

PEAK

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Introduction

This Corporate Identity Guide has been developed to establish a clear and consistent visual system for PEAK. It defines the principles, rules, and standards that ensure every application of the brand communicates with clarity, consistency, and confidence across all touchpoints.

Please read this guide carefully before creating or applying any brand assets. When looking for specific information, refer to the Table of Contents to navigate directly to the relevant section, where each topic is explained in detail.

Following these guidelines will help maintain a strong, cohesive, and recognizable brand identity across all digital and print applications.

Corporate Identity Guidelines

LOGO

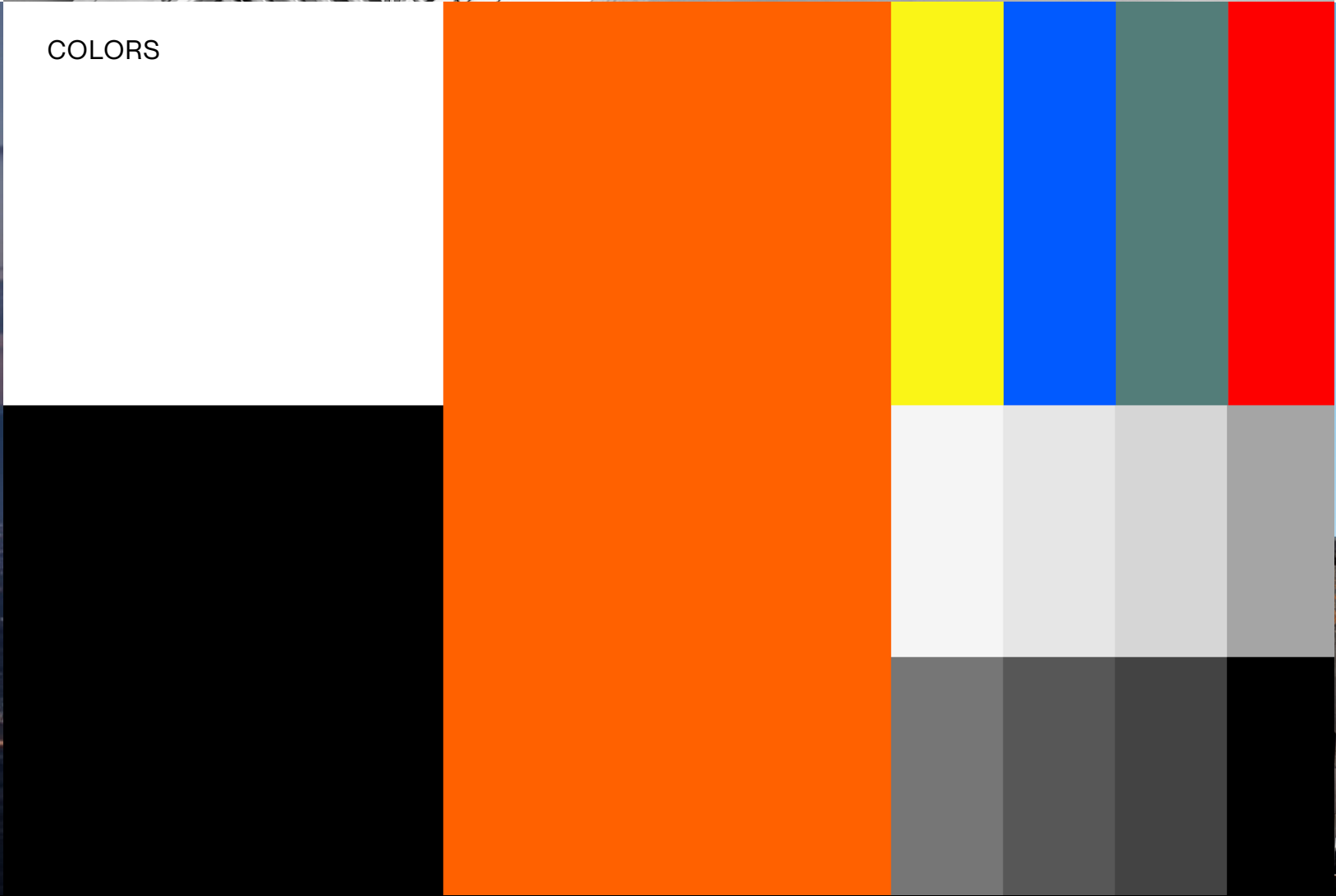
PEAK



TYPOGRAPHY

Neue Montreal Light
Neue Montreal Light Italic
Neue Montreal Regular
Neue Montreal Italic
Neue Montreal Medium
Neue Montreal Medium Italic
Neue Montreal Medium
Neue Montreal Medium Italic

COLORS



Logo

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Logo Suite

The **PEAK** logo is the primary logo and should be used in all standard applications. It is the preferred expression of the brand, allowing the PEAK name to build strong recognition over time.

The **PEAK + Tagline** lock-up is used when additional context is needed. This is the preferred choice over the “PEAK Energy” logo, as it gives the PEAK logo space to stand on its own while the caption communicates additional information.

The **PEAK Energy** logo is reserved for specific contexts where the PEAK logo alone does not provide sufficient clarity about the company or its activities. It should only be used when explicitly required.



Logo
Used most frequently



Logo + Tagline
Used when additional context is needed



Logo + Energy
Used when additional context is needed, and when “Peak + Tagline” is not giving enough context



PEAK



Primary Logo

The logo is the primary identifier of PEAK. It is employed to quickly communicate our name and identity. It is a central element in our visual communication system.

PEAK

Logo Construction

Our logo’s spacing is derived from the optical width of our letterforms.



Logo + Tagline Construction

Our logo’s spacing is derived from the optical width of our letterforms.

The distance between the PEAK logo and the tagline is always 1/4 of the height of the PEAK logo. The textbox of the tagline “Energy without limits.” ends at the first part of letter “K”.

When placing the logo and tagline, never recreate or adjust the composition manually. Always use the provided SVG or Adobe Illustrator vector files to ensure the logo construction, spacing, and proportions remain consistent across all applications.

The logo construction always remains the same, regardless of the logo size.

PEAK

1/4 of logo height

Energy without limits.

Logo + Energy Construction

Our logo’s spacing is derived from the optical width of our letterforms.

The distance between the PEAK logo and the word “ENERGY” is 2.25 times smaller than the cap height of the logo. The word “ENERGY” ends after the middle part of letter “A”.

When placing the logo and tagline, never recreate or adjust the composition manually. Always use the provided SVG or Adobe Illustrator vector files to ensure the logo construction, spacing, and proportions remain consistent across all applications.

PEAK

ENERGY

2.25 smaller than logo height

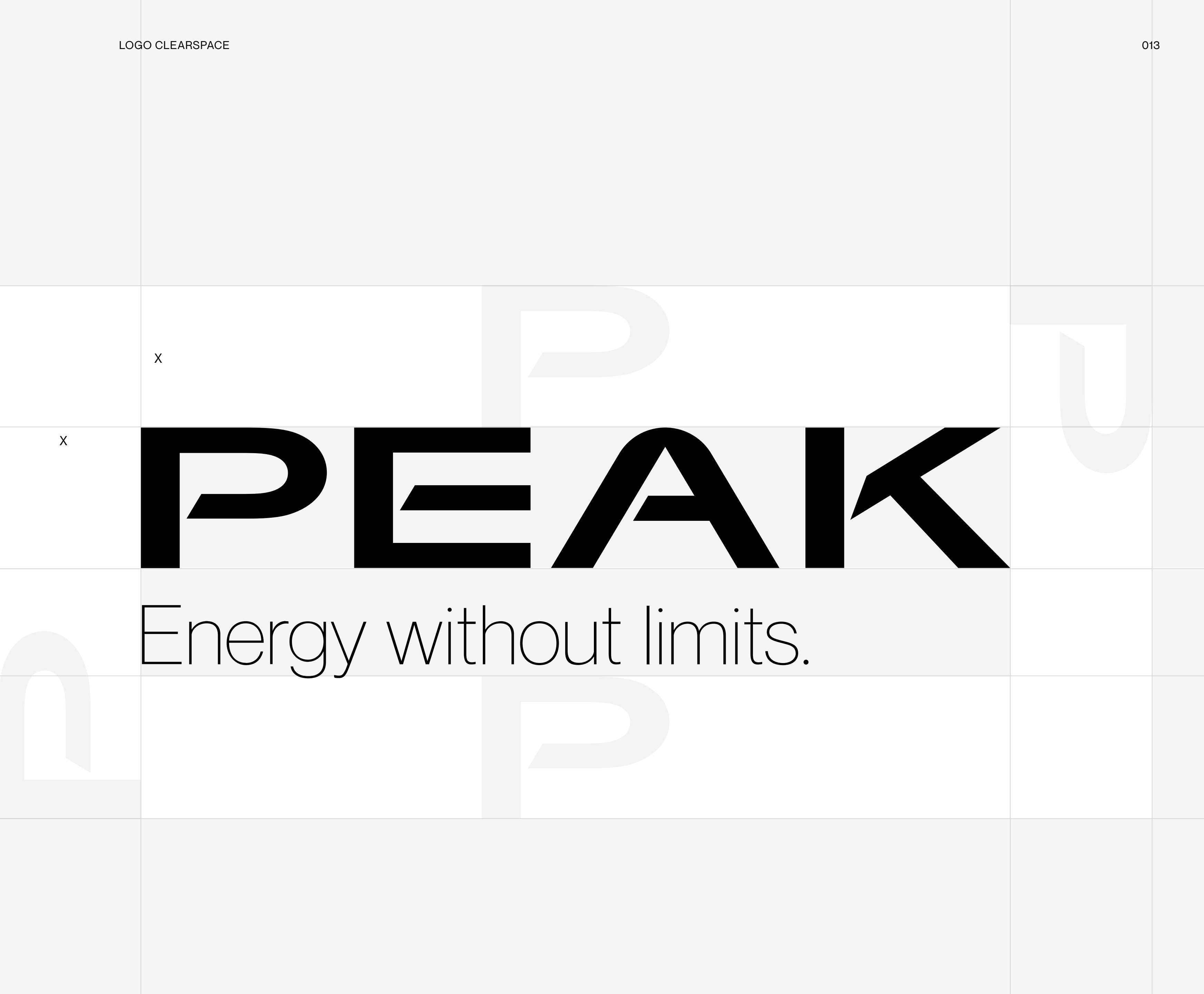
Logo Clearspace

When placing other elements near the logo, use X as a metric for determining space allowance. X is equal to the cap height of the PEAK logo.



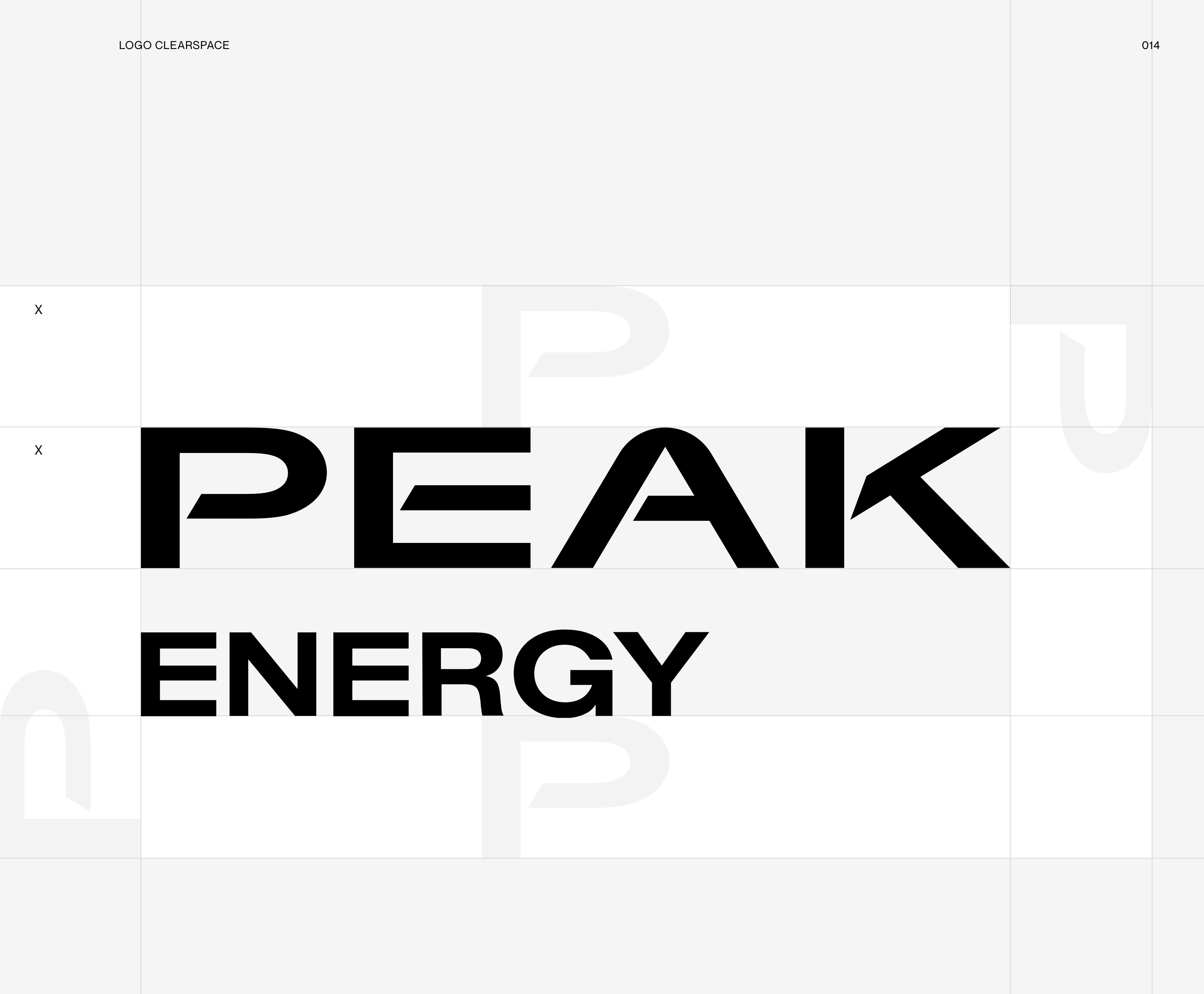
Logo + Tagline Clearspace

When placing other elements near the logo and tagline, use X as a metric for determining space allowance. X is equal to the cap height of the PEAK logo.



Logo + Energy Clearspace

When placing other elements near the logo and the word “ENERGY”, use X as a metric for determining space allowance. X is equal to the height of the symbol.



Logo Color Usage

The logo should always be used with consistent, legible color across all applications. On light backgrounds use the black version. On darker backgrounds use the white version. Always use the variant that provides the best visibility given the background color.

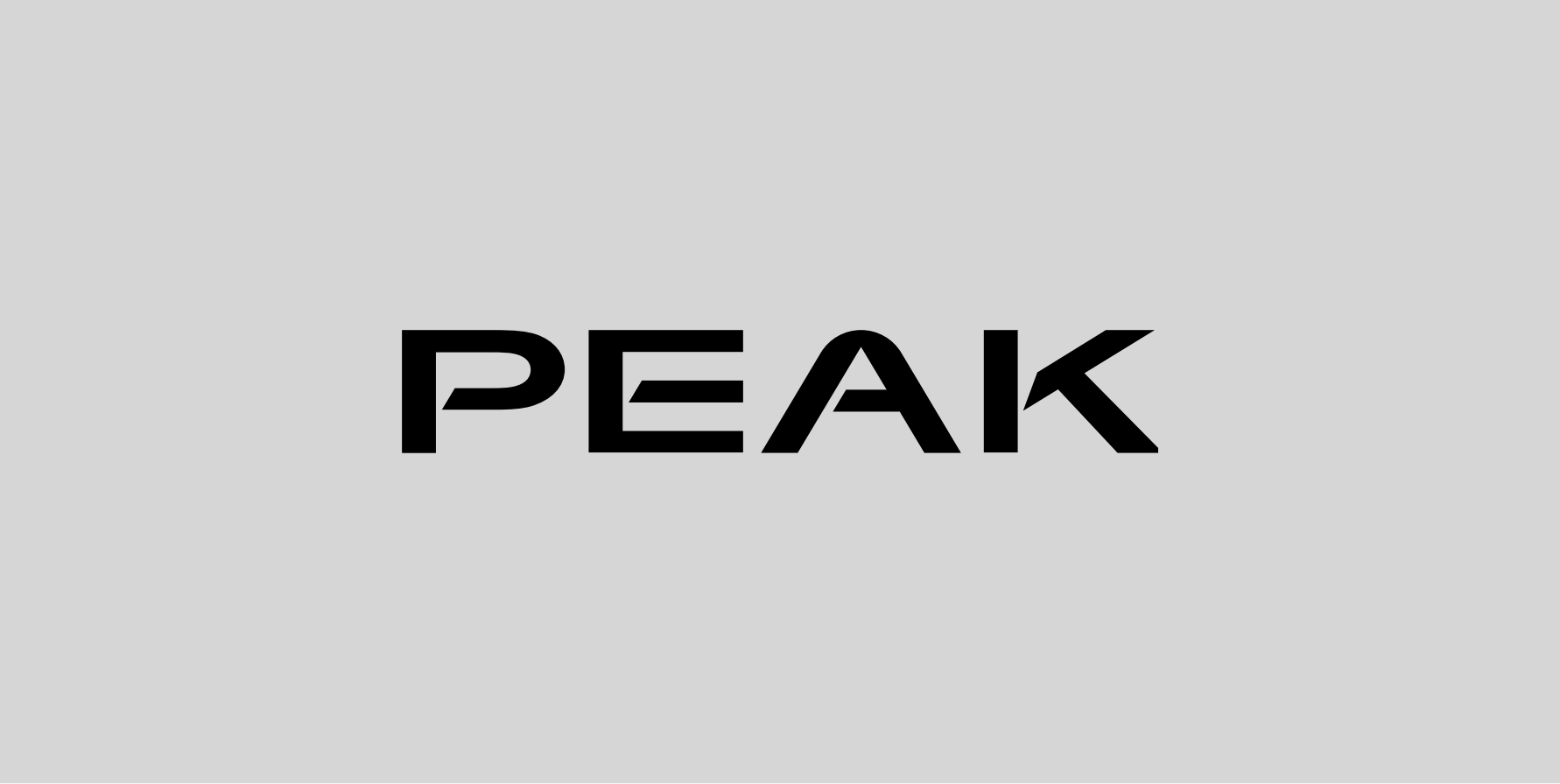
↓ Black logo on White



↓ White logo on Black



↓ Black logo on Gray



↓ White logo on Image



Logo Color

The PEAK logo is only used in black or white and must never be reproduced in any other color.

PEAK

WHITE
R255 G255 B255
C0 M0 Y0 K0
#ffffff

PEAK

BLACK
R0 G0 B0
C0 M0 Y0 K100
#000000

Scaling

The logo has been crafted to read well at all sizes. Avoid overly large use cases that cut off the logo, and always ensure the logo is easily read.

Never go below 9px height for the digital logo size and never crop the logo off.



Never crop off the logo at too large of scales



40px
At this scale, the logo is comfortably sized to the page



9px
Never go below this size

PEAK

PEAK

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PEAK

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PEAK

PEAK

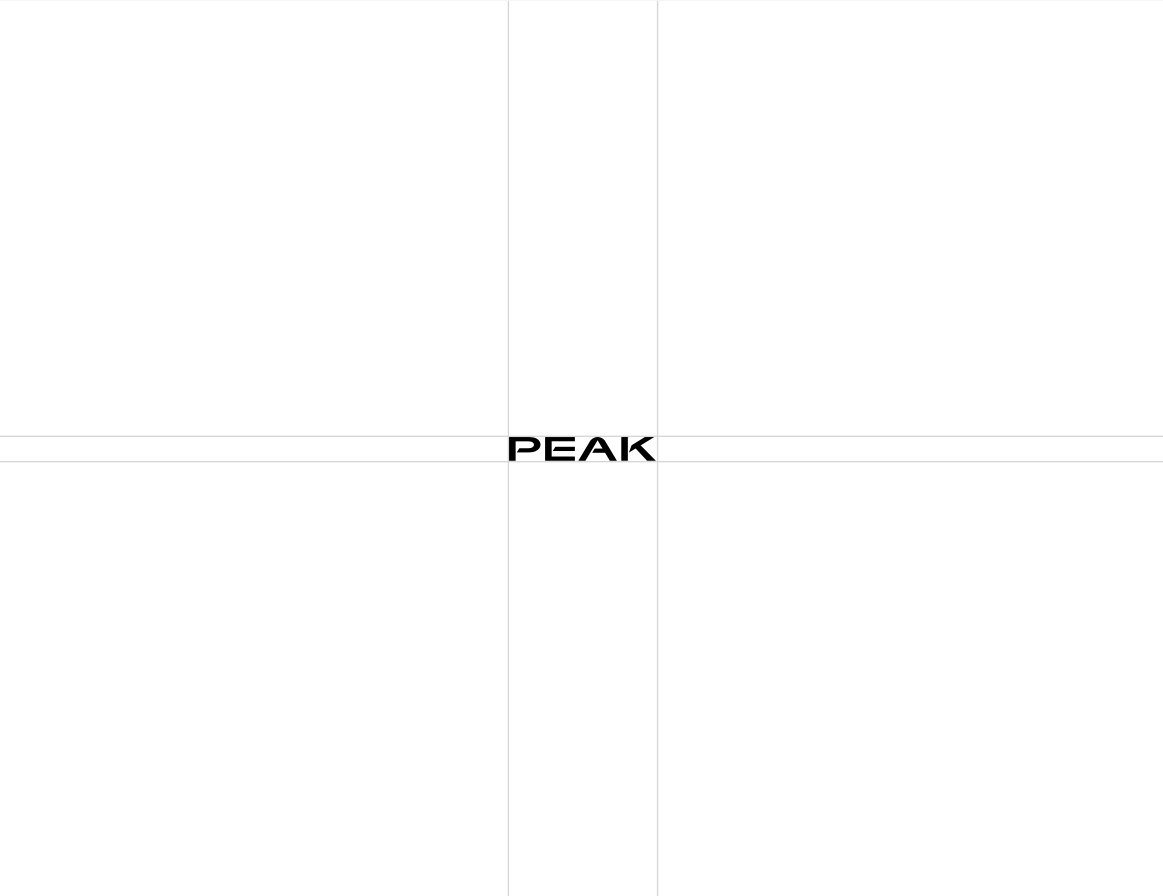
Scaling Limitations

The minimum recommended height of the logo is 3mm in height for print and 9px for digital.

