

o oculus

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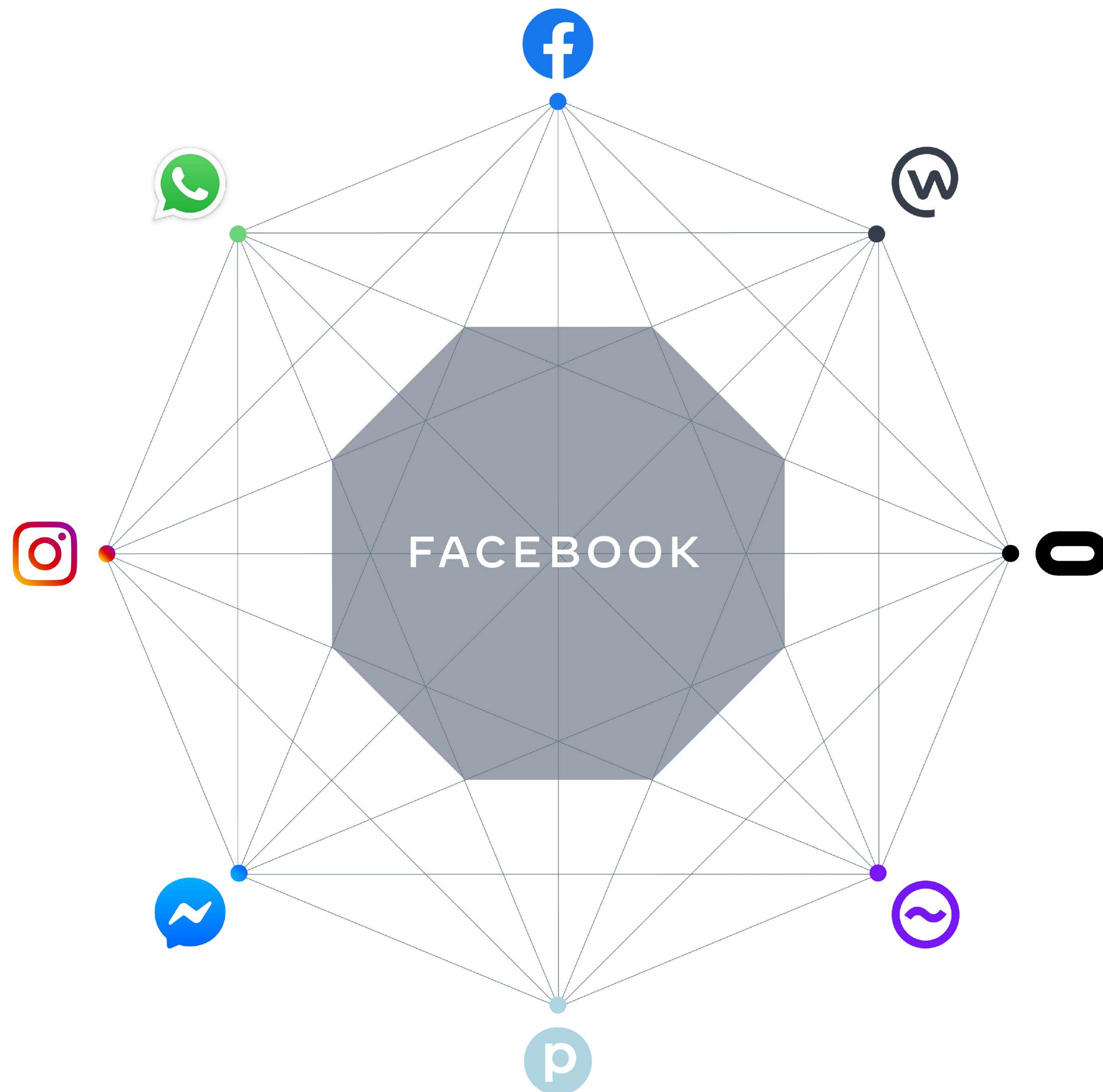
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1 OVERVIEW

Introduction

This document is created for the teams and partners building marketing, communications and product experiences for Oculus. Our intent is to provide consistency, simplicity and clarity as we build the Oculus brand. As with all great brands and products built by Facebook, this document will evolve with time. We'll revise this content as our strategy and products develop.

Brand Architecture



Oculus is an Endorsed Brand of the Facebook company. An Endorsed Brand builds its unique brand equity to compete in the market while still reinforcing its relationship to the parent brand. An Endorsed Brand uses our standard endorsement line “from Facebook” to attribute back to the company. The endorsement defines the company’s role in bringing the offering to audiences.

Other Endorsed Brands: Whatsapp, Instagram, Messenger, Portal, Workplace, Calibra and the Facebook app.

Brand Ambition

In the next 3-5 years, we see an opportunity for Oculus to continue its momentum as the leader in the category and become synonymous with VR overall. This opportunity will build on Oculus's core gaming equity, not depart from it. Our goals are to:

1. Make VR more approachable to more people
2. Establish a role for VR in our daily lives
3. Reimagine VR as a space to foster community and connection

Brand Positioning

VR experiences can positively impact your perspectives, moods, imaginations and mindset long after you take off the headset. With our connection to Facebook, we have a unique opportunity to elevate this core product truth and showcase how Oculus can impact the lives of our customers, both inside and outside of VR.

Brand belief:

We believe that what we do in virtual reality can connect us more deeply to our own reality.

Brand role:

The Catalyst. Oculus is the spark that helps us discover new ways to play, create and connect.

Brand positioning:

Oculus is where we go for experiences that expand our perspectives.

Brand Visual Motif

Light and the Prism

Through Oculus, our audience can step outside the familiar, develop expanded perspectives, and see both themselves and the people around them in new ways. This personal journey is represented through the element of light, which is an important visual metaphor for Oculus that brings the brand position to life with vivid, visceral and distinct features.

Consider Oculus as a prism, expanding simple white light into streams of colors that change our perspective of the world.

Driving Ideas

In developing the Oculus visual identity, we have been guided by nine key elements and concepts. These principles have influenced every design decision and can be felt throughout our brand voice.

Light

Warm

Inclusive

Ethereal

Playful

Active

Energetic

Expressive

Unexpected

2

LOGO

Versions

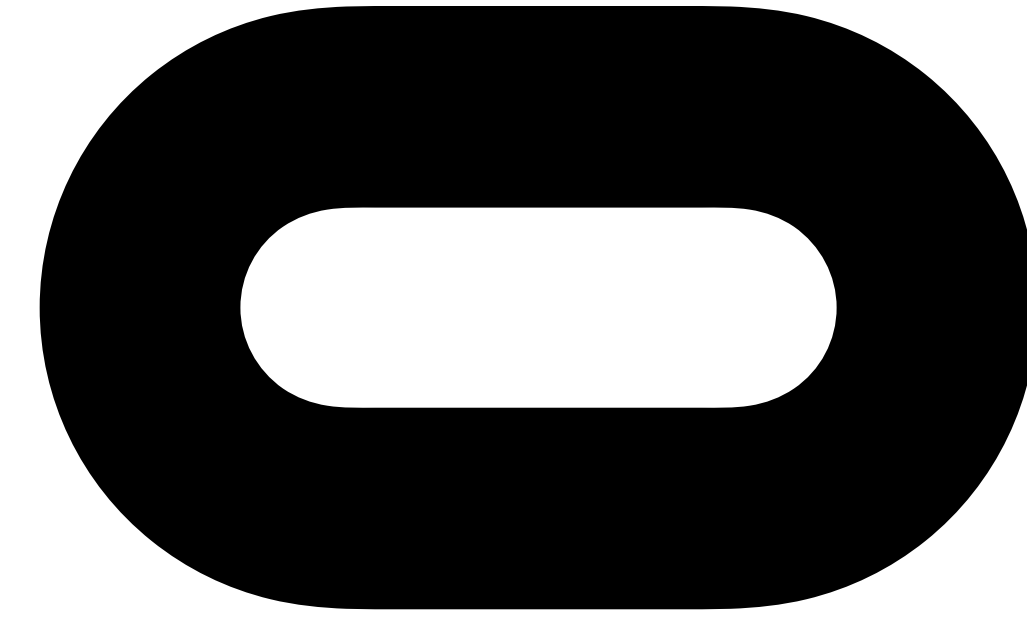
The Oculus logo is made up of two elements: The Stadium and The Wordmark.

A - The Stadium

Our simple, iconic mark. The Stadium can be used independent of the Wordmark and plays a large role in defining the Oculus visual identity.

B - The Wordmark

The Oculus name is presented in a custom sans-serif typeface in all lowercase. The Wordmark must always be locked up with the Stadium and never detached.

A - The Stadium**B - The Wordmark**

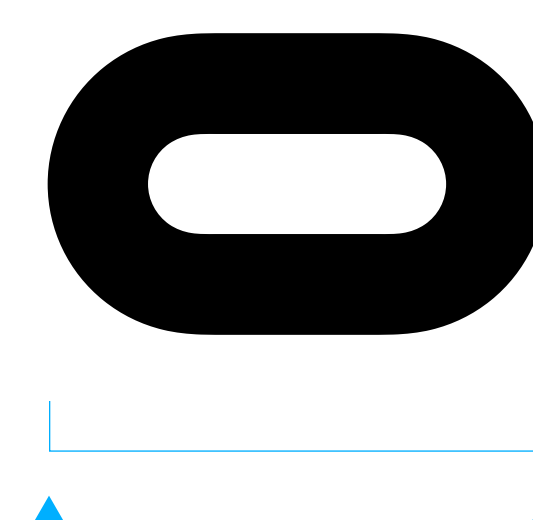
o **oculus**

Minimum Sizes

To ensure the logo remains legible at all times it should not be reduced below its minimum size.

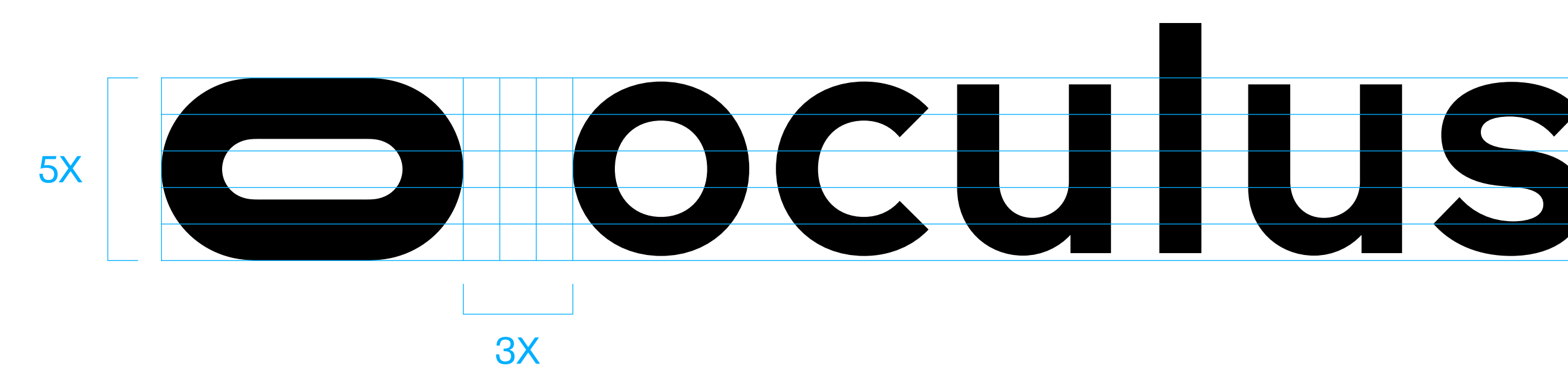
The Stadium: Minimum sizes

Print: 10mm
Digital: 50px



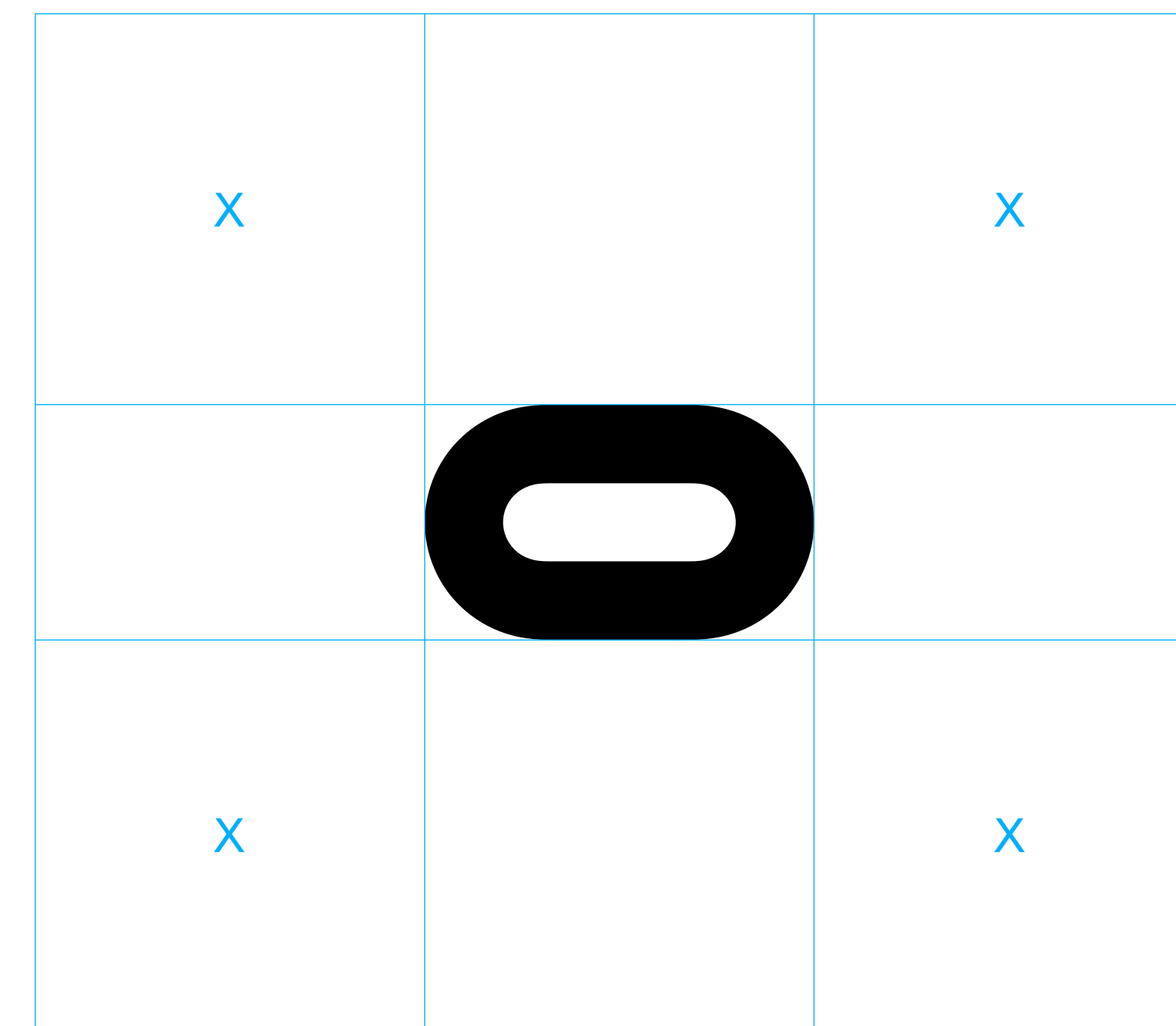
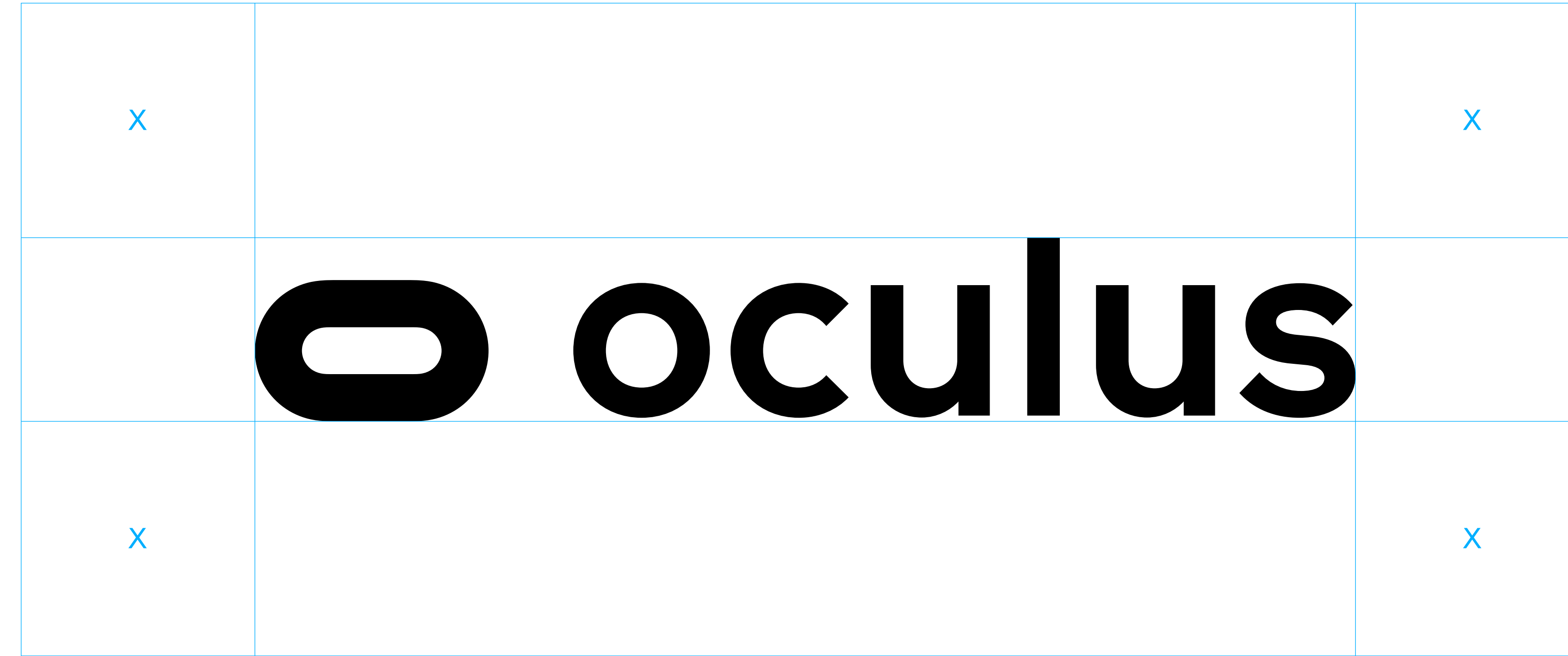
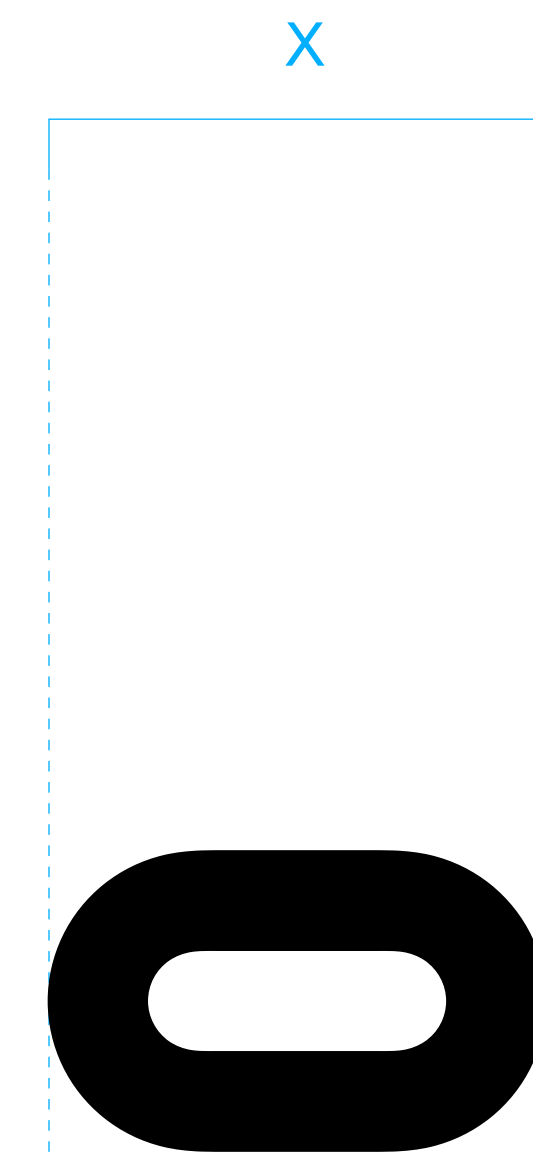
Wordmark Lockup: Minimum sizes

Print: 20mm
Digital: 100px



Clearspace

To protect the logo from other visual elements, it is important that it is surrounded by a minimum amount of clear space. No other graphic elements should encroach within this area. The size of this exclusion zone is defined by the width of the Stadium.



Endorsement

In many situations the Wordmark will be required to sit above the *from Facebook* endorsement. The size of the endorsement is determined by how large the logo is being applied, as well as the likely viewing distance from which it will be seen. There are three versions to choose from: Primary, Large and Extra Large.

A - Primary

The likely choice in most scenarios. Use this version when the logo is seen from a distance or up close at small sizes, "such as packaging, billboards, street posters.

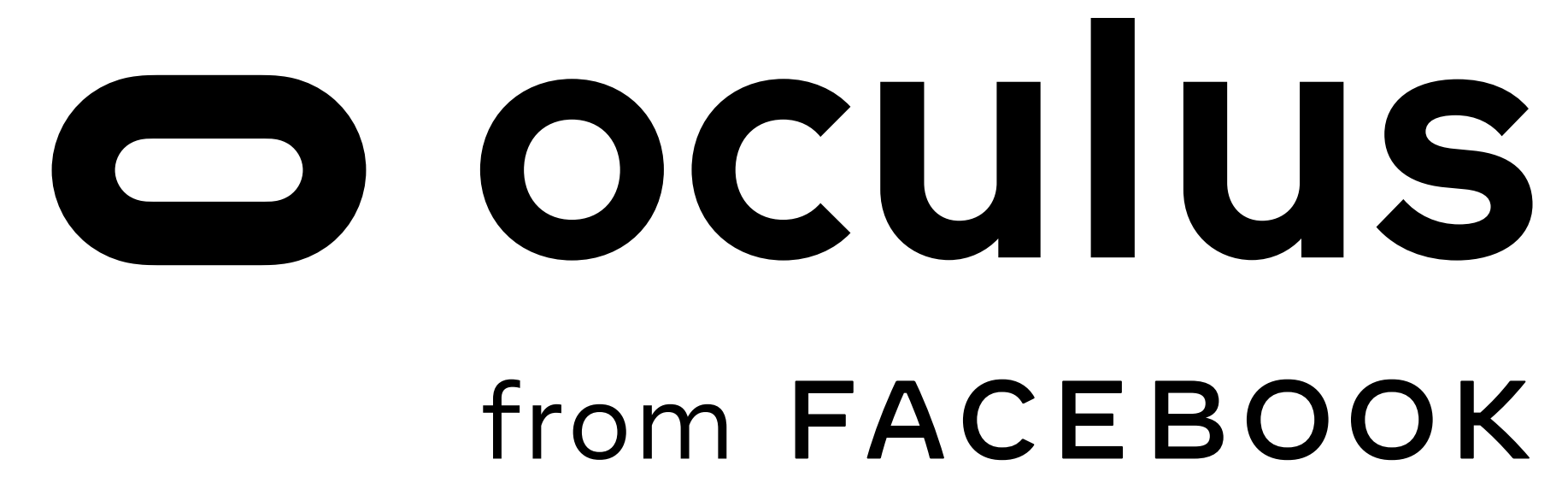
B - Large

Should be used in situations where the logo is applied at medium to large sizes and will likely be viewed up close, "such as apparel, retail bags, in-store signage.

C - Extra Large

Should be use in situations where the logo is applied at a very large sizes and will likely be viewed up close, "such as supergraphics.

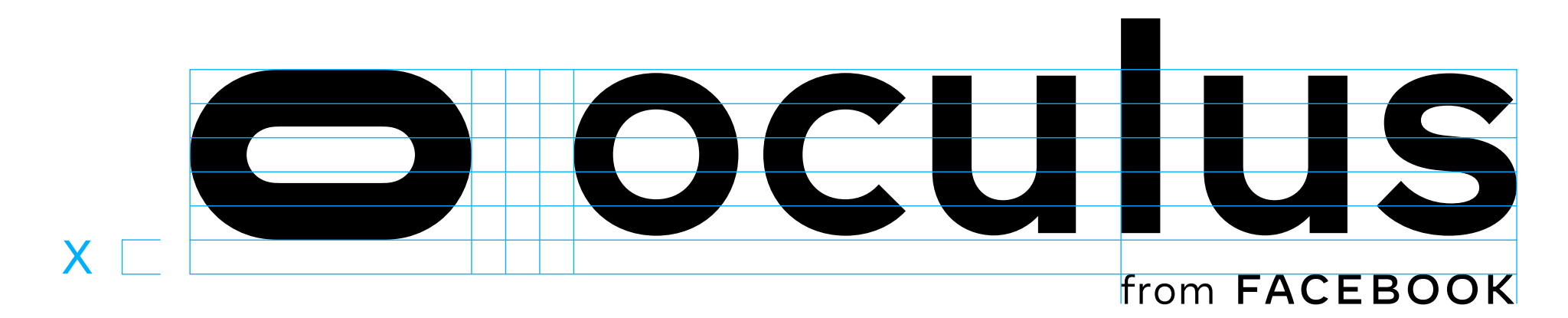
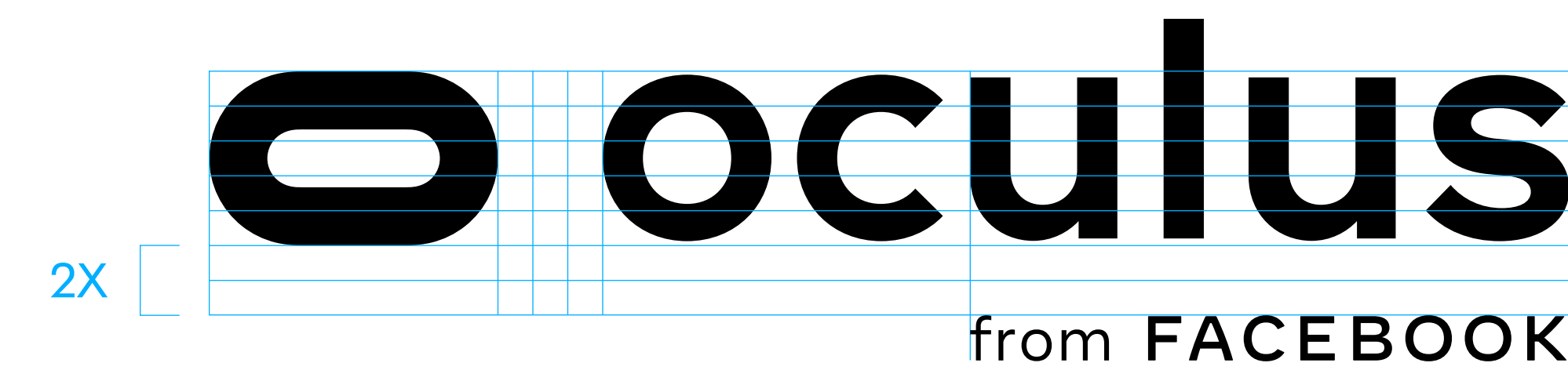
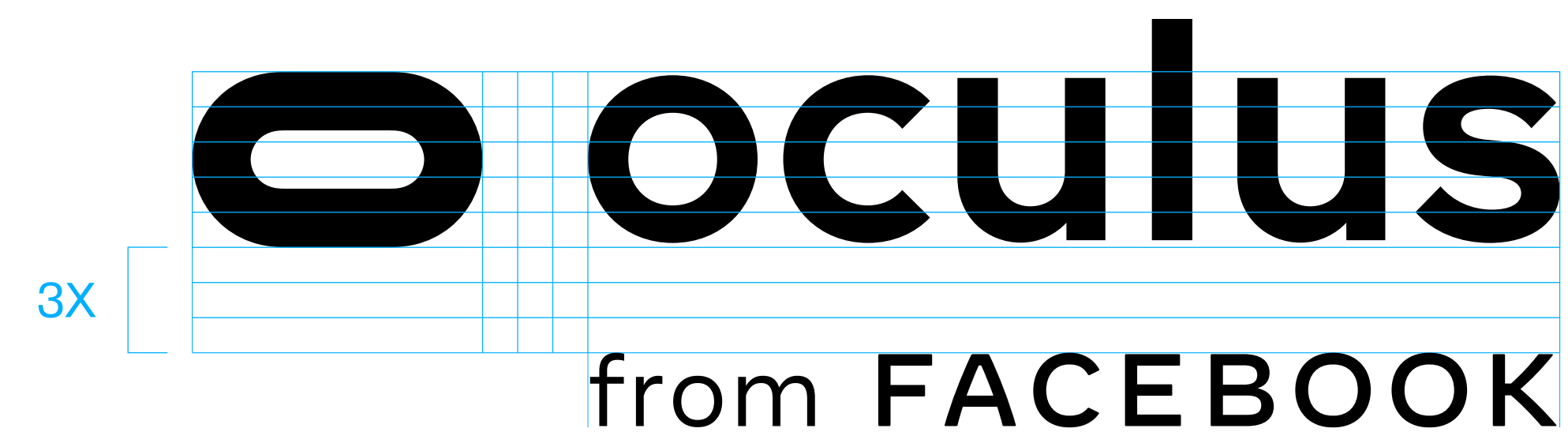
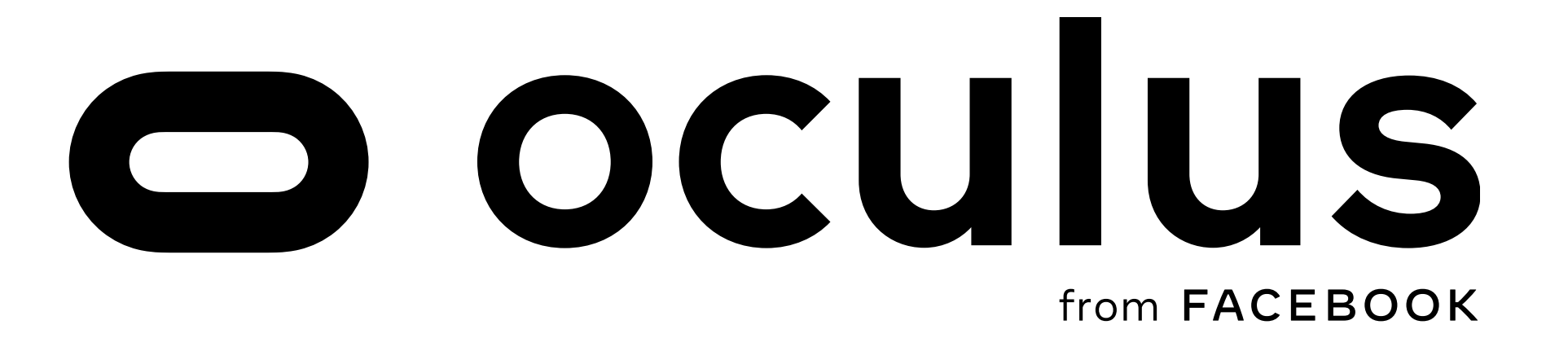
A - Primary



B - Large



C - Extra Large



Endorsement

In many situations the Wordmark will be required to sit above the *from Facebook* endorsement. The size of the endorsement is determined by how large the logo is being applied, as well as the likely viewing distance from which it will be seen. There are three versions to choose from: Primary, Large and Extra Large.

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The likely choice in most scenarios. Use this version when the logo is seen from a distance or up close at small sizes, "such as packaging, billboards, street posters.

B - Large

Should be used in situations where the logo is applied at medium to large sizes and will likely be viewed up close, "such as apparel, retail bags, in-store signage.

C - Extra Large

Should be use in situations where the logo is applied at a very large sizes and will likely be viewed up close, "such as supergraphics.

A - Primary



B - Large

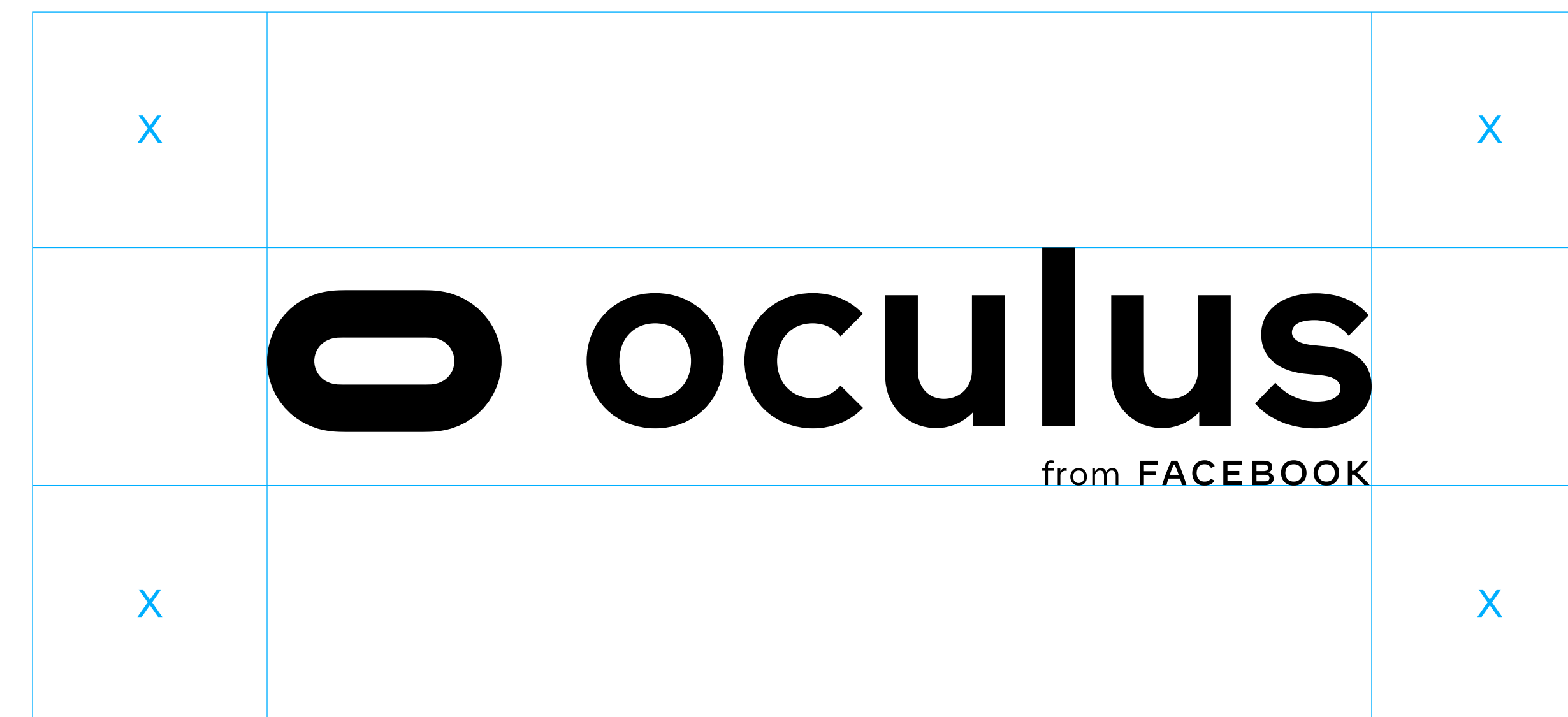


C - Extra Large



Endorsement Clearspace

Like the standard Wordmark, the endorsed Wordmark must maintain an area of clearspace around it, defined by the width of the Stadium.



Placement: Brand Communications

When placing the Wordmark on a communication, it may be decoupled from the Facebook endorsement and positioned in one of four ways. The width of the endorsement should be equal to that of the Oculus word.

A - Horizontally Opposite, Bottom (Primary)

The Wordmark sits aligned to the leftmost margin and the endorsement to the rightmost margin. Both elements align to the bottom margin.

B - Horizontally Opposite, Top (Secondary)

The Wordmark sits aligned to the leftmost margin and the endorsement to the rightmost margin. The top of the endorsement is aligned with the x-height of the Wordmark.

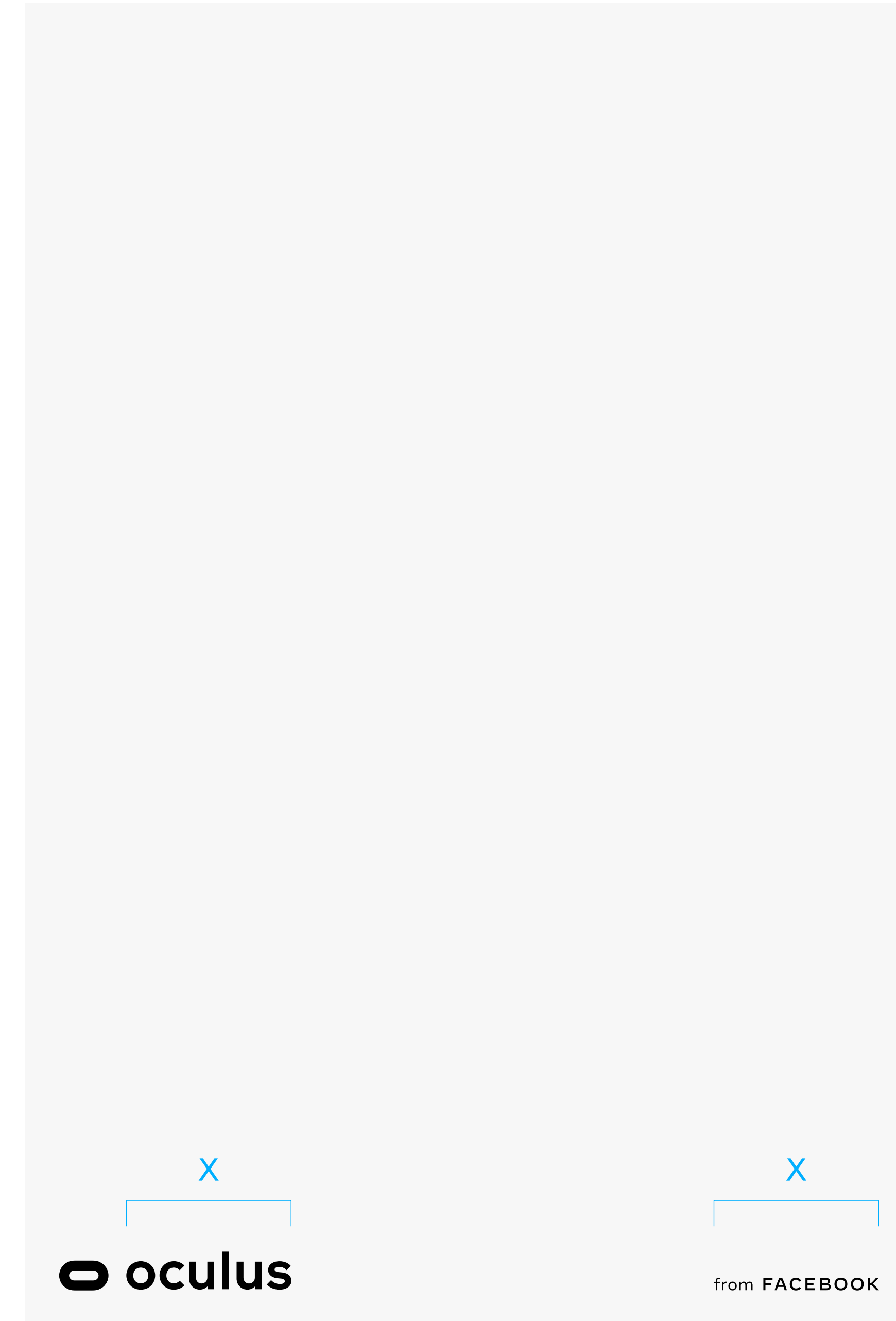
C - Diagonally Opposite (Secondary)

The Wordmark is aligned to the upper-left margin and the endorsement to the bottom-right.

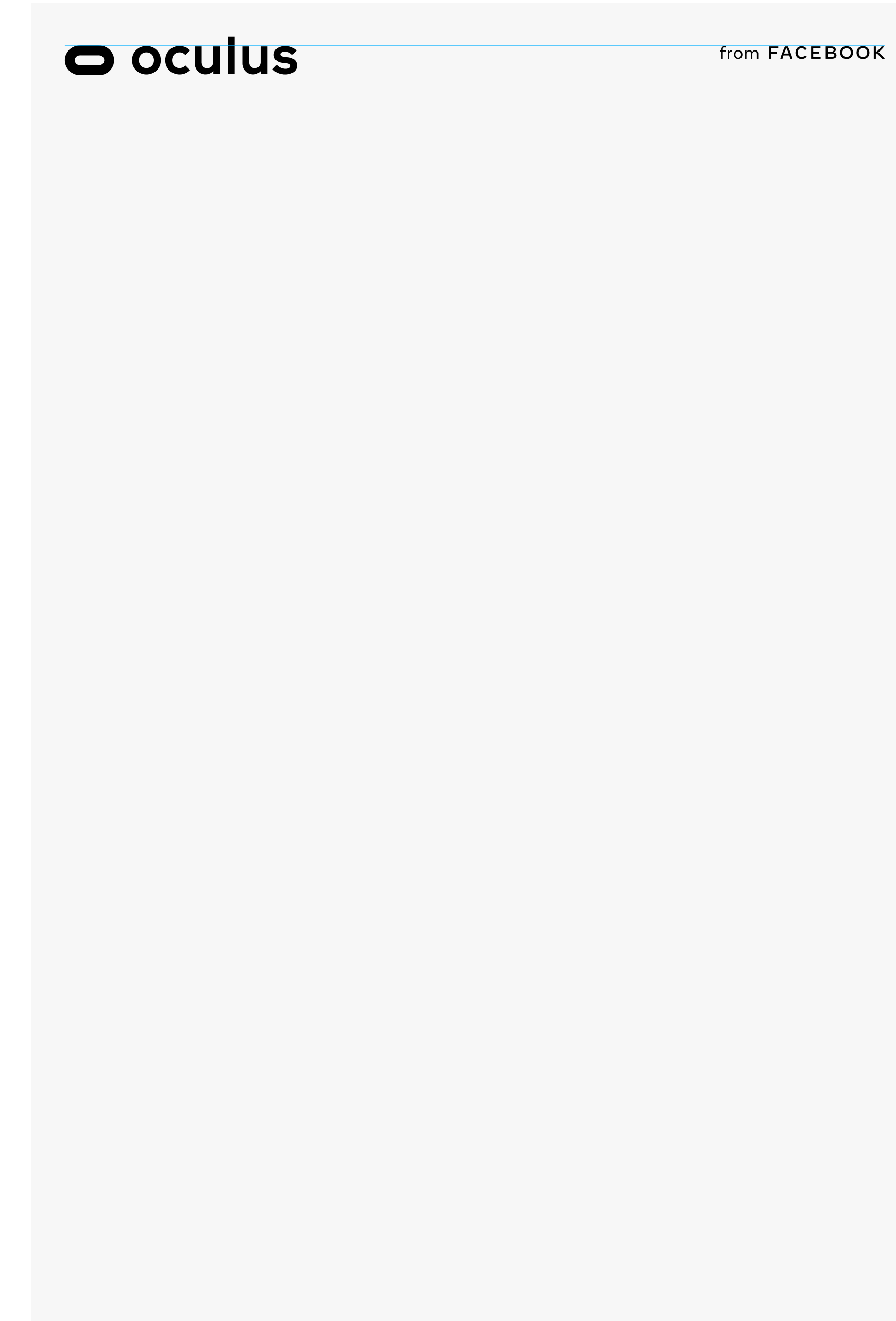
D - Vertically Opposite

In narrower formats the endorsement should sit against the bottom-left margin, with the Wordmark in the top-left.

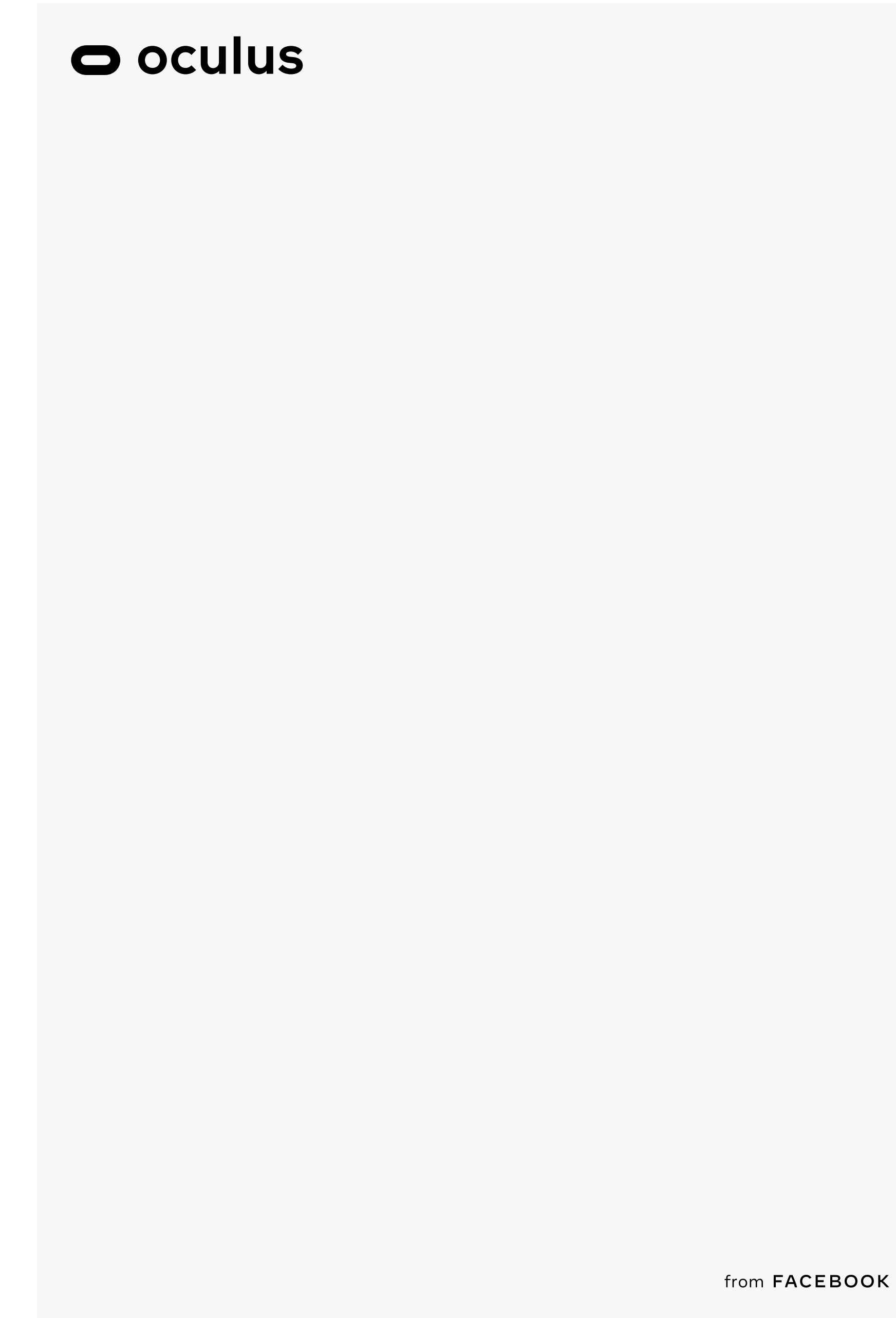
A



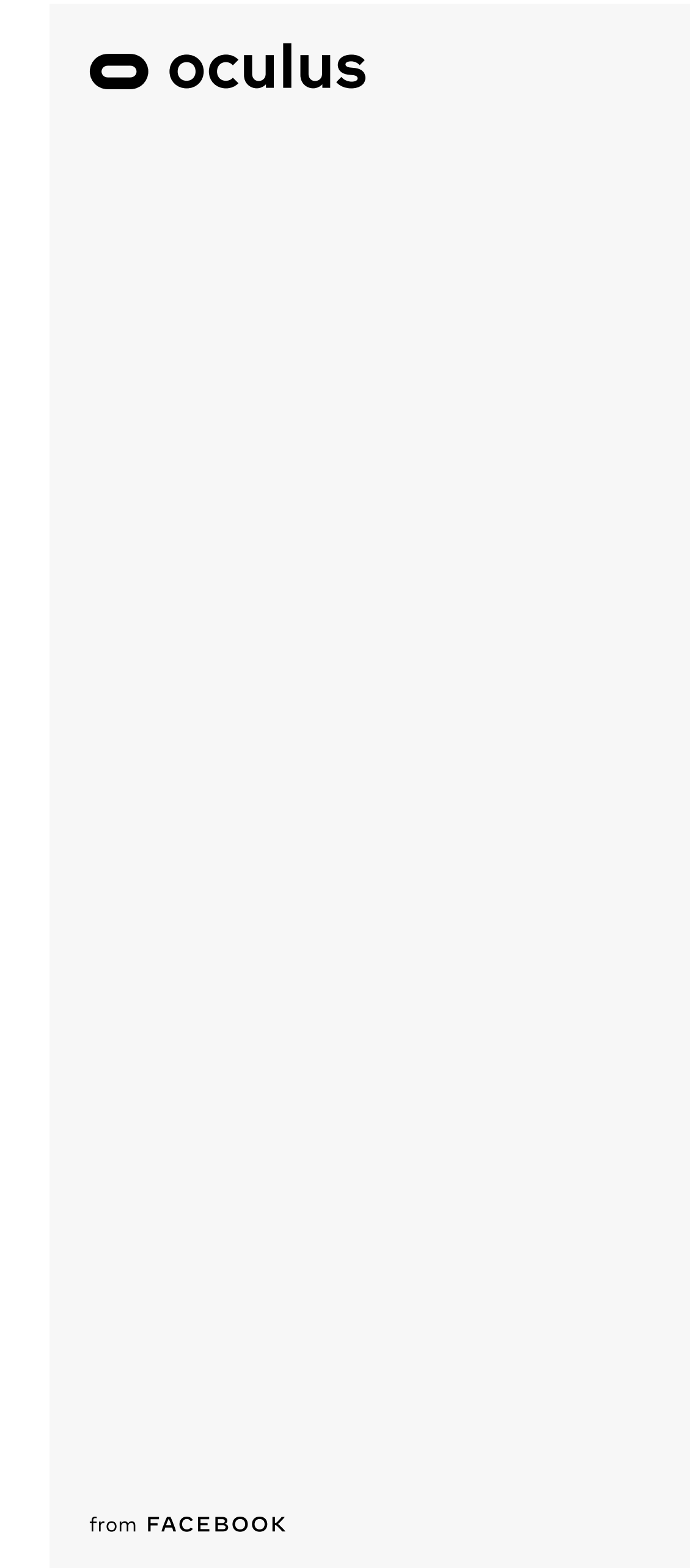
B



C



D



Placement: Brand Communications

When placing the Wordmark on a communication, it may be decoupled from the Facebook endorsement and positioned in one of four ways. The width of the endorsement should be equal to that of the Oculus word.

A - Horizontally Opposite, Bottom (Primary)

The Wordmark sits aligned to the leftmost margin and the endorsement to the rightmost margin. Both elements align to the bottom margin.

B - Horizontally Opposite, Top (Secondary)

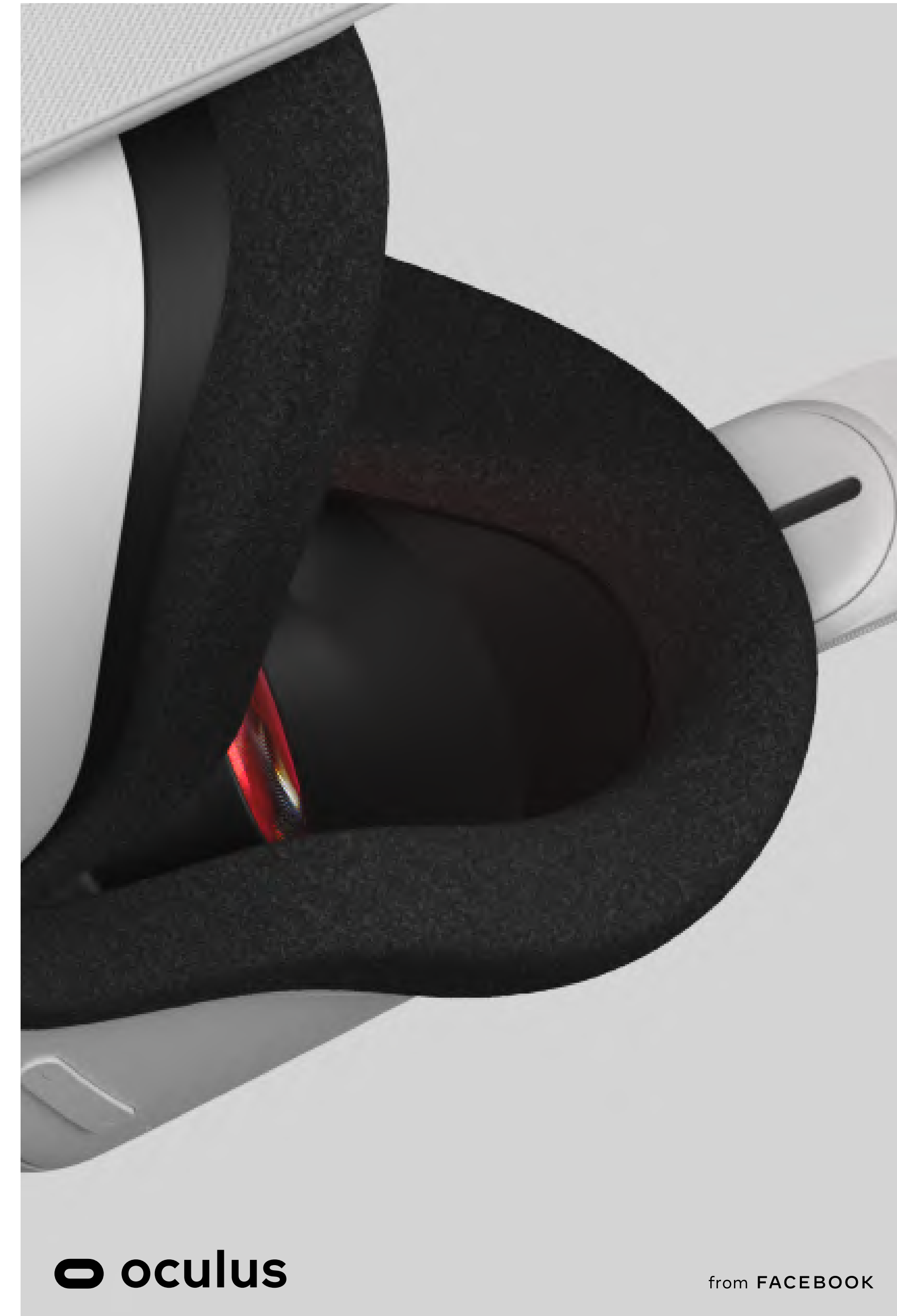
The Wordmark sits aligned to the leftmost margin and the endorsement to the rightmost margin. The top of the endorsement is aligned with the x-height of the Wordmark.

C - Diagonally Opposite (Secondary)

The Wordmark is aligned to the upper-left margin and the endorsement to the bottom-right.

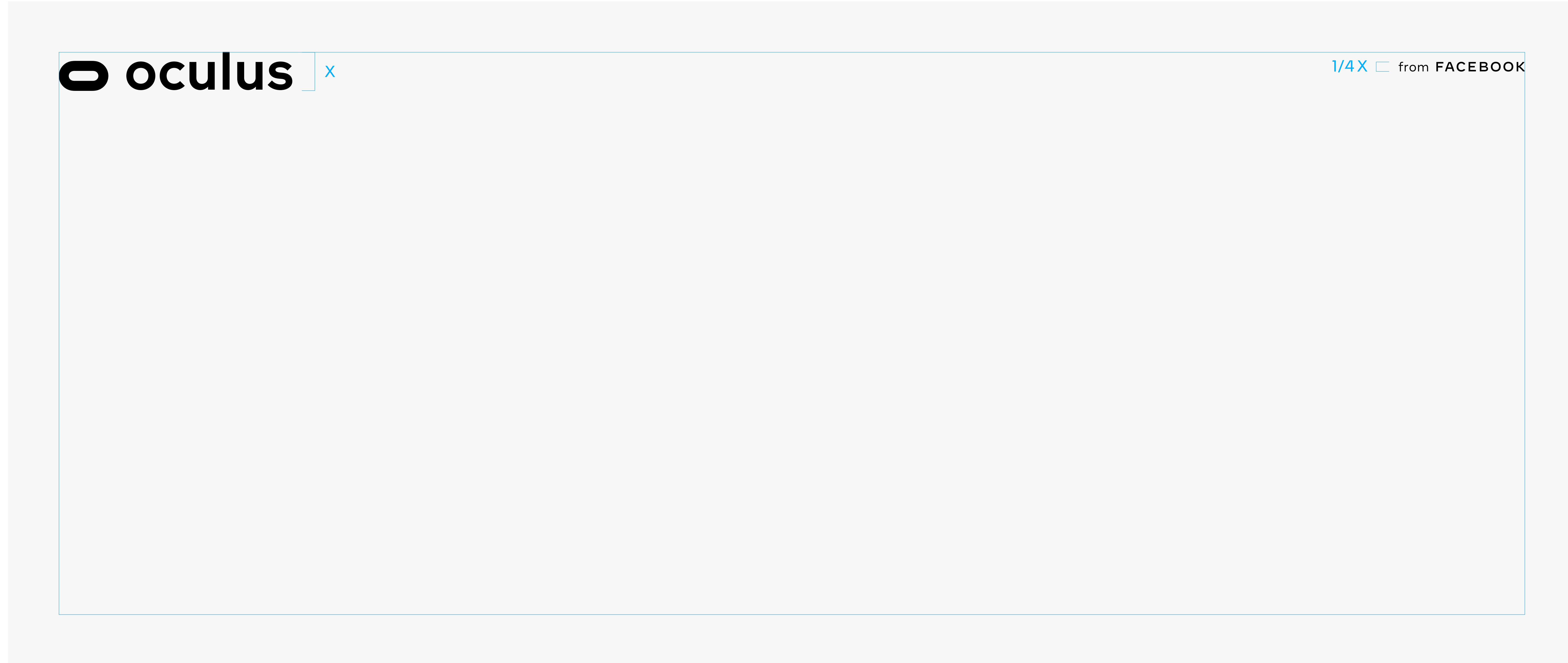
D - Vertically Opposite

In narrower formats the endorsement should sit against the bottom-left margin, with the Wordmark in the top-left.

A**B****C****D**

Placement: Packaging and other large surfaces

The logo is placed against the top margin and the endorsement is aligned with the x-height of the Wordmark - scaled to 1/4 the height of the logo



Large Logo Applications

When using the logo at large scales there are three options for its positioning. In all scenarios the *from Facebook* endorsement will always sit aligned to the rightmost margin and either the top or bottom margin.

A - Tall, Bottom (Primary)

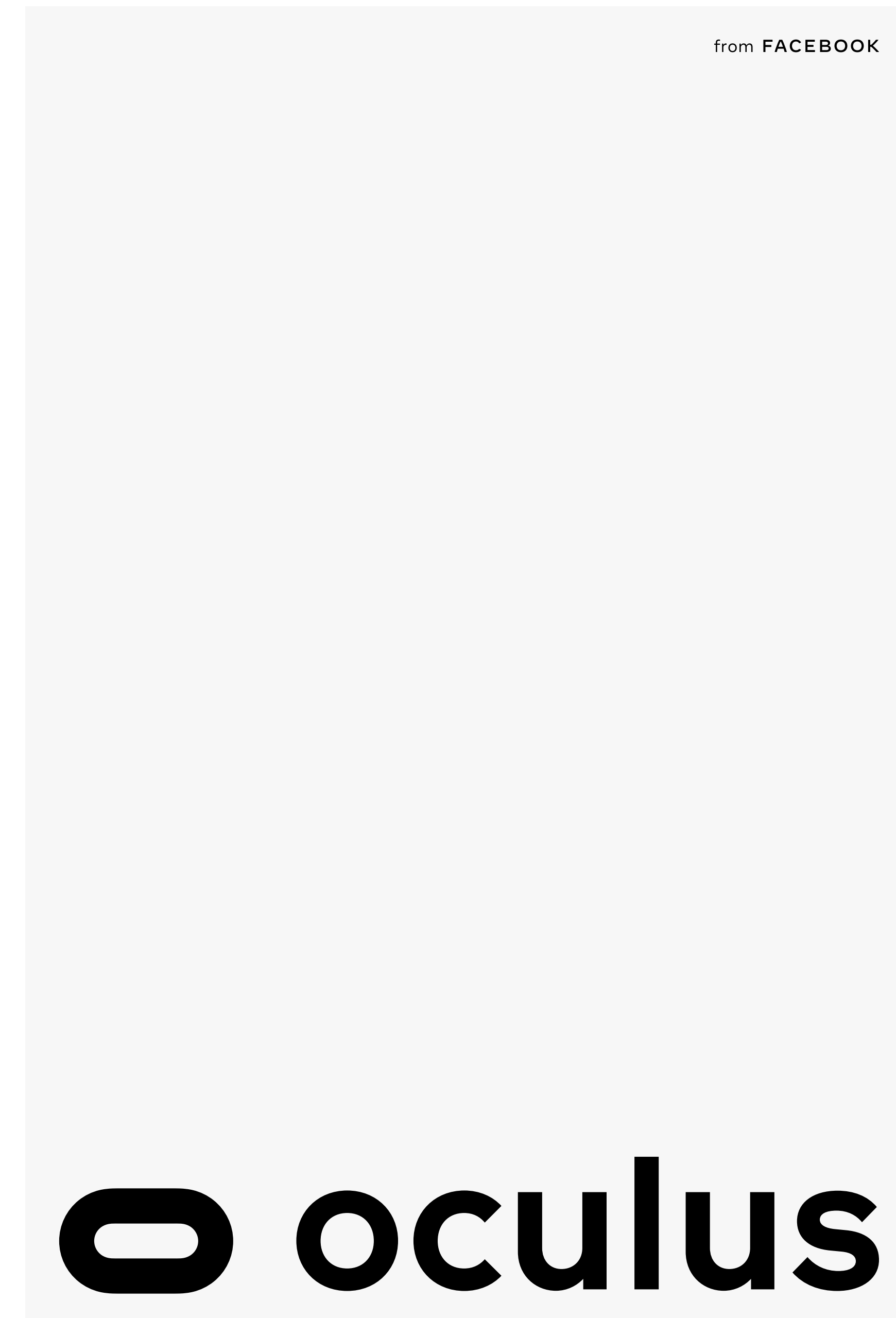
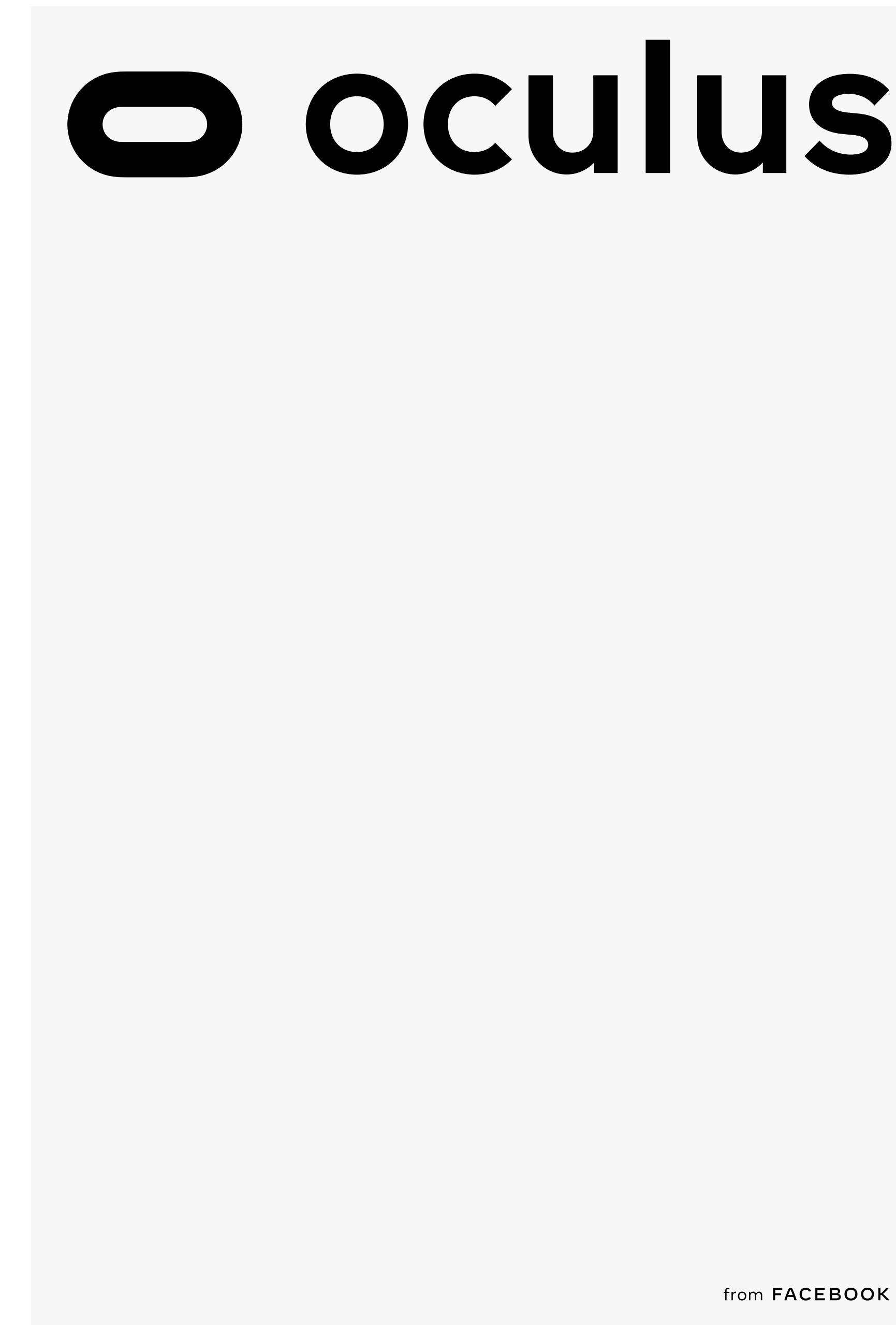
The most common application, full-width and aligned to the bottom margin with the endorsement in the upper-right.

B - Tall, Bottom (Secondary)

Use only if necessary. Position logo against the top margin with the endorsement in the bottom right.

C - Rotated

In narrow formats or to make use of the long edge, the logo may be rotated 90°, for example, on the side of a box.

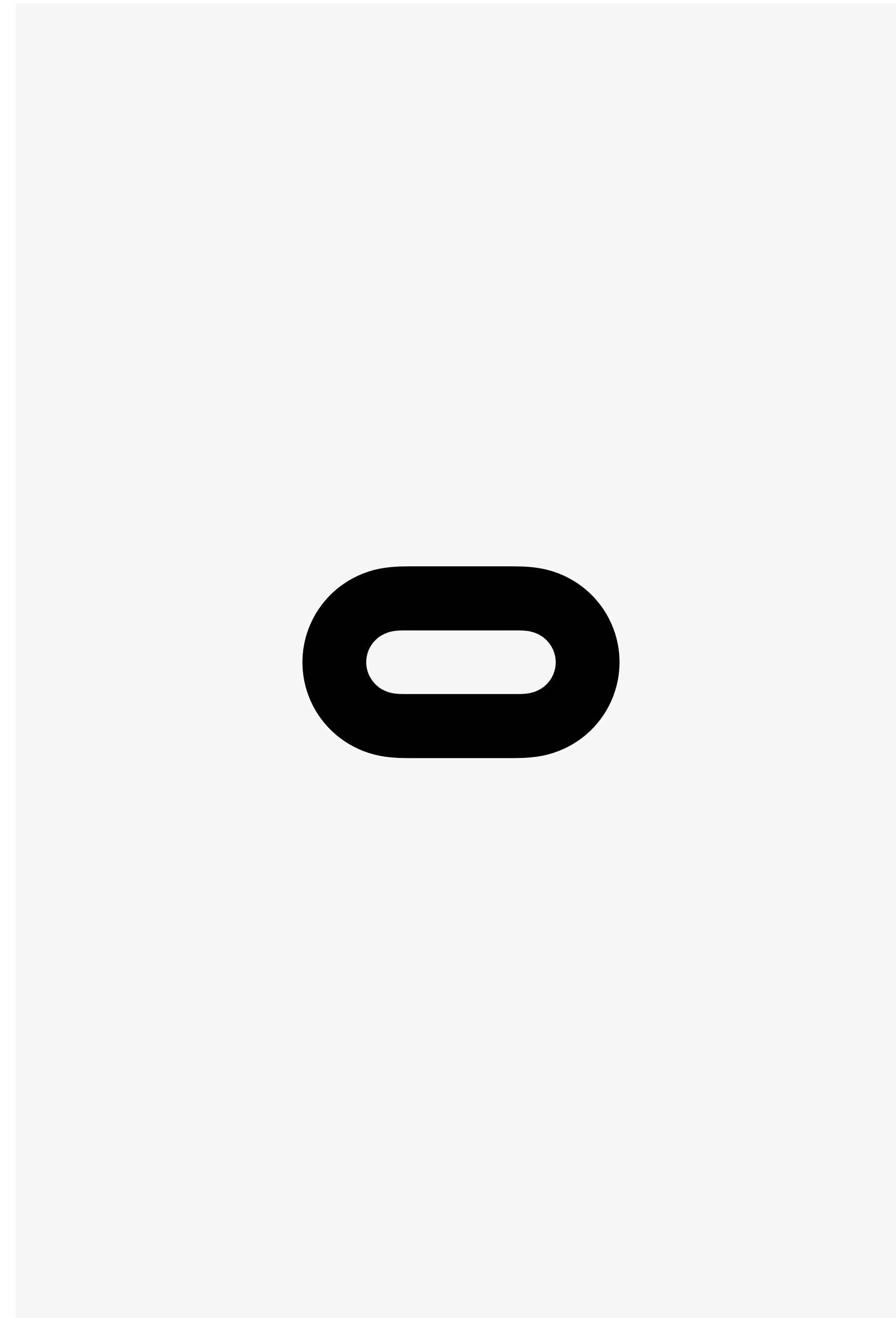
A**B****C**



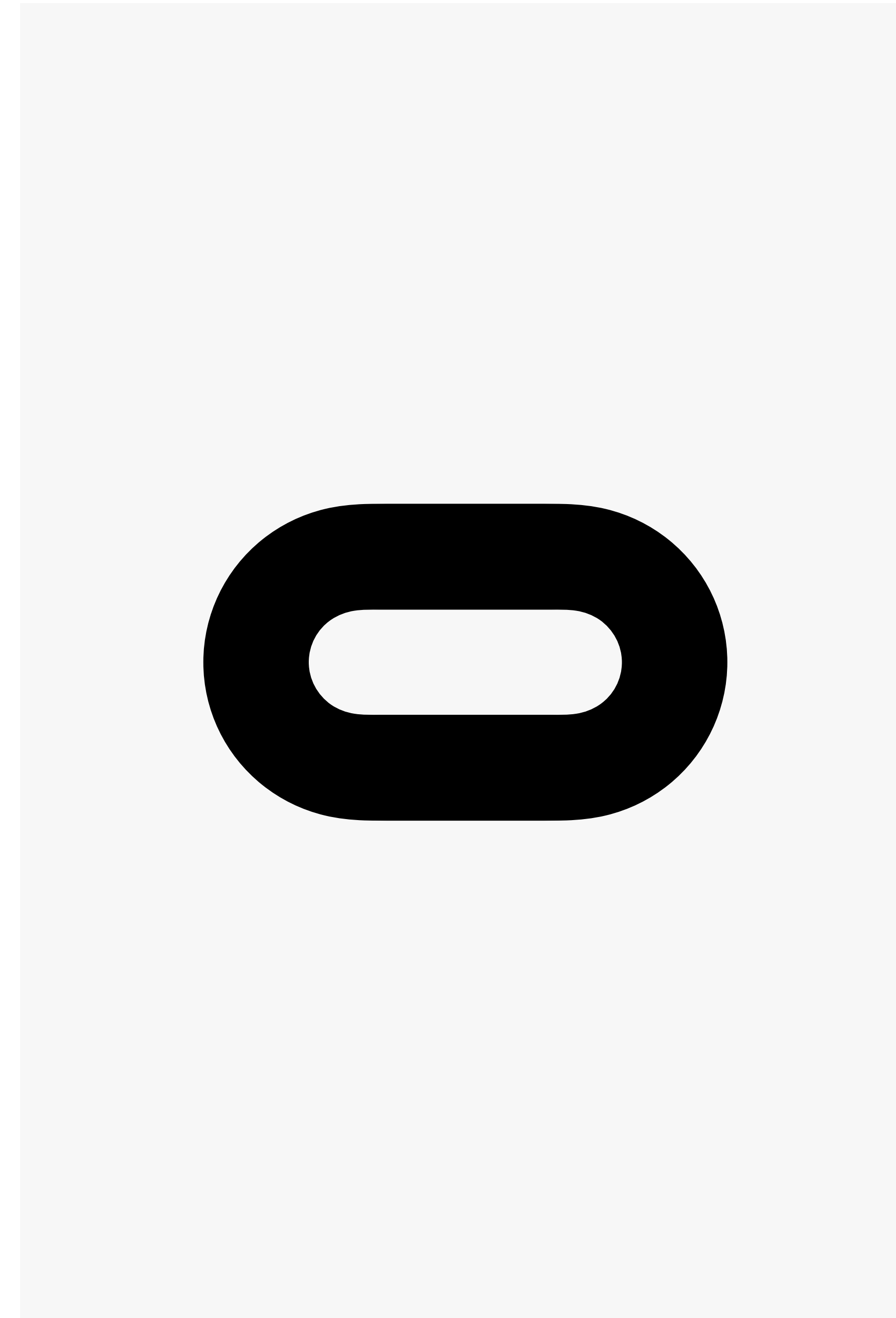
Stadium Sizes

When using the Stadium as a standalone graphic element, there are three sizes to choose from: Small, Medium, and Large. Small and Medium sizes are calculated as a fraction of a format's diagonal length, while the Large version spans to reach the margins.

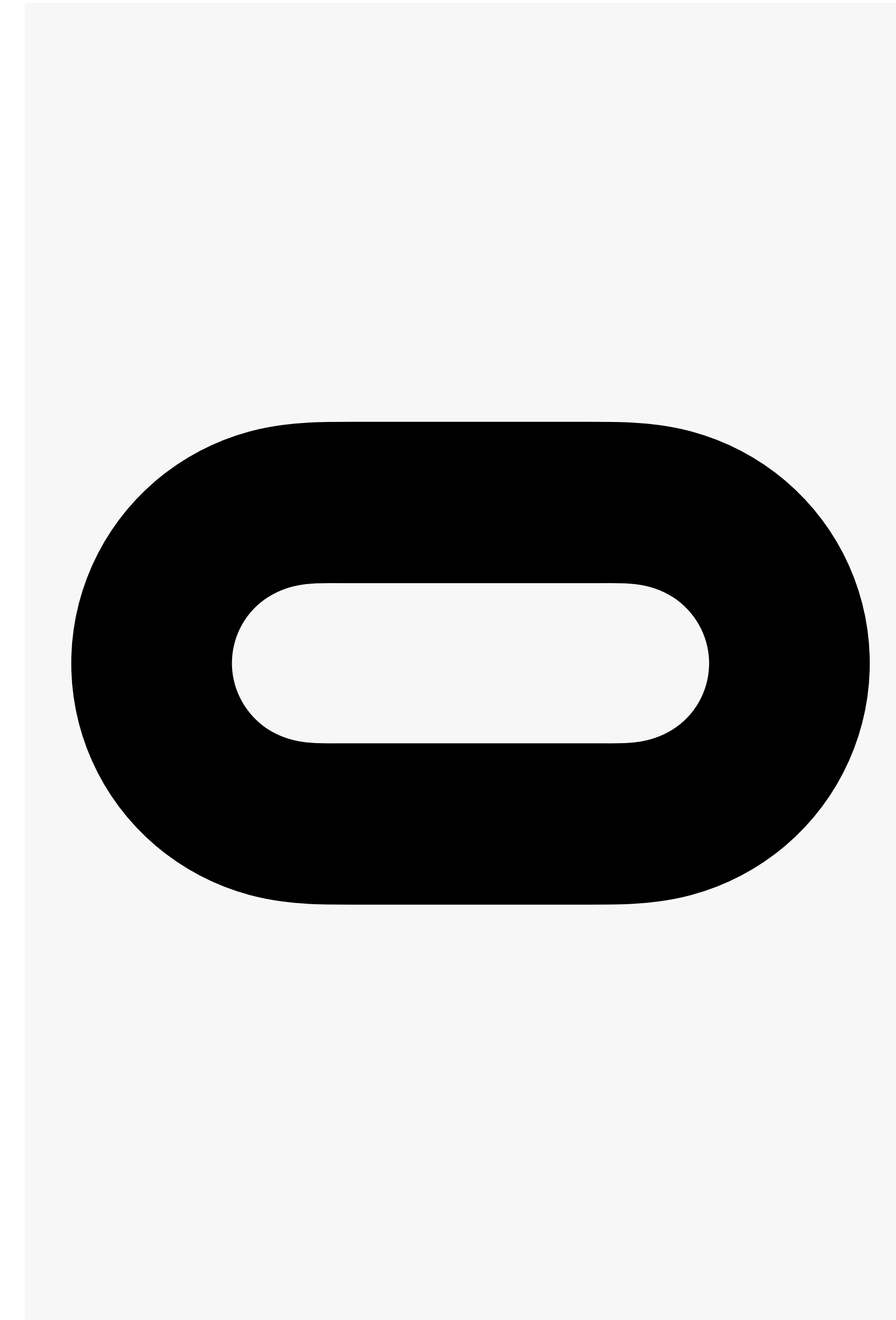
A - Small (1/5)



B - Medium (1/3)



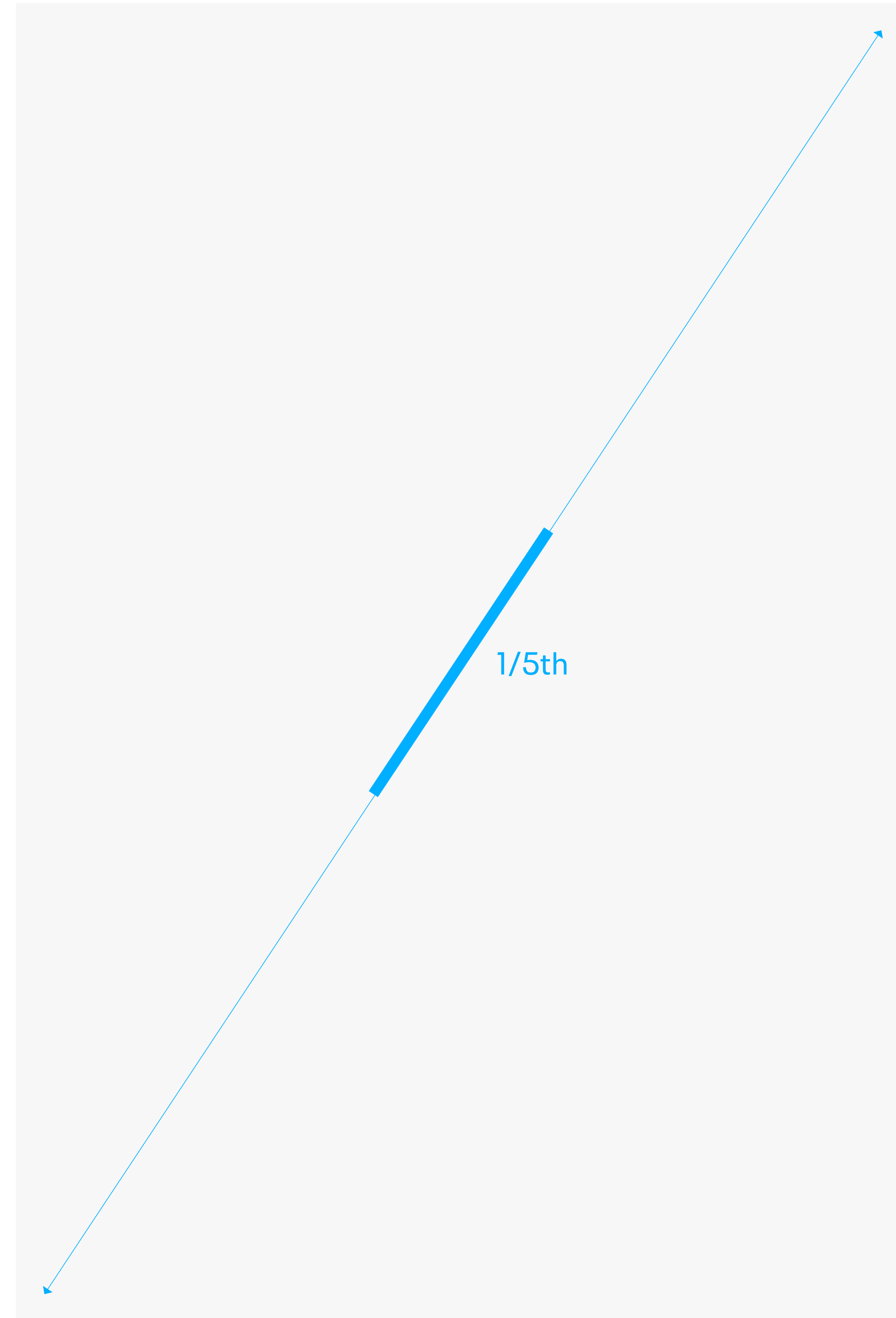
C - Large (Margin to Margin)



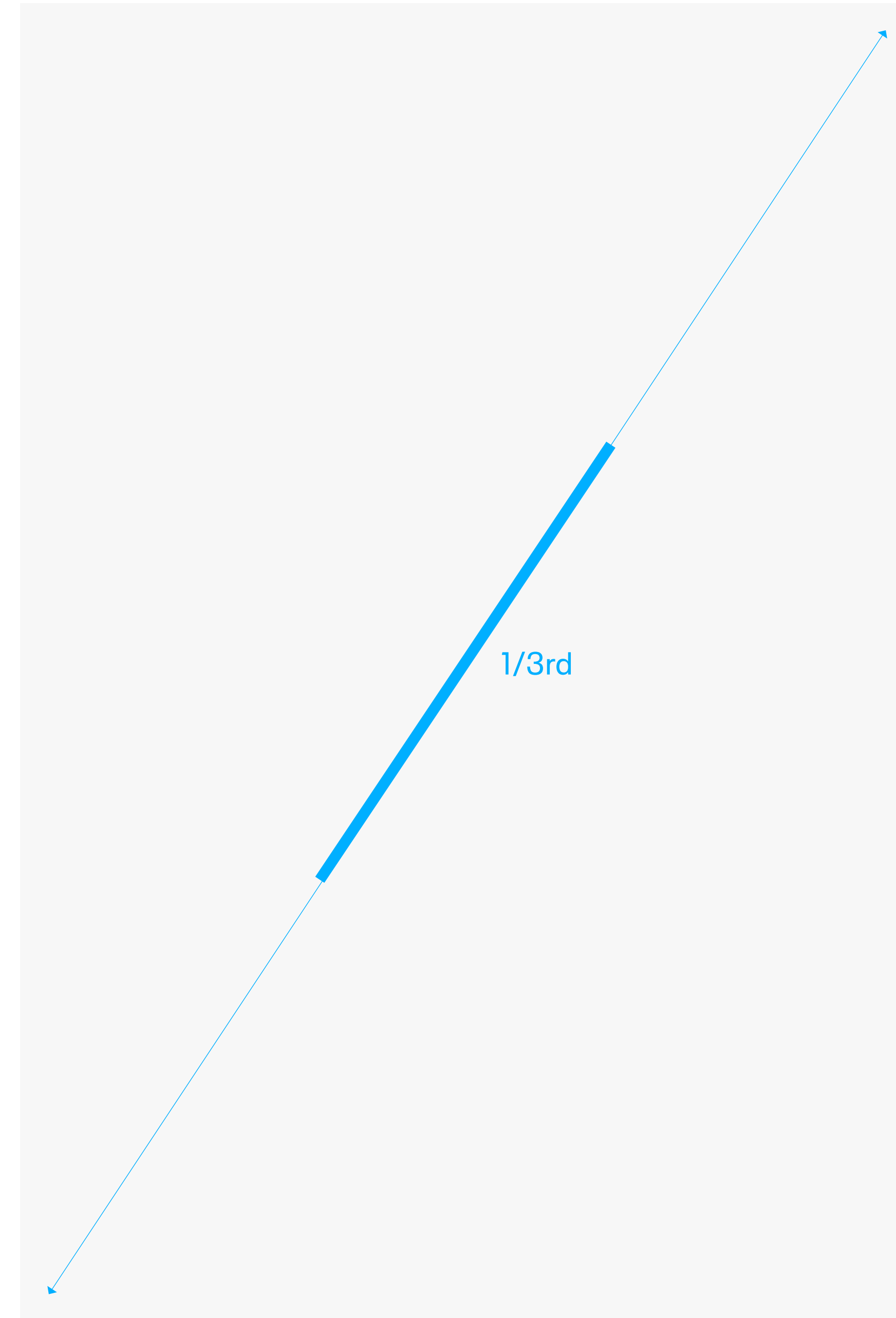
Stadium Sizes

When using the Stadium as a standalone graphic element there are three sizes to choose from: Small, Medium, and Large. Small and Medium sizes are calculated as a fraction of a format's diagonal length, while the Large version reaches spans to reach the margins.

