Brand guide

Version 1.0

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This book presents a new brand strategy for Samsung:
— who we serve,
— what we stand for, and
— how we communicate our value.

It begins by painting a clearer picture of our core consumer, then defines a new brand platform that will help us build a more powerful emotional connection with this target. Finally, it provides the visual and verbal elements we need to bring our brand story to life.

Think of this book as a user's manual for our brand. It will help all of us make Samsung a more powerful global icon.

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New brand platform

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Global brand objective

The Samsung brand has come a long way in a short time. Our first focus was to build brand awareness worldwide. We succeeded by making Samsung one of the best known brands in any category.

In the following years, our task was to build our premium quality, to help drive preference against competing brands.

The brand today enjoys a growing premium image that we will continue to build upon as we enter our next and most exciting phase: going from well-known to well-respected and, soon, to well-loved.

Our global brand objective: A world-class, premium brand that connects emotionally with our consumers.

Build global awareness

Establish premium image

Become loved

An iconic brand

Create meaning to strengthen brand equity and category equity, while accelerating product sales.

Make an emotional connection with Youth-Minded Consumers.

Globally consistent brand message that will create unique and sustainable brand image

Brand target

To drive and accelerate our growth in Brand Preference, we needed a redefined Brand Target on which to focus our future marketing efforts.

Through global segmentation studies across key business categories and regions, a clear new global brand target emerged:

"Young-Minded Consumer"

Young-Minded Consumers are:

- Early adopters of technology, socially active, and influential in their peer's brand choices,
- Willing to pay premium prices given the central role technology products play in their lives,
- A strong revenue potential for our core categories across all regions, and
- More likely to consider, prefer and recommend Samsung due to their high affinity to the brand.

Young-Minded Consumers are not defined by a specific age group or demographic statistic but, rather, a new global mindset and attitude.

They are early adopters who form a strong emotional connection with their favorite brands.

They are youthful in spirit, if not always in age. They are successful but always striving. They view brands as partners that can help them on their way.

They are always looking for new sources of inspiration, and our products can play a key role in their lives.

From the TV at the center of their digital world to the mobile phone organizing and extending their active business and social lifestyle, it is the job of our products — and our communications — to find newer and better ways to inspire their imagination.

CHRISTINE / 22 / PR associate in Paris

"I am inspired by the rants and raves on designspongeonline.com, the crazy visions of avant-garde fashion designers, and the steady stream of txts, twitters, pix, and sounds that I constantly share with my friends."

I AM
Someone with one foot in the "real world," one foot still in the world of my school friends, but always on the way to my next adventure!

MY HHP IS
A way for me to scream, strut, or whisper whatever is on my mind or in my imagination.

IN MY IMAGINATION
A kaleidoscope of ideas of what to do this weekend.

BRANDS ARE
My canvas.

DANNY / 34 / Entrepreneur in Shanghai

"I am inspired by Kanye's sample of Daft Punk, Beckham's free kicks, Diplo's nutty remixes, and the ages of the guys who are running Google."

I AM
A serial entrepreneur, a semi-retired amateur dj, a bit of a workaholic, and a huge football fan.

MY MP3 PLAYER IS
The connection between my brain, my heart, and everything that is new in the world of music.

IN MY IMAGINATION
A hit single...produced by me.

BRANDS ARE
My co-producer.

ELIZABETH / 61 / Publisher in New York

"I am inspired by the pure wonder in the eyes of my grandkids, the prose of Dave Eggers, and the poetry of Jay-Z (yes, you heard me correctly)."

I AM
Proud of what I've accomplished in my career, completely shocked that I'm a grandmother, determined to run that marathon, and ever curious about just about everything.

MY FPTV IS
One day a connection to the news, the next day a home theater showing a new documentary, the next day a home theater for movies of my grandkids.

IN MY IMAGINATION
A pretty darned good idea for my next career.

BRANDS ARE
My connection to what's new.

MIKE / 45 / Architect in London

"I am inspired by Calatrava's skyscraping sculpture, the next 45 seconds of fame to appear on YouTube, anyone who can understand my 13-year-old daughter."

I AM
A professional architect, an aspiring semi-professional photographer, a proud dad, and an admitted gadget junkie.

MY DSC IS
A bridge between my career and my favorite hobby.

IN MY IMAGINATION
The detailed blueprints of my house that one day I am going to build for my family.

BRANDS ARE
A muse.

MARIA / 30 / Gallery owner in Moscow

"I am inspired by any and every way that people express themselves: a painstakingly crafted painting, a dash of street graffiti, a visionary video installation, or just an outfit put together with a particular verve."

I AM
A proud owner of my own small business, a sometimes nervous owner of my own small business, and an aspiring owner of a much larger business!

MY HHP IS
A way for me to capture those magical little moments that are always happening quickly and unexpectedly in this city of change.

IN MY IMAGINATION
A collage of my paintings and my cash flow statements. Odd, I know.

BRANDS ARE
Another place to look for inspiration.

ARAVIND / 36 / Sound engineer in Mumbai

"I am inspired by figuring out how products (and people) work. I have better luck figuring out the products, but I'm fascinated by both."

I AM
An ex-geek turned bass guitarist with a dual degree in physics and management but a passion to do music full-time. Born in Chennai but recently moved to Mumbai to be where the action is.

MY FPTV IS
My newest centerpiece, my favorite fascination, and something I manage to work into more than a few conversations with my friends.

IN MY IMAGINATION
A sonic blueprint for my next composition.

BRANDS ARE
Often playing catch-up to where I already am.

Brand equity pyramid

WHAT IS BRAND EQUITY?

Brand equity is the essence of what the brand stands for in the hearts and minds of consumers. Some think of Brand Equity as a brand's DNA or a brand's reputation.

The central purpose of developing a brand equity statement is to define internal strategic choices in order to drive consumer preference for our brand.

Therefore, understanding the market and the most important drivers of the target consumer's brand preference is critical.

WHY IS BRAND EQUITY IMPORTANT?

Brand equity is important for a number of reasons.

Among them:

– It differentiates the brand from competitors in the minds of consumers.

– It allows the brand to command premium prices.

– Over time, it develops brand loyalty.

HOW TO USE BRAND EQUITY

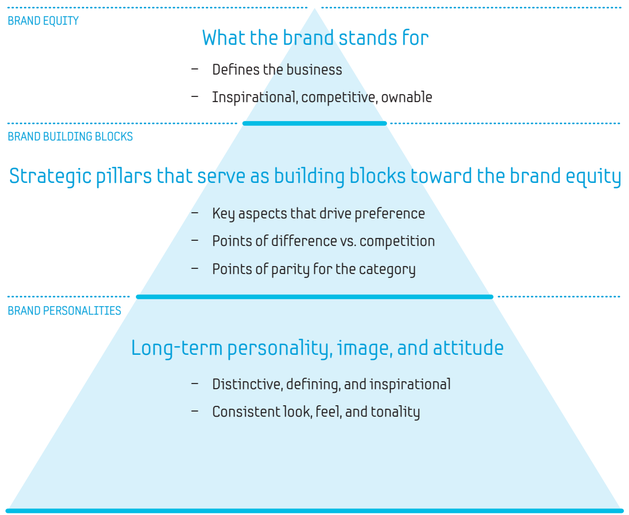
Brand equity provides a roadmap that enables the work of everyone to be consistent.

Everything consumers see and experience from our brand should bring the equity to life.

Brand equity works as…

– A guide as to which product development, product design, and marketing activities are appropriate for the brand.

– A filter to screen out any types of actions against the desired equity.

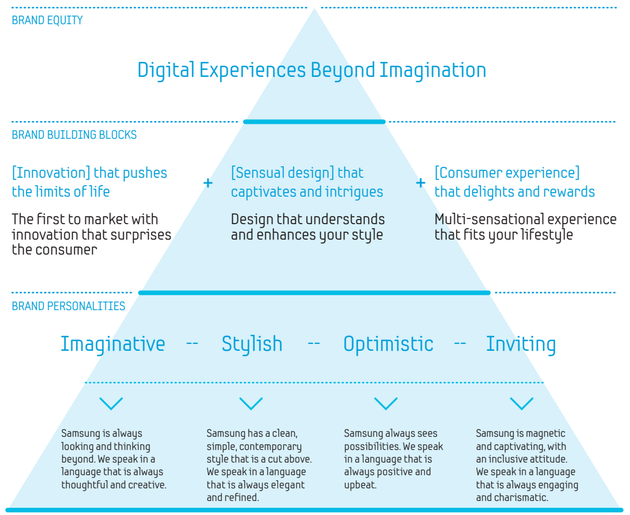


Samsung brand equity pyramid

To become a truly iconic brand, Samsung must inspire the passions of our new target.

Summarized in the phrase "Digital Experiences Beyond Imagination," our Samsung brand equity pyramid defines the value that we strive to deliver in everything we do. It also represents the image that we want Samsung to represent in the minds of our consumers. And it serves as an internal framework to guide the marketing activities and consumer experiences that we create as a company.

By adhering closely to this platform, we can ensure that all of our communications build more powerful emotional connections.



Digital Experiences

Identifies the industry in which Samsung competes and "what" — the nature of the products and services — Samsung offers to consumers.

EXAMPLES OF BRAND EQUITY

NIKE —
Authentic Athletic Performance

BMW —
Ultimate Driving Machine

Beyond Imagination

This is "how" Samsung delivers these experiences. It is what sets Samsung apart. Samsung pushes the limits of what's possible in everything we do. This boundless sense of wonderment and discovery permeates throughout every last person at Samsung and collectively sets Samsung apart in the minds of consumers.

Imaginative

Samsung is inspired by always looking and thinking beyond.

IT IS ...

Visionary
Intelligent
Fresh
Engaging
Unexpected

IT IS NOT ...

Too abstract
Overly clever
Superficial

Stylish

Samsung has a clean, simple, modern style that is a cut above.

IT IS ...

Relevant
Contemporary
Chic
Elegant
Simple
Clean

IT IS NOT ...

Just a fad
Too bold

Optimistic

Samsung always sees possibilities.

IT IS ...

Inspiring
Bright
Upbeat

IT IS NOT ...

Too far-fetched
Unrealistic

Inviting

Samsung is magnetic; it captivates
with an inclusive attitude.

IT IS ...

Engaging
Charismatic
Forward-thinking

IT IS NOT ...

Pretentious
Exclusionary
Aloof
Ordinary

Bringing the brand to life

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Building our brand story

In order to deliver the Samsung brand equity to consumers in an ownable, differentiated way, we need to translate that brand equity into a brand story for communication to Young-Minded Consumers.

BRAND EQUITY

Internal framework to guide all our marketing activities and add value to the consumer experience that we create as a company.

BRAND STORY

The consistent "story" of our brand.
It brings the brand equity to life in memorable, ownable consumer language across every communication, product, and channel.

- It is authentic, rooted in a company's origins, in brand equity that the consumer understands, and in the truths a consumer feels.
- It comes from what the brand is — its strategic framework and executional elements — and influences everything that the brand does, both internally and externally.
- It is constant over time — communication campaigns may change to tell the story differently, but the authenticity of the brand story never changes.

Building an authentic Samsung brand story

CREATING A POWERFUL, BIG IDEA — IMAGINATION
Global brands need big ideas that tap into universal human emotions and link consumer mindsets across markets.

Imagination is one such universal and aspirational consumer truth, particularly attractive to Young-Minded Consumers.

"Imagination" is a powerful, global consumer truth.

The truth of Samsung lies in a company that is made up of relentless, striving people…people who believe in the power of imagination, people who see technological innovation and sensual design as offspring of their imagination, people who believe that, with imagination, anything is possible.

It is a truth that resonates with Young-Minded Consumers, people who are passionate by nature, and thirsting for inspiration, new ways, new discoveries, new creations, and new experiences.

This is where the Samsung brand story derives.

At the intersection of these truths, a company and a consumer share a belief, share an attitude, share a unique connection:

Where passion meets imagination

It is the story of wonder, of delight, of that little piece of magic in everything that we make and how it inspires and ignites the passions of people everywhere, everyday.

It is about a company and its customers sharing a common belief that anything is possible, that dreams can be made real, that imagination is more than just a wish. It is a way of life.

This is Samsung, and this is where: **> imagination lives**

Holistic framework

Imagination lives in everything that we make, everything that we communicate, and everywhere that our brand appears. Every product, communication, or channel experience must reaffirm our new brand story.

