

# Corporate Design Manual

# Table of Contents

<b>Introduction</b>	<b>3</b>
Introduction	4
Brand Essence	5
Brand Values	6
<b>Corporate Design Elements</b>	<b>10</b>
Derivation	11
Word Mark	12
Grid	19
Color Scheme	22
Typography	24
Photography	26
Pictograms	31
Infographics	32
<b>Applications</b>	<b>33</b>
Funding Programs	34

# Introduction



# Introduction

Dear readers,  
Dear colleagues,

The EVZ Foundation is dedicated to keeping the memory of the injustices of National Socialist persecution alive. Taking on the responsibility arising from this, both in the here and now and in the future, it strengthens human rights, international understanding, and democratic values. With its project funding, the foundation reaches project executing agencies in Germany and abroad and communicates with political and press representatives. The target groups are diverse with a broad reach. In line with its Future Agenda adopted in 2021, EVZ is increasing its visibility and pursues new, innovative paths in education work. Not least because of this, professionalization and a contemporary visual image with easy-to-remember design elements are important for the recognizability and strategic brand positioning of the EVZ Foundation.

The Corporate Design Manual provides guidelines on how to use our design elements. It is only in this way that a strong and consistent brand image can be guaranteed. The intended use of the basic elements and central applications is documented here.

The manual ensures that communication remains uniform and at the same time offers flexibility for the design of special formats, special content, and different media. An extended version is available in German, an abridged version in Russian.

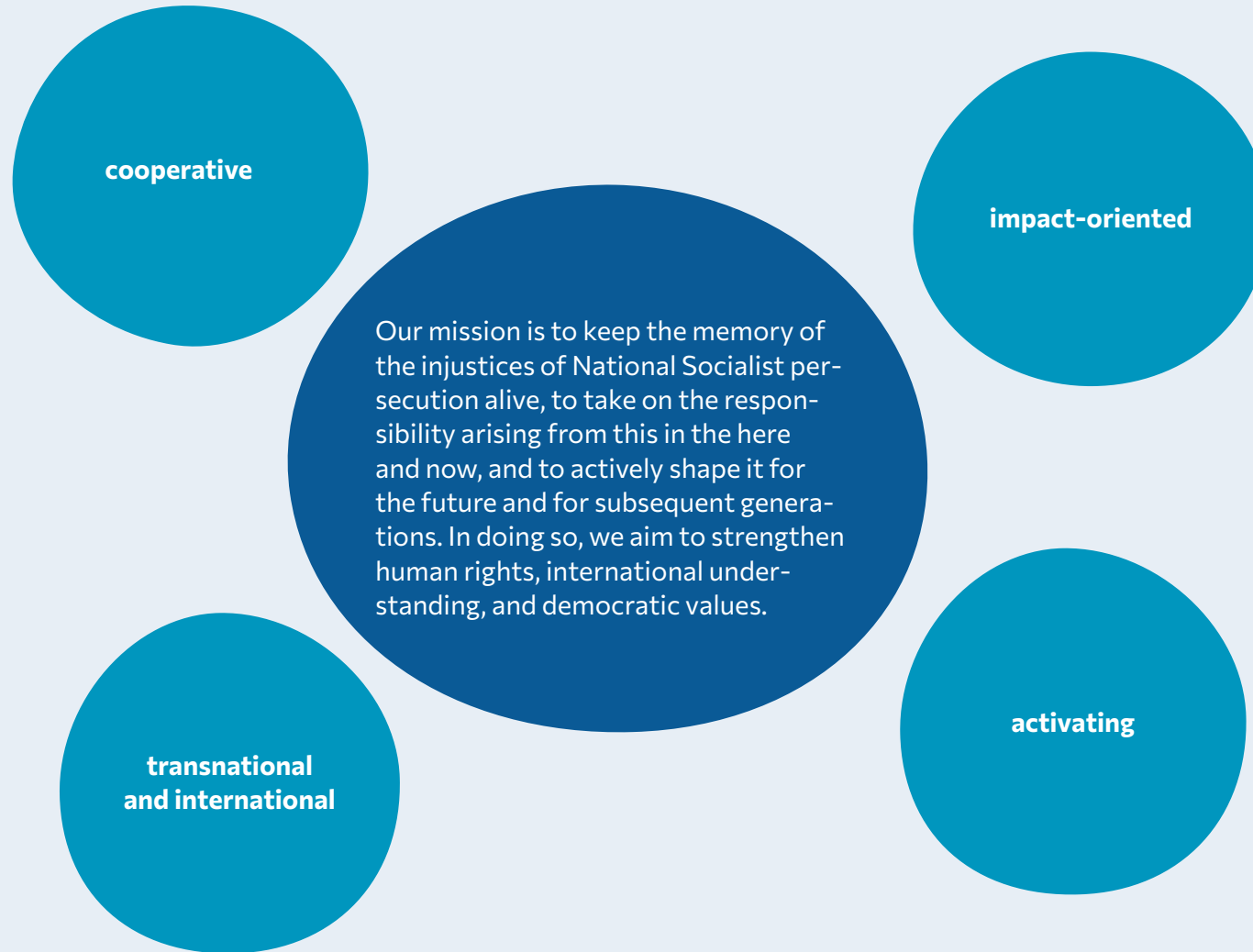
We look forward to implementing and strengthening the foundation together with you. If you have any further questions or comments, please do not hesitate to contact us.

You can get in touch with the EVZ Foundation communications team via:  
[kommunikation@stiftung-evz.de](mailto:kommunikation@stiftung-evz.de)

The elements of the corporate design and templates for documents can be downloaded [here](#).

