Semrush
Brand Basics

2020

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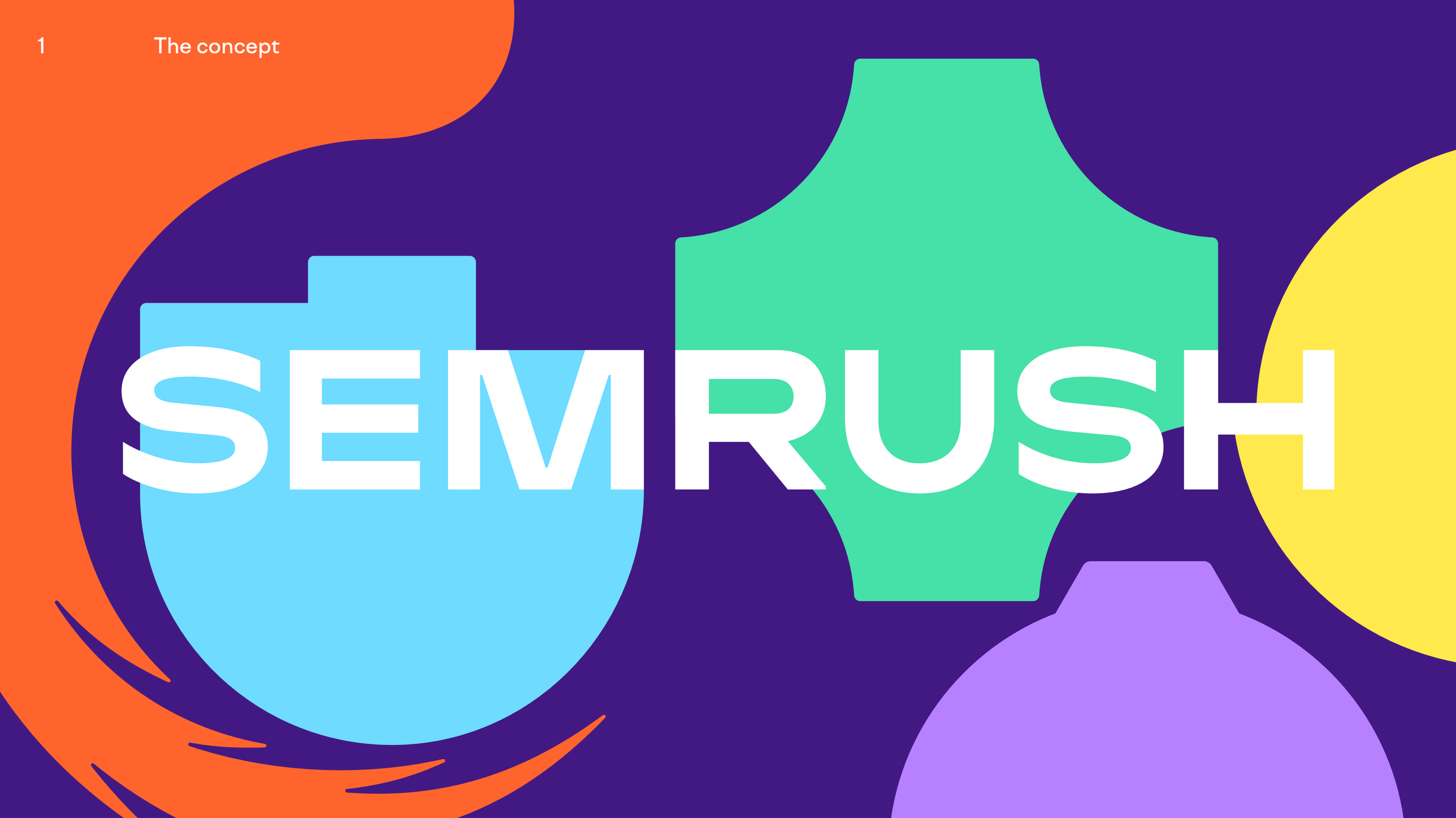
1 The concept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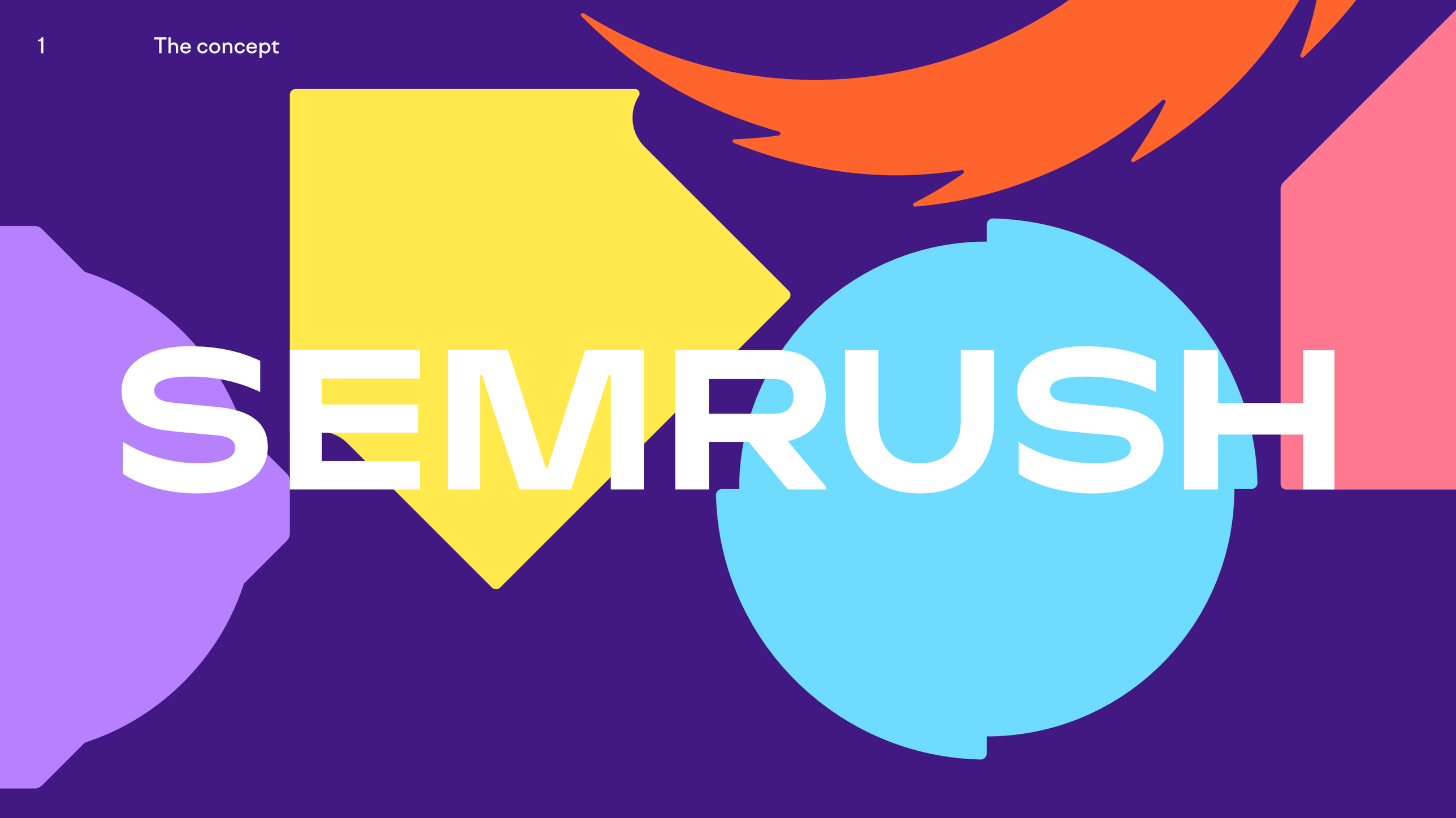
Marketers analyze, create, improve and inspire. Their work is a constant motion of ideas, graphics, diagrams and numbers. When you visualize all these components, you end up with an infinite mechanism, where all the elements are crucial and cohesive.