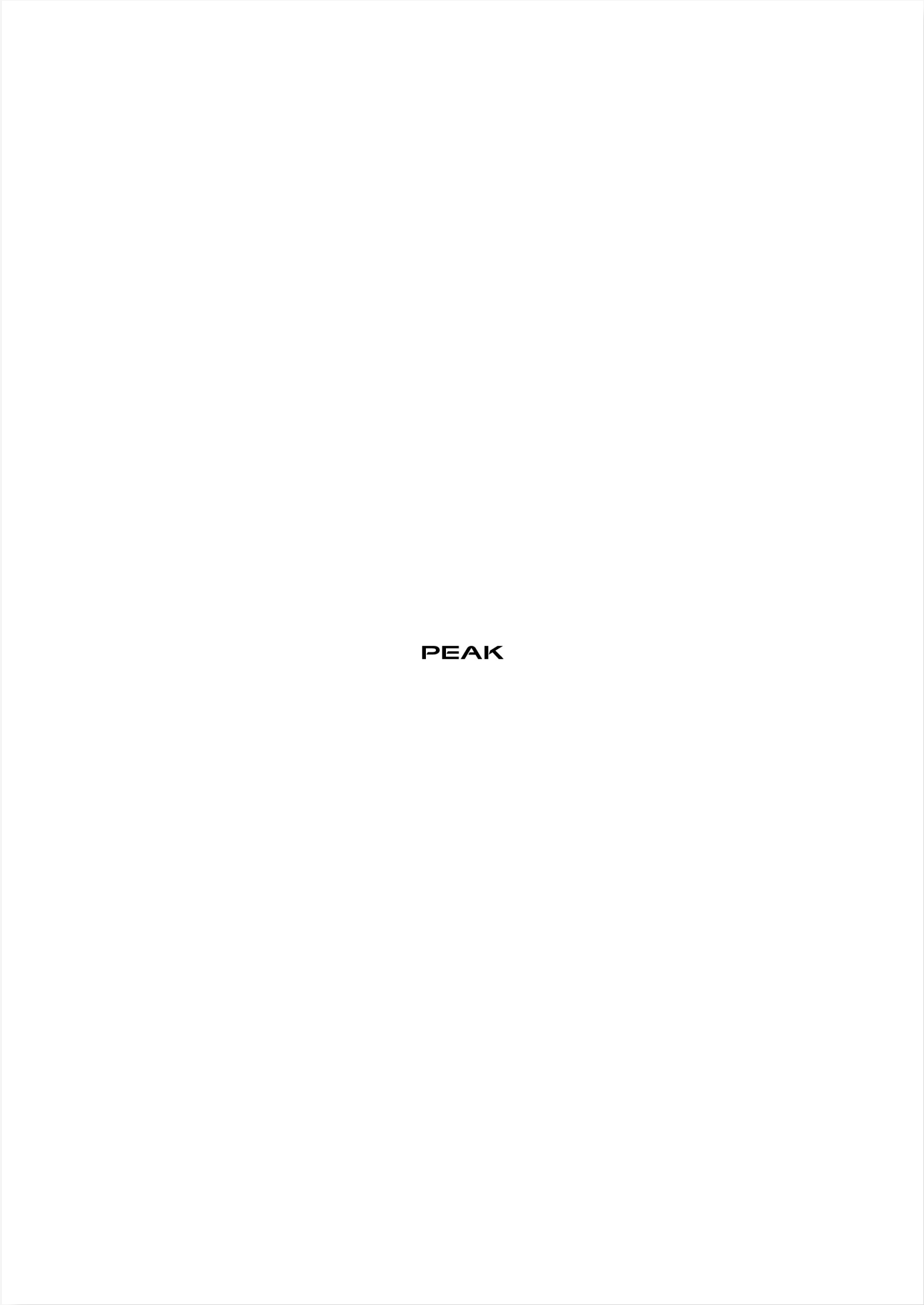
Never reduce the logo below the minimum sizes specified to ensure legibility and brand recognition.

The logo has been carefully crafted to read well, even in small sizes. There is no limit at large scale, but be careful at smaller sizes. Follow the minimum size requirements when using the logo at small scales.

↓ Logo
Height of 9px



↓ Logo
Height of 3mm on A4



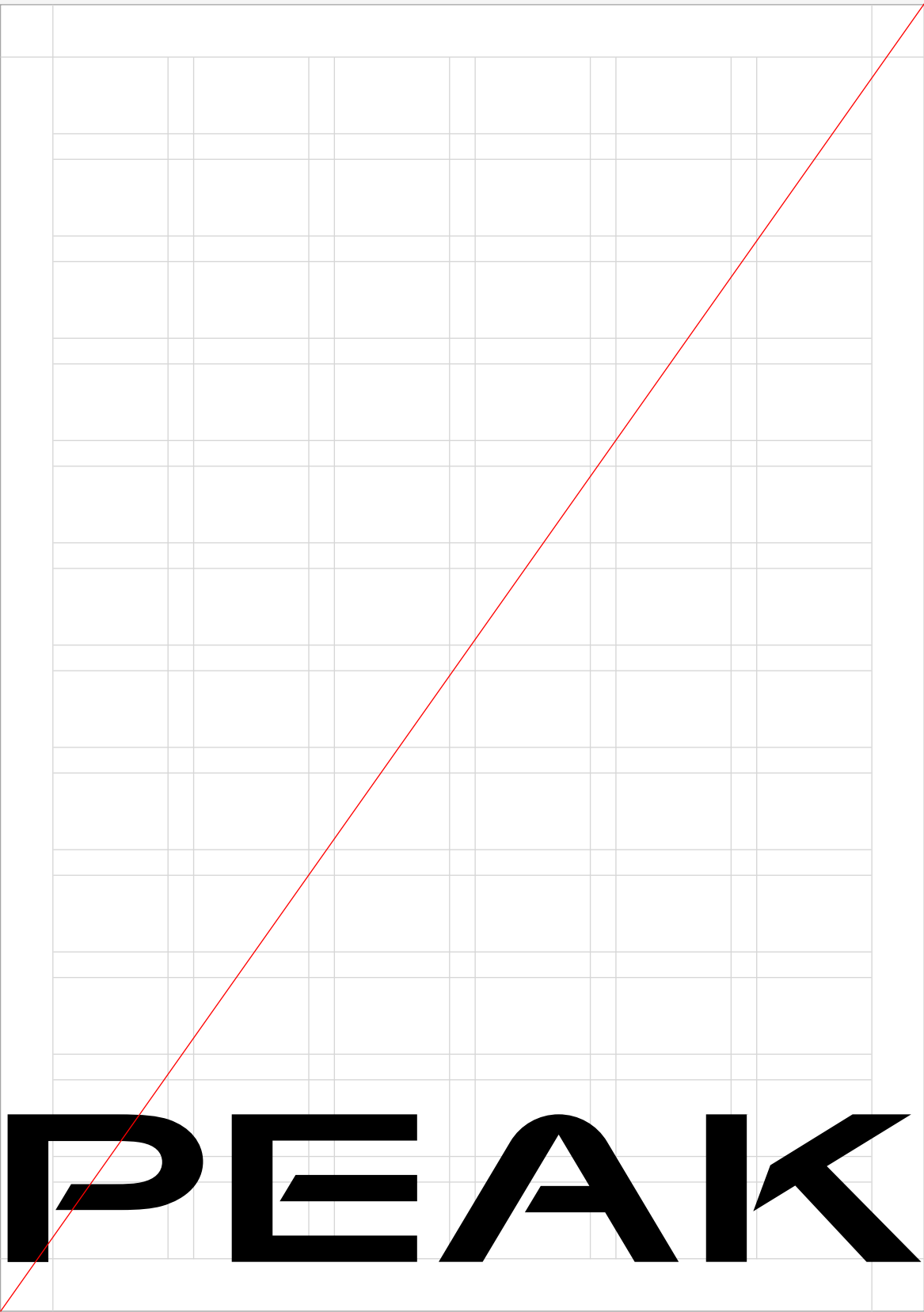
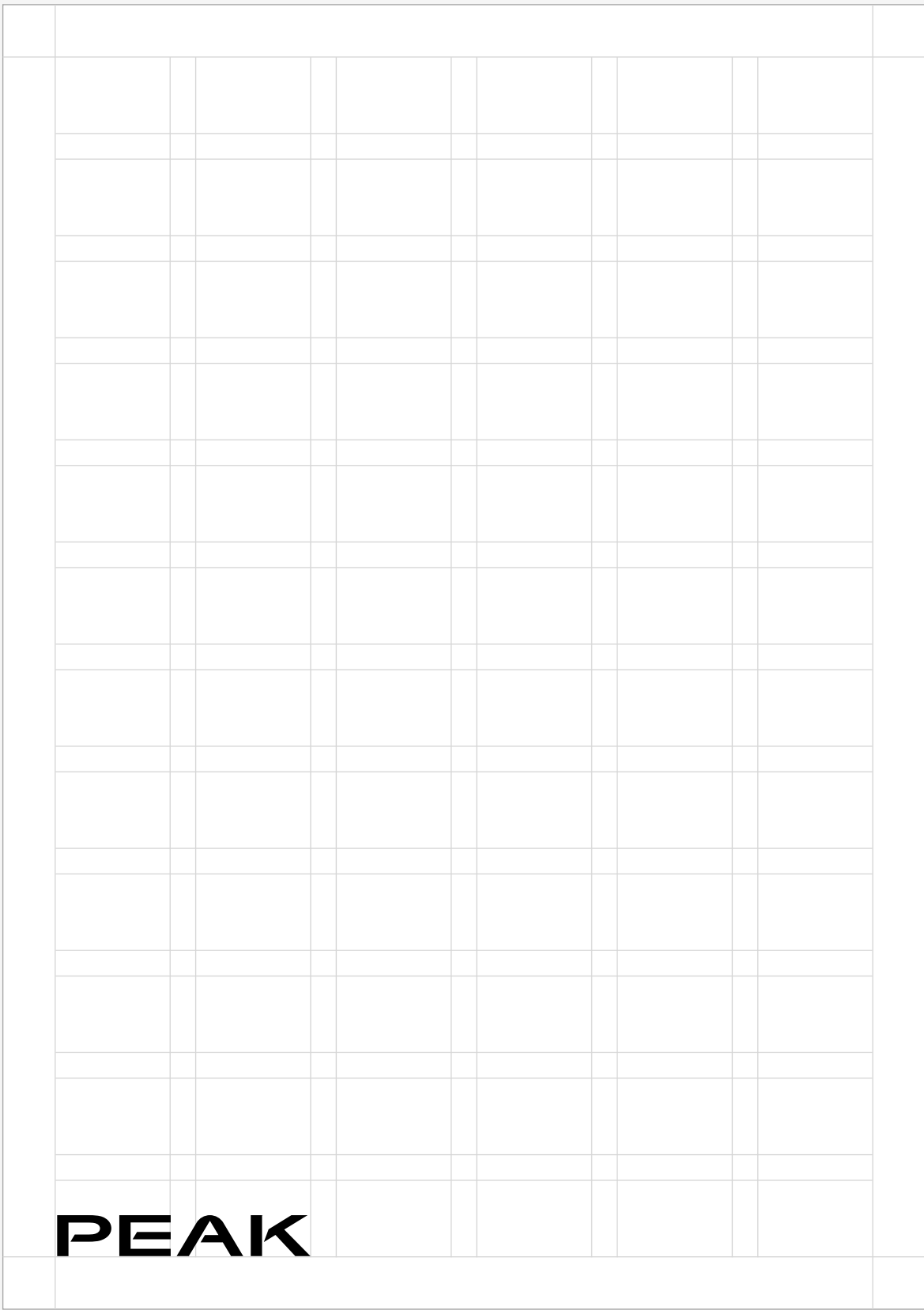
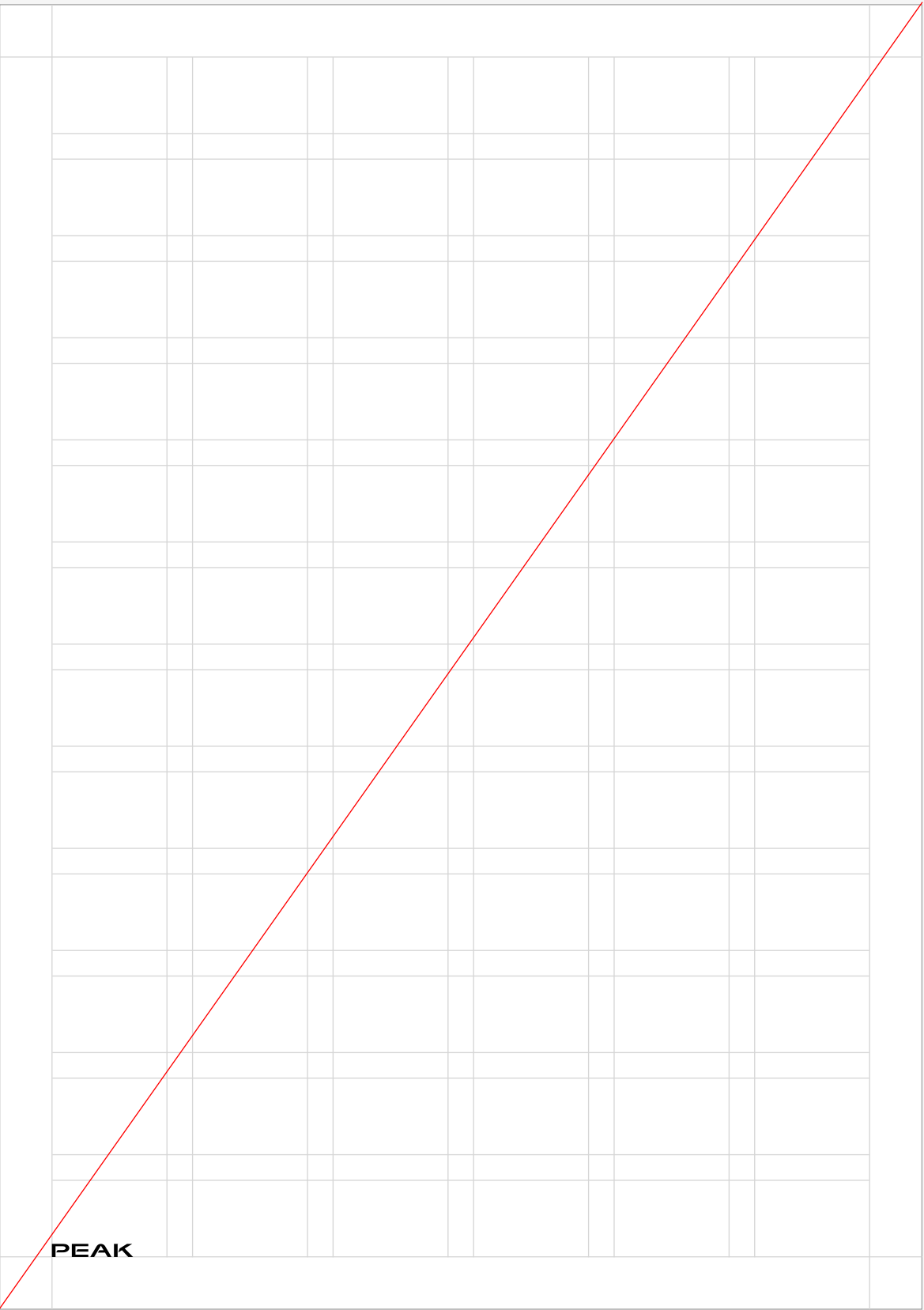
Scaling in Composition

Always be sure the elements can be easily seen and understood. Do not crop identity elements. Always align the logo to the layout grid to ensure its size remains proportional to the format.

✗ Logo is too small for the composition

✓ Logo is scaled correctly for the composition

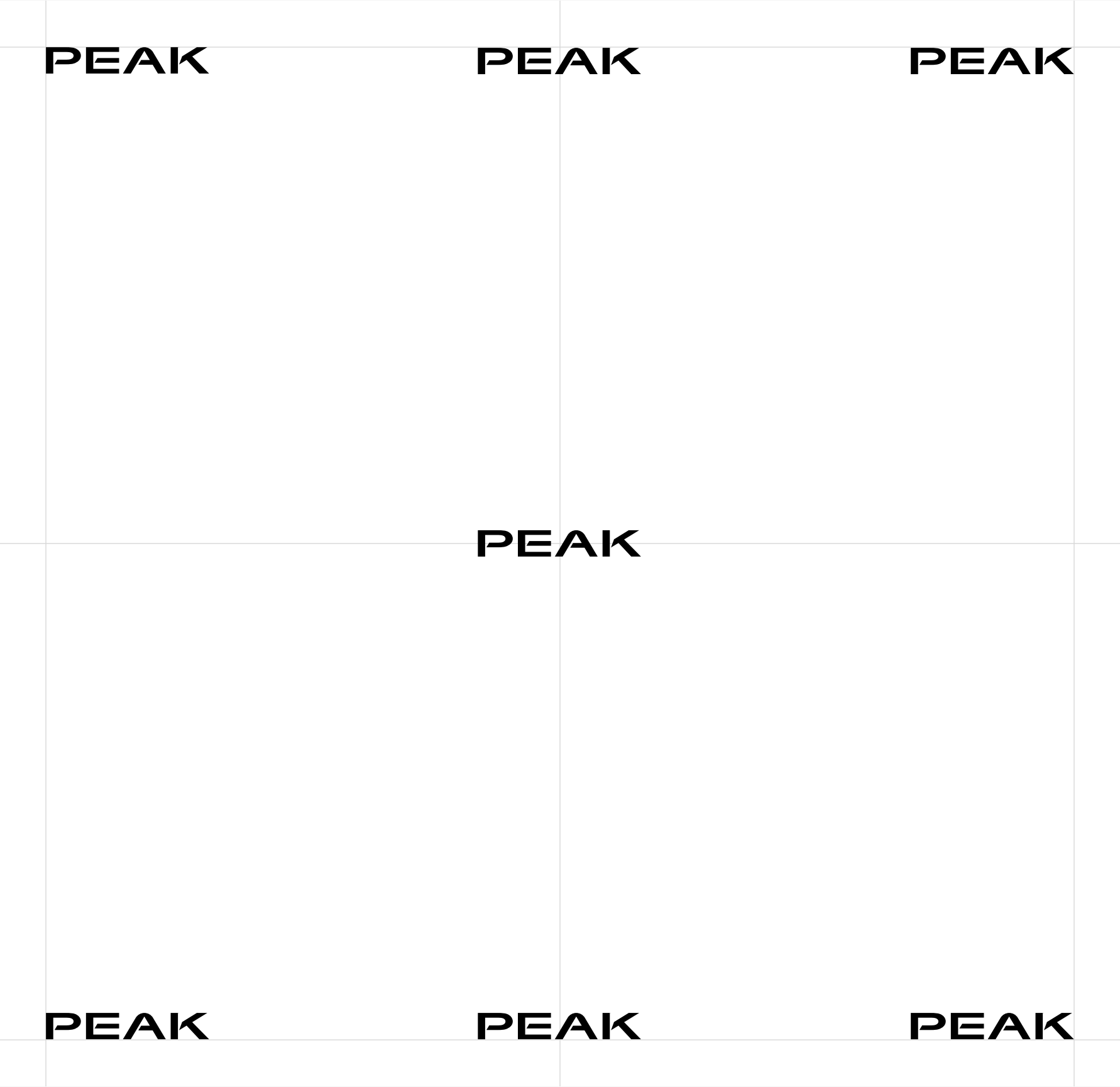
✗ Logo is too large for the composition



Logo Placement

Our wordmark can appear in the corners or in the middle of the page. Just give it plenty of space and make sure it's optically aligned.

↓ Logo in the corners or middle



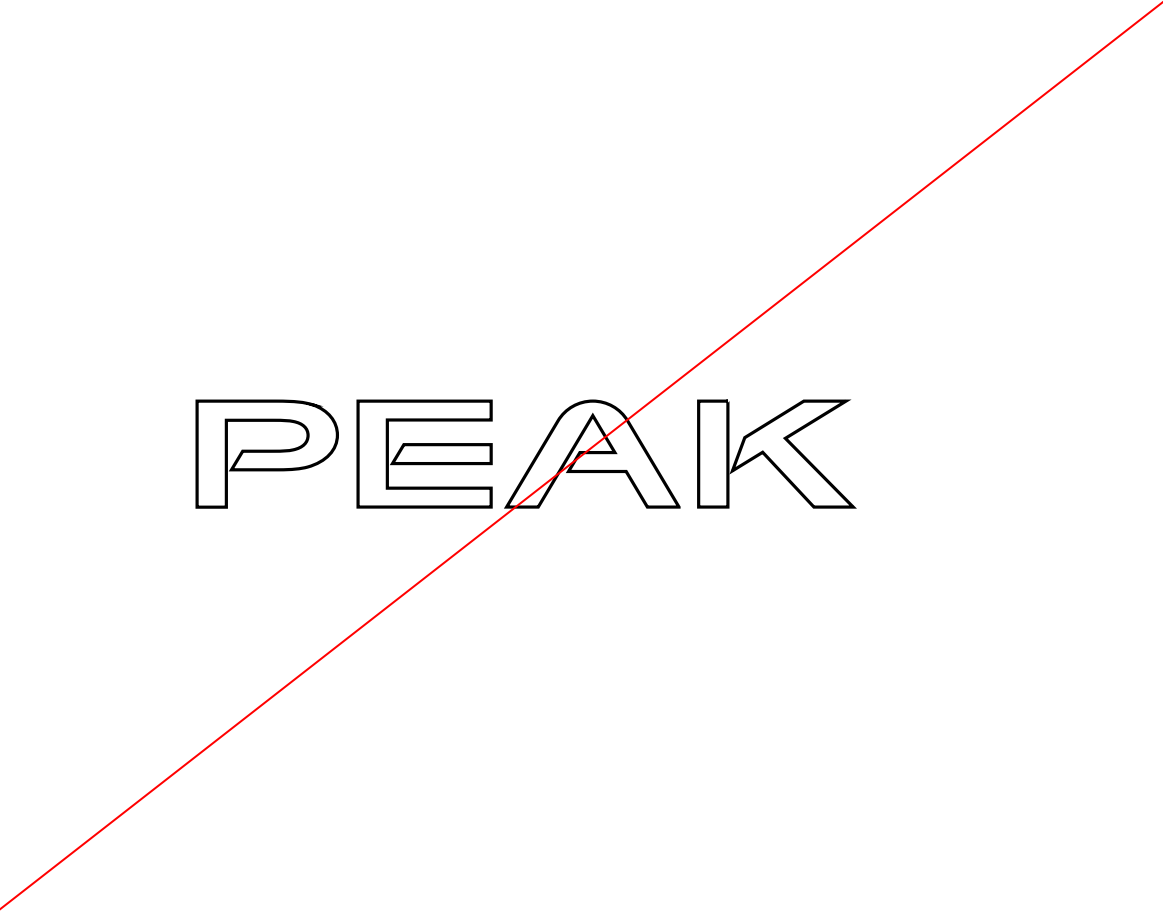
Logo Misuse

Do not diminish the value of our logo. It is important that the appearance of the logo remains consistent. The logo should not be misinterpreted, modified or added to. No attempt should be made to alter the logo in any way. Its orientation and composition should remain as indicated in this document. To illustrate this, here are some mistakes to avoid.