## Brand Essence

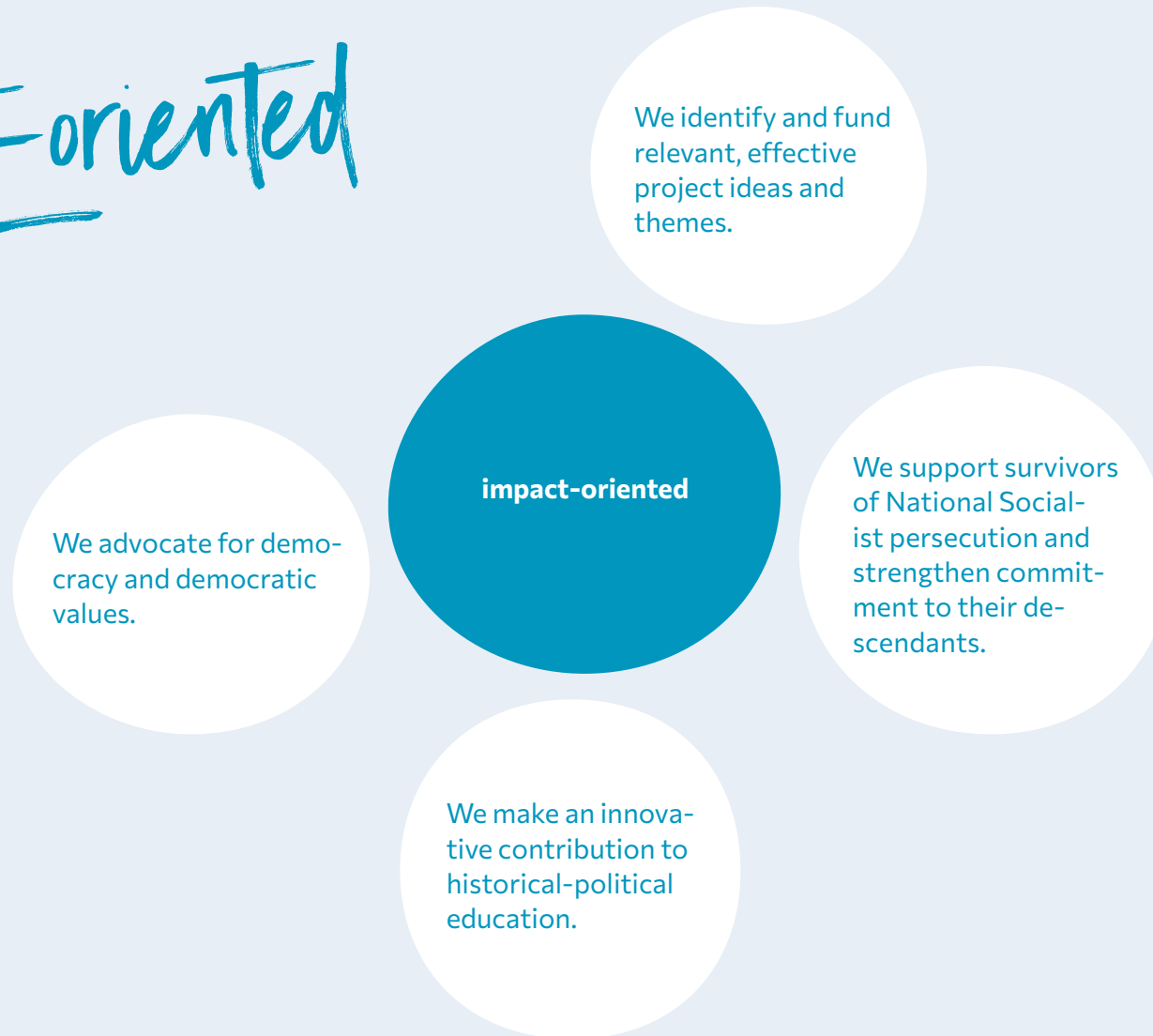
### Our Service Commitment



## Brand Values

### Our Characteristics and Our Benefits

*impact-oriented*



## Brand Values

### Our Characteristics and Our Benefits

*activating*

We support partner organizations in professionalizing their work.

We work with young people for living remembrance of the fates of persecutees.

We advocate for equal dignity and equal rights of all people and take action against antisemitism, anti-gypsyism, racism, and all forms of discrimination.

**activating**

We promote a critical examination of history.

We advocate for a tolerant and diverse society of the many.

In our pioneering education work, we promote the learning of history, understanding politics, and acting responsibly. We establish learning spaces for young and old. We strengthen the resilience and defensibility of our democracies and nurture the self-efficacy of their citizens.

## Brand Values

### Our Characteristics and Our Benefits

# Transnational and international

Our collaborations facilitate international project work.

**transnational  
and international**

Against the background of its founding history, the EVZ Foundation is particularly active in Central and Eastern Europe, Israel, and Germany.

We work from multiple angles and perspectives.

We campaign for a European remembrance culture and bring agencies executing remembrance culture in Europe together. We promote a common, history-conscious Europe.