By "re-telling" our brand story at every opportunity, we will bring our brand equity to life and help Samsung become an icon for Young-Minded Consumers.

These guidelines focus on the tools to use to create the "Communication experience" in a consistent and distinctive manner.

Campaign idea

The spirit of 'Imagination Lives' defines the campaign and separates it from the previous campaign.

This campaign:

- Dramatizes the spirit of imagination — how it can provide benefits and fuel people's passions.
- Exudes charismatic humanity, positive energy, and a sense of style.
- Contains the ellipse, Samsung's ownable icon, to symbolize 'Imagination Lives.'

Look, tone, and manner of the campaign

"Imagination Lives" defines Samsung and is the emotional bond the brand shares with Young-Minded Consumers. Thus, every consumer contact in every situation is an opportunity to reaffirm and celebrate this shared bond.

This also means that every consumer contact is not only a representation of Samsung but also a representation of our Young-Minded Consumers… who they are, what they do, what they aspire to. It is important that we paint the right portrait through the campaign look, tone, and manner.

OUR LOOK

Simple, youthful, and premium, with a strong sense of style and design, very graphic, and colorful. The look depicts real life, grounded in an actual place and time — not ordinary life, but imaginative life, life on your best day, life as it should be!

It is NOT staged, faddish, static, stark, complex, or dark.

OUR TONE AND MANNER

Charismatic humanity, optimistic, and energetic.

It is NOT cerebral, pretentious, lifeless, cold, distant.

Campaign do's and don'ts

"Imagination Lives" is an idea that is built on energy and optimism and an emotional connection to today's vibrant Young-Minded Consumer.

The guidelines in this book will help you understand key elements of the campaign and provide you with the framework for consistent, high-quality campaign execution all around the world, while allowing you the freedom to execute to your specific market needs.

Much consideration and detail have gone into the specifics of the campaign and its many applications. Those will be addressed thoroughly throughout these pages. But to help you get a clear grasp of the campaign basics, here are some key "do's" and "don'ts" to help make "Imagination Lives" come to life:

DO…	DON'T…
Find the wonder in each product.	Simply list a product feature.
Portray its use in an imaginative way.	Just show a big product.
Create communications of dynamism, energy, and optimism.	Create quiet, staid, passive, or uninviting communications.
Cast people who reflect the brand personality, who are inviting, energetic, optimistic.	Cast models who present an aloof, exclusionary feeling.
Utilize the ellipse as a strong icon to proclaim Imagination Lives in this moment and with this product.	Use the ellipse as a minor element or as a specific highlight.
Create strong, simple, graphic ads that allow the page to breathe and let the eye quickly find the key point of focus.	Cram everything possible onto one page, trying to make everything big and resulting in a cluttered ad where nothing stands out.
Show products in simple, artful, imaginative ways.	Just show a catalog image.

Our visual elements are a set of consistent graphic tools that appear across our communications.

They have been developed to create a deeper, more emotional connection with our consumers wherever they experience our brand.

WORDMARK

SAMSUNG

THE ELLIPSE

TYPOGRAPHY

Samsung Imagination –
Typography

Samsung visual elements

A phone that
adapts to you

COPY ELEMENTS

COLOR PALETTE

IMAGERY

Wordmark

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Wordmark / Introduction

Our Samsung wordmark is the simplest, most immediate, and most recognizable representation of our brand. Its consistent and prominent use builds upon our heritage while projecting confidence and energy as we move forward.

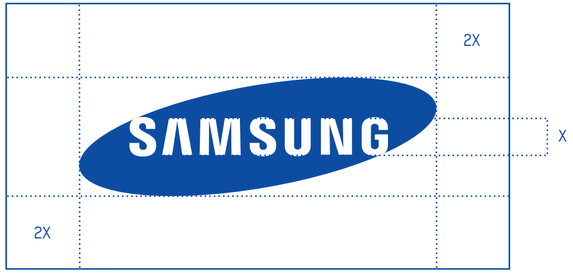
Clear space

The Samsung wordmark is one of the company's most precious assets. Always position it for maximum impact and give it plenty of room to "breathe" to ensure its impact and legibility.

Clear space separates the wordmark from other elements such as headlines, text, imagery, and the outside edges of printed materials.

A minimum amount of clear space — equal to 2X — must surround the wordmark at all times.

Whenever possible, use a larger amount of visually uninterrupted space for optimal visibility.



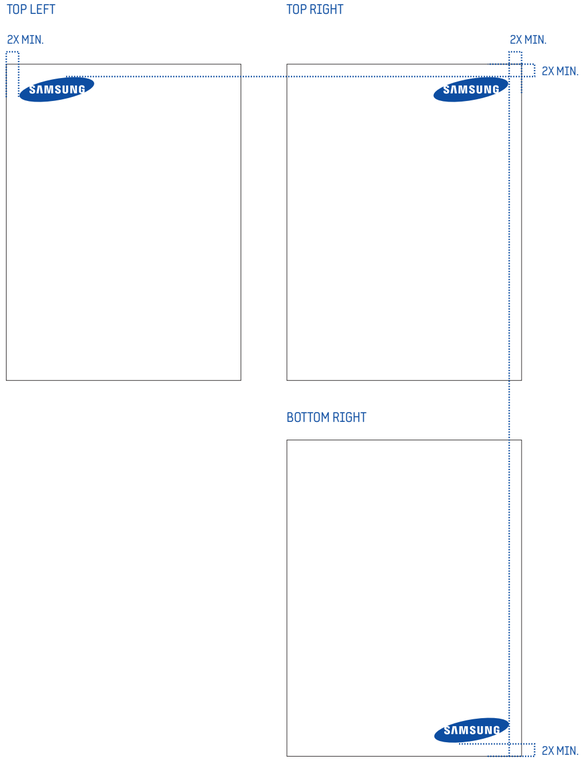
Wordmark / Placement

Always position the Samsung wordmark within the layout to the corner margin of any given application. The approved placements are top left, top right, or bottom right. No other placement is acceptable.

Select the approved placement area that has the least complex imagery background and the greatest amount of contrast to ensure maximum visibility for the Samsung wordmark.

The minimum space for margins must always be observed when placing the wordmark. "2X" is the minimum amount of space required left and right of the wordmark., "X" is equal to cap-height of the Samsung logotype (e.g., the "N" in Samsung). Place a larger amount of space at the bottom of the wordmark whenever possible.

Note: Scale the size of the Samsung wordmark to meet specific application needs. For example, the size of the wordmark on OOH is proportionally larger, compared to other elements, for greater visibility.



Typography

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37 Primary typeface
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New, distinctive typography helps us tell consumers that Samsung has something new to say.

Designed exclusively for Samsung, this font reflects the fresh, contemporary nature of the new campaign. At the same time, it holds true to core brand personality traits: imaginative, stylish, optimistic, and inviting.

Known as Samsung Imagination, this proprietary font is easily readable and can be used in varying size contrasts to help emphasize key message points. As the primary typeface, it sets an identifiable and consistent tone across all communications points.

Samsung has developed a proprietary typeface called Samsung Imagination. It is strong, yet modern, and will help reinforce our unique brand personality.

Samsung Imagination should be used across all communications.

SAMSUNG IMAGINATION

abcdefghijklmnopqrstuvwxyz123
4567890ABCDEFGHIJKLMNOPQRS
TUVWXYZ!—#$%&()*+,./:;<=>@?[\]
^`{|}~ÄÅÇÉÑÖÜÂÊÁËÈÍÎÏÌÓÒÔÚÙÛ
ÀÃÕáàâäãåçéèêëíìîïñóòôöõúùû
üt˚¢£ß•®©™´¨ÆØ¥ªºæø¿¡«»…“”‘’
ÿŸ/€‹›ﬂﬁ‡·„‰

FOR HIGHLIGHTING AND LEGIBILITY
Use Samsung Imagination Bold to highlight important information in body copy, for subheads, and for applications with legibility considerations (e.g., OOH).

Make it bold.

Typography / Alternate typefaces

FOR BODY COPY AND FUNCTIONAL REQUIREMENTS

Helvetica Neue is Samsung's secondary typeface and may be used where readability is a concern, such as for large amounts of body copy (e.g., more than two paragraphs) and small type sizes (e.g., legal copy).

Helvetica Neue —

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRST

UVWXYZ1234567890

FOR DESKTOP

Arial should be used for desktop applications in a nongraphic artwork environment such as live text in Web sites, and Microsoft Word® and PowerPoint® documents. Samsung Imagination and Helvetica Neue should be used for graphics and banners in Web portals, microsites, and other desktop-based environments.

Arial —

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRST

UVWXYZ1234567890

Note: Do not substitute any other typefaces for the approved Samsung typography.

Examples for illustrative purposes only.

Typography / Non-Roman languages

When creating Samsung communications in non-Roman languages that are not supported by Samsung Imagination or Helvetica Neue — such as Cyrillic, Arabic, Chinese, Hindi, and Thai — use the counterpart fonts specified in the list on this page. You may purchase these fonts online at the type foundries listed below or through foundries in your own country. Contact your IT department for details on installation.

LINOTYPE

www.linotype.com
Phone: +49 (0) 6172 484-418
Fax: +49 (0) 6172 484-429
e-mail: info@linotype.com

ASCENDER

www.ascenderfonts.com
Phone: +1 (847) 357-0730
25 Northwest Point Blvd., Suite 225
Elk Grove Village, IL 60007 USA

	PRIMARY (TO ALIGN WITH SAMSUNG IMAGINATION)	ALTERNATE (TO ALIGN WITH HELVETICA NEUE)
Cyrillic	Neue Helvetica Roman (from Linotype, $26) АБВГДЕЖЗИЙабвг	No secondary typeface
Arabic	Isra Regular (from Linotype, $135) ابپتثجچحخدذرزژس ش	AXT Manal Black, AXT Advertising Medium, AXT Gihan Light ذلك تنظيف الأرضيات
Chinese	Heiti 三星液晶电视	No secondary typeface
Hindi	Kruit Dev एफजीएचओपीक्यू	No secondary typeface
Thai	PSL Kitthitada กขขคฑงจฉชซฌ	No secondary typeface

How you use typography is just as important to expressing Samsung's unique personality as selecting the right typeface.

All copy, including headlines, product names and features, and body copy, is set in Samsung Imagination using "sentence case."

SUBHEADS ARE SET IN ALL CAPS
The correct size of typographic elements will be determined by the size of each application.

Headlines should always be the most prominent element, followed by the product name or feature, and then descriptive copy.

As a general rule, headlines should be staggered in two lines with a 2:3 ratio. Choose type sizes per application to work with image and layout constraints.

Headlines can be one line when using
imagination lives

Note: All legal copy and other small type sizes are set in our secondary typeface, Helvetica Neue, to ensure maximum readability.

Headlines can be contrasted in
size and staggered.

Center-align the second line
with the end of the first line.

Headlines can be
contrasted in size and staggered.

Center-align the second line
with the end of the first line.

Typography / Use

The examples below illustrate the Samsung typography style as it is applied to content ranging from evocative and promotional to more functional in purpose.

For headlines, use Samsung Imagination in a staggered arrangement to create an engaging and proprietary tone that supports our brand personality and creates immediate recognition for Samsung communications.

For all subheads, call outs, and other copy up to a maximum of 2 paragraphs in length, use Samsung Imagination set flush left in sentence case. Short subheads may use all uppercase to add distinction, where necessary.

Use Helvetica Neue for large amounts of copy or copy that is under 7 pt. in size to emphasize legibility and readability.

Utilizing scale and contrast between typographic elements establishes a clear hierarchy.

HEADLINES

A phone that
adapts to you

- Samsung Imagination
- Sentence case
- Staggered arrangement
- As few words as possible

SUBHEADS & BODY COPY

Introducing the Samsung Series 6 Full HDTV with the touch of color finish

DESIGN LANGUAGE

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat facilisis. Vero eros accuman et usto odo dignissim qui blandit luptatum zzril delenit augue duis dolore ten feugait nulla facilisi.

Lorem ipsum dolor sit amet, consectetuer euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

- Samsung Imagination for product names/features and small amounts of copy
- Samsung Imagination Bold for subheads
- Sentence case
- All uppercase for short subheads
- Flush left

FUNCTIONAL REQUIREMENTS

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at. Vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

- Helvetica Neue
- Sentence case
- Flush left
- Large amounts of copy or under 7 pt type size

Examples for illustrative purposes only.

Typography / Do nots

DO NOT use fonts other than Samsung Imagination for headlines, subheads, and callouts.