✗ Don't distort or warp the logo in any way



✗ Don't outline the logo



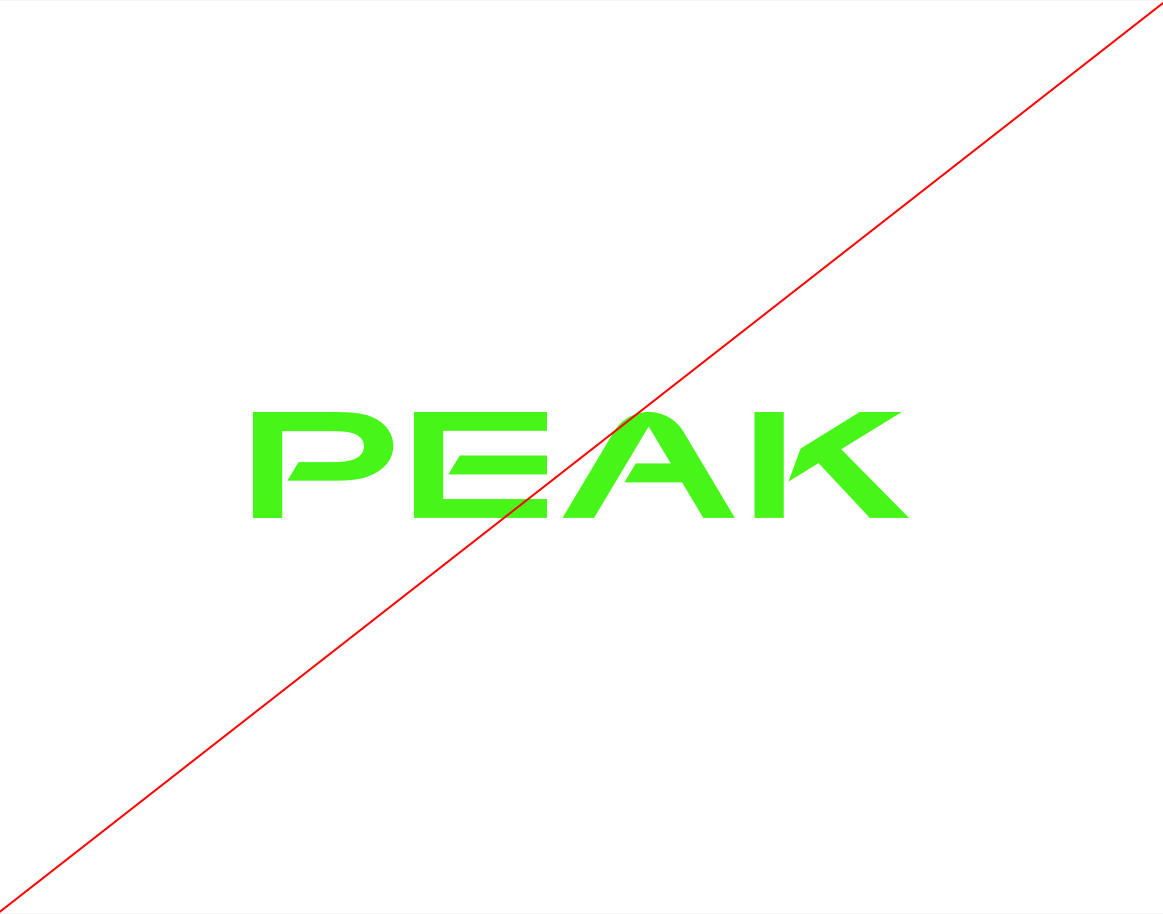
✗ Don't add effects or drop shadow to the logo



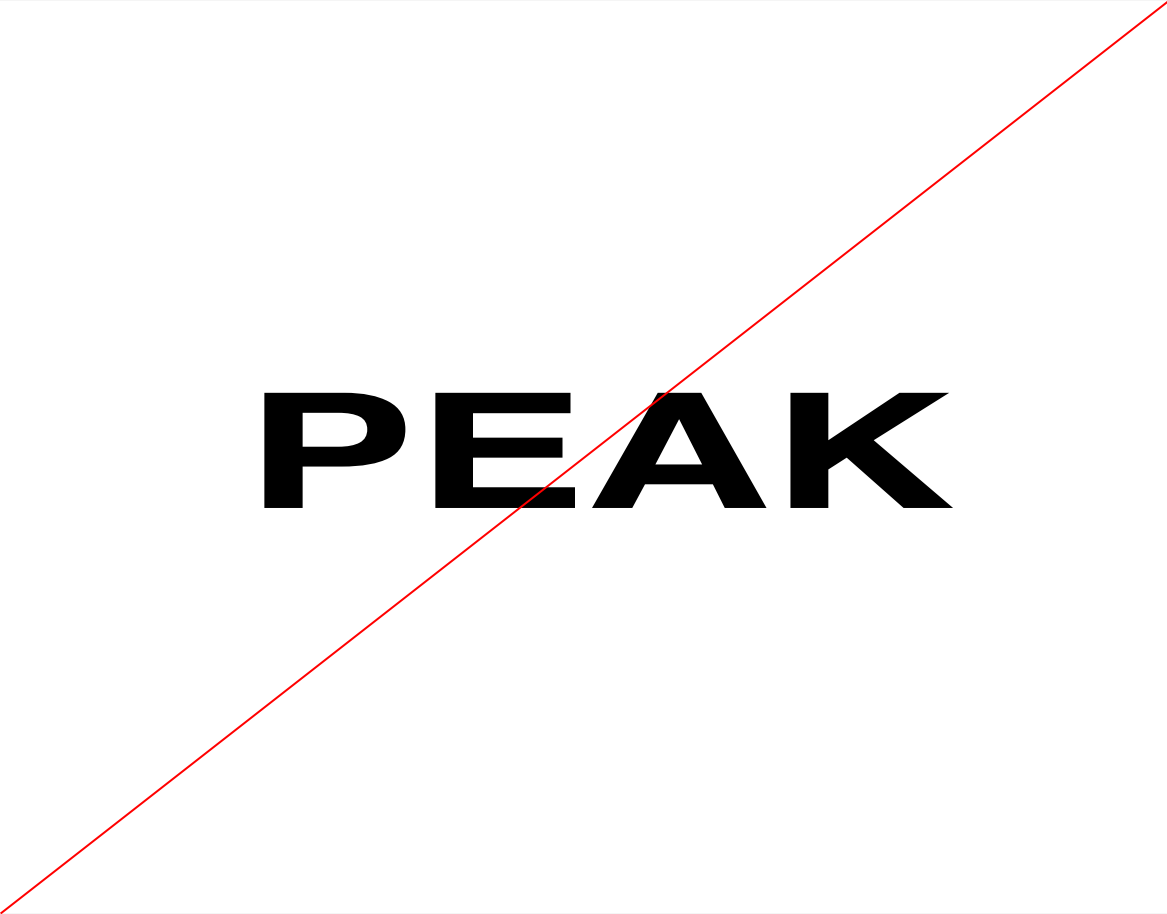
✗ Don't rotate the logo



✗ Don't change the tone, tint or opacity of the logo



✗ Don't change the type of the logo



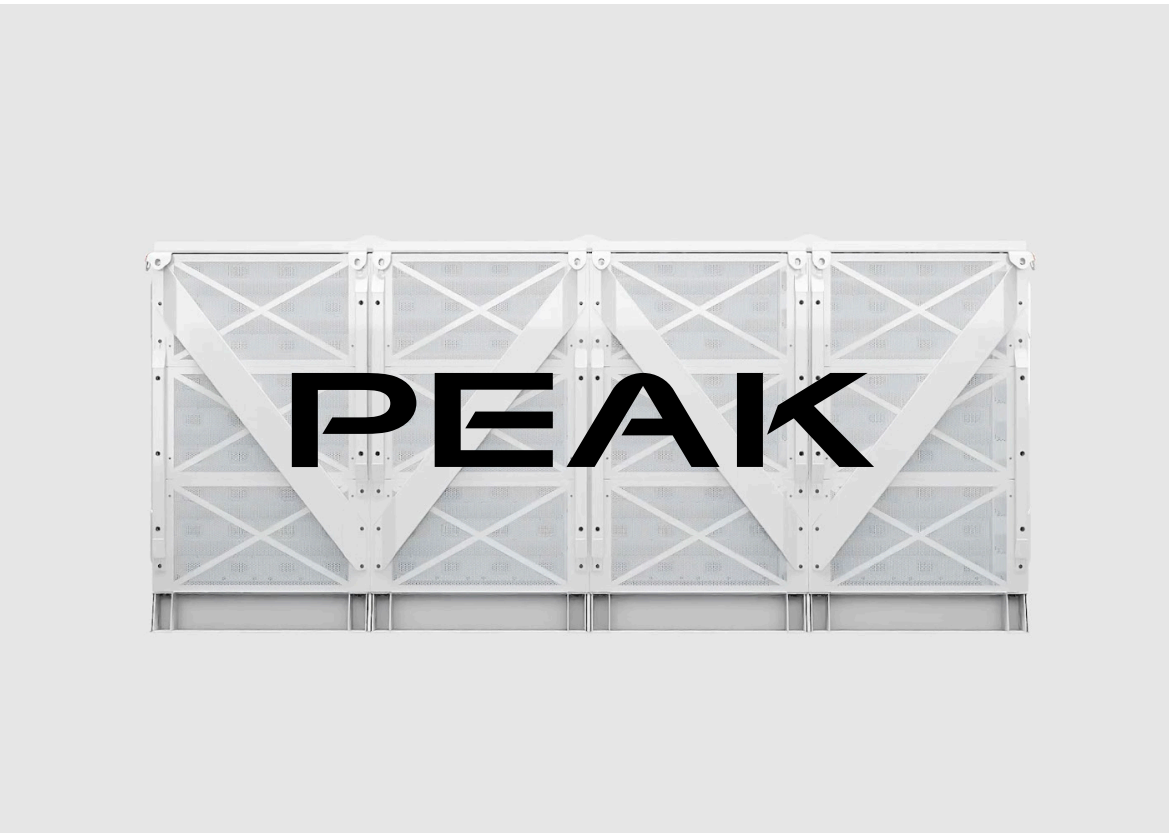
Logo & Photography

When adding the PEAK logo on top of photography, select images with lots of space and low visual noise.

If a busy photograph is important to the communication, use a layout that features the branding and typography in a separate location rather than on top of the photograph.

Only use the white or black PEAK primary logo on top of photography.

✓ For bright photographs use the black PEAK logo



✓ For dark photographs use the white PEAK logo



✓ Place the logo in a corner, respecting the required safe area, when the centre of the image needs to remain clear



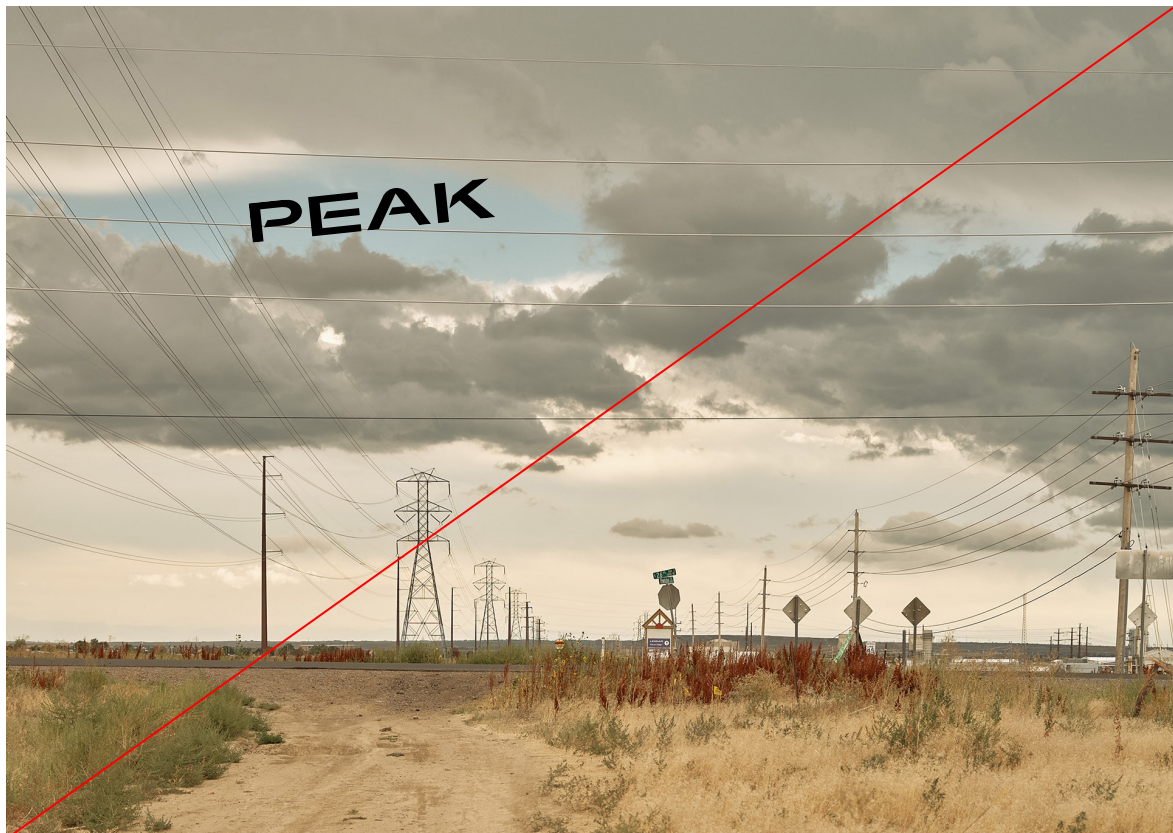
✗ Don't place the logo on busy photographs



✗ Don't place the dark logo on a dark photograph



✗ Don't place the logo randomly



Typography

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Typography Overview

Typography is a key element in our brand. It is used to capture the voice of our brand through the written word and expression. It's important to adhere to the typographic hierarchy specified in this document to help achieve brand consistency and recognition.



Primary Typeface

The Neue Montreal type family is our primary brand typeface.

It’s a modernist sans serif typeface, selected for its timelessness, simplicity and functionality. Neue Montreal provides clarity and contrast at smaller scales, making it the perfect functional typeface for us. Always default to Neue Montreal, to ensure you communicate easily with everyone.

→

Neue Montreal is designed by Canadian type designer Mathieu Desjardins, founder of the type foundry Pangram Pangram.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
{()}:;.,@?\${}%&!*

Weights

Type weight helps distinguish pieces of information and establish a hierarchy.

PEAK uses four weights from the Neue Montreal family: Light, Regular, Medium and Bold. Do not use any other weights.

Neue Montreal Regular is used for body copy. Neue Montreal Medium is used for headers. Neue Montreal Bold is used as display typeface for large headers only. Neue Montreal Light is used for small detail copy.



Small Detail Copy
(Caption & Label)
Neue Montreal Light
Neue Montreal Light Italic

Neue Montreal Light

Neue Montreal Light Italic



Body Copy
Neue Montreal Regular Neue
Montreal Italic

Neue Montreal Regular

Neue Montreal Italic



Headers & Section Headers
Neue Montreal Medium
Neue Montreal Medium Italic

Neue Montreal Medium

Neue Montreal Medium Italic



Display
Neue Montreal Bold
Neue Montreal Bold Italic

Neue Montreal Medium

Neue Montreal Medium Italic

Typeface Usage

The type hierarchy uses different weights of Neue Montreal to establish clear visual structure.

Neue Montreal Light is used for Small Detail Copy, including captions, labels, and other supporting information.

Neue Montreal Regular is used for Body Copy, providing optimal readability for longer passages of text.

Neue Montreal Medium is used for Headers and Subheaders (H1–H3), creating a clear hierarchy while maintaining a modern appearance.

Neue Montreal Bold is reserved exclusively for Display typography on large-format print and digital applications, such as banners, posters, and large screens, where maximum visual impact is required. Whenever possible, use H1 in Neue Montreal Medium before opting for the Display style, reserving the bold weight for situations that truly require greater emphasis and scale.

→

Small Detail Copy
(Caption & Label)
Neue Montreal Light
Neue Montreal Light Italic
Tracking +25
Leading Auto

→

Body Copy
Neue Montreal Regular
Neue Montreal Italic
Tracking 0
Leading +5 pt

→

Headers & Subheaders
(H1 - H3)
Neue Montreal Medium
Neue Montreal Medium Italic
Tracking 0
Leading Subheaders +5 pt
Leading Headers Solid (1:1)

→

Display
Neue Montreal Bold
Neue Montreal Bold Italic
Tracking + 10
Leading Solid (1:1)

NEUE MONTREAL LIGHT
NEUE MONTREAL LIGHT ITALIC

Neue Montreal Regular
Neue Montreal Italic

Neue Montreal Medium
Neue Montreal Medium Italic

Neue Montreal Medium
Neue Montreal Medium Italic

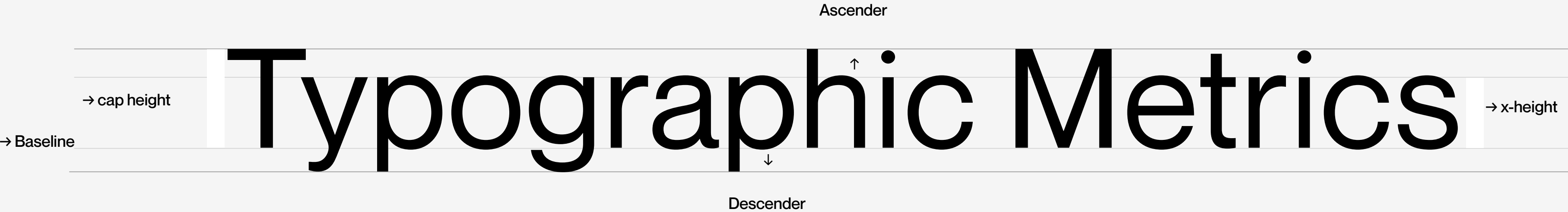
Typographic Metrics

Typographic metrics define the proportions and spacing of the typeface, shaping its readability and visual character.

The **x-height** is the height of lowercase letters such as *x*, influencing legibility and the perceived size of the type.

The **cap height** measures the height of uppercase letters.

Ascenders are the parts of lowercase letters that extend above the x-height (such as b, d, and h), while **descenders** extend below the baseline (such as g, p, and y).



Leading

Leading is the term used to describe the vertical space between lines of text.

Headlines (H1)

Headlines are set solid. Setting the leading equal to the type size (130 pt type with 130 pt leading) creates a balanced and harmonious vertical rhythm. This 1:1 relationship gives each line enough space to breathe while maintaining a strong visual connection.

Subheadings (H2)

For the subheaders, the leading is set 5 pt larger than the type size (60 pt type with 65 pt leading). This slightly increased line spacing improves readability and gives the text a lighter, more open appearance.

Body Copy

Body Copy is set 5 pt larger than the type size (16 pt type with 21 pt leading).

Captions

We recommend setting captions loose.
(Ex. 14 x 1.2 = 16.8)

→

Header (H1)
Neue Montreal Medium
Typesize 130pt
Leading 130 pt

→

Subheader (H2)
Neue Montreal Medium
Typesize 60 pt
Leading 65 pt

→

Body Copy
Neue Montreal Regular
Typesize 16 pt
Leading 21 pt

→

Captions
Neue Montreal Light
Typesize 14
Leading on Auto
(2.8 pt bigger)

Headlines are
set solid.

Subheaders have a leading that is 5 pt
greater than the type size.

For body copy, use a leading that is 5 pt greater
than the type size. For example, a 16 pt font
should have a 21 pt leading.

CAPTIONS ARE
SET LOOSE (AUTO LEADING).

Baseline Grid

The baseline grid creates a consistent vertical rhythm by aligning text and layout elements across the page for a more structured and balanced composition.

The baseline grid should be determined by the leading of the body copy, as it establishes the primary rhythm of the layout. For example, if the body text is set at 15 pt with 20 pt leading, the baseline grid should use a 20 pt increment. All typographic elements should align to the baseline grid whenever possible to maintain consistency and visual harmony. Body copy alignment remains the highest priority.

In InDesign, set up the baseline grid by going to *Preferences → Grids*, define the increment based on the body text leading, and enable *View → Grids & Guides → Show Baseline Grid*. Apply *Align to Baseline Grid* to text frames to ensure the text follows the established rhythm.

The baseline grid creates a consistent vertical rhythm by aligning text.

Tracking

Tracking refers to the overall space between characters. For headlines and subheads, we use 0 units of tracking. For Display headlines use +10 units of tracking. For detail copy use 25 units of tracking.

The tracking of body copy can usually be left as it was designed: 0 units of tracking.

Use the following as a guide for the appropriate spacing for each use case.



Large Headlines
(Display)
Neue Montreal Bold
+10 Tracking

Headlines



Header & Subheader
(H1 - H2)
Neue Montreal Medium
0 Tracking

Subheads



Body Copy
Neue Montreal Regular
0 Tracking

Body copy



Detail Copy
Neue Montreal Light
+25 Tracking

DETAIL

Type Size Digital

The typography system is built using a responsive scale that adapts across digital environments. The provided type sizes serve as guidelines and may vary depending on the format, scale, and viewing distance of each application. Larger formats prioritize impact and readability from a distance, while smaller formats reduce type size while maintaining the same hierarchy and spacing relationships.

When adjusting typography, all type levels should be scaled proportionally together to preserve the intended visual balance and consistency of the system. The relationship between H1–H3, body, caption, and label should remain consistent across different applications, ensuring a cohesive typographic language.

STYLE	FONT	DESKTOP	TABLET	PHONE	
Display	Neue Montreal Bold	86 px	81 px	76 px	
Main Page Header H1	Neue Montreal Medium	48 px	45 px	42 px	
Subheader H2	Neue Montreal Medium	29 px	27 px	25 px	
Subheader H3	Neue Montreal Medium	20 px	19 px	18 px	
Body Copy	Neue Montreal Regular	16 px	15 px	14 px	
Caption	NEUE MONTREAL LIGHT	13 px	12 px	11 px	
Label	LABEL	11 px	11 px	10 px	

Type Size Print

Typography scales proportionally across A-formats. Use these type size values as guidelines. Final type sizes should be adjusted optically according to content density, viewing distance, and layout while maintaining a consistent typographic hierarchy.

When adjusting typography, all type levels should be scaled proportionally together to preserve the intended visual balance and consistency of the system. The relationship between H1–H3, body, caption, and label should remain consistent across different applications, ensuring a cohesive typographic language.

Use the Type Size Formula to calculate the type size proportion .

STYLE	FONT	A5	A4	A2	A0
Display	Neue Montreal Bold	32 – 48 pt	48 – 72 pt	96 – 144 pt	192–288 pt
Header H1	Neue Montreal Medium	20 – 30 pt	28 – 40 pt	56 – 80 pt	112 – 160 pt
Subheader H2	Neue Montreal Medium	14 – 18 pt	16 – 24 pt	32 – 48 pt	64 – 96 pt
Body Copy	Neue Montreal Regular	9 – 11 pt	10 – 14 pt	18 – 24 pt	36 – 48 pt
Caption	NEUE MONTREAL LIGHT	7 – 9 pt	9 – 11 pt	16 – 20 pt	32 – 40 pt
Label	LABEL	6 – 8 pt	8 – 10 pt	14 – 18 pt	28 – 36 pt

Type Size Formula

The following type scale helps define consistent typography across different formats and applications. Instead of using fixed sizes, all text styles are calculated in relation to the body text. This creates a flexible system that works across print and digital media.

Body text serves as the base size (1×). All other styles are scaled proportionally using the defined ratios.

These values are guidelines and can be adjusted optically to ensure readability, hierarchy, and visual balance.

STYLE	FONT	FORMULA
Display	Neue Montreal Bold	4.8 – 6 x Body Text
Header H1	Neue Montreal Medium	2.8 – 3.2 x Body Text
Subheader H2	Neue Montreal Medium	1.6 – 2 x Body Text
Body Copy	Neue Montreal Regular	Body Text as 1x size unit
Caption	NEUE MONTREAL LIGHT	0.8 X BODY TEXT
Label	LABEL	0.7 X BODY TEXT

Hierarchy

There should always be clear hierarchy of type. This establishes a relationship between different types of information and their relative importance. To create a clear hierarchy it is important that we ensure size differences between different kinds of information.

Utilising a variety of type sizes and weights allows for extensive flexibility. But this must be done carefully and with a sense of purpose. Too much and the design starts to feel messy and unconsidered. As much as possible, keep the variations to a minimum.

→

Header
Neue Montreal Medium

Type Hierarchy Guidelines

→

Subheader
Neue Montreal Medium

To create a clear hierarchy it is important that we ensure size differences between different kinds of information.

→

Body Copy
Neue Montreal Regular

Body copy is the most common element of a document, forming its main content. Therefore, how the body copy looks will have the most noticeable effect on the appearance of a document. It is designed to convey detailed information, engage the reader and support the overall message or purpose of the content.

→

Detail Copy
Neue Montreal Light

DETAIL

Gray Scale Hierarchy

Gray 5 should be used as the default color for both body copy and detail copy.

For more complex layouts that require additional levels of hierarchy, the full gray scale palette from tone Gray 2 - Gray 7 may be used to create clearer distinctions between text elements.

Use darker gray values for information that should draw the reader’s attention and use lighter gray values for secondary or supporting information (vice, versa for black background).

Apply the gray scale purposefully and consistently to reinforce the visual hierarchy without compromising readability.

To check the Gray Palette go on Page 28.



Text Color Hierarchy – Light

Color plays an important role in creating a clear visual hierarchy and improving readability. When multiple text elements (such as headers, subheaders, and body copy) appear together, the following color rules should be applied to ensure a consistent and structured layout.

Header: Always use Black.

Subheader: Use Black, Orange or Gray 5. If there is no clear association, default to Black.

Body Copy: Use Gray 5. Individual words or short phrases may be highlighted using Black or Orange.

Detail Copy: Always use Gray 5.

→

Header
Neue Montreal Medium
Black

For the Header use black.

→

Subheader
Neue Montreal Medium
Black, Orange or Gray 5

For the Subheader us either black , orange or gray 5 .

→

Body Copy
Neue Montreal Regular
Gray 5

For Body Copy use Gray 5 with the color code #767676. If you want to highlight the text use black, or orange.

→

Detail Copy
Neue Montreal Light
Gray 5

DETAIL COPY IS SET IN GRAY 5.

Text Color Hierarchy – Dark

Color plays an important role in creating a clear visual hierarchy and improving readability. When multiple text elements (such as headers, subheaders, and body copy) appear together, the following color rules should be applied to ensure a consistent and structured layout.

Header: Always use White.

Subheaders: Use White, Orange or Gray 5. If there is no clear association, default to Black.

Body Copy: Use Gray 4. Individual words or short phrases may be highlighted using White or Orange.

Detail Copy: Always use Gray 4.

→

Section Header
Neue Montreal Medium
White

For the Header
use white.

→

Subheader
Neue Montreal Medium
White, Orange or Gray 5

For the Subheader us either white, orange
or gray 5.

→

Body Copy
Neue Montreal Regular
Gray 4

For Body Copy use Grey 4 with the color code #a5a5a5. If you want to highlight the text use white, or orange.

→

Detail Copy
Neue Montreal Light
Gray 4

DETAIL COPY IS SET IN GRAY 4.

Footnotes & Disclaimers

Footnotes and disclaimers use the same typographic style as the body text to maintain consistency. They are set in Gray 5.