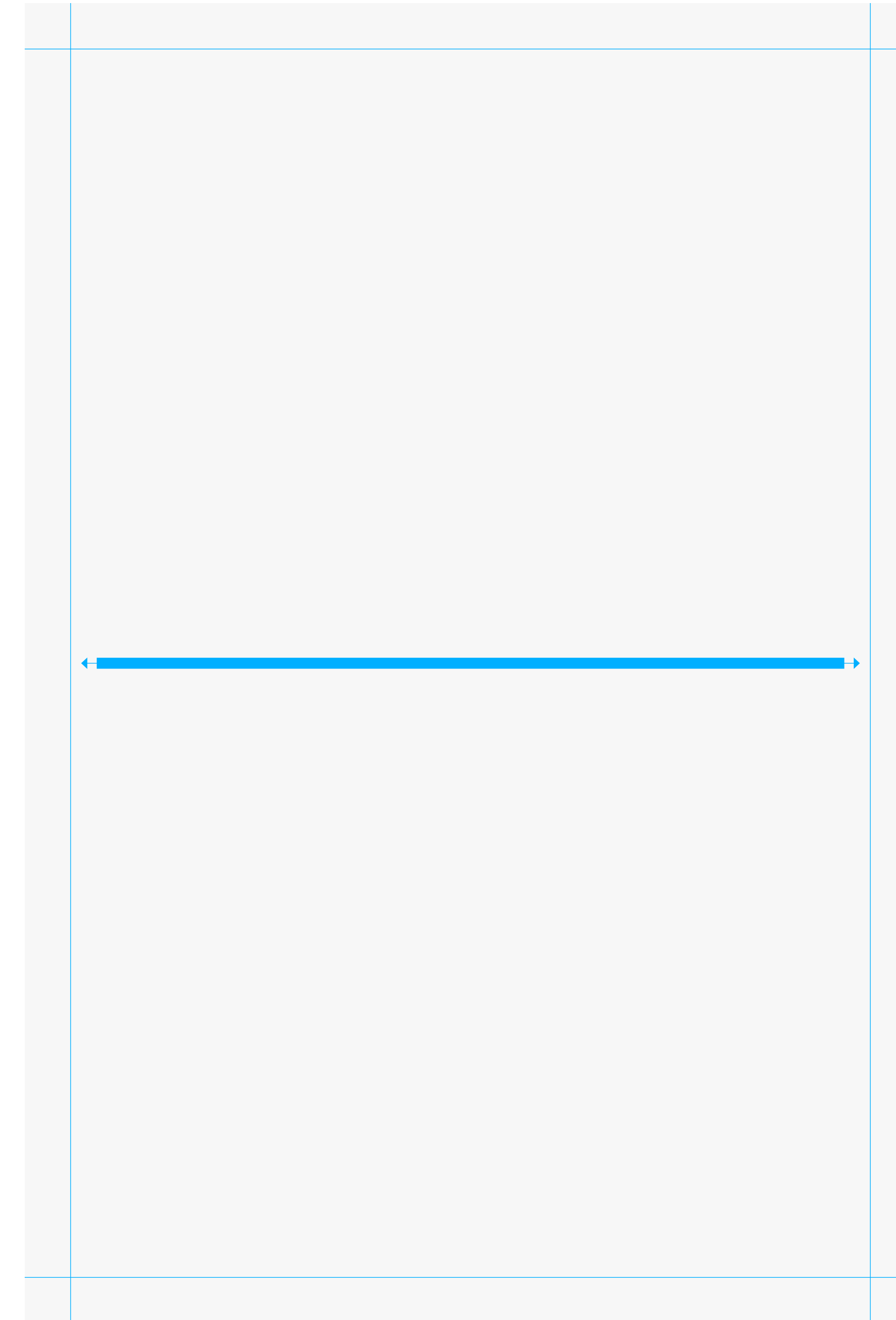
A - Small (1/5)



B - Medium (1/3)



C - Large (Margin to Margin)



Stadium Sizes

When using the Stadium as a standalone graphic element there are three sizes to choose from: Small, Medium, and Large. Small and Medium sizes are calculated as a fraction of a format's diagonal length, while the Large version reaches spans to reach the margins.

A - Small (1/5)



B - Medium (1/3)

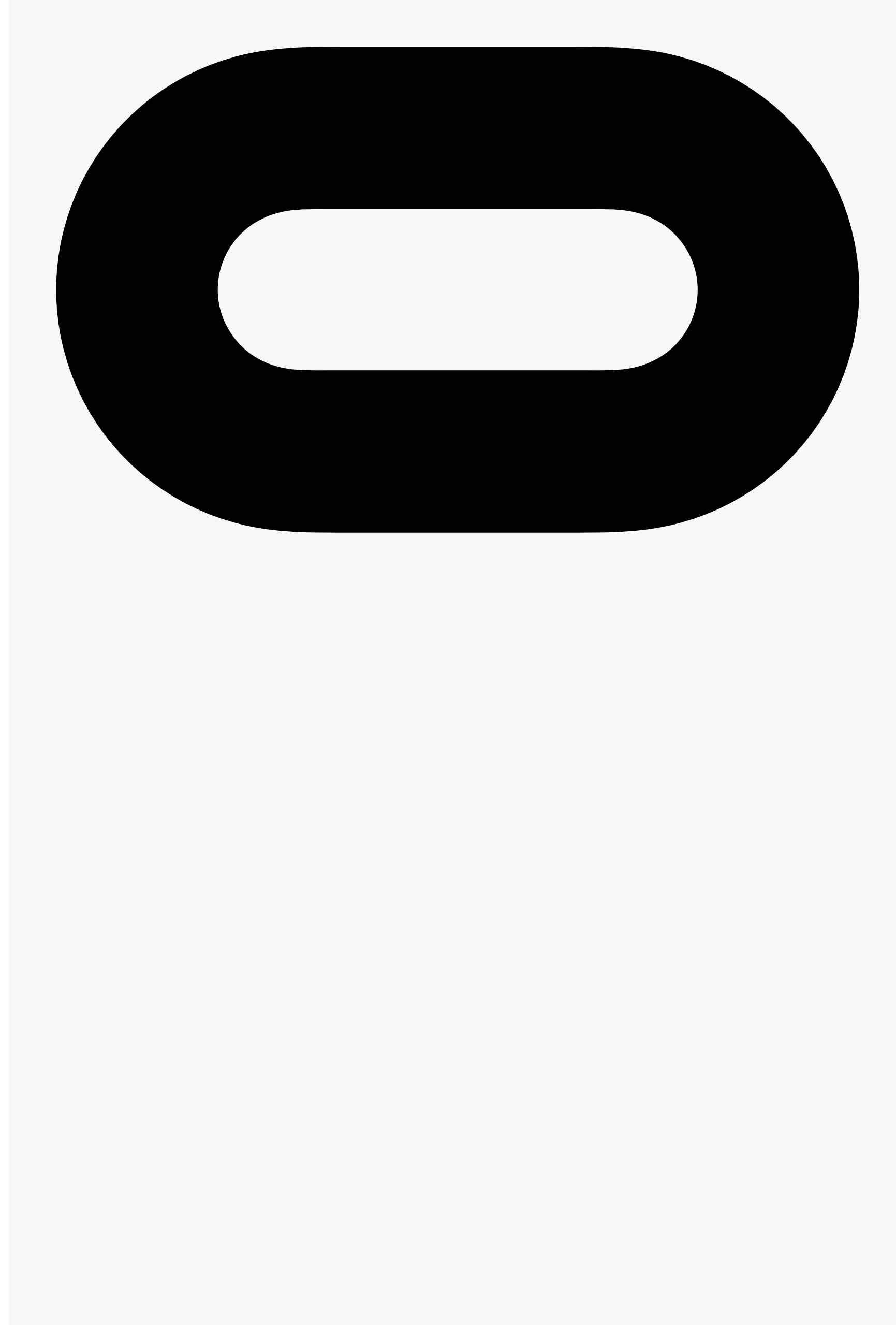
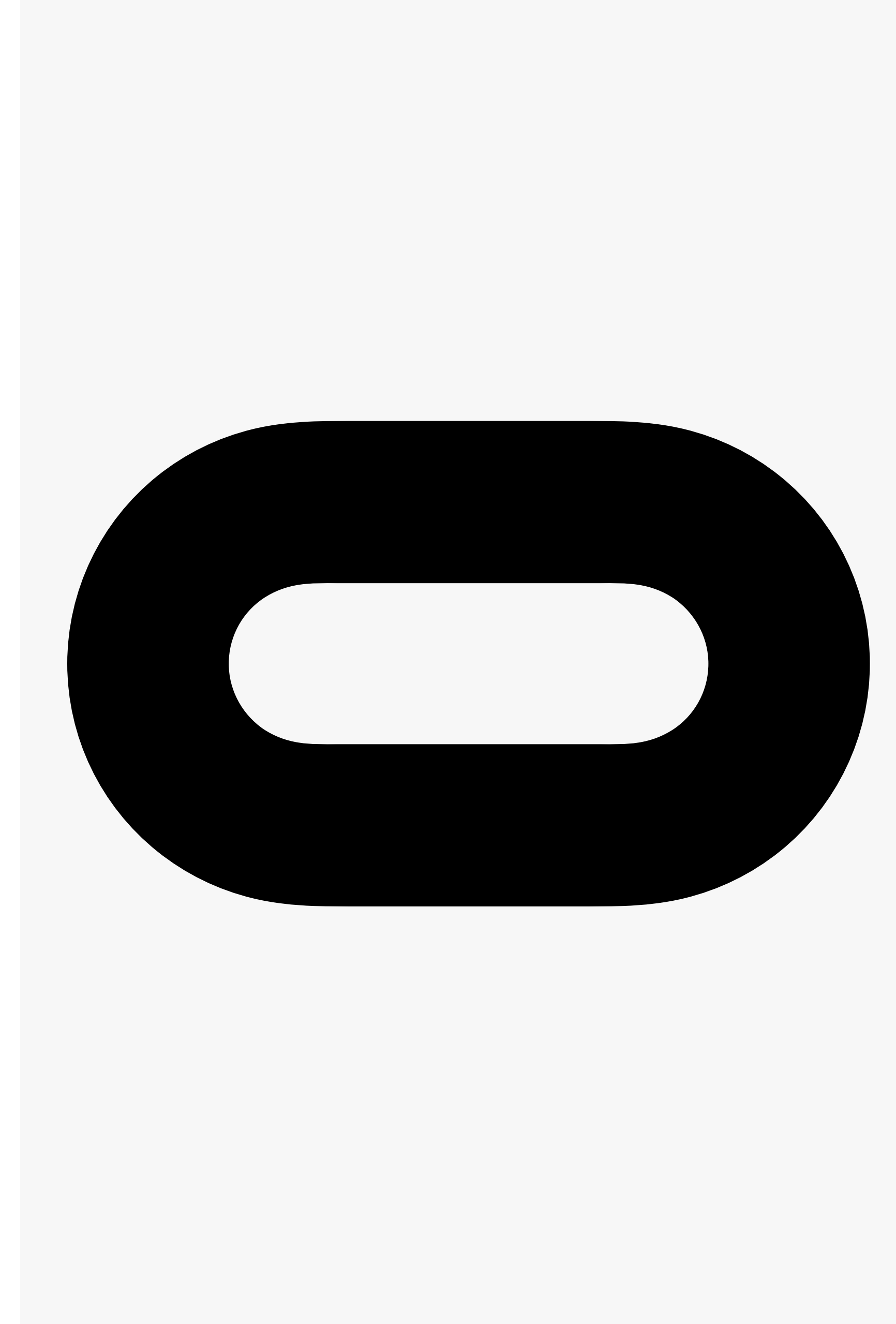
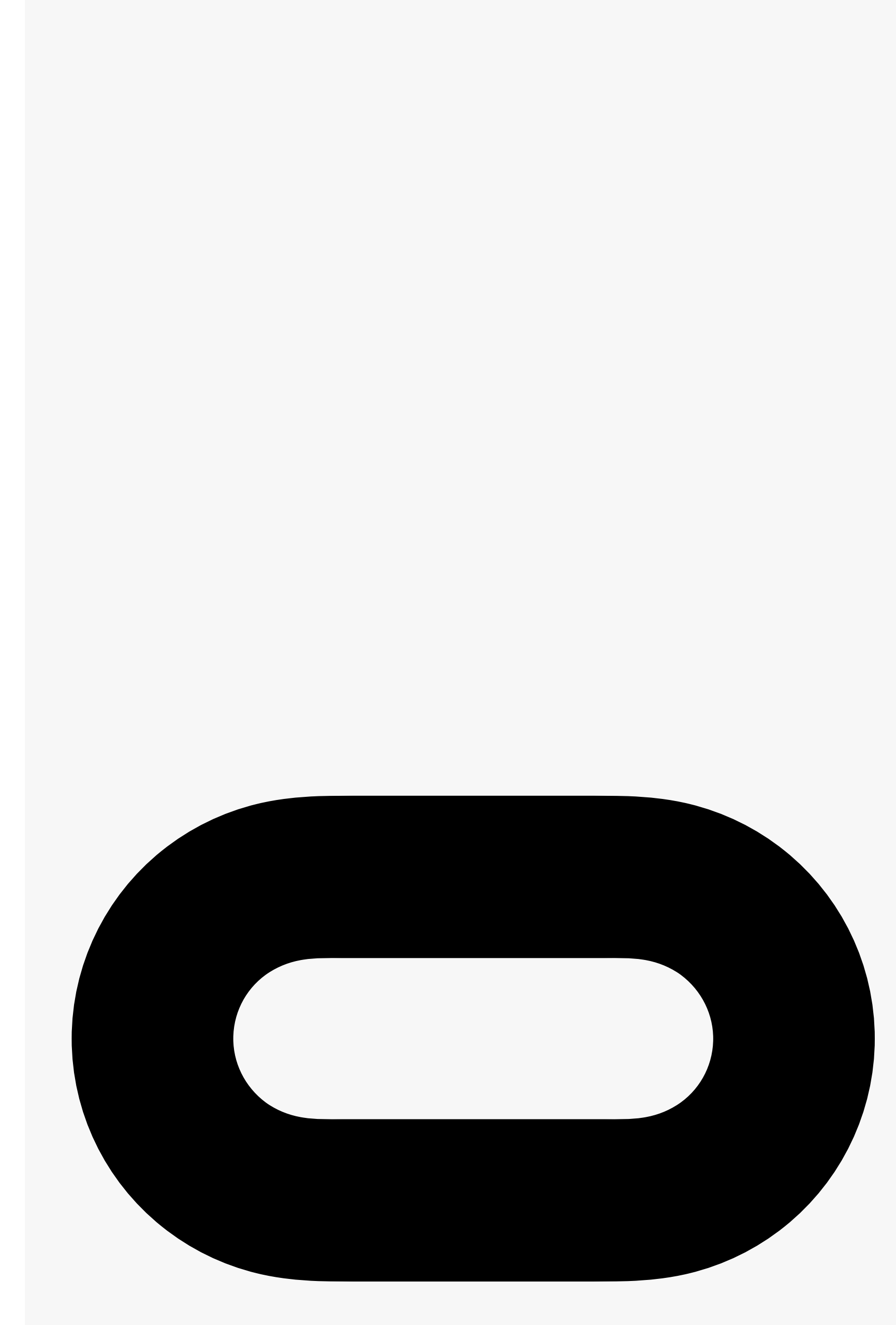


C - Large (Margin to Margin)



Large Stadiums

Like the Wordmark, the Stadium may be used as a large graphic device. So long as there are no other elements that come within its exclusion zone, the Stadium may extend to the edge of the margins. There are, however, only three positions the Stadium should be placed in: At the top, in the middle, or at the bottom.

A - Top**B - Middle****B - Bottom**

Large Stadiums

Like the Wordmark, the Stadium may be used as a large graphic device. So long as there are no other elements that come within its exclusion zone, the Stadium may extend to the edge of the margins. There are, however, only three positions the Stadium should be placed in: At the top, in the middle, or at the bottom.

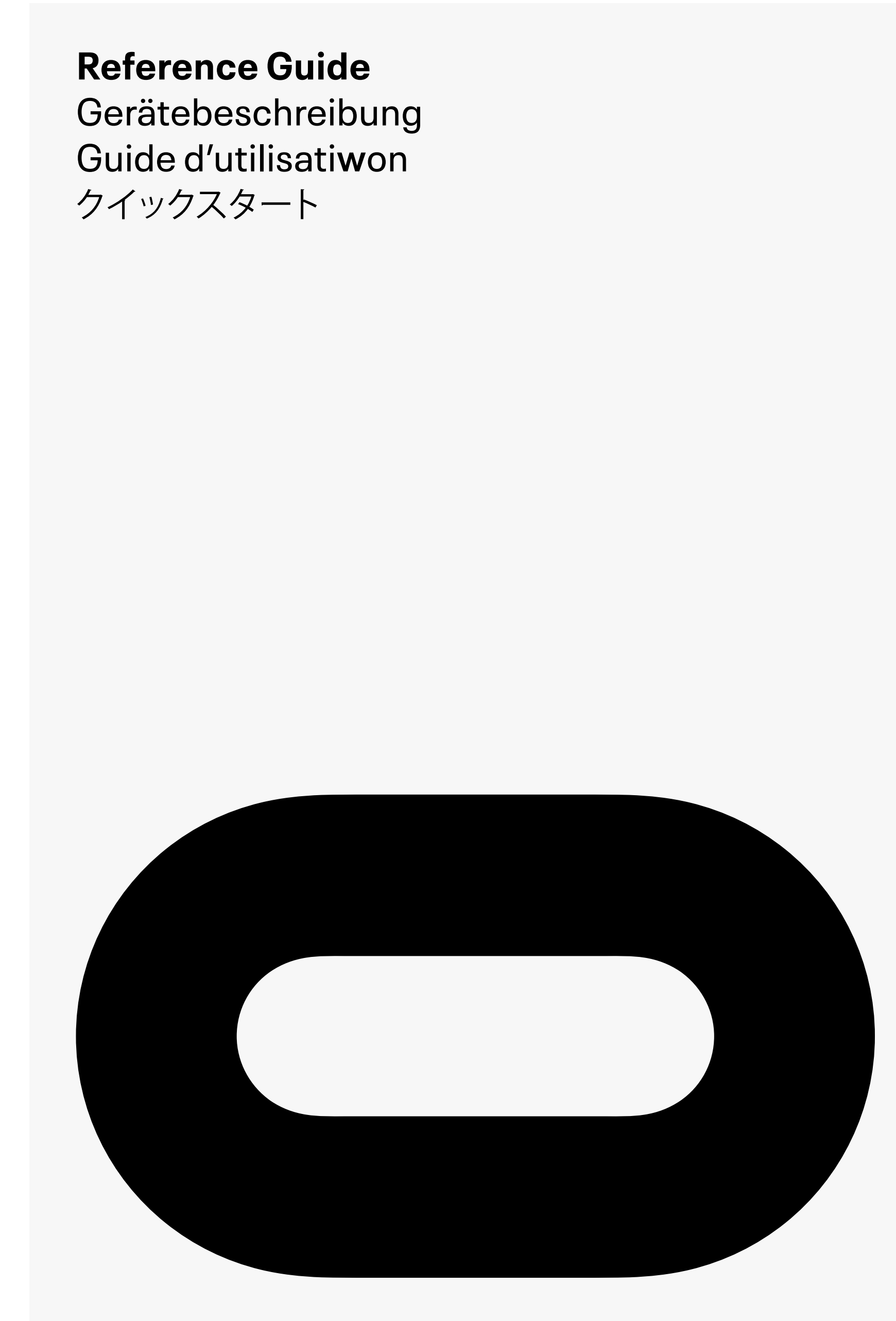
A - Top



B - Middle



B - Bottom



Content Partnerships

When the logo is accompanied by one or more partner logos, all logos must share a common size and sit in designated locations. In all instances the *from Facebook* endorsement should never be decoupled from the Wordmark and a locked up version of the logo must be used.

A - Option 1, Bottom only

The Oculus logo sits against in the bottom-left margin and partner logos in the bottom-right. The height of the partner logos should not be larger than that of the Oculus logo.

B - Option 1, Top & Bottom

In narrow formats, such as digital banners, the Oculus logo sits against the top-left margins and the partner logos in the bottom-left.

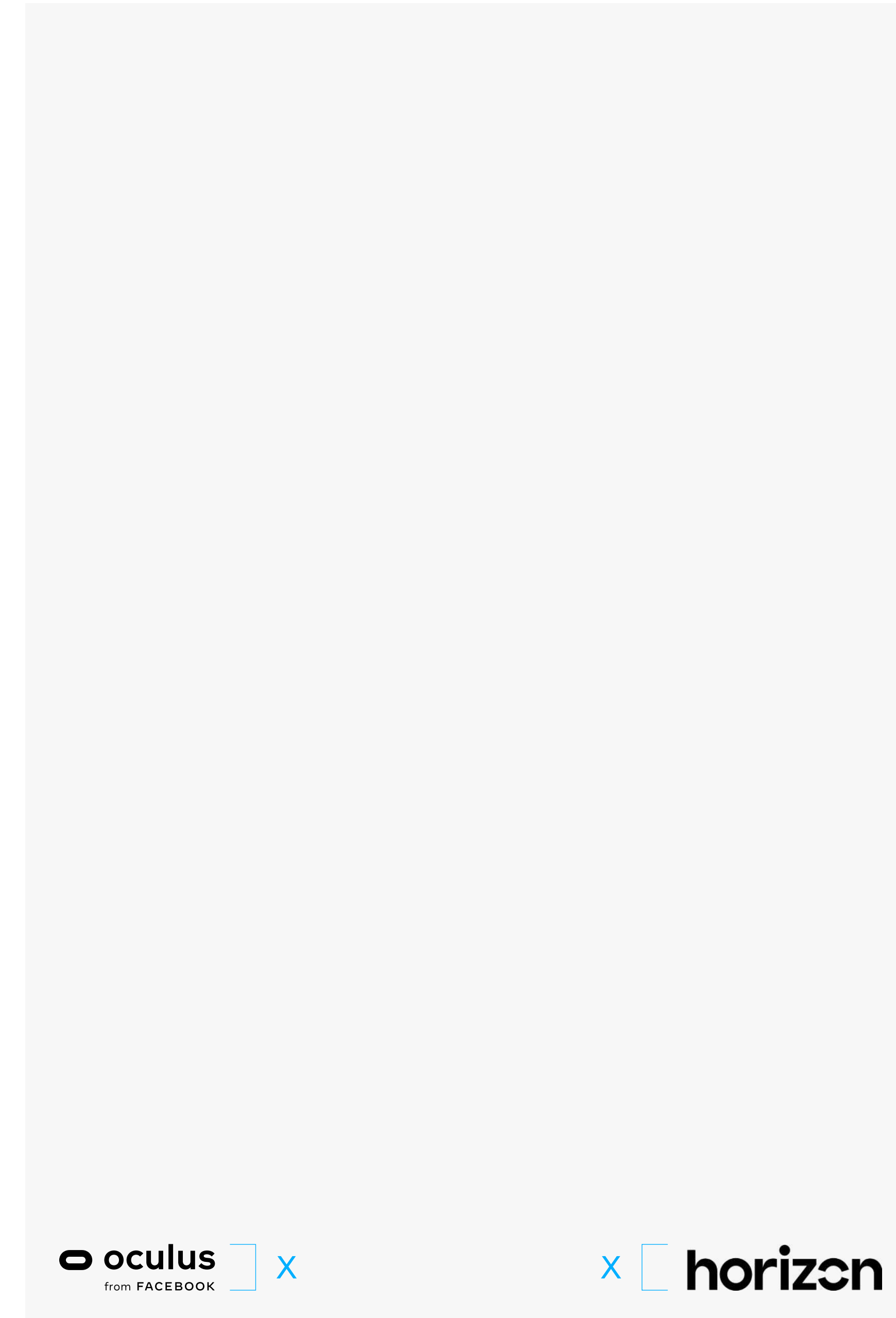
C - Option 2, Bottom only

Follows the same convention as (A) but with a partner logo taking center stage - centered in the middle.

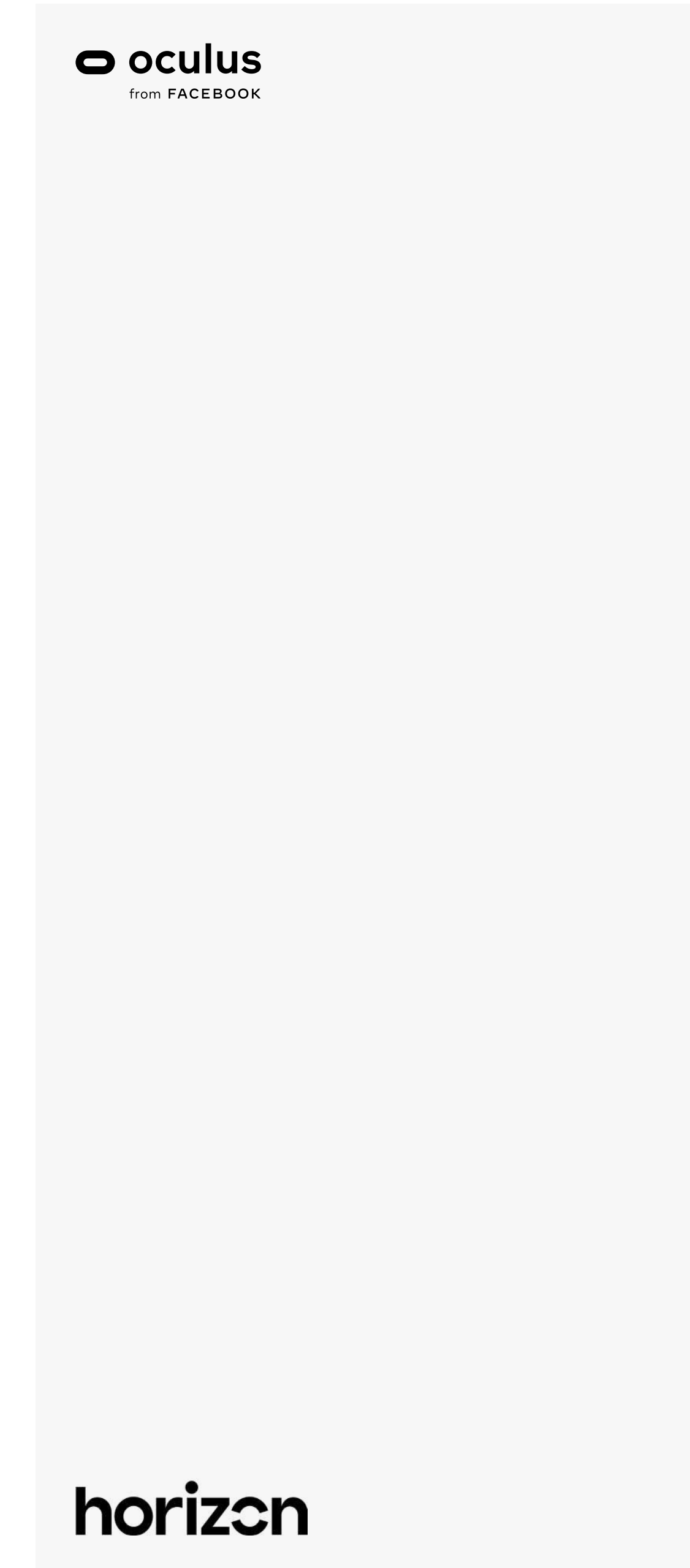
D - Option 2, Top & Bottom

Follows the same convention as (B) but with a partner logo taking center stage -centered in the middle.

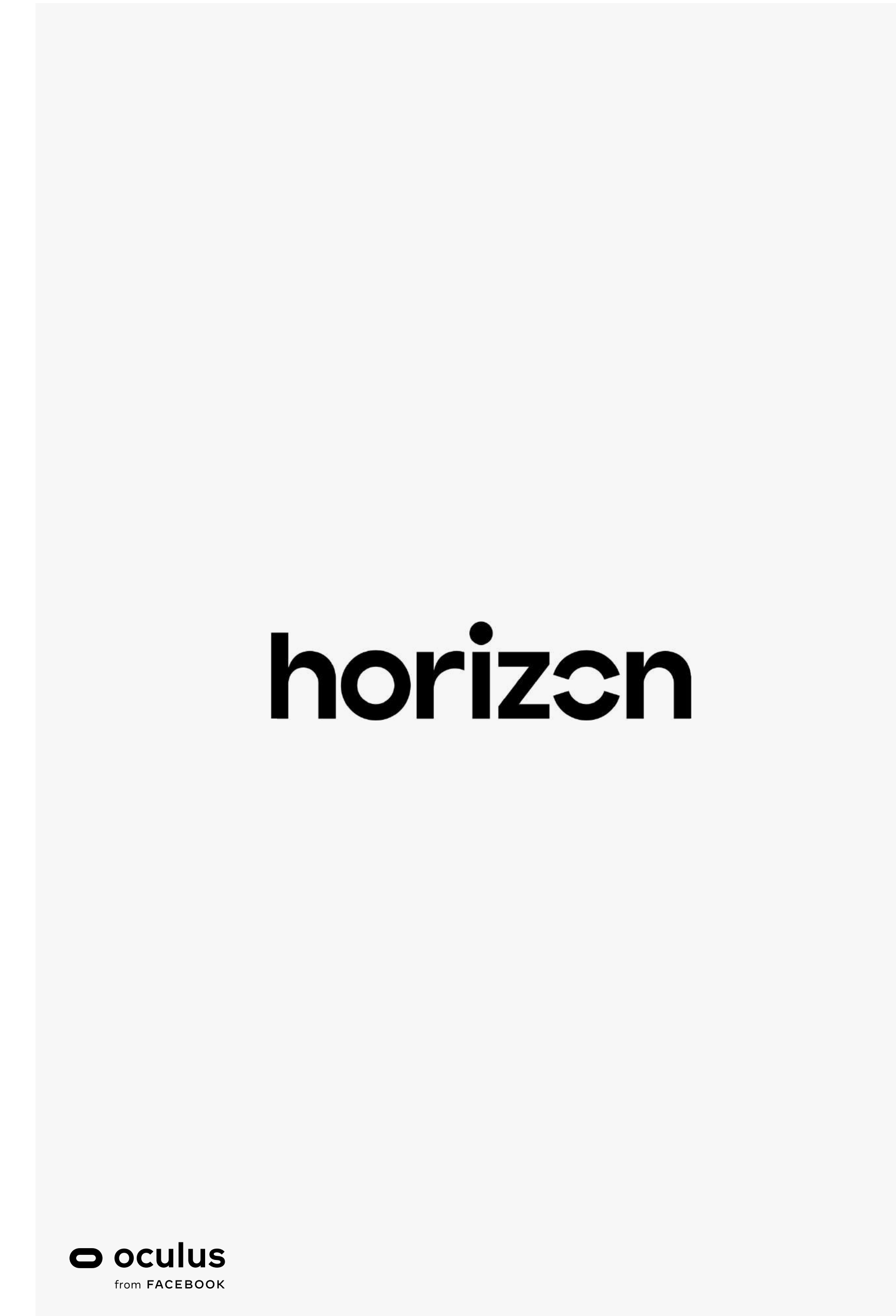
A



B



C



D



Content Partnerships

When the logo is accompanied by one or more partner logos, all logos must share a common size and sit in designated locations. In all instances the *from Facebook* endorsement should never be decoupled from the Wordmark and a locked up version of the logo must be used.

A - Option 1, Bottom only

The Oculus logo sits against in the bottom-left margin and partner logos in the bottom-right. The height of the partner logos should not be larger than that of the Oculus logo.

B - Option 1, Top & Bottom

In narrow formats, such as digital banners, the Oculus logo sits against the top-left margins and the partner logos in the bottom-left.

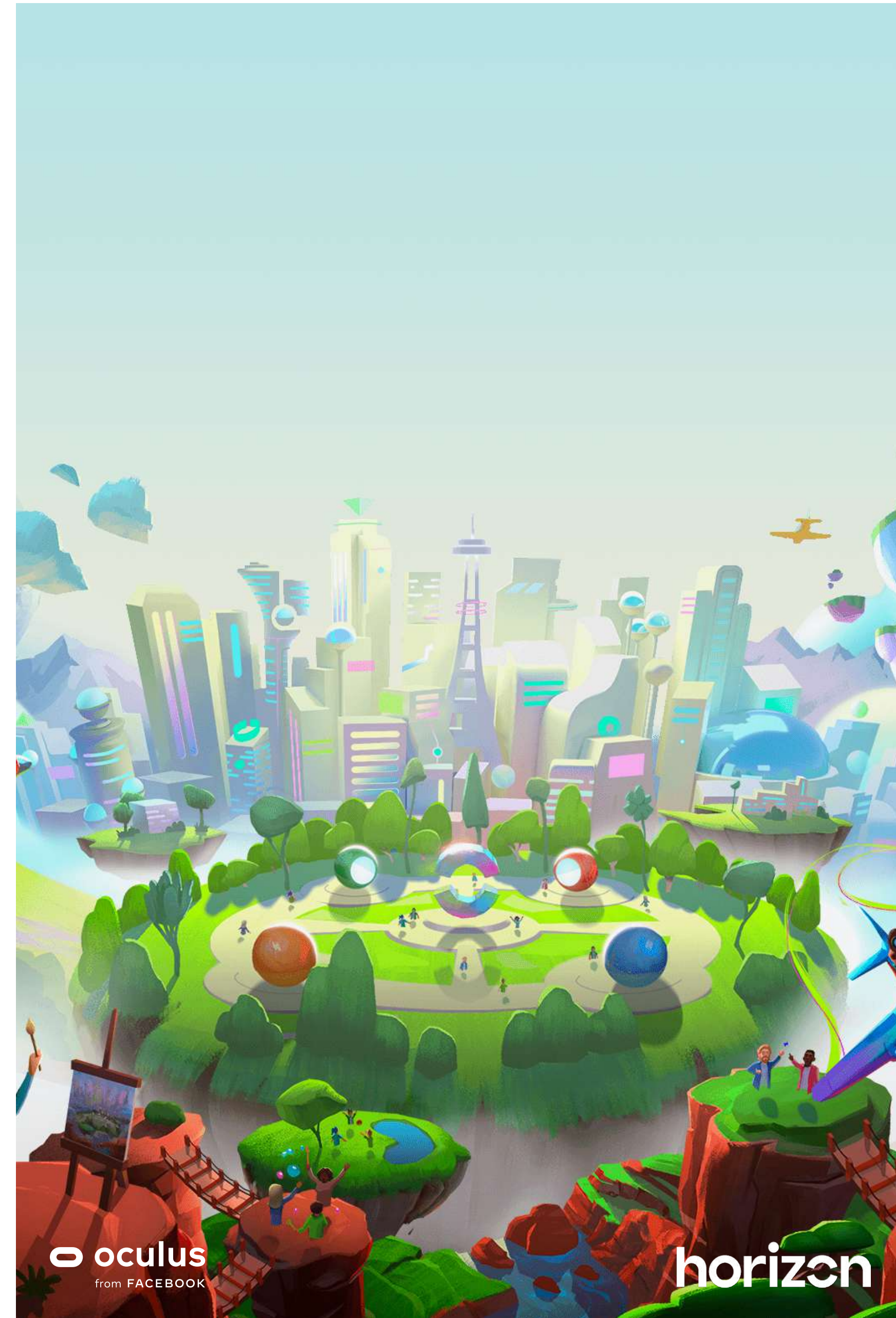
C - Option 2, Bottom only

Follows the same convention as (A) but with a partner logo taking center stage - centered in the middle.

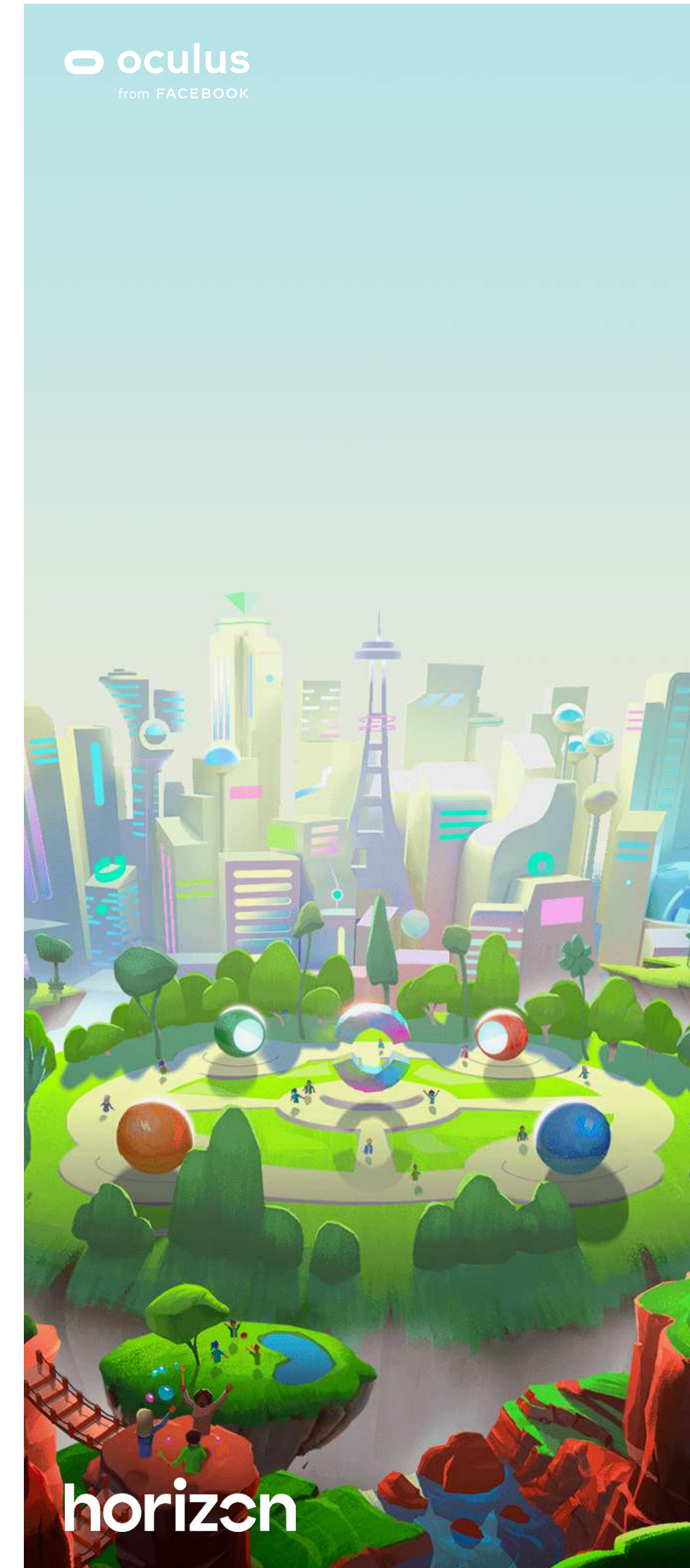
D - Option 2, Top & Bottom

Follows the same convention as (B) but with a partner logo taking center stage - centered in the middle.

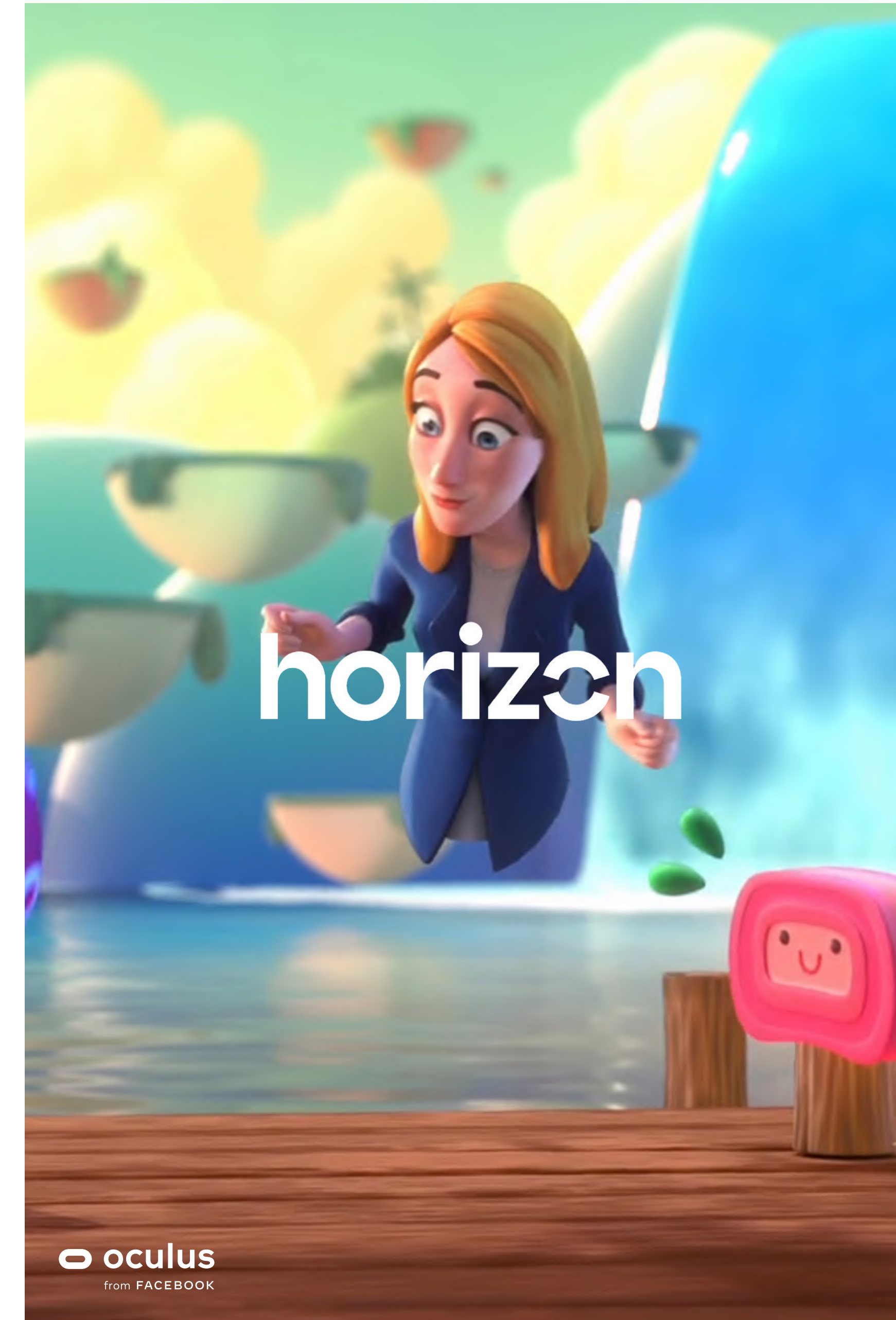
A



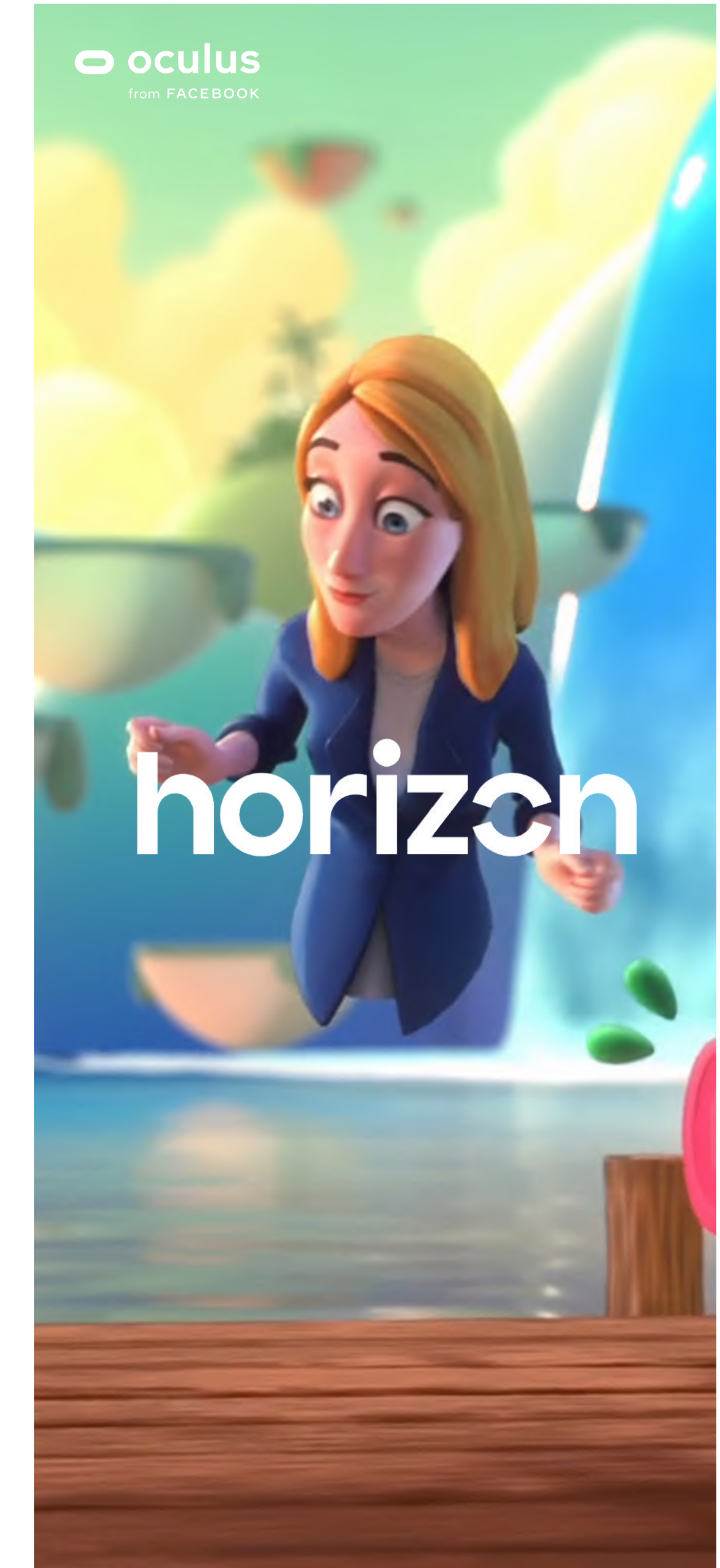
B



C



D



Content Partnerships

When the logo is accompanied by one or more partner logos, all logos must share a common size and sit in designated locations. In all instances the *from Facebook* endorsement should never be decoupled from the Wordmark and a locked up version of the logo must be used.

A - Option 1, Bottom only

The Oculus logo sits against in the bottom-left margin and partner logos in the bottom-right. The height of the partner logos should not be larger than that of the Oculus logo.

B - Option 1, Top & Bottom

In narrow formats, such as digital banners, the Oculus logo sits against the top-left margins and the partner logos in the bottom-left.

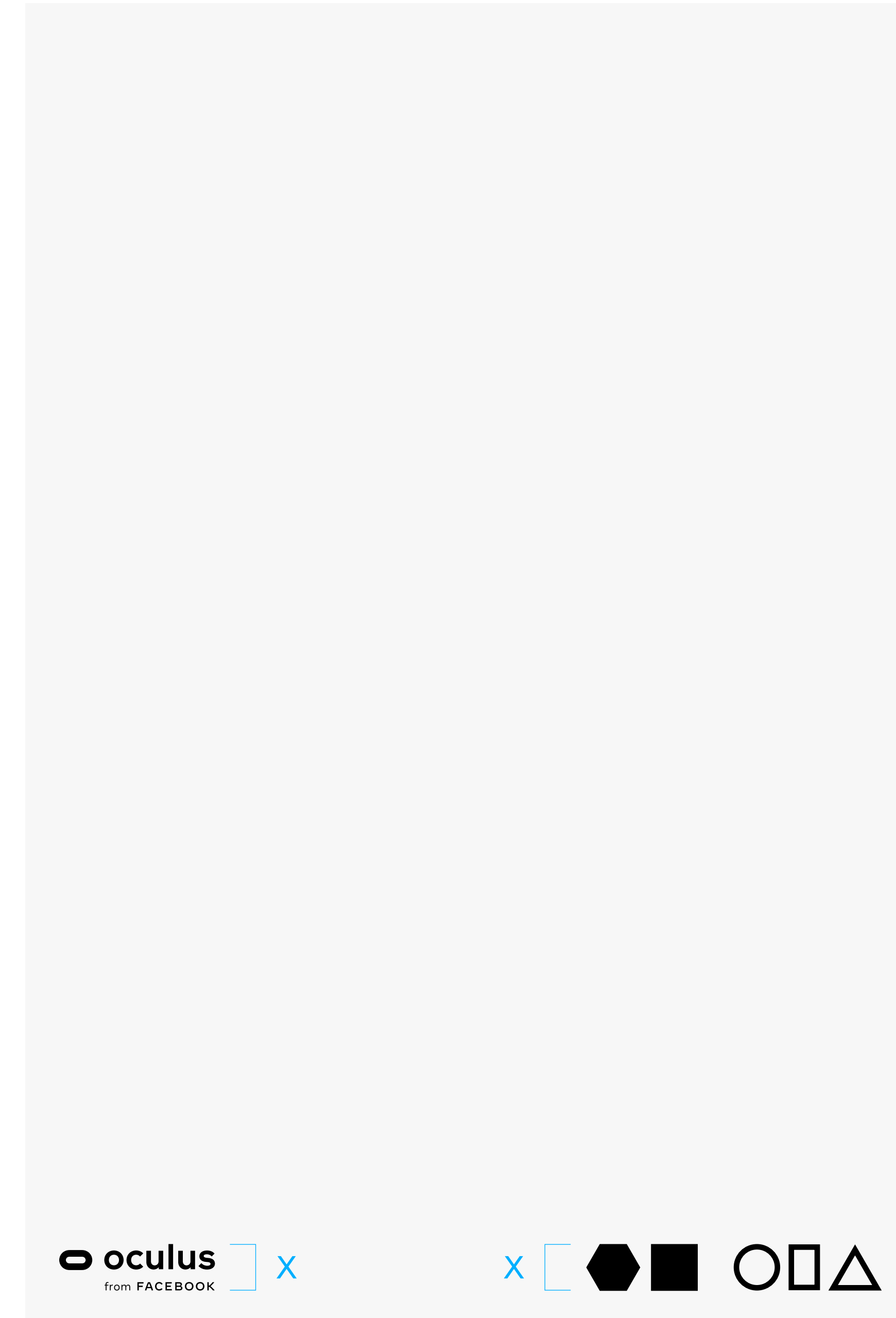
C - Option 2, Bottom only

Follows the same convention as (A) but with a partner logo taking center stage - centered in the middle.

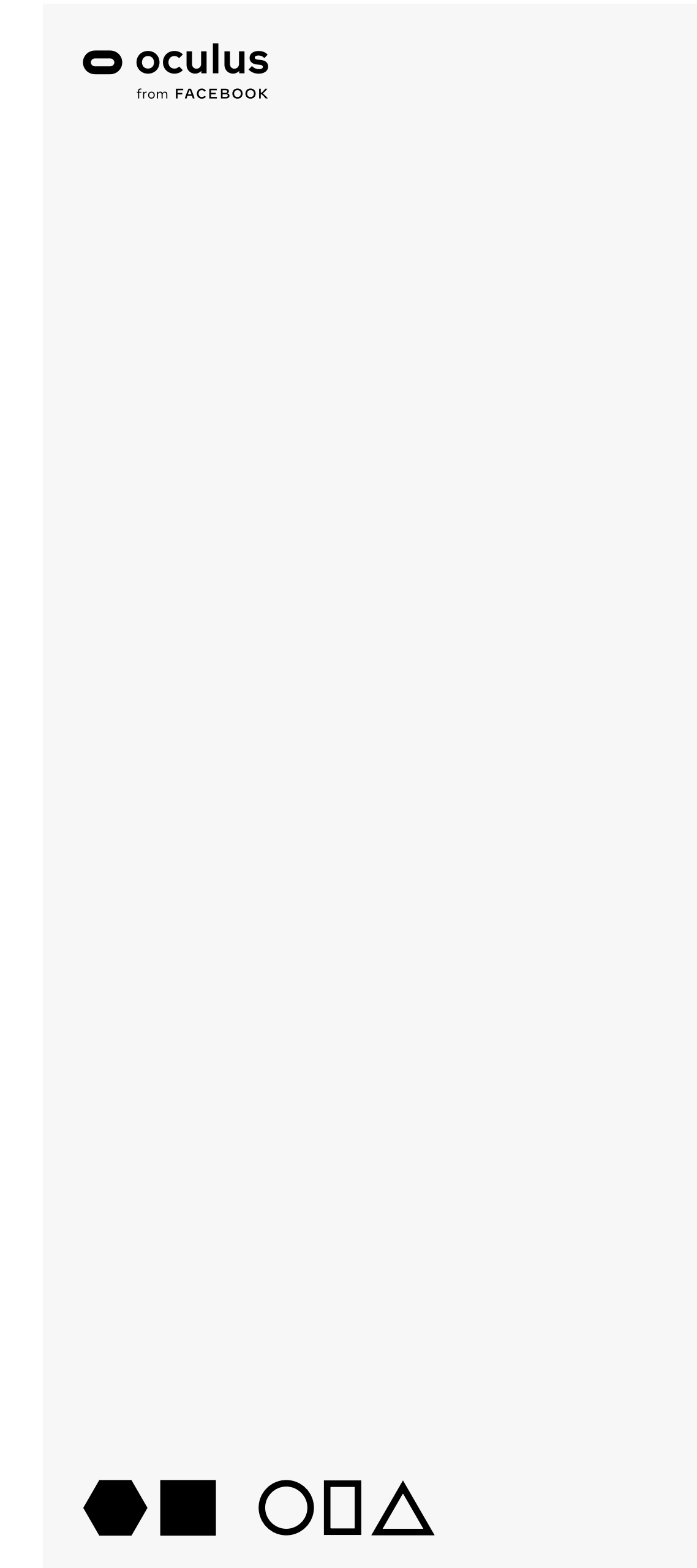
D - Option 2, Top & Bottom

Follows the same convention as (B) but with a partner logo taking center stage - centered in the middle.

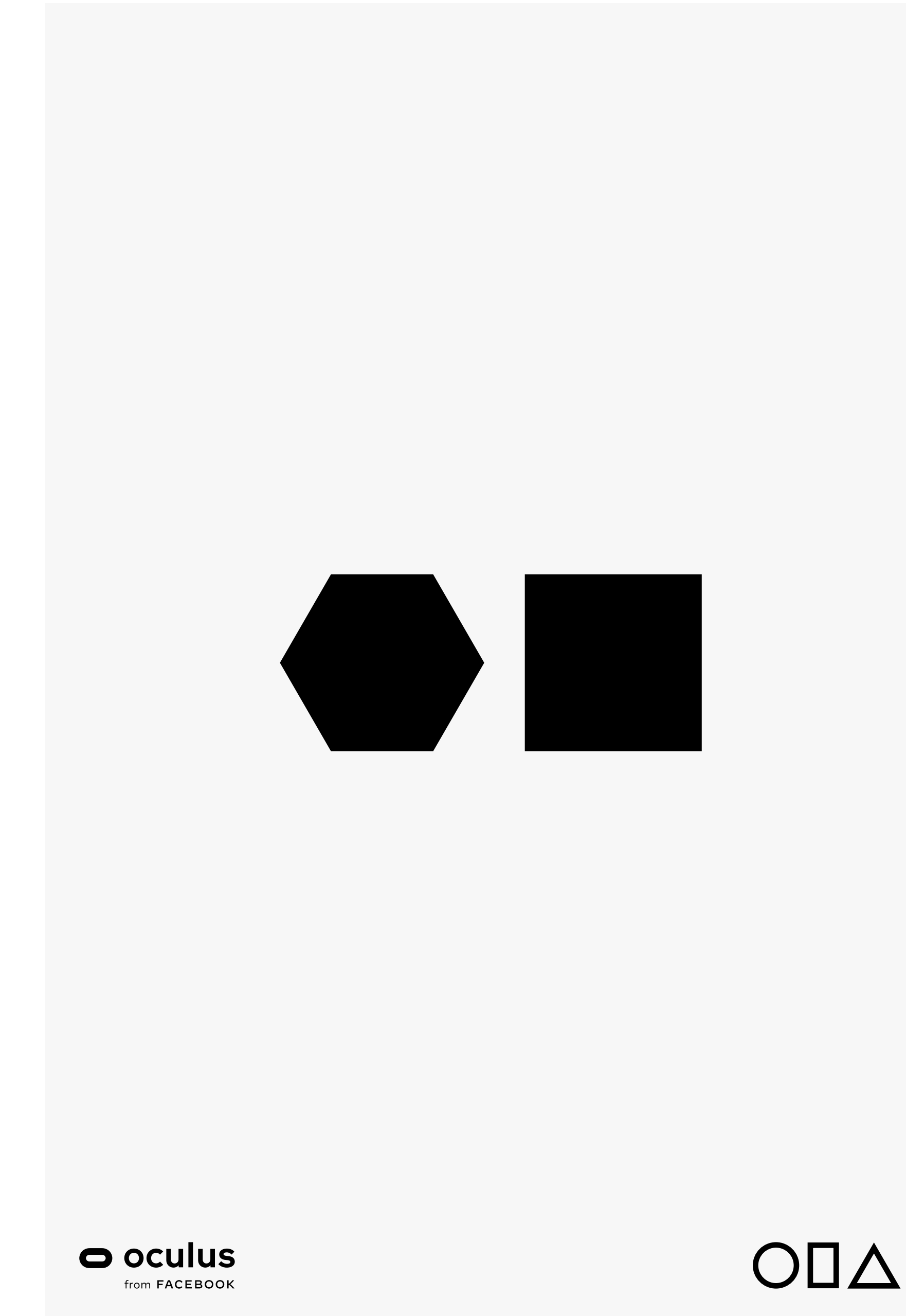
A



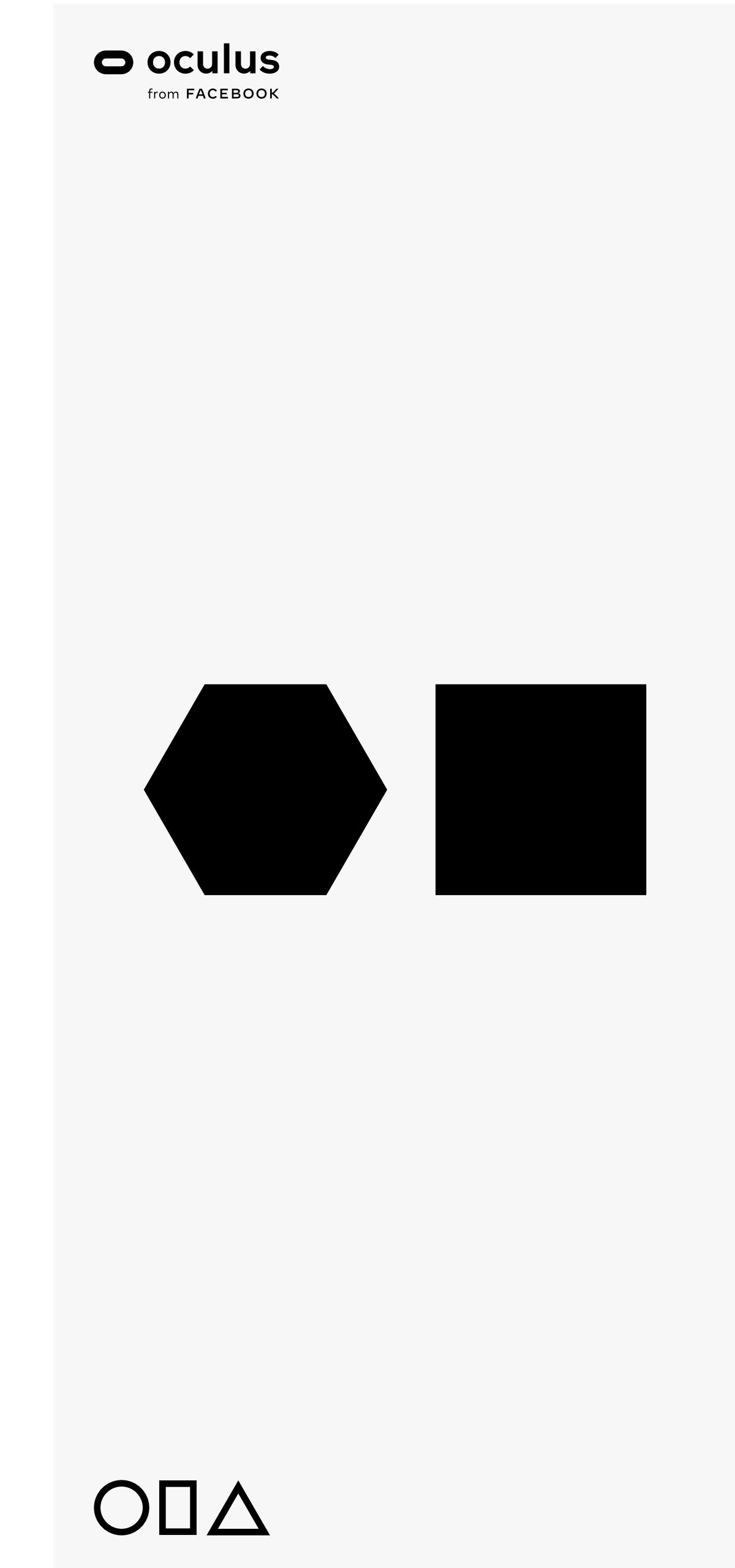
B



C



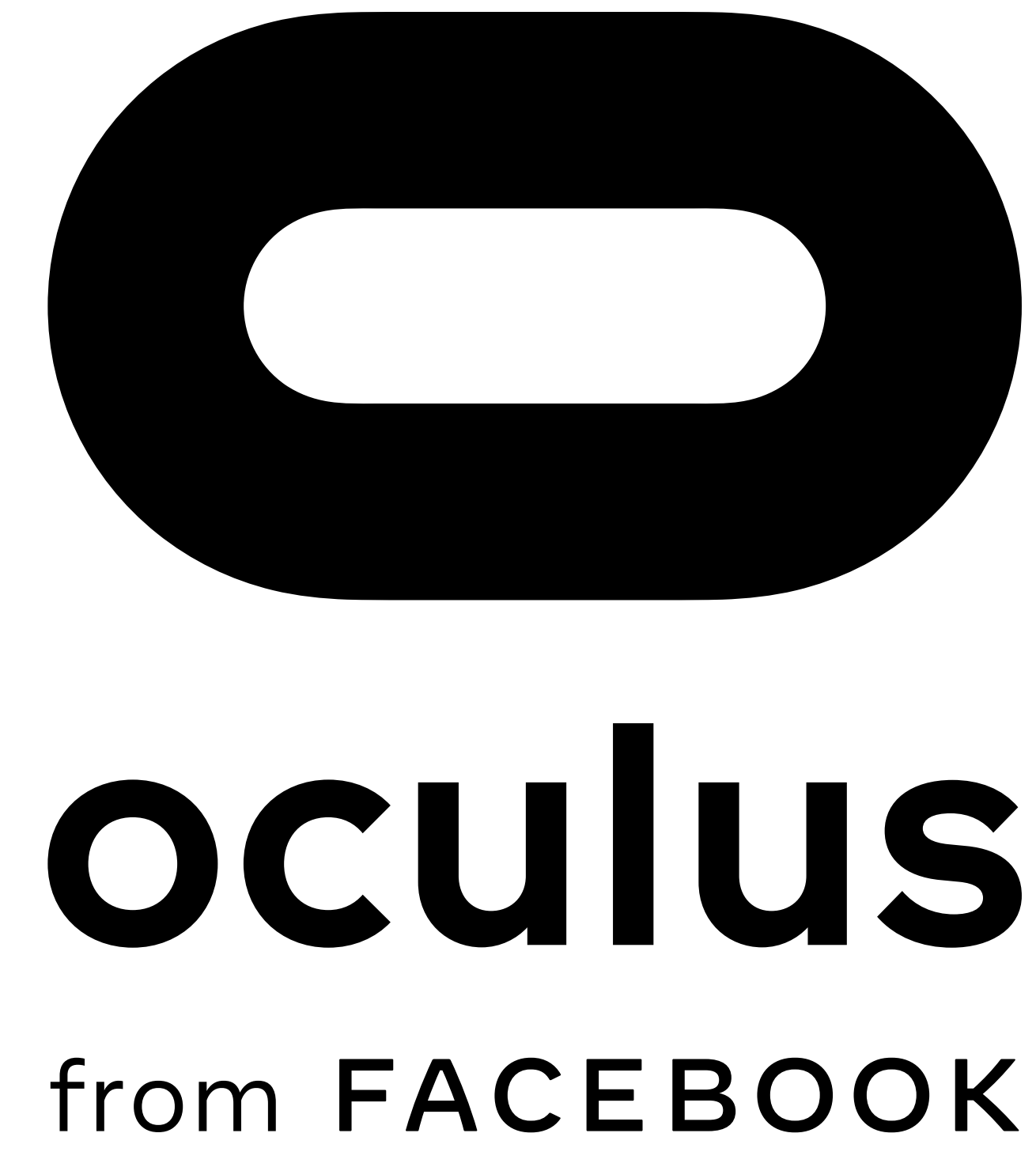
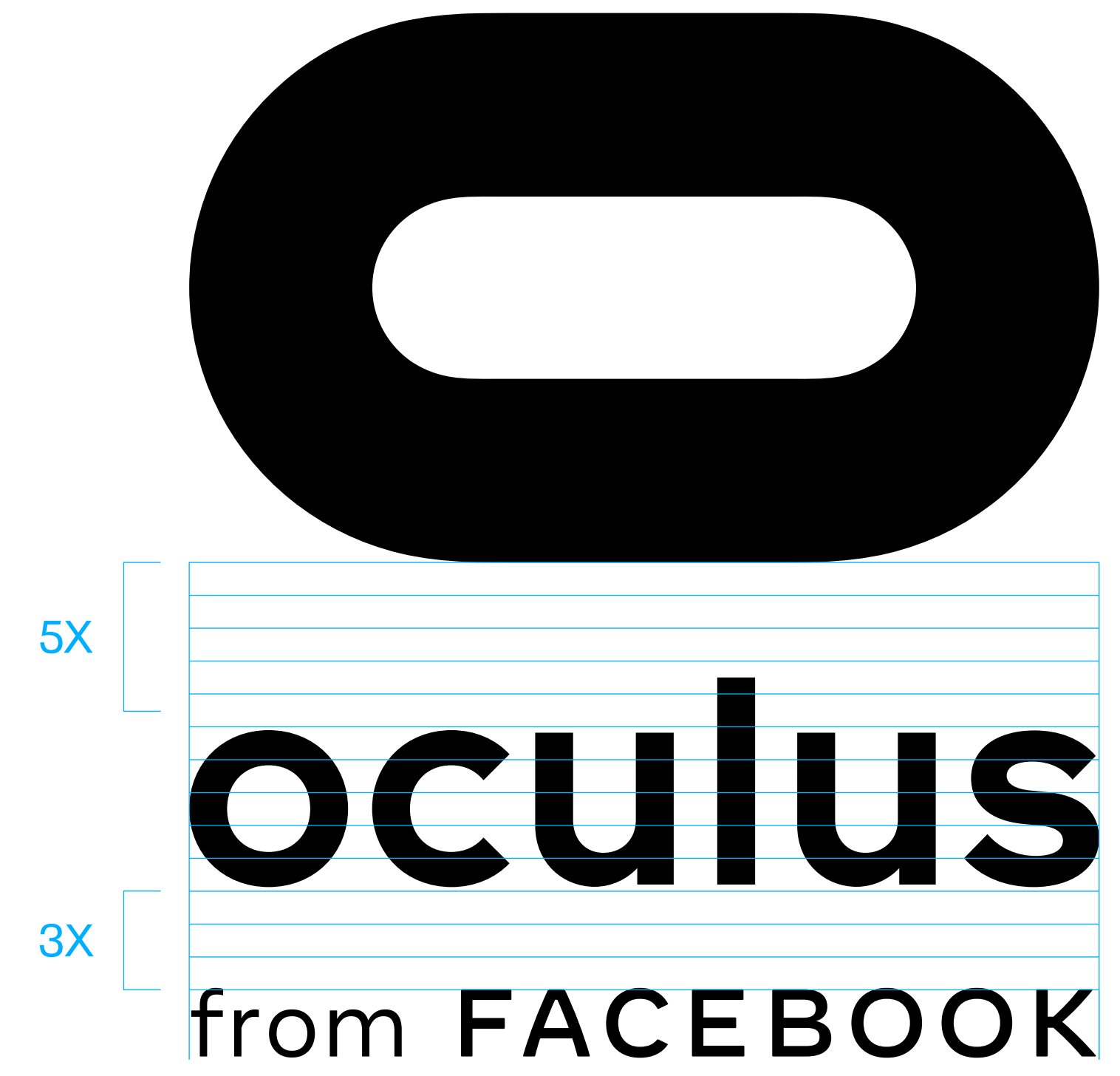
D



Stacked Lockup

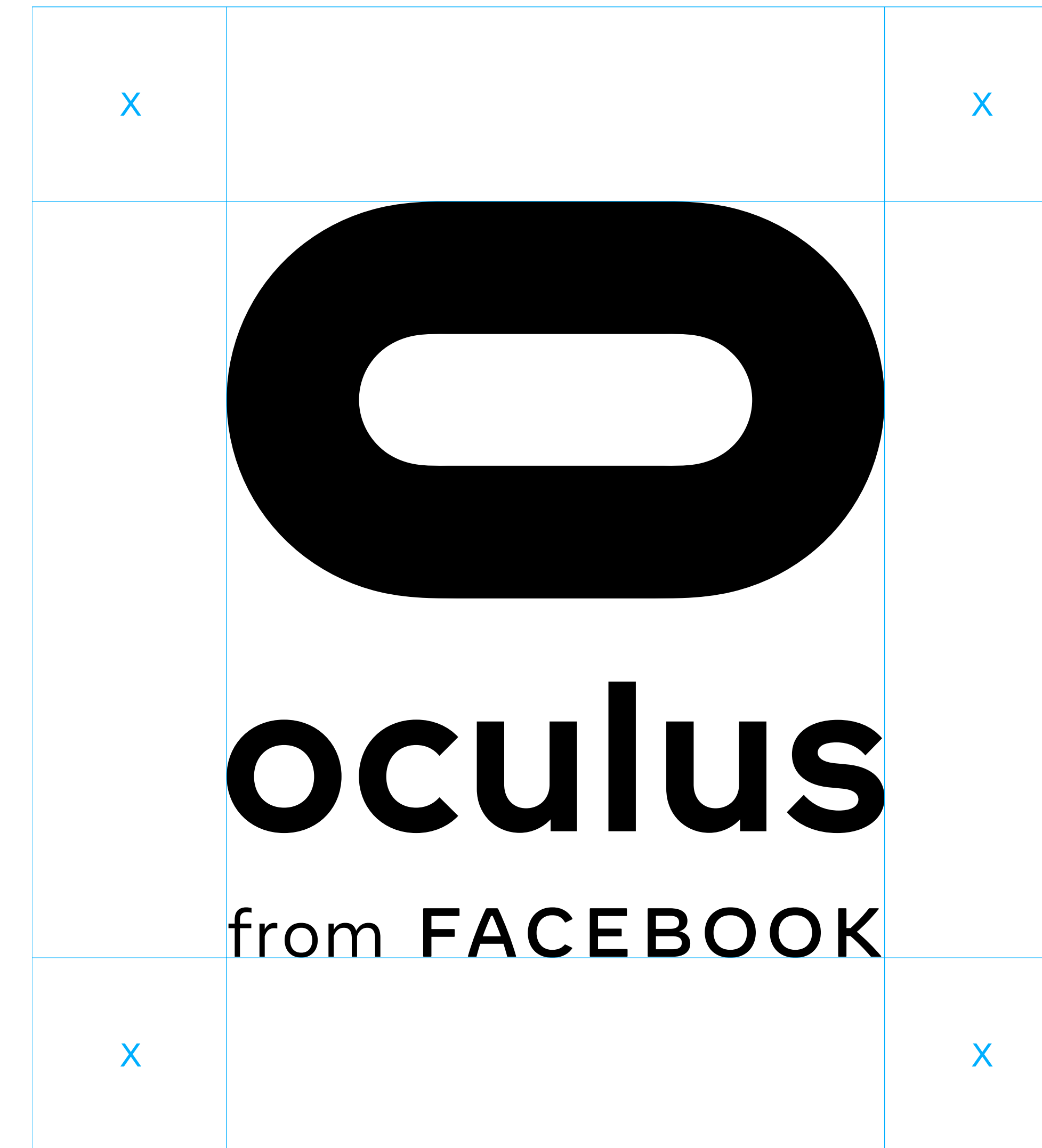
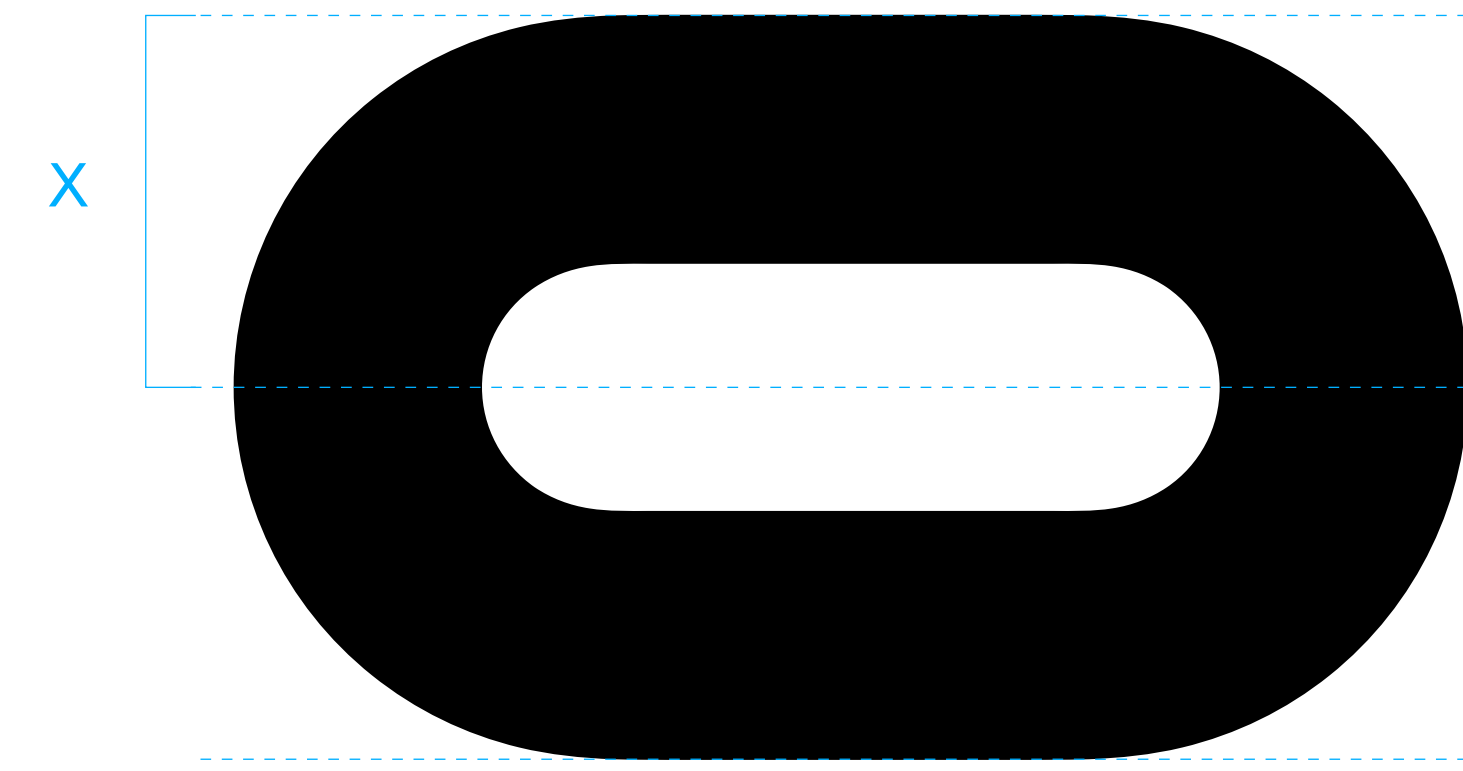
In rare instances a stacked version of the lockup may be required. Unlike the standard Wordmark, the stacked version only has one size and position for the *from Facebook* endorsement.

Construction



Stacked Lockup Clearspace

To protect the logo from other visual elements, it is important that it is surrounded by a minimum amount of clear space. No other graphic elements should encroach within this area. The size of this exclusion zone is defined by half the height of the Stadium.



Placement

When placing the stacked logo on a communication, it may be decoupled from the Facebook endorsement and positioned in one of four ways. The width of the endorsement should be twice the size of the logo.

A - Horizontally Opposite (Primary)

The logo sits aligned to the leftmost margin and the endorsement to the rightmost margin. Both elements align to the bottom margin.

B - Horizontally Opposite (Secondary)

The logo sits aligned to the leftmost margin and the endorsement to the rightmost margin. Both elements align to the top margin.

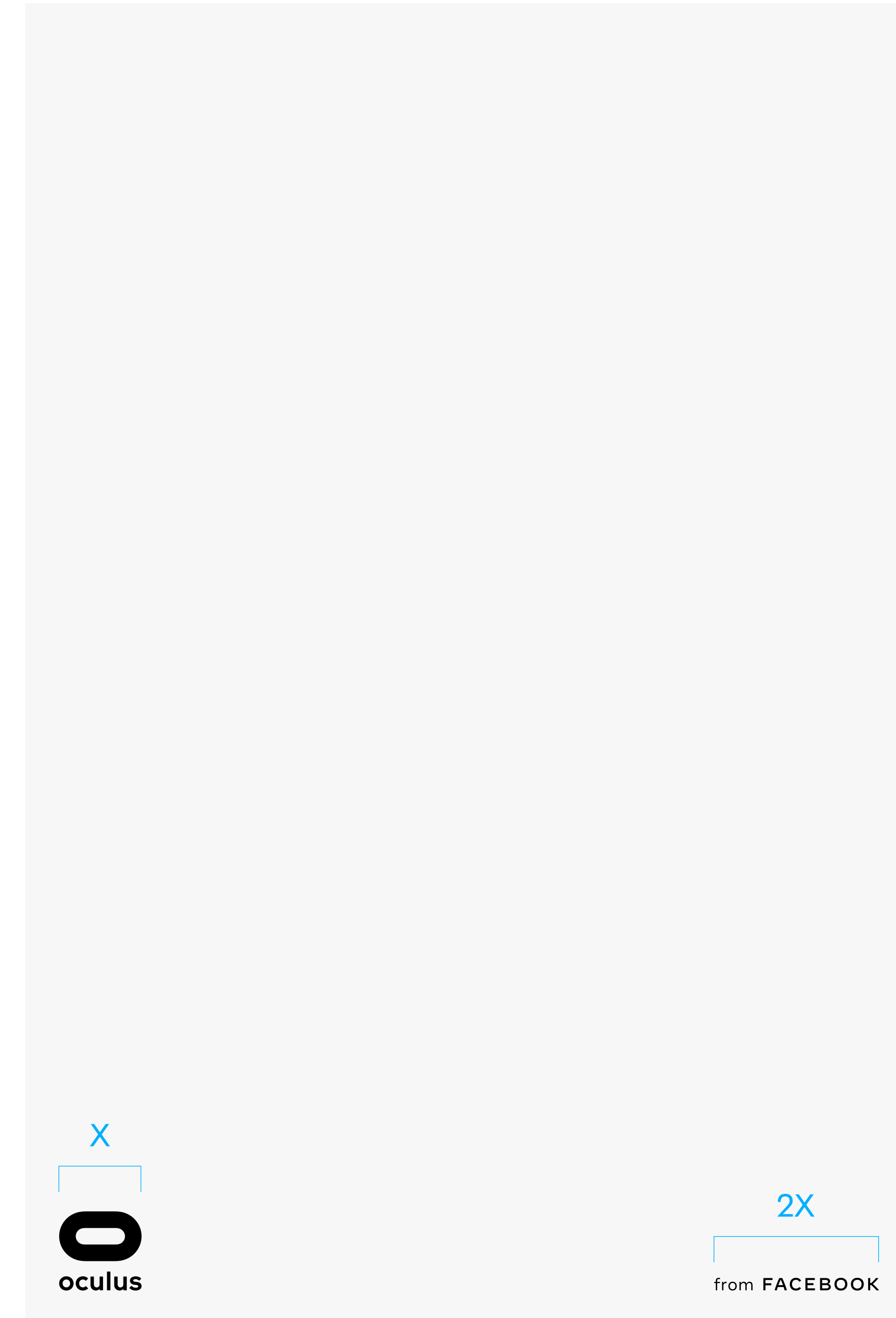
C - Diagonally Opposite

The logo is aligned to the upper-left margin and the endorsement to the bottom-right.

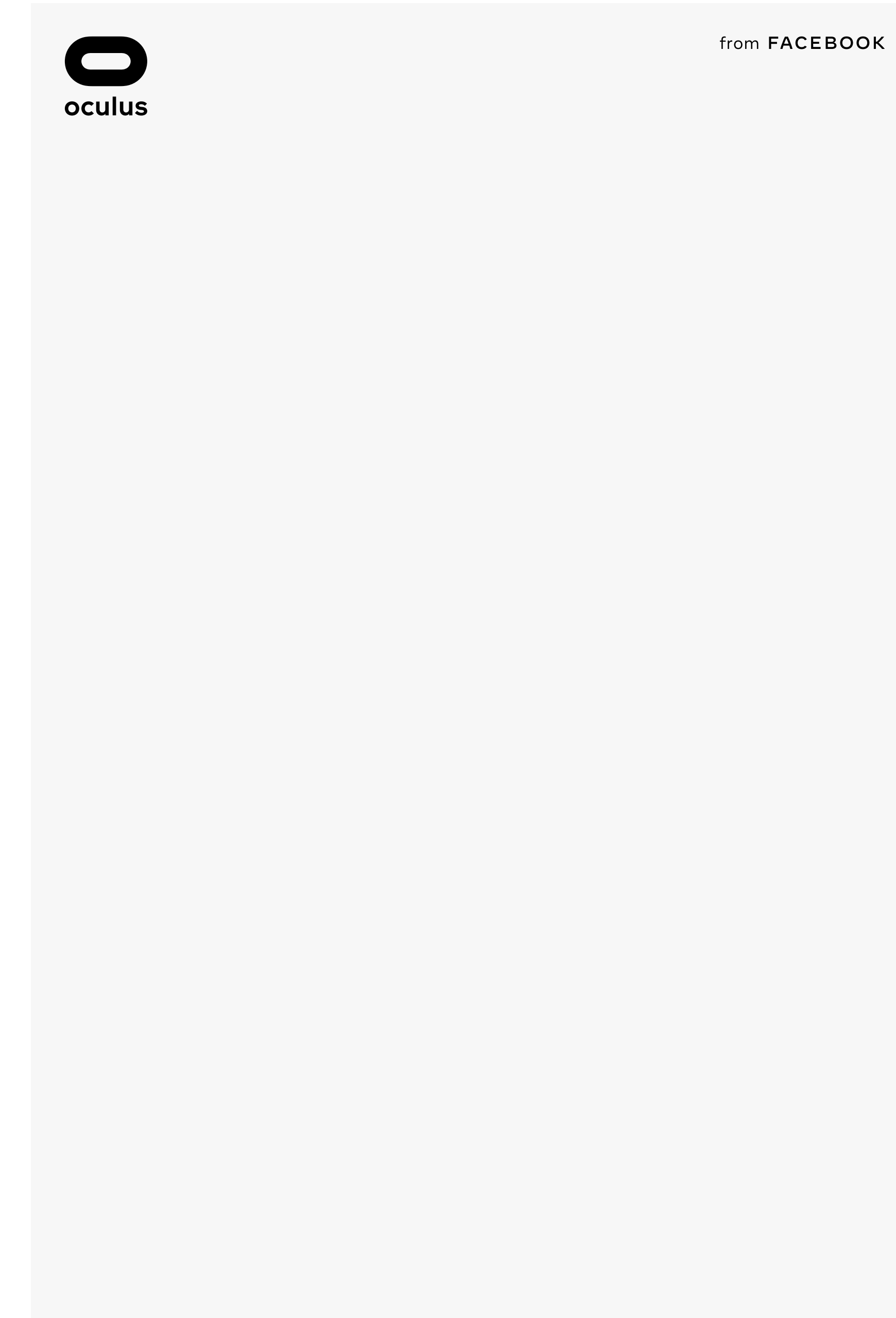
D - Vertically Opposite

In narrower formats the endorsement should sit against the bottom-left margin, with the Wordmark in the top-left.

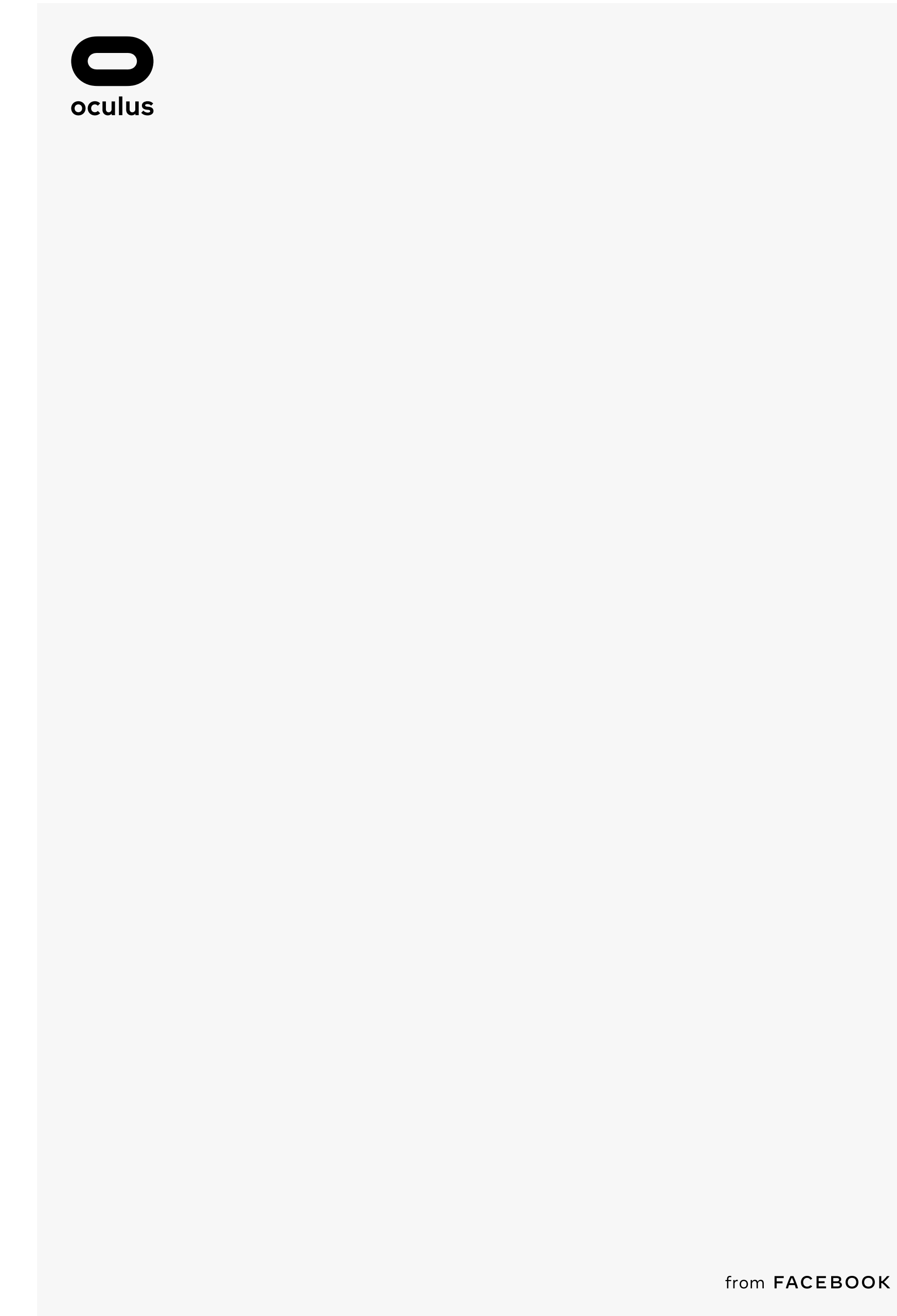
A



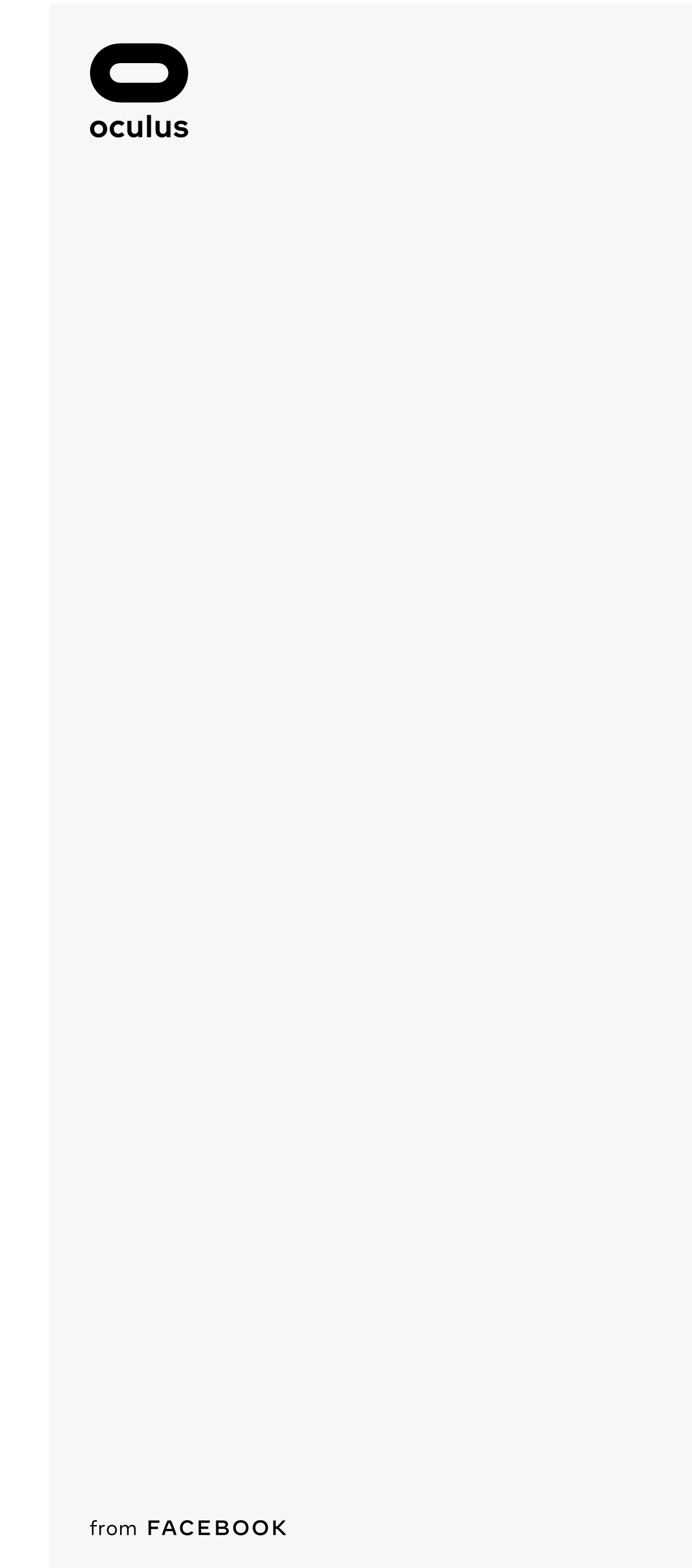
B



C



D



Placement

When placing the stacked logo on a communication, it may be decoupled from the Facebook endorsement and positioned in one of four ways. The width of the endorsement should be twice the size of the logo.