DO NOT align set paragraphs other than flush left.

DO NOT use upper case for large amounts of copy.

DO NOT use Samsung Imagination for copy under 7 pt in size; e.g., legal copy, forms.

a phone that adapts to you

Introducing the Samsung Series 6 Full HDTV with the touch of color finish

DUIS AUTEM VEL EUM IRIURE DOLOR IN HENDRERIT IN VULPUTATE VELIT ESSE MOLESTIE CONSEQUAT, VEL ILLUM DOLORE EU FEUGIAT NULLA FACILISIS AT. VERO EROS ET ACCUMSAN ET IUSTO ODIO DIGNISSIM QUI BLANDIT PRAESENT LUPTATUM ZZRIL DELENIT AUGUE DUIS DOLORE TE FEUGAIT NULLA FACILISI.

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper ste velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.

Color

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Color / Palette

The new Samsung brand platform introduces a wide color palette in order to convey a more optimistic and dynamic brand image. This palette has the flexibility to work across all our audiences and areas of business, while maintaining a consistent brand personality.

There is no single preferred color. Rather, we are allowing greater freedom in the use of color in order to express our imagination. By using color liberally throughout our communications, we will convey energy and surprise.

The colors selected should reflect the desired tone, such as more youthful or more premium. They should also match the imagery used in the communications piece. Use colors within a family to create a tone-on-tone effect.

Use black only when it is neither practical nor cost effective to use color, such as newspaper advertising or laser printing.

DO NOT use colors other than the approved Samsung color palette .

CORE

Samsung Blue	Black	White

AQUA FAMILY	TEAL FAMILY	GREEN FAMILY	BROWN FAMILY	ORANGE FAMILY	RED FAMILY
Samsung Aqua	Samsung Teal	Samsung Green	Samsung Brown	Samsung Orange	Samsung Red
Samsung Bright Aqua	Samsung Bright Teal	Samsung Bright Green	Samsung Bright Tan	Samsung Bright Yellow	Samsung Bright Red
Samsung Light Aqua	Samsung Light Teal	Samsung Light Green	Samsung Light Tan	Samsung Light Yellow	Samsung Light Red

Color / Specifications

Pantone®, CMYK, and RGB conversions have been developed for the Samsung color palette. Please use only the equivalents specified here in order to maintain consistency across all Samsung communications.

SAMSUNG COLOR	PANTONE®	CMYK	RGB	WEB
Samsung Blue	Pantone 286 C / U	C100, M80, Y0, K0	R20, G40, B160	#1428A0
Black		C0, M0, Y0, K100	R0, G0, B0	#000000
White		C0, M0, Y0, K0	R255, G255, B255	#FFFFFF
Samsung Aqua	Pantone 7460 C / U	C100, M0, Y0, K10	R1, G125, B178	#0087C6
Samsung Bright Aqua	Pantone 306 C / U	C75, M0, Y7, K0	R0, G184, B230	#00B8E6
Samsung Light Aqua	Pantone 2975 C / U	C30, M0, Y0, K0	R155, G214, B230	#9BD6E6
Samsung Teal	Pantone 322 C / U	C100, M0, Y33, K35	R13, G124, B97	#0D7C61
Samsung Bright Teal	Pantone 7465 C / U	C56, M0, Y30, K0	R48, G185, B138	#30B98A
Samsung Light Teal	Pantone 572 C / U	C26, M0, Y17, K0	R151, G223, B172	#97DFAC
Samsung Green	Pantone 7495 C / U	C20, M0, Y80, K30	R121, G140, B40	#798C2B
Samsung Bright Green	Pantone 397 C / U	C10, M0, Y100, K11	R191, G184, B10	#BFB80A
Samsung Light Green	Pantone 610 C / U	C0, M0, Y58, K6	R212, G214, B77	#D4D84D
Samsung Brown	Pantone 146 C / U	C0, M43, Y100, K33	R160, G99, B10	#A0630A
Samsung Bright Tan	Pantone 124 C / 7406 U	C0, M22, Y100, K5	R255, G187, B8	#FFBB08
Samsung Light Tan	Pantone 7403 C / U	C0, M12, Y50, K0	R250, G205, B82	#FACD52
Samsung Orange	Pantone 716 C / U	C0, M55, Y100, K0	R245, G113, B1	#F67101
Samsung Bright Yellow	Pantone 116 C / 108 U	C0, M12, Y100, K0	R255, G209, B35	#FFD123
Samsung Light Yellow	Pantone 127 C / U	C0, M5, Y57, K0	R255, G232, B101	#FFE865
Samsung Red	Pantone 7426 C / U	C0, M100, Y45, K26	R175, G13, B40	#AF0D28
Samsung Bright Red	Pantone 7424 C / U	C0, M87, Y12, K0	R206, G57, B101	#E03E7D
Samsung Light Red	Pantone 692 C / U	C0, M25, Y12, K5	R252, G205, B198	#FCCDC6

In order to maintain accurate color alignment, Pantone Coated and Uncoated numbers are different for both Samsung Bright Tan and Bright Yellow.

The colors shown on this page and throughout these guidelines have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE Publications for accurate color. PANTONE® is the property of Pantone, Inc.

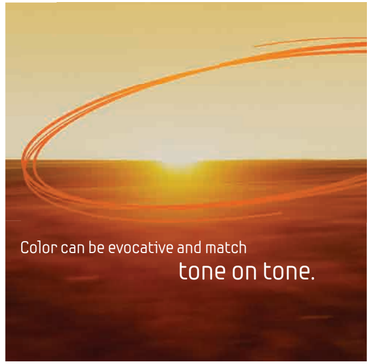
Color is used in Samsung communications to create a unifying visual language across applications and campaigns.

How color is used is also important in communicating our brand image and the attributes we associate to particular products.

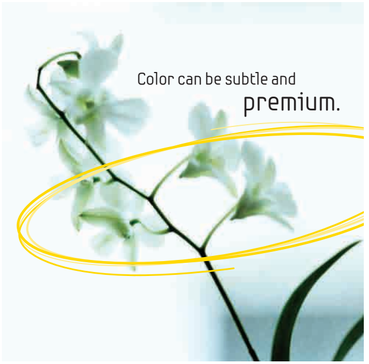
Color can be combined in the ellipse, typography, and imagery to address a range of expressions in tone and manner.

Examples for illustrative purposes only.

Sometimes color can be used to create sharp contrast with the image in a way that visually grabs attention.



Other times, color can blend seamlessly with the image using shades and tones from the same family of colors.



Lastly, color can be complementary to the image and create elevated feelings of harmony and sophistication.

Ellipse

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The Samsung Ellipse is an iconic, energetic, graphic expression that helps make any communication pieces instantly recognizable as coming from Samsung.

It symbolizes our imagination and highlights the intersection of Samsung's products with the spirit of imagination...as embodied in a product, a person, in a moment of life.

Note: The ellipse should NOT be used merely as a decorative element or to highlight functional information, such as a product name, descriptor, or simple call-to-action (e.g., "sold here").

There are two styles of ellipse coloration. The first uses a gradient lighting effect, and the second is two color. One is not preferred over the other. In determining which to use, select the coloration that works best with your image. Other technical considerations are detailed below.

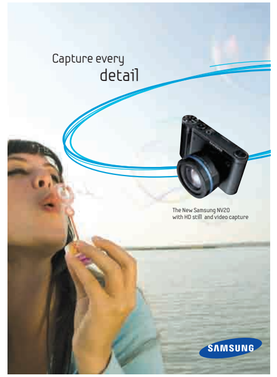
One-color ellipses should be used when there are limitations in print production (e.g., newsprint, or other one- or two-color applications).

PREFERRED

Gradient lighting effect

- Use for full-color applications.
- Create in Photoshop with a lighting effect filter.
- Guidelines for creation and use follow.

Two-color



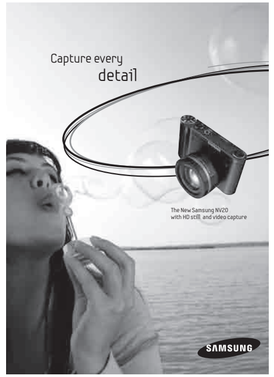
- Use for full-color applications, including those where functional limitations do not allow for the use of the gradient lighting effect (e.g., size, color, or application restrictions).
- Created using two different colors for a dynamic, layered effect.
- Use only approved artwork.

FOR FUNCTIONAL REQUIREMENTS ONLY

One-color

- Use for limited cost in printing (2- or 3-color applications).
- Created using 100% and 45% tint of only one color (to simulate two-color ellipses).
- Use only approved artwork.

One-color (black and white)



- Use for newsprint and other one-color applications.
- Created using 100% and 45% tint of black (to simulate two-color ellipses).
- Use only approved artwork.

Examples for illustrative purposes only.

Ellipse / Gradient lighting effect artwork

Artwork and file names for gradient lighting effect ellipses are shown below. Though the placement of the highlight may be adjusted, no other color combinations are permitted.

The gradient lighting effect ellipses may be recreated when utilized at larger sizes than those provided. Because the artwork is image based, they must be recreated using the instructions provided on pages 66. See appendix for more detailed information.

AQUA

BROWN

TEAL

ORANGE

TEAL & GREEN

RED

GREEN

Note: Alternate thin-weight ellipses follow the same naming conventions as those shown here, except for the addition of "_alt."

Ellipse / Two-color artwork

Artwork and file names for all two-color ellipses are shown below. No other color combinations are permitted. See appendix for more detailed information.

AQUA

BROWN

LIGHT AQUA

LIGHT TAN

TEAL

ORANGE

LIGHT TEAL

LIGHT YELLOW

TEAL & GREEN

RED

LIGHT GREEN

LIGHT RED

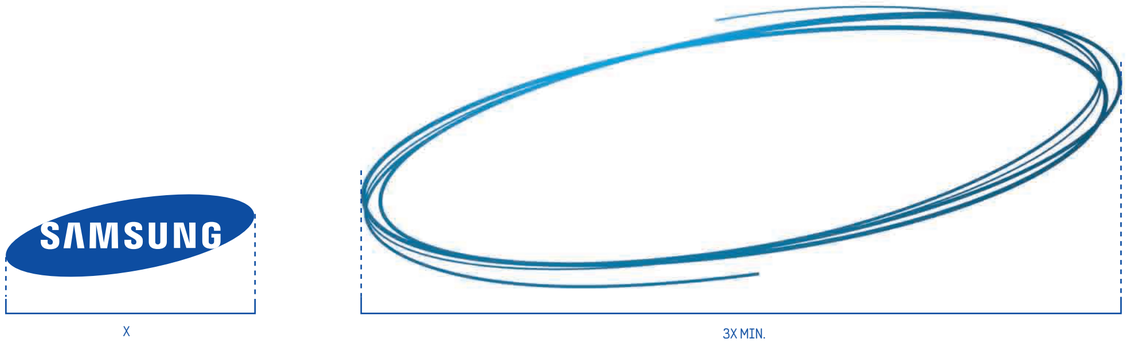
GREEN

RED & ORANGE

Note: Alternate thin-weight ellipses follow the same naming conventions as those shown here, except for the addition of "_alt."

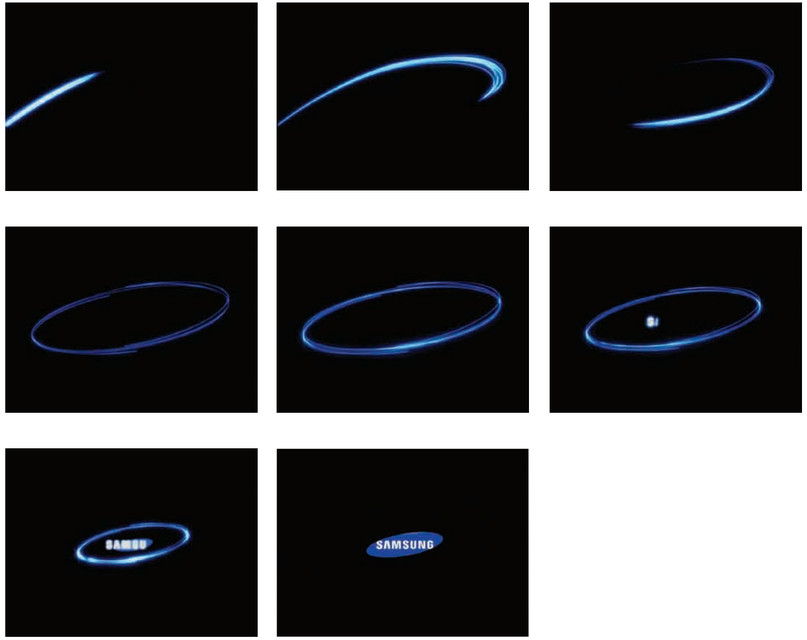
Ellipse / Size relationship

The minimum size of the ellipse relationship to the wordmark is “3X,” where “X” is equal to the width of the wordmark. The ellipse may be scaled larger in size and moved up, down, left, or right within an application.



