

3rd edition July 2019



Deutsche Bank brand guidelines

Bringing our purpose to life

#PositiveImpact



Our brand

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Why we come to work

Positive impact. It's a really simple way to describe the purpose of our business.

Positive impact sums up what we want to achieve for our clients, our investors and for society.

It also tells everyone here the kind of employer we want to be.

Banking is a trust business. Every one of us has a role to play in building, and rebuilding, trust in our bank.

That begins with communicating that Deutsche Bank is not in business for itself alone. We are here to enable economic growth and societal progress.

Whether you deal directly with clients or help keep our bank running behind the scenes, you influence how people see and experience us.

Only by being true to our brand as individuals will we build a Deutsche Bank that is true to itself and that we all feel proud to be part of.

A handwritten signature in black ink, appearing to read 'Lareena', followed by a long horizontal stroke.

Lareena Hilton
Global Head of Brand Communications & CSR

Our purpose

This is why we're here. This is what we do.

We are here to enable economic growth and societal progress, by creating positive impact for our clients, our people, our investors and our communities.

Positive
impact

Defining positive impact

Positive impact is about what we help make happen for other people – it's never just about what we get out of a relationship or a transaction.

Our positive impact is often commercial.

It's often financial.

But it's always human.

Defining positive impact

By advising on investments, mergers and acquisitions, we help create better, more successful companies. That leads to new jobs, greater innovation, growth and wider prosperity.

A woman in a blue shirt is assisting a person wearing a white and blue Cyberdyne exoskeleton. The person is standing on a platform, and the woman is holding their hand. The background is a bright, modern interior with large windows.

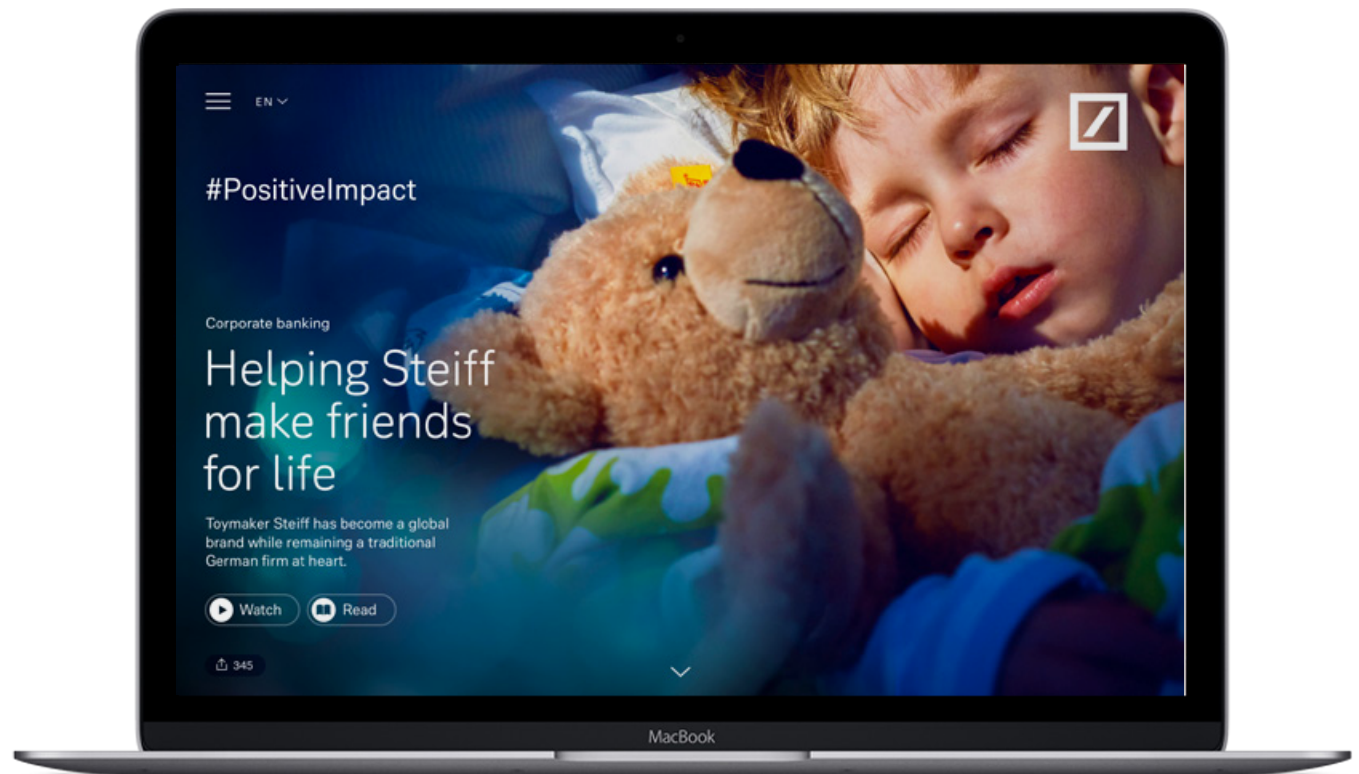
We're not just raising finance.
We're helping Cyberdyne
enable more people to
lead independent lives.
[#PositiveImpact](#)

Watch the film
db.com/positiveimpact

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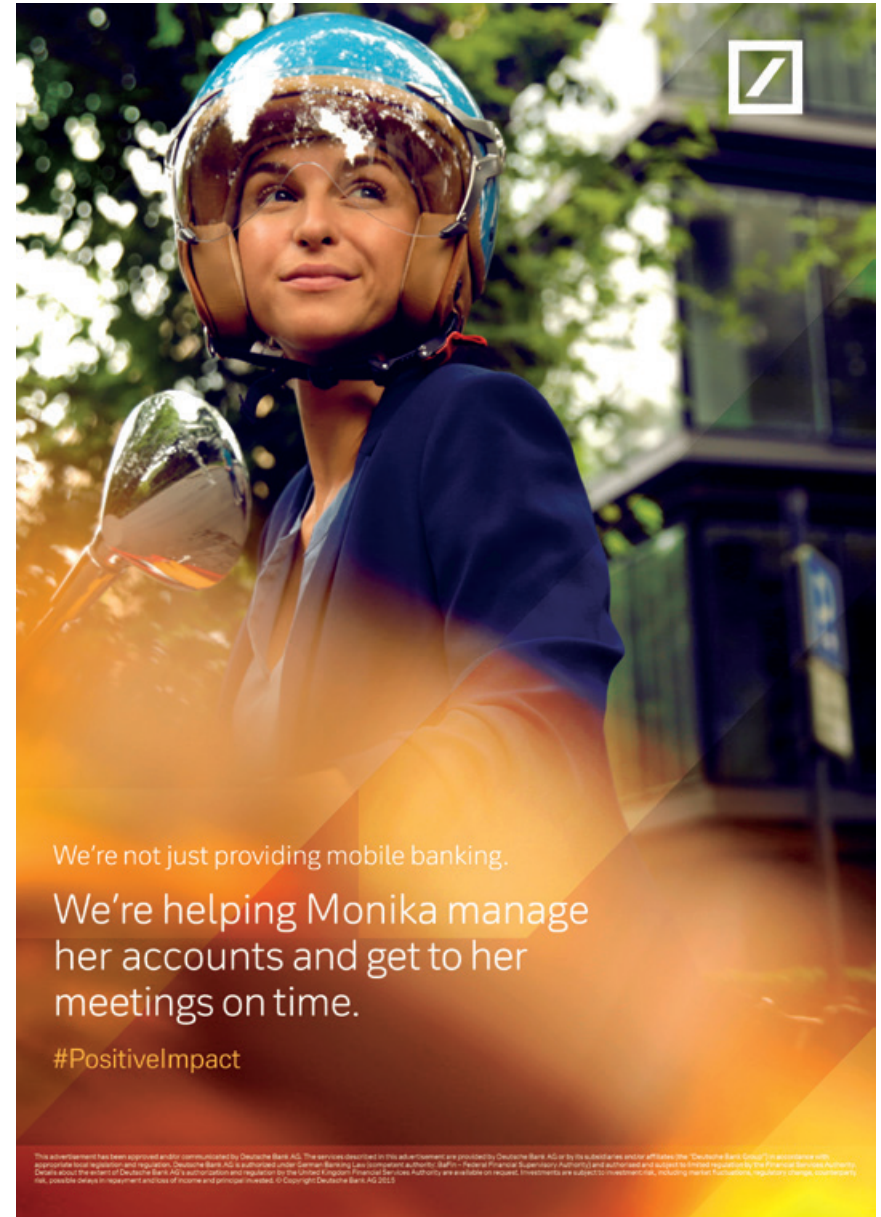
Defining positive impact

Through business banking, commercial lending and services such as cash management, payment processing and foreign exchange, we enable all kinds of businesses to get off the ground, expand, and reach further.



Defining positive impact

Allowing people to bank when and where they want to through digital banking and better branch opening hours offers much more than convenience. It means our customers have more time for the people and the things that matter to them.



We're not just providing mobile banking.
We're helping Monika manage
her accounts and get to her
meetings on time.

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Defining positive impact

We look after future generations by helping to build wealth and arranging its safe transfer. Parents and grandparents count on us to make sure their families are looked after. And as children grow up and have families of their own, we're here for them too.



Defining positive impact

By making it possible for people to buy what they've always wanted, we help make dreams come true.

A first home of their own.

A car with enough legroom for everyone.

A new kitchen.

That house by the sea.



Defining positive impact

By enabling people to save and invest for the future, we provide security. We help the young plan for a time they can only imagine right now and those nearing retirement who want to look forward to comfort and independence.



Defining positive impact

We support the delivery of essential infrastructure like hospitals, roads, bridges and railways by raising finance and managing funds. These are things that people and business rely on.



Watch the film
db.com/positiveimpact

We're not just managing payments.
We're helping Rock Rail bring train
travel into the twenty-first century.
#PositiveImpact

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Defining positive impact

It matters that we are a stable institution.

We are part of the financial system that underpins everyday life, at home and all around the world.

We help governments raise the funds to pay for essential public services.

Business and economies depend on the financing we provide.

We make sure people can pay, and get paid, on time. Every day.



Applying commercial knowledge, capital and financial expertise to achieve our clients' goals – it's what we've always done.

But now, more than ever, we need to demonstrate the value of what we do.

That we are a bank whose business is productive, meaningful and sustainable.

A bank that has positive impact.

