



The Economist

Digital Brand Identity Manual
2008

What is a Brand?

Ancient and Modern

The Oxford American Dictionary (1980) contains the following definition:

Brand (noun): a trade mark, goods of a particular make: a mark of identification made with a hot iron, the iron used for this: a piece of burning or charred wood, (verb): to mark with a hot iron or to label with a trade mark.

Similarly, *The Pocket Oxford Dictionary of Current English* (1934) says:

Brand. 1. n. Piece of burning or smouldering wood, torch, (literary); sword (poet); iron stamp used red-hot to leave an indelible mark, mark left by it, stigma, trade-mark, particular kind of goods (all of the best bb.). 2. v.t. Stamp (mark, object, skin), with b., impress indelibly (is branded on my memory)

These two entries, in the order in which they list the definitions and in the definitions themselves, illustrate how, over 50 years, the primary use of the word “brand” now has a commercial application. However, the definitions also underline a common origin. Almost irrespective of how the word is used today, it has always meant, in its passive form, the object by which an impression is formed, and in its active form the process of forming this impression.

Tom Blackett,
Brands and Branding



AMV BBDO, London, UK

The Economist

Articles in *The Economist* are not signed, but they are not all the work of the editor alone. Even the most illustrious of its staff, however, write anonymously. *The Economist* has long been a required reading for the elite and has transcended its erudite image to become solidly a part of popular culture.

Profile : *The Economist* is an English-language weekly news and international affairs publication owned by *The Economist Newspaper Ltd.* and edited in London, England. *The Economist's* primary focus is world news, politics and business, but it also runs regular sections on science and technology as well as books and the arts. *The Economist* has been in continuous publication since founder James Wilson established it in 1843.

... Project goal

Revitalize the visual identity and increase recognition.

Design a symbol that appeals to the twenty-first century business consumer.

Position itself as the elite source for international business and world affairs.



Project Overview

The first brand design for The Economist was made back in 1864 with the use of gothic lettering, and the current design was created in 1959 with the use of The Economist typeface [p.2].

Recommendations and thoughts for the redesign included:

- Time for a change – needs an upgrade
- Design looks too simple and monotonous
- Needs to show more detail of what the brand is about
- Needs to stand out from the competition
- Keep its tradition within the design

Process and strategy

I wanted to change the brand identity of The Economist publication, because the existing image was not targeted to capture the current business success – American culture's loving embrace of The Economist.

Creative solution

I wanted the brand to show a prestige identity, so I accomplished this with the use of the diamond symbol. The redesign captures the brand essence of, “arguably the world's most prestigious magazine, read by anyone who's anyone in government, business, and the media in both the developed and developing worlds . . .”

– The Washington Times

The Economist – Typography

Typography is an important element of the brand identity system. Use of consistent typefaces across communications adds another element that defines The Economist look.

Typeface : The Economist font used today is set in *Ursa Serif Engraved*, a bold, sophisticated, classic typeface which was used to upgrade the original Economist typeface *Ecotype*, which has been used since 1959.

Ursa Serif Engraved

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
123456789.:,;(*!?'')

Ecotype

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
123456789.:,;(*!?'')



Typography is not a easy thing. With the process of finding the right typeface we provided a few others that were in the mix for our wordmark.

Britannic Bold

The Economist

Serif Narrow

The Economist

Serif BlackItalic

The Economist

River Avenue

The Economist

Bloc Bold

The Economist

Ursa Serif Engraved

The Economist

The Economist – Typography

Typography on a brand is essential, it is important that the wordmark or tagline has clarity or your brand would just be a UBO (Unidentified Brand Object).

12 pt

The Economist

14 pt

The Economist

18 pt

The Economist

21 pt

The Economist

24 pt

The Economist

36 pt

The Economist

48 pt

The Economist

60 pt

The Economist



Choosing a color for an identity requires a core understanding of color theory, a clear vision of how the brand needs to be perceived and differentiated, and an ability to master consistency and meaning over a broad range of media.

