

# Brand Identity Guidelines

October  
2013

**THE GARMENT DISTRICT NYC**



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**Our brand**

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**Tone controls**

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The visual and verbal expression of Garment District is evolving with the introduction of a new brand position, signature and visual identity system.

As these elements are delivered to internal and external audiences, every effort must be made to make choices that are on strategy, reinforce equity, and exhibit the brand in a unified manner.

This document provides directional guidance in both principles and the practice of developing and managing the Garment District brand identity.

# 1.1

## Our story

It's 24 city blocks.  
It's 24 hours a day.  
It's the most  
accessible business  
district in Manhattan.

In the Garment District, things are changing as new residential developments, luxury hotels, specialty shops and fine restaurants make it their home.

The business sector is flourishing as tech entrepreneurs, media mavens, finance leaders and other professionals seize upon the potential of the neighborhood.

Both visionaries and pragmatists see the public plazas, intimate side streets, modern buildings and historic landmarks as the perfect place to grow in, work in, relax in, and live in.

# 1.2

# Brand positioning

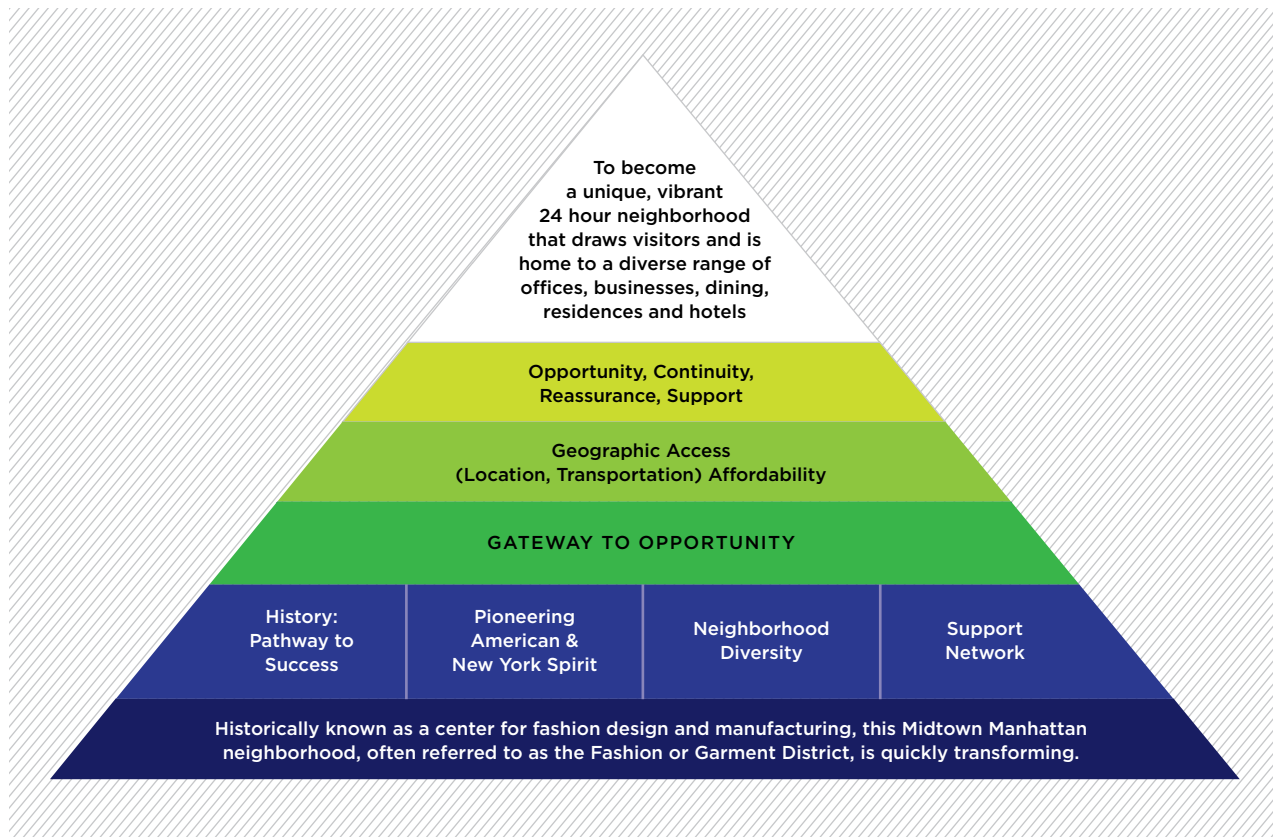
The new Garment District brand position leverages its unique attributes – a rich history of entrepreneurship, a pioneering American and New York spirit, strong neighborhood diversity and a thriving support network, to inspire and intrigue a wide range of audiences.

Our unique brand position reflects the renewed vibrancy of the neighborhood and its transformation into a hub of multi-use commercial, residential and professional activity.

### Gateway to Opportunity

The Garment District is a place where the paths of dreamers and doers, innovators and adapters cross. Together, they create an interwoven tapestry representing the “can-do” American spirit and the vitality of New York. Here, trends are still being set, new dreams are taking shape and ideas are growing wings. It’s a mixed-use neighborhood where optimism and a strong work ethic brought together new immigrants and established infrastructure. Today, it remains a Manhattan neighborhood of promise and proximity. It offers the resources necessary to nurture big thinking as well as a solid foundation for the next generation of entrepreneurs to build a better future.

BRAND PYRAMID



**Brand Personality:**  
 Passionate, Proud, Gutsy, Hardworking

- Area Aspiration
- Emotional Drivers
- Functional Attributes
- Positioning
- Pillars (Reasons to Believe)
- Area Description

## 1.3

We infuse our brand elements into every aspect of every communication – written, verbal, visual.

Tone controls serve as the foundation for the Garment District's verbal communications, helping to reflect our core brand values, vision and identity. By infusing these tone controls and brand elements into every touchpoint, we are able to present a consistent, distinctive personality that better connects with property owners, tenants, visitors, tourists, partner agencies and the real estate community. Other neighborhoods may try to adopt a candid, bold or inspiring tone, but few if any organizations manage to synthesize all three for a distinctive tone-of-voice.

# Tone controls: Overview

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## Candid

We're honest, direct and down-to-earth. We enjoy sharing what we know and try to connect with people in a fun, inclusive way.

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## Bold

We're confident in our abilities and enjoy forging our own path, leading the way for others.

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## Inspiring

We're accomplishing big things—always moving forward, reaching milestones and achieving our dreams.

# Tone controls:

## Candid



### Write like you speak — naturally

Conversation should flow naturally and feel unscripted. Use plain, straightforward language that reflects your audience.

### Cut through the clutter

Simplify and prioritize your message. Make sure each sentence serves a specific purpose and supports your points.

Short paragraphs and punchy sentences work better than long dense verbiage. Don't use ten words when four will do.

### Infuse the brand with personality

Don't be afraid to have an opinion or talk about your values with conviction.

Showcase the many unique personalities and stories of the people that compose the district. Allow them to tell their stories in their own words.



### Avoid over complicating your message

Using jargon, bureaucratic language and “adspeak” makes us feel cold and distant. It doesn't reflect our approachable, honest nature.

### Don't over-edit

The art of great editing is knowing when to stop. Be concise, but don't edit to the extreme that the language loses its meaning or personality.

### Be cautious of taking ourselves too seriously

It's okay to show our sense of humor when and where it's appropriate. While not slapstick or laugh-out-loud funny, we do have a smart, endearing wit.

# Tone controls:

## Bold



### Show our knowledge

Don't be afraid to showcase our attributes and achievements. This isn't puff or vanity. It's about being an authority on the area and providing useful information.

Share our knowledge too. Empower our tenants so they're also informed and confident.

### Use active language to bring the brand to life

Use strong dynamic words and phrases to imbue the brand with a sense of forward momentum and action.

Finish with a strong, detailed call-to-action.

### Say something new

If you're writing something that sounds familiar, try rewriting it from a new angle or perspective.

Be creative when it comes to format and presentation. Does it always have to be a letter or a newsletter. Think big and small.



### Avoid sounding arrogant

Though we're proud of our achievements, we don't over-promise, push or exaggerate. Keep it grounded, positive and real.

We're silent champions. The BID doesn't jockey for credit. It's about our members, not us.

### Don't use a passive voice

The passive voice sounds weaker, is less direct, more formal and impersonal.

Don't undermine our conviction. Footnotes and asterisks muddle the message.

### Don't rely on clichés and generalizations

Overused phrases sound vague, insincere and redundant.

Don't tell your audience how they should feel. Let them discover and express it themselves.

# Tone controls: Inspiring



## Signal a partnership

Use consumer-centric, collaborative language like “we can” vs. “you should.”

Engage in an ongoing dialogue with your audience. Listen to their concerns, directly address their questions and build upon their suggestions.

## Go beyond “!s” to show enthusiasm

Demonstrate a genuine interest in our members by pro-actively asking questions.

Frame problems as opportunities that we’re excited to tackle.

## Create a compelling brand story

Facts and figures should always be accompanied by a “so what.”

Whenever possible, use head-lines instead of labels to grab attention and serve as signposts.

