

The cover features a background of a dense pile of multi-colored LEGO bricks (red, blue, yellow, green, white) that is faded and semi-transparent. At the top, there are three vertical color bars: yellow on the left, green in the middle, and blue on the right. At the bottom, there are three vertical color bars: blue on the left, green in the middle, and yellow on the right. A prominent red horizontal bar is positioned across the middle of the page, containing the word 'LEGO' in white, bold, sans-serif capital letters.

LEGO

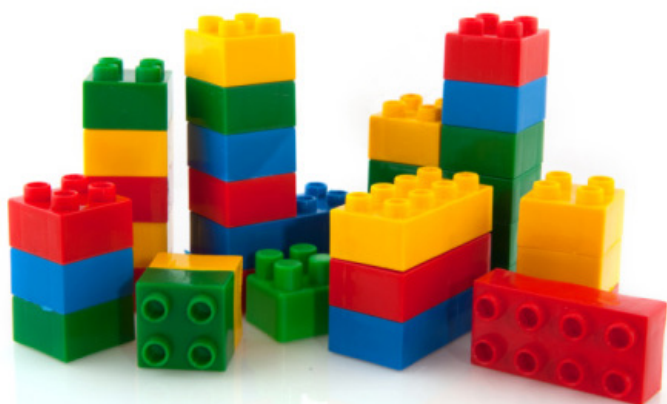
Brand Manual

Wendy French

WELCOME

The LEGO Brand Manual is intended to inform people what LEGO is and how the LEGO brand will be portrayed. A brand identity is an essential component of any company, because the consistency of how a brand is represented assures people what they can expect with the brand.

This brand manual will be comprised of two main sections. The first will describe the LEGO company, explaining our core values and our objectives for our company. The second section will contain information about our logo, how it was developed, and the guidelines for using it.



A Letter From Our CEO:

2015 was another extraordinary year for the LEGO Group and for LEGO® play as we delivered our strongest impact to date. We estimate that more children, across the world, than ever before had a LEGO play experience in 2015.

Again in 2015, LEGO employees all over the world have come together to provide children with high-quality LEGO play materials. Our employees' passion and commitment for sustaining our spirit of Only the best is good enough, is the foundation for our continued success as we keep on innovating new fun and creative LEGO play experiences.

I believe we stand on a solid platform, having a high quality organisation and employee base, which gives us the opportunity to fulfill our mission; to inspire and develop the builders of tomorrow. Childhood is an important time that can define the rest of a human being's life, and we know that LEGO play can have a positive influence on a child's development. That is why we want to reach and engage even more children around the world in LEGO play by globalising and innovating the LEGO System in Play.

As we globalise our organisation and become a more diverse group of employees, we pay close attention to how we live the LEGO values inside as well as outside our company. We will continue to strive to furthering playful learning in society and children's rights, work towards a more inclusive employee base, minimise our environmental impact where it is negative and collaborate with business partners and society to be a valued part of the local community. It is my hope and belief that in the years to come we will engage with even more children in parts of the world which have not yet experienced LEGO play.

My kindest regards,

A handwritten signature in blue ink, reading "Jørgen Vig Knudstorp". The signature is fluid and cursive, written in a professional style.

Jørgen Vig Knudstorp

President and CEO of the LEGO Group



Table of Contents

Section 1: Company Overview and Background

Vission, Mission, Values, and Promises	6
Company History	7
Our Company	8
Our Brand	10
What Our Brand Stands For	12
The Role of Brand Identity	14
How To Use These Guidelines	15
Contact Information	15

Section 2: New Brand Identity

Logo Comparison	16
Stacked vs. Linear Orientation	22
Clear Space	23
Sizing and Scaling	24
Logo in Color	26
Typography	33
Incorrect Logo Usage	34

Section 1: Company Overview & Background

Vision Statement

Globalize and innovate the LEGO system in play

Mission Statement

Inspire and develop the builders of tomorrow

Values

Imagination: We believe that dreaming is the first step toward doing. We encourage children to explore their curiosity and play with LEGOs to further develop their imagination.

Creativity: By combining logic and imagination, children can produce new ideas, discovering their creativity.

Fun: The delight that occurs when children become fully engaged during play time and when creating something new.

Learning: We encourage hands-on experimentation with our products, which will lead to the development of new insights and skills.

Caring: One of our major goals is to leave a positive impact on the lives of everyone involved and the world as a whole.

Quality: We believe that our reputation ensures the trust in our products. We take upon ourselves the challenge to continuously improve to produce the best products possible for our customers.

Promises

Play Promise: Joy of building. Pride of creation.

Partner Promise: Mutual value creation.

Planet Promise: Positive impact.

People Promise: Succeed together.

Company History

The LEGO Group is a global children's construction and building toy company that was founded in 1932 by Ole Kirk Kristiansen. We are a family company, currently owned by Kjeld Kirk Kristiansen who is a grandchild of Ole Kirk Kristiansen. The word "LEGO" is an abbreviation of the Danish words "leg godt," which means "play well."

The LEGO Group began with wooden toys, but in 1958, we developed our signature plastic LEGO block that most people recognize today. Our company is based in Billund, Denmark, but we have several locations on six continents. Our main offices are in Enfield in the US, London in the UK, Shanghai in China, and in Singapore.

Our Company

Our top-level management consists of a management board, a corporate management board, and a board of directors.

