

Brand book

Introduction

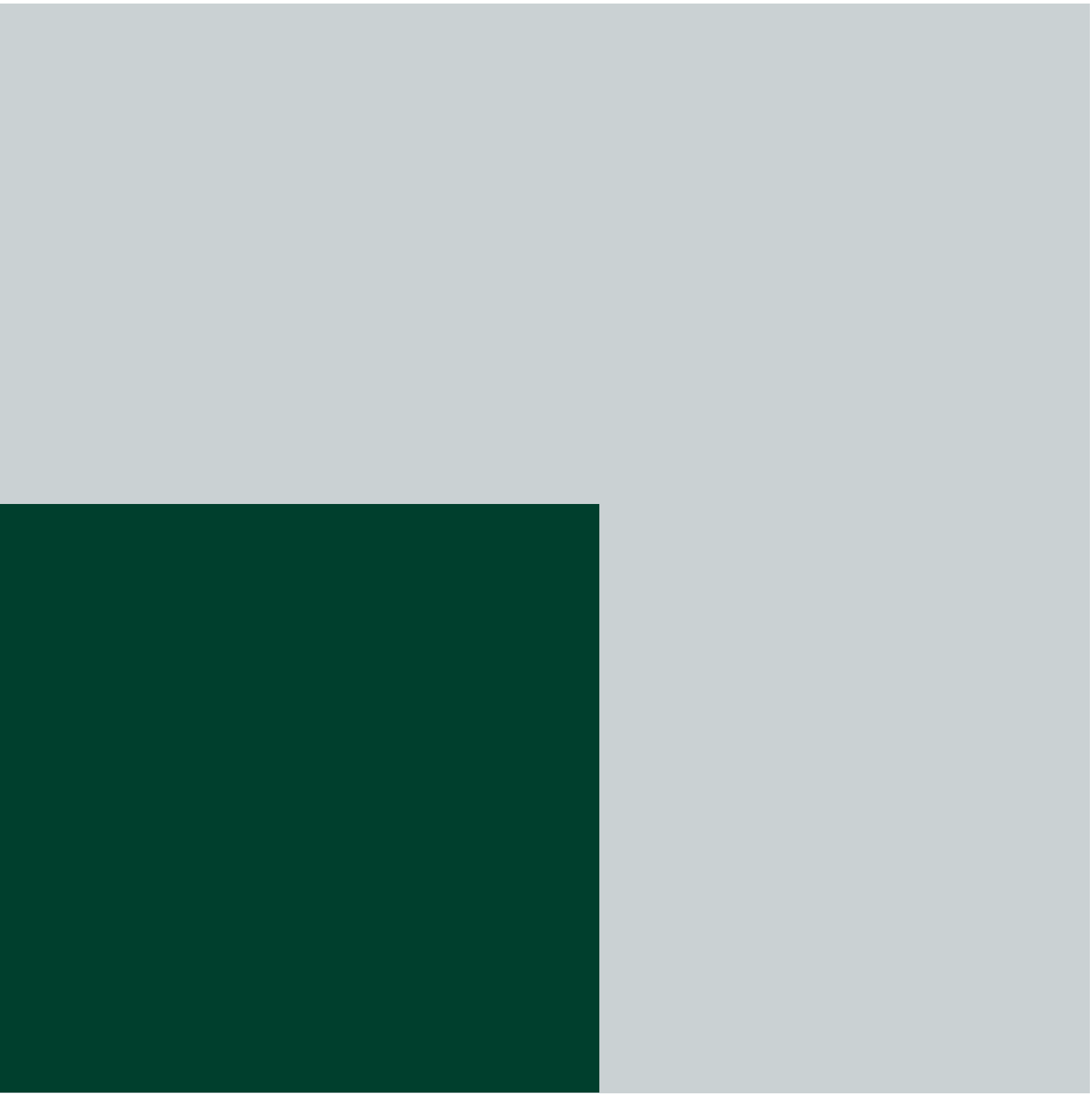
Our brand shows the world who we are, what we do, and how we see things in a diversity of fresh perspectives.

Our verbal and visual identities position us as a distinctive leader in commercial real estate—one that creates the real estate solutions of tomorrow, so businesses and people thrive. Familiarity with these guidelines will help you to create compelling, clear communications for CBRE that expand our brand reputation.

Table of contents

Strategic foundations	4	Visual system	9	Resources	148
		Logo	13		
		Color	19		
		Typography	30		
		Photography	48		
		Line of Sight	84		
		Layouts and grids	105		
		Data visualization & iconography	127		
		CBRE brands	135		

Strategic foundations



Defining our brand

Everything we do as a company is guided by our North Star: to create the real estate solutions of tomorrow, so businesses and people thrive.

Keep our North Star in mind when producing communications materials. It clarifies the unique value we bring to our clients, directs how our employees act, and enhances the way clients, prospects, and the world view CBRE.

Our North Star is anchored in four pillars of differentiation, which articulate how we work in a way that uniquely creates unmatched value for businesses and people, enabling them to thrive.

OUR NORTH STAR

Creating the real estate solutions of tomorrow, so businesses and people thrive.

HOW WE DO IT

DATA AND INSIGHTS

Providing unmatched intelligence and differentiated access to the data and analytics that power forward-thinking ideas.

STRATEGIC PARTNERING

Collaborating to anticipate our clients' holistic needs and enable them to capture the full spectrum of opportunities.

INTEGRATED SOLUTIONING

Building innovative solutions that advance commercial real estate and deliver transformational outcomes for clients and people.

MULTIDIMENSIONAL VIEW

Harnessing the most robust depth and breadth of capabilities to deliver end-to-end service for our clients.

Brand vision and personality attributes

Our brand vision is the idea we want to communicate to our clients, employees, and the world at large.

It articulates concisely how CBRE is differentiated in commercial real estate.

Through investment, strategy, and management, CBRE's unmatched understanding of space enables us to give clients a multi-dimensional picture of their real estate needs, and helps them realize business (and human) potential from every dimension.

While our brand vision statement should not be used as a tagline or applied verbatim across our communications, it's here to inspire us as we create many different experiences. Our brand vision should never be attached to our logo and the words in our brand vision should not be over-used in communications.

Our attributes are a shorthand for the personality of CBRE. They articulate the image we wish to create with our audiences across all of our communication touchpoints.

VISION

Realizing potential in every dimension

ATTRIBUTES

Clear

We are straightforward and direct in how we talk about what we do.

Bold

We take a stand, act with confidence, and deliver forward-looking guidance.

Connected

We are unified, globally, by our markets, relationships, products, and services.

Our new brand architecture creates clearer hierarchies and greater consistency

Our brand architecture is a framework to help align segments and products in our portfolio.

It is built on one strategic premise: that CBRE is the corporate brand and our priority is to build equity and audience relationship with CBRE.

From the corporate brand all the way to standalone brands, this architecture ensures overall consistency and efficiency while offering some flexibility as our business expands.

To determine how future offerings (brand acquisitions, new products, etc.) should be branded, contact the Brand Team.

CORPORATE	The corporate brand that represents our global organization and embodies our company’s vision and global reach. Implication: There is only one corporate brand—CBRE.	
BUSINESS SEGMENT	Only CBRE Investment Management has its own name as the business needs to be seen as operating independently, addressing a distinct audience, and emulating best practices in the category. Implication: CBRE Investment Management’s logo is aligned with CBRE’s visual identity. Advisory Services and Global Workplace Solutions don’t have a logo. They’re referred to in copy.	 Advisory Services Global Workplace Solutions
PRODUCT	CBRE is the leading brand and always precedes product names to ensure maximum attribution to CBRE. Implication: Products don’t have their own logos to avoid diluting the CBRE brand identity.	CBRE Office Ready CBRE Deal Flow
ENDORSED	Endorsement is used when a brand’s offering is distinct from CBRE’s core capabilities and it needs to differentiate against competitors in its market, while still benefiting from a halo effect from CBRE. Implication: Endorsed brands retain their identity and get the endorsement line “From CBRE” (when brand’s offering is provided to CBRE’s competitors, the endorsement line is removed). Endorsed brands are encouraged to borrow elements from CBRE’s visual system so they can gain in stature and credibility.	
STANDALONE	A standalone brand is not connected to the CBRE name because it operates in a nontraditional market (such as B to C) and/or associating the brand with CBRE would create reputational or credibility risks. Implication: The brand has its own identity distinct from CBRE. It can leverage elements of the CBRE visual identity in order to gain in stature and credibility.	Trammell Crow Company 

Visual system

Visual system

Our visual system helps us to show who we are and reflects our North Star and our ambition to show clients that We See More.

This section presents our visual system and describes how to use its elements to bring our North Star to life.

Translating our brand strategy into a visual idea

With its vast network of diverse professionals, CBRE embraces different perspectives to create unique potential, expanding what is possible for building a connected, thriving community of people and businesses.

We See More is our visual theme, born from our North Star - seeing more is suggested throughout our visual branding system.

VISION

Realizing potential in every dimension

VISUAL IDEA

We See More

An overview of our toolkit

Our visual toolkit is designed to provide flexibility for our diverse branding needs, while creating a strong, cohesive look.

The components of our toolkit include our logo, color palette, typography system, photography, and our Line of Sight graphic language.

LOGO

CBRE

TYPE

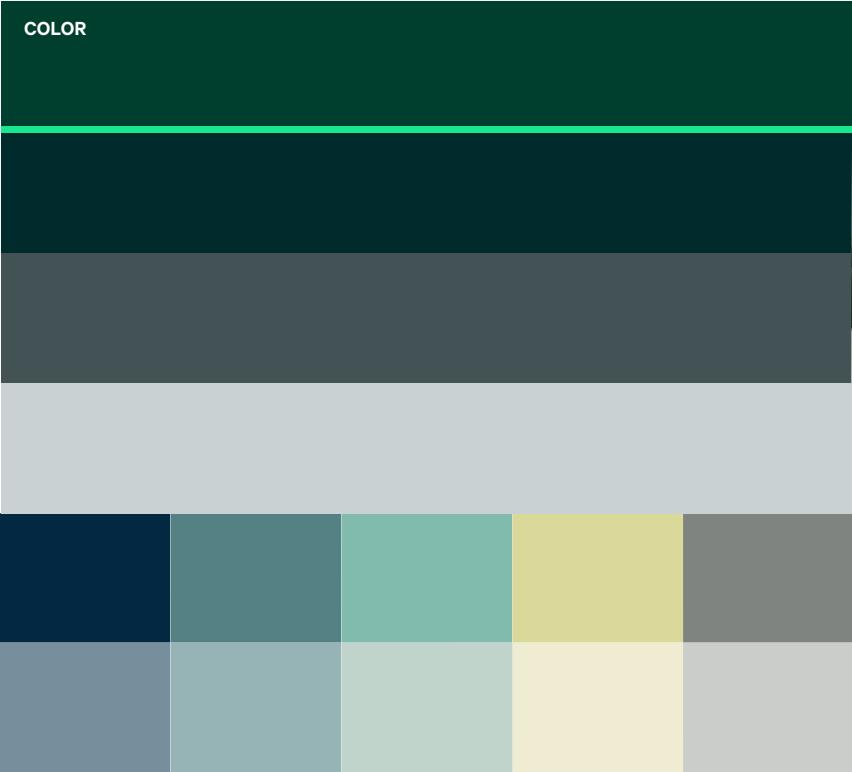
Financier
Display
Calibre

Space Mono

PHOTOGRAPHY



COLOR



LINE OF SIGHT GRAPHIC



Logo

Logo

Our logo lives at the heart of our corporate identity. Its bold, clean, and strong forms represent who we are: the industry's leading global commercial real estate services and investment firm.

As our brand evolves, the color of our logo has changed to reflect our elevated professionalism. With a new, deeper green applied to the same highly recognizable letters, our logo visibly telegraphs our brand, our values, and our differentiators.

Logo overview

The form of our logo has not changed, but the color has. Our logo now uses our CBRE Green. This particular deeper green was selected for its sophisticated, professional, and dignified energy.

We have two versions of our logo: color (also referred to as the “positive” logo version) and white (also referred to as the “reverse” logo version).

The logo should appear in black only when production conditions require it (such as in black-and-white newspaper printing).

Our logo now uses our new CBRE Green. It is deeper and richer than the green previously used.

Apply our new, darker colored logo to collateral going forward and replace the old logo when possible.

Consistent presentation of the CBRE logo is essential to building our brand recognizability. Always use our logo artwork as provided; do not alter it in any way. Never create a logo lockup of any kind, including locking up business unit names with the logo.

The image shows the CBRE logo in a dark green color, which is the new standard. The letters are bold and sans-serif.The image shows the CBRE logo in white, set against a solid dark green rectangular background. This is the 'reverse' version of the logo.The image shows the CBRE logo in black. To the left of the logo, the text 'Limited use' is written in a small, grey font, indicating that this version should only be used in specific circumstances like black-and-white printing.

Wrong green

The image shows the CBRE logo in a lighter shade of green. This is an incorrect version of the logo, as it is not the specified 'deeper green'.

Minimum size and clear space

Always apply our logo large enough so it is easily legible and holds a distinctive presence.

In printed contexts, do not scale the logo smaller than 1 inch (25 millimeters) in width. Whenever possible, set the logo larger than this minimum size.

In digital contexts, the logo should never be sized so small that the letters become difficult to discern. The logo should always be prominent. For more details on sizing, refer to the Layouts and Grids section.

To maximize the impact of the CBRE logo, maintain ample clear space around it. This helps to distinguish it visually; when other elements come too close to our logo, they compete with it for attention.

Our preferred minimum clear space for the logo is equal to the height of the logo. Keep this area free of text and other graphic elements.

MINIMUM SIZE

CBRE



1 inch / 25 millimeters

CLEAR SPACE



Background control

The background on which our logo is placed affects its legibility. Choose the logo version that provides maximum contrast with the background.

Take care when using the logo over photography. Avoid placing it on busy backgrounds, which may compromise its legibility.

PRIMARY COLORS

				
CBRE Green	Dark Green	Dark Grey	Light Grey	White

SECONDARY COLORS

					
Midnight	Sage	Celadon	Wheat	Cement	Darker Photography

					
Midnight Tint	Sage Tint	Celadon Tint	Wheat Tint	Cement Tint	Lighter Photography

Misuse

Consistent use of our logo is essential for it to be recognized. Avoid using our logo in the following ways.



Do not use the old green logo.



Do not create logo lockups.



Do not use low-contrast combinations of background color and logo.



Do not make the logo so small that the individual letterforms are not distinct.



Do not allow other elements to be positioned too closely to the logo, violating the clear space that should always surround the logo.



Do not type the logo yourself.



Do not place the logo over busy or illegible photographic backgrounds.



Do not apply other colors to the logo.



Do not add graphics or symbols to the logo.

Color

Color

Our new color palette is grounded yet fresh, classic yet modern, and professional yet human. It reflects the way we position ourselves within the market and to our audiences.

Our palette is built around a new CBRE Green.

This palette is composed of sophisticated tones that signify our depth of wisdom and trustworthiness.

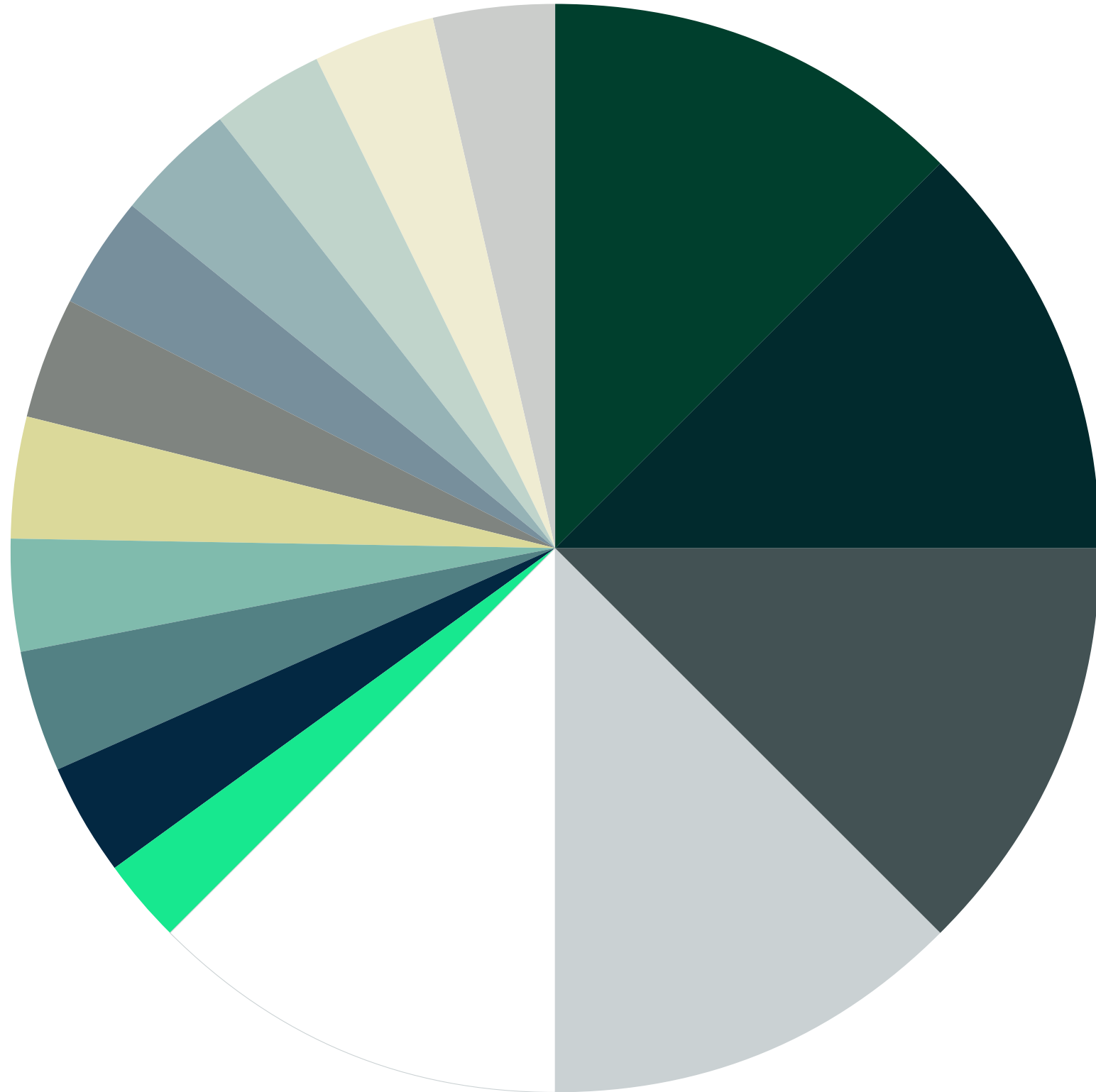
All of our colors are inspired by the spaces we create in our business. They have depth and dimension, and flexibly coordinate to form a wealth of possibilities.

Color palette

Our color palette is sophisticated, professional, and human. Strategic use of color can direct focus and modulate the tone of a piece. Some of our colors are striking and bold, while others are more muted and comforting. They exist in conversation, with some talking and leading while others are listening and partnering.

Our secondary colors offer additional flexibility to our communications. They coordinate easily with our primary colors, but should never dominate across our media.

We have provided values for tints, but lighter tints may be employed as needed.

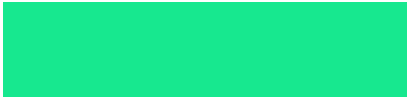
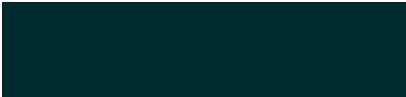


Color formulas

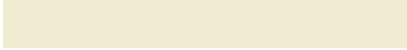
When using our colors, always use the values as provided. For digital work, always use the RGB values as provided to ensure the most accurate and consistent results; do not rely on computer-generated eyedropper values.

CMYK values are for certified GRACoL printing on coated stock. Work with your vendor partner as needed to adjust for uncoated stock or different printing processes, using Pantone chips as your color target.

PRIMARY COLORS

				
CBRE Green Pantone 3435 C CMYK: 90 / 46 / 80 / 55 RGB: 0 / 63 / 45 Hex #003F2D	Accent Green Pantone 7479 C CMYK: 62 / 0 / 65 / 0 RGB: 23 / 232 / 143 Hex #17E88F	Dark Green Pantone 627 C CMYK: 91 / 62 / 62 / 65 RGB: 1 / 42 / 45 Hex #012A2D	Dark Grey Pantone 431 C CMYK: 73 / 55 / 55 / 33 RGB: 67 / 82 / 84 Hex #435254	Light Grey Pantone 428 C CMYK: 20 / 12 / 13 / 0 RGB: 202 / 209 / 211 Hex #CAD1D3

SECONDARY COLORS

				
Midnight Pantone 2189 C CMYK: 100 / 80 / 47 / 50 RGB: 3 / 40 / 66 Hex #032842	Sage Pantone 5484 C CMYK: 71 / 36 / 44 / 8 RGB: 83 / 129 / 132 Hex #538184	Celadon Pantone 558 C CMYK: 51 / 9 / 36 / 0 RGB: 128 / 187 / 173 Hex #80BBAD	Wheat Pantone 615 C CMYK: 15 / 7 / 48 / 0 RGB: 219 / 217 / 154 Hex #DBD99A	Cement Pantone 7538 C CMYK: 52 / 40 / 45 / 7 RGB: 127 / 132 / 128 Hex #7F8480
				
Midnight Tint CMYK: 57 / 36 / 31 / 2 RGB: 119 / 143 / 156 Hex #778F9C	Sage Tint CMYK: 43 / 19 / 25 / 0 RGB: 150 / 179 / 182 Hex #96B3B6	Celadon Tint CMYK: 24 / 7 / 20 / 0 RGB: 192 / 212 / 203 Hex #C0D4CB	Wheat Tint CMYK: 6 / 4 / 19 / 0 RGB: 239 / 236 / 210 Hex #EFECD2	Cement Tint CMYK: 20 / 14 / 17 / 0 RGB: 203 / 205 / 203 Hex #CBCDCB

Using our CBRE Green and Accent Green

The way we use our colors suggests how “We See More.” We don’t just apply one color across our media; we use colors creatively and with variety to add dimension and interest to our communications.

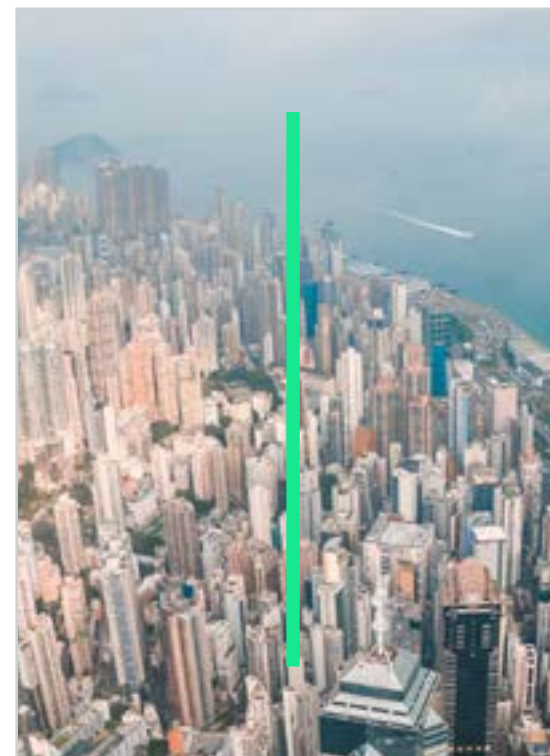
While CBRE Green is our main color, it is not meant to be used everywhere. Our brand should not be overwhelmingly green.

Our primary and secondary palette offers a wide range of options that coordinate with our CBRE Green. When a communication is especially meant to help establish our brand, allowing CBRE Green to dominate is appropriate. Other times, Primary Green can merely appear in the logo, or not at all. For example, the cover of a report could be in Primary Green but all interior pages could use other colors from the palette.

Our Accent Green shines in digital applications. It adds a vivid burst of energy to our rich and deep primary colors. Its electric neon quality nods to our modern efficiency and the brilliant insights we can derive from technology and data.

Accent Green should be used sparingly across our brand and only in small amounts.

While Accent Green will appear less vibrant when printed, it may still be used in print communications.



Data visualization color formulas

We think about data visualization in two ways - charts & graphs and infographics & diagrams.

Please refer to the data visualization section of these guidelines for more guidance on the topic.

CHARTS & GRAPHS

Celadon	Dark Grey	Accent Green	Wheat	Data Orange	Data Purple	Data Light Purple	Data Blue	Data Light Blue	Light Grey
CMYK: 51 / 9 / 36 / 0	CMYK: 73 / 55 / 55 / 33	CMYK: 62 / 0 / 65 / 0	CMYK: 15 / 7 / 48 / 0	CMYK: 15 / 62 / 68 / 1	CMYK: 48 / 77 / 33 / 10	CMYK: : 37 / 49 / 0 / 0	CMYK: 99 / 86 / 33 / 22	CMYK: 78 / 44 / 19 / 1	CMYK: 20 / 12 / 13 / 0
RGB: 128 / 187 / 173	RGB: 67 / 82 / 84	RGB: 23 / 232 / 143	RGB: 219 / 217 / 154	RGB: 210 / 120 / 90	RGB: 136 / 80 / 115	RGB: 163 / 136 / 191	RGB: 31 / 55 / 101	RGB: 62 / 125 / 166	RGB: 202 / 209 / 211
Hex #80BBAD	Hex #435254	Hex #17E88F	Hex #DBD99A	Hex #D2785A	Hex #885073	Hex #A388BF	Hex #1F3765	Hex #3E7CA6	Hex #CAD1D3



Negative Red*
CMYK: 22 / 97 / 93 / 14
RGB: 173 / 42 / 42
Hex #AD2A2A

INFOGRAPHICS & DIAGRAMS

Celadon	Dark Grey	Wheat	Data Blue	Data Light Blue	Light Grey
CMYK: 51 / 9 / 36 / 0	CMYK: 73 / 55 / 55 / 33	CMYK: 15 / 7 / 48 / 0	CMYK: 99 / 86 / 33 / 22	CMYK: 78 / 44 / 19 / 1	CMYK: 20 / 12 / 13 / 0
RGB: 128 / 187 / 173	RGB: 67 / 82 / 84	RGB: 219 / 217 / 154	RGB: 31 / 55 / 101	RGB: 62 / 125 / 166	RGB: 202 / 209 / 211
Hex #80BBAD	Hex #435254	Hex #DBD99A	Hex #1F3765	Hex #3E7CA6	Hex #CAD1D3

* DO NOT USE WITH CHARTS & GRAPHS PALETTE UNLESS INDICATING A NEGATIVE VALUE.

Color matching

This table provides basic guidance on identifying which color space to use and how to match colors for different types of materials.

Always use **RGB** for digital materials.

CMYK has a limited color range so it is best reserved for production conditions that only use cyan, magenta, yellow, and black inks. When printing in CMYK, look for vendors that are GRACoL certified. GRACoL is an international standard that ensures color consistency.

When inks beyond CMYK are available, such as when printing environmental graphics, setting files up with **Pantone** colors may help you achieve a broader color range—even when your files won’t be printed with Pantone inks. Successful execution of this technique, however, requires close coordination with your print vendor. Request print proofs and color tests to achieve best results. If you cannot review proofs, simply use the CMYK formulas.

Pantone chips should be used to help match colors for consistent results.

Digital	Print			Non-print
Screen usage	Printing Pantone inks	Printing 4-color process (CMYK)	Printing with more than 4 inks, but not Pantone	Matching brand colors in materials
Examples: PowerPoint, websites, email, videos, digital displays	Examples: high-end offset printing	Examples: ads, brochures, other digital or offset CMYK printing	Examples: trade show booth banners are often 6+ color printing	Examples: branded premium items; matching a brand color in thread, plastic, paint, or other non-ink material
Use <u>RGB / Hex</u> values	Use <u>Pantone</u> values	Use <u>CMYK</u> values	Use <u>Pantone</u> values	Use <u>Pantone</u> values
		Vendor should use a certified GRACoL proof created with the guidelines’ CMYK values as a color target, and work to match that as closely as possible. If the vendor or job is not GRACoL certified, match to the Pantone instead.	Vendor should use physical Pantone coated color chips as their color target to take advantage of the larger available printing gamut, and work to match the chips as closely as possible.	Vendor should use physical Pantone coated color chips as their color target and work to match that as closely as possible.

Accessibility

We always aim to create communications that are accessible. When setting type, especially for digital reading, always use combinations that have high contrast between foreground and background.

At right are the most commonly used brand color pairings. These pairings work both ways; CBRE Green and white, for instance, have the same contrast whether it is CBRE Green text on a white background or white text on a CBRE Green background.

The color combinations with an AAA rating are highly accessible. The combinations rated AA Large may only be used for text at large sizes, and should not be used for body copy.

Please refer to the Web Content Accessibility Guidelines at www.w3.org for detailed guidance on best practices for accessibility.