## Brand Values

### Our Characteristics and Our Benefits

*cooperative*

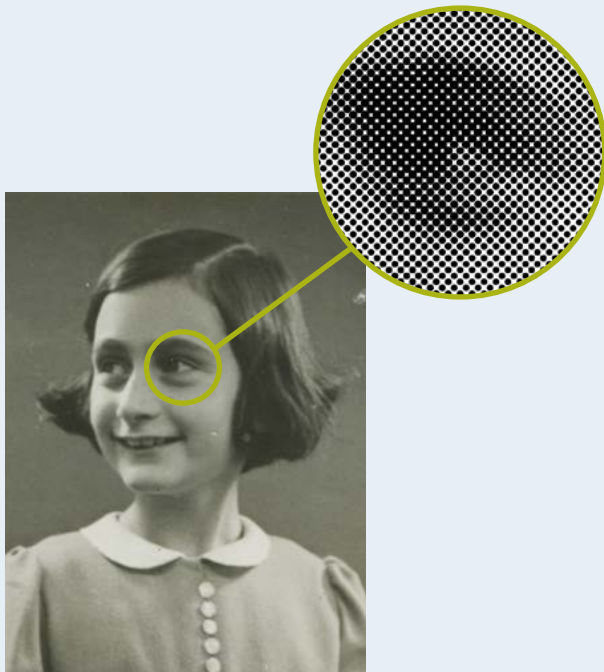


# Corporate Design Elements



## Derivation Rasterization

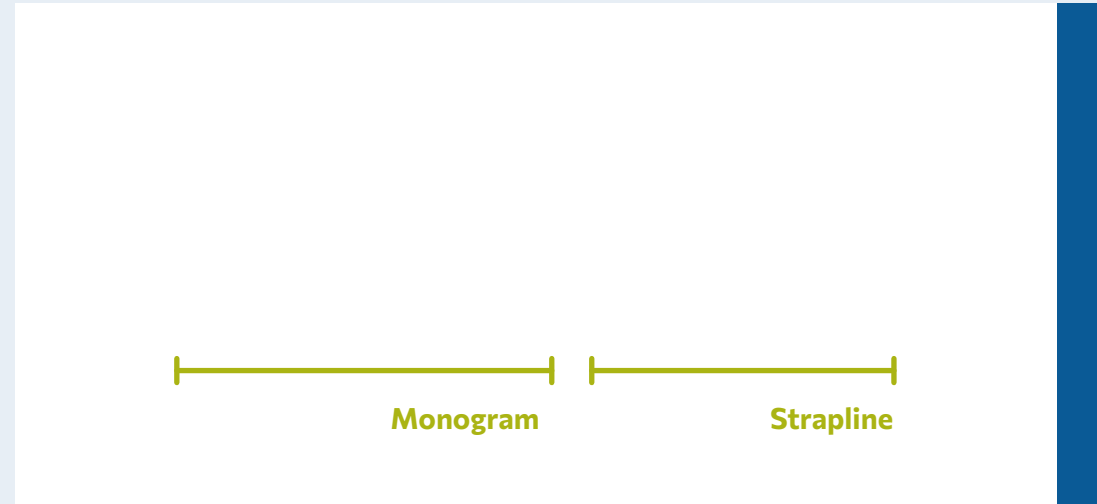
By zooming in on the past, an element sparking both modern and digital associations becomes visible. It creates an intriguing and vital tension between history, the present, and the now. This allows us to bring remembrance work into the present and to establish a foundation for digital remembrance cultures at the same time. This results in a visual element capturing a specific moment. Like old photographs, it focuses on a moment in history and draws attention to it.



## Word Mark

### The Foundation's Own Communication

The word mark is the most important element of the corporate design. It consists of the “EVZ Foundation” monogram with the strapline “Remembrance Responsibility Future”. The three letters of the monogram are visually connected, creating a link between the past and the present in a continuous line.



## Word Mark

### The Foundation's Own Communication

In our media communication, the word mark in white is placed on a colored surface. It is available in German, English, and Russian.

The word mark is available in various color modes and file formats. For print applications, a CMYK color scheme is used, for digital media and Office programs we use RGB colors. The word marks in white are available in data formats that support transparent backgrounds.

On a white background, the word mark is set in dark blue.

If you need to use a version in black, please contact: [kommunikation@stiftung-evz.de](mailto:kommunikation@stiftung-evz.de)



## Word Mark/Logo

### External Logo Usage

In external media usage, our word mark is often shown in combination with further logos. For this purpose, we have developed a compressed word mark with an additional raster element.

#### Gray Scales

If it cannot be shown in color for reasons of production technology, a grayscale version is to be used.

The Logo (external usage) can be downloaded [here](#).

If you need to use a monochrome version, please contact: [kommunikation@stiftung-evz.de](mailto:kommunikation@stiftung-evz.de)