Footnote Size

The footnote size is reduced to 0.7–0.8 × the Body Text size, creating a clear visual hierarchy while keeping the information readable.

For instance:
Body Text 12 pt, Footnote size 8 - 9 pt

Footnote Line

A divider line is always used to separate footnotes from the main content. The line length should be half the width of the footnote text box.

Footnotes should be used for supporting information, legal notes, references, or additional details only. Use uppercase typography for footnotes numbers.

→

Body Copy
Neue Montreal Regular
Gray 5
Leading +5 pt

→

Footnote
Neue Montreal Regular
Gray 5
Leading +5 pt
Typesize 0.7-0.8 x size of the
Body Copy

This is a Footnote¹ in a Body Text.

¹ Footnotes and disclaimers use the same typographic style as the body text to maintain consistency within the overall typography system. The font family, weight, and general character remain unchanged. The footnote size is reduced to 0.7–0.8 x the size of the body text.

Case-Setting

The case-setting of typography indicates the tone of our voice in the written word. Each typographic role requires its own case-setting.

Refer to the diagrams over the page when considering how to case-set typography.



Headers
Title Case

Headers Set in Title Case



Subheaders
Sentence Case

Subheaders is set in sentence case.



Body Copy
Sentence Case

Body copy is set in sentence case.



Detail copy
Uppercase

DETAILS SET IN UPPERCASE

Case-Setting

The following are examples of case-setting for different type roles.

✓ Each type style is set in its designated case-setting

✗ Don't mix case-setting for type styles

	Unlocking New Development		
	We enable communities to grow with an evolving grid		
	The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.	Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink.	
	DETAILS		

	unlocking new development		
	WE ENABLE COMMUNITIES TO GROW WITH AN EVOLVING GRID		
	The Bustling City Was Alive With Energy, As People Rushed To And Aro, Each Lost In Their Own Thoughts And Worries. The Tall Skyscrapers Loomed Over The Streets, Casting Long Shadows That Stretched Out Towards The Parks And Squares Below.	Amidst The Hubbub Of The City, There Was A Small Café, Nestled Between Two Buildings. The Smell Of Freshly Brewed Coffee Wafted Out Onto The Sidewalk, Tempting Those Who Passed By To Stop For A Moment And Enjoy A Warm Drink.	
	Details		

Spacing

Spacing between blocks of text allows for better legibility when reading information. Use the cap height as minimum spacing metric between text.

→

Cap height

The Space
between

Cap height

Spacing between blocks of text allows for better legibility when reading. There are no rules for spacing, however use the cap height as a starting place as minimum space metric.

1/2 Cap height



Line Length

For optimal readability, it’s important not to create lines of text that are too short or too long. Ensuring body copy is set correctly will not only make for a more pleasant looking block of text, but more importantly, make it easy to read.

For shorter text, there should be 30 to 50 characters per line. For long text, aim for 40 to 80 characters per line.

Always use Neue Montreal Regular for body copy. Subheadings should be set in Neue Montreal Medium.

SAFE ZONE

	Line length is too short The soft glow of the setting sun spilled over the horizon, casting a warm, golden light across the sky.				
	Correct line length The soft glow of the setting sun spilled over the horizon, casting a warm, golden light across the sky. I was struck by the immense beauty of the world around me.				
	Correct line length The soft glow of the setting sun spilled over the horizon, casting a warm, golden light across the sky. The air was still, a perfect calm before the storm, and the only sounds were the soft rustling of leaves in the gentle breeze and the distant chirping of crickets. The world seems to hold its breath, suspended in a perfect moment of stillness.				
	Line length is too long The soft glow of the setting sun spilled over the horizon, casting a warm, golden light across the sky. The air was still, a perfect calm before the storm, and the only sounds were the soft rustling of leaves in the gentle breeze and the distant chirping of crickets. As I stood there, watching the world slowly slip into darkness, I was struck by the immense beauty of the world around me. There is something incredibly special about the moments just before night falls, when the day is ending and the night has not yet begun. The world seems to hold its breath, suspended in a perfect moment of stillness and serenity. The beauty of the sunset was heightened by the knowledge that it was just one small moment in an endless cycle of birth, life, and death.				

Bullets & Lists

Bullets and list markers are used to organize content, improve readability, and present information in a clear and structured way.

Typeface
Bullets and list markers may only be used from the Neue Montreal typeface. They should match the size and weight of the accompanying body text.

Usage
Use bullets to present related information or short lists. Keep list items concise and parallel in structure. Use numbered lists only when the sequence or order of information is important.

Leading
To separate lists from the body text, increase **leading by +10 pt** above the text size. This creates additional space between list items and improves readability.

Text size: 18 pt
Leading: 28 pt

- Only use bullet characters from Neue Montreal typeface.
 - Bullets should match the size and weight of the body text.
 - Only use bullet characters from Neue Montreal typeface.
 - Bullets should match the size and weight of the body text.
-
1. Numbered List only when the order is important.
 2. Numbered List only when the order is important.
 3. Numbered List only when the order is important.
 4. Numbered List only when the order is important.

Principles

The following pages outline the best practices for typesetting. Use them any time the brand typefaces are used.

✓ Always place type along the grid

✗ Don't leave type floating

Always Place Type on Grid			
The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.		Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink.	

Do Not Leave Type Floating			
The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.		Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink.	

Principles

The following pages outline the best practices for typesetting. Use them any time the brand typefaces are used.

✓ Always left-align typography

✗ Don't right align, justify or centre typography

	Always Left Align		
	The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.	Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink.	

	Do Not Right Align or Justify		
	The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.	Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink.	

Principles

The following pages outline the best practices for typesetting. Use them any time the brand typefaces are used.

✓ Always use white space within the composition

✗ Don't overcrowd the composition by not using white space

	Use White Space		
	The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.	Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink.	

	Do Not Overcrowd The Composition		
	The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.	Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink. Inside, the café was cozy and inviting, with comfortable armchairs and sofas arranged around small tables.	

Principles

The following pages outline the best practices for typesetting. Use them any time the brand typefaces are used.

✓ Always keep margins open and spacious

✗ Don't overcrowd the grid with typography

	Keep Margins Open		
	The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.	Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink.	

	Do Not Place Type In Margins		
	The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.		
		Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink.	

Principles

The following pages outline the best practices for typesetting. Use them any time the brand typefaces are used.

✓ Always keep clear and legible

✗ Don't over stylize

	Keep it Clear and Legible		
	The bustling city was alive with energy, as people rushed to and fro, each lost in their own thoughts and worries. The tall skyscrapers loomed over the streets, casting long shadows that stretched out towards the parks and squares below.	Amidst the hubbub of the city, there was a small café, nestled between two buildings. The smell of freshly brewed coffee wafted out onto the sidewalk, tempting those who passed by to stop for a moment and enjoy a warm drink.	

	do NOT Over <u>Stylize</u>		
	THE BUSTLING CITY WAS ALIVE with energy, as people rushed to and fro, each lost in their own thoughts and worries. <u>The tall</u> skyscrapers loomed over the streets, casting long shadows that <i>stretched out towards the parks and squares below.</i>		

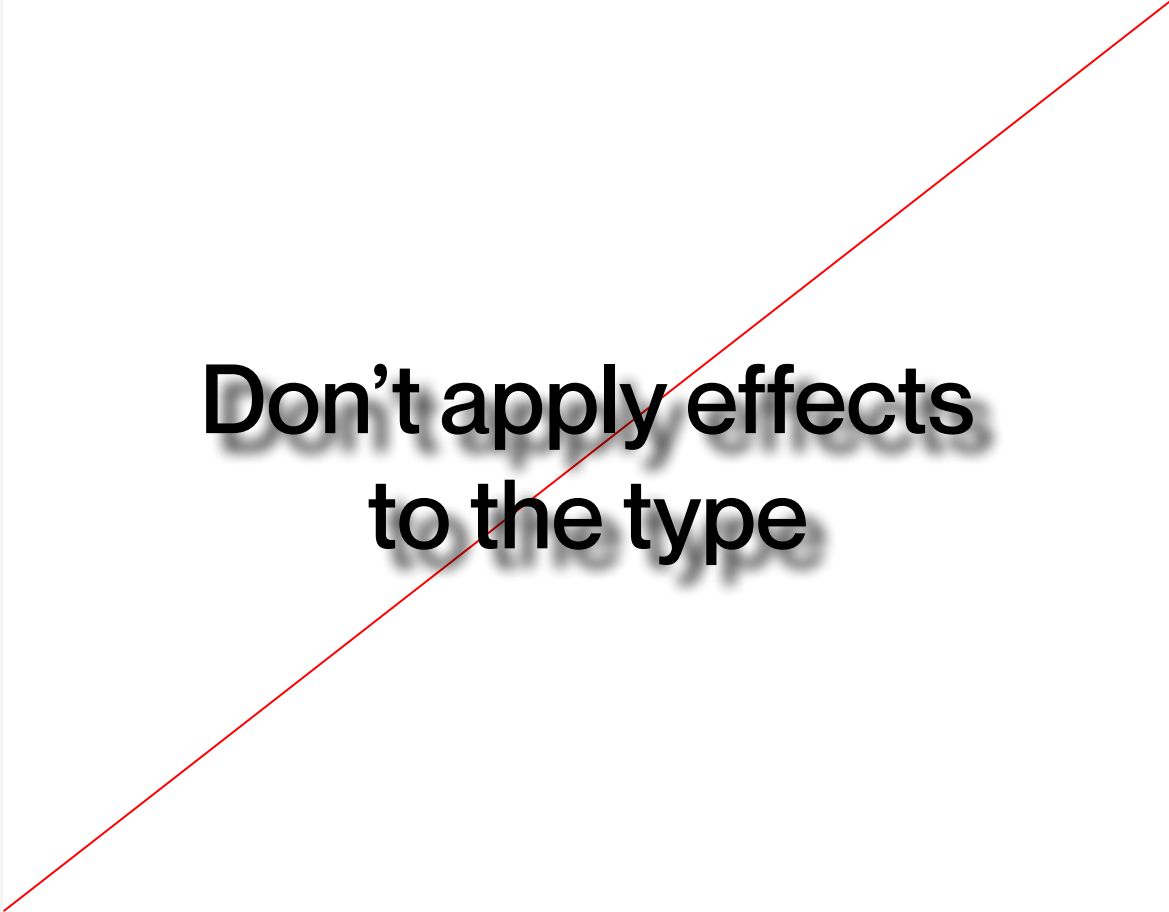
Typography Misuse

Our typographic voice is strengthened when used with proper stylings. Do not diminish our written voice by using any of the following treatments.

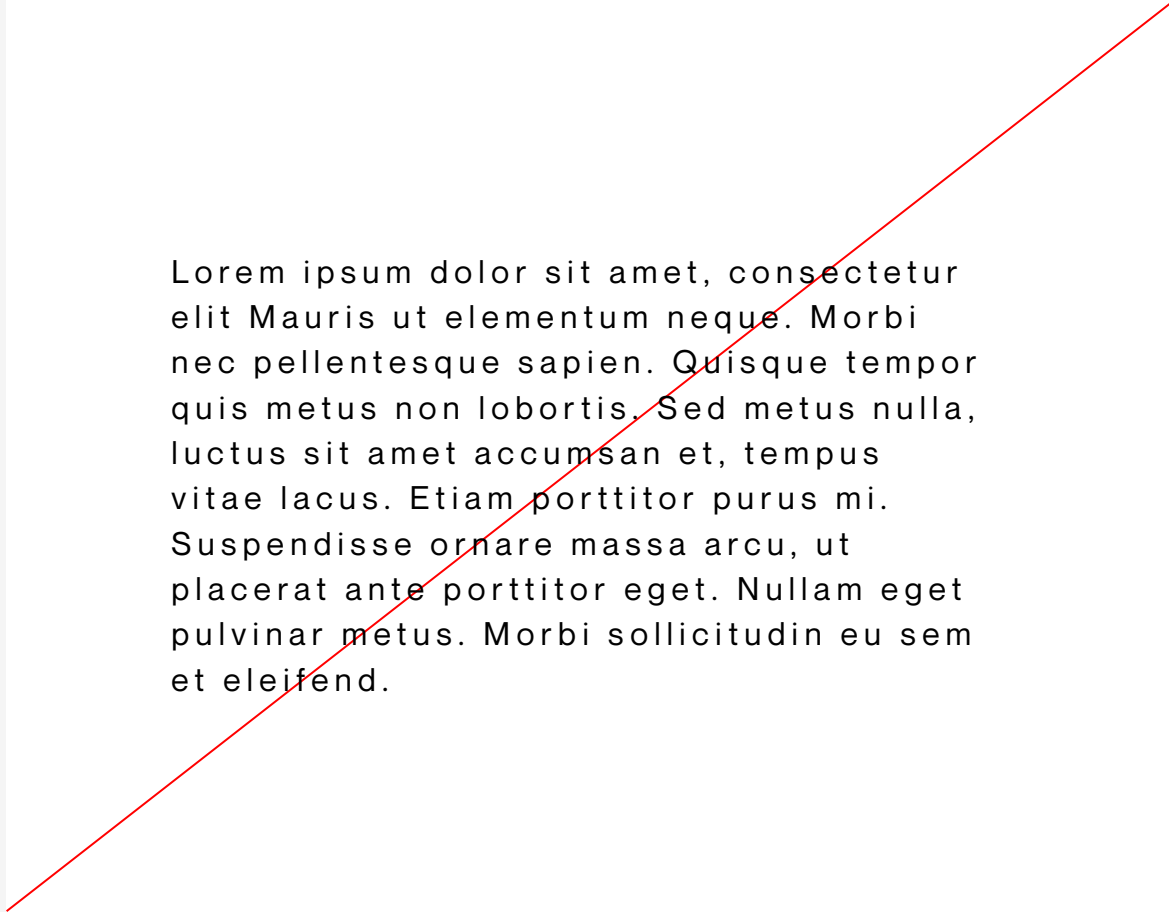
✗ Don't use unapproved typefaces



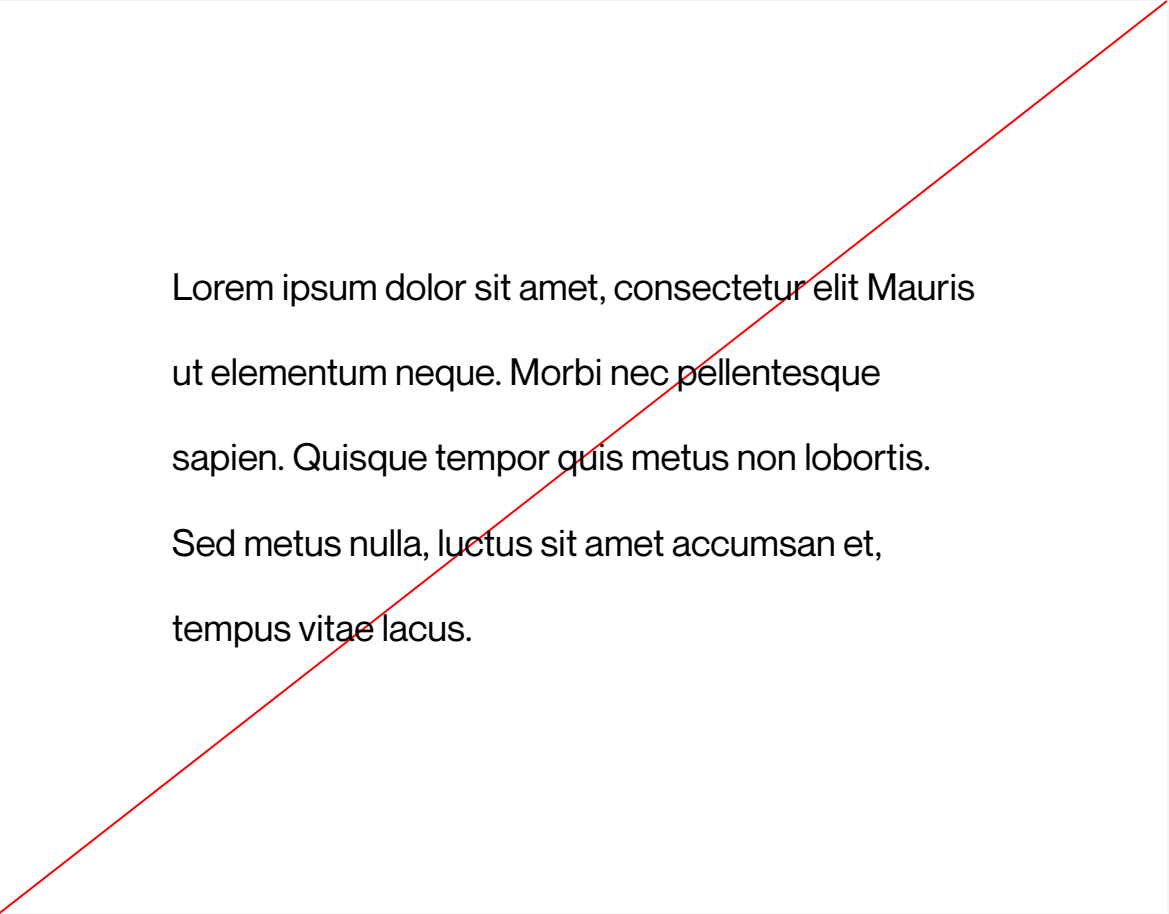
✗ Don't apply effects to typography



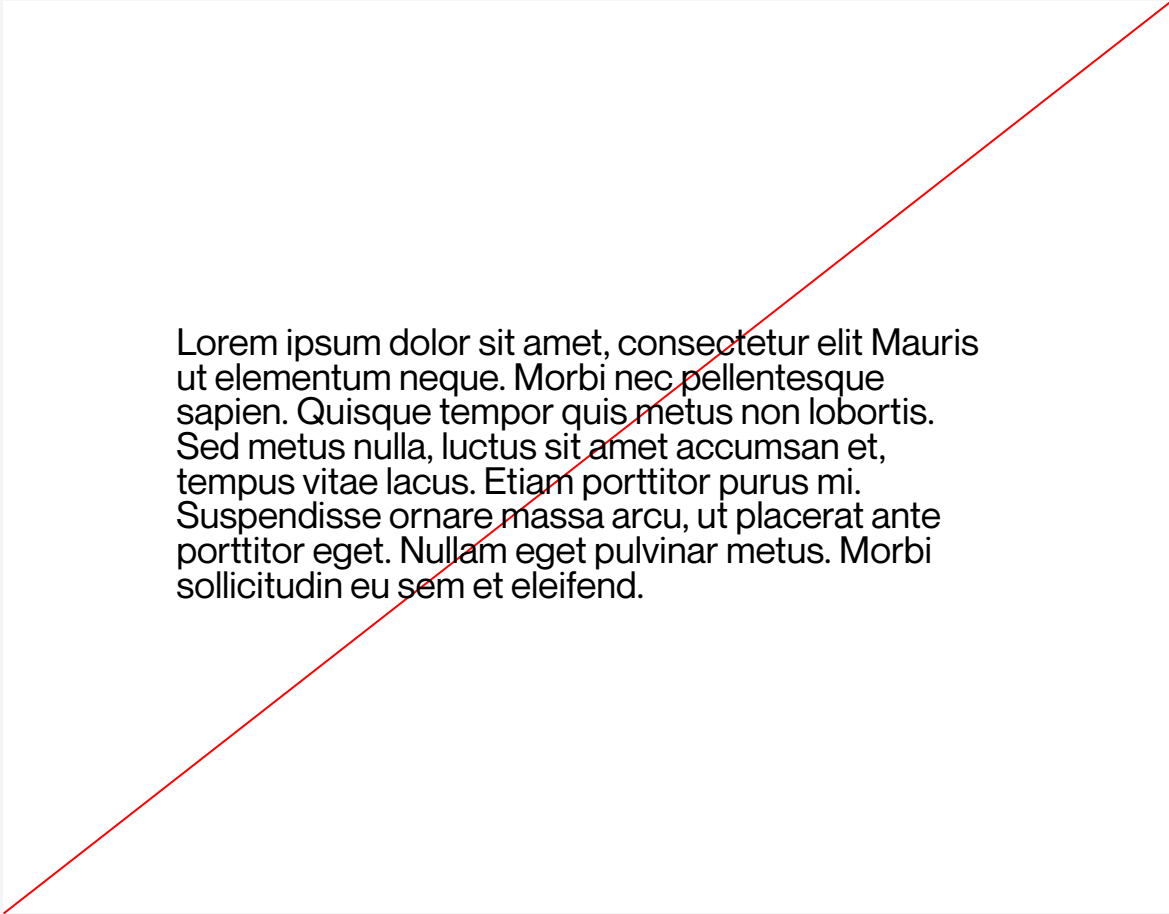
✗ Don't allow the tracking to be too wide



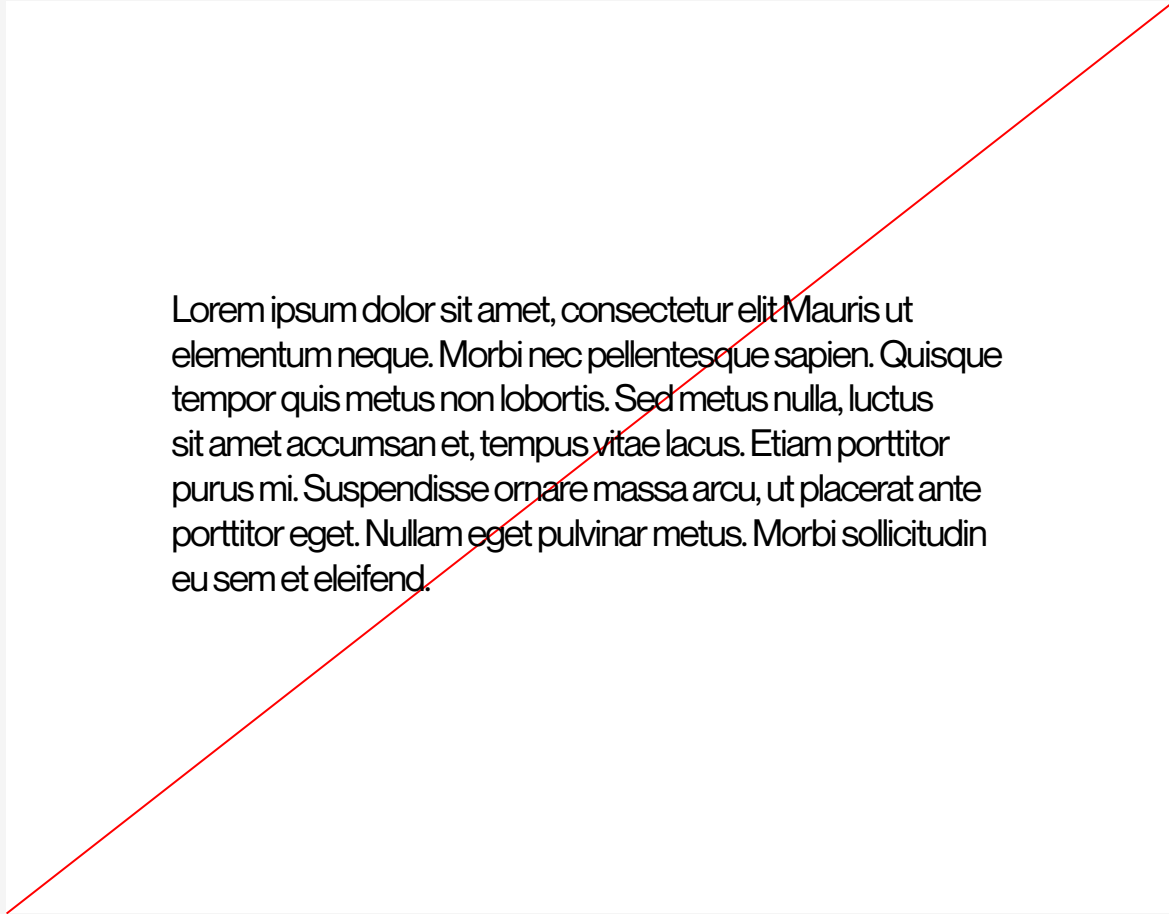
✗ Don't add too much leading



✗ Don't allow the leading to be too tight



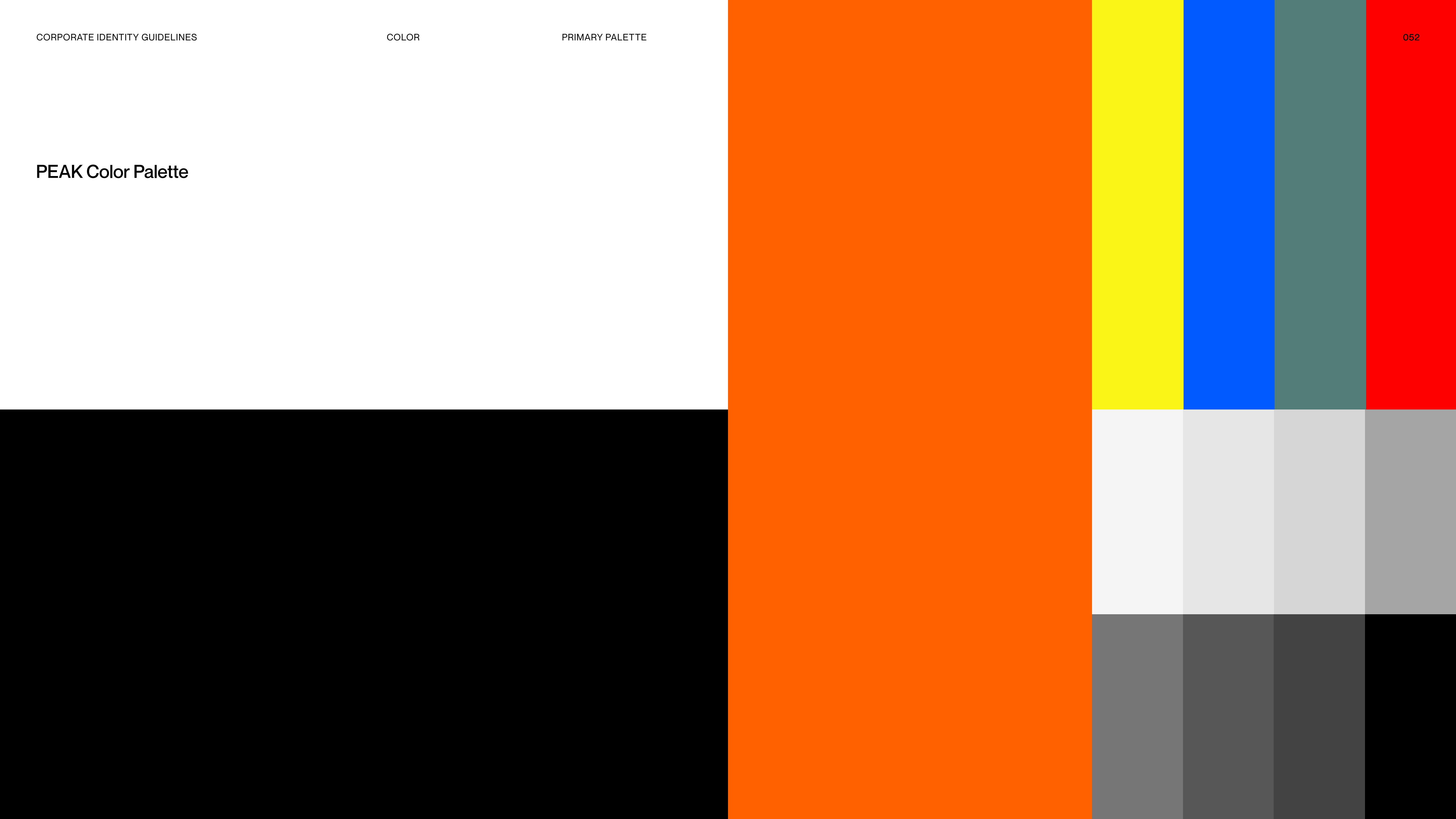
✗ Don't allow the tracking to be too tight