The management board has five members:

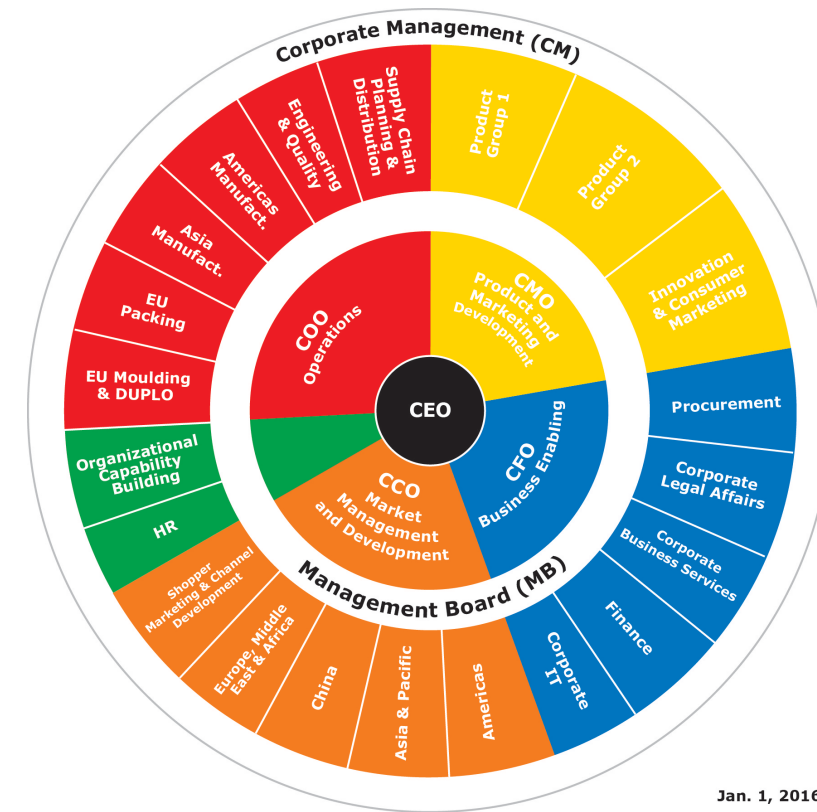
- Jørgen Vig Knudstorp, the CEO
- John Goodwin, the CFO and VP of Business Enabling
- Bali Padda, the COO and Executive VP of Operations
- Julia Goldwin, the CMO and VP of Product and Marketing Development
- Loren I. Shuster, the CCO and Executive VP of Marketing

The management board regulates corporate management's departments.

The corporate management board consists of 21 members. Those members are responsible for each of the 21 corporate management departments, including corporate IT, human resources, product development, and marketing development.

In addition, there are seven people on the board of directors with Kjeld Kirk Kristiansen as the Deputy Chairman of the Board since 1996 and a member since 1975 and Niels Jacobsen as Chairman of the Board since 2008.

This diagram below visually represents the different departments in our company and how the management board and the corporate management board work together, all under one CEO.



Our Brand

Our goal is to develop high-quality toys that will enrich children's lives by encouraging learning, imagination, and creativity during playtime in addition to leaving a positive impact on society and the environment.

We offer LEGO sets of varying themes and for various ages. These sets are based off the classic LEGO block (small, colored, plastic, rectangular building blocks with circular connectors on the top), but we also offer hundreds of pieces in varying shapes and colors. These sets include instructions, which let the child know how to assemble that set.

Our sets are also broken into age groups, so parents are aware of the difficulty of putting the set together. Generally, the more difficult the set is, the more LEGO pieces the set will include. By segmenting our products by age, we broadened ourselves so new products can be purchased as children grow. We also offers storage containers and play tables for the LEGOs and other items that resemble LEGOs, such as clocks or pencil holders. LEGO sets and other items can be purchased in children's toy stores, online on most websites that sell children's toys, or directly from our website.

Our sets branch off into different themes with some geared toward specific genders, such as Duplo, Friends, Nexo Knights, Bionicle, Dimensions, Ninjago, Minifigures, Mixels, Legends of Chima, and Mindstorms.

Our brand extends beyond toy development. LEGOLAND theme parks fall under the LEGO brand, and we currently have seven LEGOLAND locations. We have also extended our brand to video games, board games, clothing, books, magazines, TV shows, and movies, such as "The Lego Movie." By extending our brand into other markets, it increases our reach beyond families with young children.

Despite the rise in technological games like video games, our success has continued due the enjoyment that comes from the hands-on experience that our product offers. Our products go beyond the fun aspect that other toy companies offer by presenting an educational aspect to our products. By appealing this aspect to parents who are the ones purchasing the products for their kids, it completes the presence of LEGO within a household. Though we do have a presence in technological games as well to further reinforce our brand in children's lives.

Aside from the educational aspect, our success has stemmed mainly from our reputation, which has developed from the quality of our products. People know what to expect from our products and we have ensured that their expectations would be met globally.

What Our Brand Stands For

Educational: As our mission statement states, we want to “inspire and develop the builders of tomorrow.” We believe that children are our future, and we are dedicated to helping them begin to develop their skills at a young age. They have the opportunity to create new things and develop new ways of thinking about themselves, others, and the world as a whole.

Imaginative: Our products allow children the freedom of exploring their curiosity and experimenting. Imagination allows the ordinary to become extraordinary and allows for the creation of fantasy and fictional worlds. We believe that imagination is the foundation for creativity.

Creative: We encourage utilizing new insights gained from learning and from experimentation to develop new ideas. The potential for the unexpected creates excitement for everyone regardless of age.

Fun: Ensuring that people enjoy our products is one of our main priorities. Our products are intended for play time, which should be enjoyable. We want people to find the delight experienced when becoming fully engaged in something and the thrill of creation and exploration.

Caring: One of our major goals is to leave a positive impact on the lives of everyone we interact with, including the children who play with our products, the parents who purchase our products, our partners, and our employees. Making a positive impact on the world as a whole, socially and environmentally, is important to us as well.

Quality: We pride ourselves in our reputation for the quality of our products as indicated by the awards we’ve won in the past, such as Toy of the Year awards, and by the feedback we’ve received from customers. In order to maintain our reputation, we accept the challenge of constantly working to improve our products to ensure that they remain the highest quality possible.

Global: Another one of our goals is to continuously expand our reach and impact as many people as we can. Currently, we have locations on six continents. Because of this, diversity and versatility are essential for our products, so people who speak different languages and are from different cultures can all enjoy our products equally.