Explore other formats to convey information clearly and concisely (e.g., infographics, bulleted lists)



## Don’t focus on us, us, us

Don’t just talk about ourselves and how good “we” are. Ask yourself what we can offer the wider world. What’s in it for them?

Remember it’s about what our readers want to know and not just what we want to tell them.

## Avoid relying on empty claims

Show your tenants that you understand their business and demonstrate how we’ve solved similar challenges in the past.

The more specific we can be about our claims, the more convincing they will be.

We need to demonstrate how special we are through the form of language we use. Rather than use words like ‘special’ and ‘unique,’ let our actual message be special and unique.

# 2.0

## Signature

### **Signature**

- 2.1 Signature anatomy
- 2.2 Signature overview
- 2.3 Horizontal lockup
- 2.4 Vertical lockup
- 2.5 Special use vertical lockup
- 2.6 Do's & don't's

### **Messaging lockups**

- 2.7 Horizontal
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### **Signature assets**

- 2.10 Formats
- 2.11 Library

Composed of the symbol and logotype, the Garment District signature is the heart of the Garment District's visual system.

All elements in the Garment District identity are derived from, or relate to, the signature and physically being “IN” the Garment District.

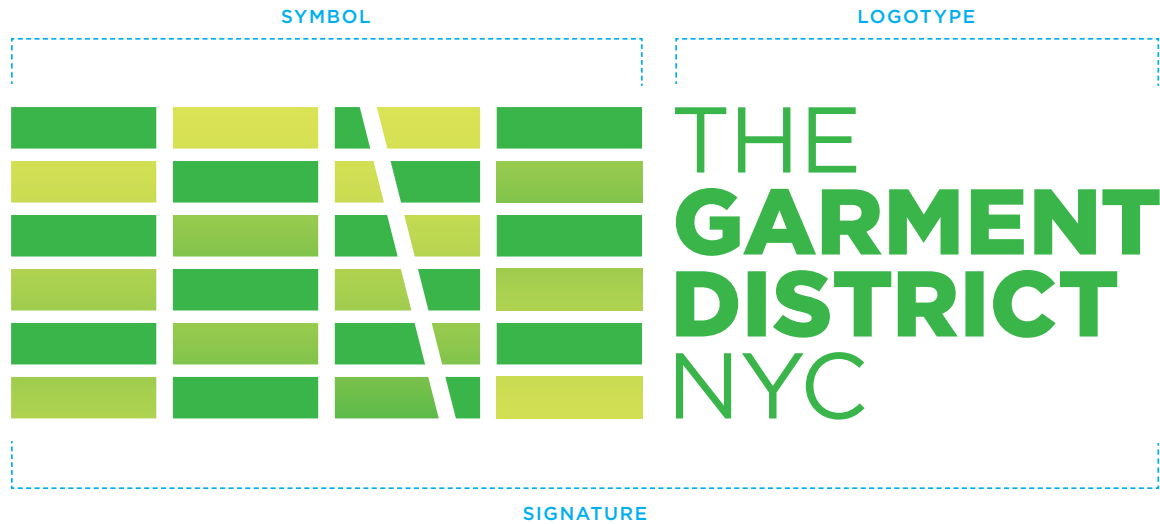
# 2.1

## Signature anatomy

The Garment District signature is made up of a symbol and logotype. The unique symbol was inspired from the Garment District's geographic location: 35th to 41st street from the south to north, and 5th avenue to 9th avenue from the east to the west. The city blocks, avenues and streets work together to define the word "IN" within the negative space.

The logotype is set in Gotham which celebrates the American lettering that makes up much of New York cities public spaces, office building addresses and neon signs.

The bright green color palette cuts through the urban landscape of the Garment District and reflects the brand positioning.



## 2.2

# Signature overview

There are three different Garment District signature lockups. The Horizontal and Vertical are the primary lockups, which feature four and two line versions of the logotype, and the Special Use Vertical lockup which uses a one line version of the logotype and should be reserved for instances when vertical space is limited, or in instances where the symbol is being used as the main focal point.

There are specially designed signatures for use on both white and Blue gradient backgrounds. Always select the appropriate signature to provide enough contrast on the communication piece.

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### HORIZONTAL: **FOUR LINE LOGOTYPE**



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### VERTICAL: **TWO LINE LOGOTYPE**



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### SPECIAL USE VERTICAL: **ONE LINE LOGOTYPE**



# 2.3

## Horizontal lockup

### Clear Space

It is important that the Garment District signature remains free from other textures, text and imagery.

The clear space is defined by the height of one street in the symbol and is equal to the measurement “S” as shown below. The minimum clearspace should be equal to 7S as noted to the right.

### Minimum Size

To ensure optimal reproduction and legibility of the signature, the signature should not be used smaller than the provided minimum size. The minimum width for the horizontal signature is 1 inch.

### Placement

The horizontal signature works best when aligned to the top or bottom left margins of the page as shown to the right.



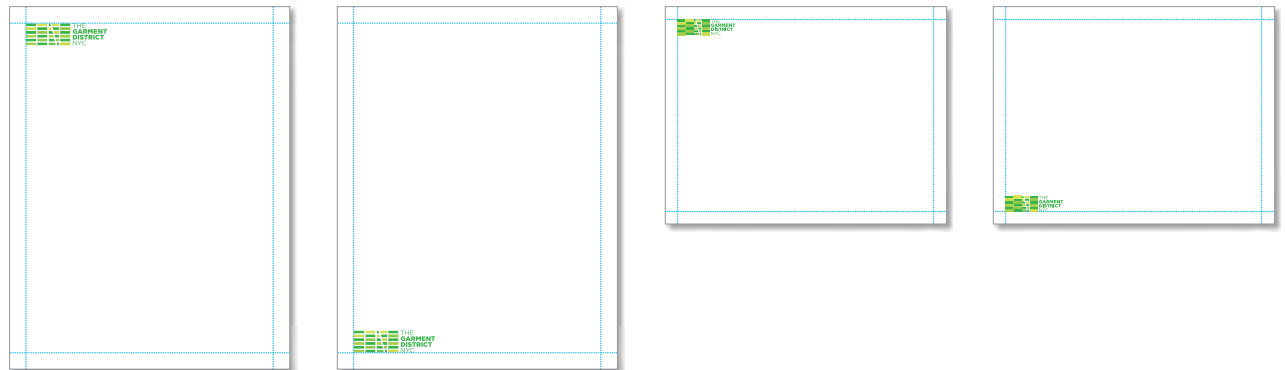
CLEAR SPACE



MINIMUM SIZE



PLACEMENT



# 2.4

## Vertical lockup

### Clear Space

It is important that the Garment District signature remains free from other textures, text and imagery.

The clear space is defined by the height of one street in the symbol and is equal to the measurement “S” as shown below. The minimum clearspace should be equal to 7S as noted to the right.

### Minimum Size

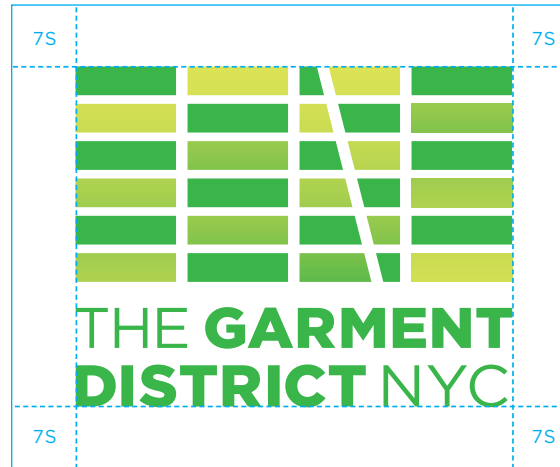
To ensure optimal reproduction and legibility of the signature, the signature should not be used smaller than the provided minimum size. The minimum width for the vertical signature is 1 inch.

### Placement

The vertical signature is a compact square that works well on all applications. It is best applied in extreme vertical and horizontal applications as shown to the right.



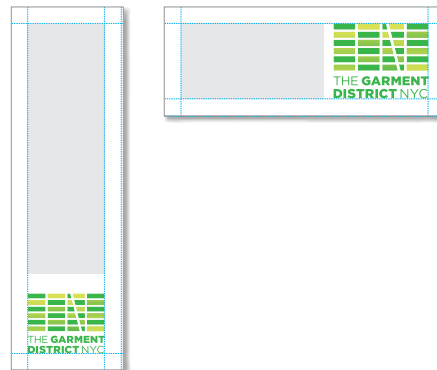
CLEAR SPACE



MINIMUM SIZE



PLACEMENT



# 2.5

# Special use vertical lockup

The special use vertical lockup should be reserved for instances when the vertical space is extremely limited, or in instances where the symbol is the focal point, such as in a billboard, animation or any application that allows the symbol and type to be large.

### Clear Space

It is important that the Garment District signature remains free from other textures, text and imagery.

The clear space is defined by the height of one street in the symbol and is equal to the measurement "S" as shown below. The minimum clearspace should be equal to 7S as noted to the right.

