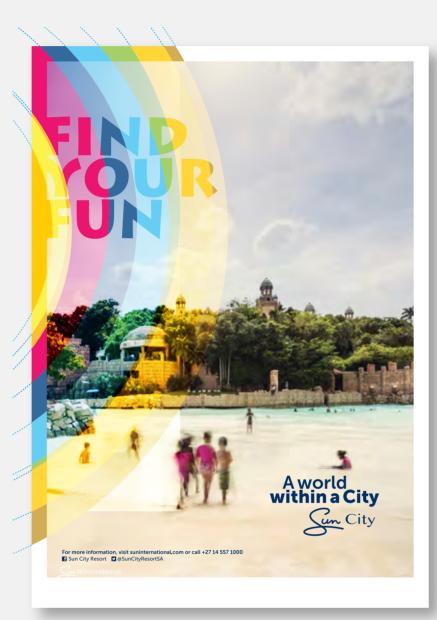


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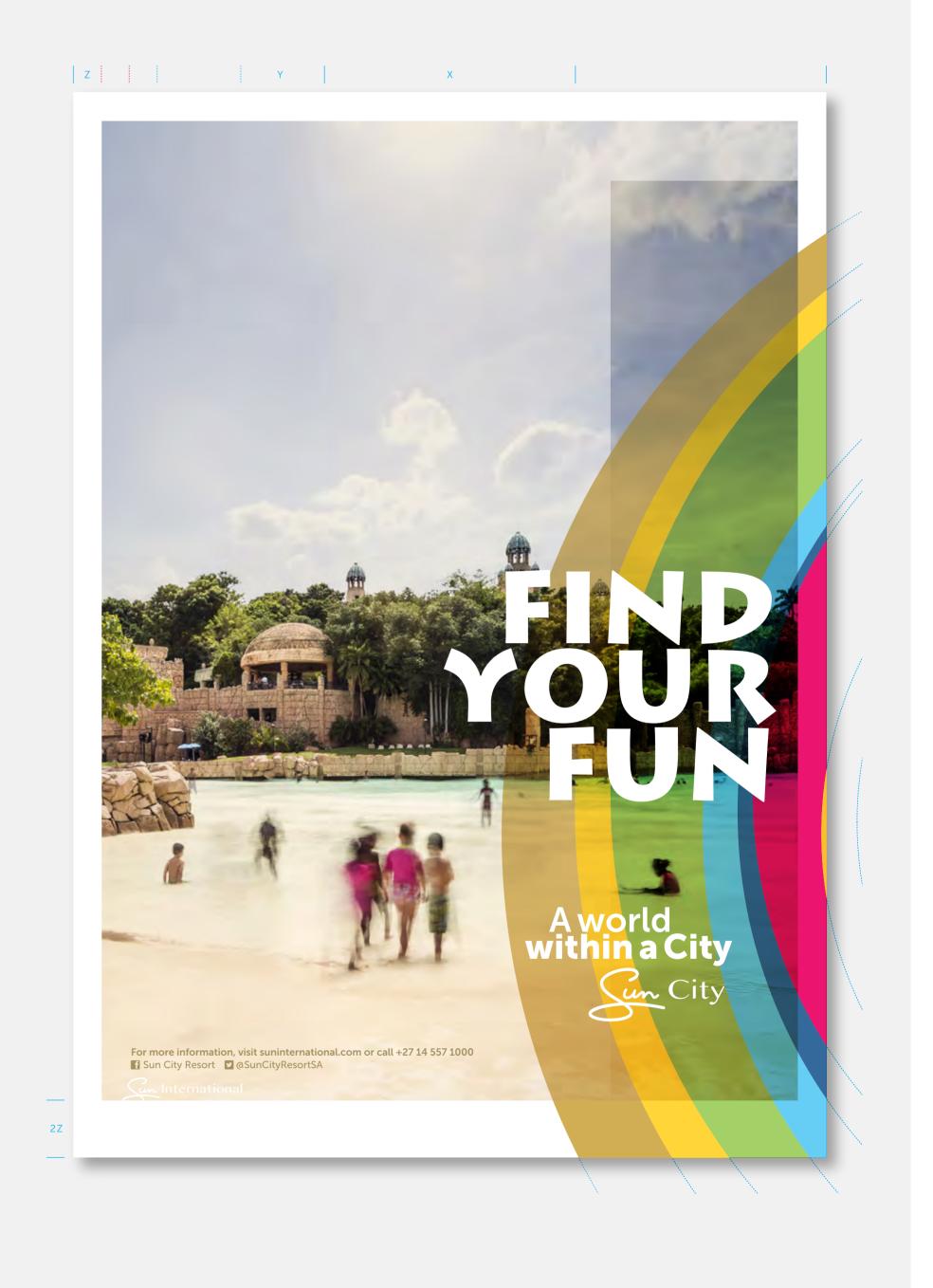
MANAGING A VISUAL SYSTEM

A HOW TO GUIDE





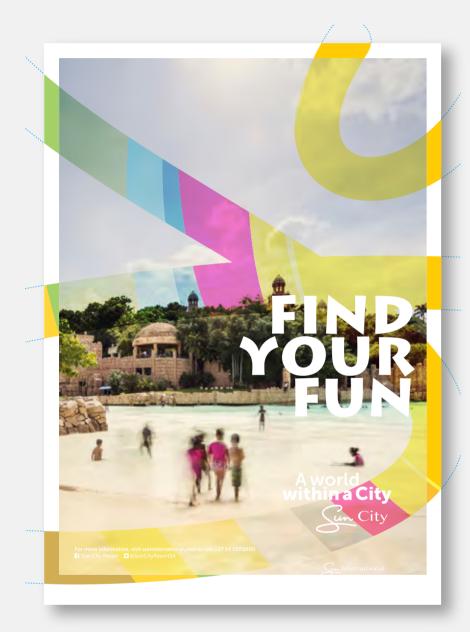
Illustrated on this page are three of the same layouts. Notice how the Sun City Way supagraphic is used differently in each layout to create unique layout styles.

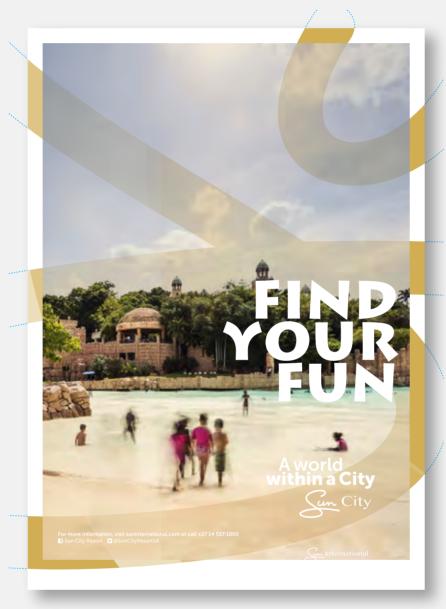


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MANAGING A VISUAL SYSTEM

A HOW TO GUIDE





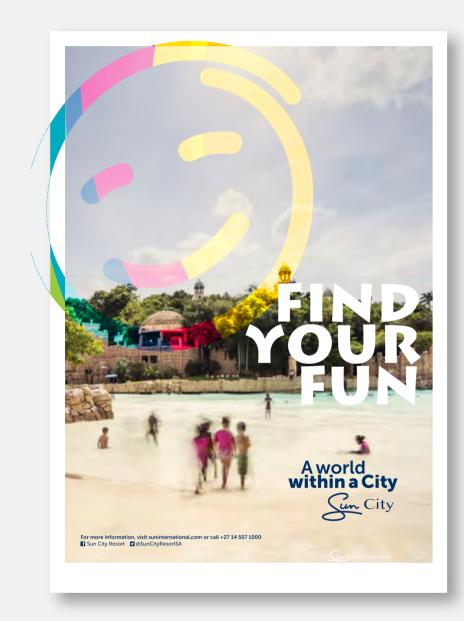
Illustrated on this page are three of the same layouts. Notice how the Sun Way supagraphic is used differently in each layout to create unique layout styles. In the first layout, the supagraphic is used as an overlay. In the second layout, the supagraphic is used as a single colour. In the third layout, the supagraphic is used as a multiply.