AAA

CBRE Green with white

AAA

Accent Green with CBRE Green

AAA

Dark Grey with white

AAA

Dark Green with white

AAA

Midnight with white

AA Large

Sage with white

AA Large

Cement with white

AA Large

Midnight Tint with white

Pairing color with photography

Colors from our primary and secondary palettes can be flexibly paired with our photography to create distinctively branded designs. Select colors that harmonize with those in the photograph.

CBRE GREEN



CEMENT



WHEAT TINT



DARK GREEN



DARK GREY

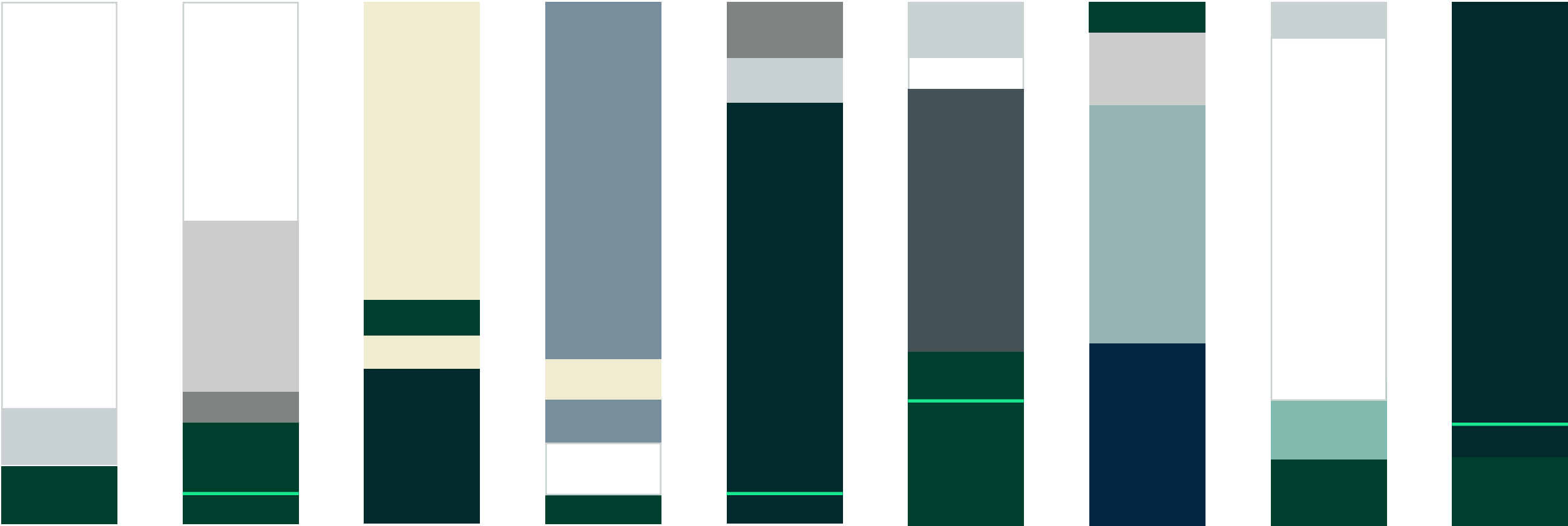


MIDNIGHT TINT



Using color

Our colors can be used together to form diverse combinations. Below are suggested color pairings, including proportions on how much of each to use. Expert designers may explore color pairings further to achieve specific results.



Color misuse

Consistent use of our colors helps to build our brand recognizability. Avoid using our colors in the ways shown here. Please also see the Photography, Line of Sight, and Data Visualization sections for further details.



Do not use colors that are not part of our palette.



Do not use data visualization colors outside of charts and graphs.



Do not set type in colors that do not provide enough contrast for clear legibility.



Do not use Accent Green in large amounts.



Do not overuse CBRE Green.



Do not apply colors to Lines of Sight that weakly contrast against the background colors.

Typography

Typography

Our typography system offers a distinctive and modern clarity to the words we share with our diverse audiences.

Balancing flexibility and practicality, our typography system helps unite our marketing communications, editorial documents, websites, and other written touchpoints under a cohesive yet versatile visual voice.

Our We See More visual idea is apparent in the way we handle typography. The variety in the forms and styles of our brand typefaces, as well as how they may be used, celebrates differences and reflects our clear insights.

Typography overview

Our CBRE brand typefaces give our words a clear, distinctive look. Our typefaces are sleek and contemporary, blending styles of sophisticated elegance with hints of a data-driven world.

Financier Display is our primary brand typeface and Calibre is the supporting secondary font. Using these typefaces together in layouts helps to show how “We See More.”

We also have typefaces reserved for special purposes. Space Mono Regular 400 is used to bring attention to details. Barlow Condensed Medium 500 is used in charts and graphs when space is too limited to use Calibre. Noto is for Chinese, Japanese, and Korean (CJK) use. Times and Tahoma are our default typefaces, used when the preferred brand typefaces are not available.

The following pages provide more detail on how and where to use each typeface so that our written communications convey our brand.

Financier
Display

Calibre

Space Mono

FINANCIALS AND ASIAN CHARACTER SETS

Barlow Condensed
這句話後來演

DEFAULT

Times
Tahoma

Financier display

Financier (pronounced fin-an-see-AY) Display leads our brand with an elevated, editorial feel. Originally designed for the *Financial Times* in 2014, Financier Display conveys elegance, professionalism, clarity, dignity, and authority.

Abcdefghij
klmnopqr
0123456789

Regular
Medium
Semibold

Regular Italic
Medium Italic
Semibold Italic

Financier Display headlines and primary messaging

There are two main headline treatments used in CBRE’s written communications. Our primary font, Financier Display, is used for headlines across all mediums and touchpoints. When Financier Display is already applied to a headline and there are supporting headlines, Calibre is used.

Headlines are predominantly left-aligned but can be right-aligned or centered when typography is used as a more illustrative element in the design.

When setting headlines, use sentence case; where only the first word of the sentence is capitalized.

All cuts of Financier Display are encouraged for headlines

FINANCIER DISPLAY MEDIUM

Headlines should be set in Sentence Casing, avoid the use of Title Casing except for proper titles or product names.

FINANCIER DISPLAY REGULAR

Lighter cuts are ideal when the layout is quiet and contains minimal elements

FINANCIER DISPLAY REGULAR

Bolder cuts are ideal when you want a strong look to stand out or make an impact

FINANCIER DISPLAY SEMIBOLD



AVOID SETTING FINANCIER DISPLAY IN ALL CAPS FOR PRIMARY HEADLINES

FINANCIER DISPLAY REGULAR

Calibre

Calibre (pronounced KAL-ih-bur) has crisp, clean lines and gives our words a contemporary and clear finish. Inspired by lettering on West Berlin street signs, Calibre is highly legible across a wide range of sizes.

Calibre is our preferred brand font for typesetting labels in data visualizations, however for densely packed charts and graphs you may elect to use Barlow Condensed instead.

A b c d e f g h i j
k l m n o p q r
0 1 2 3 4 5 6 7 8 9

Light
Regular
Medium

Semibold
Bold

Light Italic
Regular Italic

Calibre for supporting headlines and messages

When Financier Display is already applied to a headline and there are supporting headlines, Calibre is used. Calibre is also suitable as a strong contrast to text set in Financier Display.

As with Financier Display, headlines set in Calibre are predominantly left-aligned but can be right-aligned or centered when typography is used as a more illustrative element.

Use Calibre when setting numerals at larger scale for graphic purposes. Although Financier Display is our lead typeface, the minimal, sans serif lines of Calibre more effectively convey a sense of data, mathematics, and modern technology.

Calibre is used for supporting headlines or text that should stand out from text in Financier Display

CALIBRE REGULAR

FOR GRAPHIC VARIATION, USE CALIBRE IN ALL UPPERCASE

CALIBRE MEDIUM

BOLDER WEIGHTS ARE IDEAL IN SMALLER SIZES AND UPPERCASE

CALIBRE SEMIBOLD

34%

CALIBRE LIGHT

Sizing headlines

Financier Display is our typeface for all primary headlines or messages. Its strong, dignified personality is particularly eye-catching at larger sizes.

Avoid using Financier Display at less than 20 points for a headline. If the design demands that the headline must be smaller, use Calibre instead.

When a supporting headline or subhead is needed, try to adjust it to half the type point size of the headline it is supporting.

150 px
Headline

120 px
Headline

90 px
Headline

64 pt
Headline

32 pt
Supporting headline

Setting Financier Display headlines

When setting headlines in Financier Display, set the tracking and kerning to ensure the words fit together seamlessly and don't create visual clutter or awkwardly spaced letters.

Please refer to the chart below for tracking and leading guidance when setting type in Financier Display.

Financier Display headlines are never set in all caps. Avoid using Financier Display below 20 points.

To calculate 95% leading for type sizes over 100 pt, multiply your type size by 0.95. To calculate 90% leading (see following page), multiply by 0.9.

Apply manual kerning as needed.

Ideal specs for setting headlines in Financier Display

POINT SIZE	TRACKING	LEADING
<20	0	100%
20-60	0	100%
60-100	0	100%
>100 pt	-5	95%



Realizing
potential
in every
dimension.

HEADLINE SETTING EXAMPLE

POINT SIZE	WEIGHT	TRACKING	LEADING
100 pt	MEDIUM	-5	95%



NEVER SET
FINANCIER
DISPLAY
HEADLINES
IN ALL CAPS.

Setting Calibre headlines

Calibre headlines are secondary to Financier Display headlines. When you have already used Financier Display in the layout, or when the type is too small to read Financier Display easily, Calibre is suitable.

As with Financier Display, when setting headlines in Calibre, set the tracking and kerning to ensure the words fit together seamlessly and don't create visual clutter or awkwardly spaced letters.

Unlike Financier Display, Calibre can be used in all caps when creating a hero moment. Avoid overusing this effect across our brand.

Please refer to the chart below for tracking and leading guidance when setting type in Calibre.

See previous page for calculating leading.

Apply manual kerning as necessary.

Ideal specs for setting headlines in Calibre

POINT SIZE	TRACKING	LEADING
<20	0	95%
20-60	0	95%
60-100	0	95%
>100 pt	-5	90%

We See
More.

HEADLINE SETTING EXAMPLE

POINT SIZE	WEIGHT	TRACKING	LEADING
100 pt	MEDIUM	-5	90%

THOUGHT
LEADERSHIP

HEADLINE SETTING EXAMPLE

POINT SIZE	WEIGHT	TRACKING	LEADING
100 pt	MEDIUM	-5	90%

Body copy

Calibre Regular is used for our body copy. Its clean lines and well-proportioned letterforms are highly legible at smaller sizes. When needed, other weights can be used to create hierarchy within the body copy, such as setting category labels or paragraph subheads.

For titles and calls to action (CTAs), apply different weights and capitalization for functionality.

Use the table below as a guide to set highly legible body copy.

To calculate 120% leading, multiply your type size by 1.2.

Ideal specs for setting body copy in Calibre

POINT SIZE	TRACKING	LEADING
<20	0	120%
20-60	0	120%
60-100	0	120%
>100 pt	-5	100%

CBRE’s 37,000 U.S. professionals in 200 offices provide exceptional outcomes for clients by combining local market insight, broad services, specialized expertise, and premier technology tools and resources.

BODY SENTENCE EXAMPLE
Body copy is often set in Calibre Regular in Dark Gray for a less harsh effect

Get to work—
join the team.

BODY SENTENCE EXAMPLE
A bolder weight may be used to emphasize CTAs

Services for assets

Design

BODY SENTENCE EXAMPLE
Color and size may be used to help convey information hierarchy even within the same font weight

01—02

The transformation of corporate real estate in 2020

7 min read

The use of flex space and its evolution

12 min read

What we do

Insights

Global Research

CBRE's 37,000 U.S. professionals in 200 offices provide exceptional outcomes for clients by combining local market insight, broad services, specialized expertise, and premier technology tools and resources.

Tech talent

The use of flex space has evolved

Read more

The transformation of corporate real estate in 2020

7 min read

The use of flex space and its evolution

12 min read

+8%

Mauris eu nisl ut ante euismod vestibulum in at est. Nam rutrum eros



Global look
Natasha Field

Global

Curabitur aliquam orci at orci porta blandit. Quisque ut felis sed massa iaculis tincidunt. Mauris in diam sagittis nisl volutpat lobortis. Integer accumsan, felis vitae aliquam eleifend, nunc risus condimentum lorem, ac venenatis nibh eros vel dolor. Donec pulvinar mi id ligula sollicitudin feugiat.

Donec nibh nibh, hendrerit et nisl eget, dignissim elementum tortor. Mauris eu nisl ut ante euismod vestibulum in at est. Nam rutrum eros a metus pellentesque maximus. Orci varius natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Suspendisse ac tempor est.

Praesent tempus tempus posuer posueree. Phasellus sit amet urna faucibus, pulvinar quam in, condimentum sem. Aliquam dictum faucibus tortor, sed interdum justo pretium non. Morbi eu sagittis dolor, ut lobortis velit. Maecenas a orci pellentesque massa congue efficitur ut vel velit.

Mauris eu nisl ut ante euismod vestibulum in at est. Nam rutrum eros a metus pellentesque maximus. Orci varius natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Suspendisse ac tempor est. Praesent tempus tempus posuere. Phasellus sit amet urna faucibus, pulvinar quam in, condimentum.

Aliquam dictum faucibus tortor, sed interdum justo pretium non. Morbi eu sagittis dolor, ut lobortis velit. Maecenas a orci pellentesque massa congue efficitur ut vel velit.

Nulla fringilla porta eros ac efficitur. Curabitur ac erat et lectus dictum facilisis. Donec sed odio rhoncus, tempus purus non, congue risus. Integer semper mollis aliquam. Nam scelerisque efficitur ante quis porttitor. Ut egestas lectus venenatis mauris egestas, quis rhoncus diam eleifend. Nullam ligula turpis, hendrerit eu nisi pulvinar, dignissim egestas nisl. Donec tempor rutrum libero id.

Space Mono

Space Mono Regular 400 is used for detail copy and is seen alongside Financier Display and Calibre. Space Mono adds a technical feel to designs, but should not be used to communicate dense statistical information.

Use Space Mono sparingly to draw attention to details such as location names, dates, and other information that may already be stated elsewhere in the copy. In most cases, Space Mono is used in all caps and kept under five words.

Professional designers may use Space Mono more illustratively to achieve specific graphic results.

In monospaced fonts like Space Mono, each letter occupies the same width of space. Do not alter the spacing between the letters.

A B C D E F G H I J
K L M N O P Q R
0 1 2 3 4 5 6 7 8 9

REGULAR 400

Space Mono use

Space Mono should be used only for short amounts of copy. These detailed pieces of copy should be anchored to a corner or gridline for consistency.

The type may be turned vertically and set along the edge of the layout to help distinguish it as a separate element. When running copy along an edge, the letters should face toward the center of the layout.

When used on darker colors, Space Mono commonly appears in Accent Green for emphasis. On lightly colored backgrounds, Space Mono should be set in a darker color like gray or black.

Tech
talent

ISSUE 1 FALL 2022

Scouting
talent for
a new
economy

Dallas
headquarters

(32.791670, -96.802400)

Q&A

TODAY - SUNDAY

Noto for Asian character sets

The Noto family of fonts comprehensively covers Simplified Chinese, Traditional Chinese, Japanese, and Korean in a unified font family. When setting type in these languages, use the serif cuts instead of Financier Display, and the sans serif cuts instead of Calibre.

Financier Display replacements

這句話後來演

Noto Serif Traditional Chinese

这句话后来演

Noto Serif Simplified Chinese

新しい時代の

Noto Serif Japanese

동해 물과 백두

Noto Serif Korean

Calibre replacements

這句話後來演

Noto Sans Traditional Chinese

这句话后来演

Noto Sans Simplified Chinese

新しい時代の

Noto Sans Japanese

동해 물과 백두

Noto Sans Korean

Default fonts (updated)

When our preferred brand typefaces cannot be used, we use default typefaces that are included with nearly every operating system. Times should be used when Financier Display is unavailable, and Tahoma should be used when Calibre is unavailable. Times and Tahoma were selected for their overall similarities to Financier Display and Calibre.

Abcdefghij
klmnopqr

0123456789

Times

Abcdefghij
klmnopqr

0123456789

Tahoma

Misuse

Our typography system is highly flexible, but should be used carefully to provide high legibility and a consistently branded look. Avoid setting type in these ways.



Headline Line two

Body copy lorem ipsum dolor
sit amet, consectetur adipiscing
elit, sed do eiusmod tempor
incididunt ut labore.

Do not set body copy in Financier Display.



*Headline line one and
Line two*
Body copy lorem ipsum dolor
sit amet, consectetur adipiscing
elit, sed do eiusmod tempor
incididunt ut labore dolor sit
amet, consectetur adipiscing
elit, sed do eiusmod tempor
incididunt ut labore.

Do not use similarly sized headlines and body copy.



Headline Line two

Body copy lorem ipsum dolor sit
amet, consectetur adipiscing
elit, sed do eiusmod.

Do not use Barlow Condensed for headlines or body copy.



Body copy lorem
ipsum dolor sit
amet, consectetur
tempor incididunt
ut labore.

Do not use Space Mono for long lines of copy.



Copy in Calibre Should Not Use Title Case

Do not capitalize the first letters of words (“title case”) when setting text, including headlines, in Calibre.



HEADLINE LINE TWO

Body copy lorem ipsum dolor
sit amet, consectetur adipiscing
elit, sed do eiusmod tempor
incididunt ut labore.

Do not use all caps with Financier Display.

Photography

Photography

We See More—more potential, more information, more dimensions. And our photography reflects our theme.

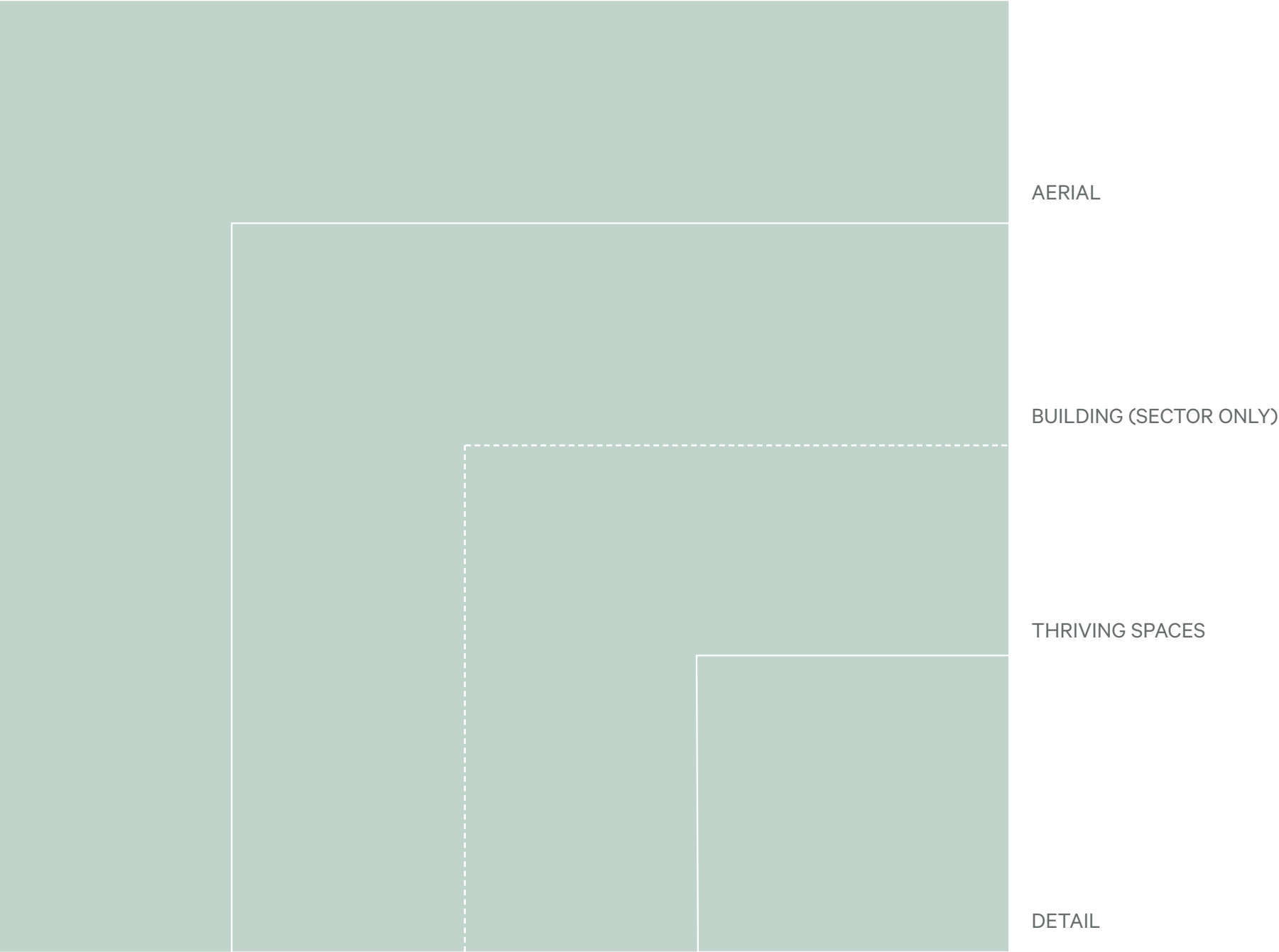
The scope and depth of our expertise is demonstrated in angles, scales, and crops. We balance a fresh and innovative vision with a close focus on people and details.

Our photography covers a wide array of subject matter, representing the breadth of our work as well as our agility and flexibility. We also have styles for capturing human subjects in ways that reinforce our brand attributes of clear, bold, and connected.

We See More

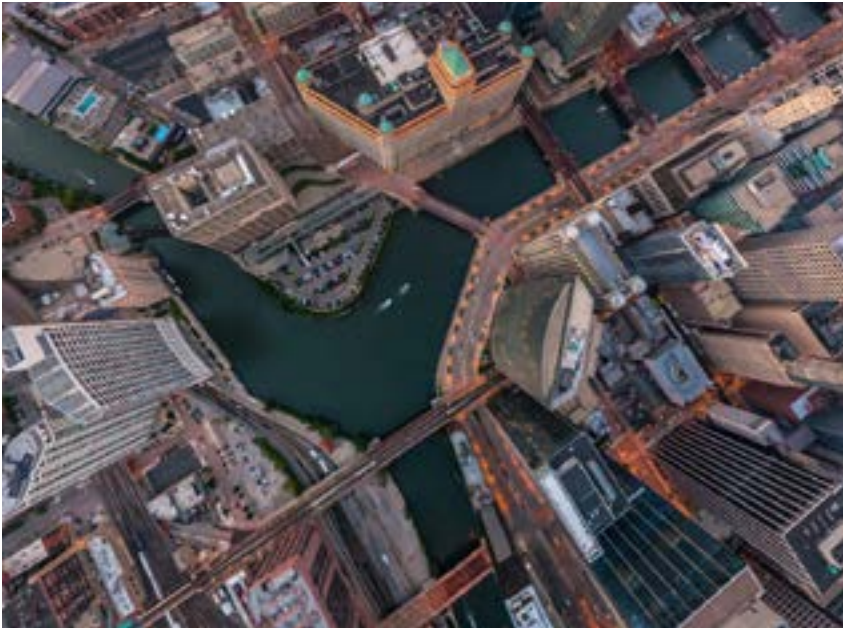
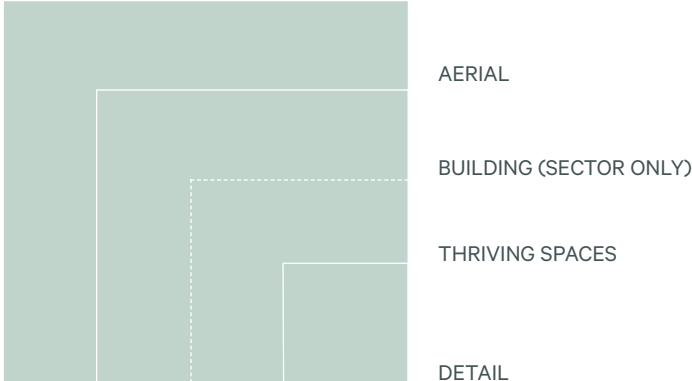
We See More

Our visual idea of “We See More” is also carried through in our photography. This system consists of four categories built out from each other in an exponential series of scale, inspired by the famous “Powers of Ten” videos by Charles and Ray Eames. Each level of scale in our categories, from the macro view to the micro, extends from and contextualizes its neighbors. “We See More” because we see every level of detail.



The whole picture

We See More—more potential,
more information, more dimensions.
And our three levels of photography shows it.



AERIAL



THRIVING SPACES



DETAIL

We See More as a filter for finding sector photography

When looking for sector-related images, select and shoot photos that fit the characteristics of our Aerial, Building, Thriving Spaces, and Detail categories. This helps to ensure that the photography both speaks to our multidimensional perspective and cohesively works with our brand.

OFFICE



AERIAL



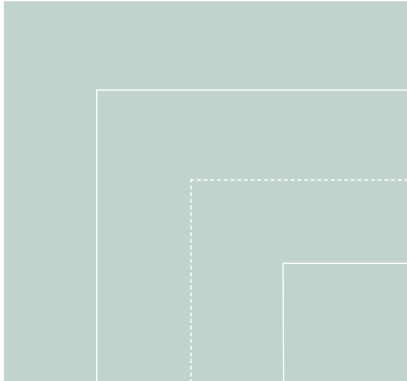
BUILDING



THRIVING SPACES



DETAIL



- AERIAL
- BUILDING (SECTOR ONLY)
- THRIVING SPACES
- DETAIL

Aerial

Search for majestic scale.

We see the whole picture of real estate and aerial photography is a representation of that strength. This view represents the breadth of our business and the expansive mindset of our people.

We use horizontal aerial photography that is shot at an angle to show the horizon straight-on. Vertical aerial photography should be shot straight down, or at a steep angle - both approaches emphasize our graphic Line of Sight (see the Line of Sight section of these guidelines).

Select images which cause the viewer to pause, adjusting their eyes to the scale of the view—be prepared to interrupt their scanning of pages with a view which literally halts them in their tracks.

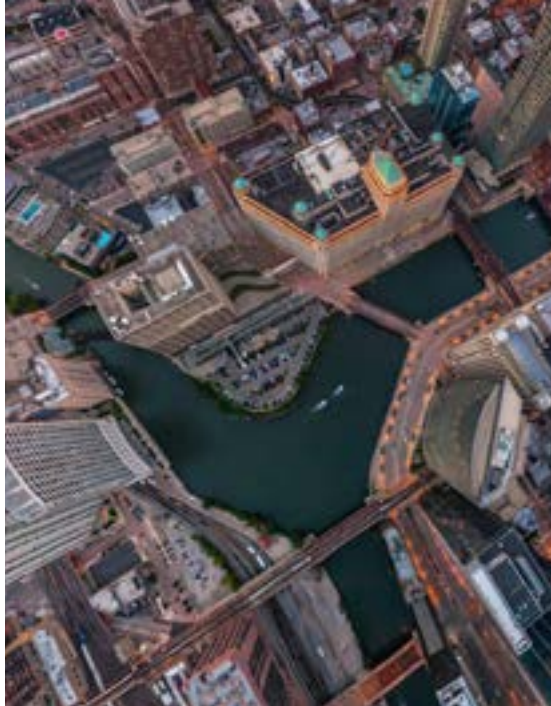
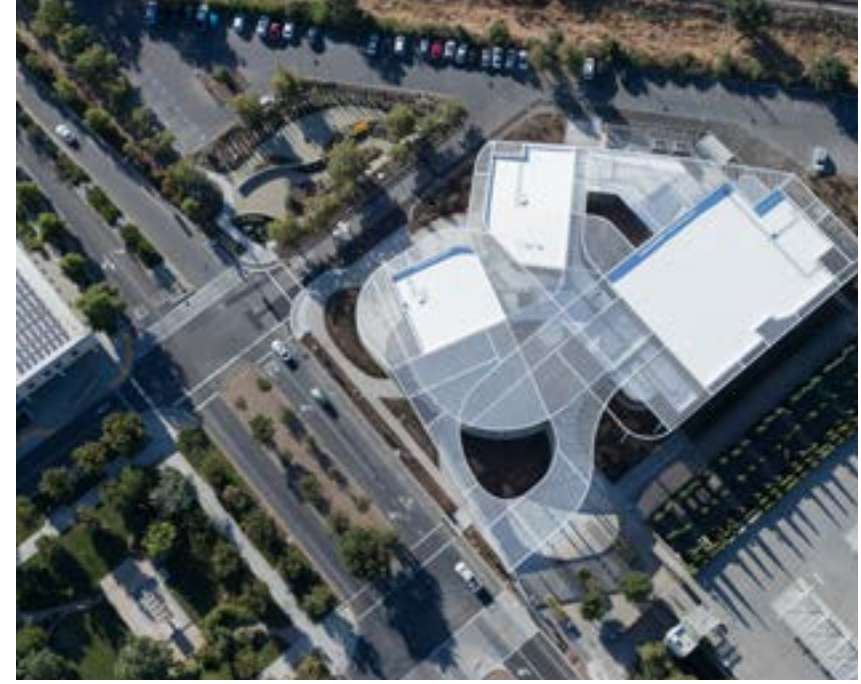
AERIAL: HORIZONTAL



AERIAL: VERTICAL



Aerial



Aerial Sector



HEALTHCARE



EDUCATION



LIFE SCIENCES



ENERGY & FACILITIES



INDUSTRIAL AND LOGISTICS



AVIATION

Buildings (sector only)

Buildings aren't just constructions. We see them as important features of our environments and integral parts of thriving communities.