Ellipse / Full use — animation

TVCs (both :30 and :15) will end with an ellipse animation. The animation enters the last scene of the TVC live action, encircling the moment of visual interest, transitioning to a black background, and ending with the Samsung wordmark.



Ellipse / Crop overview

The spectrum below demonstrates the flexibility of approved ellipse usage based on the focus of each application. Additional examples and specifications are shown on the following pages.

BRAND-DOMINANT MESSAGE

Vertical crop

Print ad single page

Applications include:

– TV advertising

– Print advertising

– Home page

– Brochure covers

– Promotional posters

Horizontal crop

Outdoor ad

Applications include:

– OOH advertising

– Web banners

– POP

– Horizontal bar/ banner type print advertising

Extreme vertical crop

POP

Extreme vertical applications include:

– Small brochure covers

– Small vertical promotional pamphlets

– POP

Ellipse / Crop overview

FUNCTION-DOMINANT MESSAGE

Partial crop — NOT FOR USE IN ADVERTISING

Product banner

Applications include:

– Product banners or posters

No use

Brochure interior

Product specification card

Applications include:

– Retail specification cards

– Signage and identification

– Interior pages of multi-page document, or store/trade show environmental design

– POP stickers, toppers or mats

Ellipse / Vertical crops

Place the ellipse at the focal point of an image, providing that the clear space of the wordmark is not interrupted. The visible edge of the ellipse should not cross the margin of the application (shown in red).

The ellipse should be used in a way that:

– Highlights Samsung product's interaction with the point of imagination as embodied in the key visual (i.e., product, person or moment in life).

– Links and unifies the key visual elements, such as area of focus in imagery, headline, product copy and product image.

– Does not hinder functionality of the communication piece.

– Does not compromise readability of important content.

The ellipse can be center-cropped when vertical space is limited.

Follow the vertical crop specifications on page 62.

Applications include:

– TV advertising

– Print advertising

– Home page

– Brochure covers

– Promotional posters

Extreme vertical applications include:

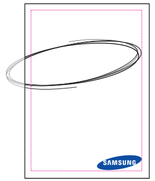
– Small brochure covers

– Small vertical promotional pamphlets

LEFT CROP

Print ad single page

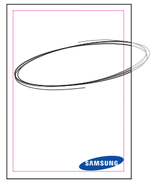
Print ad spread



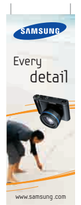
RIGHT CROP

Print ad single page

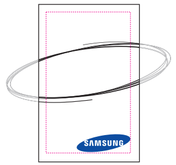
Print ad spread



CENTER CROP FOR EXTREME VERTICAL APPLICATIONS – NOT FOR USE IN ADVERTISING



Promotional banner



Examples for illustrative purposes only.

Ellipse / Horizontal crops

Place the ellipse at the focal point of an image, providing that the clear space of the wordmark is not interrupted. The visible edge of the ellipse should not cross the margin of the application (shown in red).

The ellipse should be used in a way that:

– Highlights Samsung product's interaction with the point of imagination as embodied in the key visual (i.e., product, person or moment in life).

– Links and unifies the key visual elements, such as area of focus in imagery, headline, product copy and product image.

– Does not hinder functionality of the communication piece.

– Does not compromise readability of important content.

The ellipse can be corner-cropped when functional limitations exist.

Follow the horizontal crop specifications on page 63.

Applications include:

– OOH advertising

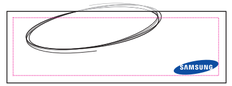
– Web banners

– POP

– Horizontal bar/ banner type print advertising

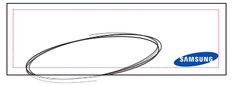
TOP CROP

Outdoor ad



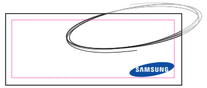
BOTTOM CROP

Outdoor ad



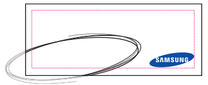
TOP-RIGHT CORNER CROP

Outdoor ad



BOTTOM-LEFT CORNER CROP

Outdoor ad



Examples for illustrative purposes only.

Ellipse / Partial crops — NOT FOR USE IN ADVERTISING

The partial crop may not be used in advertising.
Use the partial crop of the ellipse only:

– For applications with product-only imagery

– When there is no supporting imagery or messaging to reinforce the brand story

– When legibility of important content would be compromised

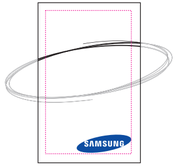
Follow the partial crop specifications on page 64.

Applications include:

– Product banners or posters

PARTIAL TOP CROP

Product banner



Examples for illustrative purposes only.

Ellipse / No use

Do not use an ellipse:

– For applications where descriptive content is dominant

– For multi-page documents or store or trade show design, where its use has already been established and it would become redundant and overly used

– When identification of the Samsung name and wordmark is most critical

– When there is no supporting imagery or messaging to reinforce the brand story

– When legibility of important content would be compromised

Applications include:

– Retail specification cards

– Signage and identification

– Interior pages of multi-page document, or store/trade show environmental design

– POP stickers, toppers or mats

Brochure interior

Product specification card

Secondary pages

Examples for illustrative purposes only.

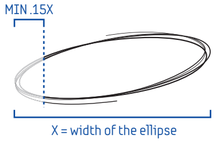
Ellipse / Vertical crop specifications

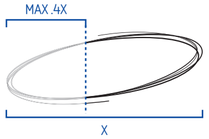
The preferred use of the vertical crop is when it is cropped on only one edge of an application (i.e., left, right).

Use the center crop only when functional limitations exist, and crop equally on both edges of an application. The center crop is not for use in advertising.

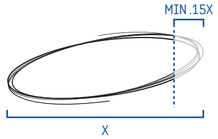
Below are the approved crop methods for vertical applications. Do not exceed either the maximum or minimum crop.

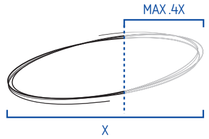
LEFT-SIDE CROP



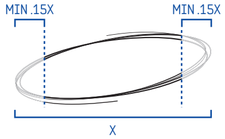


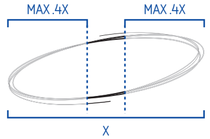
RIGHT-SIDE CROP





CENTER CROP — NOT FOR USE IN ADVERTISING
For limited applications, the ellipse may be cropped equally on both sides. Not for use in advertising applications.





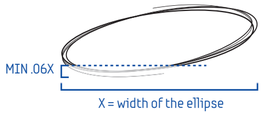
Ellipse / Horizontal crop specifications

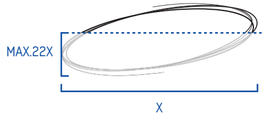
The preferred use of the horizontal crop is when it is cropped on only one edge of an application (i.e., top, bottom).

Use the corner crop only when functional limitations exist, and place only on the top-right corner or bottom-left corner of an application.

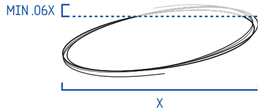
Below are the approved crop methods for horizontal applications. Do not exceed either the maximum or minimum crop.

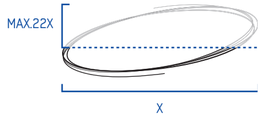
BOTTOM CROP



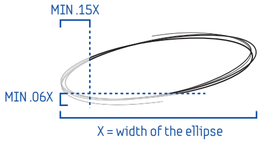


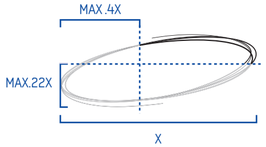
TOP CROP



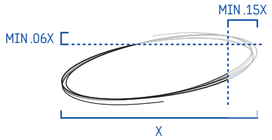


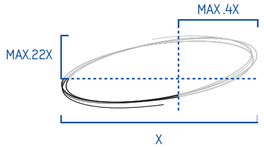
LEFT & BOTTOM CROP





RIGHT & TOP CROP





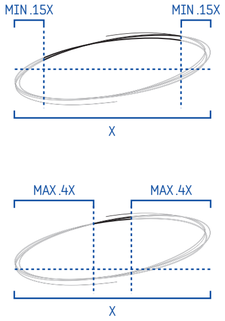
Ellipse / Partial crops specifications — NOT FOR USE IN ADVERTISING

Use the partial crop of the ellipse only for applications with product-only imagery. The partial crop may not be used in advertising.

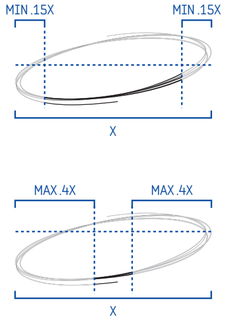
Crop the ellipse equally on both sides, using only one of the remaining segments (i.e., top, bottom).

Below are the approved partial crop methods. Do not exceed either the maximum or minimum crop.

SPECIAL CROP - TOP



SPECIAL CROP - BOTTOM



Ellipse / Alternate thin-weight

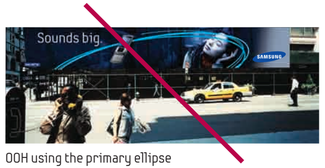
In certain circumstances, the line weights of the primary ellipse may appear too heavy when scaled, and may not match the appearance of the ellipse on standard-size applications. To compensate for these situations, an alternate thin-weight ellipse artwork has been designed.

Applications that may use the alternate thin weight ellipse include extreme horizontal applications, web banners, double-page spreads or larger formats such as outdoor advertising.

Single-page print ad
using the primary ellipse

Double-page print ad using the alternate thin-weight ellipse
(to visually match the primary ellipse on the single page print ad)

DO NOT use the primary ellipse on extreme horizontal applications.



OOH using the primary ellipse
appears too heavy.

OOH using alternate thin-weight ellipse

Examples for illustrative purposes only.

Ellipse / How to create a gradient lighting effect — EXAMPLE 1

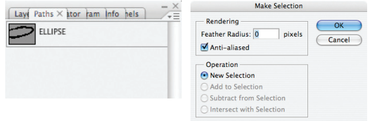
Follow the steps on this page to scale and position the ellipse in Photoshop.

STEP 1.
Open your working image in Photoshop.

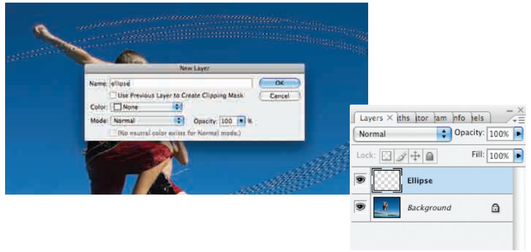
STEP 2.
Open the provided ellipse path from the asset folder (el_path.eps). Copy the path and paste it into the path palette of your working image.

STEP 3.
Select path, and choose Edit > Transform from the main menu. Scale and move the path into desired position.

STEP 4.
Select the Master Ellipse path and make a selection of the path using the settings shown below (right).



STEP 5.
Make a new layer in your psd file.



Examples for illustrative purposes only.

Ellipse / How to create a gradient lighting effect — EXAMPLE 1

After scaling and positioning the ellipse in Photoshop (STEPS 1 – 5), follow the steps on this page to add a lighting effect to the ellipse.

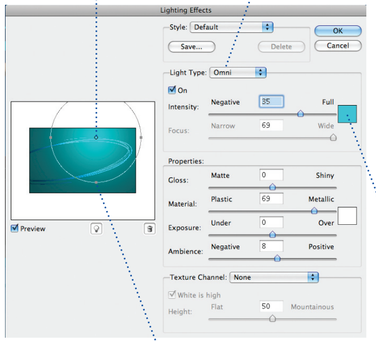
IMPORTANT: Your file must be converted to RGB to create this effect. You can reconvert to CMYK after the desired effect has been achieved.

STEP 6.
With your ellipse layer selected, choose Edit Fill from the draw-down menu and fill the ellipse with your base color from the Samsung color palette. (This example uses Samsung Aqua.)

