

Colour

Our brand colour	64
Using plum	65
Our colour palette	67
The role of colour	68
How to use colour	69
Colour values	70
Colour legibility	71
Digital colour contrast	72
Dos & don'ts	73
Checklist	74



Our brand colour

More than just a colour, plum
instantly identifies us as
Crowne Plaza® Hotels & Resorts.

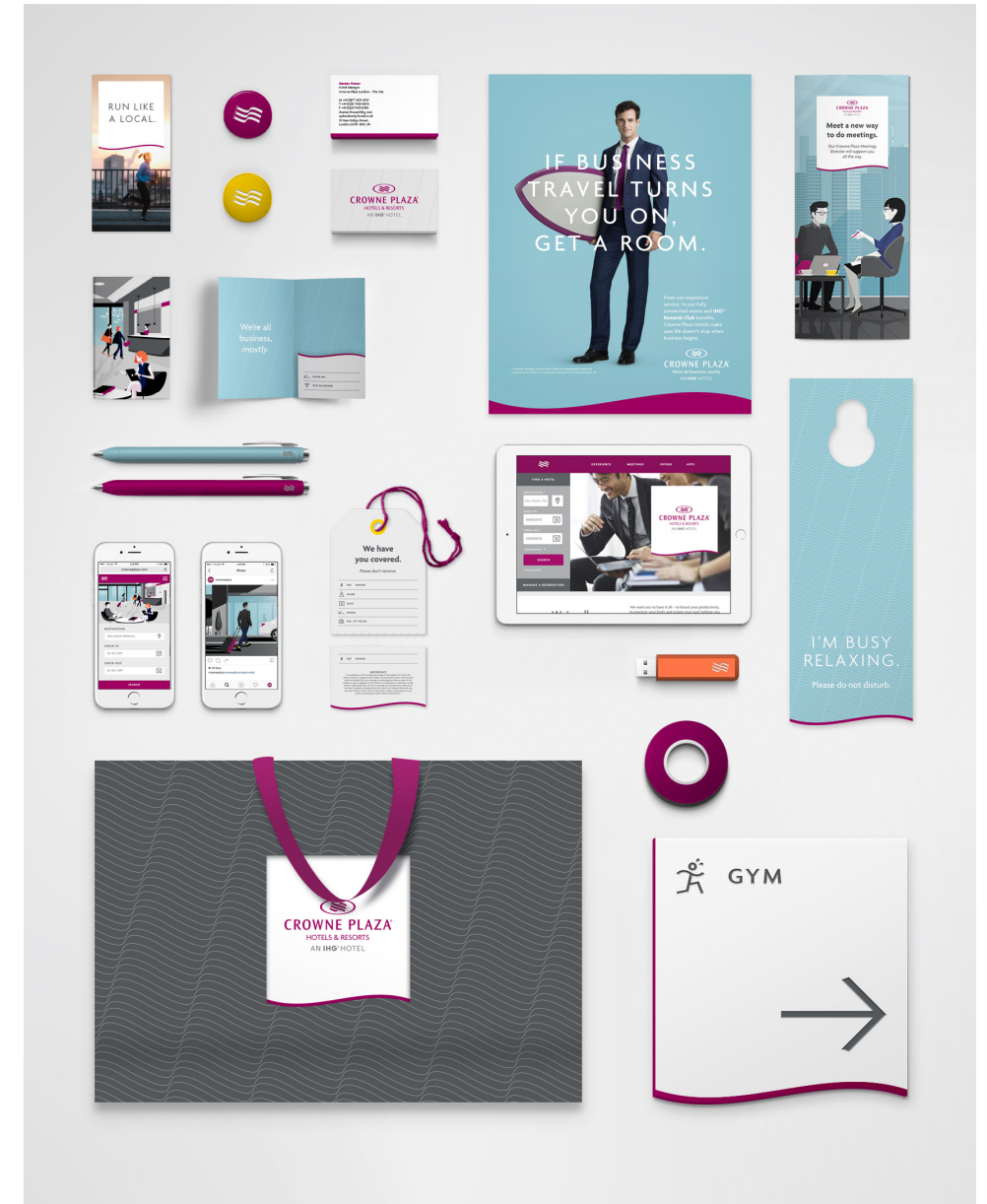
Large areas of plum have a heavy effect and can be hard to reproduce consistently.

So we're using it in a more selective way, avoiding large areas of coverage and using it against a light grey background so it really sings out.