Color

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PEAK Color Palette



Primary Palette

PEAK’s primary colors are black and white, forming the foundation of the brand identity. By using black and white as the base of the color system, the visual language achieves a minimal, timeless, and elevated aesthetic. The palette is complemented by orange as the primary signal color, supported by four secondary colors and a gray palette, creating a rich and flexible branding system.

BLACK
R0 G0 B0
C0 M0 Y0 K100
#000000

WHITE
R255 G255 B255
C0 M0 Y0 K0
#ffffff

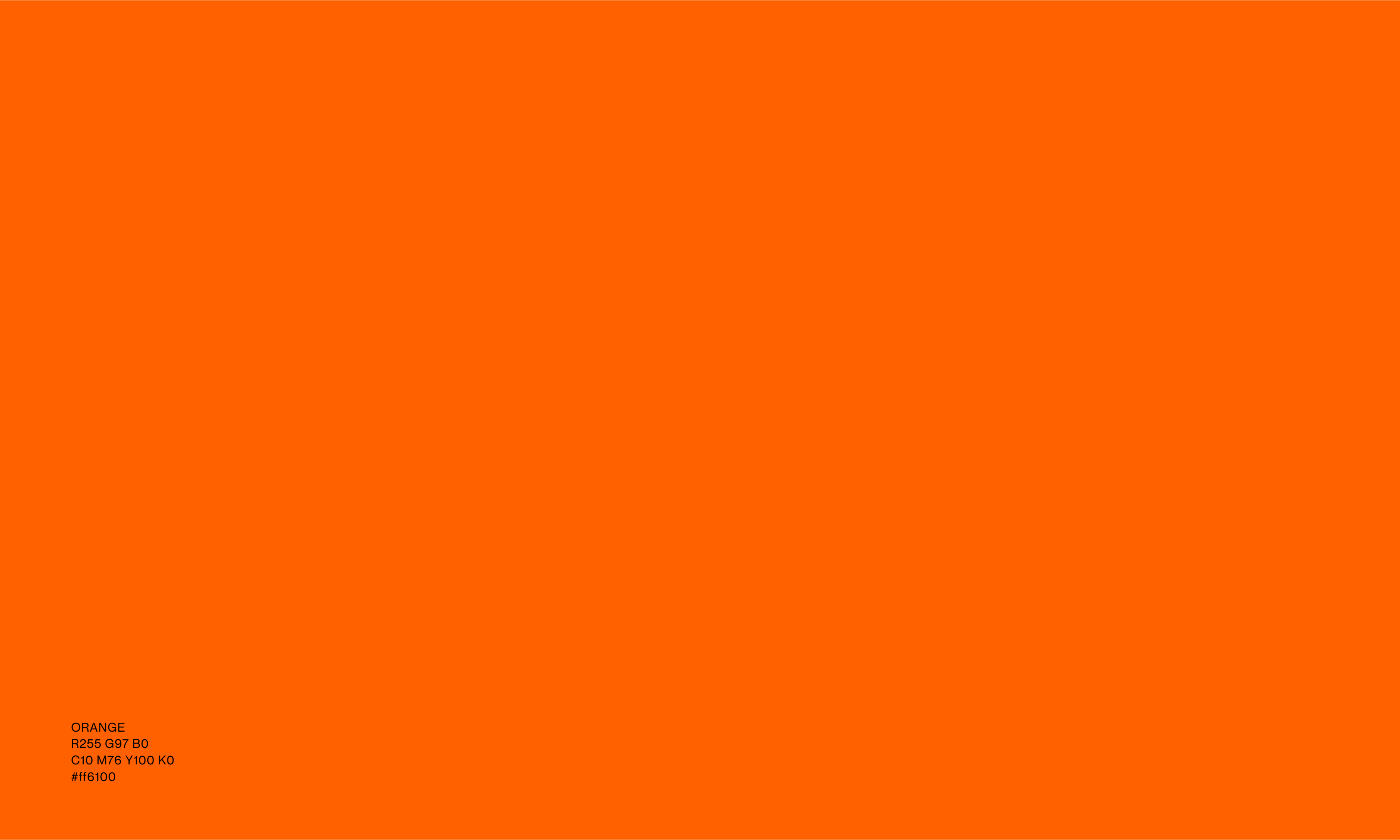
Gray Palette

PEAK’s gray palette consists of seven gray values and provides a flexible foundation for backgrounds, typography, interfaces, and UX design elements, creating a consistent and balanced visual system that supports the brand colors.

GRAY1 R245 G245 B245 C3 M2 Y2 K0 #f5f5f5	GRAY 2 R230 G230 B230 C9 M6 Y7 K0 #e6e6e6	GRAY 3 R214 G214 B214 C15 M11 Y12 K0 #d6d6d6	GRAY 4 R165 G165 B165 C38 M30 Y31 K0 #a5a5a5
GRAY 5 R118 G118 B118 C55 M47 Y46 K12 #767676	GRAY 6 R87 G87 B87 C63 M55 Y55 K30 #575757	GRAY 7 R67 G67 B67 C67 M60 Y59 K44 #434343	BLACK R0 G0 B0 C0 M0 Y0 K100 #000000

Primary Signal Color

PEAK Orange is the brand’s primary signal color and serves as its most distinctive visual identifier. It is used for typography, logos, backgrounds, and graphic elements, creating a strong and consistent visual presence. Its bold and recognisable character gives PEAK a unique visual identity and makes the brand recognisable.



ORANGE
R255 G97 B0
C10 M76 Y100 K0
#ff6100

Orange

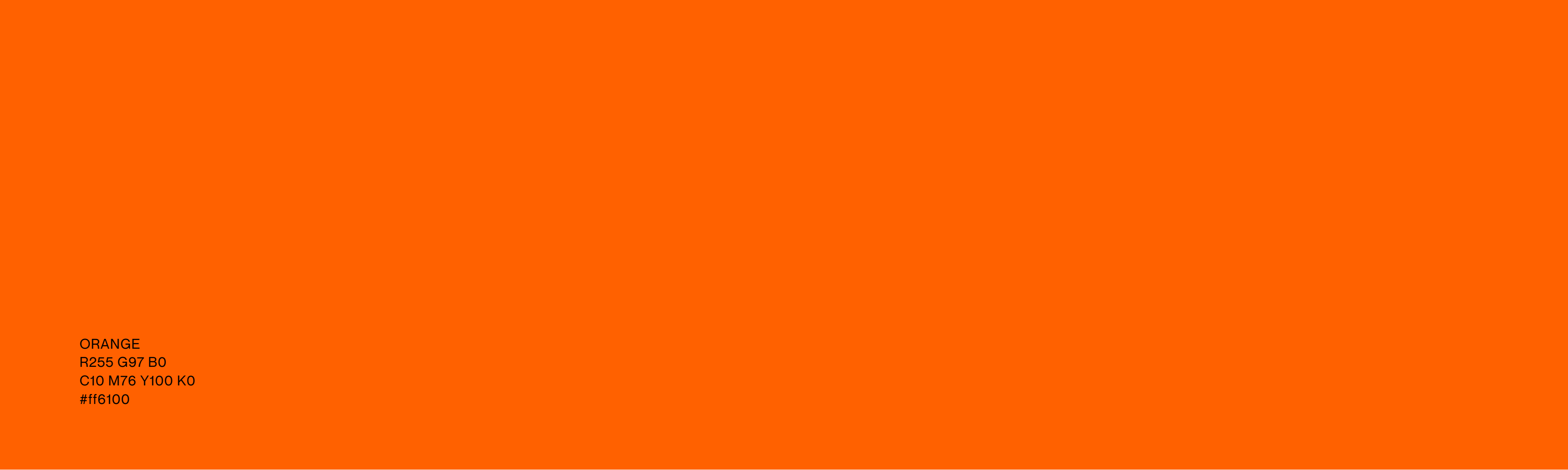
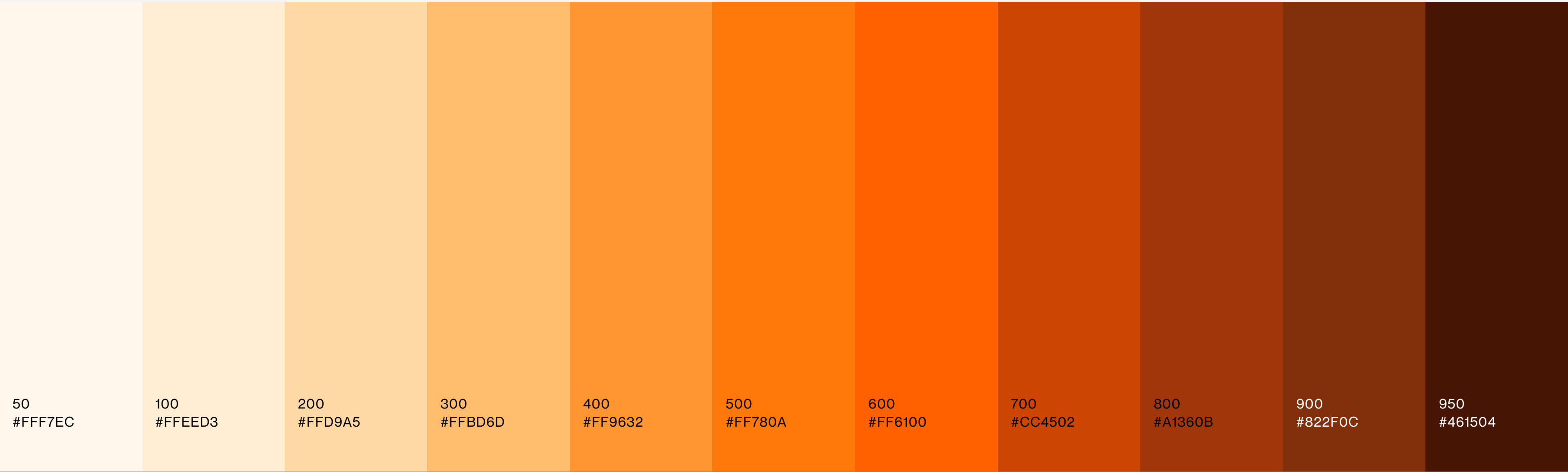
Primary Signal Color

PEAK Orange is the brand’s primary signal color and the strongest visual identifier of the PEAK identity. It represents energy and confidence, communicating a sense of power, and forward momentum.

Used across typography, backgrounds, logos, and graphic elements, orange creates a bold and recognisable presence while ensuring strong brand recognition.

As the core color of the PEAK system, it brings warmth and intensity to the minimal black and white foundation, creating a balance between a premium aesthetic and an energetic brand expression.

A range of lighter and darker orange values is introduced to create depth, flexibility, and hierarchy within the visual system.



Orange – Text Color

PEAK Orange can also be applied as a color for subheadings to create immediate visual hierarchy and strengthen the relationship between typography and the PEAK brand identity.

Using orange for titles helps key information stand out, and reinforces PEAK’s visual language.

PEAK

Home Product Company News

GET IN TOUCH >



What the system does for an AI data center

AI training workloads behave like nothing else on the grid. When you’re buying compute per MWh of electricity, the same architecture behind the numbers above takes on a whole different economic shape.

Orange – Text Highlight

PEAK Orange is the primary signal color and can be used to emphasise key information within typography.

Apply orange to subheaders, highlighted words, or selected parts of text to create visual hierarchy and draw attention to important messages.

The use of orange strengthens the connection to PEAK, making content instantly recognisable while giving highlighted elements a distinctive brand presence.



Orange text highlight in Subheader

Peak is an integrated **energy company** delivering the world’s first fully passive **grid-scale** energy storage for **AI data centers**, utilities and IPPs.



Orange text highlight in Body Copy

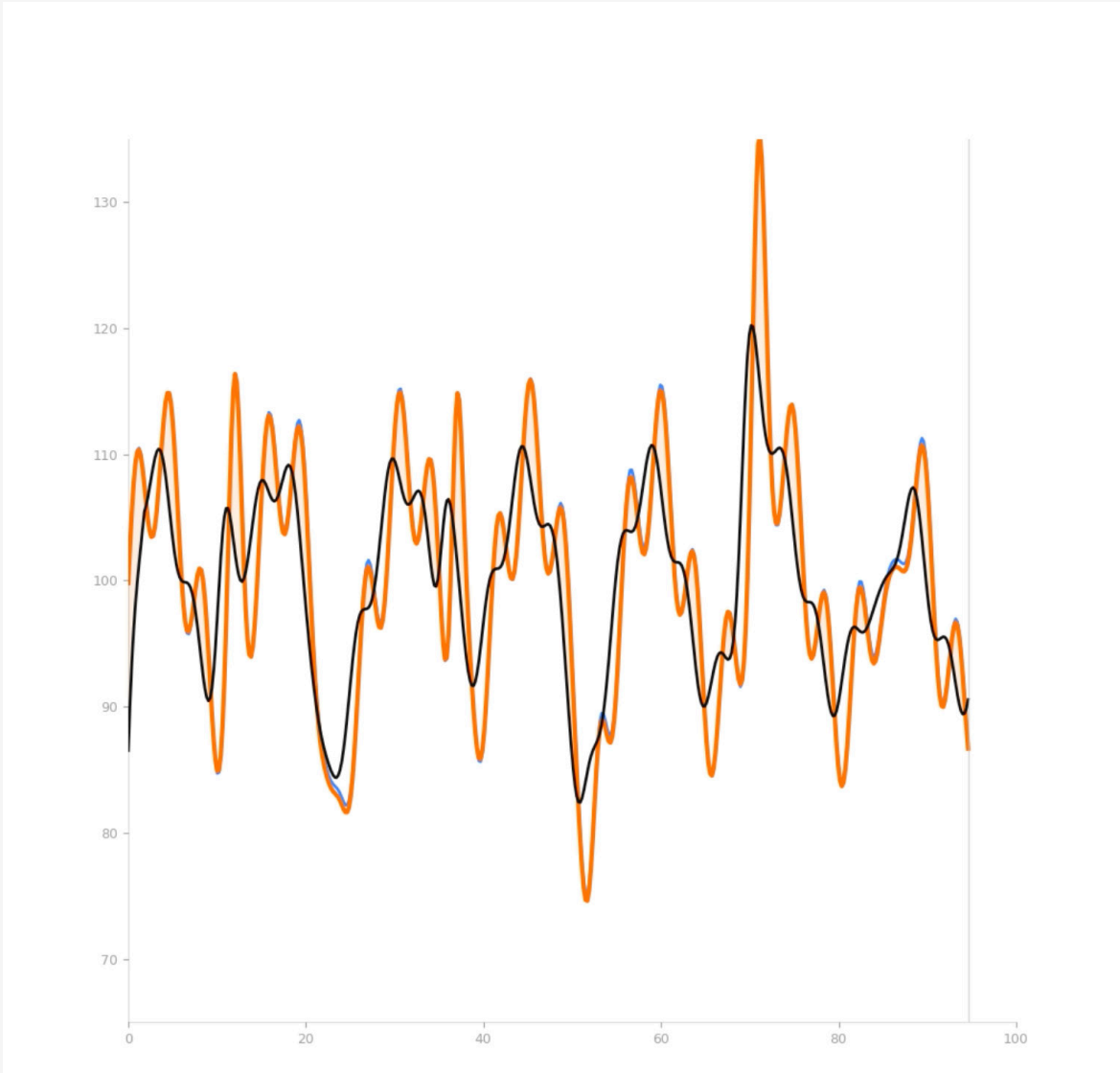
Compute scales only as quickly as power is available. Peak purpose-builds **the most efficient energy storage solution** for data centers, collapsing 4-7 year interconnect queues into compute that is online now. Our system covers every critical use case, from **millisecond-long** training spikes to multi-hour curtailment orders, while running silently, safely, and at 99.999% reliability. Higher round-trip efficiency means more power reaches the GPUs: 441 trillion additional tokens a year and over **\$4.7 billion in economic value** across a 20-year project life. No chillers, no fans, no scheduled maintenance, just **Energy without limits**.

Orange – Graphic Elements

PEAK Orange can be used for graphic elements such as: buttons, shapes, lines, icons, illustrations, data visualisation, highlights, patterns, dividers, and UI components.

Applying orange strengthens brand recognition, adds depth and hierarchy to the visual language, and creates a consistent and energetic PEAK presence.

Linkedin	▶
Email	▶
YouTube	▶



Explore grid-scale applications

Secondary Palette

Inspired by Bauhaus color theory, the PEAK color system is complemented by four secondary colors: yellow, blue, green, and red. Together with black, white and orange, these colors create a rich and flexible color system that adds variety, and allows the brand to adapt across different applications while maintaining a cohesive identity.

YELLOW R251 G245 B23 C6 M0 Y91 K0 #fbf517	BLUE R1 G90 B255 C82 M66 Y0 K0 #015aff	GREEN R83 G125 B120 C70 M37 Y50 K11 #537d78	RED R255 G0 B0 C0 M99 Y100 K0 #ff0000
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Logo Color Backgrounds

When using the logo on color, always make sure there is enough contrast between the background color and the logo.

→

The black logo



→

The white logo



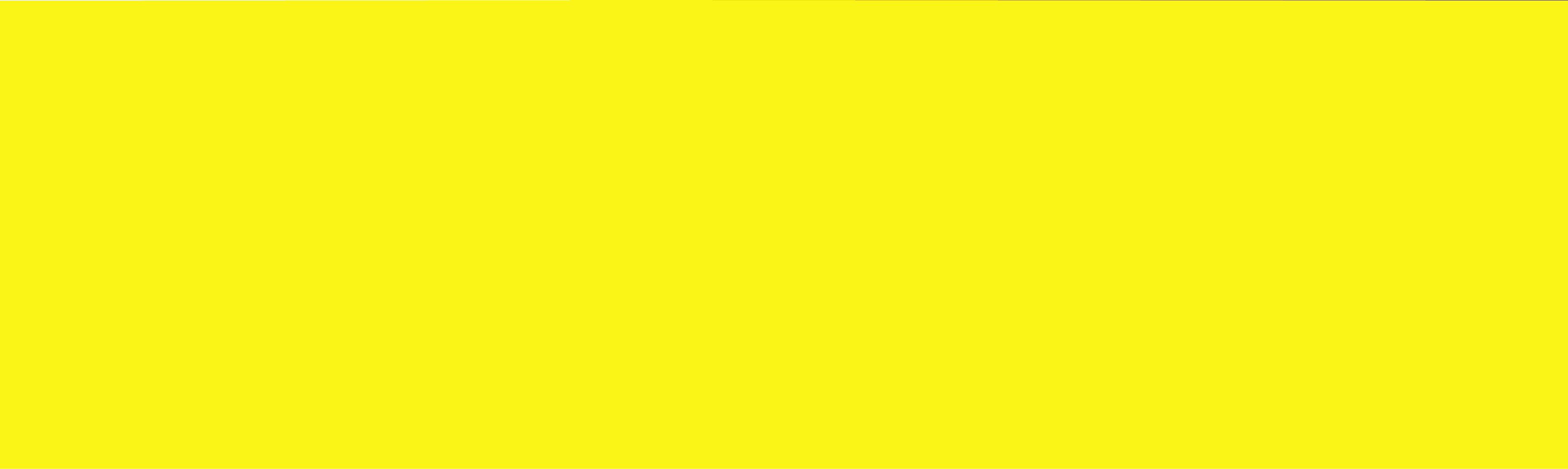
Yellow Secondary Color

PEAK Yellow is a secondary color within the PEAK color system, adding **brightness, optimism, and visual contrast** to the brand palette. It can be used for graphic elements, data visualisations, graphs, and selected digital and print applications where a lighter and more expressive tone is preferred.

While yellow provides flexibility and variety within the system, PEAK Orange should always remain the primary signal color and main brand identifier.

A range of lighter and darker yellow values is introduced to create depth, flexibility, and hierarchy within the visual system.