### Minimum Size

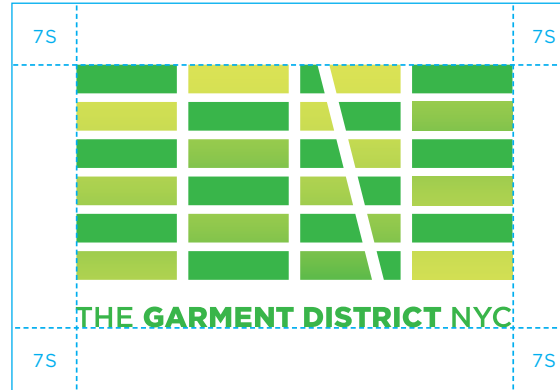
To ensure optimal reproduction and legibility of the signature, the signature should not be used smaller than the provided minimum size. The minimum width for the vertical signature is 1 inch.

### Placement

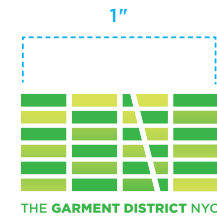
The special use vertical signature is a compact square that works well on all applications. It is best applied in extreme vertical and horizontal applications as shown to the right.



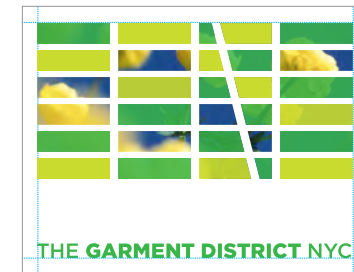
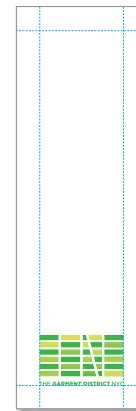
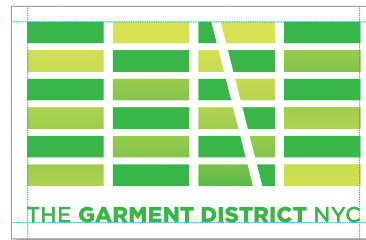
CLEAR SPACE



MINIMUM SIZE



PLACEMENT



**NOTE:**  
When the symbol is being used as an image mask, the logotype may be moved away from the symbol or integrated into the secondary graphics. See section 3.6 of the guidelines for more information on how to use the logotype separate from the symbol and secondary graphics.

# 2.6

## Do's & dont's

The Garment District signature should never be recreated or altered in any way. The signature should never need to be recolored, skewed or rearranged. Please always use approved Garment District signature artwork.



✓ DO

Use the Garment District Signature on a white background free from other text and imagery.



✓ DO

Use the reversed Garment District Signature on the blue gradient.



✗ DON'T

Alter the signature color in any way.



✗ DON'T

Use the signature in a white tab on top of imagery.



✗ DON'T

Vertically scale the logo or add drop shadows to the logotype.



✗ DON'T

Use the symbol as an image mask when it is being used small as the complete signature.

## 2.7

# Messaging lockups: Horizontal

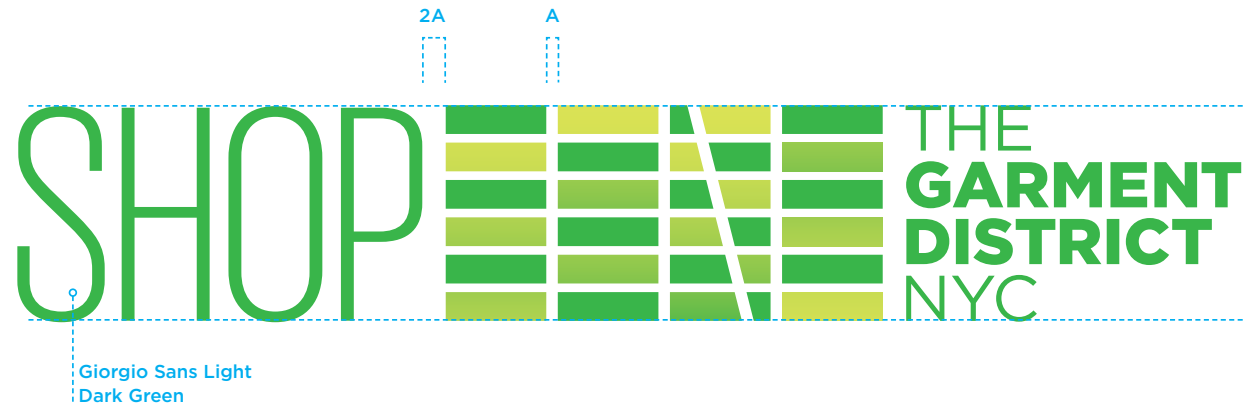
The horizontal Garment District signature can be locked up with messaging when it is the focus of a piece.

The word should always be set in Giorgio Sans Extra Light or Light, all caps in Dark Green when on white backgrounds, and medium Green when on the blue gradient. The weight of the letterforms should match the weight of the “IN” within the Garment District symbol as closely as possible.

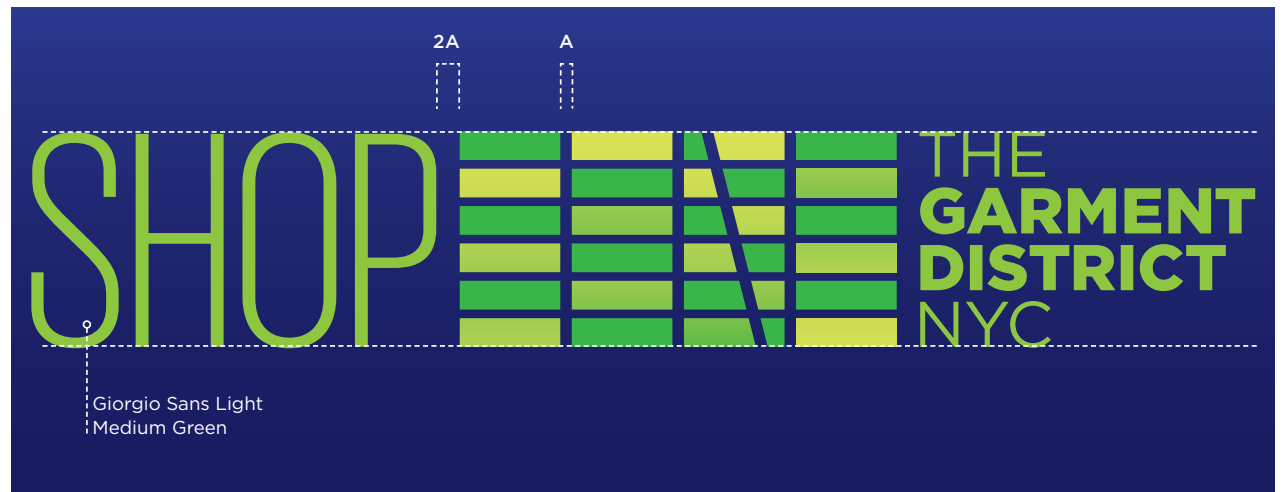
The space between the word and the symbol should always be consistent and locked up as shown to the right. “A” is defined by the width of one avenue in the symbol and the space between the word and symbol should be equal to 2A. The word should always be right aligned to the symbol.

The word should also always align to the top and bottom of the Garment District symbol.

HORIZONTAL ON WHITE



HORIZONTAL ON BLUE GRADIENT



## 2.8

# Messaging lockups: Vertical

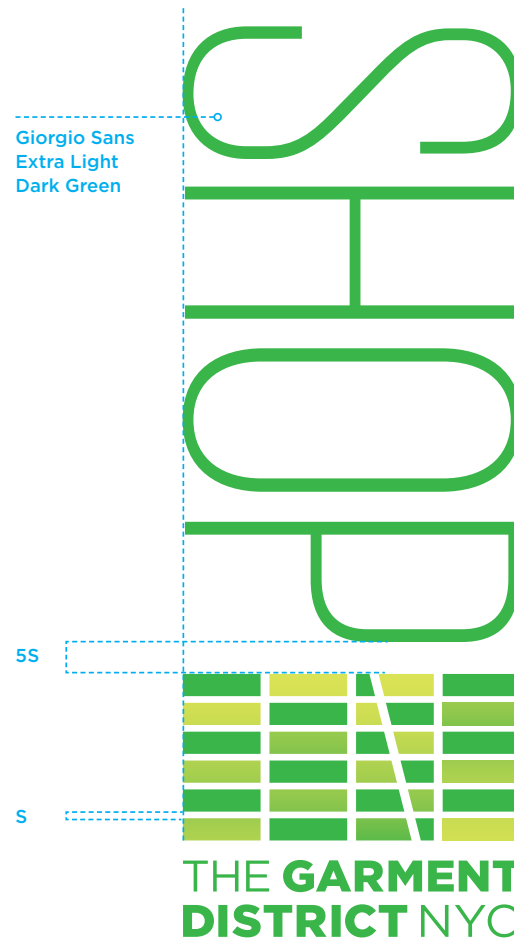
The vertical Garment District signature can be locked up with simple messaging when it is the focus of a piece.

The word should always be set in Giorgio Sans Extra Light or Light, all caps in Dark Green when on white backgrounds, and medium Green when on the blue gradient. The weight of the letterforms should match the weight of the “IN” within the Garment District symbol as closely as possible.

