

The logo for Vistadash features a stylized white checkmark that also functions as an upward-pointing arrow, positioned to the left of the brand name.

# Vistadash

## Brand Logo Standards

9 | Color

13 | Typography

# Horizontal Logo

## Primary Logo

The primary logo should always be used with content that is partnering or promoting the Vistadash brand. This primary version is the only logo to be applied to websites, business cards, printed materials, video, online podcasts, and any digital assets.



# Logo Spacing

## Horizontal

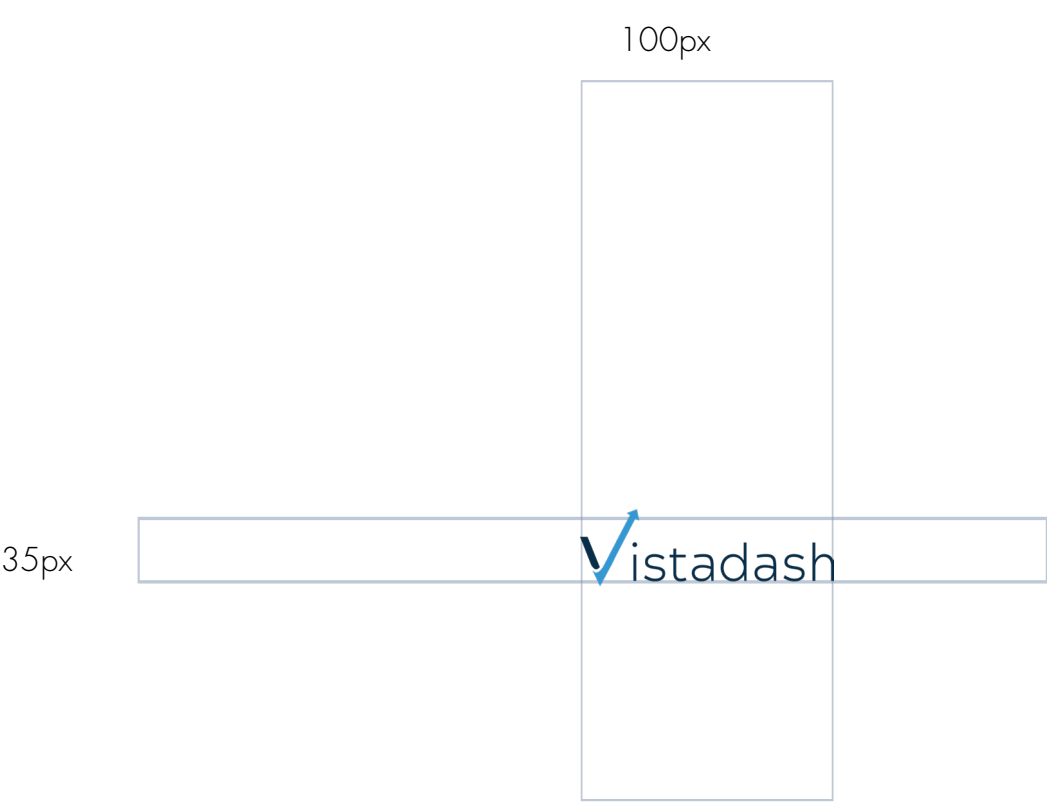
Please make sure horizontal and vertical spacing distances shown are always respected when using the logo in its two main orientations.



# Minimum Size

## Primary logos

The size of the logo should always be clear and recognizable, even when reduced in its dimensions. Follow the recommended pixel units to ensure the integrity of the logo.