A - Horizontally Opposite (Primary)

The logo sits aligned to the leftmost margin and the endorsement to the rightmost margin. Both elements align to the bottom margin.

B - Horizontally Opposite (Secondary)

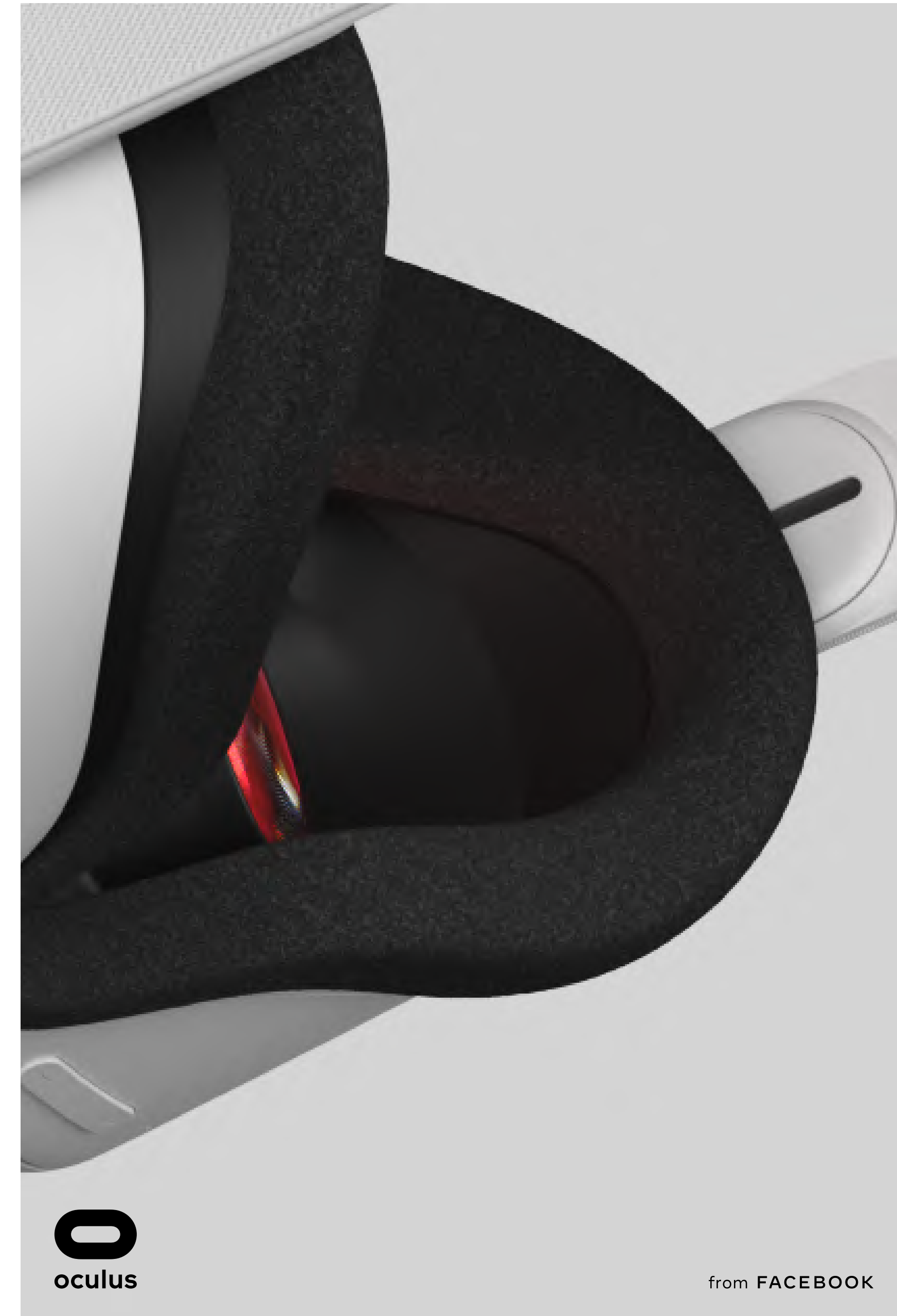
The logo sits aligned to the leftmost margin and the endorsement to the rightmost margin. Both elements align to the top margin.

C - Diagonally Opposite

The logo is aligned to the upper-left margin and the endorsement to the bottom-right.

D - Vertically Opposite

In narrower formats the endorsement should sit against the bottom-left margin, with the Wordmark in the top-left.

A**B****C****D**

Branded Offers: Lockups

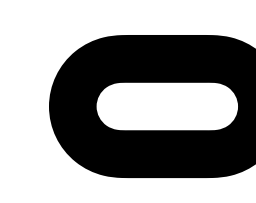
Branded Offers are core to the Oculus Brand, demonstrating Oculus's tangible value in the world. Branded Offers are inextricably linked to brands and should always build equity for them, which is why we don't create identities for Branded Offers. Branded Offers play a critical role in helping us build the Oculus brand and bring more value to people. Some Branded Offers may require the use of a lockup. Lockups are only for select products, programs, high-priority verticals, audiences and capabilities to represent the greatest demonstration of the brand's value. Lockups with the company logo require approval from the Brand team.

Lockups for Branded Offers can be made by carefully pairing the Oculus Logo with the offer name.

To create a Branded Offer lockup the name should be set in Neue Plak Regular, entirely in uppercase. The cap-height of the offer name should be equal to the x-height of the Oculus logo. The name should be positioned 4 units (optically) to the right of the Oculus Logo. Names are set in Neue Plak Regular and, never Neue Plak Text Regular, with a tracking value of 25.

Lockups

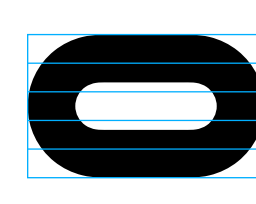
 **oculus** XYZ

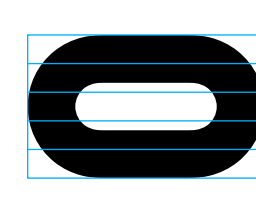
 **oculus** STORE

 **oculus** FOR DEVELOPERS

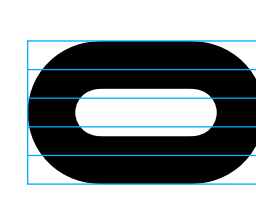
 **oculus** FOR BUSINESS

Spatial relationship

 **oculus** XYZ
3X 4X

 **oculus** STORE

 **oculus** FOR DEVELOPERS

 **oculus** FOR BUSINESS

Branded Offers: Lockups

Branded offers that do not require a lockup should have their offer name set in the brand typeface, Neue Plak Regular, with a tracking value of 25 and in uppercase.

When the offer name sits at a similar size to the logo, effort should be made to ensure the two share a size relationship. The cap-height of the offer name is equivalent to the x-height of the logo.

Wordmark



Branded Offer Name



QUEST 2

RIFT S

QUEST

RIFT

Common Pitfalls

Branded Offers are set with looser tracking to reflect the looser spacing in the Oculus Wordmark. For all words use a value of 25. Names are set in Neue Plak Regular and never Neue Plak Text Regular.

In lieu of experience with manual kerning, it is acceptable to switch to 'Optical' kerning. In no other circumstances should optical kerning ever be used.

✔ **Correctly Typeset**

The logo consists of the Oculus wordmark (a stylized 'O' in a circle) followed by the word 'oculus' in a bold, lowercase sans-serif font, and 'FOR BUSINESS' in a regular, uppercase sans-serif font. The spacing between 'oculus' and 'FOR BUSINESS' is wide, matching the spacing within the wordmark.

✘ **Text version of Neue Plak**

The logo is identical to the correct version, but the word 'oculus' is rendered in a different font weight, appearing slightly more condensed and less bold than the correct version.

✘ **Tracking too tight**

The logo is identical to the correct version, but the spacing between 'oculus' and 'FOR BUSINESS' is significantly narrower, making the text appear more compact.

✘ **Tracking too loose**

The logo is identical to the correct version, but the spacing between 'oculus' and 'FOR BUSINESS' is significantly wider, making the text appear more spread out.

✘ **Incorrect 'R'**

The logo is identical to the correct version, but the letter 'R' in 'FOR BUSINESS' has a slightly different shape, appearing more rounded and less sharp.

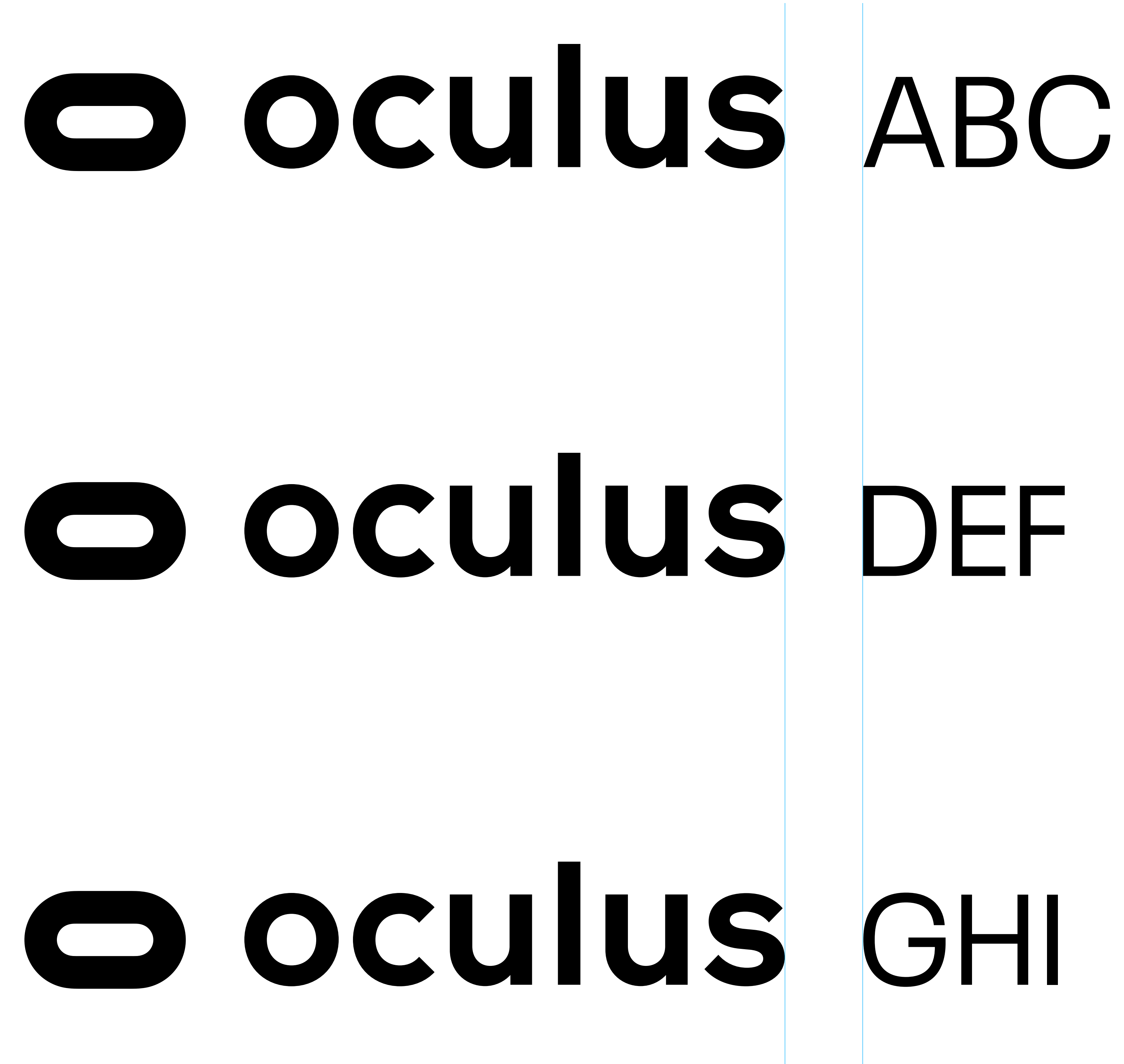
✘ **Incorrect Weight**

The logo is identical to the correct version, but the word 'oculus' is rendered in a different font weight, appearing slightly more condensed and less bold than the correct version.

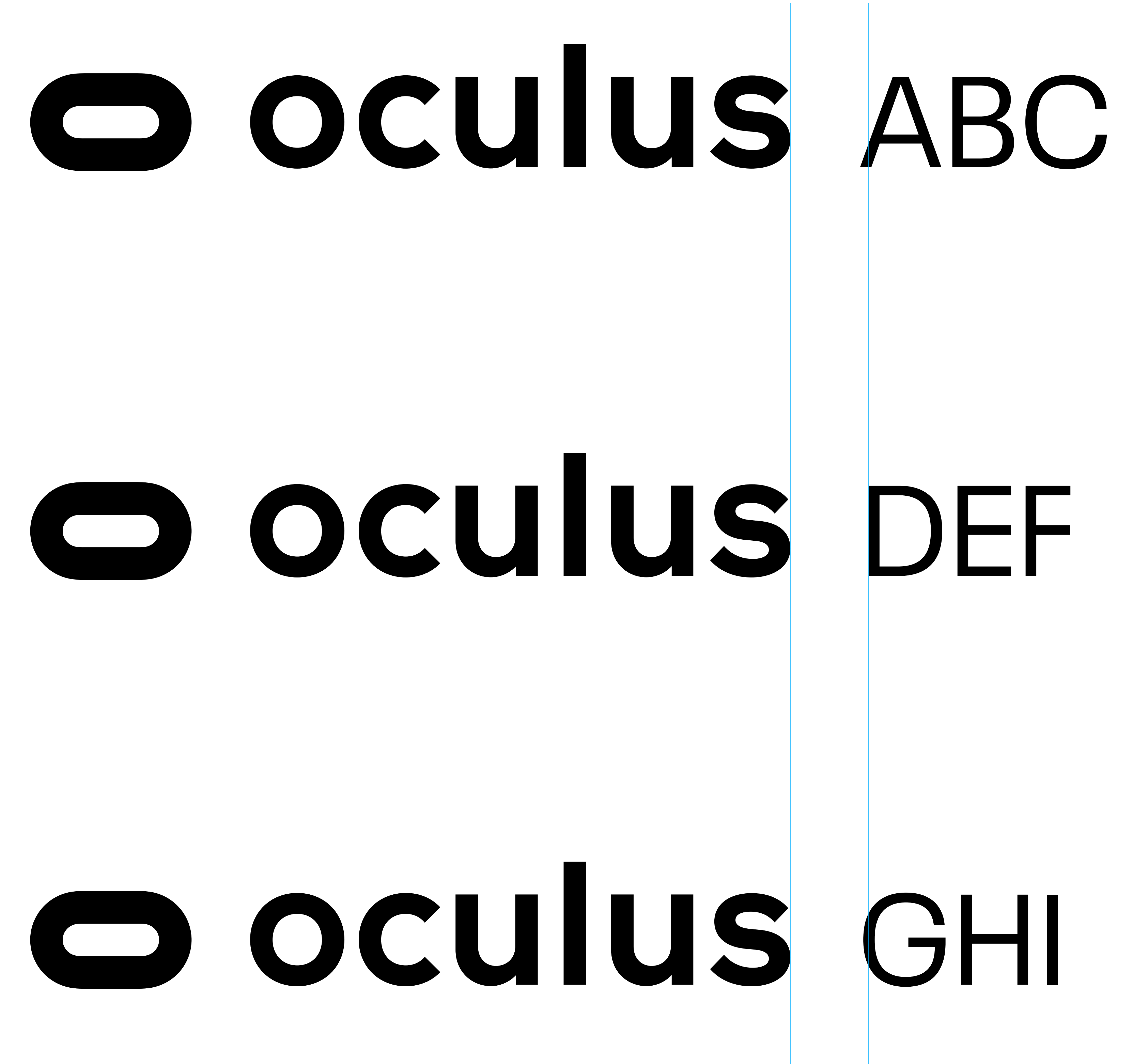
Optical Adjustments

Not all letters will appear of an equal distance when positioned beside the Oculus Wordmark. Round letters like O, C and Q will need to be moved closer than letters with straight edges like L, K and E. The same goes for letters that angle away from the Wordmark such as A, V and Y.

⊗ Default Alignment



⊙ Optically Aligned

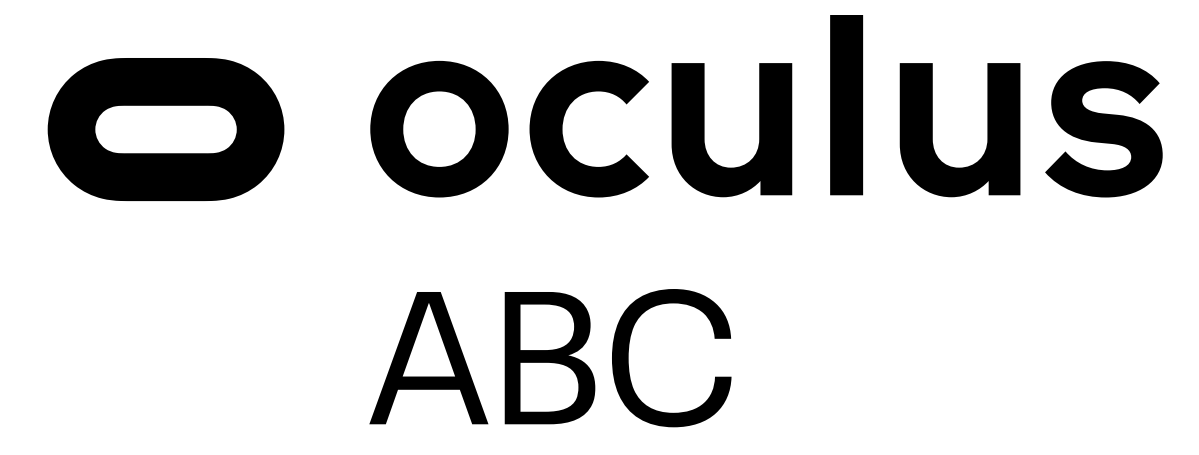


Stacked Lockups

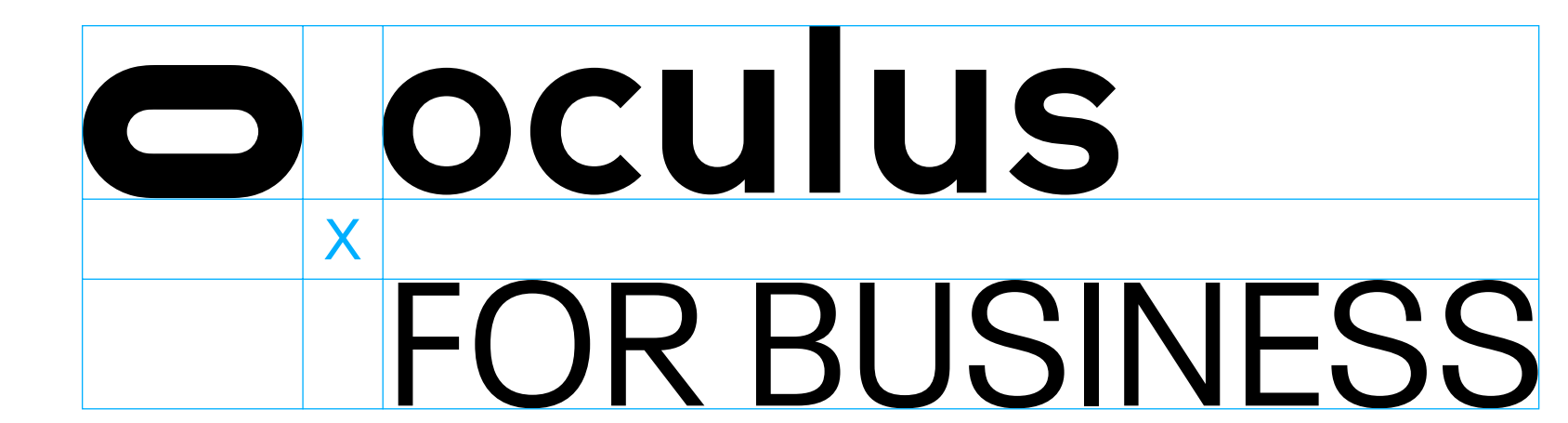
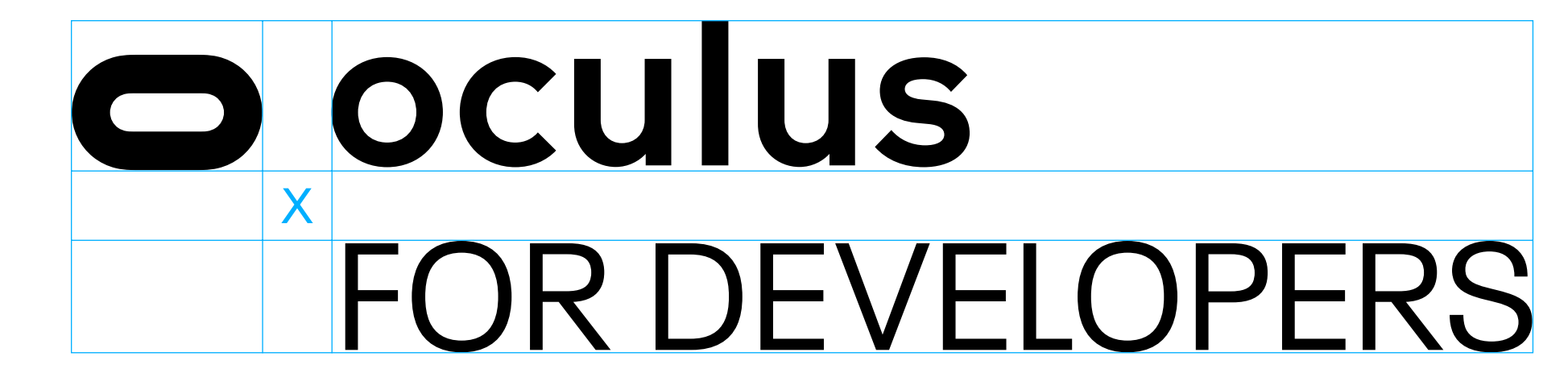
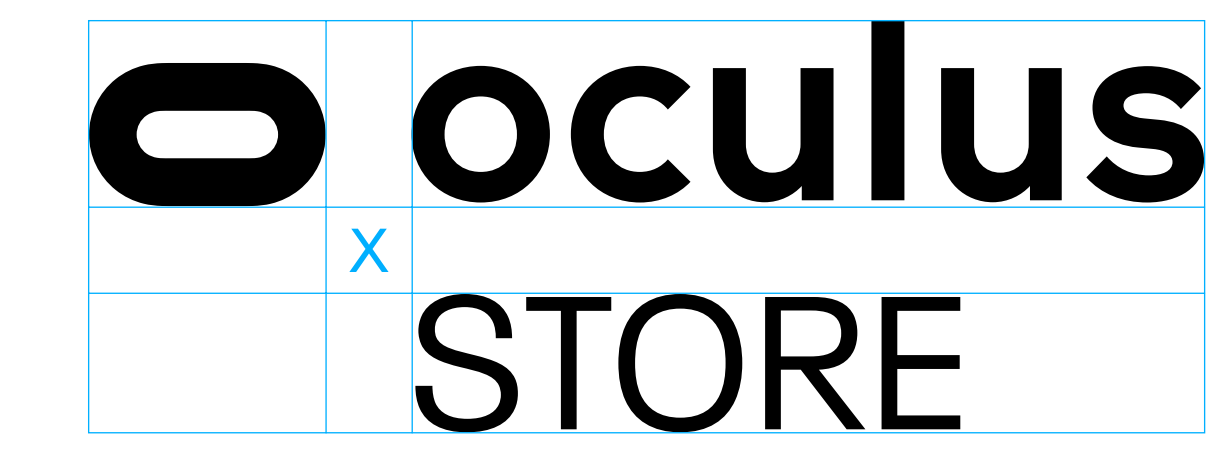
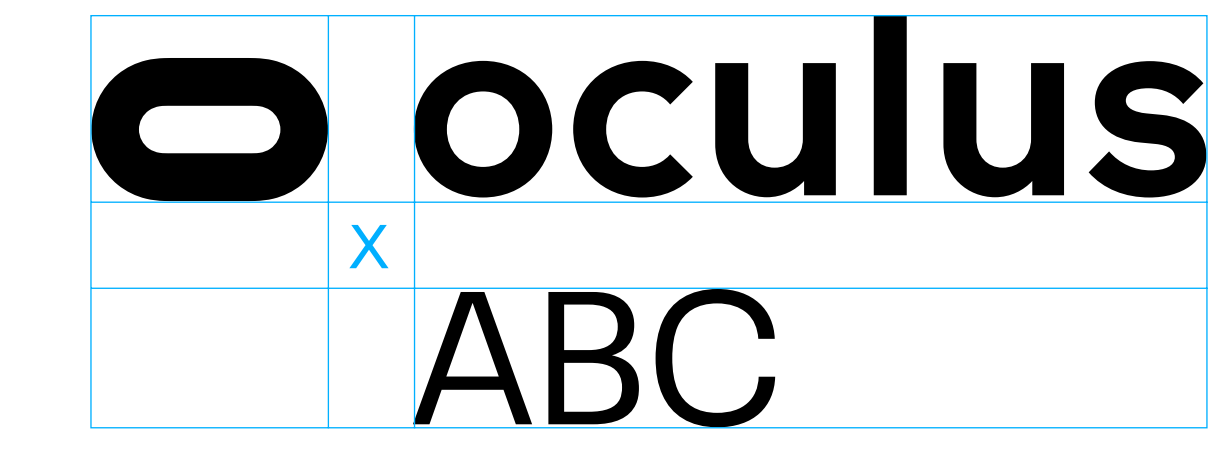
As a backup option, for use in scenarios where there is limited width, you may create a stacked version of the lockup.

To create a stacked lockup, the offer name is positioned below the logo at the same distance between the Stadium and Wordmark.

Lockups



Spatial relationship



3

COLOR

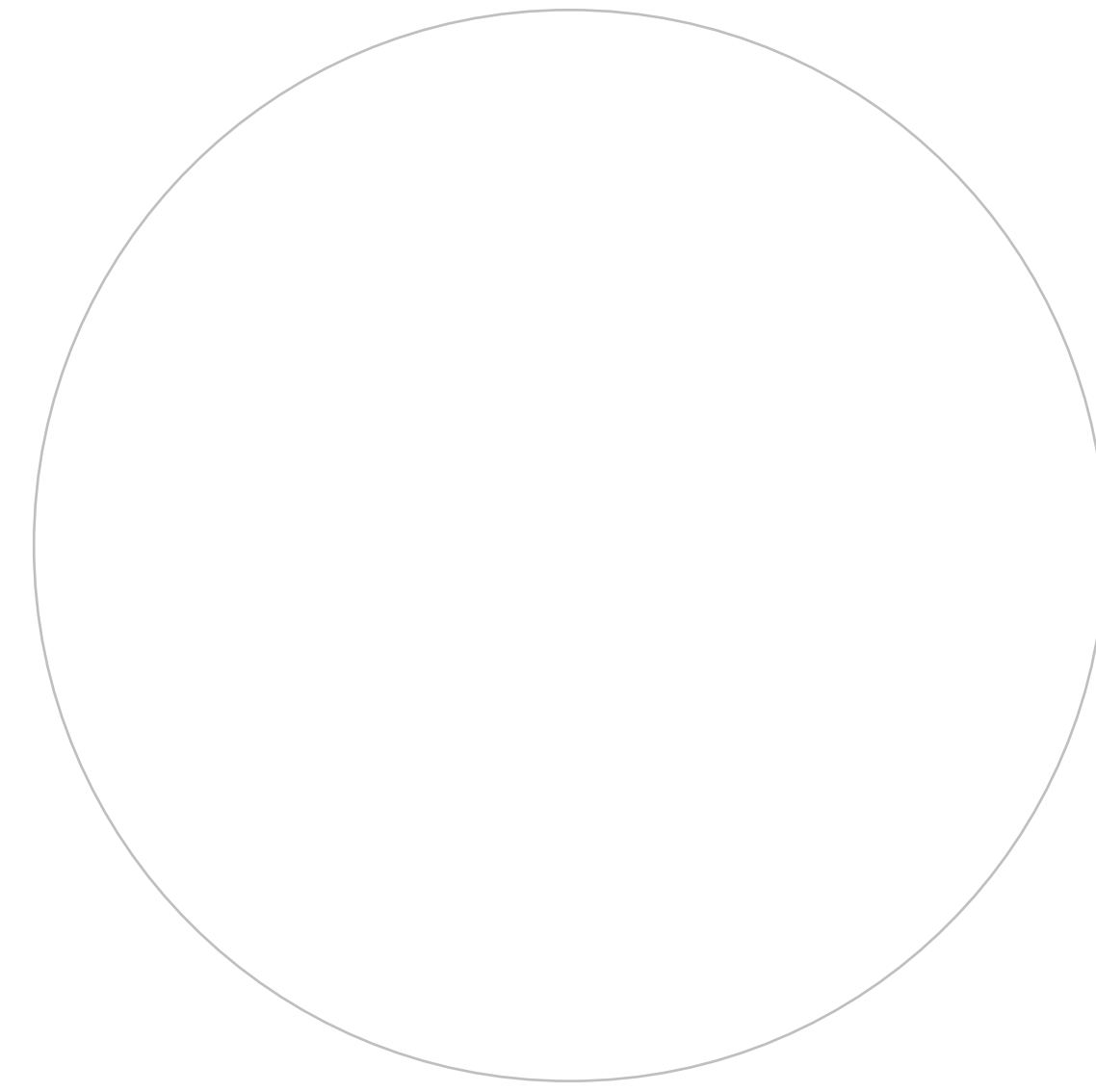
Neutral Palette: Print

The Oculus color palette emphasizes the use of white and light grey tones to create a bright and airy atmosphere. Black is used primarily as accent for text and graphics, but can also be used as a background color.

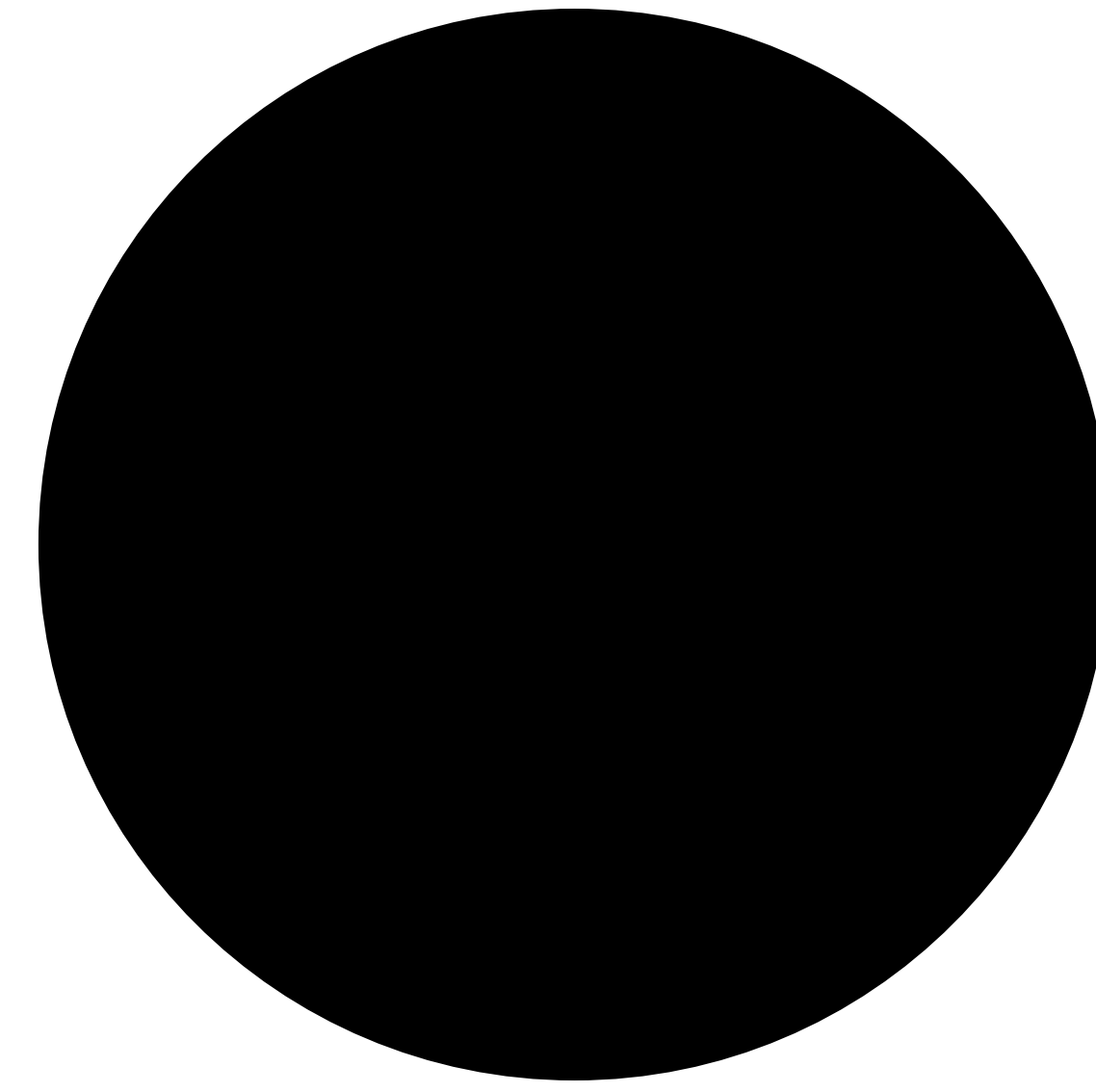
Paired with this neutral base palette are vibrant gradients, unique to each product or event (exampled in the following pages).

For a detailed breakdown of colors used on the web and digital environments, see page 48.

White
PMS: —
CMYK: 0,0,0,0



Black
PMS: 000000
CMYK: 0,0,0,100



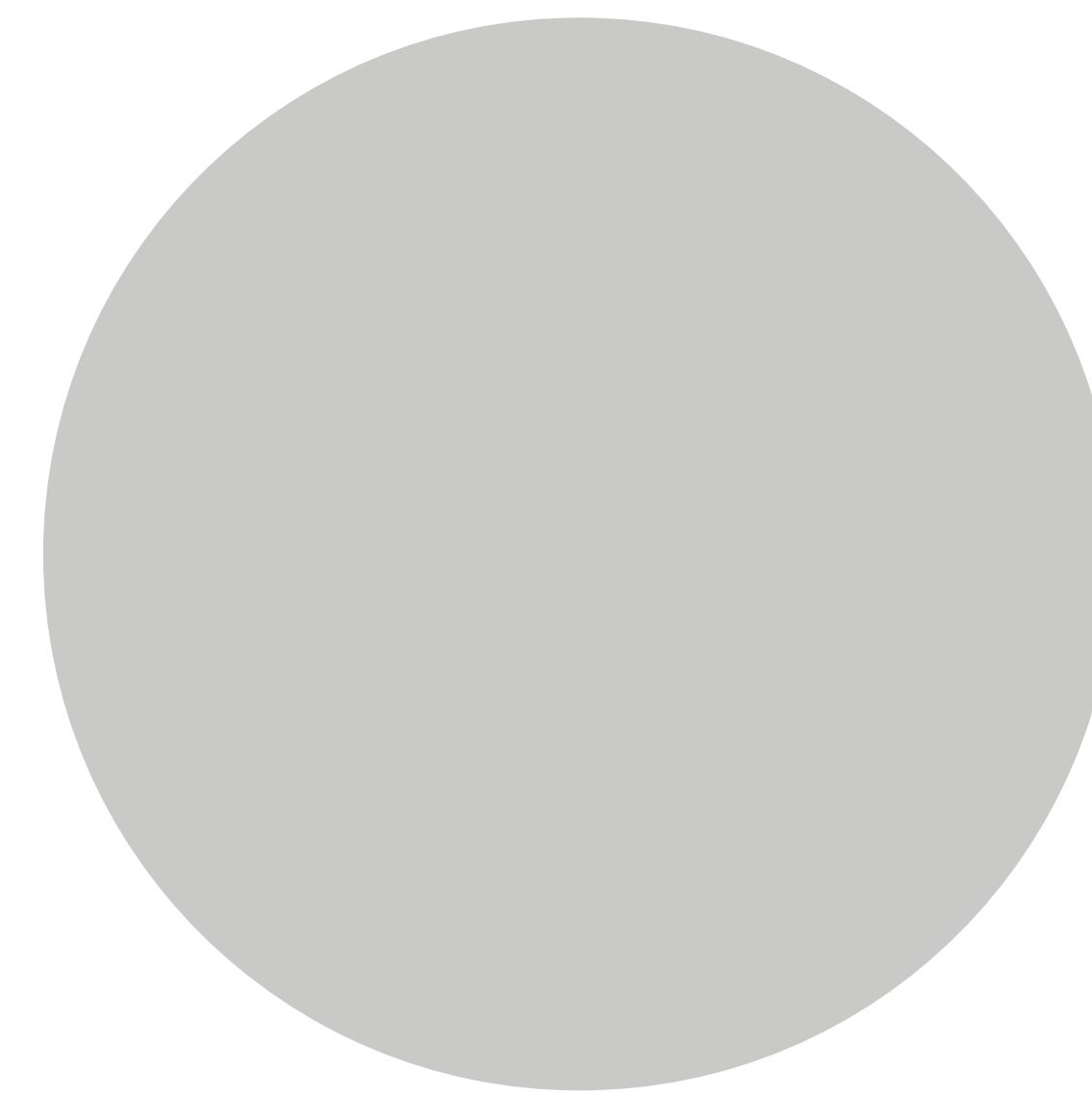
Oculus Grey 1
PMS: Cool Gray 1 (50% Tint)
CMYK: 2,1,1,0



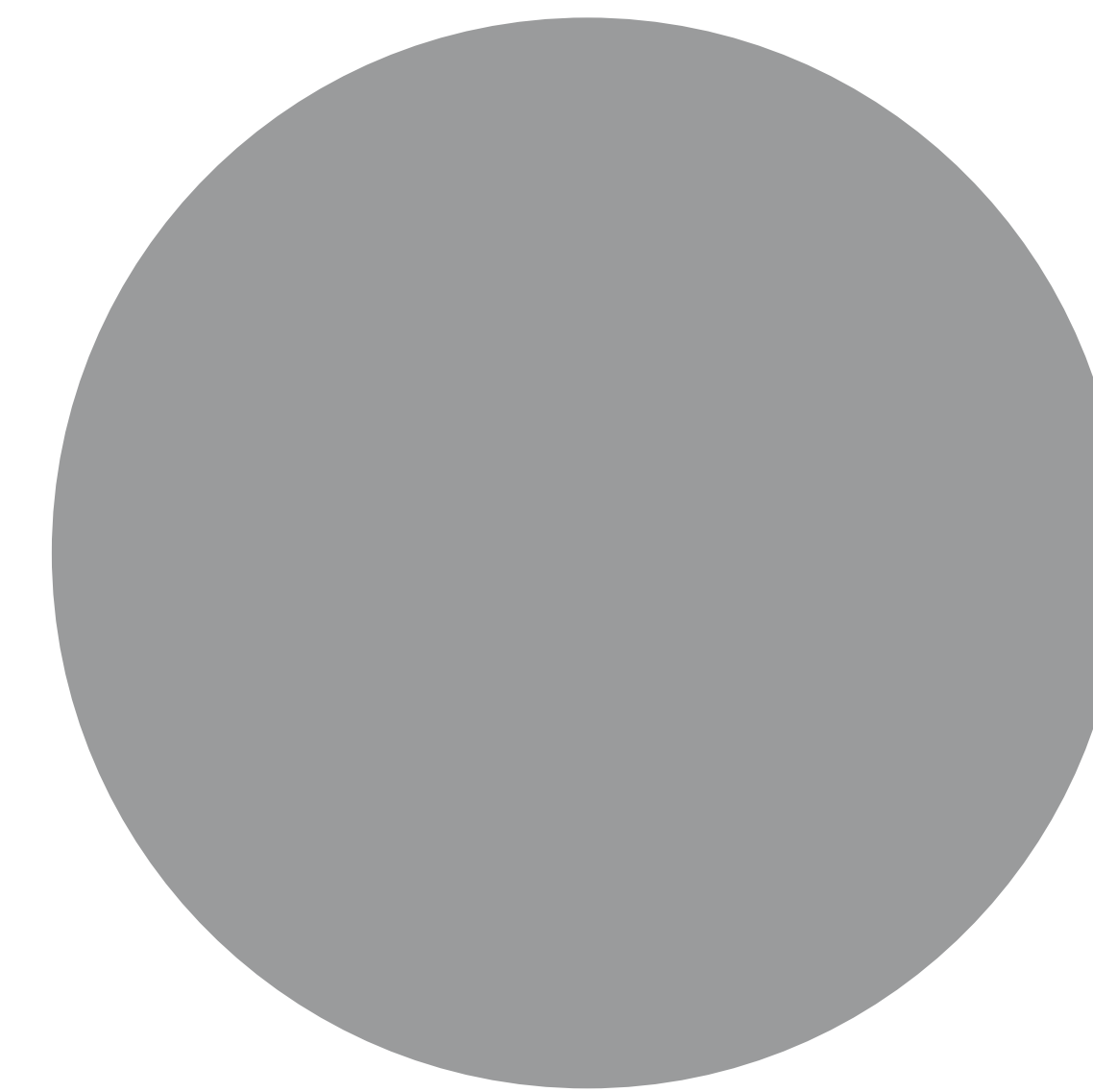
Oculus Grey 2
PMS: Cool Gray 1
CMYK: 3,2,4,5



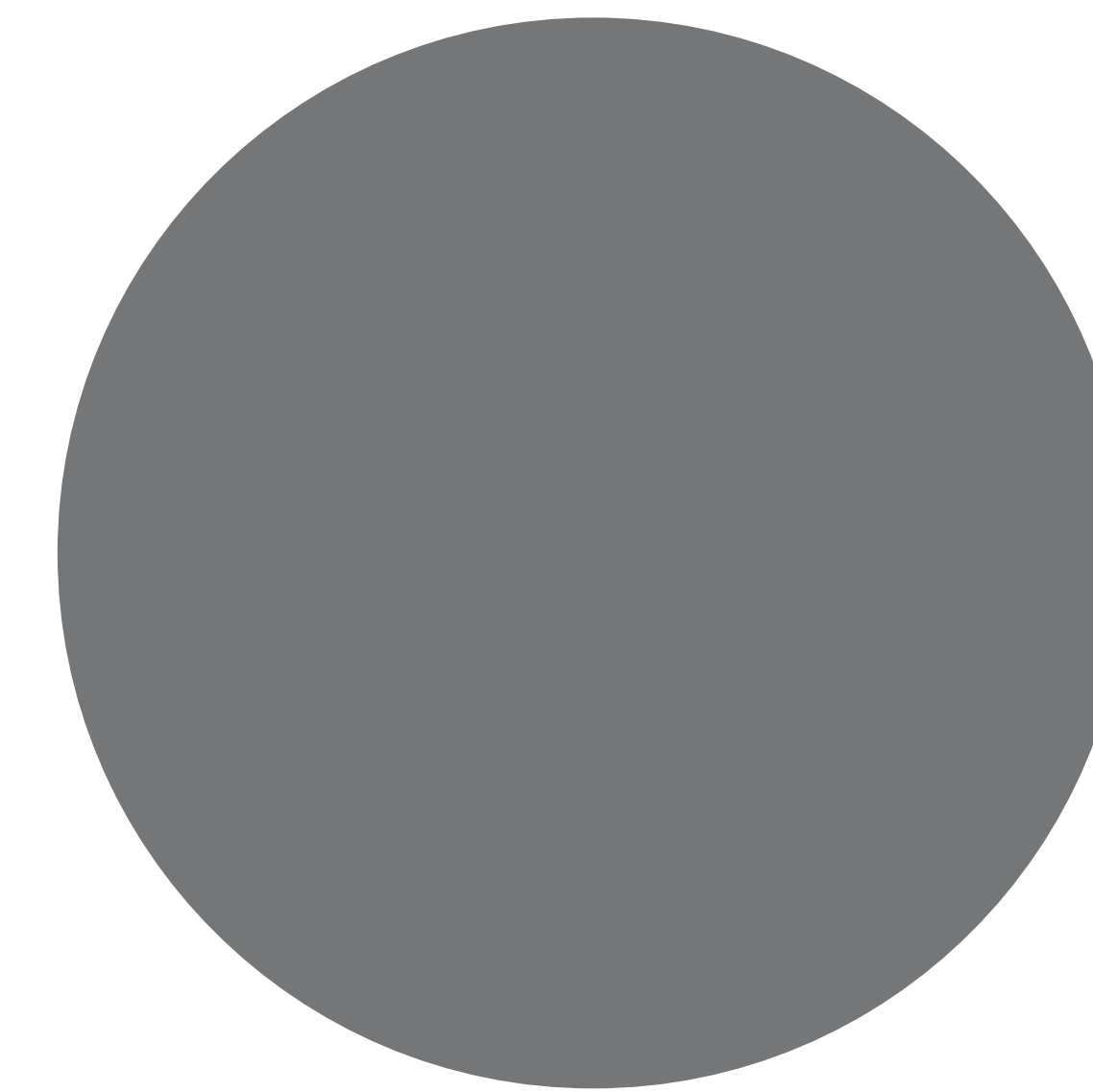
Oculus Grey 3
PMS: Cool Gray 3
CMYK: 8,5,6,13



Oculus Grey 4
PMS: Cool Gray 7
CMYK: 22,15,11,32



Oculus Grey 5
PMS: Cool Gray 9
CMYK: 29,23,16,51



Applying Color

The chart to the right gives an approximation of how much each color should appear in the Oculus visual identity.

The neutral palette should be heavily favored when applying color. White and Black will do most of the work, whilst greys should be use sparingly – primarily as backgrounds in product renders, photography, and line-art.

Avoid overusing gradients. They should act only as accent to the neutral palette.

Approximate color use



Gradient Color Wheel

Gradients introduce bright and vibrant colors into the Oculus visual identity. A gradient color wheel has been established to assist in their creation and provide a common set of colors to be used across all gradients.

The color wheel is made up of three categories: Darks, Brights and Bright Tints for a total of 50 colors.

New gradients should only be used for new products, Oculus Connect, and major campaigns that feature only Oculus products.

A - Darks

The outer ring on the color wheel, Darks, provide deep, rich colors into a gradient.

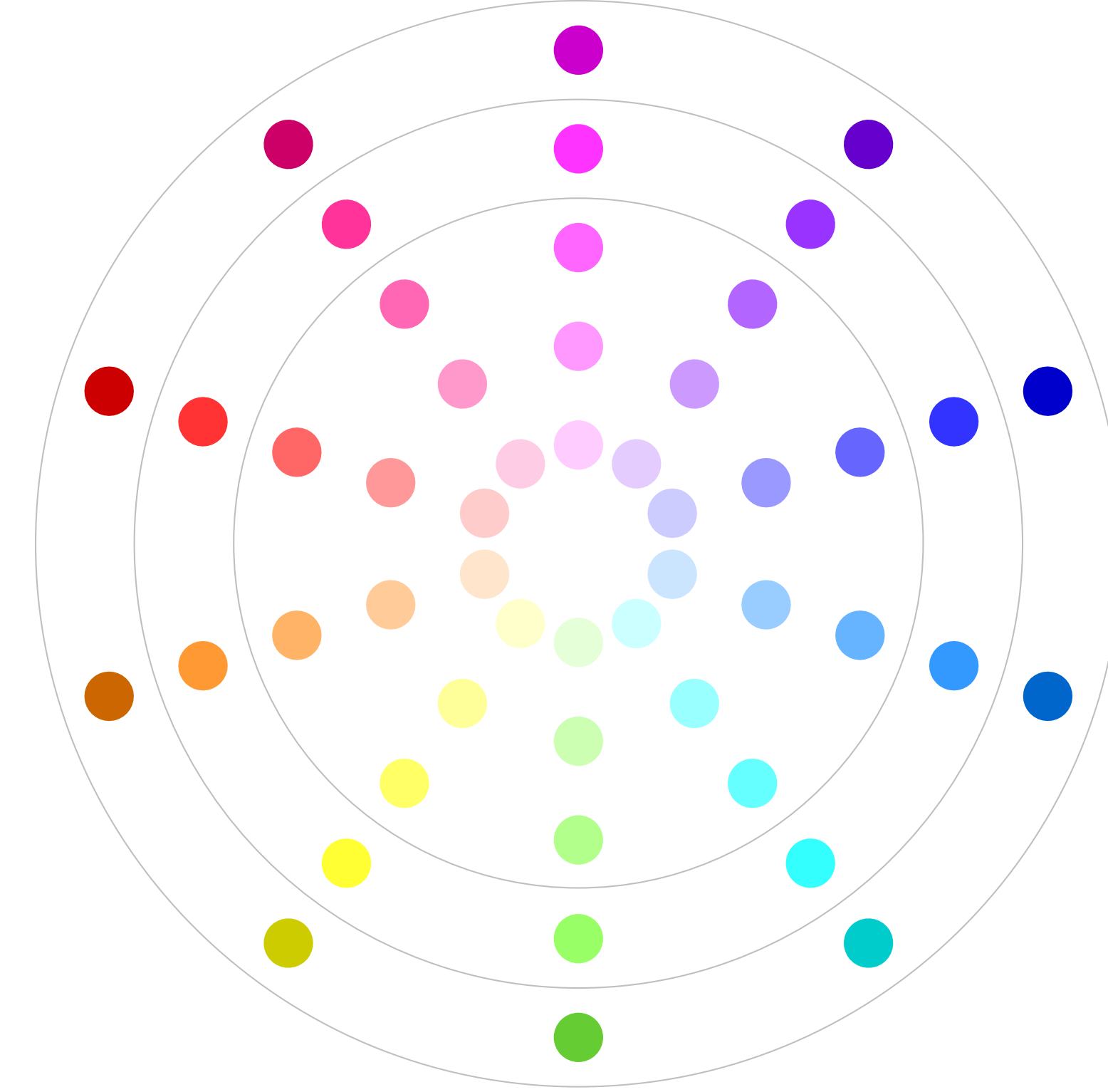
B - Brights

The second ring in the color wheel, Brights, are highly saturated and energetic colors.

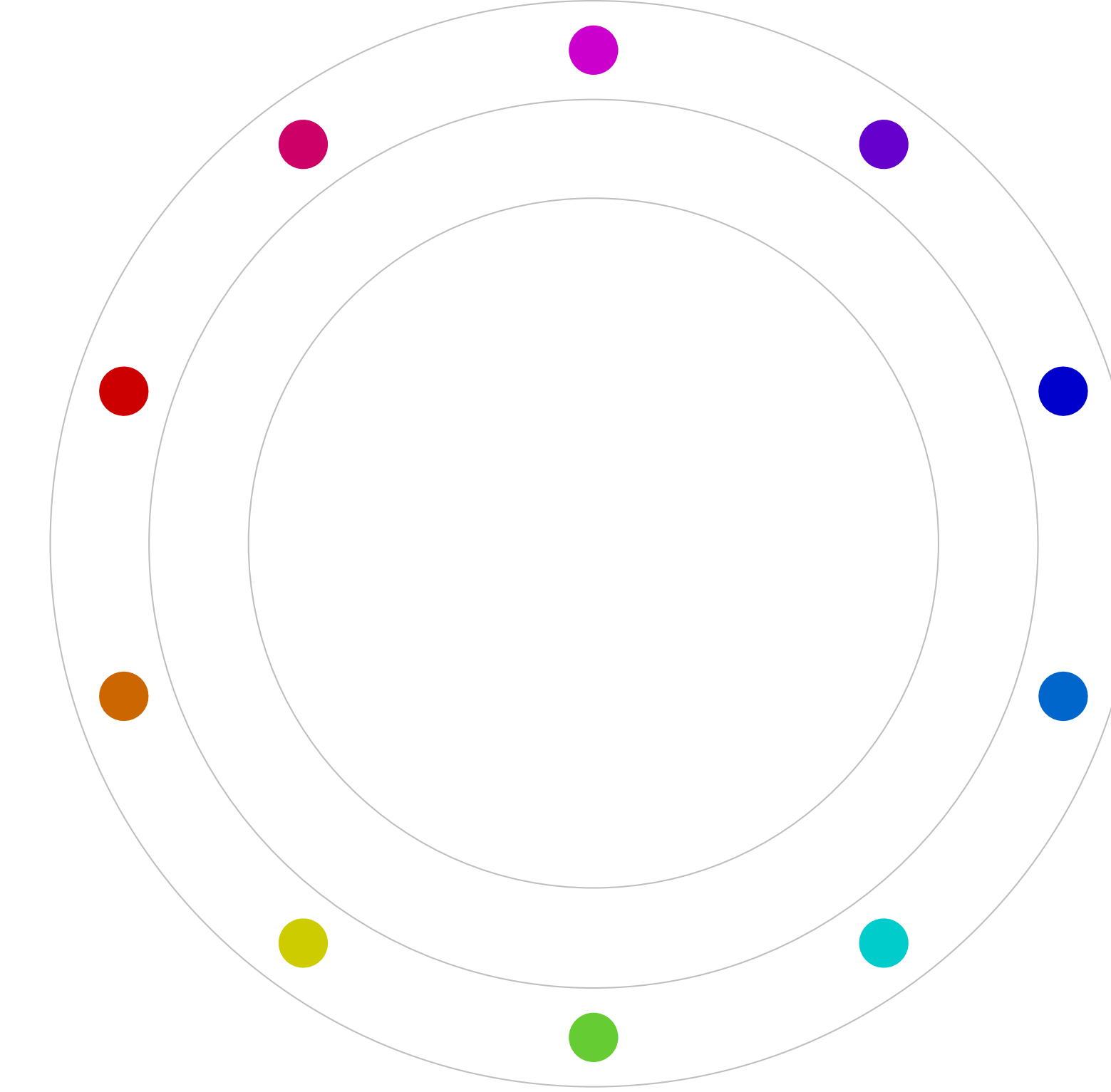
C - Bright Tints

The inner three rings are made of tints of the Brights. There is a 25% reduction between each to give tints of: 75%, 50% and 25%.

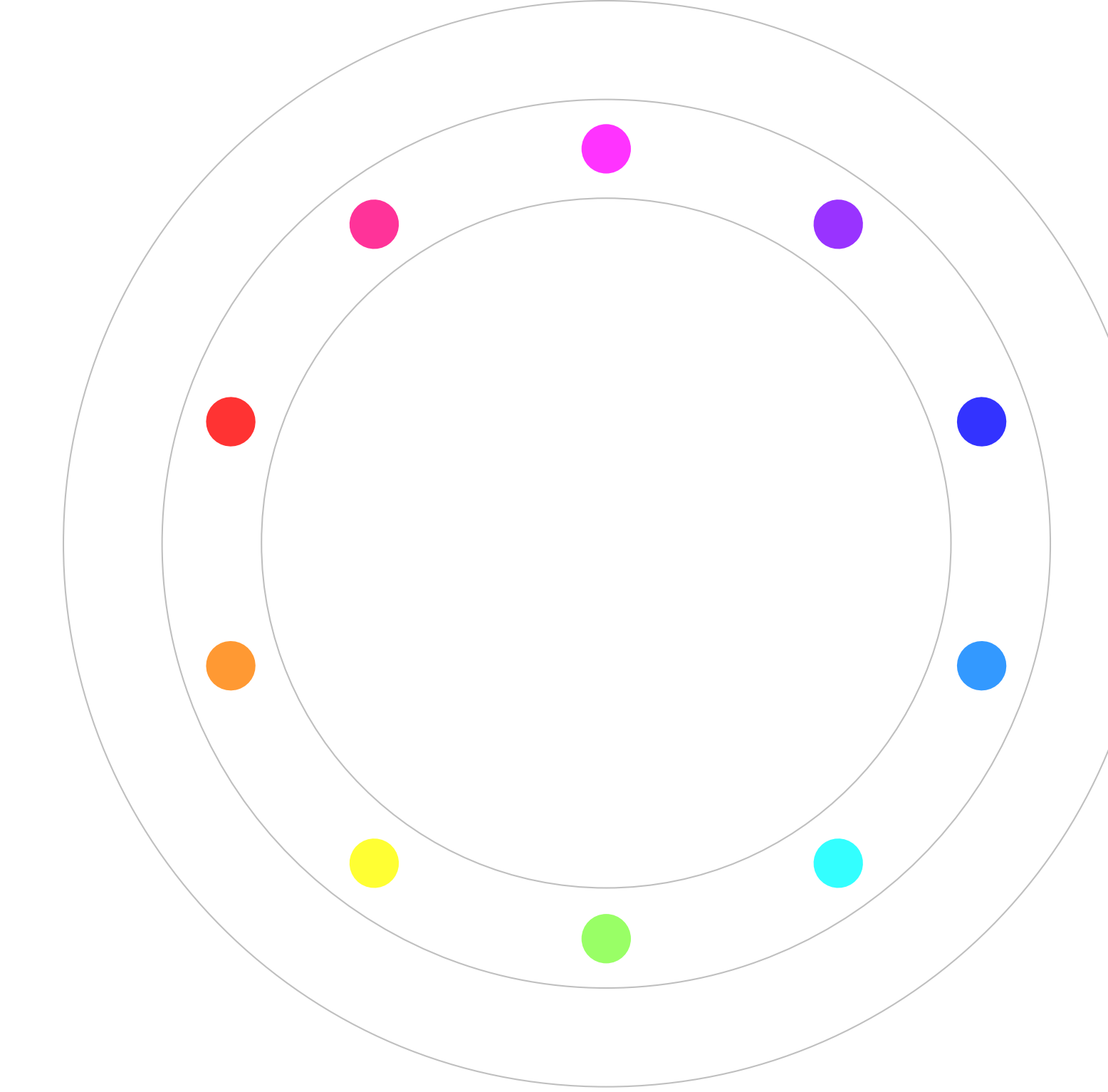
Full Spectrum



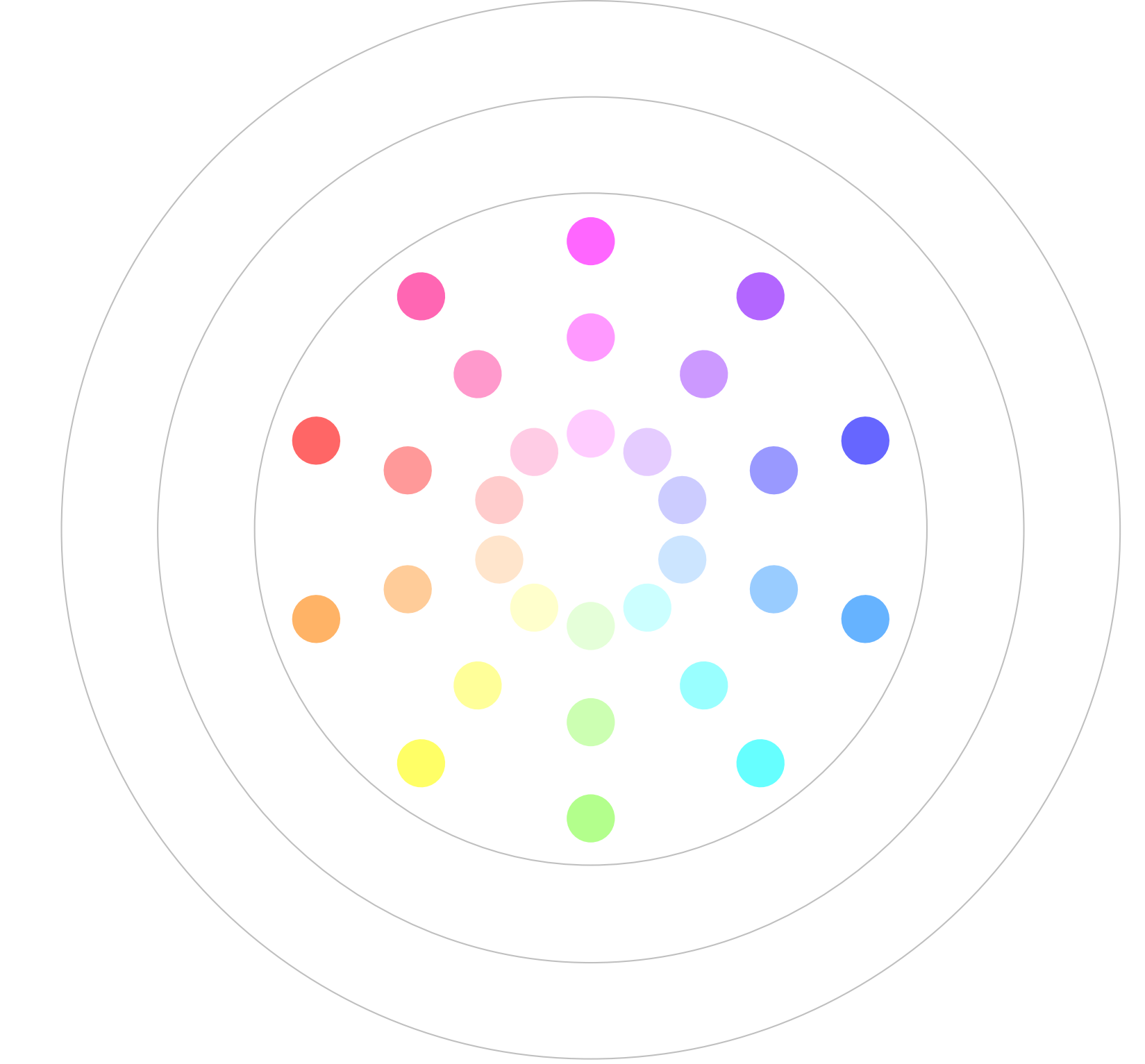
A - Darks



B - Brights



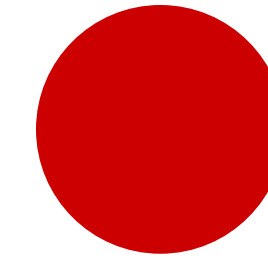
C - Bright Tints



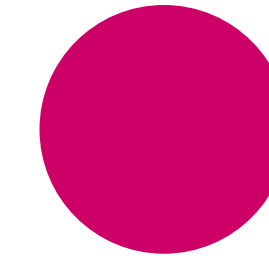
Color Wheel Values: Screen

All color values are given in RGB and are intended for use when creating gradients for digital displays.

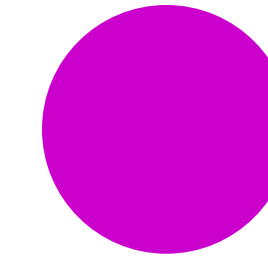
Darks
10 Colors



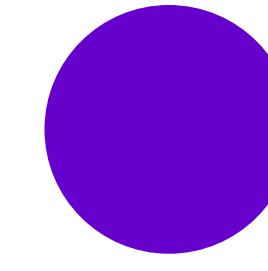
Red - Dark
RGB: 204,0,0
HEX: #CC0000



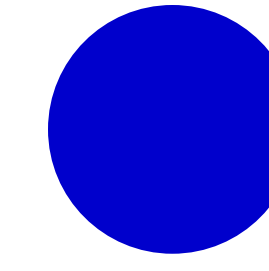
Ruby - Dark
RGB: 204,0,102
HEX: #CC0066



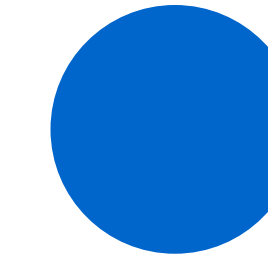
Magenta - Dark
RGB: 204,0,204
HEX: #CC00CC



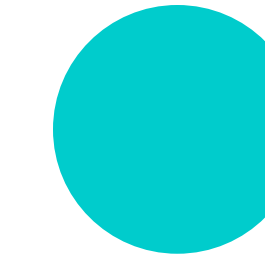
Purple - Dark
RGB: 102,0,204
HEX: #6600CC



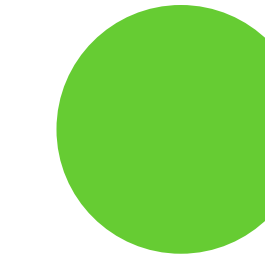
Blue - Dark
RGB: 0,0,204
HEX: #0000CC



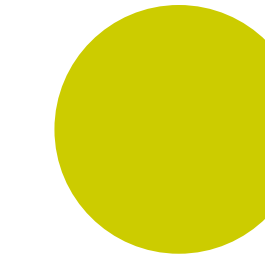
Sky Blue - Dark
RGB: 0,102,204
HEX: #0066CC



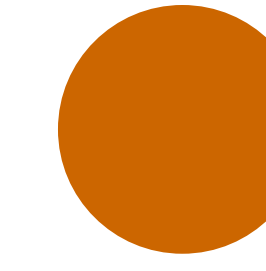
Cyan - Dark
RGB: 0,204,204
HEX: #00CCCC



Green - Dark
RGB: 0,204,204
HEX: #00CCCC

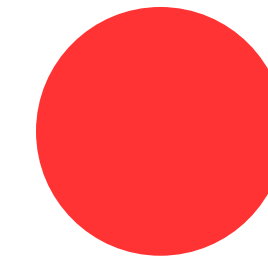


Yellow - Dark
RGB: 102,204,51
HEX: #66CC33

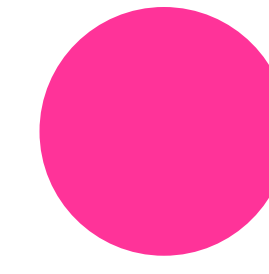


Orange - Dark
RGB: 204,102,0
HEX: #CC6600

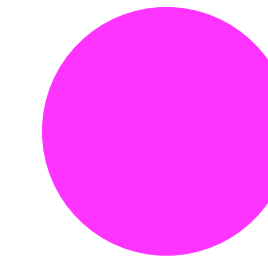
Brights
10 Colors



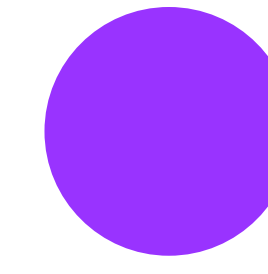
Red
RGB: 255,51,51
HEX: #FF3333



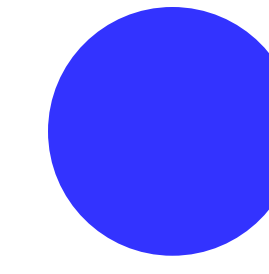
Ruby
RGB: 255,51,153
HEX: #FF3399



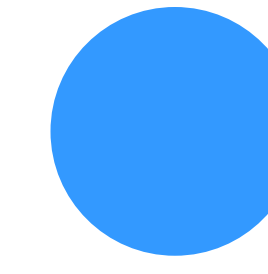
Magenta
RGB: 255,51,255
HEX: #FF33FF



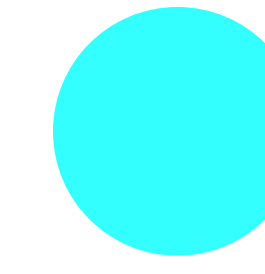
Purple
RGB: 153,51,255
HEX: #9933FF



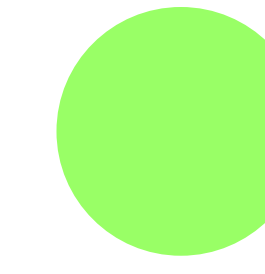
Blue
RGB: 51,51,255
HEX: #3333FF



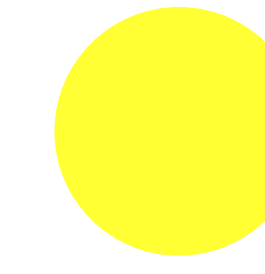
Sky Blue
RGB: 51,153,255
HEX: #3399FF



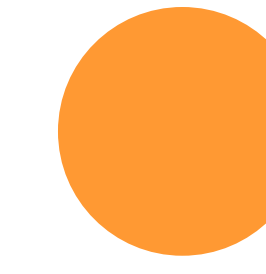
Cyan
RGB: 51,255,255
HEX: #33FFFF



Green
RGB: 153,255,102
HEX: #99FF66

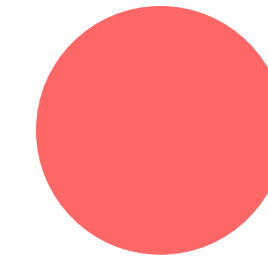


Yellow
RGB: 255,255,51
HEX: #FFFF33

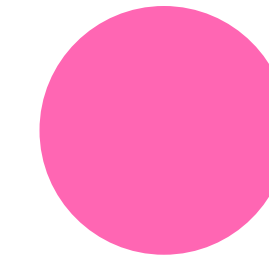


Orange
RGB: 255,153,51
HEX: #FF9933

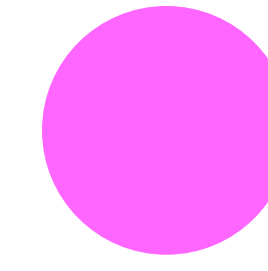
Bright Tints
30 Colors



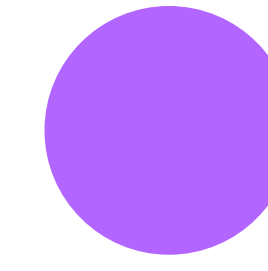
Red
Tint: 75%



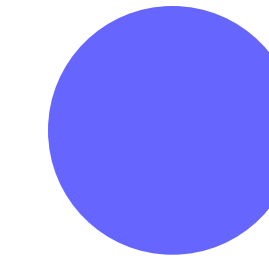
Ruby
Tint: 75%



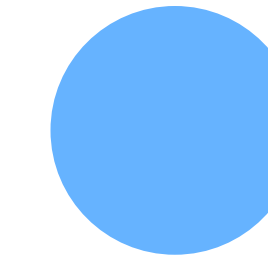
Magenta
Tint: 75%



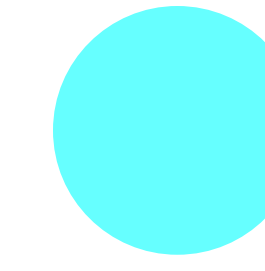
Purple
Tint: 75%



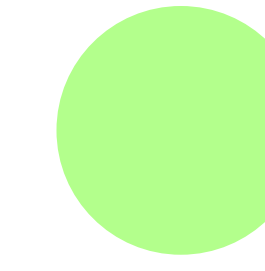
Blue
Tint: 75%



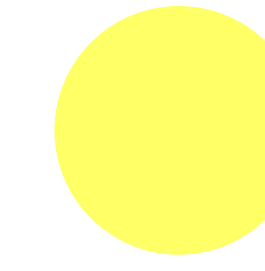
Sky Blue
Tint: 75%



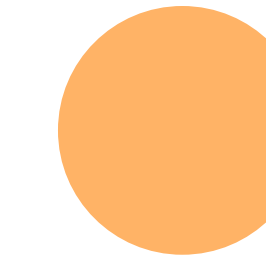
Cyan
Tint: 75%



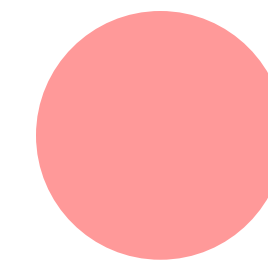
Green
Tint: 75%



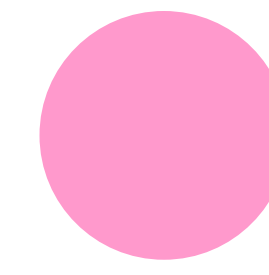
Yellow
Tint: 75%



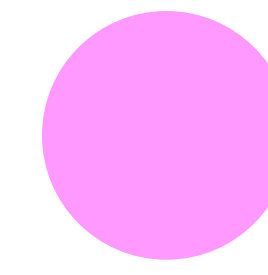
Orange
Tint: 75%



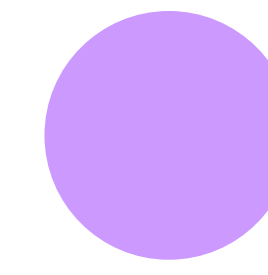
Red
Tint: 50%



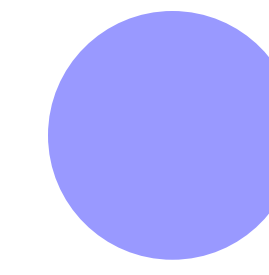
Ruby
Tint: 50%



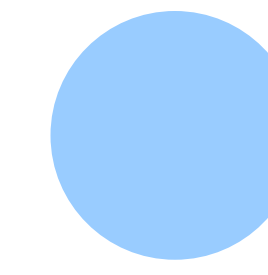
Magenta
Tint: 50%



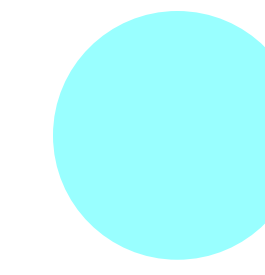
Purple
Tint: 50%



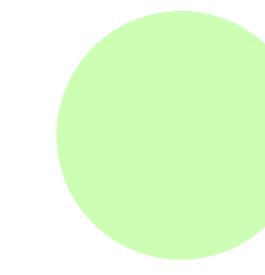
Blue
Tint: 50%



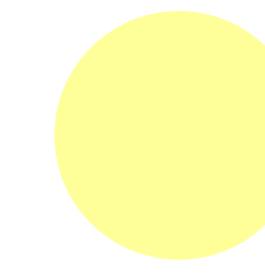
Sky Blue
Tint: 50%



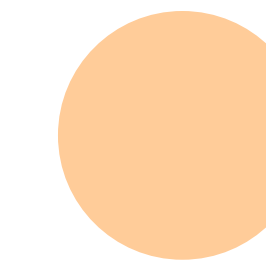
Cyan
Tint: 50%



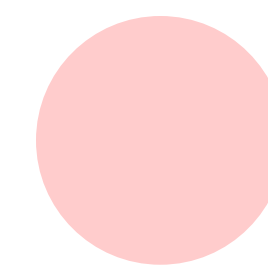
Green
Tint: 50%



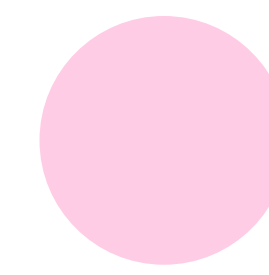
Yellow
Tint: 50%



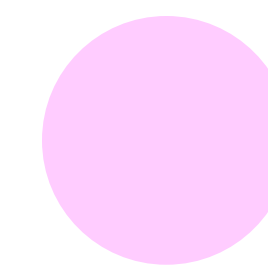
Orange
Tint: 50%



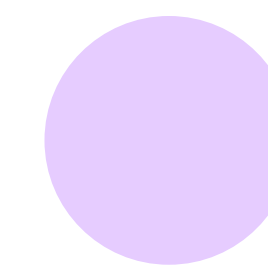
Red
Tint: 25%



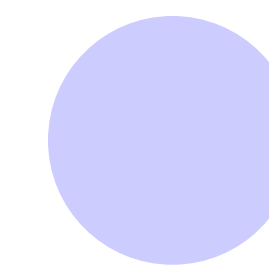
Ruby
Tint: 25%



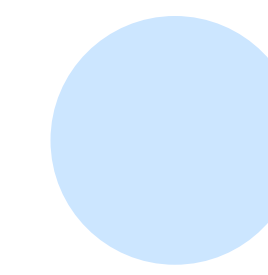
Magenta
Tint: 25%



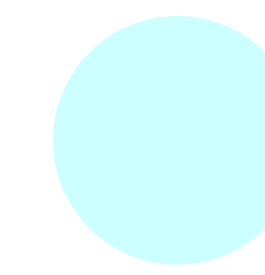
Purple
Tint: 25%



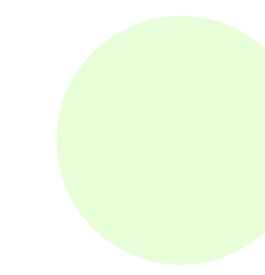
Blue
Tint: 25%



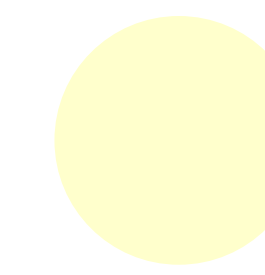
Sky Blue
Tint: 25%



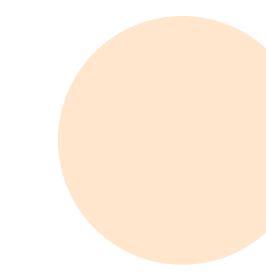
Cyan
Tint: 25%



Green
Tint: 25%



Yellow
Tint: 25%

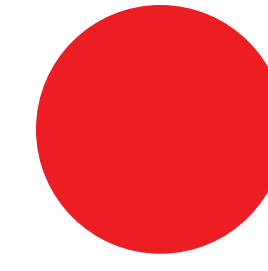


Orange
Tint: 25%

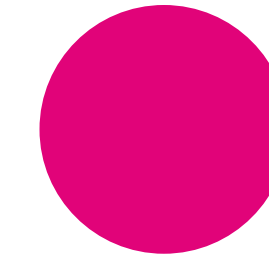
Color Wheel Values: Print

Given the amount of variables in printing gradients it is advised to consult your production team or printing partner to determine a solution.

