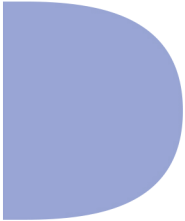
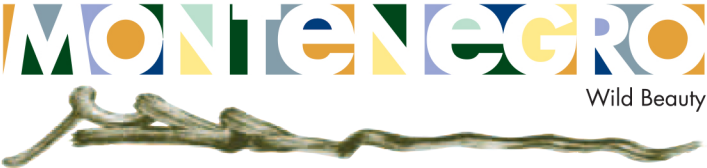


Tel: +382 77 100 001  
Fax: +382 77 100 009

Email: [info@montenegro.travel](mailto:info@montenegro.travel)  
Web: [www.montenegro.travel](http://www.montenegro.travel)



The picture that the public gets of a country, a company or an organisation is essentially determined by the recognition value of its visual appearance – the Corporate Design. This appearance comprises the entirety of all visible information carriers. Therefore the key is to have definite regulations of all aspects of the Corporate Design. For ”the first impression is critical – and the last one lingers.”

In the world of competition a country – seeking to create the perception of a congenial destination – cannot afford to appear with a crossfire of messages and changing mixtures of sub-marks, colours and compositions.

Similar to music the form merges with the contents. Listening to a well composed piece of music is always enjoyable... and the melody lingers in remembrance.

A brand is a promise. Dealing with this brand consistently makes it easy for our present and future guests to clearly associate different information and advertising material with Montenegro.

In terms of a continuous Corporate Design and national brandings, all promotion materials – be it printed or electronic – have to correlate with a structured and clearly defined standard. Not only perceptual losses are avoided. The expenses for design and production are reduced.

Help us boost Montenegro’s recognition. Use this Corporate Design Manual as a guiding support for a better positioning of your region, your product or services – as part of the standardised brand “Montenegro –Wild Beauty”.



3	What is Identity?
5	Depicting a Country
6	Montenegro’s Logo
8	The Colours and their Imagery
10	The Logo in Greyscales, Vectorial and Stencil Versions
12	Logo and Sub-Brands
14	Typography
16	Basic Grid for Print Space in DIN A4, A5 and DIN Standard Brochures
20	The Language of the Images
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24	The Composition as an Entity with the Image
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*“Wild Beauty”  
Sophia Loren. The wild beauty  
in one of her featured parts.  
The Dulcinea of the legendary  
“Man of La Mancha”  
Cervantes, who at that time  
was imprisoned for years as  
Dolcingo in Ulcin?!  
Strength and grace. Untamable  
and particularly unmistakable  
in character...*

Finding a unique visual base for the identity of a whole country is not an easy process, especially viewed from the inside. Too many facets are taken into consideration by a subjective look. The only thing that helps us here is the view from the outside: the view by the markets on which you should be seen and perceived. We are looking for an emblem, no *the* emblem, the really quick visual equation, the common base.

One glance – and Montenegro just *is*. A metaphor, just like Ireland the Emerald Isle and Thailand is the “Land of Smiles”, France is known for “living the life of Riley” and the US is the “land of unlimited opportunities”. No, not all Americans are cowboys. But the Marlboro cowboys are quite helpful in conveying a quick cliché that incites the imagination. That and no other is just the way touristy perception works. So, what is Montenegro in this big, wide world of travel clichés which the country takes with it into the world-wide competition when it’s about acquiring guests? It’s time Montenegro makes a clear-cut statement. But what could that be? Beautiful beaches are a dime a dozen, ancient towns everywhere, for the most part extravagantly reconstructed and enhanced to the finest. Yes, correct, Montenegro offers all that, too. But feeling “me too”, no Montenegro can’t be that. Montenegro has to be distinct, honest and authentic. So, what is Montenegro? Montenegro is the wild and

authentic beauty of nature. Exotic but still of noble race like “Fury”, the unforgotten black TV stallion, strong, wilful and indomitably beautiful in its fierceness. Or like Sophia Loren in her big role as a hot-blooded Italian woman, very headstrong though of grand nobleness and full of pride. Thus a class of one’s own, best to be described with the adjective ‘incomparable’. Yes, this is what we want to attain for Montenegro:

**Incomparable and Unique**

in the entire perception, thus outstanding. For that we have this striking appearance which will see to it that Montenegro can be distinguished, preferably at first sight. An image – not necessarily “only sugarcoated”, that would be quite insufficient to be distinguishable from all of the others. By all means with rough edges and riddled with adaptive elements which serve as fast perception and identification. A typeface composed of many colour facets, that is Montenegro’s word/device mark. It interprets the many different circumstances of the country as a closed entity: wild mountains and enchanting sceneries, natural preserves and the nativeness typical for the country, bays and beaches, the islands, as well as the historic towns.





The introduction of this consistent Corporate Design for the country Montenegro provides for a faster and better development of the Central European tourism market and therewith serves the long term security and the expansion of the regional and Eastern European markets. The strict adherence to the design is a basic prerequisite for the establishment of the brand image and its purpose. It helps the consumer see the same image of Montenegro as a package every time so that this package is also recognized on the spot. Just that makes it possible to build up trust in the brand Montenegro. Since trips are a matter of services based on experiences, trusting in the travel ratings of a country plays an outstanding role in the guest's decision-making.

This trust in the brand has to be established and sustained in a continued and process in the medium term. Sub-marks have to be noticeably designed from the genes of the family brand in order to ensure immediate recognition. What at first starts with a logo and consistently adhering to its Corporate Design will soon become a real brand. Using the brand in this very specific application shown here, always the same way and over a long period of time, is a mandatory requirement for that.





Priority 1

MO-NE.1z.+claim[E]+S.4c.eps



Priority 2

MO-NE.2z.+claim[E]+S.4c.eps



Montenegro's Logo

The designed segmentation into multicolour form elements within the logo symbolise the formal diversity of the country Montenegro. Many colourful parts of all sizes make a whole.

The claim “The Wild Beauty” defines the natural uniqueness of this territory and allows for dreams to meander - especially to the fancy of the guests.

The word mark is underlined by a flowing stroke like an irritation mark, sketched there loosely and with casual ease. It matches the country’s topography (from the mountains to the sea). So one core idea of the marketing concept is already inclosed in the very logo!

There are 2 logo types available:

The single-lined version of the logo as a continuous banner has **first priority** (one of the country’s particular traits is this long 10-letter word chain) In places where the single-lined logo doesn’t seem appropriate the double-spaced logo can be put to use.

The logo for Montenegro is composed of three parts:

- the typographically artistic transcription of the word Montenegro as a word picture
- the claim “Wild Beauty”
- and the so-called topography line.

The parts can only be used together and solely in their original form and composition.









Basically when applying this Corporate Design it is necessary to differentiate between the logo as a whole (typeface MONTENEGRO, slogan, topography line) and other design elements which can be used for designing (e.g. the different tone-in-tone versions).

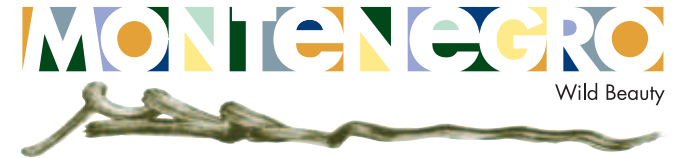
The logo itself can always only be used in the original colours. So the lettering itself is always white.

However the logo shouldn’t dominate the design. It should rather be used in a small manner, appearing detached in the space as the addressee of an embassy.

Exceptional cases which vary from the normal form of appearance are described on the following pages and enclosed in the manual as a file.