## Logo Versions



Color Logo



Color Logo on Dark



Color Logo on Light Blue

# Logo Versions



Grayscale Logo



Monocolor Logo



Color Logo on Dark

Monocolor Logo on Dark

# Correct Usage

PRIMARY USE



PRIMARY USE



PRIMARY USE



SECONDARY USE - GRAYSCALE



SECONDARY USE



SECONDARY USE



SECONDARY USE - MONOCOLOR



SECONDARY USE



SECONDARY USE



# Incorrect Usage

AVOID STRETCHING



DO NOT ADD A DROP SHADOW



AVOID ROTATING



AVOID USING OFF BRAND COLORS



AVOID USING LOW CONTRAST BACKGROUND COLORS



AVOID USING LOW CONTRAST BACKGROUND COLORS



AVOID USING ON BUSY BACKGROUNDS



AVOID BOXING IN LOGO



AVOID USING WITH PROMINENT NON-BRANDED COLORS





# Color

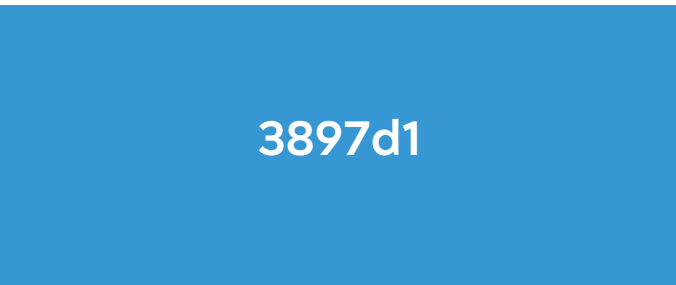


# Color Palette

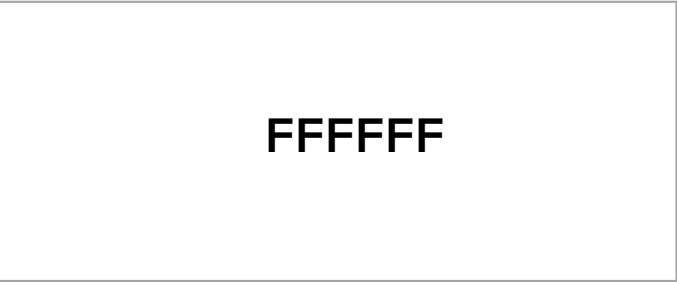
## Main Color Palette

The color palette includes primary and secondary colors that can be used for interfaces, illustrations and accents.

### Primary



### Secondary

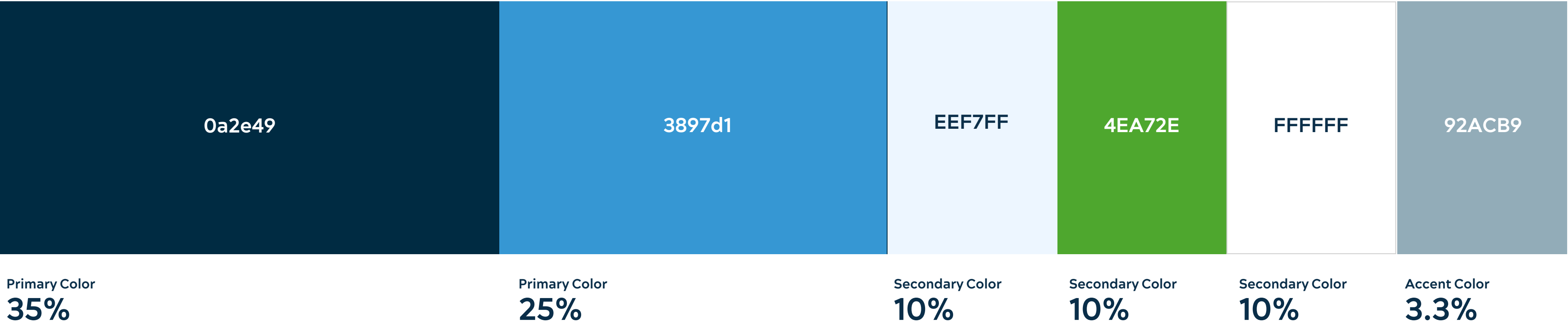


### Accent




# Color Usage

The primary color used throughout are the two primary blues. It represents 60% of the colors used, in contrast to the 40% made up of secondary colors that are used to highlight elements and provide contrast and accent to the brand.