The Economist



#000000

#FFFFFF



Primary

Color : Traditionally the primary brand color is assigned to the symbol, and the secondary color is assigned to the logotype, business descriptor, or tagline. In addition to the core brand colors, system color palettes are developed to support a broad range of communication needs.

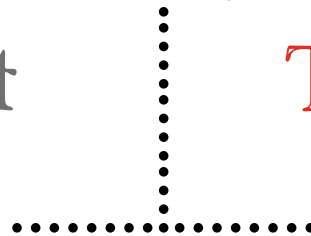
The Economist



#5B7783

#FFFFFF

Secondary



The Economist

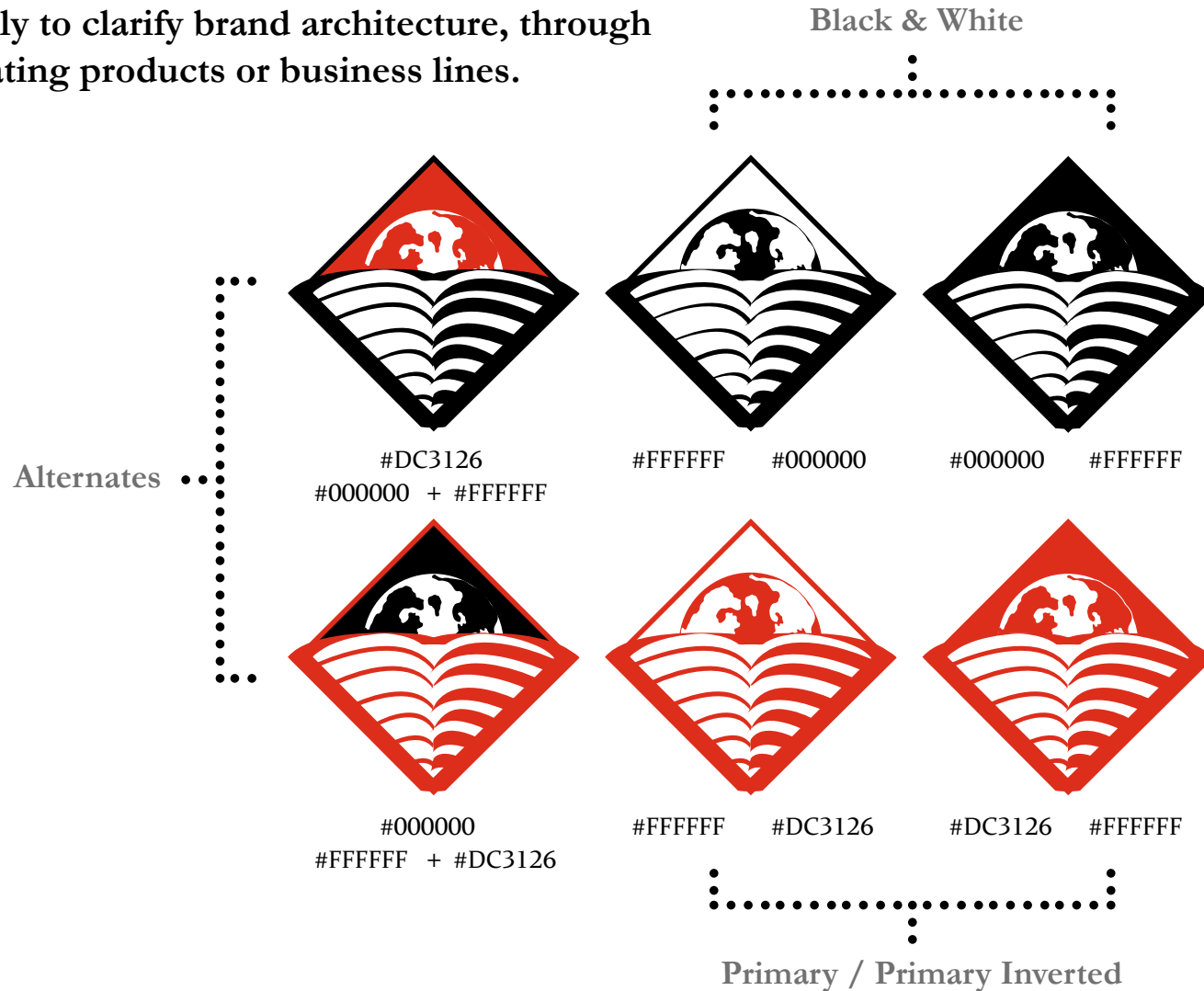


#DC3126

#FFFFFF

The Economist – Color : Logo

Color is used to evoke emotion, express personality, and stimulate brand essence. While some colors are used to unify an identity, other colors may be used functionally to clarify brand architecture, through differentiating products or business lines.

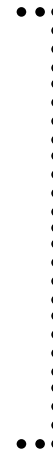


Ensuring optimum reproduction of the brand color is an integral element of basic standards and part of the challenge as new media tools proliferate.