*To facilitate retrieving the files in this Corporate Design Manual the filenames are indicated next to the images.*

	<b>MN grey</b>	<b>RGB</b> C 0 % M 0 % Y 0 % K 40 %	<b>Pantone</b> <b>CG4 C</b>
	<b>MN pastel violet</b>	<b>RGB</b> R 165 G 174 B 213 C 40 % M 30 % Y 0 % K 0 %	<b>Pantone</b> <b>2716 C</b>
	<b>MN orange</b>	<b>RGB</b> R 230 G 164 B 41 C 10 % M 40 % Y 90 % K 0 %	<b>Pantone</b> <b>144 C</b>
	<b>MN mint</b>	<b>RGB</b> R 199 G 227 B 207 C 27 % M 0 % Y 23 % K 0 %	<b>Pantone</b> <b>622 C</b>
	<b>MN steel grey</b>	<b>RGB</b> R 148 G 166 B 176 C 20 % M 0 % Y 0 % K 40 %	<b>Pantone</b> <b>536 C</b>
	<b>MN blue</b>	<b>RGB</b> R 0 G 59 B 119 C 100 % M 70 % Y 0 % K 35 %	<b>Pantone</b> <b>653 C</b>
	<b>MN dark green</b>	<b>RGB</b> R 0 G 68 B 28 C 80 % M 0 % Y 90 % K 75 %	<b>Pantone</b> <b>553 C</b>
	<b>MN medium yellow</b>	<b>RGB</b> R 255 G 234 B 137 C 0 % M 6 % Y 56 % K 0 %	<b>Pantone</b> <b>1215 C</b>

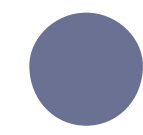


**Typo MONTENEGRO**  
C 0 %  
M 0 %  
Y 0 %  
K 0 %

**Typo Wild Beauty**  
Only Black.  
  
White on too dark  
Background

**Pictures**  
4colour separated EPS-File

## The Colours and their Imagery



The colours of the logo represent the various cultural and scenic aspects of Montenegro. The colours speak the language of wild beauty, not just synthetic but rather earthy and straightforward.

This climate of colour displays an ample and multifaceted foundation for any communication. Especially the highly remarkable mixture of this colour spectrum creates an adaptive, recognisable colour climate, and so creates uniqueness.

















The colours of the basis logo itself cannot be changed on any account.

The chosen colours can assess the respective measure of communication, depending on where interests lie.

If for instance the brochure is about activity holidays in the mountains, more “MN Blue”, “MN Grey” and “MN Steel Grey” is used in proportion to the other colours.

If the topic is beach holidays, in tendency more “MN Medium Yellow” and “MN Orange” is used.

These colours can also be used in their percental shades in order to adapt ideally to the respective colour climate.

	<b>Mountains</b>	
	<b>History, Culture</b>	
	<b>Mountain Streams, Cliffs</b>	
	<b>Gras/Woods</b>	
	<b>Golden Sand</b>	
	<b>Sunshine</b>	
	<b>Water 1</b>	
	<b>Water 2</b>	



MO-NE.1z.+claim[E]+S.1c.eps



MO-NE.2z.+claim[E]+S.1c.eps



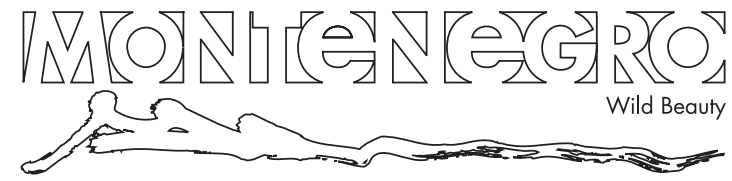
MO-NE.1z.+cl[E]+S.1c.V.eps



MO-NE.2z.+cl[E]+S.1c.V.eps



MO-NE.1z.+cl[E]+S.stencil.V.eps



MO-NE.2z.+cl[E]+S.stencil.V.eps



# The Logo in Greyscales, Vectorial and Stencil Versions

Besides the coloured basic form of the logo a depiction in greyscales and black and white is possible and intended.

Application and rendition in other spot colours (e.g. panto-ne spectrum) is not acceptable.

The greyscale version is intended for high quality printed matter in monochrome print. At the same time the topography line is always screened.

The vector-version (marked by V) should then be used when it isn't possible to print a screened topography line or the printed matter has a rather rough character, e.g. very bad paper. It can also serve as a starting basis for vector applications only, e.g. sticker plot.

The stencil version (marked by the word stencil) is suitable for producing cutting drafts or signs of all kinds which consist of the material colour only.

Logo and Sub-marks

If so-called sublines or sub-marks are to be additionally attached to Montenegro’s logo, they are always and only in bold Futura Versal.

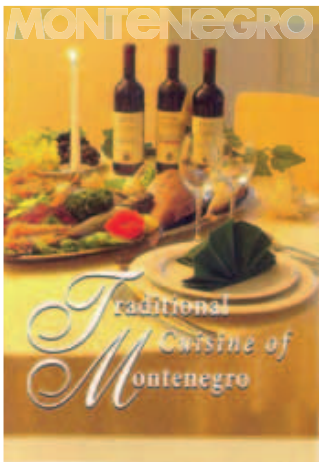
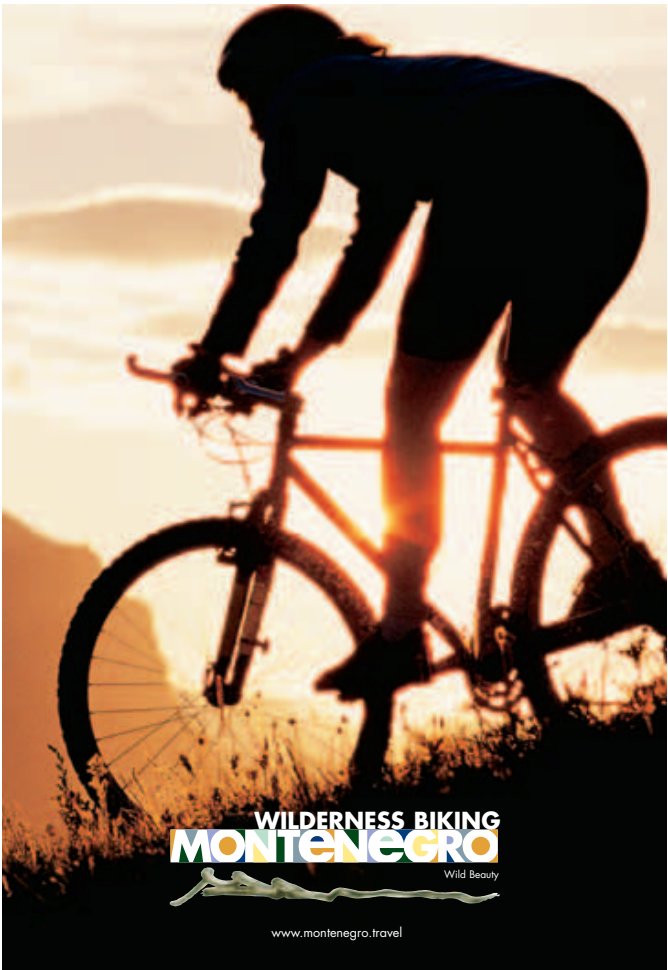
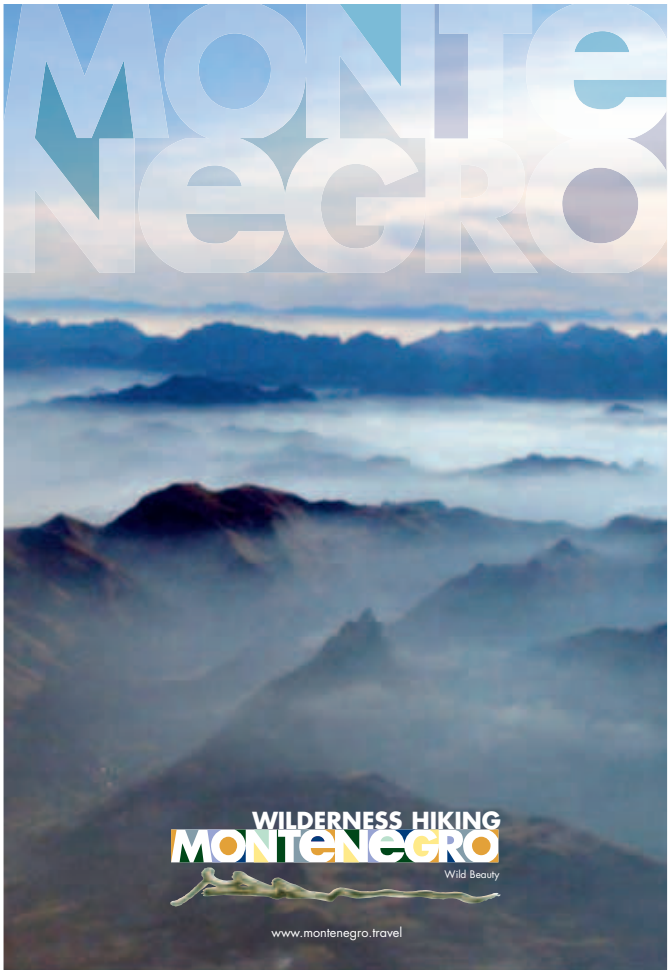
There they are always right-aligned above the logo, seamlessly connected to the top edge of the typeface of the word Montenegro.