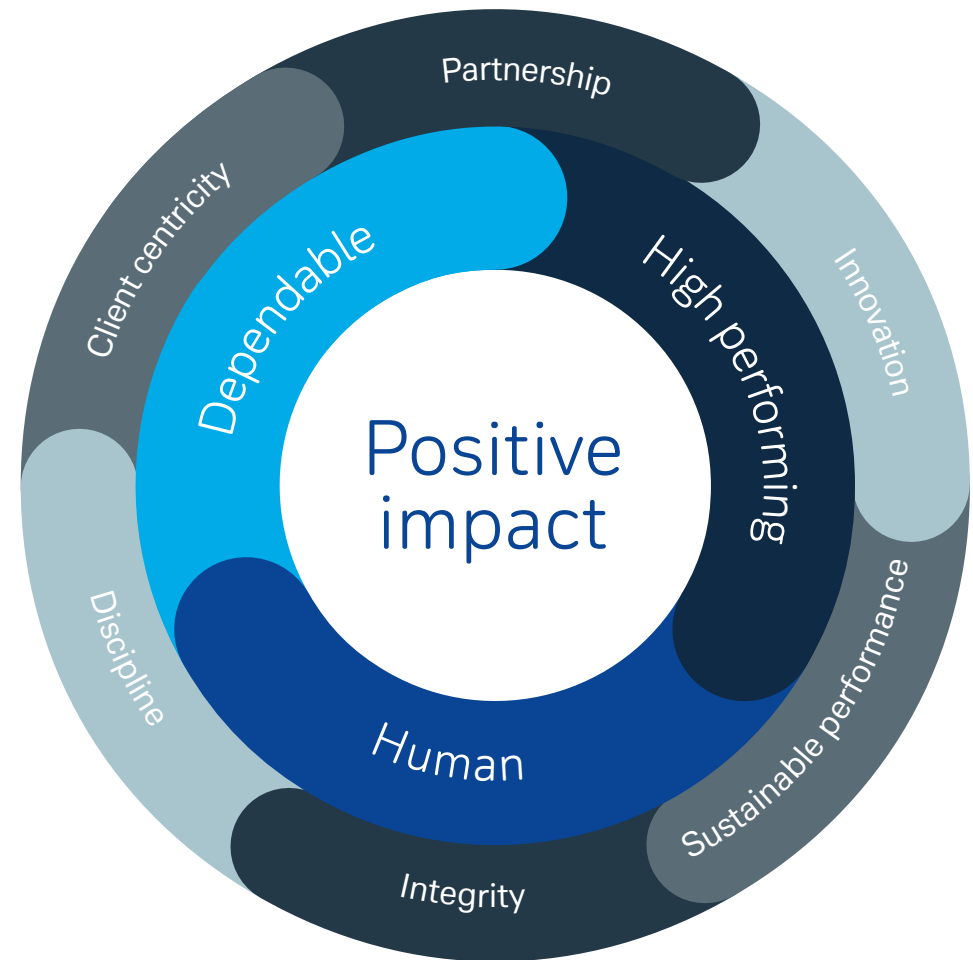
Brand, personality and values

Our brand is at the heart of everything we do. The manner in which we go about our business, our *personality*, brings our brand to life in a way that is unique to Deutsche Bank.

We have a positive impact by being:

- dependable
- high performing
- human.

Together with our values, this personality shapes how we do business.



Dependable, high performing, human

We're here to enable plans, ambitions and dreams.

Dependable

People want to feel confident that their plans, their ambitions and their dreams – and their money – are in safe hands.

They want to be sure they can rely on us to be around for as long as they need us, which could be years or even decades into the future.

They want this relationship to feel like a partnership, where they can talk to us openly about what they want to do and know that we'll listen and do our best to help.

Deutsche Bank's history demonstrates longevity, but being seen as dependable is about much more than facts. So as well as institutional stability, our brand has to convey emotional truth.

By showing that we understand the human motivations and impacts of every transaction, we will earn the trust of clients, and society at large.



Dependable, high performing, human

High performing

When embarking on a new venture, breaking new ground, even pursuing a dream, people need to feel that the effort will be worth it.

They want to work with a partner who can help them achieve not only their next goal but those that come after too. Steady growth, expansion, disruptive innovation, the leap forward that changes everything – they all demand performance.

We are high performing because we care about what we do and who we do it for. We know that clients choose Deutsche Bank because they want the best – ideas, international coverage, service.

The creativity needed to reach the highest standards is matched by our attention to detail. That's evident in the precision our brand is known for.

Our disciplined and systematic approach enables our imagination to power what we do.



Dependable, high performing, human

Human

Saver, investor, entrepreneur, chief executive – they all think, “What if...?”, and they want a partner who’s by their side.

Individual or institution, we never forget that our clients have human as well as financial concerns, that behind every plan is the dream.

So we need to communicate with a warmth and humility that show that we are not just smart thinkers; we have emotional intelligence too.

Being down to earth and personal, using everyday language and showing our connection to real life all express a human side that people may not expect from Deutsche Bank, but which they will always welcome. It tells them that we are part of the same world. That we are just like them.

Behaving and communicating in a human way, and conveying the positive human impact of what we do, is fundamental to who we are. It makes our brand truly distinctive.



Being true to our brand

Having a positive impact is down to each of us individually.

Our brand needs to be evident in all the ways in which people experience Deutsche Bank:

- behaviours
- products and services
- environments
- brand communications.

In the way we behave

Keeping our brand in mind enhances interactions with clients and colleagues. Positive impact encourages innovation, by providing the motivation to look for solutions to the challenges that deter others.

By prompting us to put long-term consequences ahead of possible short-term gains, it keeps our clients, our shareholders and our people safe.

Positive behaviour enriches our working lives by encouraging and invigorating teamwork. It creates new opportunities by breaking down barriers.

And it exudes energy, confidence and optimism about what we can achieve together.



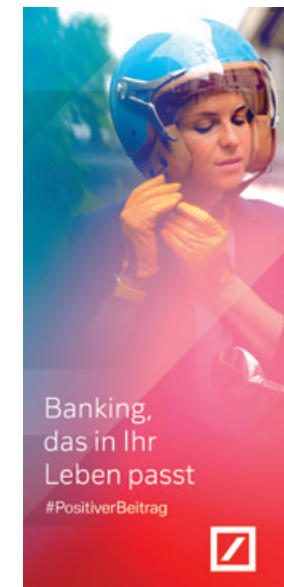
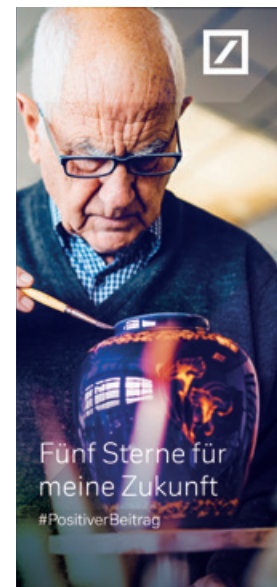
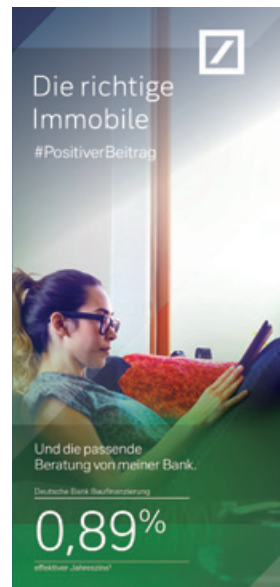
Being true to our brand

In our products and services

Clients want products and services that have been thought through from their perspective.

As innovators, pioneers and proactive problem-solvers, we may use very sophisticated engineering. But the complexity, risks and rewards of our products and services must always be appropriate to those who use them.

Products and services that are true to our brand address the real needs of clients rather than just revenue opportunities for us. They have clear benefits for clients and customers and recognise the wider contexts of prudent growth, stable markets and social responsibility.



Being true to our brand



In our environments

Our branch and office environments can express our brand by being accessible, welcoming and functional.

They invite the customer in and make it easy for them to find what they need, whether that's information or someone to talk to.

Better use of technology enhances the roles of branch staff, enabling them to have more contact with customers.

And, the staff areas of our branches and offices make our people feel valued when they are designed with the same consideration as customer and client areas.

Being true to our brand

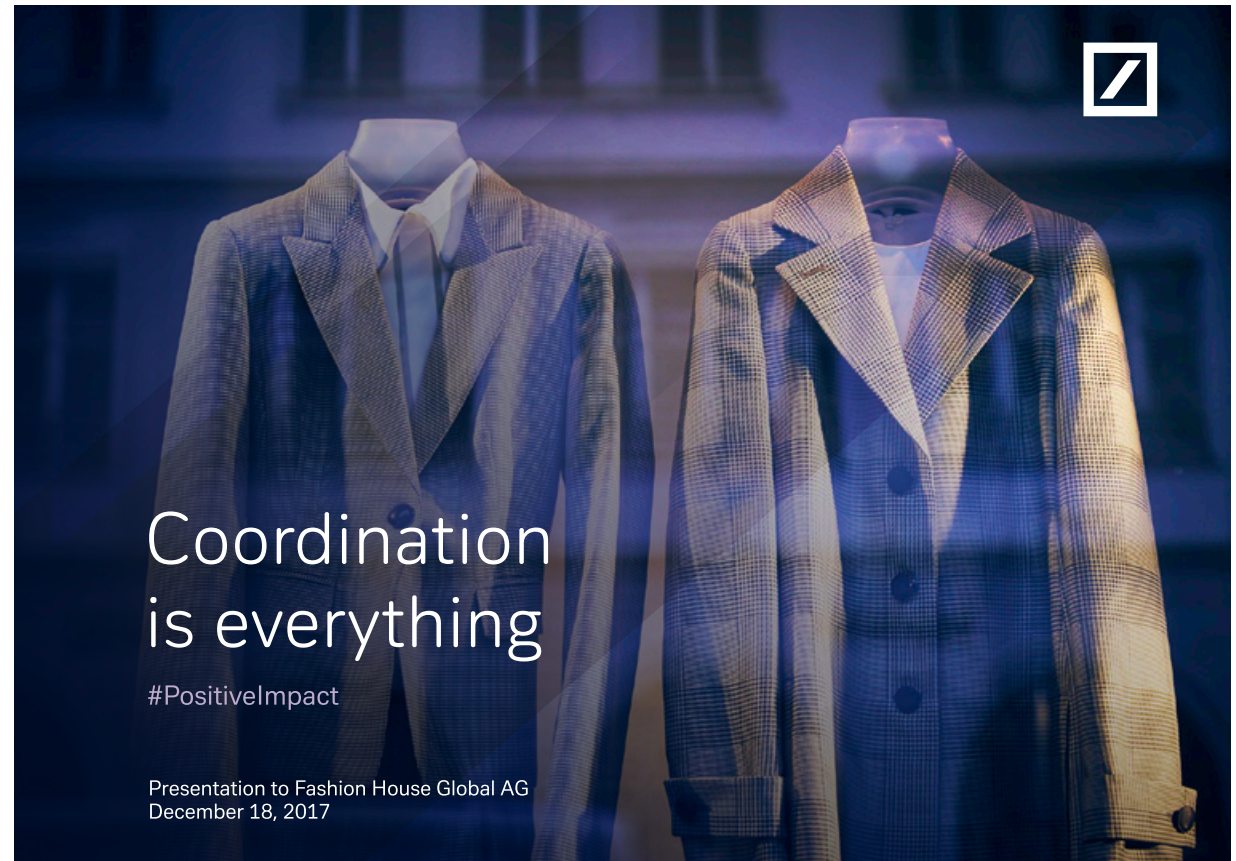
In our brand communications

Positive impact is the inspiration for the distinct visual and verbal style that makes Deutsche Bank brand communications stand out. It determines how we use language and what we write about. It's a message in its own right too.