The Semrush symbol is a fireball. This is the energy that fuels the marketing mechanism.

The friendly and vivid character of the brand communication is articulated by the vast color palette and bold, yet soft graphics. The clarity and precision of the marketing mechanics are represented by the sharp inner edges and the sharpness of the composition itself.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2 Brand Basics

The logo

SEMRUSH

Wordmark

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

Custom typeface

Color system

Custom graphics

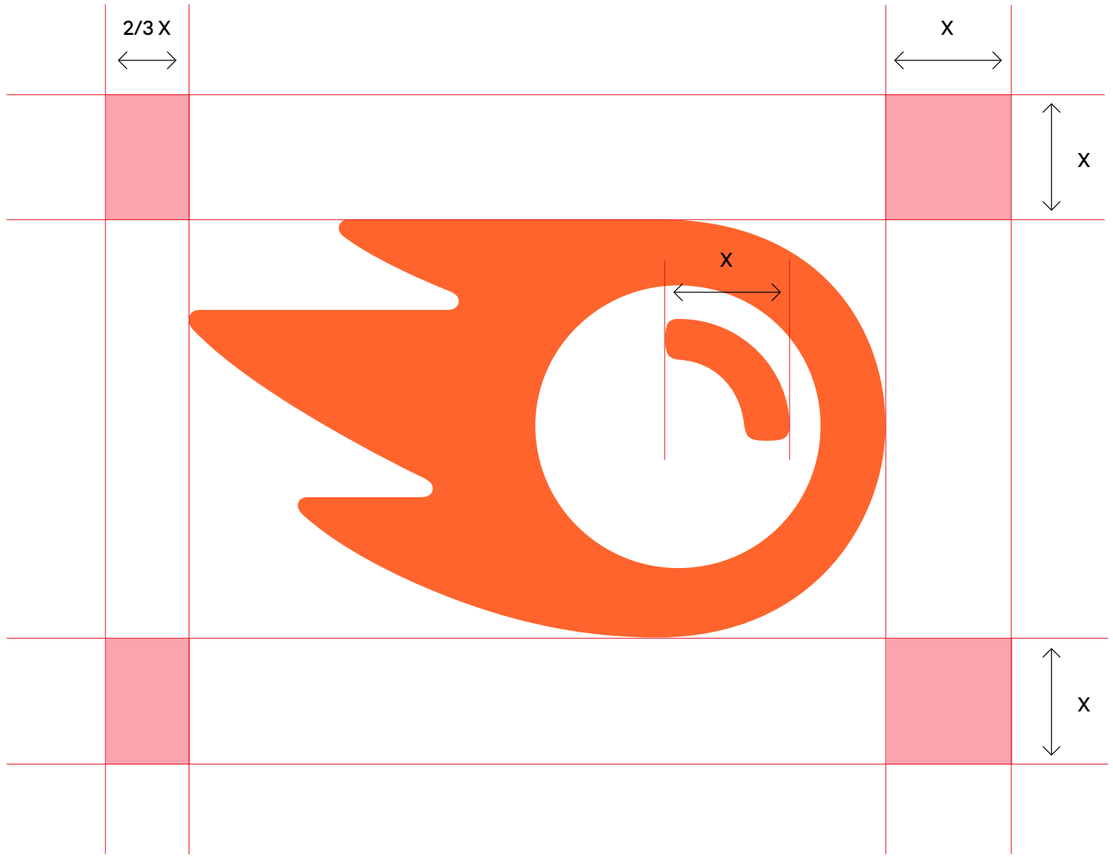
Custom icons

2.1 The logo
Drawing

The logo depicts a fireball — a symbol of energy, igniting the marketing mechanics.