Thereby the cap-height is exactly half of the logo’s size.

The colour should be neutral grey with a positive picture in order not to dominate the logo itself. With a negative picture the lettering is white.

This applies to the single-spaced as well as the double-spaced logo in equal measure.

*Drawing a frame around the logo is basically wrong. The logo is always detached in the background picture. The additional text is printed in white if the background is too dark for another rendition.*





Headlines  
Futura Bold

No cursive diction

No texts only in  
capital letters (majuscules)

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z 1  
2 3 4 5 6 7 8 9 0 ß ! ? % §  
a b c d e f g h i j k l m n o p q r s  
t u v w x y z

Sublines  
Futura Book

No cursive diction

No texts only in  
capital letters (majuscules)

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z 1  
2 3 4 5 6 7 8 9 0 ß ! ? % §  
a b c d e f g h i j k l m n o p q r s  
t u v w x y z

Copytext  
Times New Roman

Decorations in the texts  
Times New Roman PS Bold

No texts only in  
capital letters (majuscules)

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z 1  
2 3 4 5 6 7 8 9 0 ß ! ? % §  
a b c d e f g h i j k l m n o p q r s  
t u v w x y z

Copy textmarkers  
Times New Roman Italic

No texts only in  
capital letters (majuscules)

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z 1  
2 3 4 5 6 7 8 9 0 ß ! ? % §  
a b c d e f g h i j k l m n o p q r s  
t u v w x y z

HEADLINES

The distinct and clear line of the logo’s conceptual design continues in the typography. Here the basis is derived from the character style Futura, designed by Paul Renner of the Bauhaus style. It is suited excellently as a poster type. The clear and modern appearance of the letters and characters are perceived to be very timeless.

Headlines are striking in Futura bold.

Subheads are set in Futura Book.

The copy font is the classic Times New Roman.

SUB’S

COPY

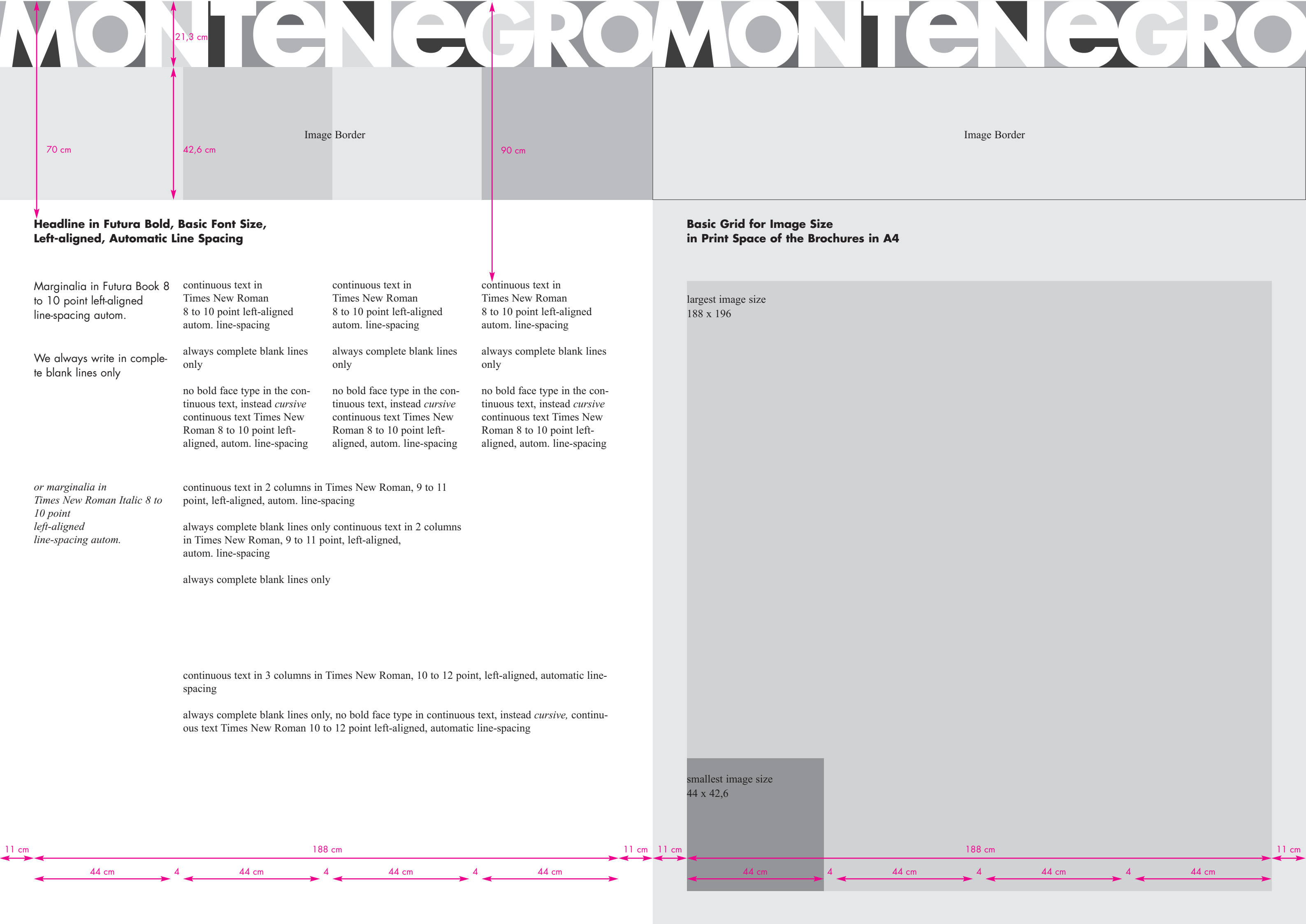
For copy texts we use a font that can be obtained everywhere and belongs to the default fonts of every computer.

Times New Roman.

The Times is a Baroque-old face type font which was initially created by Stanley Morison and Victor Lardent in 1931.

Captions and marginalia texts are in Futura Book only or cursive in Times New Roman Italic.

marginal



# MONTENEGRO



Headline in Futura Bold, Basic Font Size, Left-aligned, Automatic Line Spacing

Marginalia in Futura Book 8 to 10 point left-aligned line-spacing autom.