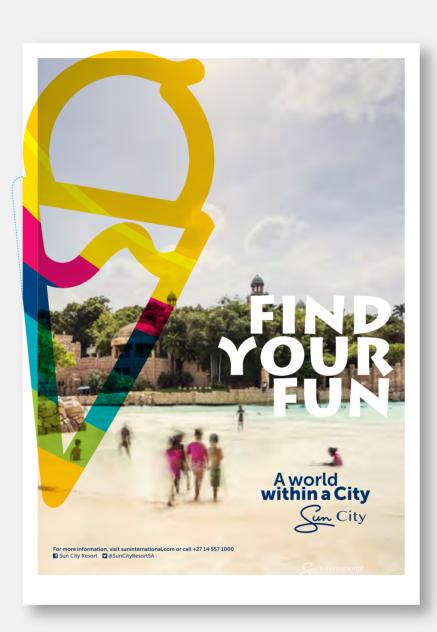


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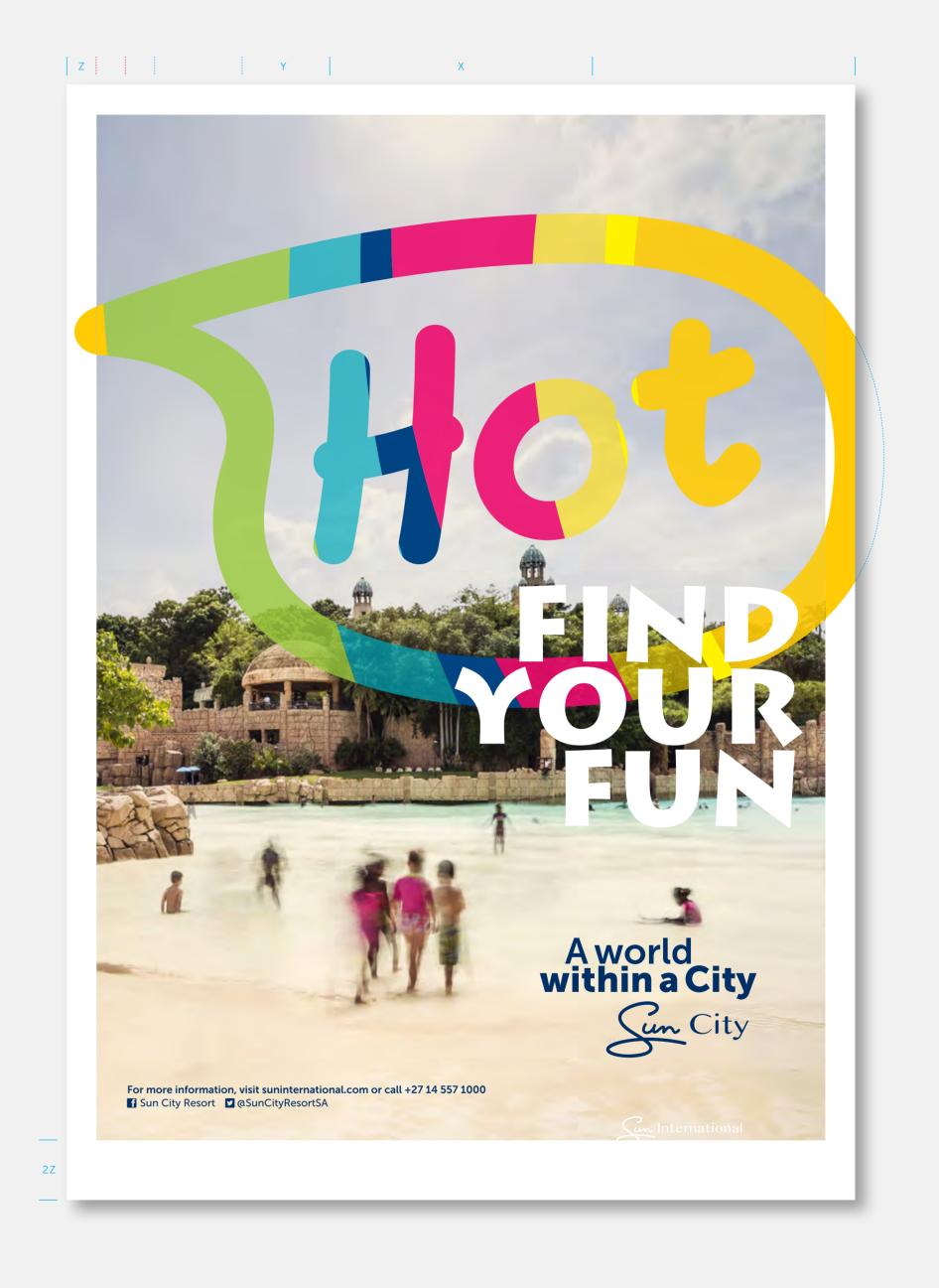
MANAGING A VISUAL SYSTEM

A HOW TO GUIDE





Illustrated on this page are three of the same layouts. Notice how the second icon language for Sun City is used in each layout to create exciting and fun-filled layout styles.