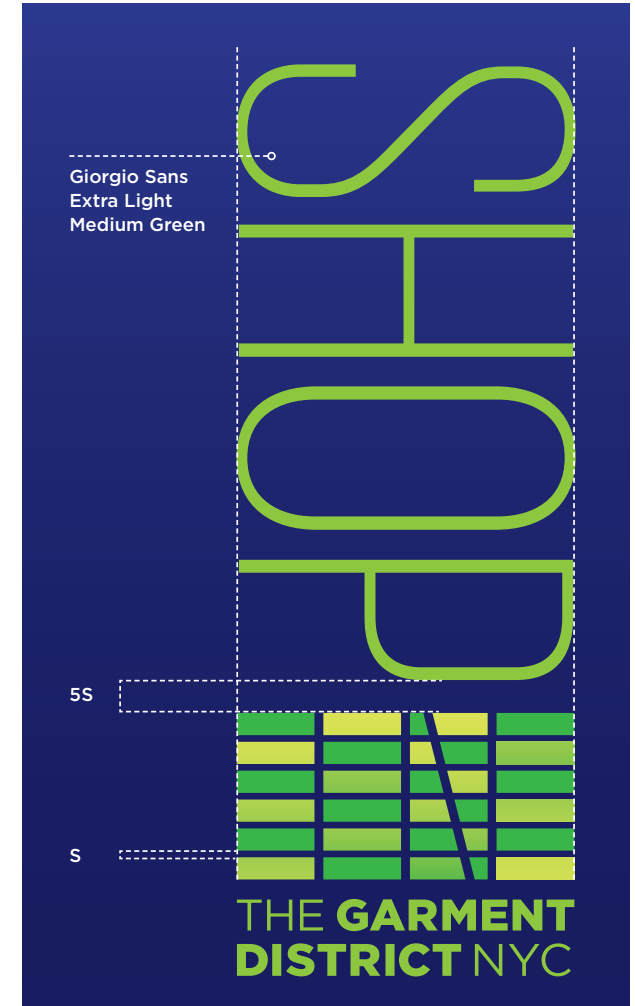
The space between the word and the symbol should always be consistent with the proportions to the right. “S” is defined by the width of one street in the symbol and the space between the word and symbol should be equal to 5S. The word should always read from top to bottom.

The word should also always align to the left and right of the Garment District symbol.

VERTICAL ON WHITE



VERTICAL ON BLUE GRADIENT



# 2.9

## Messaging lockups: Word bank

The following are examples of words, phrases, locations and places that support our brand positioning and voice that may be locked up with the Garment District signature.

The words highlight the positive, fun and exciting things that are going on “IN” the Garment District. These are just a few examples. The possibilities are endless.

WORD  THE GARMENT DISTRICT NYC

SHORT PHRASE  THE GARMENT DISTRICT NYC

LOCATION  THE GARMENT DISTRICT NYC

PLACE  THE GARMENT DISTRICT NYC

---

### WORDS

CREATE

EXPLORE

DINE

EAT

SHOP

LIVE

PARTY

WORK

BUILD

MEET

INVENT

RELAX

INDULGE

BUY

INVENT

FUN

BEAUTY

LEARN

24/7

SIP

CELEBRATE

STAY

---

### SHORT PHRASES

KEEP IT BEAUTIFUL

FALL IN LOVE

NEW ARTISTS

LEARN TO DANCE

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### LOCATIONS & PLACES

38TH/8TH AVE

9TH AVE

40TH STREET

THE PLAZA

BROADWAY

# 2.10

# Signature assets: Formats

	GRADIENT	GRADIENT REVERSED	2 COLOR*	2 COLOR* REVERSED	1 COLOR	1 COLOR REVERSED
HORIZONTAL						
VERTICAL						
SPECIAL USE VERTICAL						

\* The 2 Color signatures should only be used in applications such as silk screening on fabric when the 4 color signature won't reproduce

# 2.11

# Signature assets: Library

	<b>GRADIENT</b> _G_	<b>GRADIENT REVERSED</b> _GR_	<b>2 COLOR*</b> _2C_	<b>2 COLOR* REVERSED</b> _2CR_	<b>1 COLOR</b> _1C_	<b>1 COLOR REVERSED</b> _1CR_
<b>HORIZONTAL</b> GD_h_  	<b>Print</b> GD_h_G_4C.eps  <b>Screen</b> GD_h_G_RGB_300.png GD_h_G_RGB_300.jpg	<b>Print</b> GD_h_GR_4C.eps  <b>Screen</b> GD_h_GR_RGB_300.png	<b>Print</b> GD_h_2C.eps	<b>Print</b> GD_h_2CR.eps	<b>Print</b> GD_h_1C.eps  <b>Screen</b> GD_h_1C_RGB_300.png	<b>Print</b> GD_h_1CR.eps  <b>Screen</b> GD_h_1CR_RGB_300.png
<b>VERTICAL</b> GD_v_  	<b>Print</b> GD_v_G_4C.eps  <b>Screen</b> GD_v_G_RGB_300.png GD_v_G_RGB_300.jpg	<b>Print</b> GD_v_GR_4C.eps  <b>Screen</b> GD_v_GR_RGB_300.png	<b>Print</b> GD_v_2C.eps	<b>Print</b> GD_v_2CR.eps	<b>Print</b> GD_v_1C.eps  <b>Screen</b> GD_v_1C_RGB_300.png	<b>Print</b> GD_v_1CR.eps  <b>Screen</b> GD_v_1CR_RGB_300.png
<b>SPECIAL USE VERTICAL</b> GD_v_su_  	<b>Print</b> GD_v_su_G_4C.eps  <b>Screen</b> GD_v_su_G_RGB_300.png GD_v_su_G_RGB_300.jpg	<b>Print</b> GD_v_su_GR_4C.eps  <b>Screen</b> GD_v_su_GR_RGB_300.png	<b>Print</b> GD_v_su_2C.eps	<b>Print</b> GD_v_su_2CR.eps	<b>Print</b> GD_v_su_1C.eps  <b>Screen</b> GD_v_su_1C_RGB_300.png	<b>Print</b> GD_v_su_1CR.eps  <b>Screen</b> GD_v_su_1CR_RGB_300.png

# 3.0

# Brand elements

## **Color palette**

- 3.1 Primary
- 3.2 Secondary
- 3.3 Green gradient
- 3.4 Blue gradient

## **Typography**

- 3.5 Overview

## **Secondary graphics**

- 3.6 Overview
- 3.7 Texture
- 3.8 Image mask
- 3.9 Image mask & cropping
- 3.10 Multiple images
- 3.11 Messaging box
- 3.12 Logotype

## **Image Style**

- 3.13 Light colored photography
- 3.14 Rich colored photography

In addition to the Garment District signature, the color palette, typography, imagery style and unique secondary graphic elements and work together to define and support the Garment District visual identity.

# 3.1

## Color palette: Primary

The Garment District color palette is comprised of a spectrum of greens. Additionally, the use of blue and a blue gradient add to the flexibility of the Garment District identity system.

The palette is specified in Pantone, CMYK, RGB, and HEX breakdowns for both coated and uncoated papers.

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### SIGNATURE COLORS

#### LIGHT GREEN

**PANTONE 381 C**  
**PANTONE 381 U**  
**CMYK 18/0/82/0**  
**RGB 206/220/0**  
**HEX CEDC00**

#### GREEN

**PANTONE 376 C**  
**PANTONE 376 U**  
**CMYK 50/0/90/0**  
**RGB 132/189/0**  
**HEX 84BD00**

#### DARK GREEN

**PANTONE 7738 C**  
**PANTONE 7738 U**  
**CMYK 75/0/100/0**  
**RGB 72/162/63**  
**HEX 48A23F**

#### GREEN GRADIENT

(SEE PAGE 29)

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### BLUE PALETTE

#### BLUE

**PANTONE 2738 C**  
**PANTONE 2738 U**  
**CMYK 100/95/5/0**  
**RGB 31/41/127**  
**HEX 2A3890**

#### DARK BLUE

**PANTONE 2758 C**  
**PANTONE 2758 U**  
**CMYK 100/95/5/40**  
**RGB 18/20/80**  
**HEX 171b61**

#### BLUE GRADIENT

(SEE PAGE 30)

## 3.2

# Color palette: Secondary

The secondary color palette is to be reserved for use in information graphics only. The neutral palette may be used for text where needed.

The secondary palette is specified in Pantone, CMYK, RGB, and HEX breakdowns for both coated and uncoated papers.

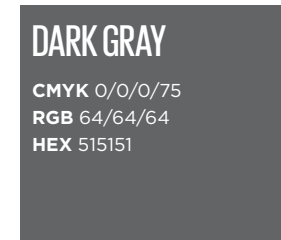
---

### SECONDARY COLORS FOR INFORMATION GRAPHICS



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### NEUTRAL PALETTE



# 3.3

## Color palette: Green gradient

There are two gradient combinations that help to define the Garment District visual identity system.