Please note, there will be no immediate change to signage colour.



THEN



NOW

Using plum
It's important that plum features on all applications and there are a number of ways we can achieve this without covering large areas.

- 1

Brandmark and holding device

The plum version of our brandmark should always be used on a light grey or white background.
- 2

Photography and illustration

Subtle hints of plum will come through imagery, particularly illustration.

See pages 103 and 113 for more guidance.
- 3

Corporate stationery

Plum on the lower edge of corporate stationery subtly reinforces the colour in our brandmark for a premium feel.
- 4

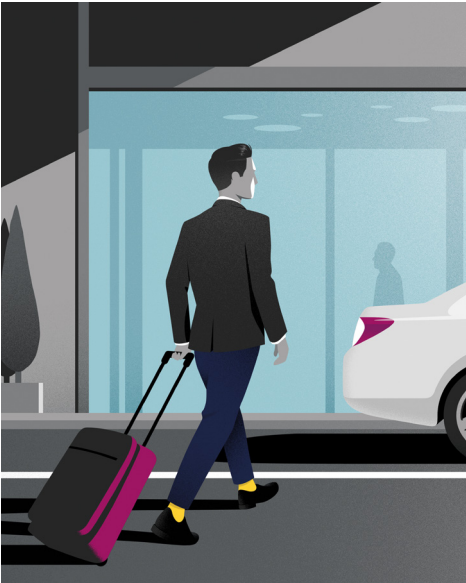
Global advertising campaign

Use the plum wave on applications relating to the global advertising campaign.

For more guidance, see pages 57 and 58.



1 Brandmark and holding device



2 Photography and illustration



3 Corporate stationery



4 Global advertising campaign

5

Thinking in three dimensions

Consider the shape, size and different surfaces of the application you're creating. Think: a flash of plum on the inside of a matchbox or plum lines in a notebook.

6

Material details

Consider all the materials and production methods involved in creating the application. Think: plum string on a luggage tag or plum handles on a bag.

7

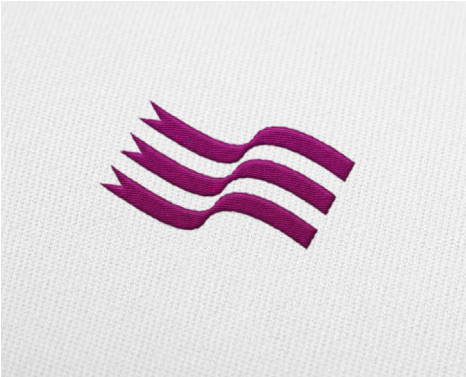
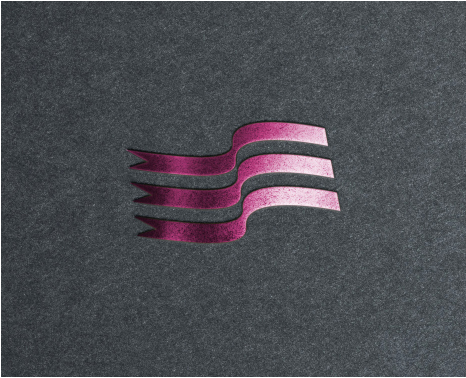
Finishing techniques

For a premium touch of plum, consider foil blocking or embroidering the flag icon. The raised edge of 3-D wayfinding may be another way to introduce plum in moderation.

8

Small applications

It's important that plum features on all applications. So, while we generally avoid covering more than 50% of an application's surface, on tiny items it may be more practical to use all plum.



5 Thinking in three dimensions

6 Material details

7 Finishing techniques

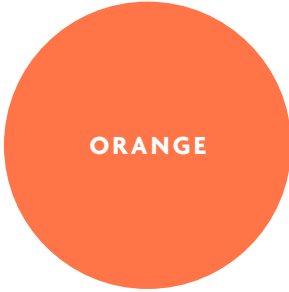
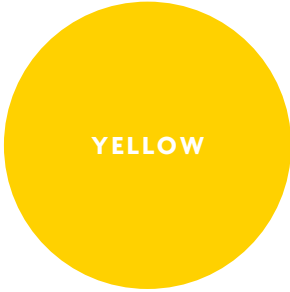
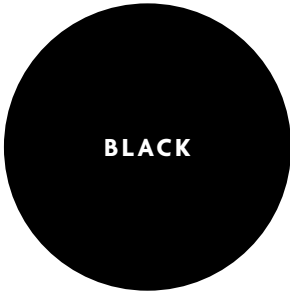
8 Small applications

Our colour palette

Our colour palette is made up of our signature brand colour, plum. This is supported by a neutral palette that helps support a functional and restorative feel.