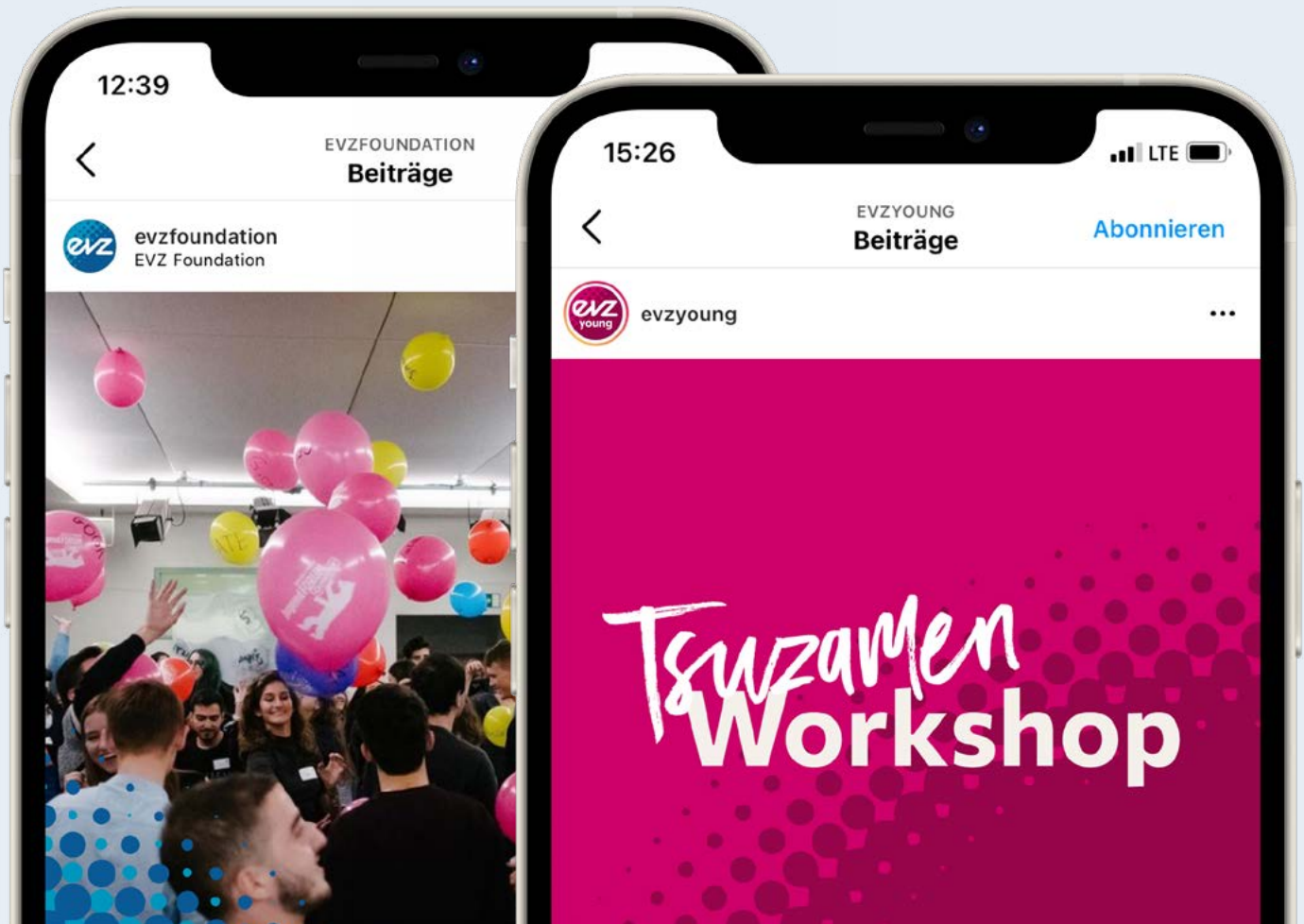
## Work Mark

### Digital Media

The EVZ icon is available as a profile picture, thumbnail, and favicon for digital and social media, and as a logo for the mobile version of our website.

The icon may only be used for the aforementioned purposes and serves as the sender where the word mark cannot be used due to space restrictions.

For the EVZ Young channels, a further icon is available that is to be used to visually set these channels apart from those of the foundation on digital media.



## Word Mark

### Protected Space

The protected space is inserted into the logo files. No other graphic elements are allowed in this space. Exceptions are the dots of the grid, which the foundation uses for its own communication.





# Word Mark

## Don'ts

### Do not Change Colors

The word marks are to be used in the available versions and color schemes. The colors are not to be changed.



### Do not Change Font or Spelling

The font and spelling of the word mark may not be changed.



### No Distortions or Effects

No effects may be applied to the word mark. Compression, elongation, shading, rotation, and distortion are not permitted.



### No (Busy) Image Backgrounds

For the foundation's own media output, the word mark is to be placed exclusively on the foundation colors or on white. In any external context, the word mark is not to be placed on busy backgrounds or low contrast colors.



### Protected Space

The relationship of the elements and the protected space of the word mark must be maintained.

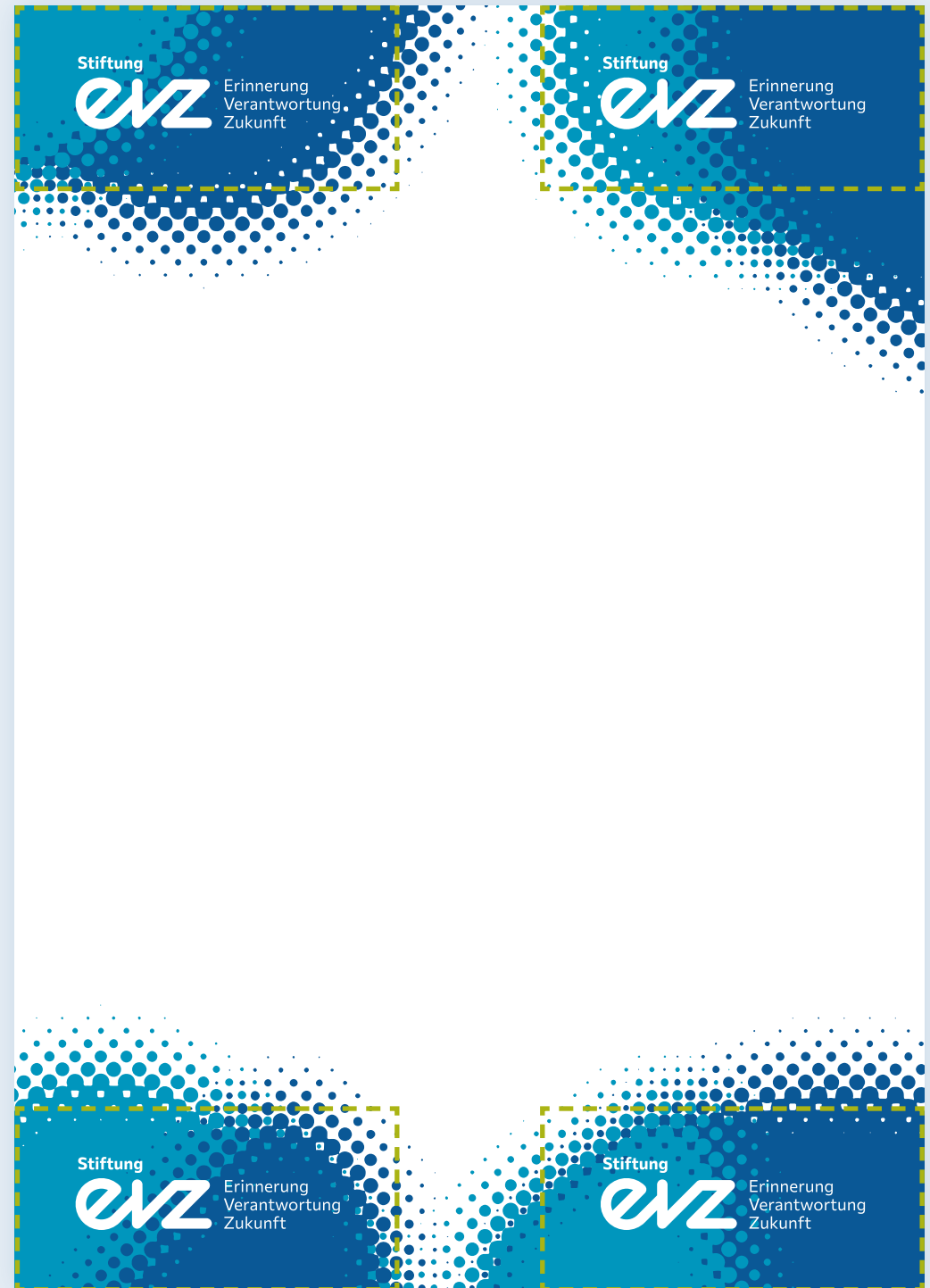


# Word Mark

## Size/Positioning

The size of the logo is defined by the format sizes. It can be placed in all four corners of the document.

