

# Graphic System



|                           |            |
|---------------------------|------------|
| <b>Graphic Signatures</b> | <b>131</b> |
| <b>Color</b>              | <b>132</b> |
| <b>Typography</b>         | <b>133</b> |
| <b>Dynamic Monogram</b>   | <b>134</b> |



# Graphic Signatures

**Graphic signatures are the fundamental visual devices used in all media to identify**

- **the Company and its**
  - components, subcomponents, divisions, departments, and operations
  - internal functions, programs, and projects
- **affiliates licensed to use the GE identity**
- **the GE brand of products and services**

Other design marks such as logotypes, symbols, and icons may not be used to identify the Company, its organizational parts, or the GE brand of products and services.\*

**When used consistently and correctly, graphic signatures help to achieve the goals of the GE Identity Program by**

- ***unifying, strengthening, and updating all GE communications*** by providing to each a single common identification featuring a well-recognized and respected trademark
- ***establishing, maintaining, enhancing, and protecting valuable trademark rights***

\*The General Electric Signature (the name "General Electric" typeset in all capital sans serif letters with the Monogram positioned between or centered above the words) is used in certain applications in accordance with prevailing Company policy. For more information on the use of the General Electric Signature, contact the Manager – Corporate Advertising & Identity, GE Corporate Marketing Communications.

|                           |               |
|---------------------------|---------------|
| <b>Graphic Signatures</b> | <b>131.01</b> |
| <i>Contents</i>           |               |

|  |                |
|--|----------------|
| <b>General Guidelines</b>              | <b>131.02</b>  |
| <b>Signature Elements</b>              | <b>131.05</b>  |
| <b>Signature Content</b>               | <b>131.06</b>  |
| <i>in Permanent Media</i>              | <b>131.07</b>  |
| <i>in Promotional Media</i>            | <b>131.08</b>  |
| <i>in Advertising</i>                  | <b>131.09</b>  |
| <b>Signature Arrangements</b>          | <b>131.10</b>  |
| <b>Primary Signature Construction</b>  |                |
| <i>Drawings</i>                        | <b>131.11</b>  |
| <i>Guidelines</i>                      | <b>131.12</b>  |
| <b>Compact Signature Construction</b>  |                |
| <i>Drawings</i>                        | <b>131.13</b>  |
| <i>Guidelines</i>                      | <b>131.14</b>  |
| <b>Vertical Signature Construction</b> |                |
| <i>Drawings</i>                        | <b>131.15</b>  |
| <i>Guidelines</i>                      | <b>131.16</b>  |
| <b>Special Signature Construction</b>  |                |
| <i>Drawings</i>                        | <b>131.17</b>  |
| <i>Guidelines</i>                      | <b>131.18</b>  |
| <b>Signature Monogram</b>              | <b>131.30</b>  |
| <b>Signature Typography</b>            |                |
| <i>Univers 68 &amp; 48</i>             | <b>131.31</b>  |
| <i>ITC New Baskerville Italic</i>      | <b>131.31a</b> |
| <i>Using</i>                           |                |
| • <i>Univers 68 &amp; 48</i>           | <b>131.32</b>  |
| • <i>ITC New Baskerville</i>           | <b>131.32a</b> |
| <i>Sizes</i>                           | <b>131.33</b>  |
| <i>Specifications</i>                  | <b>131.34</b>  |
| <b>Laser Line</b>                      | <b>131.36</b>  |

**WE'VE JUST TOPPED THE TOP COOKTOP.**

The leading modular downdraft cooktop has been around for years. So it wasn't too hard to think of ways to improve on it. To start with, we replaced the older model's electro-mechanical control system with the first one that's *totally electronic*. (For more accurate cooking temperatures.) And instead of a fixed-speed fan, we installed a *variable-speed* exhaust. (A big advantage. Particularly when it comes to reducing kitchen noise.)

We also made our fan *more powerful*, so builders can use longer ducts, 34 feet instead of 26 feet. (It gives more choice of where to put the cooktop.)

Our new GE model comes with a grill, and has optional Calrod® units, solid disks, an induction cooking surface and a griddle. But although these modules may sound conventional, the way some of them are made isn't. The griddle, for instance, is the only one with the heating element

contained *inside* the cooking unit, instead of being a separate item below it.

All in all, we believe we've designed the best cooktop in the business. Even if it isn't the best-seller. Yet.

*We bring good things to life.*

To make the best use of the GE Identity Program, think of a graphic signature as a fundamental and integral part of a layout. It is not an independent or self-contained element that can be slapped onto a layout.

**Graphic Signatures**

GE Identity Program

Graphic signatures are the fundamental visual devices used in all media to identify the Company and its components, subcomponents, divisions, departments, and operations; internal functions, programs, and projects; affiliates licensed to use the GE identity; the GE brand of products and services.

Other design marks such as logos, symbols, and icons may not be used to identify the Company, its organizational parts, or the GE brand of products and services.

When used consistently and correctly, graphic signatures help to achieve the goals of the GE Identity Program by:

- unifying, strengthening, and updating all GE communications by providing to each a single common identification featuring a well-recognized and respected trademark.
- establishing, maintaining, enhancing, and protecting valuable trademark rights.

When using graphic signatures, follow these general guidelines:

- Use an underlying grid to
  - structure the placement of *all* layout elements
  - vertically align signature elements with other layout elements
  - horizontally stretch the signature across the format

*continued*

**GE Aircraft Engines**

**CAA**  
Center for Advanced Airmanship

- **Create an asymmetrical balance in the layout:**
  - Avoid symmetrical layouts.
  - Place the signature so that neither it, in its entirety, nor the signature Monogram is centered in the layout.

## This is the law that gave leasing a whole new lease on life.

for the English translation, call GE Capital at 800 243-2222

If you're in business, you already know that the Tax Reform Act of 1986 has changed the way you'll conduct your business from now on.

You may also know that equipment leasing is one important area where the rules (and the tax implications) have changed.

What you may not know is that Tax Reform has left many past benefits of equipment leasing intact as well as adding important new ones.

Happily, there's an alternative to wading through all 1,434 closely-spaced pages of the official Tax Reform Act documents to learn what's new (and what's old, but still OK) in leasing.

That alternative is GE Capital. We've been more involved in the ins and outs of equipment leasing over



principal accountants and company treasurers is our leasing primer: "Leasing and Tax Reform—A Guide Through the Maze." It explains in a handful of paragraphs how you can start to determine whether leasing is right for your company, right now.

the past two decades than any other lender. So translating Washingtonese into plain English on a subject this close to our hearts comes easy to us.

And the fruits of our labor are yours for the asking: a few short and simple booklets that explain the ins and outs, advantages and disadvantages, of equipment leasing in 1987 and beyond. Required reading for CFOs,

Your second semester reading list is our second brochure—"The New Corporate Alternative Minimum Tax." And if you're ready for a postgraduate cram course, we can recommend "The Transitional Rules: Why Equipment Leasing Now Makes Even More Sense." (Half an hour with this one and you'll be tossing out phrases like "Special Acrent Rule" and Modified Accelerated Cost Recovery System" with a

smug smile.) Any or all of our thoughtfully brief booklets are yours for the asking.

Of course, our slim library won't answer all your questions about how leasing may apply to your particular case. Only a fully-qualified leasing expert can do that. Fortunately, you can find as many of those as you need, right where you found the free booklets...and for the same price.

Equipment leasing still alive and well after Tax Reform? Yes, indeed—and the sooner you contact GE Capital, the sooner you'll know how leasing can help improve your company's tax picture.

So mail in the coupon below, and we'll mail out the booklet(s). Better still, dial our toll-free leasing hotline. And listen to some plain English.

GE Capital  
Leasing Program  
500 Long Ridge Road, 20  
Bannock, NJ 08002

Please send my free copy of these booklets:  
"A Guide Through the Maze"  
"The AMT Booklet"  
"The Transitional Rules"

NAME \_\_\_\_\_  
TITLE \_\_\_\_\_  
COMPANY \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE \_\_\_\_\_

We do things differently because we see things differently.

**GE Capital**  
We bring good things to life.

- For example, on a brochure cover, stretch the signature across the top of a five-column grid.
- Align the signature Monogram at the left margin.
- Align the signature typography flush left in a grid column to the right of the Monogram.
- Bleed the Laser Line left off the format.

- Or in an advertisement, stretch the signature across the bottom of a three-column grid.
- Align the entire signature in the right column.
- Extend the Laser Line left to align at the left margin (or bleed left off the format, if possible).

continued

- **Use graphic signatures in all media.** With few exceptions, graphic signatures are required in all applications—from advertising, brochures, product literature, point-of-sale displays, direct mail, and novelties to stationery, facility signs, and vehicles. For guidelines on using graphic signatures in specific media, see document **200**, *Applications Standards*.
- **In all media, construct graphic signatures** according to the drawings and guidelines on pages 11 to 18.
- **Keep graphic signatures separate and distinct from other elements used in the same format.** The minimum clear space separating and surrounding the signature elements (shown on pages 11, 13, 15, and 17) may always be larger.
- **Reproduce graphic signatures in correct colors** as explained in document **132**, *Color*.



- **Do not use graphic signatures in headlines or text.** When the names, words, or phrases used in a graphic signature are required in a headline or text, typeset them in the same style and size as the surrounding copy.
- **Do not use signatures (or the Monogram alone) in illustrations or photographs** unless the use merely
  - records an actual program application (such as a photograph of a Company product, brochure, sign, or vehicle)
  - demonstrates a proposed program application (such as an illustration of a new Company product or sign)
- **Do not use the Monogram (or a graphic signature) to make a border, background pattern, or object or for any decorative purpose.**

Graphic signatures consist of three elements, shown in the example below:

- **the signature Monogram**  
(described on page 30)
- **signature typography**  
(described on pages 31 to 35)
- **the Laser Line**  
(described on page 36)

Except as noted in document **200**, *Application Standards*, graphic signatures must include all three elements.



## GE Plastics

---



## *GE Plastics*

---



## *Spacemaker*

---



## *We bring good things to life.*

---

**The message contained in the signature typography is referred to as the *signature content*.**

**In the GE Identity Program, the signature content varies.** Depending on the kind of media used and the requirements of a specific application, signatures may be created to convey specific messages.

In advertising, for example, each industrial (non-consumer) component uses a signature containing its specific communicative name. When consistently implemented throughout the Company's communications, such signatures help define the Company's rich diversity, thereby furthering one of the goals of the GE Identity Program.

**The following pages present examples of typical graphic signatures recommended for use in specific media.**





**GE Plastics**

**In permanent media such as stationery, signs, and vehicles,** use a graphic signature containing the communicative name of the component or affiliate in one of these forms:

- the name “GE” + a generic description of the component’s or affiliate’s primary competence



**GE Mexico**

- GE + a geographic name



**GE Plastics France**

- a combination of the two names described above



**GE Fanuc**

- GE + a proper name



**Life of Virginia**

- a proper name only



**Purchase Order**

**In permanent media such as business forms,** use a graphic signature containing either

- the name of the item



**GE Plastics Purchase Order**

- a communicative name as described above + the name of the item



**GE Transportation Systems**

In promotional media other than advertising, such as packaging, brochures, and point-of-sale displays, use a signature containing one of the following:

- any component or affiliate communicative name



**We bring good things to life.**

- the Company slogan



**GE Appliances**  
*We bring good things to life.*

- any component or affiliate communicative name + the Company slogan



**Spacemaker**

- a secondary word mark  
(Note: The name “GE” may not be used with a secondary word mark.)



**Microwave Oven**

- a generic product or service name



**Spacemaker**  
*Microwave Oven*

- a secondary word mark + a generic product or service name



**GE Annual Report**

- a title


**GE Aircraft Engines**
*We bring good things to life.*

**In advertising, the content of the graphic signature is limited to the following:**

**In business-to-business advertising,** use a graphic signature containing

- the communicative name of the component or affiliate + the Company slogan


***We bring good things to life.***

- the Company slogan


***We bring good things to life.***

**In corporate, consumer, and consumer trade advertising,** use a graphic signature containing

- the Company slogan


**GE Rewards**
*We bring good things to life.*

- the name of the product or service + the Company slogan



## GE Typography

---



## GE Typography

---



## GE Typography

---

**Three basic signature arrangements are used throughout GE Identity Program applications:**

- the *primary signature*, described on pages 11 and 12
- the *compact signature*, described on pages 13 and 14
- the *vertical signature*, described on pages 15 and 16

**Each possesses visual characteristics that support the communication goals of the program:**

- **Preeminence of the Monogram**

In each arrangement, the Monogram is elevated above and usually to the left of other elements to a position of highest importance, suggesting that the Company's primary commitment is to the values that the Monogram has come to represent during its nearly one hundred years of use: high quality and solid reliability.

- **Asymmetry**

In contrast to the static balance of the symmetrical arrangements used in the General Electric Signature,\* these signatures arrange the elements in a visually active, asymmetrical balance, communicating a sense of the energetic activity that typifies the Company today.

- **Spaciousness**

In addition, the generous amounts of space separating and surrounding the signature elements communicate a sense of openness, suggesting the commitment management has made to making the Company easily accessible to its existing and potential customers.

**A unique feature of all signature arrangements is that the spaces between the signature elements, as shown in the construction drawings, are defined as *minimum spaces*.** In constructing a signature, these spaces may be increased. *This feature permits and encourages the alignment of signature elements with other elements required in a specific format, thereby joining all elements in a unified whole.* Equally important, this feature enhances the communication of the attributes of openness and accessibility.

**As specified in document 200, *Application Standards*, either of two *special signatures* may be used when space is severely restricted.** For construction drawings and guidelines, see pages 17 and 18.

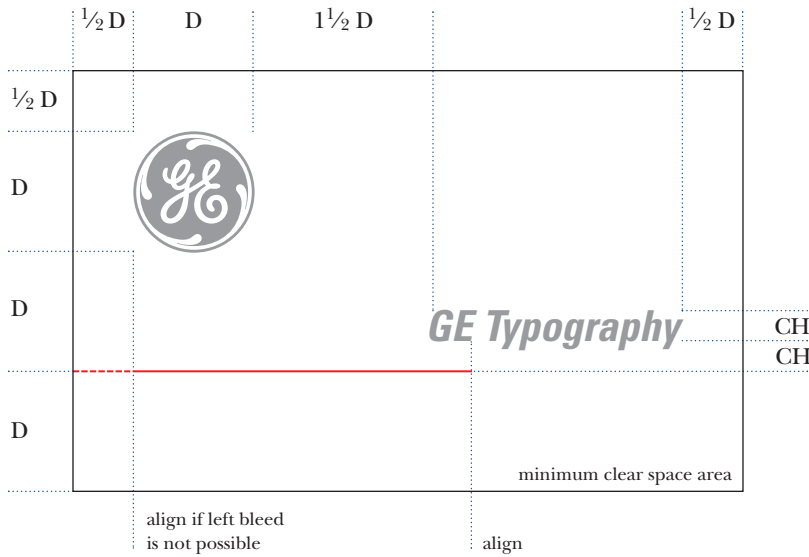
\*The General Electric Signature consists of the name "General Electric" typeset in all capital sans serif letters with the Monogram positioned between or centered above the words.

Because of its spaciousness and ability to be easily related to other layout elements, the primary signature is generally preferred in all media.

However, if space is restricted or the application format is narrow, the compact signature (page 13) or the vertical signature (page 15) may be used.

For guidelines on constructing the primary signature, see page 12.