We always write in complete blank lines only

or marginalia in Times New Roman Italic 8 to 10 point left-aligned line-spacing autom.

continuous text in Times New Roman 8 to 10 point left-aligned autom. line-spacing

always complete blank lines only

no bold face type in the continuous text, instead *cursive* continuous text Times New Roman 8 to 10 point left-aligned, autom. line-spacing

continuous text in 2 columns in Times New Roman, 9 to 11 point, left-aligned, autom. line-spacing

always complete blank lines only continuous text in 2 columns in Times New Roman, 9 to 11 point, left-aligned, autom. line-spacing

always complete blank lines only

continuous text in 3 columns in Times New Roman, 10 to 12 point, left-aligned, automatic line-spacing

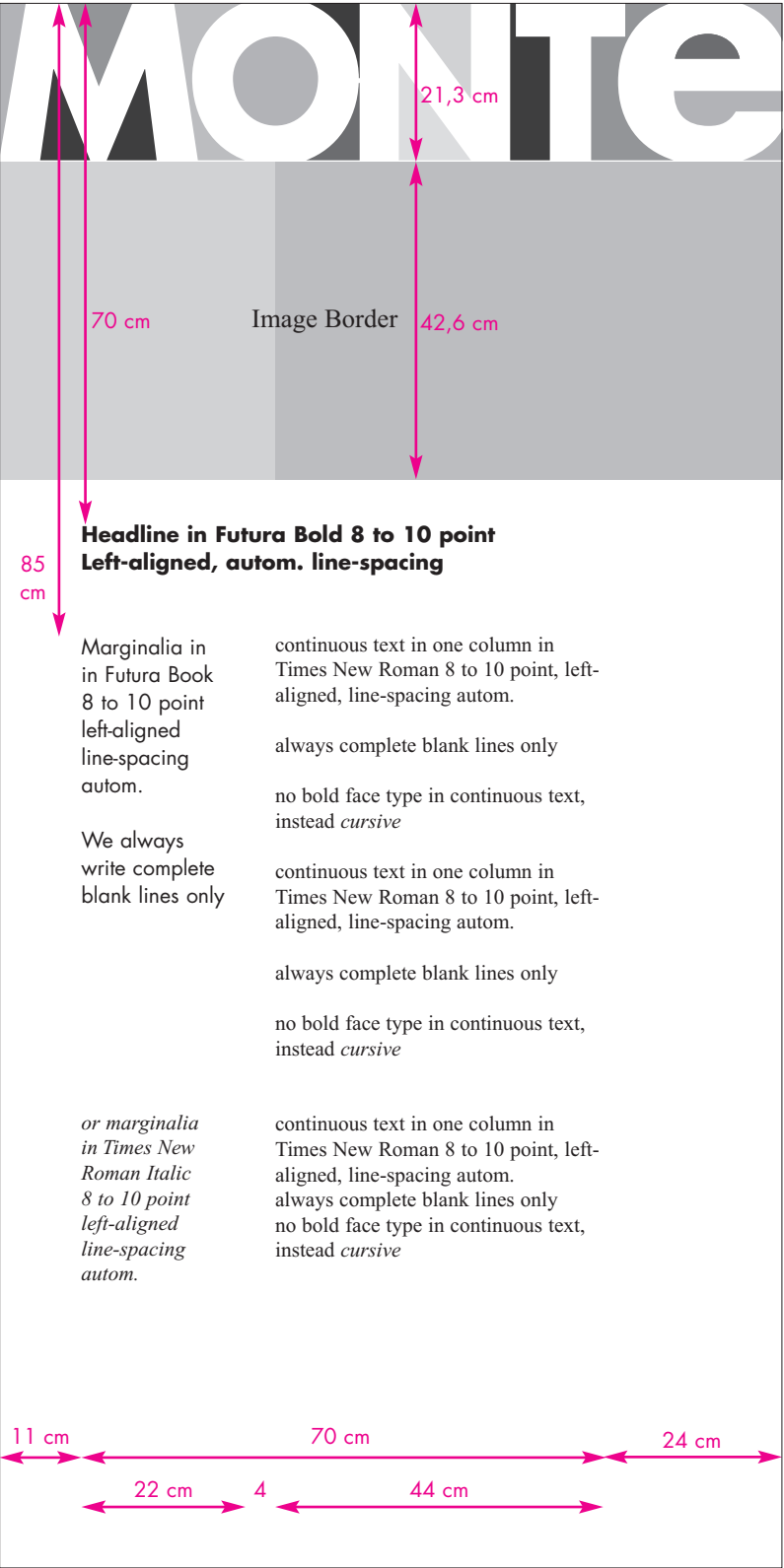
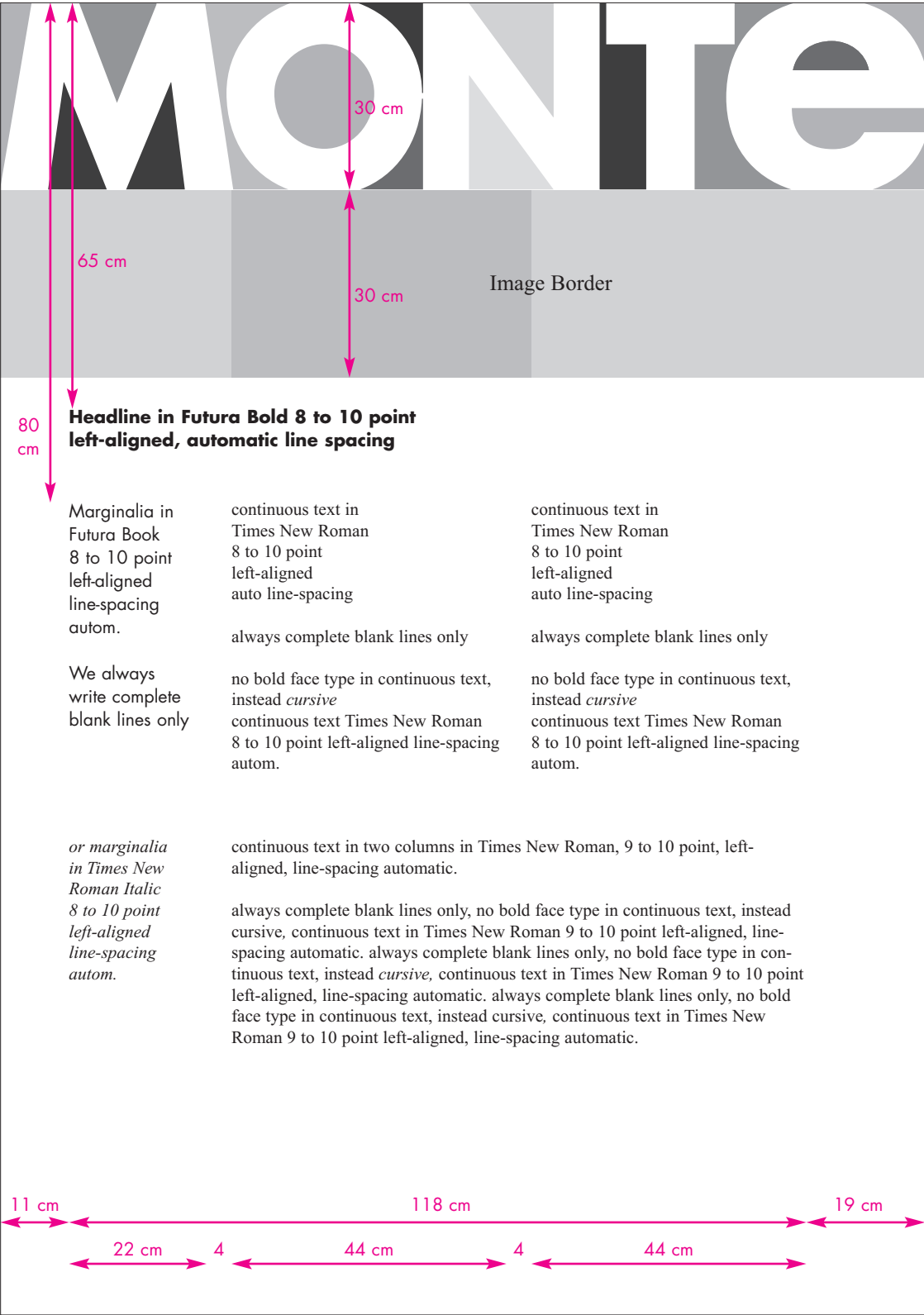
always complete blank lines only, no bold face type in continuous text, instead *cursive*, continuous text Times New Roman 10 to 12 point left-aligned, automatic line-spacing