Secondary / Secondary Inverted



#DC3126 #FFFFFF #5C7782



Secondary / Secondary Inverted #3

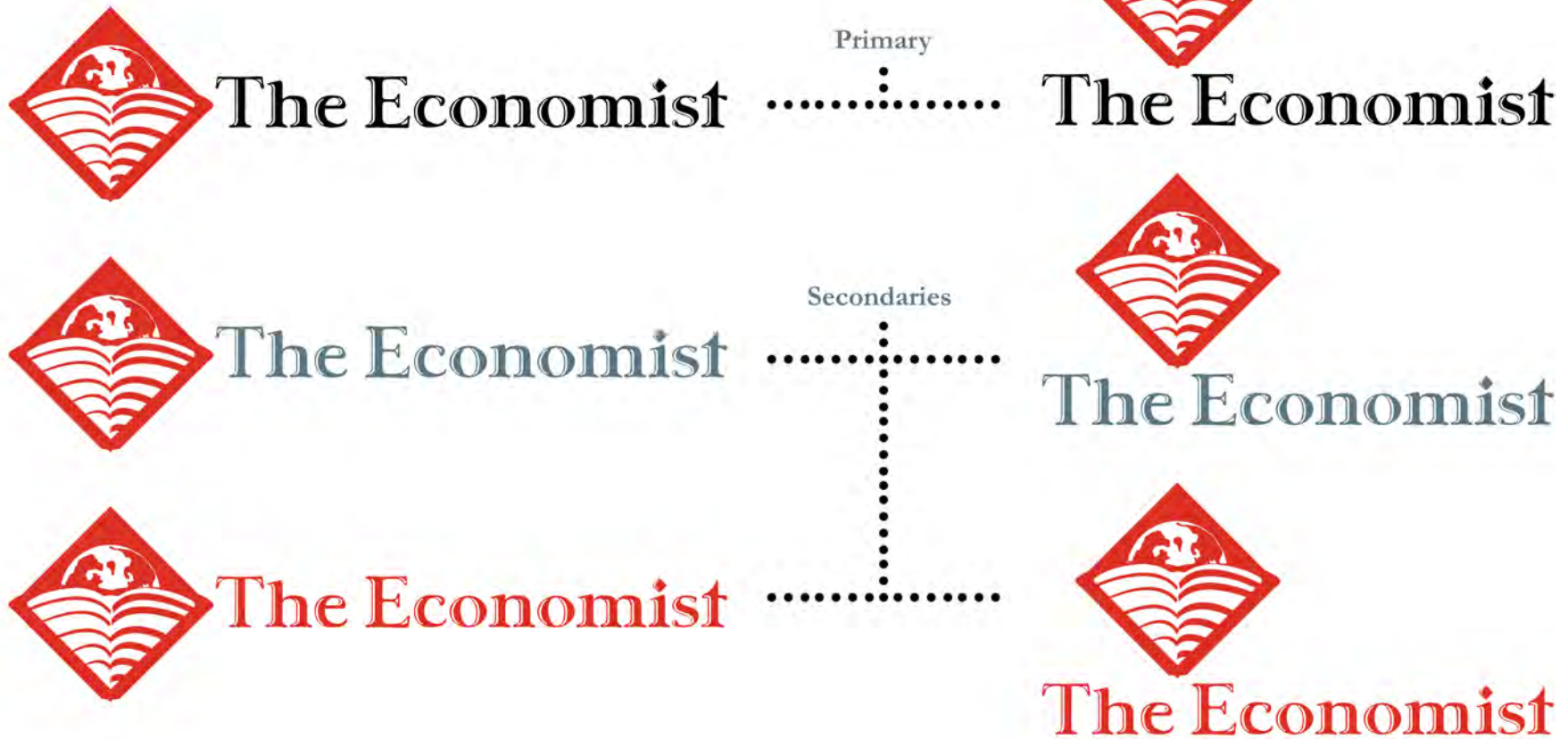
Secondary / Secondary Inverted #2

The Economist – Logo : Configuration

On the next few pages the logo and wordmark are united. Each “all-in-one” is configured to sustain different brand identity elements.

Our Brand format currently and properly used for publishment.

Our Brand format used for business cards, letterheads, and emails.



The Economist – Logo : Configuration

The brandmark is configured to suite our website.



Economist.com



Economist.com



Economist.com

The Economist – Format Applications