Family-Oriented: We realize and acknowledge the significant presence adults have in children’s lives. Whether it’s their parents, grandparents, or their teacher, their role in guidance in children’s lives is undeniable. Our products intend to join the adult’s goal of raising happy children and the children’s goal, which is to have fun.

Classic: In a world moving more toward technology and electronics, we encourage children and adults to return to the basics and find the enjoyment in actually playing with tangible toys. Our signature LEGO block, which has been around since 1958, is easily recognizable by many and brings back sentimental childhood memories for adults.

Inspirational: We hope to inspire children’s creativity and that our commitment to the quality of our products inspires other companies in addition to inspiring other people or companies to care more about children as we do and the environment they live in.

The Role of Brand Identity

Brand identity for any company is essential to ensure that they are being represented properly. Consistency of how a brand is represented is also an indication of reliability and expectations. With consistency, people know what to expect from brands, and they'll find them more reliable.

Recognition is another important component of brand identity. Having a consistent and memorable brand identity will strengthen people's ability to recognize that brand just from a logo or a specific type. Successful brand identities will also be able to visually communicate what the brand is, the personality of the brand, and possibly some of the brand's values.

Companies' brand identities influence what people's opinions about them are. By creating a strong brand identity, companies can remind people about their positive attributes and why they should purchase their product or service. Brand identities extend beyond one piece that represents them, such as their logo. They're formed from every piece of communication, so it's important that every piece works together to convey one cohesive message.

How To Use These Guidelines

This brand manual is intended to be referenced whenever designing any type of communication for LEGO. This ensures that every piece of communication will cohesively represent LEGO accurately. Having consistency with how a brand is portrayed strengthens the brand's presence and increases reliability for that brand.

Examples of communication when this brand manual should be referenced include but are not limited to the company website; advertisements, both print and digital; any company merchandise, such as t-shirts or pens; any company materials, such as business cards or brochures; and packaging.

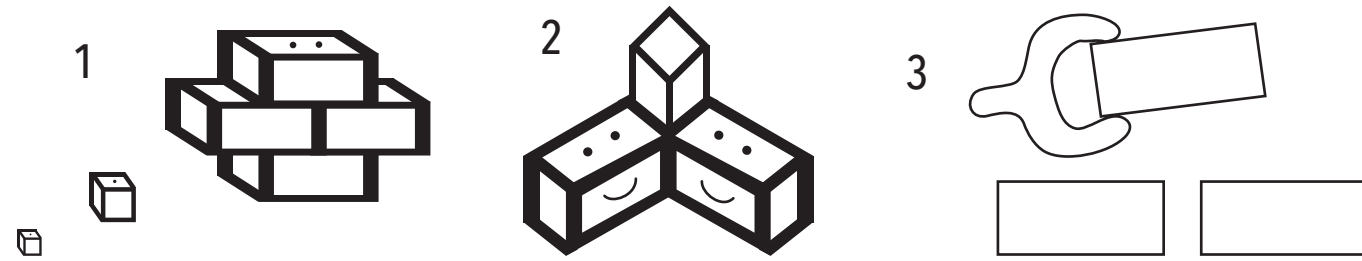
Contact Information

If you have any questions or concerns, please contact:

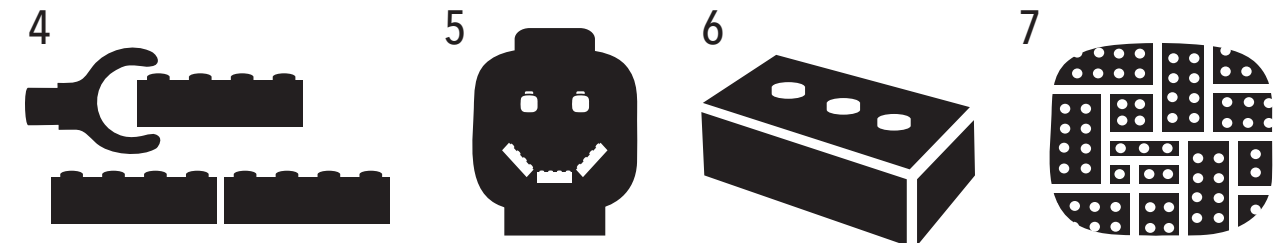
Michael McNally
LEGO Brand Relations Director
(860) 793 - 6731
press@america.LEGO.com

Section 2: New Brand Identity

Logo Comparison



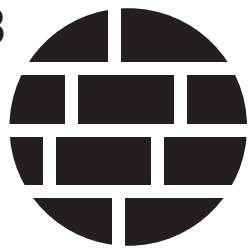
This first set of logos encompass the building aspect of LEGOs, but they do not uniquely identify themselves as LEGO compared to other toy building blocks. They do not portray the classic LEGO block, which is an essential component of LEGO. The first logo communicates the imaginative aspect of building, but the construction of it doesn't communicate the imaginative aspect that comes when playing with LEGOs. The second logo looks like a building of some sort, which works because children often construct buildings with LEGOs, and the smiles do portray the fun that comes when playing with LEGO. However, realistically, the LEGO blocks themselves don't have faces on them, and that will hinder people's ability to recognize the logo as LEGO, because it is not true to the brand's product. The idea of the third logo could communicate LEGO if it were constructed properly as a symbol by reverting the positive and negative space and creating more negative space between the hand and the block and if the hand and blocks more accurately resembled actual LEGO hands and blocks. The concept itself is too basic though, and that doesn't convey the creativity and imagination that the LEGO logo should communicate.