STEP 7.
With the ellipse layer selected, choose Filter/Render/Lighting Effects from the main menu bar. Use the settings shown below.

Grab the center point of the light source and position it appropriately in relation to your main image.

Set light to Omni.



Grab any one of the four outer points to change the size of the light source.

STEP 8.
Your final ellipse should look like this.

Insert the tint color values HERE* and click OK. (This example uses Samsung Bright Aqua.)

Note: If you do not achieve your desired effect, simply undo and try again.

* USE ONLY APPROVED COLORS LOCATED ON PAGES 46–47 OF THE BRAND GUIDELINES.

Examples for illustrative purposes only.

Ellipse / How to create a gradient lighting effect — EXAMPLE 2

After scaling and positioning the ellipse in Photoshop (STEPS 1 – 5), follow the steps on this page to add a lighting effect to the ellipse.

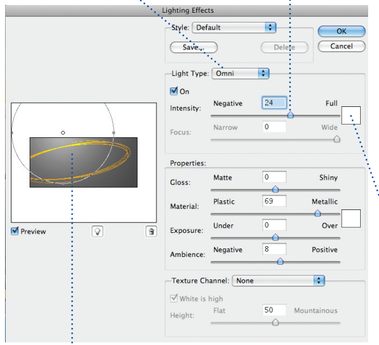
IMPORTANT: Your file must be converted to RGB to create this effect. You can reconvert to CMYK after the desired effect has been achieved.

STEP 6.
With your ellipse layer selected, choose Edit Fill from the draw-down menu and fill the ellipse with your base color from the Samsung color palette. (This example uses Samsung Bright Yellow.)

STEP 7.
With the ellipse layer selected, choose Filter/Render/ Lighting Effects from the main menu bar. Use the settings shown below.

Set light to Omni.

Move intensity slider bar until you achieve the desired intensity.



Size and position of the light source may be adjusted to achieve your desired effect.

STEP 8.
Your final ellipse should look like this.

Fill color white.

Examples for illustrative purposes only.

Ellipse / How to create a gradient lighting effect — EXAMPLE 3

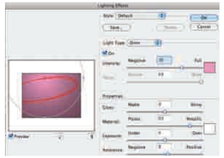
After scaling and positioning the ellipse in Photoshop (STEPS 1 – 5), follow the steps on this page to add an additional lighting source to the ellipse.

IMPORTANT: Your file must be converted to RGB to create this effect. You can reconvert to CMYK after the desired effect has been achieved.

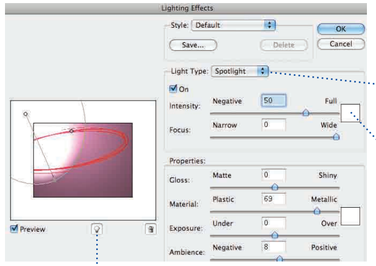
Note: This additional effect is only necessary when using the Samsung Red color family.

STEP 6.
With your ellipse layer selected, choose Edit Fill from the draw-down menu and fill the ellipse with your base color from the Samsung color palette. (This example uses Samsung Red.)

STEP 7.
A — Select tint light source as in previous examples. (This example uses Samsung Bright Red.)



B — Select additional light source by grabbing the bulb icon and dragging it into the preview window. This will automatically shift the light type from Omni to Spotlight and revert the tint color to white.



Omni light type shifts to Spotlight.

Fill color reverts to white.

Grab the bulb icon and drag into the preview window. Drag the new light source to the desired position and click OK.

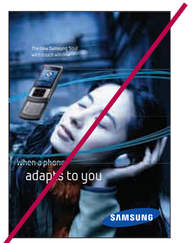
STEP 8.
Your final ellipse should look like this.

Examples for illustrative purposes only.

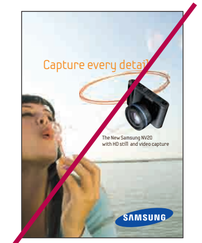
Ellipse / Do nots

We encourage you to become familiar with the correct use of the ellipse, and please be sure to use the provided ellipse artwork.

The integrity of the Samsung ellipse must be respected at all times. Do not recreate, modify, or otherwise alter the provided ellipse artwork.

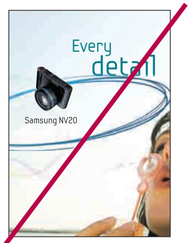


DO NOT crop on two sides unless there is a functional requirement, such as limited horizontal space. Do not use center crop in advertising.



DO NOT use an ellipse that is smaller than specified.

DO NOT violate the Samsung wordmark clear space with the ellipse.



DO NOT use an ellipse in place of the Samsung wordmark.

DO NOT use more than one ellipse in a single application.

DO NOT rotate, skew, or in any way modify the provided ellipse artwork.

Examples for illustrative purposes only.

Ellipse / Do nots

We encourage you to become familiar with the correct use of the ellipse and please be sure to use the provided ellipse artwork.

The integrity of the Samsung ellipse must be respected at all times. Do not recreate, modify, or otherwise alter the provided ellipse artwork.

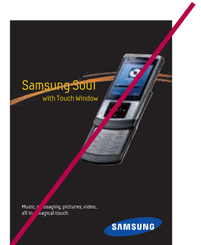
DO NOT use effects in combination with the ellipse; e.g., drop shadow.

DO NOT place the product image over more than one segment of the ellipse; i.e., place on top or bottom portion only.

DO NOT place the ellipse in front of the product or obstruct human features in an image.

DO NOT use the preferred ellipse crop in a product-only application.

DO NOT use the ellipse to highlight functional content, such as product names, features, or calls to action.



DO NOT obscure content, such as headlines, with the ellipse.

Examples for illustrative purposes only.

Imagery

76 Overview
78 Lifestyle
79 Product as hero
80 Product only
81 How to select people
82 How to create a sense of motion
83 How to use color and context

The notion of "imagination lives" is one of energy and optimism, of delight and wonder. Our imagery must reflect that. It should be open and inviting, graphically powerful yet simple.

It should provide a simple stage on which the energy of the ellipse and the elegance of the product can each shine through.

There must be room for copy to breathe, to be easily read without fighting for attention.

Overall, there must be a sense of style and a degree of taste that accurately portrays the premium quality of the Samsung brand.

Examples for illustrative purposes only.

BENEFIT/LIFESTYLE

PRODUCT AS HERO

Imagery / Lifestyle

"Imagination lives" is about what happens when the imagination in our products meets the passion in our consumers. All lifestyle imagery should capture that spirit. It must be spontaneous and real, not posed or contrived. It must have a sense of joy and invitation, not one of coolness or exclusion.

It reflects life as it should be, with the surprise and delight that Young-Minded Consumers seek. It is never cynical or staid, but neither is it overly glossy or showy.

It should faithfully portray the diversity of our consumers, their cultures, their passions. And it should complement the diversity of our products in their many uses and applications.

Note: A product image is required on all applicatioins. When using lifestyle imagery, it must be used in combination with a product-only image as defined on page 78.

DO NOT use images that are static in idea and execution, or ordinary.

DO NOT use images with artificial settings, staged environments, or of fantasy situations.

Examples for illustrative purposes only.

Imagery / Product as hero

When shooting products without the context of lifestyle, we must highlight their beauty, quality of design, and unique functionality where possible.

While always simple and graphically elegant, these images need a degree of imagination to elevate them beyond simple catalog shots.

Imagination should come through in the choice of dramatic cropping, or surprising background, or even an unexpected angle.

One option is to feature the product against a backdrop that is an abstraction of a product feature or aspect; for example, extreme cold for a washer that cleans in cold water or great space or a refrigerator that offers extra space.

DO NOT use images that are too dark or cluttered, or with highly styled, complex, irrelevant, or confusing metaphors.

Examples for illustrative purposes only.

Imagery / Product only

Product-only photography presents Samsung products in their most essential and purest form. The products should be shot in such a way that their most important features are clearly visible. Through a combination of soft lighting and directional spotlights, product surfaces should produce smooth, elegant reflections and product edges and details should clearly stand out.

– Shot on white in a studio setting, product photography displays the product and just a hint of shadow to allow the product to stand out from the page.

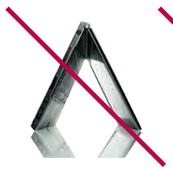
– Use interesting camera angles to create a dynamic presentation for all handheld products, reinforcing our imaginative brand image.

– Present all large (e.g., non-handheld) products in flat front view to align with the way they are typically viewed in real-life situations.

Note: When used in combination with lifestyle imagery (e.g., in an advertisement), product-only images should be silhouetted to remove the drop shadow.

DO NOT use images of products with overly dramatic lighting, that are too severely angled or distorted, or with a harsh drop shadow or reflection.

DO NOT present handheld products in flat front view or large products in angled views.



Examples for illustrative purposes only.

Imagery / How to select people

Use imagery that forms a high-level, emotional connection with Young-Minded Consumers and their passions. Young-minded does not translate to young; rather, it means that no matter the age, the person has a sense of passion, imagination, and a youthful style.

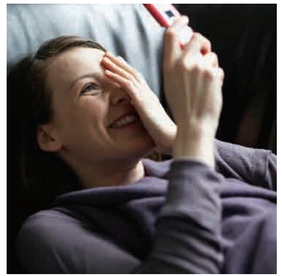
People's expressions should appear spontaneous and candid, with a sense of energy, passion, optimism, and discovery — not posed or contrived. Look for imagery that captures interesting personalities and their interaction with the environment and with others.

– Interesting personality

– Natural, authentic expression

– Young, with a sense of passion

– Older, with youthful style



DO NOT use images with models that are too highly styled, too pretentious or cold, or too posed (e.g., looking at the camera).

DO NOT use models who appear boring or plain or too pretty. They should not be bald or have tattoos.

Examples for illustrative purposes only.

Imagery / How to create a sense of motion

Creating a sense of motion, scale, and spontaneity further reinforces capturing a moment where imagination lives as well as the passion and optimism of real life.

– Capture the customer in an act or moment of discovery, expression, or dialogue.

– An image may have a sense of motion or of thought; action does not necessarily mean fast motion.

– Focus on activities that are engaging and relevant to our target customer.

– Capture a singular action, not a complex composition of various people or activities.

DO NOT use images portraying clichéd gestures.

DO NOT use images with action that appears either staged or in unrealistic angles or situations.

Examples for illustrative purposes only.

Imagery / How to use color and context

Simplicity is of the essence. A minimal amount of background context places focus on the main subject of the image. If an image is complex, the communication will be less effective.

– Select imagery with simple, uncomplicated backgrounds, such as a blue sky or colored wall. Always include at least a minimum amount of context to avoid a stark, cold or isolated effect (i.e., products and people should look like they are in an environment, not just silhouetted on top of a blank background).

– Backgrounds with color that is based on the Samsung color palette help to simplify and beautify the presentation, while creating focus and a more proprietary presentation. However, do not just fill a blank background with color.

– Use scale, cropping, and perspective in a compelling way to create dynamism and unexpectedness for everyday situations and products.

DO NOT use images that have complicated or distracting background environments or that have no environment at all.

DO NOT use images that appear digitally enhanced.

Examples for illustrative purposes only.

Copy elements

86 Introduction
87 Directives
89 Key copy elements
91 Headline configurations
92 Subhead examples
93 Descriptive copy development

Copy needs to be as simple, open, and inviting as the visual tone that we are setting.

The optimism, joy, and energy of the campaign idea must not be dragged down by ponderous, overly serious headlines and volumes of detailed manufacturer's copy.

Our Young-Minded Consumer leads a time-crunched life and looks to Samsung products as sources of help, entertainment, sociability, efficiency, and fun.

Our copy should do the same thing: be helpful, entertaining, social, efficient — and even, sometimes, fun.

We should speak as though talking to an interested friend, not preaching to a disinterested stranger. No lengthy, formal prose; instead, use familiar language and inviting structure.

At the core of "Imagination Lives" is that moment when the imagination in our products meets the passion in our consumers.

The task in writing copy is to highlight the imaginative aspect of our product and how it relates to our consumers' lives.

"Now a phone that answers to you" is a much more human, much more imaginative, much more uniquely Samsung approach than "A phone with an adaptive touch-screen interface."

"Clean made cleaner," "More space in the same space," "Is it art or is it television?" and "So small sounds so big," are all more human, more inviting, more imaginative, more Samsung than "A washing machine that cleans with silver-ion technology," "A refrigerator with thinner insulation," "A beautifully designed television," or "A compact MP3 player."