The letterhead, off-set printed on fine paper, remains a core application in the brand identity system even with electronic letterheads. It is regarded as the most formal type of business communication and has an implicit dignity.

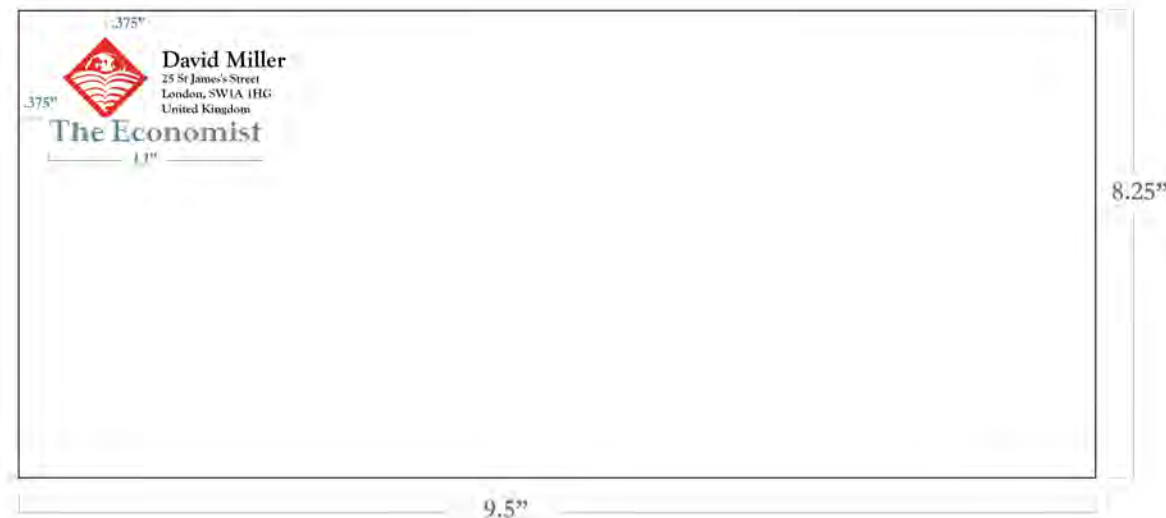
Specifications :

Letterhead

- The Economist logo, 2.2" wide
- Top of logo to top of paper: .5"
- Font: Goudy Old Style
- Address: upper and lowercase, 10-12 pt.
- Bottom of address to bottom of paper: .5"

Envelope

- The Economist logo, 1.1" wide
- Logo is 3/8" from top and left side
- Primary location, upper and lowercase, 10 pt.
- Address location right side of logo