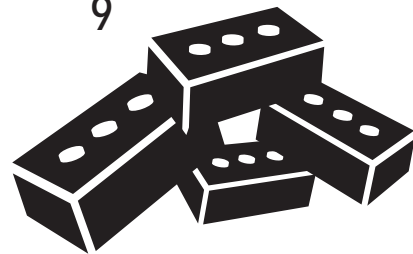
As seen in the fourth logo, reconstructing the third logo still did not convey the creative aspect of LEGO. The large space of positive space also makes it difficult to distinguish what the shapes are. Adding in negative space would help people understand the shapes better, such as negative space between the notches of the LEGO and the block piece or the hand and arm. Without the negative space, it gets lost and mixes together. The fifth logo maintains the fun experienced when interacting with LEGOs, but the detail where the mouth is made from LEGO pieces is completely lost because it is so small.

Returning to the basics with logo #6, it is just a LEGO block. This block conveys nothing other than a block all by itself. One of the main aspects of LEGO is to play with many LEGOs and create something by combining them. The actual construction of the LEGO itself is better with the negative space, but it still could be misread as a box of some sort, especially without the other LEGOs present. Actual rectangular LEGOs also have two rows of the circular notches. In logo #7, there is an attempt to play off the concept of many LEGOs being combined to create one cohesive shape, but that concept is not successfully portrayed, because they're not creating anything. They are just pieced together and cut off to form the shape of a rounded square. In addition, without adding dimensionality, the blocks resemble dominos.

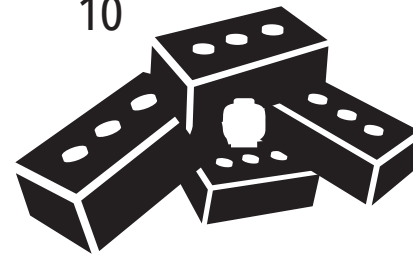
8



9

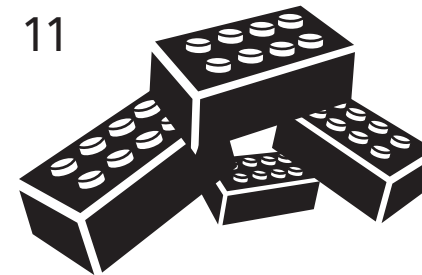


10

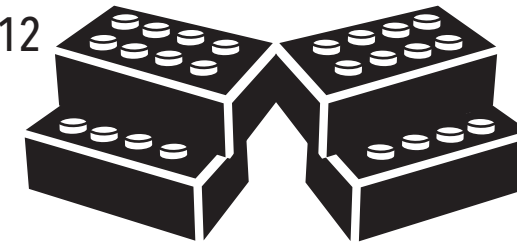


With logo #8, there's a simplified variation of logo #7. However, logo #8 resembles a brick wall in a circle and doesn't give even the slightest implication of LEGO. The idea of having multiple LEGOs to create something returns in logo #9 though there is still only one row of circular notches that still impedes people's understanding of it being LEGO. Having more LEGOs is a step in the right direction though, because children play with many LEGOs, not just one. The idea of LEGOs in a pile isn't completely communicated due to the placement of the LEGOs. Also, since there's only four LEGOs, their placement looks intentional and LEGOs don't connect together that way, which creates confusion. Logo #10 attempts to create something with the LEGOs like a pile of LEGOs coincidentally also creating something else. However, it's not coincidental; it's forced, because LEGOs don't naturally form the shape of a LEGO head in the center. While the idea has some potential, the execution is not fully communicated. It also might not be the best idea for LEGO, because when people play with LEGOs, they are assembling with purpose. They have some idea in mind when building, and it's not coincidental or random as that concept suggests.

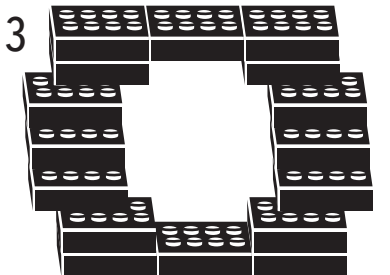
11



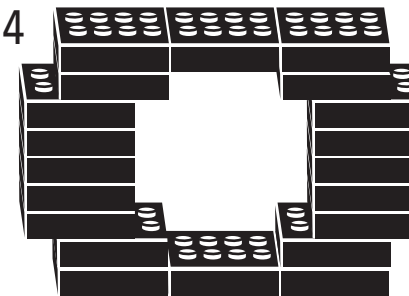
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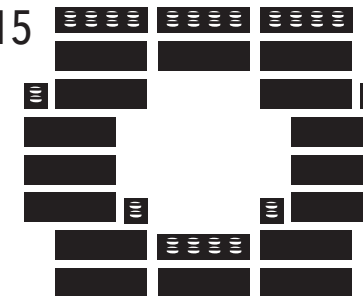
13



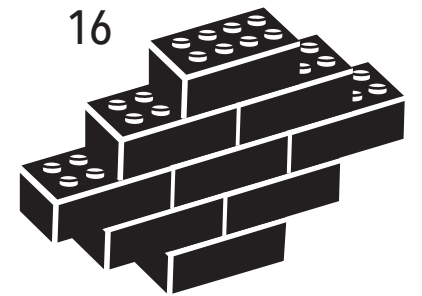
14



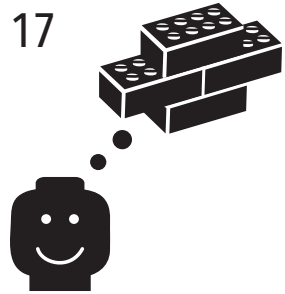
15



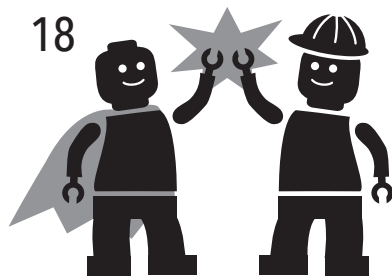
16



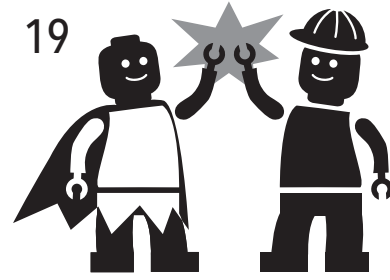
Logo #11 is a variation of logo #9, but more realistic to LEGO with the two rows of circular notches, but the concept still does not convey the creativity that LEGO possesses. Logos #12–16 play with the concept of using LEGOs to create something, because that is what people do with LEGOs. However, the small details would never hold up when reduced, and the concept of a hidden message is lost. Logo #12 plays with the concept of having a hidden house, since people often build houses and other buildings with LEGOs, and logos #13–15 attempt to create the shape of a LEGO head within the structure. Logo #15 is a simplified version of logo #14, but even so, the idea of LEGO becomes lost with all the rectangles and the circular notches that help identify LEGOs as LEGO are too small to recognize. Logo #16 attempts to return to the thought bubble concept from logo #1, but with more of a LEGO resemblance. However, it doesn't remind people of a thought bubble, and it doesn't portray the fun aspect of building due to the regularity of the structure.