IT IS ...	IT IS NOT ...
"Now a phone that answers to you."	"A phone with an adaptive touch-screen interface."
"Clean made cleaner."	"A washing machine that cleans with silver ion technology."
"More space in the same space."	"A refrigerator with thinner insulation."
"Is it art or is it television?"	"A beautifully designed television."
"So small sounds so big."	"A compact MP3 player."

HEADLINE

Create simple distillation of the imaginative aspect of our product and how it relates to our consumers' lives.

SUBHEAD

Identify the specific product name and the feature or features that deliver the imaginative aspect and consumer benefit referenced in the headline.

DESCRIPTIVE CONTENT

In brochures, on-line, and in other information-rich media opportunities, explain fully but succinctly the details that are important to the message or offer of the communication piece.

All content must be written in the simple, inviting tone referenced on page 85.

Copy elements / Key copy elements example

HEADLINE

"Now cold water cleans like hot"

-or-

"When cold water cleans like hot, imagination lives."

Create a simple distillation of the imaginative aspect of our product and how it relates to our consumers lives.

SUBHEAD

"The new SilverCare washer with VRT ion-clean technology."

Identify the specific product name and the feature or features that deliver the imaginative aspect and consumer benefit referenced in the headline.

All must be written in the simple, inviting, tone referenced on page 84.

HEADLINE

SUBHEAD

Examples for illustrative purposes only.

Copy elements / Headline configurations

Because there are many different communication formats and sizes, there are a number of recommended configurations for headlines.

In all cases, communicate headlines in as few words as possible. In all media — especially in advertising — fewer words have greater impact, project a more sophisticated image, and require less effort for our consumers to understand our message.

CONFIGURATION:	RULE OF THUMB:	EXAMPLE:
INTRODUCTORY PHRASE (advertising only)	A phrase that begins with "When" and introduces a moment of magic that is paid off by the "imagination lives" brand line	When something so small sounds so big... imagination lives (brand line).
FULL-LENGTH	A stand-alone phrase or sentence that does NOT begin with "When"	Something so small never sounded so big.
SHORTHAND	A compact form of no more than 5 words and not necessarily a single phrase	Big sound. Small package.
SOUND BITE	1 or 2 short, bold words	Sounds big.

Copy elements / Subhead examples

Subheads should be as short as possible – no longer than a single phrase or sentence. They may serve a range of purposes but should always directly support the message of the headline. Below are some common uses and examples.

PURPOSE:	DEFINITION:	EXAMPLE:
PRODUCT NAME (advertising only)	Simple identification of the featured product	The Samsung Series 6 Full HDTV
PRODUCT INTRODUCTION	Introduction of a new product, often highlighting it's primary USP	Introducing the Samsung Series 6 Full HDTV with the touch-of-color finish
PRIMARY USP	Communication of a key feature, benefit, technology, or point of difference	The HDTV with the touch-of-color finish
MARKETING MESSAGE	Communication of news or useful information for the reader	Available this summer at Samsung.com

Copy elements / Descriptive copy development

While body copy may serve a wide range of purposes, some general guidelines will help to communicate in a clear, compelling, and consistent manner.

Note: "Imagination lives" should NEVER appear in descriptive copy.

SHORTER IS BETTER

Smaller amounts of copy make it easier for consumers to understand our message and contribute to a sophisticated and appealing visual look. Always communicate the key message in as few words as possible — ideally, in a single, short paragraph.

CLEAR PARAGRAPH FLOW

Within each paragraph of copy, a similar content flow ensures clarity and impact:

1. Open paragraphs with a high-level sentence that states the main point or defines the context of the piece in a way that reinforces the spark of imagination found in the headline and imagery.
2. A subsequent sentence or two provides the evidence — features, benefits, design touches, technology, and/or solutions to consumer needs. In all consumer marketing, the USP should be clearly communicated here.
3. Where needed — and where space allows — use a closing sentence to provide a summary of the main point. This may be useful to highlight a product or feature in a more human or lifestyle context or to reinforce an emotional connection.

Applications

96 Overview
99 Bringing it together
100 Print advertising
106 OOH
109 Brochure
118 POP
122 Online/Interactive media

Every interaction and every communication directly enhances the power and meaning of our brand.
Our goal is to create across all of our communications a seamless and consistent experience that engages customers in an imaginative way. The overall visual style of the Samsung brand is imaginative, stylish, optimistic, and inviting, as exemplified by our image attributes.

Brochures

Web

POP

Advertising

Examples for illustrative purposes only.

Bringing it together

EXAMPLE 1.

Step 1. Imagery

Step 2. Ellipse

Step 3. Product

Place product over ellipse.

Step 4. Headline and subhead

Headline and subhead should be close to the product.

Examples for illustrative purposes only.

Bringing it together

EXAMPLE 2.

Step 1. Imagery

Step 2. Ellipse

Step 3. Product

Place product over ellipse.

Step 4. Headline and subhead

Headline and subhead should be close to the product.

Examples for illustrative purposes only.

Print advertising / Spread with lifestyle image

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object

ELLIPSE
– Cropped on one side only
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

PRODUCT IMAGE
– Always show a product image, either in context or in combination with a lifestyle image
– Front facing for large products/angled for handheld products
– Silhouetted without drop shadow
– Placed in front of ellipse on top or bottom portion (not over both)

HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse
– Size should be no smaller than 16pt. and no bigger than 24pt.

SUBHEAD
– Set in sentence case
– Black or white color
– Size should be no smaller than 11pt. and no bigger than 12.5pt.

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

LEGAL DISCLAIMER PRODUCT IMAGE SUBHEAD HEADLINE IMAGERY ELLIPSE WORDMARK

LEGAL DISCLAIMER
– Should not be larger then 5pt. in size
– The disclaimer must run vertically on the right or left side of the ad
– The disclaimer should be either white or black
– The disclaimer should be legible

Examples for illustrative purposes only.

Print advertising / Spread with product as hero image

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object
– Always show a product image, either in context or in combination with a lifestyle image

ELLIPSE
– Cropped on one side only
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse
– Size should be no smaller than 16pt. and no bigger than 24pt.

SUBHEAD
– Set in sentence case
– Black or white color
– Size should be no smaller than 11pt. and no bigger than 12.5pt.

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

LEGAL DISCLAIMER
– Should not be larger then 5pt. in size.
– The disclaimer must run vertically on the right or left side of the ad
– The disclaimer should be either white or black
– The disclaimer should be legible

ELLIPSE HEADLINE SUBHEAD IMAGERY WORDMARK

LEGAL DISCLAIMER

Examples for illustrative purposes only.

Print advertising / Single page with lifestyle image

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object

ELLIPSE
– Cropped on one side only
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

PRODUCT IMAGE
– Always show a product image, either in context or in combination with a lifestyle image
– Front facing for large products/angled for handheld products
– Silhouetted without drop shadow
– Placed in front of ellipse on top or bottom portion (not over both)

HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse
– Size should be no smaller than 16pt. and no bigger than 24pt.

SUBHEAD
– Set in sentence case
– Black or white color
– Size should be no smaller than 11pt. and no bigger than 12.5pt.
– Product taglines may be used as a sign-off element

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

HEADLINE
ELLIPSE
IMAGERY
PRODUCT IMAGE
WORDMARK
LEGAL DISCLAIMER

LEGAL DISCLAIMER
– Should not be larger then 5pt. in size
– The disclaimer must run vertically on the right or left side of the ad
– The disclaimer should be either white or black
– The disclaimer should be legible

Examples for illustrative purposes only.

Print advertising / Single page with product as hero image

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object
– Always show a product image, either in context or in combination with a lifestyle image

ELLIPSE
– Cropped on one side only
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse
– Size should be no smaller than 16pt. and no bigger than 24pt.

SUBHEAD
– Set in sentence case
– Black or white color
– Size should be no smaller than 11pt. and no bigger than 12.5pt.
– Product taglines may be used as a sign-off element

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

LEGAL DISCLAIMER
– Should not be larger then 5pt. in size
– The disclaimer must run vertically on the right or left side of the ad
– The disclaimer should be either white or black
– The disclaimer should be legible

HEADLINE
ELLIPSE
IMAGERY
SUBHEAD
WORDMARK
LEGAL DISCLAIMER

Examples for illustrative purposes only.

Print advertising / Second product shot and series logo usage

There may be times when a secondary product shot will be necessary to feature an additional USP. In this case, the second product shot needs to be placed in the bottom left corner of the page. The second product shot should not be more than 1/2" from the left and bottom of the page.

Use a series logo only when a second product shot is necessary. Place series logo under the second product shot.

Examples for illustrative purposes only.

Print advertising / Bar treatment

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object
– Always show a product image, either in context or in combination with a lifestyle image

ELLIPSE
– Cropped on one side only
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

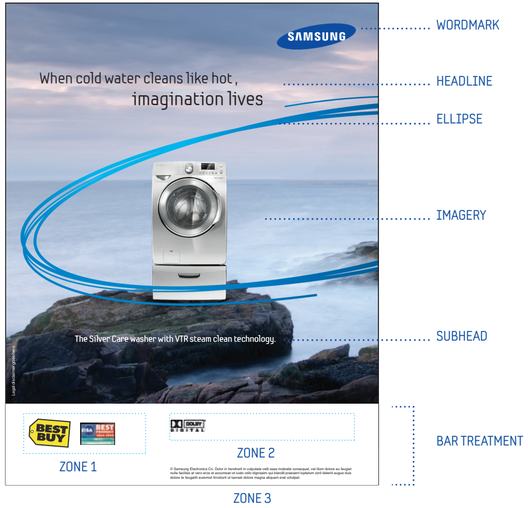
HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse
– Size should be no smaller than 16pt. and no bigger than 24pt.

SUBHEAD
– Set in sentence case
– Black or white color
– Size should be no smaller than 11pt. and no bigger than 12.5pt.
– Product taglines may be used as a sign-off element

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

BAR TREATMENT
– 1/6th the height of the page
– Use for third party, technology logos and additional product specification when needed

LEGAL DISCLAIMER
– Should not be larger then 5pt. in size
– The disclaimer must run vertically on the right or left side of the ad
– The disclaimer should be either white or black
– The disclaimer should be legible



ZONE 1 (Partner/award logos)
– Reserved for Partner/Award logos
– Located in lower left corner of copy area, .5" from left border
– Not to exceed 2" in length not including text, and 3" including text
– If partner logo or award logo are featured individually, logo to be scaled to approximately 75% of Samsung wordmark
– If partner logo and award logo to be displayed together, award logo to be scaled to 70% of height of partner logo

ZONE 2 (internal technology graphics)
– Reserved for internal technology logos (i.e., Dolby, HDTV, etc.), service hotline/promotional info
– Align justification to left margin of copy box (ZONE 2)
– Relative size of internal technology graphics to be scaled to approximately 50% of Samsung wordmark

ZONE 3 (disclaimer)
– Not larger than 7pt. in size

Examples for illustrative purposes only.

OOH / Horizontal

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object

ELLIPSE
– Horizontal or corner crop
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

PRODUCT IMAGE
– Always show a product image, either in context or in combination with a lifestyle image
– Front facing for large products/angled for handheld products
– Silhouetted without drop shadow
– Placed in front of ellipse on top or bottom portion (not over both)

HEADLINE
– Set in sentence case
– 1 line or staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse

SUBHEAD
– Set in sentence case
– Black or white color
– Product taglines may be used as a sign-off element

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

LEGAL DISCLAIMER
– Should not be larger then 5pt. in size
– The disclaimer must run vertically on the right or left side of the ad
– The disclaimer should be either white or black
– The disclaimer should be legible

Examples for illustrative purposes only.

HEADLINE PRODUCT IMAGE ELLIPSE IMAGERY WORDMARK

OOH / Vertical

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object

ELLIPSE
– Cropped on one side only
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

PRODUCT IMAGE
– Always show a product image, either in context or in combination with a lifestyle image
– Front facing for large products/angled for handheld products
– Silhouetted without drop shadow
– Placed above ellipse on top or bottom portion (not over both)

HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse

SUBHEAD
– Set in sentence case
– Black or white color
– Product taglines may be used as a sign-off element

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

LEGAL DISCLAIMER
– Should not be larger then 5pt. in size
– The disclaimer must run vertically on the right or left side of the ad
– The disclaimer should be either white or black
– The disclaimer should be legible

Examples for illustrative purposes only.