From their inner workings to their external attributes, buildings are complex places that bring people together. Our photography shows our perspective that we can work together to foster an ecosystem for diverse people to thrive.

By always showing three edges of the building in a shot, our photos help to portray a building in its entirety. Building photos are always clean, modern, and inviting. Avoid zooming in too tightly, which can create a cramped energy. The color tonality is muted yet bright; it should coordinate with our sophisticated color palette.



Building sector



OFFICE



AVIATION



HOSPITALITY



HEALTHCARE



CAPITAL MARKETS



INDUSTRIAL & LOGISTICS

Thriving spaces

Find movement and connection in inspiring spaces.

Thriving spaces is photography that showcases people using spaces—forming connections, moving, collaborating, and living.

The photography style is never posed nor contrived. All subjects should look natural, dynamic, and candid. With beautiful interior and exterior shots of people in action, these photos provide a glimpse of thriving, productive spaces.

Select images which celebrate people in places, with a sense of lives lived and energy.



Thriving spaces



Thriving Spaces sector



HEALTHCARE



DATA CENTERS



DEBT & STRUCTURED FINANCE



AVIATION



OFFICE



RETAIL

Detail

Seek refined, intimate focus.

Our detail photography is the most zoomed in scale of our photographic style and is in stark contrast to our aerial photography.

This demonstrates our depth of expertise, focus, and attention to detail. This photography category often evokes an intimate mood, showing the details of buildings and objects, and the beauty in the materials, the angles and the curves.

Select images that demonstrate a moment of calm – that give a viewer a chance to notice a detail they might otherwise miss.



Detail



Detail sector



HOTELS



ARTS & CULTURE



RETAIL



DATA CENTERS



LIFE SCIENCES



CAPITAL MARKETS

We See More principles checklist

Reference this checklist when searching for
Sectors photography.

- First, can you use our “We See More” approach to photography, selecting from the *Aerial*, *Building*, *Thriving Spaces*, and *Detail* categories?
- Can you find a photo that contains a strong vertical or horizontal line? A prominently linear characteristic can help to make the photo look unified with our brand, especially with our Line of Sight graphic language. (Tip: these photos are easiest to find within our Aerial category.)
- Can you find a photo that mostly features colors from our palettes?
- Can you find a photo that has green as a dominant color, and that could be optimized to match our CBRE Green?

Photography principles

Just as our work encompasses a broad range of environments and connects diverse lives, our photography captures a wide range of subjects and perspectives. In order for these images to work cohesively as part of our brand, we follow a set of photography principles.

Our photographs always feel sophisticated and elegant. They are shot in natural lighting and tone. By shooting and selecting photos with these basic characteristics, we can maintain a unified brand look while interchangeably using custom photography and stock photography.

Whenever possible, shoot and select photography that reflects our color palette and contains strong horizontal or vertical lines, which are a common feature in our visual system. Avoid predominantly dark shots (such as twilight and night shots), which can contrast too starkly with our color palette.

The compositions of our photos should feel well balanced, but never contrived and staged. The overall aesthetic is contemporary, professional, and clean.



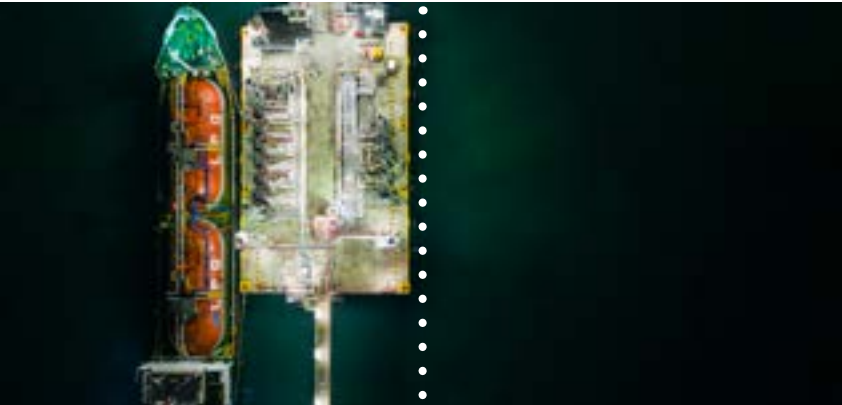
AERIAL HORIZONTAL SHOTS
All aerial horizontal shots should emphasize the horizontal line inherently within the shot. They should not be tilted or rotated.



HORIZONTAL LINES
Photos with strong inherent horizontal lines work best.



HORIZONTAL LINES
Photos with strong inherent horizontal lines work best.



AERIAL VERTICAL SHOTS
All aerial vertical shots should emphasize the vertical line inherently within the shot, rather than a strong angle.



VERTICAL LINES
Photos with strong inherent vertical lines work best.



VERTICAL LINES
Photos with strong inherent vertical lines work best.

Color editing

Adjusting the saturation, vibrancy, and temperature of photos can help them to work cohesively within our visual system.

Generally, highly saturated photography should be avoided, or desaturated. This includes outdoor shots, which can sometimes feature excessively bright blue skies.

If a color that clashes with our palette is dominant in a photo, desaturate or otherwise adjust the color to coordinate better. Photos with many colored items that do not coordinate with our palette should also be desaturated so they do not compete for attention and disrupt our sophisticated tone.

IDEAL



OFF-BRAND



Many building shots have bright blue skies and glowing glass panels. Avoid this over saturated look, which clashes with our color palette.



Multiple colors that compete with our color palette should all be desaturated.

Color editing

These are additional examples to model the overall color tone we want in our photographs. The examples on the left have the correct tonality and are on-brand. The examples on the right are off-brand because they are too saturated.

IDEAL



OFF-BRAND



Post processing guidance

CBRE photography should be consistently sourced, color corrected and adjusted to align with the overall tone of our brand.

On this page you'll find a rough outline for how to achieve optimal results. Please note that stock imagery is shot with a wide variety of lighting and compositional approaches, so no one size fits all.

This guidance is intended as a starting point, but designers should use their trained eye, expertise and experience to adjust as needed.

Step 1

Select image

Source images that are modern, diverse, consistent in tone, lighting, color saturation and have a balanced use of shadows, mid-tones and highlights.



Step 2

Crop image

Selectively crop each image in Photoshop to maximize quality. Focus on the action and/or key subject matter. Delete undesirable areas of the image, such as lens flares or overly distracting items.



Step 3

Color correct image

Analyze and balance the image for its use of color across shadows, mid-tones and highlights. Finally, desaturate the image in accordance with our visual system.



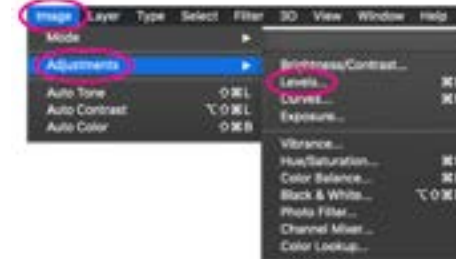
CBRE's preferred vendor for image sourcing is Adobe Stock.

Visit www.stock.adobe.com, or consult with your local Marketing lead for more information.



Select the crop tool from the main Photoshop task bar.

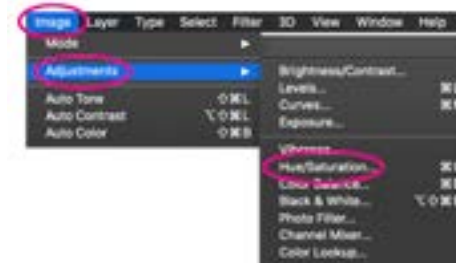
Pull corners and edges in for desired results.



Adjust shadow, mid-tone and highlight sliders as needed



Click drop down to further control each color channel



Desaturate images by pulling the slider to the left



A good starting point for most images is -30

Color palette in photography

Our color palette has deep and rich hues, reflecting our expansive depth and breadth of expertise, as well as lighter, more muted neutrals, which highlight our modern sophistication.

Whenever possible, our photography should complement and reflect our color palette.

These examples show how photos can be selected to coordinate with our color palette.



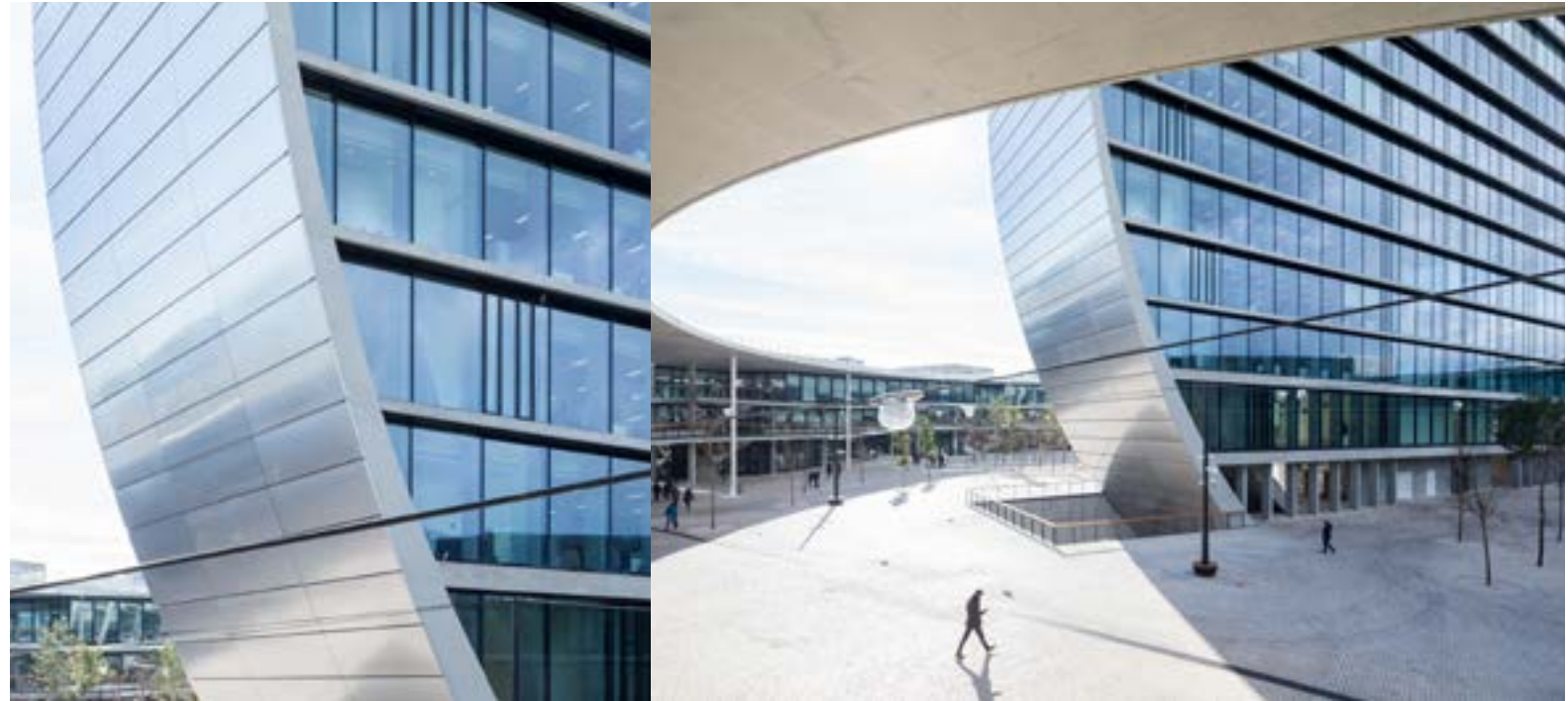
Photo pairing

“We See More” extends to how we use photos together. Photos can be paired to convey how we perceive and embrace multiple perspectives with our work.

There are a variety of ways we do this. One way is to show a scene in different perspectives. Another way is to pair a closer shot, like a Thriving Spaces or Details photo, with a wider shot. This can be referred to as a macro/micro approach.

When focusing on a building, another technique may be to use the same building photo twice in one layout, or two photos of the same building—one featuring details and one shot farther away. This pairing combination does not work between two Details photos or photos spotlighting people.

Photo pairing should only be used for hero images. Avoid overusing this technique.



Pairing a close-up image of a building with a wide-angle shot helps paint a fuller picture.



The pairing rule can also apply to Building, Thriving Spaces, and Details photography.

Focus filter

Focus filters are an extension of our “We See More” concept. A slight blur effect is strategically applied to a portion of an image to create depth, direct attention, and evoke the sense of things coming into reality with focus and clarity.

The hard edge created where the filter transitions to the original photo is a subtle variation on our Line of Sight graphic language. The linearity helps to emphasize the strong construction and sense of expansiveness inherent to much of our photography.

Focus filters may be applied to hero images, especially those that are meant to tell the story of a single building or specific topic.

Avoid overusing the focus filter effect; it should only be used intentionally, sparingly, and strategically. Do not apply it more than once in any given touchpoint.



Creating the focus filter

A focus filter can be created in Photoshop with the Gaussian Blur filter (Filter menu > Blur > Gaussian Blur).

Exact settings will vary with photo size, but the blur should always be set to obscure fine details while keeping the image still generally recognizable.

When the blurred portion of the photo is paired with the unfiltered photo, the result should be an obvious difference in clarity.



No blur



Not enough blur



Right amount



Too much blur

Photography misuse

To ensure that the photography we use fits within our visual branding, avoid shooting or using photography with these characteristics.



Do not use obviously posed or staged photographs.



Do not use photography with brightly colored interior environments or backgrounds that are not derived from our color palette.



Do not pair the same image in two perspectives, unless it is a building.



Do not use motion blurs.



Do not show buildings from the perspective of looking straight up.



Do not use over saturated shots with excessively blue skies.



Do not mix different images when using our focus filter effect.



Do not use reflections, lens flares, or other distracting effects.



Do not use unnaturally vibrant photography.

Portraits

Portraits

Portraits are used to showcase our people, celebrate our diversity, and show our warm, human side. These images are reserved for select individuals and used for employer brand campaign initiatives. They are not replacements for traditional headshots and are not intended for all employees.

Our portraits are shot only with studio backdrops, never in office environments or outdoors. We use six backgrounds derived from our color palette.

Subjects should wear clothing that coordinates with our brand colors and the background color. Avoid excessively distracting patterns or accessories.

Subjects should appear relaxed and natural. They may be shown in candid shots where they seem unaware of the camera, or they may be making eye contact with the camera.

Subjects should be positioned slightly off-center, which creates a more dynamic result and allows space for natural gestures.



Subject pose

Subjects should never look posed or contrived. Instead, they should appear in natural postures and somewhat candid moments. They may make eye contact in some instances.

The subject's posture and expression should balance professionalism with human warmth. Positioning the subjects off-center can create a more dynamic composition. Do not shoot subjects in profile.

The idea is to create a range of right-before-”the-perfect-shot” moments, then capture the perfect shot and the moment after. This serves the idea of “We See More” by giving a fuller picture of the subject rather than just one standard shot.



Do not show people in profile.

Portrait cropping

Subjects should be captured before, during, and after a traditional pose for a business portrait. This variety, including subjects looking at the camera and away, helps our portraits look realistic and human yet professional.

While subjects are positioned slightly off-center, the composition should still feel considered and balanced.

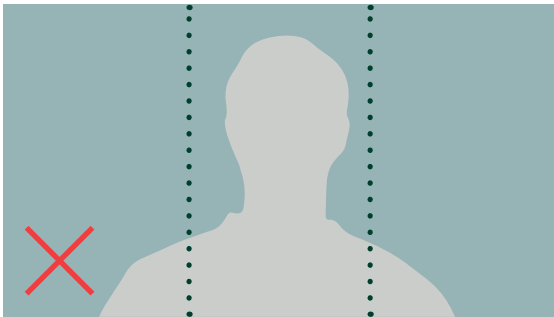
COMPOSITION



When an image composition is divided into three equal parts, the subject sits on the left division point.



When the area is divided into three equal parts, the subject can also be placed on the right division point.



Do not place the subject in the exact middle of the composition.

CROPPING



You may leave negative space above the head and to the left and right of the subject.



You may crop closely in and have two sides of the subject cropped off.



You may crop in slightly and have just one side of the subject cropped off.



Don't use an unbalanced amount of negative space in portraits.



Don't crop in too closely.

Headshots

Headshots

A professional headshot is a key ingredient of your personal brand, and when captured correctly can convey confidence, credibility and professionalism. A headshot is also a direct reflection of an organization’s overall brand and culture, so be mindful to follow the prescribed guidance for consistency.



Headshot details

Subjects should be shot with studio backdrops that align to the specified colors below. Headshot Images can also be retouched to place subjects onto one of the two specified brand colors noted below.

Subjects should appear natural, relatable and confident.

The subject’s posture and expression should balance professionalism with human warmth. Positioning the subjects off-center can create a more dynamic composition. Subjects should not be shot in profile.

Subjects should wear clothing that coordinates well with our brand colors and the background. Aim for a neutral palette in the earthy or pastel tones and avoid using any colors that could be interpreted as our competition. Wardrobe is a personal choice and this page should serve as inspiration. Wear something you feel comfortable in and that you feel represents you well.



Subjects should look into the camera for professional headshots.



Do not zoom in too close to the face.



Existing headshot imagery can be placed over Light Grey or Midnight Tint



Light Grey
CMYK: 20 / 12 / 13 / 0
RGB: 202 / 209 / 211
Hex #CAD1D3



Midnight Tint
CMYK: 57 / 36 / 31 / 2
RGB: 119 / 143 / 156
Hex #778F9C

DIY best practices

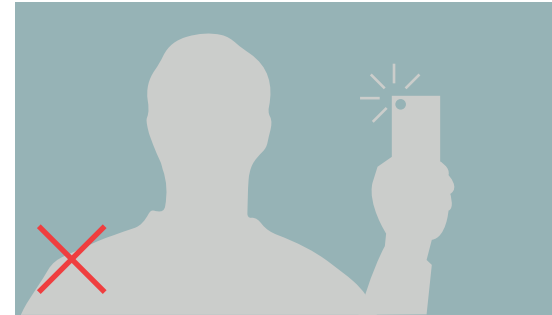
When taking headshots without the assistance of a professional photographer maximize quality by following the below guidance.

Avoid taking “selfies” as a professional representation of yourself. Have a co-worker (preferably with photography experience) take the image for you. When using a phone make sure you’re using the camera on the back of the phone, not the front.

Avoid camera shake by using a tripod whenever possible. If one’s not available consider using a stack of books or other items to prop the camera up securely on a desk.

Use natural lighting whenever possible to help add depth and complexity to your image. Do not stand directly in front of a window however, instead have the window light you from the side (as seen in the opposite diagram). When natural light is not available seek out a brightly lit area instead.

Try to crop yourself tight within the frame of the image, without extraneous space above your head, and the bottom of the frame just below the shoulders.



Do not take a “selfie”.

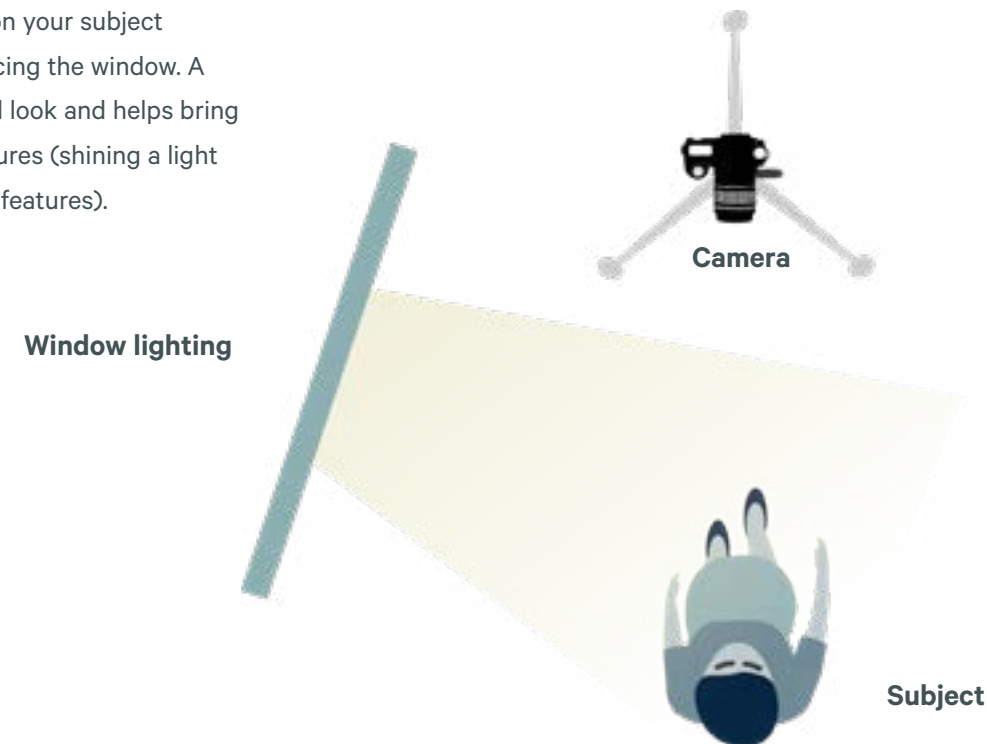


Do use a tri-pod or other stabilizing device.



Use natural lighting to help highlight the subject.

Using light from a window, position your subject about 30-degrees, not directly facing the window. A 30-degree angle creates a natural look and helps bring out some details in the facial features (shining a light directly on the face “flattens” the features).



Headshot cropping

Subjects should feel natural within the frame of the shot. Avoid centering subjects or posing individuals in overly expected ways. Subjects should be captured before, during, and after a traditional pose to capture the most natural result.

COMPOSITION



When an image composition is divided into three equal parts, the subject sits on the left division point.



When the area is divided into three equal parts, the subject can also be placed on the right division point.

CROPPING



You may leave negative space above the head and to the left and right of the subject.



Do not crop in too closely to the subject.



You may crop in slightly and have just one side of the subject cropped off.

Line of Sight

Line of Sight

Our perspective on the world is both expansive and focused. To highlight how We See More in our communications, we have a graphic element that we call the Line of Sight.

The Line of Sight is a strong, rectangular feature that can be positioned horizontally to suggest our brand's breadth and big picture thinking, and vertically to suggest our depth and attention to detail. This graphic element instills a modern, bold look to our communications, and can inspire viewers to see more as well.

Foundation

Our Line of Sight graphic system is designed to emphasize our depth and breadth of vision for the world. It has two basic variations: a horizontal line and a vertical line.

The vertical line suggests the depth of our expertise and work, while the horizontal line suggests the expansive breadth.

The Line of Sight should always be used strategically and with restraint. Overusing the Line of Sight can reduce its impact, creating a disorderly, frenetic look that is off-brand.

In general, there may be at maximum one Line of Sight in a given layout, and not every design requires a Line of Sight to be compelling.

Sometimes, when designing layouts with categories of content, you may need to use Lines of Sight in a way similar to paragraph rules to help create visual hierarchy and organization.

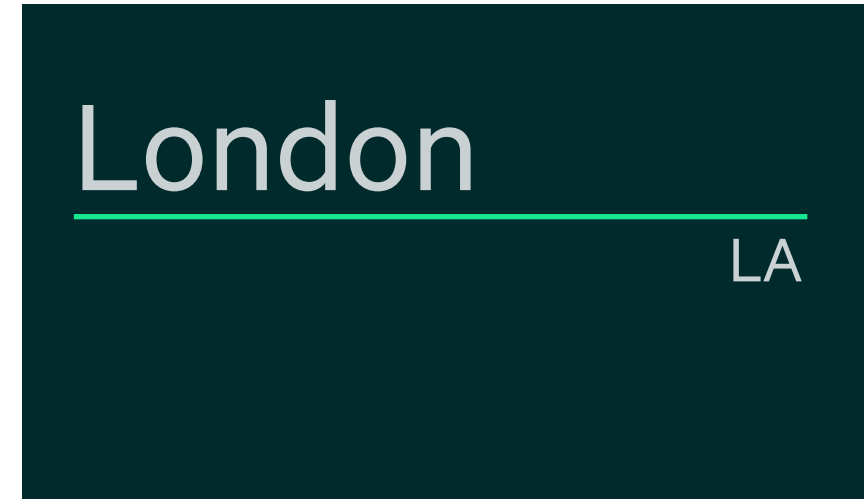
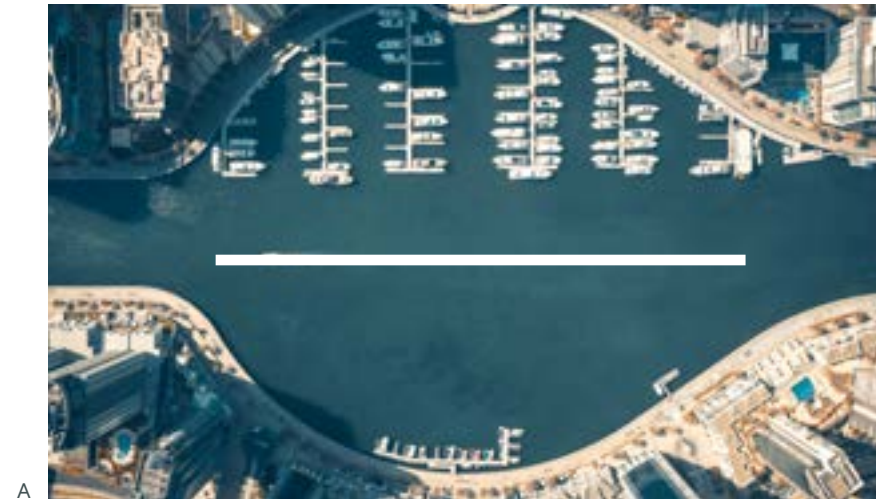
This section shows how the Line of Sight can be used in various ways to communicate seeing more.



A flexible element

Our Line of Sight may be creatively applied to our communications, resulting in a wide diversity of looks. To maintain a look that cohesively represents our brand values and strategy, please note the following conventions and constraints for the system.

- A line centered within an image conveys balance and strong confidence. While the Line of Sight does not always have to be centered, this arrangement can be particularly striking. (A)
- If the photograph has an inherent horizontal or vertical line, the Line of Sight should complement that directionality, rather than cut across it. The Line of Sight can also mimic content within the photo (such as a building or a hallway). (C)
- When using a line to connect two images, it should be thick enough to straddle both images evenly. (C)
- Used with type, it guides the eye. (B,D)



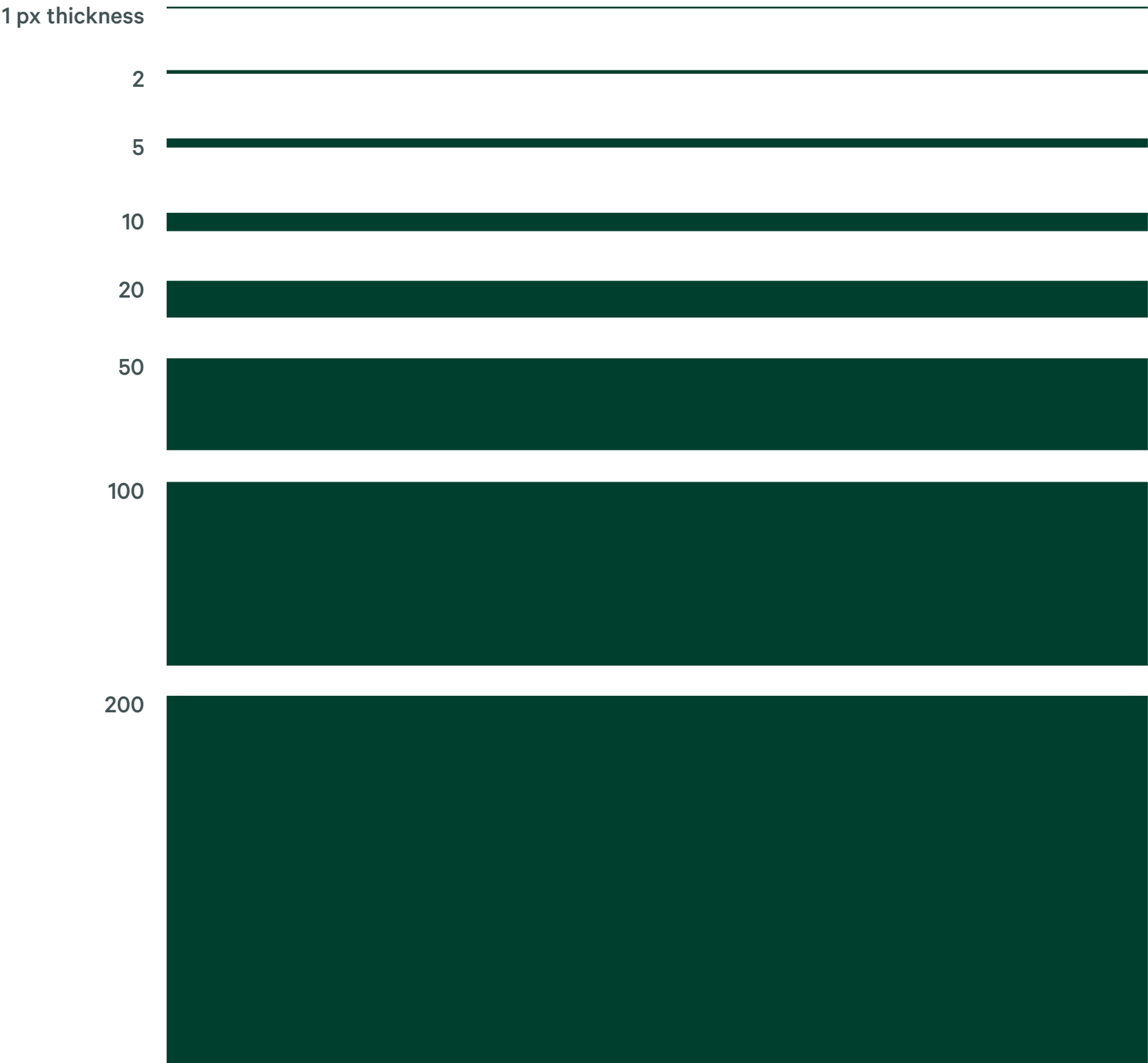
Line weights

Our Lines of Sight take a select number of line weights. In general, our lines are set in the listed weights; this standardization helps to create a more consistent look across our touchpoints.