Basic Grid for Image Size in Print Space of the Brochures in A4

largest image size 188 x 196

smallest image size 44 x 42,6









<b>Headline in Futura Bold 8 bis 10 Punkt linksbündig, auto Zeilenabstand</b>		
<b>Marginalien in in Futura Bold 8 bis 10 Punkt linksbündig auto Zeilenabstand</b>	Fließtext in Times New Roman 8 bis 10 Punkt linksbündig auto Zeilenabstand	Fließtext in Times New Roman 8 bis 10 Punkt linksbündig auto Zeilenabstand
<b>immer nur ganze Leerzeilen</b>	immer nur ganze Leerzeilen	immer nur ganze Leerzeilen
	keine Fettungen im Fließtext Fließtext in Times New Roman 8 bis 10 Punkt linksbündig auto Zeilenabstand Fließtext in Times New Roman 8 bis 10 Punkt linksbündig auto Zeilenabstand	keine Fettungen im Fließtext Fließtext in Times New Roman 8 bis 10 Punkt linksbündig auto Zeilenabstand Fließtext in Times New Roman 8 bis 10 Punkt linksbündig auto Zeilenabstand
<i>oder Marginalien in Times New Roman Italic 8 bis 10 Punkt linksbündig auto Zeilenabstand</i>	Fließtext in Times New Roman 8 bis 10 Punkt, linksbündig auto Zeilenabstand	immer nur ganze Leerzeilen, keine Fettungen im Fließtext, Fließtext in Times New Roman 8 bis 10 Punkt linksbündig auto Zeilenabstand immer nur ganze Leerzeilen, keine Fettungen im Fließtext, Fließtext in Times New Roman 8 bis 10 Punkt linksbündig auto Zeilenabstand immer nur ganze Leerzeilen, keine Fettungen im Fließtext, Fließtext in Times New Roman 8 bis 10 Punkt linksbündig auto Zeilenabstand

Beispiel einer linken Seitenhälfte

The word mark Montenegro sits like a watermarking in the striking themes, as if woven in. The colours however have to be subtly balanced with each picture colour. They have to be derived from the picture and inserted tone in tone, so that an airy and transparent effect results.

Thus a subtle type of image branding that can only come from Montenegro.



Miscolours or complementary colours of the picture are not desired

In the depiction of Montenegro the visual language is one of the essential components of the appearance and therewith a basic element of the brand positioning. The visual language is indeed non-verbal but nothing moves as fast and impressively as a picture.

The so-called trivial postcard perspectives – they don’t move anymore. Hence the thing that is supposed to captivate as a picture always has to look for the extraordinary perception, the never before seen, so the most impressive is the ideal to be attained.

*Authenticity.* No artificial and implausible palliations - be it the weather or the people who are just not all beaus. Every snapshot of a model is in no way authentic and therefore frowned upon. No, we show the true life in Montenegro, direct and candid in an imposing manner.

*“Treasure of the Moment”.* Yes, we are looking for the magical moments of the twinkling of an eye which can be experienced in Montenegro. So the picture always steps into a situation profoundly through the mood and the colour balance. With it we call forth emotions.

We choose episodes from experiences in any situation, very much on the spur of the moment. The experience pictures with people should be observed professionally, and thus be credible and charismatic.

**The highest possible expression of impression is our aim.**

Landscape panoramas should not only show landscape, but should overwhelm the beholder. Where it is possible we never show deserted landscapes, but rather sceneries in combination with the physical experience by the guest.

Persons can be shown as the focus in the picture, with motion blurs or in the section at the image border.

And through the sensitively balanced watermarking of the writing every image becomes an unmistakable original of Montenegro.





**Playing with the Components  
of the Word Mark's Parts**

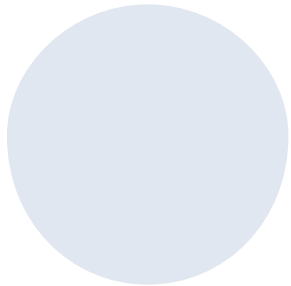
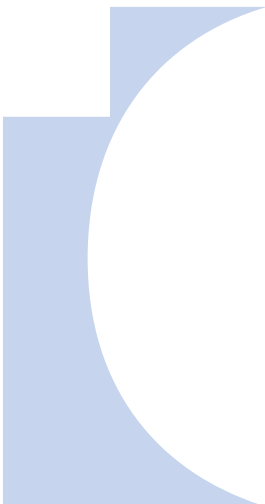


Montenegro's diversity expresses itself in the special style of this appearance. If possible we want to express this in each one of the communication mediums. So it makes sense to play with the form elements of the lettering "Montenegro" in order to insert them in new and different ways. Generally it is important not to create a chaotic effect in the process, but instead to follow the specified, distinct line competently and consistently.

The individual components of the word mark Montenegro can be freely – but very sparingly – integrated into the composition.

More is less applies here.

Though the colours should never be obtrusive and fit to the picture on the page. Of course images can also be reflected in the elements (example on the left).





## The Composition as an Entity with the Image



The possibilities of the tone in tone composition are as endless as the colour palette. Here several examples from the variety of possibilities of implementing the single-line along with the double-spaced version of the word mark.

The source for finding the composition is the colour of the particular image deployed.

### The Aim is Harmony.

*The slogan, as well as the topography is unnecessary for this type of application in the picture, as they are only obligatory in the original version of the logo.*

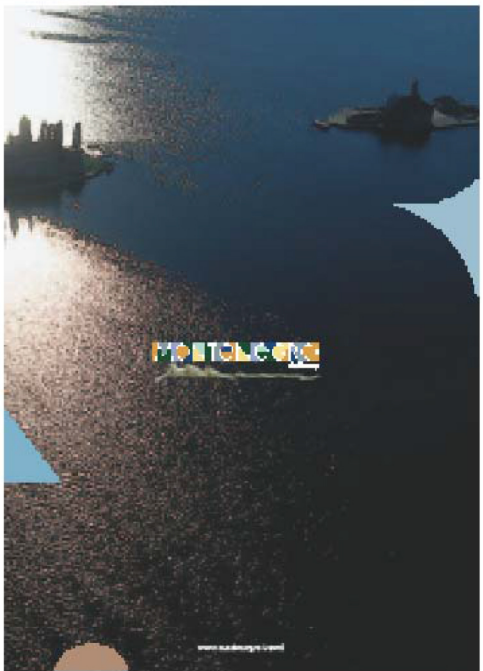
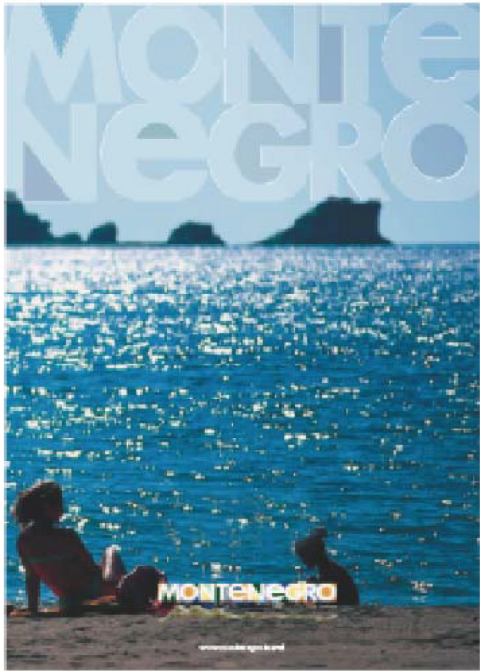




Posters, Placards and the walls at the fair  
Highest Possible Expression of Impression.

Two basic possibilities are on hand for posters, big banners and movable walls, e.g. for booth walls at a fair: either the colour-coordinated word mark is integrated into the poster's heading or individual elements are set freely within the image motif.