HEADLINE
IMAGERY
ELLIPSE
PRODUCT IMAGE
WORDMARK

Brochure

110 Introduction
111 Cover
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114 Content structure
116 Sample content

To help simplify design and production — and to ensure that the spark of imagination is conveyed in all our materials — we have developed guidelines for the creation of Samsung brochures. The pages that follow define the visual and verbal elements that should be used to give our communications greater consistency, clarity and impact. These specifications are in addition to the general rules and flexibility for visual and verbal elements found throughout this document.

The exhibit shown here demonstrates the Samsung brand elements and copy content applied to the cover of a brochure. However, it is only one example of how to apply the elements. Please see the examples found throughout this document to familiarize yourself with the flexibility of Samsung communications.

IMAGERY (GUIDELINES BEGIN ON PAGE 73)
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object
– Always full bleed
– Always show a product image, either in context or in combination with a lifestyle image

ELLIPSE (GUIDELINES BEGIN ON PAGE 51)
– Cropped on one side only per application (all crops defined in the ellipse section are permitted for brochures)
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

HEADLINE
– Set in sentence case Samsung Imagination
– Staggered on 2 lines with 2:3 size ratio
– Flexible position along the curve of the ellipse
– Size should be no smaller than 16pt. and no bigger than 32pt.

SUBHEAD
– Set in sentence case Samsung Imagination
– Size should be no smaller than 11pt. and no bigger than 14pt.
– Black or white color
– Position near the product image

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

Examples for illustrative purposes only.

Brochure / Interior spread

These exhibits demonstrate the Samsung brand elements and copy content applied to the interior of a brochure. However, they are only a few examples of how to apply the elements. Please keep in mind that flexibility for the placement and size of elements has been developed for Samsung communications.

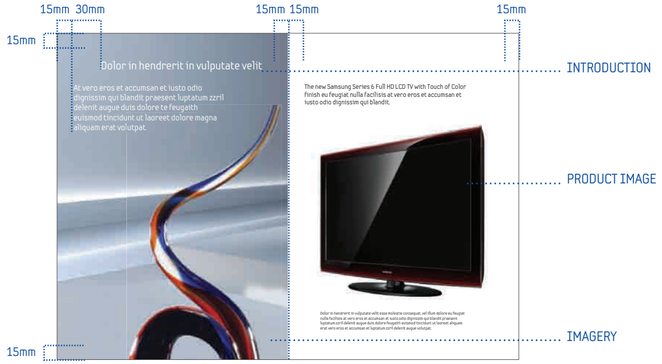
INTRODUCTION
– Set in sentence case Samsung Imagination
– Staggered with 2:3 size ratio (either the first or secondary paragraphs may be indented)
– Size should be no smaller than 16pt. and no bigger than 32pt.

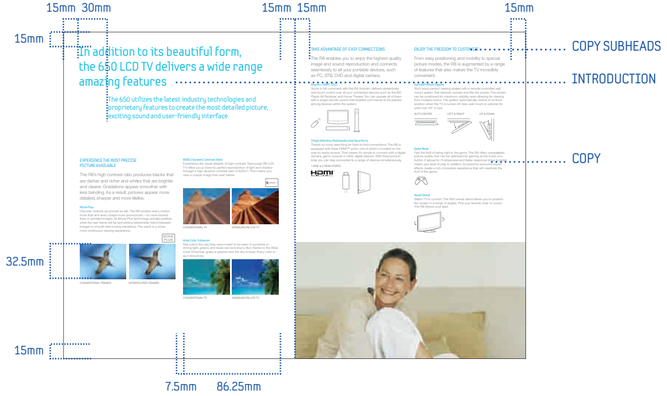
IMAGERY (GUIDELINES BEGIN ON PAGE 73)
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object
– Always bleed edges, when appropriate

PRODUCT IMAGE
– Select the best product image and angle view to highlight the primary selling point
– Silhouetted without drop shadow

COPY SUBHEADS
– Set in uppercase or sentence case Samsung Imagination
– Size should be no smaller than 9pt. and no bigger than 14pt.
– Color may vary

COPY
– Set in sentence case Helvetica Neue
– Size should be no smaller than 9pt.
– Black or white color





Examples for illustrative purposes only.

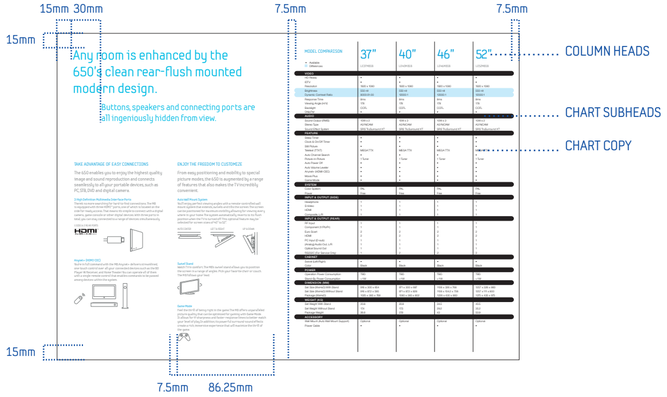
Brochure / Interior spread

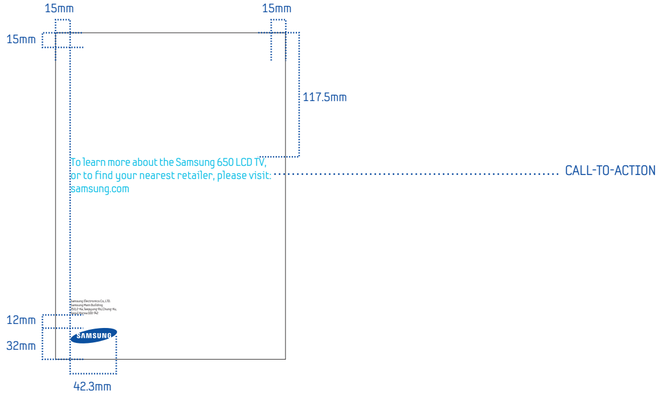
COLUMN HEADS
– Set in sentence case Samsung Imagination
– Size should be no smaller than 16pt. and no bigger than 32pt.

CHART SUBHEADS
– Set in uppercase Helvetica Neue, flush left
– Size should be no smaller than 7pt.
– White in color

CHART COPY
– Set in sentence case Helvetica Neue, flush left
– Size should be no smaller than 7pt.
– Black in color

CALL-TO-ACTION
– Set in sentence case Samsung Imagination, flush left
– Size should be no smaller than 16pt. and no bigger than 32pt.
– Color may vary





Examples for illustrative purposes only.

Samsung brochure copy should always tell an engaging story that follows a consistent content structure and illustrates a way that the featured Samsung product inspires the imagination of Young-Minded Consumers. This structure is designed to simplify the development of our brochures and ensure all our materials support our new, iconic brand equity and campaign tonality.

There are a few important content elements that all brochures must contain. Each serves a specific purpose, from inspiring the imagination and conveying key benefits to providing relevant technical details and product choices. The brochure content structure that follows outlines the key elements and describes the purpose and hierarchy of each.

HEADLINE
The headline should provoke consumers to imagine how the product could inspire their own life and their own passions in believable, human terms. The headline does NOT need to include the word “imagine” or “imagination” – but rather should convey the spark of Samsung imagination. The headline should consist of a short phrase and, where possible, should emphasize emotional benefits instead of product features or technical attributes.

SUBHEAD
The subhead should clearly describe the product featured in the brochure in a simple sentence. The official product name and number should be used, and if relevant, it may be preceded with a descriptor such as “new” and/or followed by an important feature or benefit.

PRIMARY SELLING POINT
The primary USP (unique selling point) is communicated in a succinct, high-level paragraph. A headline may also be used to call out the lead message. The USP should communicate how the product fulfills the promise of the brochure title in friendly and engaging terms. The copy should:
– focus on what the product does for the consumer, rather than just features or technological details.
– convey imaginative product design and a shared spirit of fun and possibilities.
– be as brief as possible, to maximize visual impact and to allow the reader’s imagination to complete the picture.

PRODUCT HIGHLIGHTS
In support of the images highlighted on the page, brief paragraphs of copy detail the product’s most unique features, design styling or technology. This copy should clearly capture how the highlighted qualities make the Samsung product a superior choice.

FEATURE SUMMARY
In support of each product’s primary selling point, a more specific paragraph of copy summarizes the key features and their consumer benefits. This copy should succinctly capture how the product enriches the way people live, work and pursue their passions.

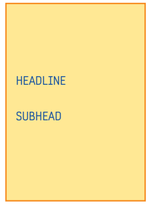
BENEFIT HIGHLIGHTS
Where necessary, product features may be grouped by overarching benefit. In this case, a brief paragraph of copy should be used to describe how the set of features enriches the user’s life.

FEATURE DESCRIPTION
Product features should be described in very simple terms that are as easy as possible for consumers to understand. Each feature is described in a succinct sentence or two. While benefits may be communicated as well, the focus should be on clear description of features.

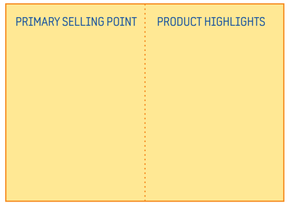
OPTIONS OVERVIEW
A bold, simple question asks consumers which product configuration best meets their needs and desires. Below, a brief paragraph helps consumers answer the question by summarizing the features and benefits of each major product option.

SPECIFICATIONS
A summary of the most important technical specifications is presented in a consistent, easy-to-read table format.

CALL-TO-ACTION
Brochures end with a simple, direct call-to-action. A short sentence beginning with “To learn more about [product name]” is followed by the appropriate source for more information, such as a product website.

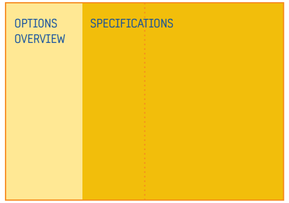


Front cover

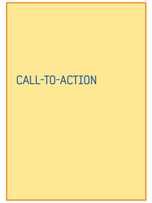


Interior spread 1

Interior spread 2



Interior spread 3



Back cover

Within each paragraph of copy, a similar content flow will ensure clarity and impact:

1. Open paragraphs with a high-level sentence that clearly states the main point in a way that reinforces the spark of imagination found in the headline and visual imagery.
2. A subsequent sentence or two provides the evidence – features, benefits, design touches, technology and/or solutions to consumer needs.
3. Where needed – and where space allows – use a closing sentence to provide a summary of the main point. This may be useful to highlight a product or feature within a more human, lifestyle context or to reinforce an emotional connection.

LOCAL MARKET ADAPTATION
Where appropriate, copy may be adjusted to reflect the preferences of the local market. For example, in certain countries, consumers respond more favorably to a greater use of headlines and fewer paragraphs of detailed copy. In such markets, please consider the following general tips:

BE CLEAR: Communicate in simple terms that are easy for consumers to understand.

BE INFORMATIVE: Emphasize product features and uses slightly more than emotional benefits.

BE DOWN-TO-EARTH: Develop straightforward copy that is warm and less abstract in tone.

The following sample illustrates effective paragraph composition.

EXAMPLE:

The opening sentence defines a high-level benefit: the beautifully designed Touch of Color frame.

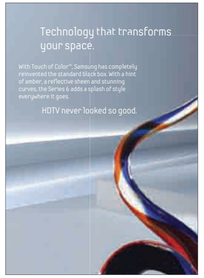
"Technology that transforms your space."

The next pair of sentences provide supporting evidence: the dramatic color, curves and style of the product.

"With Touch of Color™, Samsung has completely reinvented the standard black box. With a hint of amber, a reflective sheen and stunning curves, the Series 6 adds a splash of style everywhere it goes."

A final brief sentence summarizes the main point and reinforces the promise of the brochure title.

"HDTV never looked so good."



Examples for illustrative purposes only.

POP / Vertical Example 1

This exhibit demonstrates the Samsung brand elements and copy content applied to a banner.