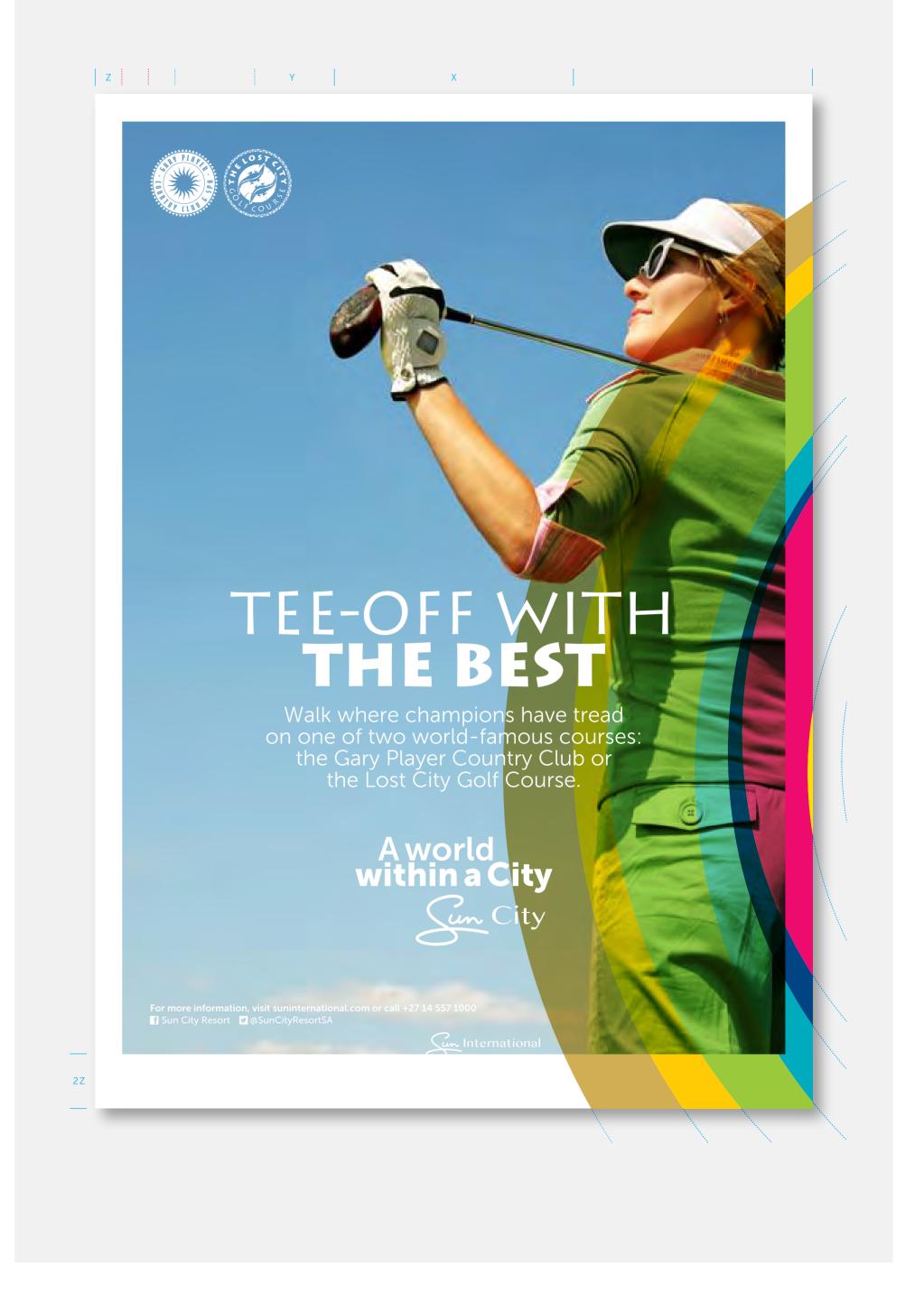


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MANAGING A VISUAL SYSTEM

A HOW TO GUIDE

Illustrated on this page is a generic golfing comms, illustrated in the Sun City Way with the supagraphic.

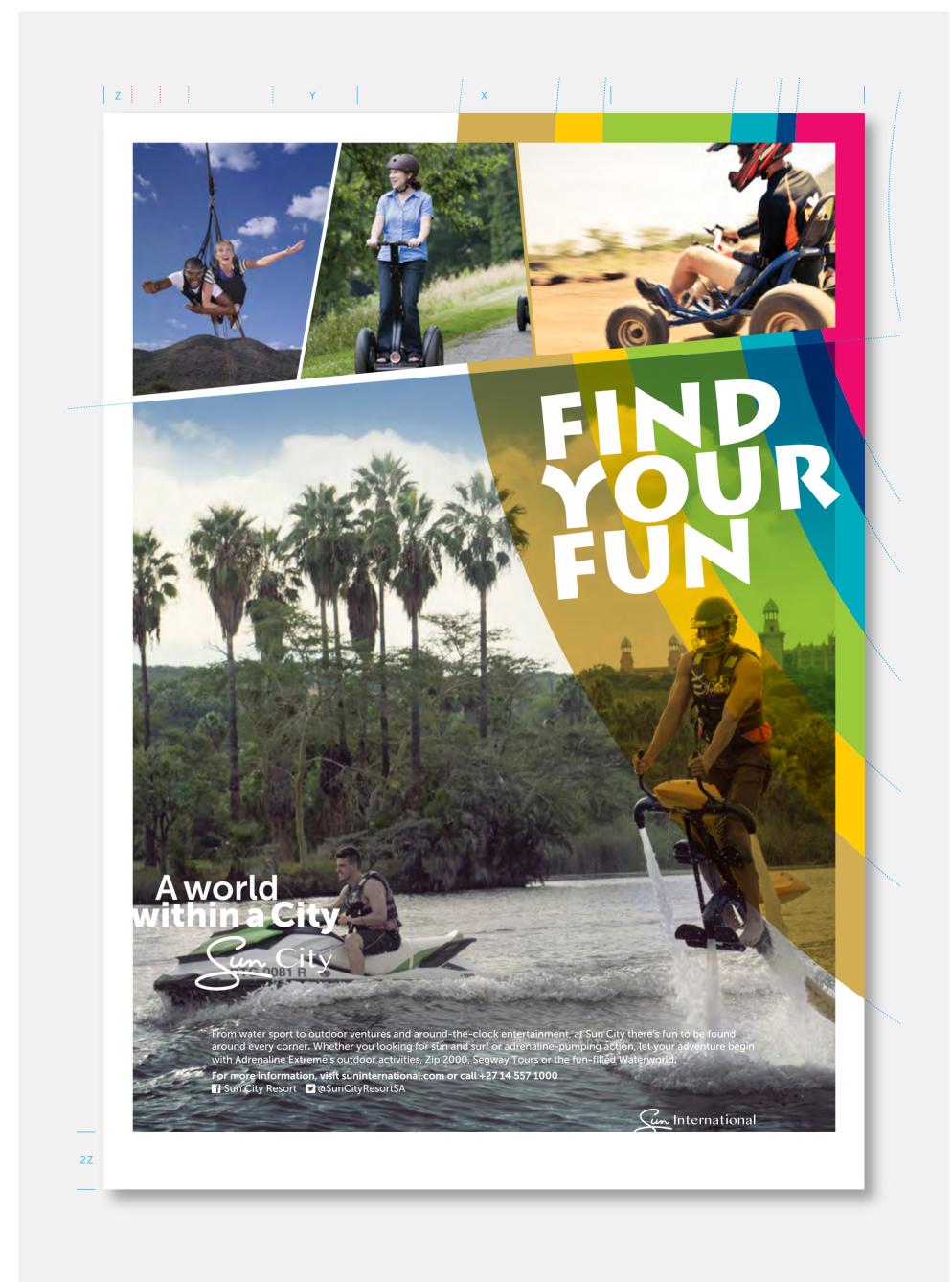


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MANAGING A VISUAL SYSTEM

A HOW TO GUIDE

Illustrated on this page is a generic activities comms, illustrated in the Sun City Way with the supagraphic.