*A combination of both elements within one image is only desired in exceptional cases, for instance with exceedingly large-sized motifs.*





Headline of a Four-Colour Ad



**MONTENEGRO**  
Wild Beauty

Si meliora dies, ut vina, poemata reddit, scire velim, chartis pretium quotus arroget annus. scriptor abhinc annos centum qui decidit, inter perfectos veteresque referri debet an inter vilis atque novos excludat iurgia

[www.montenegro.travel](http://www.montenegro.travel)

Headline of a Four-Colour Ad, e.g. in the daily newspaper



**MONTENEGRO**  
Wild Beauty

Si meliora dies, ut vina, poemata reddit, scire velim, chartis pretium quotus arroget annus. scriptor abhinc annos centum qui decidit, inter perfectos veteresque referri debet an inter vilis atque novos excludat iurgia

[www.montenegro.travel](http://www.montenegro.travel)

Headline of a Four-Colour Magazine Ad



**MONTENEGRO**  
Wild Beauty

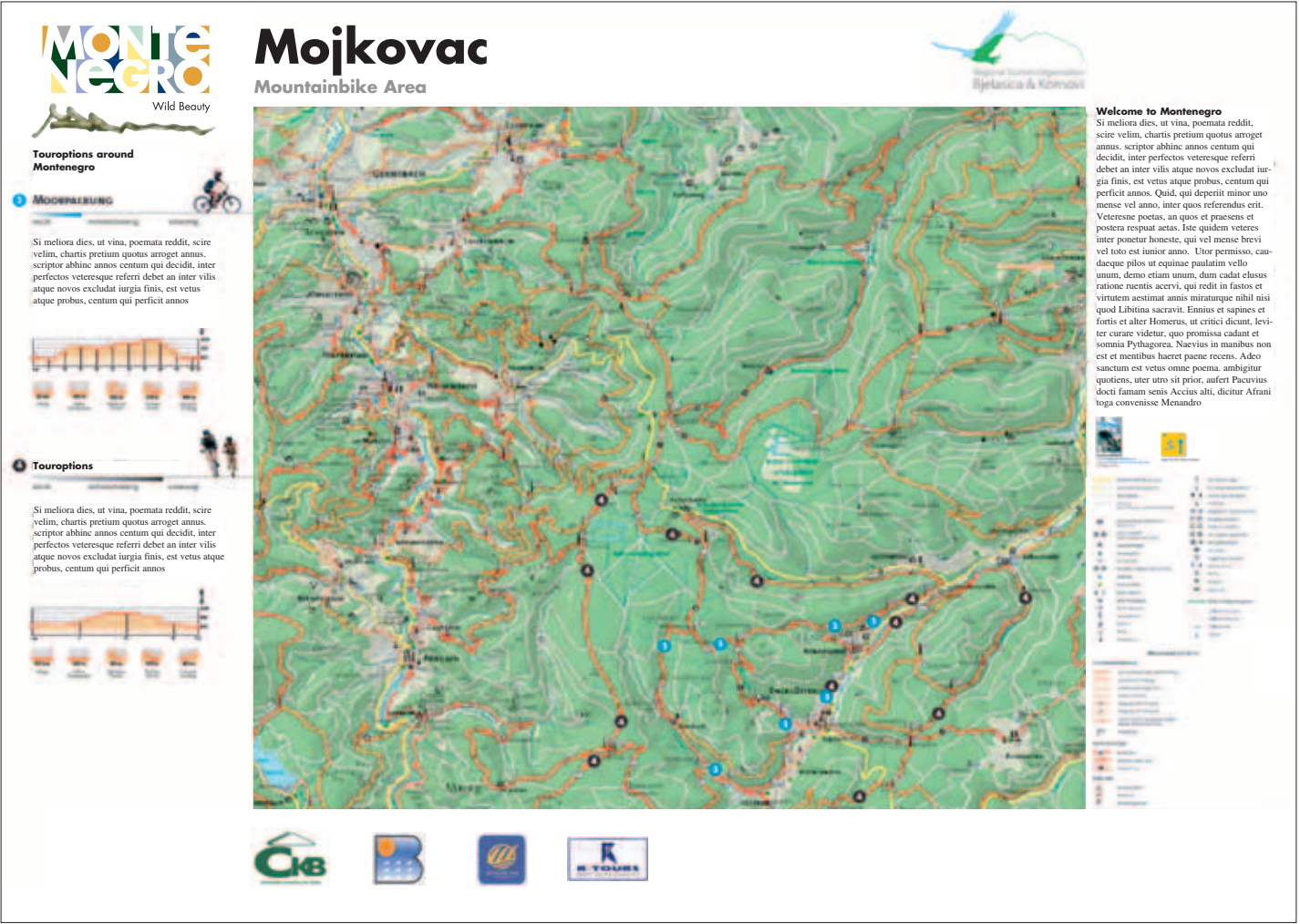
[www.montenegro.travel](http://www.montenegro.travel)





A good example for the placement of the logo and the so-called sub-marks, foreign or partner trade marks: The form of Montenegro's logo dominates the others and stands preferably in the first place as the publisher.

Address and contact numbers are visually and clearly indicated in relation to the logo tag.