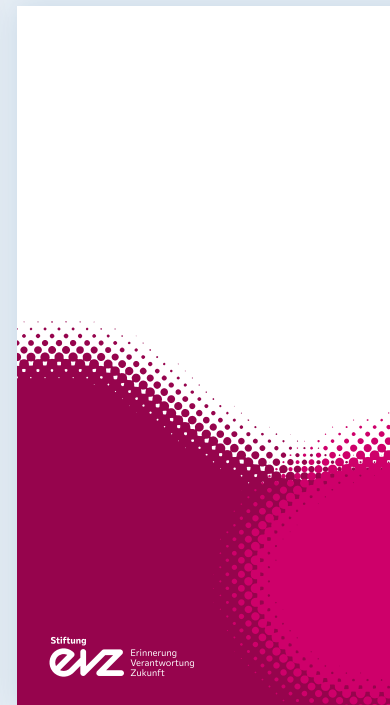
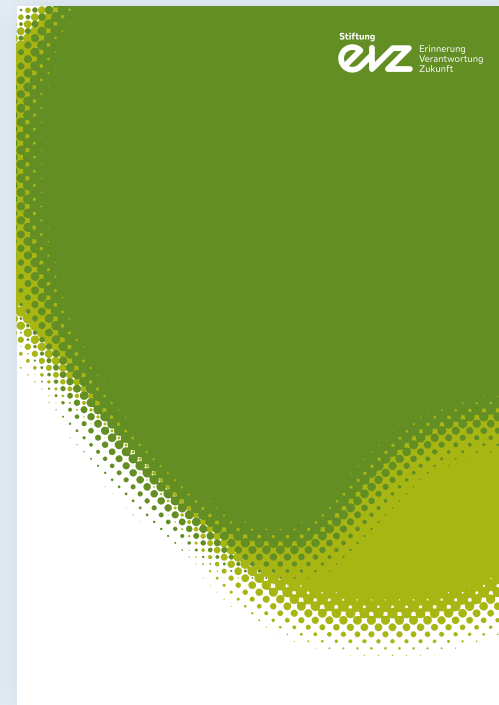
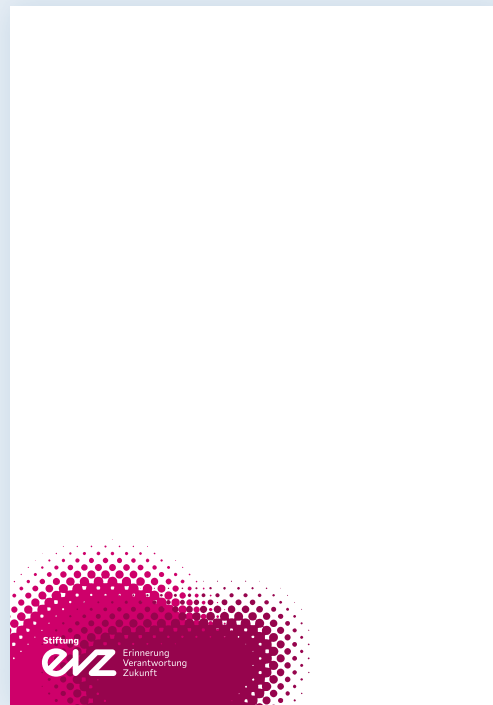
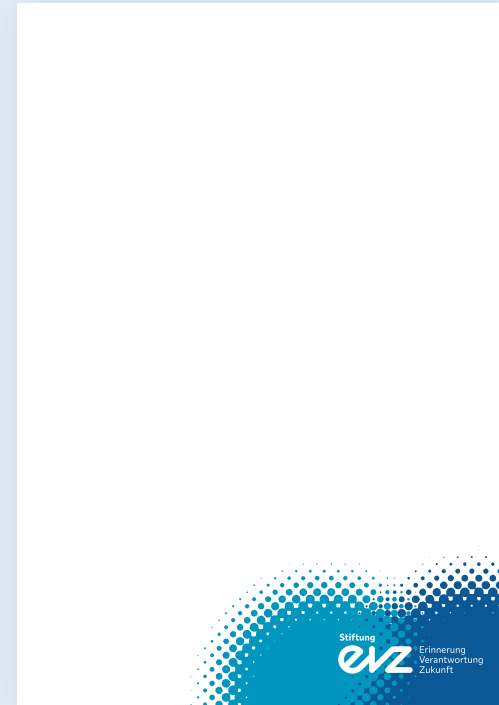
Format	Logo
Din A1	273%
Din A2	200%
Din A3	136%
Din A4	100%
Din A5	77%
Din Long	77%
Din A6	64%



# Rasterization

## Intended Use

Various forms of the grid are available for flexible usage, so that further content can be placed next to the logo.



## Rasterization Size/Positioning

The size of the grid is defined by the format of the document. If individual dots of the grid are placed behind the logo, they are oriented according to the logo. To this end, the raster points are oriented in parallel between v and z of the monogram. The word mark is placed on the dark color for maximum readability.

Format	Raster	Margin
Din A1	273%	38mm
Din A2	200%	28mm
Din A3	136 %	19mm
Din A4	100%	14mm
Din A5	77%	10mm
Din long	77%	10mm
Din A6	64%	9mm