50 #FEFFE7	100 #FCFFC3	200 #FCFF8C	300 #FFFF66	400 #FBF517	500 #E8DD06	600 #C5AF02	700 #9B8205	800 #7F660C	900 #6C5510	950 #3F2E04



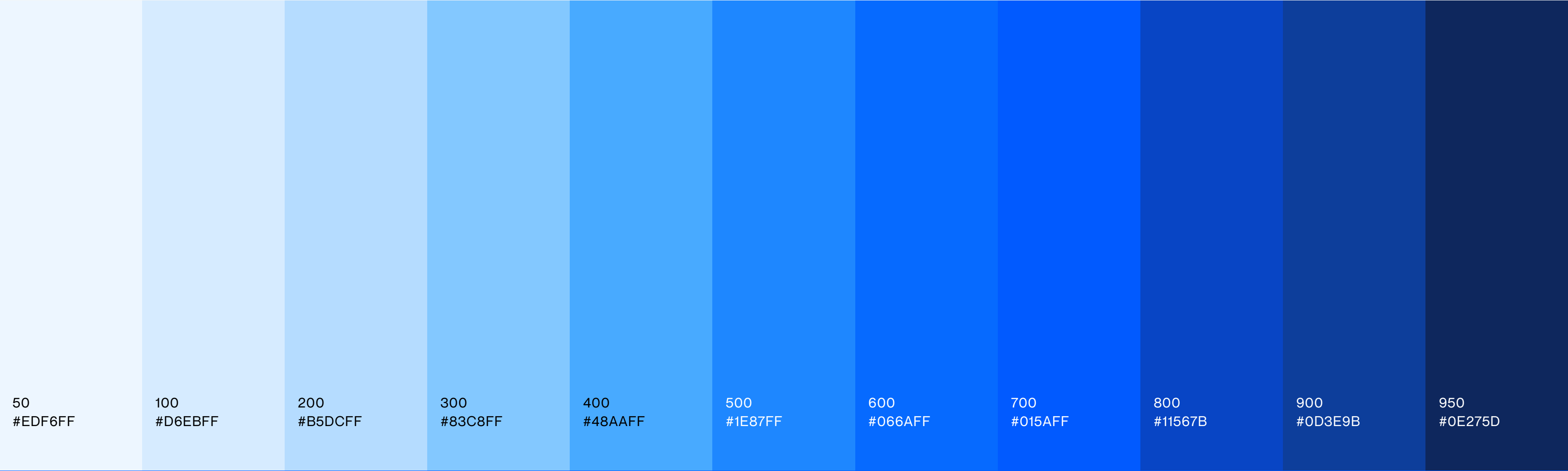
Blue Secondary Color

PEAK Blue is a secondary color within the PEAK color system, adding **trust, clarity, stability, and intelligence** to the brand palette. It introduces a cooler and more balanced tone that supports communication, structure, and visual contrast.

Blue can be used for graphic elements, data visualisations, graphs, and selected digital and print applications, where a more calm, technical, or reliable expression is preferred.

While blue provides flexibility and depth within the system, PEAK Orange should always remain the primary signal color and main brand identifier.

A range of lighter and darker blue values is introduced to create depth, flexibility, and hierarchy within the visual system.



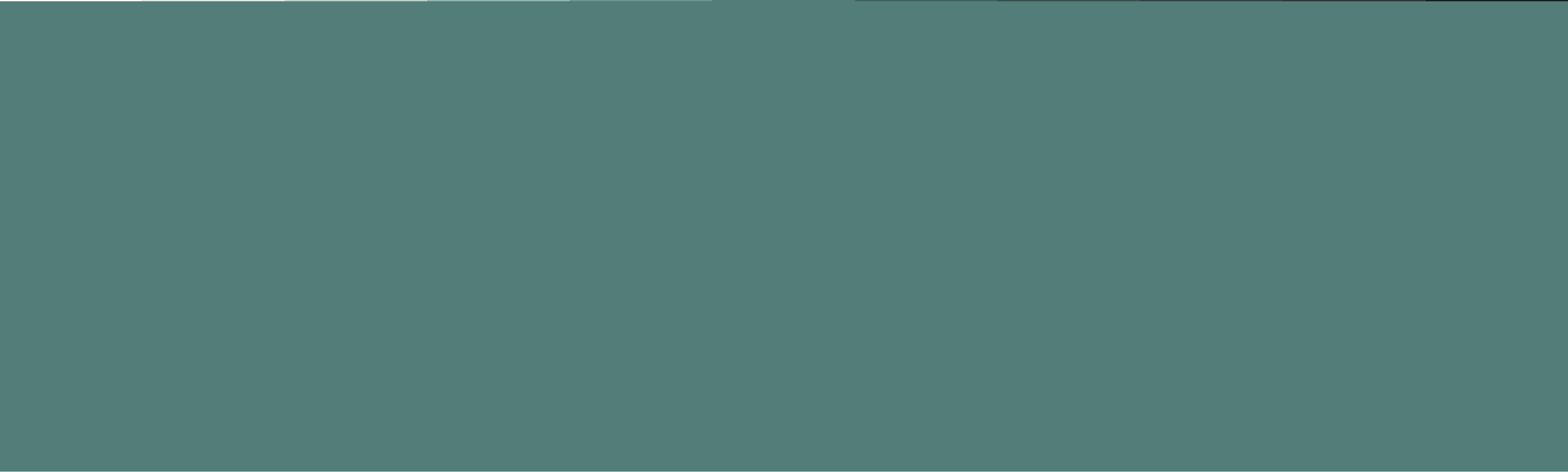
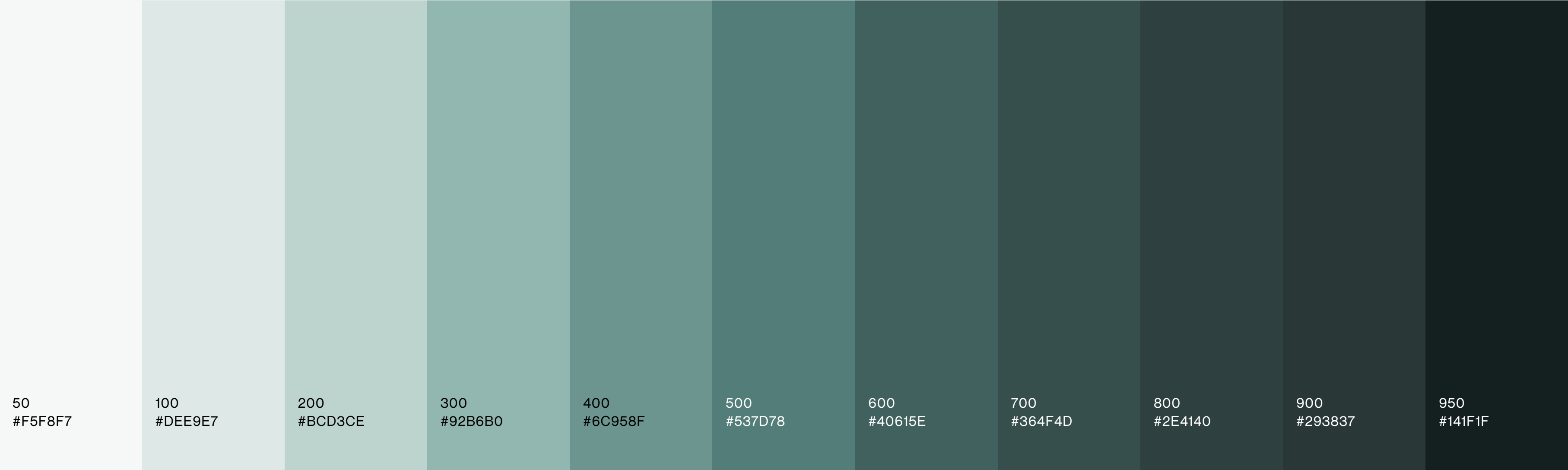
Green Secondary Color

PEAK Green is a secondary color within the PEAK color system, adding **growth, freshness, and connection to nature** to the brand palette. It introduces a more organic and harmonious tone that supports communication, differentiation, and visual variety within the system.

Green can be used for graphic elements, data visualisations, graphs, and selected digital and print applications, where a more natural, sustainable, or balanced expression is preferred.

While green provides flexibility and depth within the system, PEAK Orange should always remain the primary signal color and main brand identifier.

A range of lighter and darker green values is introduced to create depth, flexibility, and hierarchy within the visual system.



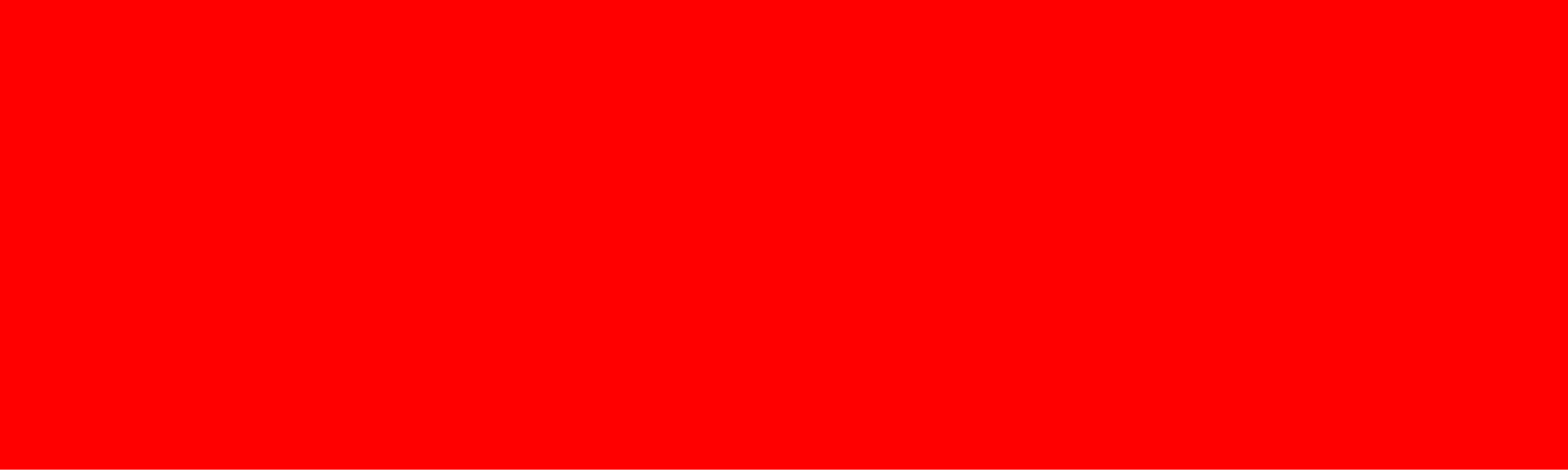
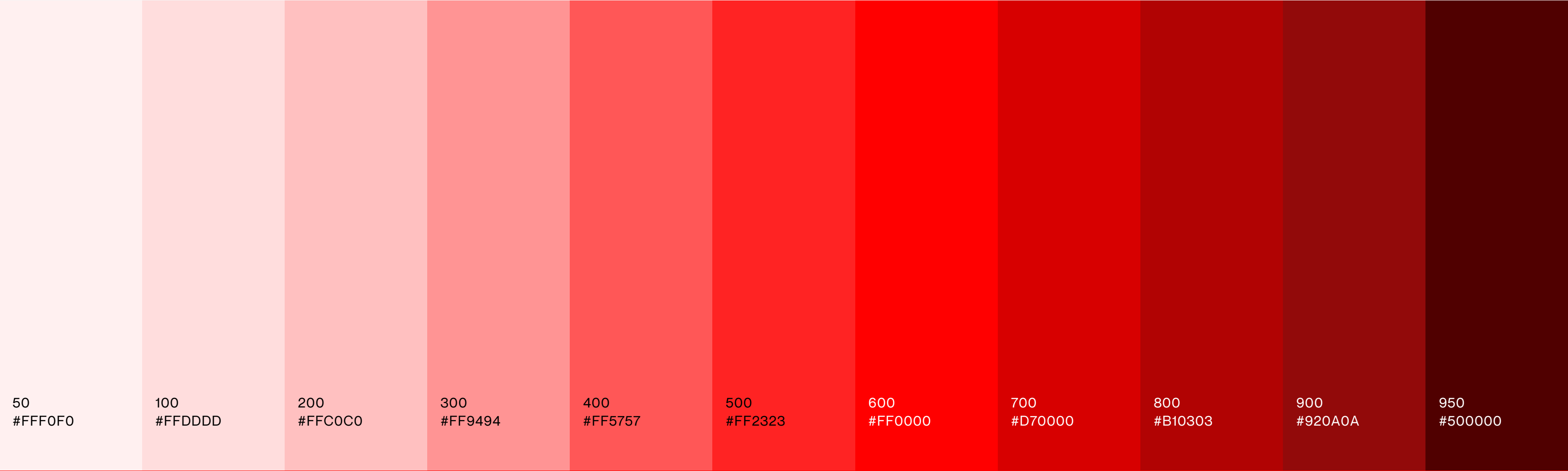
Red Secondary Color

PEAK Red is a secondary color within the PEAK color system, adding **energy, passion, strength, and urgency** to the brand palette. It introduces a bold and expressive tone that supports communication, differentiation, and visual impact within the system.

Red can be used for graphic elements, data visualisations, graphs, and selected digital and print applications, where a more dynamic, powerful, or attention-driven expression is preferred.

While red provides flexibility and depth within the system, PEAK Orange should always remain the primary signal color and main brand identifier.

A range of lighter and darker red values is introduced to create depth, flexibility, and hierarchy within the visual system.



Extended Color Palette

Some colors within the secondary palette may appear too intense for certain applications. In these cases, refer to to this color palette for additional color values and variations of each tone. Always use the exact color values defined within the brand system to ensure consistency.

Although the majority of the brand expression should remain within the core color palette, a modern brand requires enough flexibility and variation to adapt across a wide range of applications. A defined range of tints and shades allows the palette to function effectively across digital and print environments.

50 #FFF7EC	100 #FFEED3	200 #FFD9A5	300 #FFBD6D	400 #FF9632	500 #FF780A	ORANGE 600 #FF6100	700 #CC4502	800 #A1360B	900 #822F0C	950 #461504
50 #EDF6FF	100 #D6EBFF	200 #B5DCFF	300 #83C8FF	400 #48AAFF	500 #1E87FF	600 #066AFF	BLUE 700 #015AFF	800 #11567B	900 #0D3E9B	950 #0E275D
50 #FEFFE7	100 #FCFFC3	200 #FCFF8C	300 #FFFF66	YELLOW 400 #FBF517	500 #E8DD06	600 #C5AF02	700 #9B8205	800 #7F660C	900 #6C5510	950 #3F2E04
50 #F5F8F7	100 #DEE9E7	200 #BCD3CE	300 #92B6B0	400 #6C958F	GREEN 500 #537D78	600 #40615E	700 #364F4D	800 #2E4140	900 #293837	950 #141F1F
50 #FFF0F0	100 #FFDDDD	200 #FFC0C0	300 #FF9494	400 #FF5757	500 #FF2323	RED 600 #FF0000	700 #D70000	800 #B10303	900 #920A0A	950 #500000
BRAND WHITE 50 #FAFAFA	100 #F5F5F5	200 #E6E6E6	300 #D6D6D6	400 #A5A5A5	500 #767676	600 #575757	700 #434343	800 #292929	900 #1A1A1A	BLACK 950 #000000

Supporting Palette

The supporting color palette extends should be used to communicate positive, negative, and attention-related states in a clear and consistent way.

Each supporting color is available in four tonal values. Select the appropriate tone based on the required level of emphasis.

- Use the **green** color scale for **positive** states.
- Use the **red** color scale for **negative** states.
- Use the **orange** color scale for **attention** states.
- Use the **blue** color scale for **informative** states.

→

Positive / Go

→

Negative / Critical

→

Attention

→

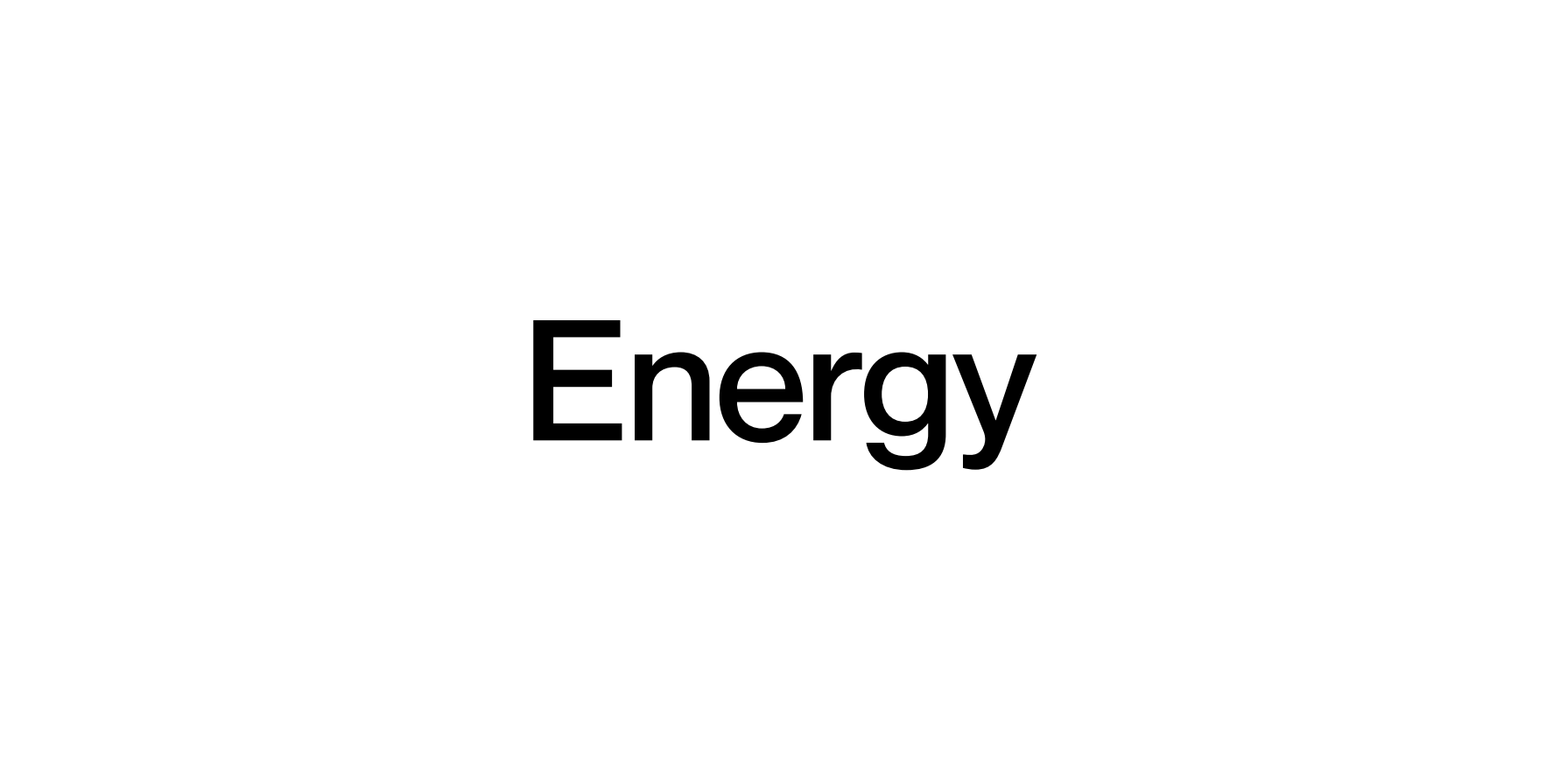
Information

100 #DEE9E7	200 #BCD3CE	300 #92B6B0	400 #6C958F
100 #FFDDDD	200 #FFC0C0	300 #FF9494	400 #FF5757
100 #FFEED3	200 #FFD9A5	300 #FFBD6D	400 #FF9632
100 #D6EBFF	200 #B5DCFF	300 #83C8FF	400 #48AAFF

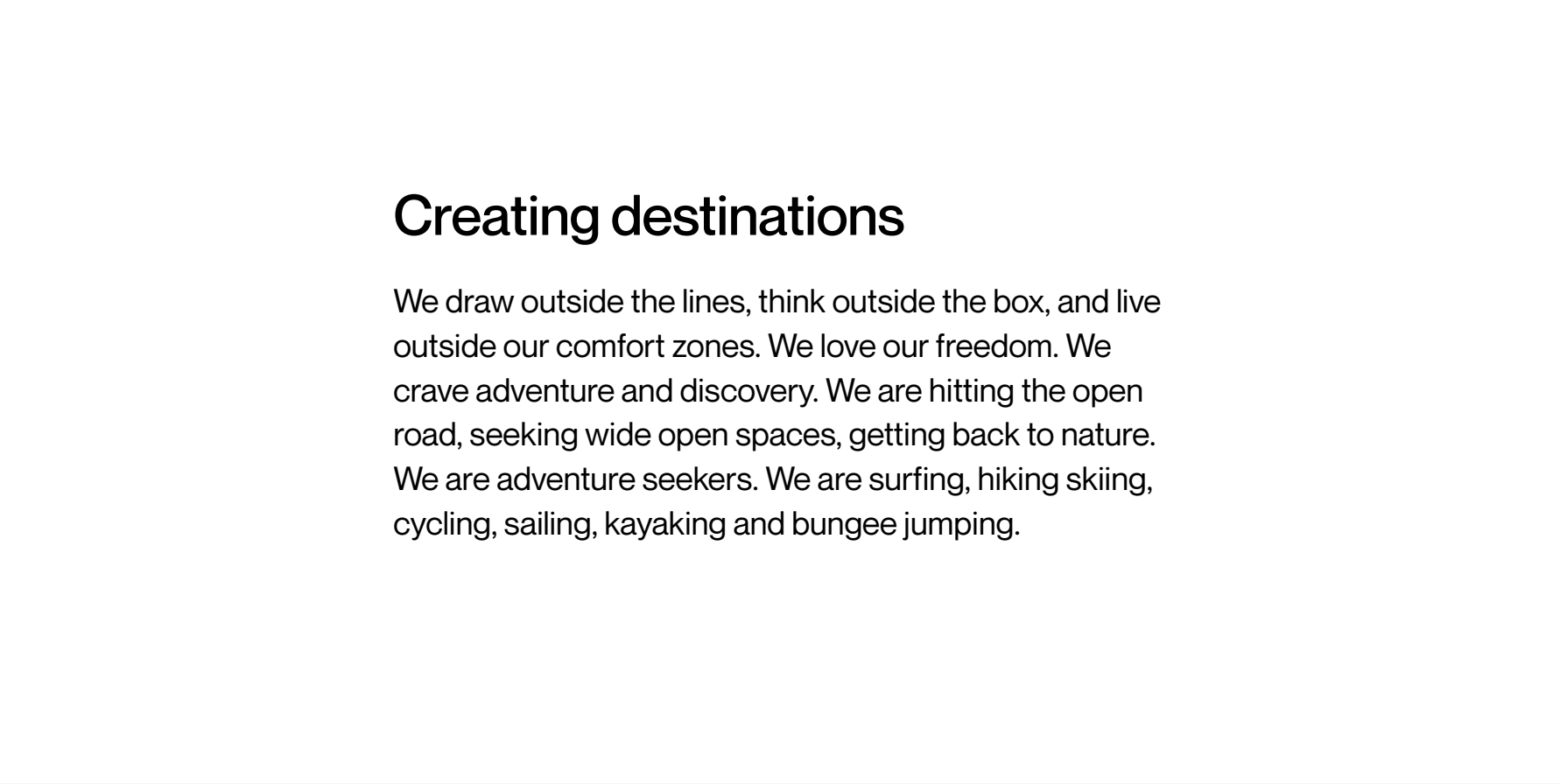
Type and Color

Always be sure there is enough contrast between the type and the background. On light colors, use black text. On dark colors, use white text. Use the following examples as a guide.