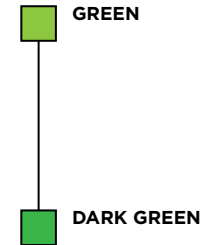
The Green gradient as shown to the right is made up of the Green and Dark Green from the primary palette.

The gradient should always run vertically and can be used both from light to dark and dark to light.

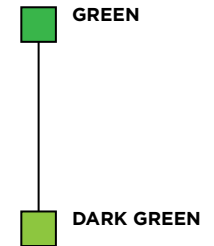
The Green gradient can be used as full bleed color, such as a divider page or the inside cover of a magazine.

<b>GREEN</b> CMYK 50/0/90/0 RGB 132/189/0 HEX 84BD00	<b>DARK GREEN</b> CMYK 75/0/100/0 RGB 72/162/63 HEX 48A23F
---	---

**GRADIENT**  
1



**GRADIENT**  
2



# 3.4

## Color palette: Blue gradient

There are two gradient combinations that help to define the Garment District visual identity system.

The Blue gradient as shown to the right is comprised of the Blue and Dark Blue from the primary palette.

The gradient should always run vertically and can be used both from light to dark and dark to light.

The Blue gradient can be used for pages that use full bleed color, such as a divider page or the inside cover of a magazine as well as backgrounds for secondary graphics that use the image mask and rich photography.

<b>BLUE</b> CMYK 100/95/5/0 RGB 105/190/40 HEX 69BE28	<b>DARK BLUE</b> CMYK 100/95/5/40 RGB 105/190/40 HEX 69BE28
--	--

**GRADIENT**  
1

**BLUE**

**DARK BLUE**

**GRADIENT**  
2

**DARK BLUE**

**BLUE**

## 3.5

# Typography: Overview

Gotham is The Garment District's primary typeface and should be used on all branded communications. It is a versatile typeface with a wide variety of weights that allow for flexibility in application. Gotham should be used for both headlines and body copy.

Giorgio Sans is a condensed sans serif typeface that should be reserved for locking up messaging to the signature as shown on pages 20-21, or as numerological accents as shown in our table of contents.

When Gotham cannot be used, Arial is the default system font.

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### PRIMARY

Gotham Thin

*Gotham Thin Italic*

Gotham Light

*Gotham Light Italic*

Gotham Book

*Gotham Book Italic*

**Gotham Medium**

***Gotham Medium Italic***

**Gotham Bold**

***Gotham Bold Italic***

**Gotham Black**

***Gotham Black Italic***

**Gotham Ultra**

***Gotham Ultra Italic***

---

### SECONDARY

Giorgio Sans Light

Giorgio Sans Regular

**Giorgio Sans Medium**

---

### DEFAULT SYSTEM

Arial

*Arial Italic*

**Arial Bold**

***Arial Bold Italic***

# 3.6

## Secondary graphics: Overview

The secondary graphics are derived from the Garment District symbol.

The secondary graphics provide flexibility when creating different communication pieces that are lively, dynamic and reflect the new brand positioning and strategy.

The symbol can be cropped and used as a texture or used as an image mask. When used as an image mask, it can be cropped, cropped with multiple images, and also serve as the grid for messaging.

The secondary graphics also allow the logotype to be used separate from the symbol as further explained on page 34.

SYMBOL



TEXTURE (Page 29)



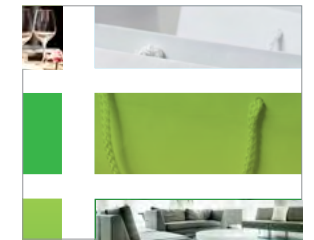
IMAGE MASK (Page 30)



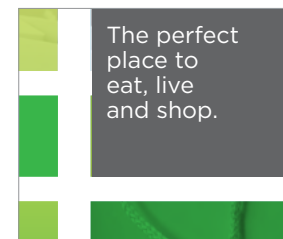
Cropped  
(Page 31)



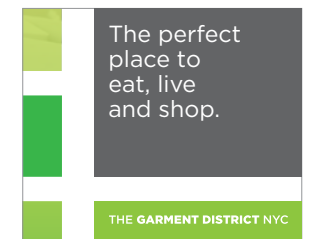
Cropped with multiple images  
(Page 32)



Messaging  
(Page 33)



Logotype  
(Page 34)



# 3.7

## Secondary graphics: As texture

The secondary graphics are inspired by The Garment District's symbol and play an important role in the Garment District visual identity system. This element that be used as a texture as shown to the right.

For the best scale and cropping techniques, it is important that the texture bleeds off all sides and is cropped in an interesting way. The angle (Broadway) plays an important role in making unique and dynamic croppings.



**✓ DO**  
Crop the graphic so that Broadway divides the space in an interesting way



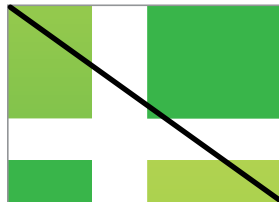
**✓ DO**  
Use the enlarged secondary graphics to create dynamic compositions



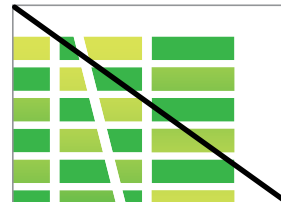
**✓ DO**  
Crop the graphic equally on all sides



**✓ DO**  
Crop the graphic so that the negative space reads "IN" and there is even amount of bleed on all sides



**✗ DON'T**  
Crop the graphic so that the negative space forms a cross



**✗ DON'T**  
Crop the graphic so it bleeds off one side



**✗ DON'T**  
Crop so that there are tiny shapes on any side



**✗ DON'T**  
Create small patterns out of the symbol

# 3.8

## Secondary graphics: Image mask

The Garment District symbol may be used as a mask to hold imagery and textures. The illustration to the right outlined three steps to create dynamic compositions using imagery and secondary graphics. Secondary graphics may be both white and blue gradient backgrounds.

### STEP 1: IMAGE MASK



### STEP 2: LAYERING WITH GRAPHIC SHAPES



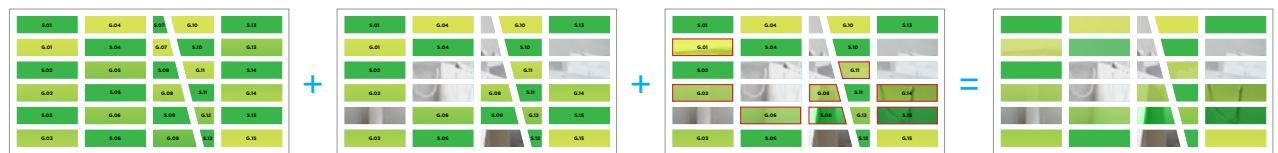
Image mask

Add gradient graphic shapes from the symbol on top of the image mask

Add solid graphic shapes from the symbol on top of the image mask

Complete symbol placed on top of the image mask

### STEP 3: SUBTRACTING GRAPHIC SHAPES AND ADDING TRANSPARENCY



Numbers have been added for illustrative purposes only

**Gradient Shapes**  
G.01 - G.15

**Solid Green Shapes**  
S.01 - S.15

Remove enough shapes so the image is recognizable. Both solid and gradient shapes should be removed approximately equally in number

**REMOVED SHAPES**

**Gradient Shapes**  
G.05, G.07, G.09, G.13

**Solid Green Shapes**  
S.03, S.05, S.07, S.08, S.14

Add transparency by using opacity, multiply or color filters in InDesign. Opacity should range from 70-95% depending on the image.

**TRANSPARENT SHAPES**

**Gradient Shapes**  
G.01, G.02, G.06, G.08, G.11, G.14

**Solid Green Shapes**  
S.15

Finalize art with image mask and shapes. Light colored images work best on a white background while dark or Blue-toned images work best on the Blue gradient.

For the best compositions, its important for the shapes to be removed and made transparent evenly throughout the symbol.

# 3.9

## Secondary graphics: Image mask & cropping

The following examples demonstrate how to best crop the secondary graphics to ensure the most dynamic compositions.

It is important when using imagery to make sure that the visible areas of the image are recognizable.



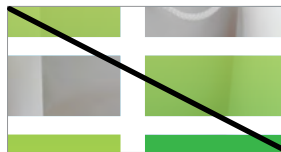
✔ **DO**

Crop the graphic so that the negative space reads “IN” and there is even amount of bleed on all sides



✔ **DO**

Use the cropping at large scale so that the image is recognizable while still being more abstract.



✘ **DON'T**

Crop the graphic so that the image isn't recognizable



✘ **DON'T**

Crop the graphic so that there are only two shapes and the composition is split evenly



✘ **DON'T**

Crop the graphic so it bleeds on only 2 sides



✘ **DON'T**

Crop the graphic so that only one colored shape is displayed

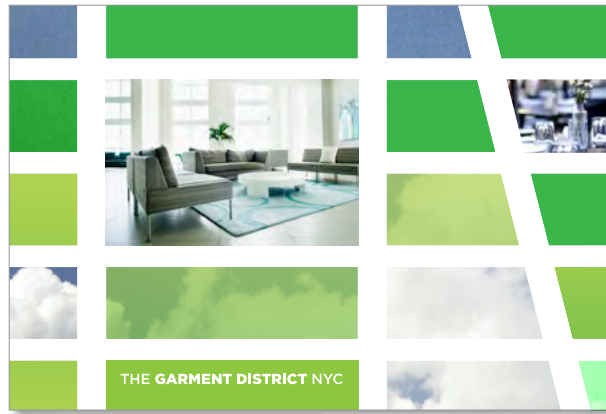
# 3.10

## Secondary graphics: With multiple images

The following examples demonstrate how to apply the secondary graphics with multiple images on both white and Blue gradients.