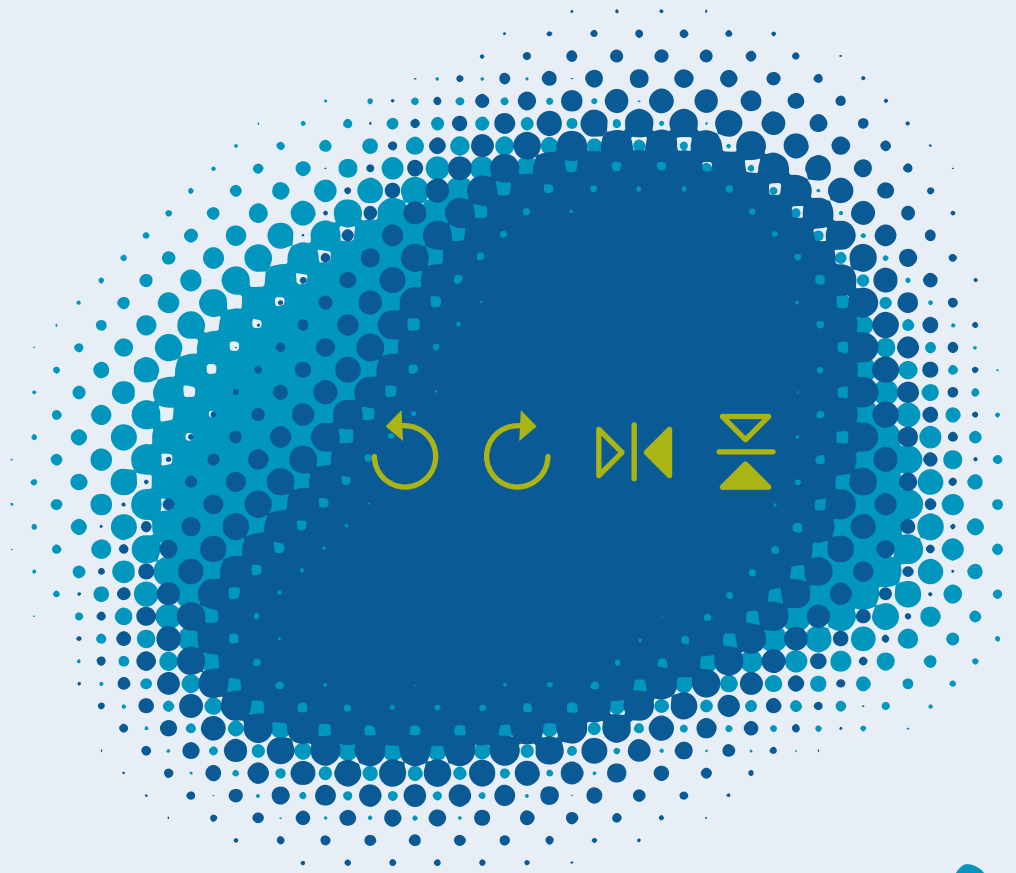


# Rasterization

## Layout Principles

There is always a combination of two grid shapes to be used. They are aligned on common axes by means of the grid points and thus visually complement each other.

The individual shapes can be turned by 90°, 180°, and 270° or mirrored horizontally and vertically.



## Color Scheme

Our visual language is characterized by two-tone color combinations. For all communication purposes within the foundation, two shades of blue are to be used.

Further color combinations are used for the two fields of activity.

White and beige are used as text colors on colored backgrounds. On white backgrounds, the word mark is set in black.

**CMYK** is an abbreviation that stands for Cyan, Magenta, Yellow, and Key. Print products are designed using the CMYK colour model.

**RGB** stands for Red, Green, and Blue. The RGB colour space is used for luminous systems. Websites, apps, and office applications are designed using the RGB colour model.

**Pantone** is the name of a colour system that is mainly used in the graphics and printing industry. It currently includes 1755 colours that cannot be created using four-colour printing.

**HEX** code is used to represent colour values in the RGB colour space. They are primarily used for websites.

**RAL** are standardised colours used primarily in architecture and industry.

### EVZ Foundation



CMYK	RGB
<b>C</b> 95	<b>R</b> 10
<b>M</b> 65	<b>G</b> 90
<b>Y</b> 15	<b>B</b> 150
<b>K</b> 0	
HEX	
# 0A5A96	
Pantone	
288 U	
RAL	
270 40 35	



CMYK	RGB
<b>C</b> 90	<b>R</b> 0
<b>M</b> 15	<b>G</b> 150
<b>Y</b> 20	<b>B</b> 190
<b>K</b> 0	
HEX	
# 0096BE	
Pantone	
632 U	
RAL	
230 60 40	

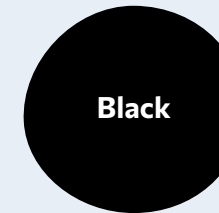
### Accent Colors



CMYK	RGB
<b>C</b> 5	<b>R</b> 245
<b>M</b> 5	<b>G</b> 240
<b>Y</b> 10	<b>B</b> 235
<b>K</b> 0	
HEX	
# F5F0EB	



CMYK	RGB
<b>C</b> 0	<b>R</b> 255
<b>M</b> 0	<b>G</b> 255
<b>Y</b> 0	<b>B</b> 255
<b>K</b> 0	
HEX	
# FFFFFFFF	



CMYK	RGB
<b>C</b> 0	<b>R</b> 0
<b>M</b> 0	<b>G</b> 0
<b>Y</b> 0	<b>B</b> 0
<b>K</b> 100	
HEX	
# 000000	

### Field of Activity Action



CMYK	RGB
<b>C</b> 60	<b>R</b> 100
<b>M</b> 10	<b>G</b> 140
<b>Y</b> 100	<b>B</b> 35
<b>K</b> 25	
HEX	
# 648C23	
Pantone	
2278 U	
RAL	
130 50 30	



CMYK	RGB
<b>C</b> 40	<b>R</b> 170
<b>M</b> 10	<b>G</b> 180
<b>Y</b> 100	<b>B</b> 20
<b>K</b> 5	
HEX	
# AAB414	
Pantone	
583 U	
RAL	
110 70 50	

### Field of Activity Education



CMYK	RGB
<b>C</b> 10	<b>R</b> 150
<b>M</b> 100	<b>G</b> 5
<b>Y</b> 20	<b>B</b> 75
<b>K</b> 40	
HEX	
# 96054B	
Pantone	
2041 U	
RAL	
350 30 35	



CMYK	RGB
<b>C</b> 5	<b>R</b> 205
<b>M</b> 100	<b>G</b> 0
<b>Y</b> 15	<b>B</b> 105
<b>K</b> 10	
HEX	
# CD0069	
Pantone	
214 U	
RAL	
350 50 50	

# Color Scheme

## Gradations

For illustrations and infographics, the gradations of every color in intervals of 20 can be used.