The logo
Protective field

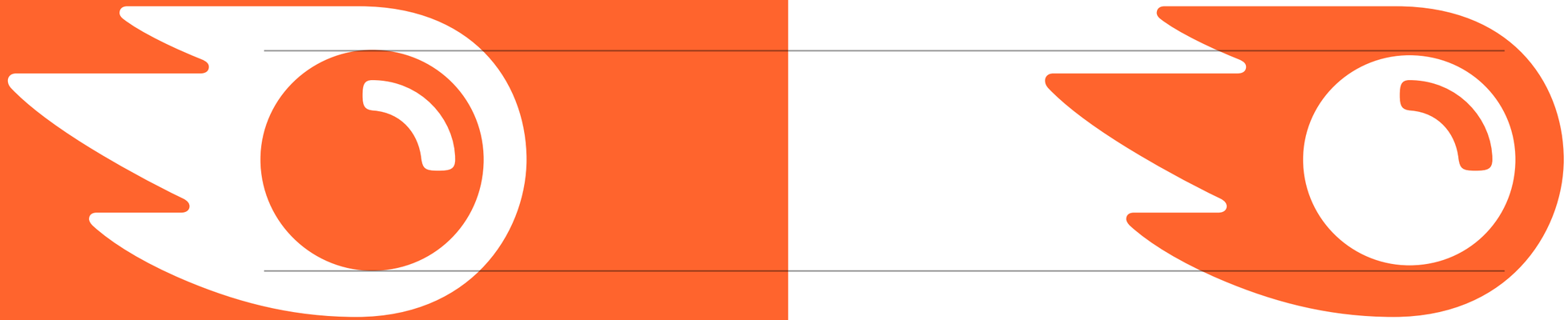
At the top, on the right, and at the bottom, the protective field is equal to the width of the glint. On the left, it is equal to 2/3 of its width.



The logo
Inverted version

The construction of the shape

The inner circle of the inverted version of the logo is slightly larger than the circle of the default version.



The logo is a symbol to be used beyond the main key visual mechanism. It is highly recommended that the logo be used in a small scale.

The logo's height is equal to a lowercase letter in the headline.

The logo should not be used in a large scale.

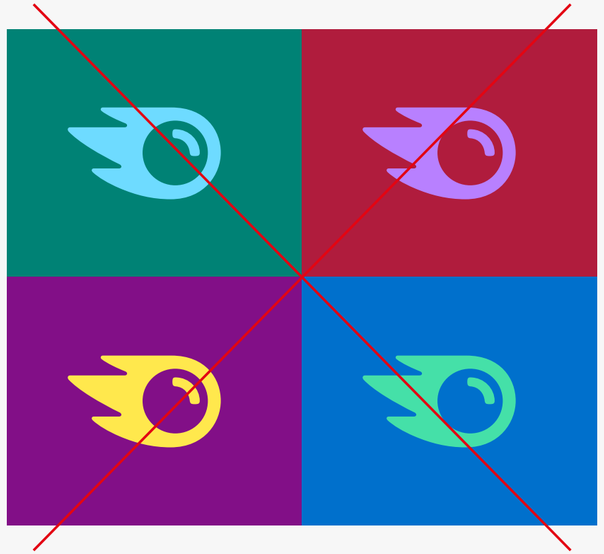
2.1 The logo
Usage principles

Color

It is recommended that the logo be used in the hot orange color (see page 36).

It is permitted that the logo be used in white color where appropriate.

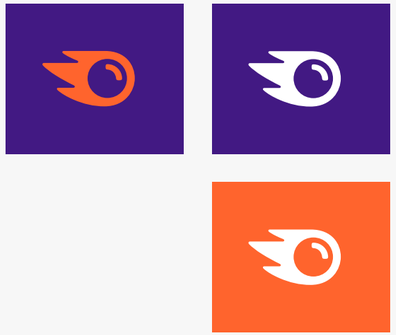
The logo should not be used in any other color but hot orange, black and white (page 36).