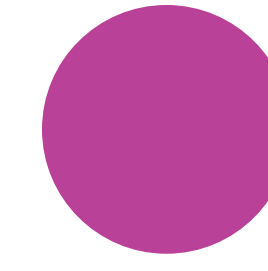
Darks
10 Colors



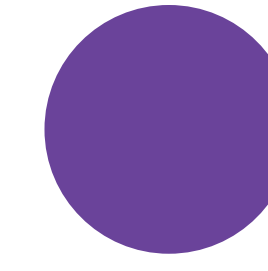
Red - Dark
PMS: 3546 C
CMYK: 0,100,100,0



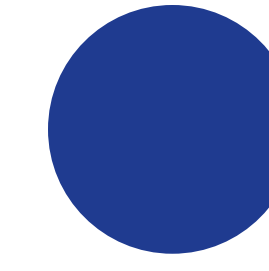
Ruby - Dark
PMS: 214 C
CMYK: 1,100,14,3



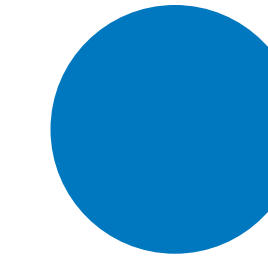
Magenta - Dark
PMS: 246 C
CMYK: 27,89,0,0



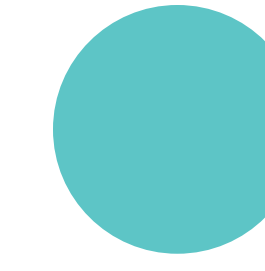
Purple - Dark
PMS: 266 C
CMYK: 71,88,0,0



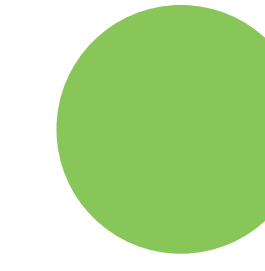
Blue - Dark
PMS: Blue 072 C
CMYK: 100,90,0,7



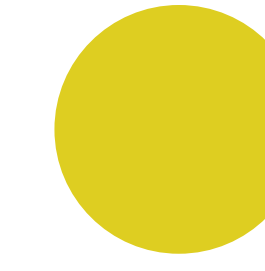
Sky Blue - Dark
PMS: 285 C
CMYK: 90,47,0,0



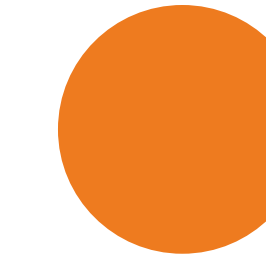
Cyan - Dark
PMS: 3252 C
CMYK: 59,0,26,0



Green - Dark
PMS: 7488 C
CMYK: 51,0,86,0

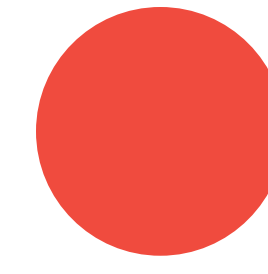


Yellow - Dark
PMS: 7758 C
CMYK: 9,6,96,7

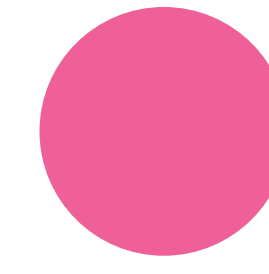


Orange - Dark
PMS: 2019 C
CMYK: 0,62,100,2

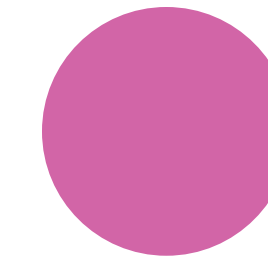
Brights
10 Colors



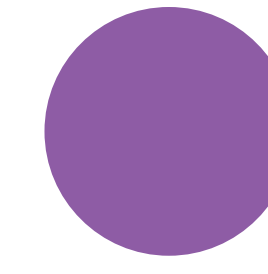
Red
PMS: Warm Red C
CMYK: 0,86,80,0



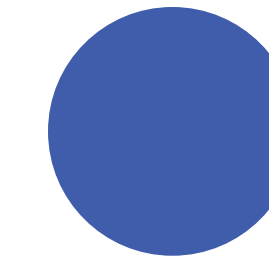
Ruby
PMS: 212 C
CMYK: 0,78,8,0



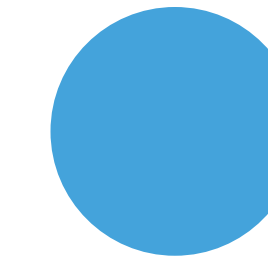
Magenta
PMS: 238 C
CMYK: 14,74,0,0



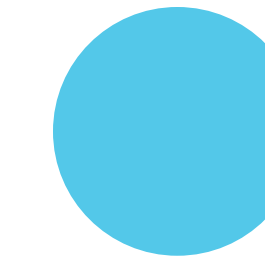
Purple
PMS: 2582 C
CMYK: 50,75,0,0



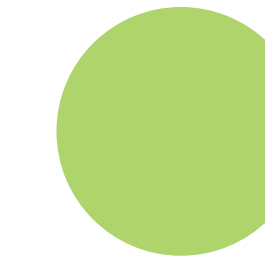
Blue
PMS: 2726 C
CMYK: 84,70,0,0



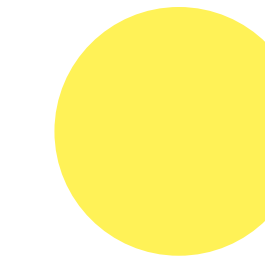
Sky Blue
PMS: 2171 C
CMYK: 67,21,0,0



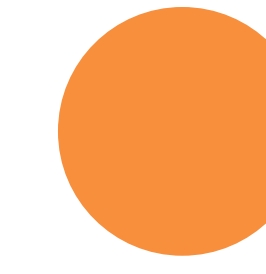
Cyan
PMS: 2198 C
CMYK: 58,0,5,0



Green
PMS: 2283 C
CMYK: 35,0,75,0

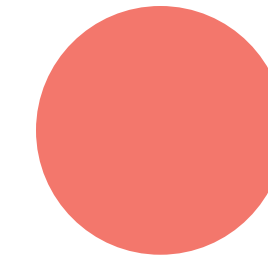


Yellow
PMS: 101 C
CMYK: 1,0,78,0

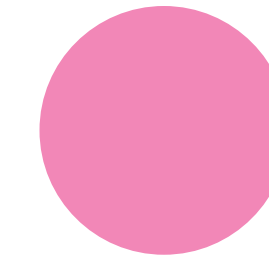


Orange
PMS: 2025 C
CMYK: 0,53,85,0

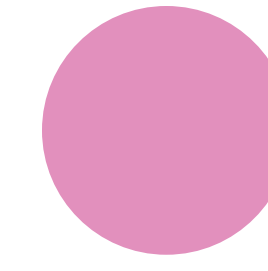
Bright Tints
30 Colors



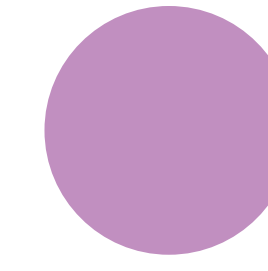
Red - Tint 1
PMS: 2345 C
CMYK: 0,67,52,0



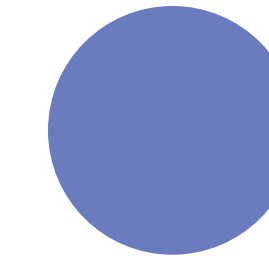
Ruby - Tint 1
PMS: 211 C
CMYK: 0,60,0,0



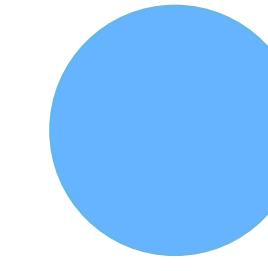
Magenta - Tint 1
PMS: 237 C
CMYK: 7,53,0,0



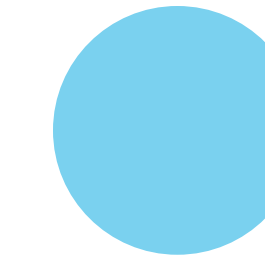
Purple - Tint 1
PMS: 2572 C
CMYK: 23,49,0,0



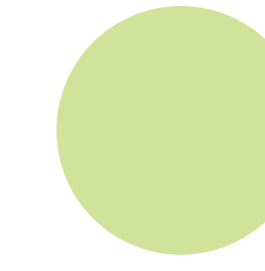
Blue - Tint 1
PMS: 2124 C
CMYK: 63,50,0,0



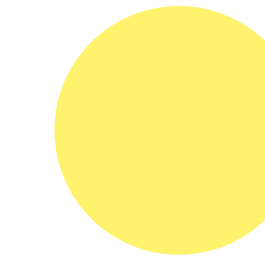
Sky Blue - Tint 1
PMS: 292 C
CMYK: 55,13,0,0



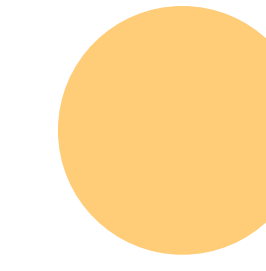
Cyan - Tint 1
PMS: 2197 C
CMYK: 47,0,3,0



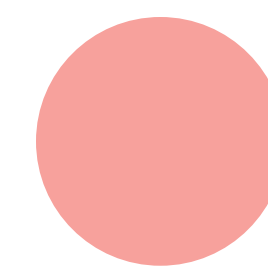
Green - Tint 1
PMS: 2282 C
CMYK: 20,0,50,0



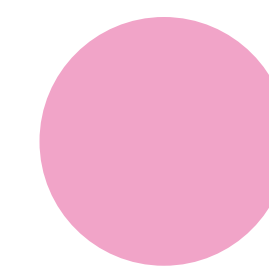
Yellow - Tint 1
PMS: 100 C
CMYK: 1,0,70,0



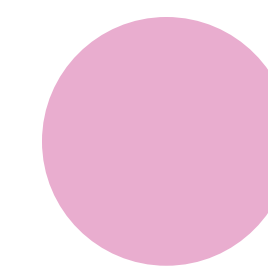
Orange - Tint 1
PMS: 2016 C
CMYK: 0,21,61,0



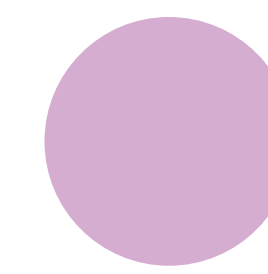
Red - Tint 2
PMS: 3572 C
CMYK: 0,45,29,0



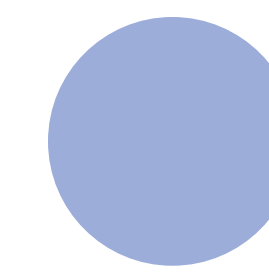
Ruby - Tint 2
PMS: 210 C
CMYK: 1,44,0,0



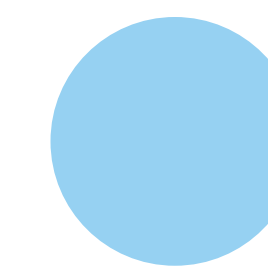
Magenta - Tint 2
PMS: 236 C
CMYK: 5,38,0,0



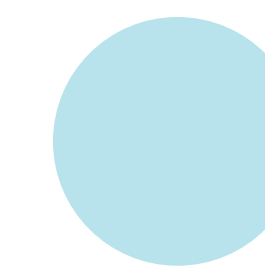
Purple - Tint 2
PMS: 2562 C
CMYK: 14,35,0,0



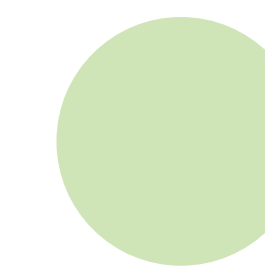
Blue - Tint 2
PMS: 2716 C
CMYK: 38,26,0,0



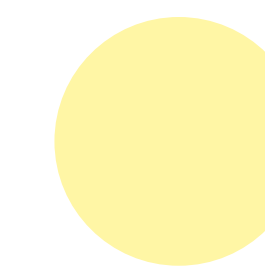
Sky Blue - Tint 2
PMS: 291 C
CMYK: 38,4,0,0



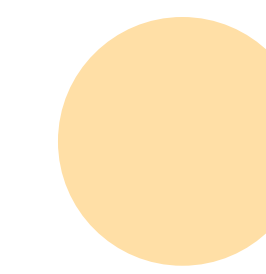
Cyan - Tint 2
PMS: 317 C
CMYK: 26,0,6,0



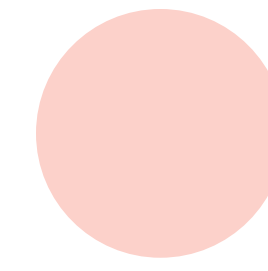
Green - Tint 2
PMS: 7486 C
CMYK: 20,0,35,0



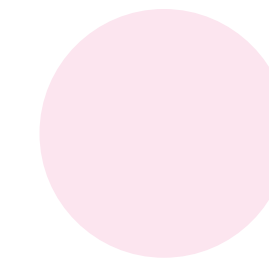
Yellow - Tint 2
PMS: 600 C
CMYK: 1,0,44,0



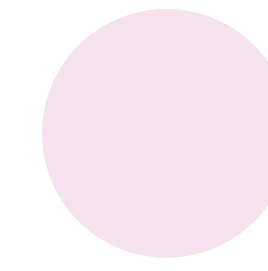
Orange - Tint 2
PMS: 7507 C
CMYK: 0,12,39,0



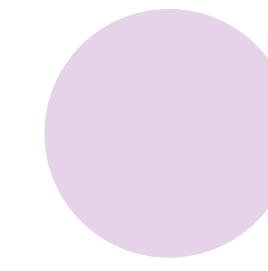
Red - Tint 3
PMS: 4032 C
CMYK: 0,21,14,0



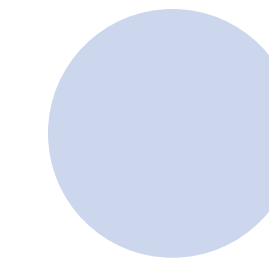
Ruby - Tint 3
PMS: 705 C
CMYK: 0,12,0,0



Magenta - Tint 3
PMS: 7436 C
CMYK: 2,12,0,0



Purple - Tint 3
PMS: 2085 C
CMYK: 8,17,0,0



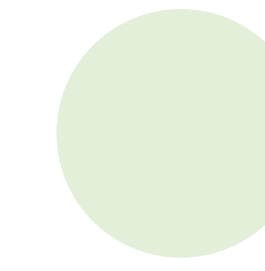
Blue - Tint 3
PMS: 2706 C
CMYK: 18,11,0,0



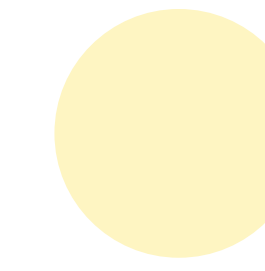
Sky Blue - Tint 3
PMS: 649 C
CMYK: 11,3,0,0



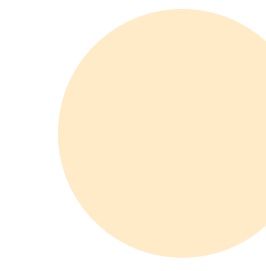
Cyan - Tint 3
PMS: 656 C
CMYK: 10,2,0,0



Green - Tint 3
PMS: 7485 C
CMYK: 9,0,16,1



Yellow - Tint 3
PMS: 7499 C
CMYK: 1,1,29,0



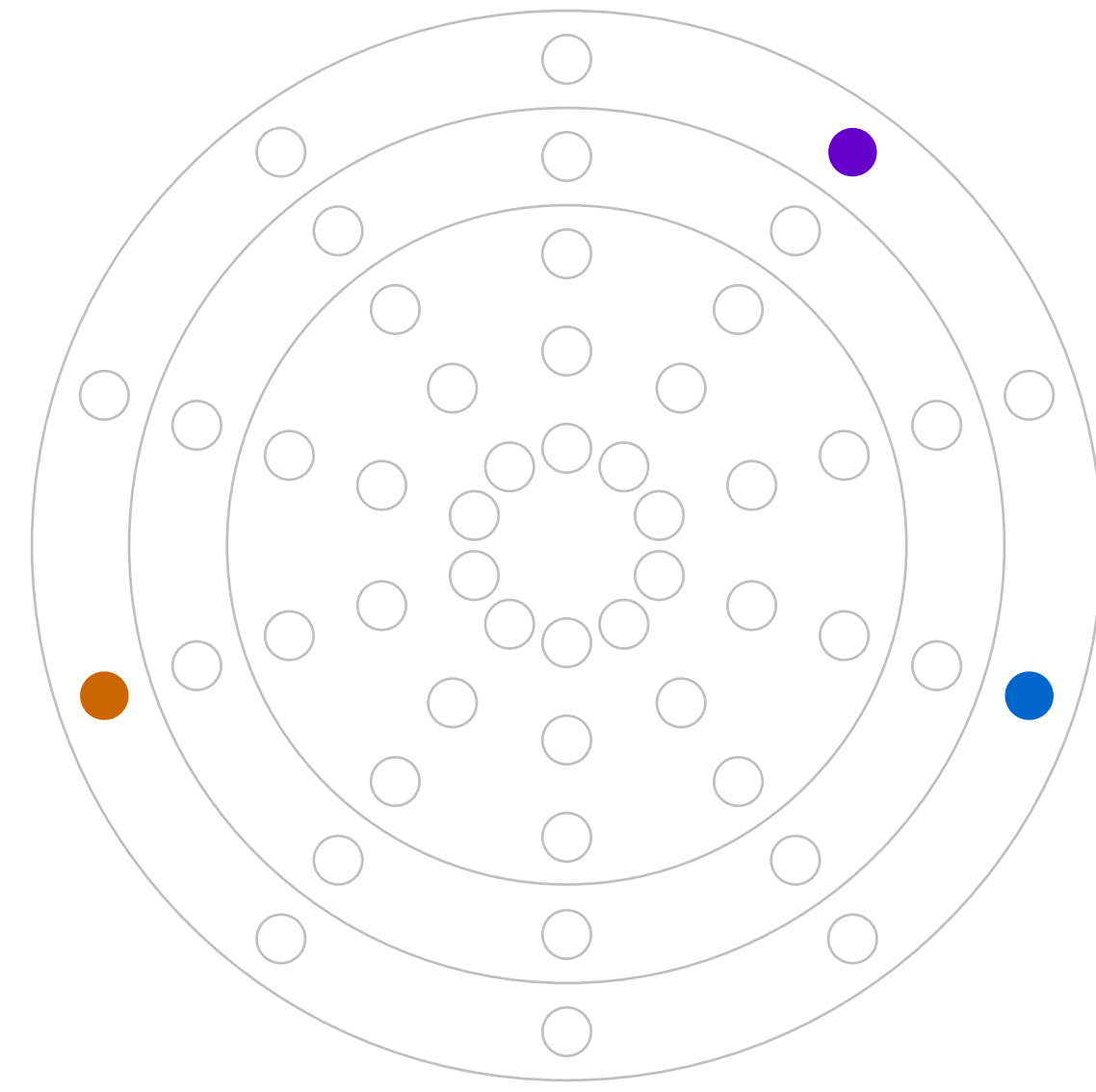
Orange - Tint 3
PMS: 706 C
CMYK: 0,7,23,0

Creating Gradients: Common Tints

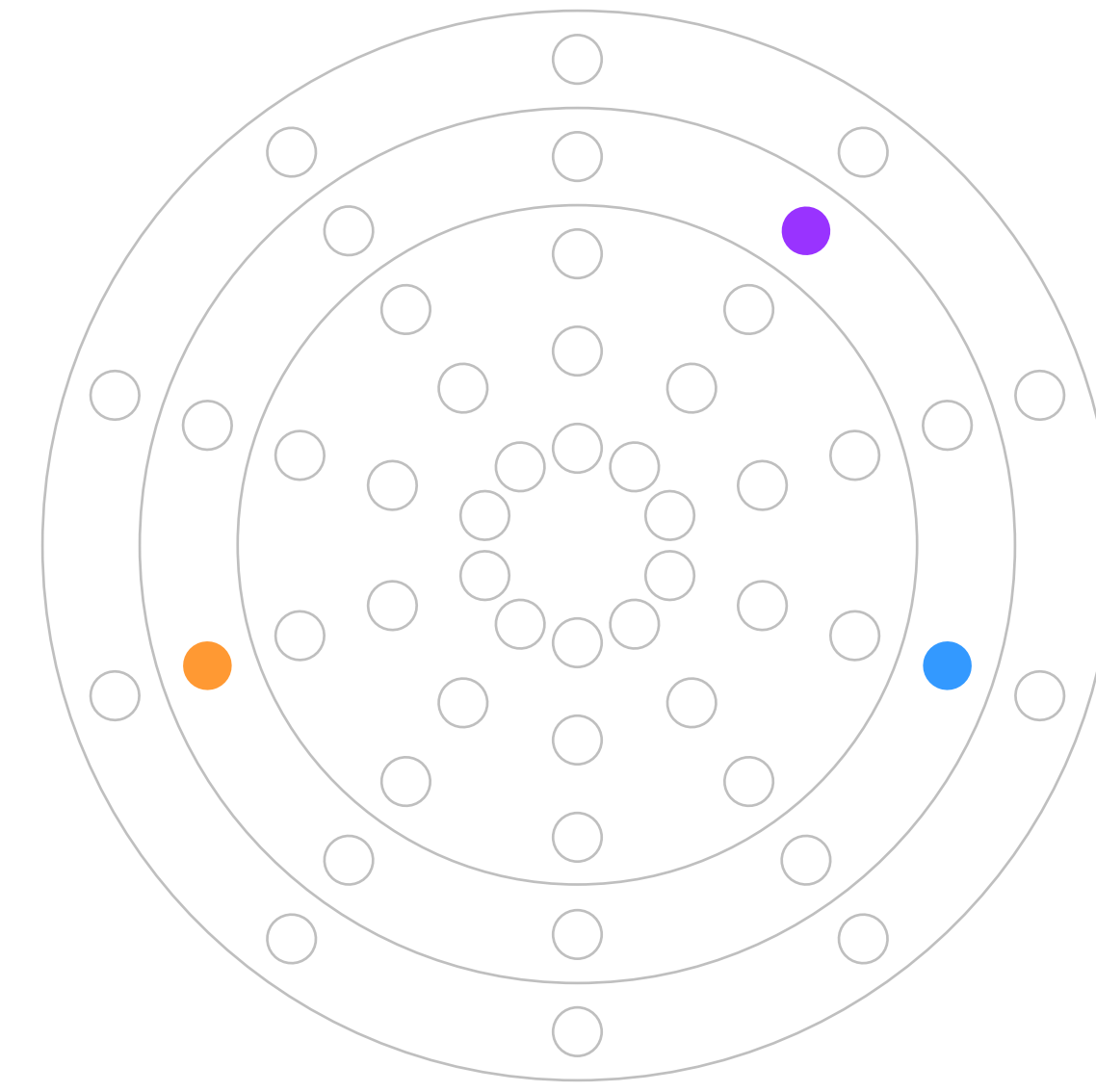
By using colors from the same ring, you can effectively dial up or down the saturation of a given gradient. The examples to the right only pull colors from three spokes on the color wheel: Purple, Sky Blue and Orange. In each gradient all three colors share a common level of saturation and brightness since they sit within the same ring.

A gradient consisting of only Darks should not be used. These types of gradients appear too muddy and do not convey a feeling of light and vibrancy.

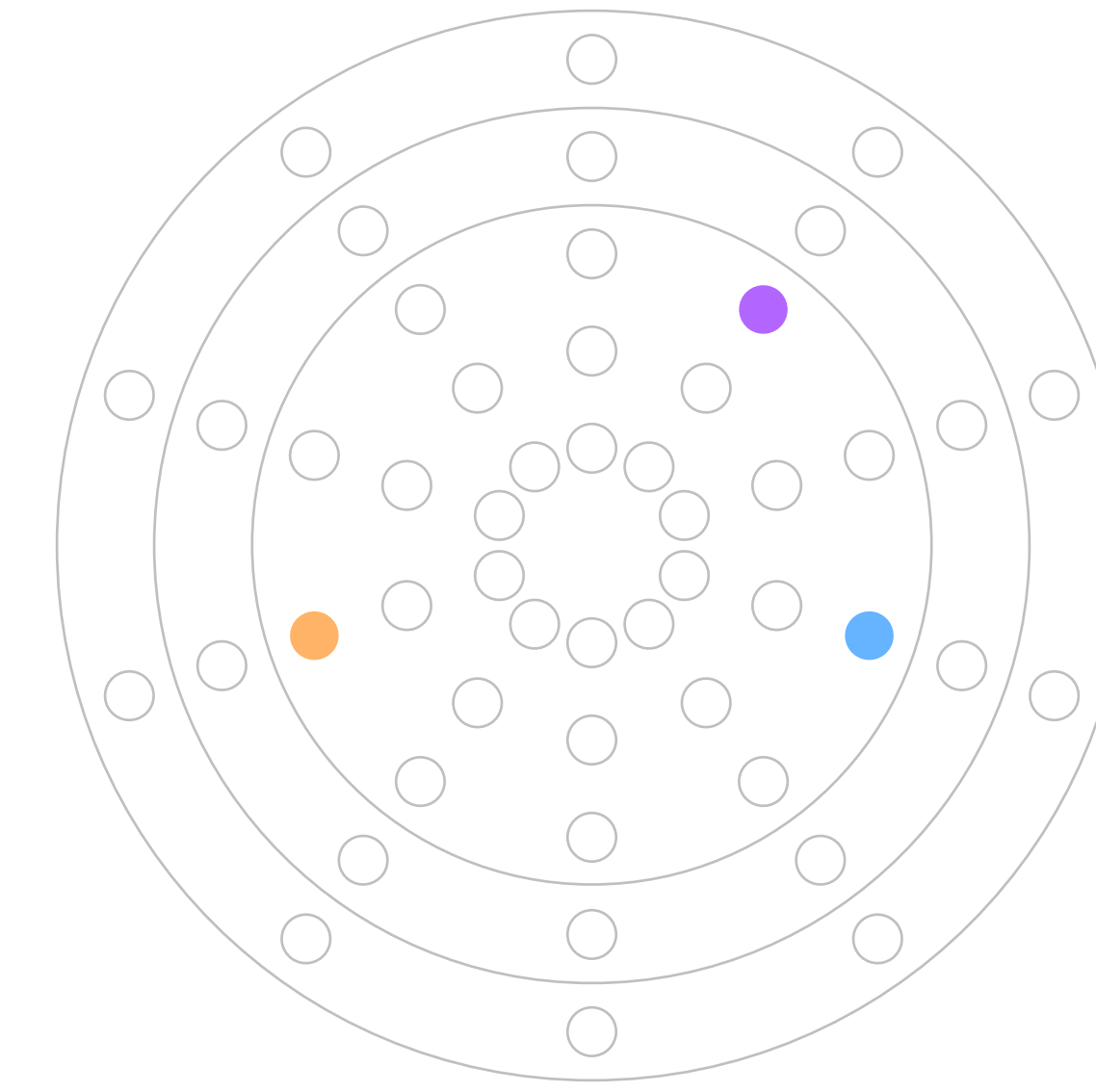
⊗ **Darks**
Not to be used



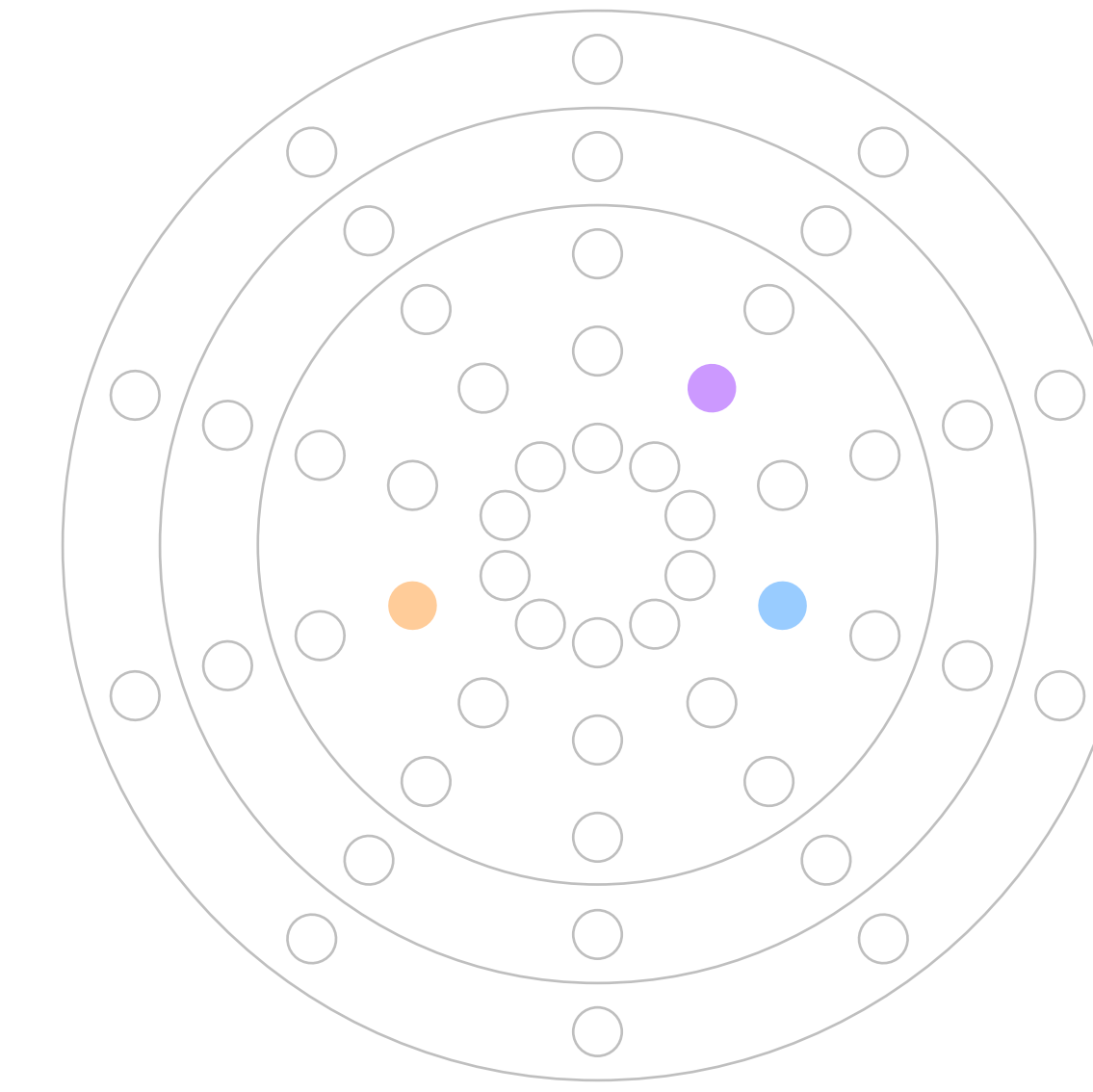
Brights
Tint: N/A



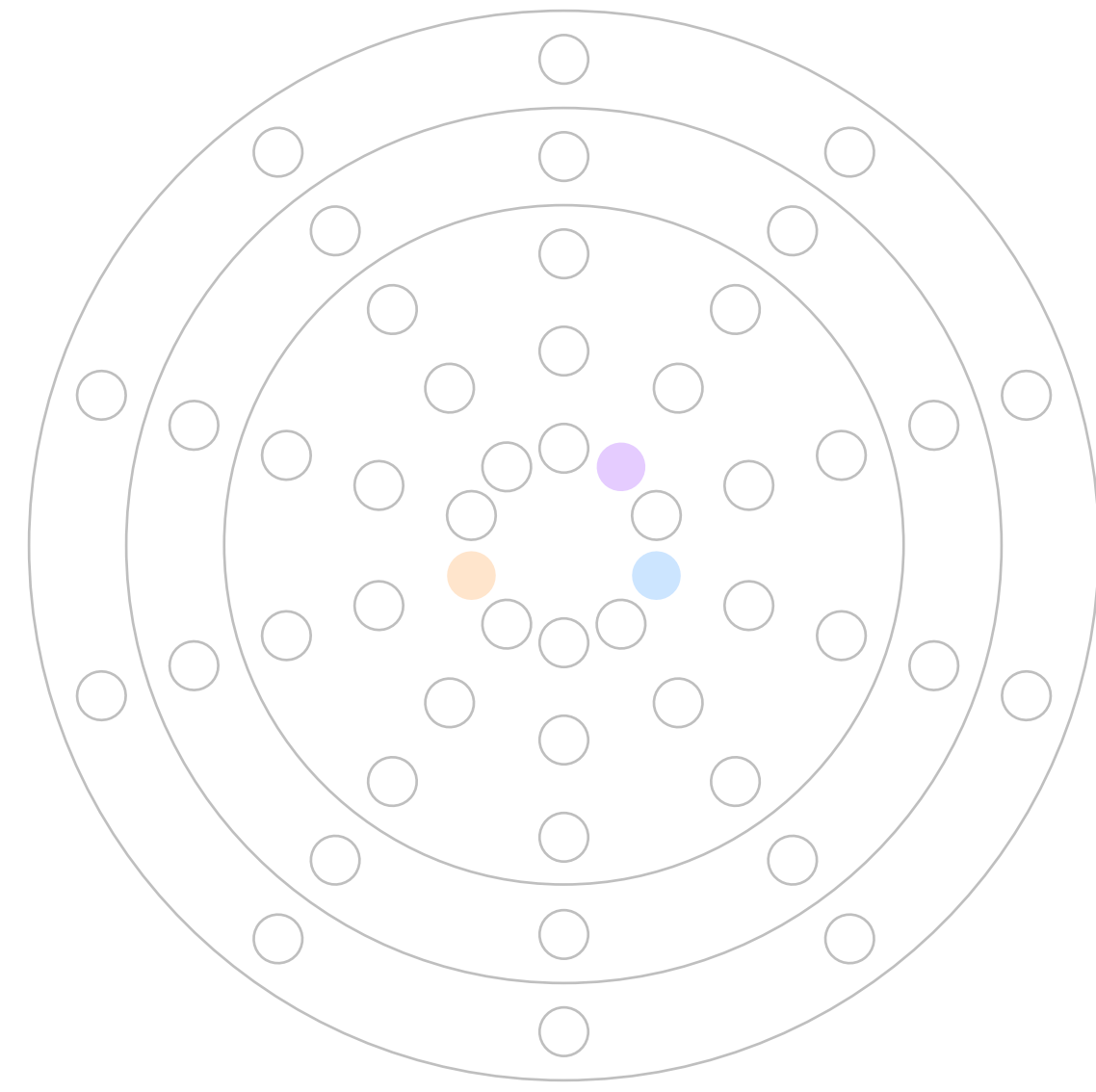
Bright Tints
Tint: 75%



Bright Tints
Tint: 50%



Bright Tints
Tint: 25%

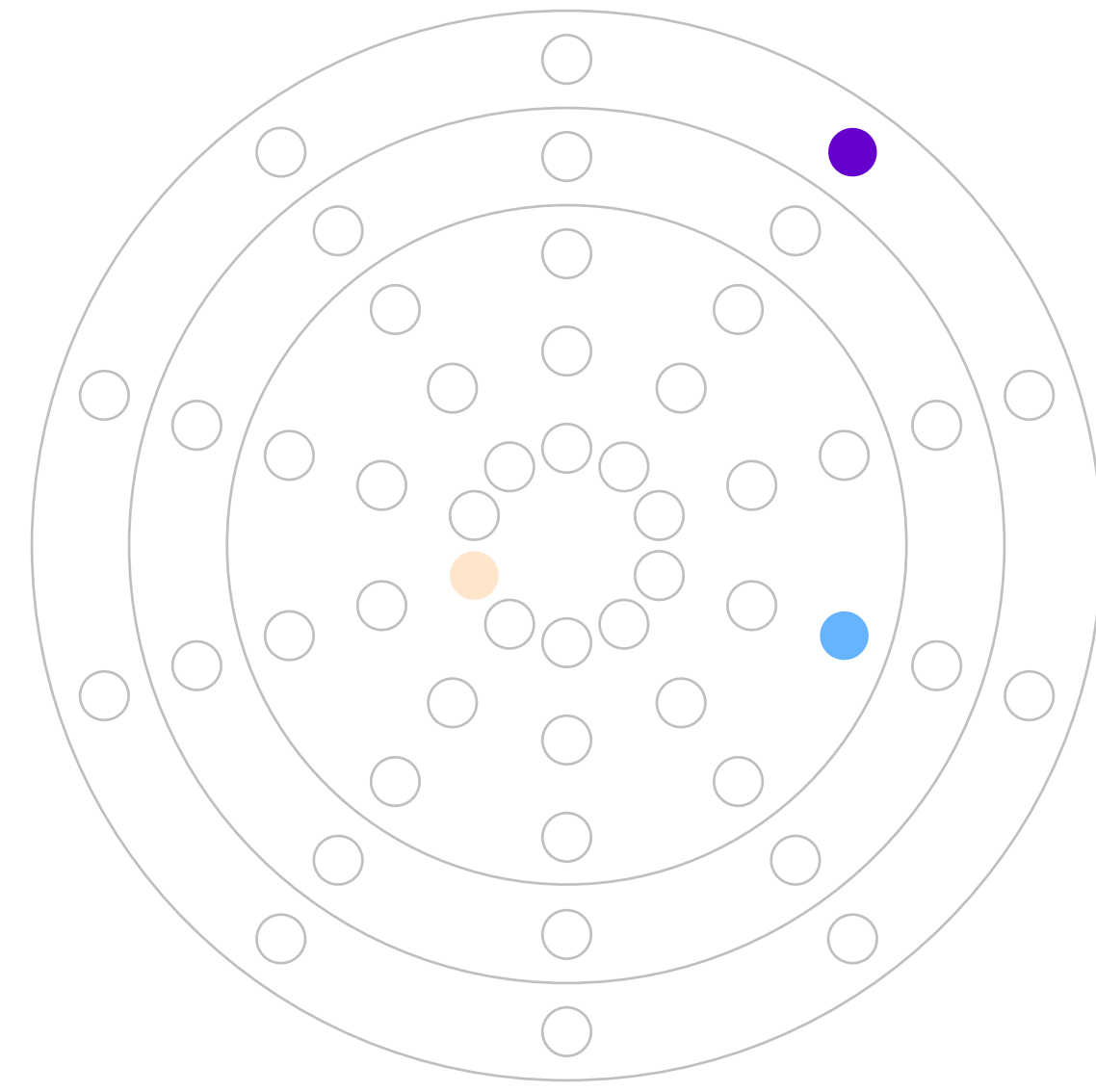


Creating Gradients: Mixed Tints

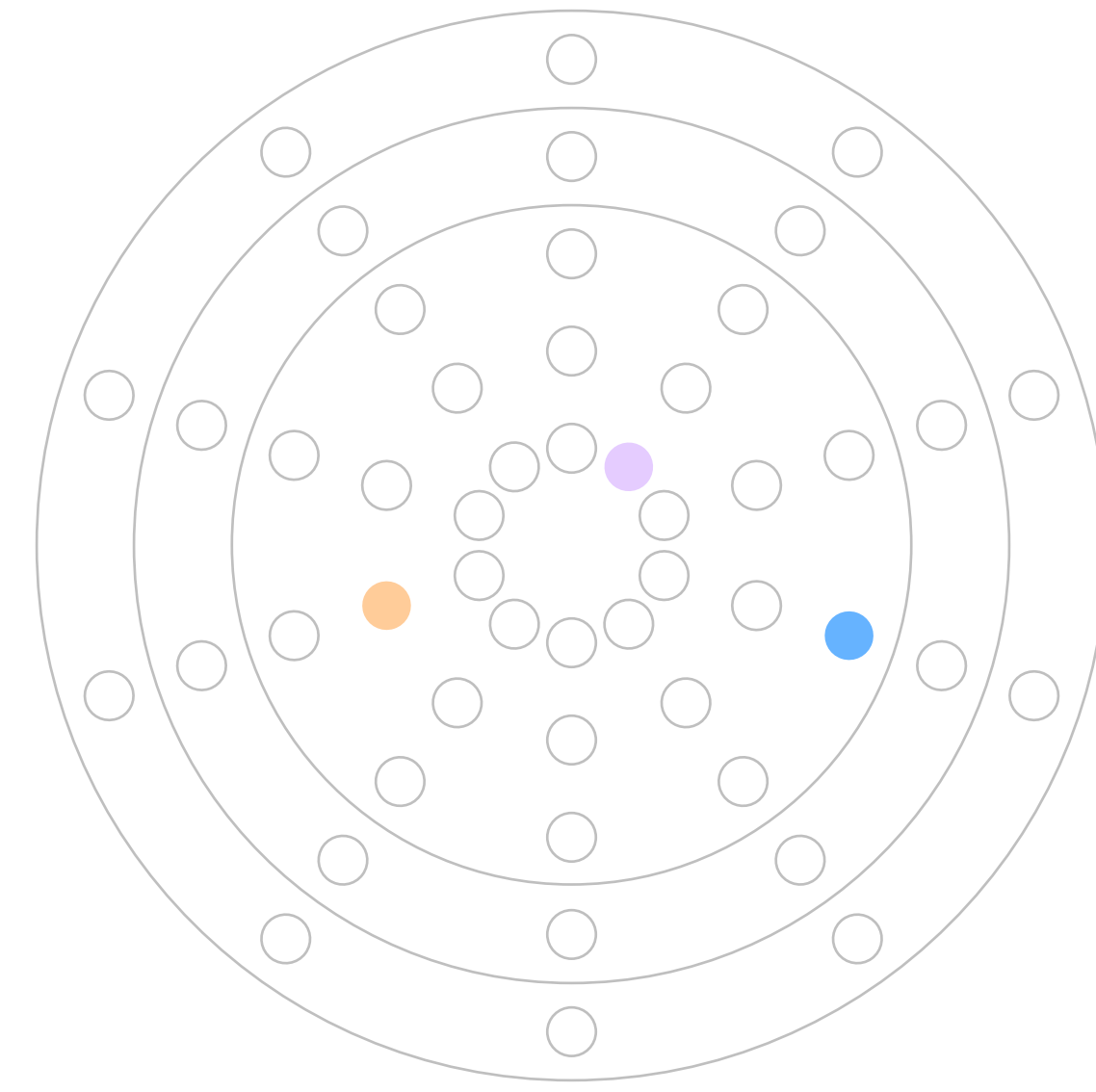
The gradient spectrum offers an enormous amount of possibilities for creating unique gradients. Like in the previous examples, all of the examples shown pull from the same three spokes on the color wheel, however, this time Darks, Brights and Bright Tints have all been combined to give greater contrast.

The gradients presented on this page are examples only and not specific to Miramar or other product.

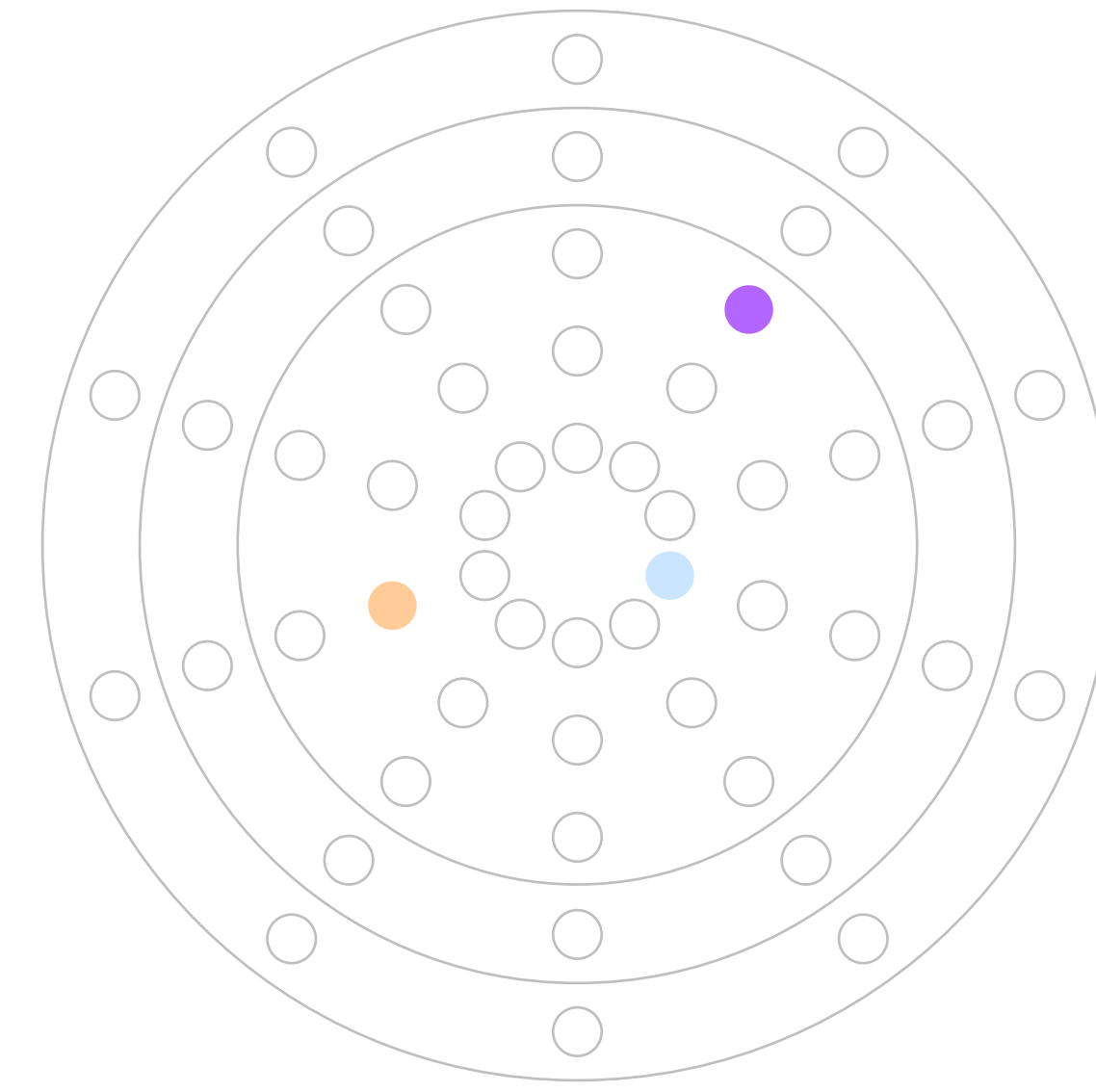
Random A
Tint: Mixed



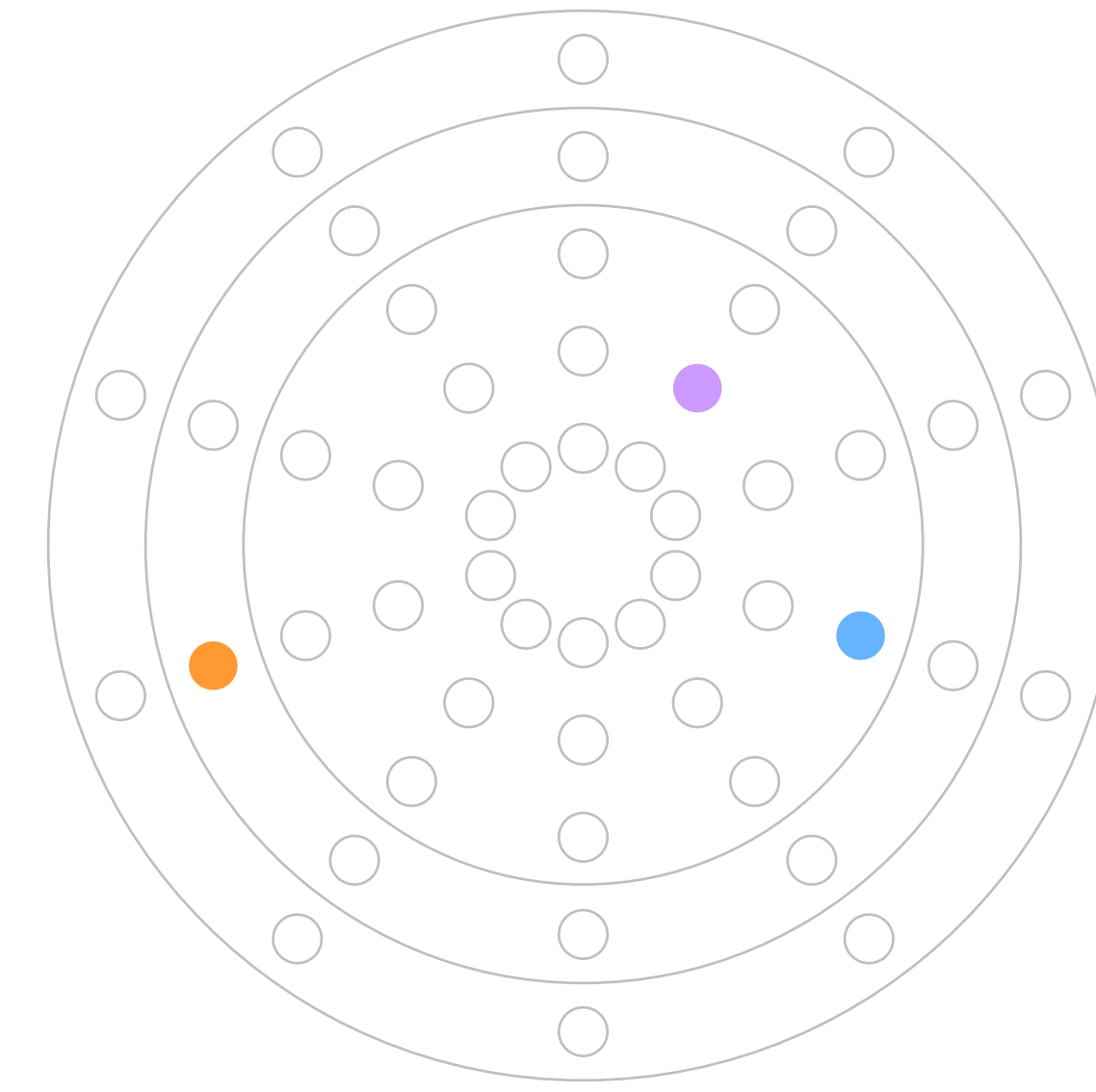
Random B
Tint: Mixed



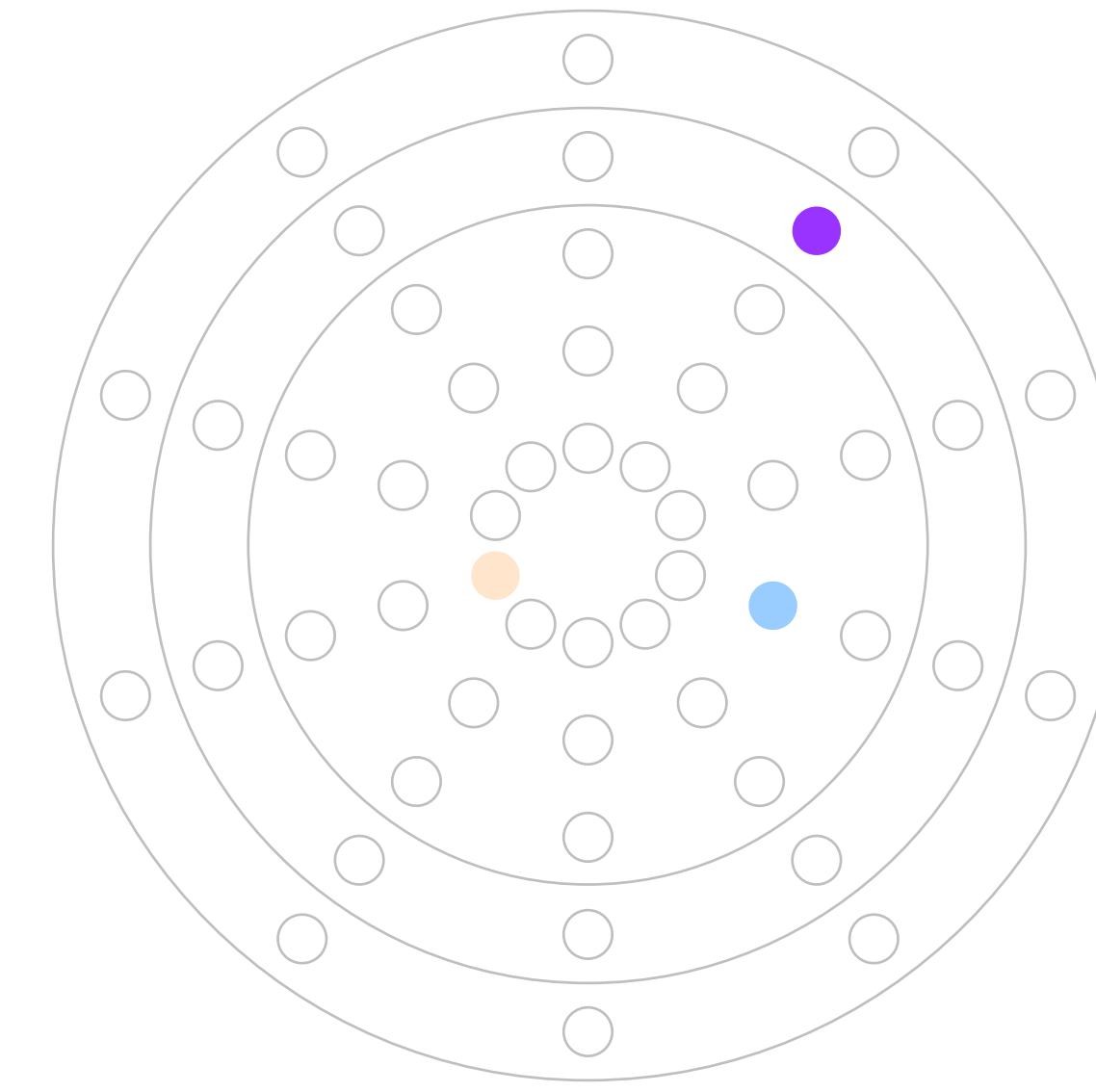
Random C
Tint: Mixed



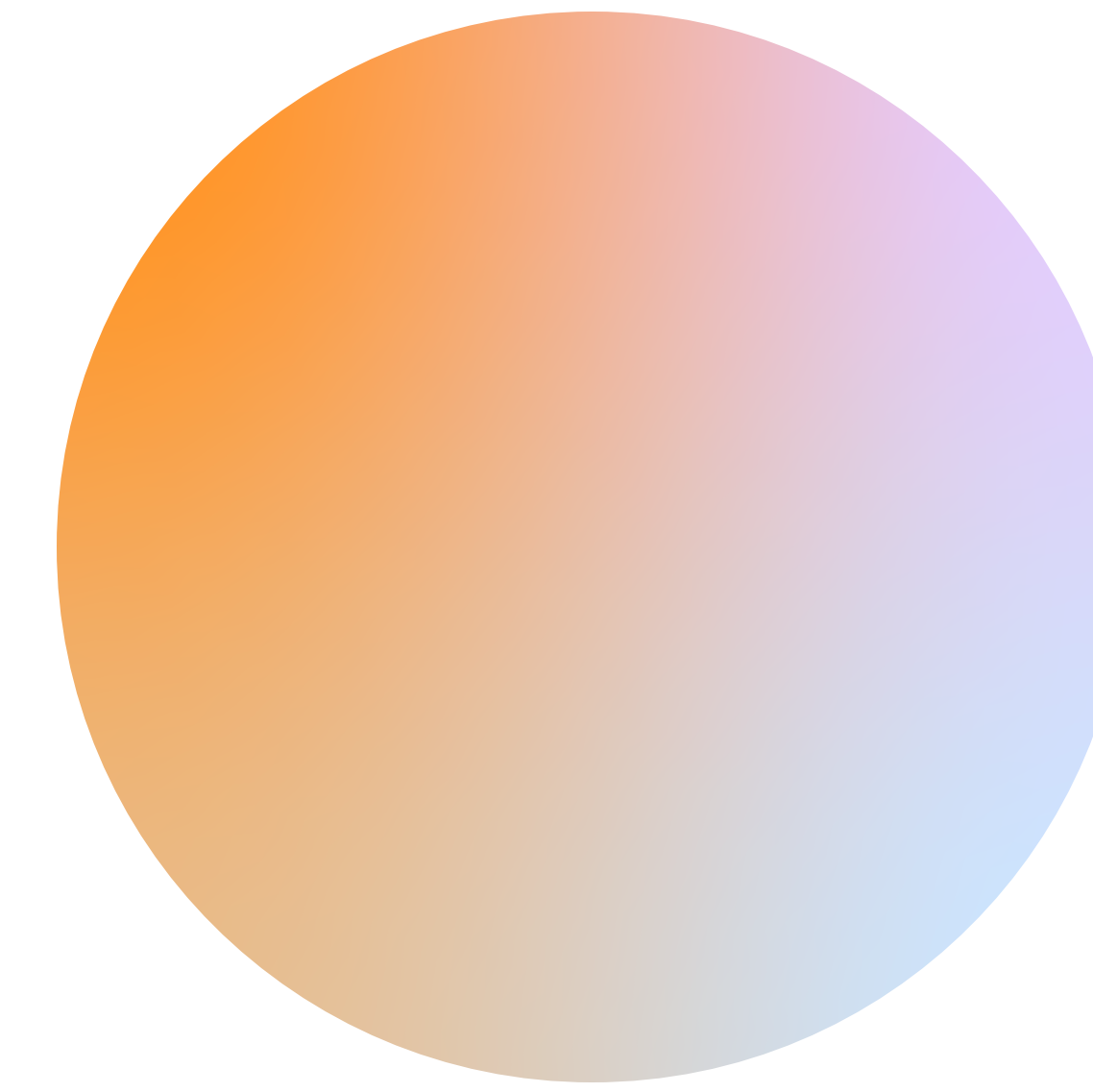
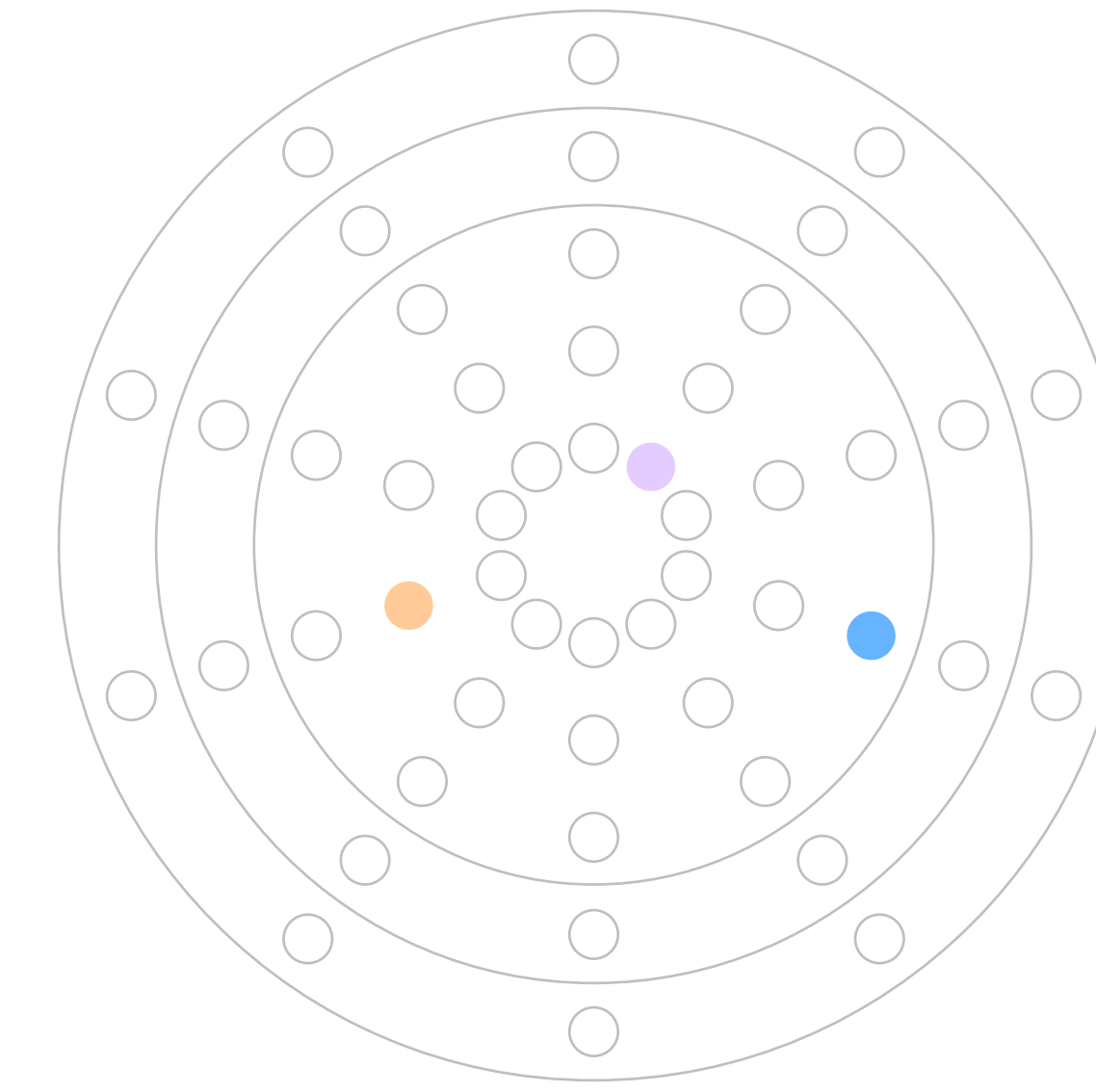
Random D
Tint: Mixed



Random E
Tint: Mixed



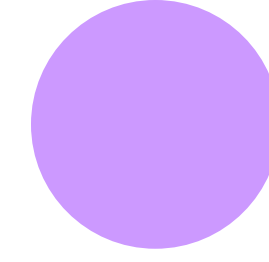
Random E
Tint: Mixed



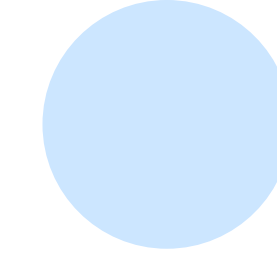
Product Gradient: Miramar

The gradient for Miramar uses two 25% tints and one 50% tint from the color wheel: Purple, Sky Blue, and Orange. It should be used in conjunction with the Oculus neutral palette on all Miramar brand communications.

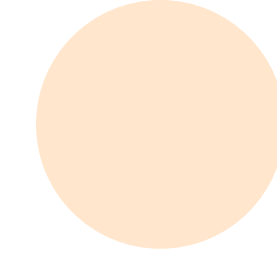
Color Values



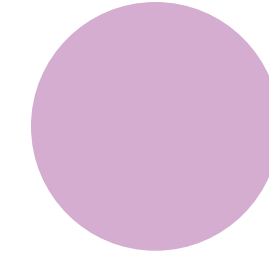
Purple
RGB: 153,51,255
HEX: #9933FF
Tint: 50%



Sky Blue
RGB: 51,153,255
HEX: #3399FF
Tint: 25%



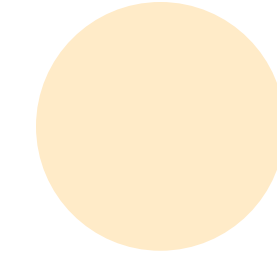
Orange
RGB: 255,153,51
HEX: #FF9933
Tint: 25%



Purple - Tint 2
PMS: 2562 C
CMYK: 14,35,0,0



Sky Blue - Tint 3
PMS: 649 C
CMYK: 11,3,0,0



Orange - Tint 3
PMS: 706 C
CMYK: 0,7,23,0

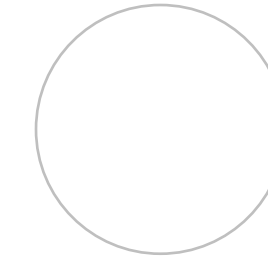
Gradient



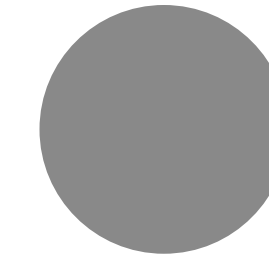
Palette: Screen

The colors for web are optimized for screen use. Backgrounds should favor darker tones and avoid the strain on eyes caused by large patches of bright whites on backlit screens.

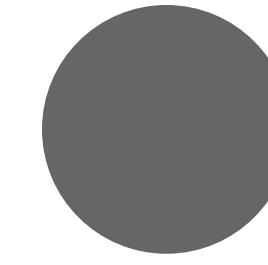
Typography
4 Colors



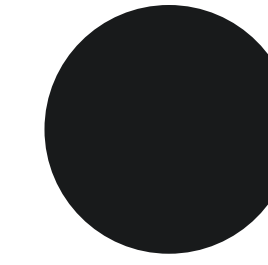
White
RGB: 255,255,255
HEX: #FFFFFF



Grey 1
RGB: 137,137,137
HEX: #898989

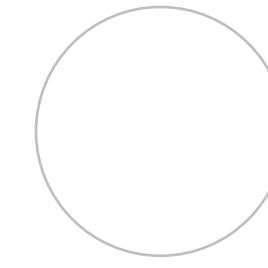


Grey 2
RGB: 102,102,102
HEX: #666666

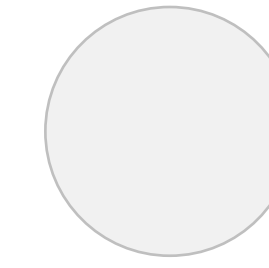


Grey 4
RGB: 24,26,27
HEX: #181A1B

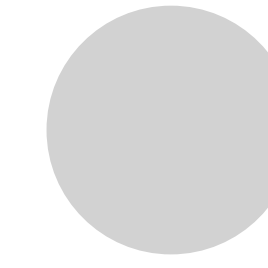
Backgrounds
5 Colors



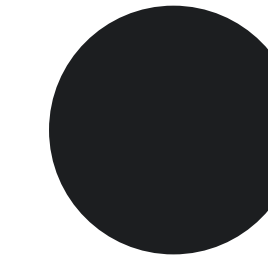
White
RGB: 255,255,255
HEX: #FFFFFF



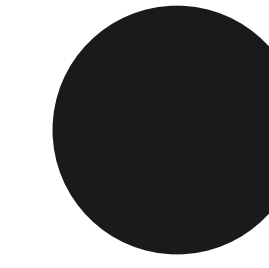
Grey 1
RGB: 240,240,240
HEX: #F0F0F0



Grey 2
RGB: 210,210,210
HEX: #D2D2D2

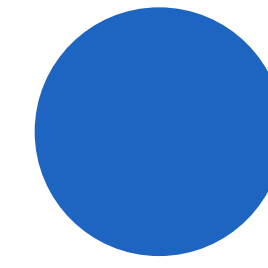


Grey 3
RGB: 28,30,32
HEX: #1C1E20

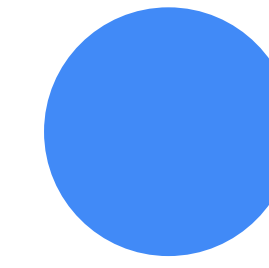


Grey 4
RGB: 24,26,27
HEX: #181A1B

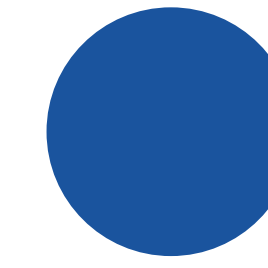
CTA
6 Colors



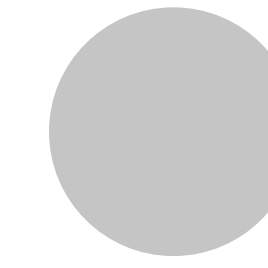
Blue
RGB: 24,101,193
HEX: #1D65C1



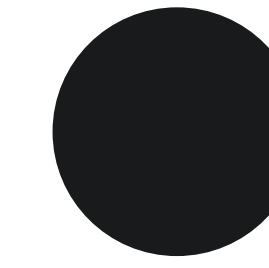
Blue Hover
RGB: 65,138,247
HEX: 418AF7



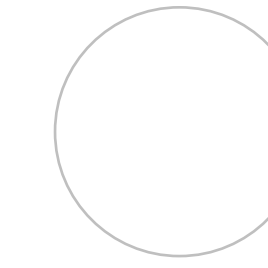
Blue Pressed
RGB: 26,84,158
HEX: #1A549E



Disabled
RGB: 197,197,197
HEX: #C5C5C5

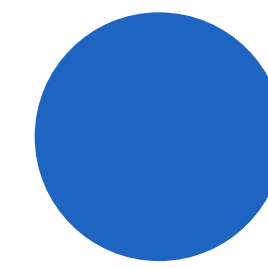


Dark
RGB: 24,26,27
HEX: #181A1B

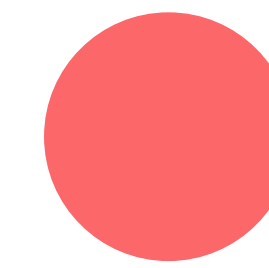


Light
RGB: 255,255,255
HEX: #FFFFFF

Status and Error
2 Colors



Approve
RGB: 24,101,193
HEX: #1D65C1



Decline
RGB: 252,103,105
HEX: FC6769

4 TYPOGRAPHY

Brand Typeface

Neue Plak from Monotype is the Oculus brand typeface. It is a versatile sans serif that is used for all Oculus branded communications. No other typeface should ever be used in its place.

For body copy choose Neue Plak Text Regular and Neue Plak Text Bold. For large headlines opt for Neue Plak SemiBold and Neue Plak Regular.

Neue Plak

Neue Plak - Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!@#\$%^&*()_+=;'<>./?*

Neue Plak - SemiBold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!@#\$%^&*()_+=;'<>./?*

Neue Plak Text - Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!@#\$%^&*()_+=;'<>./?*

Neue Plak Text - Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!@#\$%^&*()_+=;'<>./?*

Stylistic Sets

Neue Plak has a number of different stylistic sets and alternate characters. By default the stylistic sets should be turned off, but be aware, if you notice any of these characters appearing, they will need to be turned off in the Open Type settings within InDesign. The exception is the uppercase Q. Oculus uses the alternate version of the Q where the tail does not extend to the inside of the counter.

Alternate Q



Default R



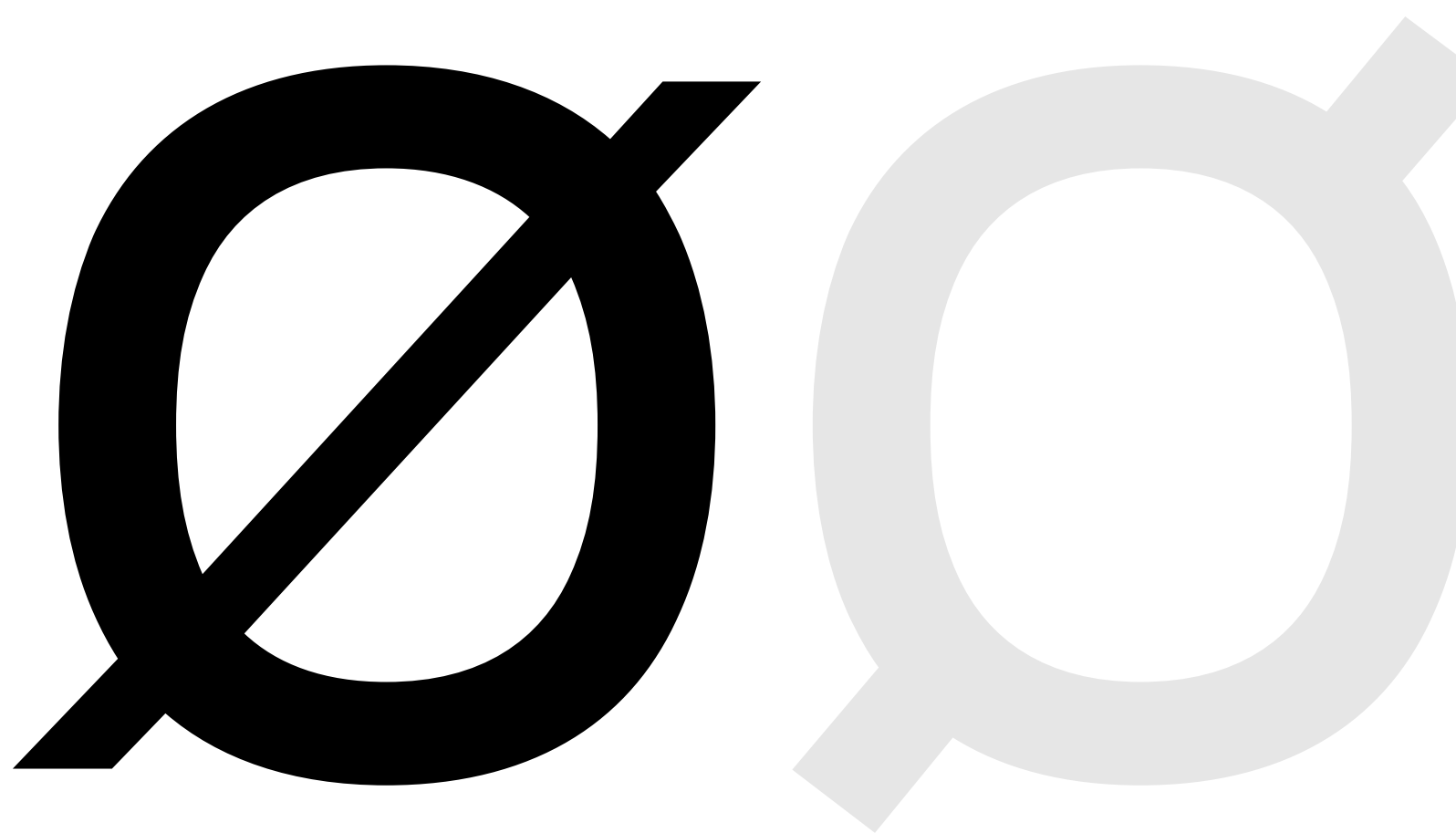
Default r



Default M



Default Ø



Default \$



Expressive Typefaces

When setting headlines that require greater expressiveness, there are two additional typefaces to choose from: Neue Plak Narrow Black and Neue Plak Wide Black. The desired look, size of the format or length of headline will help determine which of the two typefaces to select. Narrow Black will work best in narrow formats or with longer headlines, whilst Wide Black will be better suited to wide formats or shorter headlines. The two should never be used together.

Neue Plak - Narrow Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!@#\$%^&*()_+=;'/<>,./*

Neue Plak - Wide Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!@#\$%^&*()_+=;'/<>,./*

Setting Headlines

It is important, when setting large headlines, that the copy is correctly typeset. Oculus headlines are set entirely in uppercase and therefore require tight leading for them to feel visually balanced.

Uppercase headlines should only be used for short, punchy statements that appear in large scales. They should range from 2 - 6 words in length and are not intended to be used in body copy or to introduce any long passage of text, as in website subheadings.

Some common pitfalls when setting headlines have been detailed here for visual comparison. Additionally, refer to the type settings chart on page 57 for a detailed breakdown.

✔ A - Correctly typeset

DEFY
REALITY

✘ B - Incorrect case

Defy
Reality

✘ B - Too much leading

DEFY
REALITY

✘ D - Too much tracking

DEFY
REALITY

Setting Headlines

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Some common pitfalls when setting headlines have been detailed here for visual comparison. Additionally, refer to the type settings chart on page 58 for a detailed breakdown.

✔ A - Correctly typeset

**DEFY
REALITY**

✘ B - Incorrect case

Defy
Reality

✘ B - Too much leading

DEFY
REALITY

✘ D - Too much tracking

DEFY
REALITY

Setting Headlines

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✔ A - Correctly typeset

**DEFY
REALITY**

✘ B - Incorrect case

Defy
Reality

✘ B - Too much leading

DEFY
REALITY

✘ D - Too much tracking

DEFY
REALITY

Setting Body Copy

Ensuring that body is set correctly will not only make for a more pleasant looking block of text but, more importantly, make it easy to read. Always use Neue Plak Text Regular and Neue Plak Text Bold for headings and sub-headings.

Aim for a line length between 45 – 90 characters and use full line breaks between paragraphs. Headings should be set in Neue Plak Text Bold without a line break below.

Refer to the type settings chart on page 55 for a detailed breakdown.

✔ A – Correctly typeset

Heading Lorem Ipsum

Aenean eu leo quam. Pellentesque ornare sem lacinia quam venenatis vestibulum. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus. Donec sed odio dui. Donec id elit non mi porta gravida at eget metus.

Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus. Duis mollis, est non commodo luctus, nisi erat porttitor ligula, eget lacinia odio sem nec elit. Nulla vitae elit libero, a pharetra augue. Aenean eu leo quam. Pellentesque ornare sem lacinia

✘ B – Incorrect line breaks

Heading Lorem Ipsum

Aenean eu leo quam. Pellentesque ornare sem lacinia quam venenatis vestibulum. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus. Donec sed odio dui. Donec id elit non mi porta gravida at eget metus. quam venenatis vestibulum. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh.

Ut fermentum massa justo sit amet risus. Donec sed odio dui. Donec id elit Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus. Duis mollis, est non commodo luctus, nisi erat porttitor ligula, eget lacinia odio sem nec elit. Nulla vitae elit.

✘ B – Line length too long

Heading Lorem Ipsum

Curabitur blandit tempus porttitor. Duis mollis, est non commodo luctus, nisi erat porttitor ligula, eget lacinia odio sem nec elit. Integer posuere erat a ante venenatis dapibus posuere velit aliquet. Nulla vitae elit libero, a pharetra augue. Curabitur blandit tempus porttitor. Aenean lacinia bibendum nulla sed consectetur. Sed posuere consectetur est at lobortis. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec id elit non

Mi porta gravida at eget metus. Aenean eu leo quam. Pellentesque ornare sem lacinia quam venenatis vestibulum. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus. Duis mollis, est non commodo luctus, nisi erat porttitor ligula, eget lacinia odio sem nec elit. Donec sed odio dui. Aenean lacinia bibendum nulla sed consectetur. Curabitur blandit tempus porttitor. Fusce dapibus, tellus ac cursus commodo.

✘ D – Line length too narrow

Heading Lorem Ipsum

Aenean eu leo quam. Pellentesque ornare sem lacinia quam venenatis vestibulum. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum

Massa justo sit amet risus. Donec sed odio dui. Donec id elit non mi porta gravida at eget metus. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh.

Type Settings**Body Copy**

Neue Plak Text Regular.
Neue Plak Text Bold for headings and sub-headings.

Headlines

Neue Plak Regular
Neue Plak SemiBold.
Set in uppercase.

Body Copy

Size (pt)	Tracking	Word Spacing (%)	Leading (%)
5 - 10	10	110	120
11 - 20	10	100	120
21 - 30	0	100	120
31 - 40	0	95	120
41 - 50	0	95	115
51 - 60	-5	95	115
61 - 70	-5	90	115
≥ 71	-10	90	115

Headlines

Size (pt)	Tracking	Word Spacing (%)	Leading (%)
21 - 30	-5	100	95
31 - 40	-10	100	95
41 - 50	-10	95	90
51 - 60	-15	95	90
61 - 70	-15	90	90
71 - 80	-15	85	85
81 - 90	-20	85	85
≥ 91	-20	80	85

Type Settings**Expressive Headlines - Narrow**

Neue Plak Text Narrow Black.
Set in uppercase.

Expressive Headlines - Wide

Neue Plak Wide Black.
Set in uppercase.

Expressive Headlines - Narrow

Size (pt)	Tracking	Word Spacing (%)	Leading (%)
21 - 30	5	100	95
31 - 40	0	100	95
41 - 50	0	100	90
51 - 60	0	95	90
61 - 70	-5	95	90
71 - 80	-5	90	85
81 - 90	-10	90	85
≥ 91	-10	85	85

Expressive Headlines - Wide

Size (pt)	Tracking	Word Spacing (%)	Leading (%)
21 - 30	-5	100	95
31 - 40	-10	100	95
41 - 50	-10	95	90
51 - 60	-15	95	90
61 - 70	-15	90	90
71 - 80	-15	90	85
81 - 90	-20	85	85
≥ 91	-20	80	85

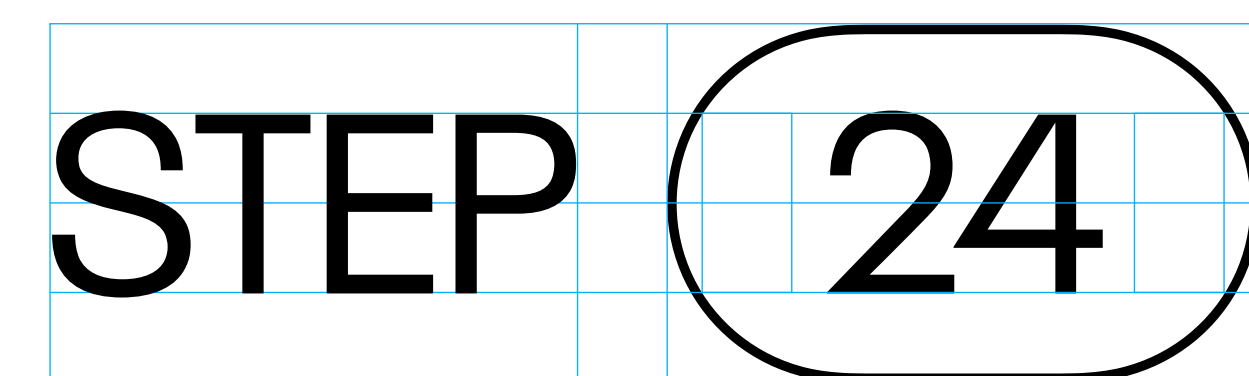
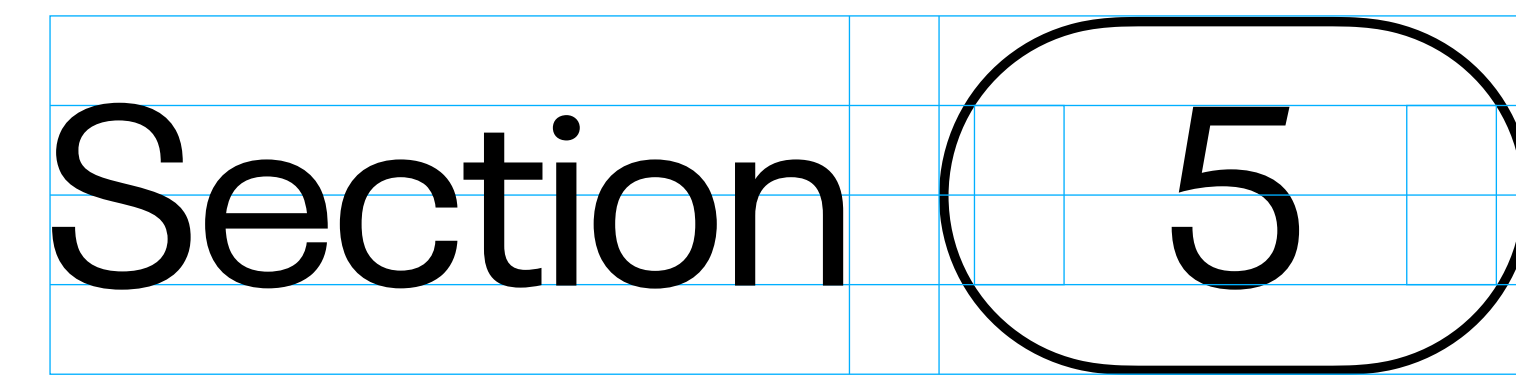
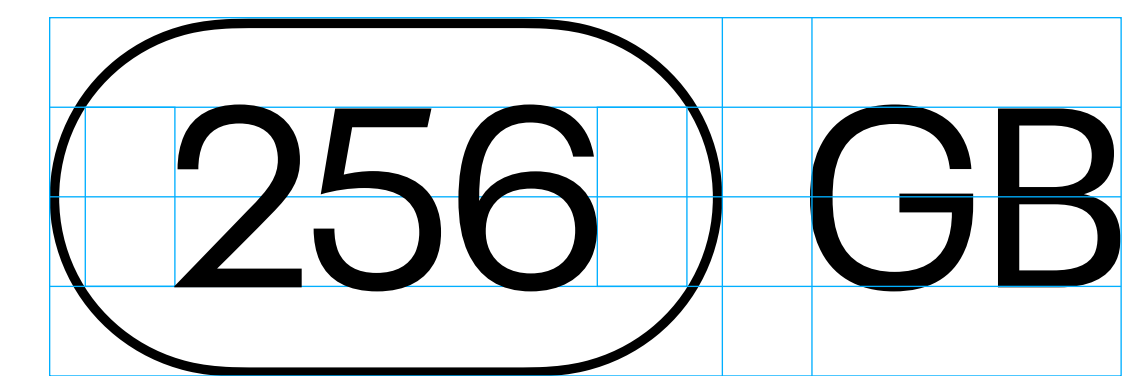
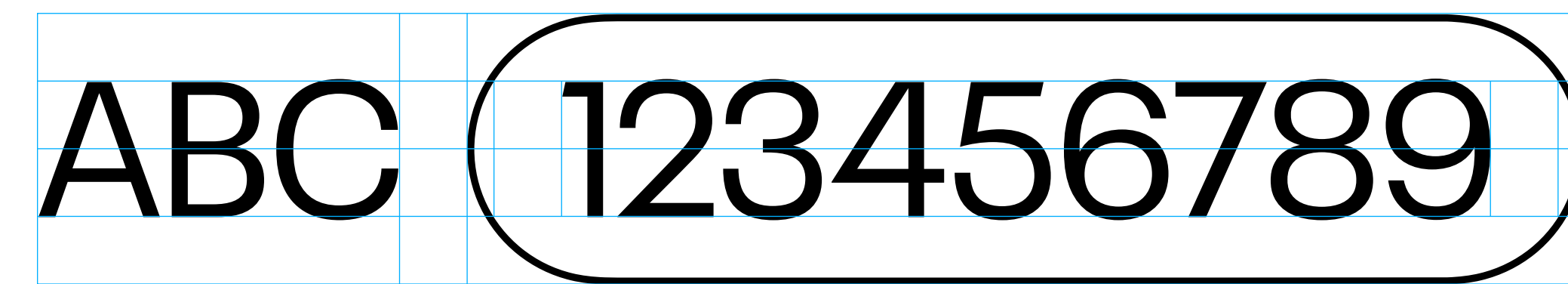
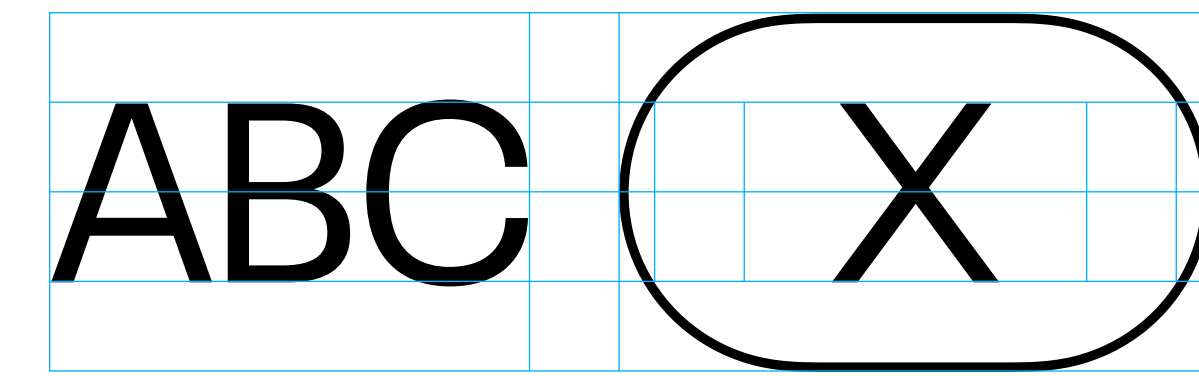
Stadium Container

An outline of the Stadium shape can be used as a flexible element to highlight specific pieces of information, such as a product's data storage capacity or a section number.

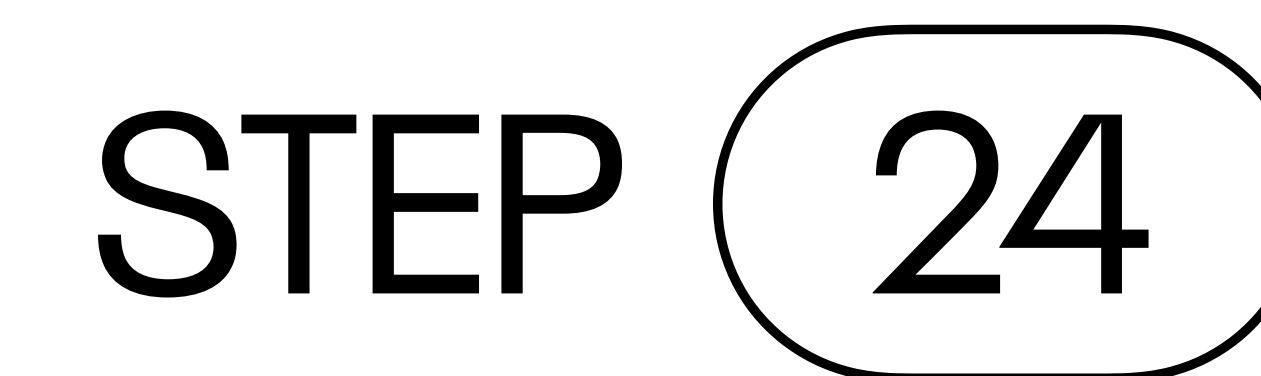
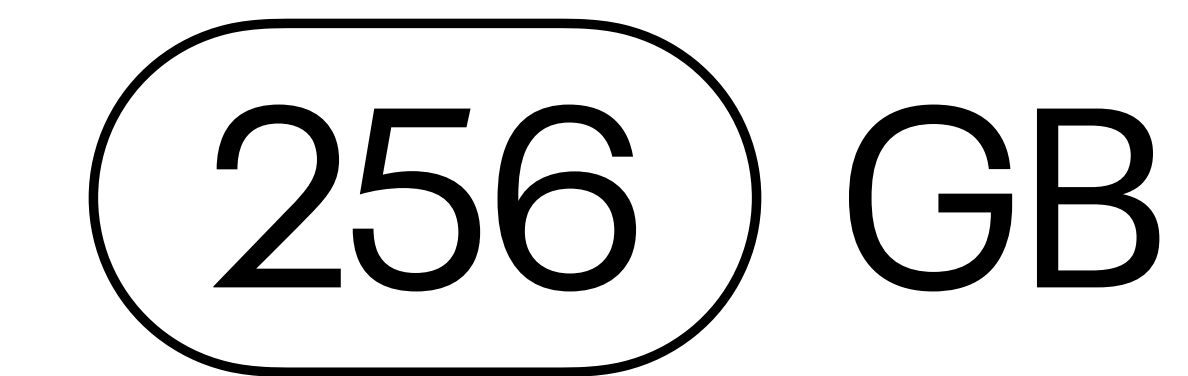
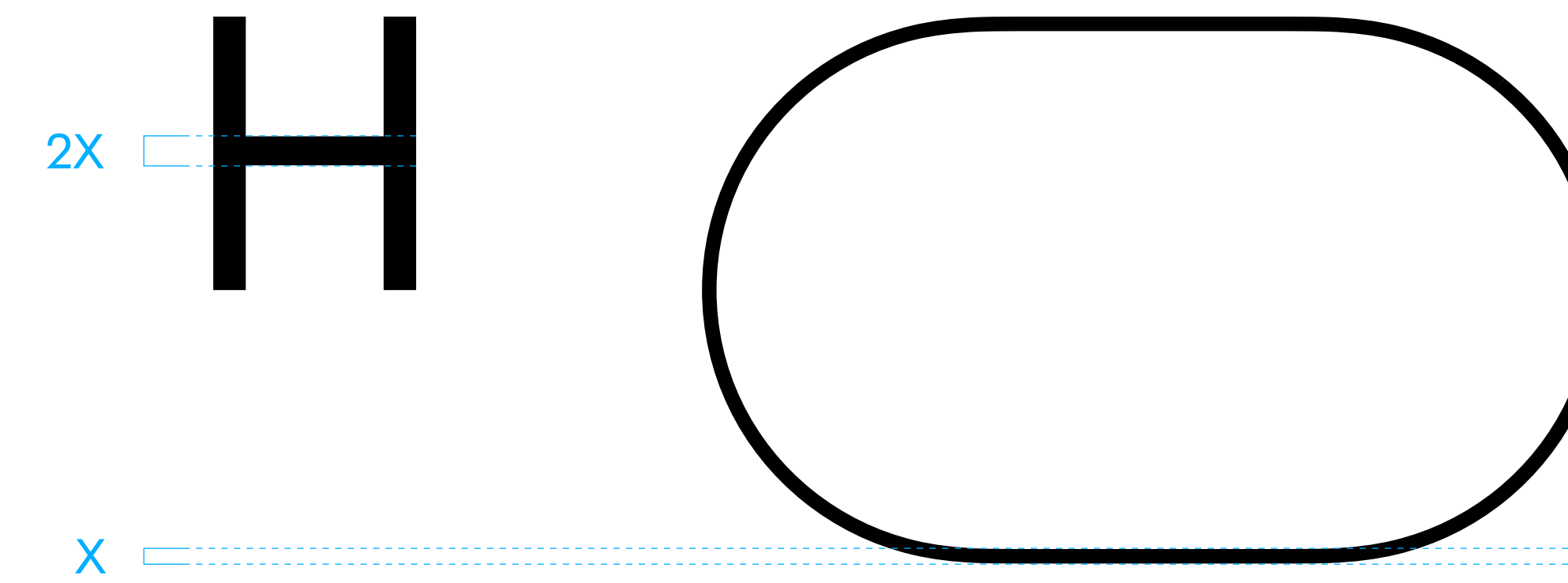
The shape can expand to fit longer strings of numbers, but should never be made narrower than it's original proportions.

The Stadium container should only ever be used as an accent detail. It is not intended for large headlines or in body copy.

Construction & Minimum Width



Stroke Weight



Fallback Typeface

When Neue Plak is not available to be used, such as in Google Slides, Arial should be used as a replacement.

- Neue Plak Text Regular — Arial Regular
- Neue Plak Text Bold — Arial Bold
- Neue Plak Regular — Arial Regular
- Neue Plak SemiBold — Arial Bold

Arial

Arial - Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!@#\$%^&*()_+ = ; ' < > , . / ? *

Arial - Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!@#\$%^&*()_+ = ; ' < > , . / ? *

Asian Language Fonts

Use the following fonts for Chinese, Japanese, and Korean languages.