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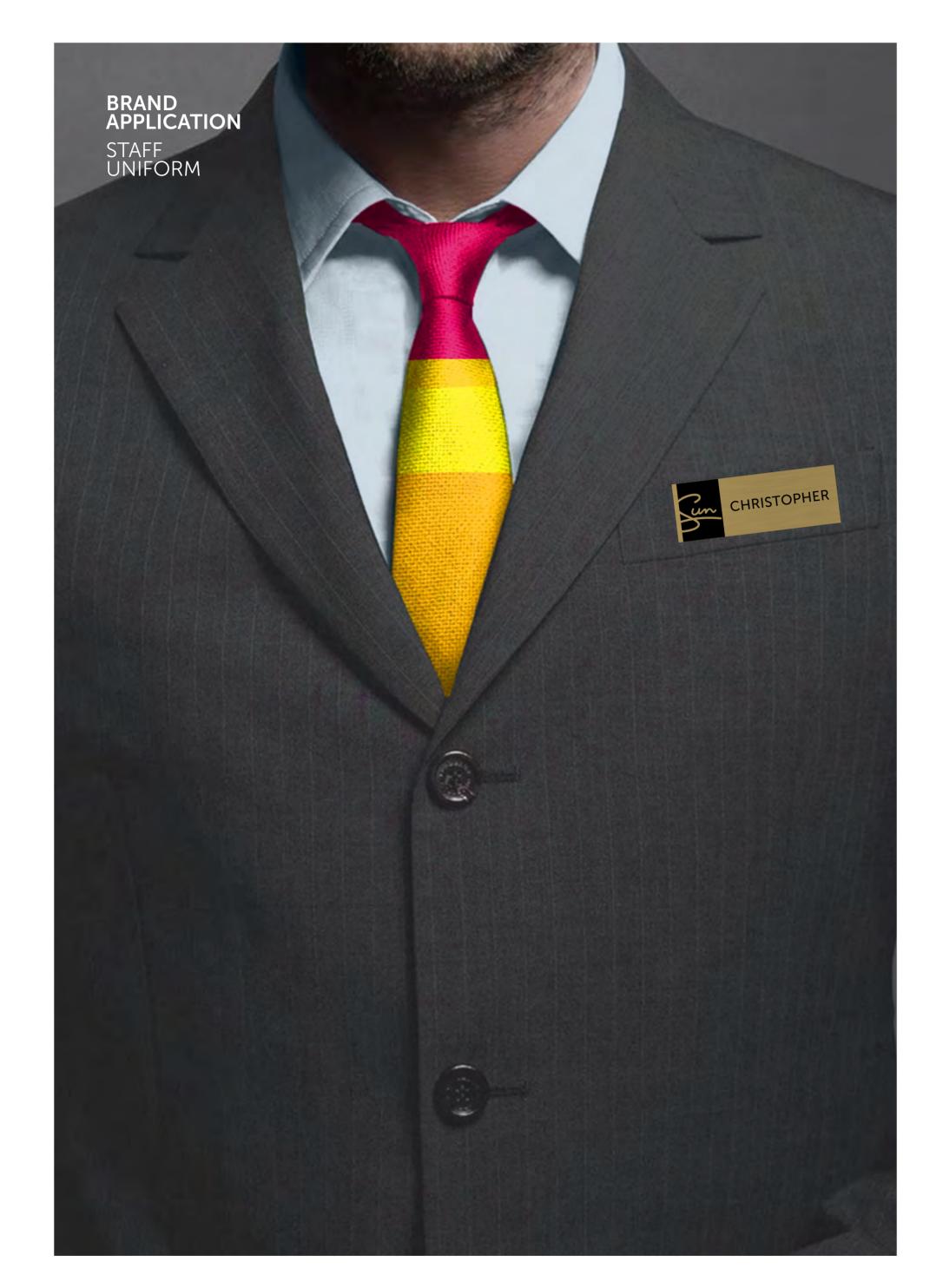


BRANDED COLLATERAL

STAFF UNIFORM

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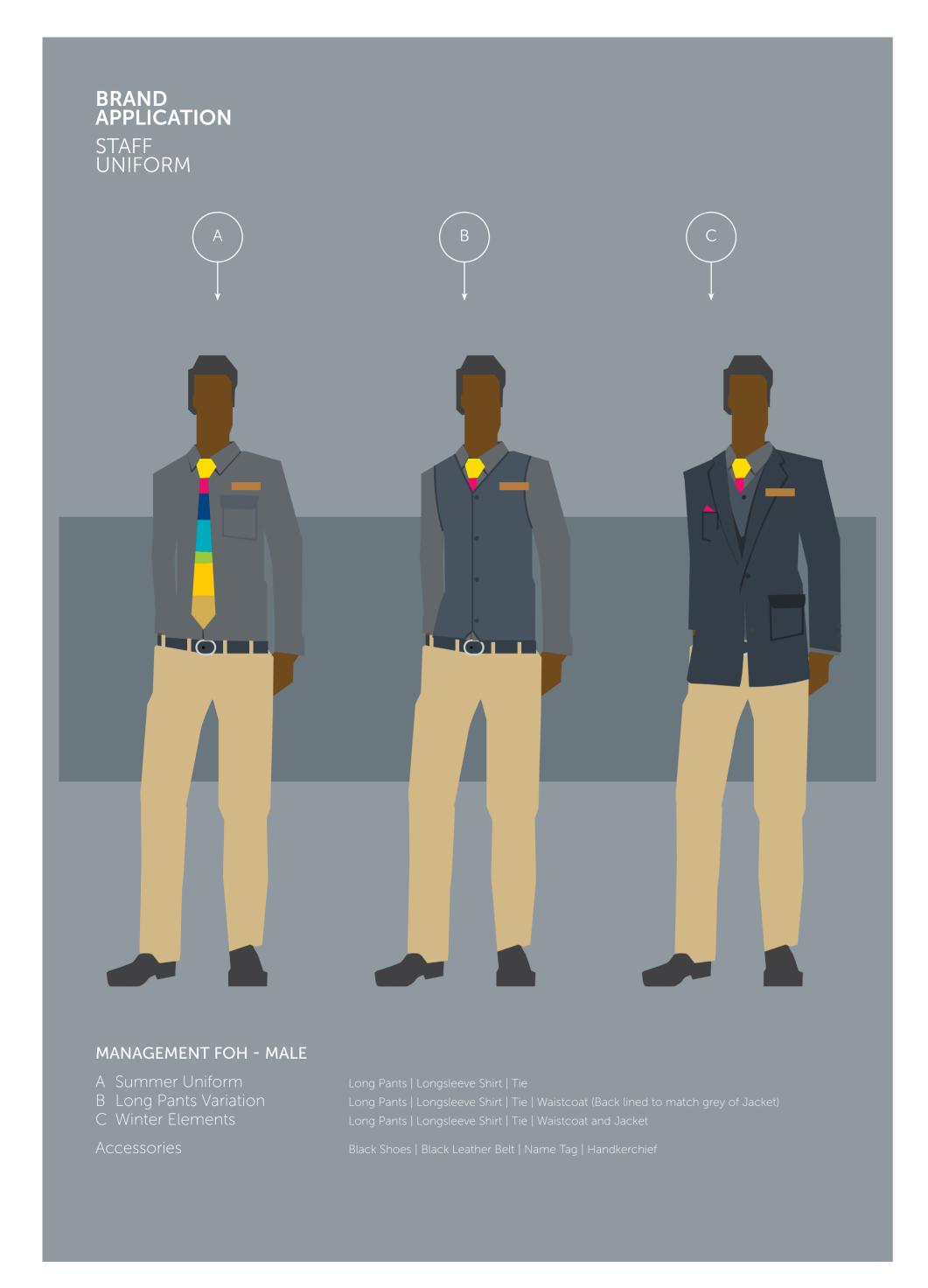