For best results, the large image within the image mask should be simple and serve as a texture. This allows the secondary images to be masked within separate pieces above it and not overly complex. The images should fall directly into the grid.

MULTIPLE IMAGES ON WHITE



MULTIPLE IMAGES ON BLUE GRADIENT



# 3.11

## Secondary graphics: Messaging box

The messaging box can be used to hold text and should always be rectangular in shape. It is important that the text is placed in the box with equal left and top margins as shown to the right.

The messaging box can be Dark Green, Green, Light Green, Dark Gray (as shown), Gray or Light Gray.

The placement of the box is flexible and dependant on the cropping of the secondary graphics.

### EXAMPLE



### MESSAGING BOX COLORS

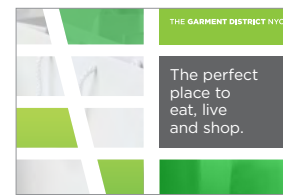


### PLACEMENT

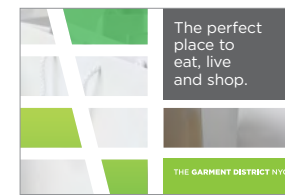
#### MIDDLE LEFT



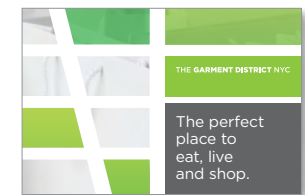
#### MIDDLE RIGHT



#### TOP RIGHT



#### BOTTOM RIGHT



# 3.12

## Secondary graphics: Logotype

When using the secondary graphics as full bleed art, using the logotype separate from the symbol allows the secondary graphics to represent the symbol and the logotype to be integrated into the composition without becoming distracting and complex.

The stacked logotype with four lines from the horizontal signature or the one line logotype from the special use vertical signature may be used in these instances.

The logotype must always be reversed out of Dark Green or Green placed in the box so that there are equal margins on the top and left sides.

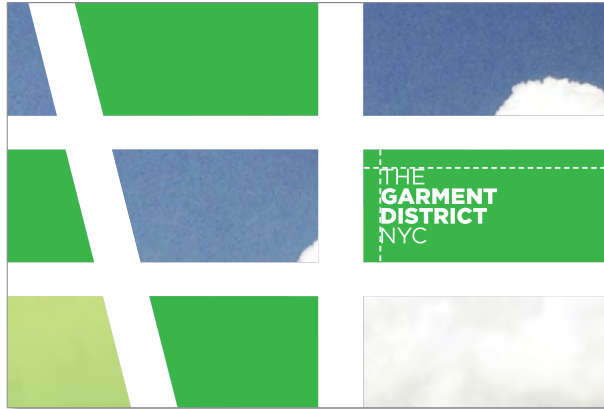
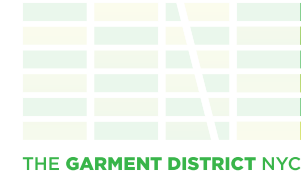
The logotype should never sit on a transparent box. If there is a messaging box on top or bottom of the logotype box, the messaging text and logotype should align to the left margin as shown to the far right.

When using the logotype separate from the symbol, it is important to use the full signature some where else on the communication.

HORIZONTAL SIGNATURE: **STACKED LOGOTYPE**



SPECIAL USE VERTICAL SIGNATURE: **ONE LINE LOGOTYPE**



LOGOTYPE COLOR FIELDS



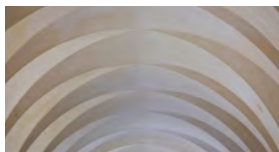
# 3.13

## Image style: Light colored photography

The Garment District imagery style may range from abstract textures and patterns to specific location references within the neighborhood.

The images on this page are all light in value and work best when used in the image mask on a white background. Interesting perspectives, selective focus and simple compositions make the Garment District imagery style a unique and flexible part of the visual system.

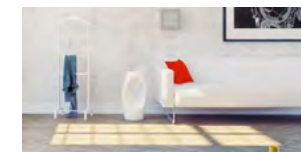
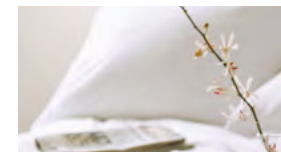
WORK



DINE



LIVE



# 3.14

## Image style: Rich colored photography

The Garment District imagery style may range from abstract textures and patterns to specific location references within the neighborhood.

The images on this page are all dark in value and work best when used in the image mask on the Blue gradient background. Interesting perspectives, selective focus and simple compositions make the Garment District imagery style a unique and flexible part of the visual system.

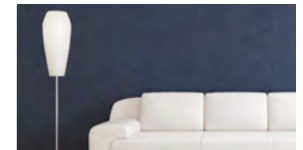
WORK



DINE



LIVE



# 4.0

# Application

## **Business system**

- 4.1 Business card
- 4.2 Letterhead & envelope

## **PowerPoint**

- 4.3 Cover
- 4.4 Interior pages

## **Publication**

- 4.6 Magazine

## **Postcards**

- 4.7 General topics
- 4.8 Featured artists

## **In-district applications**

- 4.9 Restaurant map
- 4.10 Animations
- 4.11 Banners
- 4.12 Garbage can

## **Uniforms**

- 4.13 Coverall
- 4.14 T-shirts
- 4.15 Baseball caps

## **Premiums**

- 4.16 Coffee cups
- 4.17 Kites
- 4.18 Tote bag

## **Advertising**

- 4.19 Billboard

This section is the Garment District visual identity system applied. Type, color, secondary graphics and imagery work together to bring the Garment District brand to life.

Consistent application of the Garment District brand across all touchpoints is critical to ensuring a consistent consumer experience that is on strategy and differentiated from the competition.

The following examples demonstrate how to incorporate the new identity system across a variety of touchpoints and should be followed as a general reference for each communication.

# 4.1

## Business system: Business card

The Garment District business card is simple and straight forward. It uses ample white space that allows the signature to be easily seen.

The business card highlights the name and title by placing it in its own column on the top left.



## 4.2

# Business system: Letter & envelope

The Garment District letterhead offers three columns for the name, address and contact information.

Like the letterhead, logos are scaled so that the logo mark remains a consistent size across the entire Garment District stationery system.



## 4.3

# PowerPoint: Cover

The PowerPoint presentation template is an important internal and external communication piece. It is critical to apply the Garment District identity elements appropriately to ensure a consistent brand experience.

The PowerPoint cover uses the symbol with imagery that can be tailored to compliment the subject of each presentation.

The cover background can be white or the Blue gradient as shown to the right.



# 4.4

# PowerPoint: Interior pages

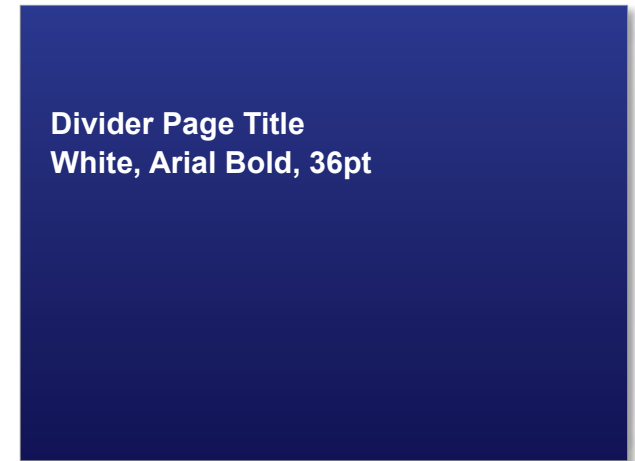
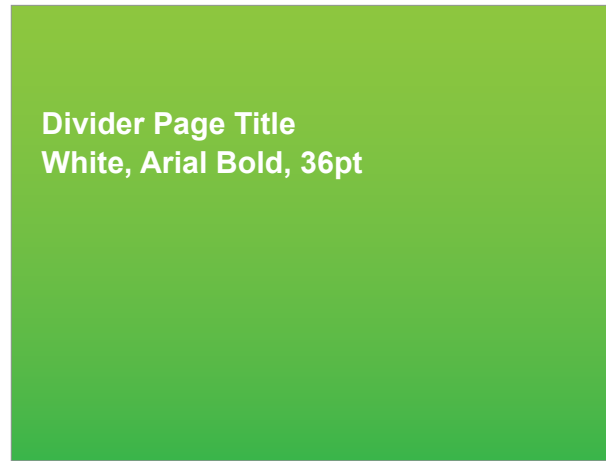
The PowerPoint presentation template is an important internal and external communication piece. It is critical to apply the Garment District identity elements appropriately to ensure a consistent brand experience.