Chinese

M Ying Hei HK W4
M Ying Hei HK W5

Japanese

Tazugane Gothic Info Book
Tazugane Gothic Info Bold

Korean

Seol Sans Book
Seol Sans Bold

M Ying Hei
HK

Tazugane
Info

Seol
Sans

視野無限廣，窗外有藍天。微風迎客，軟語伴茶。
視野無限廣，窗外有藍天。微風迎客，軟語伴茶。

色は匂えど散りぬるを我が世誰ぞ常ならむ
色は匂えど散りぬるを我が世誰ぞ常ならむ

키스의 고유조건은 입술끼리 만나야 하고 특별한
키스의 고유조건은 입술끼리 만나야 하고 특별한

5

BRAND IMAGERY

Product Imagery

Our product renders and lifestyle photography offer a variety of angles for packaging, marketing and advertising materials. They are designed to give an accurate, practical depiction of the products and also portray the range of play and emotion only possible in VR.

Storytelling Imagery

Oculus's visual presence is a careful blend of inclusivity and wonder. Experiences should always feel effortless and transformational, presenting Oculus as welcoming and unimimidating. These ideas come to life as inspirational lifestyle photography content.

Partner Content

Our marketing materials frequently use content provided by partners for campaigns and other promotional materials. This includes both visual assets and in-game capture. Be sure to secure all rights and approvals with all partners prior to publication or release.

Renders



Contextual



Lifestyle



Personal Transformation

These focus on a single person in an otherworldly and reality defying environment. They are used to visualize the transformative experience of VR.

Immersive Action

Images focus on activity in a real world environment. These artfully composed images strike a more serious yet still inspiring tone, showing the power of play.

Partner Content



Product Renders

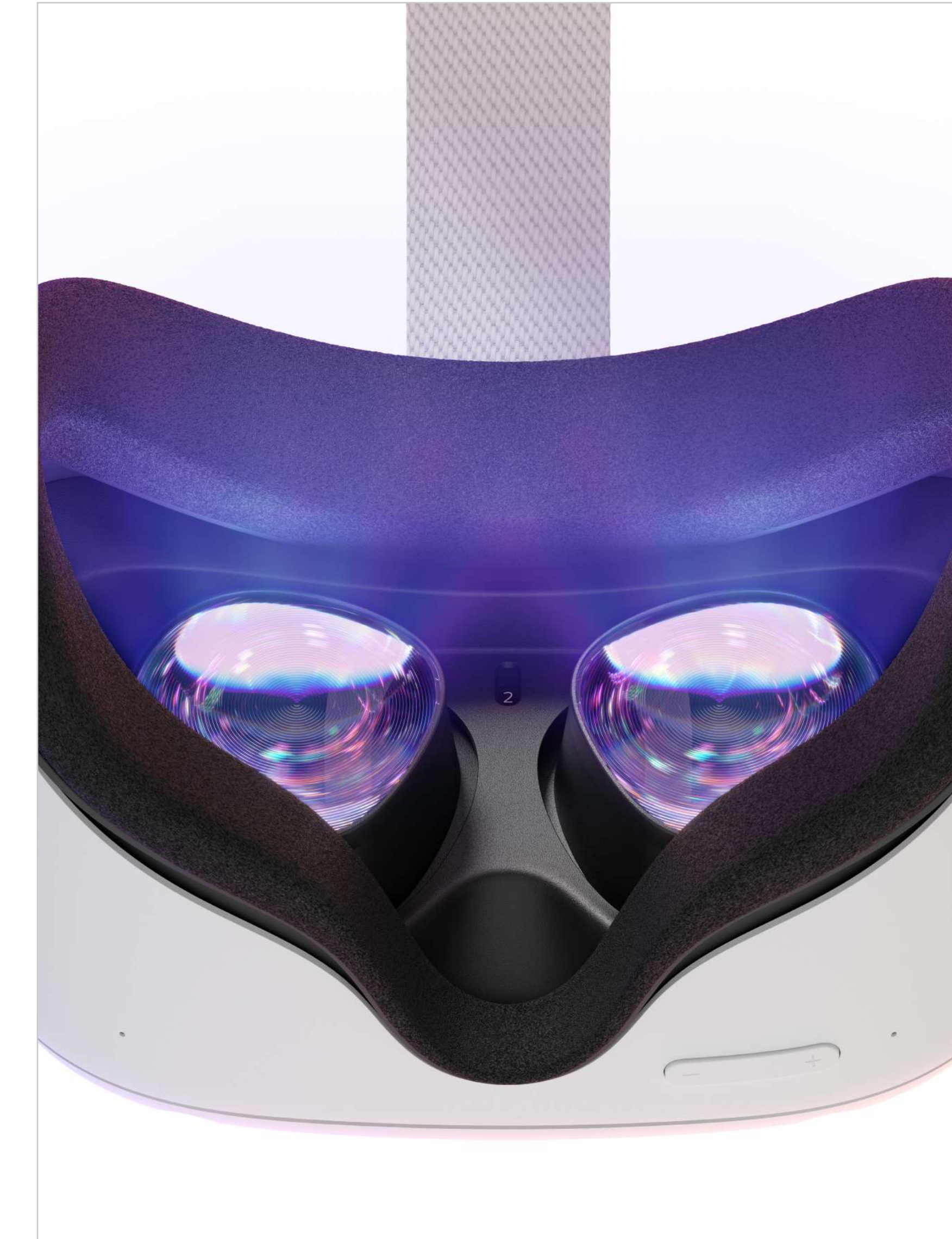
Product renders are designed to present accurate, practical descriptions of Oculus products and highlight the physical build of the hardware and accessories.

Key Attributes

- Plain, studio environment
- Simple, neutral color palette
- Subtle prism lighting

Use Cases

- Packaging
- Marketing & Advertising



Product: Contextual

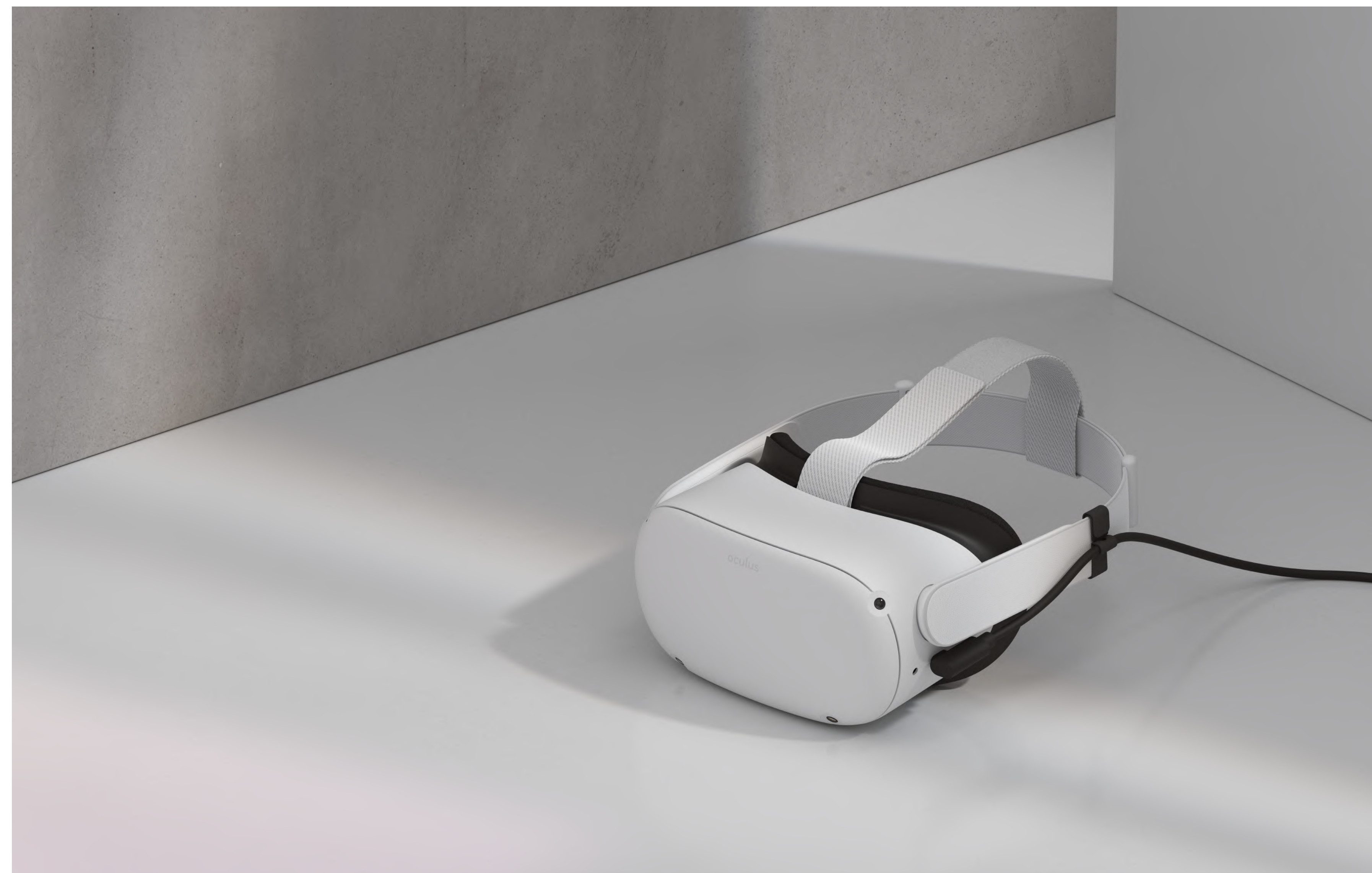
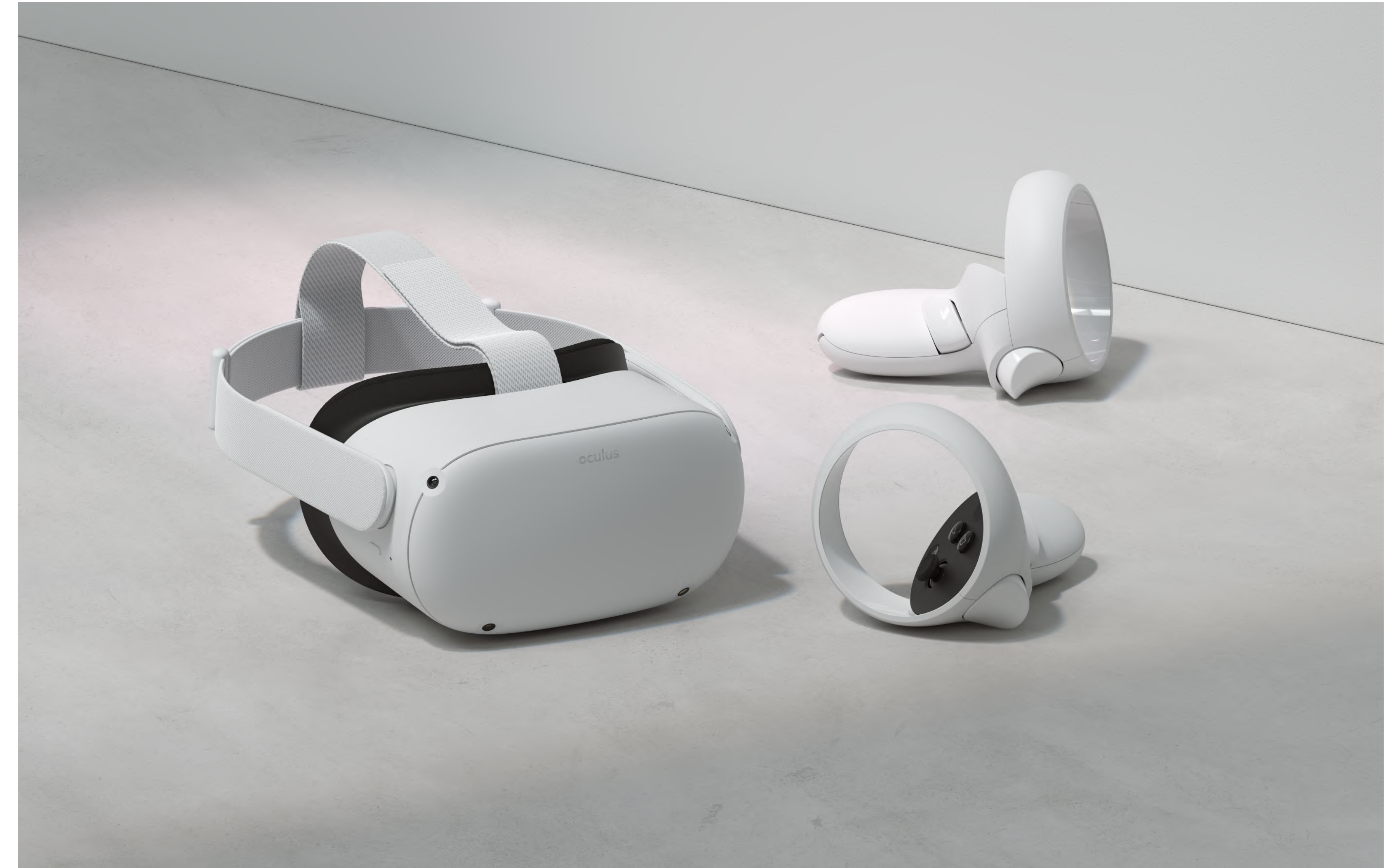
Images of Oculus in-situ present Oculus as inclusive and accessible, not 'gamery'. The products feel as inevitable as an everyday item in everyday environments.

Key Attributes

- Simple composition and environments
- Minimal color palette
- Subtle prism lighting
- Graphic use of light & cast shadows

Use Cases

- Marketing & Advertising



Product: Lifestyle

Our lifestyle photography conveys the immersive nature of Oculus by capturing the excitement and fun of the full-body action and multi-directional play of VR.

Key Attributes

- Single Person
- Dynamic composition on uncluttered backgrounds
- Medium color palette
- Subtle prism lighting
- Graphic use of light & cast shadows

Use Cases

Marketing & Advertising



FPO — To be updated 2021

Product: Environmental Lifestyle

Our environmental lifestyle photography shows the product being used in relatable surroundings, in more natural ways, to help add visual context for the user.

Key Attributes

- Single Person
- Relatable environment
- Natural angles and compositions
- Medium color palette
- Graphic use of light & shadows

Use Cases

- Marketing & Advertising



FPO — To be updated 2021

Story: Personal Transformation

These focus on a single person in an otherworldly and reality defying environment. They are used to visualize the transformative experience of VR.

Key Attributes

Single Person

Unorthodox angles and compositions

Bright, rich color palette

Subtle prism lighting

Graphic use of light & cast shadows

Use Cases

Marketing & Advertising

FPO — To be updated 2021

Story: Immersive Action

Images focus on activity in a real world environment. These artfully composed images strike a more serious yet still inspiring tone, showing the power of play.

Key Attributes

Unorthodox angles and compositions

Dark, rich color palette

Subtle prism lighting

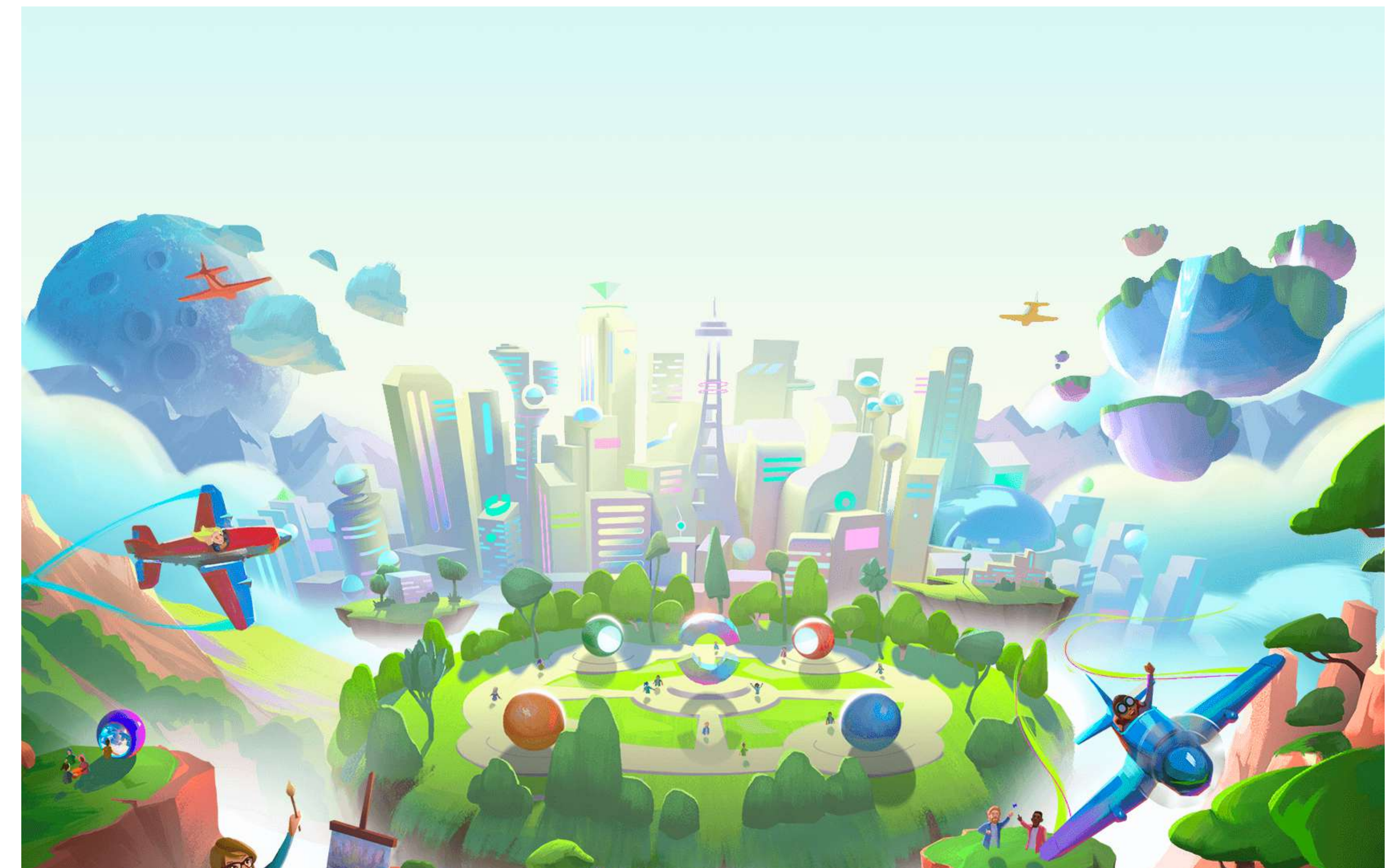
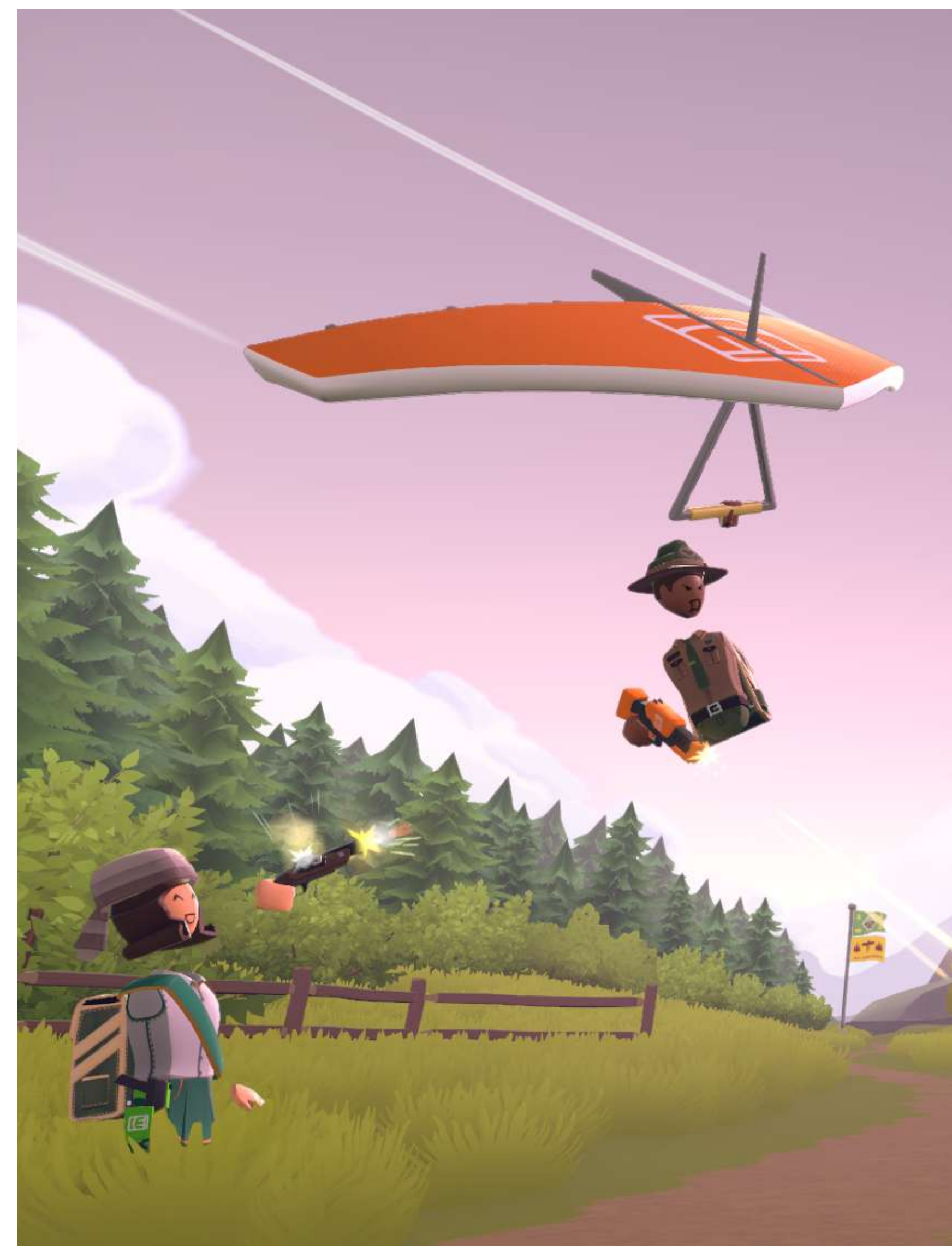
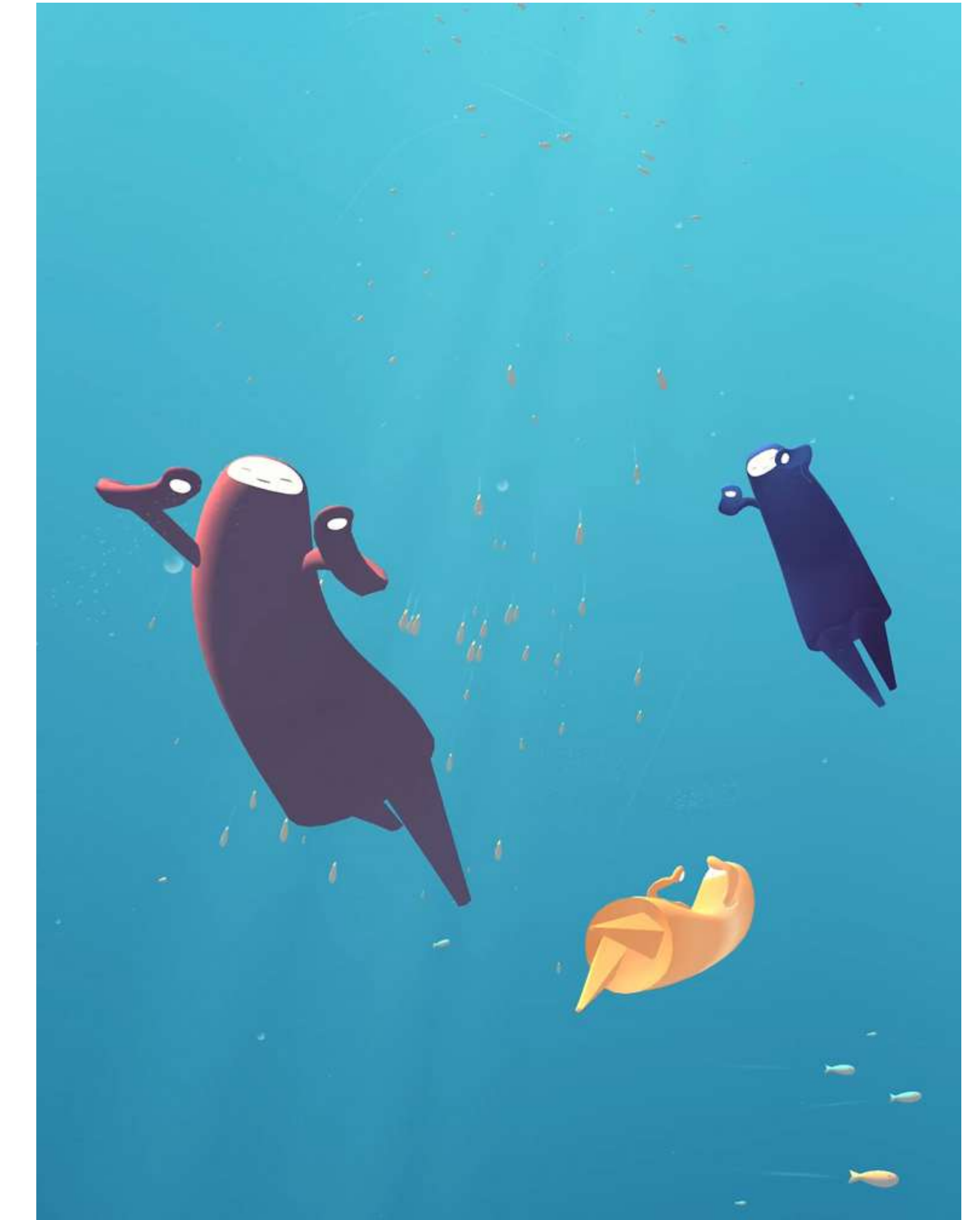
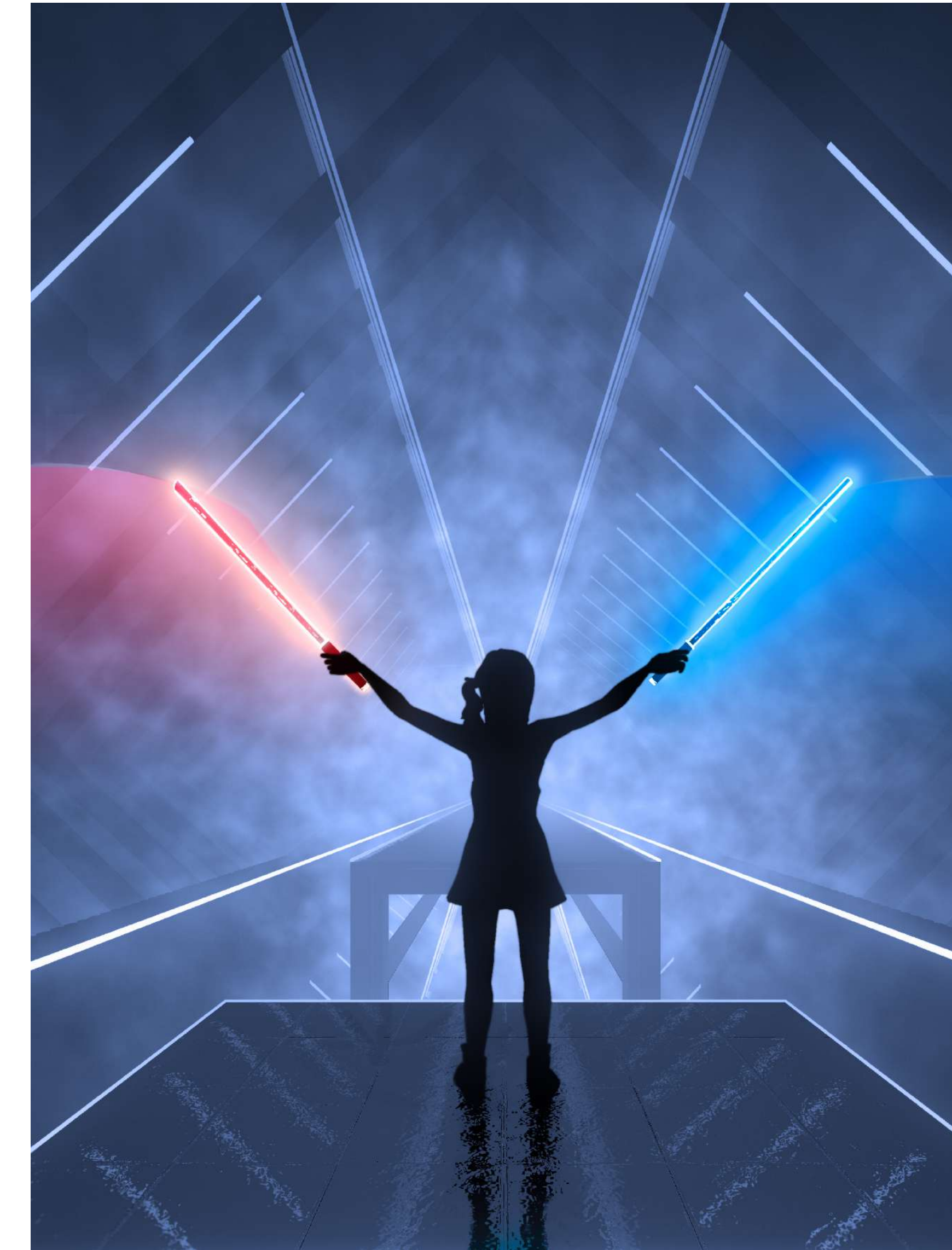
Graphic use of light & cast shadows

Use Cases

Marketing & Advertising

Partner Content

We frequently use content provided by partners in marketing, campaigns and other promotional materials. This can include both visual assets and in-game capture. Be sure to secure all rights and approvals with all partners prior to publication or release.



Combination

Images can be composed of a combination of the approved Storytelling styles—Personal Transformation, Immersive Action, and Partner Content. The final images should capture the excitement and unique, immersive experience of VR.



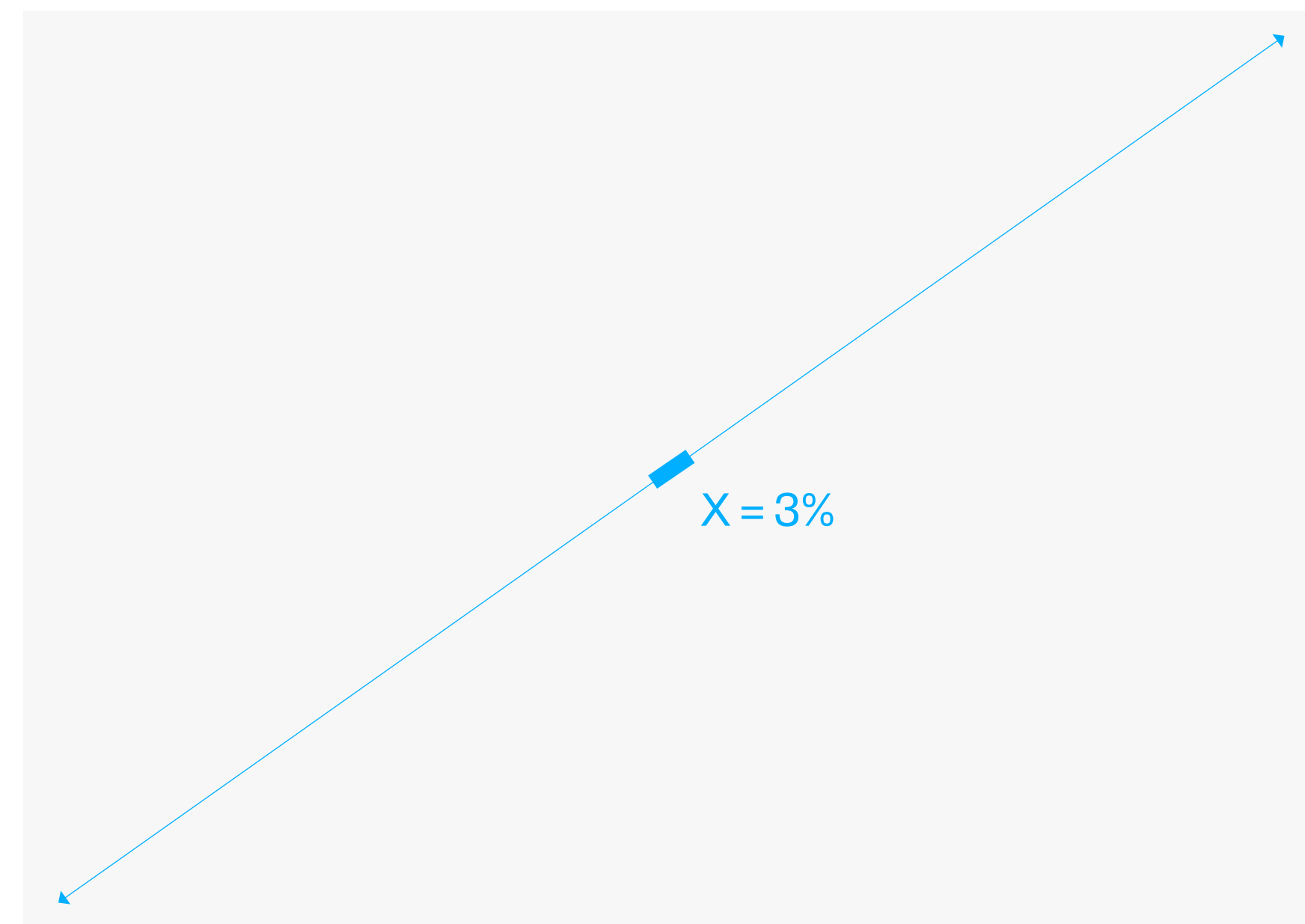
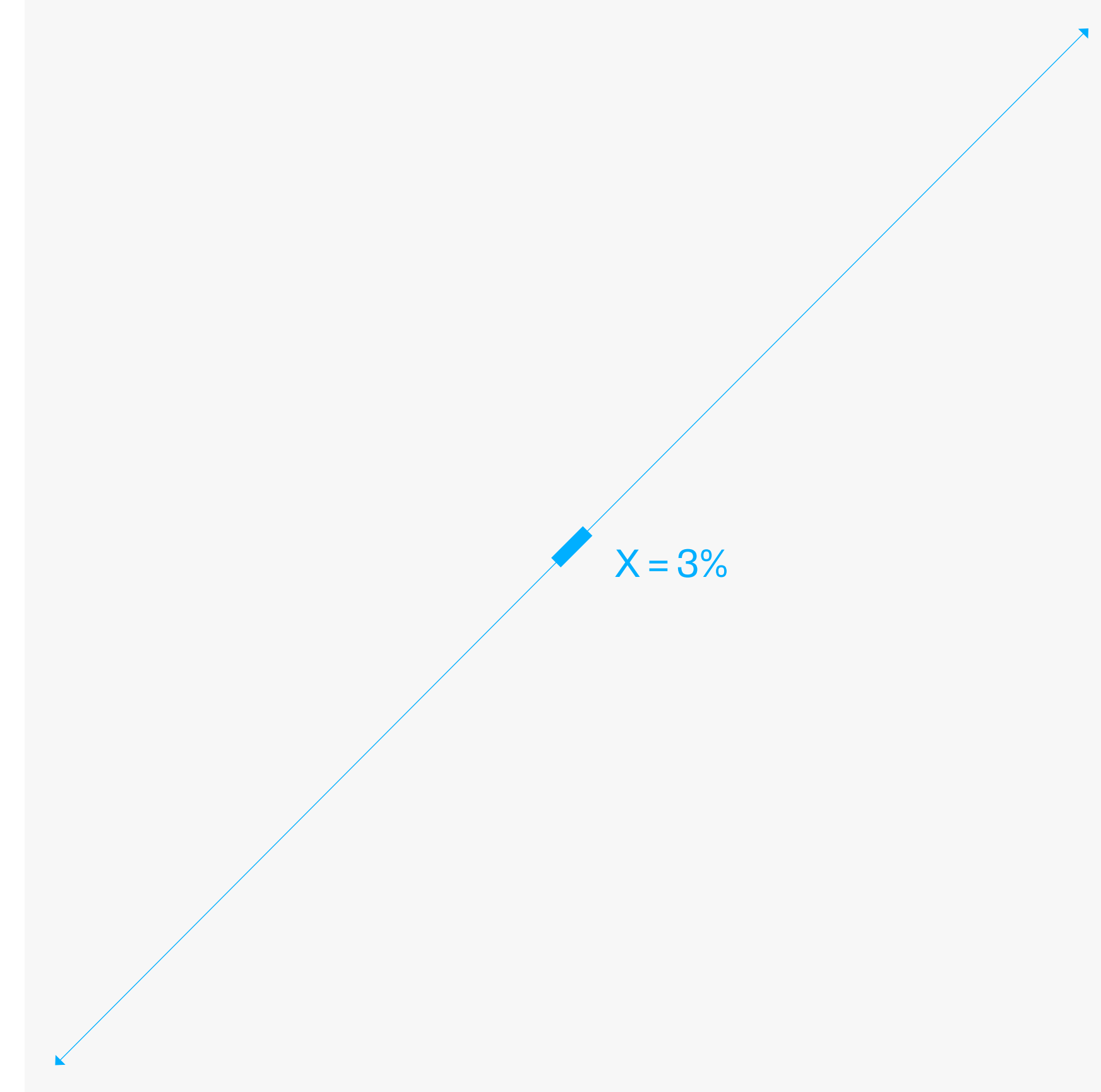
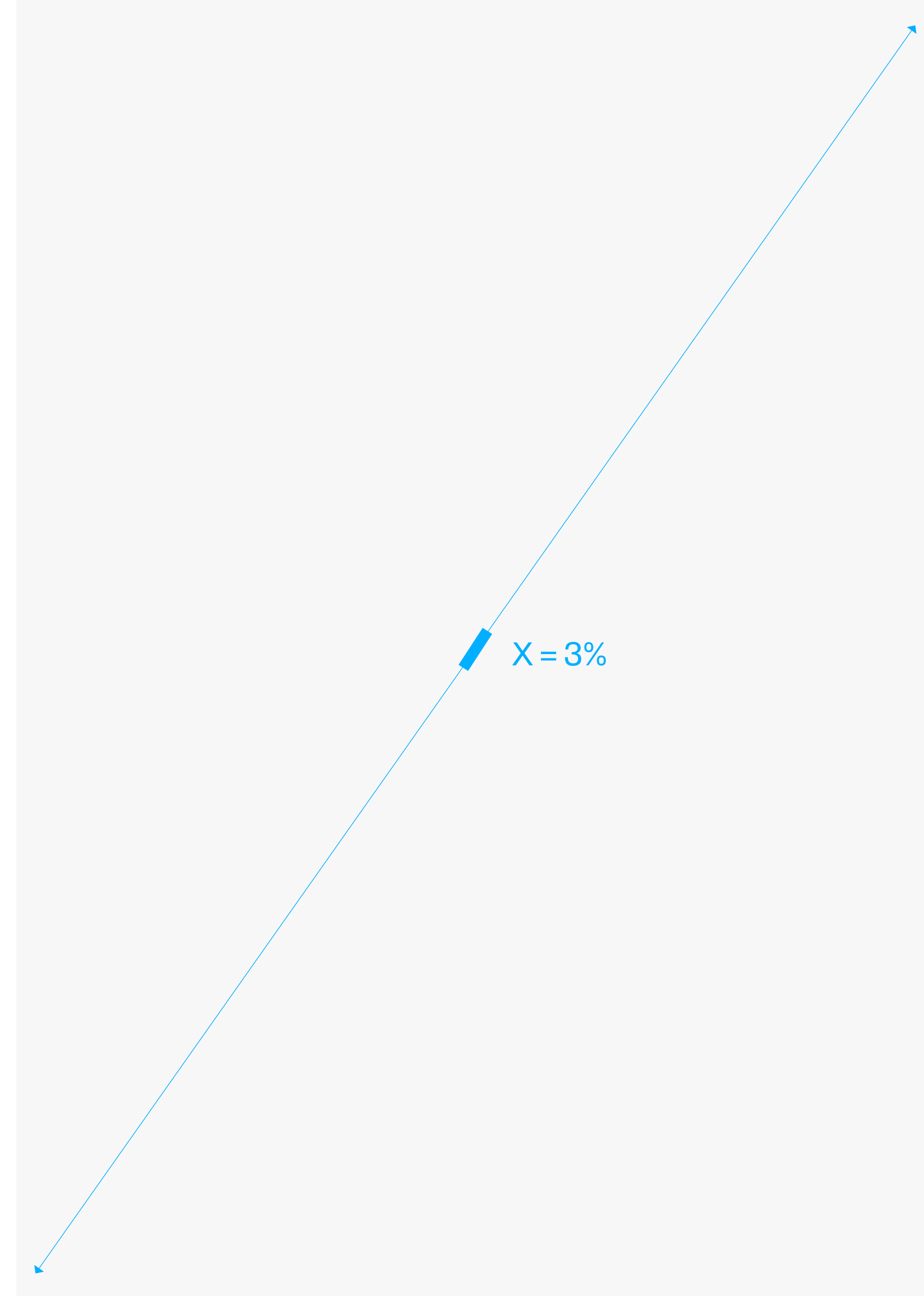
6

LAYOUT

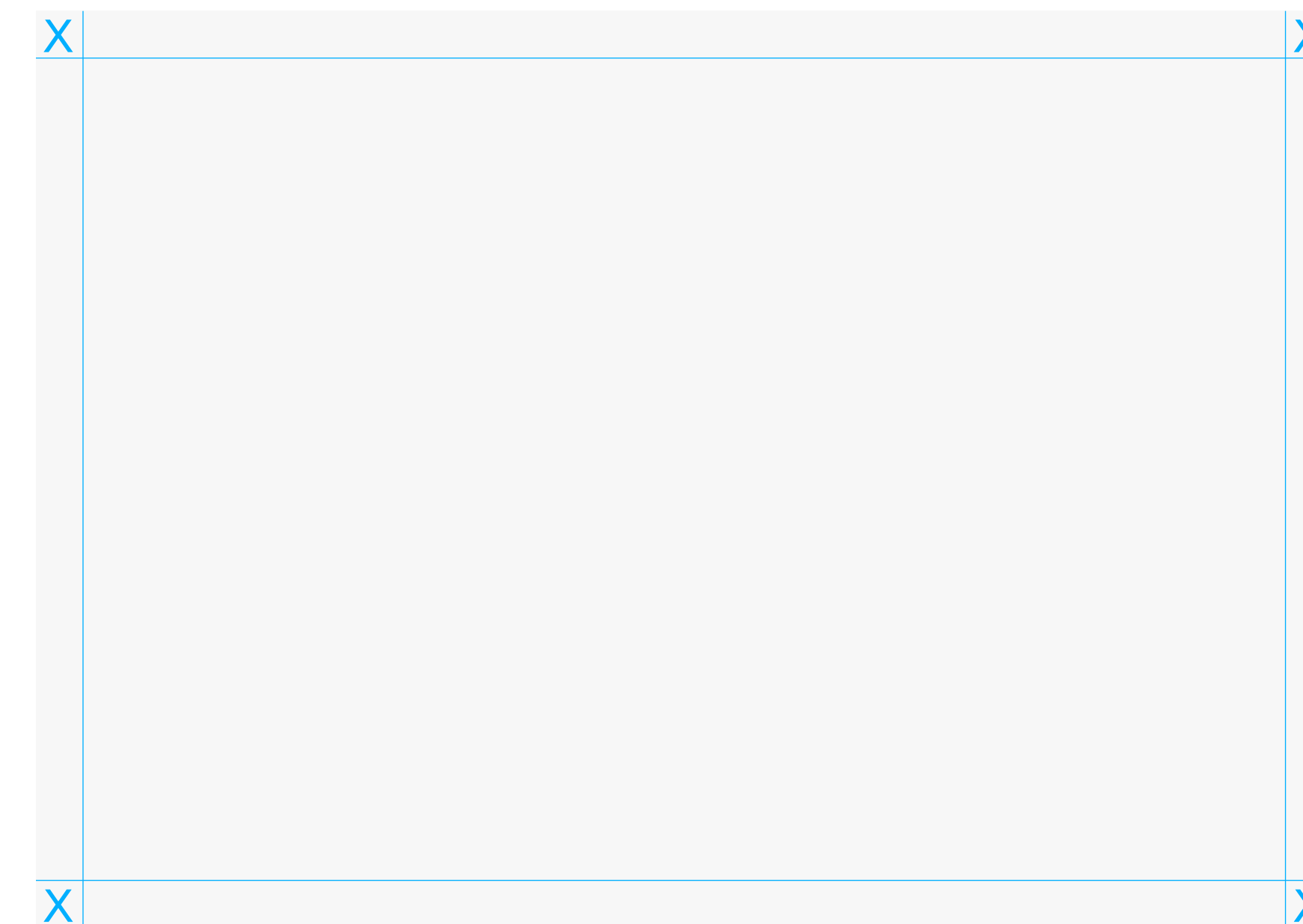
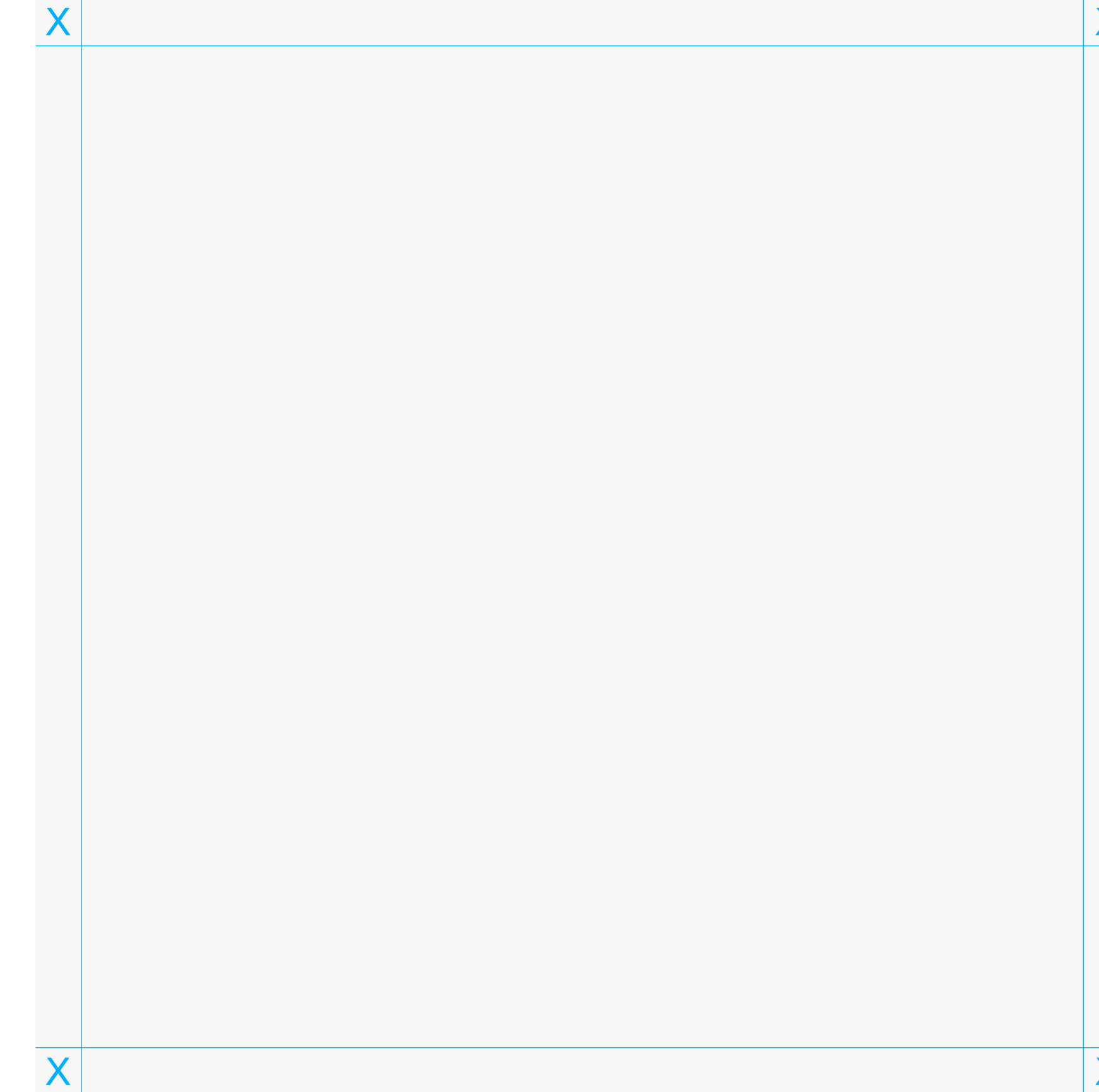
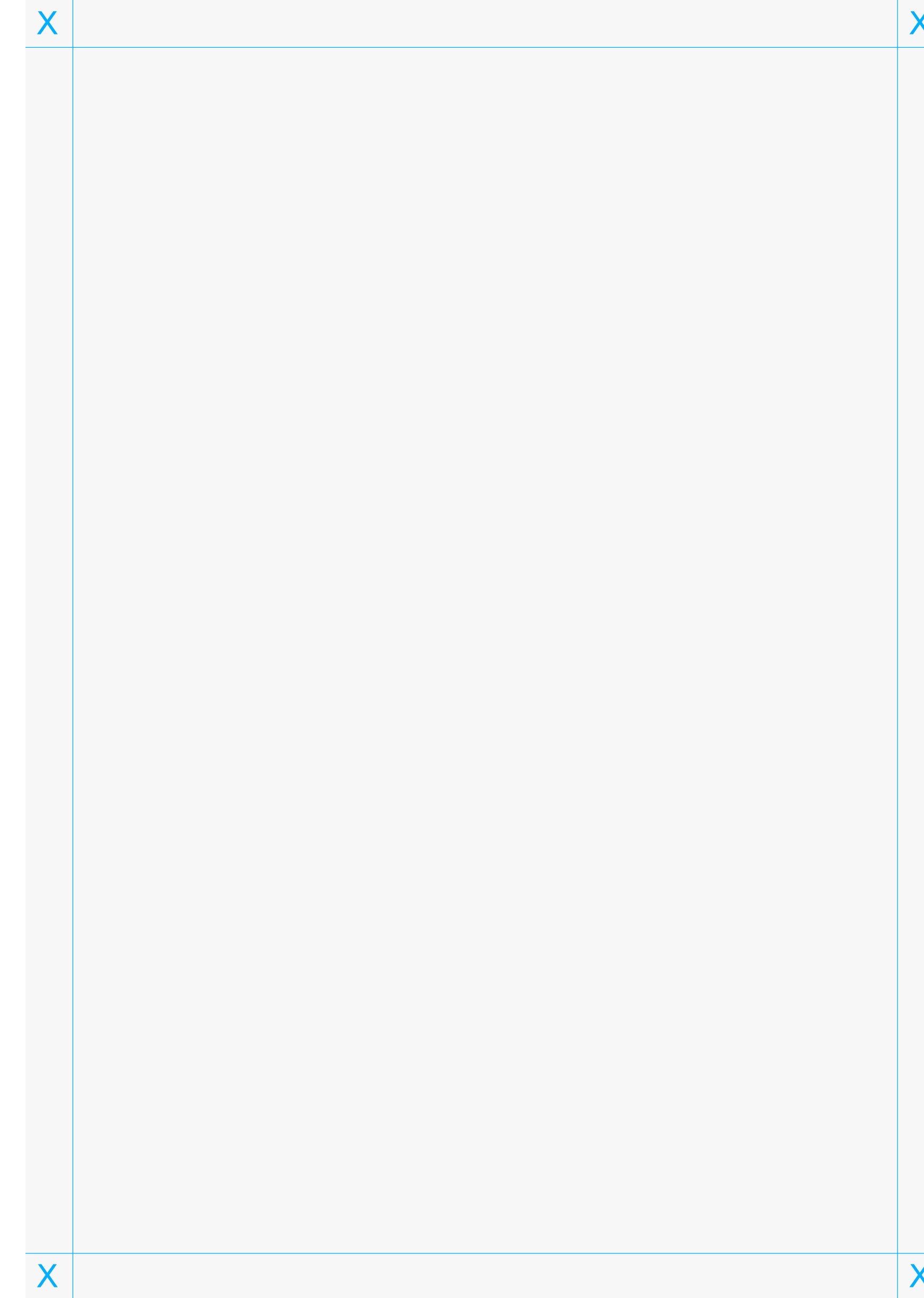
Defining Margins

For marketing communications the minimum size for margins are 3% of the diagonal distance, or 5mm in print and 10px for digital communications - whichever number is larger.

A - Minimum Margin Size



B - Defined Margins

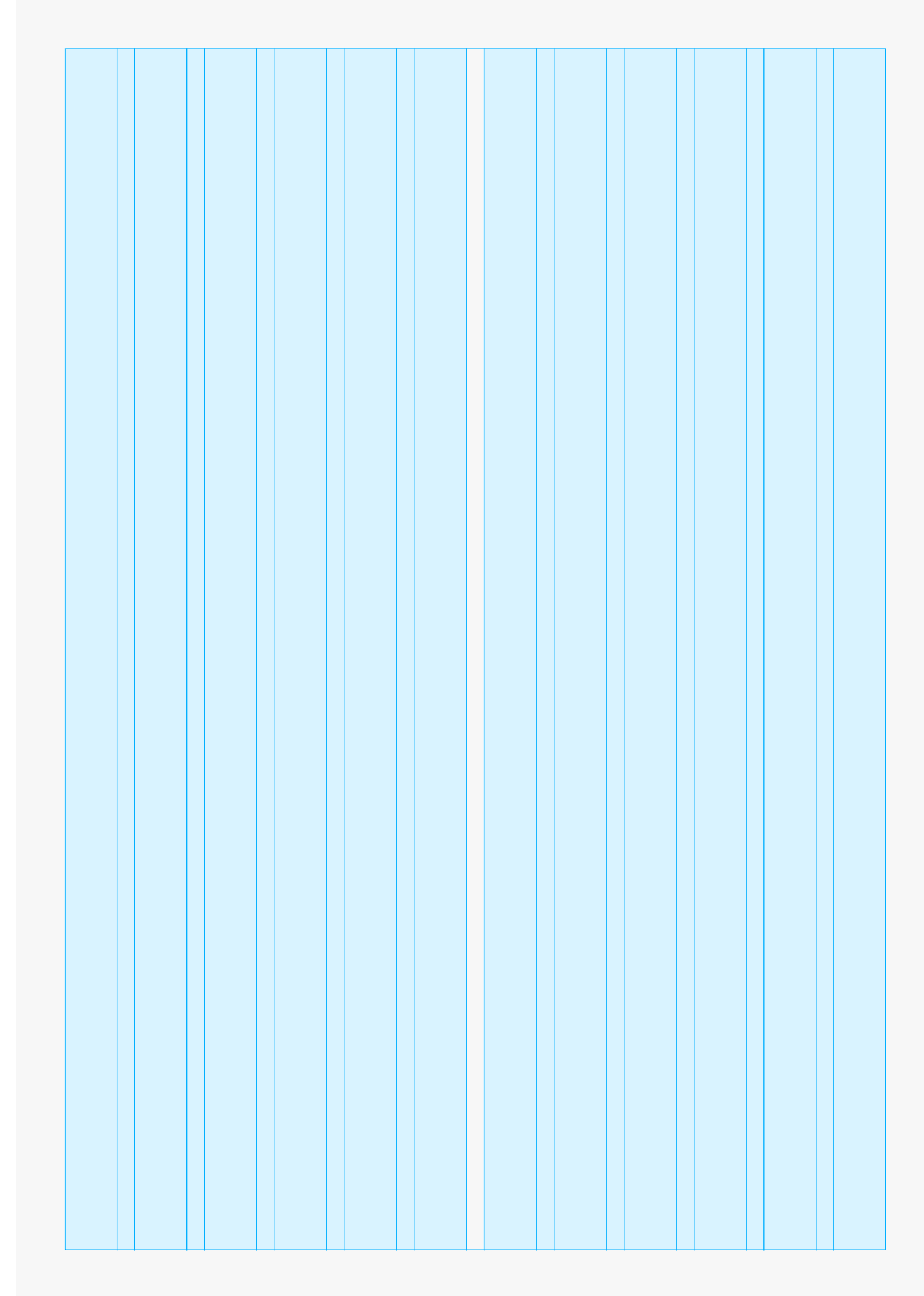


The 12 Column Grid

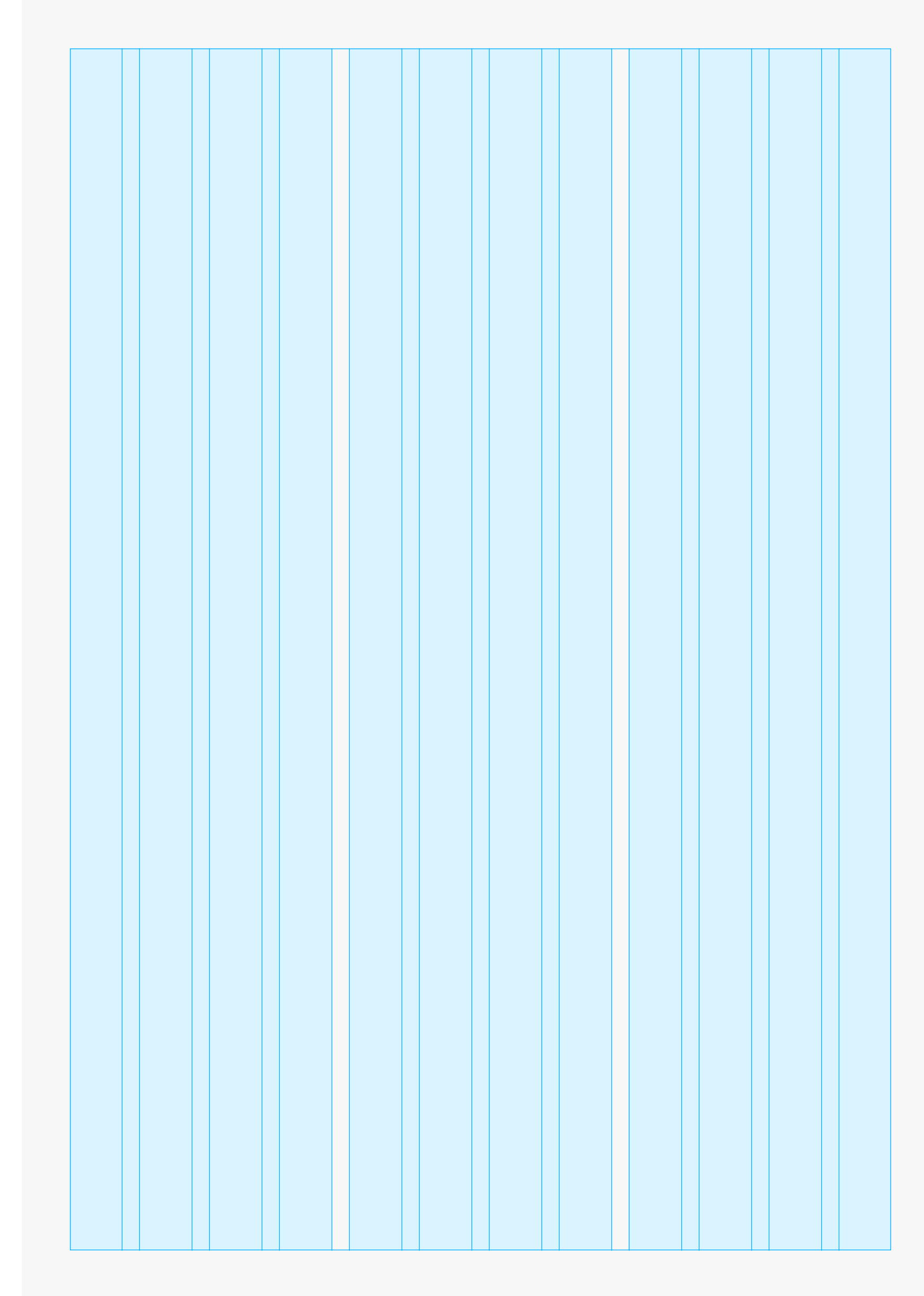
To ensure order and consistency a 12 column grid should be used for all layout tasks. The 12 column grid allows a page to be divided evenly into units of 1, 2, 3, 4, 6, 12.

The size of the format and amount of content will determine how many units the grid should be split into. Aim to use as few columns as possible to avoid overly complex layouts.

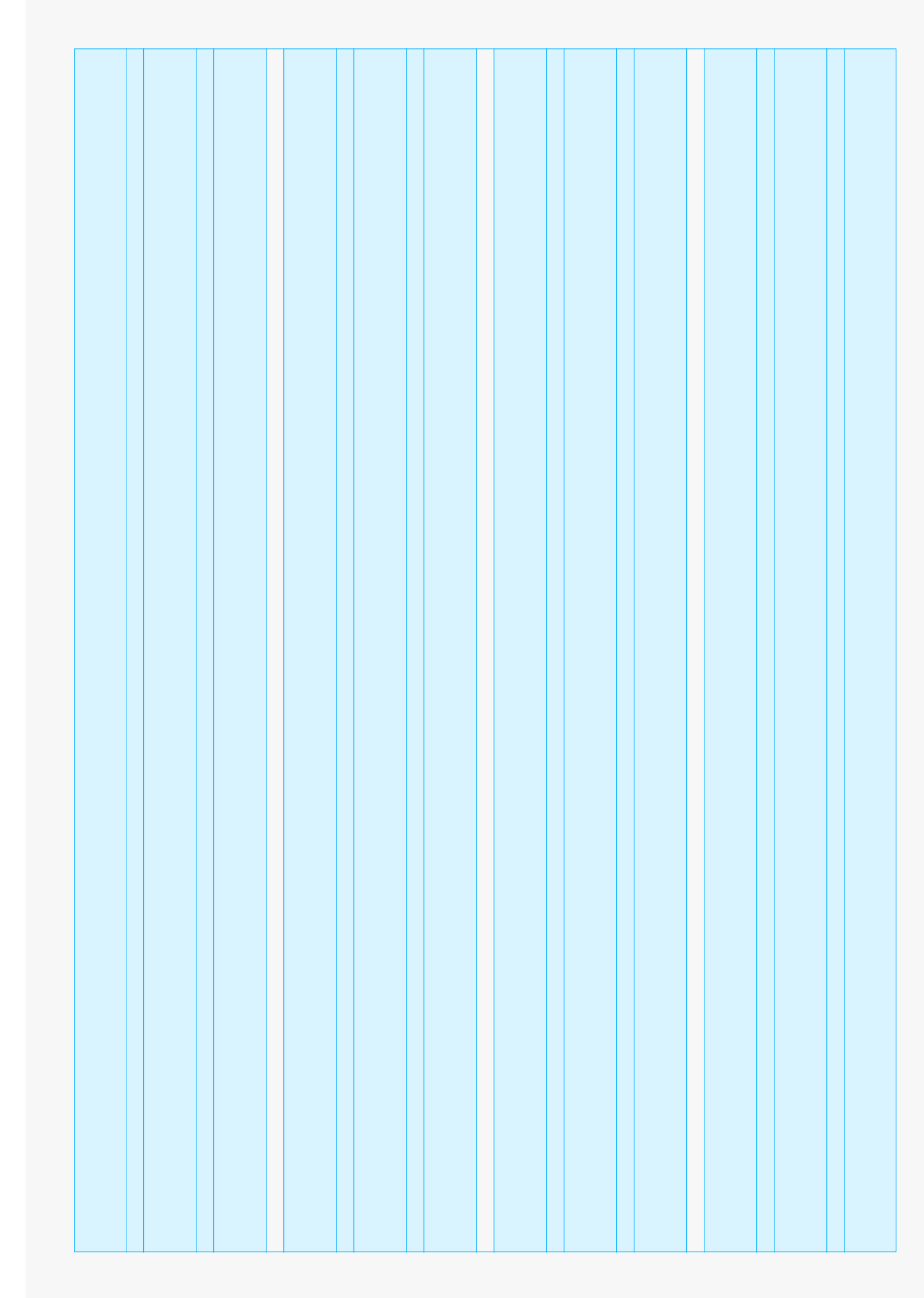
A - 2 Column



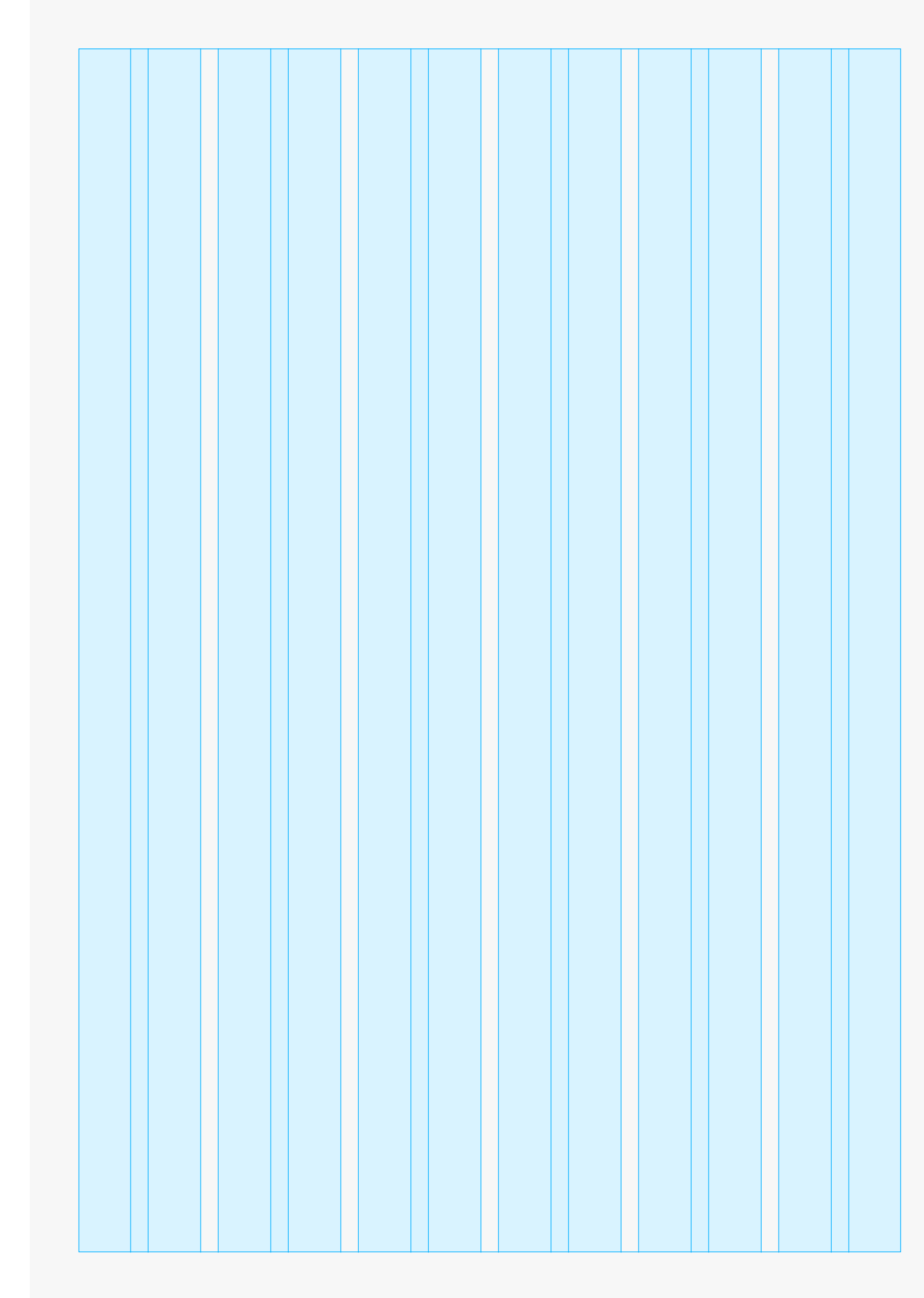
B - 3 Column



C - 4 Column



D - 6 Column



The 12 Column Grid

To ensure order and consistency a 12 column grid should be used for all layout tasks. The 12 column grid allows a page to be divided evenly into units of 1, 2, 3, 4, 6, 12.

The size of the format and amount of content will determine how many units the grid should be split into. Aim to use as few columns as possible to avoid overly complex layouts.

A - 2 Column

Quick Start
Schnellstart
Démarrage rapide
クイックスタート

P.4

Vivamus sagittis lacus vel augue laoreet rutrum faucibus dolor auctor. Morbi leo risus, porta ac consectetur ac, vestibulum at eros. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus. Donec id elit non mi porta gravida at eget metus. Curabitur blandit tempus porttitor. Donec ullamcorper nulla non metus auctor fringilla.

Morbi leo risus, porta ac consectetur ac, vestibulum at eros. Vivamus sagittis lacus vel augue laoreet rutrum faucibus dolor auctor. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus. Donec id elit non mi porta gravida at eget metus. Curabitur blandit tempus porttitor. Donec ullamcorper nulla non metus auctor fringilla.

Etiam porta sem malesuada magna mollis euismod. Nullam id dolor id nibh ultricies vehicula ut id elit. Curabitur blandit tempus porttitor. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus.

Sed posuere consectetur est at lobortis. Cras mattis consectetur purus sit amet fermentum. Etiam porta sem malesuada magna mollis euismod. Cras justo odio, dapibus ac facilisis in, egestas eget quam. Vestibulum id ligula porta felis euismod semper. Maecenas sed diam eget risus varius blandit sit amet non magna. Cras justo odio, dapibus ac facilisis in, egestas eget quam.

Integer posuere erat a ante venenatis dapibus posuere velit aliquet. Cras mattis consectetur purus sit amet fermentum. Donec sed odio dui. Cras mattis consectetur purus sit amet fermentum. Nullam quis risus eget urna mollis ornare vel eu leo. Aenean eu leo quam. Pellentesque ornare sem lacinia quam venenatis vestibulum.


B - 3 Column

oculus from FACEBOOK

EN
Consectetur Amet Justo Inceptos
Maecenas sed diam eget risus varius blandit sit amet non magna. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras justo odio.

FR
Tellus Consectetur Elit
Vivamus sagittis lacus vel augue laoreet rutrum faucibus dolor auctor. Morbi leo risus, porta ac consectetur ac, vestibulum at eros. Donec it.

DE
Vehicula Ligula Adipiscing
Integer posuere erat a ante venenatis dapibus posuere velit aliquet. Sed posuere consectetur est at lobortis. Curabitur blandit tempus.



C - 4 Column

DEFY REALITY

oculus from FACEBOOK

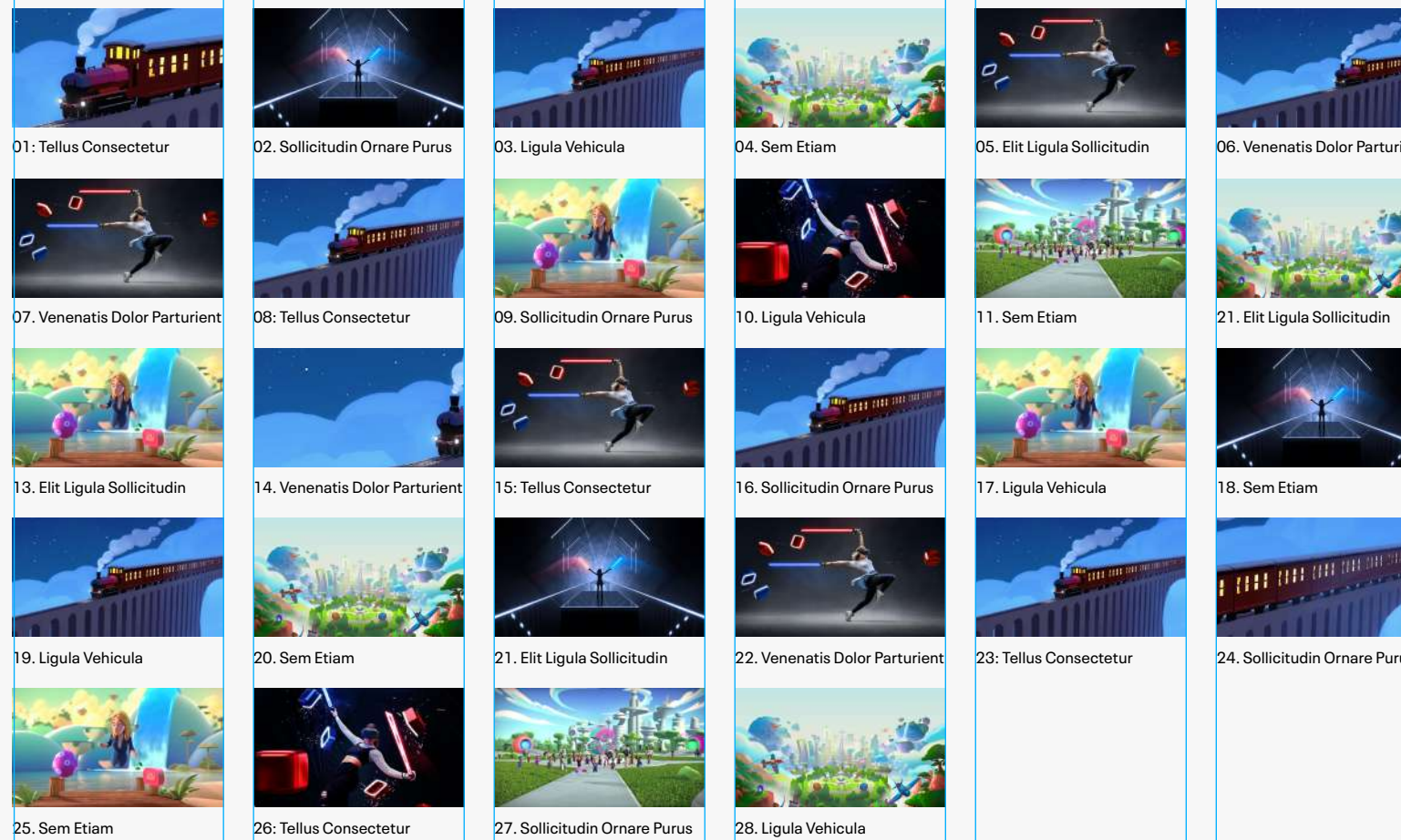
oculus.com @oculus

Pre-order online at oculus.com/order

D - 6 Column

RELEASE

CALENDAR

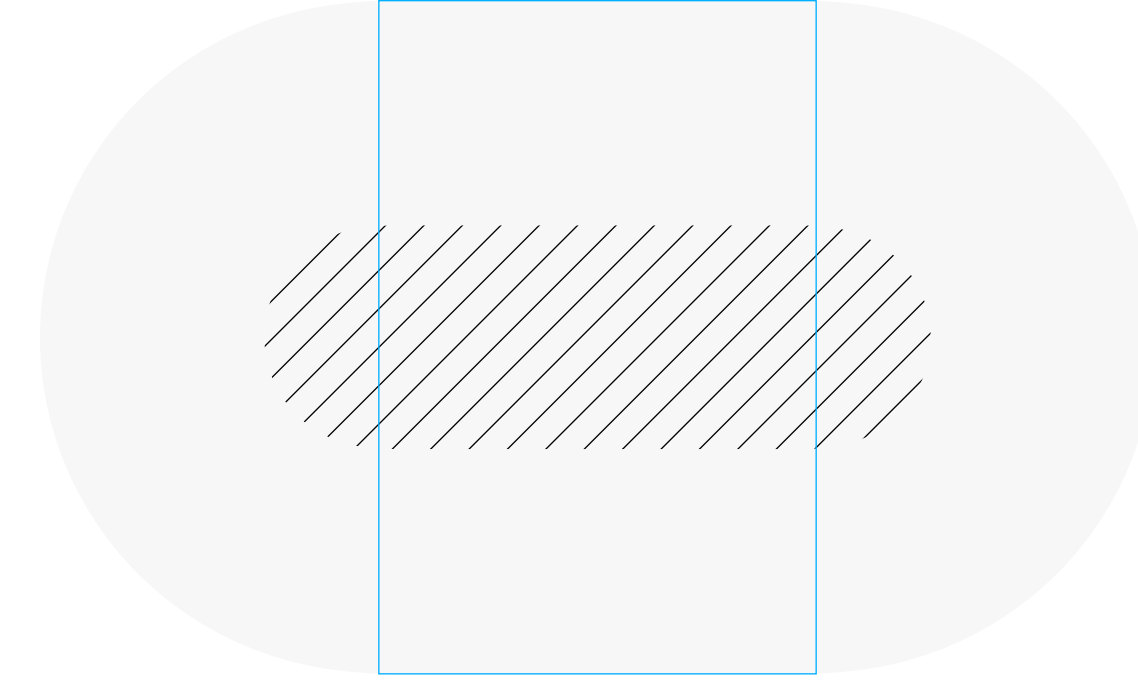
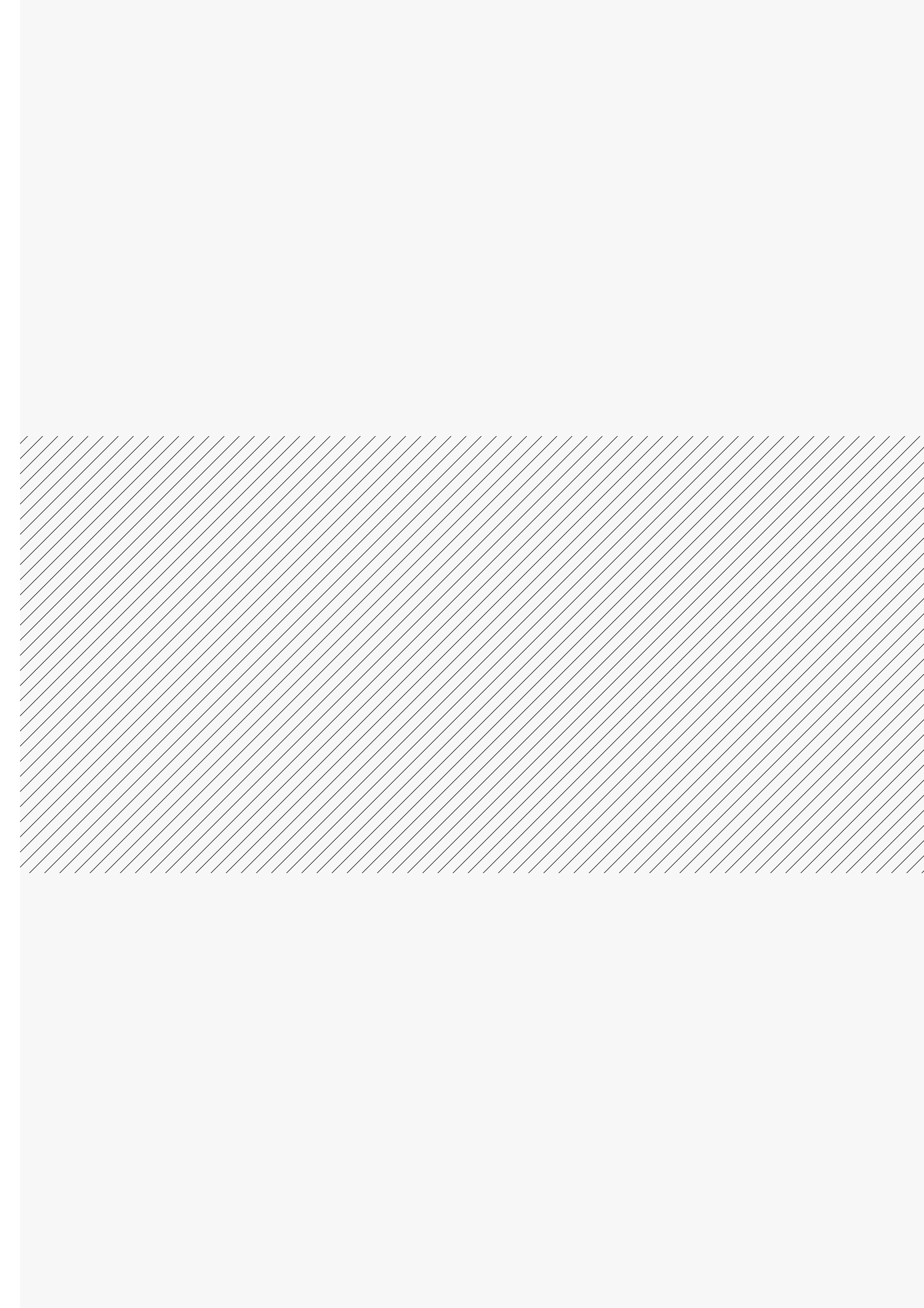


7 THE FOCAL AREA

Overview

A highly-useful tool in the Oculus visual identity is what's called the Focal Area. The Focal Area is inspired by the experience of wearing the Oculus headset itself, as well as the Stadium logo. The underlying principle of the Focal Area is nothing more than a central band running across the middle of the page that can be used to house or position content.

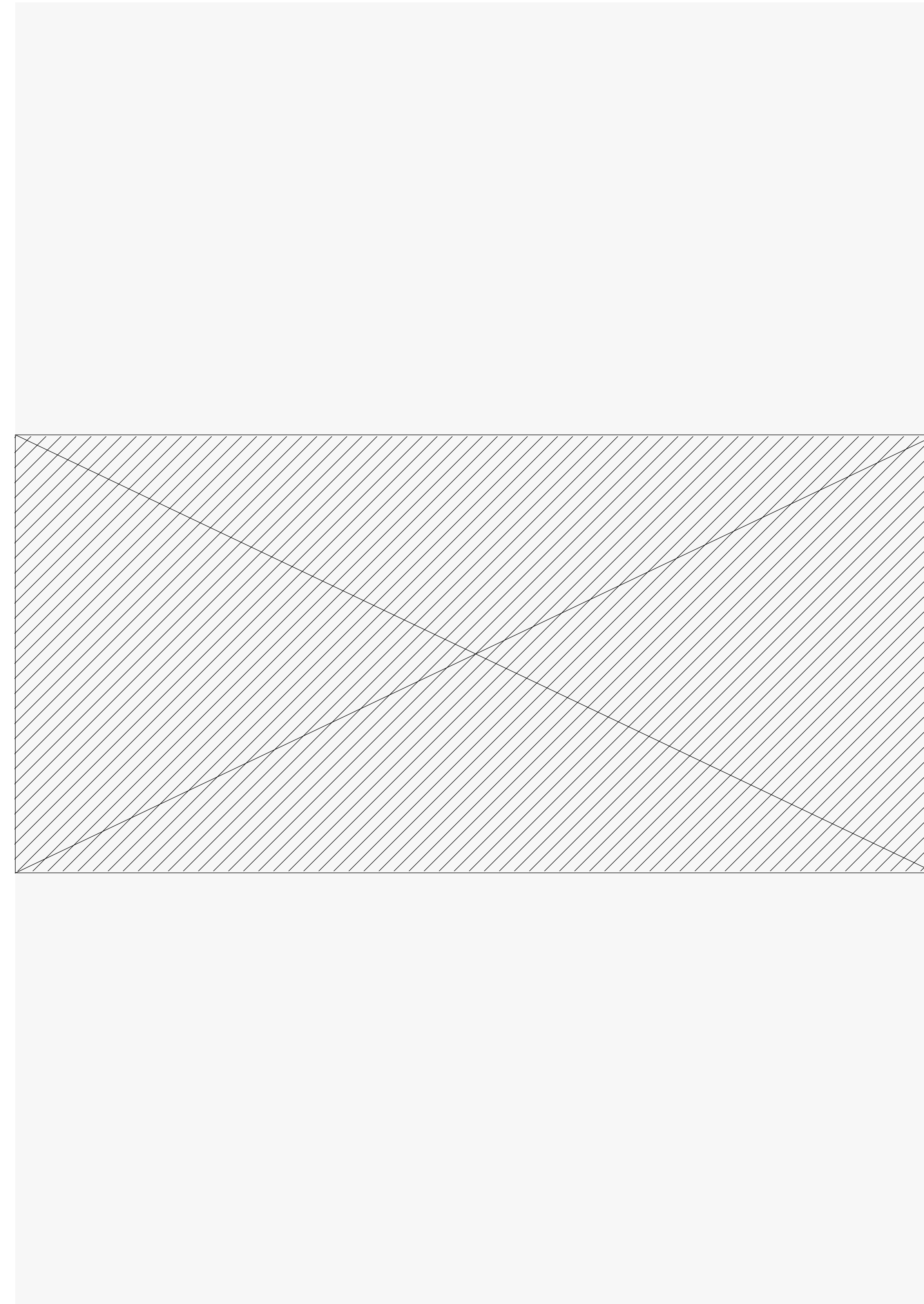
Using the Focal Area to determine the structure of a layout gives us a defined space to play in – one that can be adapted and treated in numerous ways to produce a huge variety of possible designs.

A - The Stadium**B - Composition Structure**

Elements

There are three main types of content that are contained within the focal area: Images, Headlines, and the Oculus Stadium. Each can be combined with other elements of the visual identity to arrive at a diverse assortment of outcomes.

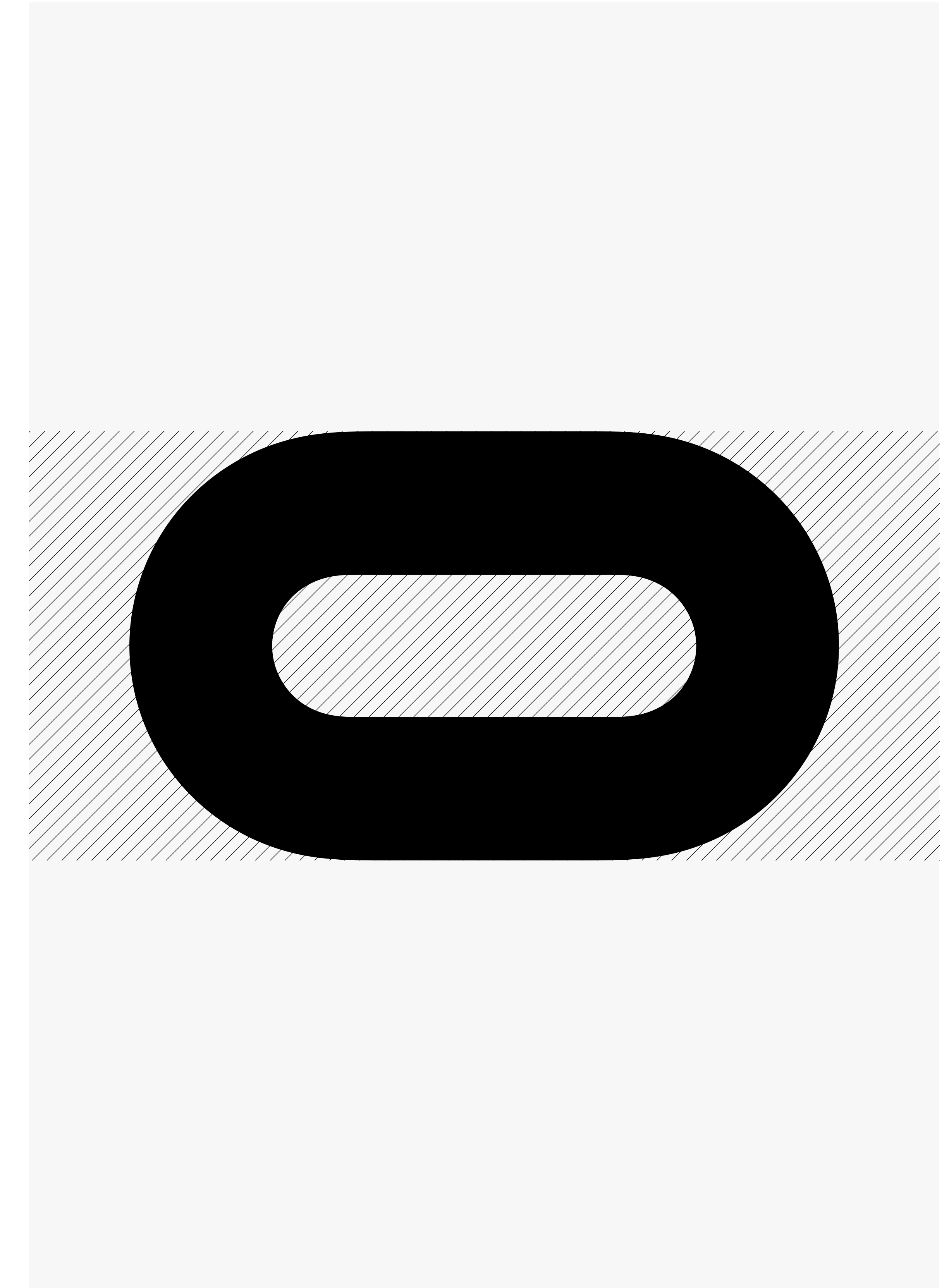
A - Image strip



B - Type



C - Stadium



Elements

There are three main types of content that are contained within the focal area: Images, Headlines, and the Oculus Stadium. Each can be combined with other elements of the visual identity to arrive at a diverse assortment of outcomes.