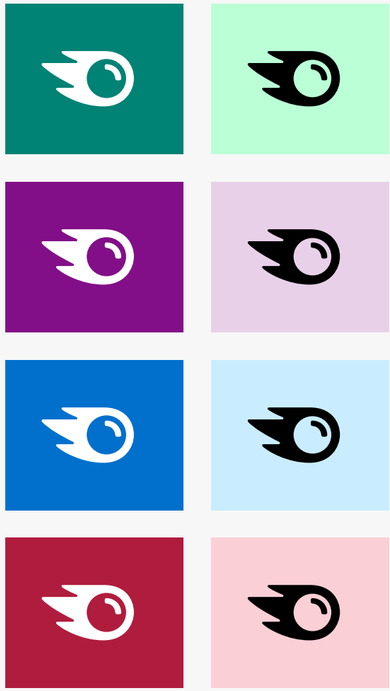
Background

When the background is white, the basic version of the logo is used.

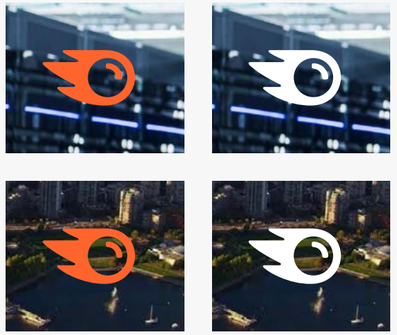
On the main background colors, the inverted version of the logo is used.



On the additional background colors, the inverted version of the logo is used.



On the photo backgrounds, the inverted version of the logo is used.



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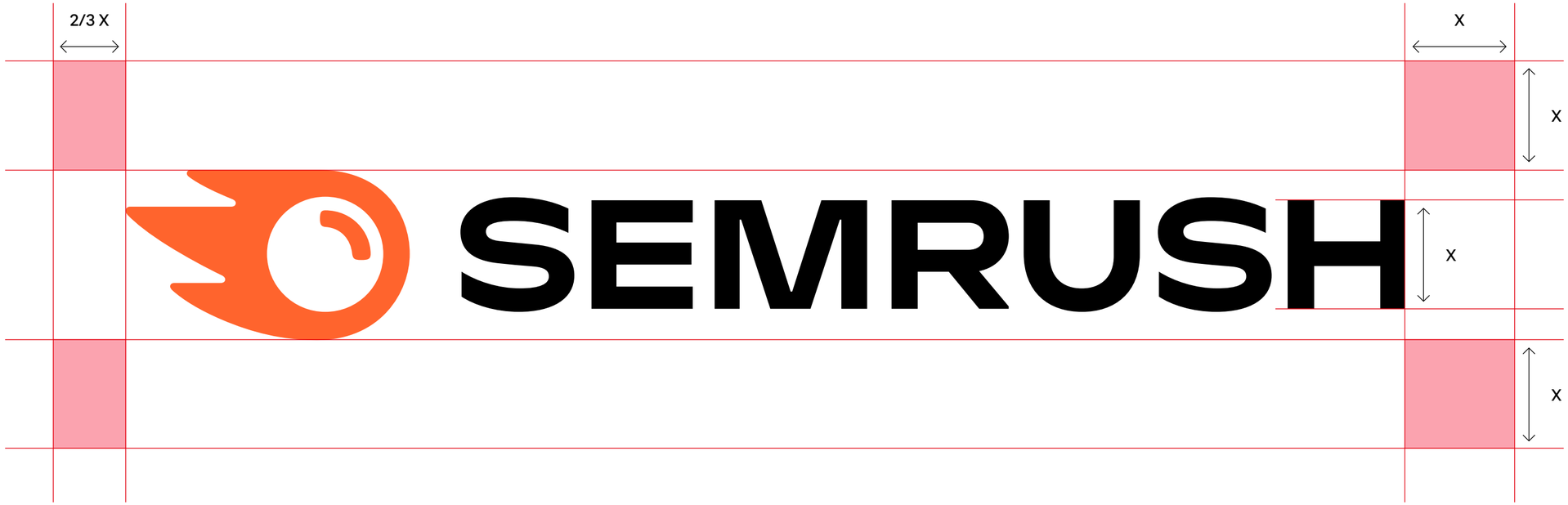
Lockup

Principles of construction

The logo is aligned with the wordmark in the center of the letter S. The height of the inner circle of the logo is equal to the height of the letter S. The distance from the right edge of the logo to the wordmark is equal to the width of the glint.