Note: Do not reproduce the clear space rectangles shown in the drawings. The rectangles merely indicate the boundaries of the minimum clear space area or the minimum size format required to display this signature.



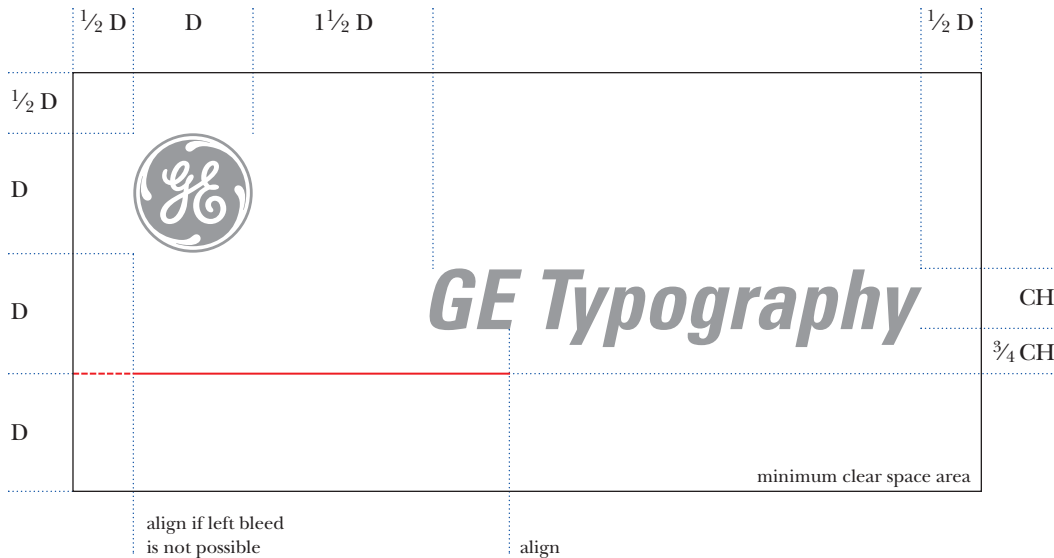
**Throughout this document:**

**D =**  
**diameter**  
of signature Monogram

**CH =**  
**capital height**  
of signature typography

**When CH =  $\frac{1}{4}$  or  $\frac{1}{3} D$ ,**  
use the dimensions given  
at the upper left.

**When CH =  $\frac{1}{2}$  or  $\frac{3}{4} D$ ,**  
use the dimensions given  
at the lower left.



To construct the primary signature (shown on page 11), follow these detailed guidelines:

### Monogram

**Correct reproduction of the Monogram requires the letters/curlicues to be lighter than the field. To ensure correct reproduction,** use the correct positive or reverse Monogram in GE Logo Font—a custom font that contains, instead of the alphabet, all versions of the signature and Dynamic Monograms. It is available from the GE Identity Website or Hotline.  
(For information on using this font, see document 382, *GE Logo Font*.)

Note: Always use the entire signature Monogram; do not use any version of the Dynamic Monogram as a substitute.

### Laser Line

- **Use a Laser Line at least as heavy (thick) as 1/2 point** but, generally, no heavier than 3 percent of the diameter of the signature Monogram. For more information, see page 36.
- **Place the Laser Line below the signature Monogram** at a distance at least as large as the diameter of the signature Monogram.
- **Bleed the Laser Line left off the format.** When this is not possible, begin the Laser Line either
  - at the left margin
  - flush with the left edge of the signature Monogram
- **End the Laser Line as follows:**
  - *If the name “GE” appears at the beginning of the typography,* end it at a point of vertical alignment with the lower-right corner of the “E” in “GE.”
  - *If the name “GE” does not appear at the beginning of the typography,* end it at a point to the right of the beginning of the signature typography equal to 1 1/2 the capital height. Note: If the first word in the typography is short, extend the Laser Line to the end of the first word.
- **Do not bleed the Laser Line right off a format.**
- **Cut the end of the Laser Line square;** the end does not match the angle of the italic typography.

### Signature Typography

- **Use Univers 68 and, if needed, Univers 48** in the signature typography according to the guidelines on pages 31 to 35.

Note: As an option, ITC New Baskerville Italic may be used in product signatures, as explained on page 31a.

- **Size the signature typography to equal 1/4, 1/2, 1/3, or 3/4 the diameter of the signature Monogram,** as demonstrated on page 33.
- **Place the signature typography**
  - **to the right of the signature Monogram** at a distance at least 1 1/2 times the diameter of the signature Monogram; this distance may be larger
  - **above the Laser Line a minimum distance:**
    - *If the capital height of the typography is equal to 1/4 or 1/5 the diameter of the signature Monogram,* the minimum distance is equal to the capital height of the typography.
    - *If the capital height of the typography is equal to 1/2 or 3/4 of the diameter of the signature Monogram,* the minimum distance is equal to 3/4 the capital height. (Note: When using the largest size of typography [CH = 3/4 D], adjust the position of the signature Monogram so its base aligns horizontally with the top of the capital letters in the typography.)

### Minimum Clear Space

**A minimum area within and surrounding the primary signature must be kept clear of any other typography; graphic elements such as photographs, illustrations, thematic graphics, and conflicting patterns; and the trim edge of a printed piece.**

- *Above and on both sides of the primary signature,* the minimum clear space equals 1/2 the diameter of the signature Monogram.
- *Below the primary signature,* the minimum clear space equals the diameter of the signature Monogram.
- *Within the rectangle so described,* all the area is clear space.

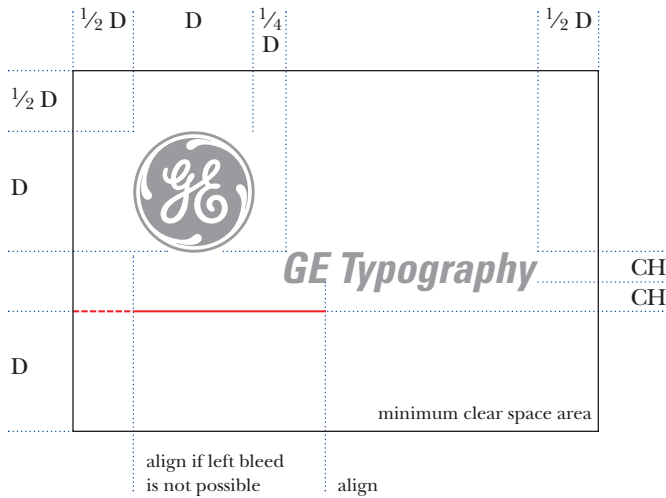
The clear space may be larger.

Generally, the primary signature, shown on page 11, is preferred in all media.

Where space is restricted, the compact signature, shown at the left, may be used. If the application format is narrow or a vertical emphasis is desired, the vertical signature, shown on page 15, may be used.

For guidelines on constructing the compact signature, see page 14.

Note: Do not reproduce the clear space rectangles shown in the drawings. The rectangles merely indicate the boundaries of the minimum clear space area or the minimum size format required to display this signature.



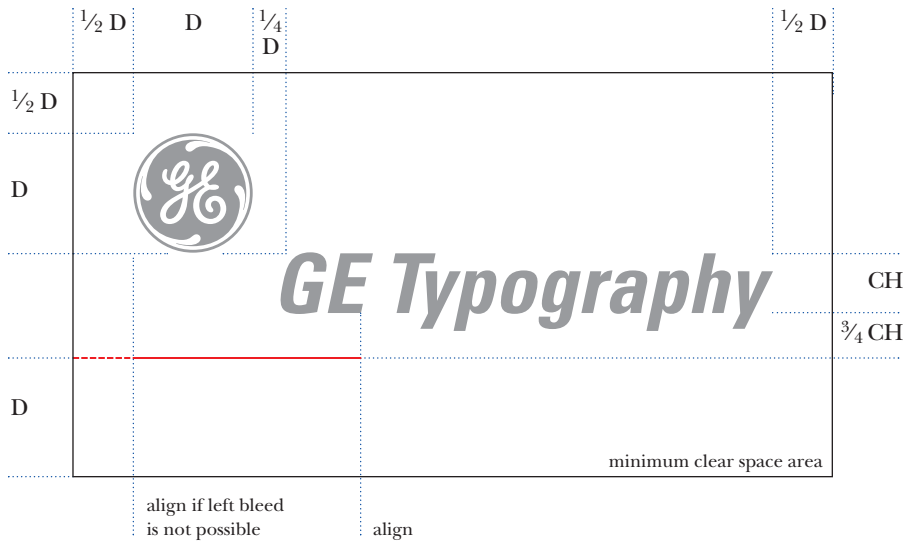
**Throughout this document:**

**D =**  
**diameter**  
of signature Monogram

**CH =**  
**capital height**  
of signature typography

**When CH = 1/4 or 1/3 D,**  
use the dimensions given  
at the upper left.

**When CH = 1/2 or 3/4 D,**  
use the dimensions given  
at the lower left.



To construct the compact signature (shown on page 13), follow these detailed guidelines:

### Monogram

**Correct reproduction of the Monogram requires the letters/curlicues to be lighter than the field.**

**To ensure correct reproduction**, use the correct positive or reverse Monogram in GE Logo Font—a custom font that contains, instead of the alphabet, all versions of the signature and Dynamic Monograms. It is available from the GE Identity Website or Hotline.

(For information on using this font, see document 382, *GE Logo Font*.)

Note: Always use the entire signature Monogram; do not use any version of the Dynamic Monogram as a substitute.

### Signature Typography

- **Use Univers 68 and, if needed, Univers 48** in the signature typography according to the guidelines on pages 31 to 35.

Note: As an option, ITC New Baskerville Italic may be used in product signatures, as explained on page 31a.

- **Size the signature typography to equal  $\frac{1}{4}$ ,  $\frac{1}{3}$ ,  $\frac{1}{2}$ , or  $\frac{3}{4}$  the diameter of the signature Monogram**, as demonstrated on page 33.
- **Place the signature typography**
  - **to the right of the signature Monogram** a minimum distance at least as large as  $\frac{1}{4}$  the diameter of the signature Monogram; this distance may be larger (Note: If space is severely restricted, the typography may be positioned to begin at a point vertically aligned with the right edge of the signature Monogram.)
  - **below the signature Monogram** so that the base of the Monogram aligns horizontally with the top of the capital letters

### Laser Line

- **Use a Laser Line at least as heavy (thick) as  $\frac{1}{2}$  point** but, generally, no heavier than 3 percent of the diameter of the signature Monogram. For more information, see page 36.

- **Place the Laser Line below the signature typography a minimum distance:**

- *If the capital height of the typography is equal to  $\frac{1}{4}$  or  $\frac{1}{5}$  the diameter of the signature Monogram*, the minimum distance is equal to the capital height of the typography.
- *If the capital height of the typography is equal to  $\frac{1}{2}$  or  $\frac{3}{4}$  the diameter of the signature Monogram*, the minimum distance is equal to  $\frac{3}{4}$  the capital height.

- **Bleed the Laser Line left off the format.** When this is not possible, begin the Laser Line either
  - at the left margin
  - flush with the left edge of the signature Monogram

- **End the Laser Line as follows:**

- *If the name “GE” appears at the beginning of the typography*, end it at a point of vertical alignment with the lower-right corner of the “E” in “GE.”
- *If the name “GE” does not appear at the beginning of the typography*, end it at a point to the right of the beginning of the signature typography equal to  $1\frac{1}{2}$  times the capital height. Note: If the first word in the typography is short, extend the Laser Line to the end of the first word.

- **Do not bleed the Laser Line right off a format.**

- **Cut the end of the Laser Line square;** the end does not match the angle of the italic typography.

### Minimum Clear Space

**A minimum area within and surrounding the compact signature must be kept clear of any other typography; graphic elements such as photographs, illustrations, thematic graphics, and conflicting patterns; and the trim edge of a printed piece.**

- *Above and on both sides of the compact signature*, the minimum clear space equals  $\frac{1}{2}$  the diameter of the signature Monogram.
- *Below the compact signature*, the minimum clear space equals the diameter of the signature Monogram.
- *Within the rectangle so described*, all the area is clear space.

The clear space may be larger.

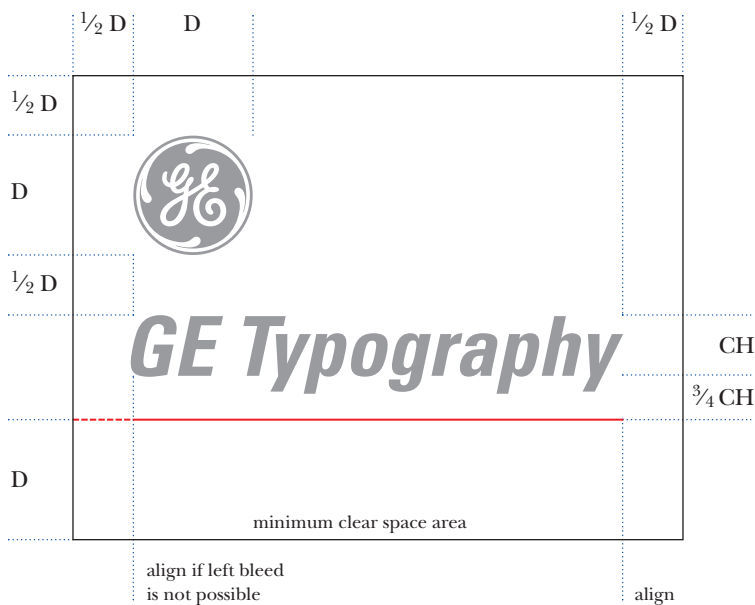
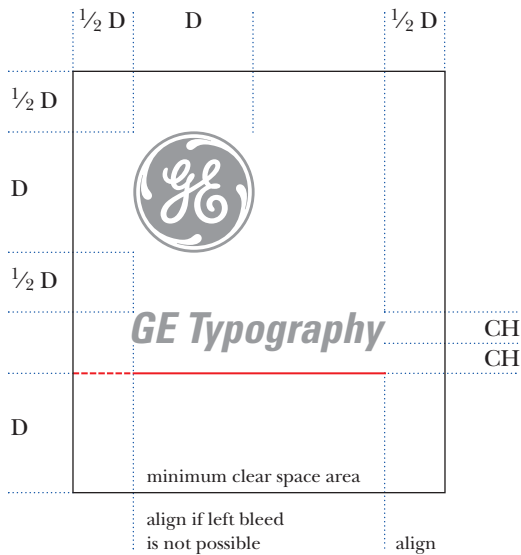


Generally, the primary signature, shown on page 11, is preferred in all media.

Where the application format is narrow or a vertical emphasis is desired, the vertical signature, shown at the left, may be used. If space is restricted, the compact signature, shown on page 13, may be used.

For guidelines on constructing the vertical signature, see page 16.

Note: Do not reproduce the clear space rectangles shown in the drawings. The rectangles merely indicate the boundaries of the minimum clear space area or the minimum size format required to display this signature.



**Throughout this document:**

**D =**  
**diameter**  
of signature Monogram

**CH =**  
**capital height**  
of signature typography

**When CH = 1/4 or 1/3 D,**  
use the dimensions given  
at the upper left.

**When CH = 1/2 or 3/4 D,**  
use the dimensions given  
at the lower left.

To construct the vertical signature (shown on page 15), follow these detailed guidelines:

### Monogram

**Correct reproduction of the Monogram requires the letters/curlicues to be lighter than the field. To ensure correct reproduction,** use the correct positive or reverse Monogram in GE Logo Font—a custom font that contains, instead of the alphabet, all versions of the signature and Dynamic Monograms. It is available from the GE Identity Website or Hotline. (For information on using this font, see document 382, *GE Logo Font*.)