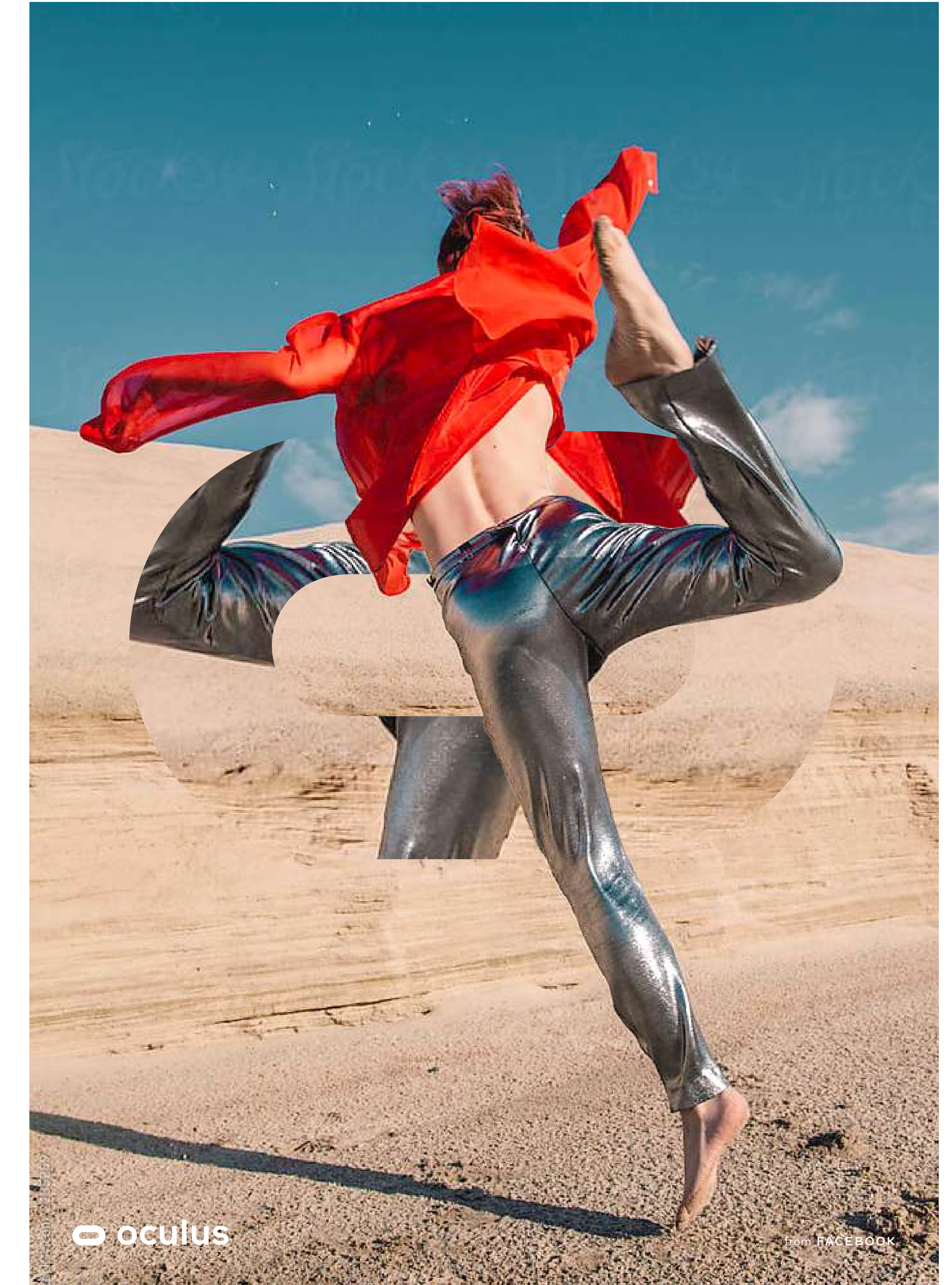
A - Image strip



B - Type



C - Stadium



8

FOCAL ELEMENT 1: IMAGE STRIP

Overview

Using the Focal Area to house images is something that, over time, will become an ownable and highly recognizable part of the Oculus visual identity. It creates a unique look and should be a go-to option when presenting images in marketing material.

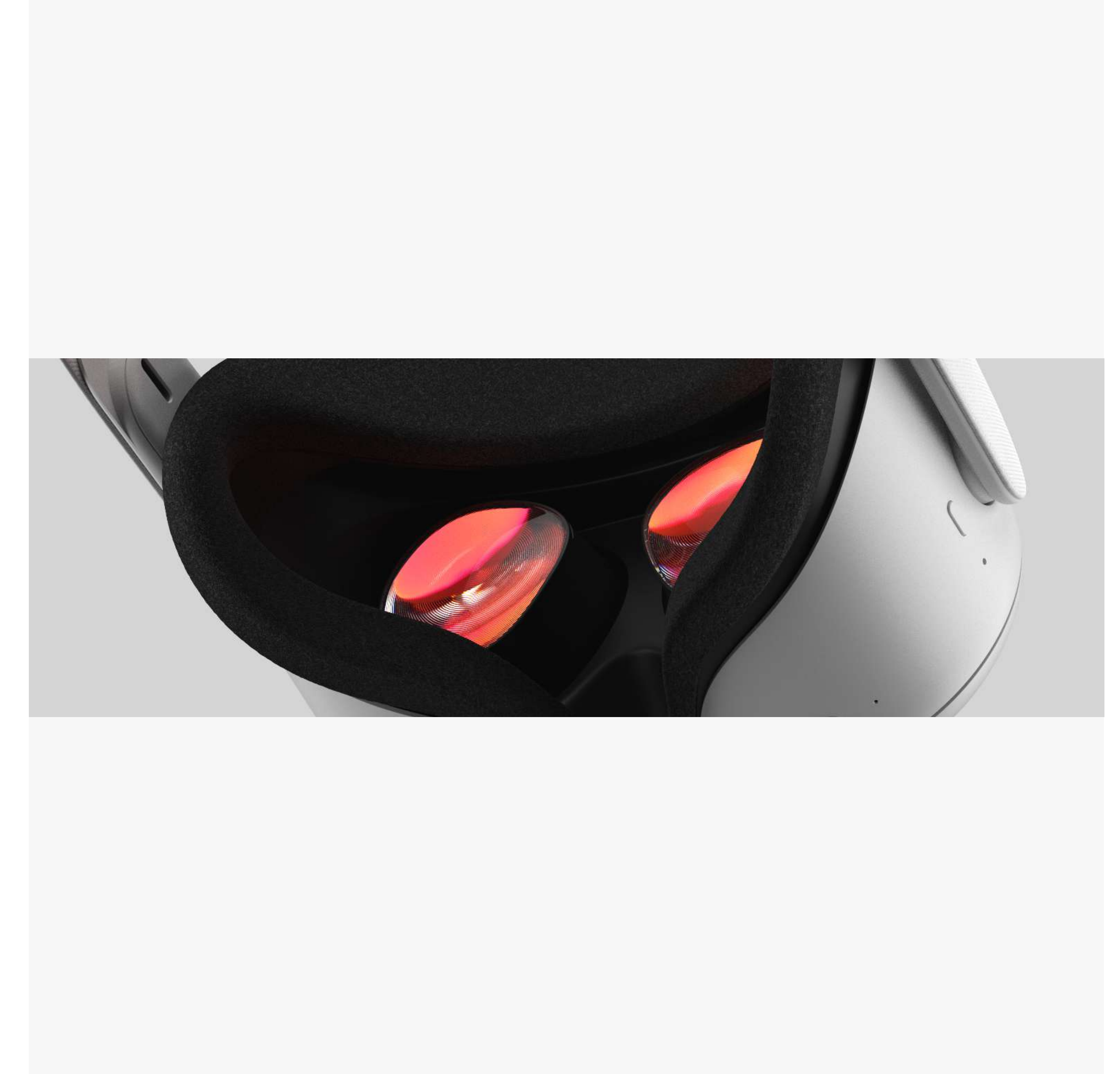
Tall - 1/3



Wide - 1/3



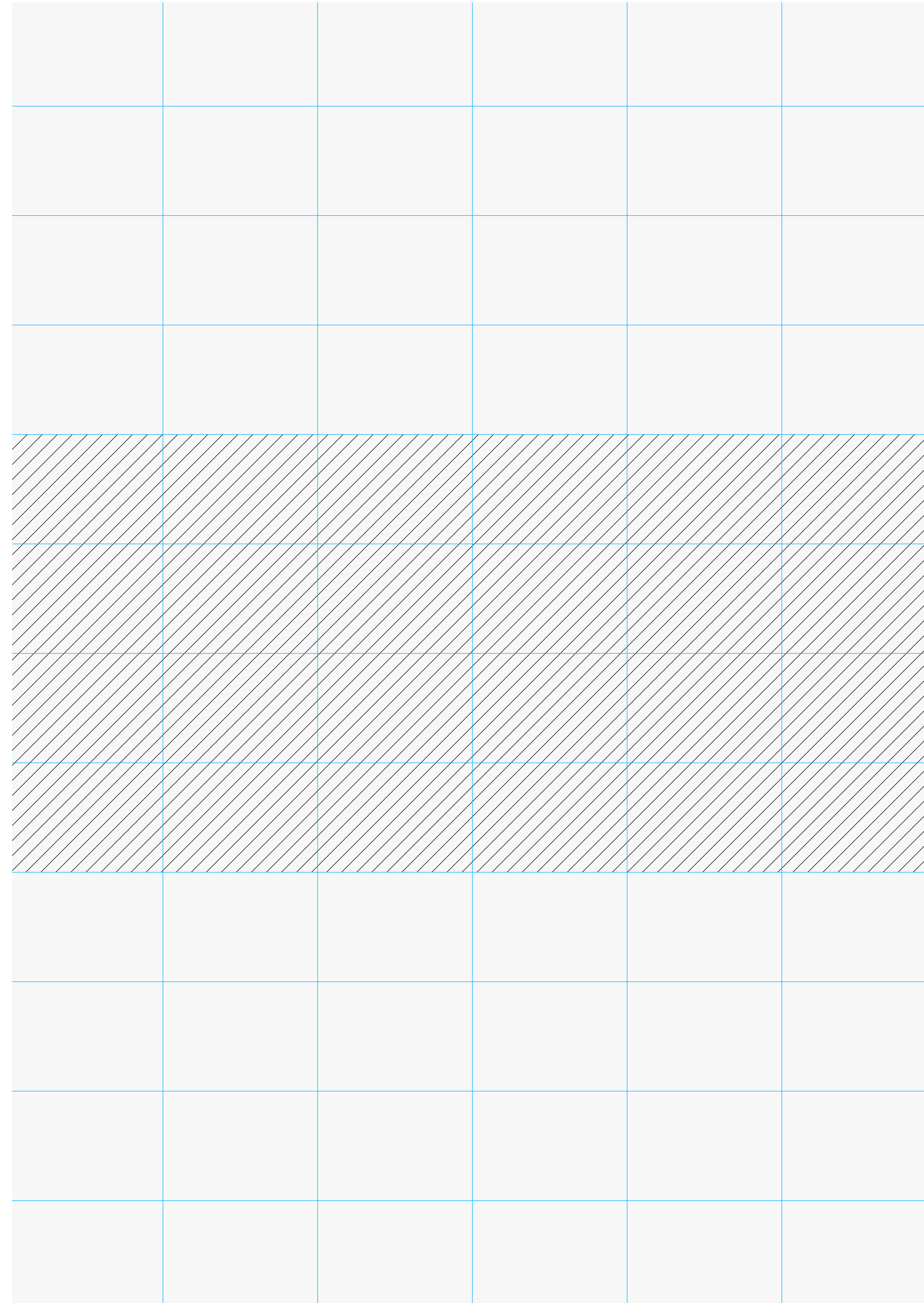
Square - 1/3



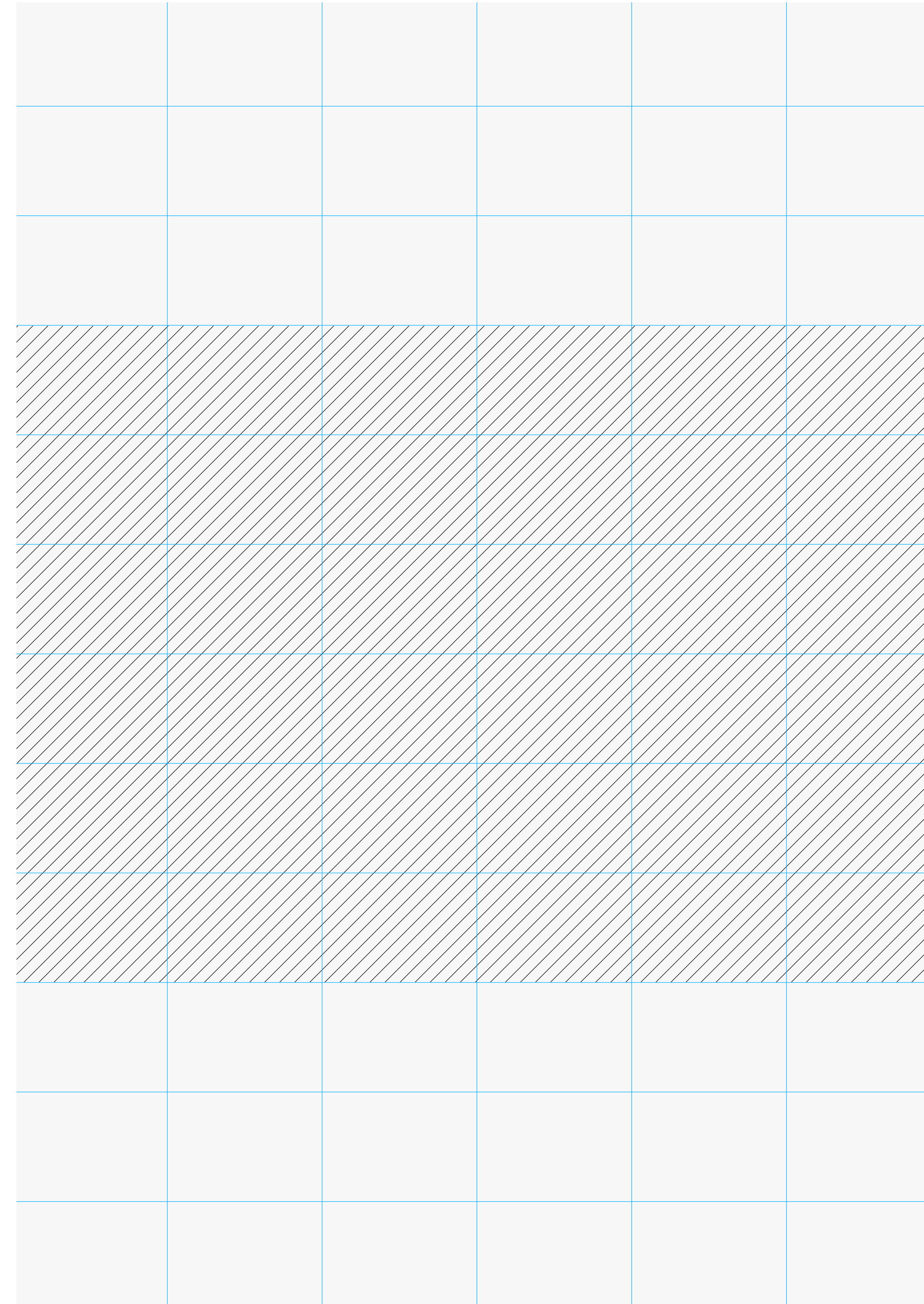
Scalability

The default size for creating an image strip is to use 1/3 of the format's height to create three even bands. 1/3rd may not always be appropriate or may look awkward in especially tall or wide formats. In such instances you can 'zoom-in' to produce a larger strip. By dividing a surface into 12 even rows you can produce three additional sizes for the image strip.

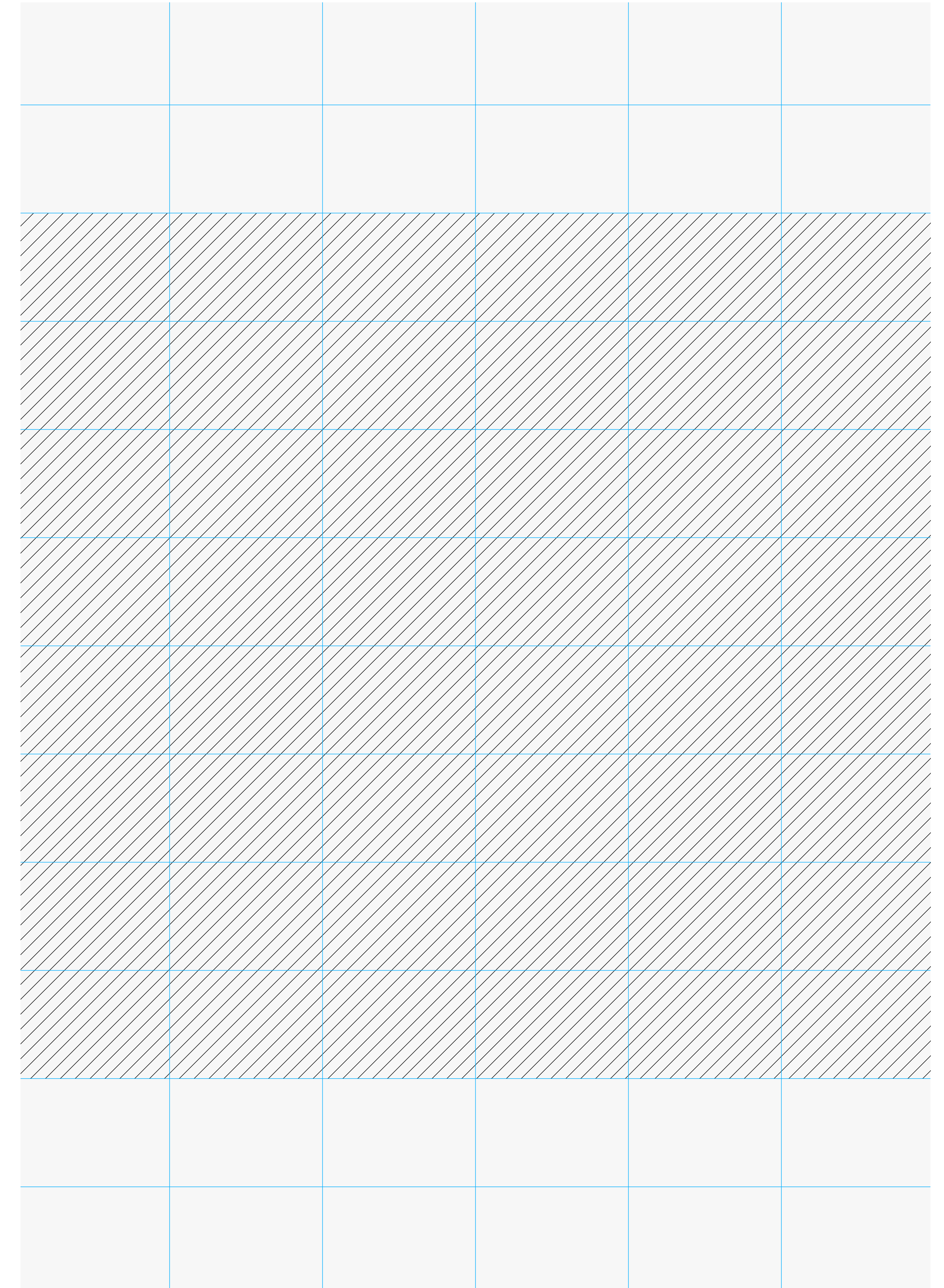
1/3



1/2



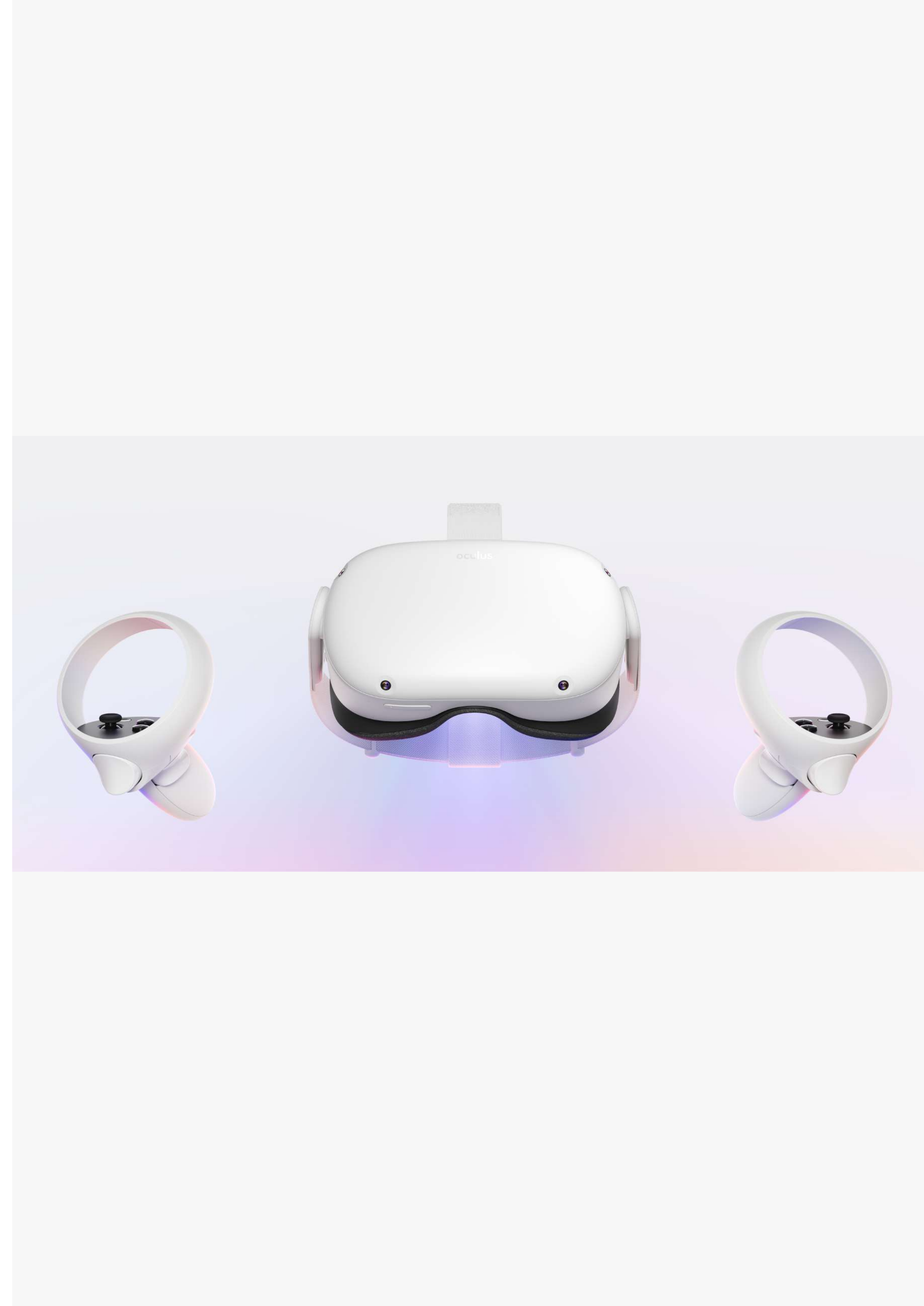
2/3



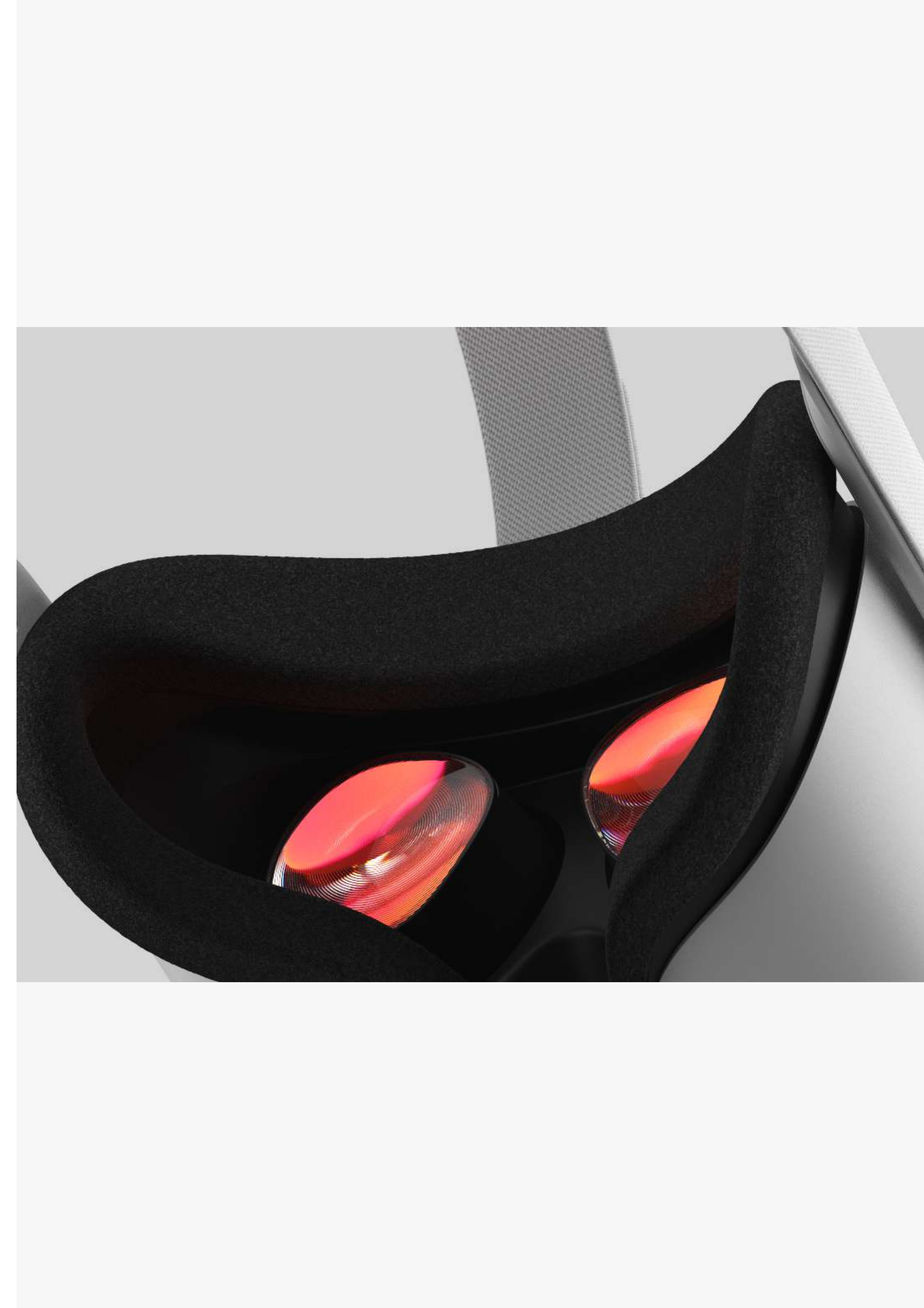
Scalability

The default size for creating an image strip is to use 1/3 of the format's height to create three even bands. 1/3rd may not always be appropriate or may look awkward in especially tall or wide formats. In such instances you can 'zoom-in' to produce a larger strip. By dividing a surface into 12 even rows you can produce three additional sizes for the image strip.

1/3



1/2



2/3



9

FOCAL ELEMENT 2: TYPE

Positioning

A - Middle

Type is used as the centerpiece in the Focal Area. Headlines should not span more than two lines.

B - Top only

A headline can be placed only at the top of a page to allow for an image strip in the middle and logos, web addresses, legal copy, etc., at the bottom.

C - Top & Bottom

Where a supporting logo is not needed at the bottom - such as on social media posts - headlines can be broken into two parts and aligned to the top and bottom margins. An image strip or supporting copy is placed in the middle.

A - Middle



B - Top Only



C - Top & Bottom



Positioning

A - Middle

Type is used as the centerpiece in the Focal Area. Headlines should not span more than two lines.

B - Top only

A headline can be placed only at the top of a page to allow for an image strip in the middle and logos, web addresses, legal copy, etc...at the bottom.

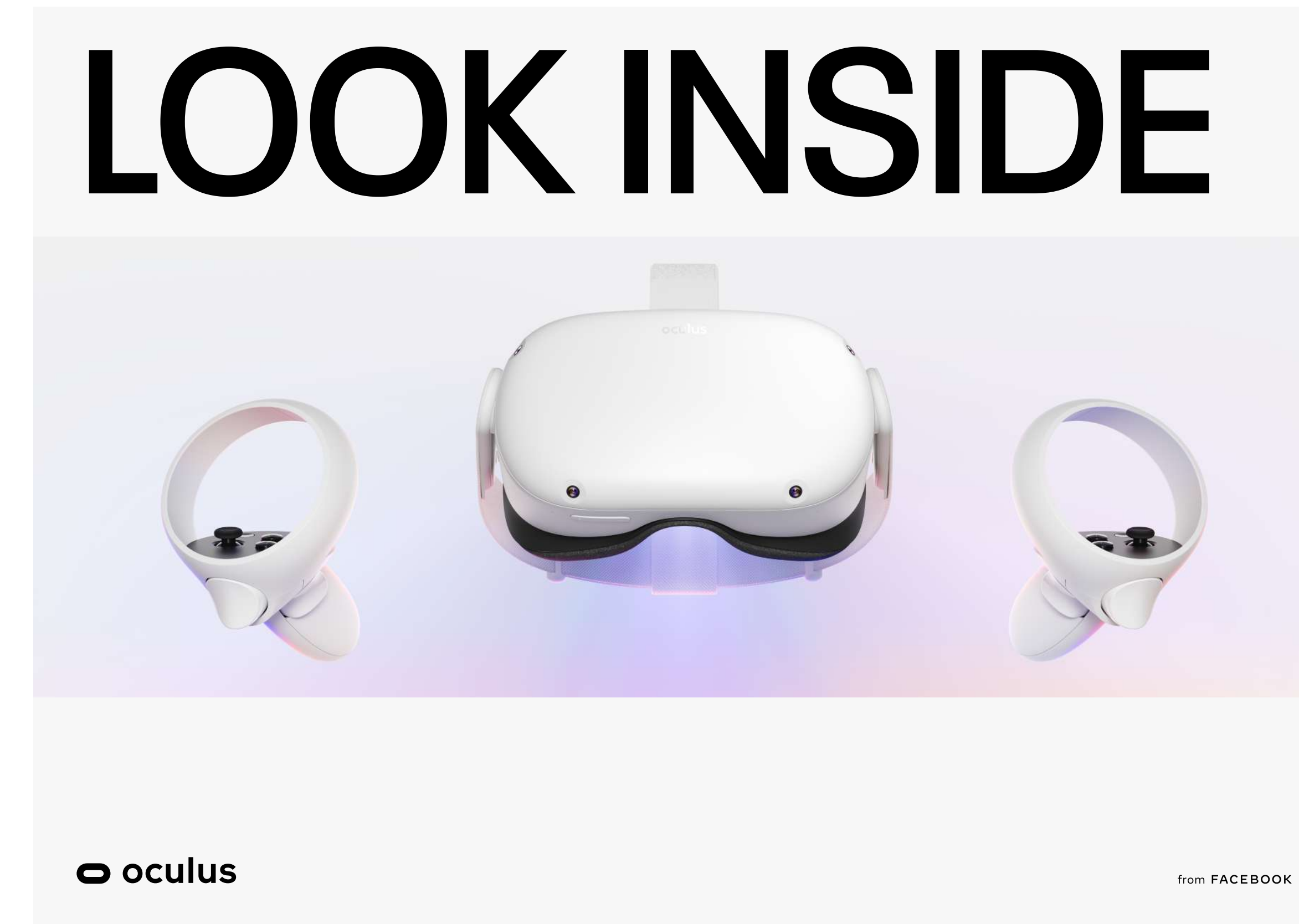
C - Top & Bottom

Where a supporting logo is not needed at the bottom - such as on social media posts - headlines can be broken into two parts and aligned to the top and bottom margins. An image strip or supporting copy is placed in the middle.

A - Middle



B - Top Only



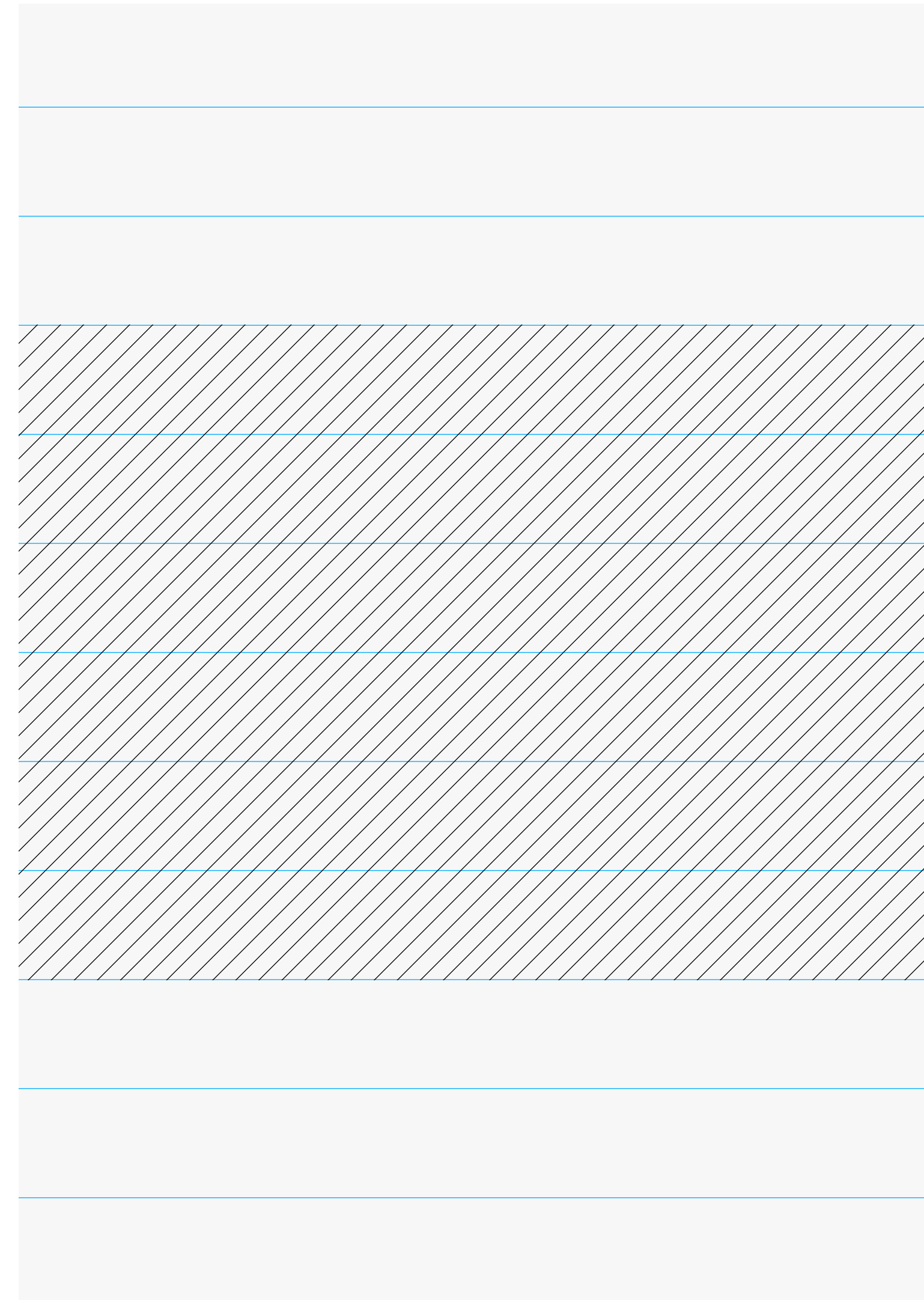
C - Top & Bottom



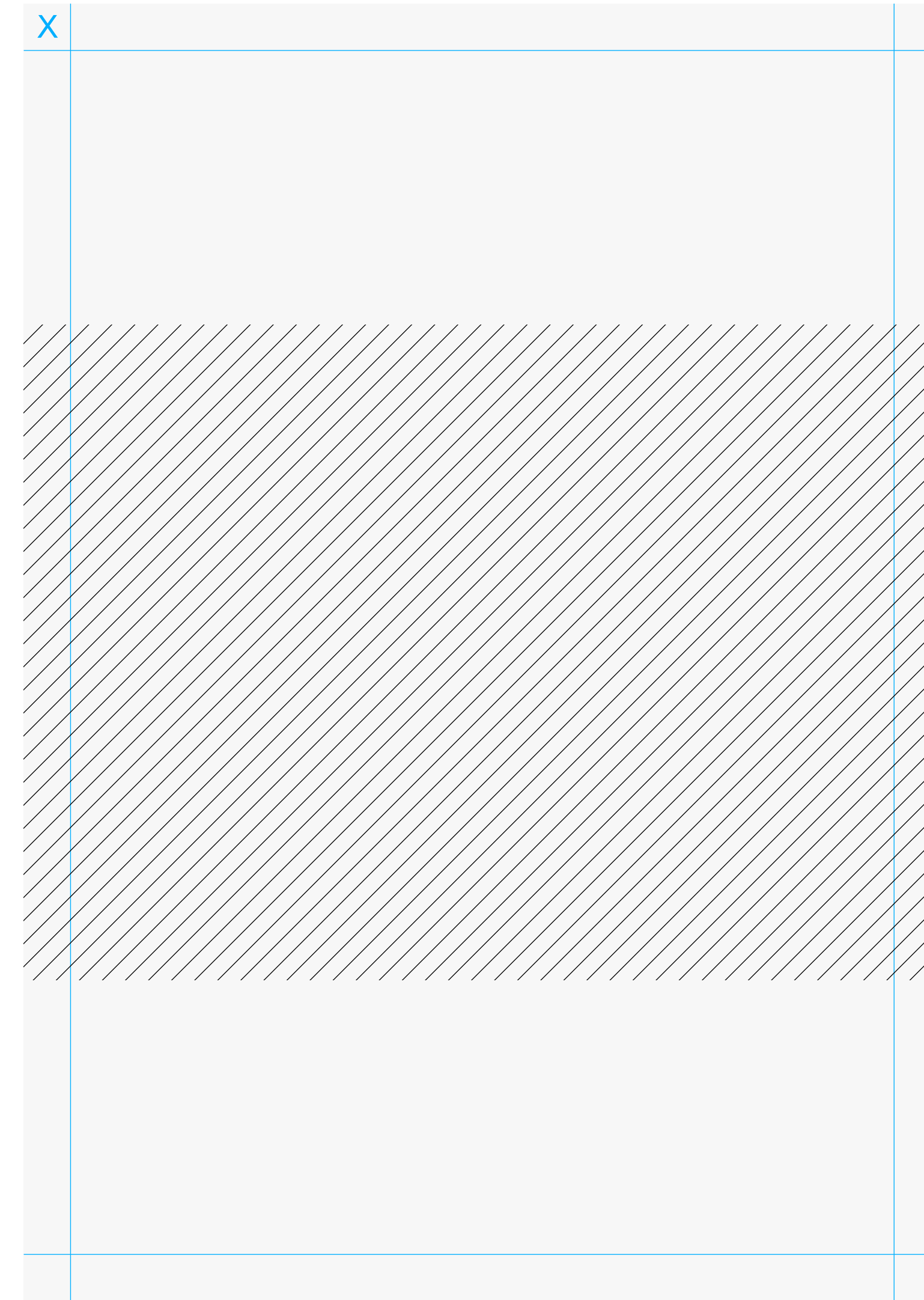
Construction

An example of constructing a Focal Area based layout for a tall format.

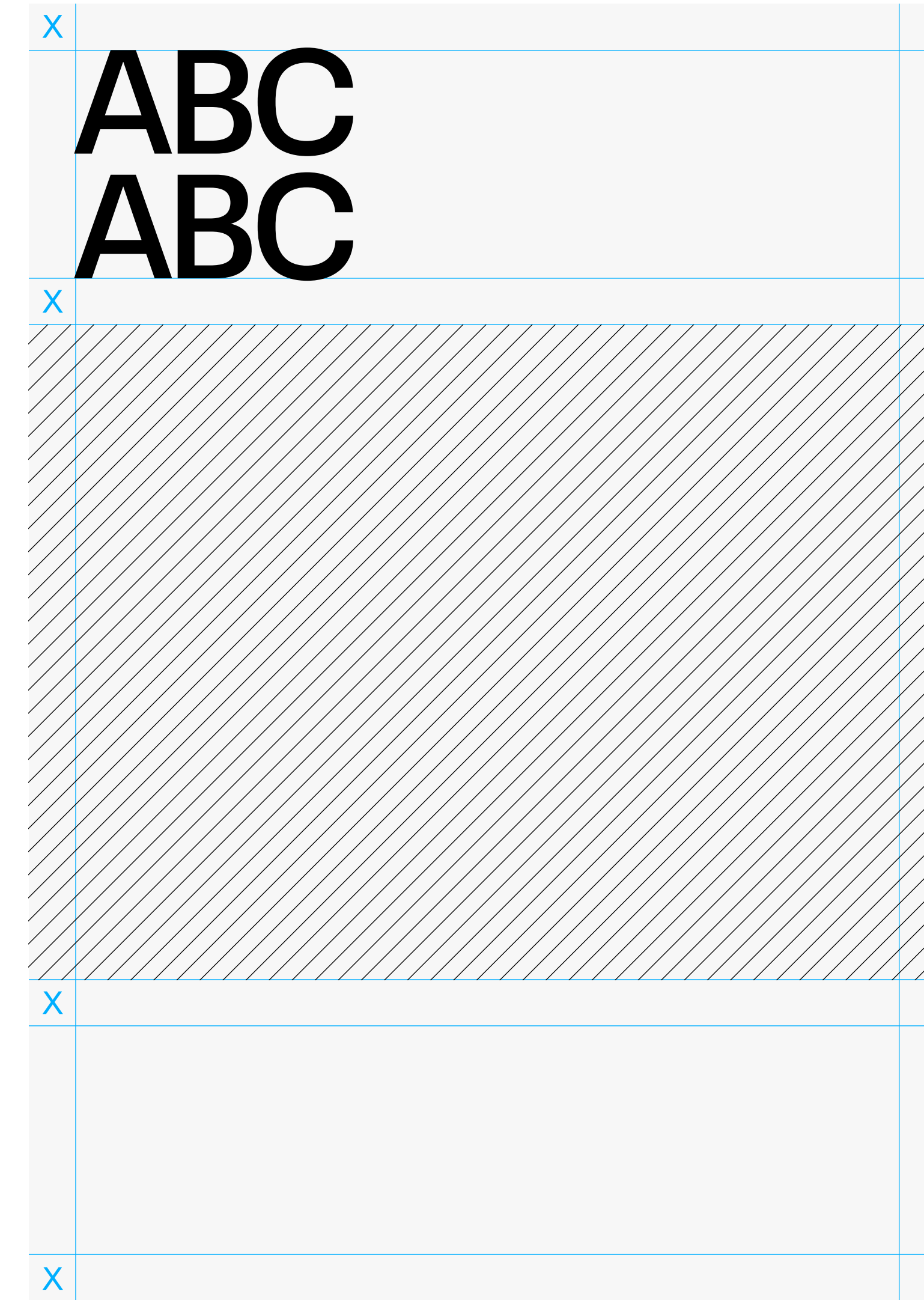
A - Define focal area



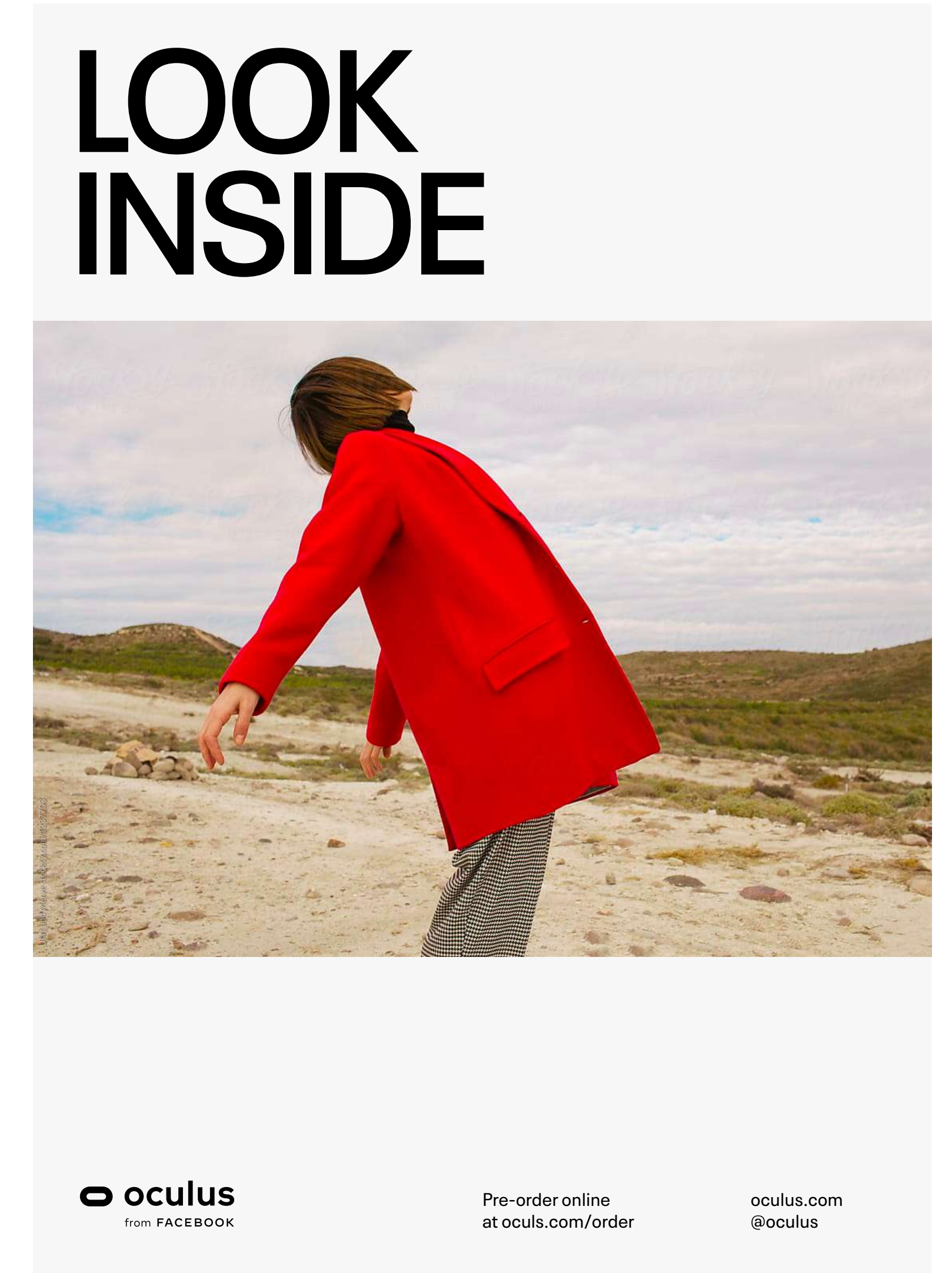
B - Set margins



C - Choose an appropriate type size



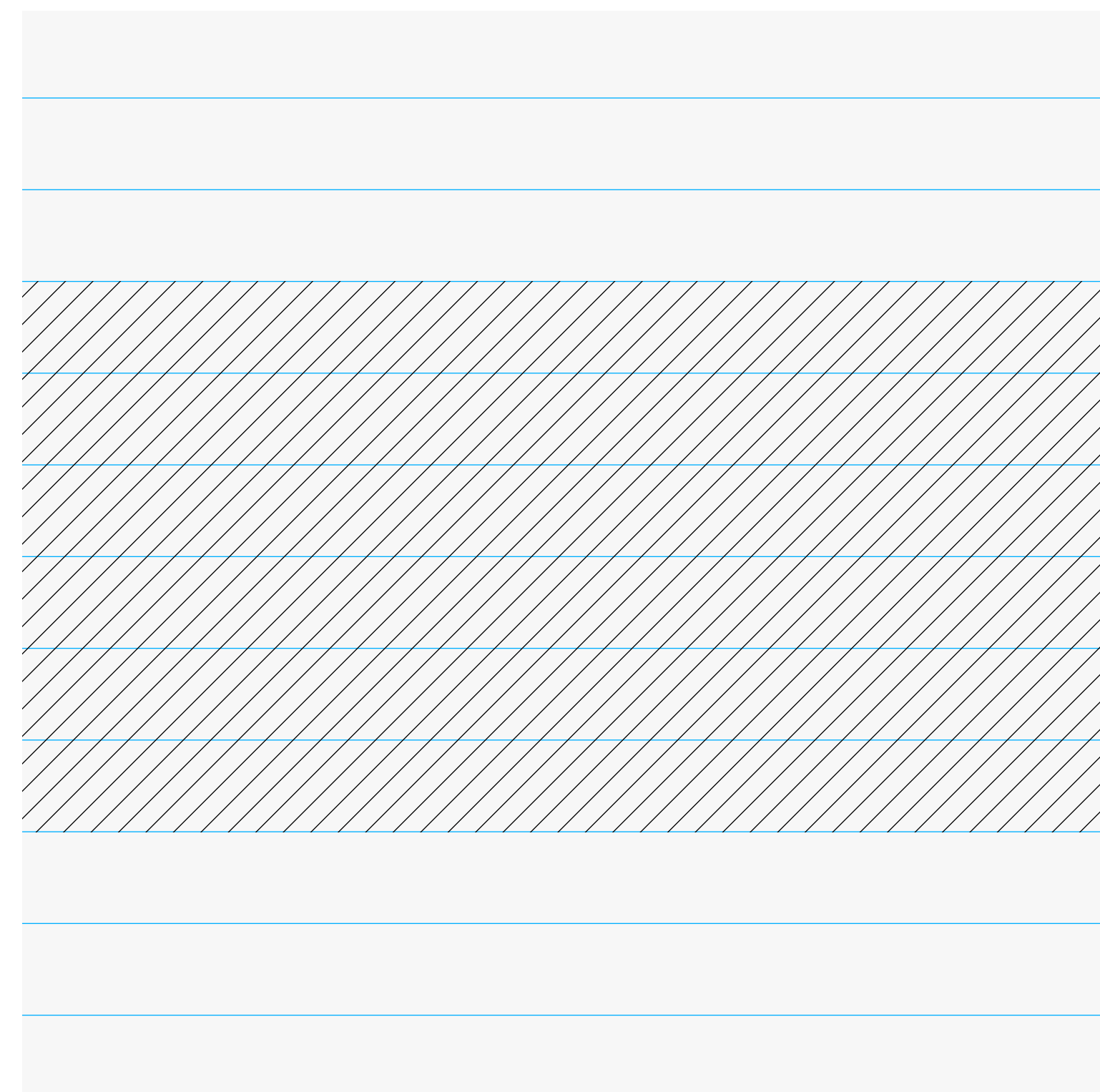
D - Position logo and supporting content



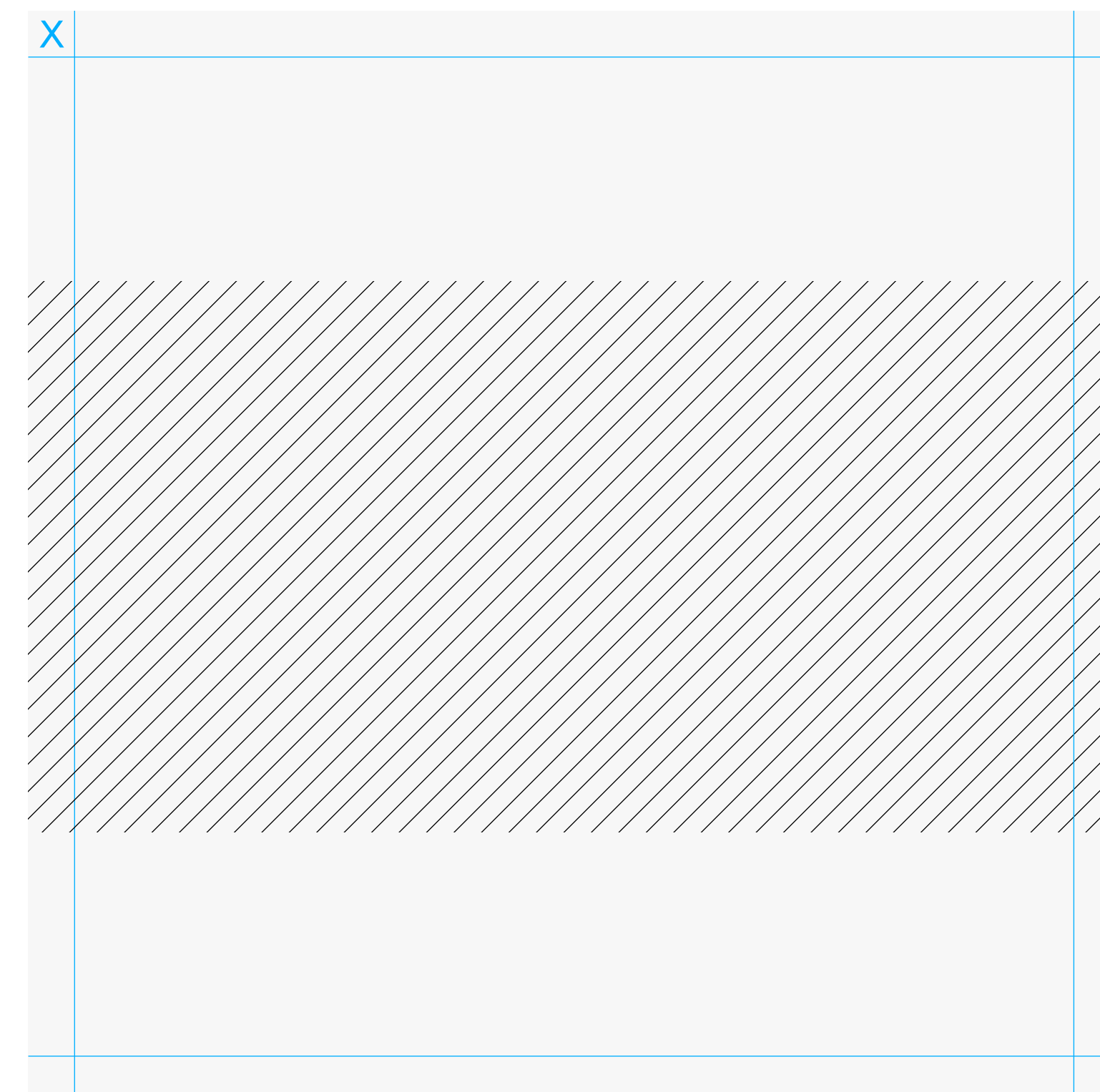
Construction

An example of constructing a Focal Area based layout for a square format.

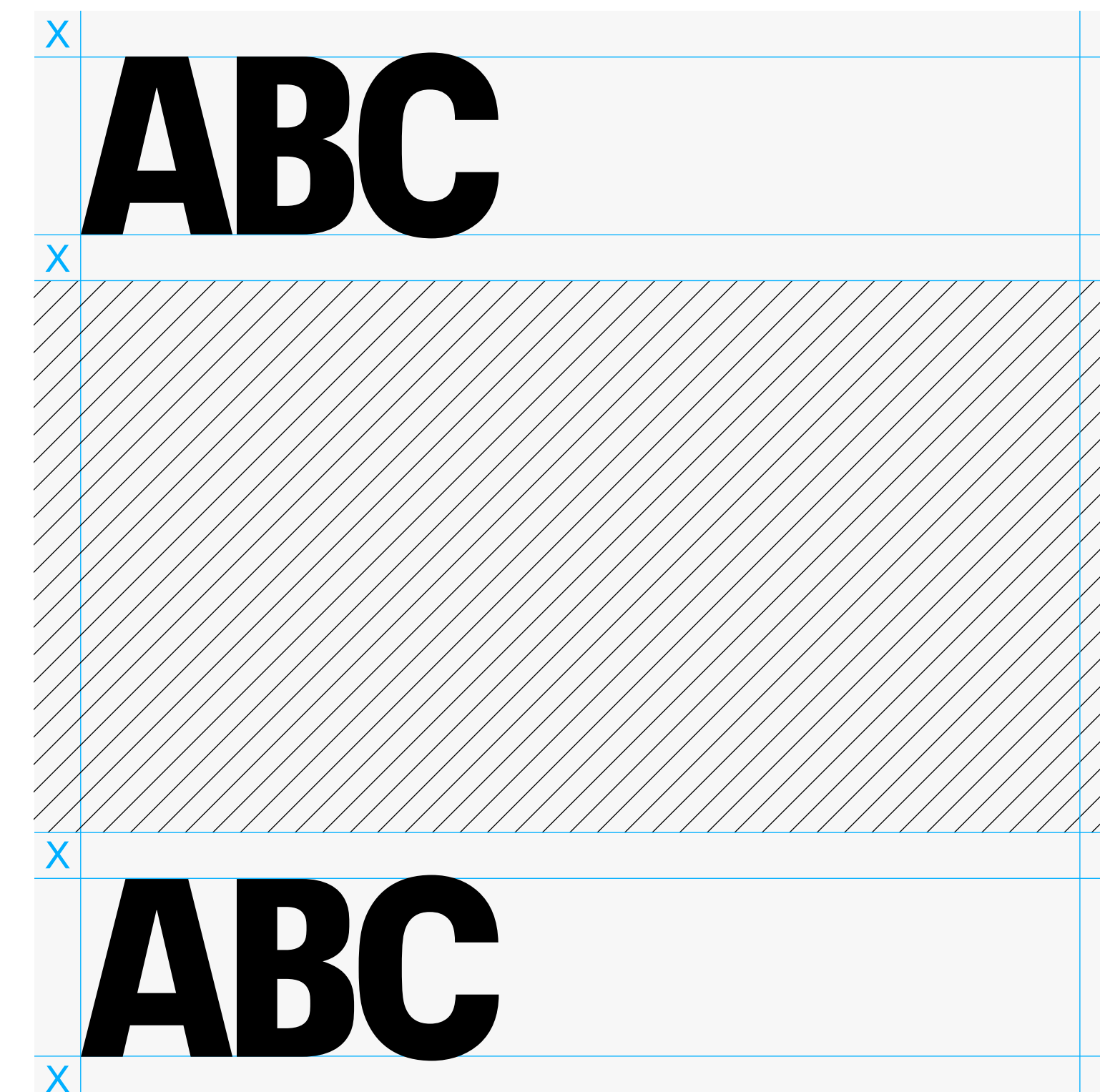
A - Define focal area



B - Set margins



C - Choose an appropriate type size and style



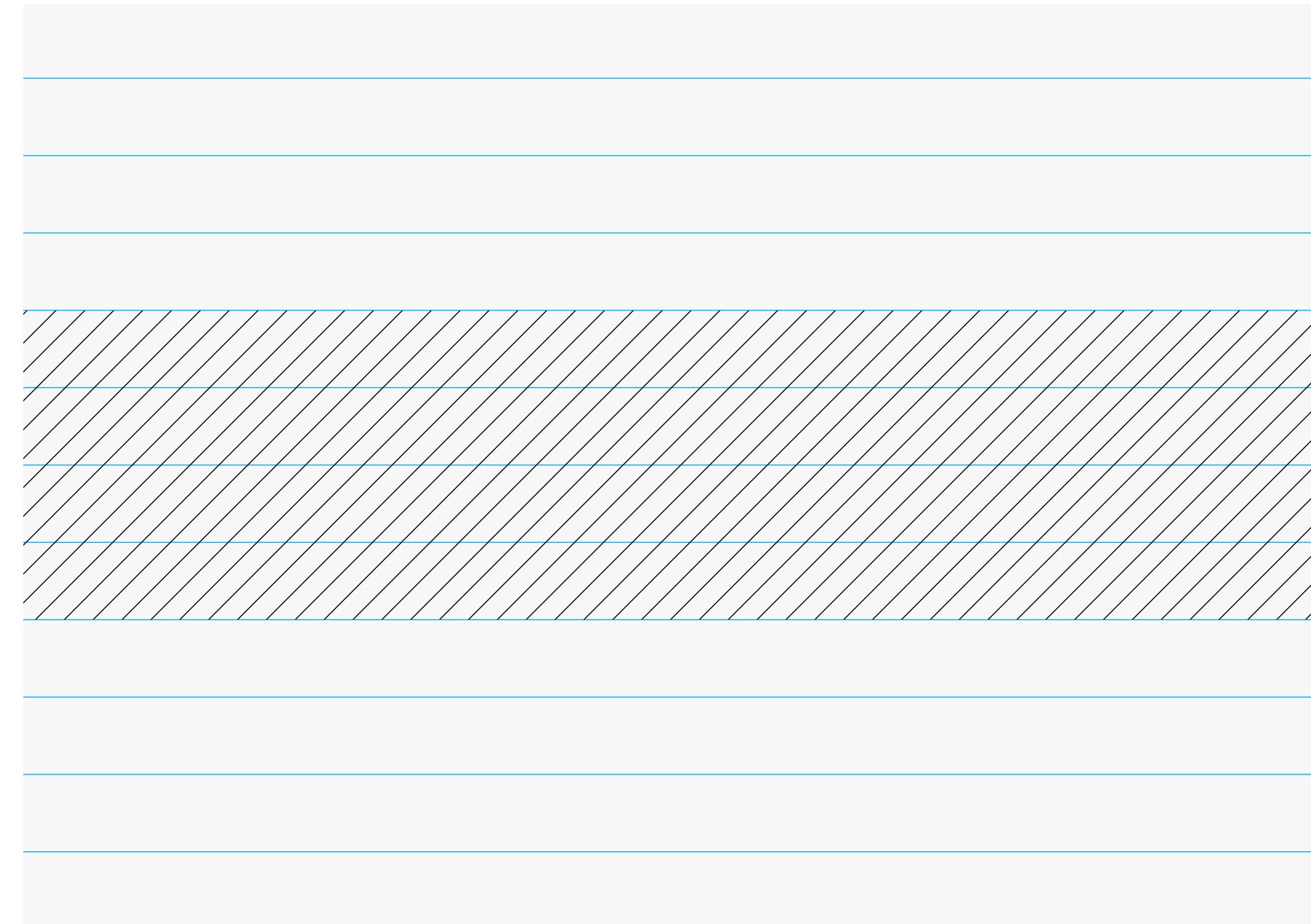
D - Position logo and supporting content



Construction

An example of constructing a Focal Area based layout for a wide format.

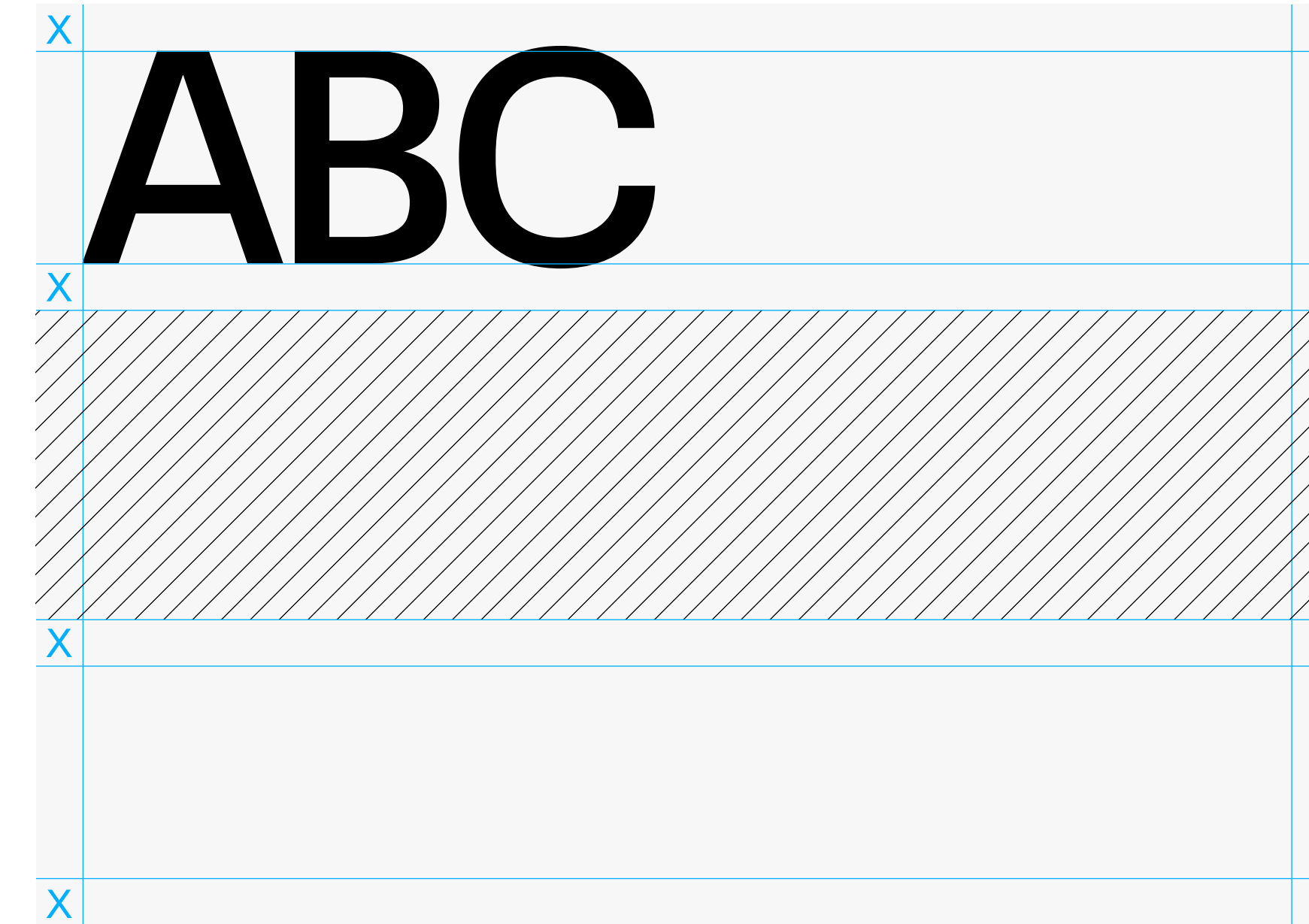
A - Define focal area



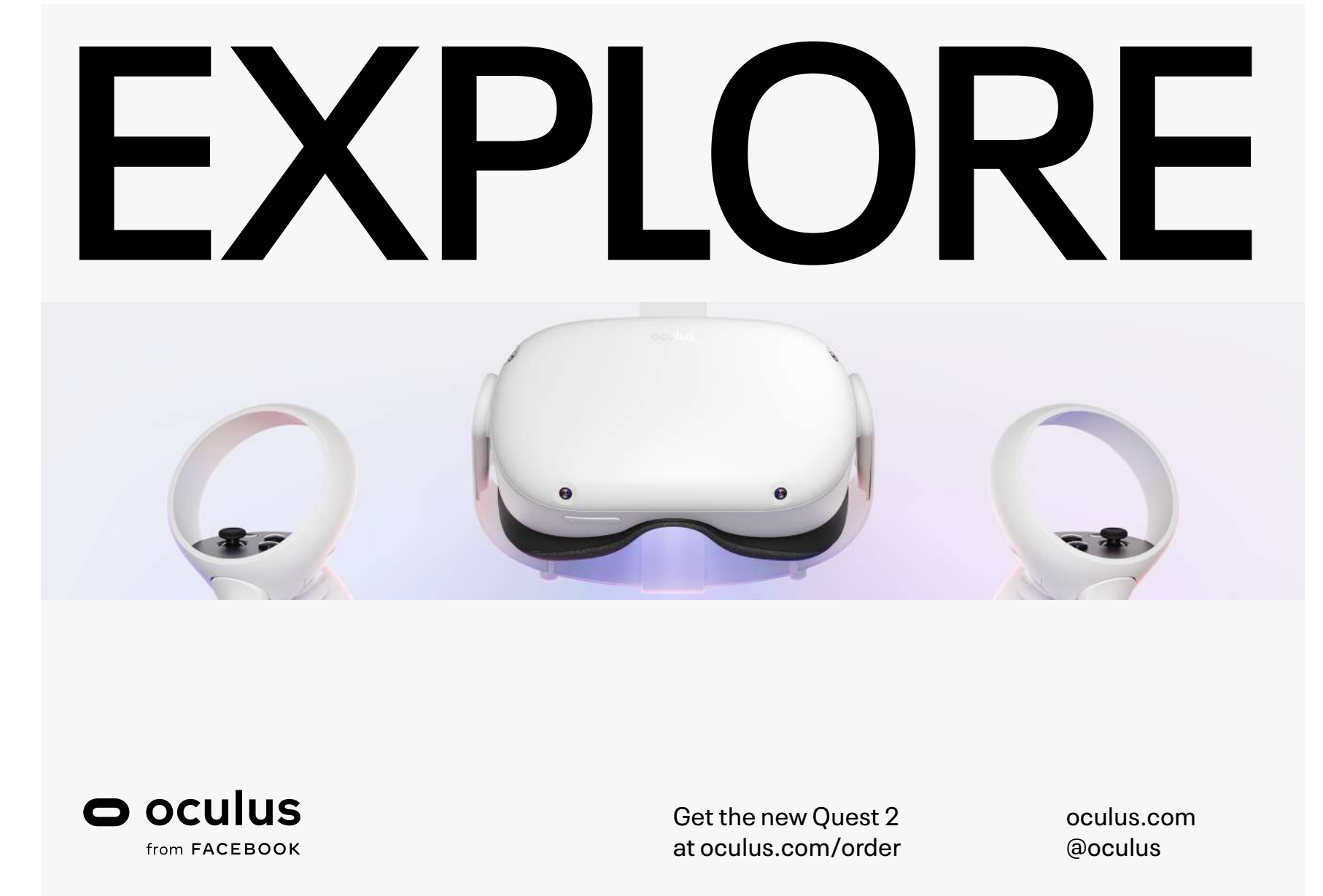
B - Set margins



C - Choose an appropriate type size



D - Position logo and supporting content



10

**FOCAL ELEMENT 3:
STADIUM**

Treatments

The Stadium is the final element used in creating Focal Area layouts. In addition to using the logo simply as a solid color, there are three main treatments that can be applied: as a Faux-Prism, as a window, and as a gradient-on-gradient.

The Stadium should always be used as a flat graphic element. Do not apply effects or 3-dimensional treatments.

A - Faux-Prism



B - Window



C - Gradient



Faux-Prism

Within the faux-prism treatment, there are three additional variables that can be used for increased possibilities.

A - Foreground

The base image is reflected along the Y-axis and masked by the Stadium shape. The position and scale of the image should be adjusted within the shape so it is clearly defined from the background.

B - Background

The Stadium can be placed behind the subject in an image. Using the same technique as in the foreground example, the original image is masked and positioned inside the Stadium to create a reflection effect.

A - Foreground**B - Background**

11

MOTION

Typography

Animation examples can be found in the resources section.

Animation Hierarchy

Text elements work together in a clear animation hierarchy. For any element with multiple lines each line should animate in one-by-one.

1. The wide headline text animation style is bold and snappy. The reveal is quick and eye catching to help emphasize the messaging.
2. Supporting headlines follow the same style as the wide headline but with a more subtle reveal that takes the energy level down a small step.
3. Body text is revealed at an even more controlled rate in order to provide an easy reading experience for the viewer.
4. Secondary messaging is revealed with a bit more energy than the body text in order to punctuate the end of the reading experience.

Vertical Motion

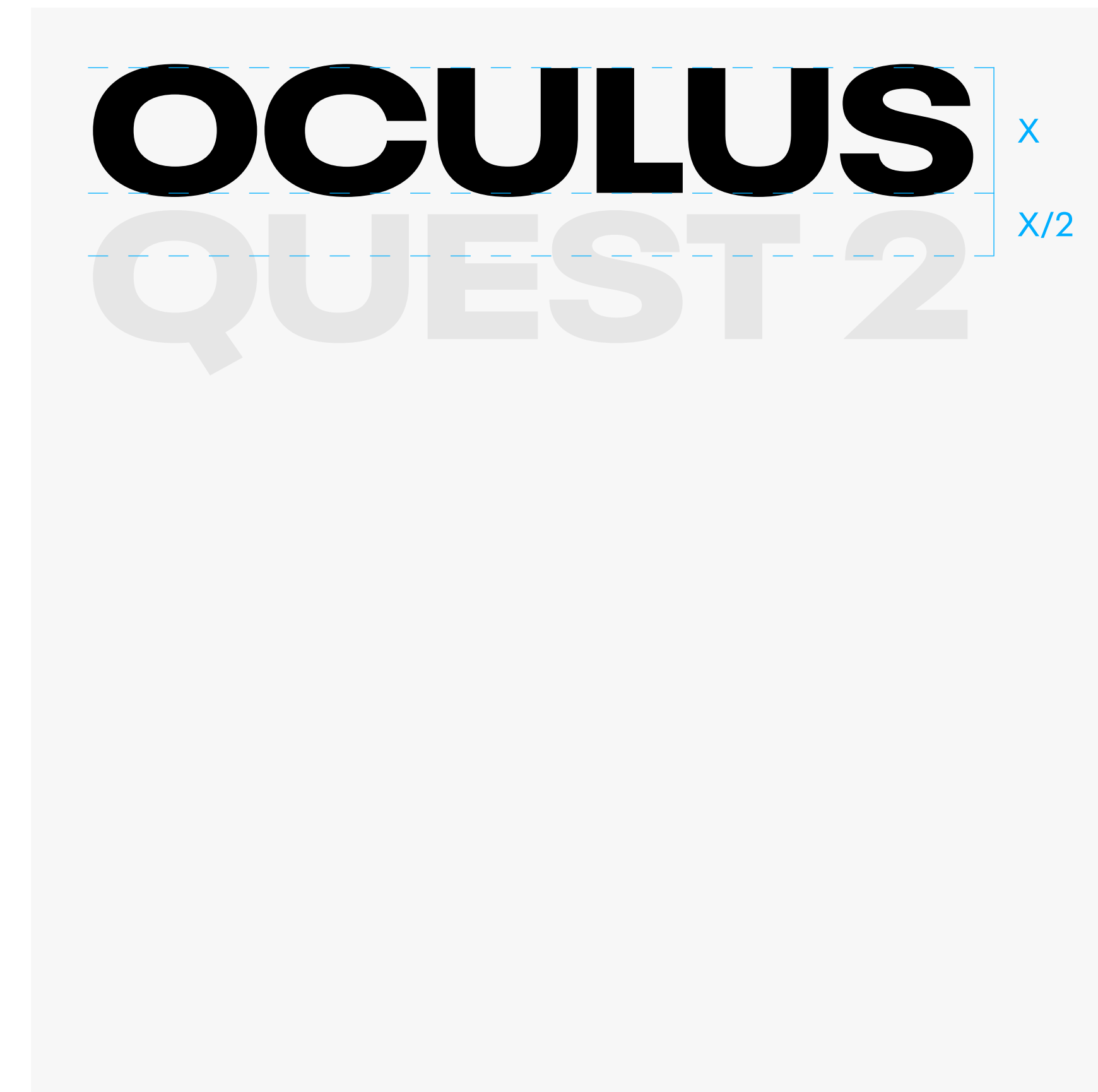
The rising vertical movement is uplifting and positive.

In addition to its dynamic feel it also works across all formats—on both 9:16 and 1:1 aspect ratios and it can be easily adapted to more horizontal formats such as 16:9.

The X-height is used as the base measurement for the distance traveled vertically on the screen. It brings consistency to the movement across different applications and maintains the same level of energy no matter the type size.

*Request motion templates and usage guidance via oculusbrand@fb.com

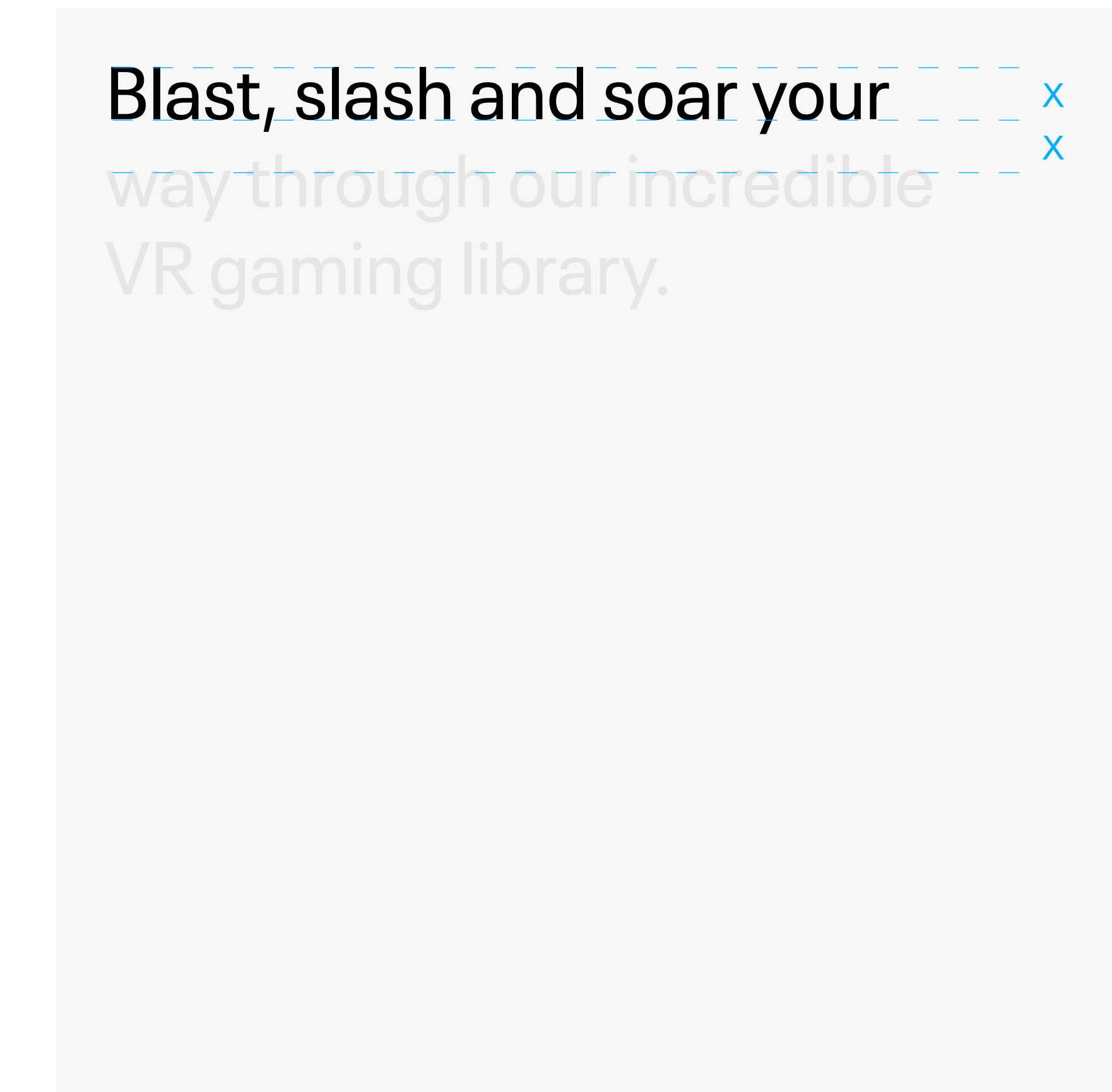
Wide Headline



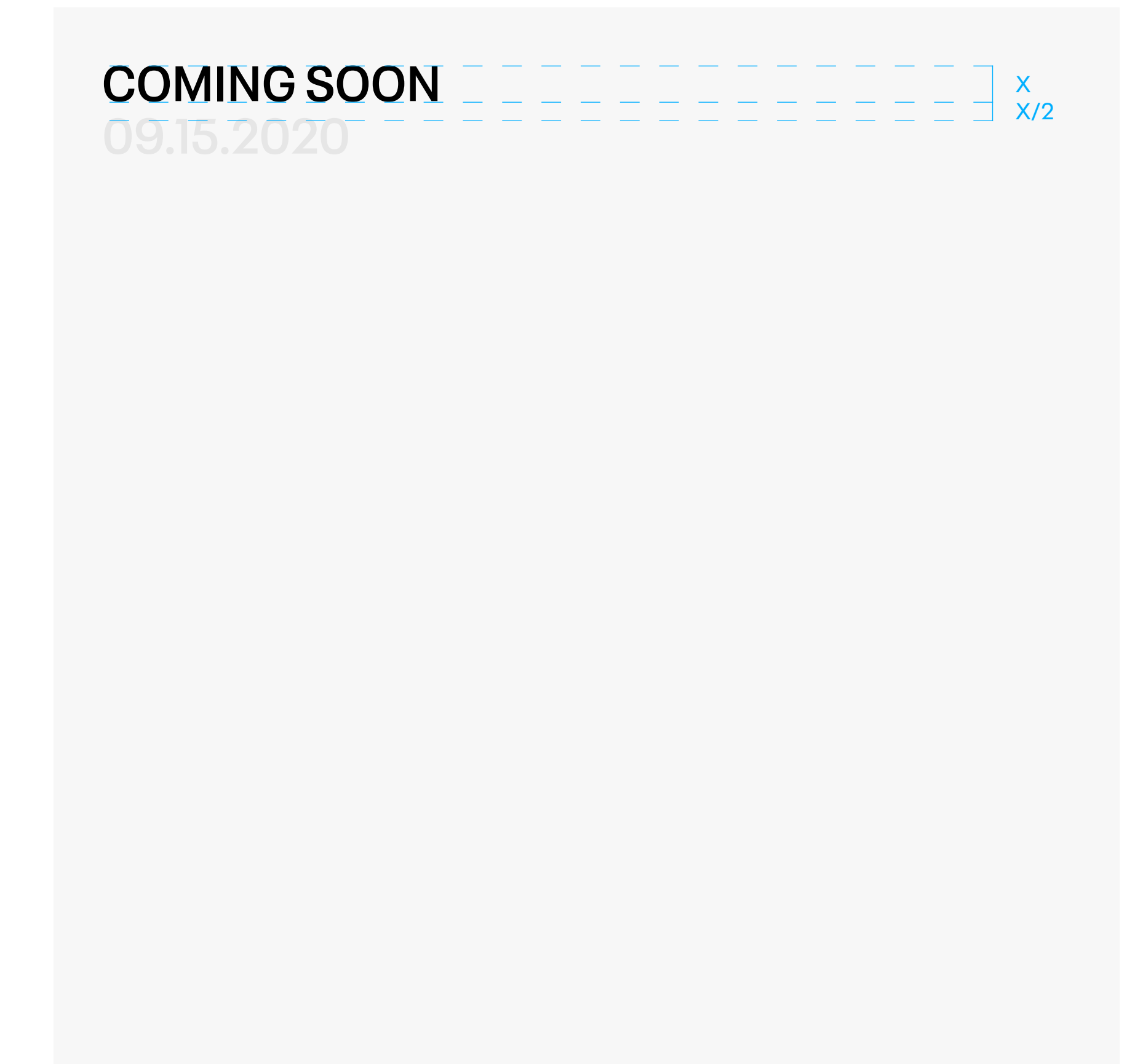
Headline



Body Text



Secondary Messaging



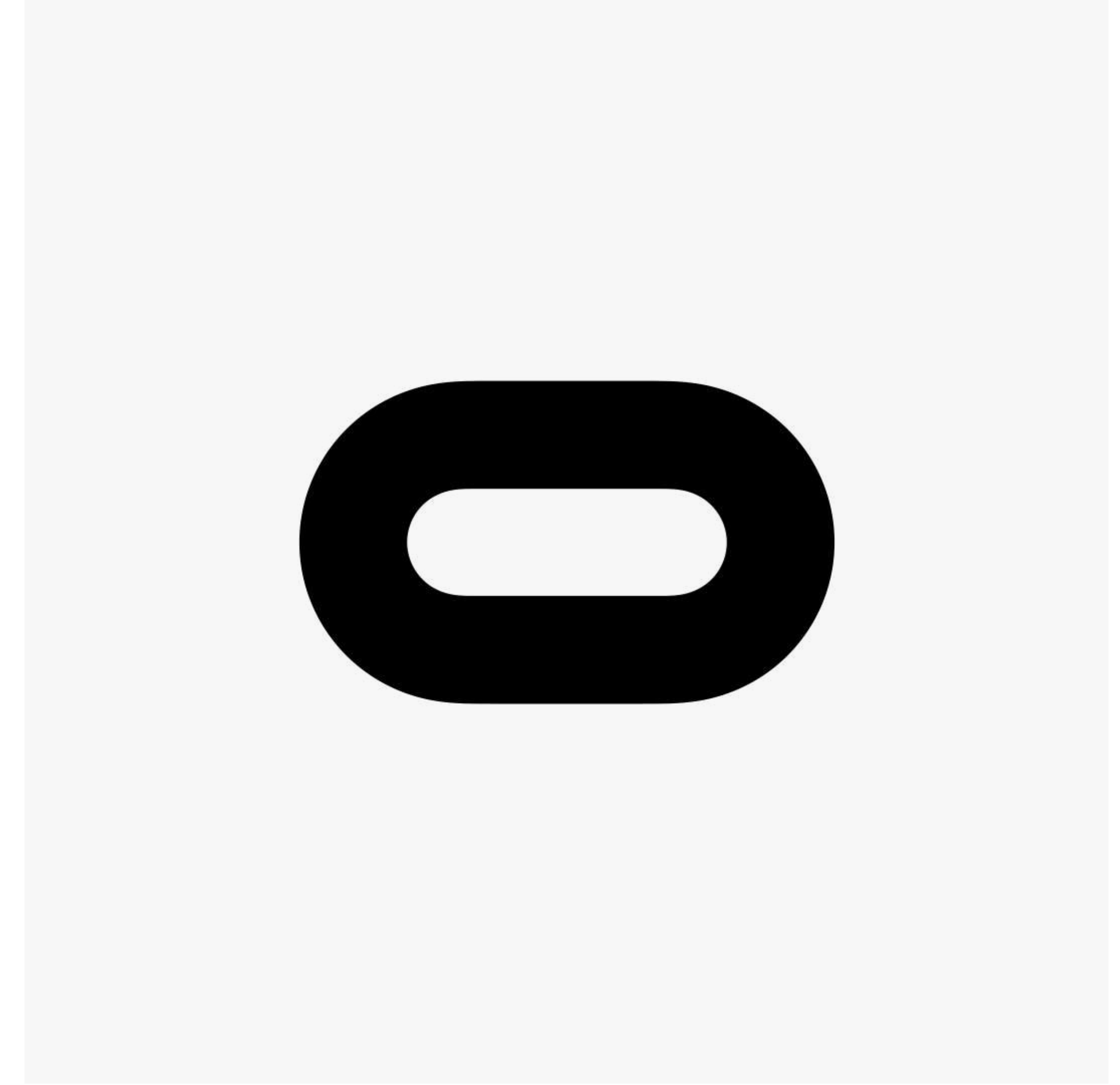
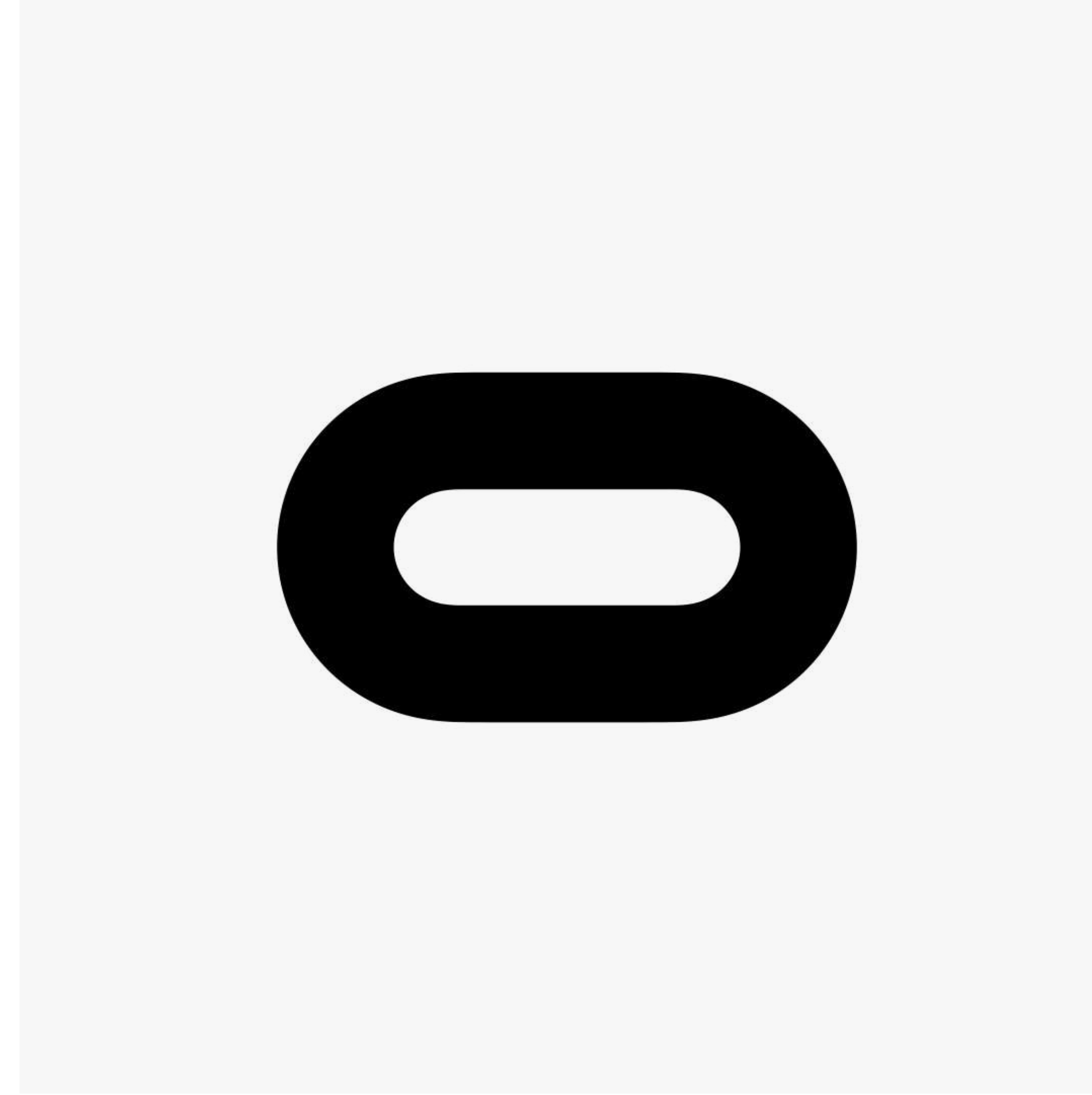
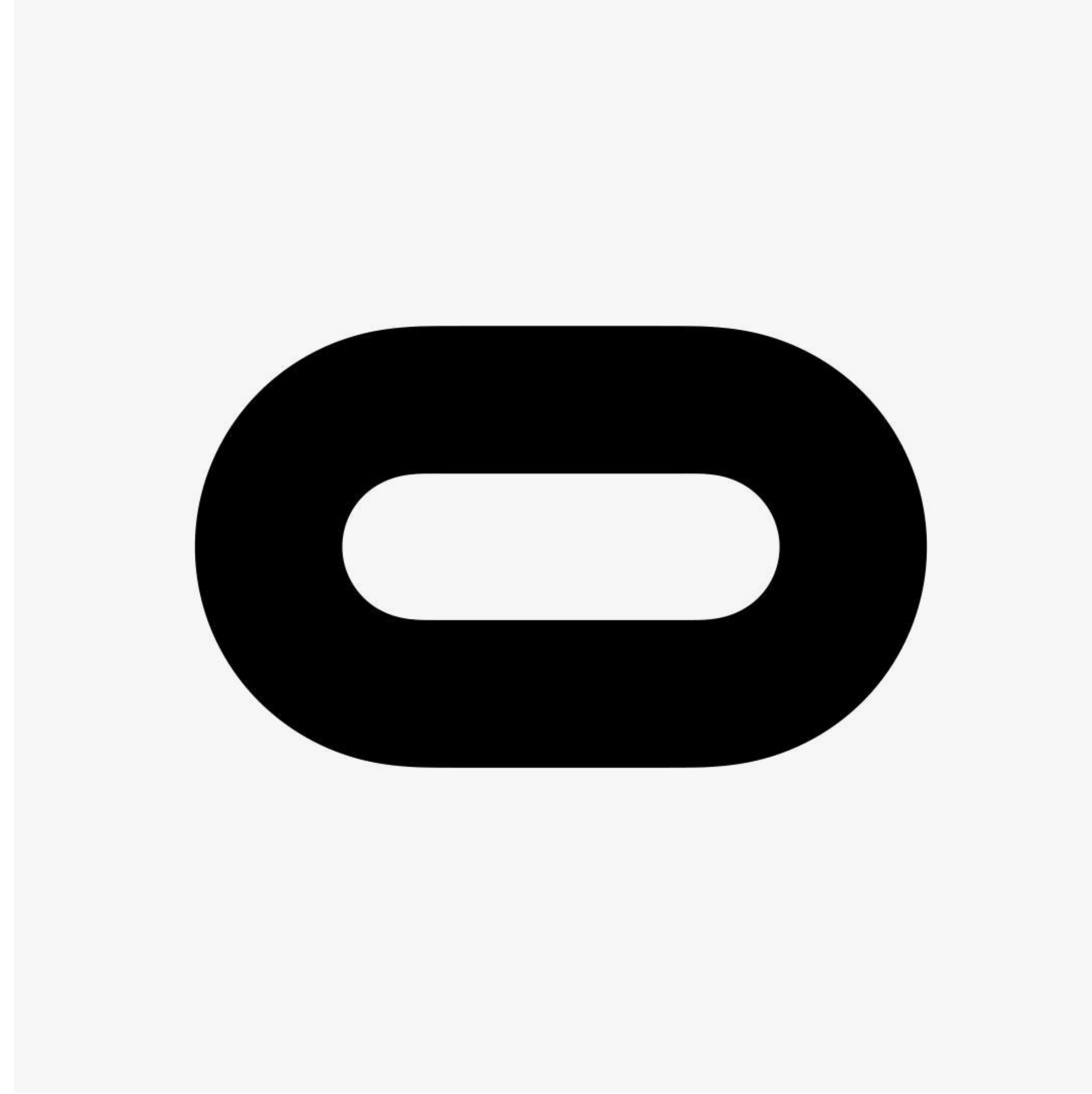
Lockups

Stadium Logo

The Stadium logo should animate down by 16% in a smooth yet snappy movement that eases to its final position.