# Typography

## Commissioner

As our corporate font, we use Commissioner. It is used externally and internally in all media. Headings and subheadings are set in bold. Commissioner Regular is used for the continuous text, and italic, semibold, or semibold italic are used for markups.

No more than three different font styles are to be combined. Subheadings use the same color as the rest of the document. Cyrillic characters are available in the Commissioner font set.

Commissioner is a Google font and [can be downloaded free of charge](#).

Only the light, regular, semibold, and bold font styles along with their italic variants should be installed to ensure uncomplicated usage.

A B C Č Ć D Đ E F G H I J K L M -  
N O P Q R S Š T U V W X Y Z Ž abc č ć đ e f -  
g h i j k l m n o p q r s š t u v w x y z ž А Б В Г Г  
Д Ђ Е Ё Є Ж З С И І Й Ј К Л ЛЬ М Н Њ О П  
Р С Т Тґ У Ў Ф Х Ц Ч Ъ Ш Щ Ъ Ы Ь Э Ю Я а  
б в г г д ѓ е ё є ж з с и і й ј к л л ь м н њ о п р  
с т тґ у ў ф х ц ч њ ш щ њ ы ь э ю я А В Г Д Е З Н  
Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω α β γ δ ε  
ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω Å Â Ê Õ Ø  
Ў ă â ê ô σ υ 1 2 3 4 5 6 7 8 9 0 ‘ ’ “ ” ( % ) [ # ]  
{ @ } / & \ < - + ÷ × = > ® © \$ € £ ¥ ¢ ; : , . \*

Light	<i>Light Italic</i>
Regular	<i>Italic</i>
<b>Semibold</b>	<b><i>Semibold Italic</i></b>
<b>Bold</b>	<b><i>Bold Italic</i></b>



# Typography

## Black Diamond

The expressive Black Diamond handwriting font is used for standalone headings and to emphasize quotes. In line with this handwritten style, the font is slightly rotated and positioned freely. It is set in mixed case rather than in capitals. Multi-line headings do not share an axis and may be set as ragged. The Black Diamond glyph set includes underlining that is used in the appropriate color. The simplest variant should be used here. Cyrillic characters are also available in Black Diamond. They should be used from a font size of 14 points.

A B C Ć Ć Đ Đ E F G H I J K L M N O P Q R S S T U -  
V W X Y Z Ž a b c ĉ ĉ đ đ e f g h i j k l m n o p q r s s t u -  
v w x y z ž A B B Г Г Д Е Е Е Ж З С И И Й J K Л М  
Н Ђ О П Р С Т У Ф Х Ц Ч Ч Ш Ш Ђ Ђ Ђ Ж Ю Я а б в г  
Г Д Ђ е ө Е Ж З С И И Й j k л м н њ о п р с т ђ у ф х ц ч ч  
ш ш Ђ Ђ Ђ ж ю я A B Г Д Е Ж H Θ I K Л M N E Θ П Р С Т  
У Ф Х Ψ Θ α β γ δ ε ζ η θ ι κ λ μ ν ζ ο π ρ σ τ υ φ χ ψ ω Α Α  
Ε Θ ä å ê ò 1 2 3 4 5 6 7 8 9 0 ' ? ' " ! " ( % ) — # —  
— © — / & \ < - + % x = > © © \$ € £ ¥ ¢ ; ; , , \*

Black Diamond  
Regular

Black Diamond  
Regular

# Photography

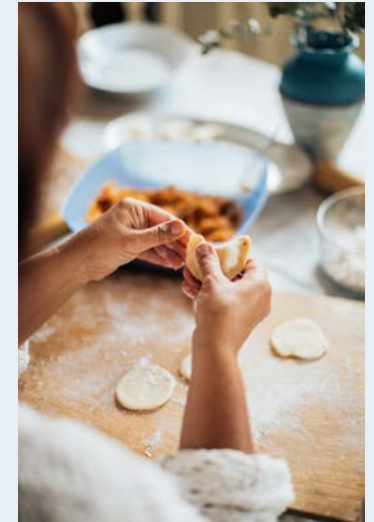
## Picture Style/Guide

### Picture Style

Our pictures are characterized by natural light and a friendly impression. The contrast between focused and unfocused areas of the picture reinforces a sense of closeness reflected in the motifs.

### Guide

Our picture archive is quite a treasure trove. Many of the projects funded are extensively documented in photographs and videos. Therefore, we prefer and mainly use this authentic image material from our projects and refrain from using stock photos. As our project executing agencies work with various photographers and our target groups and funded projects are often quite heterogeneous, the pool of images is diverse. With our visual language, we want to contribute to fighting discrimination and stigmatization.



# Photography

## Documentation

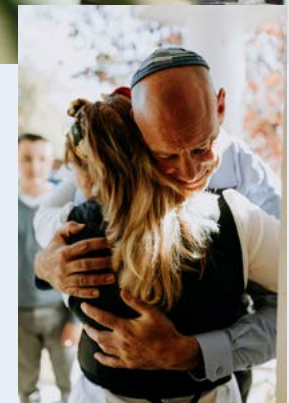
Events and seminars are illustrated by participants in learning situations outside of the school context. Different dynamic perspectives put the focus on the fields of activity Action and Education. Close-ups underline this focus.



# Photography

## Image

The people and the exchange between them are at the center of the images. They depict social and cultural diversity. Detail shots offer insights. The photography is characterized by a calm image composition.



# Photography Projects

Whether people in action or posing for a picture: The images of the projects make emotions visible. People are shown close-up at eye level. Groups are photographed interacting and from dynamic angles.



# Photography

## Portraits

Staff member portraits are taken in varying positions in bright surroundings. The grids in the colors of the foundation or the respective field of activity are superimposed on the photographs.

If the grids are already used in the arranged surroundings of the photos or if several photos are placed next to each other, alternative, more subtle progressions are to be used.



# Pictograms

The main shape is defined by a continuous line with rounded corners derived from the foundation monogram. The CD grid is picked up in two places within the pictograms. The pictograms are available in the three foundation colors.