Our sophisticated brighter colours capture attention and add energy.

Dark blue is an addition to the colour palette that helps bring a premium feel to applications.



The role of colour

Each colour in our palette can be used in each layer of our design style, however the proportions change depending on the layer.

In the professional layer, colour is used in a practical way to aid navigation and brand recognition. Light grey and dark grey dominate, with flashes of plum or touches of brighter colours.

In the restore layer, colour brings a sense of restoration and a more premium feel. Larger areas of blue and dark grey can be introduced.

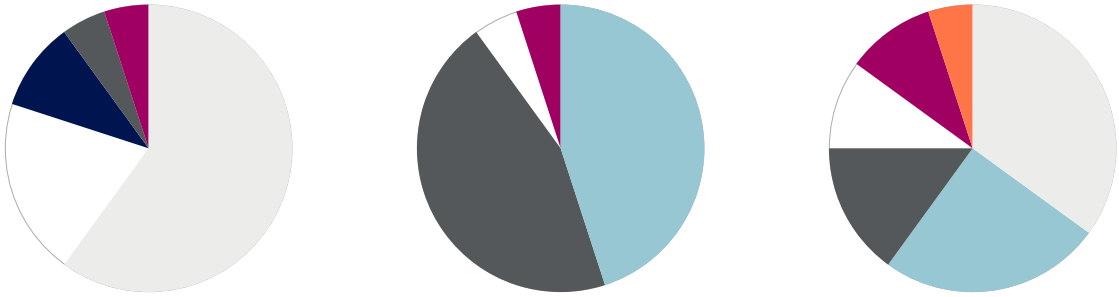
In the inspire layer, colour adds energy, boldness and an element of surprise. Lead with our brighter colours but ensure plum is present.

Remember, plum should be used sparingly in all of the layers.

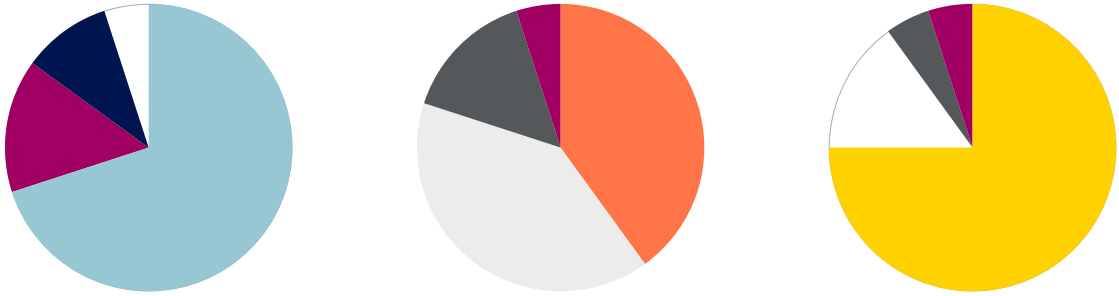
Professional



Restore



Inspire



How to use colour

These examples show how varying proportions of our colour palette can be used to create different moods across a range of applications.

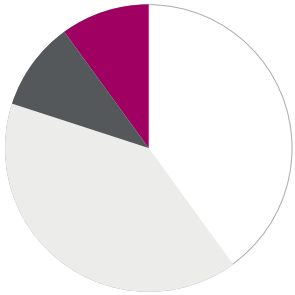
Plum features on everything, but as a guide it should not cover more than 50% of the application’s surface. This rule doesn’t apply to applications smaller than 3.5 inches or 90 mm.

Do not use one particular colour to theme a physical area or colour-code a topic. We always use a combination of colours across the guest journey.

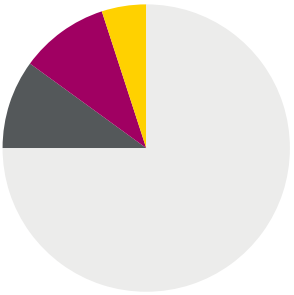
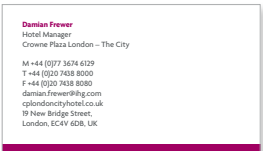
The brighter colours in the inspire layer can be used for their energizing effects, perhaps in a business meeting or on a screen with a surprising announcement. But take care on in-room collateral, where the yellow in particular may feel at odds with tones in the environment.