*Request motion templates and usage guidance via oculusbrand@fb.com

Stadium Scales Down



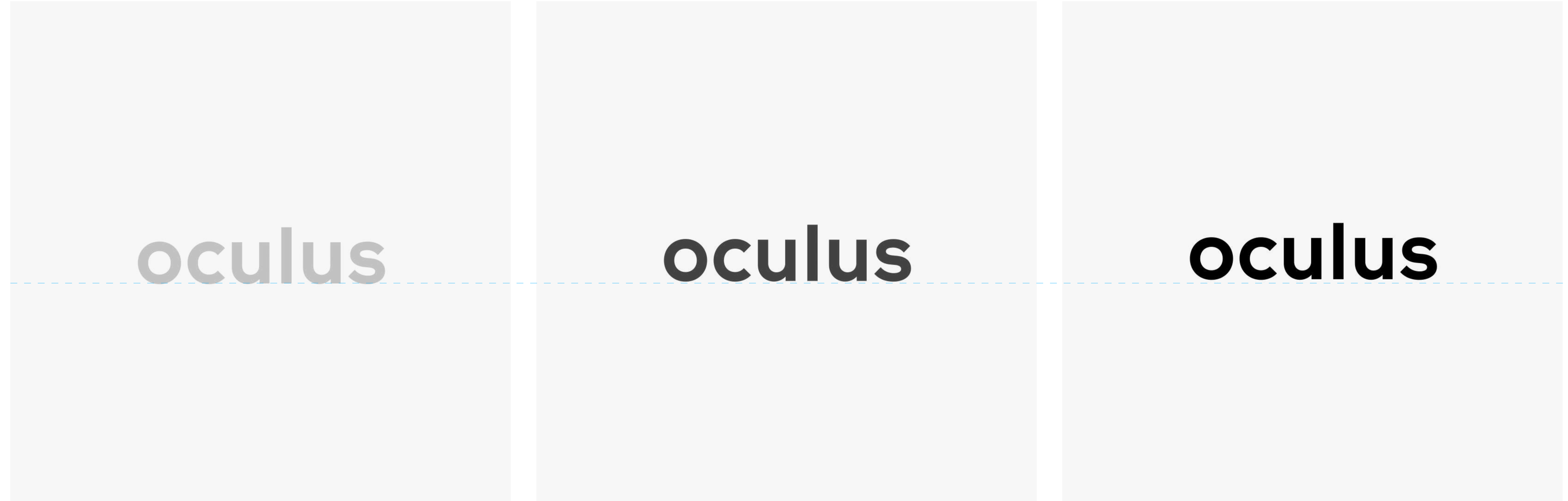
Lockups

Oculus Wordmark

The Oculus wordmark fades in from 0% opacity to 100% opacity and settles upwards into its final position.

*Request motion templates and usage guidance via oculusbrand@fb.com

Oculus Wordmark Fades In and Moves Up



Lockups**Stacked Lockup**

The stacked lockup consists of three elements: the Stadium, Wordmark, and From Facebook endorsement. They animate on screen in three movements.

Stadium Lands

The Stadium appears at 100% opacity and then animates down in size by 8%.

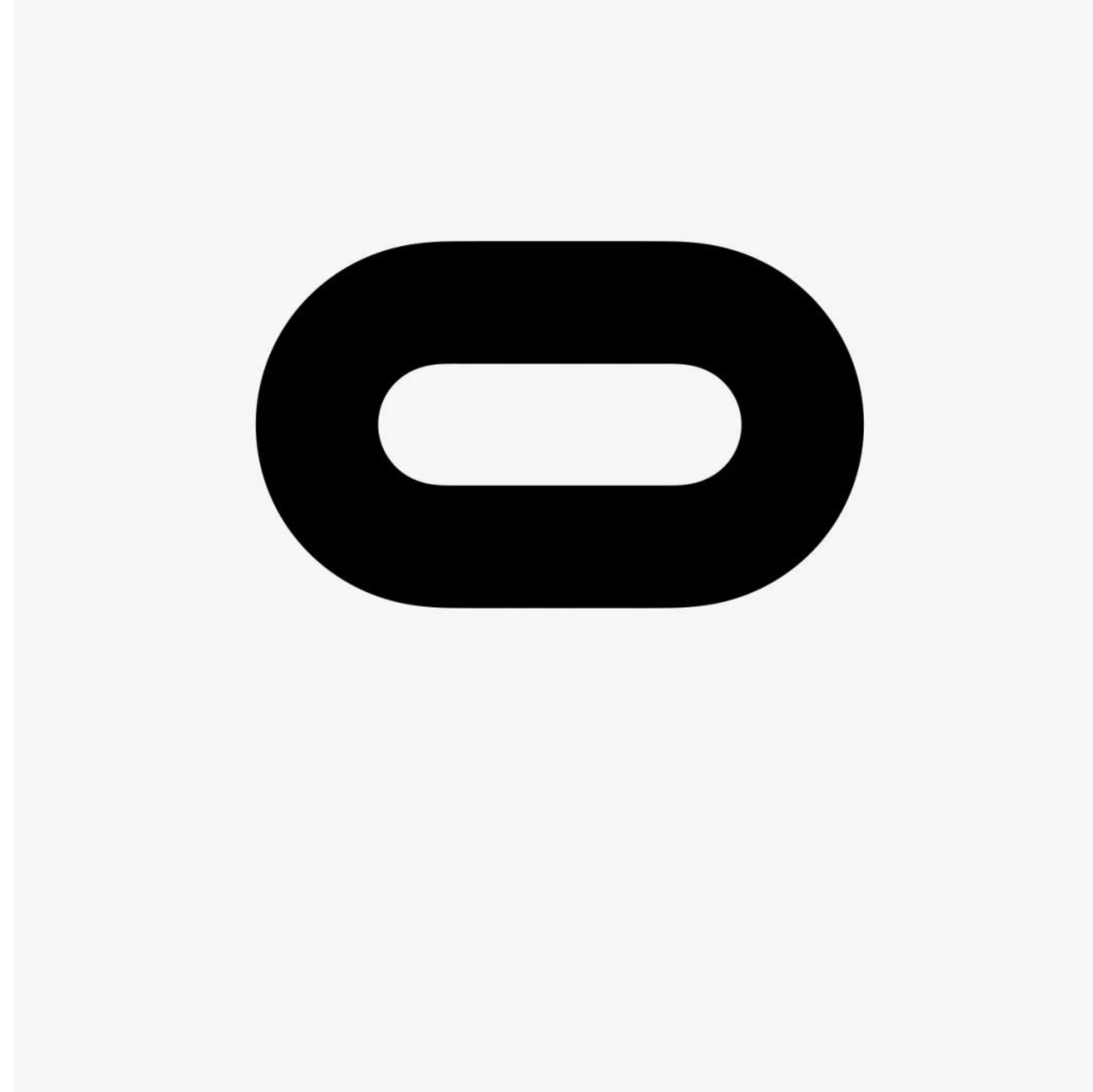
Oculus Wordmark Fades In

The Oculus Wordmark fades in from 0% opacity to 100% opacity smoothly, easing in and out.

From Facebook Endorsement Fades Up

The From Facebook endorsement fades up from 0% opacity to 100% opacity smoothly, easing in and out.

*Request motion templates and usage guidance via oculusbrand@fb.com

Stadium Lands**Oculus Wordmark Fades In****From Facebook Endorsement Fades In**

Lockups**In-Line Lockup**

The in-line lockup animation consists of three elements: the Stadium, Wordmark, and From Facebook endorsement. They animate on screen in three movements.

Stadium Lands

The Stadium appears at 100% opacity and scales down in size by 8%.

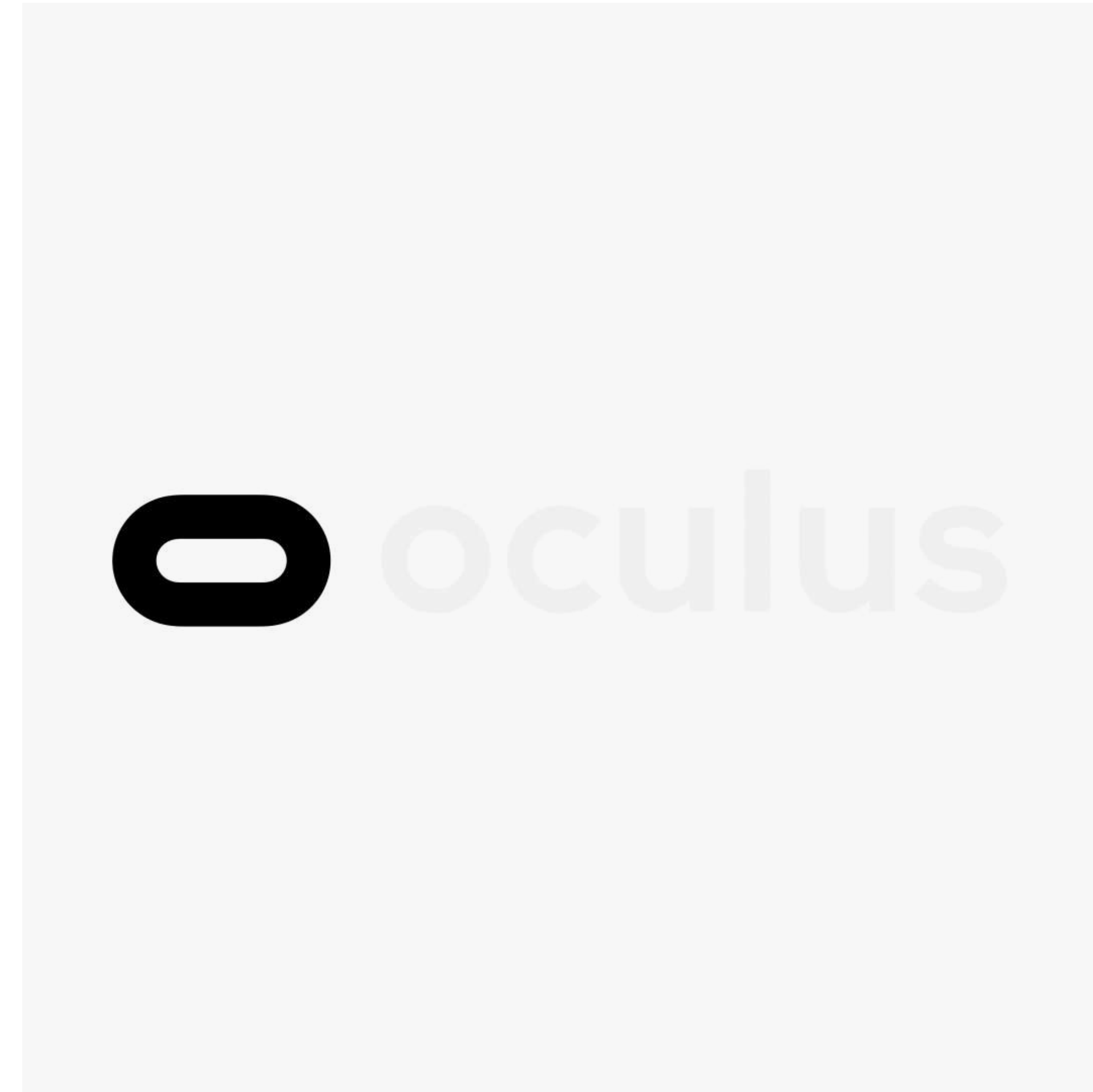
Oculus Wordmark Fades In

The Oculus Wordmark fades from 0% opacity to 100% opacity smoothly, easing in and out.

From Facebook Endorsement Fades In

The From Facebook endorsement fades from 0% opacity to 100% opacity smoothly, easing in and out.

*Request motion templates and usage guidance via oculusbrand@fb.com

Stadium Lands**Oculus Wordmark Fades In****From Facebook Endorsement Fades In**

Intro Cards

Stadium Animation

The intro card stadium animation is used to transition between two scenes. The Stadium and the background can be replaced by footage as separate mattes.

Stadium Lands

The Stadium appears at 100% opacity and scales up in size by 20%.

Inner Stadium Scales Down, Outer Stadium Scales Up

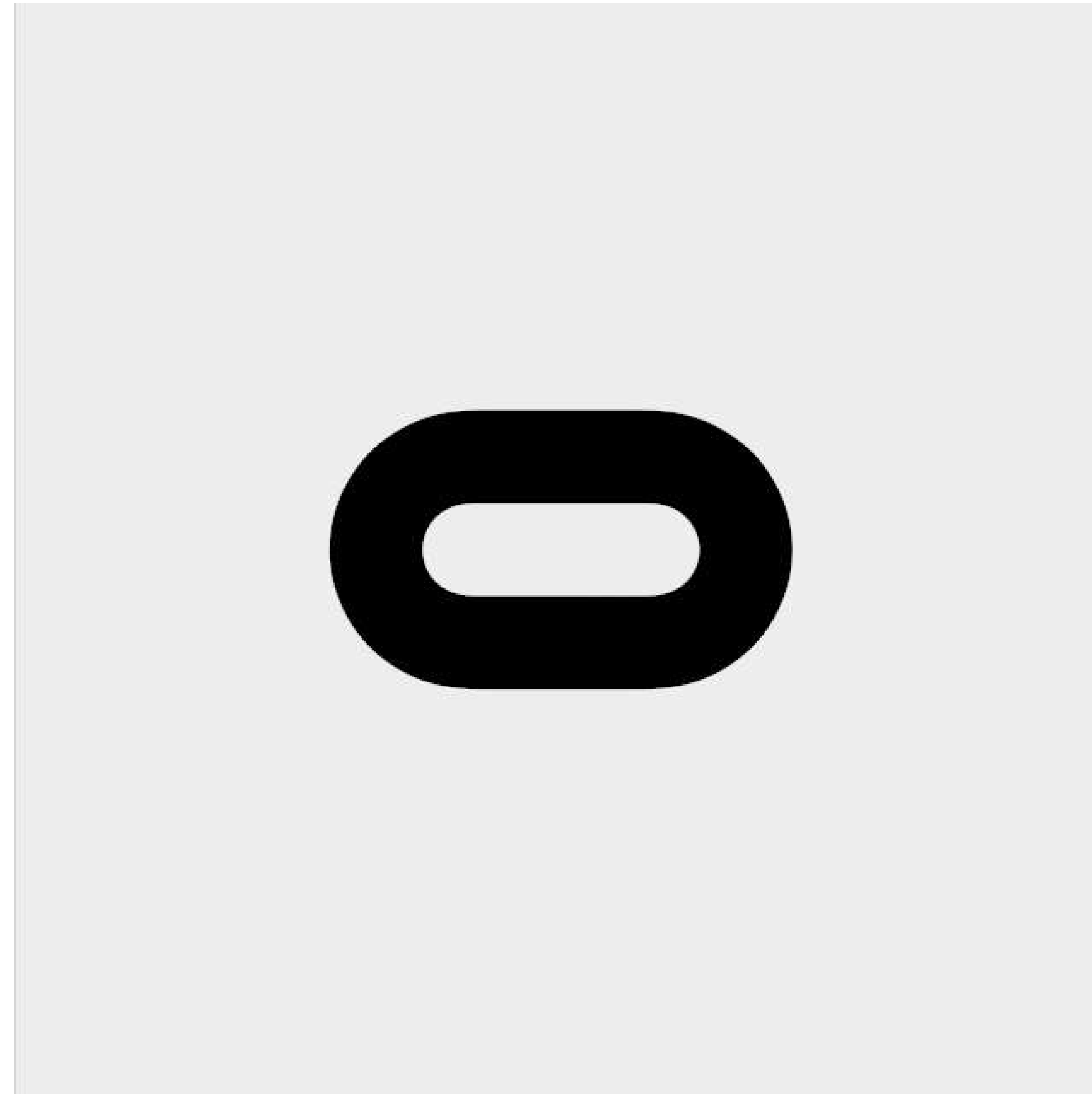
The inner Stadium scales down and disappears in a snappy movement. The outer Stadium scales up at the same velocity.

Outer Stadium Scales Up

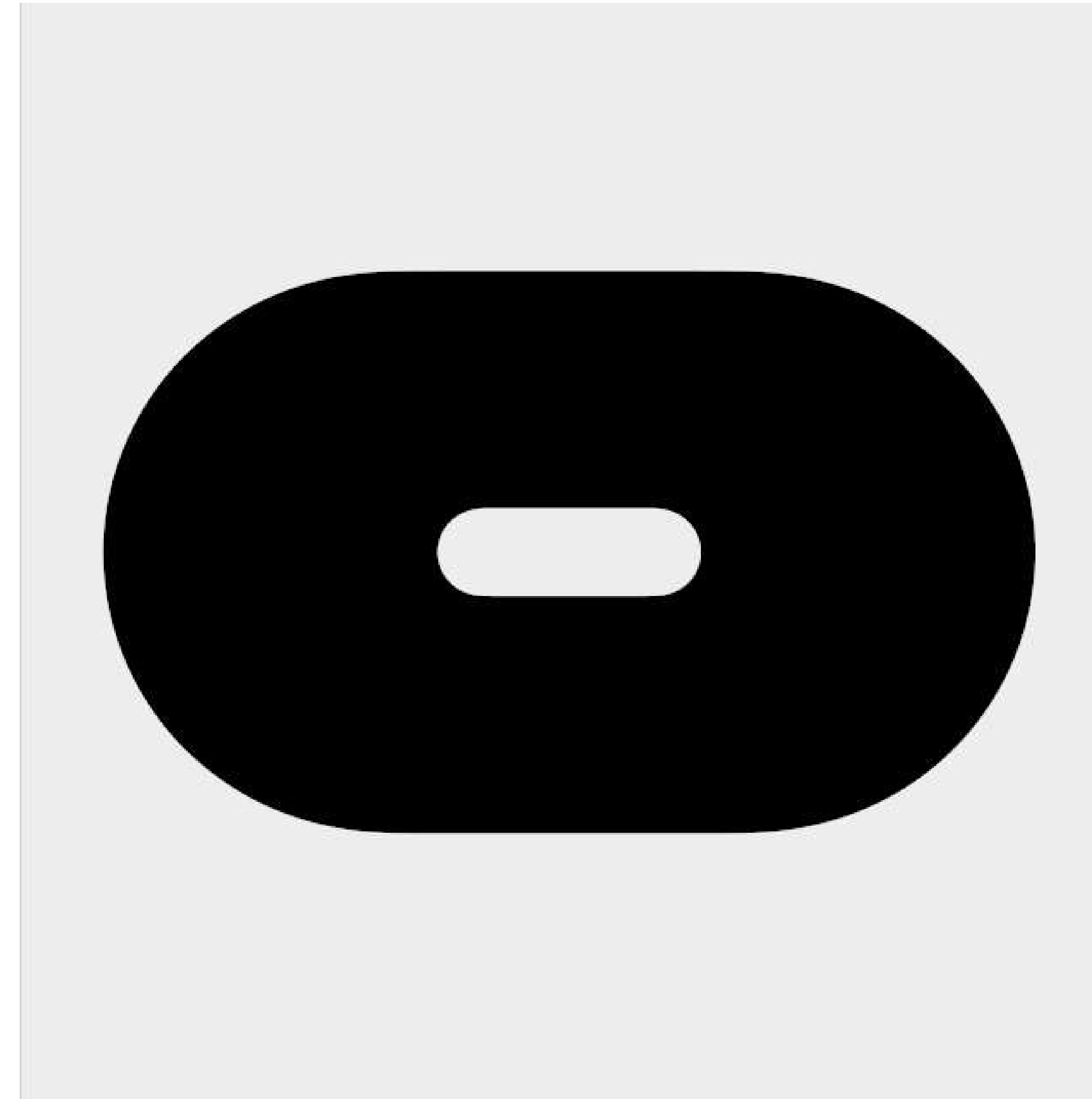
The outer Stadium scales up and fills the entire frame.

*Request motion templates and usage guidance via oculusbrand@fb.com

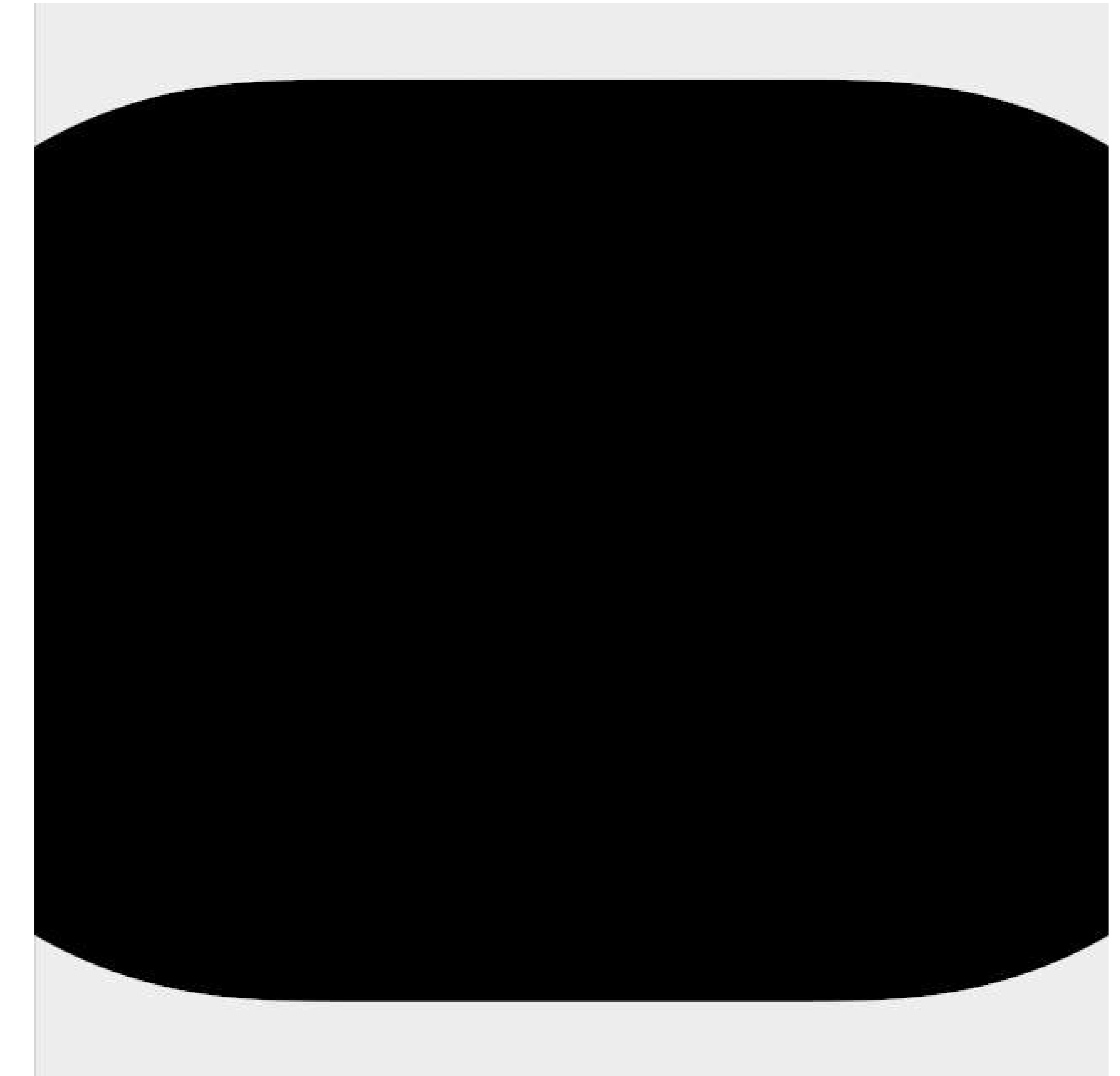
Stadium Lands



Inner Stadium Scales Down, Outer Stadium Scales Up



Outer Stadium Scales Up



Intro Cards**Lockup Animation**

The intro card lockup animation consists of white graphic elements against black. The Stadium, Wordmark, and From Facebook endorsement animate on screen in three movements.

Stadium Lands

The Stadium appears at 100% opacity and scales down in size by 8%.

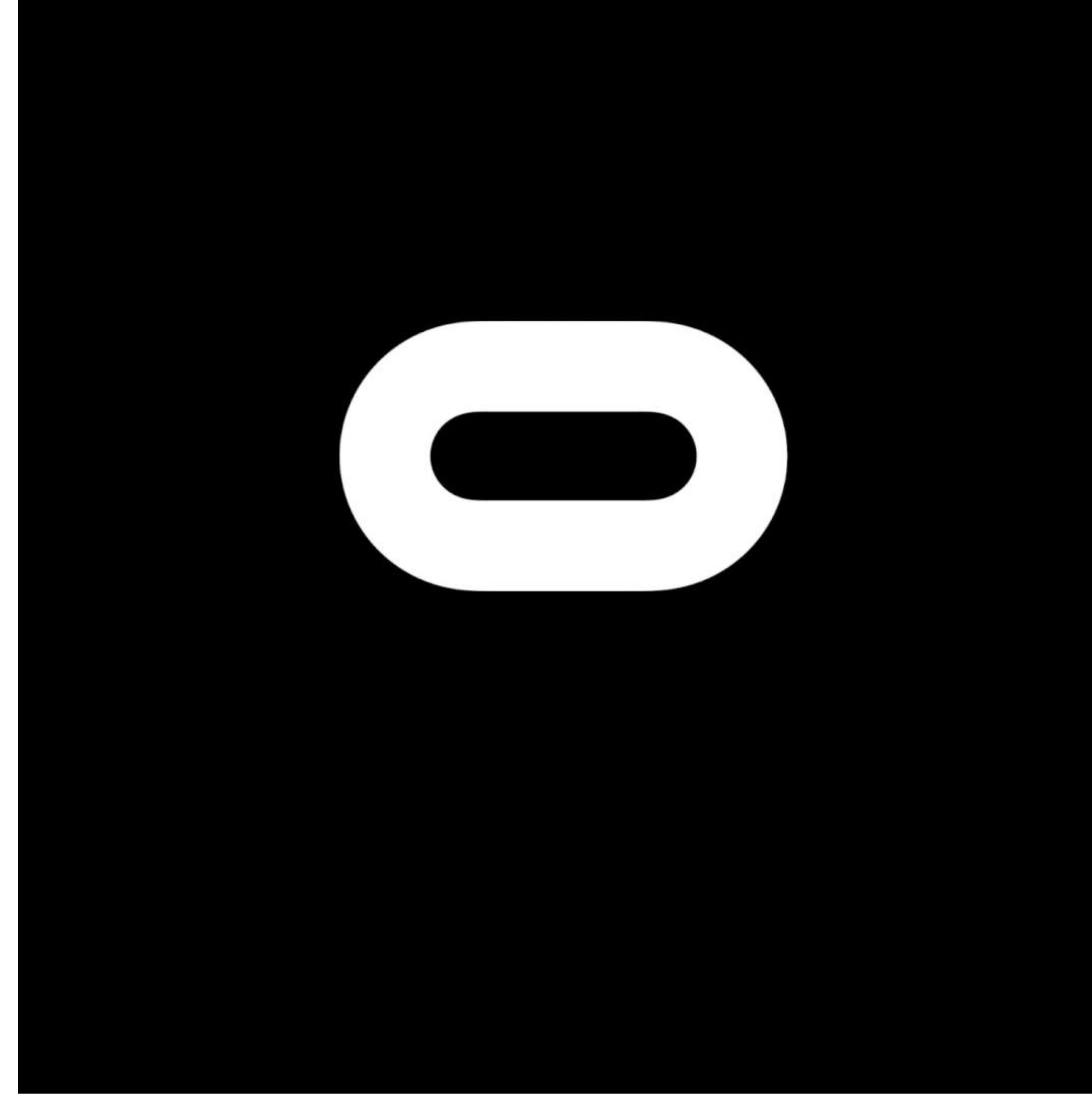
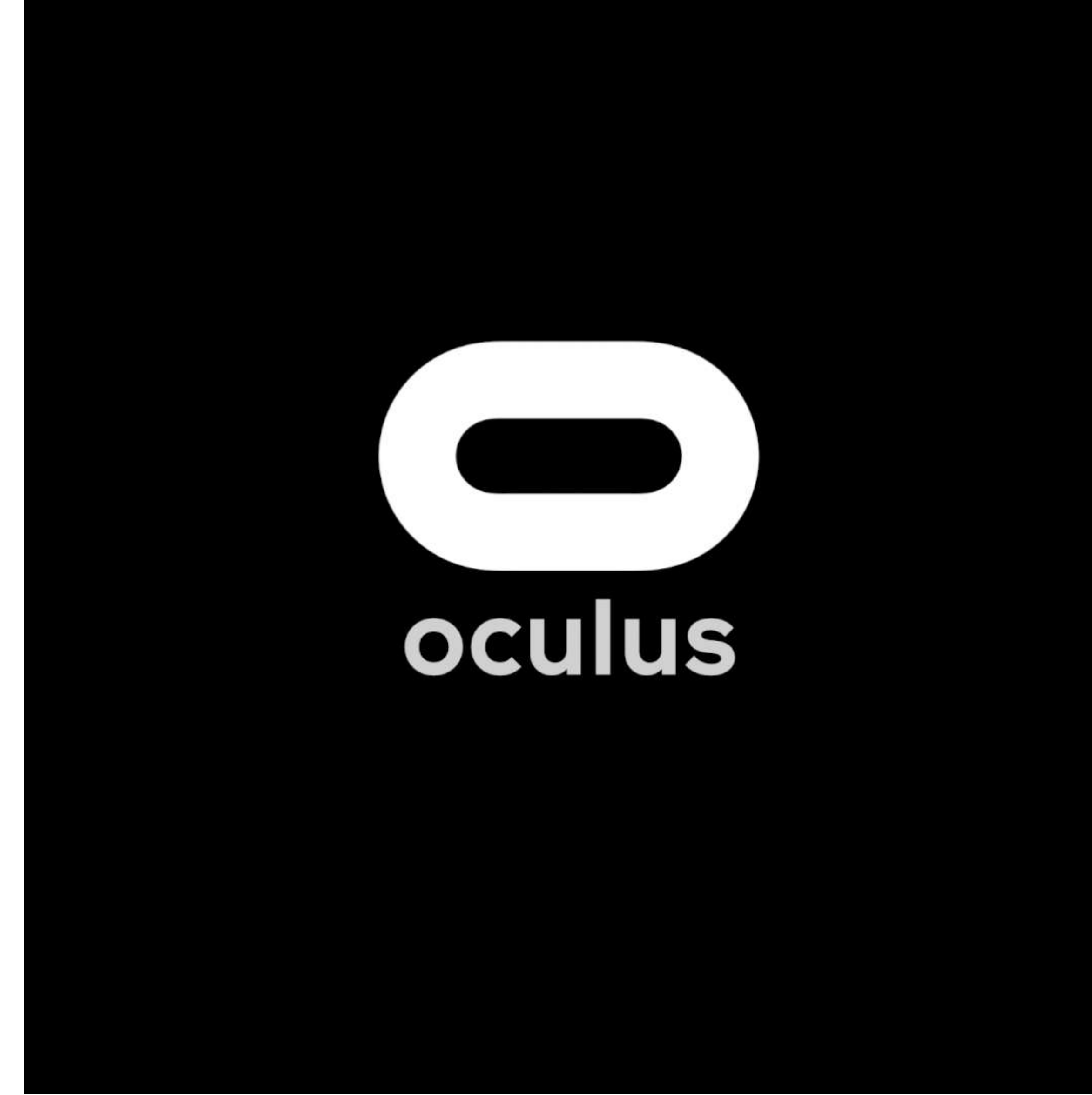
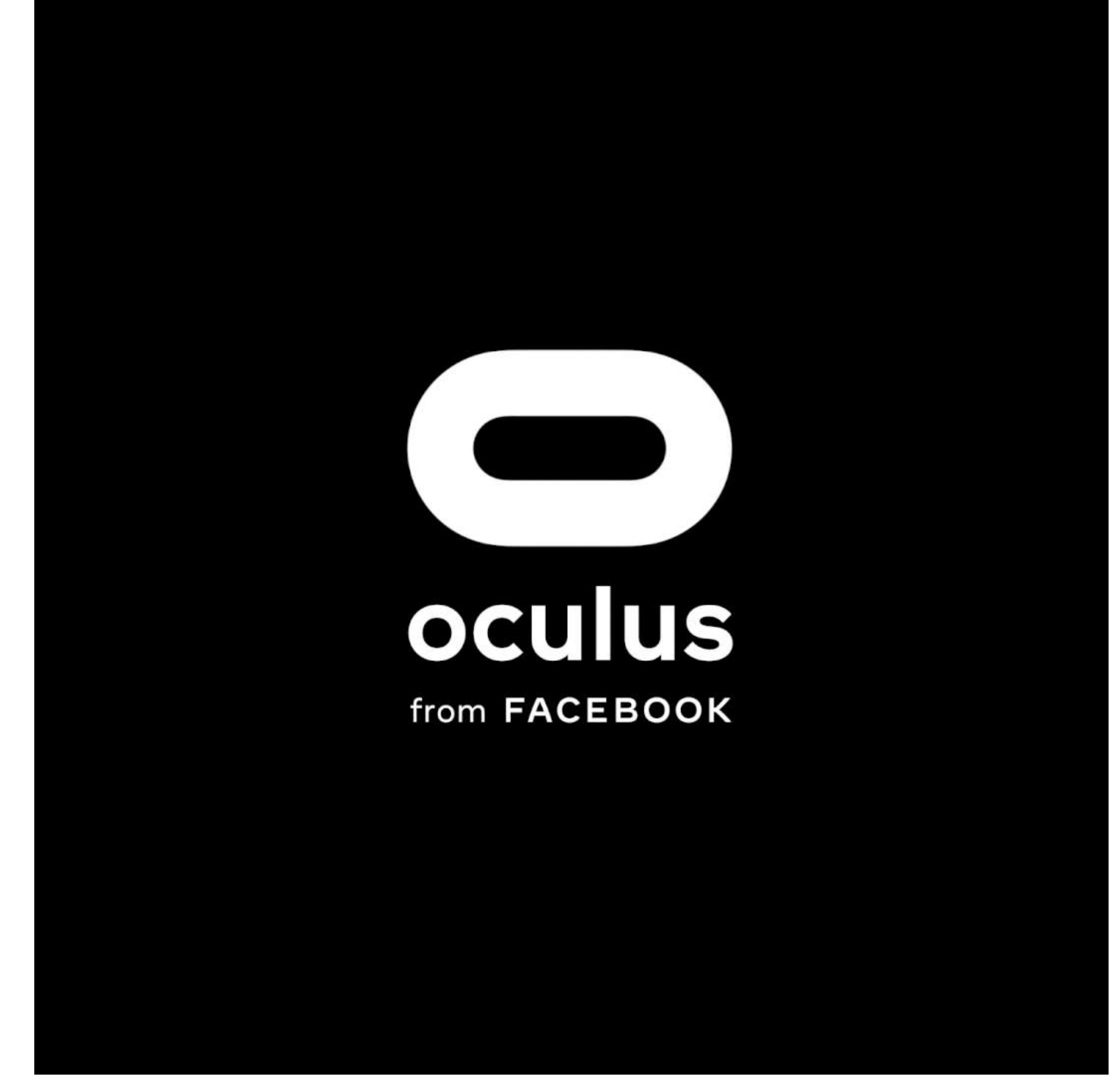
Oculus Wordmark Fades In

The Oculus Wordmark fades from 0% opacity to 100% opacity smoothly, easing in and out.

From Facebook Endorsement Fades In

The From Facebook endorsement fades from 0% opacity to 100% opacity smoothly, easing in and out.

*Request motion templates and usage guidance via oculusbrand@fb.com

Stadium Lands**Oculus Wordmark Fades In****From Facebook Endorsement Fades In**

Intro Card and End Card Sequence

A - Intro Card

Use the 'Intro Lockup' intro card version at the start of the trailer. If there is a sequence of logos upfront, the Oculus intro card should be placed last.

B - End Card (Full)

The full end card features three slates placed in the following order.

1. Type-only: "Play For Real"
2. Headset or headsets with product name
3. Oculus lockup

C - End Card (Short)

The short end card features two slates placed in the following order:

1. Headset or headsets with headline and product name
2. Oculus lockup

A shorter end card featuring a single slate, the Oculus lockup, is acceptable in situations where the two frame end card is unsuitable.

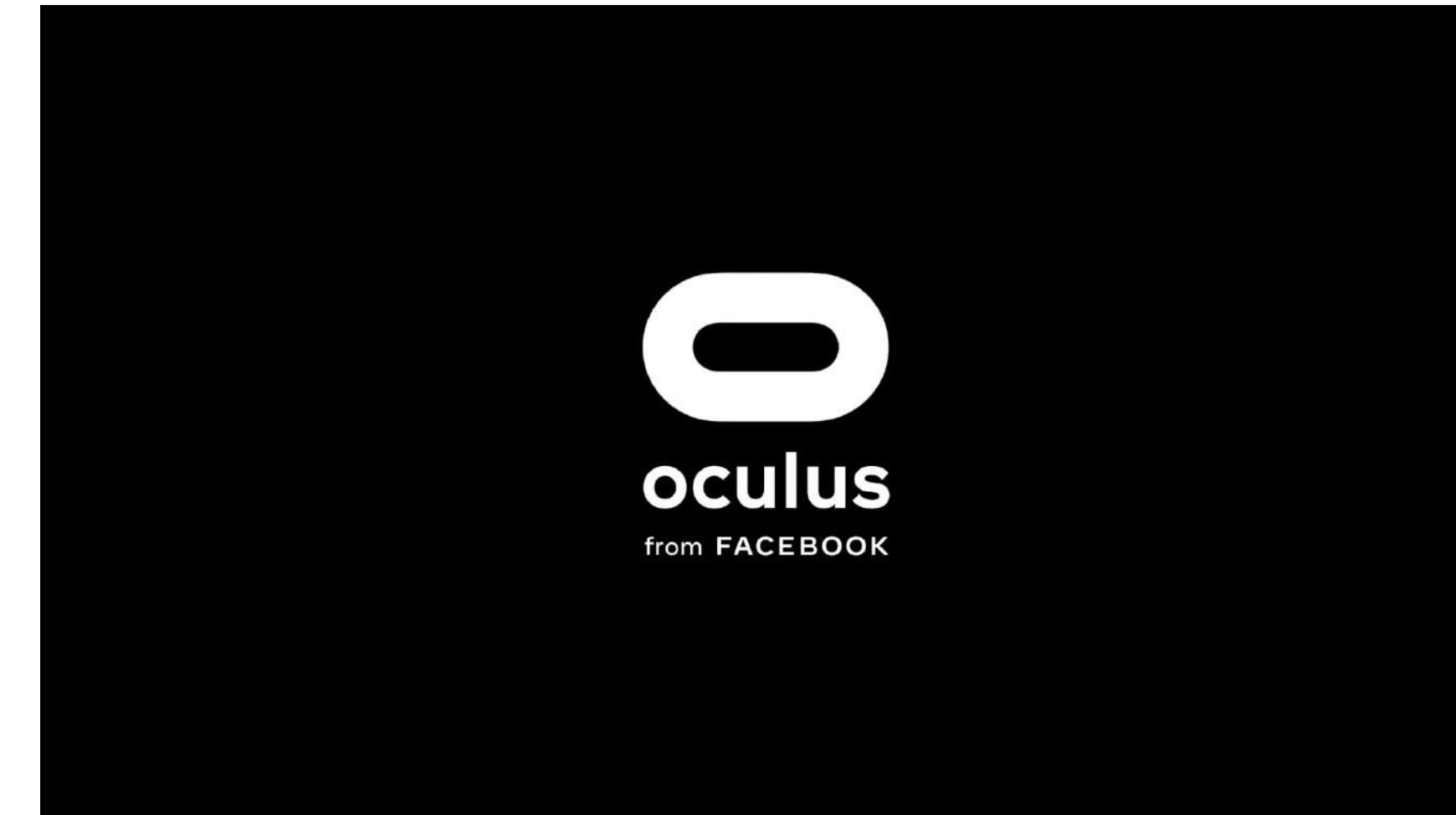
Review

All trailers should be routed for Oculus branding review to ensure intro and end cards are implemented in accordance with this guidance.

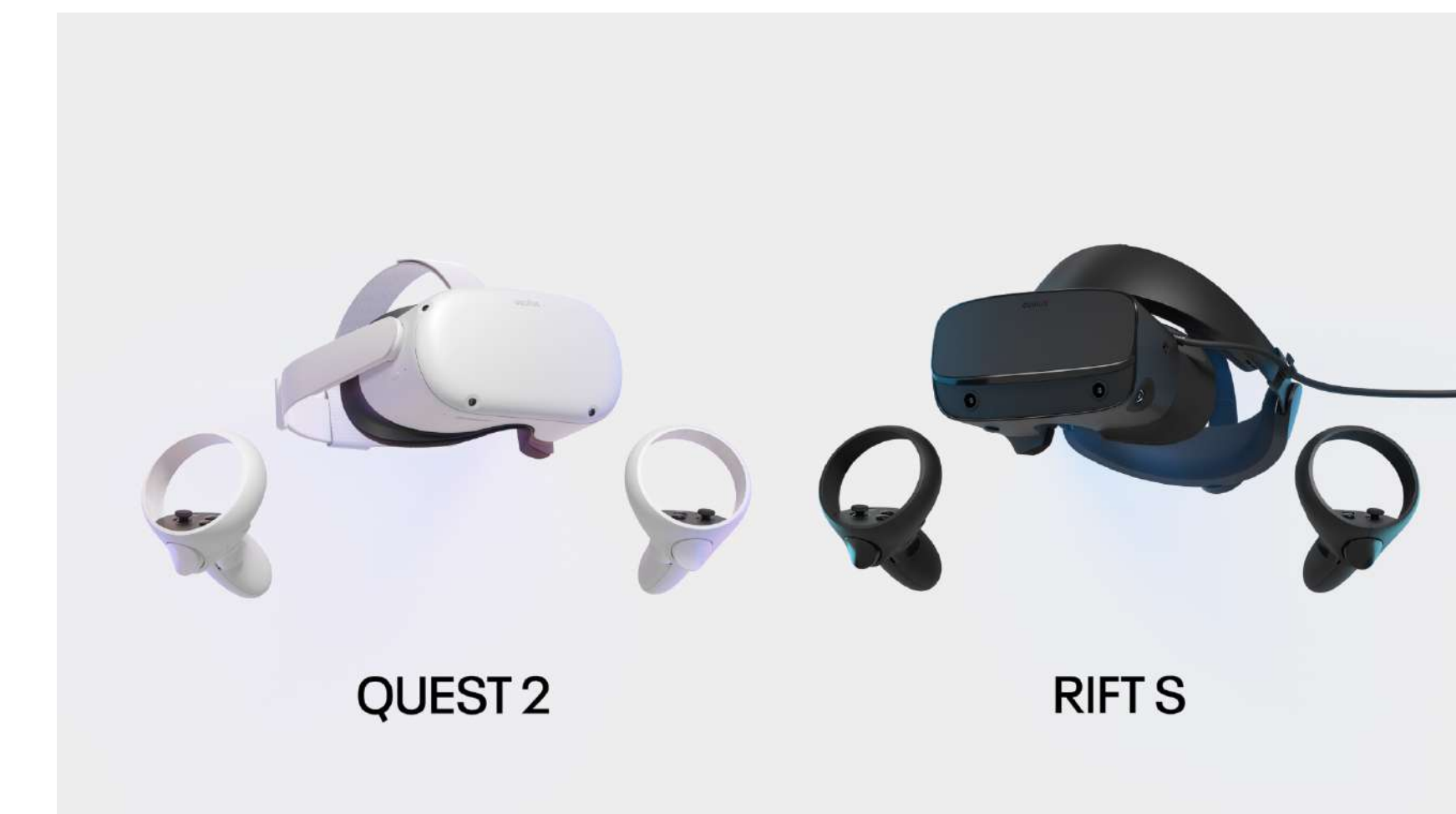
The following versions are available for review:

- Aspect Ratios: 1x1, 16x9, 9x16, 4x5
- FPS: 23.98, 30
- Headsets: Quest 2, Quest 2 with Link, Rift S, Rift S + Quest 2, Rift S + Quest 2 with Link

A - Intro Card



B - End Card (Full)



C- End Card (Short)



11

ICONS

Shared Icon Library

The Oculus icon library contains hundreds of individual icons across a range of categories. All icons have been designed to work at specific sizes. A single icon can have as many as six variations for use in different sizes and applications.

The most recent library of icons can be found [Here](#).

48px
Filled

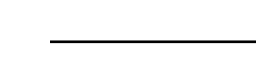
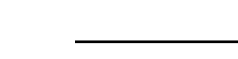
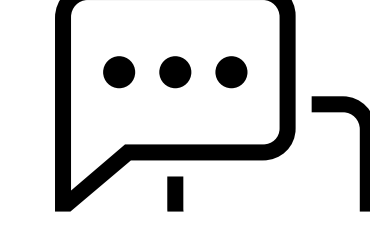
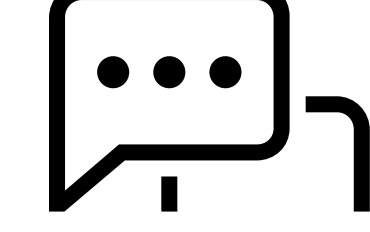
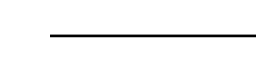
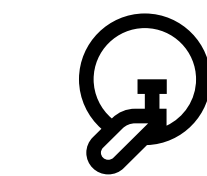
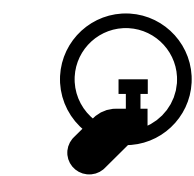
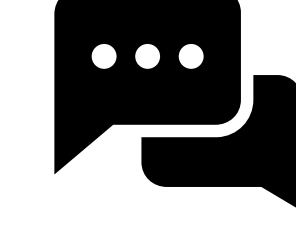
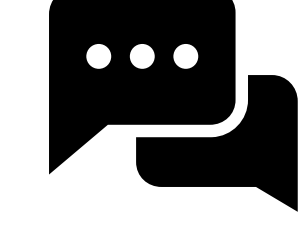
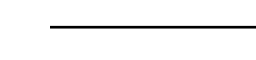
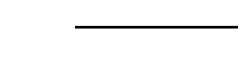
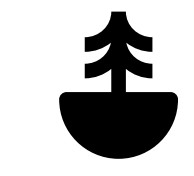
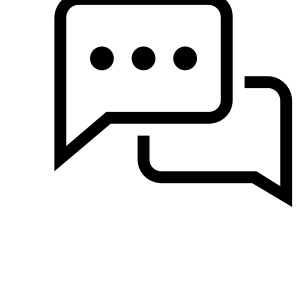
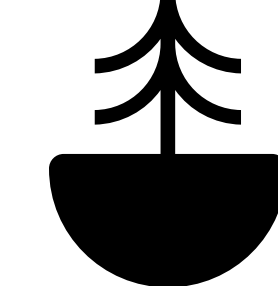
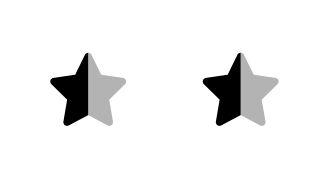
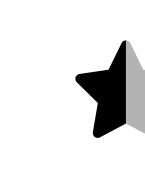
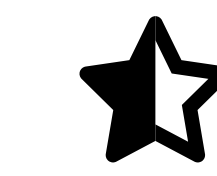
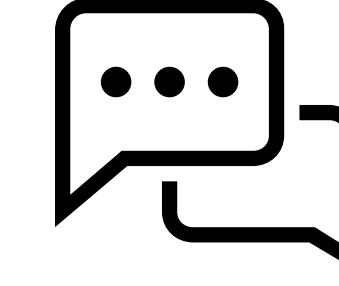
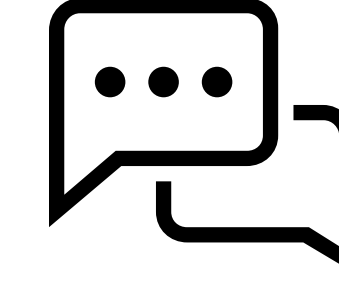
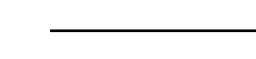
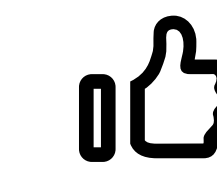
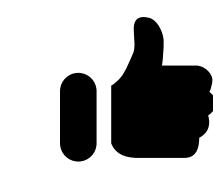
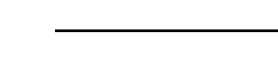
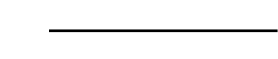
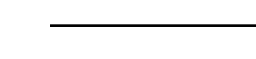
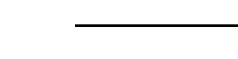
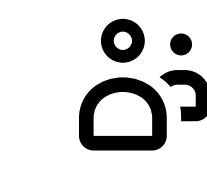
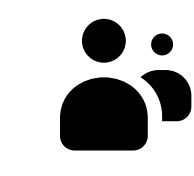
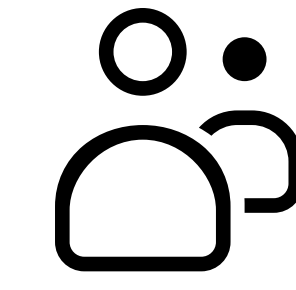
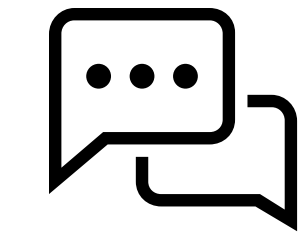
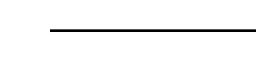
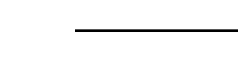
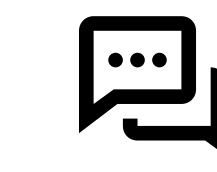
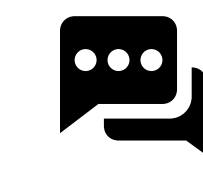
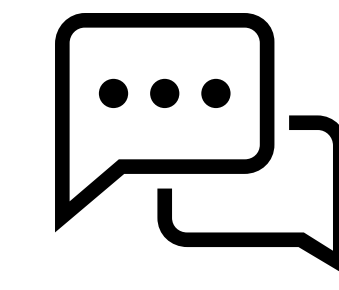
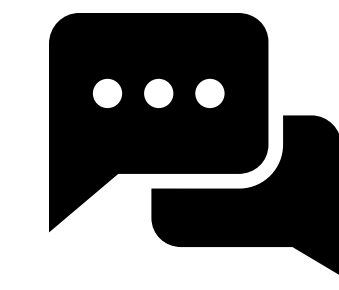
48px
Outlined

24px
Filled

24px
Outlined

16px

12px



12

PATTERNS

Overview

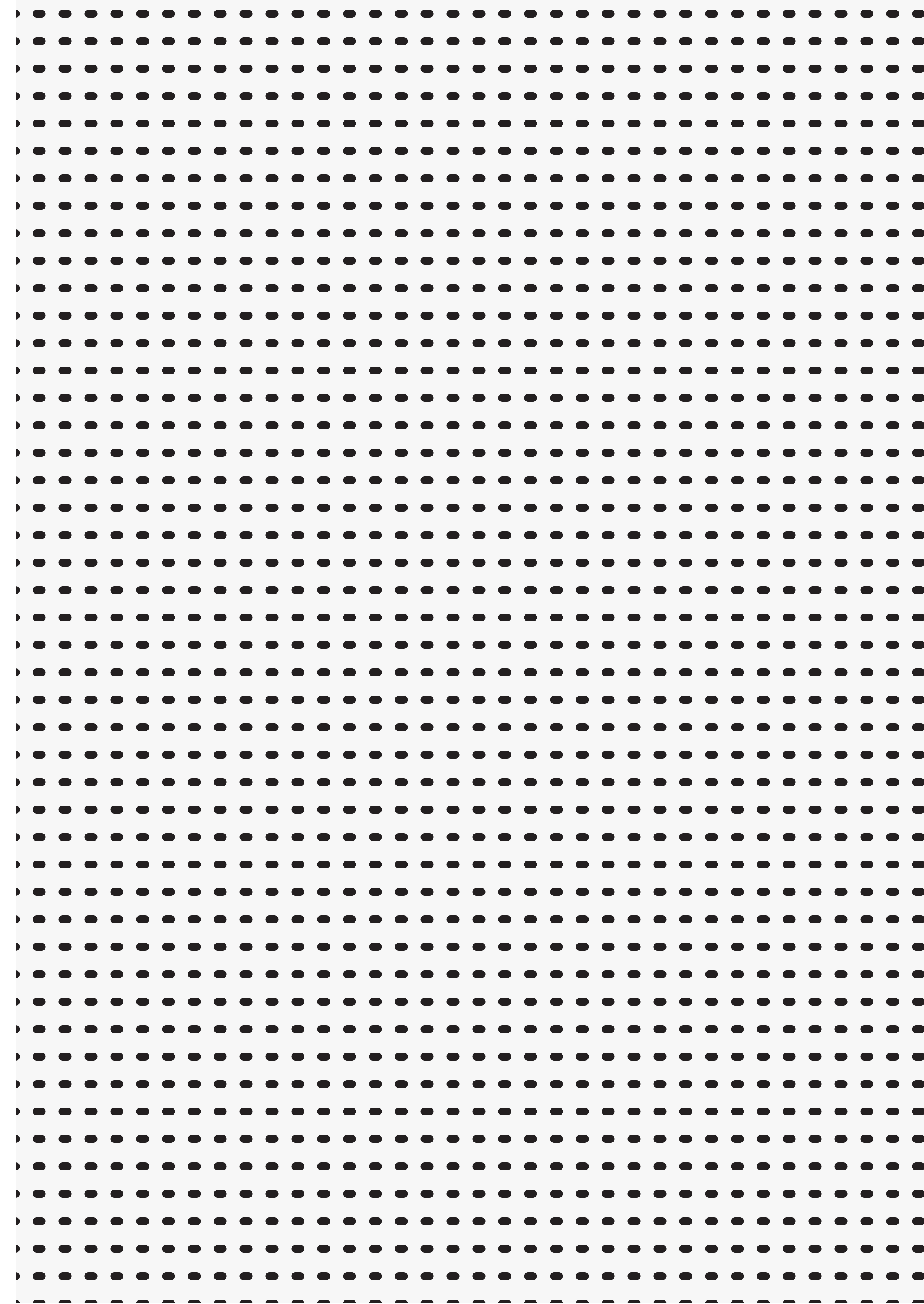
There are two patterns in the visual identity to primarily assist in spatial design and large environmental graphics: Prisms and Repeating Stadiums.

Additional patterns can be created by the Brand Design team when needed

A - Prisms



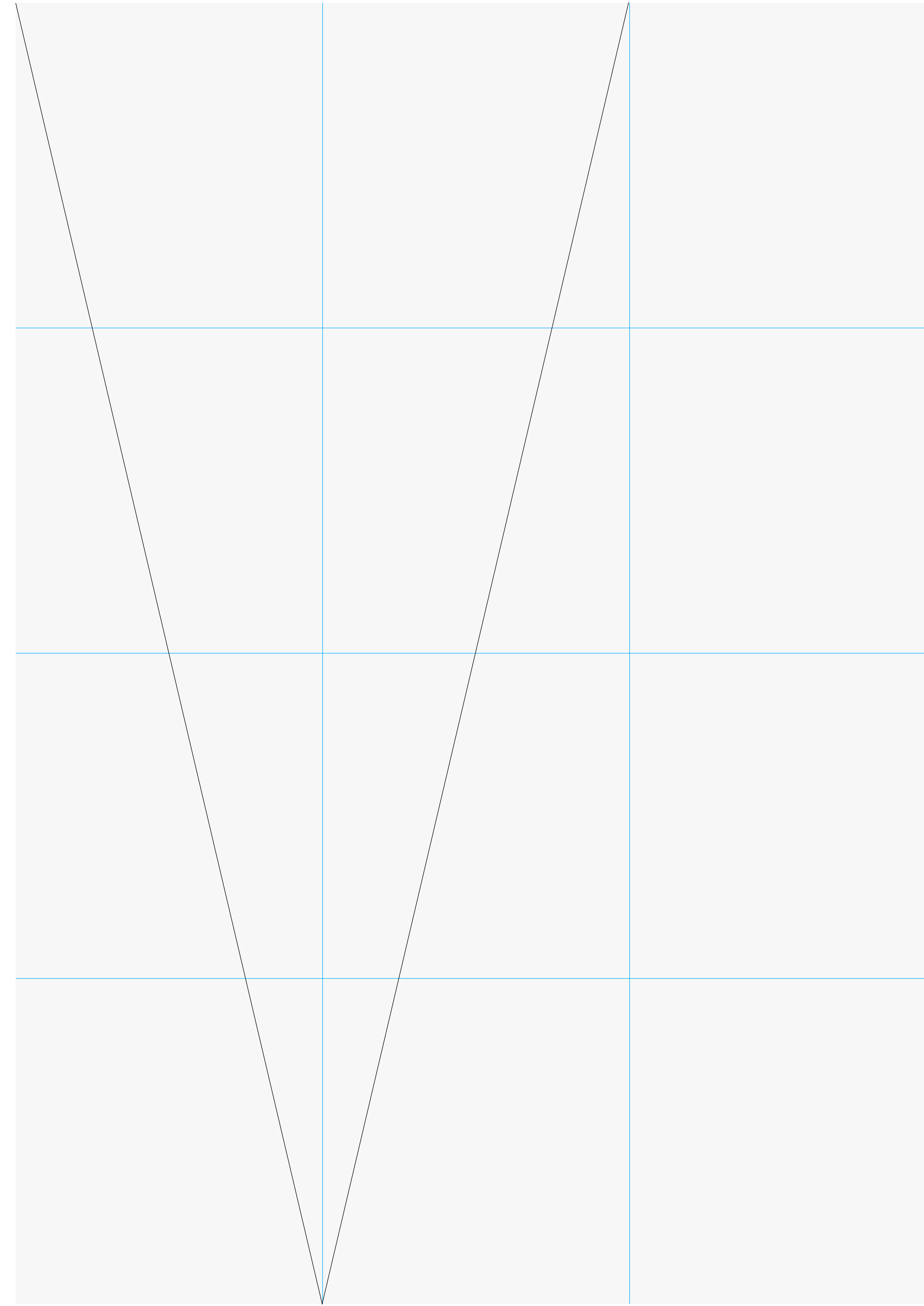
B - Repeating Stadiums



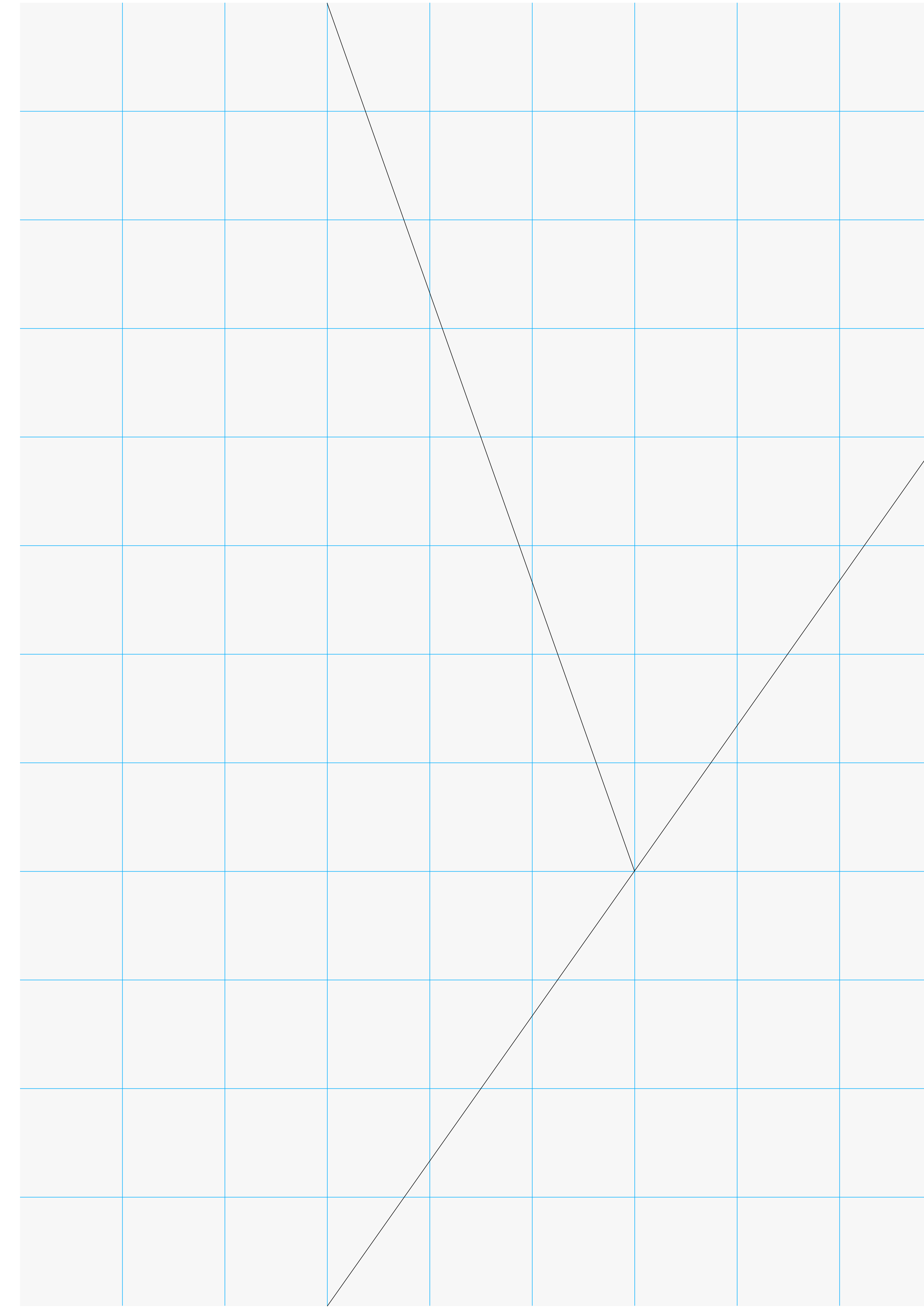
Modularity & Scale

All patterns are modular in their design, allowing for application across all sizes. This example demonstrates the Prism pattern across three scales. The larger the mesh, the more intricate and complex of a design is possible.

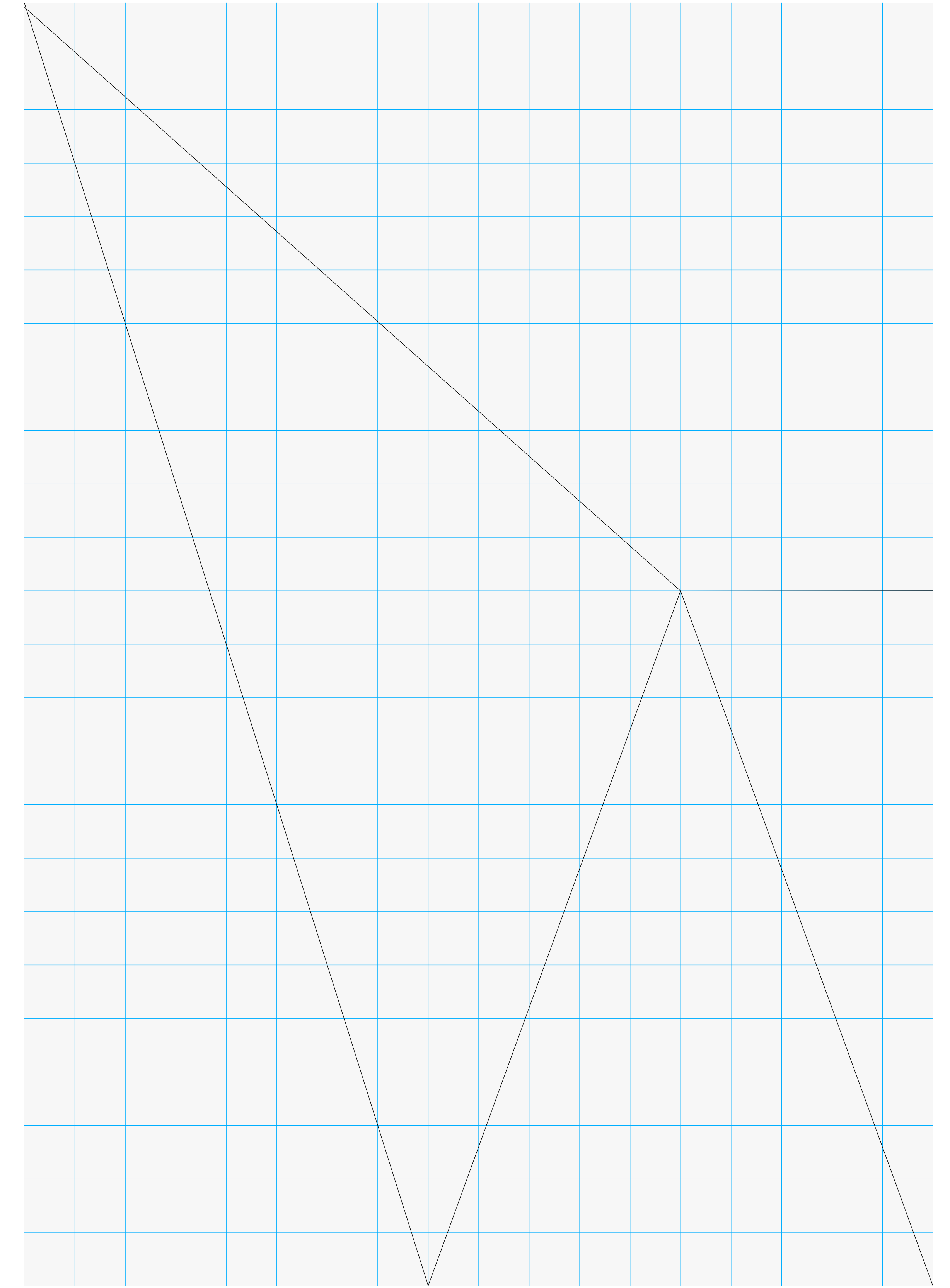
3 X 4



9 X 12



18 x 24



Prisms

The prism pattern is a way of dividing up space on a grid into a series of triangular shapes to create a prism-like effect. The shapes created can be used simply as solid lines, color blocks, image containers, or, as in this example, filled with gradients.

3 X 4



9 X 12



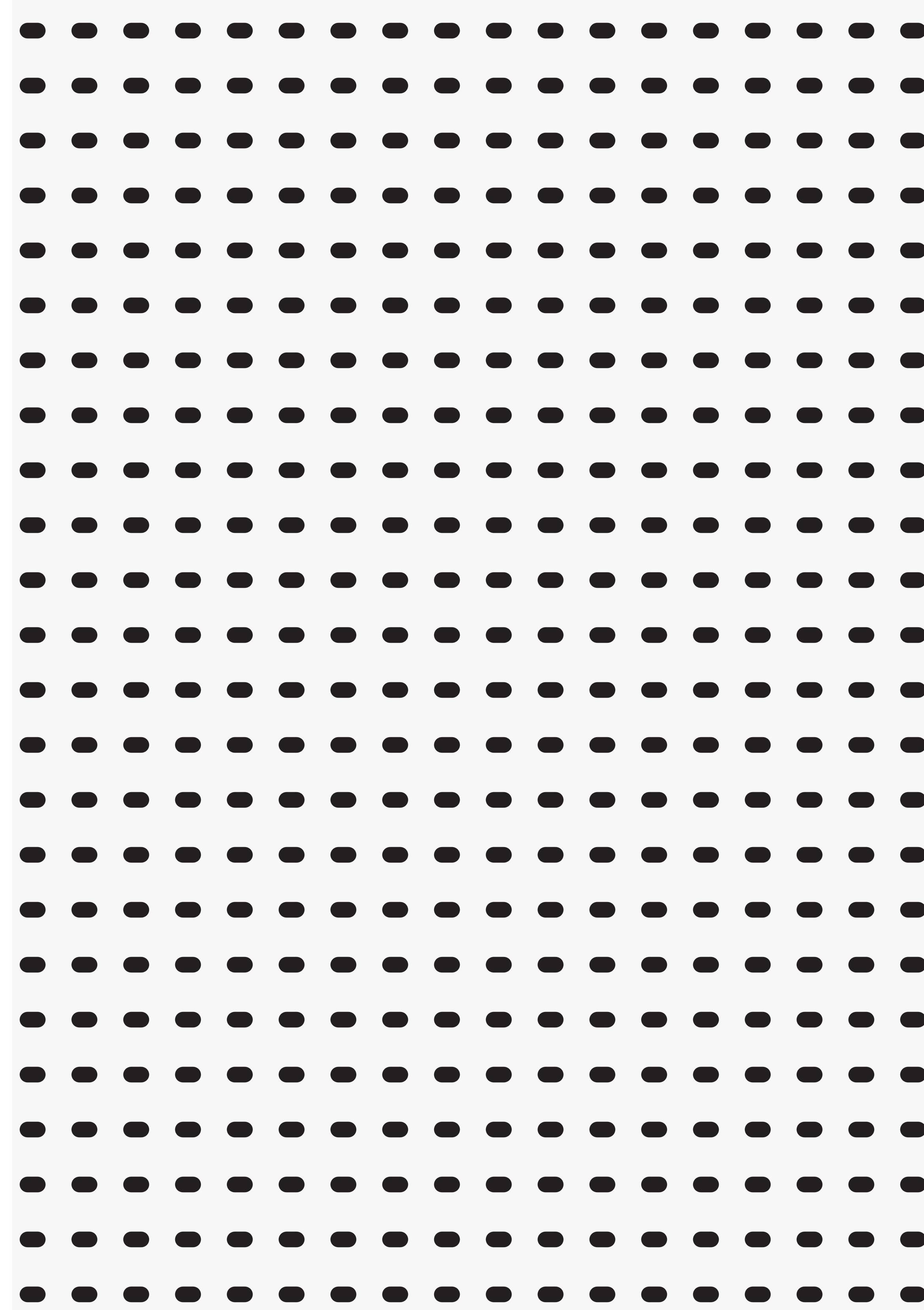
18 x 24



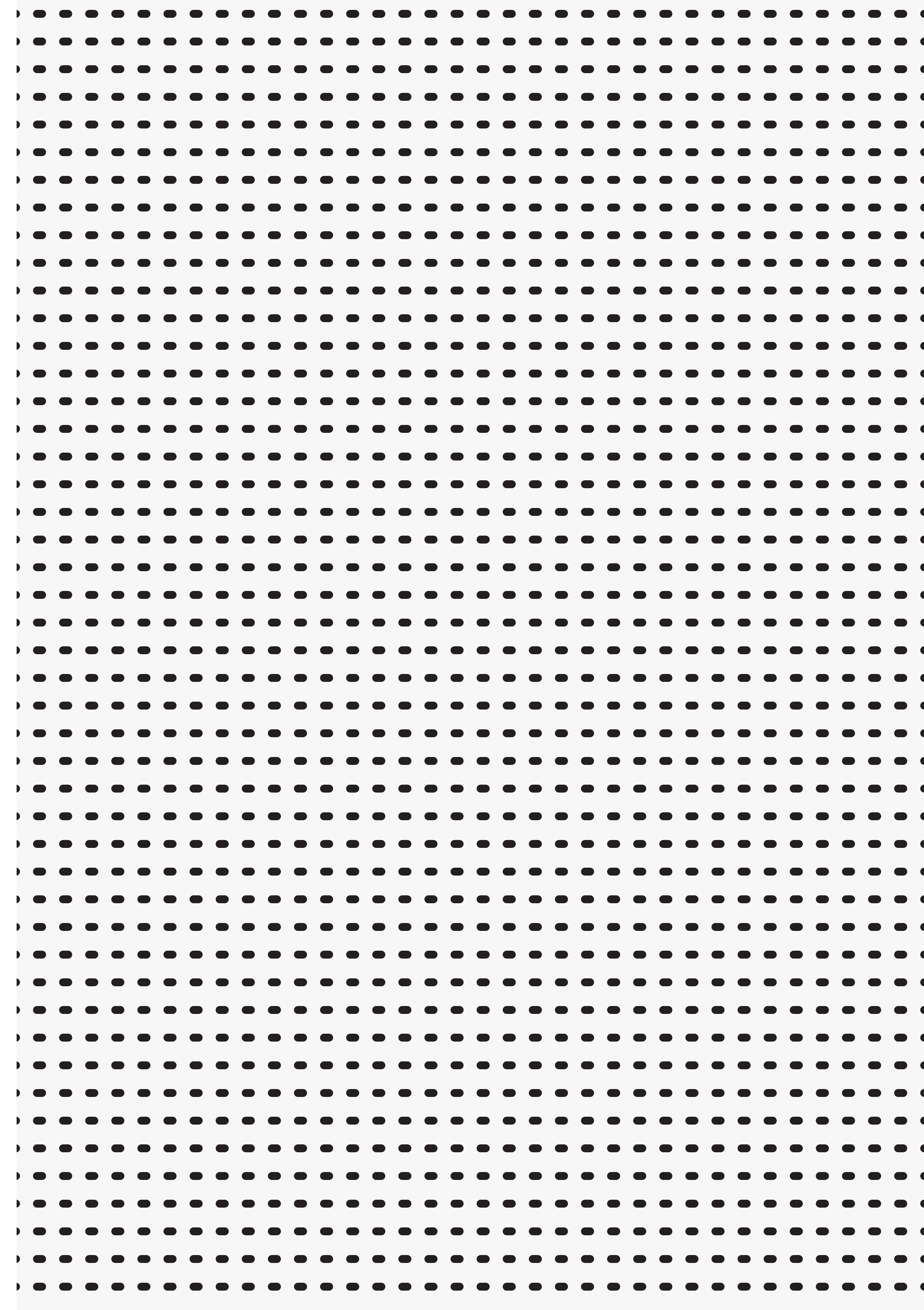
Filled Stadiums

Using a filled version of the Stadium in a regular grid pattern can be used to create texture. By adjusting the scale it can move between something that is bold and graphic, to subtle and sophisticated.