Note: Always use the entire signature Monogram; do not use any version of the Dynamic Monogram as a substitute.

### Signature Typography

- **Use Univers 68 and, if needed, Univers 48** in the signature typography according to the guidelines on pages 31 to 35.  
  
Note: As an option, ITC New Baskerville Italic may be used in product signatures, as explained on page 31a.
- **Size the signature typography to equal  $\frac{1}{4}$ ,  $\frac{1}{3}$ ,  $\frac{1}{2}$ , or  $\frac{3}{4}$  the diameter of the signature Monogram,** as demonstrated on page 33.
- **Place the signature typography** below the signature Monogram, visually aligned flush left, at a distance at least as large as  $\frac{1}{2}$  the diameter of the signature Monogram. This distance may be larger.

### Laser Line

- **Use a Laser Line at least as heavy (thick) as  $\frac{1}{2}$  point** but, generally, no heavier than 3 percent of the diameter of the signature Monogram. For more information, see page 36.
- **Place the Laser Line below the signature typography a minimum distance:**
  - *If the capital height of the typography is equal to  $\frac{1}{4}$  or  $\frac{1}{3}$  the diameter of the signature Monogram,* the minimum distance is equal to the capital height of the typography.
  - *If the capital height of the typography is equal to  $\frac{1}{2}$  or  $\frac{3}{4}$  the diameter of the signature Monogram,* the minimum distance is equal to  $\frac{3}{4}$  the capital height.
- **Bleed the Laser Line left off the format.** When this is not possible, begin the Laser Line either
  - at the left margin
  - flush with the left edge of the signature Monogram.
- **End the Laser Line** at the end of the signature typography.
- **Do not bleed the Laser Line right off a format.**
- **Cut the end of the Laser Line square;** the end does not match the angle of the italic typography.

### Minimum Clear Space

**A minimum area within and surrounding the compact signature must be kept clear of any other typography; graphic elements such as photographs, illustrations, thematic graphics, and conflicting patterns; and the trim edge of a printed piece.**

- *Above and on both sides of the vertical signature,* the minimum clear space equals  $\frac{1}{2}$  the diameter of the signature Monogram.
- *Below the vertical signature,* the minimum clear space equals the diameter of the signature Monogram.
- *Within the rectangle so described,* all the area is clear space.

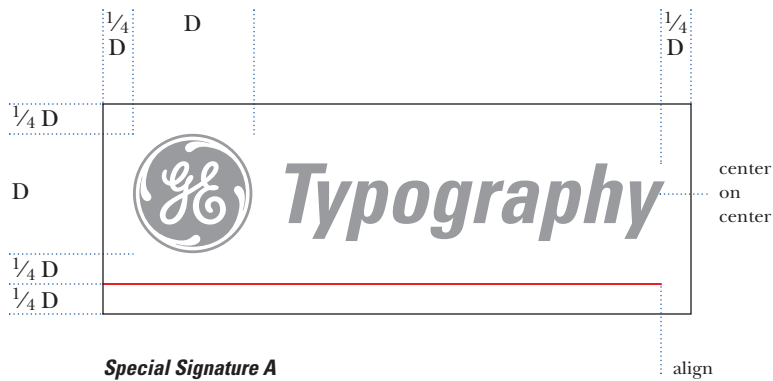
The clear space may be larger.

- Generally, the basic signatures, including the
- primary signature (pages 11 and 12)
  - compact signature (pages 13 and 14)
  - vertical signature (pages 15 and 16)
- are preferred in all media.

Where the application format is extremely small or the signature needs to be displayed very large in a relatively small space, the special signatures may be used in certain applications, as authorized in document 200, *Application Standards*.

For guidelines on using and constructing the special signatures, see page 18.

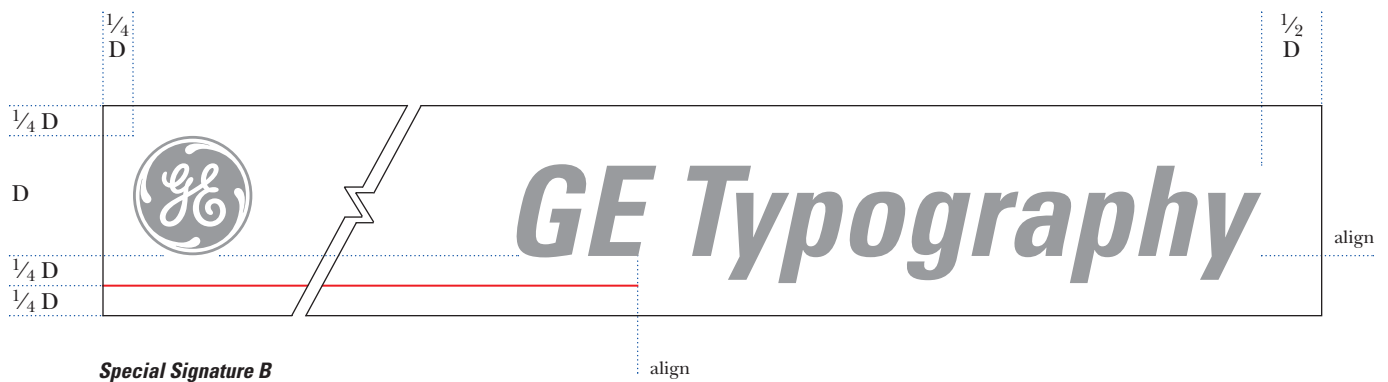
Note: Do not reproduce the clear space rectangles shown in the drawings. The rectangles merely indicate the boundaries of the minimum clear space area or the minimum size format required to display this signature.



Throughout this document:

**D = diameter**  
of signature Monogram

**CH = capital height**  
of signature typography



**Use the special signatures only when authorized in GE Identity Program documents.**

The special signatures may be used only when extremely limited space prevents use of the basic signatures in applications such as signs, exhibits, products, and promotional novelties.

**Do not use these signatures in print advertising, promotional brochures, or product literature.**

**Special Signature A** (shown on page 17)

- **Use Univers 68 and, if needed, Univers 48** in the signature typography according to the guidelines on pages 31 to 35. Note: As an option, ITC New Baskerville Italic may be used in product signatures, as explained on page 31a.
- **Size the signature typography** so that the capital height equals  $\frac{1}{4}$ ,  $\frac{1}{3}$ ,  $\frac{1}{2}$ , or  $\frac{3}{4}$  the diameter of the signature Monogram ( $\frac{1}{2}$  diameter is shown) as explained on page 33.
- **Horizontally center the signature typography** to the right of the signature Monogram\* at a minimum distance equal to  $\frac{1}{4}$  the diameter of the Monogram. (Note: When the typography is placed at this minimum distance, it is not necessary to use the name “GE” in the typography. If the signature typography contains a secondary word mark, the name “GE” may not be used.) Between the end of the signature typography and the right edge of the format, maintain a minimum distance equal to  $\frac{1}{4}$  the diameter of the Monogram.
- **Place the Laser Line** below the signature Monogram a minimum distance equal to  $\frac{1}{4}$  the diameter of the Monogram.
- **Bleed the Laser Line left** off the format. When this is not possible, begin the Laser Line flush with the left edge of the signature Monogram.
- **End the Laser Line** flush right with the end of the signature typography.
- **The maximum weight**, or thickness, of the Laser Line is generally 3 percent of the diameter of the signature Monogram. However, if the reproduction method is coarse or the viewing conditions are unusual, the weight may be increased to 6 percent of the diameter of the signature Monogram. (For more information, see page 36.) Where the space available for identification is severely restricted, the Laser Line may be omitted.
- **The dimensions shown in the drawings are minimums.** Do not reduce these spaces.

\*Use the correct positive or reverse signature Monogram in GE Logo Font—a custom font that contains, instead of the alphabet, all versions of the signature and Dynamic Monograms. It is available from the GE Identity Website or Hotline. (For more information, see document 382, *GE Logo Font*.) Do not use the Monograms shown in this document in reproduction art. Note: Always use the entire signature Monogram; do not use any version of the Dynamic Monogram as a substitute.

**Special Signature B** (shown on page 17)

- **Use Univers 68 and, if needed, Univers 48** in the signature typography according to the guidelines on pages 31 to 35. Note: As an option, ITC New Baskerville Italic may be used in product signatures, as explained on page 31a.
- **Size the signature typography** so that the capital height equals  $\frac{1}{4}$ ,  $\frac{1}{3}$ ,  $\frac{1}{2}$ , or  $\frac{3}{4}$  the diameter of the signature Monogram ( $\frac{3}{4}$  diameter is shown) as explained on page 33.
- **Place the signature typography** to the right of the signature Monogram\* at a minimum distance equal to  $\frac{1}{4}$  the diameter of the Monogram. (Note: When the typography is placed at this minimum distance, it is not necessary to use the name “GE” in the typography. If the signature typography contains a secondary word mark, the name “GE” may not be used.) Between the end of the signature typography and the right edge of the format, maintain a minimum distance equal to  $\frac{1}{2}$  the diameter of the Monogram.
- **Align the baseline of the signature typography with the base of the signature Monogram.**
- **Place the Laser Line** below the signature Monogram and the baseline of the signature typography a minimum distance equal to  $\frac{1}{4}$  the diameter of the Monogram.
- **Bleed the Laser Line left** off the format. When this is not possible, begin the Laser Line flush with the left edge of the signature Monogram.
- **End the Laser Line** at a point of vertical alignment with the lower-right corner of the “E” in “GE.” If “GE” is not used in the signature typography, end the Laser Line according to the guidelines for the primary signature on page 12.
- **The maximum weight**, or thickness, of the Laser Line is generally 3 percent of the diameter of the signature Monogram. However, if the reproduction method is coarse or the viewing conditions are unusual, the weight may be increased to 6 percent of the diameter of the signature Monogram. (For more information, see page 36.) Where the space available for identification is severely restricted, the Laser Line may be omitted.
- **The dimensions shown in the drawings are minimums.** Do not reduce these spaces.



When used in a graphic signature, the Monogram is referred to as the *signature Monogram*.

Note: The parts of the Monogram have been carefully proportioned so that a single drawing can be reproduced at all sizes, including very small sizes.

To maintain the distinctive character of the Monogram,

- *when using high-quality reproduction* such as offset lithography, use a size  $\frac{3}{16}$  inch (5mm) in diameter (20-point GE Logo Font) or larger
- *when using other forms of reproduction*, use a size large enough to maintain clarity in each part of the Monogram

**The Monogram is one of the Company's most valuable assets.** Through one hundred years of careful use, it has come to signify quality and reliability in GE products and services, as well as in the Company itself.

**It is critically important that the attributes the Monogram has acquired be preserved and strengthened through continued correct use in the GE Identity Program.** Therefore, carefully follow the guidelines in this document when constructing and using graphic signatures.

#### Authorized Drawing

The Monogram was refined and simplified in 1987. The authorized drawing, shown on this page, may not be altered or modified in any way.

#### Parts of the Monogram

The following terms are used to describe the parts of the Monogram:

- The *field* is the area shown in grey in the drawing at the left. It includes the *outline circle* enclosing the Monogram. (Note: The outline circle is an integral part of the positive Monogram. Do not delete the outline circle when the Monogram is reproduced in positive form.)
- The *letters/curlicues* are the script lettering of "GE" plus the scrolls that form a circle around the lettering, both shown in white in the drawing.
- The *background* is the area surrounding the Monogram. For example, the white area around the Monogram shown at the left is the background.

#### Reproduction

Correct reproduction of the Monogram requires the letters/curlicues to be lighter than the field. To ensure correct reproduction, use the correct positive or reverse Monogram in GE Logo Font—a custom font that contains, instead of the alphabet, all versions of the signature and Dynamic Monograms. It is available from the GE Identity Website or Hotline. (For information on using this font, see document 382, *GE Logo Font*.)

Note: For large-scale applications, see document 540, *Signature Monogram Grid Drawings*.

**For information on the Dynamic Monogram, see document 134, *Dynamic Monogram*.**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789.,; '[]=+&**

Univers 68, the typeface used most frequently in graphic signatures, is a bold condensed italic style. Because of its relatively thick stroke, words set in this face are emphasized.

*Note: In computer typesetting, this typeface may bear the name Univers (67) Condensed Bold Oblique.*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789.,; '[]=+&*

Univers 48 is a light condensed italic style that complements Univers 68 by providing a rich contrast in weight. Because of its relatively thin stroke, words set in this face are deemphasized.

*Note: In computer typesetting, this typeface may bear the name Univers (47) Condensed Light Oblique.*

The primary typography used in graphic signatures is Univers 68 and, if needed, Univers 48. These faces have been selected for two reasons:

- **Their visual characteristics communicate qualities that represent the Company and its management style:**
  - *The optically refined and well-balanced drawing of the Univers letterforms communicates a sense of quality, modernity, and sophistication.*
  - *The sans serif condensed style communicates a sense of leanness and efficiency.*
  - *The italic style communicates a sense of forward motion, suggesting agility, dynamism, and future-oriented activity.*
- **They are generally available** throughout the world on a variety of typesetting systems.

#### Alternatives to Univers 68 and 48

In certain applications, such as computer-generated transparencies, where Univers is not available from the imagemaker, Helvetica Bold Condensed Italic and Helvetica Light Condensed Italic may be substituted for Univers 68 and 48.

*Note: Do not substitute Helvetica for Univers in advertising, brochures, product literature, tradeshow exhibits, promotional materials such as direct mail and point-of-sale displays, packaging, products, stationery, signs, vehicles, or shipping cases and cartons.*

*Univers 68*  
*Univers 48*

ITC New Baskerville Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

TUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789.,;'[ ]=+&

As an option, in product signatures (those that identify a product or service, such as *Profile* appliances), ITC New Baskerville Italic may be used for the product name. This face has been selected for two reasons:

- Its visual characteristics communicate qualities that represent the Company and its management style:
  - The optically refined and well-balanced drawing of the Baskerville letterforms communicates a sense of quality and refinement, of excellence and sophistication.
  - The serif style communicates a sense of classicism, implying a respect for the heritage and traditional values that built the Company.
  - The italic style communicates a sense of forward motion, suggesting agility and dynamism.
- It is generally available throughout the world on a variety of typesetting systems.

ITC New  
Baskerville  
Italic

**Univers 68 is used for all typography in graphic signatures** except when the signature content requires differentiation for emphasis or to enhance legibility; for example:



---

**GE Plastics** France

*When a communicative name consists of both a competence description and a geographic name, typeset the geographic name in Univers 48 and set the balance of the name in Univers 68.*



---

**GE Appliances**  
*We bring good things to life.*

*When the typography consists of both a communicative name and another message (such as the Company slogan or a title), set the promotional message in Univers 48 and the communicative name in Univers 68.*



---

**Spacesaver**  
*Microwave Oven*

*When the typography consists of both a secondary trademark name and a generic name for the product or service, set the generic name in Univers 48 and the secondary trademark name in Univers 68.*



As an option, ITC New Baskerville Italic may be used for only the product name in a product signature. (Normally, the product name is a secondary trademark; nevertheless, when a secondary trademark is not used, the generic product name may be typeset in ITC New Baskerville, as described below.) Any other message in a product signature is typeset in Univers 68 or 48; for example:



## *Profile*

*We bring good things to life.*

---

When the product signature consists of both a product name and the Company slogan, typeset the product name in ITC New Baskerville Italic and set the slogan in Univers 68 or 48.