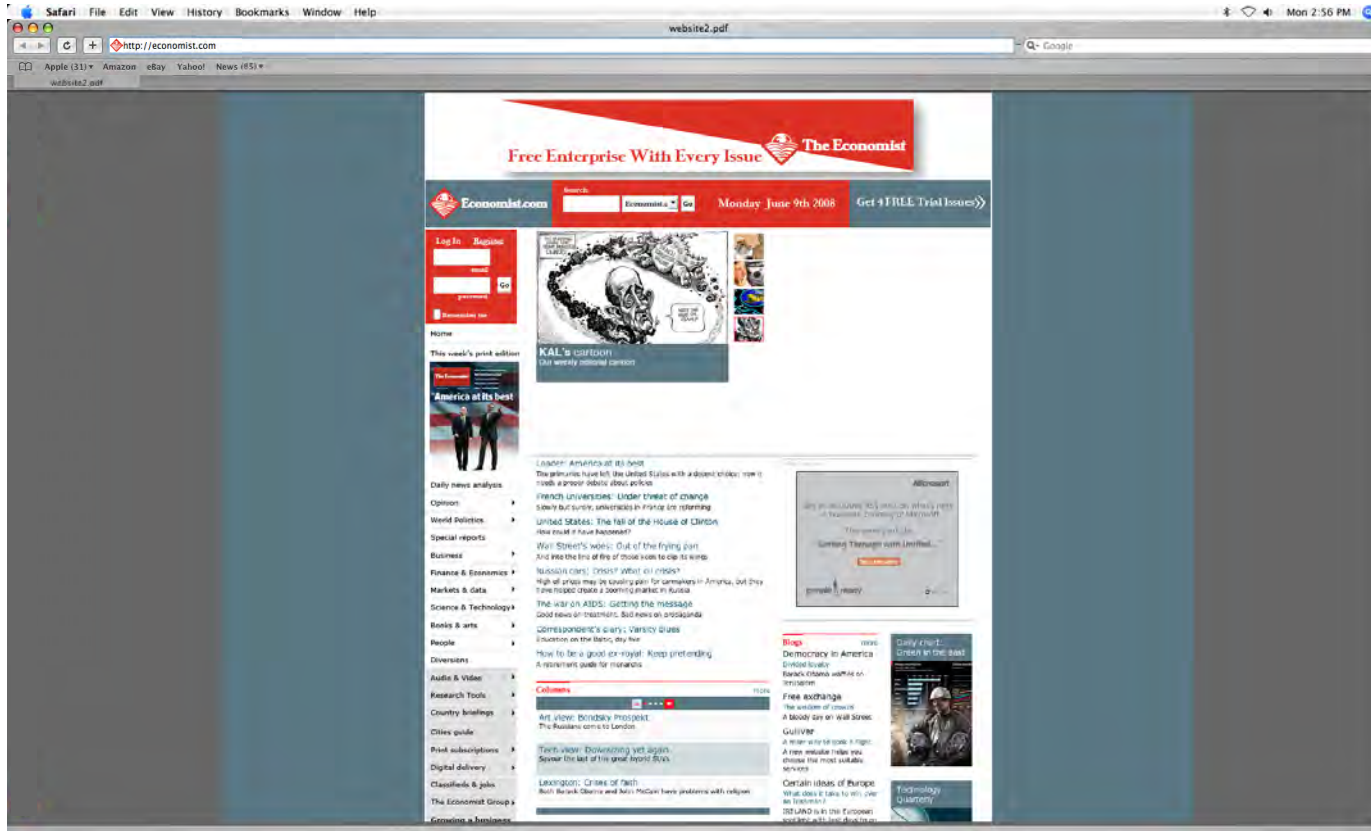


The Economist – Website / Favicon

The bookmark is configured to suite our homepage.



Favicon



The Economist – Applications

As a designer my goal was to demonstrate the effectiveness of The Economist through different extensions and the ability of the identity to work across business lines and markets.

Design explorations help build a case for a particular design concept by demonstrating that it will support the marketing and communications needs of the company into the future.