2.2 Lockup
Protective field

At the top, on the right, and at the bottom, the protective field of the lockup is equal to the height of the letter H. On the left, it is equal to 2/3 of its width.



Lockup
Inverted version

2.2 Lockup
Usage principles

Background

When the background is white, the basic version of the lockup is used. On the main background colors, additional background colors and photo backgrounds, the inverted version of the lockup is used

White background

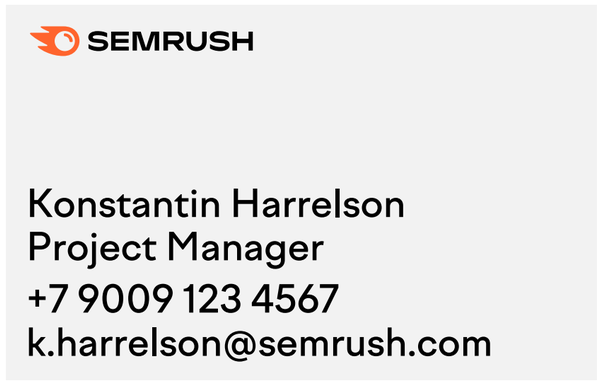
Main colors

Additional background colors

Photo backgrounds

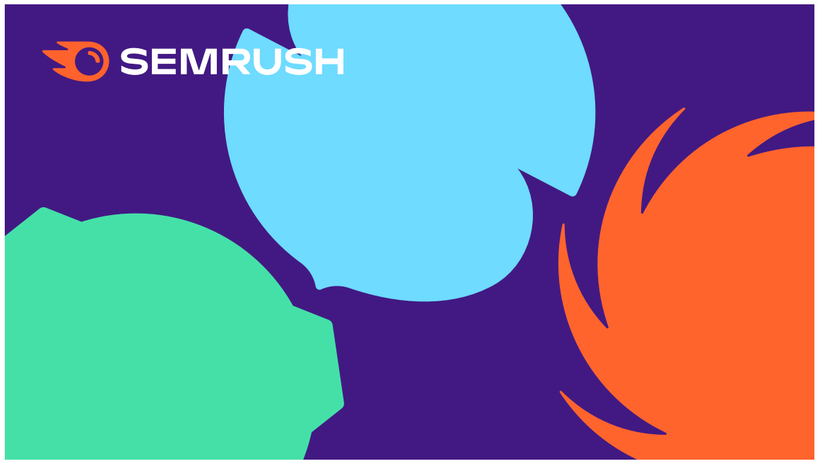
On media where the message is more important than the branding, the lockup is positioned in the bottom left corner.

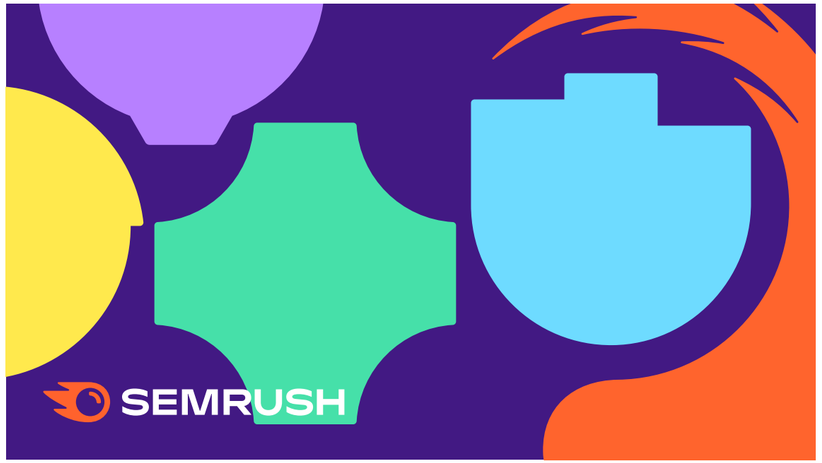
On media where the branding is more important than the text, the wordmark is positioned in the top left corner.