In extreme circumstances, such as very small or very large layouts, line weights can be based on the designer’s discretion. Further, professional designers may explore beyond the listed line weights.

These sizes apply to both horizontal and vertical lines. Pixel sizing is synonymous with point sizing. The 1 pixel/point size line is reserved only for use in designing editorial layouts, as described later in this section.

Please note that the exhibits shown in this document are not shown at actual size; their line weights should not be referenced literally.



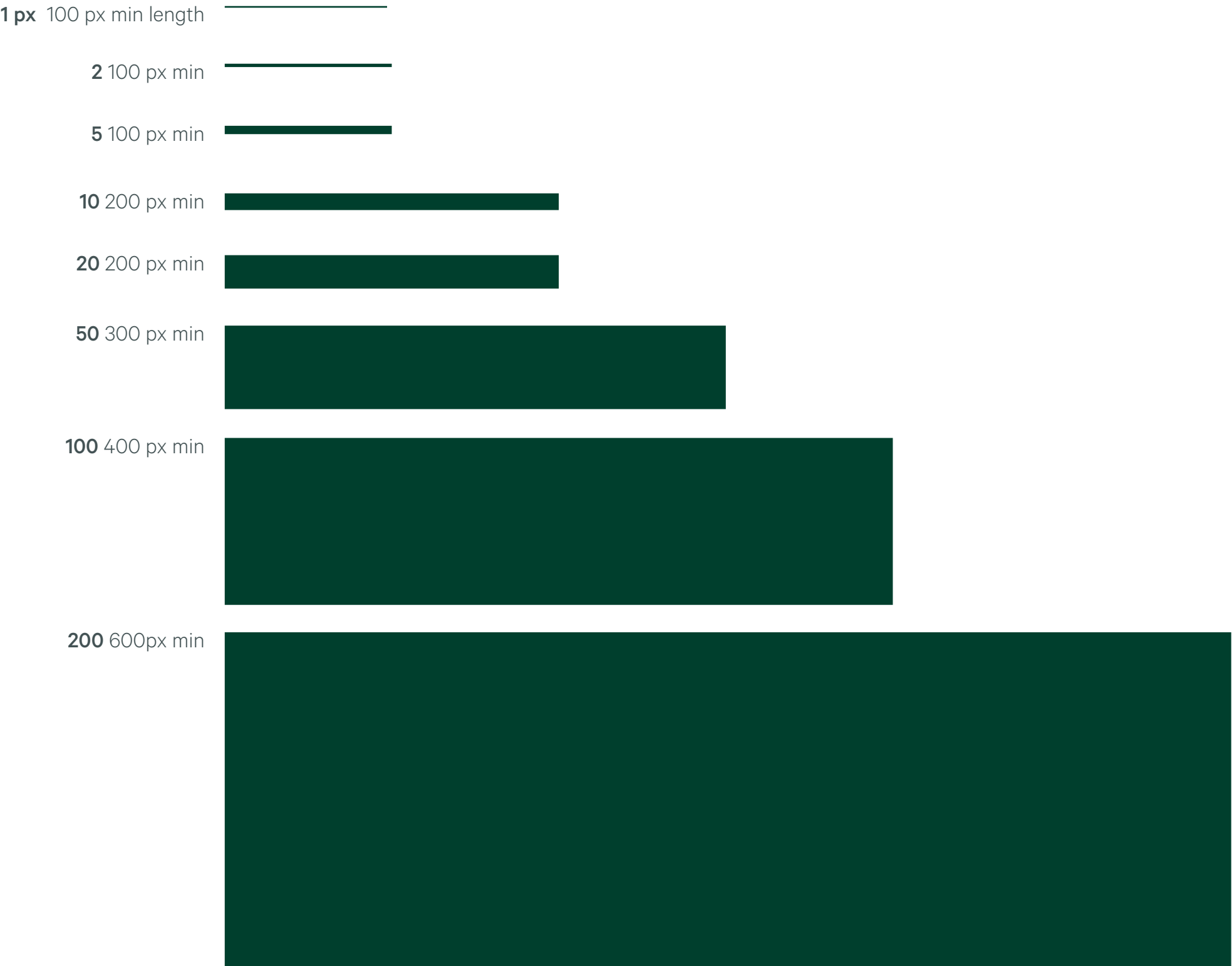
Line length minimum

Our Lines of Sight should reinforce the bold and connected attributes of our brand. They should never be so short that they appear as dashes or buttons.

To help ensure this, follow the minimum lengths for each of our preset line weights. Pixel sizing is synonymous with point sizing. These specs apply to lines positioned horizontally or vertically.

In extreme circumstances, such as very small or very large layouts, line weights can be based on the designer’s discretion. Further, professional designers may explore beyond the listed line weights.

Please note that the exhibits shown in this document are not shown at actual size; their line weights should not be referenced literally.



Specific uses

The Line of Sight can be applied in four specific ways. Each of these is explored in more detail in the following pages.

When using a Line of Sight, follow the guidelines for its use context to create the appropriate effect.

1 Standalone

A line is used purely to reinforce “We See More” and doesn’t have a secondary purpose or intent

2 Connector

A line connects words and phrases with each other, photos with each other, or type with photography

3 Editorial

One or more lines provides visual hierarchy or organizes content in editorial designs

4 Border

A line frames content to direct the viewer’s focus

Standalone

A Line of Sight can appear on its own as a top-layer element in a layout. This is called a Standalone application of the line.

Horizontal Lines of Sight often pair well with Aerial and Building photography to suggest breadth of vision and expansive scope of work. Vertical lines often pair well with closer-in photography, suggesting depth and focus. However, photography can be paired with either line orientation to convey “We See More.”

Always set the Line of Sight in a distinctive color and weight that helps it stand out from the photo.

The placement of the line may be grid-based or photo-based. Each of these methods is described further on the following pages.

Most common line sizes for Standalone applications:

- All sizes

USING GRID-BASED APPROACH



USING PHOTO-BASED APPROACH

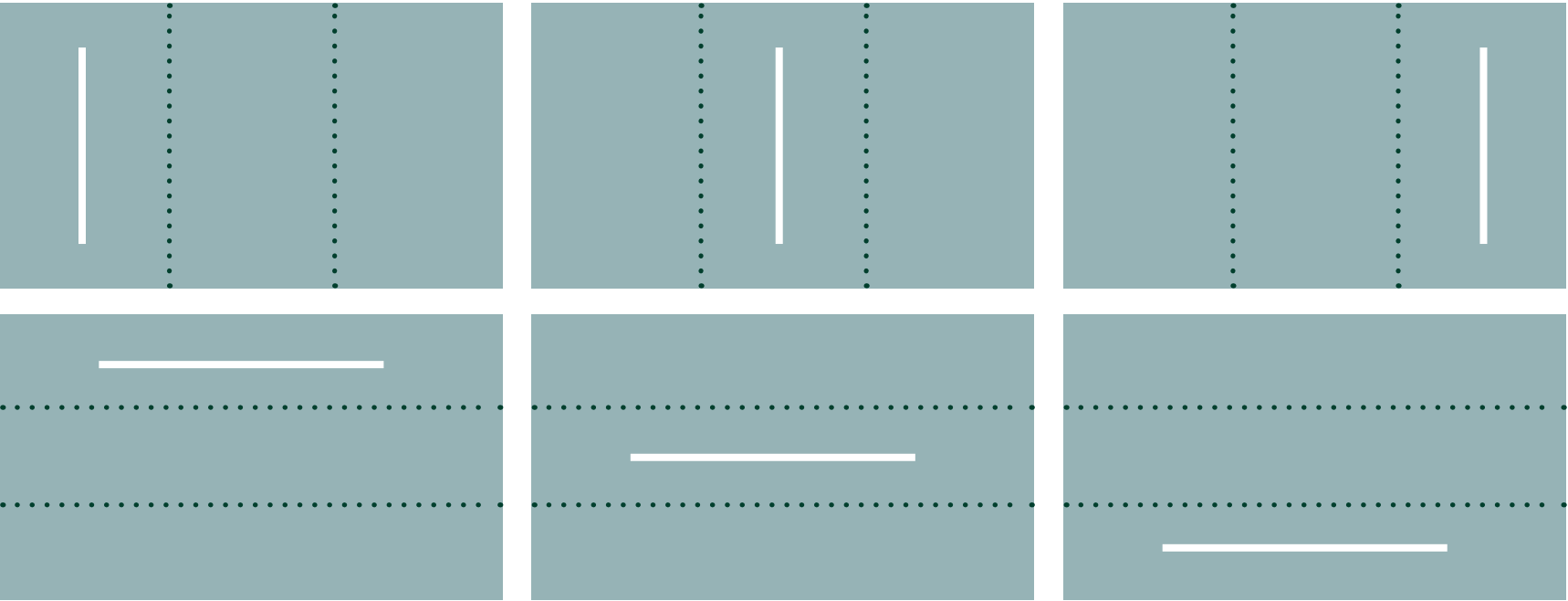


Standalone placement: grid-based

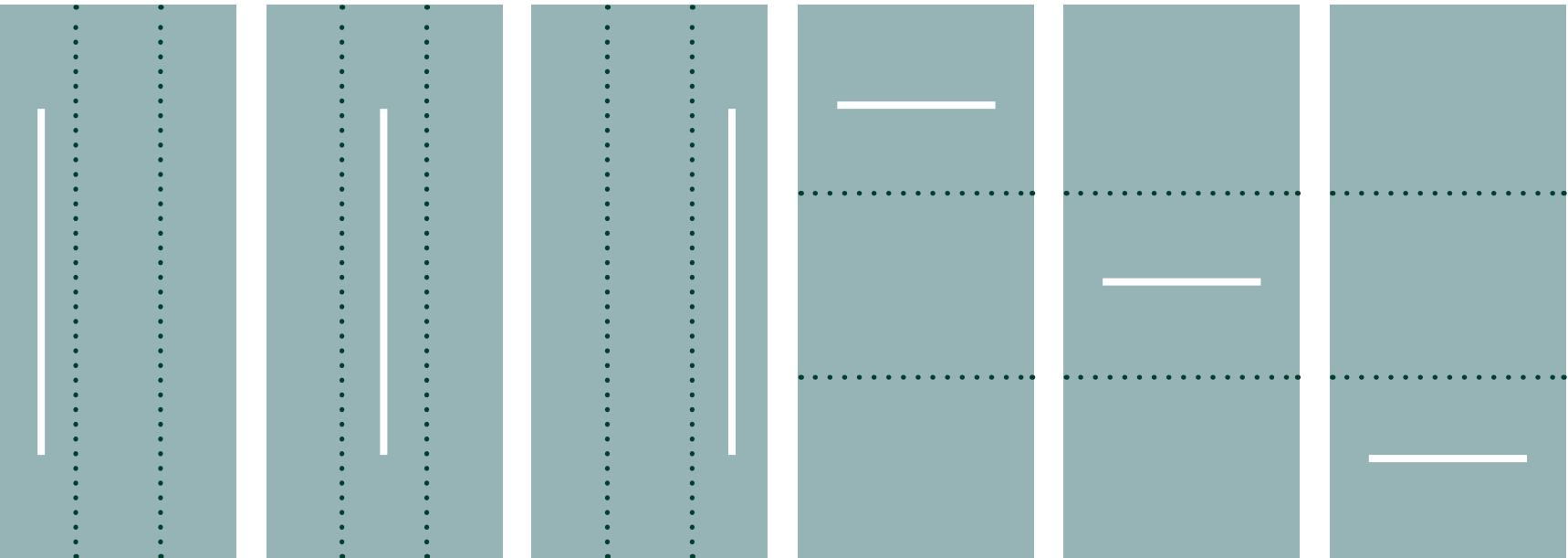
A grid-based approach to placing our Line of Sight can create a strong, logical, and professional result. This technique can also be used as a starting foundation to guide the design.

First, divide the layout into three sections of equal size. Then, place the Line of Sight in the center of a section.

HORIZONTAL LAYOUT



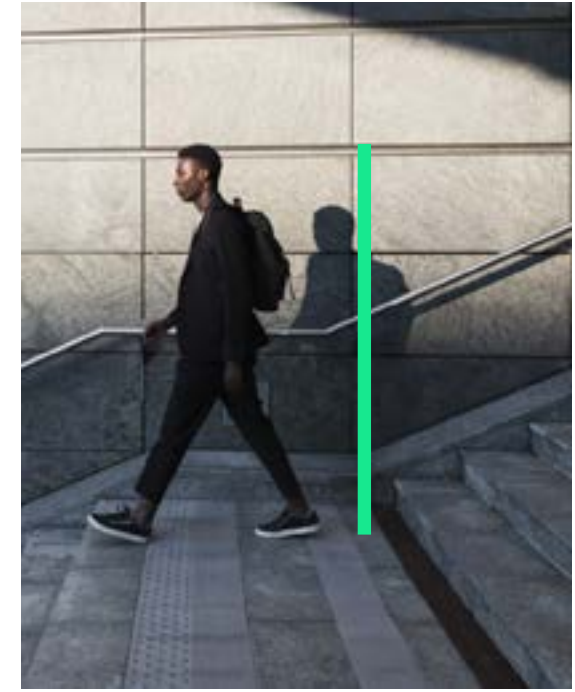
VERTICAL LAYOUT



Standalone placement: photo-based

Photo-based placement of our Line of Sight means positioning and scaling the line based on the features of an underlying photograph. This requires an experienced designer's eye; the Line of Sight should never be arbitrarily positioned or scaled on a photo.

Photo-based placement can turn the Line of Sight into a powerful tool for emphasizing a building, person, or certain area of the photo.



Type connector

The Line of Sight can be used to connect type, suggesting a bridge between ideas and reinforcing the “connected” aspect of our brand. When used this way, the Line of Sight can show two different concepts meeting or uniting; for example “local” and “global,” or to connect an initial thought to a deeper take.

Always allow enough space between the line and the type so that they appear as one unit. The type should neither be too closely positioned to the line nor too far away. Type Connectors can be used horizontally or vertically, and may be in the same color as the type or a different color from our brand palette.

When type is set with a Type Connector, the type should not be centered. Depending on the orientation, the type should begin or end at the line.

Most common line sizes for Type Connectors:

- 2 px, 5 px, 10 px, 20 px



Type connector placement

When connecting typography to the Line of Sight, the general rule is to allow a minimum of 20 pixels of space between the line and the edge of the type in vertical applications. In horizontal layouts with words above the line, allow at least 20 pixels of space between the descender and the line; for words below the line, allow the same amount of space between the tallest letterform and the line.

For professional designers: depending on the size of your type and/or the letterforms you are working with, you may want to tweak a pixel or two to make it optically correct, if needed.



Type connector examples

Thought
Leadership

Opening
the world's
offices

Tech talent

Scouting
talent for
a new
economy

New
York

City

A better planet

Day one

THE WAY FORWARD

An exploration
of the future

7

8

Photography connector

The Line of Sight can also be used to connect two photos, suggesting our ability to create connections between spaces and subjects. As a Photography Connector, the Line of Sight is placed on the boundary between two adjacent photos, with an equal amount on each photo.

Photography Connectors can be used horizontally or vertically (always parallel to the boundary of the photos; they should never cross the photos perpendicularly), and should always be colored in high contrast to the photos. Photography Connectors may be centered vertically or horizontally in the layout, or they may be not centered in the layout.

Do not use Photography Connectors with the “Focus Filter” photography treatment to avoid a result that is excessively stylized.

Please refer to “Photo Pairing” in the Photography section for guidance on selecting photos to pair.

Most common sizes for Photography Connectors:

- 5 px, 10 px, 20 px



PLACEMENT

The two colors represent two different photos; always place the Line of Sight over the part where they meet, equally straddling the division.



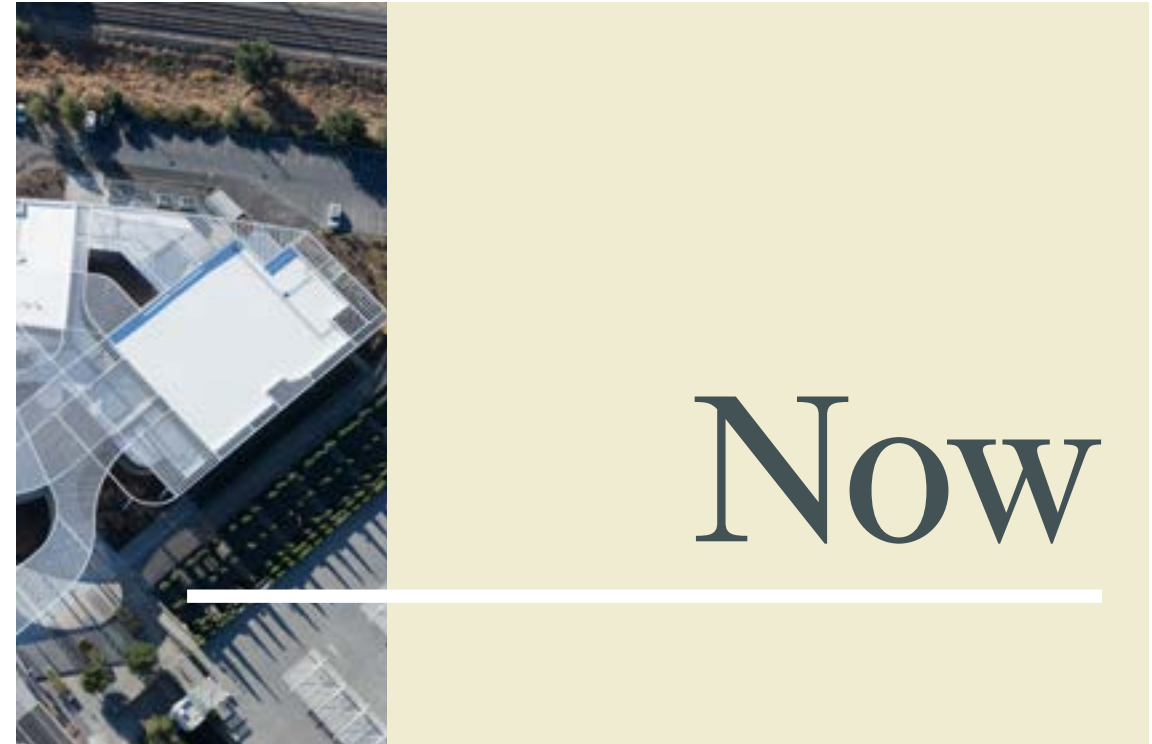
Type and photography connector

The Line of Sight can connect type to a photograph. This creates a dynamic result that suggests momentum, motion, or results. Follow the same rules for the Type Connector application and the same line weight suggestions.

When connecting a photo and type, the line may be positioned perpendicular to the edge of the photograph.

Most common sizes for Type and Photography Connectors:

- 5 px, 10 px, 20 px



Editorial

Our Line of Sight can function in editorial contexts, separating or connecting type on a page. This application is more for practical purposes of visual hierarchy and improving a document’s clarity, and less about representing our “We See More” concept.

When used in editorial contexts, the lines should always be thin so that they do not weigh down the layout or distract from the text.

Most common sizes for Editorial applications:

- 1 px, 2 px



Border

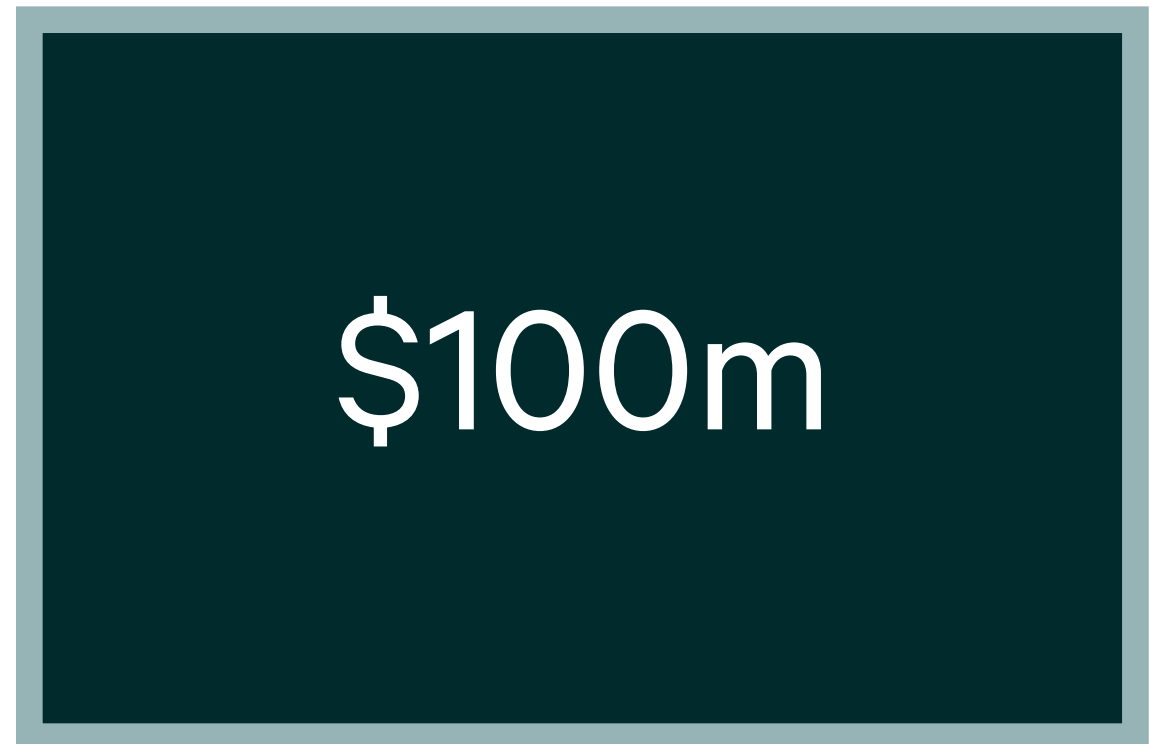
The Line of Sight can function as a border to frame a photo or key piece of information. This creates focus and can allow space for accompanying type or other information.

At least two sides in the layout should be the same width. Professional designers may vary the widths of the other sides according to layout proportions. Photographs should always be fully contained when the border is used. The border does not work with full-bleed photography.

When the Border itself feels too subtle, an additional Line of Sight can be added.

Most common sizes for Borders:

- 5 px, 10 px, 20 px



Illustrative uses

Beyond our standard uses for our Lines of Sight, we have other illustrative uses for additional flexibility. Applying these effectively requires advanced design skill; these should only be used by professional designers.

1 Vertical type

Type is set to run along the sides or through the middle of a layout

2 Advanced type

Placing a Line of Sight within a word

Vertical type

Our type can be set vertically, mimicking a vertical Line of Sight and inviting a fresh perspective. When two lines of type are used, they should always face toward the middle of the layout, as shown in the upper example at right. Only two or three words at most should be typeset together in this way.

Vertical type can also be placed in the middle of the layout facing right, like the lower example.

This application should be used sparingly and with display copy only. Both Calibre and Financier Display may be used. Vertical text should never bleed off the page.



Advanced type

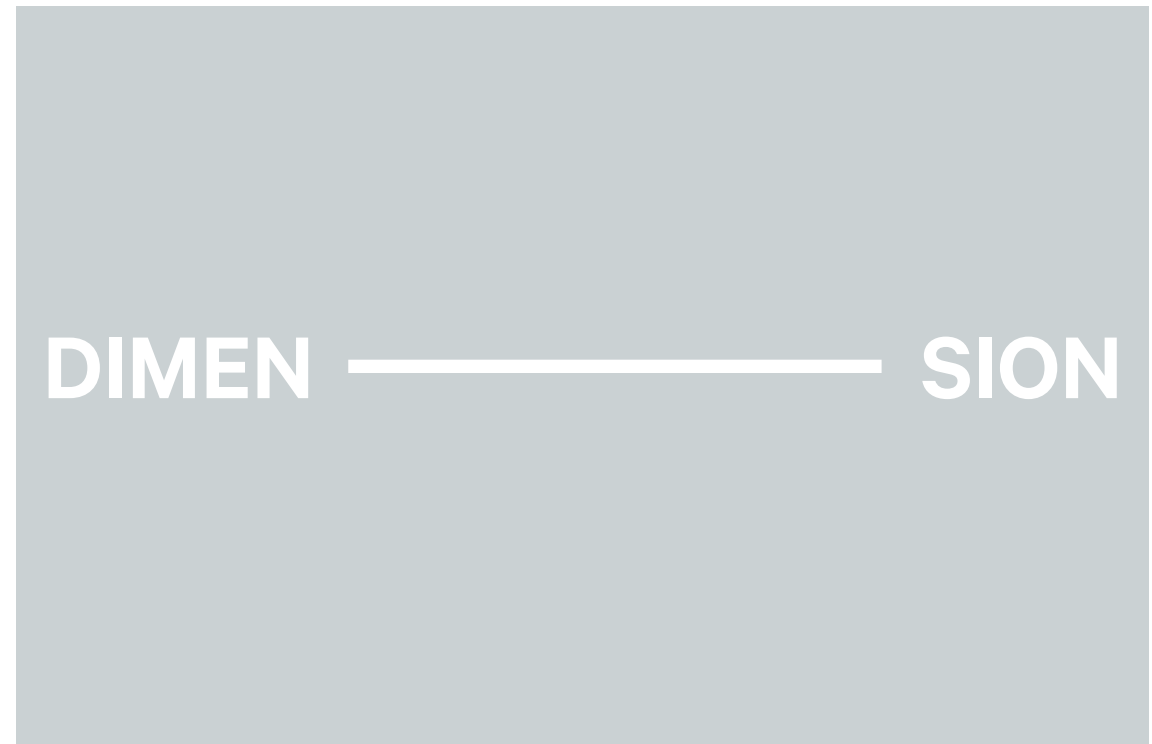
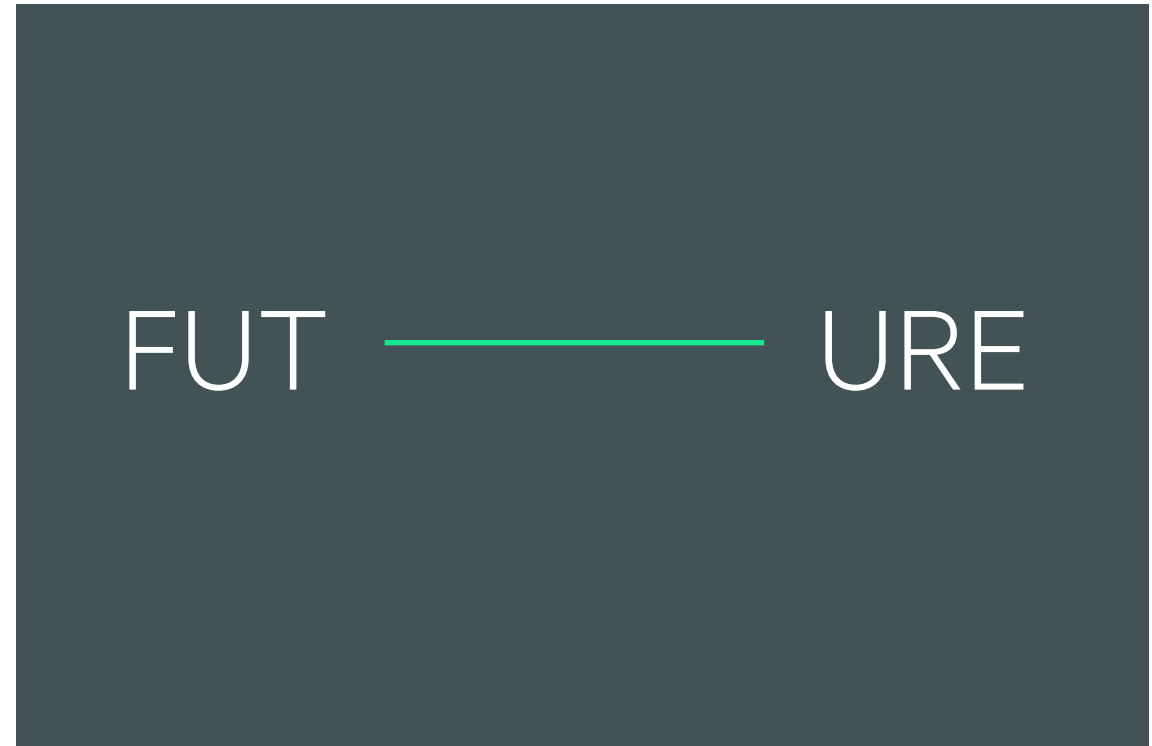
A Line of Sight can interrupt and connect parts of a word, suggesting a bridge or journey to achieving the concept portrayed by the word. This should only be done with a single word set in Calibre, never Financier Display. The word must always be set in all caps, which creates a strong, intentionally constructed look.