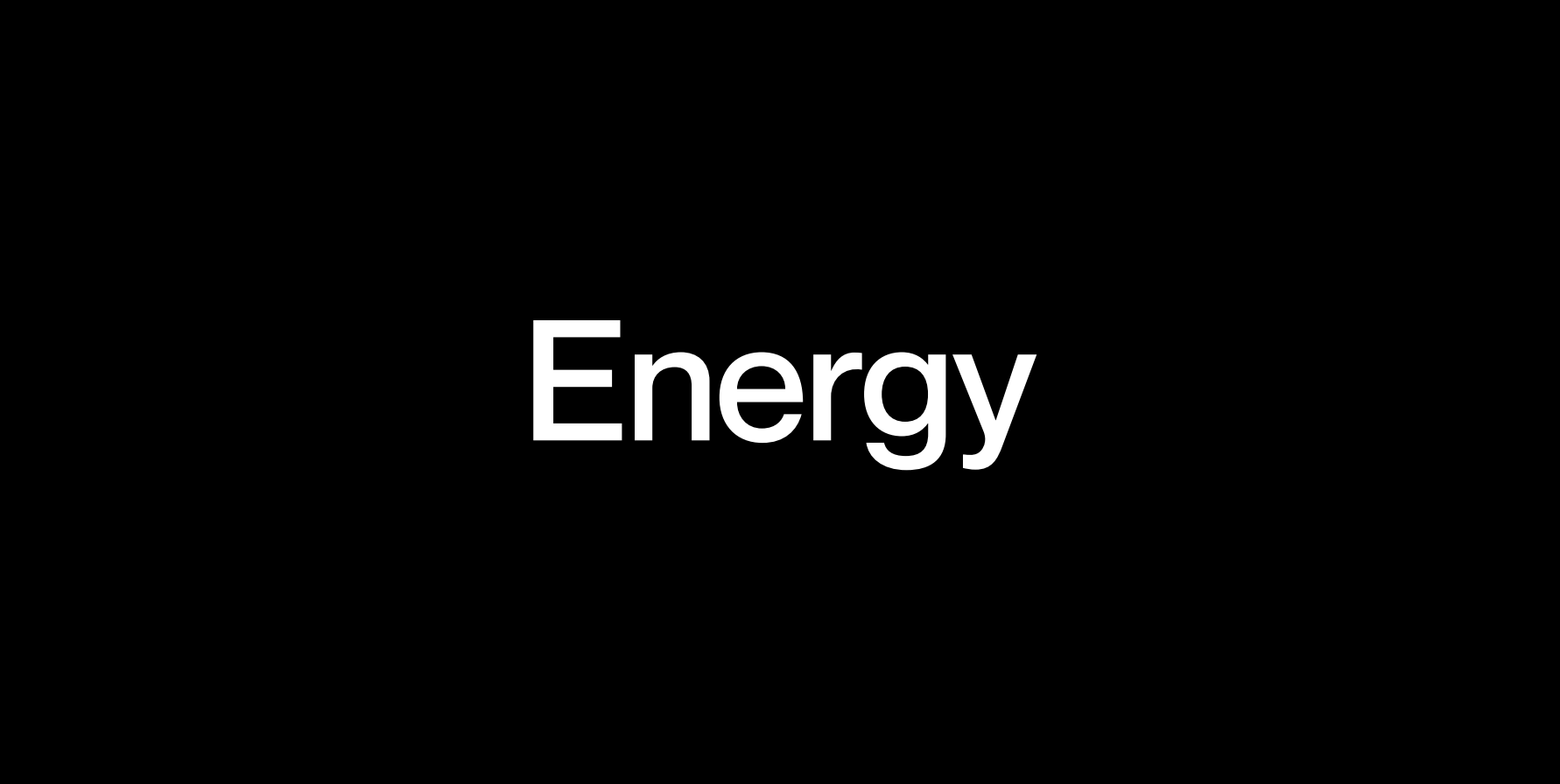
↓ Black type on White



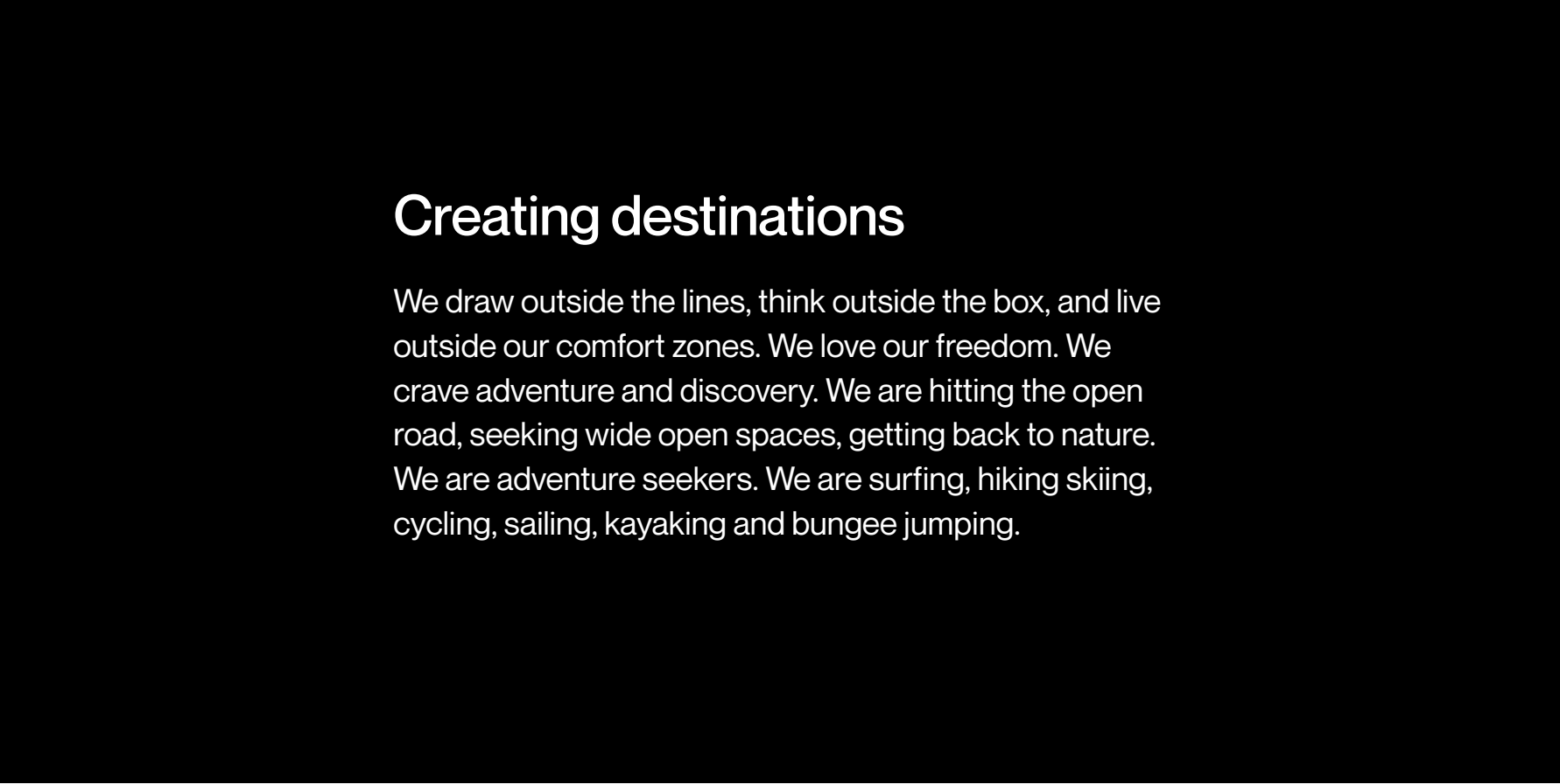
↓ Black type on White



↓ White type on Black



↓ White type on Black



Type and Color

Contrast in color and typography is the most important factor. Always be sure the type is clear and legible. Avoid low contrast combinations and use the following as a guide.



Color Combinations

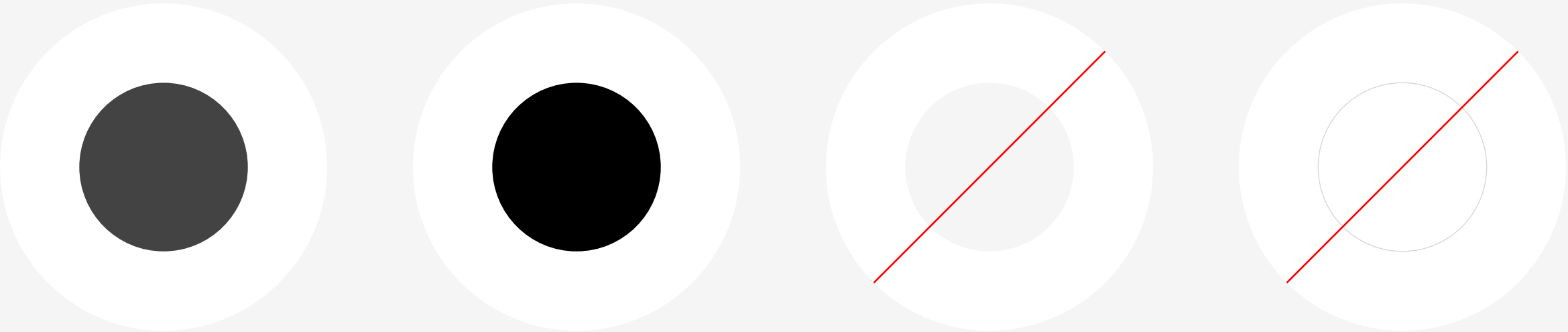
The following chart displays how black and white interact with our colors. Always be sure there is enough contrast between the foreground and background. Avoid color combinations with low contrast.

When using gray values make sure to use lighter grays for black backgrounds and darker grays for white backgrounds.

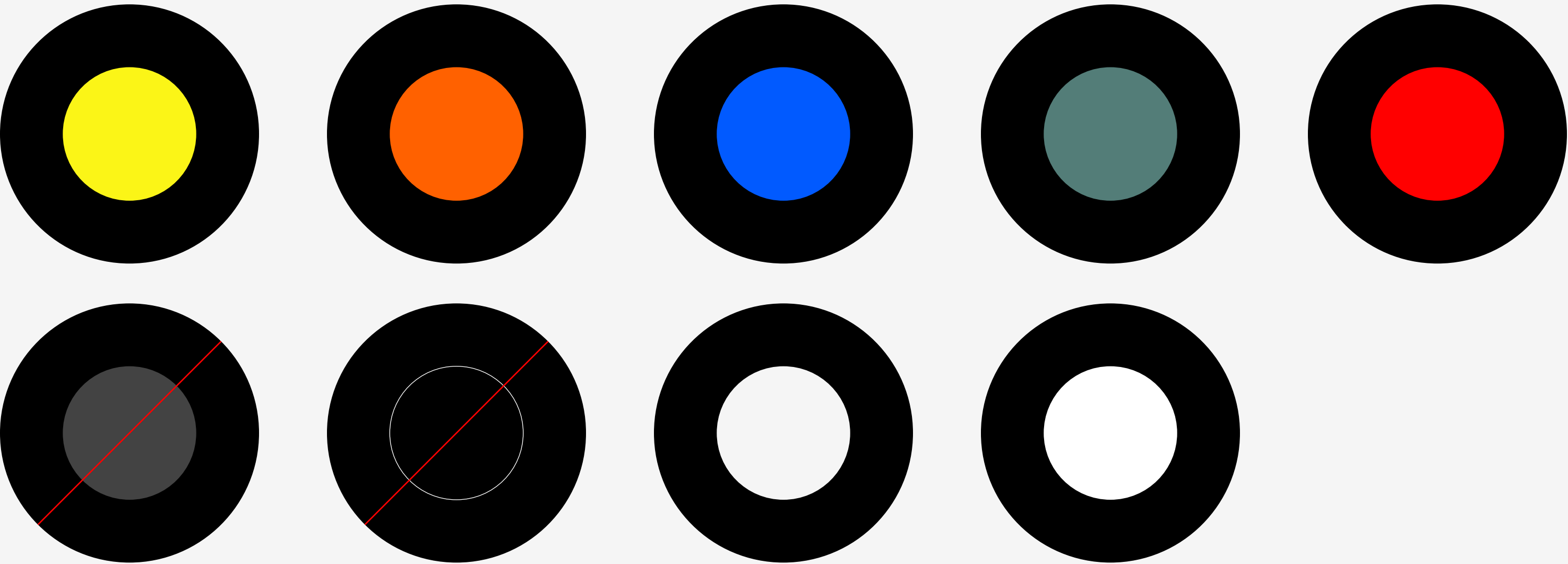
PEAK’s secondary palette features four colors alongside, orange as primary signal color, black, white and the gray palette. When using the brand colors, avoid combining them with one another and keep each color distinct. Colors should only be paired with white, black, or gray values to maintain a clear and consistent visual identity.



When using lighter backgrounds avoid light colors with low contrast



When using darker backgrounds avoid dark colors with low contrast



Color Blocks

Color blocks are used to create structure, hierarchy, and visual emphasis while maintaining PEAK’s clean and minimal design aesthetic. Color should always be applied intentionally and support the content rather than dominate it.

Only the following colors are permitted for color blocks: Black, white, orange, the secondary palette and gray palette.

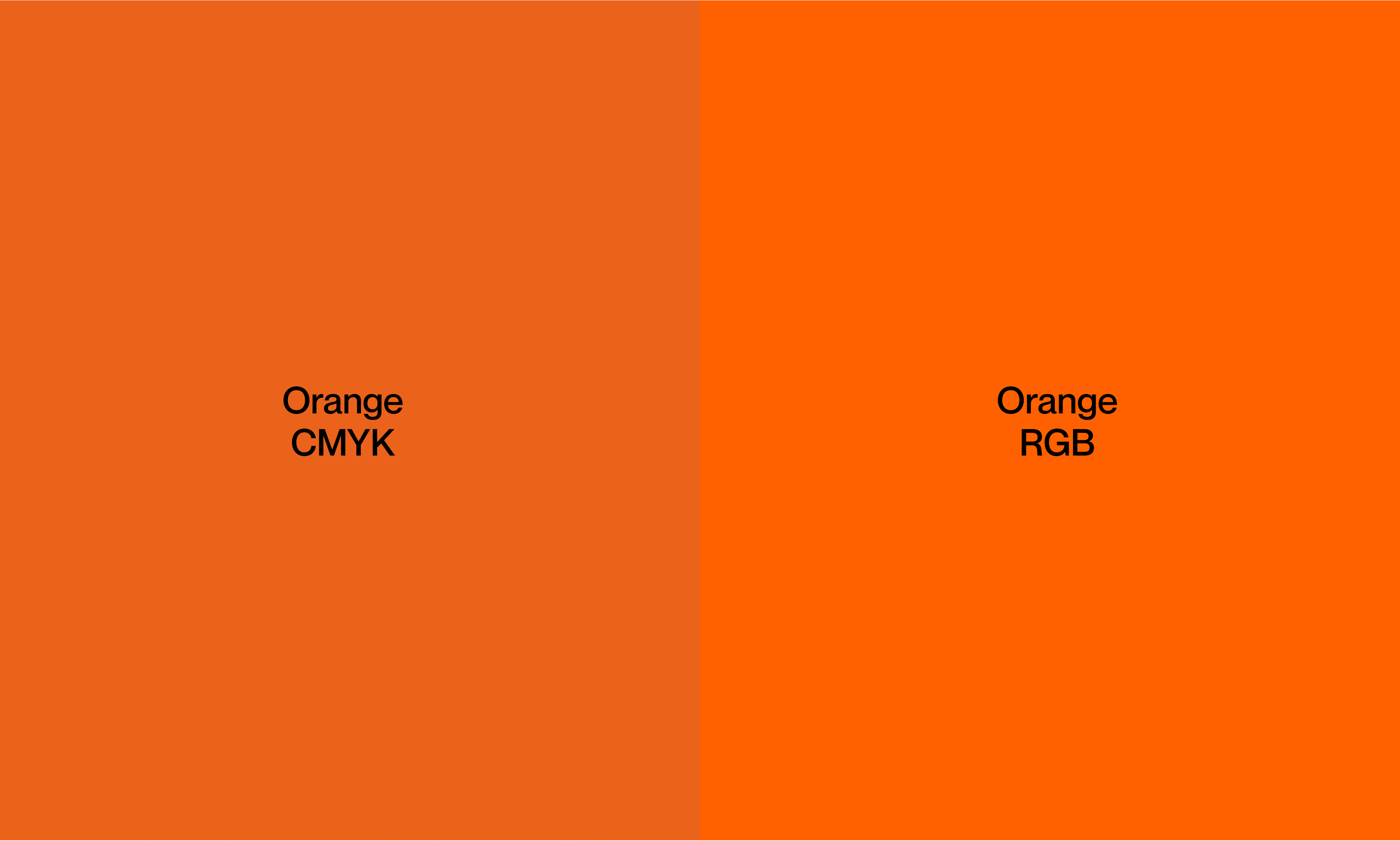
When placing text on a color block, always ensure sufficient contrast and readability.

BLACK R0 G0 B0 C0 M0 Y0 K100 #000000	ORANGE R255 G97 B0 C10 M76 Y100 K0 #ff6100	YELLOW R251 G245 B23 C6 M0 Y91 K0 #fbf517	BLUE R1 G90 B255 C82 M66 Y0 K0 #015aff	GREEN R83 G125 B120 C70 M37 Y50 K11 #537d78	RED R255 G0 B0 C0 M99 Y100 K0 #ff0000
	GRAY1 R245 G245 B245 C3 M2 Y2 K0 #f5f5f5	GRAY 2 R230 G230 B230 C9 M6 Y7 K0 #e6e6e6	GRAY 3 R214 G214 B214 C15 M11 Y12 K0 #d6d6d6	GRAY 4 R165 G165 B165 C38 M30 Y31 K0 #a5a5a5	
WHITE R255 G255 B255 C0 M0 Y0 K0 #ffffff	GRAY 5 R118 G118 B118 C55 M47 Y46 K12 #767676	GRAY 6 R87 G87 B87 C63 M55 Y55 K30 #575757	GRAY 7 R67 G67 B67 C67 M60 Y59 K44 #434343	BLACK R0 G0 B0 C0 M0 Y0 K100 #000000	

Print vs. Screen

Due to the different color spaces, digital RGB colors may appear more vibrant than their printed CMYK equivalents. Always use the CMYK values for print applications to ensure the closest possible match to the PEAK color system.

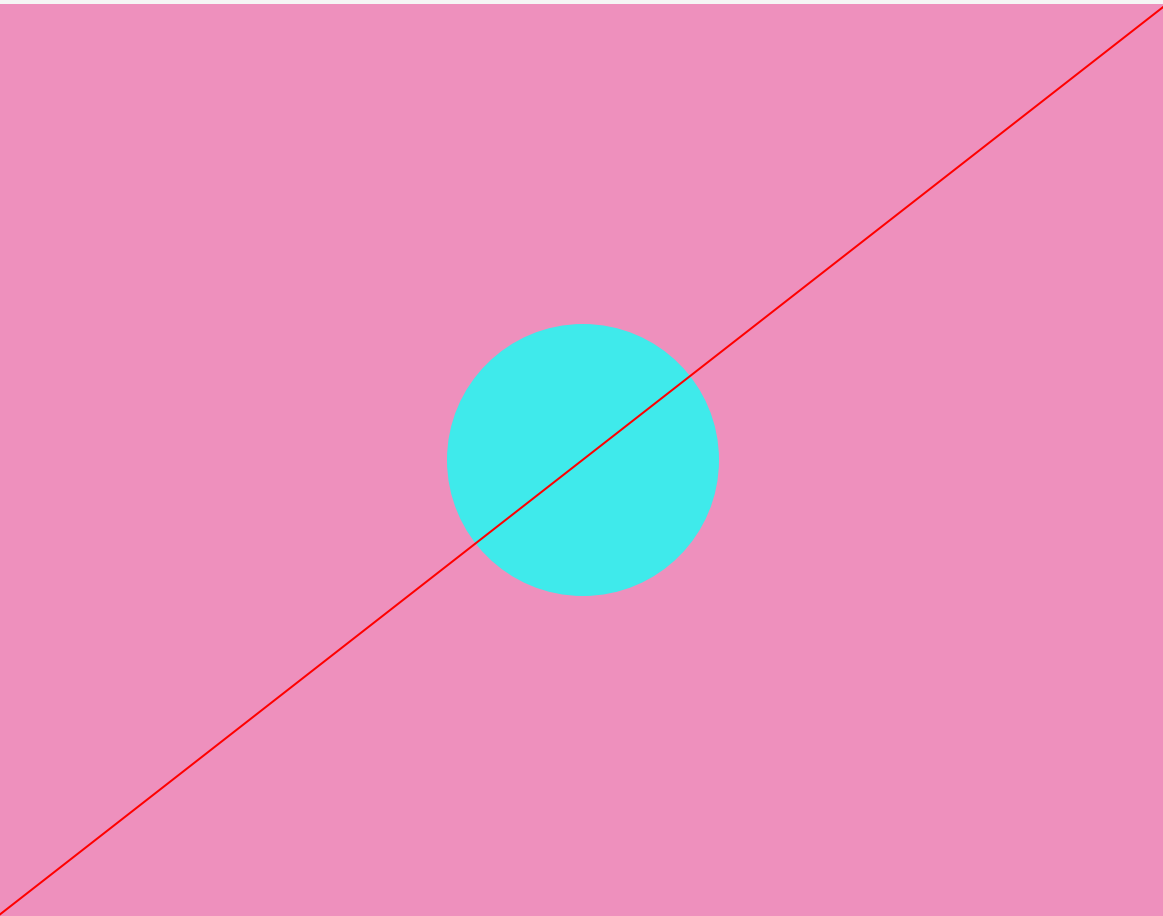
Please ensure that all digital files are provided in RGB color mode, while all print files are prepared in CMYK color mode.



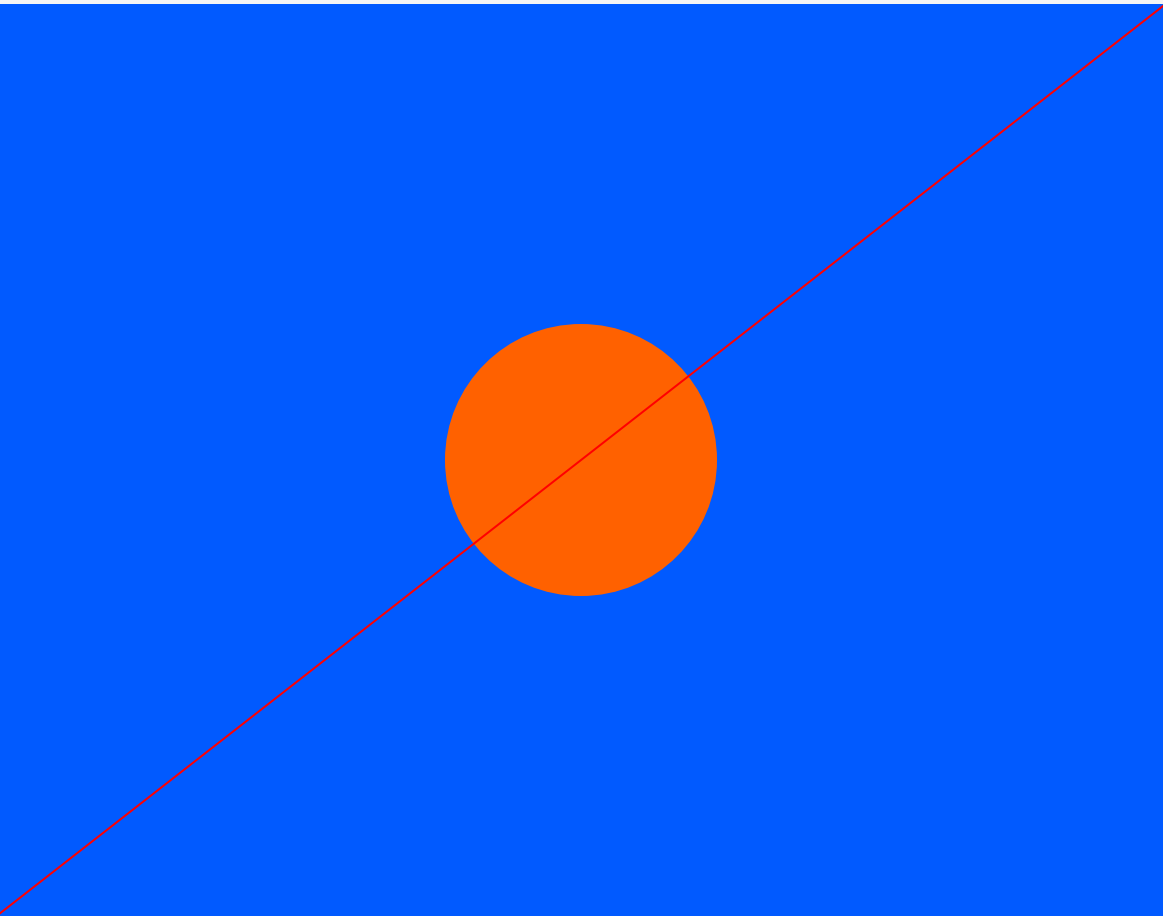
Color Misuse

Our color palette should not be misinterpreted, modified or added to. No attempt should be made to alter the colors in any way. Avoid the following treatments.