## *Profile*

*Spring Catalog 2001*

---

When the product signature consists of both a product name and a brochure title, typeset the product name in ITC New Baskerville Italic and set the title in Univers 68 or 48.



## *Soft White*

*All-Purpose Light Bulbs*

---

When the product signature consists of only a generic name for the product or service, typeset the featured portion of the name in ITC New Baskerville Italic and set the balance of the name in Univers 68 or 48.

The size of typography used in a graphic signature—in both Univers 68 and 48 and ITC New Baskerville Italic—is based on the diameter of the signature Monogram. Four sizes may be used, as shown below.




---

*GE* Typography

CH =  $\frac{1}{4}$  D




---

*GE* Typography

CH =  $\frac{1}{3}$  D




---

*GE* Typography

CH =  $\frac{1}{2}$  D




---

*GE* Typography

CH =  $\frac{3}{4}$  D

**Throughout this document:**

**D =**  
**diameter**  
of signature Monogram

**CH =**  
**capital height**  
of signature typography

**Correct specification of letterspacing, word spacing, and line spacing depends in part on the selected typesetting equipment.** Because so many different typesetting systems are available, each continuously revised and improved, it is not possible to standardize one specification that will yield uniform results from all sources.

Therefore, the examples on this page establish the *visual standard* for correct spacing between letters, words, and lines of type, regardless of the source. When ordering typography for graphic signatures, ask the supplier to *visually match* the correct examples on this page.

Note: Correct spacing is neither too tight nor too open, as shown in the examples. This visual standard applies to typography used in graphic signatures of all sizes in all media. To maintain this visual standard while optimizing legibility, additional spacing may be required when

- *the method of reproduction is coarse,* as in flexography
- *the viewing distance is great or varied,* as is the case with signs
- *the viewing conditions are unusual,* as is the case with moving vehicles

### Too Tight

***This is an example of Univers 68 set too tight.***  
***This is an example of Univers 68 set too tight.***

*This is an example of Univers 48 set too tight.*  
*This is an example of Univers 48 set too tight.*

*This is an example of ITC New Baskerville Italic set too tight.*

*This is an example of ITC New Baskerville Italic set too tight.*

### Correct

***This is an example of Univers 68 set correctly.***  
***This is an example of Univers 68 set correctly.***

*This is an example of Univers 48 set correctly.*  
*This is an example of Univers 48 set correctly.*

*This is an example of ITC New Baskerville Italic set correctly.*

*This is an example of ITC New Baskerville Italic set correctly.*

### Too Open

***This is an example of Univers 68 set too open.***  
***This is an example of Univers 68 set too open.***

*This is an example of Univers 48 set too open.*  
*This is an example of Univers 48 set too open.*

*This is an example of ITC New Baskerville Italic set too open.*

*This is an example of ITC New Baskerville Italic set too open.*

*continued*

**GE Plastics**

**GE PLASTICS**

**We bring good things to life.**

**~~We Bring Good Things to Life.~~**

**The Intelligent Choice**

**The intelligent choice**

**THE INTELLIGENT CHOICE**

**the intelligent choice**

**GE Plastics**

*United Kingdom*

**~~GE Plastics~~**  
*United Kingdom*

**~~GE—Plastics~~**  
*United Kingdom*

**GE Plastics**

*We bring good things to life.*

**GE Plastics**

*We bring good things to life.*

**GE Plastics**

*We bring good things to life.*

**GE Plastics**

*We bring good things to life.*

*Profile*

*We bring good things to life.*

Specify typography used in graphic signatures as follows:

- Use initial capital letters followed by lowercase letters for all component and affiliate communicative names, secondary word marks, generic product or service names, and titles.

*Do not use all capital letters or all lowercase letters in signature typography.*

- Capitalize only the “W” and use lowercase letters for the balance of the Company slogan.

(Note: Because this slogan is a sentence, it ends with a period.)

- Use initial capital letters followed by lowercase letters, or capitalize the first word only, as desired, for other messages such as brochure titles.

*Do not use all capital letters or all lowercase letters in signature typography.*

- Use flush left, ragged right for two or more lines of typography.

*Do not use flush right or justified settings in graphic signatures.*

- Generally, use a single size for all typography in a graphic signature. But when the signature content consists of two parts (as when a signature contains both a communicative name or a secondary trademark and the Company slogan), to avoid undue emphasis, the longer part may be reduced so its capital height equals  $\frac{3}{4}$ ,  $\frac{1}{2}$ , or  $\frac{1}{3}$  the capital height of the shorter part, provided the reduced part remains clearly legible at the viewing distance typical for the application.

**The Laser Line, a fine horizontal line, is an integral part of graphic signatures.**

**The Laser Line communicates specific attributes consistent with the goals of the GE Identity Program;** for example:

- *The fineness of the Laser Line communicates a sense of quality, and its precision suggests high technology.*
- *When correctly arranged with the other signature elements and bleeding left off a format, the Laser Line imparts a sense of motion, suggesting energetic activity.*

**The Laser Line also functions as the stabilizing structural element unifying the signature Monogram and signature typography in a dynamic asymmetrical balance.** In applications such as advertising, promotional brochures, and product literature, where the signature elements may be stretched across the layout and vertically aligned with other layout elements, the Laser Line joins the signature elements in a unified whole.

**Because it draws attention to the signature and underscores the typography, the Laser Line lends emphasis to signature content in all applications.**

**Therefore, the Laser Line may not be eliminated from graphic signatures except as expressly authorized for specific applications in document 200, *Application Standards*.**



### GE Typography

---



### GE Typography

---

### Weight of Laser Line

The weight, or thickness, of the Laser Line is determined by

- *the diameter of the signature Monogram used with it*
- *limitations in reproduction quality*
- *viewing distance and conditions*

**The Laser Line should be as fine, or as thin, as possible within the parameters of commercially acceptable reproduction.** Nevertheless, visibility is always the final criterion for judging appropriate weight. In no application should the Laser Line be so fine as to appear faint, frail, or broken. It must always be of sufficient thickness to

- *reproduce well*
- *be clearly visible at the viewing distance and under the viewing conditions required by the specific application*

**Follow these general guidelines to ensure proper specification of the Laser Line weight:**

- **The minimum thickness** of the Laser Line is  $\frac{1}{2}$  point, as demonstrated in the top example at the left.
- **The maximum thickness** is generally 3 percent of the diameter of the signature Monogram, as demonstrated in the bottom example at the left.

Nevertheless, if

- *the required method of reproduction is coarse (as in flexography)*
  - *the viewing distance is great or varied (as is the case with signs)*
  - *the viewing conditions are unusual (as is the case with moving vehicles)*
- then the thickness may be increased to a maximum of 6 percent of the diameter of the signature Monogram.

- **Any size between the minimum and maximum is acceptable;** however, it is preferred that the Laser Line be as fine, or as thin, as possible.

# Color



**These guidelines apply to the use of color in all GE Identity Program applications.**

**Because of the color reproduction limitations of video monitors and laser printers, these guidelines cannot establish visual standards for reproduction of program colors. Those standards are the printed color samples available from the GE Identity Website or Hotline.**

**When using color in program applications, remember:**

- **Of all visual elements, color is the most relative.** It changes—or appears to change—in relation to factors such as

- *reproduction materials and methods*

On a computer screen, color is reproduced by mixing three colors of light. In four-color process printing, color is reproduced by printing in succession varying amounts of four pigmented inks. In match-color printing, ink is custom mixed to precisely match a sample. As a result of the different materials and methods used to reproduce color, the “same” color appears different when reproduced by different methods.

Not all colors can be reproduced in all methods, and some colors are unique to some methods. For example, metallic and fluorescent colors can neither be displayed on a video monitor nor printed using four-color process. Such colors must be custom mixed using special pigments and reproduced using traditional techniques such as letterpress, offset lithography, and screen printing.

- *viewing conditions such as illumination and distance*

Viewing a color indoors under tungsten bulbs versus outdoors under the sun (or the moon) changes color perception. In addition, when viewed from afar, a color appears different than when viewed at close range.

- *adjacent color*

Perception of a color changes in relation to the color that surrounds it.

- *size of area bearing the color*

Perception of a large area of color is often different from perception of a small area of the same color, especially depending on the adjacent color.

- **Color selection is sometimes limited to standard colors provided in the dominant specification system available locally, which varies around the world.** Furthermore, such color specification systems are continuously being changed; new colors are added as others are discontinued.

|                 |               |
|-----------------|---------------|
| <b>Color</b>    | <b>132.01</b> |
| <i>Contents</i> |               |

|                         |               |
|-------------------------|---------------|
| <b>Corporate Colors</b> | <b>132.02</b> |
|-------------------------|---------------|

**GE Color Palettes:**

|   |               |
|---|---------------|
| <i>GE Grey &amp; Metallic Color Palette</i> | <b>132.03</b> |
|---|---------------|

|                              |               |
|------------------------------|---------------|
| <i>GE Dark Color Palette</i> | <b>132.04</b> |
|------------------------------|---------------|

|                                |               |
|--------------------------------|---------------|
| <i>GE Bright Color Palette</i> | <b>132.05</b> |
|--------------------------------|---------------|

|  |               |
|--|---------------|
| <b>Using Color: Summary Guidelines</b> | <b>132.10</b> |
|--|---------------|

**Using Corporate Colors against**

|                          |               |
|--------------------------|---------------|
| <i>White Backgrounds</i> | <b>132.11</b> |
|--------------------------|---------------|

|                          |               |
|--------------------------|---------------|
| <i>Black Backgrounds</i> | <b>132.12</b> |
|--------------------------|---------------|

|                                  |               |
|----------------------------------|---------------|
| <i>Platinum Grey Backgrounds</i> | <b>132.13</b> |
|----------------------------------|---------------|

|                              |               |
|------------------------------|---------------|
| <i>Laser Red Backgrounds</i> | <b>132.14</b> |
|------------------------------|---------------|

|                           |               |
|---------------------------|---------------|
| <b>Using Other Colors</b> | <b>132.20</b> |
|---------------------------|---------------|



\* When match color is used in lieu of Platinum Grey and Laser Red, you may use

- PANTONE®† 423 (for stationery, PANTONE 424) and PANTONE Red 032, the standards for which are shown in the current edition of the PANTONE Color Formula Guide 1000
- Toyo Printing Inks CF 8644 and CF 8098, the standards for which are shown in the current editions of the Toyo Ink Color Finder

When four-color process is used, you may use

- for Platinum Grey, 40 percent black (minimum 133-line screen)
- for Laser Red, solid magenta/yellow

When a standard line color is used, for Laser Red you may use the Association of Advertising Agencies of America color standard, AAAA/ABP Second Color Red.

The alternative specifications provided here *are not* equivalent to the corporate colors nor equivalent to each other. They are merely acceptable alternative specifications when the corporate colors are not available.

**The colors shown and specified in this document are not intended to match the PANTONE Color Standards or the Toyo Printing Inks Colors. PANTONE Colors are not equivalent to Toyo Colors.**

† PANTONE® is a registered trademark of Pantone, Inc.

The GE Identity Program features two corporate colors:

- **Platinum Grey**
- **Laser Red**

Each communicates specific attributes that represent the Company and further the communication goals of the program.

#### Platinum Grey

The color used most often in the signature Monogram and signature typography, Platinum Grey is a neutral hue of medium value. Against white backgrounds, it appears dignified and reserved, signifying high quality and suggesting the essential and traditional character of the Company.

#### Laser Red

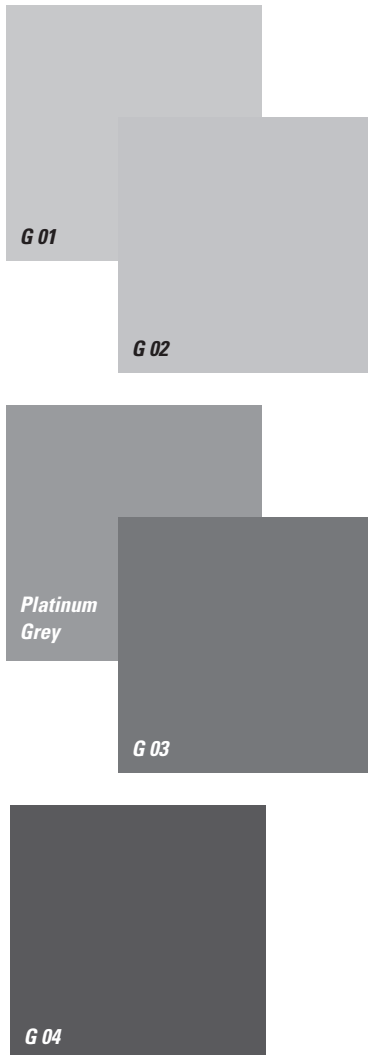
In contrast to the classic quality of Platinum Grey, the corporate color most often used in the Laser Line, Laser Red, is a bright intense hue of strong value, salient in any environment. It suggests the spirit of innovation and the liveliness of entrepreneurial enterprise, the qualities GE is pursuing throughout its organization with renewed emphasis.

**Together, these corporate colors help to express the fundamental identity of GE.** They represent the Company's commitment to the values of high quality and reliability, developed over generations of responsible product manufacturing and service, and its reliance on the creative energies throughout its organization to continually improve and revitalize its product and service offerings.

**When using the corporate colors, follow the guidelines beginning on page 10.**

Note: Because of the color reproduction limitations of video monitors and laser printers, the simulated display of the corporate colors at the left does not establish visual standards for color reproduction. Those standards are the offset-printed document **560**, *Color Samples*, available from the GE Identity Website or Hotline.





In addition to the corporate colors, the GE Identity Program includes a group of match ink colors for print applications. These colors are grouped into three GE color palettes:

- GE Grey & Metallic Color Palette, shown on this page
- GE Dark Color Palette, shown on page 04
- GE Bright Color Palette, shown on page 05

When a promotional application requires other than the corporate colors, a color from the GE color palettes may be used. Other colors may be used as well.

When using color, follow the guidelines beginning on page 10.

Note: Because of the color reproduction limitations of video monitors and laser printers, the metallic colors are not shown. For the same reason, the simulated display of the GE Grey & Metallic Color Palette at the left does not establish visual standards for color reproduction. Those standards are the offset-printed document 560, *Color Samples*, which includes the metallic colors, available from the GE Identity Website or Hotline.



In addition to the corporate colors, the GE Identity Program includes a group of match ink colors for print applications. These colors are grouped into three GE color palettes:

- GE Grey & Metallic Color Palette, shown on page 03
- GE Dark Color Palette, shown on this page
- GE Bright Color Palette, shown on page 05

When a promotional application requires other than the corporate colors, a color from the GE color palettes may be used. Other colors may be used as well.

When using color, follow the guidelines beginning on page 10.

Note: Because of the color reproduction limitations of video monitors and laser printers, the simulated display of the GE Dark Color Palette at the left does not establish visual standards for color reproduction. Those standards are the offset-printed document 560, *Color Samples*, available from the GE Identity Website or Hotline.