Cut words in places that sound right and look right. Avoid interrupting across an obvious syllable, and avoid creating smaller words that have their own unrelated meaning (for example, do not split “dimension” into DIME-NSION).

While the line weights should closely complement the type weight, do not use hyphens or em dashes; always use an appropriately designed Line of Sight. The line color may be the same as the type color, or it may be a different color in our palette.

Most common sizes for Advanced Type:

- 2 px, 5 px, 10 px, 20 px, 50 px



Misuse

While our Line of Sight is highly flexible, it should be used consistently within the parameters described to prevent off-brand results. Avoid using our Lines of Sight in these ways.



Do not use more than one Line of Sight in a single layout or visual impression.



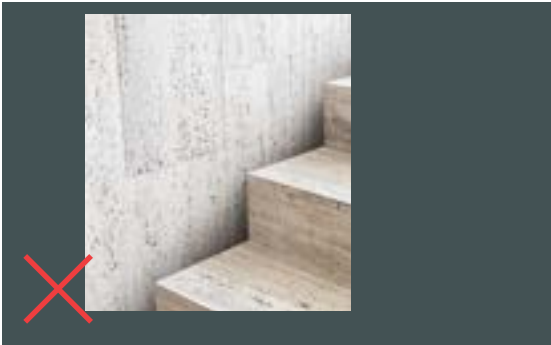
Do not use thick Lines of Sight in editorial applications.



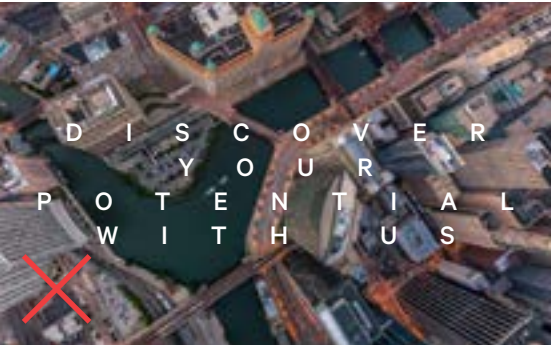
Do not place Lines of Sight unequally across paired photos.



Do not use Lines of Sight that are too short.



Do not create unequal margins when using a Border.



Do not track out multiple words.



Do not allow our Lines of Sight to bleed off a layout.



Do not set type on top of a Line of Sight.



Do not set Lines of Sight perpendicularly across two photos; the line should run parallel to the boundary.

Layouts and grids

Layouts and grids

We see space as a critical element in our system.

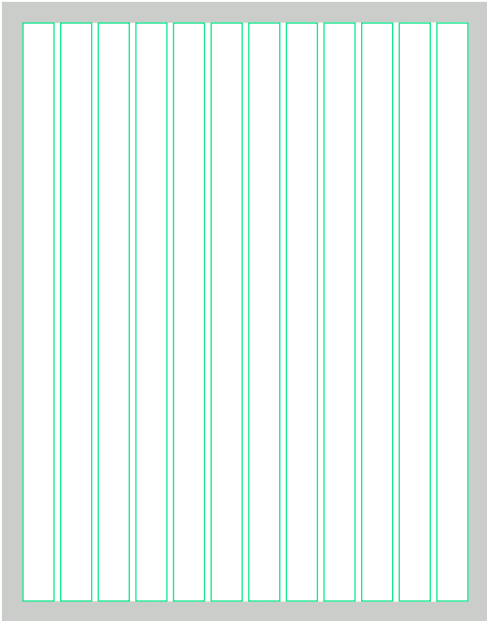
Just as the buildings we work with each have an underlying structure, our communication designs do, too. We use grids to inspire and guide our layout decisions.

A strong layout unites our visual elements in a way that feels integrated, accessible, and intuitive. When creating layouts, follow these guidelines to help our elements collaborate together—whether that's on paper, screen, or elsewhere.

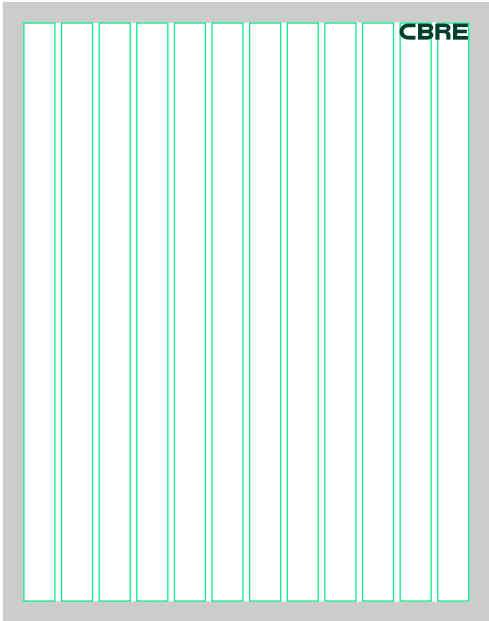
Grids and guidelines overview

When creating a layout from scratch, there are four main steps. The following pages provide details on each step.

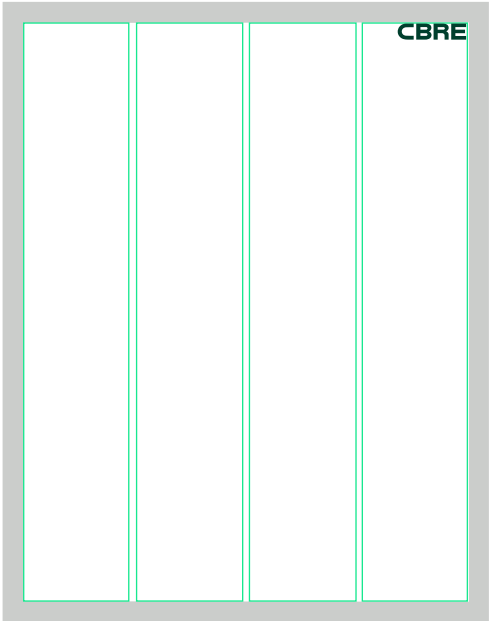
Templates will have this column structure embedded.



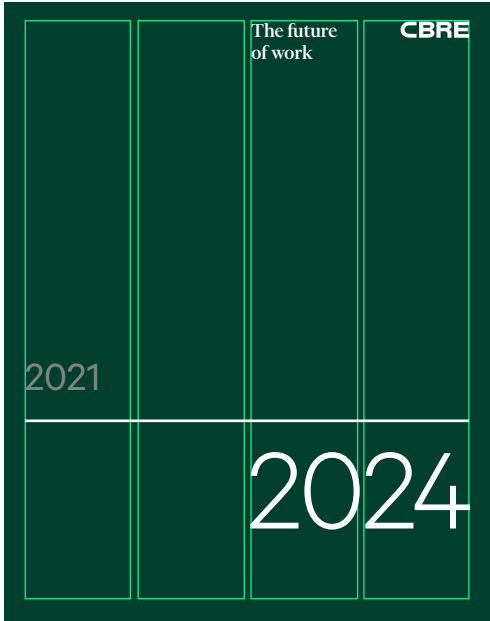
1
Create your 12-column grid



2
Use the grid to size your logo



3
Adapt the grid to your preference



4
Use the grid to lay out your elements



Getting started: our primary grid

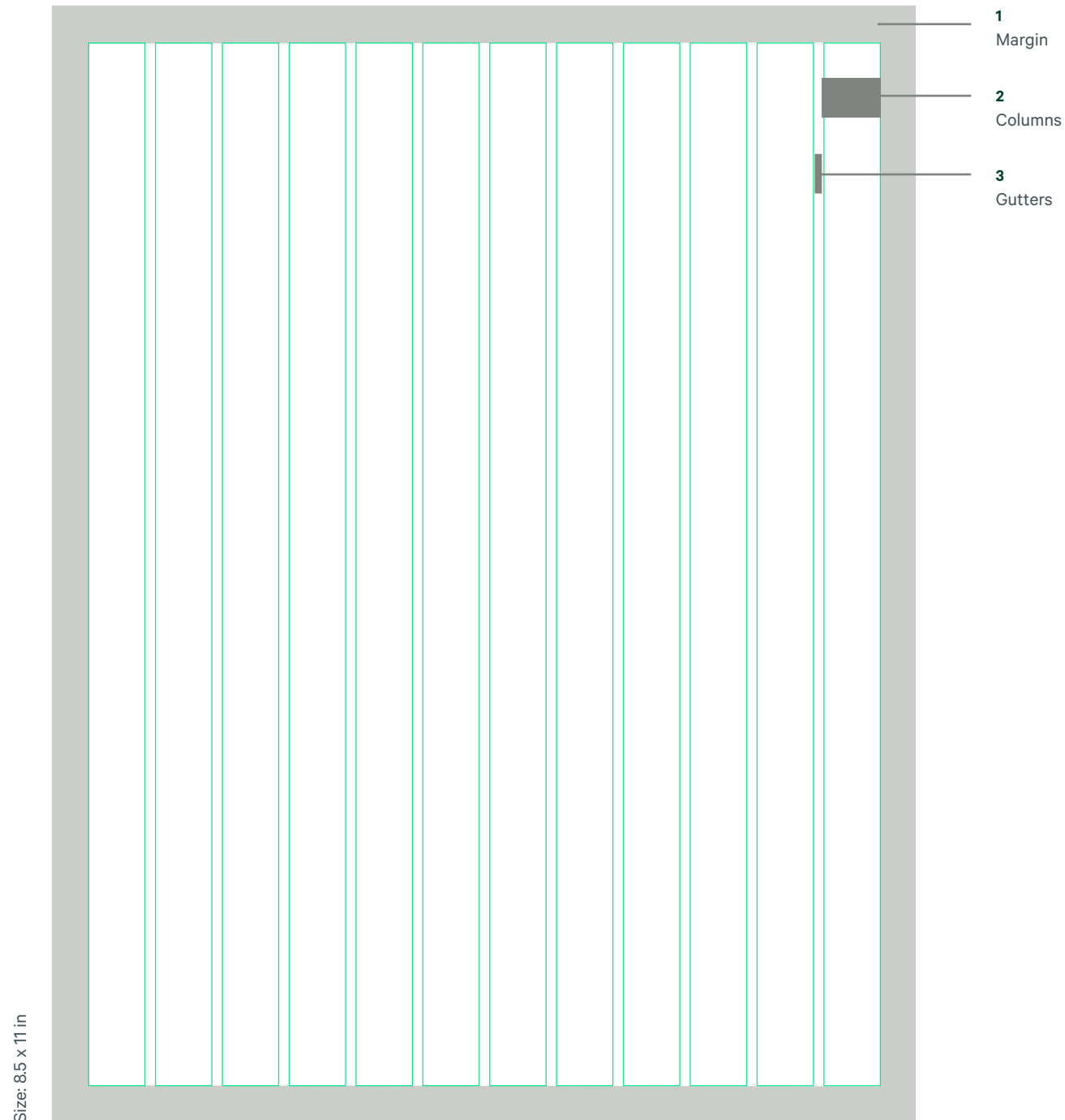
A grid is the foundation of our layouts.

When drawing a grid in an area, note the basic structural components: **margins**, **columns**, and **gutters**.

Margins are the area around the layout.

Columns should always be the same width within a grid, and are separated by gutters, which are all the same width within a grid.

Grids help to ensure well-constructed consistency across our communication designs, but also allow freedom for creativity.



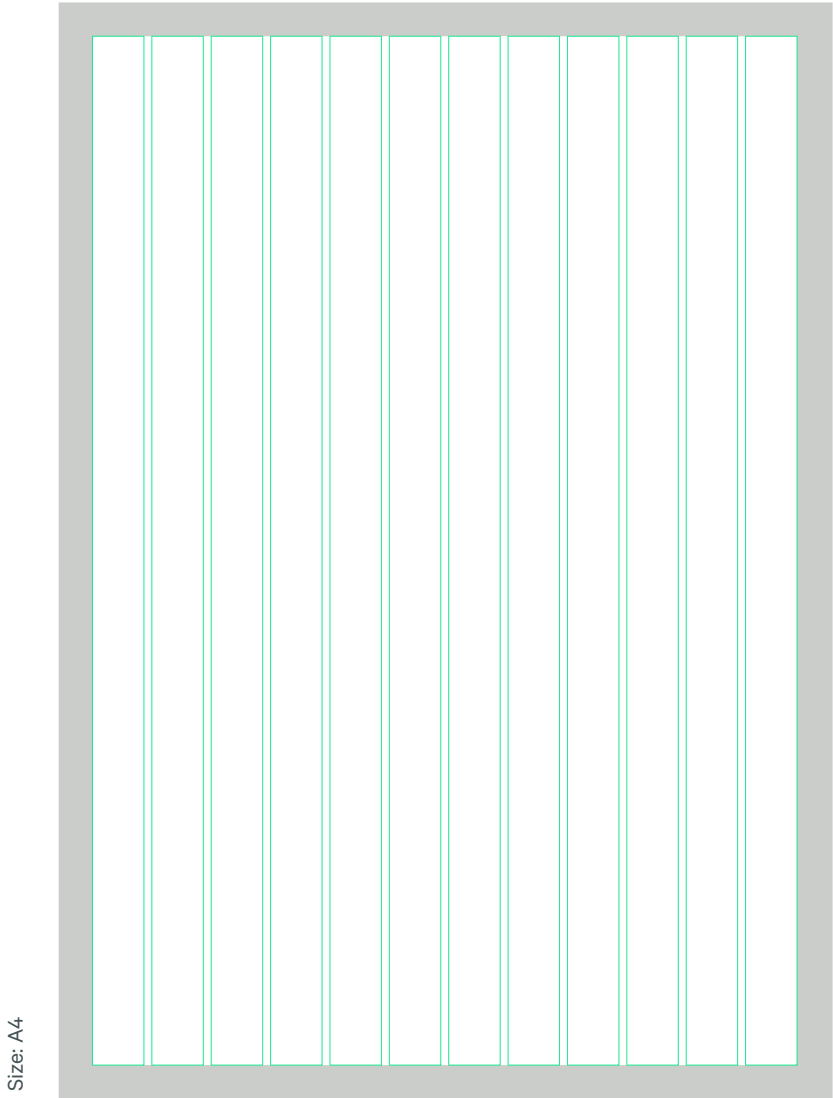
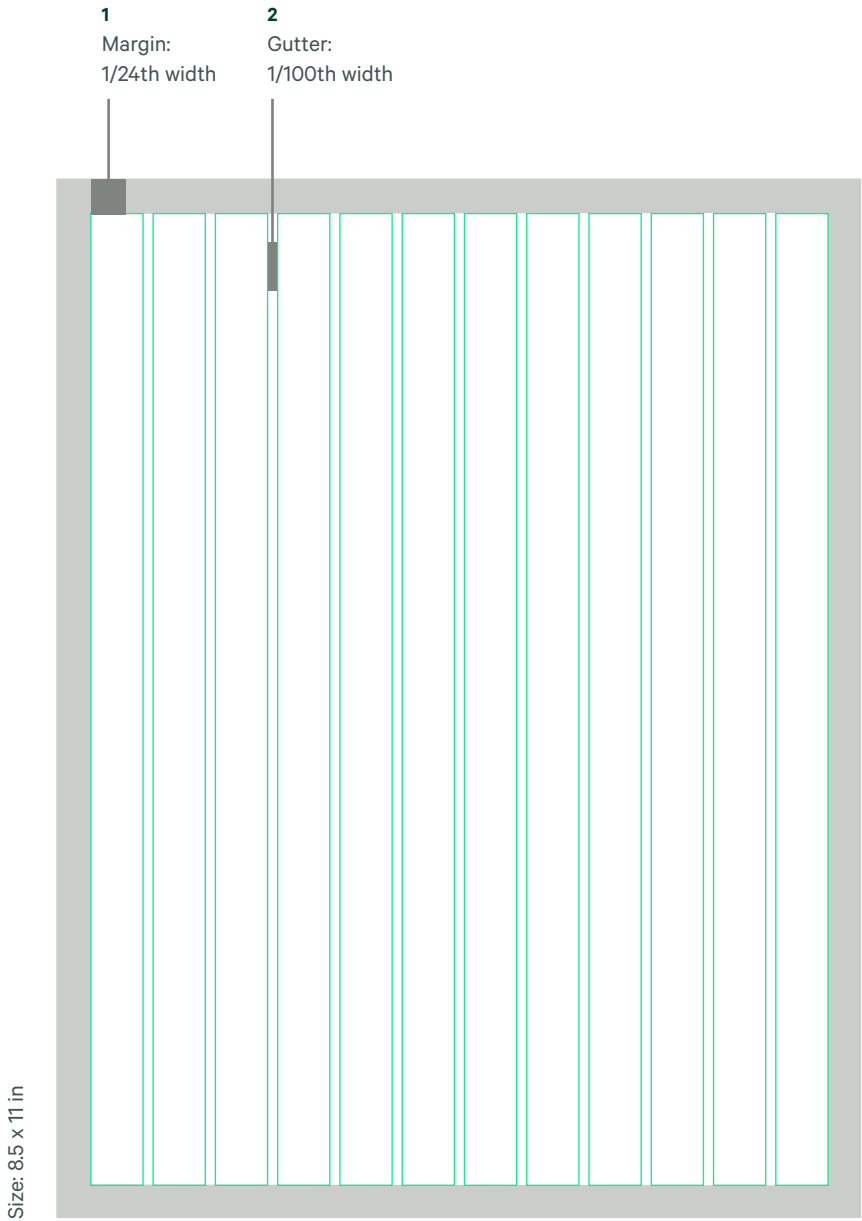
Vertical: specifying margins and gutters

Determining margin and gutter sizing shapes the resulting grid.

In vertical layouts, like a traditional printed page, the margin should be set at 1/24 the width of the entire page. The gutter between the columns should be set at 1/100 the width of the entire page.

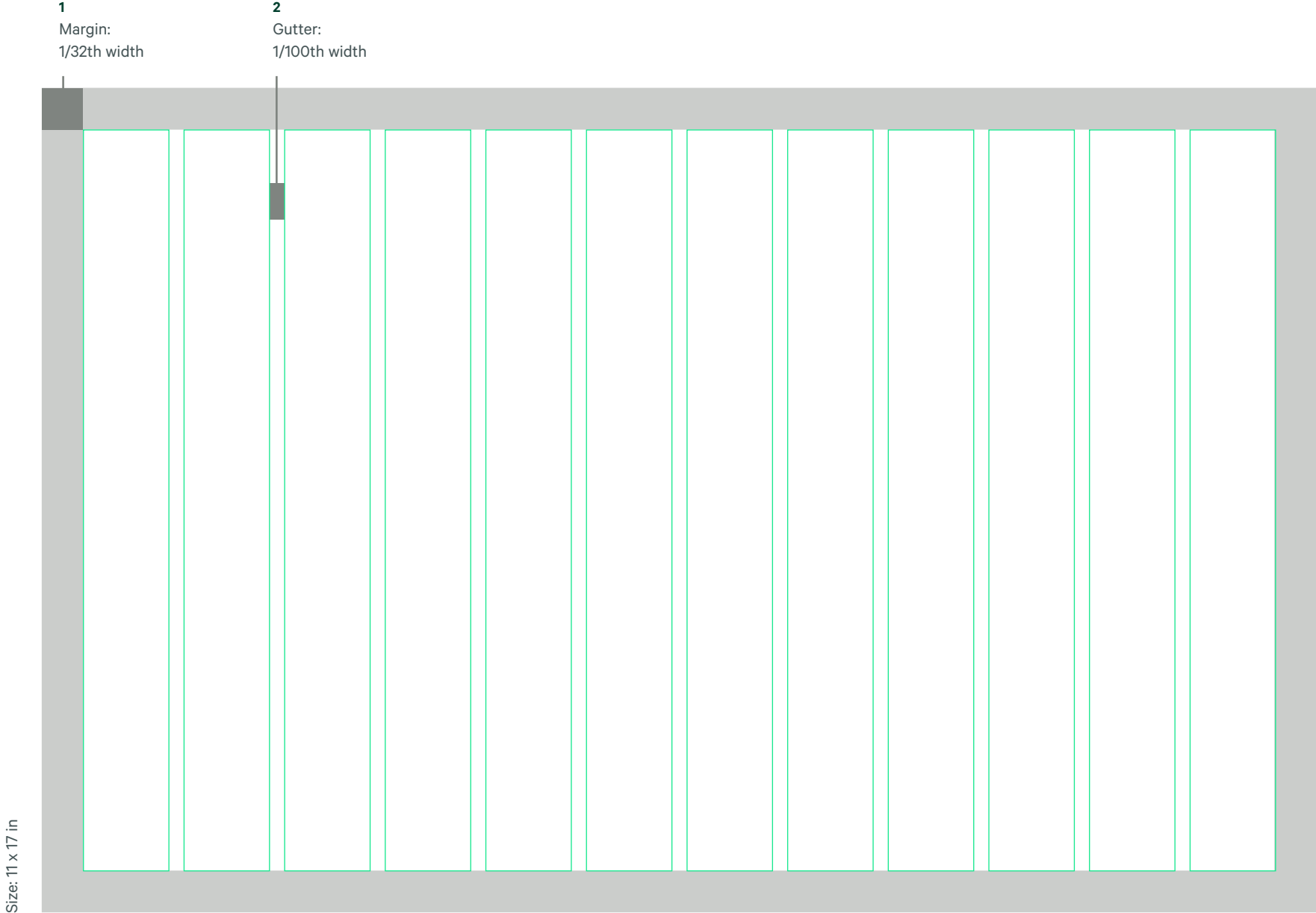
All content on the page should be contained within the margins.

There are specific margin rules for photography, which are covered later.



Horizontal: specifying margins and gutters

When creating a horizontal layout, use margins that are 1/32 of the page width. The gutters should be 1/100 of the page width.



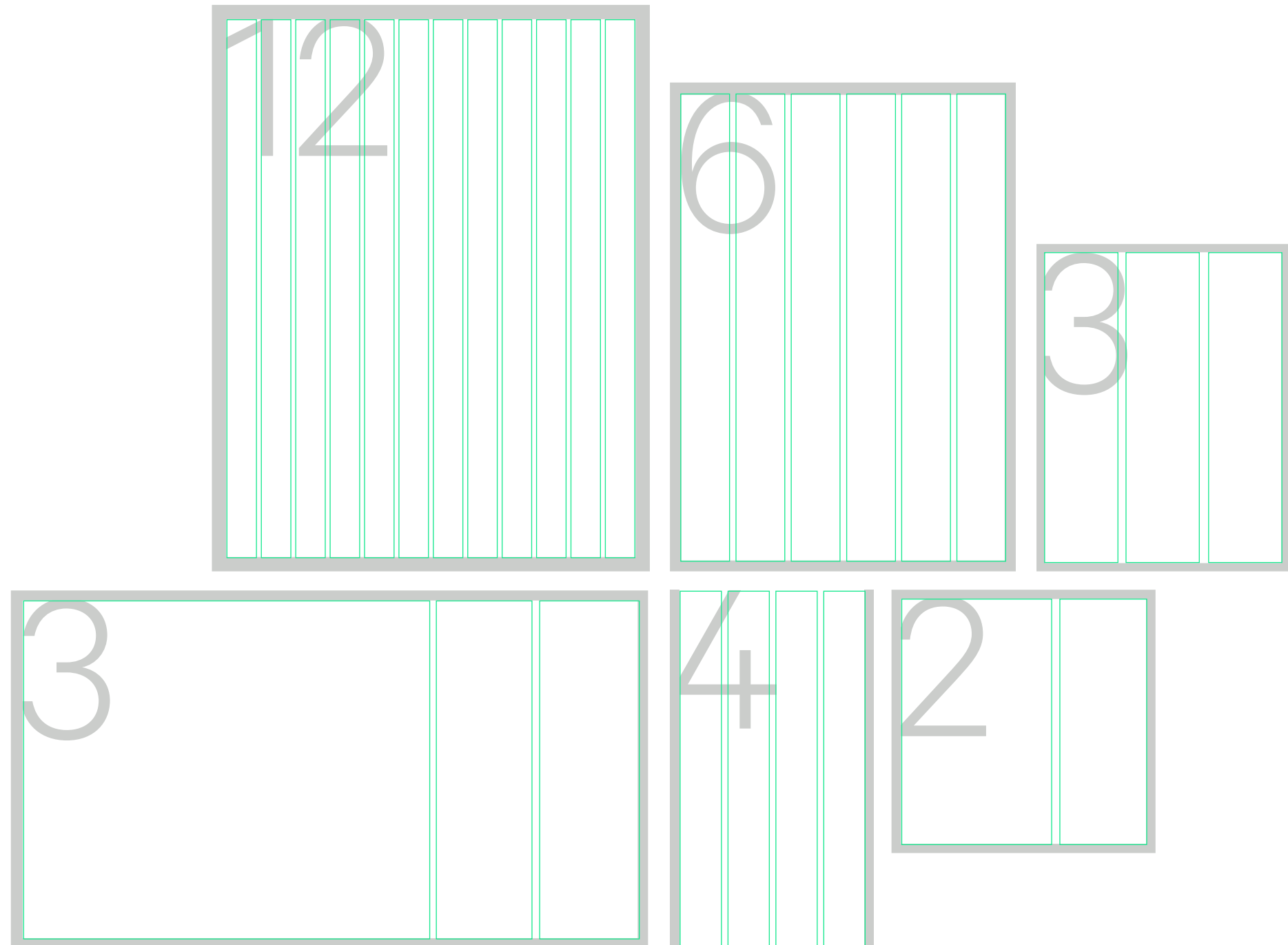
Our grid is flexible

As a consistent starting point, we suggest a 12-column grid for layouts. Twelve columns allow for flexibility in layout ratios other than A4s, as it easily divides into sixths, quarters, or thirds.

This grid structure can be used on an A4 paper, an Android phone, and a social media post.

Gutters, an important part of our grid system, ensures legibility and space to separate elements. Gutter width should be 1/100 the width of the page.

Please note that the layouts to the right are for demonstration only, and are not drawn to scale.



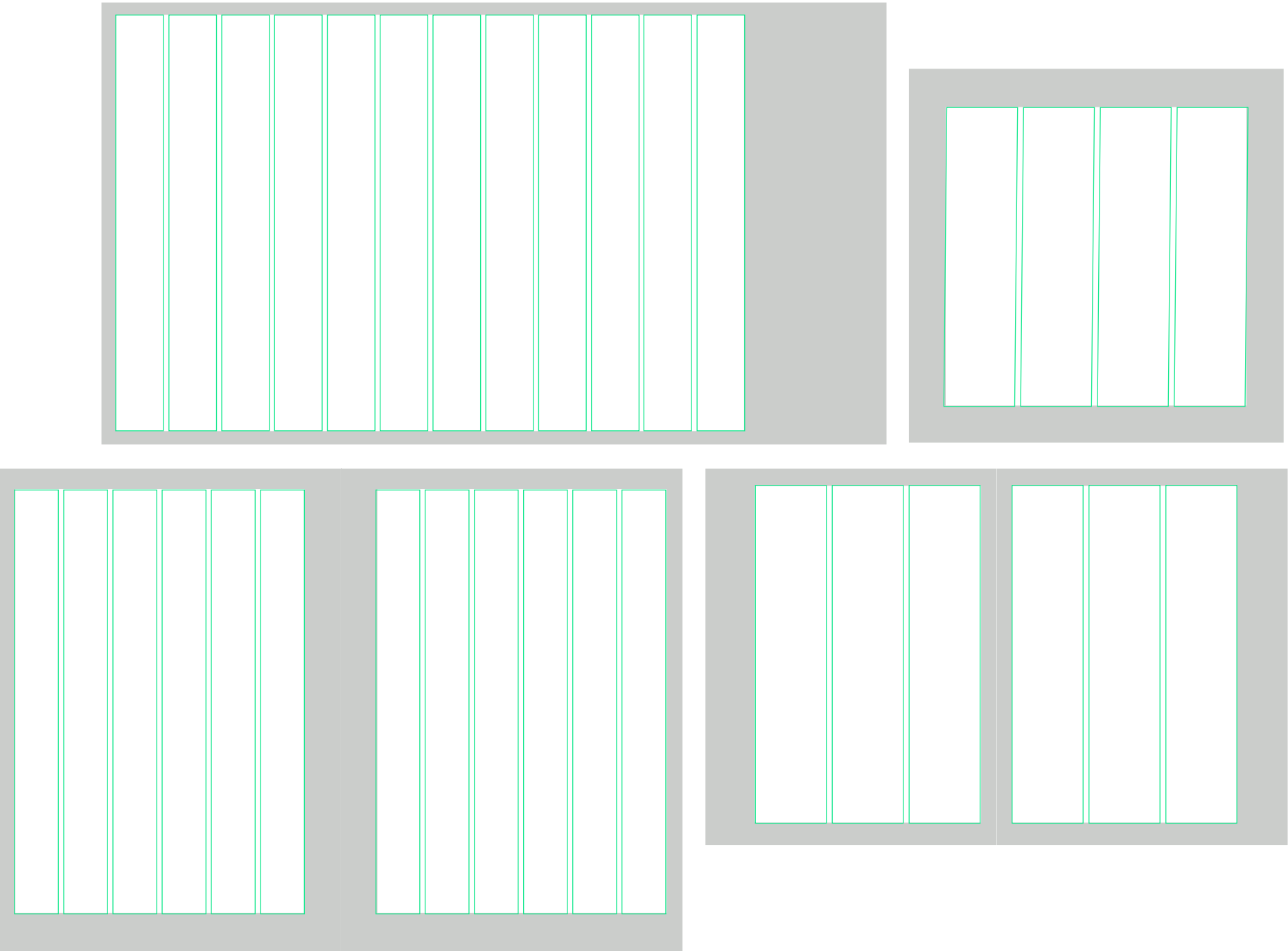
Margins: professional use

Almost all layouts use the margin sizing specified on the previous pages for vertical and horizontal applications.