2.2 Lockup
Usage principles

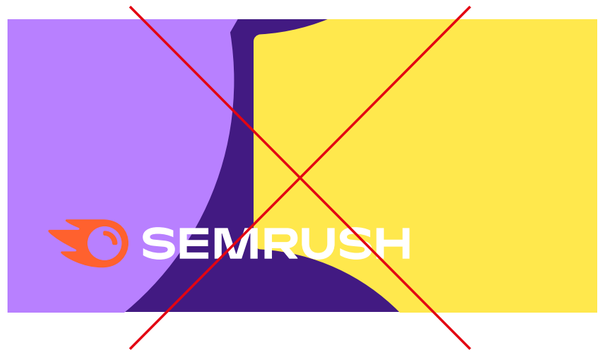
As with the logo, it is recommended that the lockup be used separately from key visuals on branded media. However, if such a combination is required, the following rules must be adhered to.





The size of the lockup must not exceed the diameter of the mechanism's shape.

The logo should not be placed on top of other shapes or key visuals. The wordmark may be placed on top of other shapes or key visuals.



2.2 Lockup
Vertical version

The vertical version is needed when the logo is too long to fit the media.

Basic version

Inverted version

Principles of usage

The vertical version is used only in small scale together with the logos of other brands — for example, in footers.

The logo is placed in a line with other brands' logos and doesn't form too wide of a space.

The vertical version is not to be used for branding media.

2.3 Color system
The main brand colors

Main colors

Hot orange

ff642d
rgb 255 100 45
cmyk 0 65 90 0
pantone orange 021 u
pantone 1505 c

Dark indigo

421983
rgb 66 25 131
cmyk 90 100 0 0
pantone 2735 u
pantone violet c

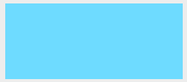
White

ffffff
rgb 255 255 255
cmyk 0 0 0 0

Black

000000
rgb 0 0 0
cmyk 50 50 50 100

Additional colors



Blue

6edbff
rgb 110 219 255
cmyk 55 0 0 0
pantone 297 u
pantone 297 c

Violet

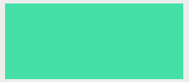
b880ff
rgb 184 128 255
cmyk 50 60 0 0
pantone 2582 u
pantone 2582 c

Yellow

ffe84d
rgb 255 232 77
cmyk 0 0 85 0
pantone 107 u
pantone 106 c

Salmon

ff788f
rgb 255 120 143
cmyk 0 70 40 0
pantone 184 u
pantone 1777 c



Emerald

45e0a8
rgb 69 224 168
cmyk 60 0 45 0
pantone 3385 u
pantone 3385 c

Pink

ff7ad1
rgb 255 122 209
cmyk 0 65 0 0
pantone 231 u
pantone 231 c

Light green

c7fa73
rgb 199 250 115
cmyk 35 0 70 0
pantone 373 u
pantone 373 c

Orange

ff9400
rgb 255 148 0
cmyk 0 35 85 0
pantone 116 u
pantone 137 c

Additional background colors

Mint green

008275
rgb 0 130 117
cmyk 85 0 50 35
pantone 327 u
pantone 327 c

Purple

820f87
rgb 130 15 135
cmyk 60 100 0 0
pantone 254 u
pantone 254 c

Carmine

b01c3d
rgb 176 28 61
cmyk 0 100 70 20
pantone 1807 u
pantone 187 c

Blue

0070cc
rgb 0 112 204
cmyk 90 50 0 0
pantone 3005 u
pantone 285 c

Color system
Common palette

All brand colors are divided into five shades that can be used in product design.