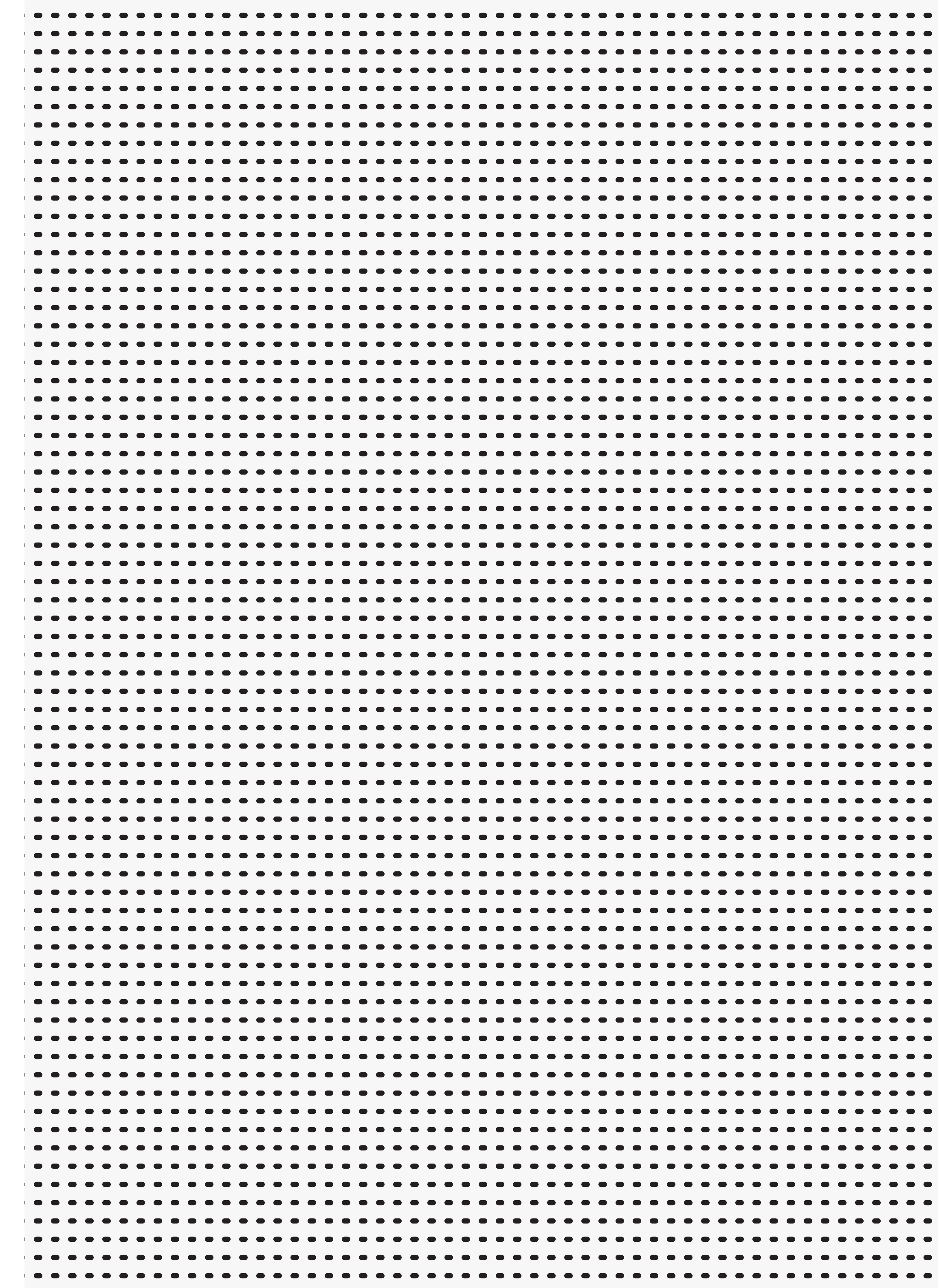
Coarse



Medium



Fine



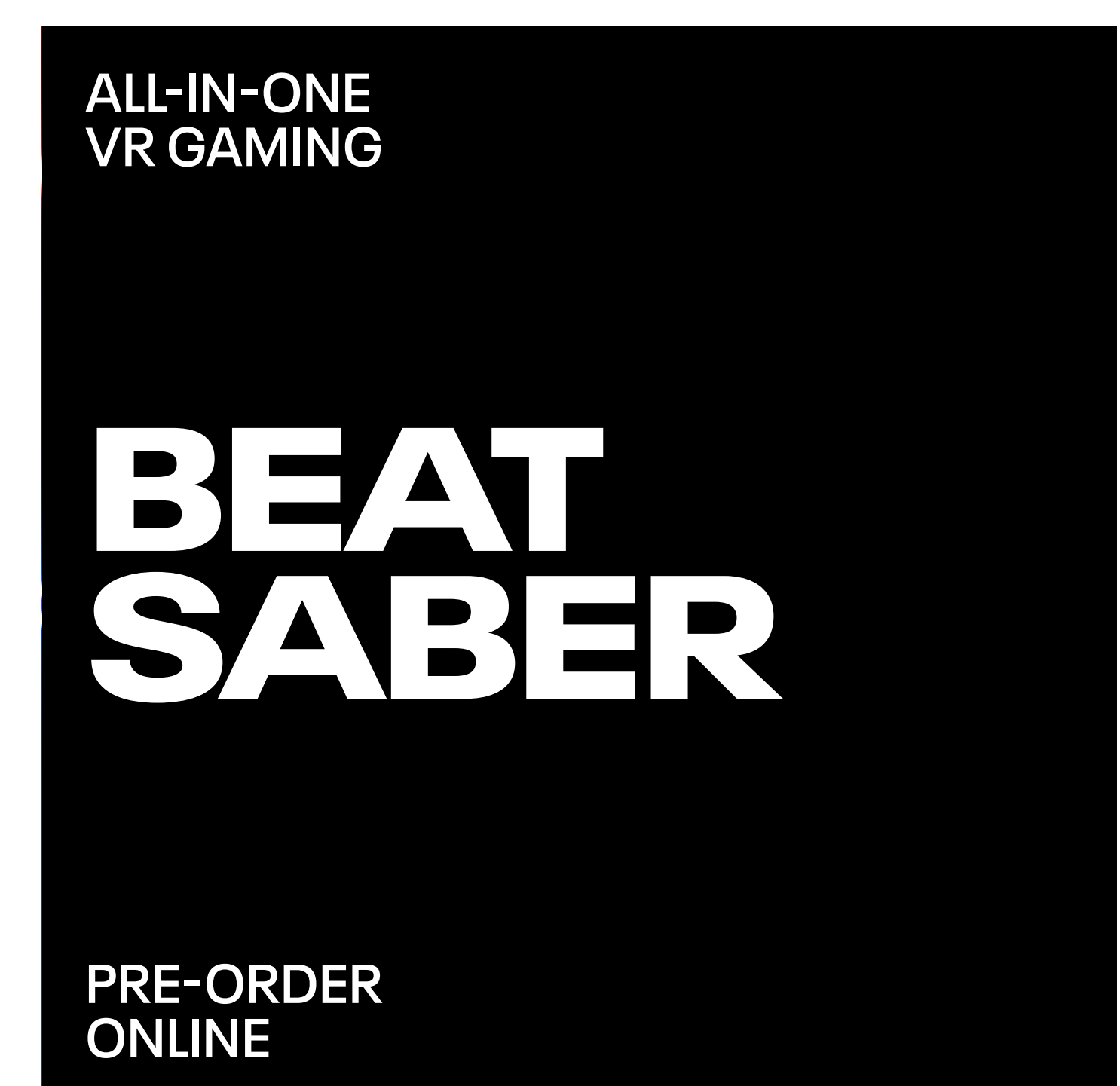
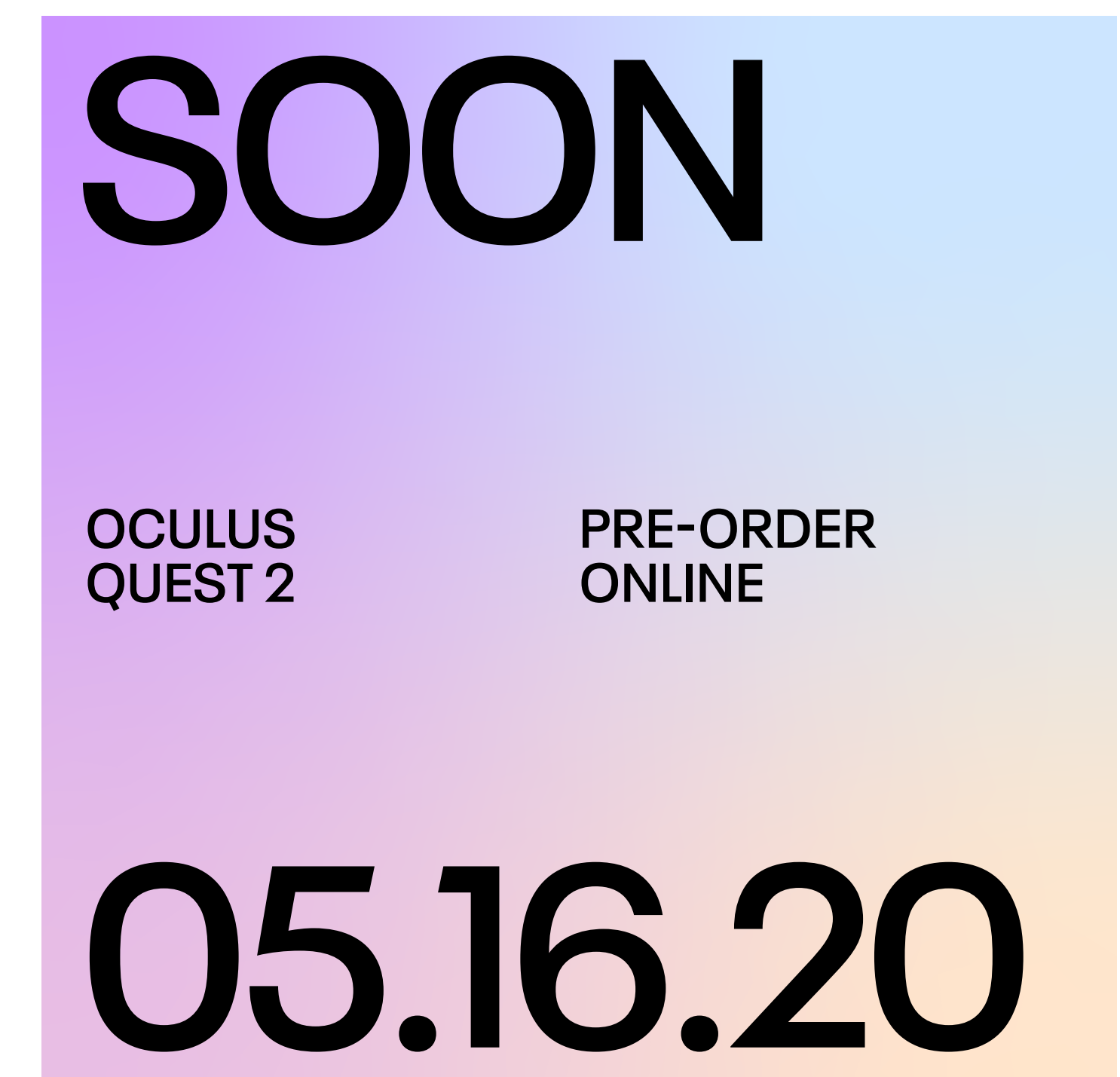
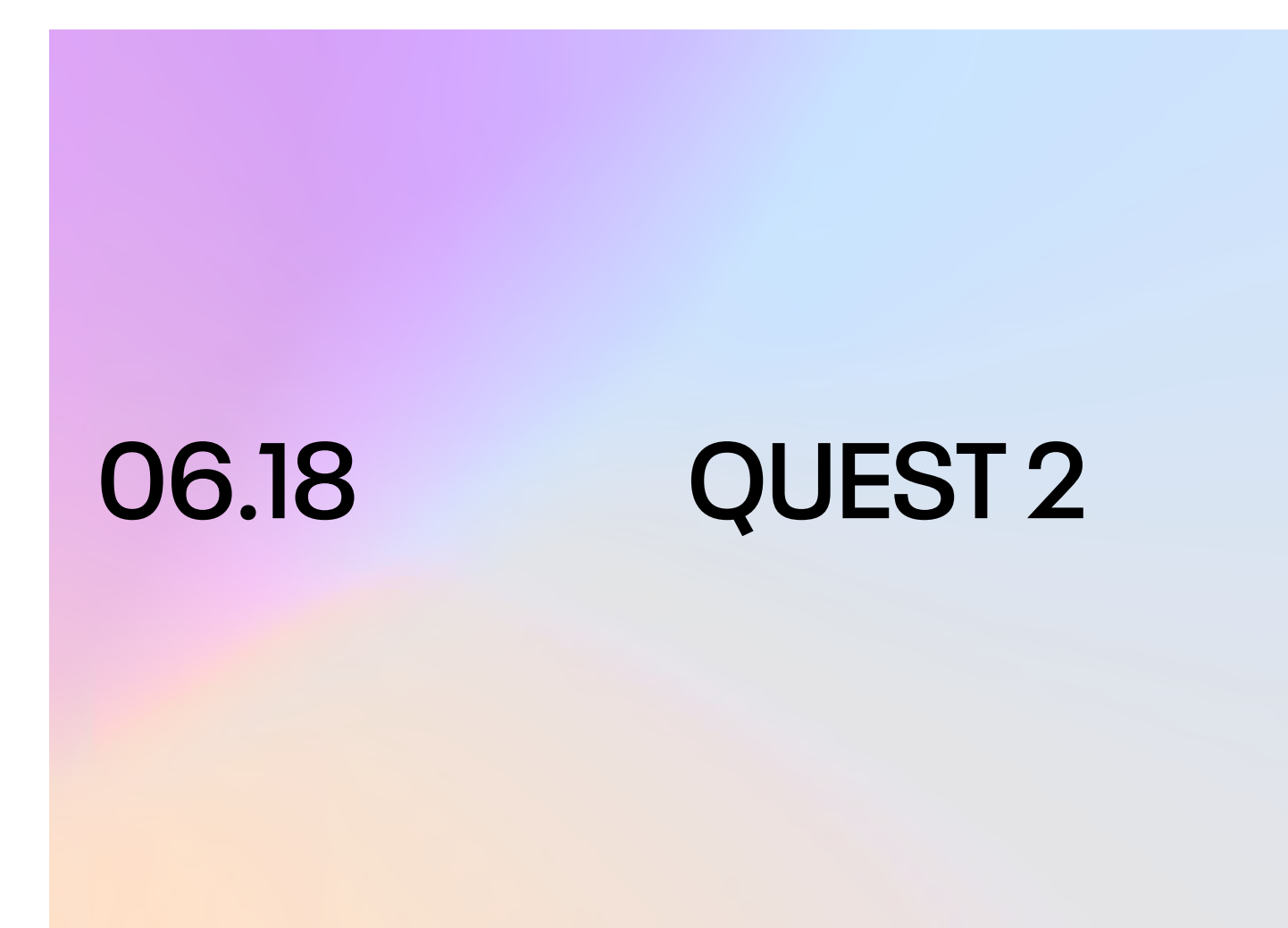
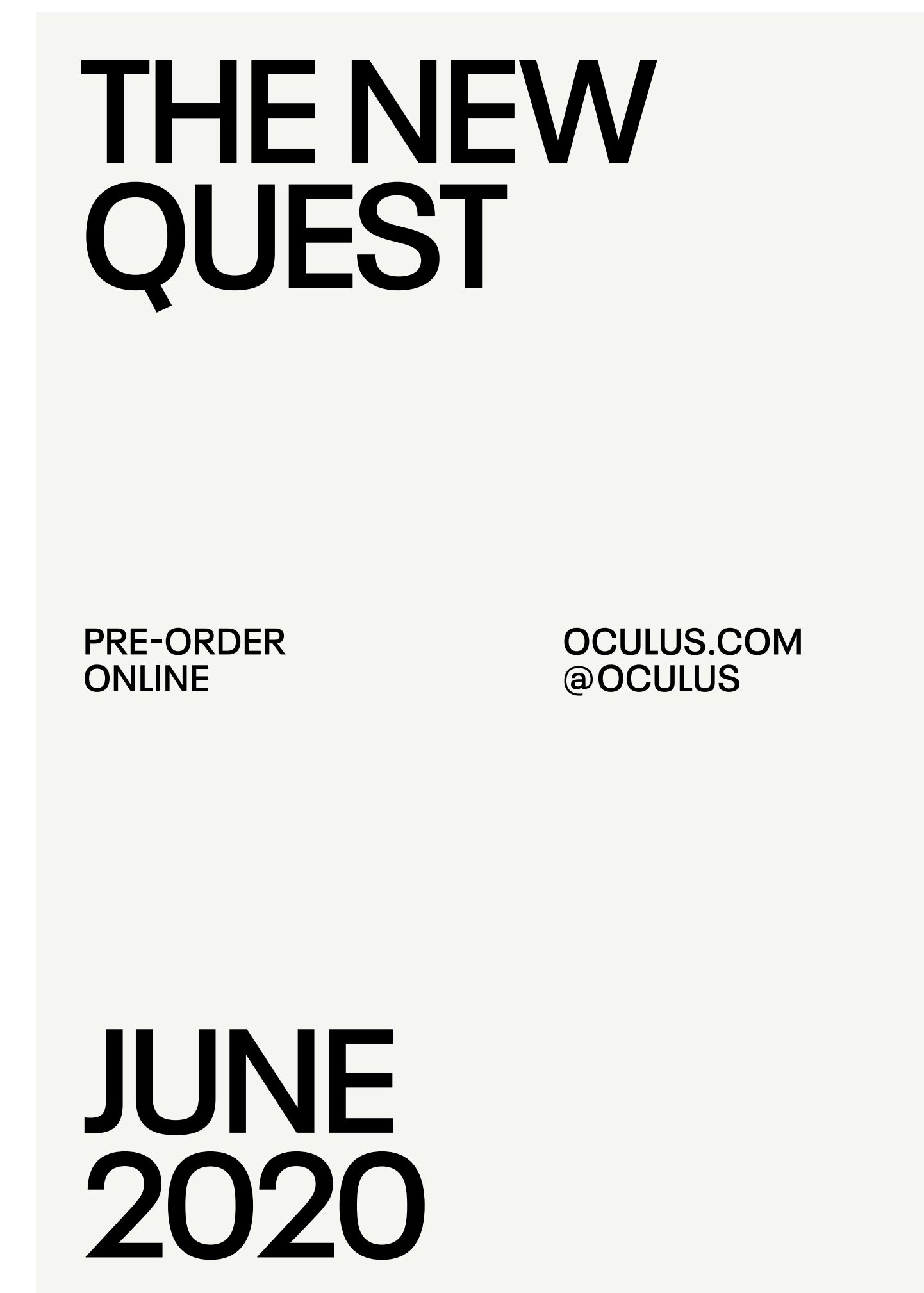
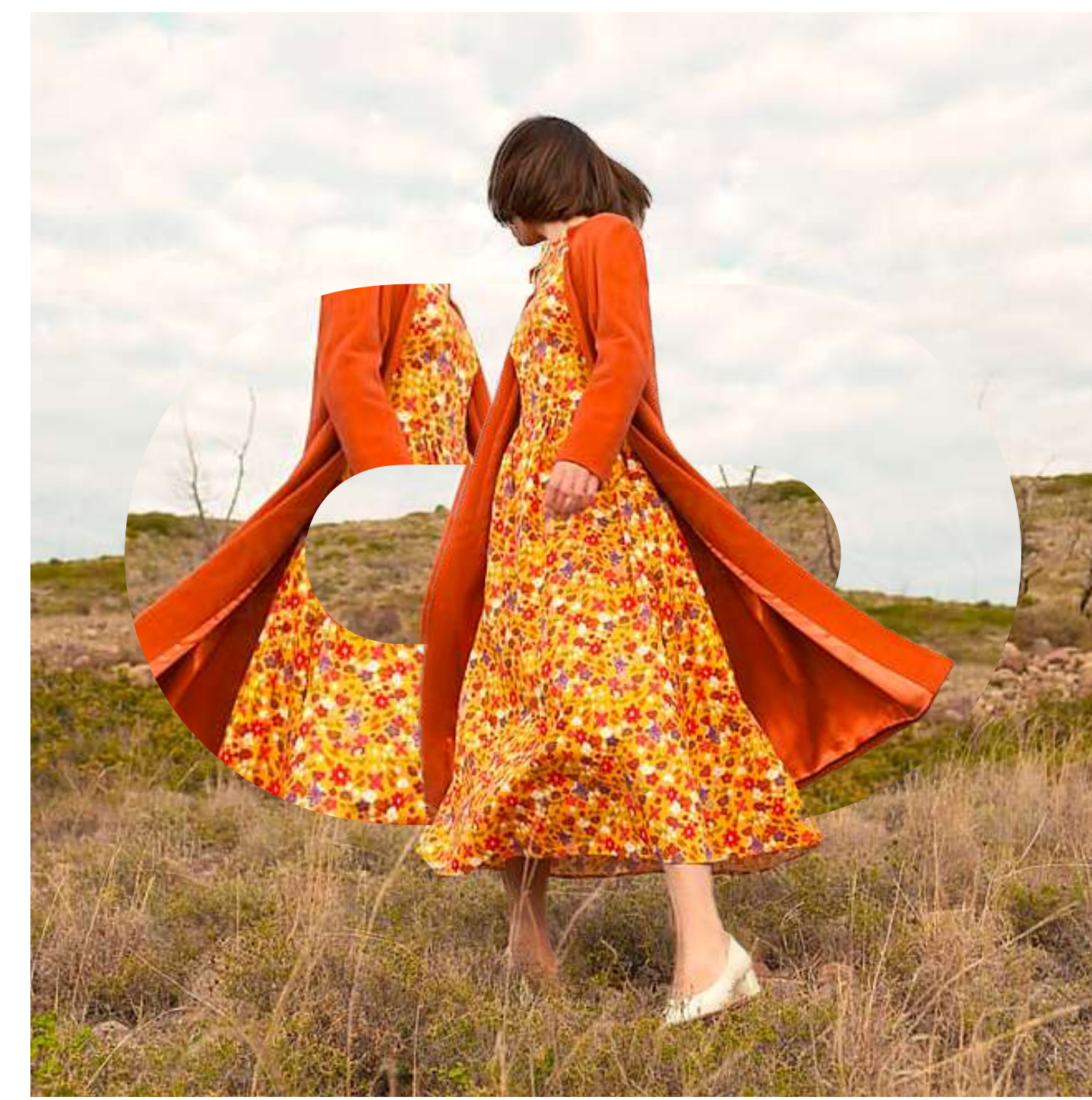
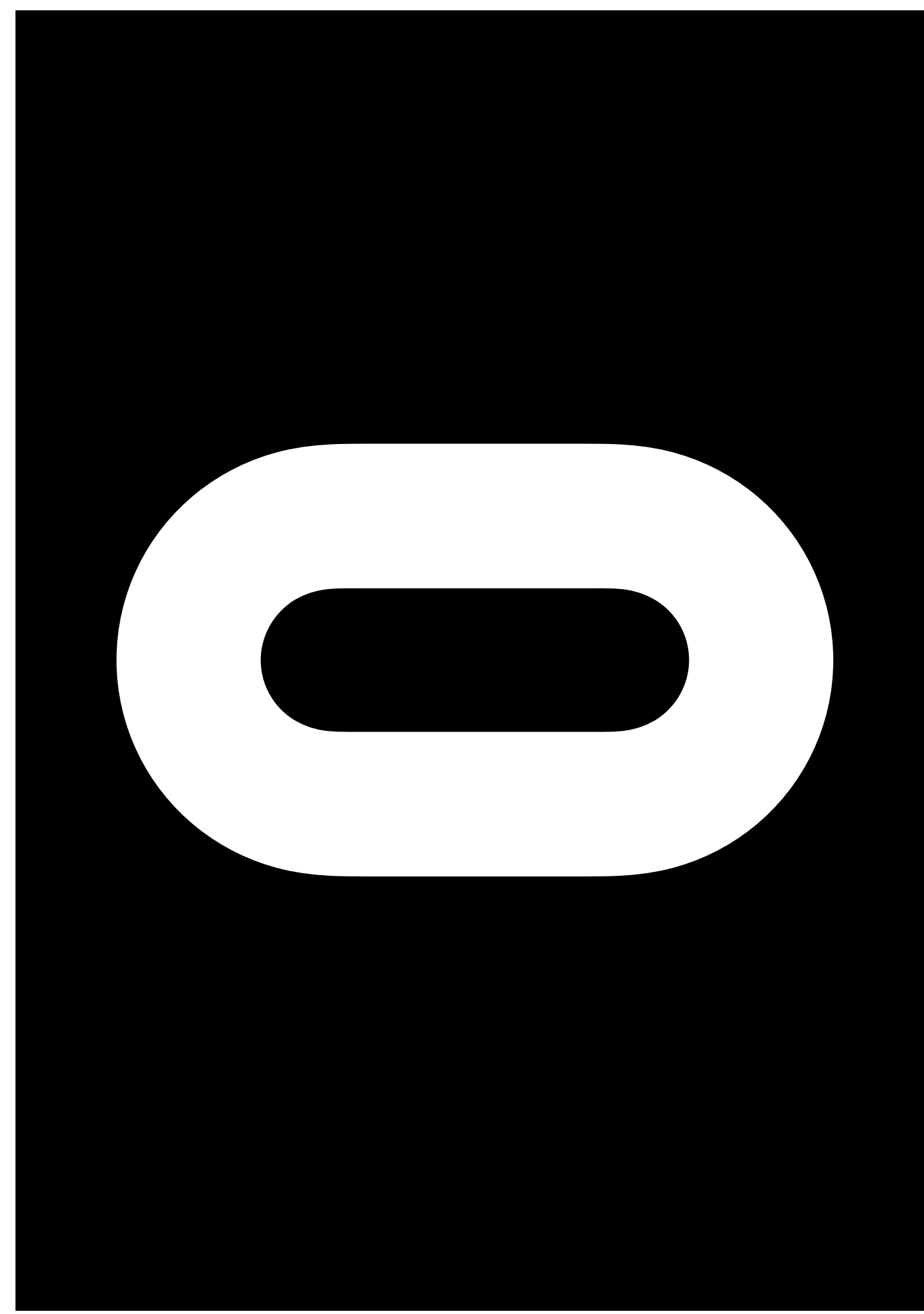
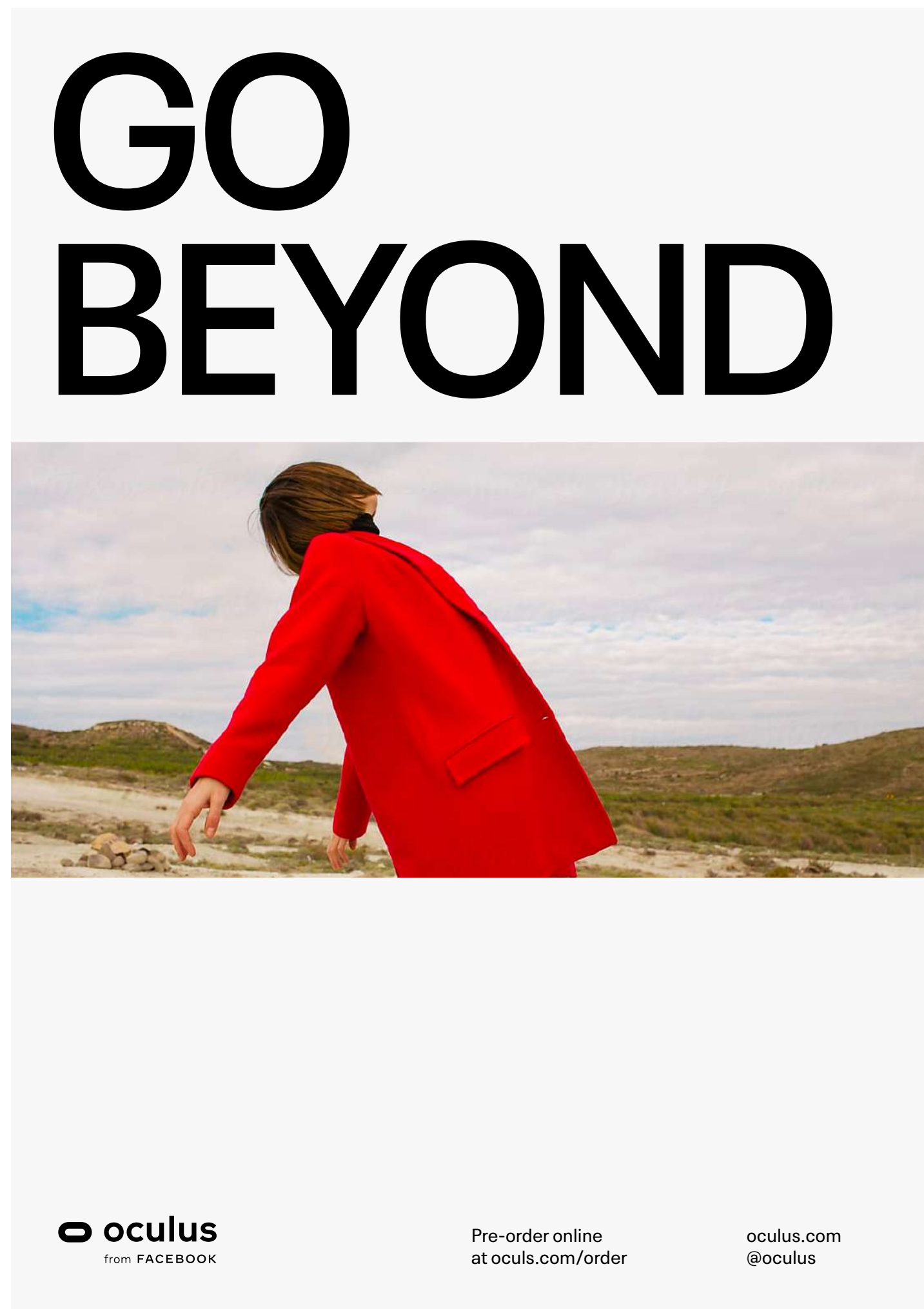
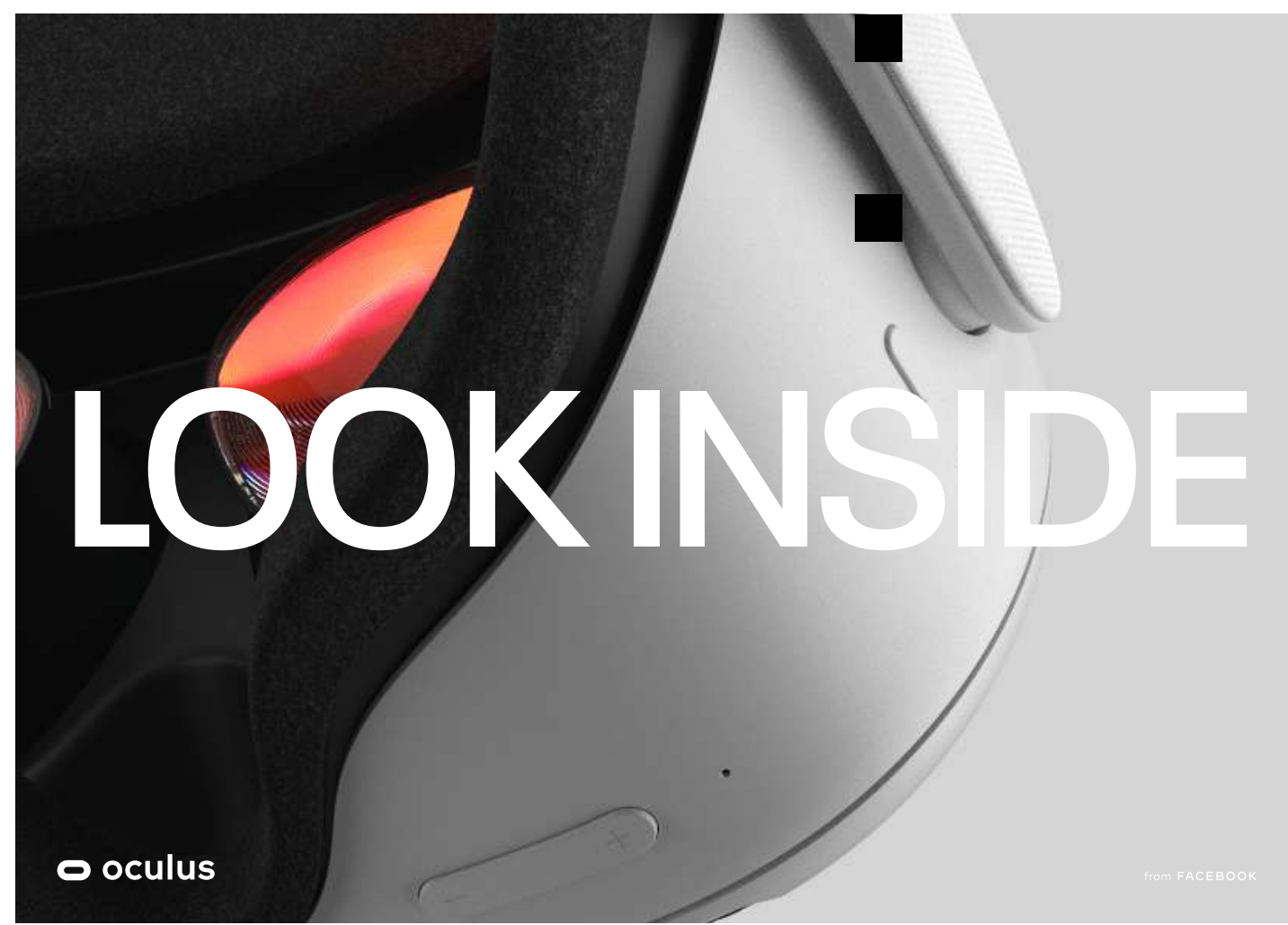
13

EXAMPLES

Please Note!

The following pages of examples should be used as inspiration only. They have been provided to give a snapshot of what is possible within the Oculus visual identity system and highlight many of the rules discussed in this document.

All images used are for illustrative purposes only.



ALL-IN-ONE
VR GAMING

QUEST 2

PRE-ORDER
ONLINE



OCULUS
QUEST 2

MAY 16

PRE-ORDER
ONLINE

ALL-IN-ONE
VR GAMING

DEFY

PRE-ORDER
ONLINE



OCULUS
QUEST 2

REALITY

PRE-ORDER
ONLINE

OCULUS
QUILL

An illustration of a steam train crossing a bridge over a blue, hazy landscape.

ONLY ON
OCULUS

NEW

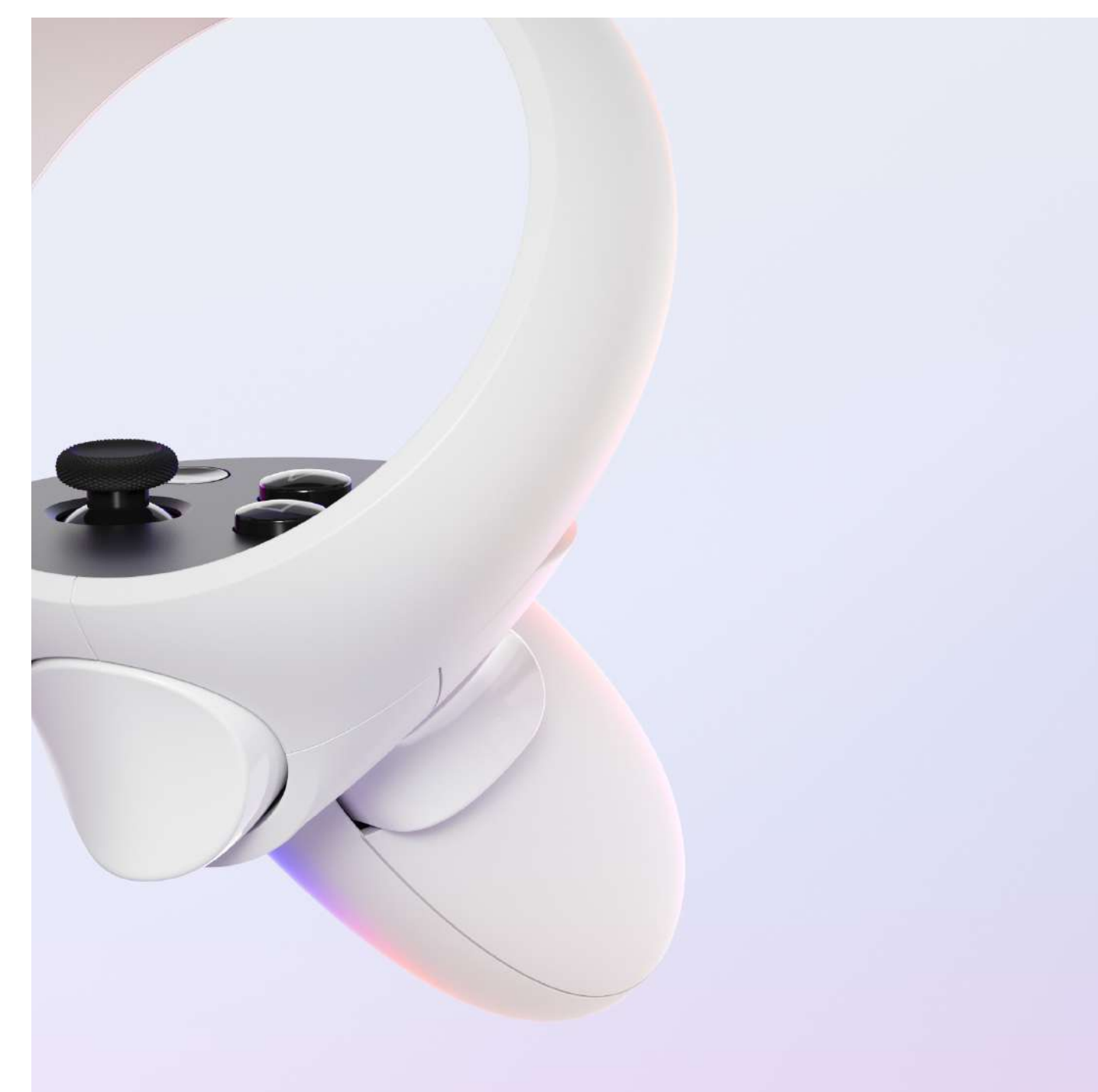
OCULUS
QUILL BEAT
SABER

RELEASES

BEAT
SABER

A silhouette of a person playing Beat Saber with glowing red and blue sabers in a dark, futuristic environment.

ONLY ON
OCULUS



SOON

OCULUS
QUEST 2 PRE-ORDER
ONLINE

05.16.20



2.0

THE NEW
OCULUS QUEST

A close-up of the white Oculus Quest 2 headset.

JUNE 18
2020

THE NEW QUEST

06.18.20

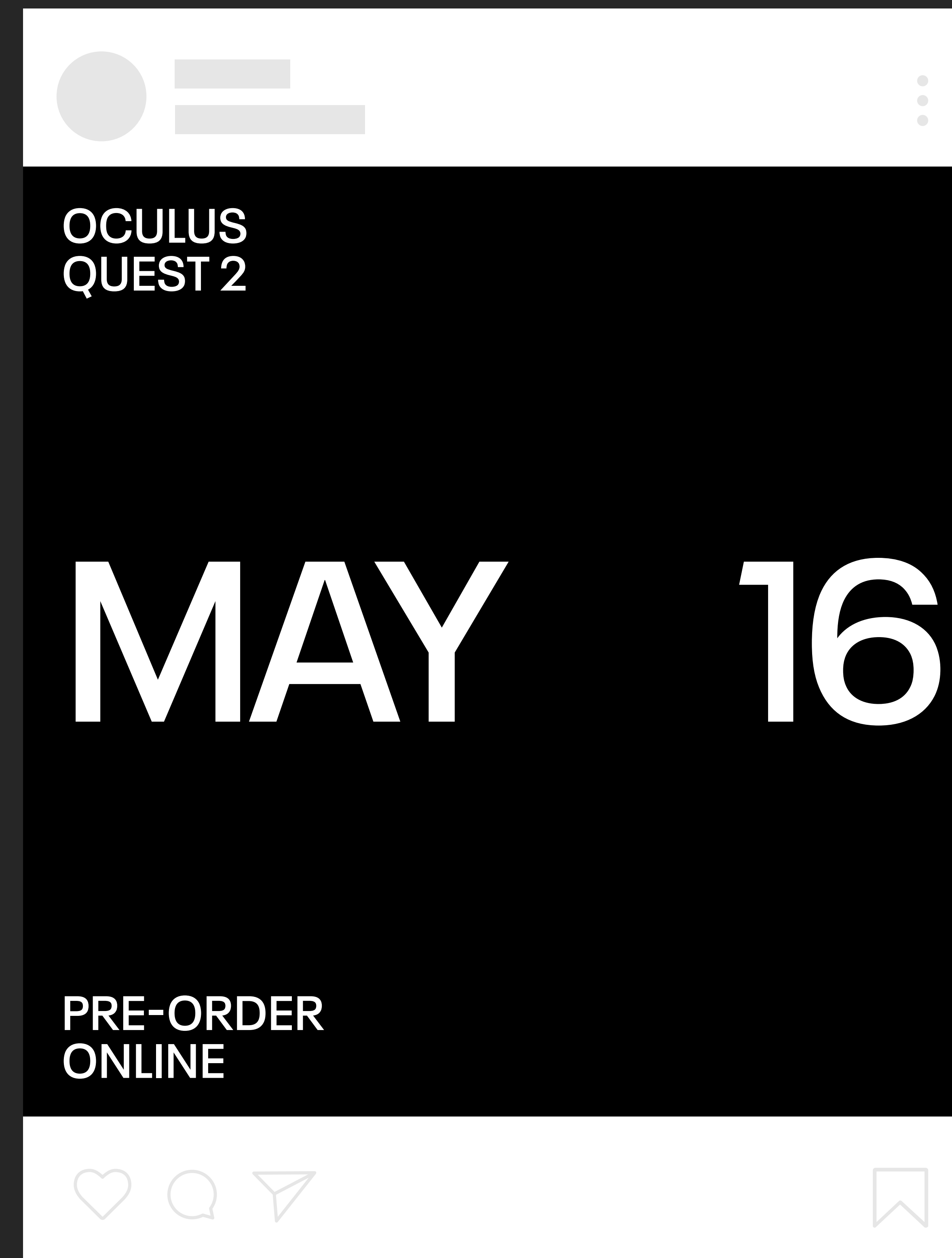
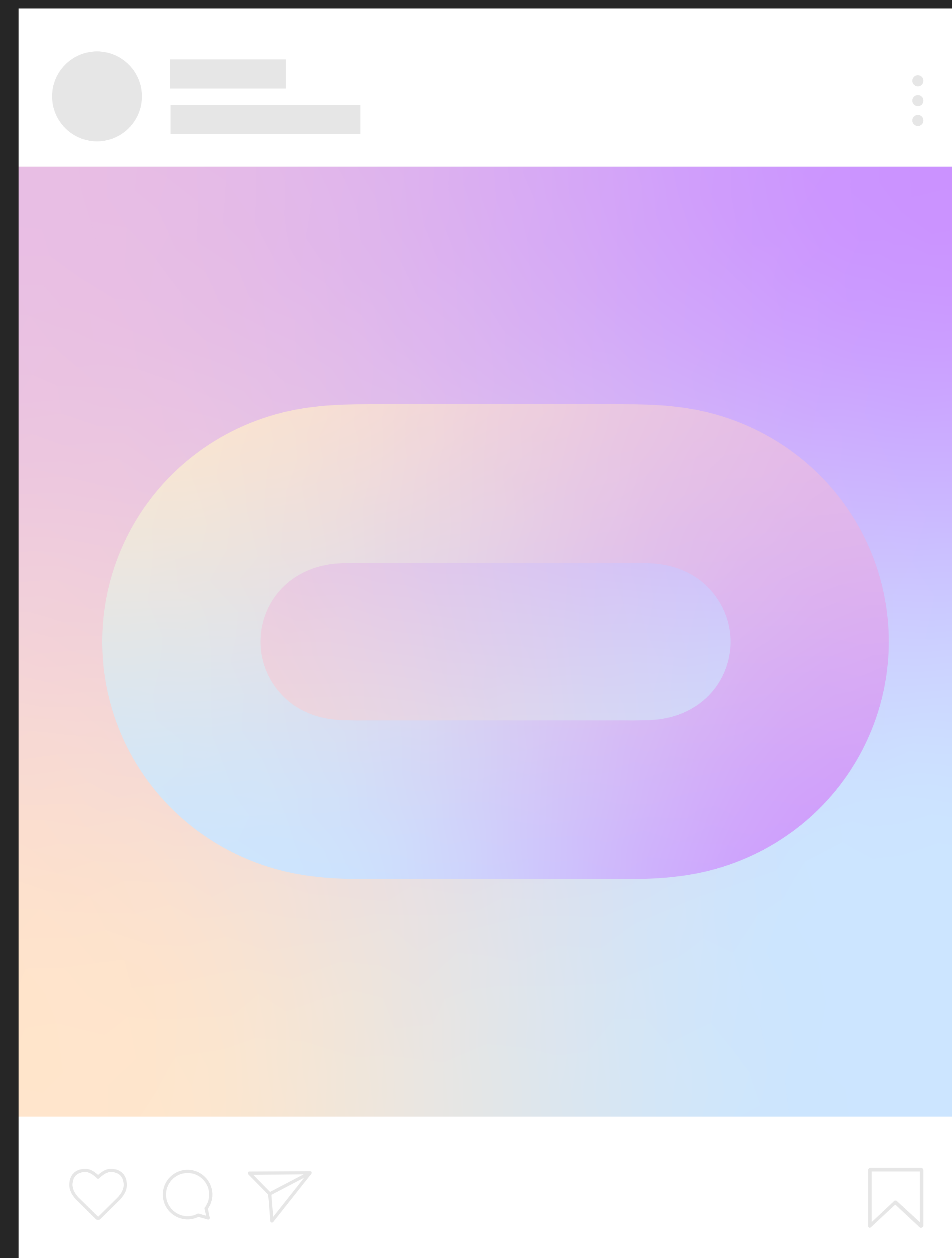


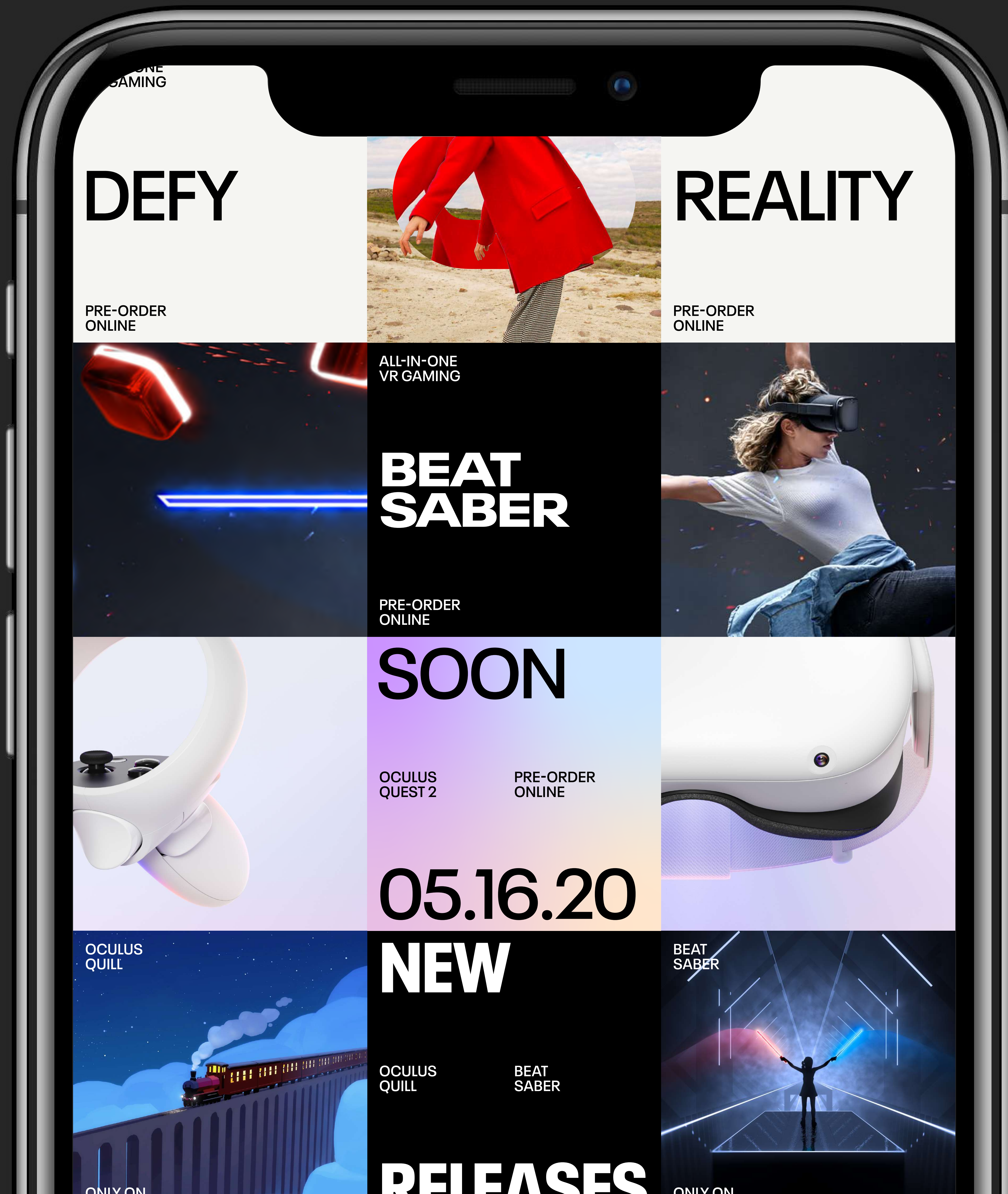
ALL-IN-ONE
VR GAMING

BEAT SABER

PRE-ORDER
ONLINE







THE NEW QUEST

COMING SOON

DEFY REALITY

ARRIVES
JUNE 18

PRE-ORDER NOW
LINK IN BIO

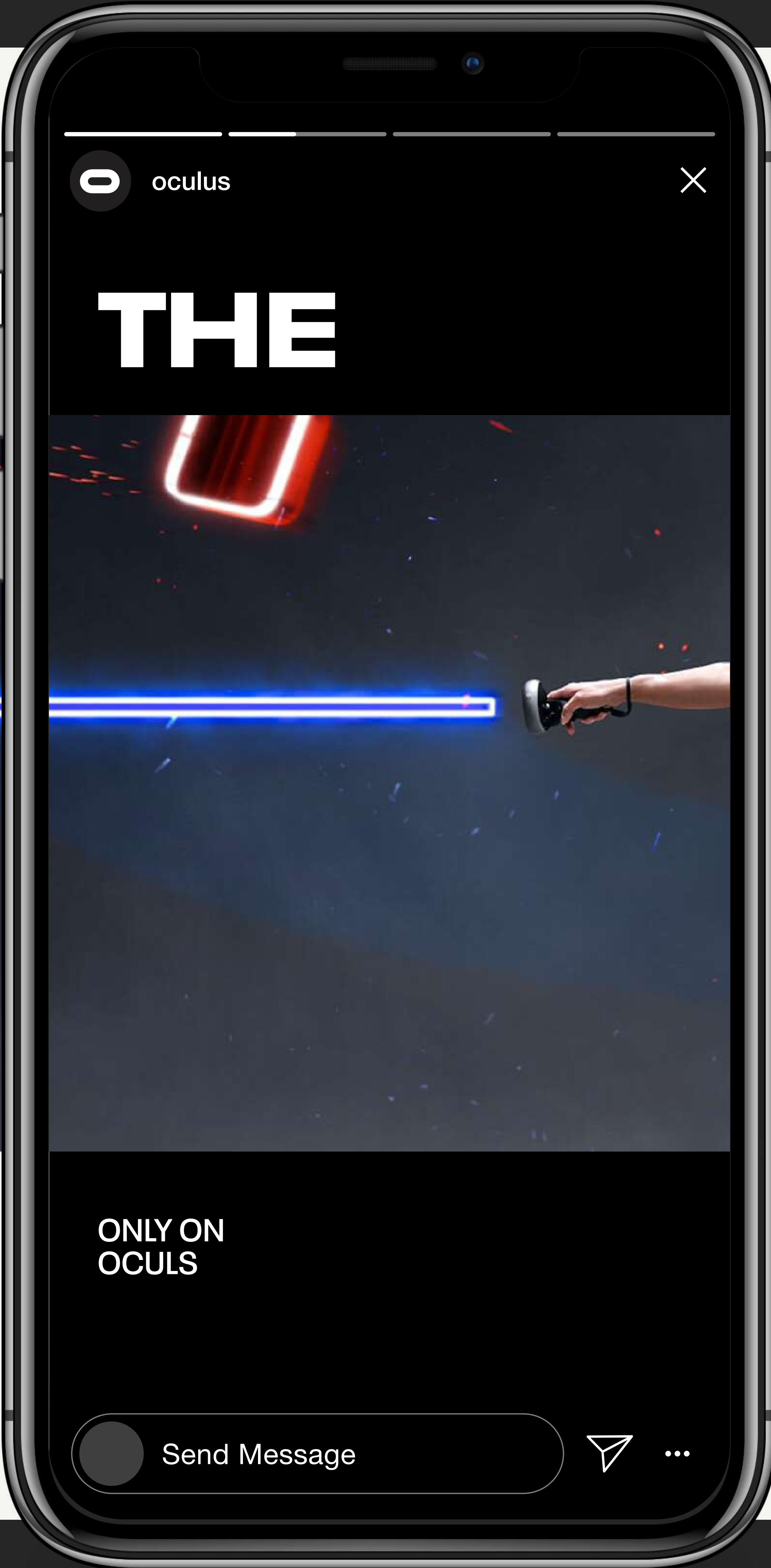
THE ALL NEW
QUEST 2

Send Message

BEAT



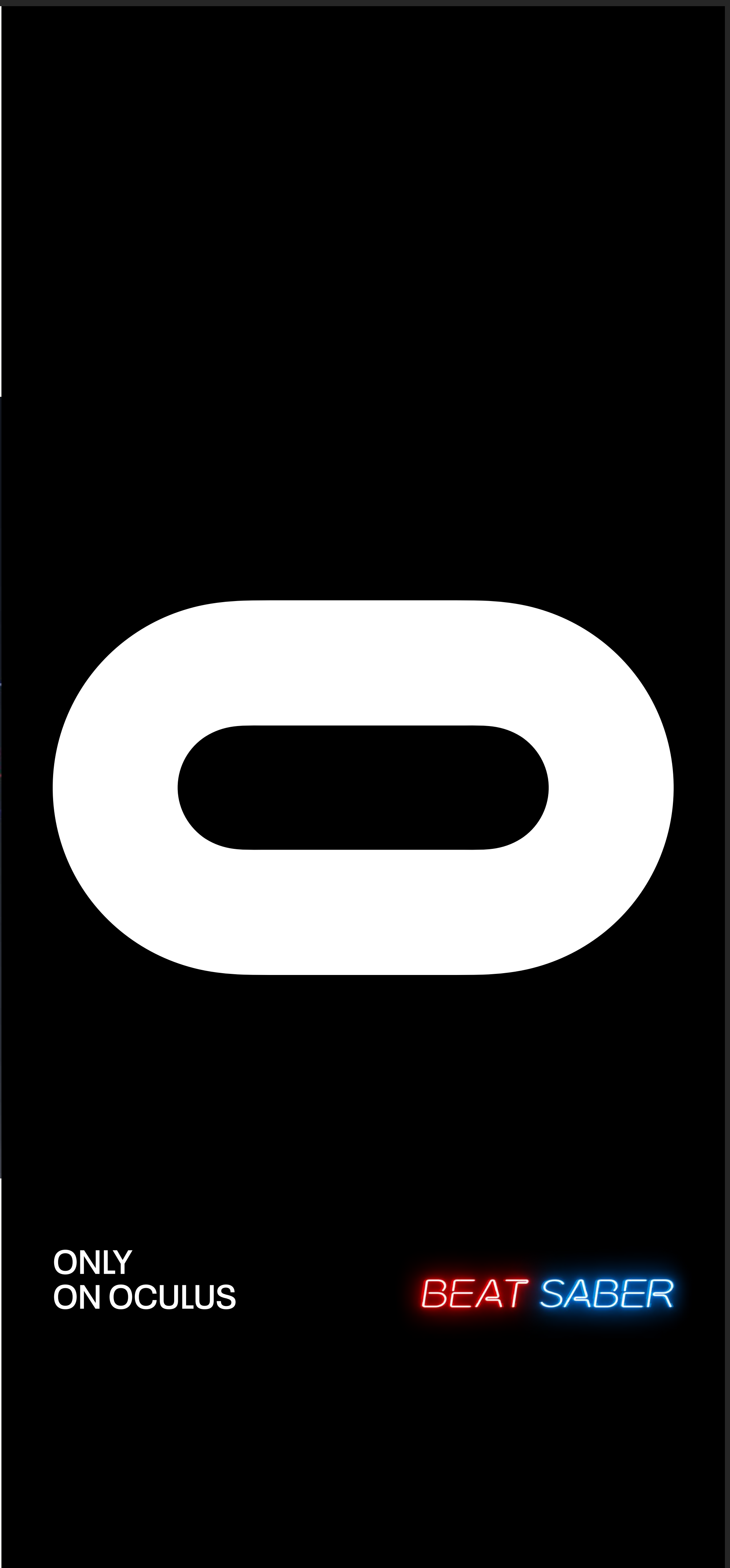
BEAT SABER
OUT NOW



THE GAME



PURCHASE NOW
LINK IN BIO



oculus
from FACEBOOK

THE NEXT LEVEL OF VR



[SHOP NOW](#)

Available at
amazon

Donec sed odio dui. Fusce dapibus, tellus ac cursus commodo, tortor mauris.

oculus
from FACEBOOK

UNPLUG AND PLAY



[SHOP NOW](#)

Available at
amazon

Donec sed odio dui. Fusce dapibus, tellus ac cursus commodo, tortor mauris.

oculus
from FACEBOOK

THE NEXT LEVEL OF VR



[SHOP NOW](#)

Available at
amazon

Donec sed odio dui. Fusce dapibus, tellus ac cursus commodo, tortor mauris.

oculus
from FACEBOOK

LOOK INSIDE



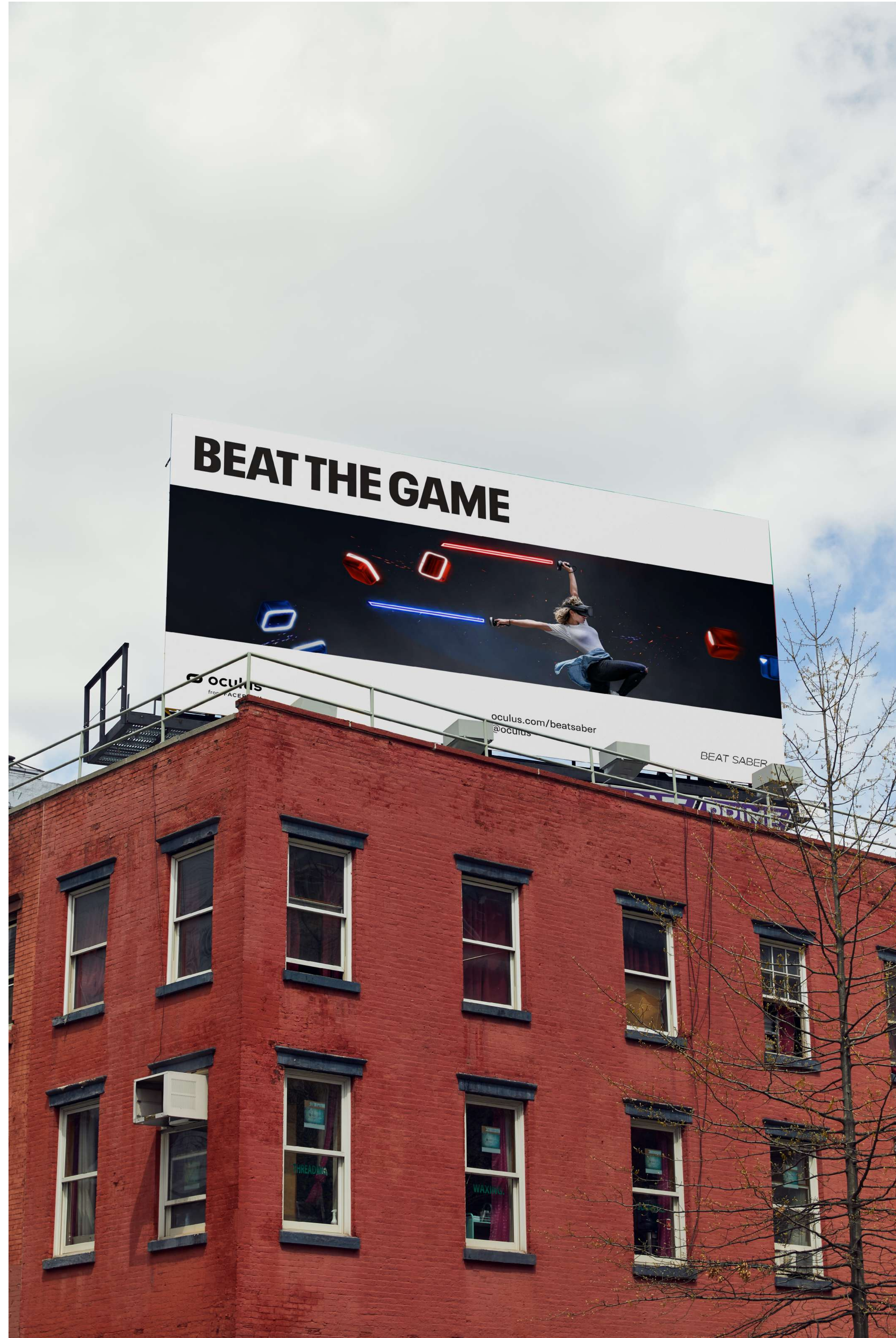
[SHOP NOW](#)

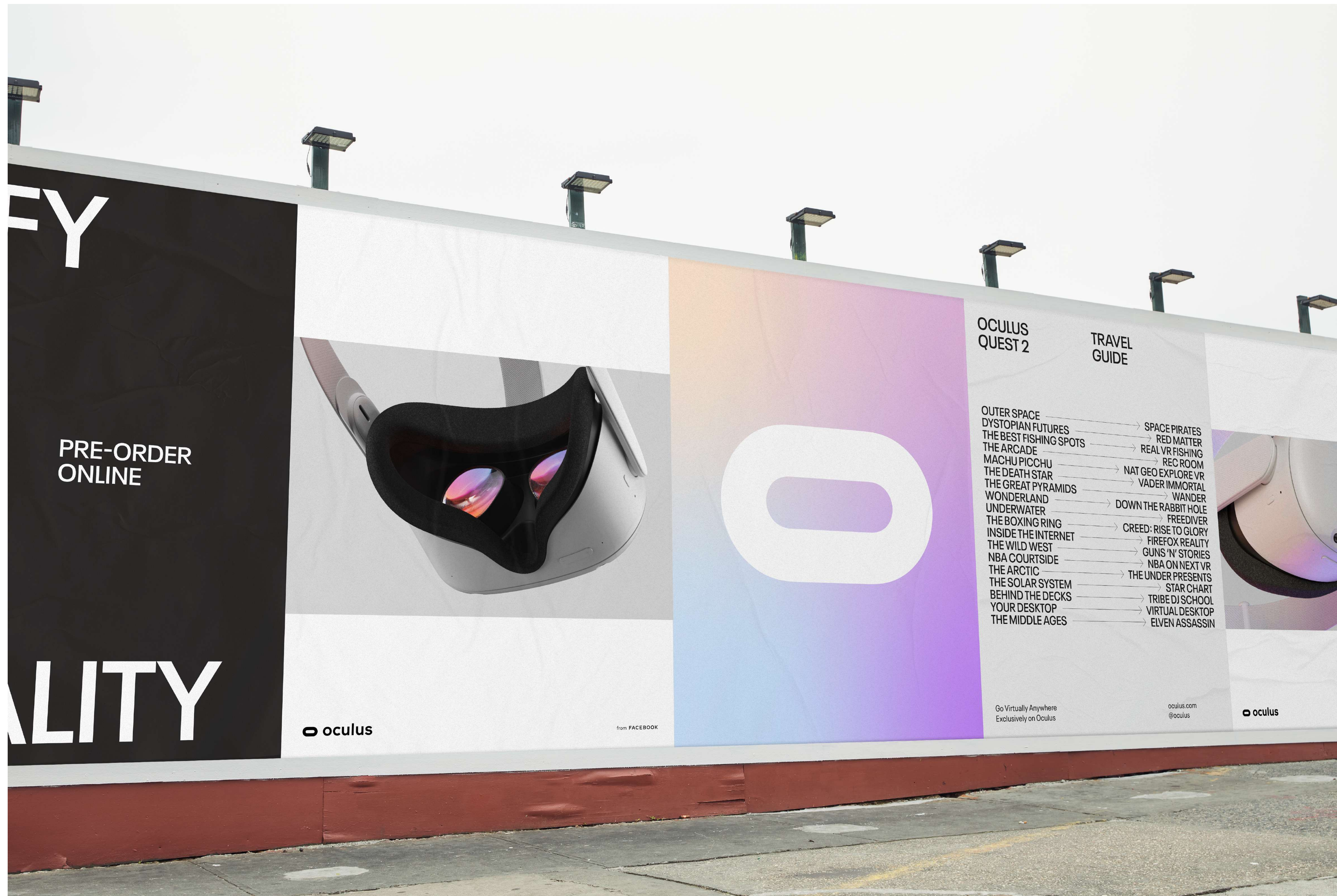
Available at
amazon

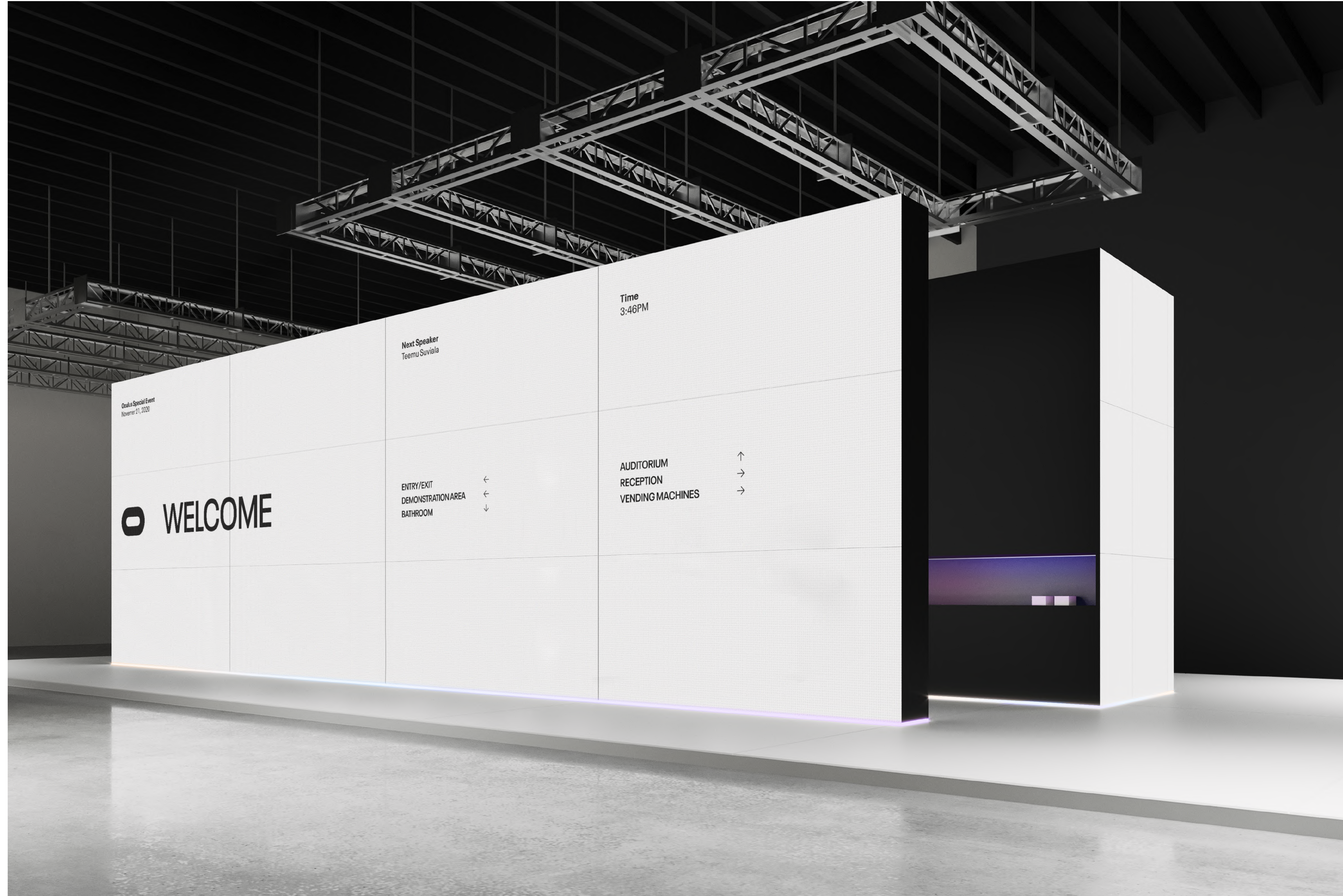
Donec sed odio dui. Fusce dapibus, tellus ac cursus commodo, tortor mauris.



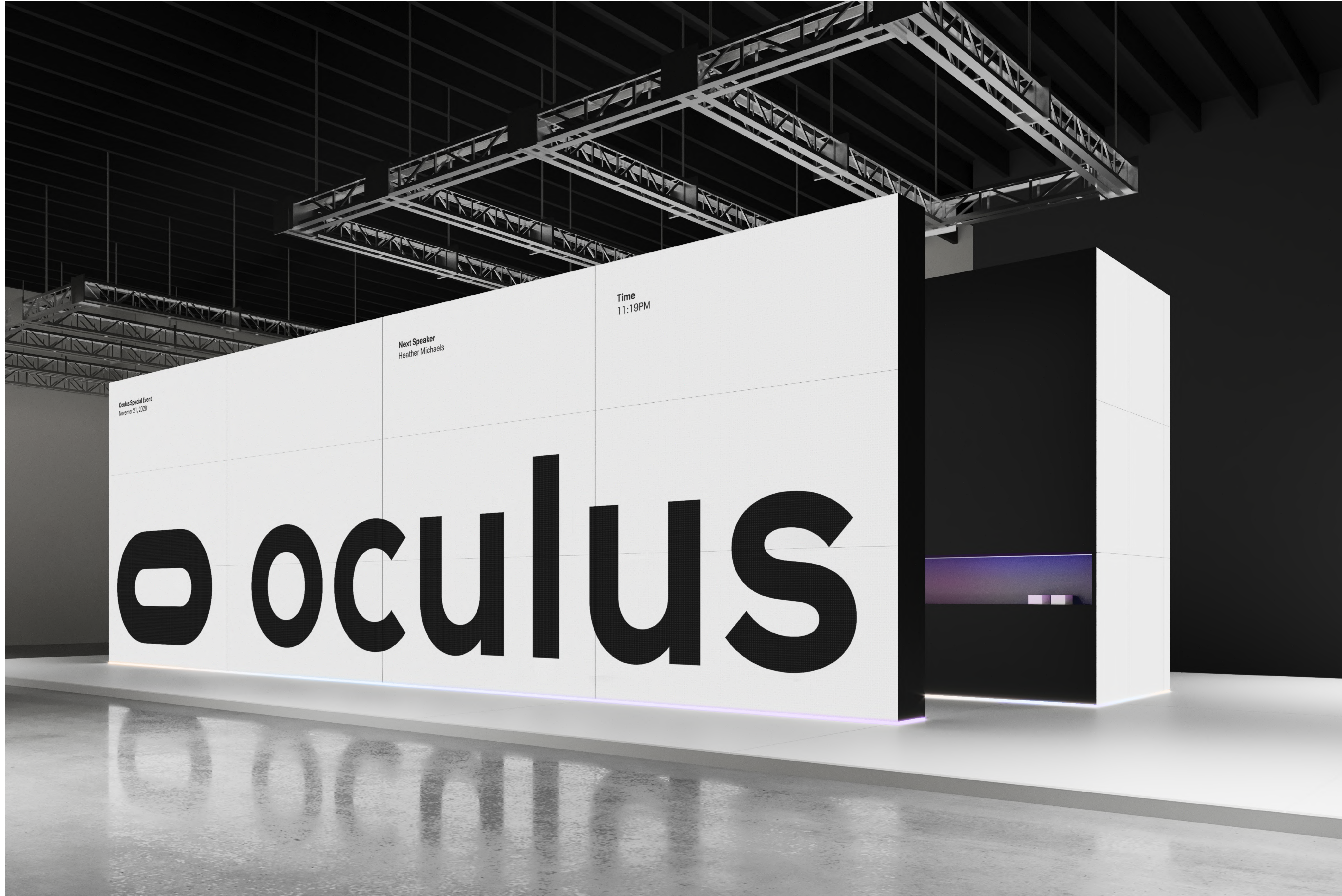






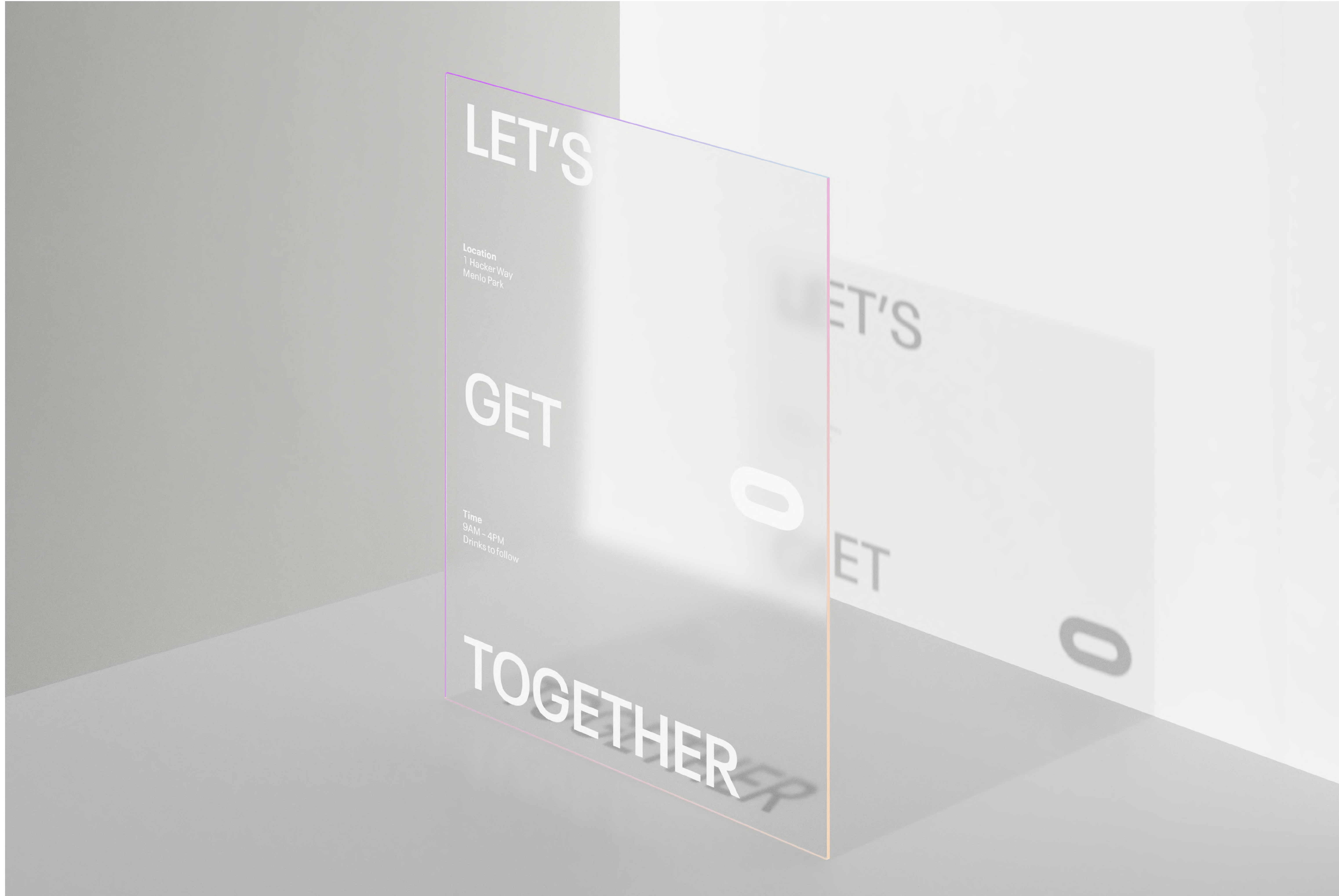






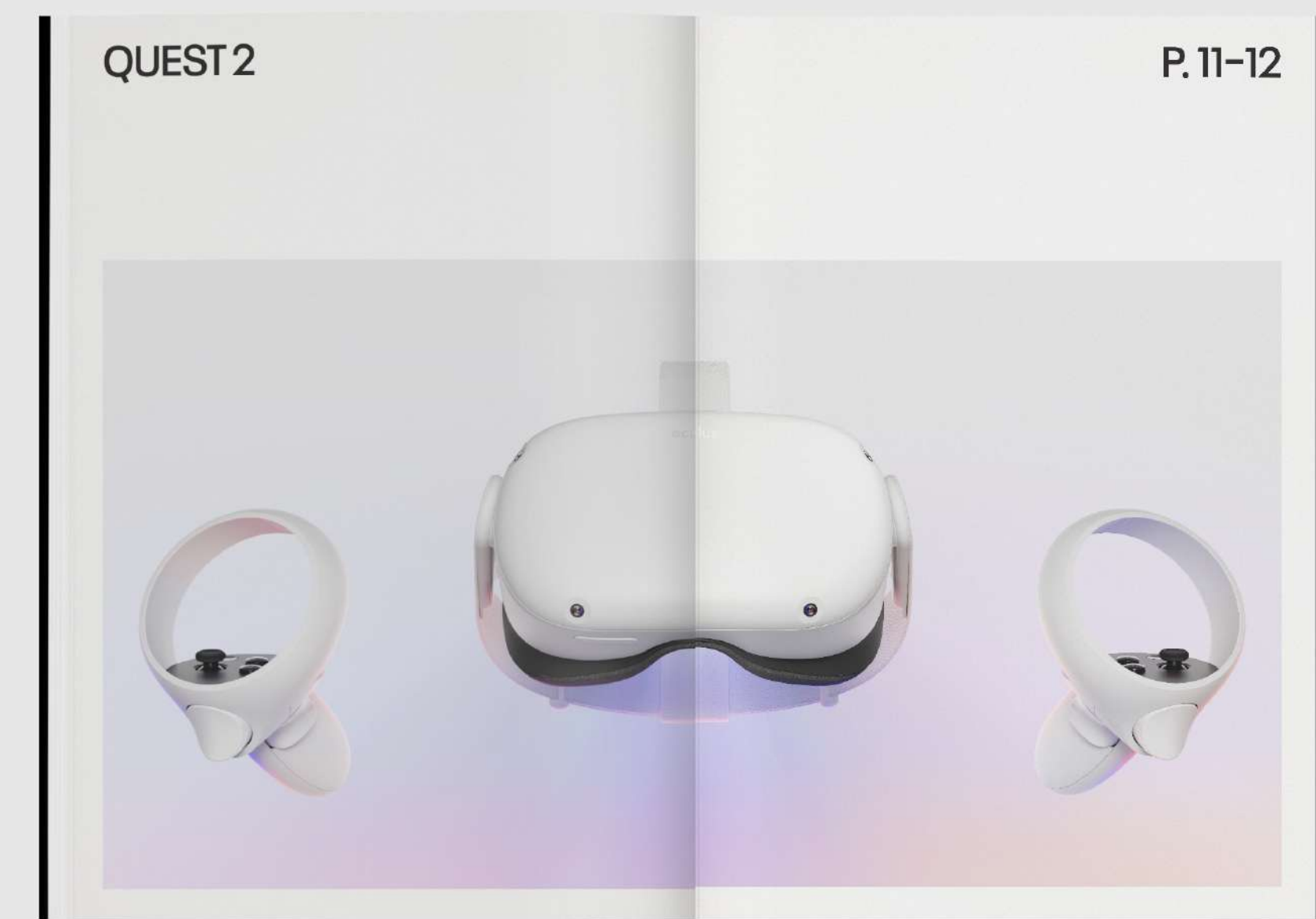
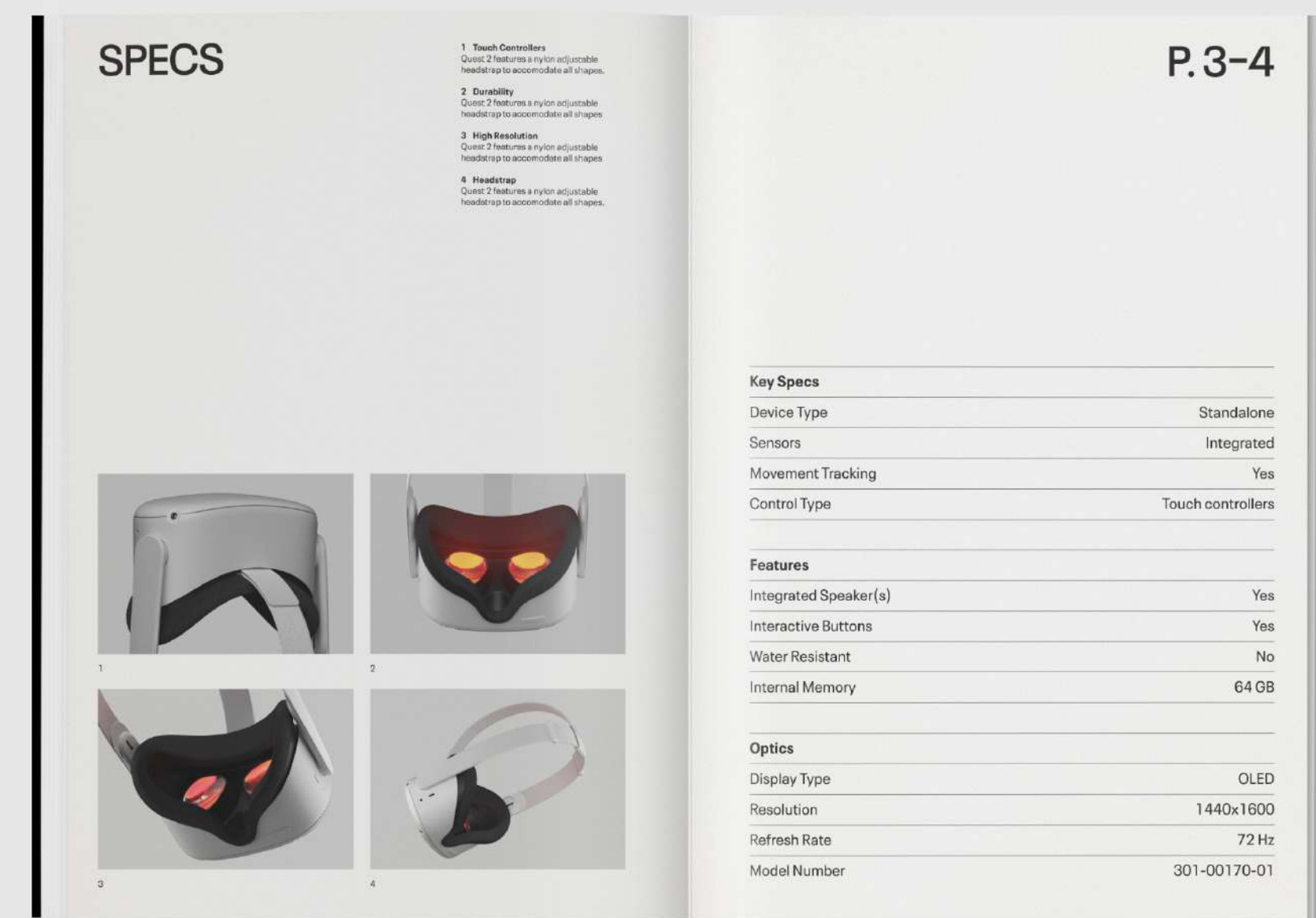




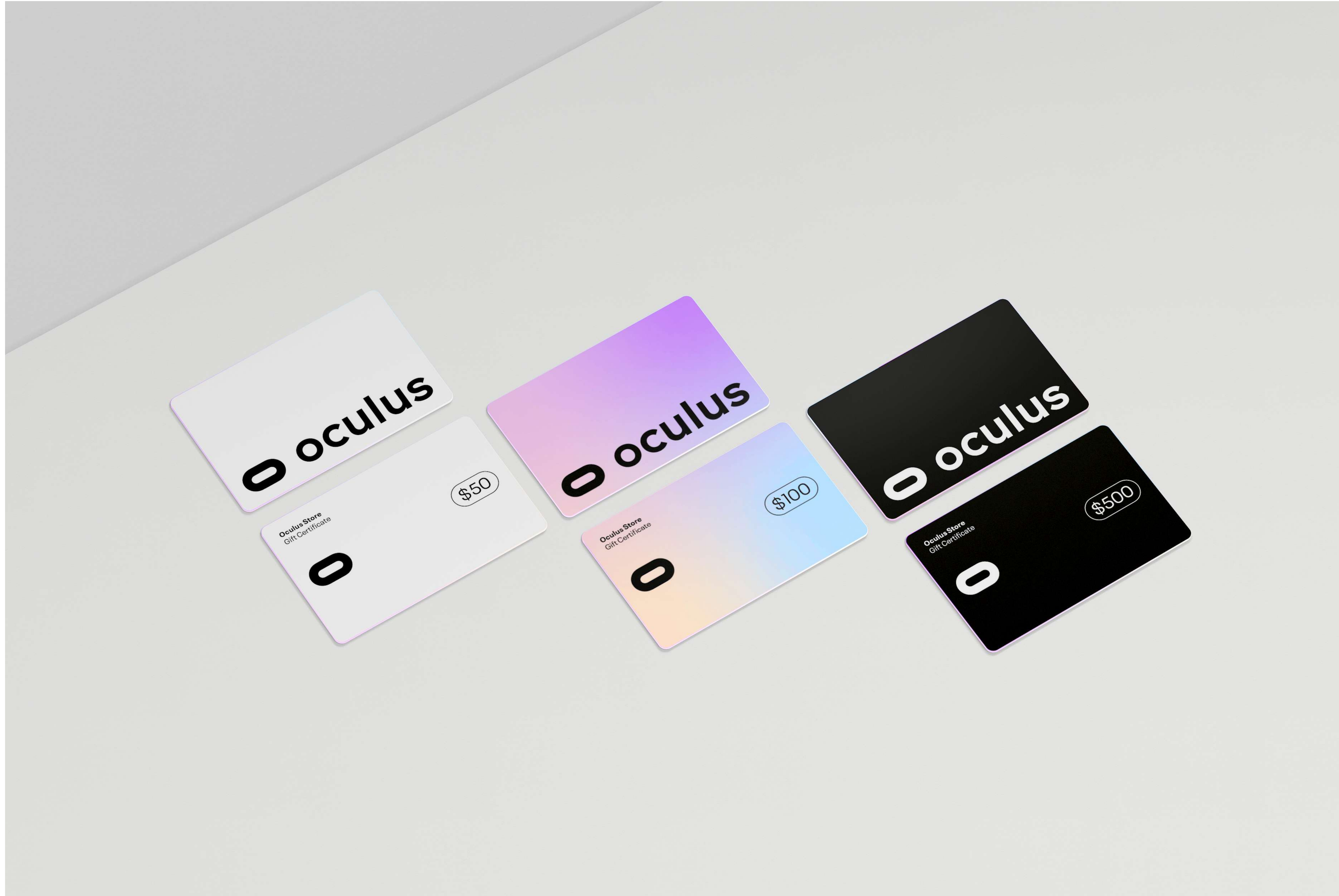


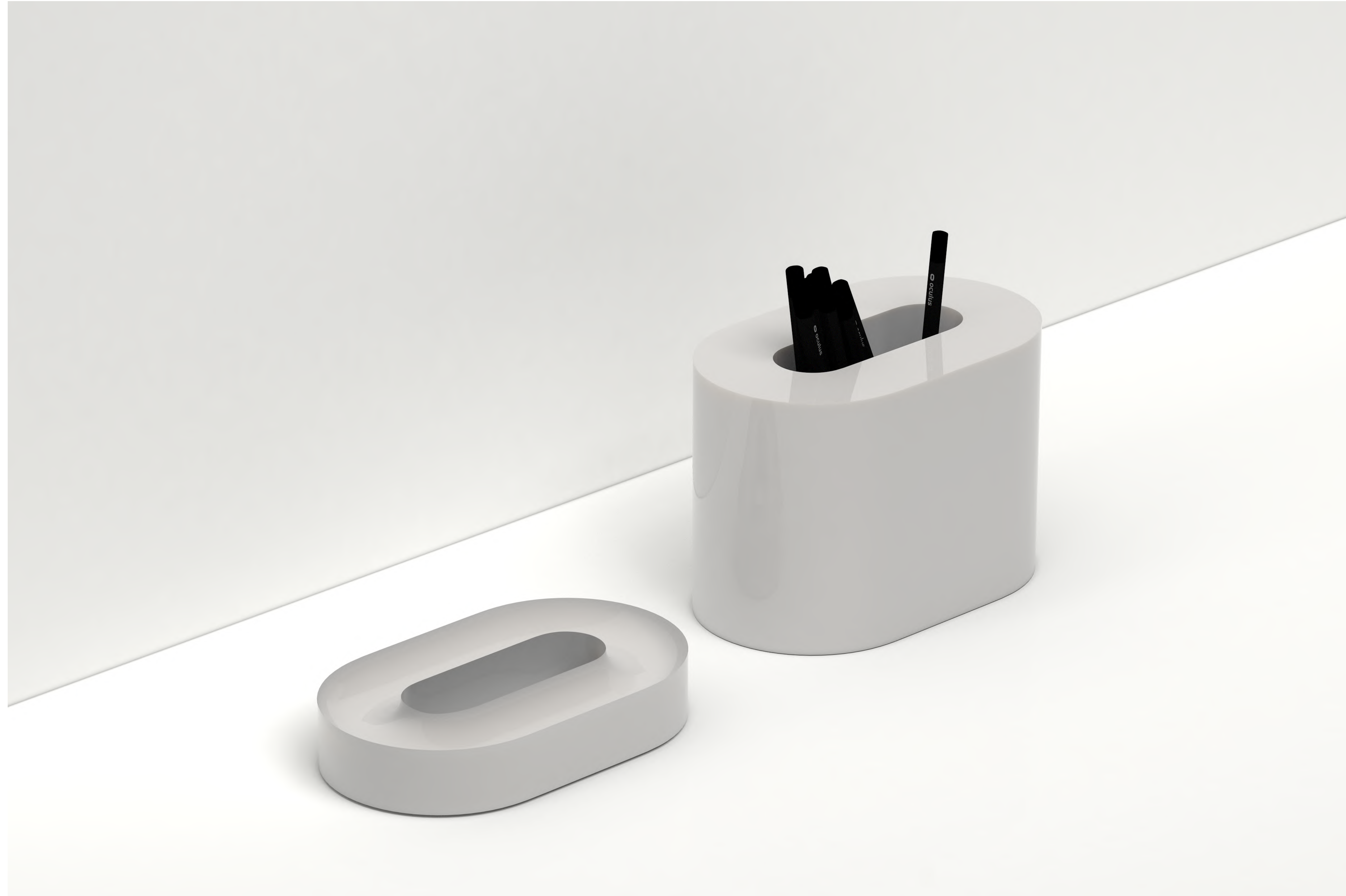
















Resources

Guidelines

Oculus Brand Portal

<https://fburl.com/oculusbrandguidelines>

Oculus Social Guidelines

<https://fburl.com/oculusocialguidelines>

Oculus Banner Guidelines

<https://fburl.com/oculusbannerguidelines>

Brand

oculusbrand@fb.com