Communicating with purpose shows the outcomes of what we do. Imagery can convey the end users of products and services, even if they are not our immediate clients.

Copy focuses on the benefits of what we do: the commercial, financial and personal.

We use hashtags to invite conversation: as well as what we do well, we want to know where we can do better.



The role of our visual identity

Our visual identity provides a system for creating brand communications that are instantly recognisable as being from Deutsche Bank.

Each element of the system is tailored to support our brand and personality.

But our visual identity is not a message in itself: it is a framework.

It is the reality and relevance of your ideas that brings positive impact to life.

Our advertising, marketing, stakeholder and internal communications build understanding and recognition of our brand in the minds of our audiences.

Combining the various elements of our visual identity in the correct way will ensure that our communications look consistent.

But to effectively communicate and reinforce our brand at every opportunity, we need more than visual consistency. We need consistency of attitude.

We must focus on the positive impact we make, at each and every opportunity. That means thinking about our brand communications in a new way.



We're not just providing mobile banking.
We're helping Monika
manage her accounts and
get to her meetings on time.

#PositiveImpact

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Identifying positive impact

The strength of positive impact is its breadth of potential interpretation and application.

A mobile banking app can mean time and effort saved for a customer. Or greater control. Or flexibility. Or simple peace of mind.

What could you do with the time and effort saved? How does flexibility or peace of mind make you feel?

More complex products and services have all kinds of positive impacts too. A stock market listing might mean access to new funds. What's the best positive impact to highlight? Reaching new markets? Being able to invest more in R&D? Or improving the lives of our client's own clients or customers?

Thinking carefully about our positive impact means gaining a real understanding of the value of our involvement in any situation, and being able to formulate a compelling idea and message that supports our brand.

The following pages describe how to use and combine the various elements of our visual identity.

But remember, our brand communications will only come to life when our visual identity is used to carry an idea that captures our purpose.

We're not just providing mobile banking.

We're helping Monika
manage her accounts and
get to her meetings on time.

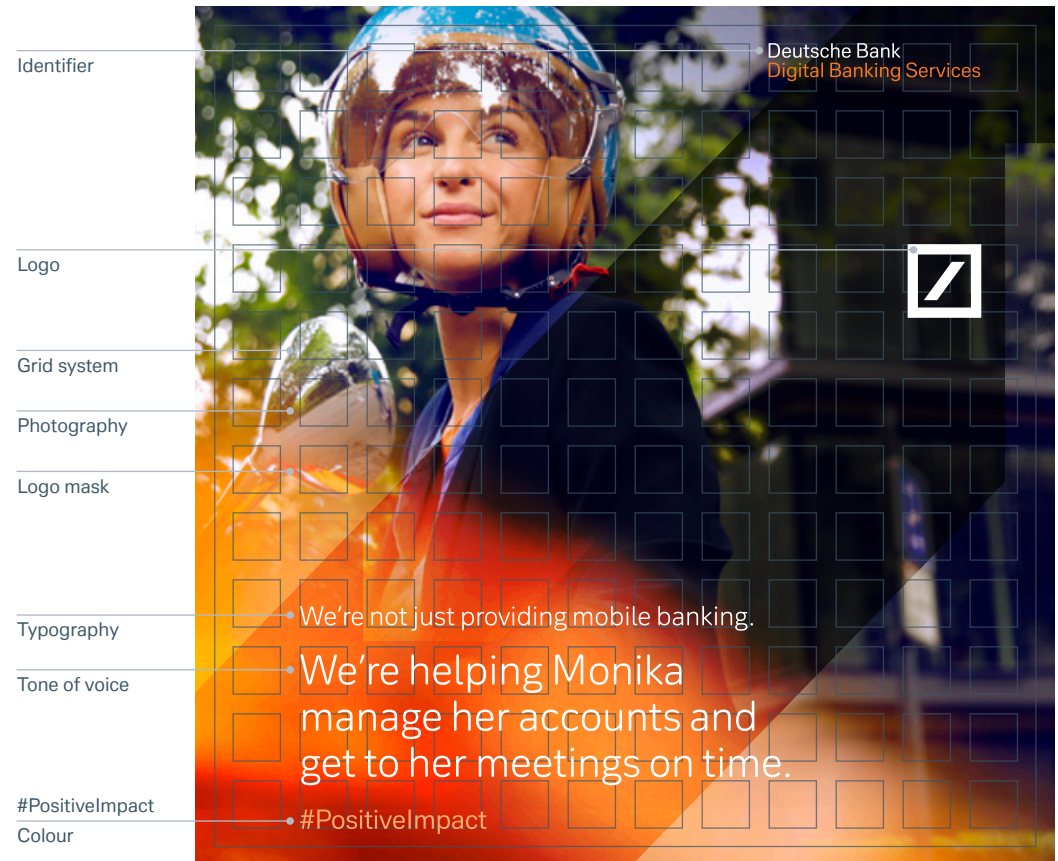
#PositiveImpact

Visual identity elements

Deutsche Bank's visual identity comprises nine elements.

Each plays its part in creating brand communications that feel dependable, high performing and human.

Please take the time to understand how the elements can and should work together. That way we can build the consistency that creates recognition, familiarity, reassurance and understanding of our brand.



Logo

The Deutsche Bank logo is designed to portray growth in a stable environment. It was created for us in 1974 by the celebrated German artist and designer Anton Stankowski.

The logo has become synonymous with Deutsche Bank and is the purest visual embodiment of who we are.

Exclusion zone

The logo is protected from visual interference by an area of clear space around it called the exclusion zone. No other graphic element or type must enter this area. There are three differently sized exclusion zones.

The three exclusion zones

Always use the full (1) exclusion zone as the preferred option. Use the half- (2) or quarter-size (3) only where space is limited – for instance, in some online applications or extremely small formats. Maximise clear space around the logo wherever possible.

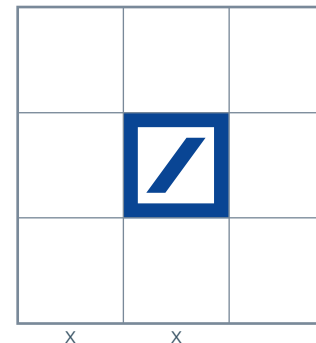
Logo sizes

Logo sizes are defined for all common formats. Because they are the building blocks of a format's grid, logos always need to be sized correctly. The minimum printed size for the logo is 6mm (for instance, when branding a Deutsche Bank pencil). Below this size the logo is too small to be relevant. If a logo smaller than 6mm seems necessary, you might find it a good idea to rethink the application. In print literature and print advertising the logo may not be used smaller than 14mm.

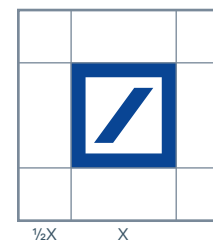
Irregular formats

Where a format does not match a predetermined size or falls between two sizes, choose the closest format to define the appropriate logo size.

1. Full exclusion zone



2. Half exclusion zone



3. Quarter exclusion zone



Format	Logo mm	Identifier pt
A6	14	10.5/10.5
¹ / ₃ A4	14	10.5/10.5
A5	16	12/12
210 x 210	18	13.5/13.5
A4	18	13.5/13.5
US letter	18	13.5/13.5
A3	24	18/18
A2	36	27/27
A1	58	43.5/43.5
A0	84	63/63
2A0	132	100/100

Logo

Colour

The Deutsche Bank logo normally appears only in Deutsche Blue or white. Use the logo colour which provides maximum standout in your application.

Exceptions

- signage that benefits from being sympathetic to architectural design or needs to comply with planning regulations
- Asset Management and Wealth Management, which use their own colourways
- special events materials may use alternative colours with the approval of Group Brand Communications
- monotone print applications, where the logo may appear in black.

Logo artwork download

Always use original logo artwork downloaded from the brand portal: never try to recreate the logo.



Positioning principles

Printed brand, marketing and internal communications, may locate the Deutsche Bank logo in one of four positions to suit any application or design:

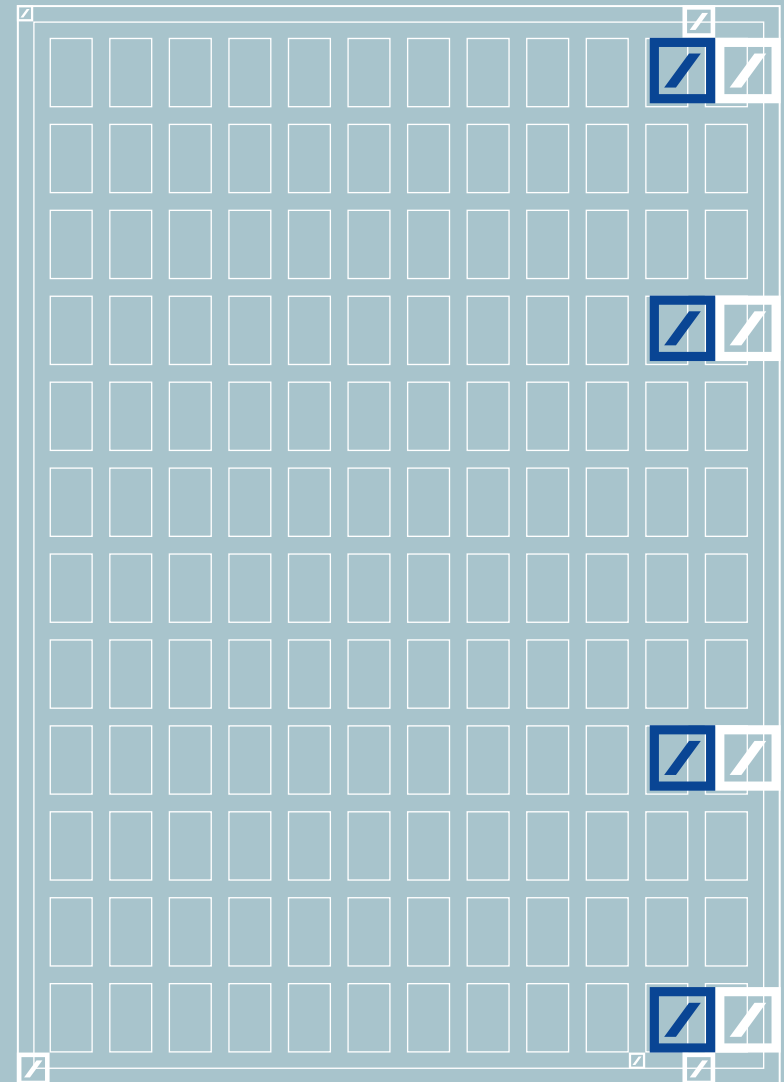
1. In the top right hand corner of a design.
2. In the bottom right hand corner of a design.

In these situations the logo is positioned 1 x its size in from the right-hand edge and 0.5 x its size up (or down) from the bottom or top edge.