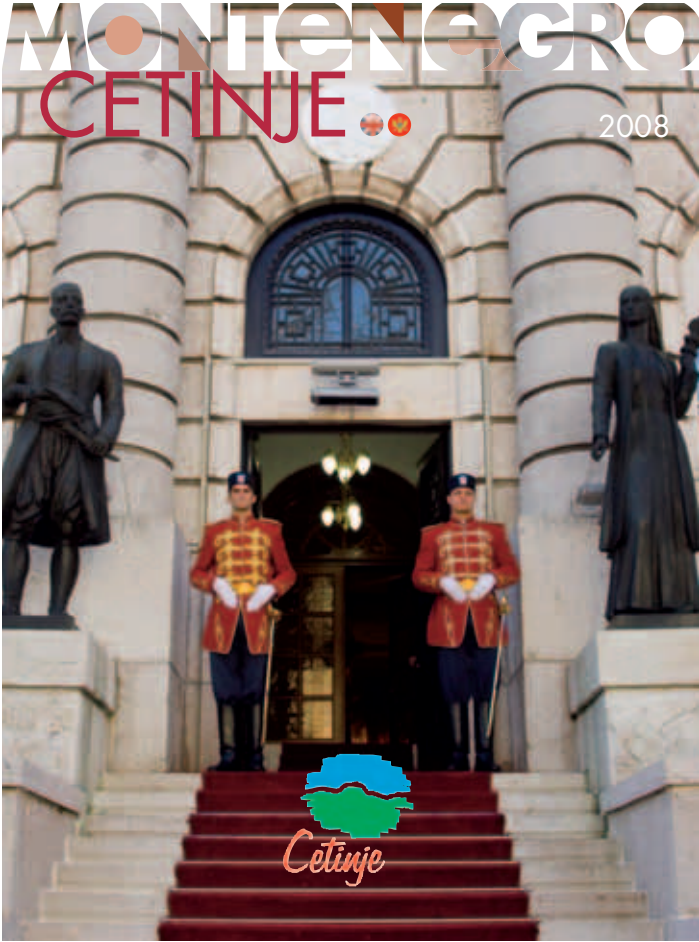
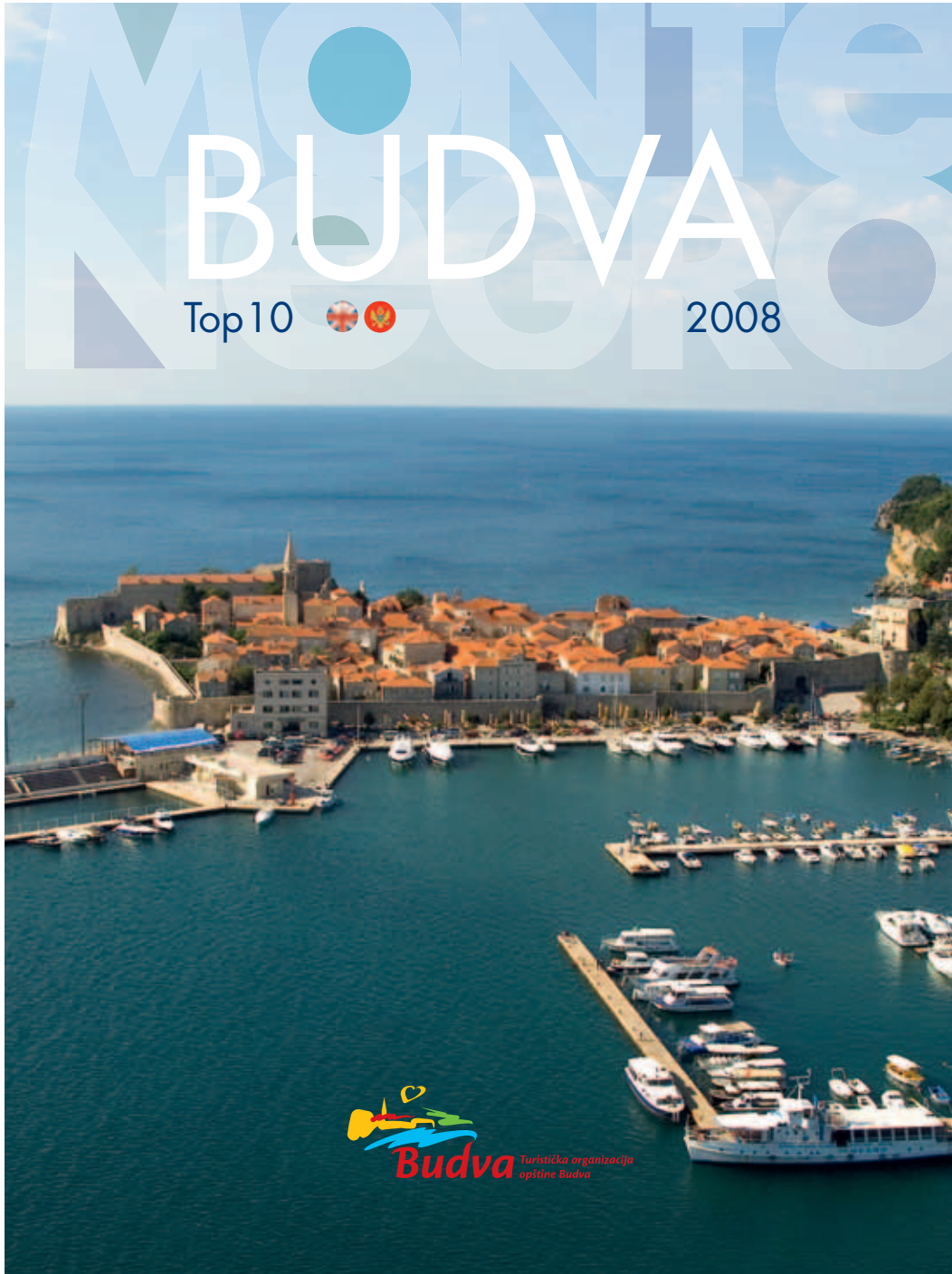
The form of Montenegro's logo dominates the others and stands preferably in the first place as the publisher.

Whether the single-spaced or the double-spaced version of the logo is to be used, depends very much on the typographical composition of the further elements and information.

Address and contact numbers are visually and clearly indicated in relation to the logo tag.







The Logo of the National  
Tourism Organisation of  
Montenegro must be placed  
on the back side of flyers and  
booklets of local and regional  
tourism organisations.  
Example page 30.

Word Mark and its Composition Possibilities.  
Interplay with other logos

Vertical positioning

Montenegro’s logo always has the topmost priority. That’s why it is placed above the other partners, binding all of them together effectually.

In combination with other logos, for instance when listing the partner and sponsor logos under the logo, the minimal space shouldn’t be less than 2 cap-heights (= A) and if possible, concisions should

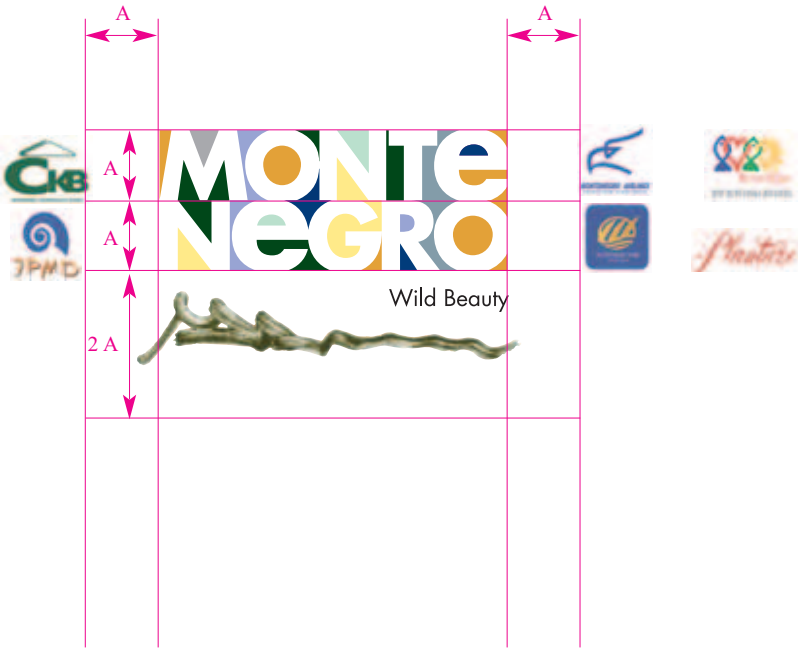
emerge at the visual edges of the logo. When positioning next to the logo the spacing is 1A.

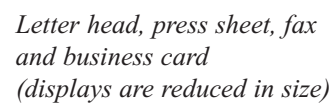


Positioning horizontally left in front of the logo is the exception.