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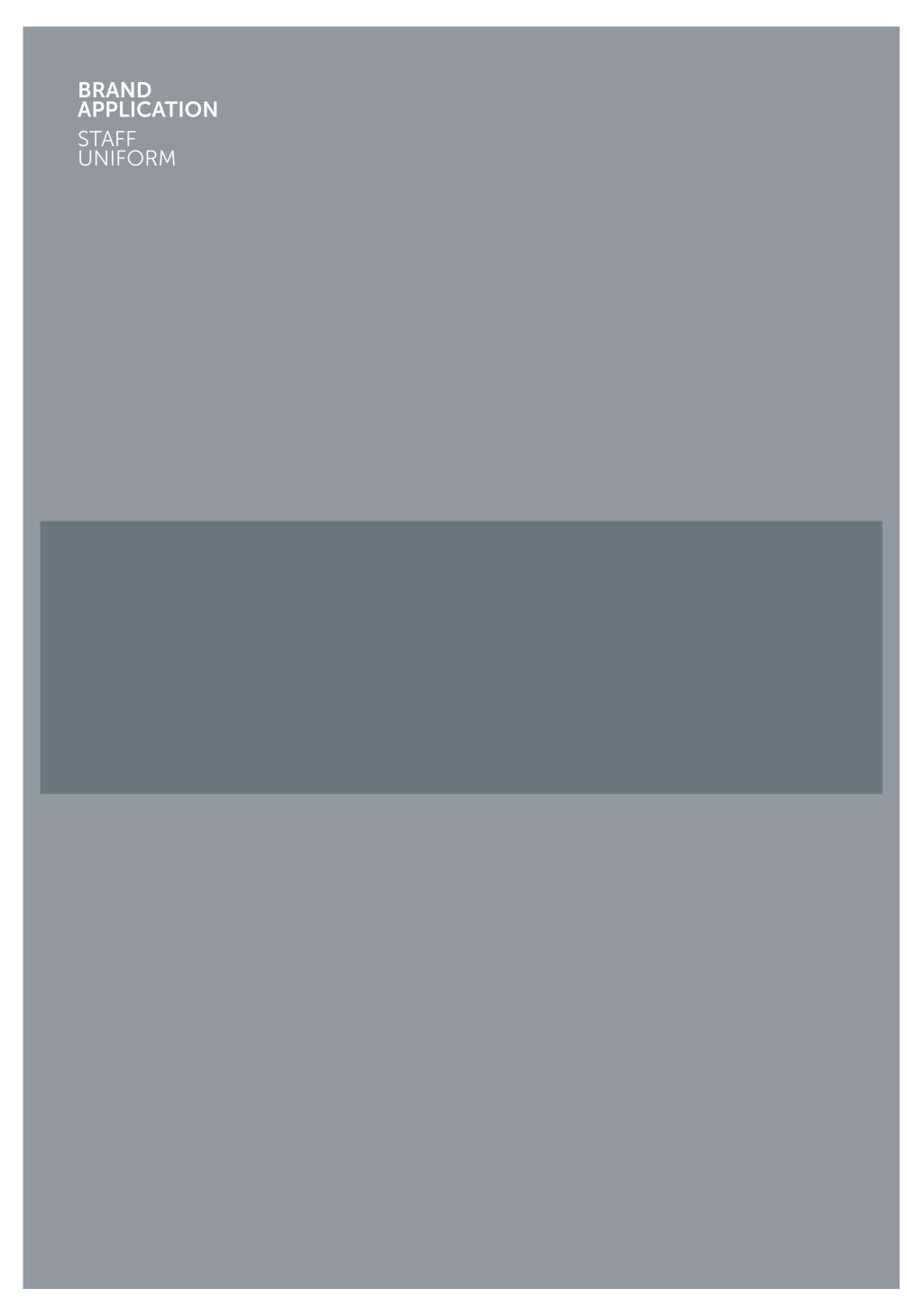


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BRANDED COLLATERAL

PRESENCE BRANDING

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BRAND APPLICATION

PRESENCE BRANDING

CORPORATE FLAGS

The usage of flags on property is both celebratory and an identifier of territory. Fly our flags with pride and make sure that they are always in the very best condition.

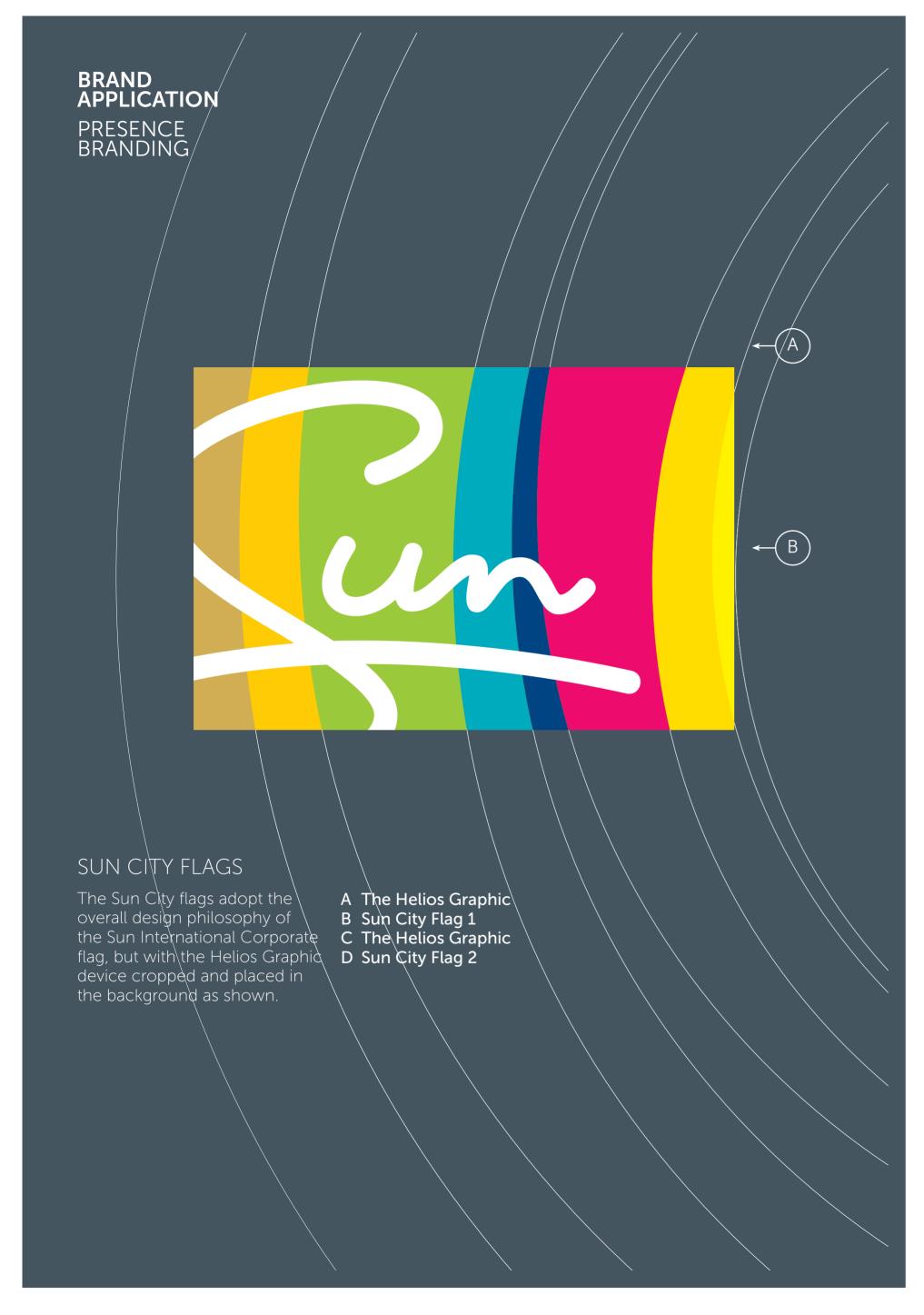
A The National Flag B Sun International Flag C Sun City Flag 1 D Sun City Flag 2