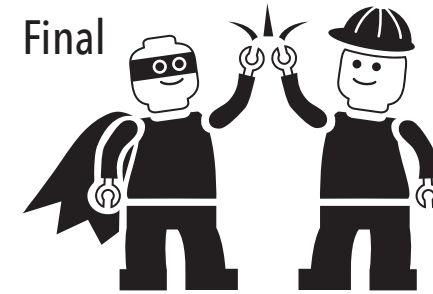
17



18



19



Final

As indicated by the thought bubble, logo #17 portrays the imaginative attribute of LEGO, and the smiling LEGO head connects imagination with fun. The thought bubble being constructed by LEGOs suggests the LEGO building process, illustrating how the pieces connect to form certain shapes and create different images. Although this logo combines these different aspects of LEGO, it also suggests a removal of the subject. When children play with LEGOs, they don't consciously think that they're going to make these LEGOs become something else. The focus is on the creation itself. In other words, their LEGO skyscraper isn't a skyscraper made of LEGOs, it *becomes* a skyscraper in their mind. The construction of the logo needs work as well, since the LEGO man's face is slightly different, such as the eyes are larger and the mouth isn't that curved. The thought bubble's negative space also will not hold up very well when reduced.

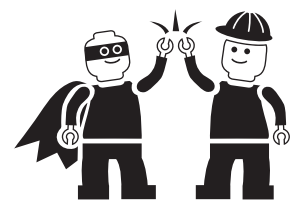
In logo #18 and #19, the creative and imaginative attributes are highlighted in the superhero. This concept works better than the concept in logo #17, because in logo #17, the LEGO head would be imagining the superhero, but in logos #18 and #19, the LEGO man *is* the actual superhero. The construction worker implies the building process without having to include the actual blocks themselves, and the high-fiving implies the positive relationships LEGO has and promotes, such as the relationship between children and adults or the relationship between LEGO and their employees. Logo #19 is a variation of logo #18, because the arm of the superhero gets a bit lost.

The final logo is a restylized version of logos #18 and #19. This concept is the best for LEGO, because unlike the previous logos, this logo encompasses the imaginative and creative aspect of the LEGO and combines it with the building process. The combination of those significant attributes defines what LEGO is.

The construction of the characters stay true to what they actually look like, which is important for recognition purposes. This version also solves the issue with the cape and the arm by incorporating negative space. Keeping the eyes dark and the head white adds authenticity, because the actual LEGO head has black eyes and a yellow skin color. This version resembles the LEGO head much more than the dark LEGO head and the empty eyes and mouth like in logos #18 and #19. The addition of the mask adds to the realistic aspect of a superhero, because a LEGO superhero would have some sort of mask, further identifying it as a superhero. This reinforces the idea that this LEGO character *is* a superhero, and not just a regular LEGO character playing dress up.

Further styling of the body, such as removing divots for the head and the arms, increasingly imply the idea that they're connected. This allows people to read it as one cohesive LEGO character and not just body parts hovering around the body. Removing the star allows for further comprehensive, because it allows the negative space around the hands reinforce the shape of the two hands. The lines above the hands still give the notion of a high-five, which depicts the collaboration between the two, one signifying creativity and imagination and the other signifying the literal building process.

Stacked vs. Linear Orientation



Linear Orientation

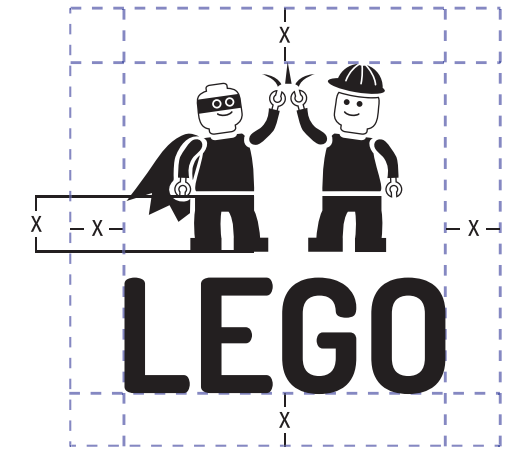
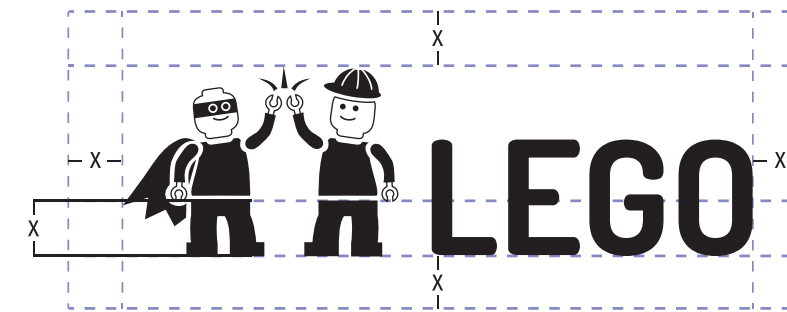


Stacked Orientation

Both the linear and stacked orientations work without awkward negative space between the logo and the type. The linear orientation would work best for spaces with larger horizontal space than vertical space, such as a website header. Any media with headers or footers, such as the bottom corner of a catalogue, the linear orientation would fit nicely. The stacked orientation works well in spaces where the horizontal space is about the same as the vertical space, but it could also work in spaces where the vertical space is larger than the horizontal space. The stacked orientation would work well on the sides of boxes and other packaging needs, business cards, and corners of print advertisements. Generally, this logo is extremely flexible. As indicated by the images to the right, both the linear and stacked orientations work for t-shirt designs.