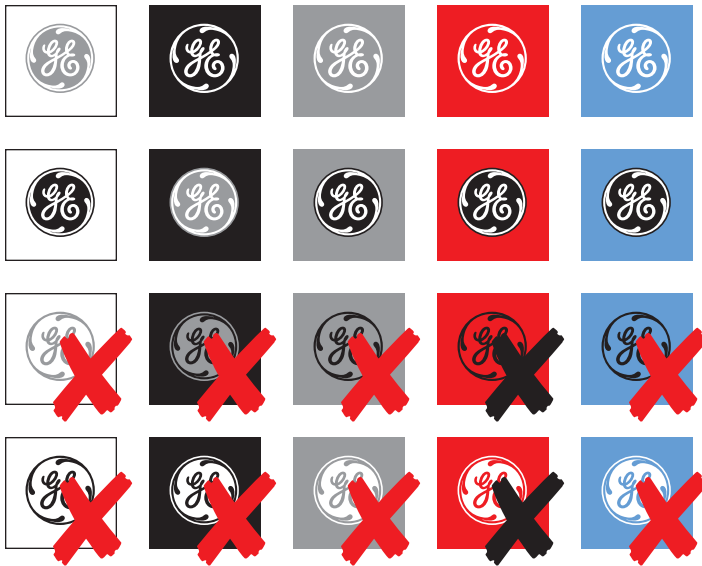
In addition to the corporate colors, the GE Identity Program includes a group of match ink colors for print applications. These colors are grouped into three GE color palettes:

- GE Grey & Metallic Color Palette, shown on page 03
- GE Dark Color Palette, shown on page 04
- GE Bright Color Palette, shown on this page

When a promotional application requires other than the corporate colors, a color from the GE color palettes may be used. Other colors may be used as well.

When using color, follow the guidelines beginning on page 10.

Note: Because of the color reproduction limitations of video monitors and laser printers, the simulated display of the GE Bright Color Palette at the left does not establish visual standards for color reproduction. Those standards are the offset-printed document 560, *Color Samples*, available from the GE Identity Website or Hotline.



**Rule One:**

**Reproduce the Monogram so the letters/curlicues are lighter than the field.**

*The letters/curlicues are never darker than the field.*

To ensure correct reproduction, use the correct positive or reverse Monogram in GE Logo Font, a custom font that contains, instead of the alphabet, all versions of the signature and Dynamic Monograms. It is available to all GE employees and their suppliers from the GE Identity Website or Hotline. (For more information, see document 382, *GE Logo Font*.)

**Using Corporate Colors**

The corporate colors help to establish a consistent appearance among communications that pertain to the Company, its facilities, and its property. These colors are used in permanent media such as stationery, facility signs, and vehicles. Any time they are used, the corporate colors strengthen the GE identity.

- Use the corporate colors in graphic signatures against white, off-white, or very light grey backgrounds. (See page 11.)
- As an alternative, use the corporate colors in the background and reverse the graphic signature in white or overprint it in black. (See pages 12 to 14.)

**When using Platinum Grey:**

- In graphic signatures, use Platinum Grey in any signature element. In the Monogram, use Platinum Grey only in the field (including the outline circle) and use only white in the letters/curlicues.
- In other layout elements, use Platinum Grey as desired.

**When using Laser Red:**

- In graphic signatures, use Laser Red in the Laser Line only. Do not use Laser Red in other signature elements.
- In other layout elements, to preserve its uniqueness in the Laser Line, do not use Laser Red in other fine lines. Instead, use Laser Red in other well-differentiated elements such as heavy lines, bars, bands, and backgrounds, if desired.

**Using Other Colors**

Other colors may be used in promotional applications such as brochures, product literature, tradeshow exhibits, packaging, point-of-sale displays, and novelties. Such colors help to differentiate GE brand promotional materials from each other and from those of competitors.

- Use other colors in the background.

Use the selected color in a bar, band, or full-bleed background and

- against dark backgrounds, use the reverse Monogram and reverse the graphic signature in white
- against bright backgrounds, either
  - use the reverse Monogram and reverse the signature in white (as for dark backgrounds)
  - use the positive Monogram and overprint the signature in black (with either the background color or white in the letters/curlicues) whichever maintains the stronger contrast (See pages 20 and 21.)

- When selecting other colors, use any appropriate color, including those from the GE color palettes.

**Other Guidelines**

- When reversing any element of a graphic signature from a background color, the color of the paper stock appearing in the signature elements should be white, off-white, or very light grey. (Note: In applications such as shipping cases and cartons, where the paper stock is kraft colored, signature elements may be reversed from a colored bar, band, or background, provided the selected color is strong enough to contrast with the kraft color and maintain high legibility.)
- When using colored paper stock, use the positive Monogram and overprint the entire graphic signature in black. If the paper stock is a very light color or a very light grey, the entire signature may be overprinted in Platinum Grey, if desired.
- When using color in the Dynamic Monogram, follow the guidelines in document 134, *Dynamic Monogram*, page 02.
- In all applications, provide your supplier with a color sample and specify that the color be visually matched. Document 560, *Color Samples* — offset-printed samples of the corporate colors and all colors in the GE color palettes — is available from the GE Identity Website or Hotline.



Against white, off-white, and very light grey backgrounds, use

- **Platinum Grey in the signature Monogram and typography**
- **Laser Red in the Laser Line**



If only *Platinum Grey* is available, use it in all signature elements, including the Laser Line.



If neither corporate color is available, use black in all signature elements.



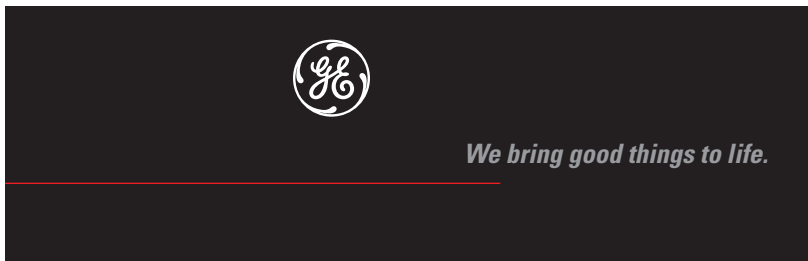
**Do not use any other color in graphic signatures.**

Against a white background, signature elements must be the colors described above. Use other colors in the background—in a bar, a band, or a full-bleed background—and reverse the signature in white or overprint in black. (See pages 20 and 21.)



**Do not use Laser Red in the signature Monogram or typography.**

Laser Red may be used only in the Laser Line or background.



Against black backgrounds, either

- reverse the signature in white
- use Platinum Grey in the field of the signature Monogram (with white in the letters/curlicues) and/or typography, as desired

Laser Red may be used in the Laser Line.

**Do not use any other color in graphic signatures.**

Against a black background, the Monogram and signature typography may be only white or Platinum Grey, and the Laser Line may be only white, Platinum Grey, or Laser Red.

**Do not use Laser Red in the signature Monogram or typography.**

Laser Red may be used only in the Laser Line or background.



- Against Platinum Grey backgrounds, either
- reverse the signature in white
  - overprint the signature in black

Laser Red may be used in the Laser Line.



**Do not use any other color in graphic signatures.**

Against a Platinum Grey background, the Monogram and signature typography may be only white or black, and the Laser Line may be only white, black, or Laser Red.

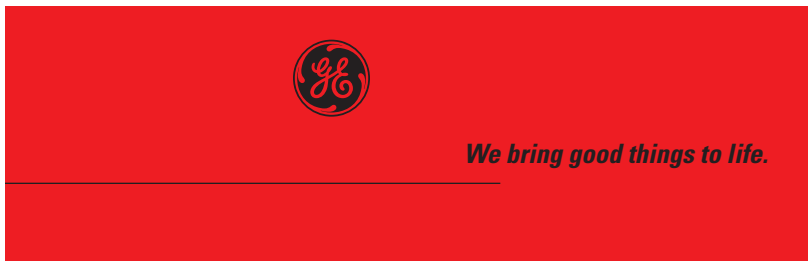
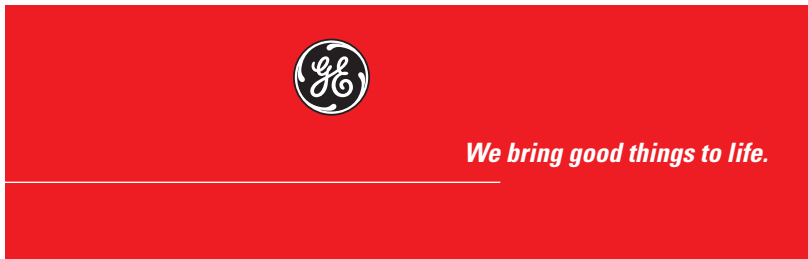


**Do not use Laser Red in the signature Monogram or typography.**

Laser Red may be used only in the Laser Line or background.



- Against Laser Red backgrounds, either
- reverse the signature in white
  - overprint the signature in black



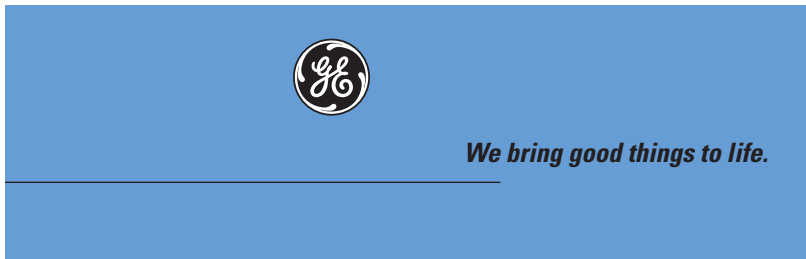
**Do not use any other color in graphic signatures.**

Against a Laser Red background, signature elements may be only white or black.



**Do not use Platinum Grey against a Laser Red background** because it appears weak in comparison to the bright background and is difficult to read.





Select other colors from the GE Color Palettes or an alternative color specification system. Any appropriate color may be used in promotional applications as described below.

Use other colors in bars, bands, or full-bleed backgrounds, and either

- reverse the signature in white
- overprint the signature in black whichever maintains strong contrast and high legibility.

Laser Red may be used in the Laser Line where the background color provides sufficient contrast.

*continued*

**Do not use other colors in graphic signatures.**

Against a colored background, the Monogram and signature typography may be only white or black, and the Laser Line may be only white, black, or Laser Red.

**Do not use Laser Red in the signature Monogram or typography.**

Laser Red may be used only in the Laser Line or background.



# Typography

Program typography includes two typeface series:

- **Univers**
- **ITC New Baskerville**

These typeface series are used exclusively throughout the GE Identity Program. Each series is generally available throughout the world, and each possesses visual characteristics that represent the Company and further the goals of the identity program.

By using these typefaces exclusively in all program applications, a distinctive and unique visual quality can be established across all Company communications. This precise visual character helps to

- *unify and strengthen* GE communications
- *differentiate* the Company from its competitors

Carefully follow the guidelines contained here and in document 200, *Application Standards*, to ensure the maximum benefit from the use of program typography in all media.

For information on signature typography, see document 131, *Graphic Signatures*, pages 31 to 35.



The Univers series of typefaces has been selected for use throughout the GE Identity Program because it possesses visual characteristics that represent the Company and further the goals of the identity program:

- *The optically refined and well-balanced drawing* of the Univers letterforms communicates a sense of quality and sophistication.
- *The sans serif style* communicates a sense of modernity, high technology, and efficiency.

#### Univers 68

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789.,; '[]=+&**

#### Univers 48

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789.,; '[]=+&*

Univers 68 and 48, the bold and light condensed italic styles, possess additional visual characteristics valuable to the identity program:

- *The condensed style* communicates a sense of leanness.
- *The italic style* communicates a sense of forward motion, suggesting agility, dynamism, and future-oriented activity.

**Univers 68 and 48 are used extensively throughout the GE Identity Program.**

- *In all media*, Univers 68 and 48 are the primary typefaces used in graphic signatures. For guidelines on the use and specification of signature typography, see document 131, *Graphic Signatures*, pages 31 to 35.
- *In permanent media* such as stationery, signs, vehicles, product identification, and shipping cases and cartons, Univers 68 and 48 are used whenever possible.
- *In promotional media* such as advertising, brochures, product literature, and promotional materials such as direct mail and point-of-sale displays, Univers 68 and 48 are preferred for typographic accents such as captions, subheads, and folios.

#### Sources of Univers 68 and 48

Univers 68 and 48 are generally available throughout the world on a variety of typesetting systems.

**Note: In computer typesetting, Univers 68 and 48 may be known by other names, such as**

- *Univers 68*: Univers (67) Condensed Bold Oblique
- *Univers 48*: Univers (47) Condensed Light Oblique

*continued*

Other styles in the Univers series may be selected as needed in program applications; for example:

- **Univers 67 and 47**, the bold and light condensed roman styles, are used for large areas of text such as the instructions on shipping cases and cartons, the copy in product identification labels, and the copy in accented feature columns in periodicals. Univers 67 and 47 are also used for the callouts in business forms.
- **Univers 65 and 45**, the bold and light roman styles, may be used in applications where the condensed or italic styles fail to meet local ordinances for specific applications, such as vehicle gross weight markings.
- **Any of the Univers series** may be used in promotional media for typographic accents such as captions, subheads, and folios.

### Univers Specifications

In program applications, specify Univers typography using

- *capital and lowercase letters*
- *flush left, ragged right* for two or more lines of typography
- a *minimum of 1 point of line spacing* in text settings
- *normal* letterspacing and word spacing

**Note: Correct spacing is neither too tight nor too open. This visual standard applies to Univers typography used in all media.** To maintain this visual standard while optimizing legibility, additional spacing may be required when

- *the method of reproduction is coarse*, as in flexography
- *the viewing distance is great or varied*, as is the case with signs
- *the viewing conditions are unusual*, as is the case with moving vehicles

### Sources of the Univers Series

The Univers series is generally available throughout the world on a variety of typesetting systems.

### Alternatives to Univers 68 and 48

In certain applications, such as computer-generated transparencies, where Univers is not available from the imagemaker, Helvetica Bold Condensed Italic and Helvetica Light Condensed Italic may be substituted for Univers 68 and 48.

*Note: Do not substitute Helvetica for Univers in advertising, brochures, product literature, tradeshow exhibits, promotional materials such as direct mail and point-of-sale displays, packaging, products, stationery, signs, vehicles, or shipping cases and cartons.*

### Traditional Name

Univers 39  
 Univers 45  
*Univers 46*  
 Univers 47  
*Univers 48*  
 Univers 49  
 Univers 55  
*Univers 56*  
 Univers 57  
*Univers 58*  
 Univers 59  
**Univers 65**  
***Univers 66***  
**Univers 67**  
***Univers 68***  
**Univers 75**  
***Univers 76***  
**Univers 85**  
***Univers 86***

### Computer Font Name

**Univers Condensed Thin Ultra**  
**Univers Light**  
**Univers Light Oblique**  
**Univers Condensed Light**  
**Univers Condensed Light Oblique**  
**Univers Condensed Light Ultra**  
**Univers Regular**  
**Univers Oblique**  
**Univers Condensed Regular**  
**Univers Condensed Oblique**  
**Univers Condensed Ultra**  
**Univers Bold**  
**Univers Bold Oblique**  
**Univers Condensed Bold**  
**Univers Condensed Bold Oblique**  
**Univers Black**  
**Univers Black Oblique**  
**Univers Extra Black**  
**Univers Extra Black Oblique**

The ITC New Baskerville series of typefaces has been selected as a complement to Univers because it possesses visual characteristics that represent the Company and further the goals of the GE Identity Program:

- *The optically refined and well-balanced drawing* of the Baskerville letterforms communicates a sense of quality and refinement, of excellence and sophistication.
- *The serif style* communicates a sense of classicism, implying a respect for the heritage and traditional values that built the Company.

These visual attributes complement the Univers series by providing a context of rich typographic contrast.