Website



Mail



Plain language



Headphones



Apps



Newsletter



Data protection



Video



Social media



Calls for proposals



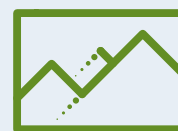
Press



Telephone



Gaming



Photo



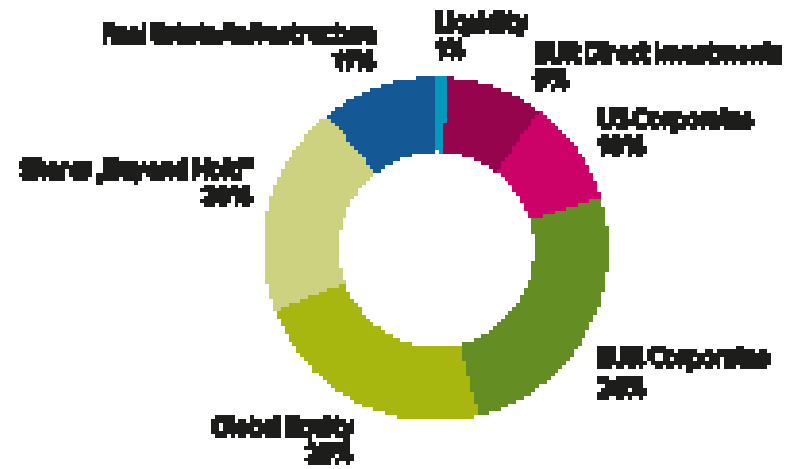
Publications



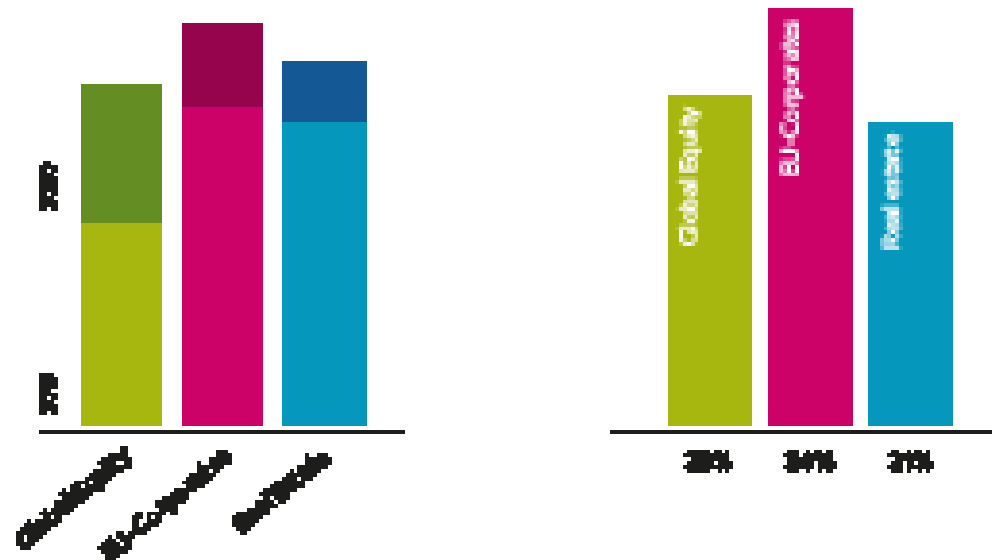
Donations

# Infographics

Diagrams are used for the graphical representation of data and information. The aim is to ensure a clear line of design and to reduce complexity so that the viewer picks up information quickly. We pay attention to clear contrasts and refrain from using colored axis labels to ensure maximum readability.



Comparison 2018 and 2020





Applications



## Funding Programs

The design of our funding programs is based on our corporate design. They are assigned to the foundation's fields of activity, resulting in a corresponding color pair in each case.

Typographic solutions are recommended for the funding programs. The two house fonts, Commissioner and Black Diamond, are used for this purpose. Combinations of these fonts are also possible.

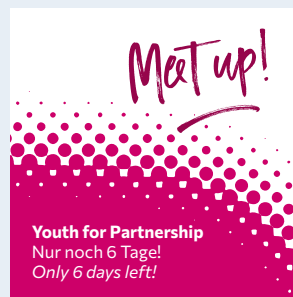
Digital//  
Memories

Treffpunkt  
Dialog

# Funding Programs

## Sharepics

The funding programs have their own independent appearances, especially on digital and social media. Here, the elements of corporate design can be used more freely.



# Imprint

## **EVZ Foundation**

Communication team  
Friedrichstraße 200  
10117 Berlin, Germany  
T +49 (0)30 25 92 97-24  
[kommunikation@stiftung-evz.de](mailto:kommunikation@stiftung-evz.de)

## **yellow too**

Pasiek Horntrich GbR  
design | consult | communicate  
Stettiner Straße 12  
13357 Berlin, Germany  
T +49 (0)30 912068-08  
[info@yellowtoo.com](mailto:info@yellowtoo.com)

## **Copyright**

*P. 26 Pexels/Cottonbro, Lesya Kharchenko, Pexels/Elly Fairytale, Pexels/Rodnae Productions, gettyimages/Westend61, Pexels/Fauxels*  
*P. 27 Michal Zak, Impact Hub Prag/Lucie Brezinová, Pexels/Fauxels, Pexels/Fauxels, Pexels/Mentatdgt, Pexels/Cottonbro, unsplash/Leon, Pexels/Ono Kosuki*  
*P. 28 unsplash/Josh Applegate, Pexels/Elly Fairytale, Pexels/Elly Fairytale, Lesya Kharchenko, Pexels/Andrea Piacquadio, Raum 11/Jan Zappner, Pexels/Rodnae Productions*  
*P. 29 Jens Paul Taubert, Michal Zak, Pexels/Cottonbro, Franz Kimmel*  
*P. 30 AdobeStock/Drobot Dean, AdobeStock/Drobot Dean, AdobeStock/Kite\_rin, iStock/fizkes, AdobeStock/Kurhan*  
*P. 35 Impact Hub Prag/Lucie Brezinová, iStock/tzahiV, Michal Czarnecki, Lesya Kharchenko, Jens Paul Taubert, Aylara Gimli*