# Color Palette

HEX | RGB | CMYK | Pantone




**HEX**  
0a2e49

**RGB**  
R: 10 G: 46 B: 73

**CMYK**  
C: 100 M: 75 Y: 41 K: 31

**Pantone**  
PMS 7463 C

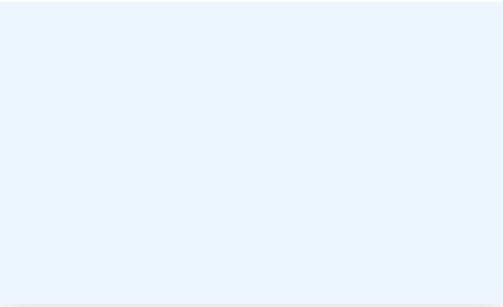


**HEX**  
3897d1

**RGB**  
R: 56 G: 151 B: 209

**CMYK**  
C: 68 M: 17 Y: 3 K: 0

**Pantone**  
PMS 7688 C




**HEX**  
EEF7FF

**RGB**  
R: 238 G: 247 B: 255

**CMYK**  
C: 5 M: 1 Y: 0 K: 0

**Pantone**  
PMS 656 C

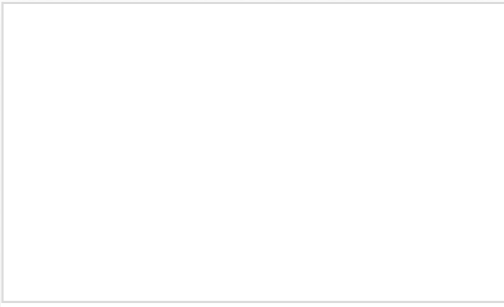


**HEX**  
4EA72E

**RGB**  
R: 78 G: 167 B: 46

**CMYK**  
C: 73 M: 10 Y: 100 K: 1

**Pantone**  
PMS 362 C



**HEX**  
FFFFFF

**RGB**  
R: 255 G: 255 B: 255

**CMYK**  
C: 0 M: 0 Y: 0 K: 0



**HEX**  
92ACB9

**RGB**  
R: 146 G: 172 B: 185

**CMYK**  
C: 44 M: 24 Y: 21 K: 0

**Pantone**  
PMS 5435 C

# Typography

# Typography “Acherus Feral”

Aa

Logo Font

This font is a Sans serif family that has a strong base of geometric shapes. Made from font designer named Horizon Type. In this new version all sharp edges are flattened and rounded corners are sharpened. Alternative character “G” and optional “t” character have been added. Some of the characters like “A,K,M,N,Q,R,V,W,Z,v,w,z” have been changed completely for the stability of the typeface, in this way it looks more confident and serious.

Aa Bb Cc Dd Ee Ff Gg Hh  
Ii Jj Kk Ll Mm Nn Oo Pp  
Qq Rr Ss Tt Uu Vv Ww  
Xx Yy Zz

0123456789

!@#\$%^&\*?/)

# Typography “Arial”

Aa

Primary

Arial was designed in 1982 by Robin Nicholas and Patricia Saunders for Monotype Typography. Initially designed for the IBM 3800-3 laserxerographic printer, Microsoft chose Arial as one of the four core TrueType fonts in Windows 3.1, in 1992, describing it as an “alternative to Helvetica”. Arial quickly gained popularity after being packaged with Windows 3.1, and has shipped with every version of Microsoft Windows since then. It has also been included in Apple’s macOS and many PostScript 3 computer printers.

Aa Bb Cc Dd Ee Ff Gg

Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu

Vv Ww Xx Yy Zz

0123456789

!@#\$%^&\*?/)

# Typography “Montserrat”

Aa

Secondary

The old posters and signs in the traditional Montserrat neighborhood of Buenos Aires inspired Julieta Ulanovsky to design this typeface and rescue the beauty of urban typography that emerged in the first half of the twentieth century. As urban development changes that place, it will never return to its original form and loses forever the designs that are so special and unique. The letters that inspired this project have work, dedication, care, color, contrast, light and life, day and night! These are the types that make the city look so beautiful.

Aa Bb Cc Dd Ee Ff Gg Hh  
Ii Jj Kk Ll Mm Nn Oo Pp  
Qq Rr Ss Tt Uu Vv Ww  
Xx Yy Zz

0123456789

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