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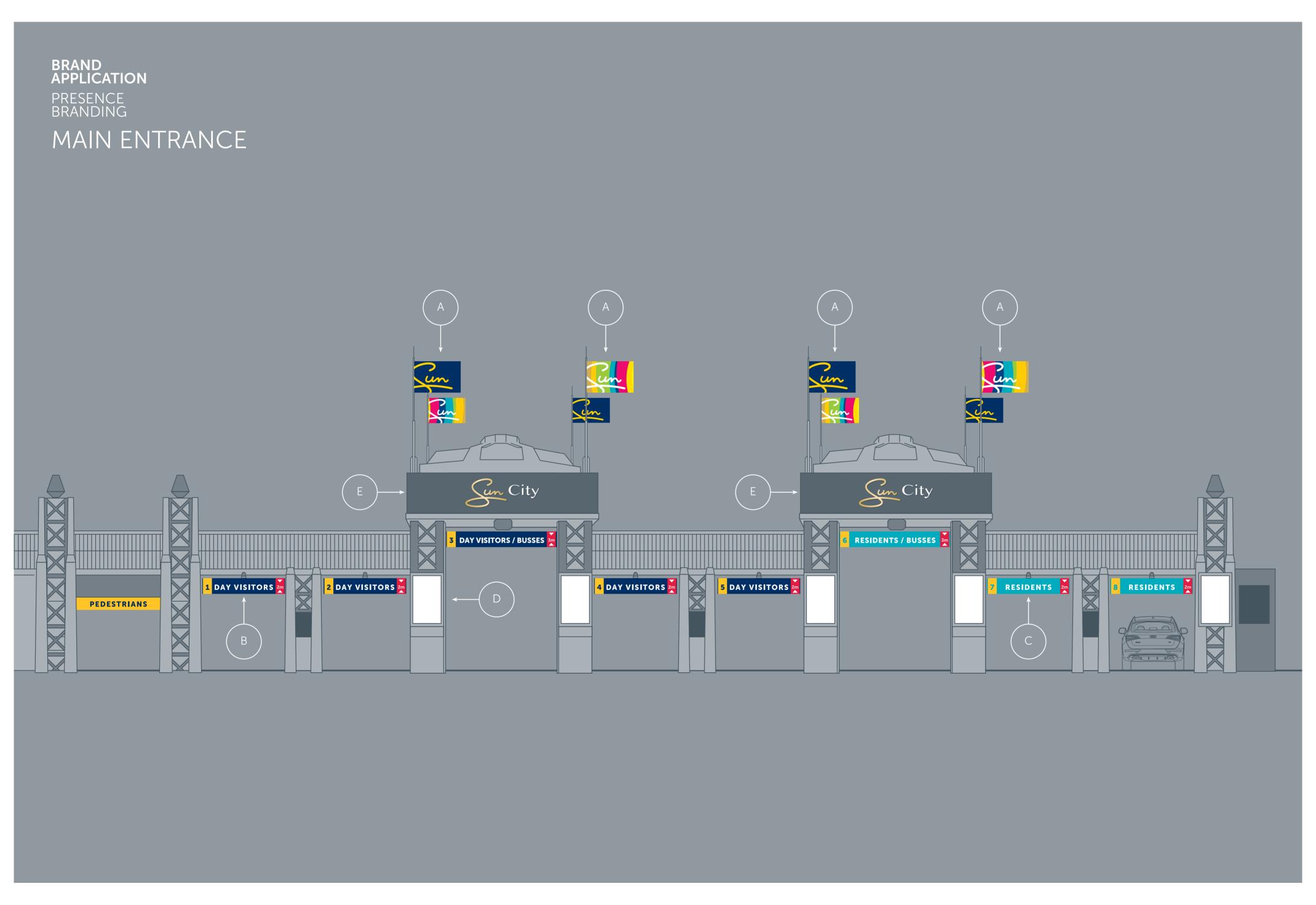


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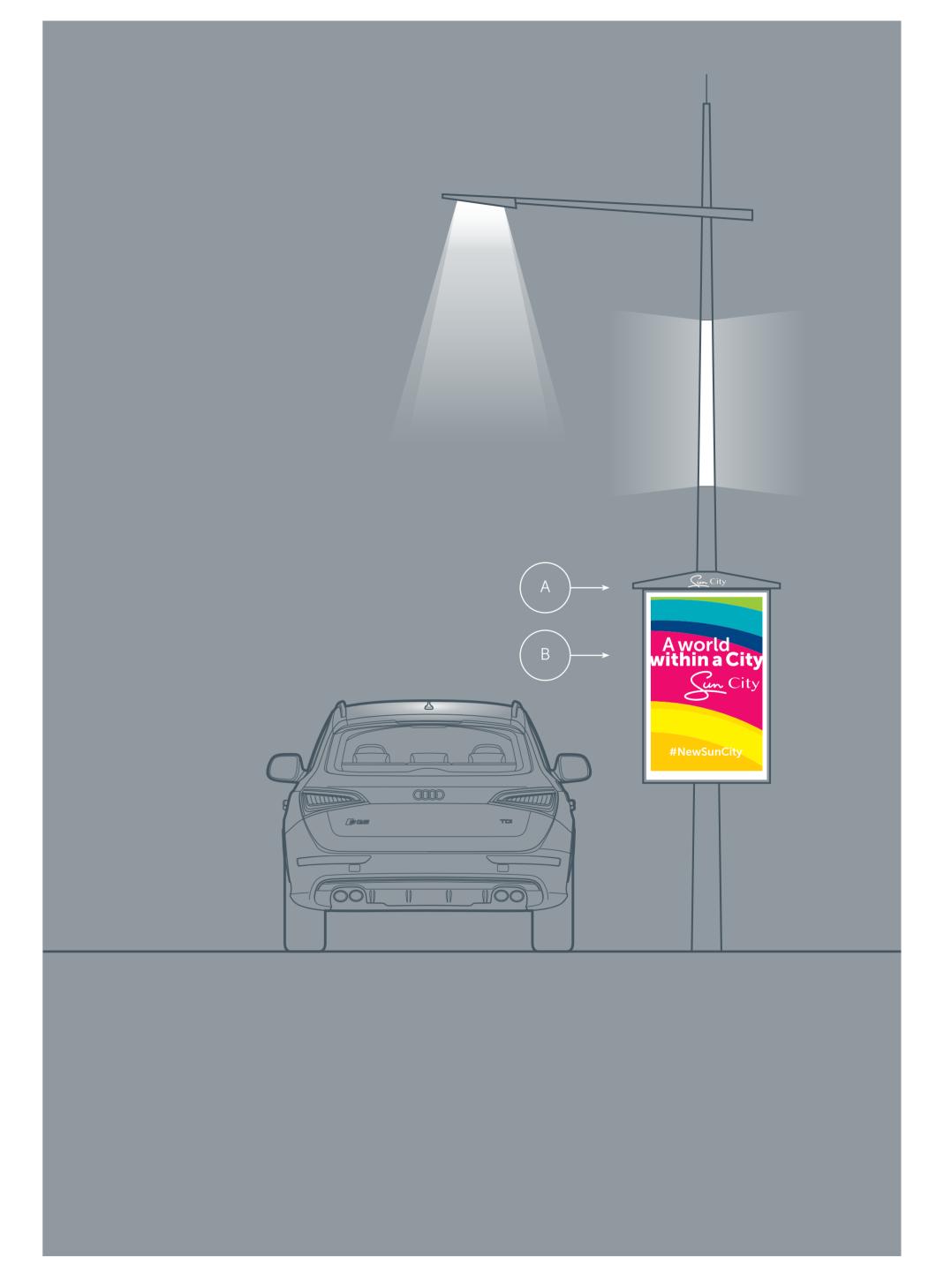


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BRAND APPLICATION

PRESENCE BRANDING

CORPORATE SUN UMBRELLA

Corporate sun umbrella adopts the corporate colours of Blue and Yellow as shown. The 'Sun' moniker is placed over all the panels as a supagraphic.