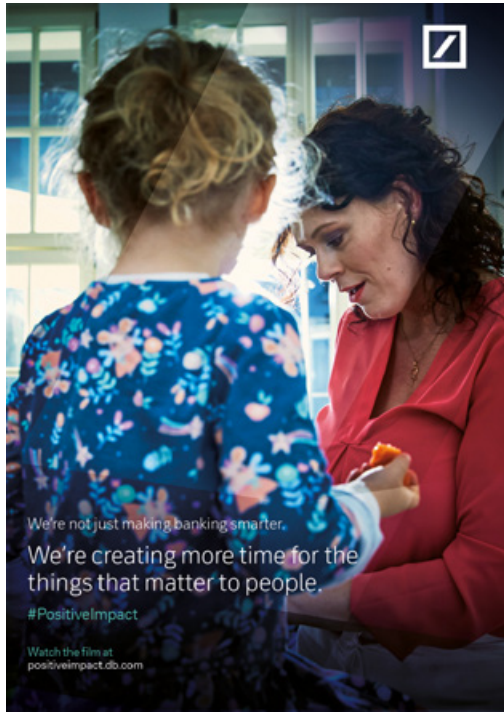
Alternatively, the logo may be located:

3. At the top of the fourth grid module of any given format.
4. At the top of the ninth grid module of any given format.

In these situations the logo is positioned 1 x its size in from the right-hand edge.



Logo



Choose a location for the logo considering the needs of the underlying image and other graphic and typographic elements. Aim for good standout of the logo and a well balanced layout.

When creating a suite or series of materials, consider whether variety or consistency of logo position best serves your project: either approach can be adopted.

Digital applications always locate the logo in the top corner.

Logo

Logotype

The Deutsche Bank logotype, a lock-up of specially-drawn name and logo, has been created for use in some exterior signage, co-branding and sponsorship applications.

Original logotype artwork is available in two size versions, for use below or above 40mm in width.

An updated version of the logotype is being introduced, adjusted to match the design of our new typefaces.

The new version can be identified by the flat top to the t in Deutsche. Check you are using the correct version.

The logotype may only be used with prior permission from Group Brand Communications.

Old version New version



Deutsche Bank



Deutsche Bank

Deutsche Bank



Tone of voice

The language we use should reflect our purpose every bit as much as the way we look.

So our tone of voice needs to be dependable, high performing and, above all, human.

Those characteristics should also be apparent in what we say.

Dependable

Every brand communication should be clear in expression, grounded in reality and backed up by examples, facts and data from trusted sources.

Keep a sense of proportion – not everything has to be the first, the biggest or the best to have merit. We find value in the small and the everyday too. Make sure enthusiasm doesn't lead to over-statement.

Claims like 'world class' are easy to say but difficult to prove. They can make us sound arrogant, because we're talking about ourselves when we should be talking about what we do for others.

Transparency instils confidence, so tell people what they can expect from us. Be upfront about what they need to know, with nothing important hidden away in the small print.

Dependable
writing is
truthful.

High performing

High performance writing has purpose. It is energetic, optimistic and constructive.

Using active language conveys our can-do attitude. It tells your audience that we are the right people to help them with their biggest challenges.

Be clear. Jargon is common in our industry. We can stand out through our ability to describe things in simple terms that anyone can understand.

Never use two words where one will do. Writing with economy demonstrates our precision of thought.

Always look for the positive – even when addressing difficult topics. Our clients, customers, investors and colleagues are more interested in how we will solve a problem than the obstacles involved.

High performance also demands originality, which means there's always room for surprising words and witty headlines. These reinforce the message that we are also creative thinkers who look beyond the obvious.

High
performance
writing is
positive.

Human

We want our brand communications to have the natural warmth of a conversation, even when the audience is global.

Sometimes it's necessary to be formal, but most of the time it's possible to write how you would normally speak to someone face to face.

An institutional tone – proper but impersonal – keeps the audience at distance. Writing like a human being breaks down barriers. We can be open and personal, free from the inhibition that comes with trying to be the voice of a global company.

That might mean using contractions like I'll and we've, which inject energy, personality and informality into a piece of writing.

It may take time to get used to communicating in this way. Test how human your writing is by reading it aloud. What's on the page should sound no different from what you'd say.

Communicating with humanity breaks down barriers.

Three rules

These three rules will help you to communicate our positive impact:

Be positive.

Describe the human impact as well as the business impact.

Speak like a human being, not an institution.

Tone of voice

Setting the right tone

It's not just what we say. How we say it is of equal importance. The tone of our brand communications must be consistent with our brand personality. The interaction of these personality traits creates an attitude that should enable people to recognise a Deutsche Bank communication before they see a logo.

That attitude is expressed through our tone.

We show we are dependable by producing communications that are rooted in reality – they don't rely on fantasy or make-believe.

Our wit shows the agile intelligence that powers high performance. Be careful with humour though – it is subjective and can quickly become crude.

We show our human side by being emotional, but never sentimental.

These characteristics, along with the others described in the table opposite, create the right tone for brand communications. It's not necessary to include them all every time, but any brand communication should express some of these characteristics.

Personality

Characteristics

Dependable

Humility
Reality
Relevance

High performing

Economy
Positivity
Wit

Human

Individuality
Openness
Warmth

Photography

We want to show that we live and work in the same world as our clients and customers – the real world.

We use photography to express the more emotional dimensions of our brand and to convey intelligence, warmth and authenticity.

Good photography can help us convey our ideas, by representing people, places and perceptions in ways which genuinely resonate with our audiences.

Of course photography that depicts real life in the real world is nothing new. But two things make our approach unique:

- the ideas that our imagery conveys
- the way we treat our imagery visually.

Using non-photographic imagery

Photography grounds our communications in the real world.

With the exception of our Wealth Management division, illustration may not be used for externally-facing brand or marketing communications. It may be used only in editorial applications – magazines and newspapers – or for internal communications materials.

Advice on using illustration is available in a supplement to these guidelines. Similar guidance on information graphics is also available. Find both on the brand portal:

brandportal.intranet.db.com
brandportal.db.com

Photography

Ideas come first

Partnership? Understanding? Dialogue? Agility?

The image on the right could support a number of themes or ideas. And it clearly feels like a moment from real life.

But it's a surprising image to see from a bank: the shoes are worn, the floor is scuffed and the sense of informality is powerful.

That's why it's such a valuable image.

Who's feet are they? Is it a young couple, debating the merits of an apartment they're hoping to buy? Or two entrepreneurs planning the next big step for their start-up? Is it two bankers just having taken part in a team challenge?

Imagery that allows your audience some room to interpret what they see creates more powerful opportunities to engage them. And the more literal a depiction of a theme or concept, the easier it is to ignore.

Look for thought-provoking imagery and create contrast between its content and the ideas you're trying to communicate.

The subject-matter of an image doesn't need to be extraordinary to create extraordinarily powerful communication.



Photography

Our unique look: Intense+

We call our photographic style Intense+. It's a visual treatment unique to Deutsche Bank.

It is designed to capture a sense of real life combined with warmth and vivacity.

Intense+ has four essential characteristics:

- shadows and mid tones that tend to blue
- rich, saturated colour
- vignetting
- short depth of field



Photography

The combination of these four characteristics, in varying degrees to suit each individual image, is what creates photography that looks like Deutsche Bank.

Commissioned photography should be conceived and art directed with these post production techniques in mind, but good stock imagery can be adjusted too.



Original stock image



Intense+ treatment

Photography

How to create Intense+

Each of these techniques needs to be applied sensitively according to the needs of the original photograph.

Nothing should prevent our imagery looking 'real-world': it needs to reflect the world our clients live in.



Original stock image



1. Black to blue

Use the black channel in the selective colour correction tool and experiment with reducing yellow and adding magenta and cyan. You may need to reduce the global effect in details like skin tones and eyes.



2. Saturation

If the image lacks vivacity or punch, carefully increase the saturation. Pay particular attention to keeping skin tones warm and natural.



3. Vignetting

Vignette the image a little by using the tone curve, darkening the edges irregularly, to achieve a natural look.



4. Short depth of field

A sense of depth can be increased by introducing deliberate foreground interference or throwing background detail out of focus. The former can be achieved by clipping from another image and adding it as a new layer, blending and blurring to create a soft, realistic look.

Photography

Organising brand imagery

Our brand imagery falls into three categories:

- us and those we work with
- the world we live in
- things we see.

While our Intense+ treatment creates distinct looking photography, visual style alone is not enough to create great brand photography. Content, and the idea behind that content, always come first.

Us and those we work with

Photographic portraiture plays a lead role in our use of imagery. It's a simple way for us to reflect our clients, colleagues and society.

Our people photography is never artificially glossy and glamorous. It's about real people in real situations: believable, lively and natural.



Individuality? Start-ups? Commercial banking?

A sense of location for portraiture is valuable. Show real people, interacting at work, at home, in everyday situations.

Connectivity? Technology? The future?

Capturing a sense of humanity doesn't have to mean showing the whole person. Dramatic cropping of portraiture can be very powerful and speaks to a wider audience.

Partnership? Security? Inheritance?

When photographing people for informal portraiture, always ensure they appear unaware of the camera, relaxed and unposed.

It's also a good idea to ensure subjects are engaged with their environment and, where possible, give the impression of being naturally lit.

Don't be afraid of witty images – the moments of real life that are most memorable are often the ones that bring a smile.