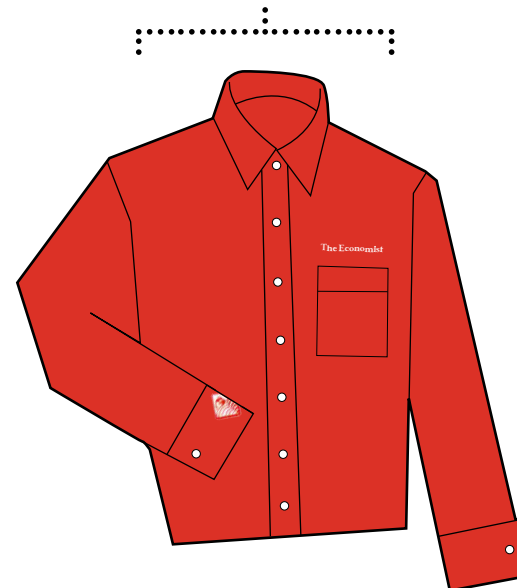
Coffee cups



CD Jacket



Long Sleeve Button Shirts



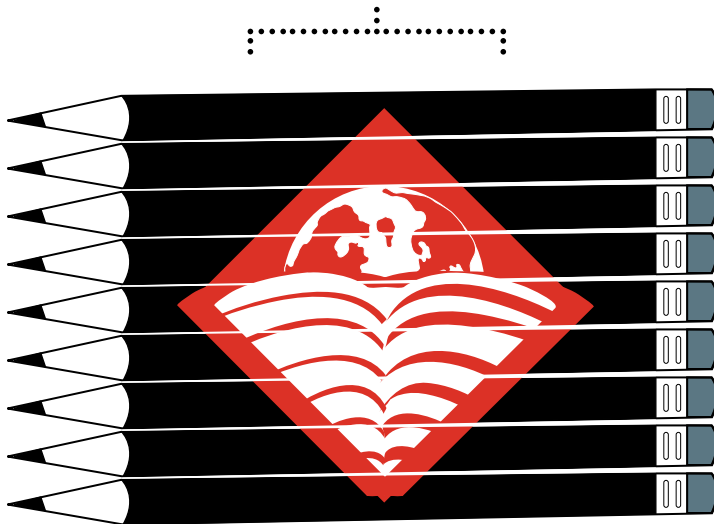
Polo Shirts



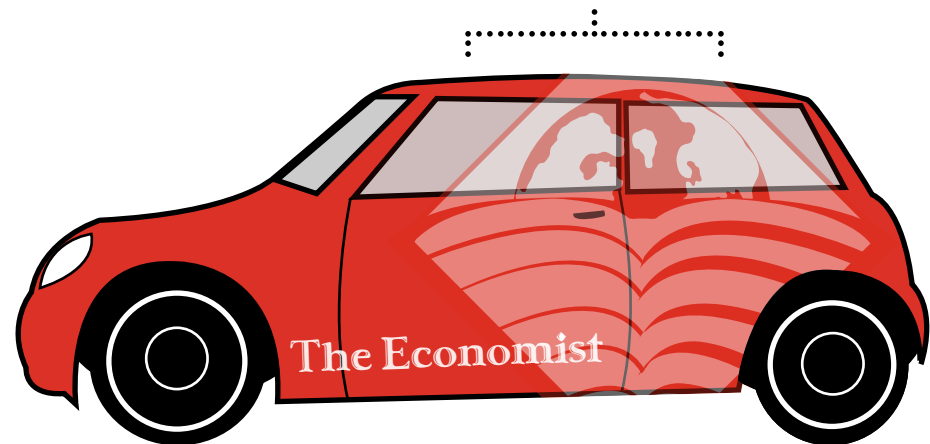
The Economist – Applications

Incorporating other open media applications spreads the identity out to the public, whether in the office or out on the road. There is no boundaries for an identity.

Pencils



MINI





Copyright © 2008 The Economist. Printed in the U.S.A.