However, in particular instances you may need more room in the margins. For example, booklets may benefit from different margin measurements. One or more sides of the layout can be adjusted to accommodate printing rules or other circumstances.

Here are a few examples showing how that could appear.

Please note that the layouts to the right are for demonstration only, and are not drawn to scale.



Using the grid to size the logo: vertical layouts

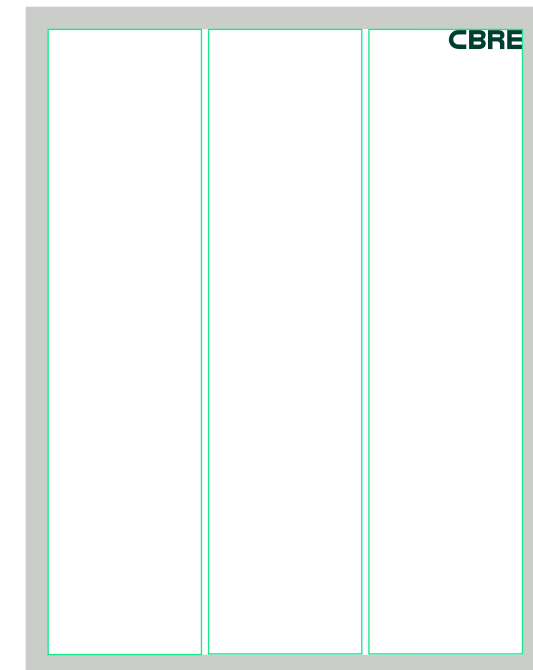
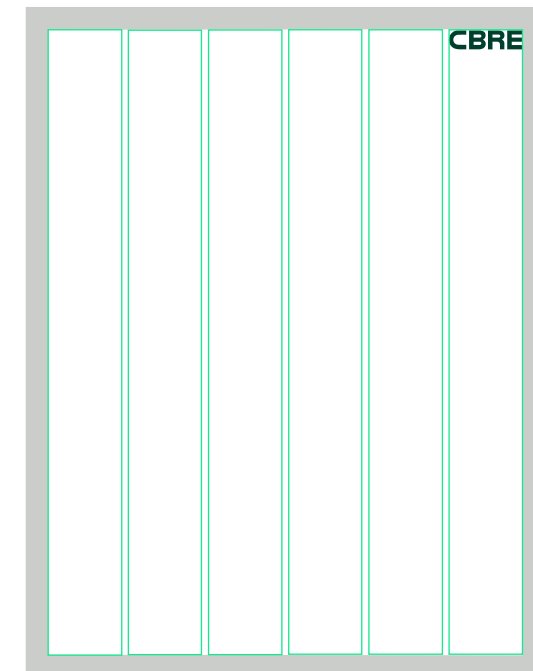
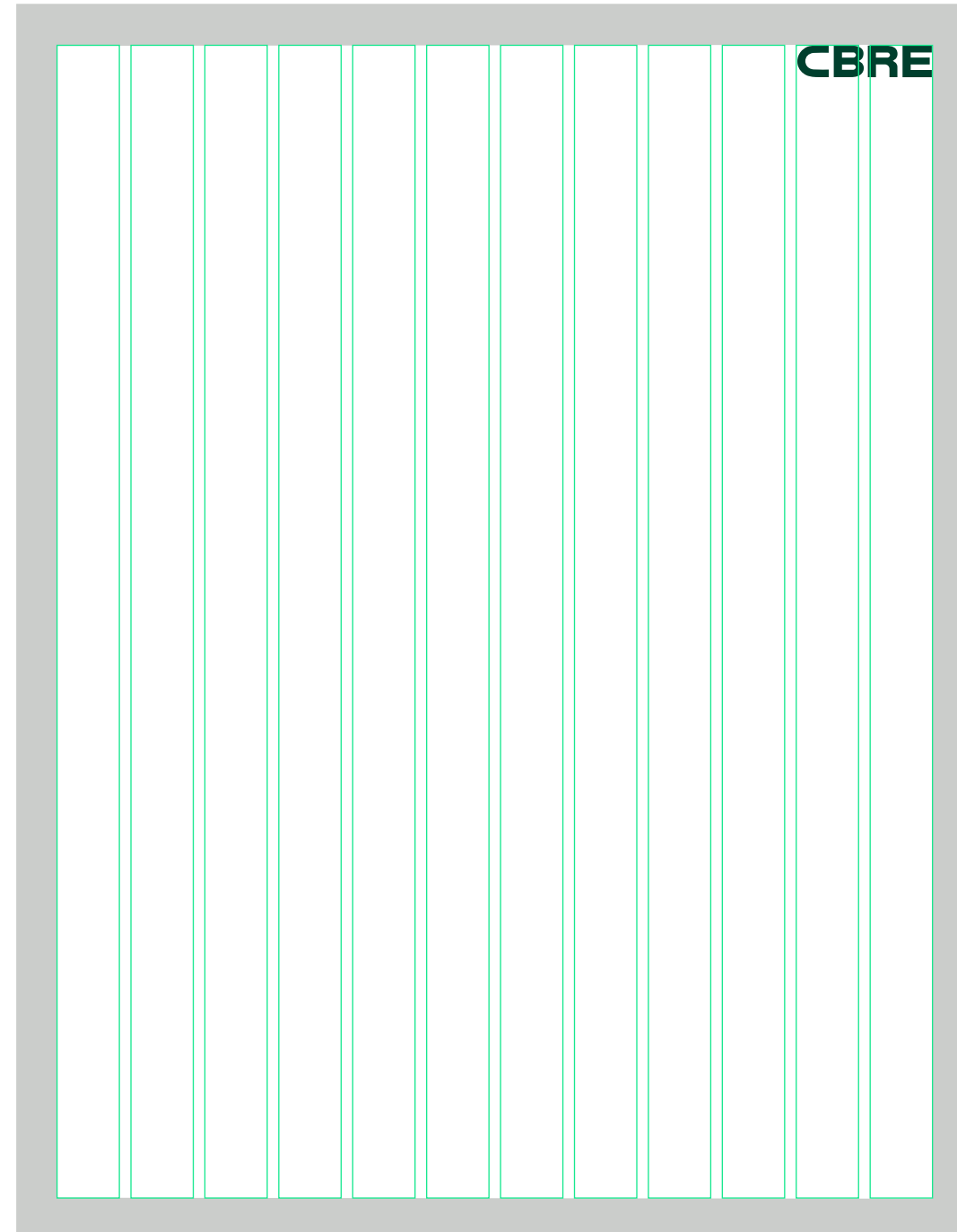
The size of the layout area determines the size of the logo. Scaling our logo in a way that is consistently proportional across our designs helps to provide a cohesive look across our branded communications.

After drawing the 12-column grid in a vertical layout, set our logo to span the width of two columns. (or, if drawing a 6-column grid, set the logo to span one column.)

Even if the grid is divided into fewer columns, in general the logo should be the width of two columns in a 12-column grid for the layout space.

Please note that the layouts to the right are for demonstration only, and are not drawn to scale.

Size: 8.5 x 11 in



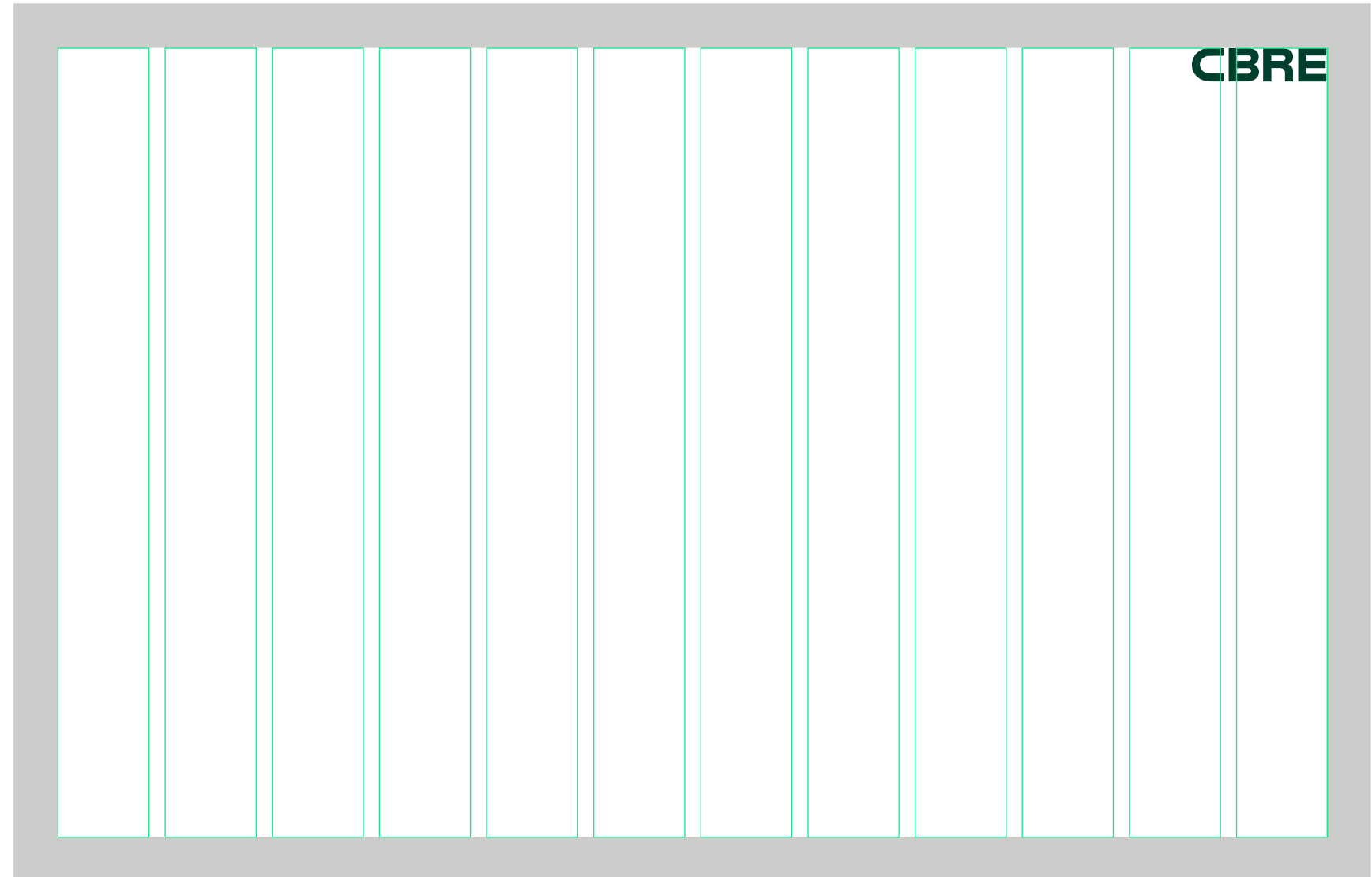
Using the grid to size the logo: horizontal layouts

The size of the layout area determines the size of the logo. Scaling our logo in a way that is consistently proportional across our designs helps to provide a cohesive look across our branded communications.

For horizontal layouts the logo does not neatly size by the grid. In these cases, the logo should be approximately 1 1/4 to 1 1/3 grid-width size. Or an easier approach is to make the logo 10% the width of the overall page size.

Please note that the layout to the right is for demonstration only, and are not drawn to scale.

Size: 8.5 x 11 in



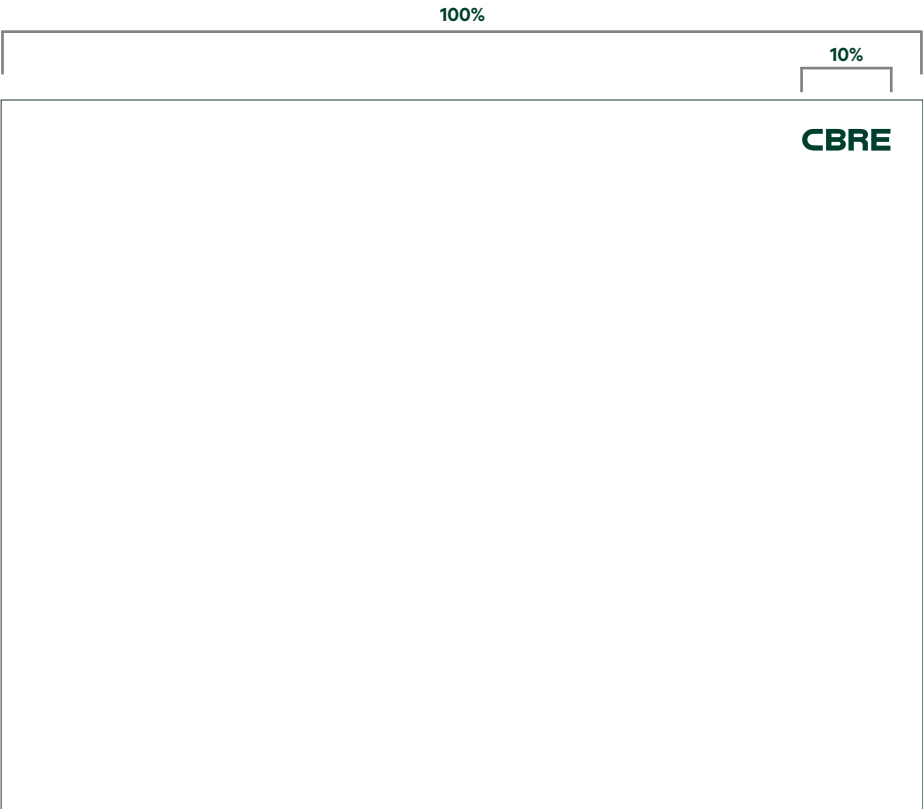
Sizing the logo without a grid

When you are not able to construct or reference a grid to guide sizing of the logo, please follow this guidance.

For vertical layouts, the logo should be approximately 15% of the width of the overall layout size. As an example, if your layout is 1000 pixels wide, the logo would be 150 pixels wide.

For horizontal layouts, the logo may be approximately 10% of the width of the overall layout size. As an example, if your layout is 11 inches wide, the logo would be 1.1 inches wide.

Please note that the layout to the right is for demonstration only, and are not drawn to scale.



Logo placement

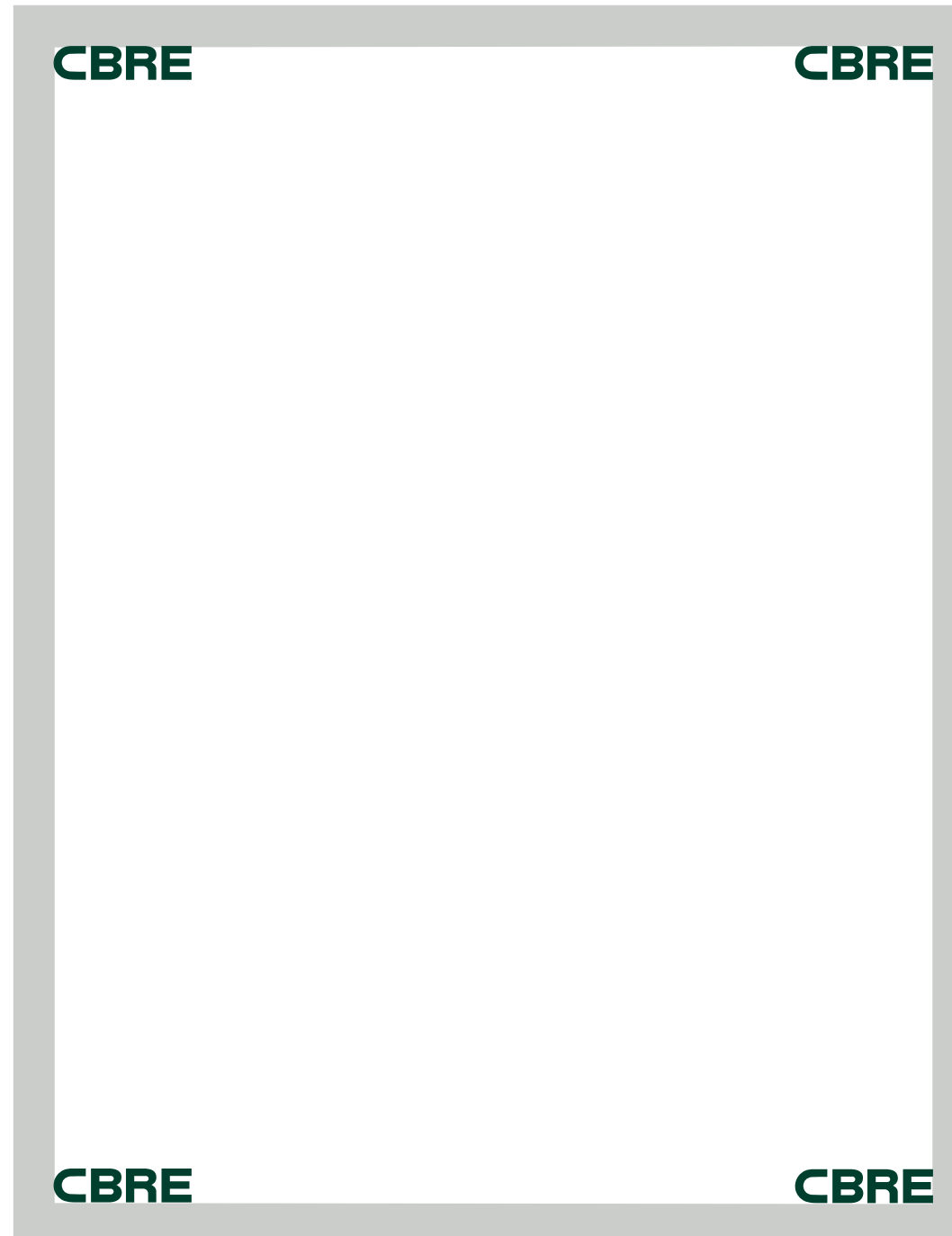
Where we place our logo is an important part of maintaining our brand identity. When using our logo, place it in a way that ties the piece together and communicates ownership of the message and visuals.

To maintain a more consistent overall result, we have ordered preferences for where the logo may be placed.

In general, the placement preference is the lower right or upper right corner of the layout. This allows for any text to be positioned on the left side. However, certain layouts may work best with the logo in one of the left-hand corners.

Under special circumstances, and only if it is the sole asset on the page, the CBRE logo can be placed in the center of the page.

Size: 8.5 x 11 in



Using the grid to position type

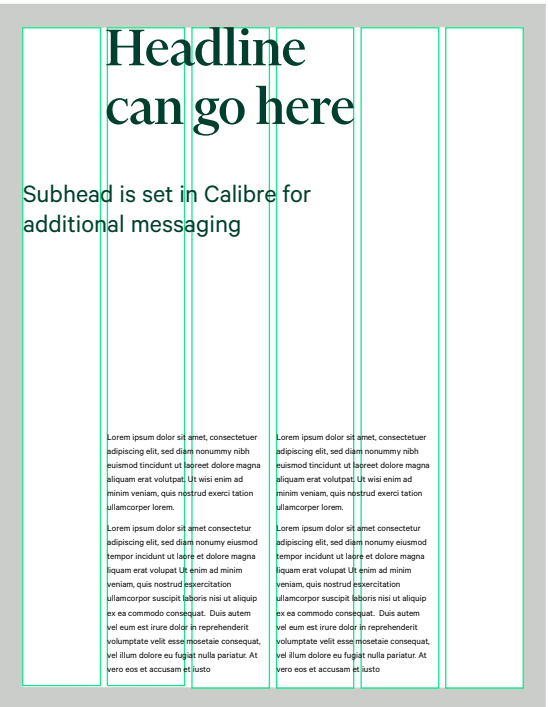
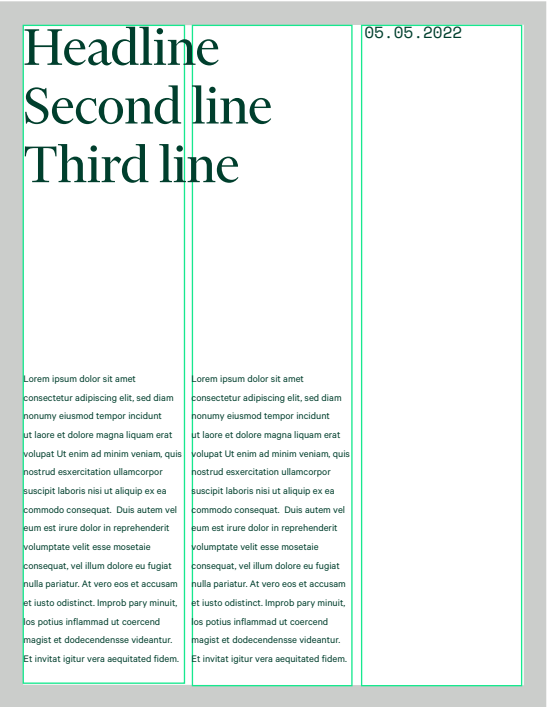
Our grids help to guide the positioning of our text and offer the flexibility for diverse arrangements.

In general, set type to begin within a grid column. When setting columns of body copy, allow the text to fit within the grid columns. Avoid positioning text in the middle of grid columns or that otherwise do not align with the grid.

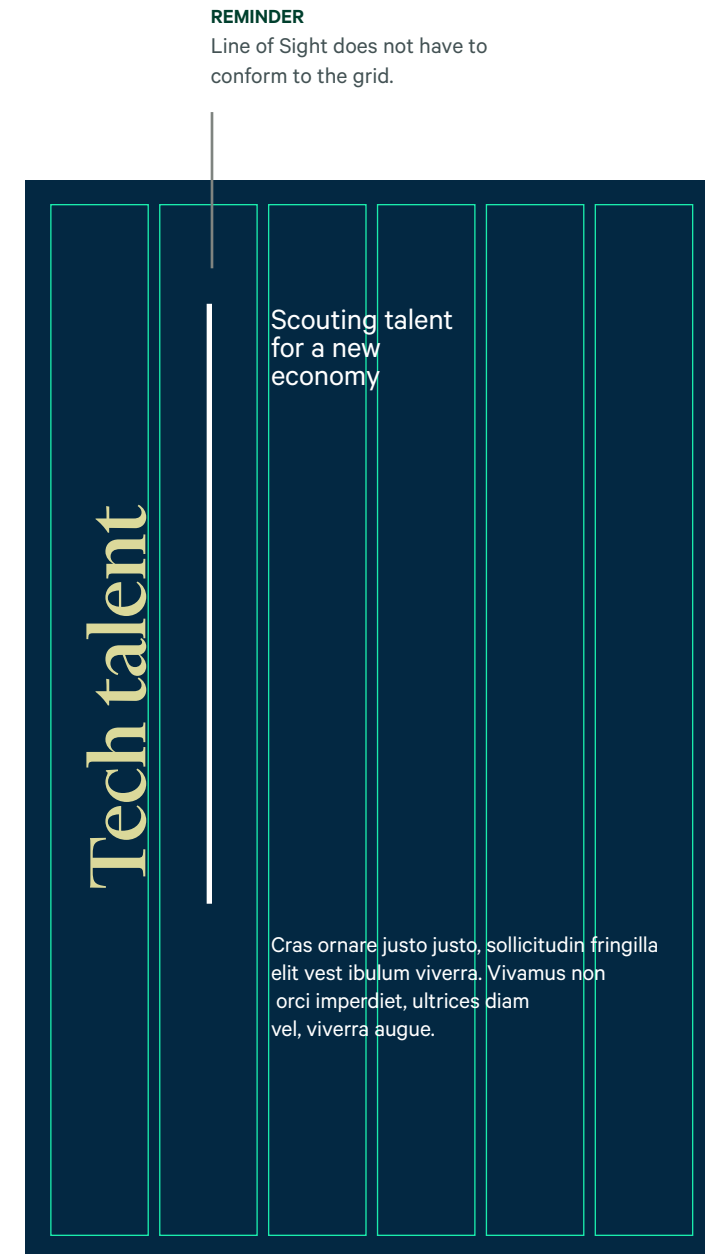
Often, at least one design element (such as a text block or photo) is positioned against a margin of the layout area.

Occasionally, headlines may be set vertically along a grid column. When doing so, the text should always face toward the inside of the layout, and the text should not be a long phrase.

Please note that the layouts to the right are for demonstration only, and are not drawn to scale.



Type layout examples



Typography layout tips

Even simple grids require careful attention to detail. Whenever designing a layout, keep scale and white space in mind.

Our headlines serve as a primary graphic element to create a bold and professional first impression. Scaled large, they help get a message across immediately while being eye-catching at the same time.

Contrasting scale between items (type, photography, data visualizations, etc.) in layouts creates visual hierarchy, helping a reader to navigate the design.

White space, also known as negative space, is an essential element in creating attractive and clean layouts. This refers to the space where text and imagery are absent, and can serve to separate items and establish a helpful organizational structure for the information.



STRONG HEADLINE

Our headlines, set large, can make an attractive and informative impression.

SUBHEAD

The subhead should contrast in style with nearby copy and align to the left with the headline.

SPACE

Careful attention to white space helps create a dynamic and clean layout.

BODY

Body copy is aligned with the headline and subhead, but could be positioned elsewhere on the layout's underlying grid.

Margins as picture frames

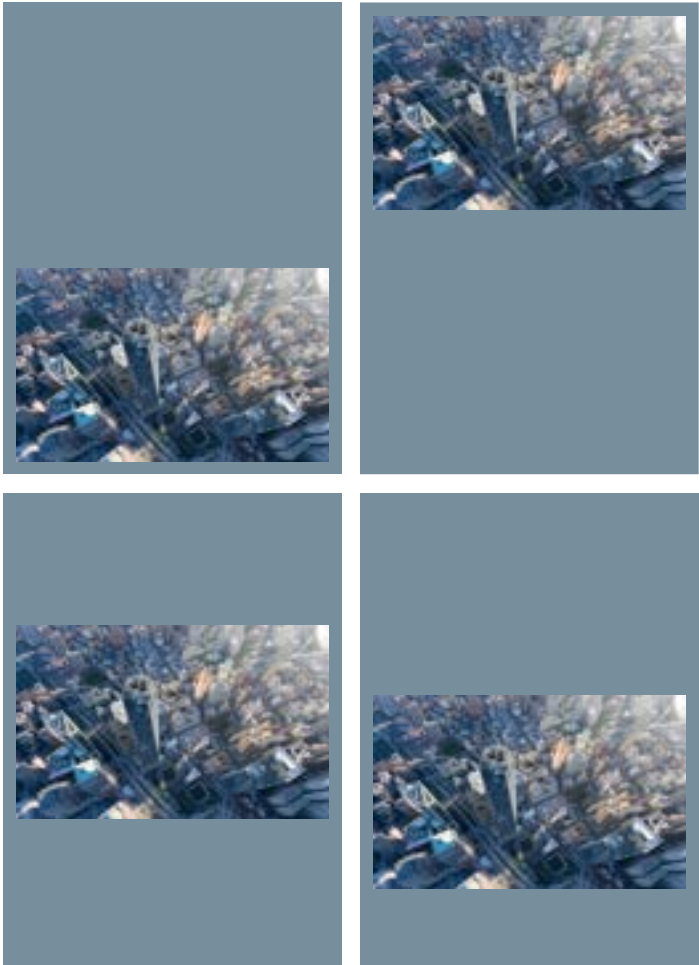
Our grid also helps to guide the placement of photographs. This produces a logical and well-constructed look when working with imagery.

The margins of the design area can serve as a frame for our photography, subtly suggesting a peek into a perspective—how we see more and guide others to do so, too. Photos may also bleed off the page, suggesting an immersive view.