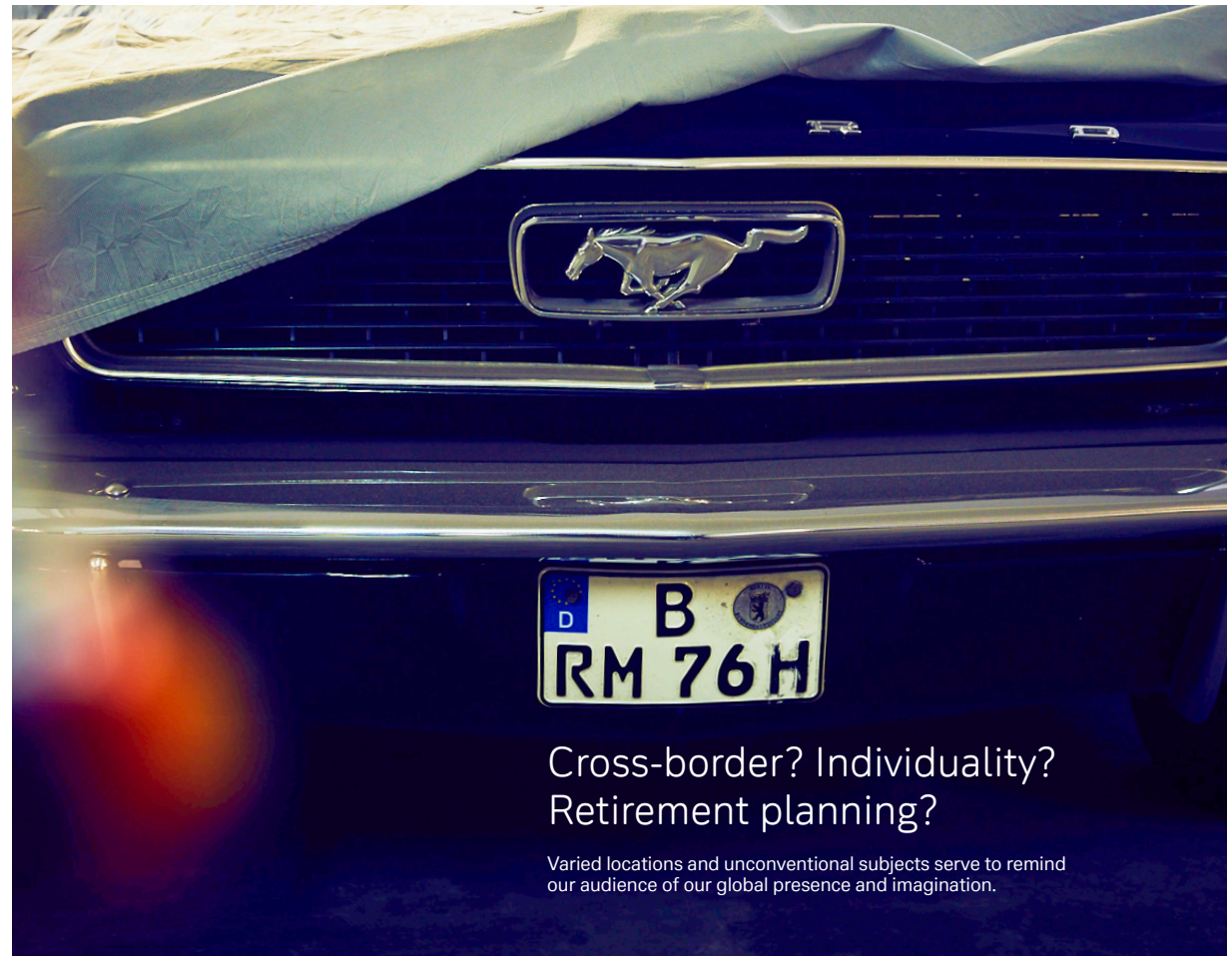


The world we live in

Deutsche Bank operates in so many locations, across so many sectors with such a wide range of expertise, it's vital to depict our diversity.

Location photography is an effective way of reflecting the endlessly variable world of our clients and customers.

Ensure you choose interiors, landscapes and situations which are imaginative and intriguing but realistic.



Cross-border? Individuality?
Retirement planning?

Varied locations and unconventional subjects serve to remind our audience of our global presence and imagination.

Liquidity? Convenience? Infrastructure?

Our landscape imagery is as varied as the locations we operate in, the situations we work in and the communities we live in.

Avoid the clichéd, but don't be afraid of the everyday – simply show it from a fresh point of view.

Photography

Things we see

In a connected, accessible world, the same information is often available to everyone.

That we notice it and how we interpret it is what creates difference and drives high performance.

We show our agility in gaining new perspectives by using imagery which observes our surroundings in an unexpected way. It can be abstract, literal, man-made, organic, fascinating or mundane – as long as it shows the interesting details which do not escape our notice.



Structure? Modernity? Modularity?

Abstract imagery really helps show our self-belief.

An unexplained but intriguing detail, or a shot which requires a little decoding is the mark of a confident business which knows its subject and its audience.

Abstract imagery is also very useful as visual support for more technical or conceptual subject matter.

Colour

Deutsche Bank's colourway is built around two core colours, Deutsche Blue and white.

These two colours are supported by a range of complementary blues, neutrals and accent colours.

All can be combined to suit every need, from marketing communications to the most complex digital information design.

Bright, vibrant colour is a vital component of Deutsche Bank's visual identity, and our palettes offer lots of possibilities. But it is important not to overdo it. Colour, and the vivacity it can bring, is best delivered via our photography.

Use colour, in type and other graphic elements, carefully and make sure every colour choice is relevant and appropriate.

Primary palette

The primary palette comprises Deutsche Blue, white, black and three supporting blues.

Deutsche Blue

Deutsche Blue is an intense, pure colour. It is to be used primarily for our logo and for highlighting information in type or information graphics. Treat Deutsche Blue as precious. Be careful using it for large solid areas or for extensive amounts of type.

Deutsche Blue must only appear as a solid colour: it may not be tinted. For print applications, always specify Deutsche Blue as a spot colour where possible: intense blues do not reproduce well out of four colour process.

All other palette colours are designed to reproduce well out of four colour and may be used as solid or tints.

White

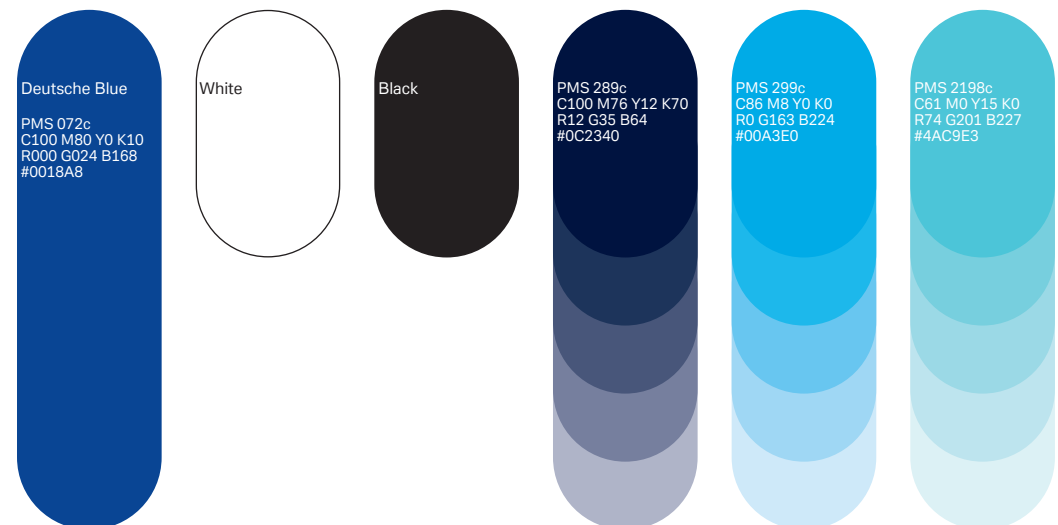
Treat white as a colour and include it as an essential design element.

Black

Do not use large areas of solid black. Where designs demand large areas of dark colour, use a dark blue, a neutral, or a colour gradient. Avoid using tints of black; select tints or shades from neutral palette colours.

Supporting blues

Our three supporting blues may be tinted to any value.



Colour

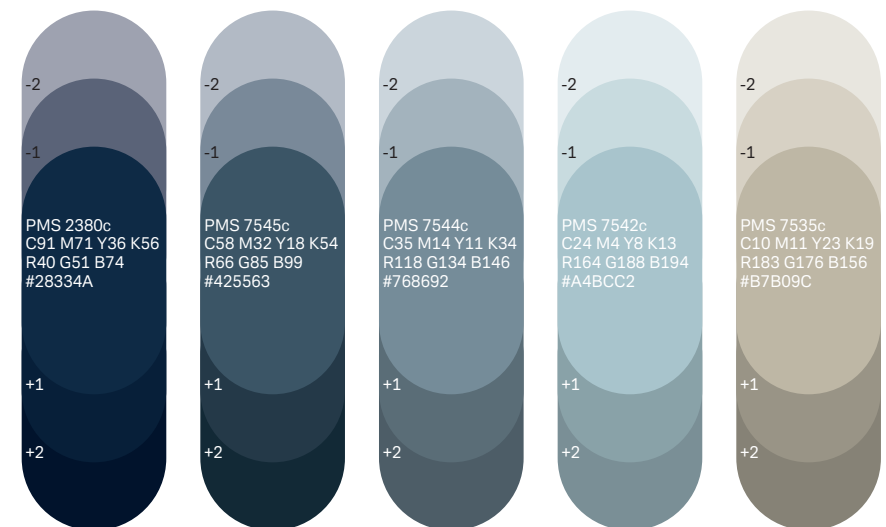
Neutral palette

Neutral colours provide a useful contrast to primary and accent palettes.

Each colour is provided with two lighter tints and two darker shades to offer a wide range of tonal variations and levels.

Tints and shades other than these may not be used.

Use neutral colours to create calm environments in which other design elements or accent colours can stand out.



Colour

Accent palette

Like the neutral palette, each accent palette colour is provided with two tints and two shades. Other values may not be used.

Use these colours to highlight or differentiate important items in text or information graphics.

Use accent colours sparingly, ensuring they play a supporting role and do not dominate.

Minimise the number of different accent colours in any given layout. Using tints and shades of a single colour in a design can work well.

Specials and exceptions

Occasionally, colours from outside our approved palettes may be required, for example metallics, fluorescents or special printing inks or foils. These may be permitted in exceptional circumstances only with the prior approval of Group Brand Communications.

Colour palette downloads

All Deutsche Bank palettes are provided as .ase files for print and digital use. These palettes can be imported into Adobe CC applications.

Do not try and recreate neutral or accent palettes.

-1 and -2 colours are not simple percentage tints of core colours and +1 and +2 shades are not achieved by the addition of black.

Palettes can be downloaded via the brand portal:

brandportal.intranet.db.com

brandportal.db.com



Colour

Accent gradient palette



Gradient palette

Our gradient palette comprises two sets; accent gradients and neutral gradients.

Accent gradients

Use accent gradients when designs demand visual impact and imagery is not available. Accent gradients always tend to the same dark blue in the bottom right hand corner.

Neutral gradients

Use neutral gradients in a more supportive role for illustration and information graphics.

All gradient backgrounds can be combined with a logo mask to add interest to simple typographic layouts.

Creating gradients

Gradients can be created using four colour process or RGB in all Adobe CC applications. Define start and finish colour values as specified. The gradient midpoint is located at 35% in the application's gradient palette.

Always apply gradients diagonally, from top left to bottom right, regardless of the shape of the area.

Do not create additional gradients.

Neutral gradient palette



Typography

Two unique Deutsche Bank typefaces are used for all our communications:

- Deutsche Bank Display
- Deutsche Bank Text

This minimal approach to type styles helps us to be precise in our messaging, to prioritise information and leave out what is unnecessary.

Deutsche Bank Display

Deutsche Bank Display is used for setting headlines, larger subheads, standfirsts and general display text.

Its design and weight lend a humanity and warmth to display copy.

It must not be used as a body text typeface, where it becomes too light. Use Deutsche Bank Display for emphasis of larger typesetting only.

Deutsche Bank Text

Deutsche Bank Text is to be used for all type matter other than display copy.

Size relationship between display and text type styles

Avoid setting Deutsche Bank Display and Deutsche Bank Text at similar sizes when in close proximity to each other.

Deutsche Bank Display must be set at no less than 150% of the size of adjacent copy set in Deutsche Bank Text.

Body text set at 10pt Deutsche Bank Text means that adjacent copy set in Deutsche Bank Display must be set at 15pt or more.