Don’t panic! There will be 30 global application templates to guide you.

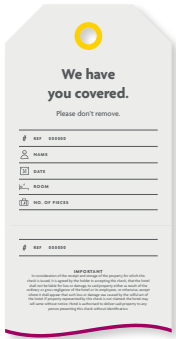
Professional



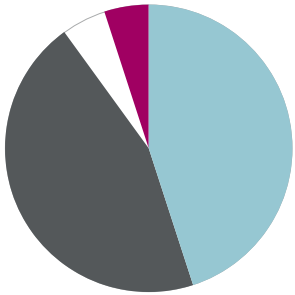
BUSINESS CARD



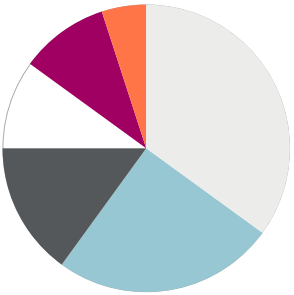
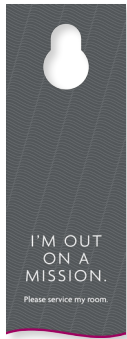
LUGGAGE TAG



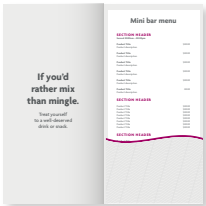
Restore



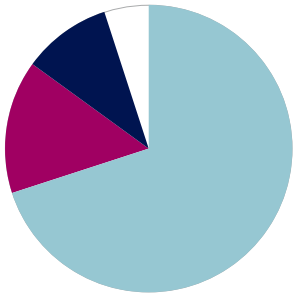
DOOR HANGER



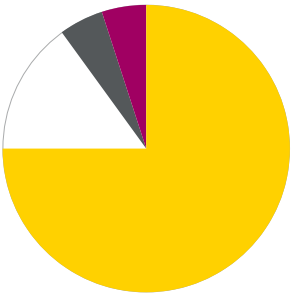
MINIBAR FOLDER



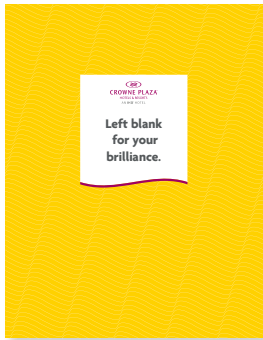
Inspire



GLOBAL CAMPAIGN AD



NOTEPAD WITH COVER



Colour values

Print

PANTONE
The Pantone Matching System is the industry-standard for colour reproduction and ensures consistent application of colour in primarily print and numerous other applications globally. All other process colour values have been matched from their corresponding Pantone reference.

CMYK
CMYK (Cyan, Magenta, Yellow, Key) colours are used when preparing artwork for digitally printed collateral.

Digital

RGB
RGB colour values are used for the creation of brand assets that will live on a digital platform. Banner advertisements on a website, digital presentations, etc.

HEX
HEX colour references are direct translations of their equivalent RGB values in a shortened form and are used specifically in web development and coding.

	PLUM	LIGHT GREY	DARK GREY	DARK BLUE	LIGHT BLUE	YELLOW	ORANGE
PANTONE C = Coated U = Uncoated	228 C 228 U	Cool Grey 1 C 50% tint Cool Grey 1 U 50% tint	424 C 425 U	280 C 280 U	550 C 551 U	108 C 108 U	165 C 165 U
CMYK	C16 M100 Y0 K30	C3 M3 Y4 K8	C30 M20 Y19 K58	C100 M85 Y5 K22	C38 M7 Y15 K8	C0 M14 Y100 K0	C0 M65 Y70 K0
RGB	R160 G0 B98	R236 G236 B235	R84 G88 B90	R0 G20 B80	R150 G199 B210	R255 G209 B0	R255 G117 B72
HEX	#A00062	#ECECEB	#54585A	#001450	#96C7D2	#FFD100	#FF7548

Colour legibility

These examples show the correct colour combinations for typography.

Please follow these rules for consistency and legibility across applications.

Both text and background colours are based on the same values from our palette. See page 70 for breakdowns.



Digital colour contrast

As part of ISO standards, all selected background colours have been compared with the full digital colour palette using WCAG 2.0's (Web Content Accessibility Guidelines) luminosity contrast algorithm, which is used to regulate legibility online.