The divider pages can be either the Green or Blue gradient with simple white type.

Basic pages can either use a one or two column grid for information.

Each slide should use the symbol-inspired footer as shown to the right.

## DIVIDER PAGES



## BASIC PAGE WITH TEXT



# 4.5

# PowerPoint: Interior pages


The PowerPoint presentation template is an important internal and external communication piece. It is critical to apply the Garment District identity elements appropriately to ensure a consistent brand experience.

Interior pages can use the two column layout for image, text, charts and other information graphics.

Information graphics should use the primary color palette and secondary palette when necessary, as shown to the right.

PAGE WITH IMAGE AND TEXT

**Title, Dark Green, Arial Bold, 26pt**



Two column with image on left  
fusce dignissim aliquam purus

- Ac accumsan lorem

Lacinia quis integer vitae massa  
et massa tempor vehicula

- Facilisis quam sed erat
  - Lobortis ultrices sed id odio

Donec imperdiet justo sed luctus

- Suspensisse fermentum ornare mi et amet elit in hac habitasse

THE GARMENT DISTRICT NYC 7

PAGE WITH TABLE

**Title, Dark Green, Arial Bold, 26pt**

Lorem	Ipsum dolor sit amet	Consectetur
1	Elit suspendisse	14.6
2	Non ipsum orci nulla	11.7
3	Ac justo sem aliquam	6.2
4	Laoreet magna	4.1
5	Morbi libero risus quis	3.6
6	Auctor eget magna	2.4
7	Morbi tincidunt scelerisque	1.8
8	Felis nec convallis erat	1.6
9	Vivamus dictum	1.1

THE GARMENT DISTRICT NYC 9

PAGES WITH INFORMATION GRAPHICS

**Title, Dark Green, Arial Bold, 26pt**

Lorem ipsum dolor sit amet

- Consectetur adipiscing elit pellentesque quis lectus ut diam

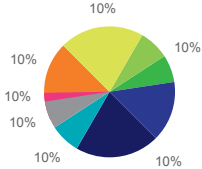
Ultricies varius aliquam a quam

- Magna integer hendrerit metus
  - Nec rhoncus porttitor risus elit bibendum risus eget placerat ligula

Uiam sit amet tortor praesent

- Aliquet sagittis dui a tempus

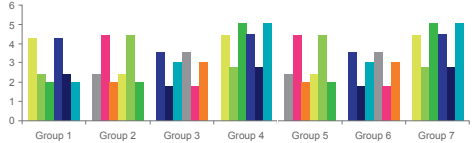
CHART TITLE



THE GARMENT DISTRICT NYC 11

**Title, Dark Green, Arial Bold, 26pt**

CHART TITLE



THE GARMENT DISTRICT NYC 12

# 4.6

# Publication: Magazine

The Garment District magazine uses secondary graphics on the cover with imagery that relates to the issue subject.

The interior spreads take advantage of a three column grid and use color, typography and graphic shape to bring the identity to life.



# 4.7

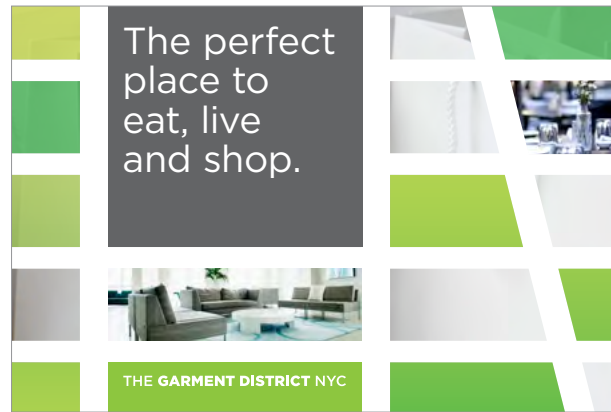
## Postcards: General topics

The secondary graphics offer a wide range of design options for postcards. They can hold imagery, messaging and the Garment District logo type.

The back of the postcards should use ample white space and integrate the Dark Green into the typography for headlines.

A simple Light Green box may be used sparingly to highlight a date or other important information.

FRONT



BACK



ALTERNATE FRONTS WITH MESSAGING



ALTERNATE FRONTS WITHOUT MESSAGING



# 4.8

# Postcards: Featured artists

For postcards that feature artists or gallery shows in the Garment District, it may be necessary to use the front of the postcard to highlight the subject without a dominant Garment District brand presence.

In these instances, a band of the Garment District Blue gradient or white should be used on top of the artwork to house the Garment District signature and “ART” lockup.

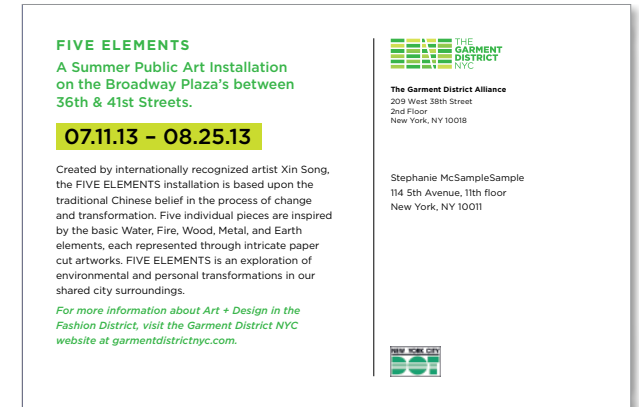
The back of the postcards should use ample white space and integrate the Dark Green into the typography for headlines.

A simple Light Green box may be used sparingly to highlight a date or other important information.

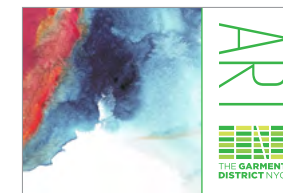
FRONT



BACK



ALTERNATE FRONTS



# 4.9

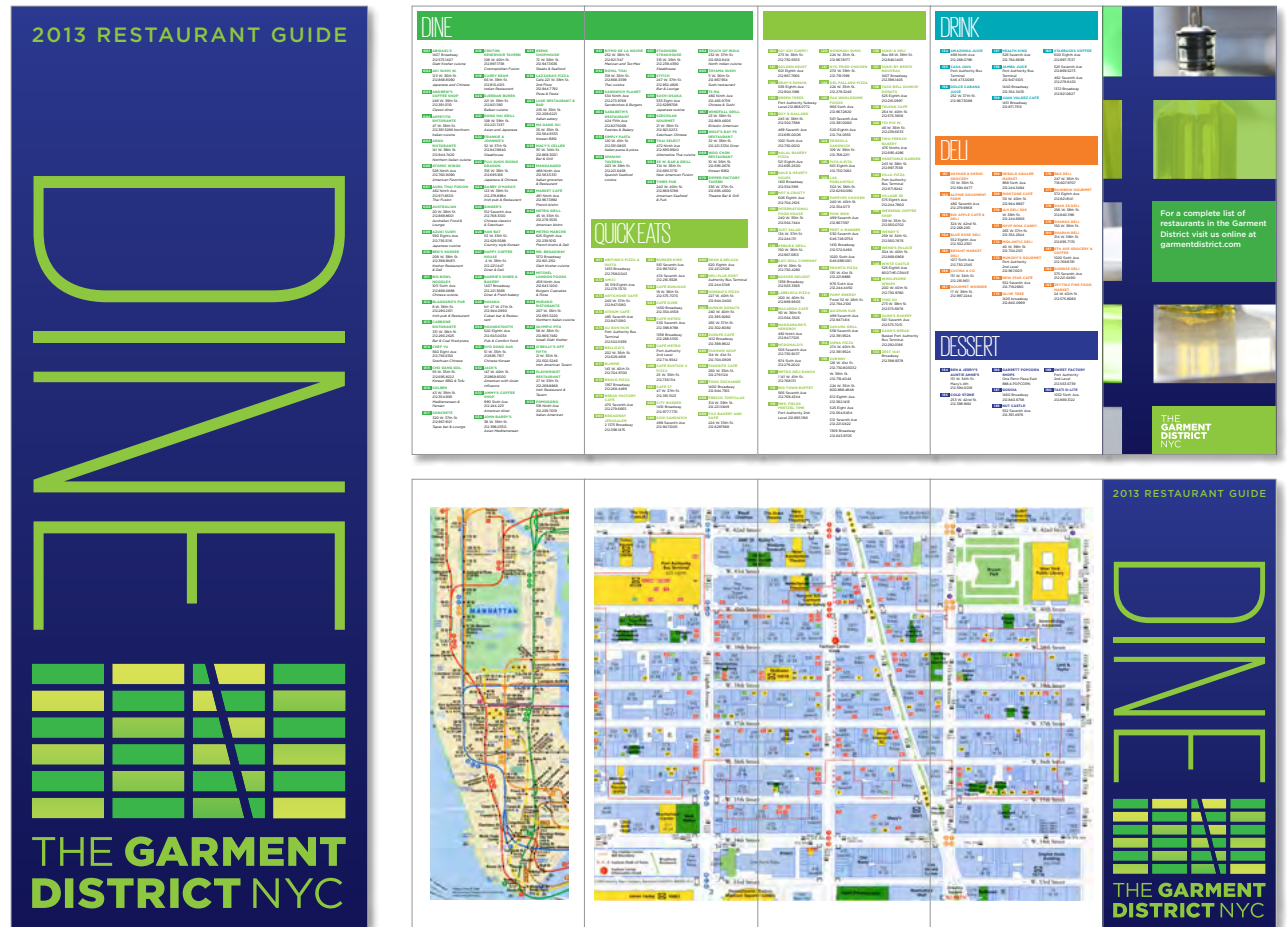
## In-district applications: Restaurant map

The Garment District restaurant map is an important piece for visitors navigating the area.