Sourcing Deutsche Bank typefaces

Deutsche Bank typefaces are only available to registered users of our brand and visual identity.

They can be downloaded via the brand portal:

brandportal.intranet.db.com
brandportal.db.com

Deutsche Bank Display 96pt

Dd

Dd

Deutsche Bank Text 64pt

Typography

Creating emphasis

Both Deutsche Bank typefaces are available in one weight only. This is deliberate and demands a certain discipline from both designers and writers.

Create emphasis by swapping between display and text typefaces, or with a range of different techniques: there is always an alternative to emboldening.

Size, colour and position

You can change size, colour or spatial positioning in order to create emphasis within our typographic design.

Use colour in type sparingly and avoid using more than one accent colour per layout. Indents and em-dash bullets can also create emphasis.

Style

Never use typographic effects such as emboldening, condensing, expanding, slanting or outlining.

Set Deutsche Bank typefaces in sentence case, never title case or all in lowercase. Avoid setting text all in capitals.

Use italics only for emphasis of individual words or short phrases.

OpenType

Deutsche Bank typefaces include a range of OpenType features and glyphs, for example, tabular numerals and fractions.

Alignment

In normal use, type must be ranged left, never centred, ranged right or justified.

In some exceptional circumstances – video captions or on merchandise for example – type may be centred or ranged right, with the prior approval of Group Brand Communications.

Paragraphs

Separate paragraphs by a whole or a half line space.

Line spacing

Line space body copy at +20% rounded to the nearest half point. This text is set at 10/12pt. 16pt body text would be line spaced at 19pt.

Line space headlines and display copy at +10% rounded to the nearest half point. You might have to reduce this at larger sizes to create the appearance of display copy being set at +10% line spacing, depending on the combination of ascenders and descenders.

Bullet points

Where bullets are required:

- use an em-dash (alt+shift+hyphen)
- indent the following text and additional bullets by multiples of the line space (here 12pt or 4.233mm).

Typography

Character spacing

Character spacing of type – or tracking – has a significant effect on the legibility and reading time of a piece, as well as its overall style.

Deutsche Bank Text does not require tracking unless being used at exceptionally large sizes.

Deutsche Bank Display may be progressively tracked at up to -40/1000em when being used at large sizes.

Do not space letters for graphic effect.

Hyphenation

Deutsche Bank only uses hyphens in English copy for meaning (for example, agile-minded), not for line endings. German copy is hyphenated as needed to accommodate its longer words.

PC-generated typography

Documents created internally may be subject to different production processes to materials which are professionally typeset.

Documents produced in MS Word or PowerPoint may substitute specific PC system fonts if:

- Deutsche Bank typefaces are not available, or
- documents are to be circulated to parties who may not have our typefaces installed on their systems.

When necessary, substitute:

- Arial Regular for Deutsche Bank Text
- Arial Italic for Deutsche Bank Text Italic
- Calibri Light for Deutsche Bank Display
- Calibri Light Italic for Deutsche Bank Display Italic.

Do not substitute fonts and weights other than these.

Note that, size for size, Calibri light is significantly smaller than Deutsche Bank Display and will need adjusting accordingly.

All other standards relating to type style should remain consistent with professionally produced typesetting. Internally-generated material should differ as little as possible from professionally typeset matter.

Deutsche Bank Text 96pt

Dd

Dd

Arial Regular 96pt

Deutsche Bank Display 96pt

Dd

Dd

Calibri Light 96pt

The #PositiveImpact tagline

The #PositiveImpact tagline is always used to support a proposition, in headline or title form. It is not a message in itself and is not used as a standalone item.

Sized in relation to the logo of any given format, the #PositiveImpact tagline is always positioned below headline or title copy.

The #PositiveImpact tagline appears on advertising, brand, marketing and internal communications.



Advertising



Internal communications



PowerPoint presentations



Marketing communications

The #PositiveImpact tagline

Type style

Typeset the tagline in Deutsche Bank Text. It may not be typeset in any other typeface.

Size

Most applications have a simple one-to-one size relationship where the logo size in millimetres equals the tagline size in points.

Start by defining the logo size for your application.

If the format requires an 18mm logo, the tagline is set in 18pt. If the logo is 14mm, set the tagline in 14pt.



36mm logo = 36pt tagline

#PositiveImpact



24mm logo = 24pt tagline

#PositiveImpact



18mm logo = 18pt tagline

#PositiveImpact



14mm logo = 14pt tagline

#PositiveImpact

The #PositiveImpact tagline

Position

The #PositiveImpact tagline should be located immediately below a communication's headline or title copy, so that it supports the communication's lead idea. It may not appear in any other location.

There are three permissible distances between the #PositiveImpact tagline and preceding copy:

- 1 x the tagline's own height
- 1½ x the tagline's own height
- 2 x the tagline's own height.

When calculating the height of the tagline, do not include the tagline's descender: measure from the baseline to the cap height.

Choosing which distance to select will depend on the type size and line spacing of the preceding copy.

There is no fixed rule as to which distance to use: designers must choose the distance that provides the best visual balance for their typographic design.

Locating the tagline 1 x its own height below preceding copy

We're not just raising finance.

We're helping Cyberdyne
enable more people to
lead independent lives.

x
x
#PositiveImpact

This example uses the 1 x tagline distance to achieve the best visual balance

We're not just raising finance.

We're helping Cyberdyne
enable more people to
lead independent lives.

#PositiveImpact

The #PositiveImpact tagline

Locating the tagline $1\frac{1}{2}$ x its own height below preceding copy



This example uses the $1\frac{1}{2}$ x tagline distance to achieve the best visual balance



Colour

Use any colour from the Deutsche Bank palettes to ensure that the tagline stands out.

As it is good practice to minimise the number of colours used in any single design, the tagline will often adopt a colour selected elsewhere in the design.

The #PositiveImpact tagline

Locating the tagline 2 x its own height below preceding copy

Detect, prevent and report.
Get sharp to financial crime.

Keeping
everyone
safe

x
x
x
#PositiveImpact

This example uses the 2 x tagline distance to achieve the best visual balance

Detect, prevent and report.
Get sharp to financial crime.

Keeping
everyone
safe

#PositiveImpact

The #PositiveImpact tagline

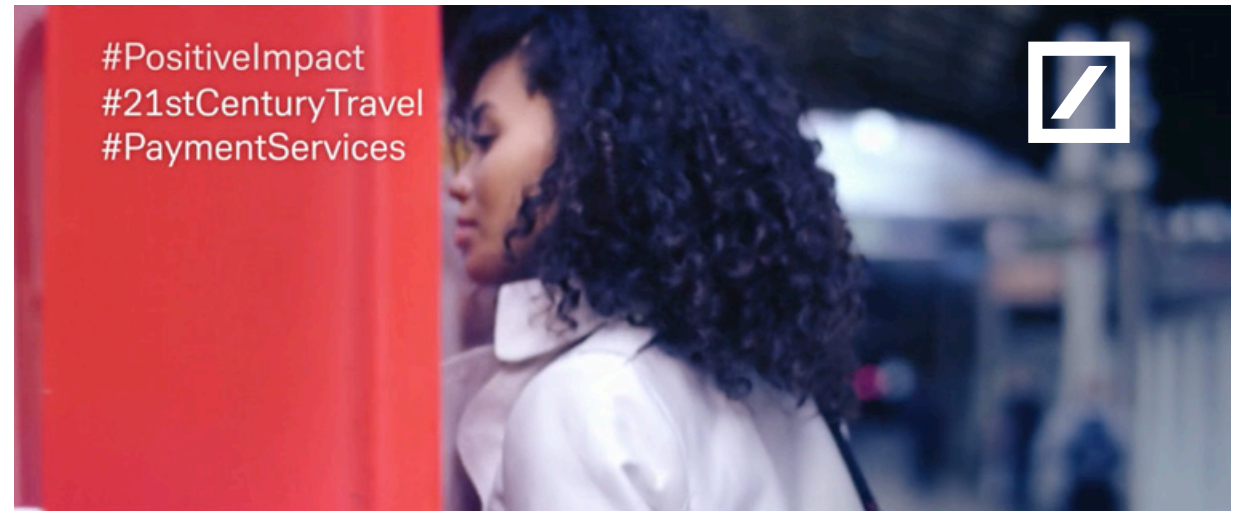
Exceptions

Some channels and formats – those that offer dynamic or animation possibilities – are allowed to adopt a different approach to positioning the #PositiveImpact tagline.

The three-part hashtag lockups that close our brand films are an example of alternative positioning.

In this instance the #PositiveImpact tagline leads – rather than sitting below a headline or title – and is supported with two further hashtags.

But even here, the #PositiveImpact tagline supports a proposition – payment services and 21st century travel, or, digital banking and more time for me (#MehrZeitFürMich).



Identifiers

Deutsche Bank communicates as a single brand.

But, we are a complex organisation and an audience can find it helpful to know which part of the bank is communicating with them.

Our visual identity uses a series of identifiers that work together with, but separate from, the logo.

An identifier comprises one or two lines (plus a local language translation when needed). The first line is either Deutsche Bank or Deutsche Bank Group, depending on the legal status of the author.

An identifier is for just that – identification. It is not designed to express anything other than the name of the communication's author.

When to use an identifier

Identifiers can be used when:

- there is a legal requirement to signal which part of the bank is communicating: a group or corporate division, or a trading name, or
- it is genuinely helpful to your audience to say which part of the bank is addressing them.

Identifiers may be used on stationery, literature covers, title slides, posters, advertising and digital communications.

An identifier appears only once, when Deutsche Bank is introducing itself.

Identifiers and colour – first line

The first line of an identifier is either Deutsche Blue or white and ideally, matches the colour of the logo in use. When this colour match means the identifier's first line does not stand out against a background image, you can substitute only white or Deutsche Blue.

Identifiers and colour – second line

On brand and marketing applications, the identifier's second line can appear in any colour from the primary or accent palettes – with the exception of Deutsche Blue which must not be used.

Colour coding

Colour coding (the consistent or repeated use of a single colour for a business, division or product) is not permitted.

Typesetting identifiers

Typesettings for identifiers are important.

Identifiers are always set solid (the line spacing is the same as the type size).

Deutsche Bank
Corporate Finance

Deutsche Bank
DB Research

Deutsche Bank
Human Resources

Deutsche Bank
Group Audit

Deutsche Bank
Investor Relations

Identifiers

Scaling identifiers

Always size an identifier relative to the logo it appears with (where this logo is in turn defined by the format being used).

As a rule of thumb, identifier type size can also be calculated by multiplying the mm size of the logo by 75% and converting to points; so a 24mm logo x 75% = 18pt.

Identifiers are set solid, so an 18mm logo gives an identifier of 13.5/13.5pt.

The minimum size for an identifier is 10.5/10.5pt. Use this size whenever the logo is smaller than 14mm.

Locating identifiers

Always place an identifier at the top of an application and position using your grid.

Arrange the identifier left on any of the 12 columns of the Deutsche Bank grid.