WCAG 2.0 requires that both visual presentation of text and images of text have a contrast ratio of at least 4.5:1, except for the following:

Large text
Large-scale text (light and medium text above 18 pt / 24 px, or bold text above 14 pt / 18 px) and images of large-scale text have a contrast ratio of at least 3:1.

Incidental: Text (or images of text) that are part of an inactive user interface component, that are pure decoration, that are not visible to anyone, or that are part of a picture that contains significant other visual content, have no contrast requirement.

Brandmarks
Text that is part of a brandmark or brand name has no minimum contrast requirement.

Always consider these combinations when designing digital applications, paying extra attention to buttons, hyperlinks and labels.

Colour

Pass at AAA level (above 7:1)
Individual colour combinations can be used for text in any size and weight.

DARK GREY

White background

WHITE

Dark grey background

WHITE

Plum background

WHITE

Dark blue background

Pass at AA level (3:1 – 7:1)
Individual colour combinations can only be used for large text (light and medium text above 18 pt / 24 px, or bold text above 14 pt / 18 px).

DARK GREY

Light grey background

PLUM

Light grey background

Fail at any level (below 3:1)
Individual colour combinations that cannot be used in digital applications.

WHITE

Light blue background

WHITE

Yellow background

WHITE

Orange background

Dos & don'ts



✓ Do use the correct colour values on page 70.



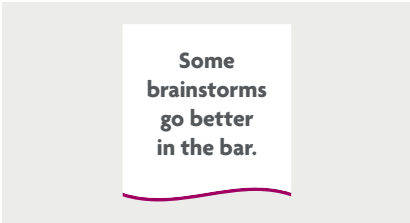
✓ Do use our colours at 100% opacity.



✓ Do use light grey as the primary background colour.



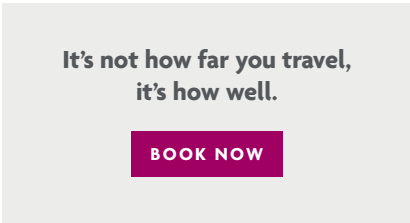
✓ Do use plum sparingly – less is more.



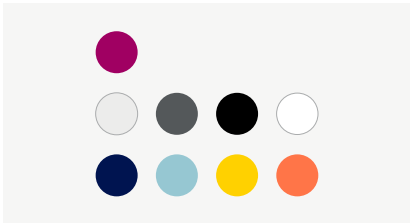
✓ Do use dark grey as the primary colour for typography.



✓ Do use white for typography on dark coloured backgrounds.



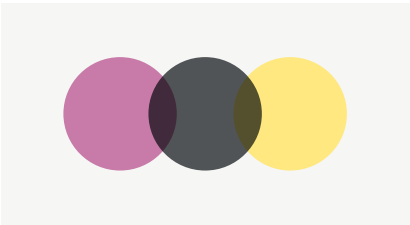
✓ Do use colour to aid navigation.



✓ Do only use colours within our colour palette.



✗ Don't use colours outside our palette.



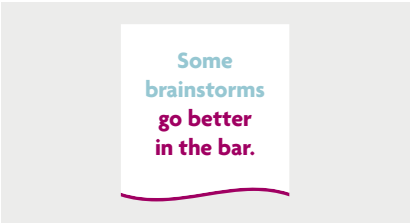
✗ Don't use tints or make our colours transparent.



✗ Don't use black as a background colour.



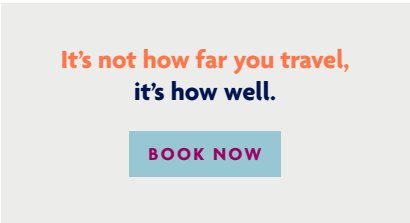
✗ Don't use large areas of plum on larger format applications.



✗ Don't use coloured typography within our holding device.



✗ Don't use coloured typography on coloured backgrounds.



✗ Don't combine multiple colours on the same application.



✗ Don't use gradients.

Colour checklist

- ❶ **Using the correct colours, values and swatches?**
Stay within the brand palette.
- ❷ **Avoiding large areas of plum?**
It should always be evident on applications, but use it selectively.
- ❸ **Using colour to control the tone of applications?**
Keep the layers in mind;
professional, restore or inspire?
- ❹ **Using white typography?**
Go for it – but only use on coloured backgrounds. Use dark grey or plum on light grey and white backgrounds.
- ❺ **Plum and grey only in the holding device?**
No other colours should get in there.
- ❻ **No gradients or opacity?**
Used flat areas of colour at 100% opacity.