Clear Space

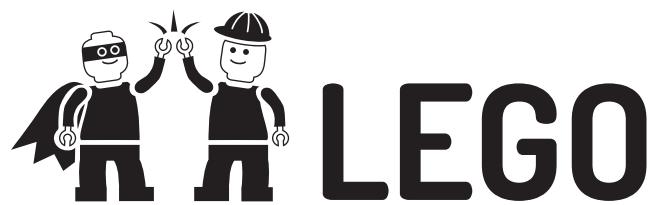


Clear space is the spatial requirements around the logo to ensure that the logo is read properly and with maximum impact. It is determined as a ratio in regard to the size of logo. Clear space allows the logo to be presented on its own without interference from other graphics or elements. Without clear space, there's the potential for miscommunication.

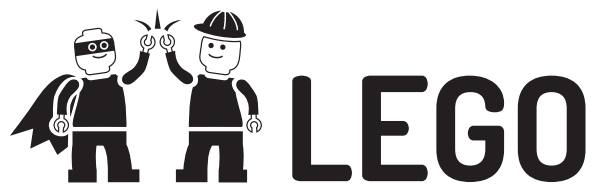
With this logo, the height of the LEGO character's pants is defined as distance "x" as depicted in the above diagrams. A minimum of "x" distance should be maintained on all sides of the logo for both the linear and stacked orientation. This space should be reserved for clear space only and should not contain any graphics or elements.

Sizing and Scaling

1 inch tall



3 inches wide



2 inches wide



1 inch wide



1.5 inches wide



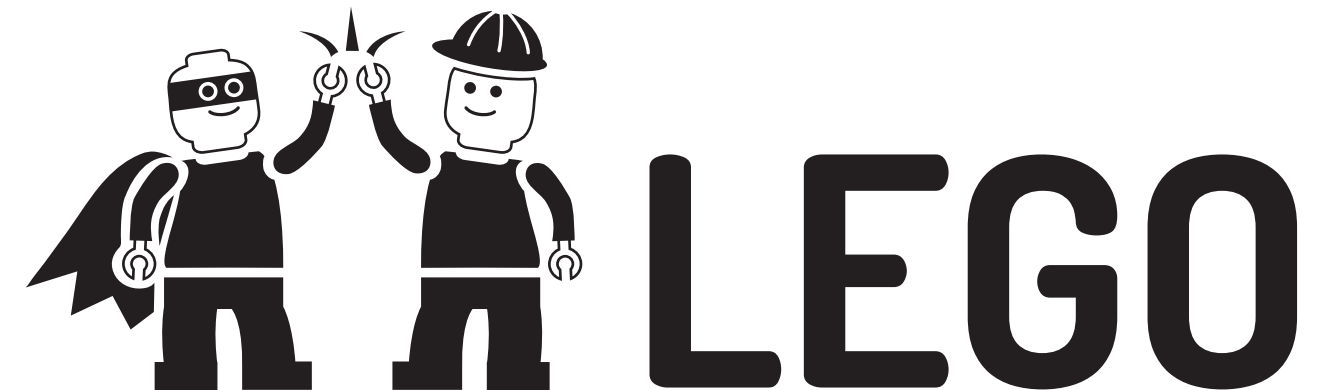
3 inches wide



2 inches wide



2 inches tall



Since logos are used in a variety of places for different purposes, logos need to work in different sizes. Small-scale logos are necessary for business cards or pens while large-scale logos also need to work for billboards or the side of trucks. Because the logo needed to work on a small-scale, it was simplified to only include the basic necessities to get the same message across. For instance, the high-five action lines only needed 3 lines to indicate that they're high-fiving. More lines would be unnecessary, but less could impede comprehension that they're action lines. The same scenario occurred for the lines in the construction hat.

In addition, spacing was a critical aspect of ensuring that the logo retained readability on a small-scale. If any pieces of the logo were too close together, that negative space would be lost when reduced to the smaller scale. Examples of spacing that were considered were the connections between the shirt and arms, the pants and shirt, and the head and the body along with the distance between the arm and the cape, the eyes and the mask, the construction hat and head, the action lines and the hands, and the high-fiving hands.

Logo in Color



The colors chosen for the logo are primary and secondary colors to attract LEGO's main target audience, which is children. Yellow was chosen for the head and hands of the LEGO people to maintain the authenticity of the actual LEGO products. It also helps people recognize the characters as LEGO. Red, orange, green, and blue were chosen, because they are the colors of the classic LEGO blocks. By using the same colors, it reminds people of the product itself.

Color associations are essential, especially with children, because they use color to help them identify objects. For example, they could interpret an orange circle to be an orange or a basketball. Further detail will help them differentiate between the two, but aside from shape, color is a significant indicator. The superhero's mask and cape are red, because it is the color of Superman's cape. This color association assists with recognition that the character is a superhero. Since Superman's colors are blue and red, the blue shirt also contributes with that understanding. In addition, a red cape and a green shirt could insinuate Christmas, and it also becomes difficult to distinguish the shape of the arm in greyscale. As seen in the greyscale version of the logo, the green parts of the logo are lighter than the blue parts. Because it is necessary for the arm to be prominent so it is not lost in the cape, blue works better than green would for the shirt.



Red is also used for the high-five marks to indicate that there is an action occurring. It is the most aggressive color, which helps imply that an action is occurring. If it were blue or green or any other color, it would not be as effective for that reason. The construction hat is orange, because construction hats are typically yellow or orange. As mentioned earlier, using colors that are associated with the object help children identify them. Yellow could not be used, since that is the LEGO character's skin color.