The map shown to the right has been designed to highlight area restaurants and makes use of simple messaging on the cover.

The interior of the map uses simple geometric blocks with Giorgio Sans headlines to highlight the different category of restaurants.

The back of the map integrates secondary graphics, imagery and messaging.

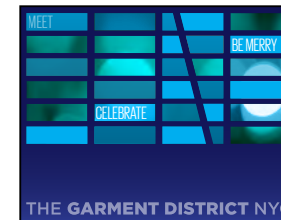
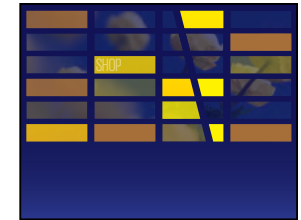


# 4.10

## In district applications: Animations

The Garment District visual identity system lends itself to many animation possibilities, leveraging imagery, color and messaging.

The pieces of the secondary graphics can be colored to match animation imagery, but must land back on the Green palette on the end frame.



# 4.11

## In district applications: Banners

The Garment District signage should be simple and bold so it can cut through the urban landscape.

Backgrounds may either white or the Blue gradient, allowing the content to be highly visible from street level.



## 4.12

# In district applications: Garbage can

The garbage can uses “Keep it beautiful” messaging locked up to the horizontal signature in a repeat pattern wrapping the circumference of the can.



# 4.13

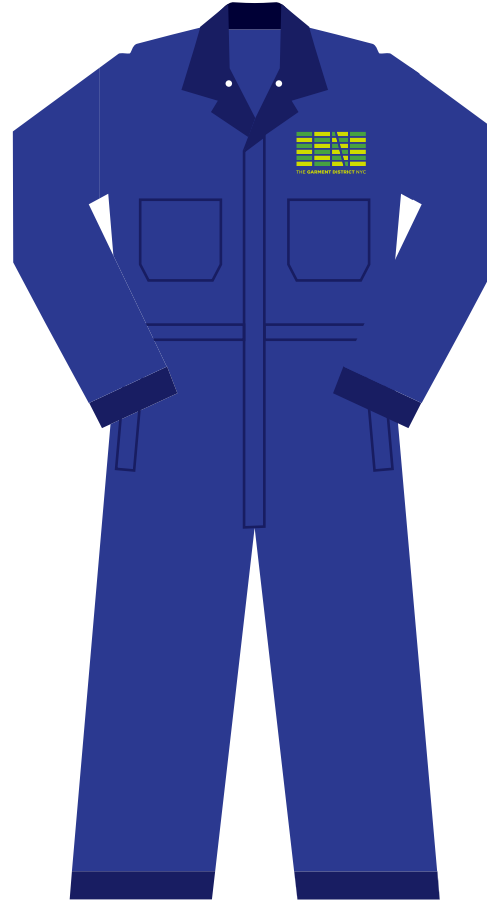
## Uniforms: Coverall

When designing lifestyle pieces like clothing or uniforms, using the Garment District brand colors and messaging plays an important role in making an impact.

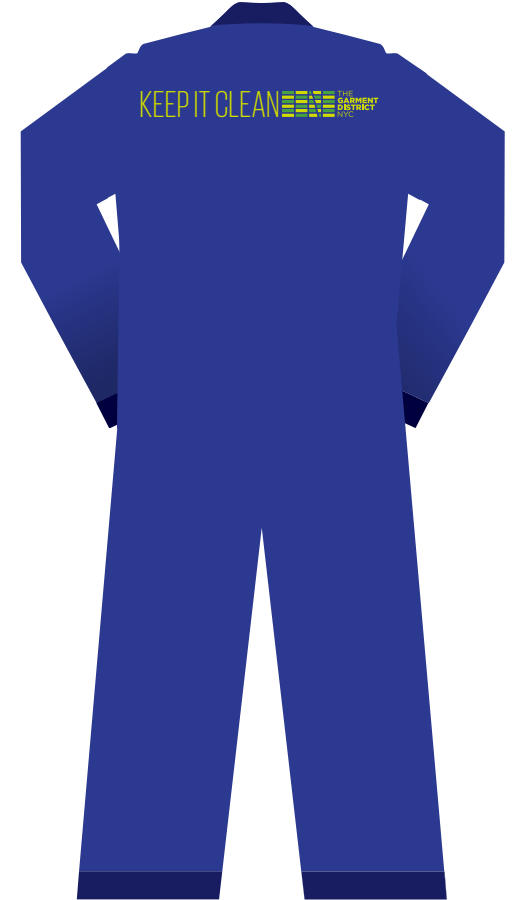
The coverall uses the two color version of special use vertical signature and should be placed above the left front pocket.

Phrases like “Keep it clean” may be locked up to the horizontal logo on the back of the coverall.

FRONT



BACK



# 4.14

## Uniforms: T-shirts

When designing lifestyle pieces like clothing or uniforms, using the Garment District brand colors and messaging plays an important role in making an impact.

The t-shirts can be Dark Green, Green, White or Navy and use the “Keep it Clean” phrase locked up to the vertical signature in white on the Green shirts and the brand colors on the navy and white shirts.

FRONT



BACK



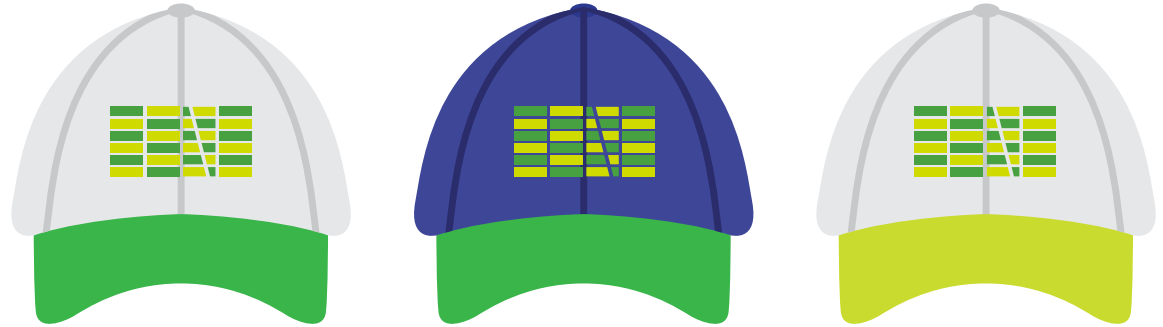
# 4.15

## Uniforms: Baseball cap

When designing lifestyle pieces like clothing or uniforms, using the Garment District brand colors and messaging plays an important role in making an impact at a short glance.

The baseball caps can be white or Blue with Green and Light Green colored bills. They all feature the symbol on the front and the one line logotype on the back.

FRONT



BACK



# 4.16

## Premiums: Coffee cups

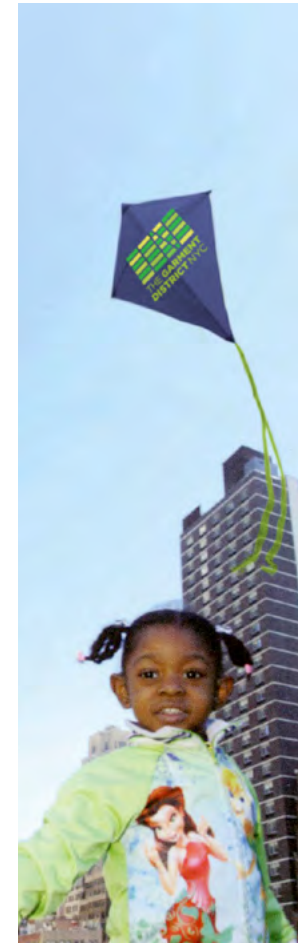
When designing special premiums such as a coffee cup, using both the secondary graphics and custom messaging locked up to the signature is an excellent way to make a great brand impact.



# 4.17

## Premiums: Kites

Special premiums like the kite for “Kite Flight”, use both the secondary graphics and custom messaging locked up to the signature. The simple use of pattern and color help it to stand out against the backdrop of the city sky.



# 4.18

## Premiums: Tote bag

The tote bag uses the secondary graphics as a texture or may lockup relevant messaging.



## 4.19

# Advertising: Billboard

The Garment District advertising should be bold and exciting. Using the symbol as a mask for imagery is an excellent way to brand a surface and provide a vehicle for communication.



# Who to contact

## Questions?

Reach out to the following  
Garment District contacts:

**RYAN DALY**  
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212.764.9600

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Director of Planning and Development  
abonacum@garmentdistrictnyc.com  
212.764.9600