Deutsche Bank
Investment Bank

Type 46pt
Line spacing 46pt

Deutsche Bank Group
Deutsche Securities

Type 16.5pt
Line spacing 16.5pt

Deutsche Bank
Chief Operating Office

Type 24pt
Line spacing 24pt

Deutsche Bank
Privat- und Geschäftskunden

Type 13.5pt
Line spacing 13.5pt

Deutsche Bank

Type 12pt

Deutsche Bank
Human Resources

Deutsche Bank
Human Resources

Deutsche Bank
Human Resources

Deutsche Bank
Human Resources

Deutsche Bank
Human Resources

Type 10.5pt
Line spacing 10.5pt

Identifiers

Positioning other matter with identifiers

An identifier does not have an exclusion zone as such. However, always separate the identifier (whatever its size) from any following text or imagery with a minimum of one line space.

Deutsche Bank
Corporate Bank

Conference details and timetable

Deutsche Bank
Corporate Bank

Newsletter

Sizing identifiers

Format	Logo mm	Identifier pt
A6	14	10.5/10.5
¹ / ₃ A4	14	10.5/10.5
A5	16	12/12
210 x 210	18	13.5/13.5
A4	18	13.5/13.5
US letter	18	13.5/13.5
A3	24	18/18
A2	36	27/27
A1	58	43.5/43.5
A0	84	63/63
2A0	132	100/100

Logo mask

The logo mask is a graphic device which helps create a unique look across our brand communications.

Derived from a series of 3D projections of our logo, logo masks work when laid over an image or colour gradient, adding a subtle extra depth and dimension.

Standalone designs – posters or web banners – always use a logo mask.

Longer form communications – print literature or websites – use a logo mask at entry point only:

- use a logo mask on brochure covers only, not on text pages
- use a logo mask on top stage web imagery, not on every image.

Logo masks need to be used sparingly outside these situations. It's not a good idea to over use them.



Logo mask



Image



Logo mask

01

02

03

Choosing from the logo mask library

Logo masks hint at a dimensional Deutsche Bank logo without revealing it in full. Created from the semi-transparent layering of two 3D projections of the logo, each logo mask offers a distinct visual quote of the logo.

There's a library of 10 ready-made logo masks. Choose a mask that works with your layout elements and creates an interesting dynamic.

Logo masks can be adjusted – scaled and their opacity tuned – to suit all kinds of images and compositions.

04

05

06

Colour space

Always work in CMYK when combining logo masks with images or colour graduations.

Even when working on files for RGB applications, keep your document's colour space set to CMYK. Only convert to RGB once you are happy with your design and the document is flattened.

Never use logo masks over spot colours as this can produce unpredictable results.

07

08

09

10

Logo mask

Technical considerations

Logo mask files are designed to work with Adobe CS3 and above.

For print applications, use the Adobe Illustrator (.ai) file format logo masks. These have embedded transparency settings and because they are vector files, you can scale them without any loss of resolution.

Open the .ai file directly in Illustrator if you are going to build your layout in that application.

Or, place the .ai file directly in InDesign.

Do not cut and paste logo masks from Illustrator to InDesign as the transparency settings will not be preserved. For RGB applications, use the Adobe Photoshop (.psd) file format logo masks. These have embedded transparency settings too, but cannot be enlarged without loss of resolution.

Artworks

Logo mask artworks are available in both vector (.ai) and raster (.psd) file format. Download them from the brand portal:

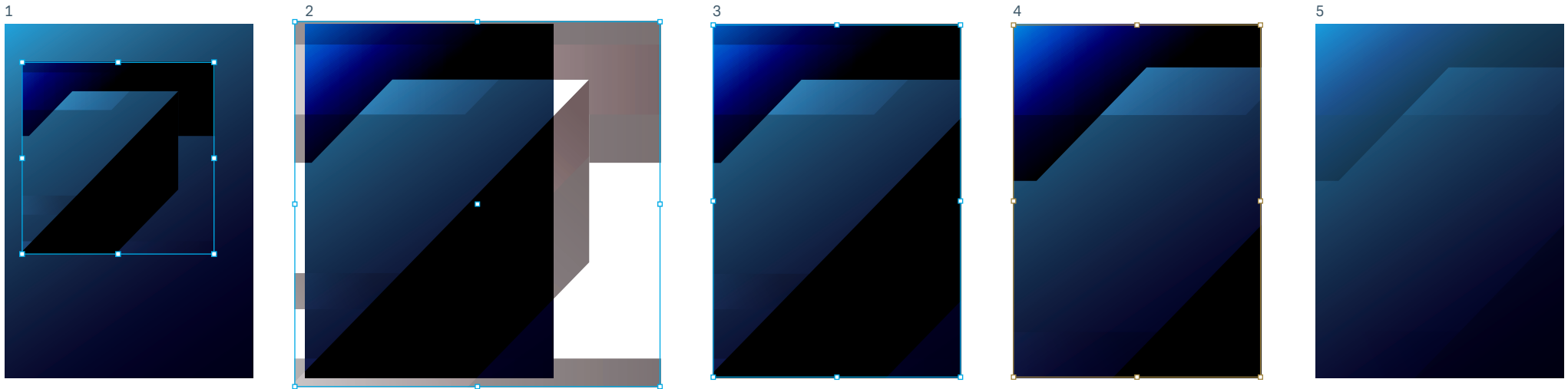
brandportal.intranet.db.com
brandportal.db.com

Logo mask

How to apply a logo mask

1. Download a logo mask from the brand portal and open or place it in your design application.
2. Logo masks come in a square format. Position your mask in any corner of the image area and scale it to match or exceed the image's longest dimension. Ensure when scaling that you don't distort the mask's proportions. Logo masks must not be distorted in any way.
3. Adjust your logo mask's bounding box so that it registers exactly with the image or gradient beneath.
4. Working within the bounding box, adjust the size and position of your mask to suit your layout. Ensure the mask always extends up to or beyond all four edges of its bounding box.
5. Check the opacity of your logo mask. If it appears unduly strong, reduce the opacity to the level desired. (In the example here, the logo mask's opacity has been set to 25%).

Always work in CMYK colour space, even for screen-based applications.
For screen-based applications, convert to RGB only when your design is finalised and flattened.



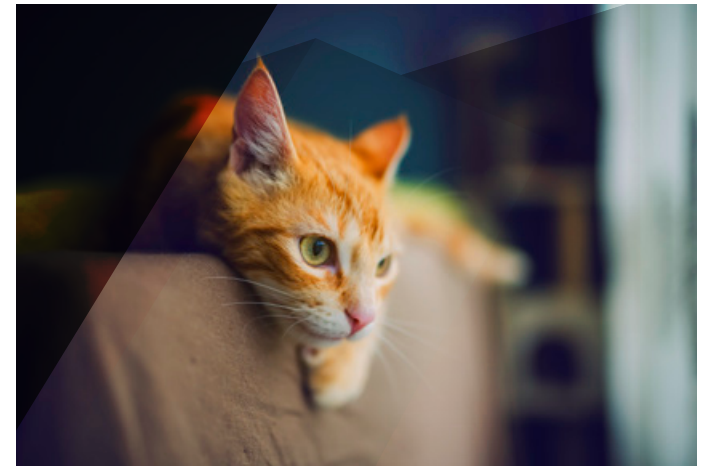
Logo mask

Logo mask design considerations

You can use logo masks in an infinite variety of scales, crops and positions.

They should always retain a subtlety and lightness.

Superimpose them carefully when using portraiture, paying special attention to the appearance of eyes, faces and skin tones.



Logo mask

Even if you do not have an image to work with, one of our gradients and a logo mask can create a distinct Deutsche Bank look in a matter of seconds.

Grid system

Grids are a fundamental part of our visual identity. They are the invisible skeleton beneath every design and, on screen and in print, are the secret behind consistency of presentation and well-organised information.

The Deutsche Bank 12 x 12 grid

We use a 12 (column) by 12 (row) grid with an extra, outer page frame. This provides flexibility across our complex range of applications and formats.

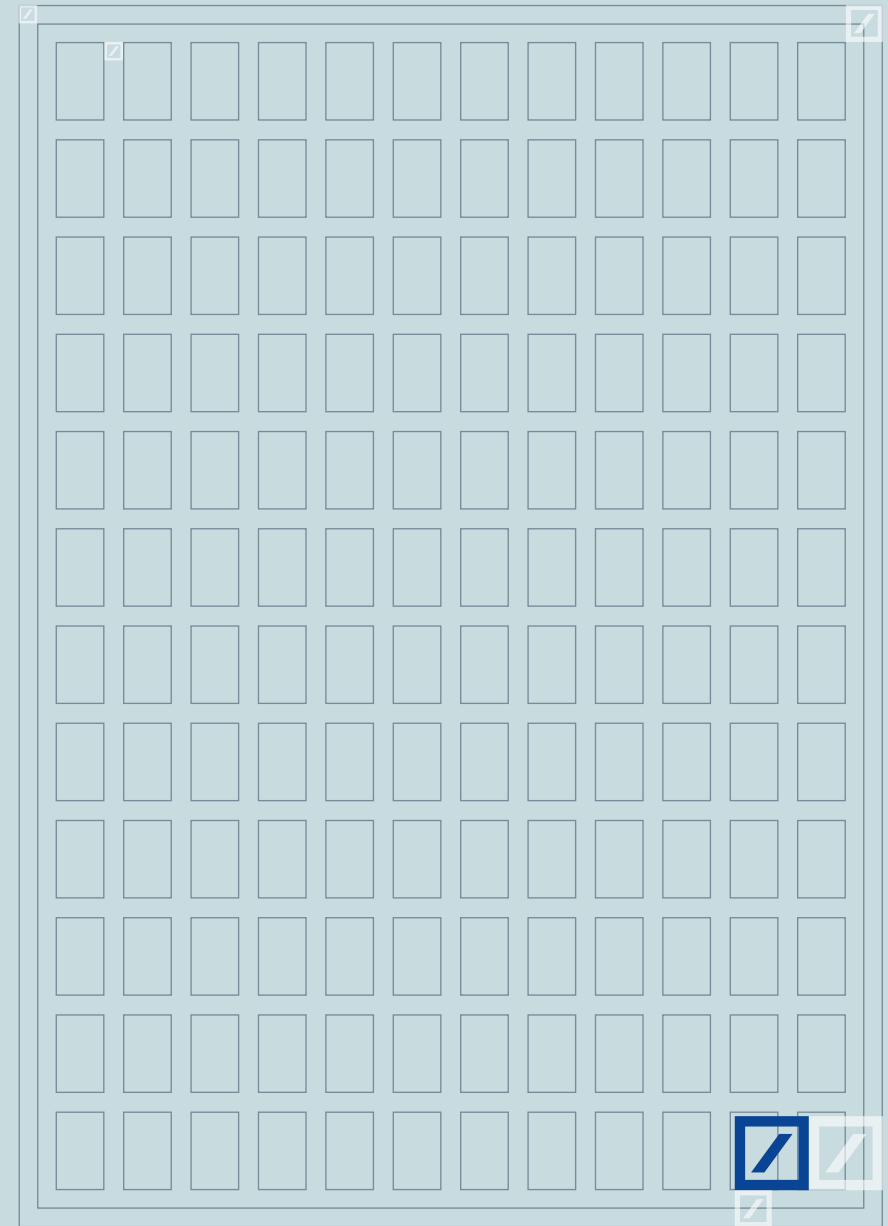
Grids for common formats

Each Deutsche Bank grid derives from the logo size appropriate to the format. All common formats have predefined logo sizes from which you can construct grids. Or, you can always download a landscape or portrait grid from the library on the brand portal.