Therefore, the ITC New Baskerville series is used extensively in highly visible promotional media applications. For example, in advertising, brochures, and promotional materials, ITC New Baskerville is used in

- all headlines
- all text

As an option, ITC New Baskerville Italic may be used in product signatures.

In the complete series, four weights, each in both roman and italic styles, are available (but only two weights, the regular and bold, are shown at the left below). Selection is made according to the requirements of the specific application. For example,

- *for high legibility in large areas of text*, use the roman styles
- *for emphasis*, use the bolder weights
- *for a sense of dignity and stability*, use the roman styles
- *for a sense of motion or activity*, use the italic styles

#### ITC New Baskerville Specifications

In program applications, specify Baskerville typography using

*for text settings:*

- capital and lowercase letters
- flush left, ragged right
- a minimum of 1 point of line spacing
- normal letterspacing and word spacing

*for headlines:*

- capital and lowercase letters
- flush left, ragged right or centered
- tight letterspacing and word spacing

#### Sources of the ITC New Baskerville Series

The ITC New Baskerville series is generally available throughout the world on a variety of typesetting systems.

#### Alternatives to ITC New Baskerville

In certain applications, such as computer-generated transparencies, where ITC New Baskerville is not available from the imagemaker, a similar serif typeface series such as Times may be substituted for ITC New Baskerville.

*Note: Do not substitute Times for ITC New Baskerville in advertising, brochures, product literature, and promotional materials such as direct mail and point-of-sale displays.*

#### ITC New Baskerville

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,; '[ ] = + &

#### ITC New Baskerville Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789.,; '[ ] = + &*

#### ITC New Baskerville Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789.,; '[ ] = + &**

#### ITC New Baskerville Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789.,; '[ ] = + &***

# Dynamic Monogram



A unique feature of the GE Identity Program is that the Monogram serves two distinct functions:

- **As an integral component of graphic signatures, the full Monogram functions as the Company's primary trademark.** It communicates specific attributes about the Company—in particular, quality and reliability—for which the Monogram is well known around the world. Generally, when the Monogram functions as the primary corporate trademark, it is used as an element in graphic signatures and is referred to as the *signature Monogram*. (For more information on the signature Monogram, see document 131, *Graphic Signatures*, page 30.)
- **As an optional graphic support device, a portion of the Monogram may be used in program applications, if desired.** When the Monogram functions as graphic support, one of the authorized drawings shown on the following pages must be used. Because each drawing features only a portion of the Monogram and is reproduced large and bleeding off a format, it is referred to as the *Dynamic Monogram*, suggesting that GE is too dynamic to be contained.

**Note:** For GE employees and their suppliers, all versions of the Dynamic Monogram are provided in the computer font **GE Logo Font**, available from the GE Identity Website or Hotline.

**When a portion of the Monogram is used as graphic support, it is referred to as the *Dynamic Monogram*.**



**Guidelines** 134.02

**Dynamic Monogram**

*Three-Quarter Version*

• *Right-Bleeding* 134.03

• *Left-Bleeding* 134.04

*One-Quarter Version* 134.05

*Horizontal Version*

• *Right-Bleeding* 134.06

• *Left-Bleeding* 134.07

**Linear Dynamic Monogram**

*Circle Versions* 134.08

*Bar Versions* 134.09

**Reproduction Alternatives** 134.10

*Use of the Dynamic Monogram is restricted to*

- *all GE components*
- *only affiliates licensed to use the Monogram*

*Unless expressly licensed to do so, dealers, resellers, and other outsiders may not use the Dynamic Monogram in any materials.*

**Use the Dynamic Monogram in any application in any media.** Its use is optional; it is not required in any program application, nor is it restricted to certain media.

**Use either the Dynamic Monogram or other graphic support elements in an application.** The Dynamic Monogram functions like a photograph, illustration, or thematic graphic or other graphic support in a specific layout. It provides visual interest to a graphic signature and other typographic messages. Therefore, when it is used in a layout, do not combine it with photographs, illustrations, thematic graphics, or other graphic support as its strength and clarity would be diminished.

**Use the Dynamic Monogram large in a format.** If reproduced small in relation to a format, the Dynamic Monogram loses its sense of dynamism.

**Bleed the Dynamic Monogram.** Three versions of the Dynamic Monogram bleed off the bottom and left or right edges of a format; two versions bleed left or right, top, and bottom. GE Logo Font, available from the GE Identity Website or Hotline, provides extra area for this bleed. Do not add borders around the Dynamic Monogram and do not reproduce it so it stops short of the edges of the format.

**Reproduce the Dynamic Monogram in a subtle color of low contrast to the background color.** Generally, the graphic signature should be visually stronger than the Dynamic Monogram.

**Typography may overprint the Dynamic Monogram.** When reproduced in a subtle color of low contrast to the background color, the Dynamic Monogram can be overprinted with typography without losing legibility.

**Note: Some marketing communications may require a stronger presentation of the Dynamic Monogram.** When it is reproduced in strong contrast to the background, typography may not overprint it.

**Do not use the Dynamic Monogram as a substitute for a graphic signature or the signature Monogram.**

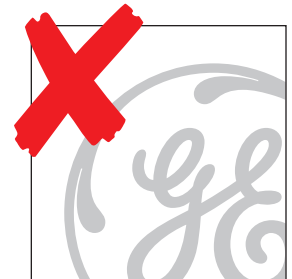
Because it is used as a *supporting* graphic element in a layout, the Dynamic Monogram is always used *with* other program elements such as a graphic signature, program typography, and color—and *never in place of them*. Do not use the Dynamic Monogram to replace a graphic signature or to replace the signature Monogram in any program application.

**Do not create other versions of the Dynamic Monogram. Do not bleed the Dynamic Monogram off formats at points other than those indicated in GE Logo Font.**

**Note: Reproduce the Monogram so the letters/curlicues are lighter than the field, as shown in the top example at the right. The letters/curlicues are *never* darker than the field.**



To ensure correct reproduction, use the correct positive or reverse Dynamic Monogram, available in GE Logo Font—a custom font that contains, instead of the alphabet, all versions of the signature and Dynamic Monograms. It is available from the GE Identity Website or Hotline. (For more information, see document 382, *GE Logo Font*.)



Do not use the Monograms shown in this document in reproduction art.

**When using this version, follow the guidelines on page 02.**

The three-quarter right-bleeding version of the Dynamic Monogram features most of the script lettering and nearly three-quarters of the Monogram field. When this version bleeds off a format correctly, only the bottoms of both letters and the right edge of the “E” are trimmed.

Because of its relative completeness, the three-quarter version of the Dynamic Monogram is generally preferred in program applications. It is especially useful in vertical formats.



**When using this version, follow the guidelines on page 02.**

The three-quarter left-bleeding version of the Dynamic Monogram features most of the script lettering and nearly three-quarters of the Monogram field, like its right-bleeding counterpart, shown on page 03. When this version bleeds off a format correctly, only the bottoms of both letters are trimmed.

Because of its relative completeness, the three-quarter version of the Dynamic Monogram is generally preferred in program applications. It is especially useful in vertical formats.



**When using this version, follow the guidelines on page 02.**

**The one-quarter version of the Dynamic Monogram features only the upper portion of the letter “G” and nearly one-quarter of the Monogram field.** When this version bleeds off a format correctly, no part of the script “E” can be seen, but the curlicue on the left is shown in full.

**Because the one-quarter version reveals only a small portion of the Monogram, it appears to be very close to the viewer.** Therefore, in program applications where the accompanying graphic signature is large, the one-quarter version establishes a stronger contrast of scale than does the three-quarter version. Also, it may be used to introduce variety in a series of applications.



**When using this version,  
follow the guidelines  
on page 02.**

**Created expressly for use in mastheads at the GE World Wide Web site, the horizontal right-bleeding version of the Dynamic Monogram may be used in any other program application that has a horizontal format. When this version bleeds correctly off a format, both the tops and bottoms of the letters are trimmed, and no part of the “E” appears in the lower-right corner.**



**When using this version,  
follow the guidelines  
on page 02.**

**Created expressly for use on tractor trailer vehicles,  
the horizontal left-bleeding version of the Dynamic  
Monogram may be used in any other program  
application that has a horizontal format.** When this  
version bleeds correctly off a format, both the top  
and bottom edges of the letters are trimmed, and  
the left edge of the “G” appears in full.



**When using any of the circle versions of the Linear Dynamic Monogram, follow the guidelines on page 02.**

The circle versions of the Linear Dynamic Monogram are identical to the three-quarter, one-quarter, and horizontal versions of the standard Dynamic Monogram, shown on pages 03 to 07, except the fields of the Monograms are created by fine horizontal lines.

These fine lines reduce the visual strength of the color used in them, allowing a dark color to appear lighter. For example, the black used in the example below appears grey.

***When displayed on computer monitors, the example on this page appears incorrect.***

*Except when greatly enlarged, the lines appear unequal in thickness and grouped in bands.*

***When printed on most laser printers, the examples are correct.***





**When using any of the bar versions of the Linear Dynamic Monogram, follow the guidelines on page 02.**

The bar versions of the Linear Dynamic Monogram are similar to the circle versions (an example is shown on page 08) except the fine horizontal lines in the fields extend to the left or right of the Monogram, creating the appearance that the Monogram is reversed from a bar.

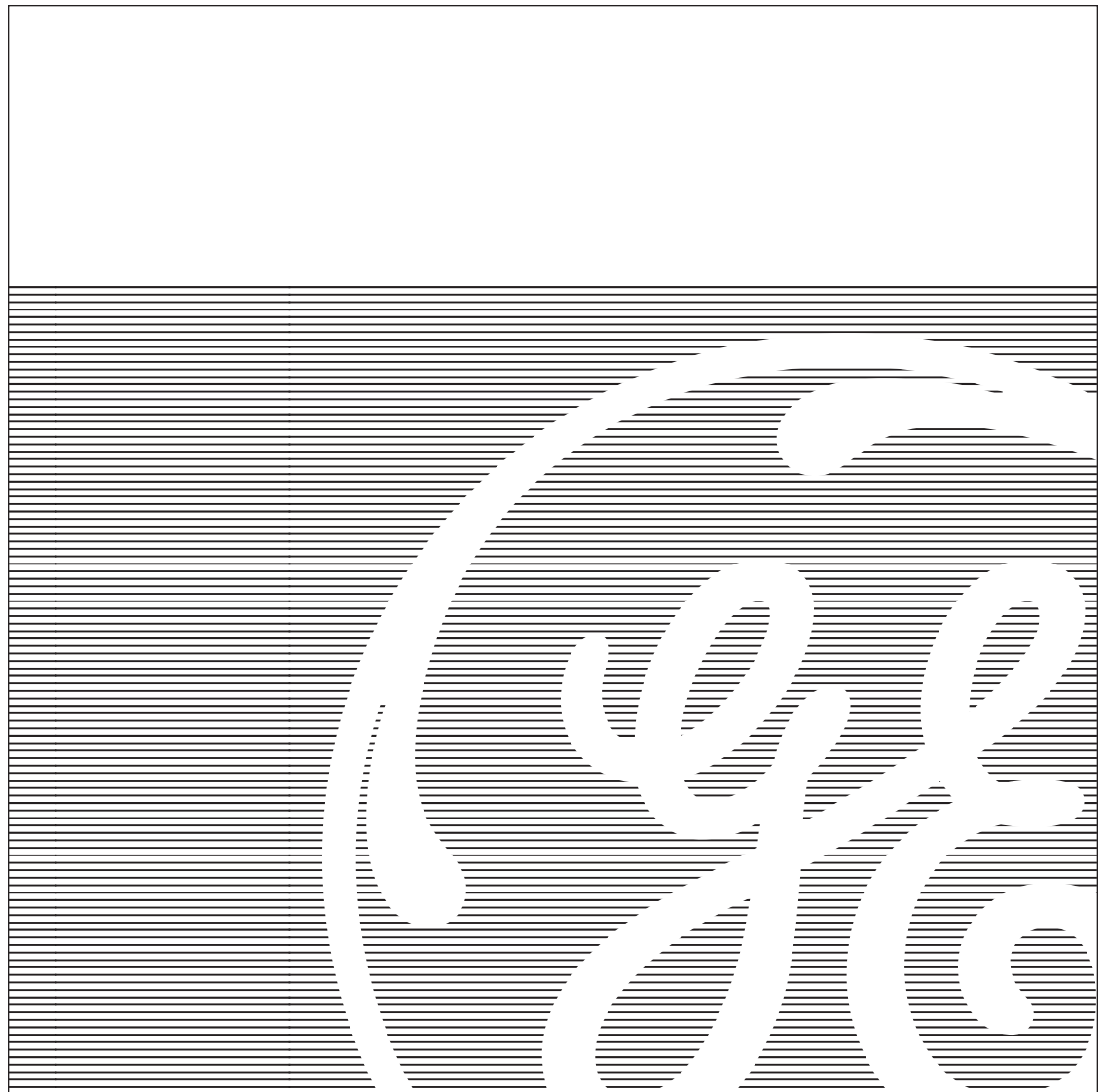
As in the circle versions, these fine lines reduce the visual strength of the color used in them, allowing a dark color to appear lighter.

**The bar versions are useful when a highly structured appearance or horizontal emphasis is desired.**

The bar may stop at the margin or another point on the layout grid or bleed off the format, as shown in the example below.