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object

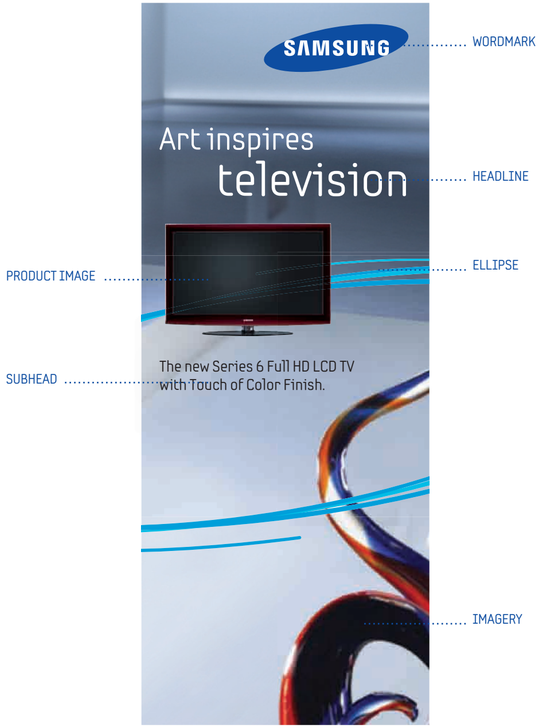
ELLIPSE
– Center crop
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

PRODUCT IMAGE
– Always show a product image, either in context or in combination with a lifestyle image

HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse

SUBHEAD
– Set in sentence case
– Black or white color

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image



Examples for illustrative purposes only.

POP / Horizontal Examples 1

The following exhibit demonstrates the Samsung brand elements and copy content are applied across a point-of-purchase simulation.

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object
– Always show a product image, either in context or in combination with a lifestyle image

ELLIPSE
– Cropped on top, bottom, or corner
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse

SUBHEAD
– Set in sentence case
– Black or white color

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

Examples for illustrative purposes only.

POP / Vertical Example 2

This exhibit demonstrates the Samsung brand elements and copy content applied to a banner.

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object

ELLIPSE
– Center crop
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

PRODUCT IMAGE
– Always show a product image, either in context or in combination with a lifestyle image

HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse

SUBHEAD
– Set in sentence case
– Black or white color

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

Examples for illustrative purposes only.

POP / Horizontal Examples 2

The following exhibit demonstrates the Samsung brand elements and copy content are applied across a point-of-purchase simulation.

IMAGERY
– Straight-forward, singular message
– Always use a background context
– Use depth-of-field and subtle background color to silhouette singular action or object
– Always show a product image, either in context or in combination with a lifestyle image

ELLIPSE
– Cropped on top, bottom, or corner
– Used to highlight singular point of imagination in imagery
– Color selection is based on imagery: match tone for a premium, refined look, or contrast to make a bold statement

HEADLINE
– Set in sentence case
– Staggered on 2 lines with 2:3 size ratio
– Positioned along the curve of the ellipse

SUBHEAD
– Set in sentence case
– Black or white color

WORDMARK
– May be positioned in top-left, top-right or bottom-right corner, wherever there is the sufficient contrast with the background and image

Examples for illustrative purposes only.

Product microsites / Home page guidelines

ELLIPSE
Bottom crop ellipse is illustrated here. Please reference pages 62-65 of the guidelines for additional cropping alternatives.
If the ellipse is scaled beyond 800pixels wide from end-to-end, the alternate ellipse is used.

"IMAGINATION LIVES"
The brand line is always positioned in the upper right corner.

LIFESTYLE IMAGERY
Please refer to pages 78-83 of the guidelines for further direction on imagery selection.
Lifestyle imagery does not always need to be used. In the examples that follow, we illustrate how product microsites can utilize a color background.

PRODUCT IMAGERY
Use interesting camera angles to create a dynamic presentation for all handheld products.
Present all large (e.g., non-handheld) products in flat front view, to align with the way they are typically viewed in real-life situations.

TYPOGRAPHY
Generally, the headline sizing is as follows:
Headline is staggered on 2 lines with 2:3 size ratio
Specifically for the home page designs, type for top headline is 22 pixels while type for bottom headline is 34 pixels.
Please refer to pages 36-43 of the guidelines for further direction on typography.

NAVIGATION
Generally, microsite navigation is always positioned along the bottom of the page. This positioning assures that microsite navigation does not compete with the Samsung.com navigation.

Note: Please refer to the interactive guidelines included on the Samsung brand asset disc for further instruction on implementing the "imagination lives" campaign idea successfully in the digital space.

Examples for illustrative purposes only.

Product microsites / Interior page guidelines

ELLIPSE
In this interior page example we see that the ellipse has been toned back, but does not disappear from the page entirely. This allows users focus on the detailed product information .

"IMAGINATION LIVES"
The brand line is always positioned in the upper right corner

LIFESTYLE IMAGERY
Lifestyle imagery takes a secondary role and is overlayed with product detail information.

PRODUCT IMAGERY
The right side of the interior page is used to display a variety of product imagery. These can be navigated via thumbnails or by a dynamic display.

TYPOGRAPHY
Specifically for the interior page designs, type for top headline is 18 pixels, while type for bottom headline is 29 pixels.
Please refer to pages 36-43 of the guidelines for further direction on typography.

NAVIGATION
Navigation remains consistent with the home page and allows users to easily browse product information.

NOTE
Hot spots may be used to call out product details.

Note: Please refer to the interactive guidelines included on the Samsung brand asset disc for further instruction on implementing the "imagination lives" campaign idea successfully in the digital space.

Examples for illustrative purposes only.

Product OLA / 300x250 guidelines

The 300x250 banner is the most commonly used in the online space. A list of the elements and how they are employed to create examples are shown below.

ANIMATION SEQUENCE

The standard 30K banner animation features the ellipse entering from the bottom left. As the ellipse enters the frame the other elements fade in. The message and call To action finish the animation sequence.

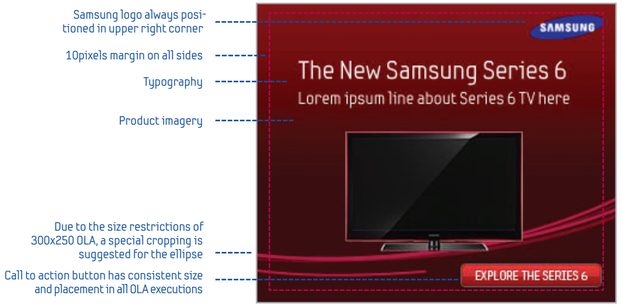
GENERAL GUIDELINES

- Minimum 10 pixel margin.
- Samsung logo in the upper right corner.
- Consistent placement of the approved ellipse branding element. Please refer to pages 46-47 for color usage.
- Product shot interacts with ellipse.
- Consistent size and placement of the Call to Action button.

SPECIAL NOTES

Headline typography is left justified. Sizing is Samsung imagination 21 pixels / 24 pixel leading.

Note: Please refer to the interactive guidelines included on the Samsung brand asset disc for further instruction on implementing the “imagination lives” campaign idea successfully in the digital space.



Examples for illustrative purposes only.

Product OLA / 160x600 guidelines

In this limited space example, product imagery is combined with typography and the ellipse to create the focus for each banner. To help create visual consistency, headlines are set in a single size. Limited horizontal space does not allow headlines to be staggered. We recommend that all headlines be left justified. Please notice how the branding elements can be used with or without a lifestyle image.

ANIMATION SEQUENCE

The standard 30k banner animation features the ellipse entering from the bottom left. As the ellipse enters the frame, the other elements fade in. The message and call to action finish the animation sequence.

GENERAL GUIDELINES

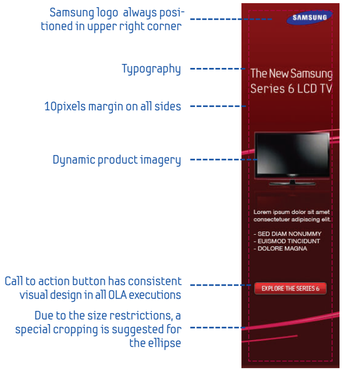
Minimum 10 pixel margin.

- Samsung logo in the upper right corner.
- Consistent placement of the approved ellipse branding element. Please refer to pages 46-47 for color usage.
- Product shot interacts with ellipse.
- Consistent visual design of the call to action button.

SPECIAL NOTES

- Headline typography appears justified
- Samsung imagination 18 pixel /21 pixel leading.
- The body copy appears regular 11 pixel /14 pixel leading.
- Use interesting camera angles to create a dynamic presentation for all handheld products.
- Present all large (e.g., non-handheld) products in flatfront view to align with the way they are typically seen in real-life situations.

Note: Please refer to the interactive guidelines included on the Samsung brand asset disc for further instruction on implementing the “imagination lives” campaign idea successfully in the digital space.



Examples for illustrative purposes only.

Product OLA / 728x90 guidelines

Product imagery selection and a simplified headline are crucial to a successful execution within this restricted space. Use a single headline layout instead of a stacked layout for increased legibility.

ANIMATION SEQUENCE

The standard 30k banner animation features the ellipse entering from the left. As the ellipse enters the frame the other elements fade in. The message and call to action finish the animation sequence.

GENERAL GUIDELINES

- Minimum 5 pixel margin.
- Samsung logo in the upper right corner.
- Consistent placement of the approved ellipse branding element. Please refer to pages 46-47 for color usage.
- Product shot interacts with ellipse.
- Consistent visual design of the call to action button.

Note: Please refer to the interactive guidelines included on the Samsung brand asset disc for further instruction on implementing the “imagination lives” campaign idea successfully in the digital space.

Appendix

120 File name components

121 Gradient lighting effect ellipse artwork

122 Two-color ellipse artwork

123 One-color ellipse artwork

File name components

IDENTIFIER
The "el" prefix distinguishes ellipse artwork from other files.

VARIANT
There are four versions of the signature:
g = gradient
c = two-color
1c = one-color
m = master (for creating gradient ellipses)

COLOR
Permitted color treatments

ALTERNATE
alt = alternate thin weight ellipse

FILE EXTENSION
.eps = Vector file, for use in print applications.
.jpg = RGB, for use on screen or in office applications such as Microsoft® Word or PowerPoint®; small size at 150 dpi.

Identifier | Color | File extension

el_c_red_alt.eps

Variant | Alternate

g = gradient
c = two-color
1c = one-blue
m = master

Ellipse / Gradient lighting effect artwork

Artwork and file names for gradient lighting effect ellipses are shown below. Though the placement of the highlight may be adjusted, no other color combinations are permitted.

The gradient lighting effect ellipses may be recreated when utilized at larger sizes than those provided. Because the artwork is image based, they must be recreated using the instructions provided on pages 58–61.

AQUA

File name: el_c_aqua.psd

BROWN

File name: el_c_brown.psd

MASTER ELLIPSE

File name: el_master.eps

TEAL

File name: el_c_teal.psd

ORANGE

File name: el_c_orange.psd

TEAL & GREEN

File name: el_c_teal_green.psd

RED

File name: el_c_red.psd

GREEN

File name: el_c_green.psd

Note: Alternate thin weight ellipses follow the same naming conventions as those shown here, except for the addition of "_alt."

Ellipse / Two-color artwork

Artwork and file names for all two-color ellipses are shown below. No other color combinations are permitted.

AQUA

File name: el_c_aqua.eps

BROWN

File name: el_c_brown.eps
el_c_brown_u.eps

LIGHT AQUA

File name: el_c_lt_aqua.eps

LIGHT TAN

File name: el_c_lt_tan.eps
el_c_lt_tan_u.eps

TEAL

File name: el_c_teal.eps

ORANGE

File name: el_c_orange.eps
el_c_orange_u.eps

LIGHT TEAL

File name: el_c_lt_teal.eps

LIGHT YELLOW

File name: el_c_lt_yellow.eps
el_c_lt_yellow_u.eps

TEAL & GREEN

File name: el_c_teal_green.eps

RED

File name: el_c_red.eps

LIGHT GREEN

File name: el_c_teal_lt_green.eps

LIGHT RED

File name: el_c_lt_red.eps

GREEN

File name: el_c_green.eps

RED & ORANGE

File name: el_c_red_orange.eps

Note: Alternate thin weight ellipses follow the same naming conventions as those shown here, except for the addition of "_alt."

Ellipse / One-color artwork

Artwork and file names for all one-color ellipses are shown below. No other color variants are permitted.

AQUA

File name: el_1c_aqua.eps

ORANGE

File name: el_1c_orange.eps

TEAL

File name: el_1c_teal.eps

RED

File name: el_1c_red.eps

GREEN

File name: el_1c_green.eps

BLACK

File name: el_1c_black.eps

BROWN

File name: el_1c_brown.eps

Note: Alternate thin weight ellipses follow the same naming conventions as those shown here, except for the addition of "_alt."

Does not print
Indication for page trim

Does not print
Indication for die cut
to reveal CD

Does not print
Indication for white CD holder