Light Salmon	Light Pink	Light Violet	Light Blue	Light Emerald	Light Green	Light Yellow	Light Orange
# fad0d7 cmyk 0 20 5 0	# ead1e9 cmyk 5 20 0 0	# dfd2ef cmyk 10 20 0 0	# cbedff cmyk 20 0 0 0	# bbffd6 cmyk 25 0 25 0	# eeffa9 cmyk 10 0 40 0	# fff4b6 cmyk 0 0 35 0	# ffe5cb cmyk 0 10 20 0
Salmon	**Pink**	**Violet**	**Blue**	**Emerald**	**Green**	**Yellow**	**Orange**
# ff788f cmyk 0 70 40 0	# ff7ad1 cmyk 0 65 0 0	# b880ff cmyk 50 60 0 0	# 6edbff cmyk 55 0 0 0	# 45e0a8 cmyk 60 0 45 0	# c7fa73 cmyk 35 0 70 0	# ffe84d cmyk 0 0 85 0	# ffe5cb cmyk 0 35 60 0
Red	**Pink 2**	**Violet 2**	**Blue 2**	**Emerald 2**	**Green 2**	**Yellow 2**	**Hot Orange**
# f71939 cmyk 0 100 80 0	# d629d6 cmyk 30 85 0 0	# 6c31c9 cmyk 70 80 0 0	# 00a9ff cmyk 65 20 0 0	# 00bc98 cmyk 75 0 55 0	# 89ca4f cmyk 50 0 90 0	# ffc200 cmyk 0 25 100 0	# ff642d cmyk 0 65 90 0
Carmine	**Purple**	**Dark indigo**	**Cobalt**	**Mint green**	**Dark green**	**Hot yellow**	**Brick red**
# b01c3d cmyk 0 100 70 20	# 820f87 cmyk 60 100 0 0	# 421983 cmyk 90 100 0 0	# 0070cc cmyk 90 50 0 0	# 008275 cmyk 85 0 50 35	# 38843a cmyk 80 20 100 0	# ff9600 cmyk 0 50 100 0	# af3100 cmyk 20 90 100 15
Salmon 4	**Pink 4**	**Violet 4**	**Blue 4**	**Emerald 4**	**Green 4**	**Yellow 4**	**Orange 4**
# 750014 cmyk 30 100 95 45	# 4d004a cmyk 70 100 30 40	# 2e005e cmyk 90 100 20 30	# 003366 cmyk 100 90 30 20	# 004f45 cmyk 90 45 70 40	# 005c29 cmyk 90 40 100 35	# cc5b15 cmyk 15 75 100 5	# 6b2002 cmyk 35 90 100 50

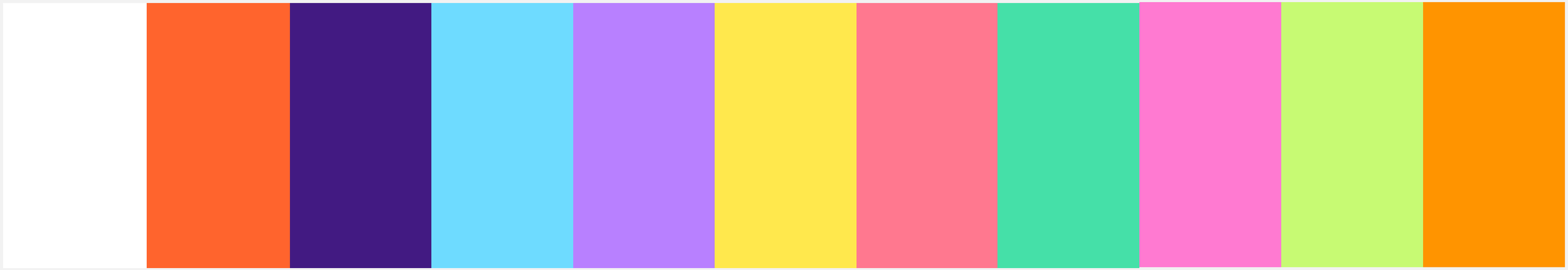
2.3 Color system
Proportions of usage

The usage proportions of the colors depend on the audience:

Brand territory — for audiences familiar with the brand (internal communication, social networks).

Foreign territory — for audiences not yet familiar with the brand (exhibition materials, promo websites, advertising).

Brand territory



Foreign territory

Factor A

Factor A is a geometric grotesque typeface for use in headlines and jobbing font compositions.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

Inter

The Inter font is a neutral grotesque typeface for long texts and products.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

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