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BRAND APPLICATION

PRESENCE BRANDING

CORPORATE SUN UMBRELLA

A variation to the layout expresses the 'Sun' moniker in Sun City emblazoning on a field of White for a fresher result.



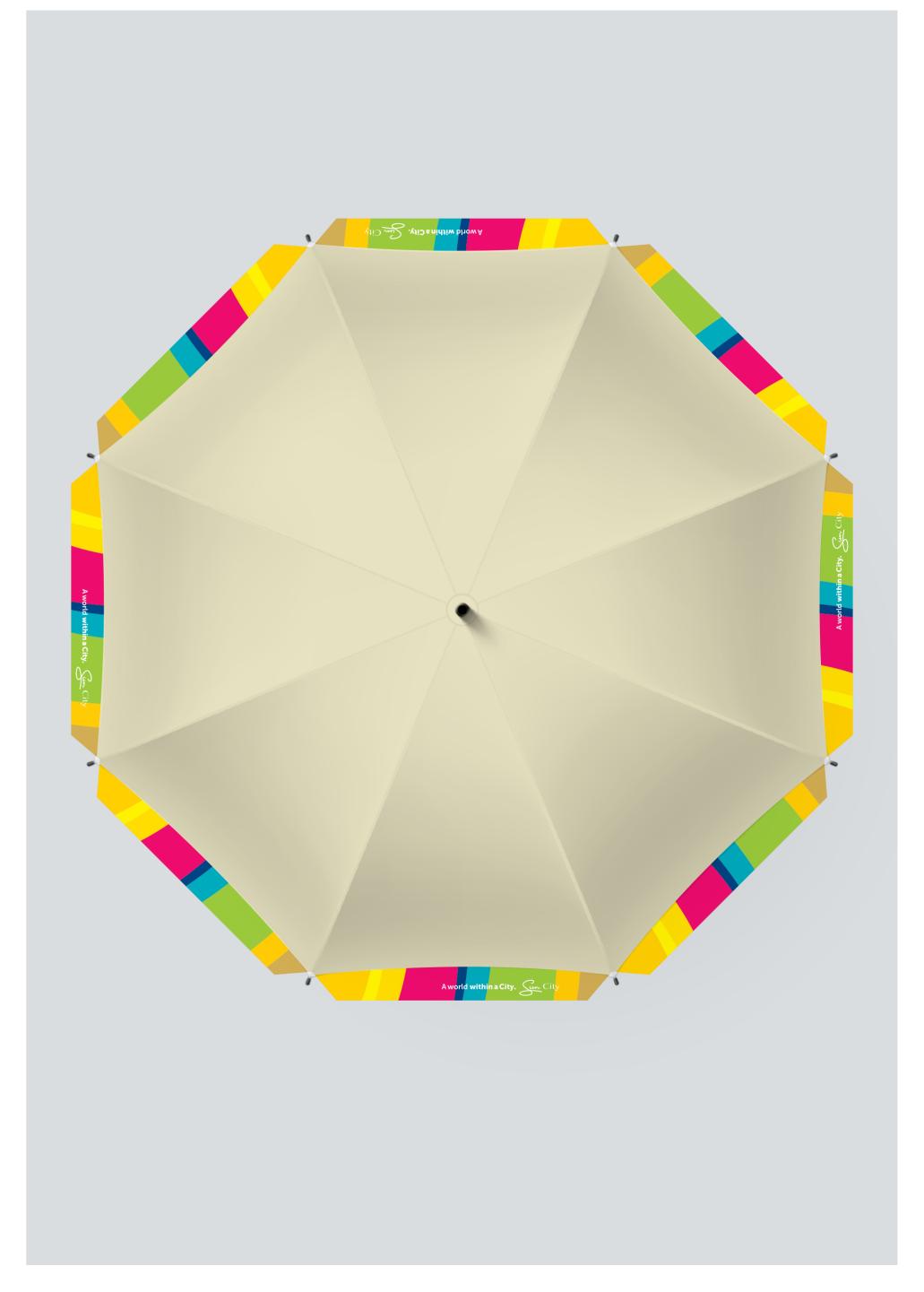
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BRAND APPLICATION PRESENCE BRANDING

ALTERNATE SUN UMBRELLA

Certain on-property brands which have their own unique visual language are able to express themselves as shown.

Vary it up by producing different colour prints.



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BRANDED COLLATERAL

VEHICLE BRANDING

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BRAND APPLICATION VEHICLE BRANDING

On the go!

Branding in terms of signage and vehicle displays is a powerful way to give our Sun International brand real presence.

Vehicle branding is like having our own mobile media, advertising our attitude loud 'n proud. So remember that if you're diving a car with our branding on it, how you drive and your road manners will reflect on our brand.

PROPERTY PEOPLE CARRIER

Illustrated is a bold expression of our "Sun' Signature. The individual property names are rendered clearly on the side







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BRAND APPLICATION VEHICLE BRANDING



Illustrated is a bold expression of our "Sun' Signature. The individual property names are rendered clearly on the side door panels as shown.







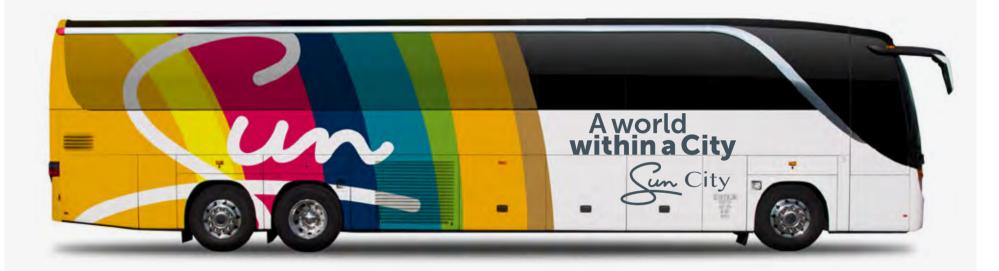
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BRAND APPLICATION VEHICLE BRANDING



Ilustrated is a bold expression of our "Sun' Signature. The ndividual property names are rendered clearly on the side door panels as shown.