**When displayed on computer monitors, the example on this page appears incorrect.**  
*Except when greatly enlarged, the lines appear unequal in thickness and grouped in bands.*

**When printed on most laser printers, the examples are correct.**



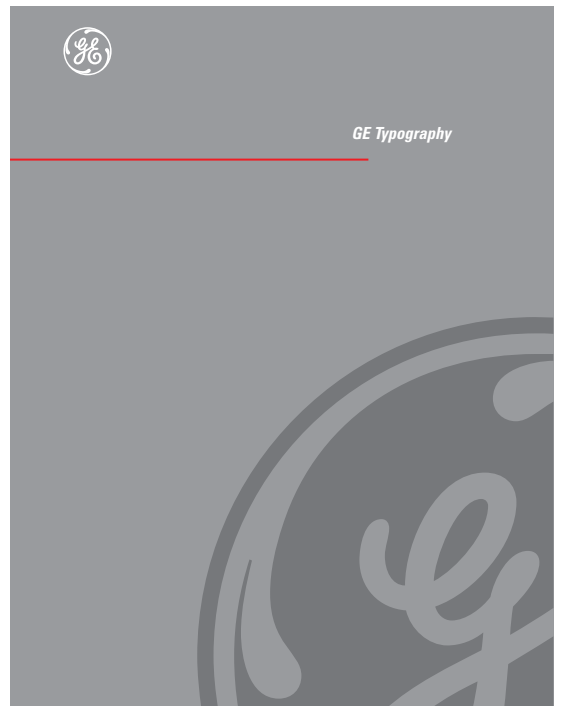
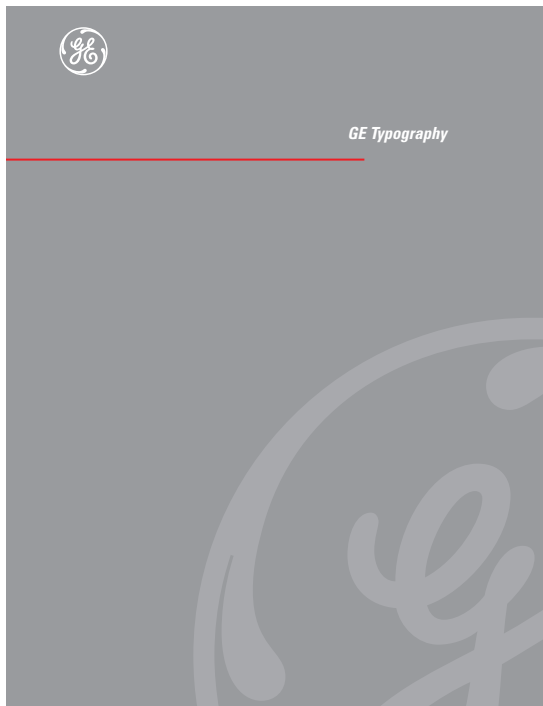
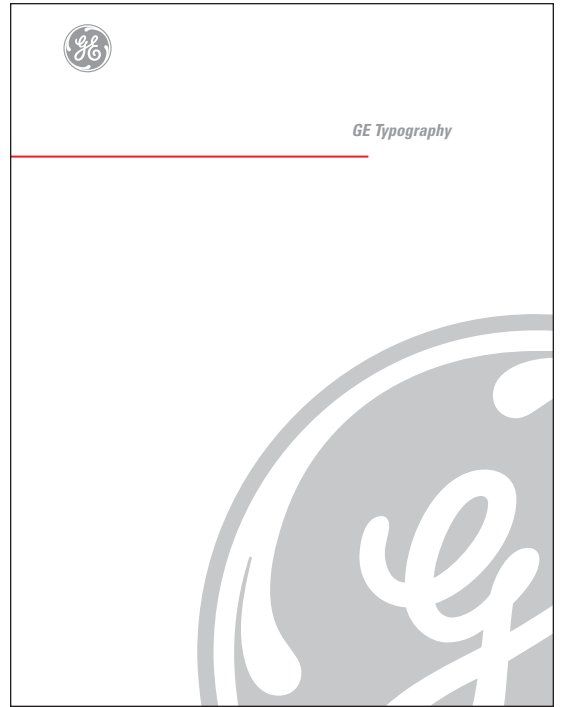
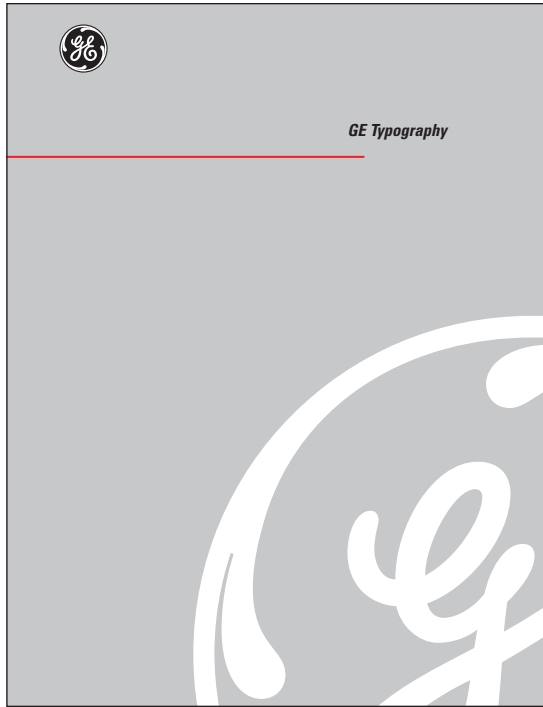
**Generally, the Dynamic Monogram is reproduced in a subtle color of low contrast to the background, and the accompanying graphic signature is visually stronger than the Dynamic Monogram.** When so reproduced, the Dynamic Monogram may be overprinted with typography.

**Some marketing communications may require a stronger presentation of the Dynamic Monogram.** When it is reproduced in strong contrast to the background, typography may not overprint it.

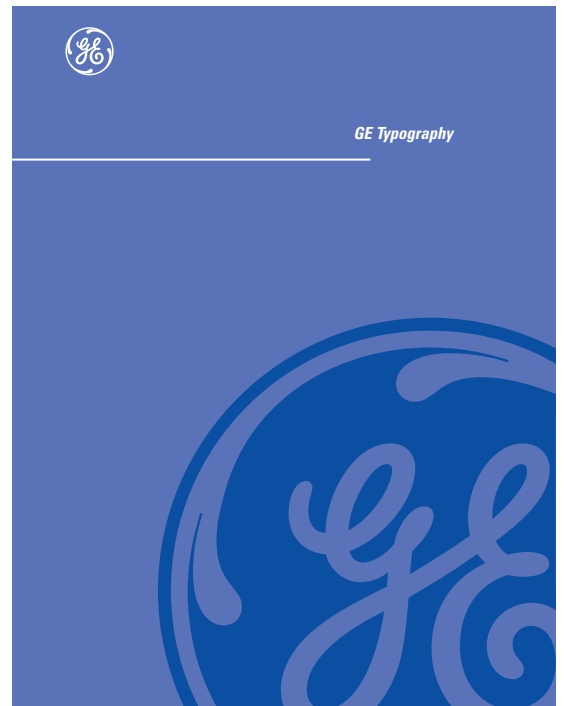
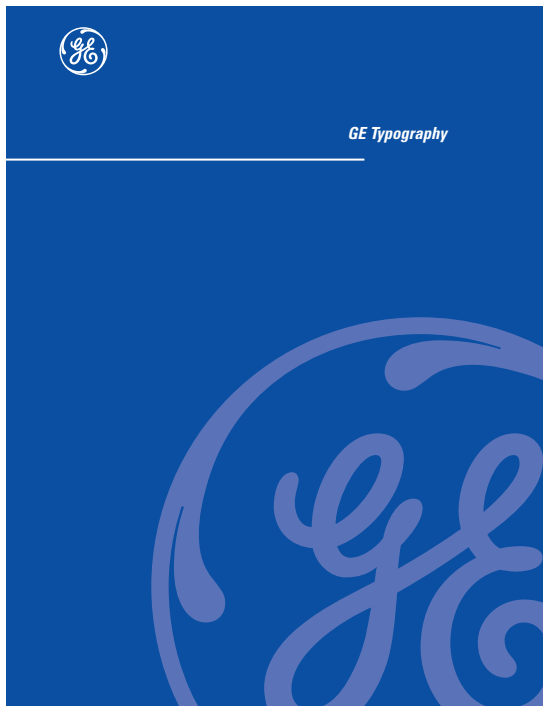
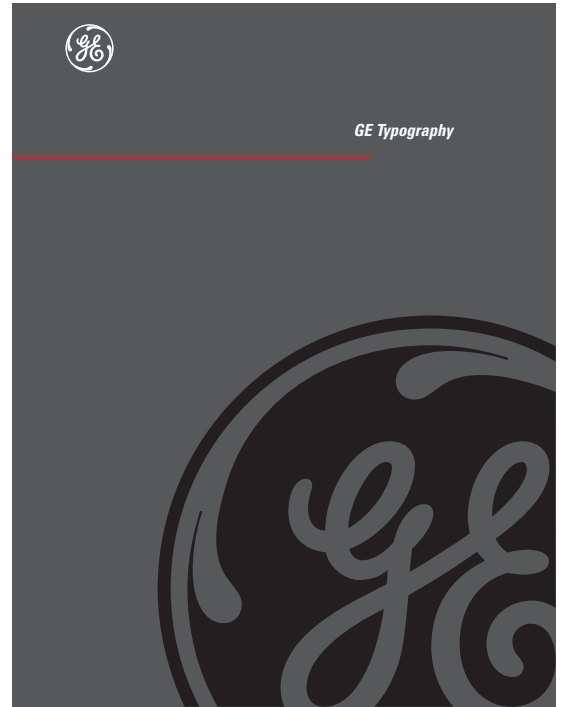
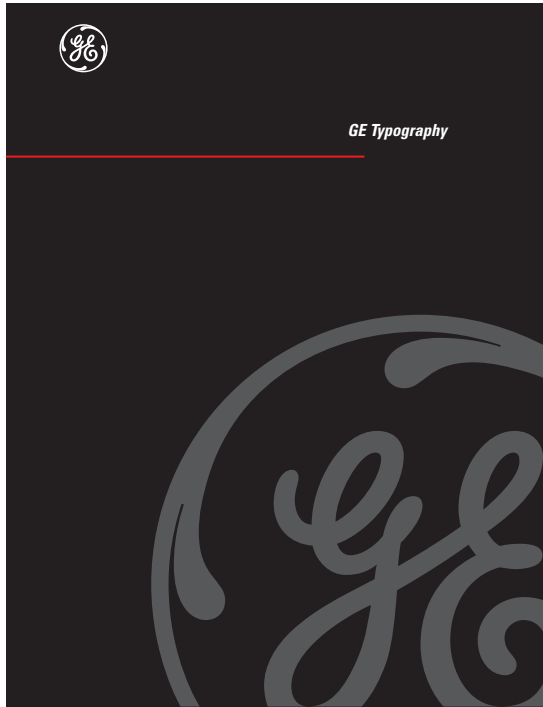
**Note: Correct reproduction of the Monogram requires the letters/curlicues to be lighter than the field. The letters/curlicues are *never* darker than the field.** To ensure correct reproduction, use the correct positive or reverse Monogram in GE Logo Font—a custom font that contains, instead of the alphabet, all versions of the signature and Dynamic Monograms. It is available from the GE Identity Website or Hotline. (For information on using this font, see document 382, *GE Logo Font*.)

Examples of correct reproduction are shown on the following pages.

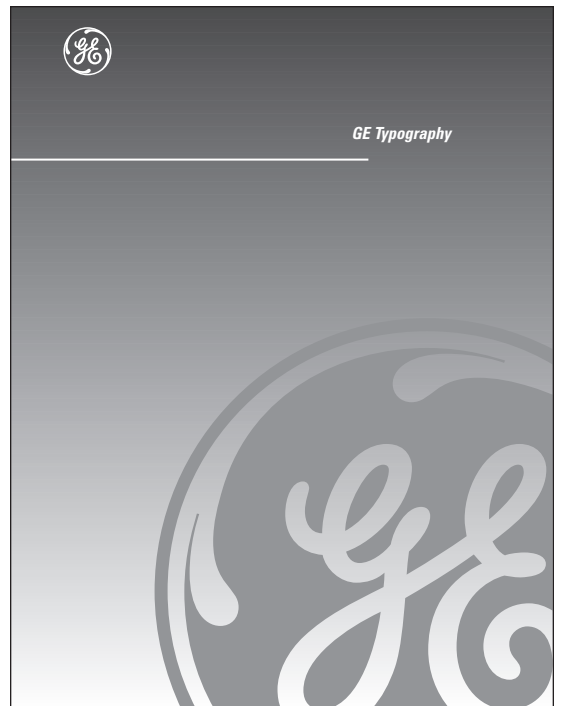
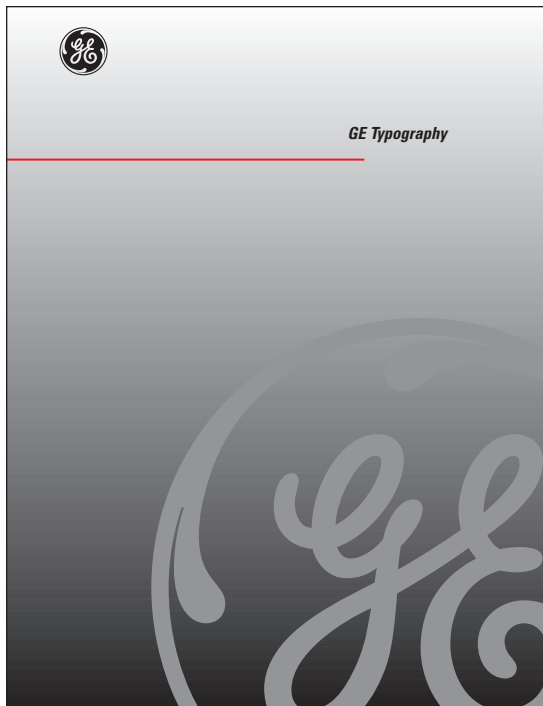
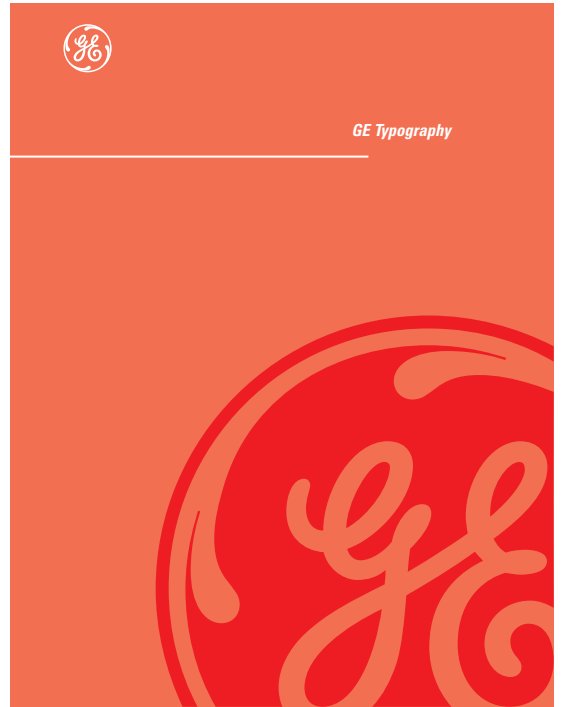
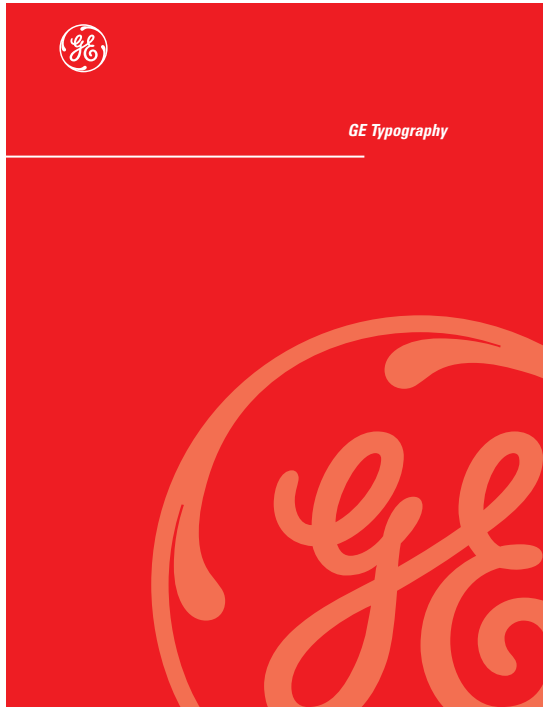
*continued*