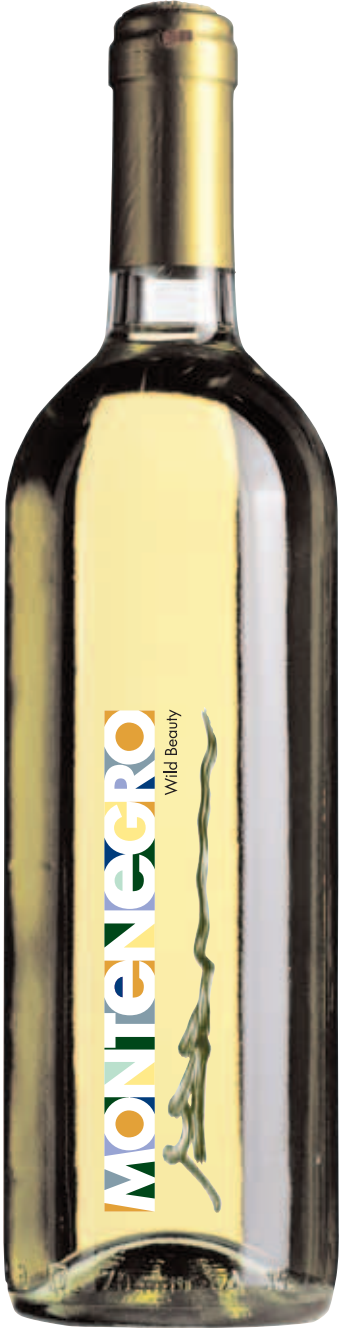
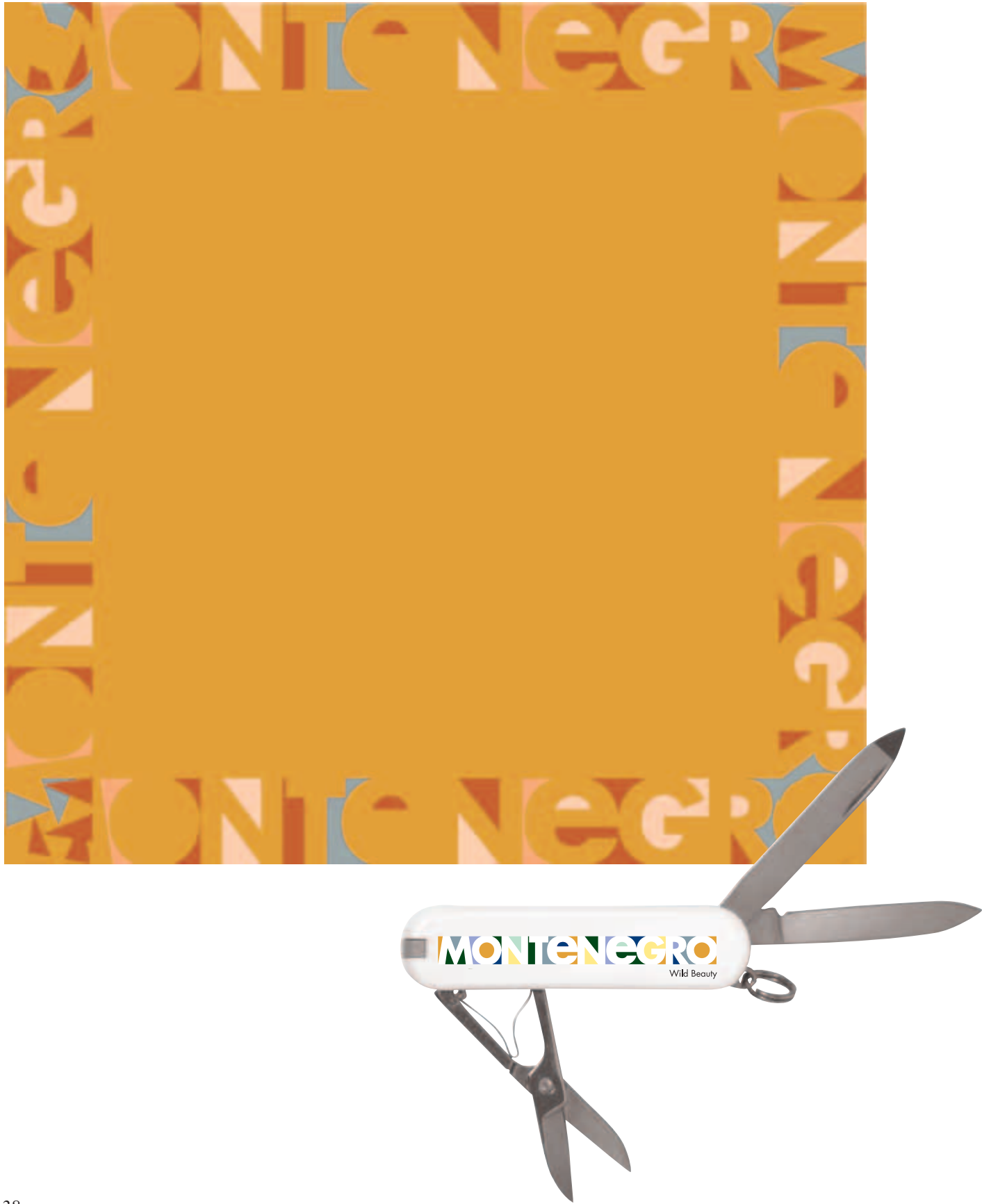
When positioning next to Montenegro’s logo the spacing is 1A.

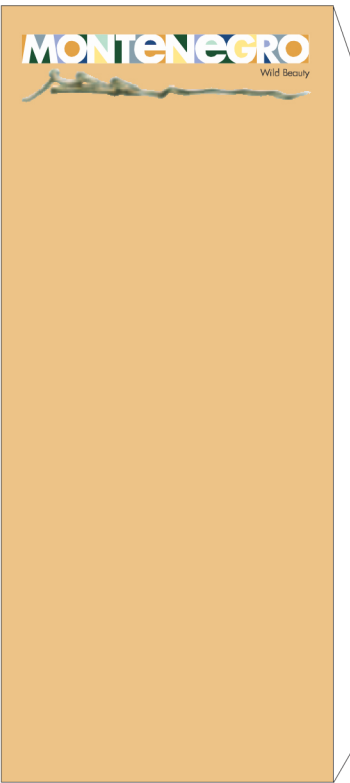
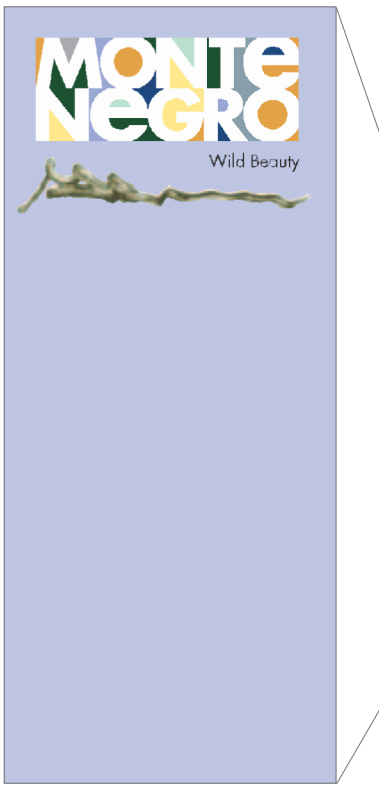
Positioning horizontally right behind the logo is the norm

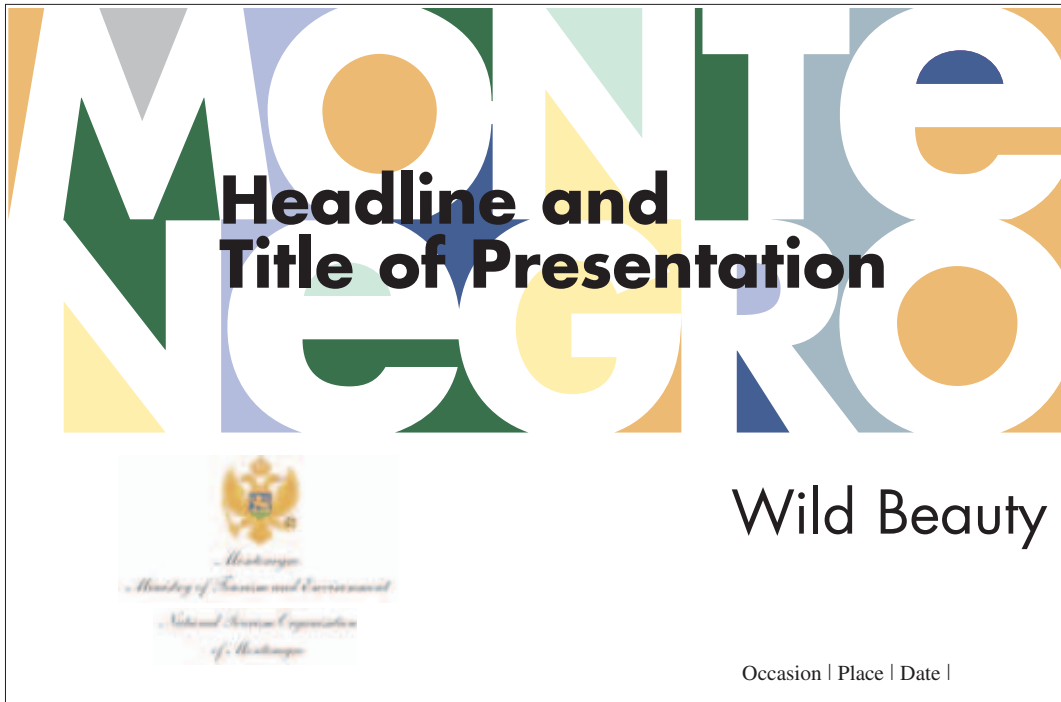












This Corporate Design Manual can only point out a small fraction of a large spectrum of possibilities. It is the minimum standard to attain a consistent appearance.

The manual doesn't compensate for creative diligence and professional handling.