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BRANDED COLLATERAL

GENERIC COLLATERAL

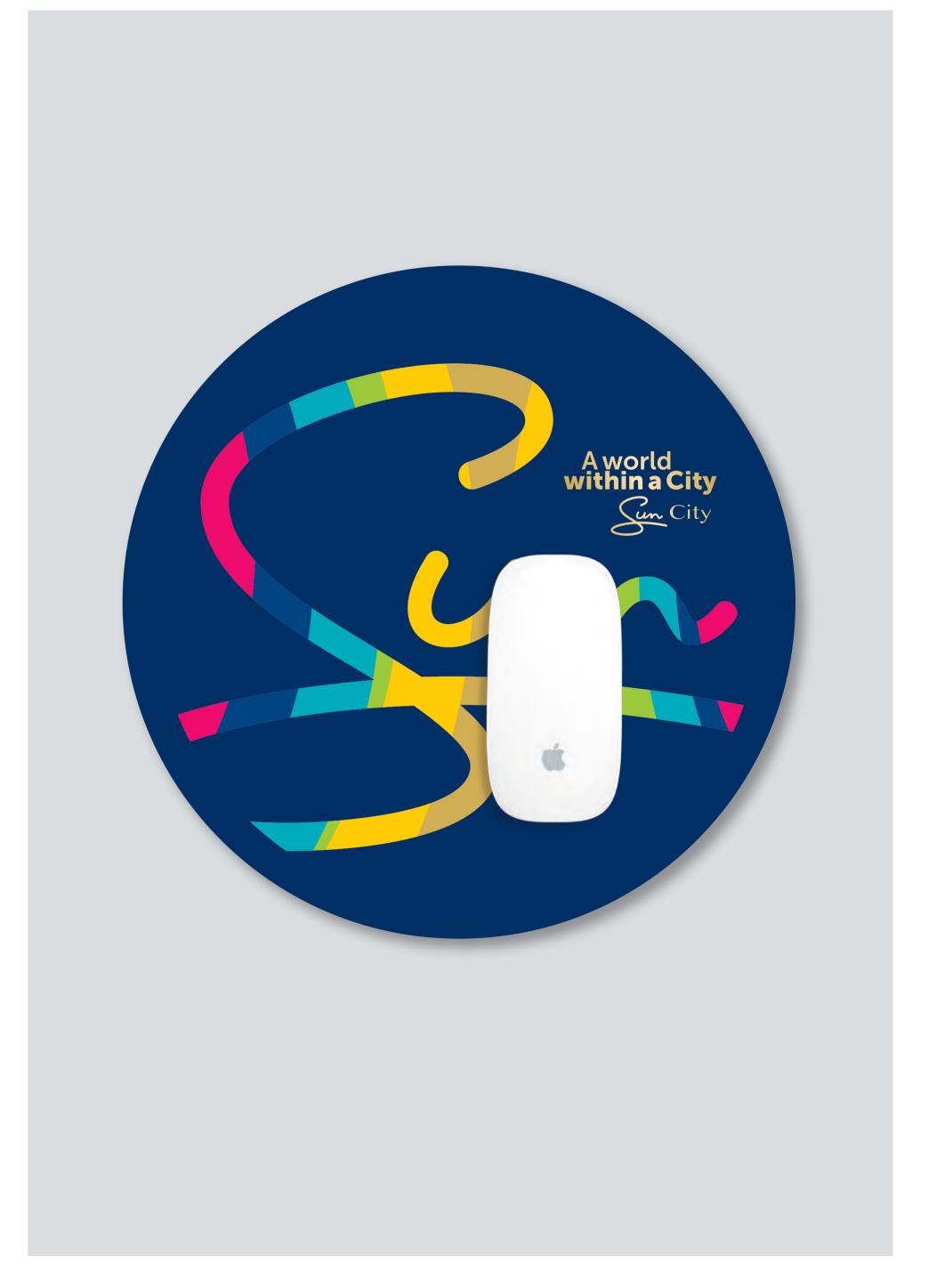
SUN CITY WAY PAGE 122 CIRCLE BRANDING BY DESIGN BRAND APPLICATION CORPORATE POOL TOWEL





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BRAND APPLICATION COASTERS



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GLOSSARY OF TERMS

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GLOSSARY OF TERMS

WHAT IT ALL MEANS

Body copy.

The main body of any printed material that is indistinct from the introduction, index, illustrations and elements of the identity such as headings.

Brand architecture.

relationships of entities that go into a thin layer of polished metal or making up the brand.

Brandmark.

A design, usually comprised of a graphic symbol and wordmark that is utilised by an organisation on letterheads, advertising and signage as an emblem by which the organisation can be easily identified.

Brand management.

The management of intangible and tangible aspects of a brand.

Branding signatures.

The composition and placement of the brand's logo and symbols on various elements of communication. a symbol or part thereof, used in

CMYK.

Cyan, Magenta, Yellow and Black ink used in four colour process printing to achieve full colour images or graphics

Column width.

The unit measurement by which space is sold in print media.

Copyright.

The exclusive right, granted by law for a certain term of years, to make and dispose of copies of, and otherwise to control, a literary,

Corporate identity.

The term given to a set of logos that represent a brand in its entirety.

Co-branding.

The use of two or more brand names in a communication usually to signify a partnership, joint venture or an endorsement of an initiative.

Control Grid.

The definition of the space and sizing rules between the various name, logo/symbol and descriptors.

Foil.

The organisation or structure of the A branding process that involves metallic ink placed onto an item or page to lend it luminance.

Font.

A full set of type for printing or screening where all the characters are of the same design.

Headline.

A caption printed at the top of a page or article in any printed material, usually in large letters and often summarizing the content that follows it.

Holding shape.

A shape, usually an extension of graphic layout to contain a picture or a section of type.

Identity Guide.

Summary document used to provide a basic visual reference on the correct use of an identity.

Layout.

The way component parts or individual elements are arranged in a design, stationery or literature.

Litho.

A printing process in which the image to be printed is rendered on musical, dramatic or artistic work. a flat surface (e.g as on sheet zinc or aluminium) and treated to retain ink whilst the non-image areas are treated to repel ink.

Monolithic brand.

A singular overarching identity that spans or identifies the various offerings of products and services in a portfolio. For example Sun International is a monolithic brand.

Merchandise.

Goods, products, stock or commodities.

Naming structure.

Guidelines specifying the display and placement of the brand name or sub-brand name relation to the mother brand/or logo/symbol.

Pay-off line.

A short distinctive phrase used to identify a company, organisation or its goals.

Pantone®.

International standards for colour specification and referencing.

Pictogram.

A pictorial symbol that replaces a word, facility or action. The subject character – such as Museo, used must be singular in meaning and simple in form. Usually associated with signage systems and designed in matching suites, where the shape and spatial design in similar cases.

Point.

Unit of measurement of the size of typography.

RGB.

The values of the colours of Red, Green, Blue used to make colours on screen i.e. web, television etc.

Serif.

A serif is a small line, curve, flourish, or embellishment projecting from the mainstroke of a letter in typography.

Sans Serif.

Sans Serif is when the letter or font Any letters, words or descriptors does not have a serif.

Stock.

Specification of paper in terms of its The height of a type character. weight in grammage (gsm) and type (bond or laid).

Symbol.

The graphic component of a logo

that can be made up of one or several icons, each with significant meaning used to communicate the values of the brand.

Trademark.

The name, symbol, figure, letter, work or mark adopted and used by a manufacturers or merchant in order to designate the goods he or she manufactures or sells and to distinguish them from those manufactured or sold by others including, but not limited to, any mark entitled to registration under the provisions of a statue is a trademark.

Typeface.

A particular style of printed on all literature. Also referred to as a font.

Typography.

The arrangement of printed characters on the page.

Visual identity.

A term used to describe a complete visual look, which includes the style of typography, relationships of typography and photography and palette that is maintained through all printed material relating to the brand.

Visual standards manual.

Comprehensive instruction on the correct use of the graphic elements that make up a visual identity.

Wordmark.

constructing a logo.

X-Height.

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CIRCLE BRANDING BY DESIGN

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