*continued*



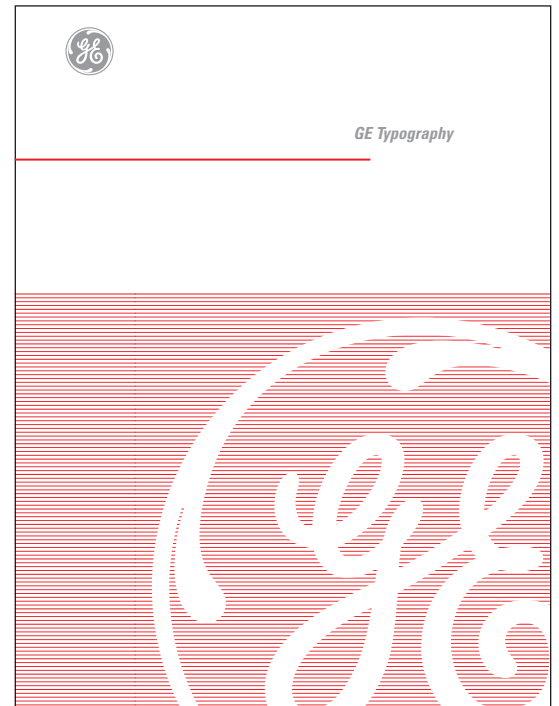
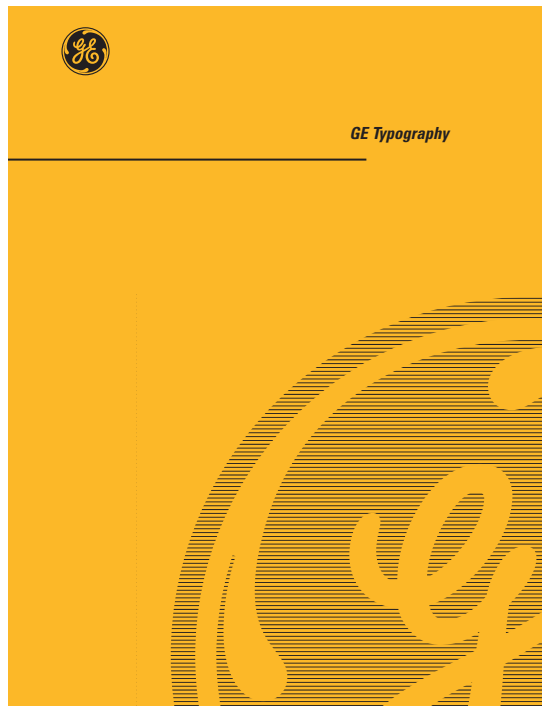
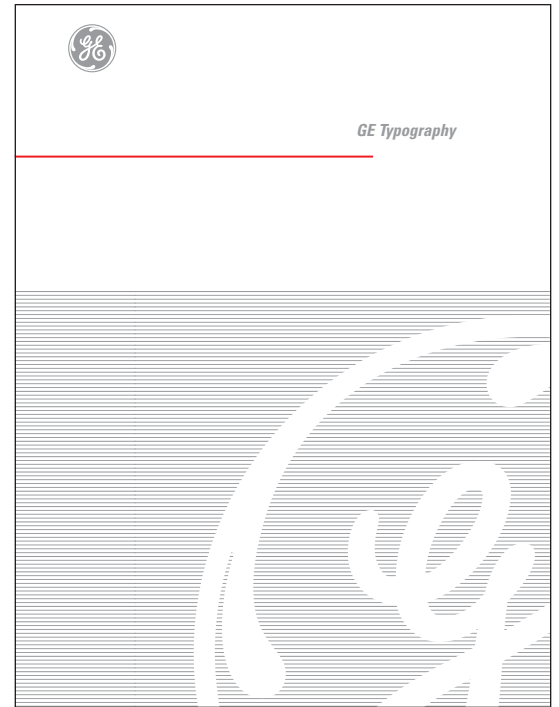
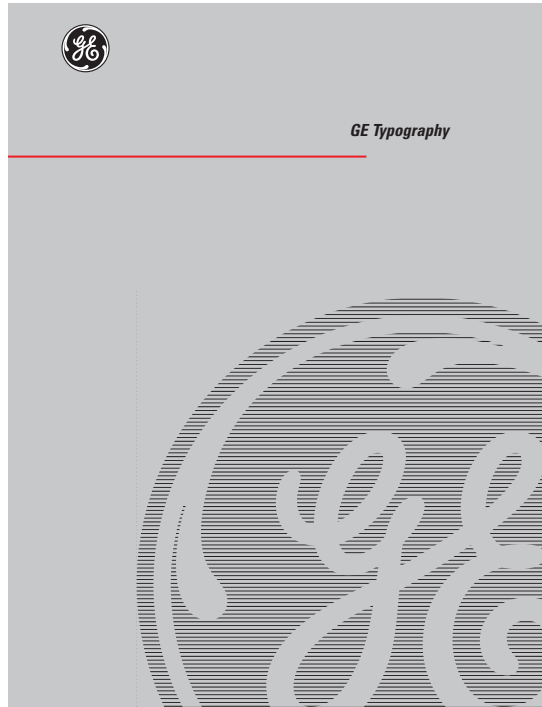
*continued*



*continued*

**When displayed on computer monitors, the examples on this page appear incorrect. Except when greatly enlarged, the lines appear unequal in thickness and grouped in bands.**

**When printed on most laser printers, the examples are correct.**



**affiliate**

an independent legal entity that is separate and distinct from the Company, in which the Company or one of its *components* or affiliates holds a direct or indirect ownership interest

**affiliate naming process**

the method by which names are developed for acquired affiliates, using the *five-level naming scheme* and the *naming decision tree* (See document **341**, *Name & Trademark Practices for Affiliates*, pages 21 to 27.)

**application**

an item of *promotional* or *permanent media*

**background**

the area surrounding an image; specifically, the area surrounding the *Monogram*

**baseline**

the alignment point of letterforms along their bottom edges

**bleed**

to reproduce so the image continues off the *format*

**brand or brand mark**

synonym for *word mark* or *design mark*

**capital height**

the vertical dimension of an *uppercase letter* measured from its top to its base perpendicular to the *baseline*

**capital letter**

a large or *uppercase letter* as distinct from a *lowercase letter* in the alphabet

**communicative name**

the informal name of the Company or one of its organizational elements, used in conversation, copy, and graphic signatures. It does not contain legal terms such as “Company,” “Inc.,” or “Ltd.” (For example, the communicative name of the General Electric Company is “GE.”)

**component**

a wholly owned organizational element of the Company that operates without a separate board of directors

**condensed**

having the characteristic of type compressed in width (For example, this sentence is typeset in a condensed typeface.)

**corporate color**

Platinum Grey or Laser Red  
(See document **132**, *Color*, page 02.)

**corporate mark**

a *word mark* or *design mark* used to designate the GE brand of products or services, including

- the *Monogram*
- the block letter initials “GE”
- the *General Electric Signature*

(See document **121**, *Primary Trademarks & Service Marks*, pages 03 to 11.)

**design mark**

a symbol, logotype, or other visual device adopted and used by the Company to designate its products or services and differentiate them from any others. A design mark is usually protected by registration in the U.S. Patent & Trademark Office (for example, the *Monogram*, the NBC Peacock, the RCA logotype).

(See document **121**, *Primary Trademarks & Service Marks*, page 01.)

**Dynamic Monogram**

one of the authorized drawings of only a portion of the *Monogram*, used as *graphic support* in *program applications*

(See document **134**, *Dynamic Monogram*.)

*continued*

**field**

the area within the *Monogram*, excluding the *letters/curlicues* and including the *outline circle* of the *positive Monogram*  
(See document 131, *Graphic Signatures*, page 30.)

**five-level naming scheme**

a tool used in the *affiliate naming process* that includes five types of names, each communicating a specific degree of association between the Company and an *affiliate*  
(See document 341, *Name & Trademark Practices for Affiliates*, pages 22 and 23.)

**flush left**

aligned at a common left margin  
(See *visually flush left*.)

**format**

an area in which elements of identification, such as *graphic signatures* and other graphic and typographic elements, are placed

**four-color process**

a method of reproducing full color by separating the desired colors into screen values of the primary ink colors—magenta, cyan, and yellow—and black, and printing them in combination

**GE color palette**

one of the three groups of colors used in *program applications*  
(See document 132, *Color*, pages 03 to 05.)

**General Electric Signature**

the name “General Electric” typeset in all *capital sans serif* letters with the *Monogram* placed between or centered above the words in the name  
(See document 121, *Primary Trademarks & Service Marks*, page 04.)

**generic name**

a name consisting of common words not protected by trademark registration

**graphic signature**

the fundamental visual expression of identity, usually consisting of three elements,

- the *signature Monogram*
- *signature typography*
- the *Laser Line*

configured in one of the acceptable arrangements  
(See document 131, *Graphic Signatures*.)

**graphic support**

a visual element used in a *layout* to enhance the verbal message conveyed in a *graphic signature* or other typography such as a title or headline (for example, a photograph, an illustration, a *thematic graphic*, the *Dynamic Monogram*)

**grid**

an underlying structure used to organize elements in a *layout*

**italic**

having the characteristic of type with main strokes slanting to the right (For example, *this sentence is typeset in an italic typeface*.)

**joint marks**

the *Monogram* combined with an affiliate *mark*, used to identify a *joint venture*  
(See document 341, *Name & Trademark Practices for Affiliates*, pages 32 to 35.)

**joint project**

an *ad hoc* relationship between GE and another company to handle a project, bid a job, market a product, and so on  
(See document 344, *Name & Trademark Practices for Joint Projects*.)

**joint venture**

an independent business entity jointly owned by GE and one or more partners who cooperate in managing it  
(See document 341, *Name & Trademark Practices for Affiliates*, pages 30 to 39.)

*continued*



**Laser Line**

the fine horizontal line used as an element of *graphic signatures*  
(See document 131, *Graphic Signatures*, page 36.)

**Laser Red**

the corporate color often used in the *Laser Line*, the standard for which is shown and specified in document 560, *Color Samples*  
(See document 132, *Color*, page 02.)

**layout**

the arrangement of graphic and typographic elements within a *format*

**legal name**

the formal name under which the Company or one of its organizational elements operates as a lawfully registered business, generally used in *media* only when required by law, such as in the address block on letterheads and in contracts, proposals, and agreements. A legal name often contains legal terms such as “Company,” “Inc.,” or “Ltd.” A legal name is *not* used in a *graphic signature*. (For example, the legal name of GE is “General Electric Company.”)

**letters/curlicues**

the script lettering of “GE” plus the scrolls that form a circle around the lettering in the *Monogram* (used as an abbreviated reference)  
(See document 131, *Graphic Signatures*, page 30.)

**letterspacing**

the space between letters in a word

**line spacing**

the space between lines of typography

**linear Dynamic Monogram**

one of the authorized drawings of the *Dynamic Monogram* in which the *field* is composed of fine horizontal lines  
(See document 134, *Dynamic Monogram*, pages 06 and 07.)

**lowercase letter**

a small letter as distinct from a *capital letter* in the alphabet

**margin**

the area in a *format* usually kept clear of running text

**mark**

synonym for *word mark* or *design mark*  
(See document 121, *Primary Trademarks & Service Marks*, page 01.)

**match color**

a color reproduced using a specially mixed ink instead of *four-color process*

**media**

forms of communication

**Monogram**

the authorized drawing of the *trademark* design, containing the initials “GE” in script lettering enclosed in curlicues forming a circle, that appears in GE Identity Program documents  
(See document 131, *Graphic Signatures*, page 30.)

**naming decision tree**

a tool used in the *affiliate naming process* consisting of a succession of questions, the answers to which assist in selecting from the *five-level naming scheme*  
(See document 341, *Name & Trademark Practices for Affiliates*, pages 24 and 25.)

**outline circle**

the outside line surrounding the *letters/curlicues* in the *positive* form of the *Monogram*  
(See document 131, *Graphic Signatures*, page 30.)

*continued*

**permanent media**

forms of communication that do not convey changing promotional messages and are therefore designed once and reproduced without significant change (for example, stationery, business forms, signs, vehicles, product identification, shipping cartons)

**pica**

the basic typographic unit of measure used in GE Identity Program documents, equal to  $\frac{1}{6}$  inch

**Platinum Grey**

the corporate color often used in the *Monogram* and *signature typography*, the standard for which is shown and specified in document 560, *Color Samples*  
(See document 132, *Color*, page 02.)

**point**

the smallest typographic unit of measure used in GE Identity Program documents, equal to  $\frac{1}{12}$  pica

**positive**

being dark in *value* against a light *background*

**primary mark**

a *design mark* or *word mark* used to designate a broad range of the Company's products or services  
(See document 121, *Primary Trademarks & Service Marks*.)

**program application**

an item of *promotional* or *permanent media* prepared according to the GE Identity Program standards and guidelines

**program typography**

the typeface series Univers and ITC New Baskerville (including their standard specification as defined in document 133, *Typography*) used in all *program applications*

**promotional media**

forms of communication that are frequently redesigned to convey changing messages (for example, advertising, print, sales promotion, packaging)

**® symbol (registered trademark symbol)**

the letter *R* within a circle (®) used to indicate that a *trademark* or *service mark* is registered in the U.S. Patent & Trademark Office  
(See document 120, *Trademark Practices & Protections*.)

**ragged right**

typeset so two or more lines of typography are not aligned at the right margin

**reverse**

being light in *value* against a dark *background*

**roman**

having the characteristic of type with main strokes perpendicular to the *baseline*  
(For example, both this word and this word are typeset in a roman typeface.)

**sans serif**

having no *serifs* (For example, this sentence is typeset in a sans serif typeface.)

**screen**

a device used in printing to decrease color intensity by reproducing fine dots of the color, specified as a percentage of the selected color (For example, a 30 percent screen of black simulates a medium grey.)

**secondary word mark**

a *word mark* used to designate single (or a narrow range of) products or services (for example, Carry Cool®, Spacemaker®) that is normally displayed with a *primary design mark* such as the *Monogram*  
(See document 122, *Secondary Trademarks & Service Marks*.)

**serif**

having a fine line finishing off the main *strokes* of a letter (For example, this sentence is typeset in a serif typeface.) (See *sans serif*.)

**service mark**

a *word mark* or *design mark* used to designate a service  
(See document 121, *Primary Trademarks & Service Marks*, page 01.)

*continued*

**signature content**

the message contained in the typography in a *graphic signature*  
(See document **131**, *Graphic Signatures*, pages 06 to 09.)

**signature Monogram**

the *Monogram* used in a *graphic signature*  
(See document **131**, *Graphic Signatures*, page 30.)

**signature typography**

the typesetting used in a *graphic signature*  
(See document **131**, *Graphic Signatures*, pages 31 to 35.)

**stroke**

an element of a typographic form, usually drawn in one movement (For example, the letter “M” consists of four strokes.)

**™ symbol (trademark symbol)**

the capital letters (™) used to indicate that a name or design is claimed as a *trademark*  
(See document **120**, *Trademark Practices & Protections*.)

**thematic graphic**

an image suggesting an idea about the Company or its organizational parts, used in *promotional media*  
(See document **243**, *Promotional Brochures*, page 11.)

**trademark**

a *word mark* or *design mark* used to designate a product or a line of products  
(See document **121**, *Primary Trademarks & Service Marks*, page 01.)

**trade name**

a word or phrase used in a trade to designate a business or firm rather than individual products or services  
(See document **121**, *Primary Trademarks & Service Marks*, page 01.)

**uppercase letter**

a large or *capital letter* as distinct from a *lowercase letter* in the alphabet

**value (of a color)**

the relative darkness or lightness of a color

**visually flush left**

aligned at a common left *margin* so that forms that do not have straight, vertical left sides are placed slightly into the margin to give the appearance of alignment at the correct point  
(See *flush left*.)

**weight**

the boldness of a typographic element such as a letter or a line, measured according to the thickness of its main *strokes*

**word mark**

a word or phrase adopted and used by the Company to designate its products or services and to differentiate them from any others. A word mark is usually protected by registration in the U.S. Patent & Trademark Office (for example, GE®, Hotpoint®, RCA®, Signa®, Spacemaker®).  
(See document **121**, *Primary Trademarks & Service Marks*, page 01.)

**word spacing**

the space between words