Locating the logo

Always locate the logo according to the principles described on page 29.

Note that the logo is not intended to align horizontally on the grid.



Grids

Perfect-bound documents

To avoid the risk of printed matter disappearing into the binding on perfect-bound documents, you can increase the inner margin.

On any format, increase the inner margin by 4.5mm.

Leave top, bottom and outside (all the trim edges) as usual. This makes page grids asymmetric, with left and right mirroring each other.

Type and grid

The 12 column grid gives you great flexibility when positioning body text, captions, pull-quotes and other typographic elements. You can always use the outer page frame to locate folios and running heads on printed literature.

Portrait and landscape formats

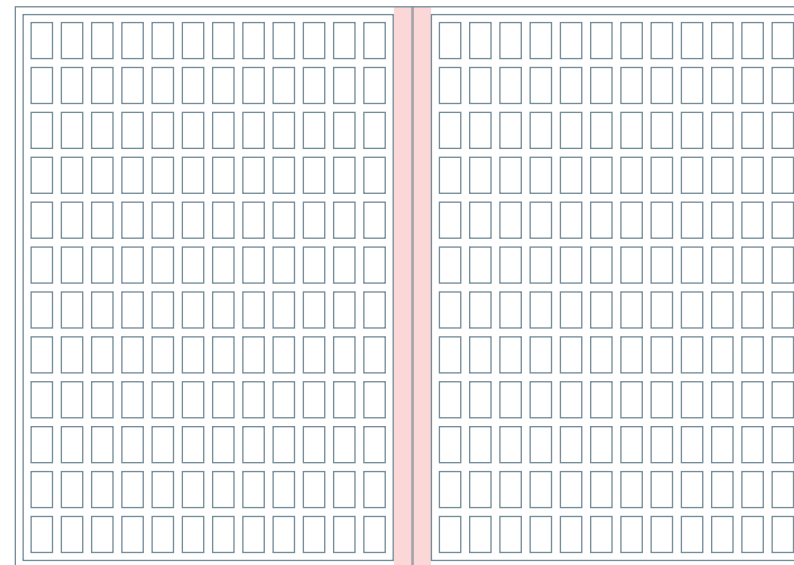
At any given size, outer page frames, margins and gutters are the same for both portrait and landscape formats.

Extreme formats

For extreme formats, where 12 columns or rows become so small that they approach the same dimension as a gutter, create a 12 x 6, 6 x 12 or 6 x 6 grid instead.

Similarly, if large formats demand more careful placement of elements, create a 12 x 24, 24 x 12 or 24 x 24 grid instead.

Increased inner margin for perfect bound documents

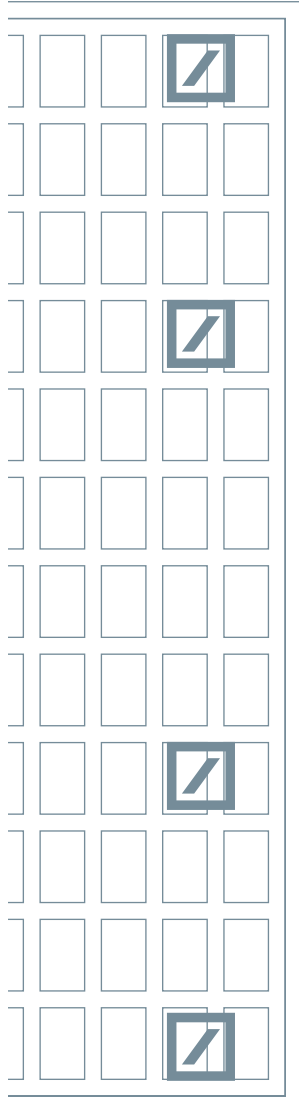


Portrait and landscape grids

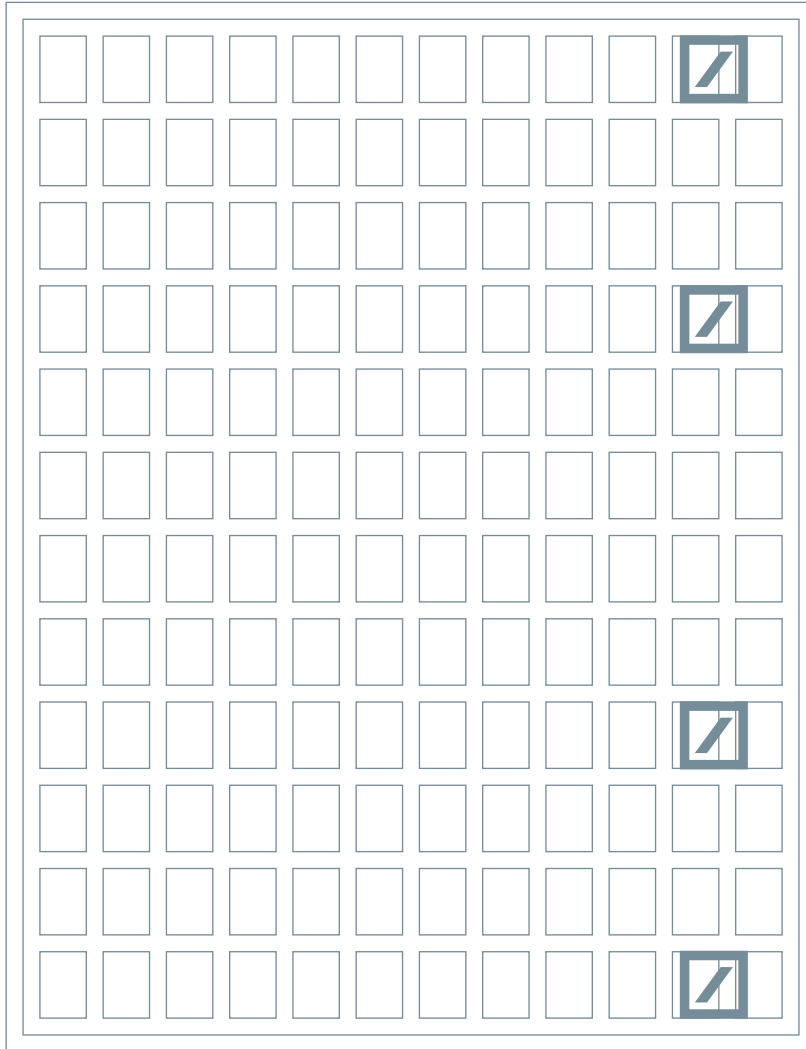
Format	Dimensions mm	Columns	Rows	Gutter mm	Margin mm	Page frame mm	Logo mm	Identifier pt
A6	105 x 148.5	12	12	3.5	7	3.5	14	10.5/10.5
1/3 A4	210 x 99	12	12	3.5	7	3.5	14	10.5/10.5
A5	210 x 148.5	12	12	4	8	4	16	12/12
210 x 210	210 x 210	12	12	4.5	9	4.5	18	13.5/13.5
A4	297 x 210	12	12	4.5	9	4.5	18	13.5/13.5
US letter	280 x 216	12	12	4.5	9	4.5	18	13.5/13.5
A3	420 x 297	12	12	6	12	6	24	18/18
A2	594 x 420	12	12	9	18	9	36	27/27
A1	840 x 594	12	12	14.5	29	14.5	58	43.5/43.5
A0	1189 x 841	12	12	21	42	21	84	63/63
2A0	1682 x 1189	12	12	33	66	33	132	99/99

Grids

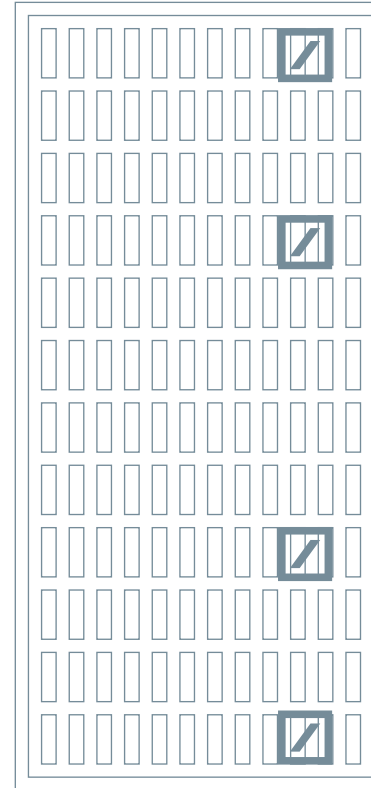
A4



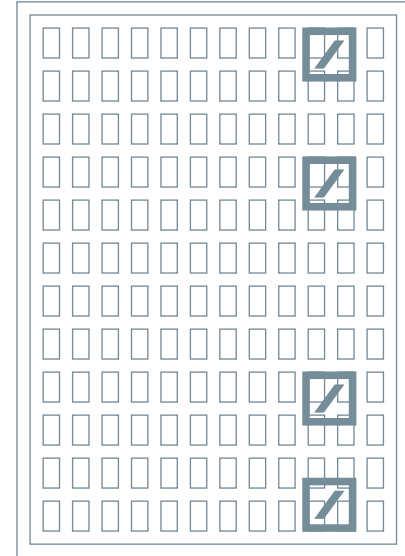
US letter



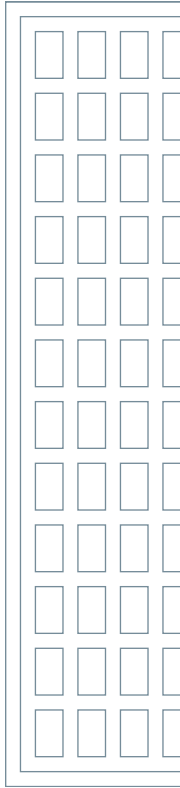
1/3 A4



A6



A5



Brand resources

All kinds of people work with our brand, from communications specialists, marketers and design agencies to those at the forefront of our business. For more help and support than is provided here or for access to our brand portal, please contact:

Group Brand Communications	Lareena Hilton Global Head of Brand Communications & CSR +44 20 754 55264
Regional Brand Communications	Christian Rummel Deputy Global Head of Brand Communications & CSR Regional Head of Brand Communications, Germany +49 69 910 30008
	Xanthe Lindsay Regional Head of Brand Communications, UK/Europe +44 20 754 54753
	John Tracey Regional Head of Brand Communications, Americas +1 212 250 2721
	Melanie de Cruz Regional Head of Brand Communications, Asia +65 64238417
Brand & Visual Identity Brand Portal	Antje Maier Brand & Visual Identity +49 69 910 35889
	Rehana Macdonald Brand & Visual Identity +65 64238412