When placing photos within margins, align the edges of the photograph to the grid such that it fits within the grid columns.

The photograph may sit at various places within the layout to accommodate text. When arranging photos with text, aim to balance the visual weight with the entire design. Pay attention to colors and shapes and how they interact in the design.

Size: A4



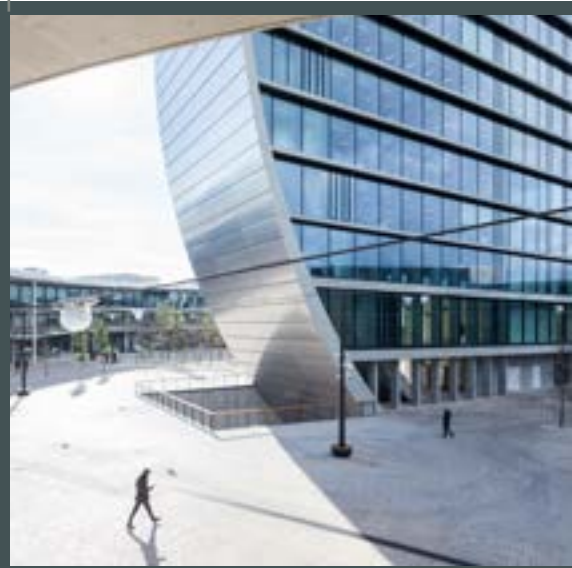
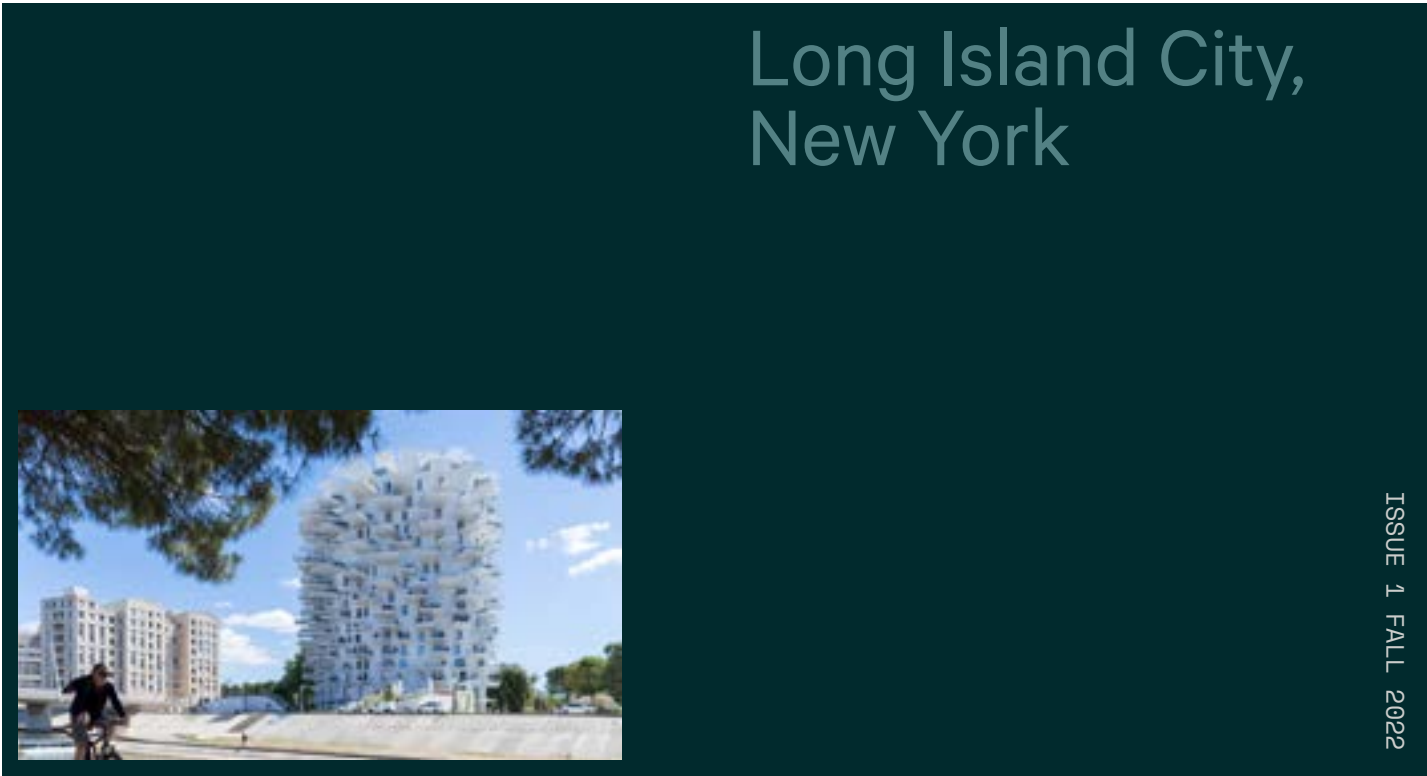
Utilizing a thinner picture frame: professional use

Professional designers may opt to use a thinner frame around photos. These thinner margins should be 10 points in width. They are used only for photography, not for text-only designs.

This technique should only be applied in situations where the viewing context will easily showcase the thinner frame. For example, avoid using thin frames on content that may have its edges obscured by a physical frame, such as a TV monitor or poster casing.

Please note that the layouts to the right are for demonstration only, and are not drawn to scale.

Thinner frames:
10 points

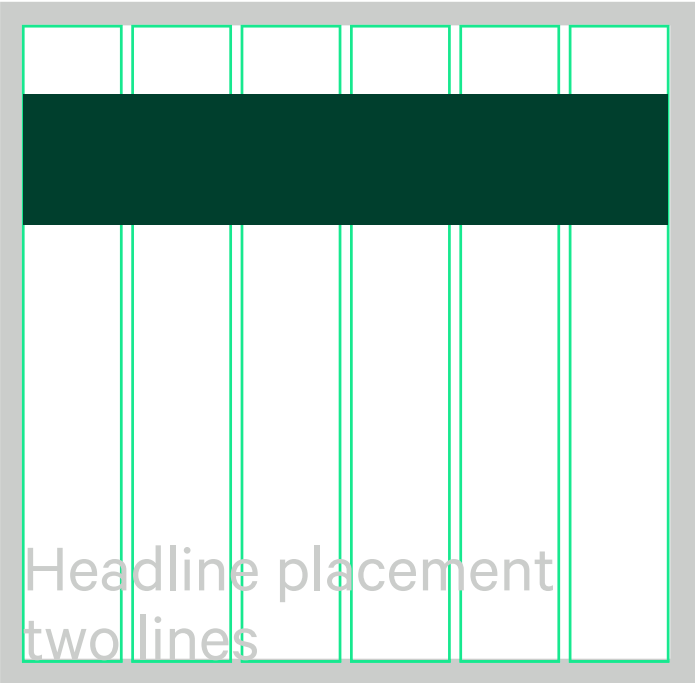
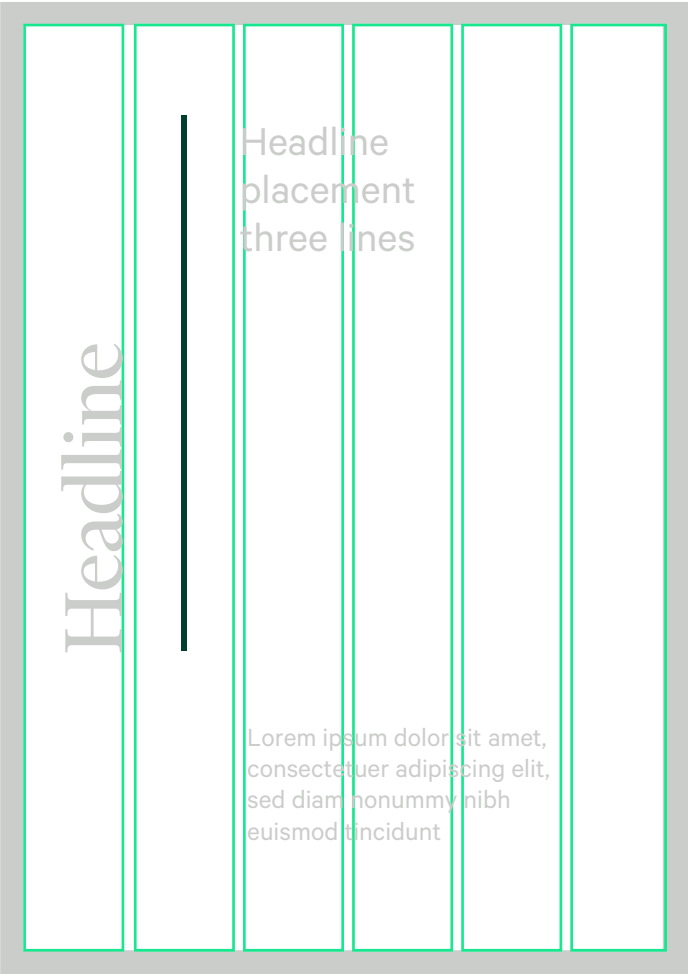
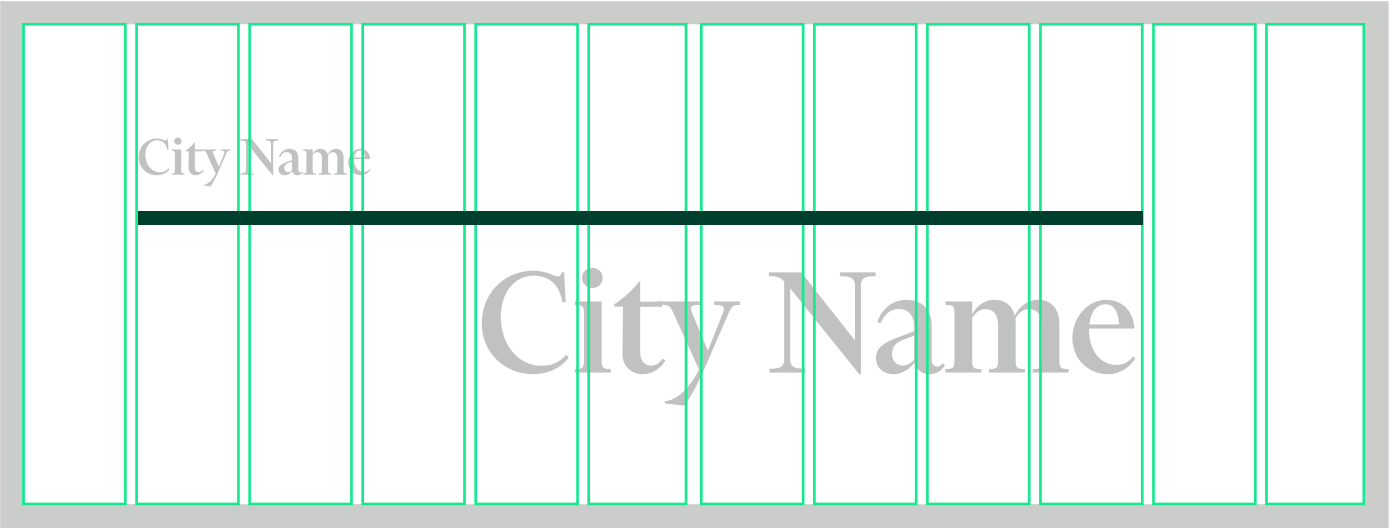


Line of Sight layout tips

When using the Line of Sight graphic language, the type and photography should align to the grid. The Line of Sight itself, however, doesn't have to line up with the grid.

Refer to the Line of Sight section of these guidelines for reference on minimum space between the type and Line of Sight.

The overall look should appear organized and cohesive, with the Line of Sight connecting the various pieces of information.





01

CBRE

How we will work, live, and invest

CBRE

The Way Forward

The Future Of Work

Lorem ipsum dolor sit amet, consectetur adipiscing elit. In congue tempor dolor. Duis in lacus eu leo vulputate interdum. Duis scelerisque et diam molestie dictum. Cras ornare justo justo, sollicitudin fringilla elit vestibulum viverra. Vivamus non orci imperdiet, ultrices diam vel, viverra augue. Sed bibendum luctus massa, in dapibus est pellentesque sed. Sed sit amet est nibh. Curabitur ac condimentum magna. Donec vitae velit ut lorem tempus cursus ut hendrerit ante. Ut aliquet scelerisque diam, volutpat feugiat purus pellentesque sit amet. Mauris id interdum dolor. Sed viverra volutpat arcu.



CBRE

In congue tempor dolor. Duis in lacus eu leo vulputate interdum. Duis scelerisque et diam molestie dictum. Cras ornare justo justo, sollicitudin fringilla elit vestibulum viverra. Mauris id interdum dolor. Sed viverra volutpat arcu.

Thought Leadership



“We have to adapt together.”

Figure 9

CBRE

US tech talent labor concentration

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Pellentesque rutrum tincidunt vulputate. Duis fermentum tellus est, in auctor ipsum vestibulum eget. Nullam ac augue id enim blandit posuere quis id nisi. Nam in leo lectus. Aenean a orci nec tortor accumsan convallis et ut dolor. Maecenas ac massa diam. Pellentesque mattis eleifend ipsum, sed ornare magna rhoncus nec.

Duis sapien risus, gravida eu orci id, tristique fermentum libero. Suspendisse sapien quam, vestibulum at nulla nec, placerat convallis lectus. Duis eleifend lorem nulla, ut cursus purus scelerisque facilisis. Proin ligula nisl, efficitur et purus in, pellentesque commodo risus. Fusce felis diam, efficitur in ante vitae, lobortis laoreet lorem. Maecenas id erat leo. Curabitur posuere tellus velit, in tempor tortor ornare non. Pellentesque pellentesque pretium quam, non ullamcorper nulla venenatis ac. Nam sed auctor tortor. Nulla consequat urna eu nibh fermentum, eu aliquam lectus pharetra. Donec ac porttitor nisl. Nullam posuere semper dolor, at aliquam mauris bibendum a. Vestibulum ac tempus purus. Donec ac porttitor nis consequat urna eu nibh fermentum consequat urna eu nibh fermentum.

49.8% 13.7% 13.6% 8.2% 5.5% 5.5%

Nullam sed mauris interdum, tincidunt tortor et, commodo ante. Cras convallis ipsum nulla. Donec ut laoreet lorem, sit amet venenatis orci. Donec quis euismod sem. Vivamus eu commodo quam. Donec leo sapien, egestas quis odio sed, interdum lobortis arcu. Donec quis semper ipsum. Ut a posuere diam, in fringilla lorem. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Cras eget nisl quis ex volutpat suscipit eu in risus. Aenean vel dictum ipsum.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam ut libero sed metus tincidunt dapibus. Proin et condimentum quam, vel tincidunt dui. Vestibulum pellentesque nulla ac risus convallis, nec congue ante elementum. nteger tempor erat vitae augue tincidunt maximus. Nulla facilisi. Nunc massa metus, hendrerit non est at, eleifend commodo augue. Mauris scelerisque volutpat eros, non euismod odio consectetur sed. risus. In hac habitasse platea dictumst. Mauris volutpat mollis mattis. Nunc at semper nunc. Sed vel tristique ligula.

BREAK IT UP
When working with a lot of body copy, break up the text block with another element. This allows the reader a visual break and provides some interest to the layout.

The greatest cost for companies in tech talent markets is employee wages.

Which are the highest (and lowest) cost markets to operate in?

Nullam sed mauris interdum, tincidunt tortor et, commodo ante. Cras convallis ipsum nulla. Donec ut laoreet lorem, sit amet venenatis orci. Donec quis euismod sem. Vivamus eu commodo quam. Donec leo sapien, egestas quis odio sed, interdum lobortis arcu. Donec quis semper ipsum. Ut a posuere diam, in fringilla lorem. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Cras eget nisl quis ex volutpat suscipit eu in risus. Aenean vel dictum ipsum.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam ut libero sed metus tincidunt dapibus. Proin et condimentum quam, vel tincidunt dui. Vestibulum pellentesque nulla ac risus convallis, nec congue ante elementum. nteger tempor erat vitae augue tincidunt maximus. Nulla facilisi. Nunc massa metus, hendrerit non est at, eleifend commodo augue. Mauris scelerisque volutpat mollis mattis. Nunc at semper nunc. Sed vel tristique ligula.



Graduates are likely to move to where the money is.

Commodo ante. Cras convallis ipsum nulla. Donec ut laoreet lorem, sit amet venenatis orci. Donec quis euismod sem. Vivamus eu commodo quam. Donec leo sapien, egestas quis odio sed, interdum lobortis arcu. Donec quis semper ipsum. Ut a posuere diam, in fringilla lorem. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Cras eget nisl quis ex volutpat suscipit eu in risus. Aenean vel dictum ipsum.

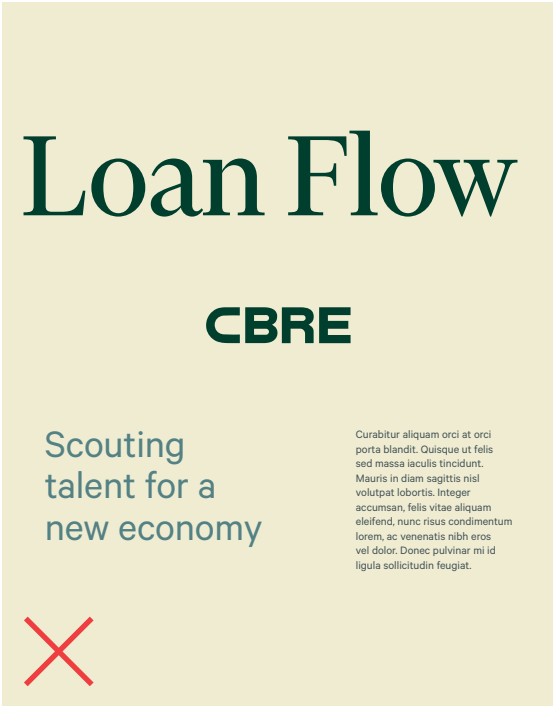
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam ut libero sed metus tincidunt dapibus. Proin et condimentum quam, vel tincidunt dui. Vestibulum pellentesque nulla ac risus convallis, nec congue ante elementum. nteger tempor erat vitae augue tincidunt maximus. Nulla facilisi. Nunc massa metus, hendrerit non est at, eleifend commodo augue. Mauris scelerisque volutpat eros, non euismod odio consectetur sed. risus. In hac habitasse platea dictumst. Mauris volutpat mollis mattis. Nunc at semper

Donec ut laoreet lorem, sit amet venenatis orci. Donec quis euismod sem. Vivamus eu commodo quam. Donec leo sapien, egestas quis odio sed, interdum lobortis arcu. Donec quis semper ipsum. Ut a posuere diam, in fringilla lorem. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Cras eget nisl quis ex volutpat suscipit eu in risus. Aenean vel dictum ipsum.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam ut libero sed metus tincidunt dapibus. Proin et condimentum quam, vel tincidunt dui. Vestibulum pellentesque nulla ac risus convallis, nec congue ante elementum. nteger tempor erat vitae augue tincidunt maximus. Nulla facilisi. Nunc massa metus, hendrerit non est at, eleifend commodo nunc. Sed vel tristique ligula.

Misuse

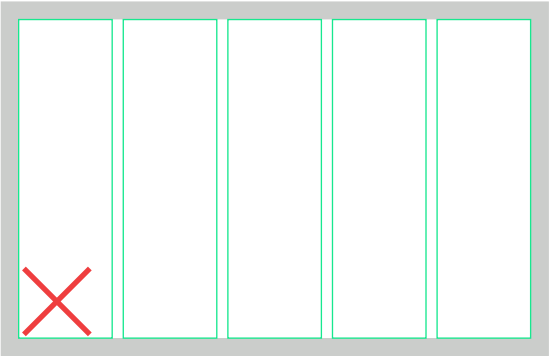
Our layouts and grids underlie the communications we design, providing both structure and flexibility. Avoid creating layouts in the following ways.



Do not center the logo when there are many elements on a page.



Do not use a framing device with thick margins.



Do not make layouts that are not based on the 12-column grid.

Data visualization

Data visualization

Data visualization is the art and science of presenting and telling stories with data. When designed well, data visualization is engaging, easy to understand, and always accurate.

We think about data visualization in two ways - charts & graphs and infographics & diagrams.

Our approach to creating these visualizations prioritizes functionality while appropriately reflecting our brand characteristics of clear, bold, and connected.

CLEAR

Every data visualization should communicate a message clearly and concisely. Avoid using design elements that make a visualization appear complex, distant, or disjointed.

When designing data visualization, simplify the visuals as much as possible so the viewer can easily grasp the information. Use contrast (such as with colors) to help convey hierarchy and guide a viewer's attention. Choose the type of data visualization (line graph, bar chart, pie chart, etc.) that best conveys the message for the audience in the space where it will be seen.

In digital interactive or animated visualizations, the visualization should enable the user to explore the topic with a clear system of filters, functions, and well-known interaction patterns.

BOLD

We believe that data analytics can tell big stories, and we are proud to share our insights with others. Our data visualization should always have a strong, bold look that is eye-catching and engaging.

Part of being bold is daring to present data honestly and accurately. Ensure each visual representation corresponds to the relative numerical quantity, and check that the proportions and scale of any elements do not misrepresent any information.

CONNECTED

The purpose of every visualization is to help us connect and convey information to our audience. Design our visualizations based on the audience's level of familiarity with the subject, what information may be most relevant to them, and how they will be seeing the visualization. For instance, a data visualization for a social media advertisement may be far simpler or general in content than a data visualization in the chapter of a business report.

Color schemes

Some types of data visualization convey information primarily through color differences. For these types of visualizations, we have a series of colors specifically designed for clear and easy comparisons, including for viewers with red-green color blindness. We have two palettes for data visualization.

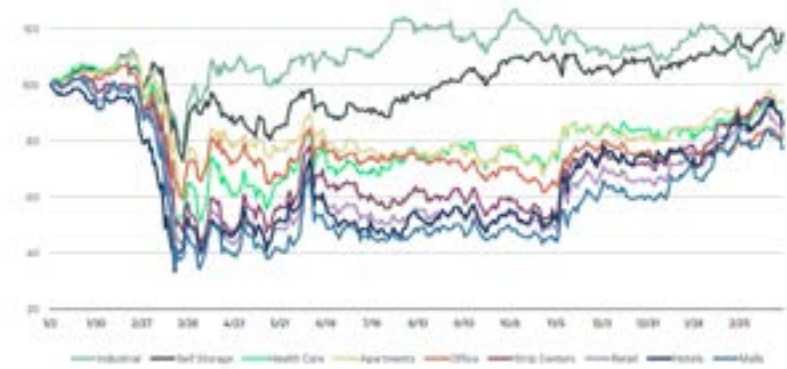
Apply these colors based on the type of data visualization: Charts & Graphs or Infographics & Diagrams.

CHARTS & GRAPHS: DATA DRIVEN

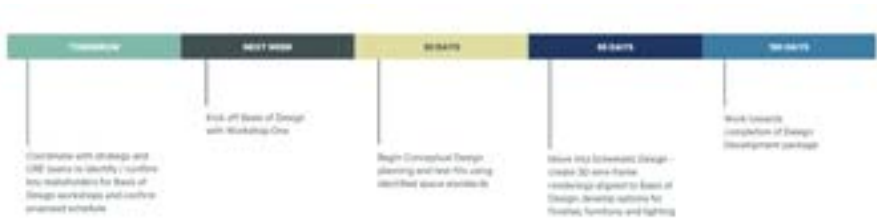
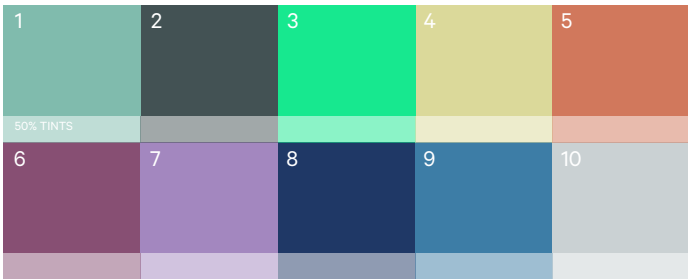
Colors can help differentiate qualitative data. Contrasting hues can represent differences and should be used in the order of the series shown to maximize clarity for red-green color-blind users. These colors should only be used for charts and graphs that are linked to Microsoft Excel documents with multiple data sets. If more than 10 colors are needed, 50% tints of each color may be used (see example at right).

INFOGRAPHICS & DIAGRAMS: INFO DRIVEN

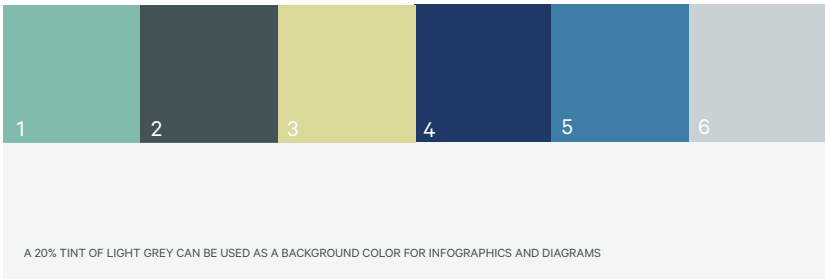
These colors should be used when creating infographics, diagrams, org charts, project timelines and/or other graphic representations of information.



CHARTS & GRAPHS



INFOGRAPHICS & DIAGRAMS



Charts & graphs: data driven

All of our data visualizations should be designed in ways that are clear and accessible. When necessary, use short, simple labels. Avoid creating long, detailed legends or overly descriptive titles.

Never rely on color alone for differentiation, as production results (both for print and on-screen) can alter the results and some viewers may have visual impairments in detecting color differences. There are other ways beyond color to help create informative data visualization.

TITLE, LABELS, AND LEGEND

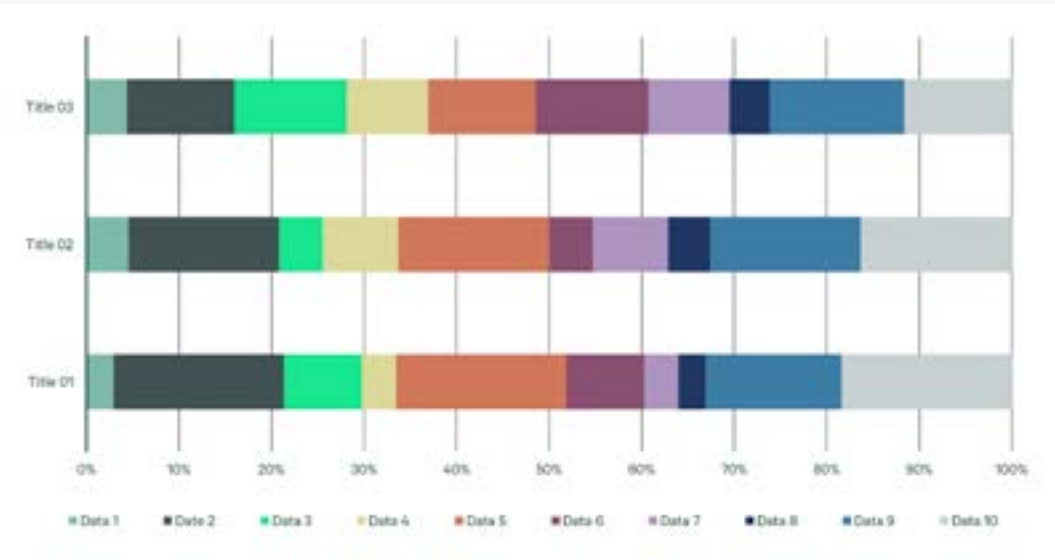
Follow our typography principles to ensure legibility and an on-brand result. Financier Display should be used for titles, Calibre for legends, and for X and Y axis labels. When space is limited, Barlow Condensed may be substituted for Calibre.

U.S. REIT index by sectors



Source: CBRE Research, 2Q 2021.

Project delivery updates and communication



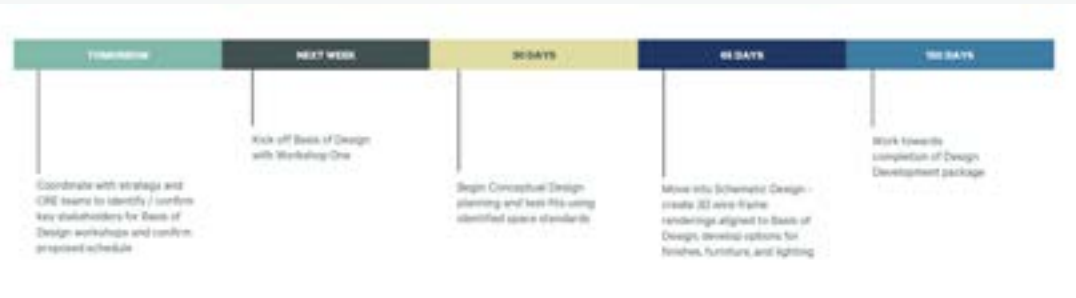
Source: CBRE Research, 2Q 2021.

Infographics & diagrams: info driven

Never rely on color alone for differentiation, as production results (both for print and on-screen) can alter the results and some viewers may have visual impairments in detecting color differences. There are other ways beyond color to help create informative data visualization.