The clothes of the LEGO characters are blue and green in order to reserve the red and orange for the aspects of the characters that identify them. In other words, aside from the action marks, red is only used for the mask and the cape, and orange is only used for the construction hat. By isolating these colors, it brings attention to them, making it easier for people to understand what those characters are. Blue and green were then used for the clothing items. Different colors were used for the shirt and pants to help create separation between the two clothing items. If they were the same color, it would give the impression that the characters were wearing jumpsuits rather than a shirt and pants. The colors are flipped on the characters to indicate that they are different people, which implies the variety of characters and pieces that LEGO offers.

"When I gain these ruby slippers, my power will be the greatest in Oz!"
— *The Wicked Witch of the West*

PANTONE® 1895 PC	PANTONE® 893 PC	PANTONE® 205 PC	PANTONE® 188 PC	PANTONE® 180 PC	PANTONE® 1945 PC
LIGHT PINK	DUSTY PINK	BRIGHT PINK	BRIGHT RED	BRICK RED	DEEP REDS
Positive: romantic, affectionate, compassionate, soft, sweet tasting, sweet smelling, tender, delicate, innocent, fragile, youthful Negative: too sweet	Positive: soft, subtle, cozy, dusky, gentle, composed, nostalgic	Positive: exciting, theatrical, playful, hot, attention-getting, high-energy, sensual, wild, tropical, festive, vibrant, stimulating, flirtatious Negative: gaudy	Positive: exciting, energizing, sexy, passionate, hot, dynamic, stimulating, provocative, dramatic, powerful, courageous, magnetic, assertive, impulsive, adventurous, demanding, stirring, spontaneous, motivating Negative: overly aggressive, violent, warlike, temperamental, antagonistic, danger	Positive: earthy, warm, strong, sturdy, established, country	Positive: rich, elegant, refined, tasty, expensive, mature, sumptuous, cultivated, luxurious, robust

RED 11

A bright red color was chosen for the type, because red is exciting, especially for children. Red is a powerful color that grabs people's attention. Although it can have negative connotations, by combining it with other bright primary and secondary colors, it eliminates those ideas.

So orange has gone from crass to classy in a relatively short period of time and, to tell the truth—orange you glad?

PANTONE® 162 PC	PANTONE® 170 PC	PANTONE® 719 PC	PANTONE® 1585 PC	PANTONE® 180 PC	PANTONE® 7522 PC
PEACH	CORAL	TANGERINE	VIBRANT ORANGE	GINGER	TERRA COTTA
Positive: nurturing, soft, fuzzy, tactile, delicious, fruity, sweet tasting, sweet smelling, inviting, warm, physical comfort, intimate, modest, embracing	Positive: life force, energizing, flexibility, desire	Positive: vital, juicy, fruitful, energizing, tangy	Positive: fun, whimsical, childlike, happy, glowing, sunset, hot, energizing, active, gregarious, friendly, good-natured, expansive, spontaneous, optimistic, communicative, jovial, sociable, self-assured, persuasive, animated Negative: loud, raucous or frivolous	Positive: spicy, flavorful, tangy, pungent, exotic	Positive: earthy, warm, country, wholesome, welcoming, abundance

ORANGE 17

Vibrant orange has positive associations that will especially appeal to children. It suggests fun and looks happy and friendly. It's also a childlike color that energizes people.

PANTONE® 127 PC	PANTONE® 116 PC	PANTONE® 130 PC	PANTONE® 1385 PC	PANTONE® 1385 PC
LIGHT YELLOW	BRIGHT YELLOW	GOLDEN YELLOW	AMBER	GOLD (metallic)
Positive: cheering, happy, soft, sunny, warming, sweet, easy, pleasing, babies	Positive: illuminating, joyful, hot, lively, friendly, luminous, enlightening, energetic, sunshine, stimulating, innovative, radiating, awareness, surprise, caution Negative: cowardice, betrayal, hazard	Positive: nourishing, buttery, tasty, sun-baked, wheat, hospitable, comfort and comfort food	Positive: jewelry, multi-cultural, mellow, abundant, original, autumn	Positive: rich, glowing, divine, intuitive, luxurious, opulent, expensive, radiant, valuable, prestigious

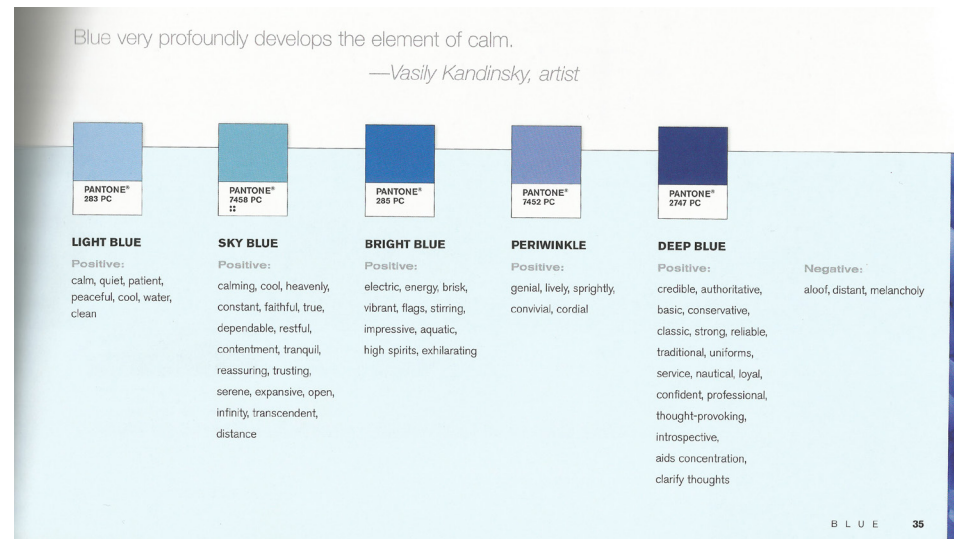
YELLOW 23

While yellow should be used to help with recognition for the LEGO people, a bright yellow best accomplishes the message that LEGO should portray. It's energetic, innovative, friendly, and joyful.