TITLE, LABELS, AND LEGEND

Follow our typography principles to ensure legibility and an on-brand result. Financier Display should be used for titles, Calibre for legends, and for X and Y axis labels. When space is limited, Barlow Condensed may be substituted for Calibre.



	Full Year			Vs. 3+9 FCST		vs. Prior Year	
	6+ 6 FCST	3+ 9 FCST	PRIOY YEAR	AMOUNT	%	AMOUNT	%
LOREM IPSUM DOLOR SIT AMET	7,081	7,281	9,069	(200)	(2.7%)	(1,989)	(21.9%)
Lorem ipsum dolor sit lorem	1,014	987	1,681	27	2.7%	(667)	(39.7%)
Lorem ipsum dolor sit lorem ipsum dolor lorem ipsum	14.3%	13.6%	18.5%		0.8%		(4.2%)
Lorem ipsum dolor sit lorem ipsum dolor lorem ipsum	7.5%	7.1%	9.9%		0.4%		(2.4%)
Lorem ipsum dolor sit lorem ipsum dolor sit lorem ipsum	(2810	(2833	(3163	32	(11.3%)	65	(20.5%)
Lorem ipsum dolor sit lorem ipsum dolor sit lorem ipsum	(26)	0	0	(26)	0.0%	(26)	0.0%
ADJUSTED EARNINGS PER SHARE	\$2.19	\$1.86	\$3.71	\$0.23	11.9%	(\$1.52)	(41.1%)

GO NARROW
When space is limited, use Barlow Condensed as shown in the first column of this table.

Data visualization color formulas

When using our colors, always use the values as provided. For digital work, always use the RGB values as provided to ensure the most accurate and consistent results; do not rely on computer-generated eyedropper values.

CMYK values are for certified GRACoL printing on coated stock. Work with your vendor partner as needed to adjust for uncoated stock or different printing processes, using Pantone chips as your color target.

CHARTS & GRAPHS



Celadon CMYK: 51 / 9 / 36 / 0 RGB: 128 / 187 / 173 Hex #80BBAD	Dark Grey CMYK: 73 / 55 / 55 / 33 RGB: 67 / 82 / 84 Hex #435254	Accent Green CMYK: 62 / 0 / 65 / 0 RGB: 23 / 232 / 143 Hex #17E88F	Wheat CMYK: 15 / 7 / 48 / 0 RGB: 219 / 217 / 154 Hex #DBD99A	Data Orange CMYK: 15 / 62 / 68 / 1 RGB: 210 / 120 / 90 Hex #D2785A	Data Purple CMYK: 48 / 77 / 33 / 10 RGB: 136 / 80 / 115 Hex #885073	Data Light Purple CMYK: 37 / 49 / 0 / 0 RGB: 163 / 136 / 191 Hex #A388BF	Data Blue CMYK: 99 / 86 / 33 / 22 RGB: 31 / 55 / 101 Hex #1F3765	Data Light Blue CMYK: 78 / 44 / 19 / 1 RGB: 62 / 125 / 166 Hex #3E7CA6	Light Grey CMYK: 20 / 12 / 13 / 0 RGB: 202 / 209 / 211 Hex #CAD1D3
--	---	--	--	--	---	--	--	--	--



Negative Red*
CMYK: 22 / 97 / 93 / 14
RGB: 173 / 42 / 42
Hex #AD2A2A

INFOGRAPHICS & DIAGRAMS



Celadon CMYK: 51 / 9 / 36 / 0 RGB: 128 / 187 / 173 Hex #80BBAD	Dark Grey CMYK: 73 / 55 / 55 / 33 RGB: 67 / 82 / 84 Hex #435254	Wheat CMYK: 15 / 7 / 48 / 0 RGB: 219 / 217 / 154 Hex #DBD99A	Data Blue CMYK: 99 / 86 / 33 / 22 RGB: 31 / 55 / 101 Hex #1F3765	Data Light Blue CMYK: 78 / 44 / 19 / 1 RGB: 62 / 125 / 166 Hex #3E7CA6	Light Grey CMYK: 20 / 12 / 13 / 0 RGB: 202 / 209 / 211 Hex #CAD1D3
--	---	--	--	--	--

* DO NOT USE WITH CHARTS
& GRAPHS PALETTE UNLESS
INDICATING A NEGATIVE VALUE.

Misuse

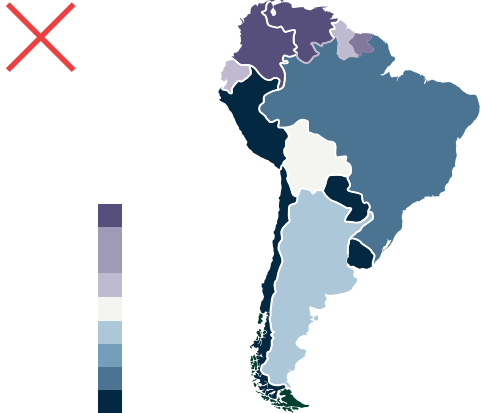
Please avoid these common mistakes in data visualizations.



Do not use colors that are not part of our data visualization palette.



Do not use Financier Display for labels or supporting copy in data visualizations.



Do not use unapproved color combinations. They might not be accessible to color-blind users.

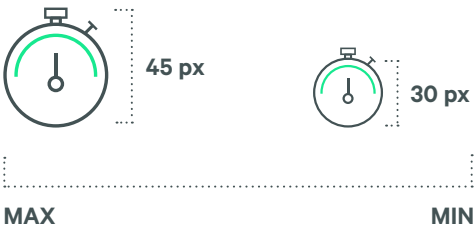
Iconography

Icons should be used in a purposeful manner to maximize comprehension and reduce cognitive load. Our icons are designed with the new visual system in mind, celebrating the idea “We See More” and ensuring design consistency across communications. Icons beyond the prescribed size are illustrations and should be treated as such.

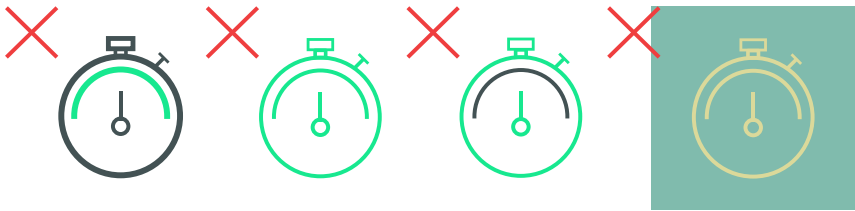
CONSTRUCTION



SIZING



USAGE DONT'S



PRIMARY COLORS



Dark Grey	Accent Green
CMYK: 73 / 55 / 55 / 33	CMYK: 62 / 0 / 65 / 0
RGB: 67 / 82 / 84	RGB: 23 / 232 / 143
Hex #435254	Hex #17E88F

REVERSE APPLICATION



ACCEPTABLE ALT/SINGLE COLOR APPLICATIONS



CBRE brands

CBRE brands

While the refresh of our visual branding aims to unite our organization so that we are perceived as one brand, there is a need for some flexibility within our businesses.

The following pages outline some of our strategic exceptions and how they can use the visual identity to balance cohesion with relevant distinction.

Our new brand architecture creates clearer hierarchies and greater consistency

Our brand architecture is a framework to help align the brands in our portfolio.

It is built on one strategic premise: that CBRE is the single corporate brand and our priority is to build equity and audience relationship with CBRE.

From the corporate brand all the way to standalone brands, this architecture ensures overall consistency and efficiency while offering some flexibility as our business expands.

To determine how future offerings (brand acquisitions, new products, etc.) should be branded, contact the Brand Team.

CORPORATE	The corporate brand that represents our global organization and embodies our company’s vision and global reach. Implication: There is only one corporate brand—CBRE.	
BUSINESS SEGMENT	Only CBRE Investment Management has its own name as the business needs to be seen as operating independently, addressing a distinct audience, and emulating best practices in the category. Implication: CBRE Investment Management’s logo is aligned with CBRE’s visual identity. Advisory Services and Global Workplace Solutions don’t have a logo. They’re referred to in copy.	 Advisory Services Global Workplace Solutions
PRODUCT	CBRE is the leading brand and always precedes product names to ensure maximum attribution to CBRE. Implication: Products don’t have their own logos to avoid diluting the CBRE brand identity.	CBRE Office Ready CBRE Deal Flow
ENDORSED	Endorsement is used when a brand’s offering is distinct from CBRE’s core capabilities and it needs to differentiate against competitors in its market, while still benefiting from a halo effect from CBRE. Implication: Endorsed brands retain their identity and get the endorsement line “From CBRE” (when brand’s offering is provided to CBRE’s competitors, the endorsement line is removed). Endorsed brands are encouraged to borrow elements from CBRE’s visual system so they can gain in stature and credibility.	
STANDALONE	A standalone brand is not connected to the CBRE name because it operates in a nontraditional market (such as B to C) and/or associating the brand with CBRE would create reputational or credibility risks. Implication: The brand has its own identity distinct from CBRE. It can leverage elements of the CBRE visual identity in order to gain in stature and credibility.	Trammell Crow Company 

CBRE Investment Management toolkit

CBRE Investment Management is one of CBRE's three business segments, and is focused on private equity real assets and real asset securities. Investment management businesses are subject to a distinct set of regulations by the Securities and Exchange Commission (SEC) and the Financial Industry Regulatory Authority (FINRA).

Because of this, CBRE Investment Management must be seen to be independent and not influenced or controlled by other parts of the organization. To reinforce that level of independence, CBRE Investment Management has its own logo and several distinctions in its visual identity apart from the parent CBRE brand.



TYPE

Financier
Display
Calibre

Space Mono



LINE OF SIGHT GRAPHIC



CBRE Investment Management logo

The CBRE Investment Management logo is a lockup with the parent CBRE logo and “Investment Management” set in dark gray Financier Display. A secondary, stacked version may be used when space limitations require it.

When setting the logo on dark backgrounds, the entire logo should be reversed to white.

The logo should always be used as provided. Do not typeset the name yourself, and do not alter the colors.

PRIMARY



SECONDARY



REVERSE



Logo clear space and minimum size

The clear space guidelines for the CBRE Investment Management logo are the same as for the parent brand. All sides of the logo should be surrounded with clear space at least equal to the height of “CBRE.”

Do not scale the logo so small that it is difficult to read. Avoid scaling the primary version smaller than 1.75 inches (44 millimeters) in width, and avoid scaling the secondary version such that “CBRE” is smaller than 1 inch (25 millimeters) in width.

CLEAR SPACE



MINIMUM SIZE



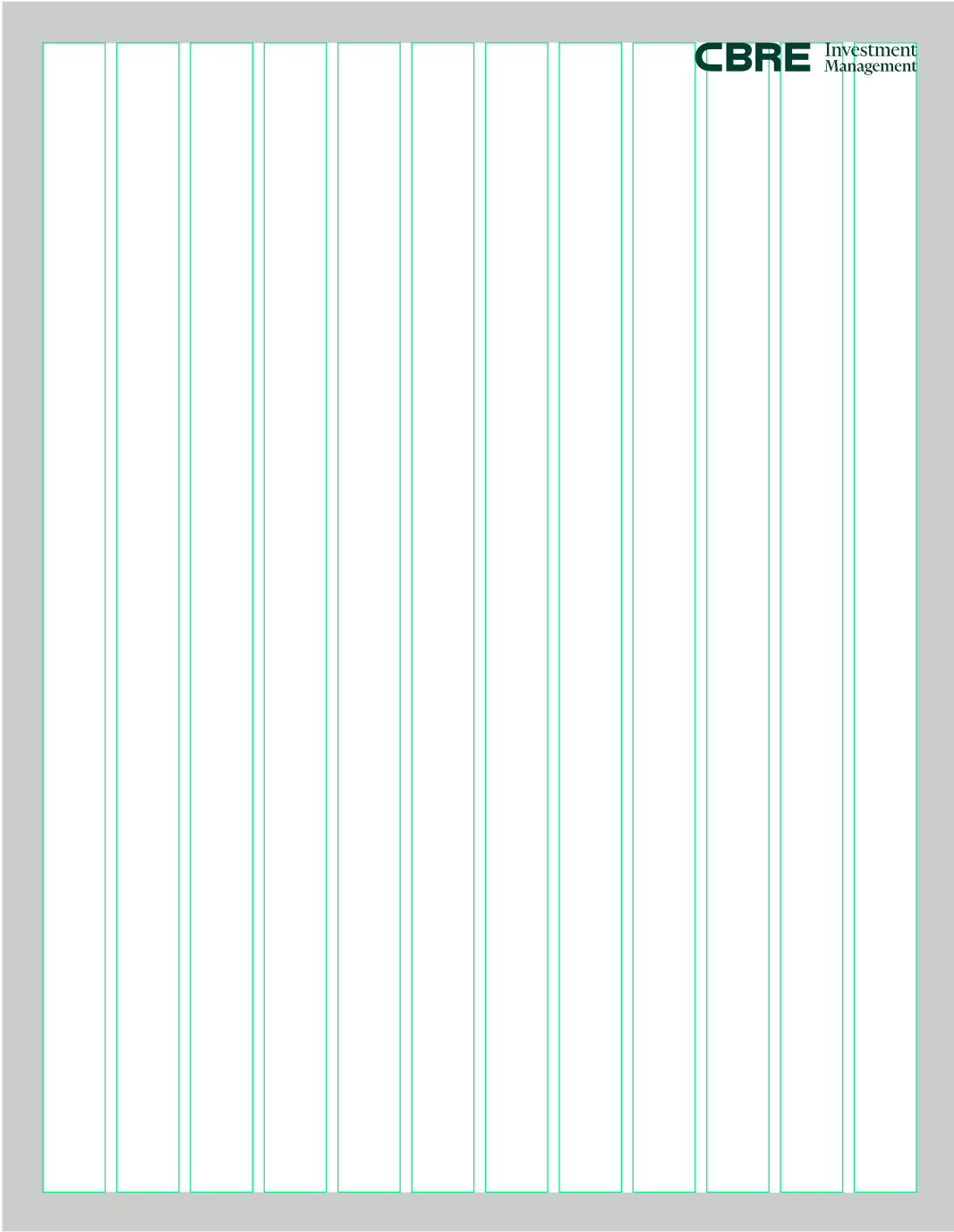
Logo sizing and placement

When applying the CBRE Investment Management logo to a layout, the “CBRE” component should always be sized to fit the width of two columns in a 12-column grid designed with our specified margin and gutter measurements. Please refer to the Layouts and Grids section for guidance on how we set a 12-column grid.

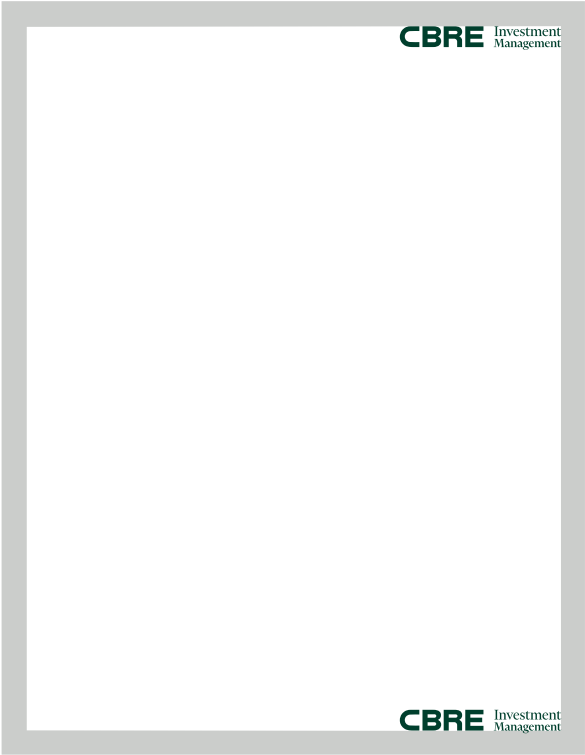
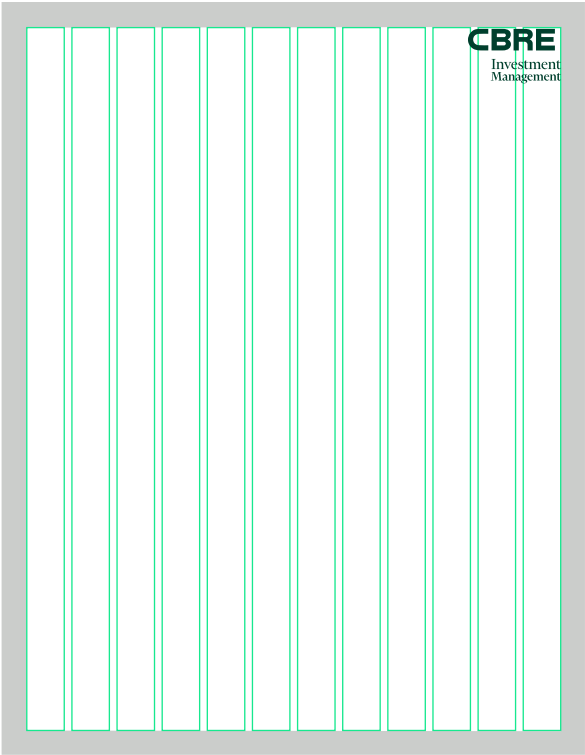
The preferred placement of the CBRE Investment Management logo is the bottom or top right-side of a layout. When using the secondary, stacked logo version, the “CBRE” component of the lockup should also be sized to fit the width of two columns, but should be placed on the page such that the “Investment Management” component does not run over into the margin.

Please note that the example with the logo at the top left is intended only to demonstrate the two-column width sizing.

Size: 8.5 x 11. This exhibit shows sizing, not placement.



Logo preferred in upper right or lower right



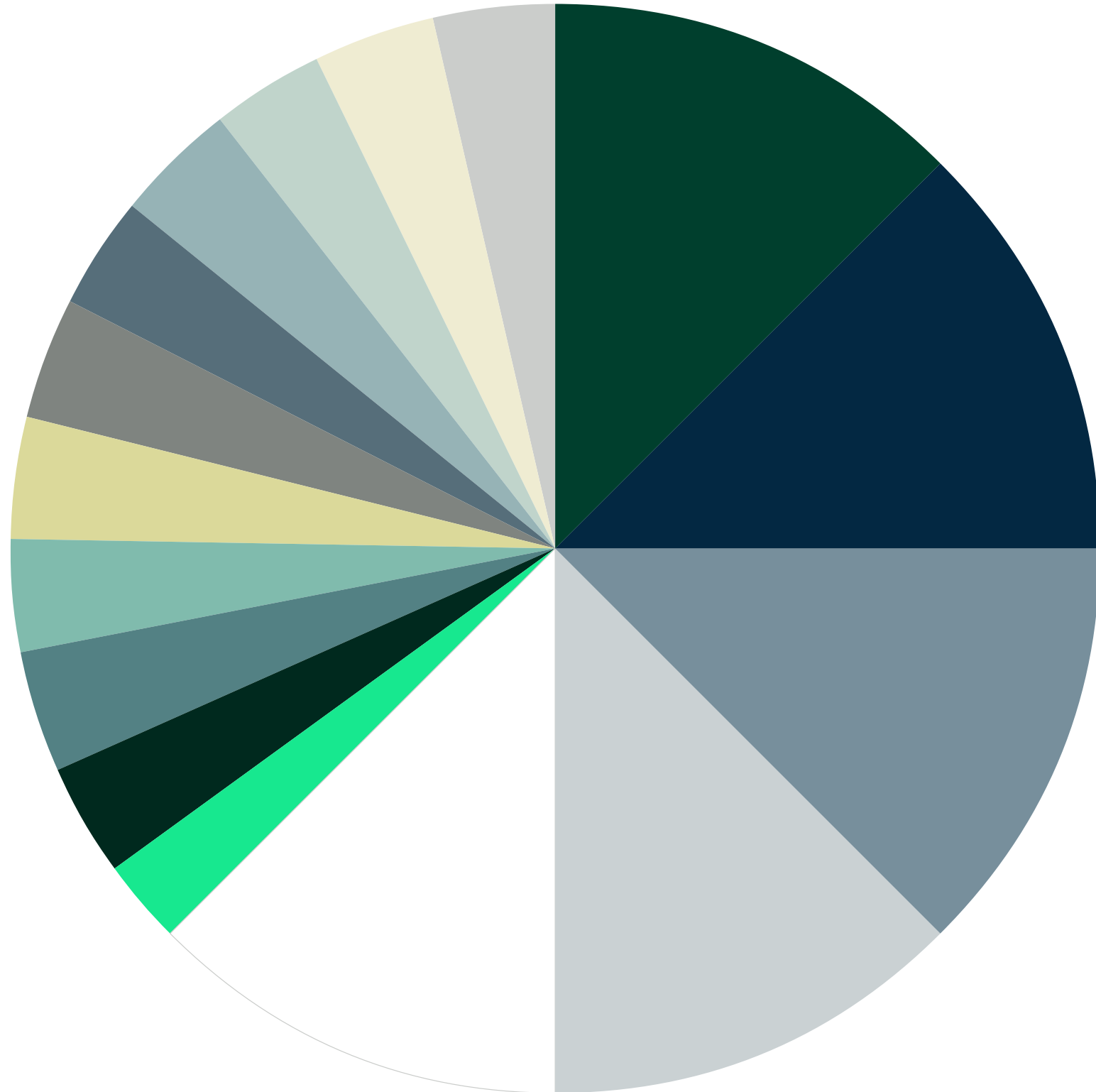
CBRE Investment Management color palette

Our color palette is sophisticated, professional, and human. Strategic use of color can direct focus and modulate the tone of a piece. Some of our colors are striking and bold, while others are more muted and comforting. They exist in conversation, with some talking and leading while others are listening and partnering.

Blue plays a larger role in the Investment Management brand than it does in the parent brand, but our primary color is still CBRE Green.

Our secondary colors offer additional flexibility to our communications. They coordinate easily with our primary colors, but should never dominate across our media.

We have provided values for tints, but lighter tints may be employed as needed. The wheel at right shows the proportions in which each color should appear when the overall system is viewed.



CBRE Investment Management color formulas

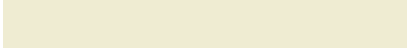
When using our colors, always use the values as provided. For digital work, always use the RGB values as provided to ensure the most accurate and consistent results; do not rely on computer-generated eyedropper values.

CMYK values are for certified GRACoL printing on coated stock. Work with your vendor partner as needed to adjust for uncoated stock or different printing processes, using Pantone chips as your color target.

PRIMARY COLORS

				
CBRE Green Pantone 3435 C CMYK: 90 / 46 / 80 / 55 RGB: 0 / 63 / 45 Hex #003F2D	Accent Green Pantone 7479 C CMYK: 62 / 0 / 65 / 0 RGB: 23 / 232 / 143 Hex #17E88F	Midnight Pantone 2189 C CMYK: 100 / 80 / 47 / 50 RGB: 3 / 40 / 66 Hex #032842	Midnight Tint CMYK: 57 / 36 / 31 / 2 RGB: 119 / 143 / 156 Hex #778F9C	Light Grey Pantone 428 C CMYK: 20 / 12 / 13 / 0 RGB: 202 / 209 / 211 Hex #CAD1D3

SECONDARY COLORS

				
Dark Green Pantone 627 C CMYK: 91 / 62 / 62 / 65 RGB: 1 / 42 / 45 Hex #012A2D	Sage Pantone 5484 C CMYK: 71 / 36 / 44 / 8 RGB: 83 / 129 / 132 Hex #538184	Celadon Pantone 558 C CMYK: 51 / 9 / 36 / 0 RGB: 128 / 187 / 173 Hex #80BBAD	Wheat Pantone 615 C CMYK: 15 / 7 / 48 / 0 RGB: 219 / 217 / 154 Hex #DBD99A	Cement Pantone 7538 C CMYK: 52 / 40 / 45 / 7 RGB: 127 / 132 / 128 Hex #7F8480
				
Dark Grey Pantone 431 C CMYK: 73 / 55 / 55 / 33 RGB: 67 / 82 / 84 Hex #435254	Sage Tint CMYK: 43 / 19 / 25 / 0 RGB: 150 / 179 / 182 Hex #96B3B6	Celadon Tint CMYK: 24 / 7 / 20 / 0 RGB: 192 / 212 / 203 Hex #C0D4CB	Wheat Tint CMYK: 6 / 4 / 19 / 0 RGB: 239 / 236 / 210 Hex #EFECD2	Cement Tint CMYK: 20 / 14 / 17 / 0 RGB: 203 / 205 / 203 Hex #CBCDCB

Accessibility

We always aim to create communications that are accessible. When setting type, especially for digital reading, always use combinations that have high contrast between foreground and background.

At right are the most commonly used brand color pairings. These pairings work both ways; CBRE Green and white, for instance, have the same contrast whether it is CBRE Green text on a white background or white text on a CBRE Green background.

The color combinations with an AAA rating are highly accessible. The combinations rated AA Large may only be used for text at large sizes, and should not be used for body copy.

Please refer to the Web Content Accessibility Guidelines at www.w3.org for detailed guidance on best practices for accessibility.

AAA

CBRE Green with white



Accent Green with CBRE Green

AAA

Dark Grey with white

AAA

Dark Green with white



Accent Green with Midnight

AAA

Midnight with white

AA Large

Sage with white

AA Large

Cement with white

AA Large

Midnight Tint with white

Responsive real estate



CBRE Investment Management

CBRE Investment Management

2021

Q2

Quarterly review

Q2 2021



CBRE Investment Management

A pathway

to a sustainable

Future

CBRE Investment Management

\$122.7B

CBRE Investment Management

Host toolkit

Host features slight variations in its branding from the parent CBRE brand.

The Host logo takes on the CBRE endorsement line and is colored in CBRE’s CBRE Green. It employs the entire CBRE color palette, except for Accent Green. For typefaces, it employs Financier Display and Calibre like the parent brand, but not Space Mono.

Host retains its own photography and graphic language styles, as we recognize the need for flexibility in connecting to relevant audiences.

LOGO



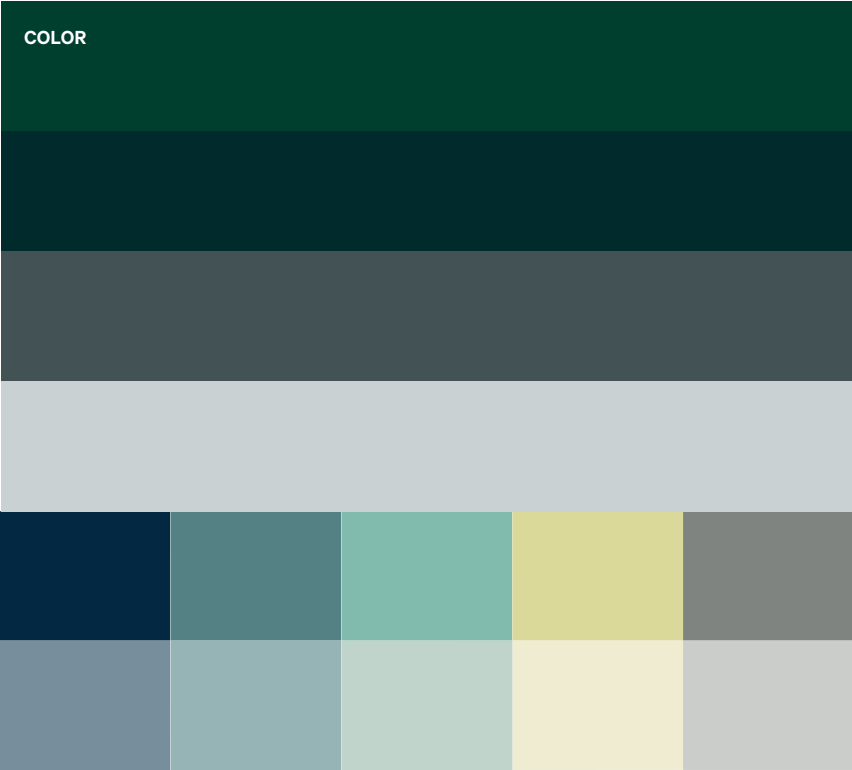
TYPE

Financier
Display
Calibre

PHOTOGRAPHY



COLOR



GRAPHIC LANGUAGE



Product

The refreshed branding for products helps to align them closer to the parent CBRE brand. Product names should be set with initial caps in Calibre Medium with -20 percent tracking, colored in CBRE Green.

While products may draw from the full CBRE color palette, more focus may be placed on particular colors to create a more curated look.

Products have a simpler typography system; only Calibre and Space Mono should be used.

Photography generally takes after the CBRE parent brand style, but may vary slightly in subject matter as needed.

The Line of Sight may be used in branding products, and can be flexed to form a variety of line language artwork.

LOGO

CBRE Vantage
CBRE Office Ready
CBRE Deal Flow

Product names are set with initial caps in Calibre Medium with -20% tracking, colored in CBRE Green.

TYPE

Calibre

Resources

Resources

Please visit brand.cbre.com for access to logos, photography, the latest templates, other assets and ongoing design inspiration.

If you have additional questions please reach out to CBREbrand@cbre.com.