PANTONE® 358 PC	PANTONE® 347 PC	PANTONE® 334 PC	PANTONE® 349 PC	PANTONE® 3435 PC	PANTONE® 584 PC
LIGHT GREEN	BRIGHT GREEN	EMERALD	FOLIAGE GREENS	DARK GREEN	CHARTREUSE
Positive: calm, quiet, soothing, neutral, lightweight	Positive: fresh, grass, lush, lively, spring, renewal, lush	Positive: luxurious, jewel-like, up-scale	Positive: natural, fertile, healthy, balance, life, growth, soothing, harmony, restful, restoration, reassurance, environmental awareness, new beginnings	Positive: nature, trustworthy, refreshing, cool, restful, stately, forest, hushed, woody, traditional, reliable, money, prosperity	Positive: artsy, bold, trendy, startling, sharp, pungent Negative: gaudy, tacky, slimy, sickening, mold
PANTONE® 377 PC	PANTONE® 5747 PC	PANTONE® 565 PC	PANTONE® 3258 PC	PANTONE® 315 PC	
LIME	OLIVE GREEN	AQUA	TURQUOISE	TEAL	
Positive: fresh, citrusy, youthful, acidic, tart, refreshing	Positive: earthy, warm, country, safari, classic Negative: drab	Positive: water, refreshing, cleansing, young, babies, cool, dreamy, soft, lightweight	Positive: infinity, compassionate, protective, faithful, water, coolness, sky, gemstone (bright turquoise), tropical, oceans	Positive: serene, cool, tasteful, sophisticated, confident	

GREEN 41

Green is often used to imply freshness and depict an earthy image. However, the bright green is a lively color, which appeals especially to children. Combined with other primary and secondary bright colors, it no longer has environmental insinuations, but rather, it adds to the high energy that's created with such bright colors.



Like the previous colors chosen, the bright blue contributes the best when trying to create an energetic logo. Although the deep blue suggests that the company is credible, the credibility of a company would not appeal to children.

Pantone

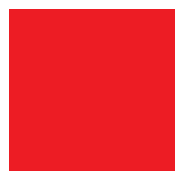
Pantone is a spot color system that is used to ensure that the correct colors are printed. Because every printer is different and every monitor displays color differently, using spot color printing eliminates those variations to achieve consistency with how the logo is displayed in print. Pantone colors are the solid inks that are used in spot color printing. CMYK printing mixes cyan, magenta, yellow, and black inks to achieve those colors whereas spot color printing does not require mixing different inks, maintaining the vibrancy of the colors.

Using Pantone colors assures that the same color will appear on a variety of materials. Examples of materials where the logo might need to be printed on and would require using Pantone colors include fabrics for items, such as hats, t-shirts, and pillows; buildings; cardboard; metals; plastics; and ceramic items, such as mugs or plates.



RGB

RGB colors are mainly used for digital purposes, because computer monitors use red, green, and blue subpixels. Examples of RGB use would be websites and online advertisements. The hexadecimal values for the colors are also included.



235 34 39
#EB2227



240 102 35
#F06623



254 220 15
#FEDC0F



5 161 74
#05A14A



32 68 151
#204497



LEGO



LEGO

Typography

LEGO

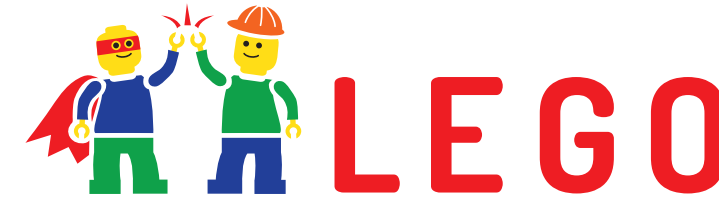


A sans serif font was chosen to represent the cleanliness and linear quality of the LEGOs, which would not have been successfully portrayed with a serif font. Sans serif fonts are also more informal than serif fonts appear to be. They're also bolder and more simplistic than serif fonts. The font Dosis was chosen for a variety of reasons. One reason is that there is low stroke contrast, which would appear too excessive and take away from the simplicity that a sans serif can accomplish. Another reason is the width of each letter is about the same, suggesting each letter can fit in a rectangle, which implies the classic shape of a LEGO block. The modernness and rounded edges of the font will also attract young children as opposed to a more antique-looking font or a font with sharp edges. The bold weight adds more personality to the logo than a lighter weight. It also displays a stronger presence than any of the lighter weights.

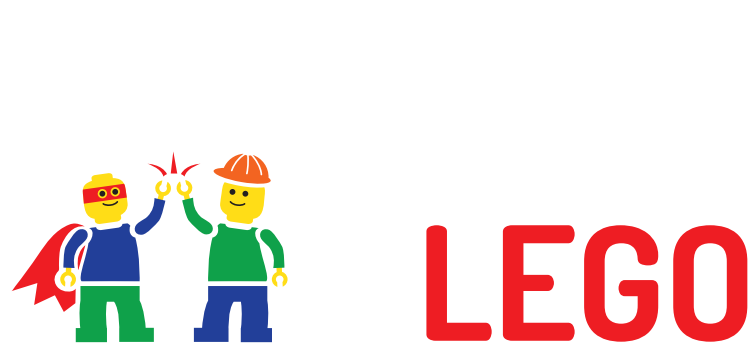
Incorrect Logo Usage



Never rescale the logo and type separately.



Never alter the spacing of the type.



Never alter the spacing between the logo and the type.



Never resize the logo without maintaining the proportions.



Never alter the colors of the logo.



Never rotate the logo.





Never make a pattern of the logo.



Never change the position of the type.