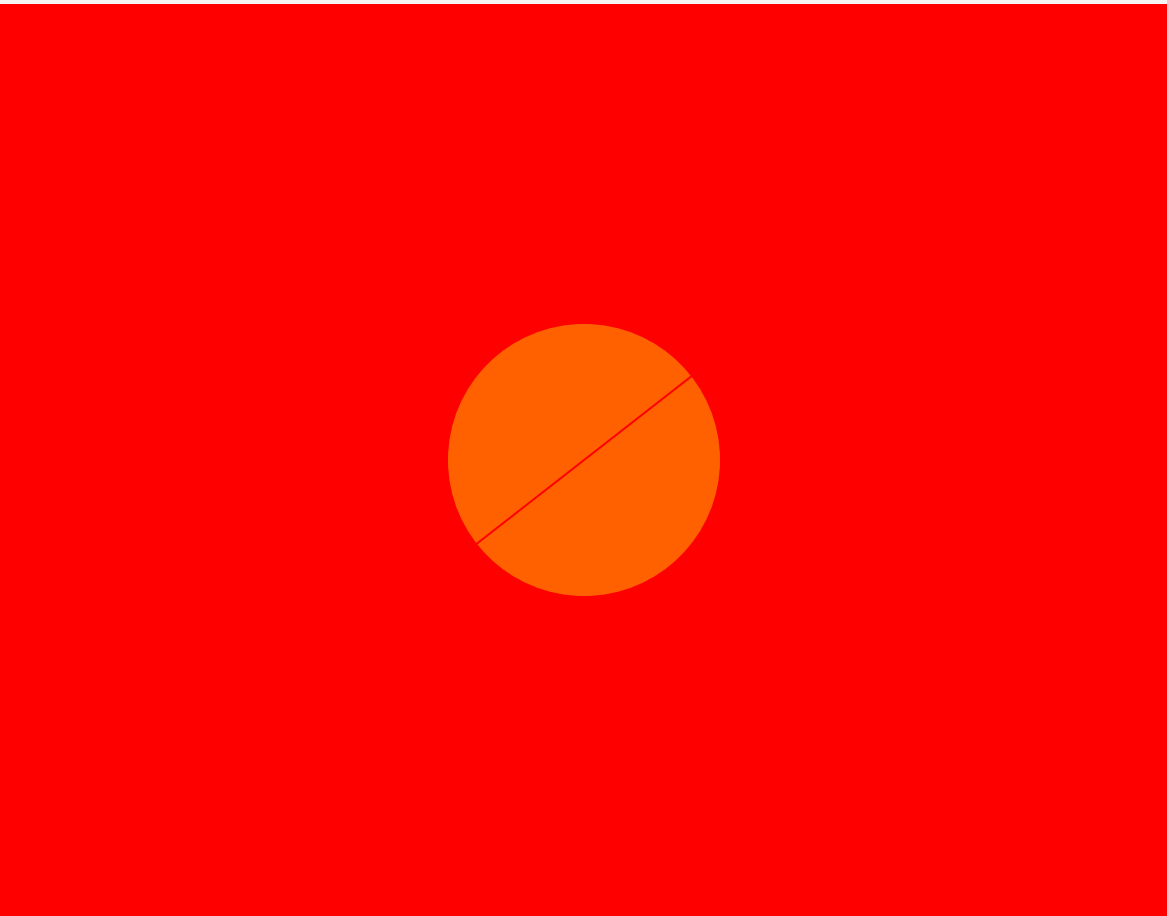
✗ Don't use unapproved colors



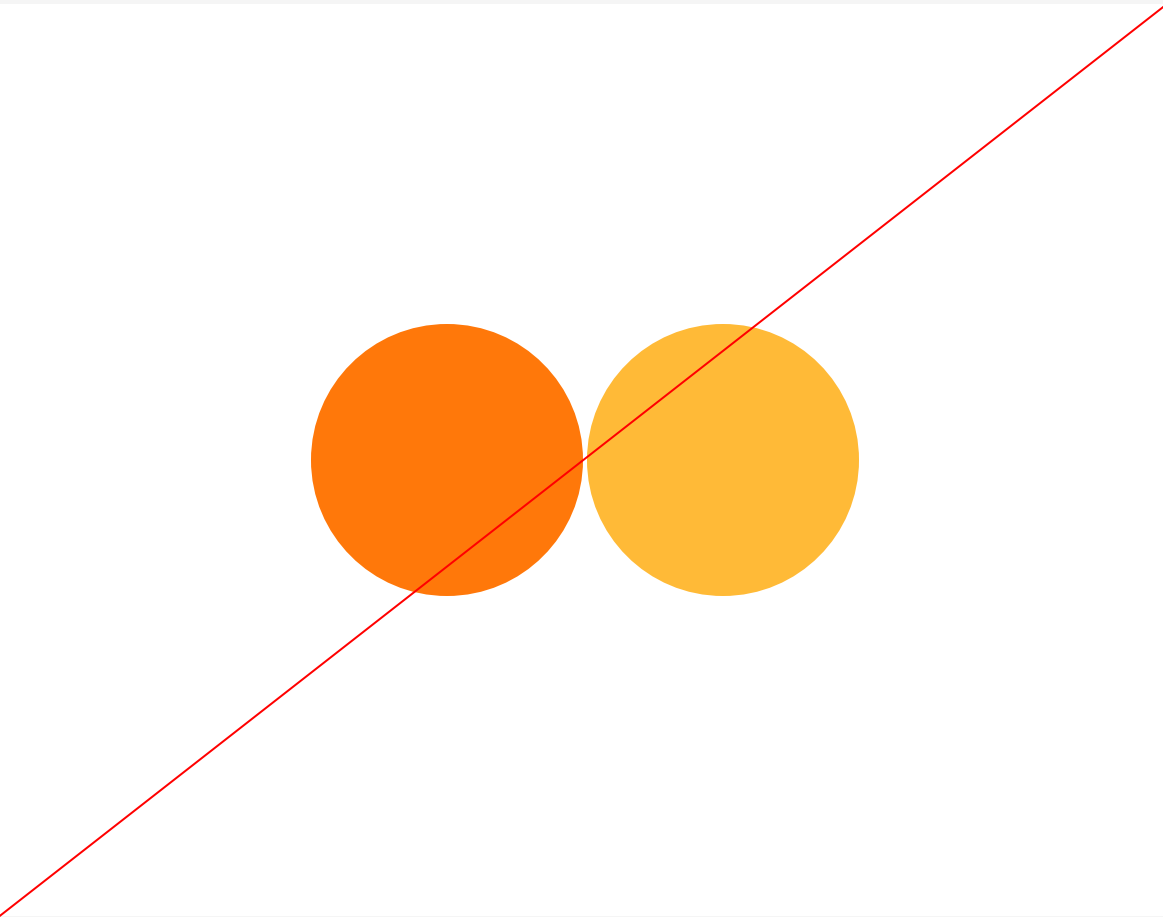
✗ Don't combine colors with each other, unless there is a special reason for it



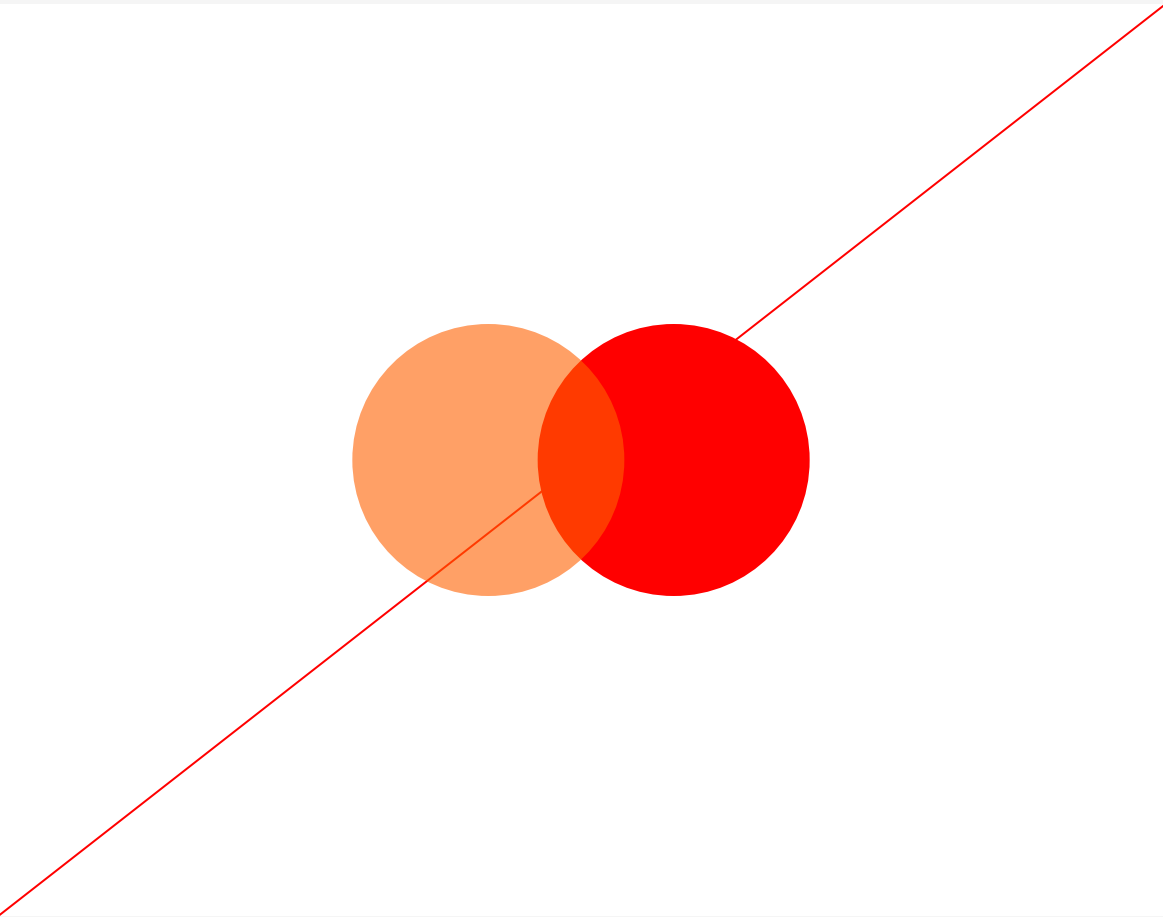
✗ Don't use light low contrast combinations



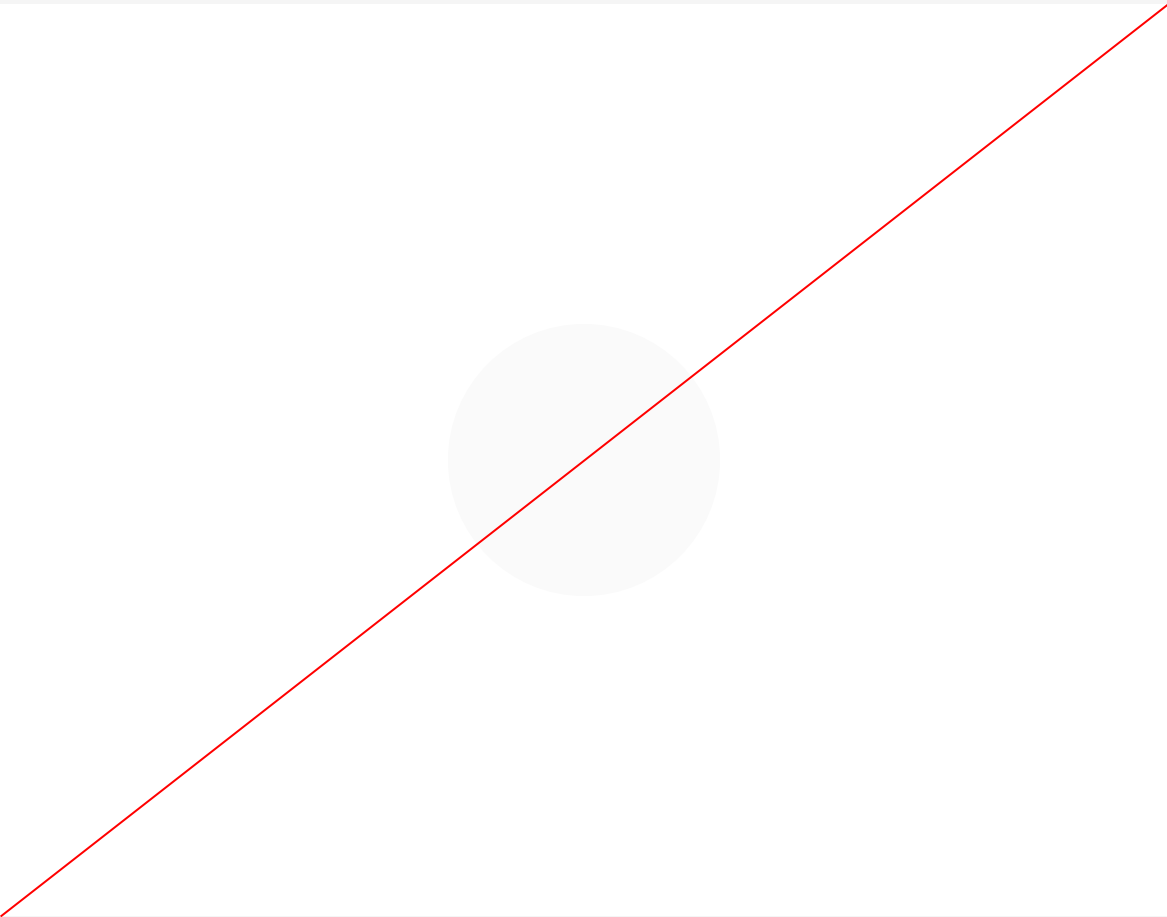
✗ Don't invent the UI Palette, use real values



✗ Don't adjust transparency of colors



✗ Don't use light colors over white



Grid System & Layouts

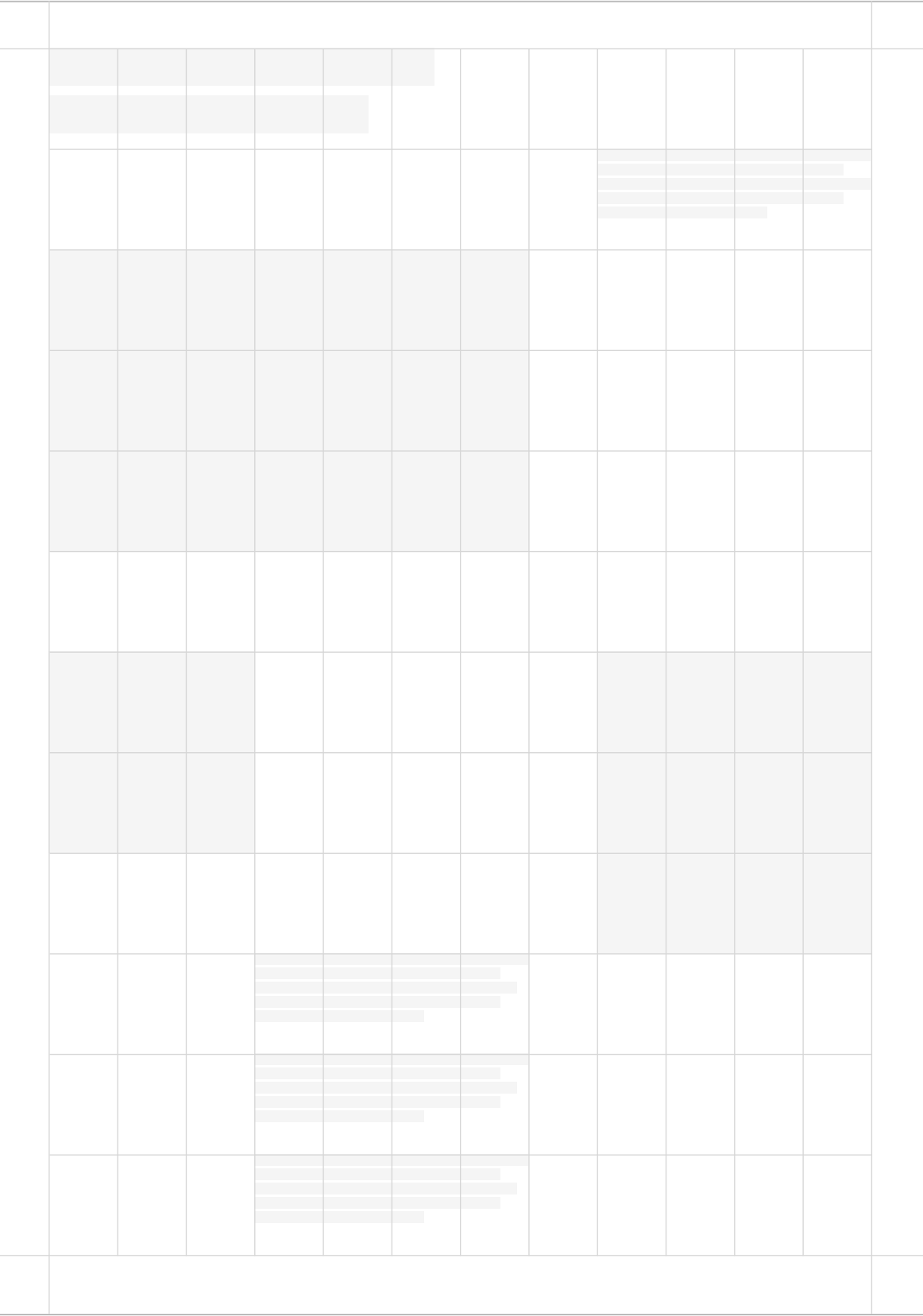
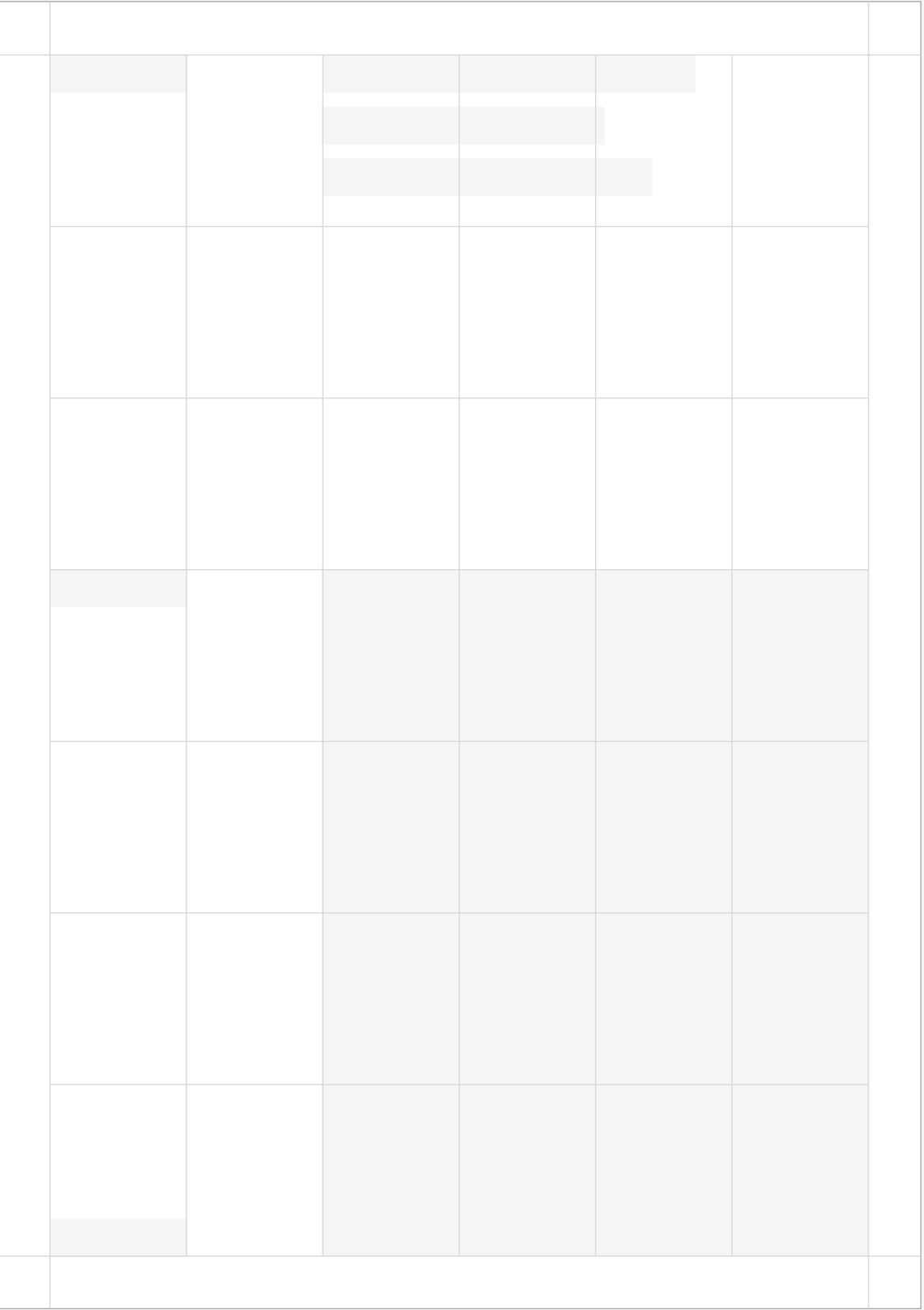
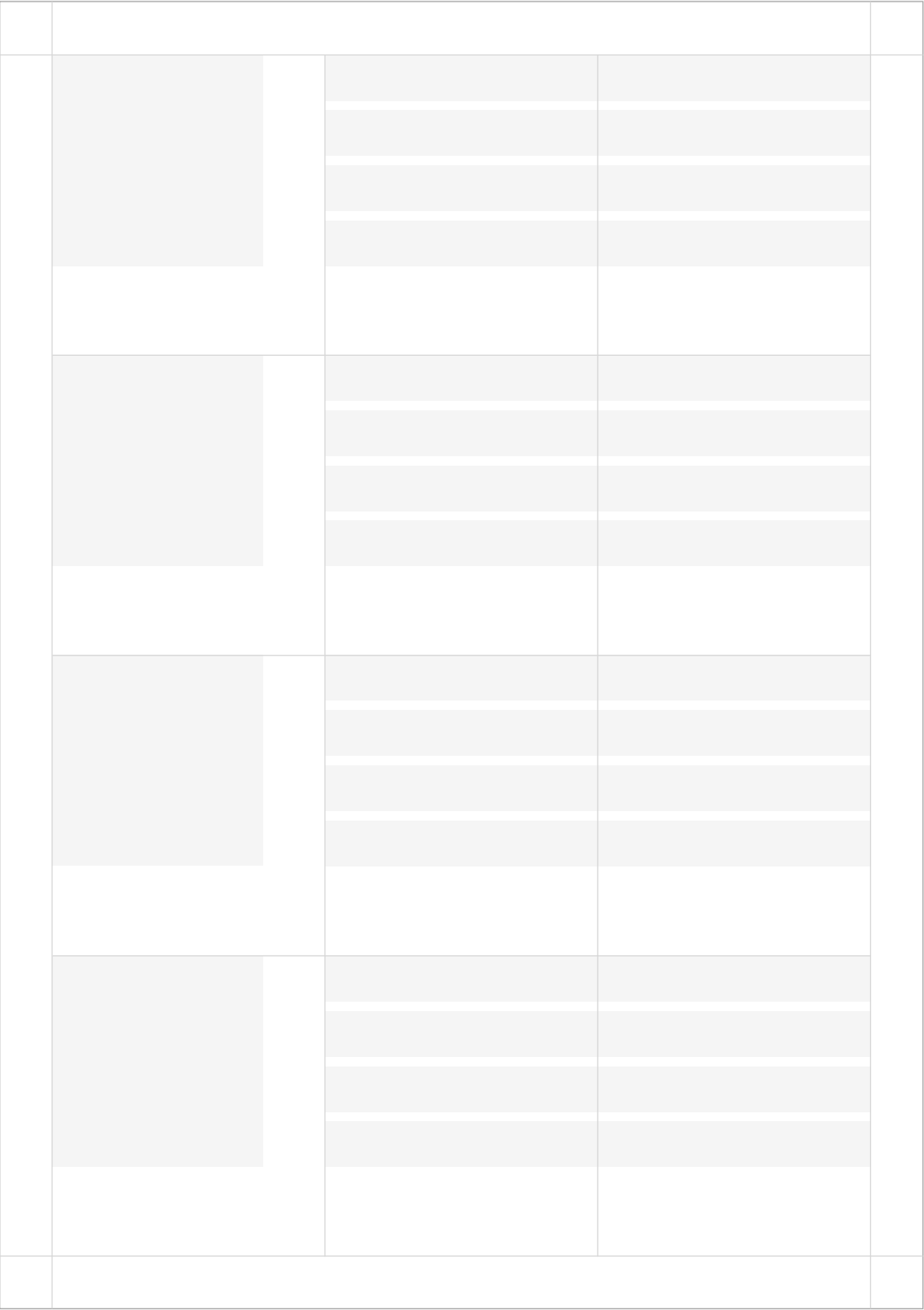
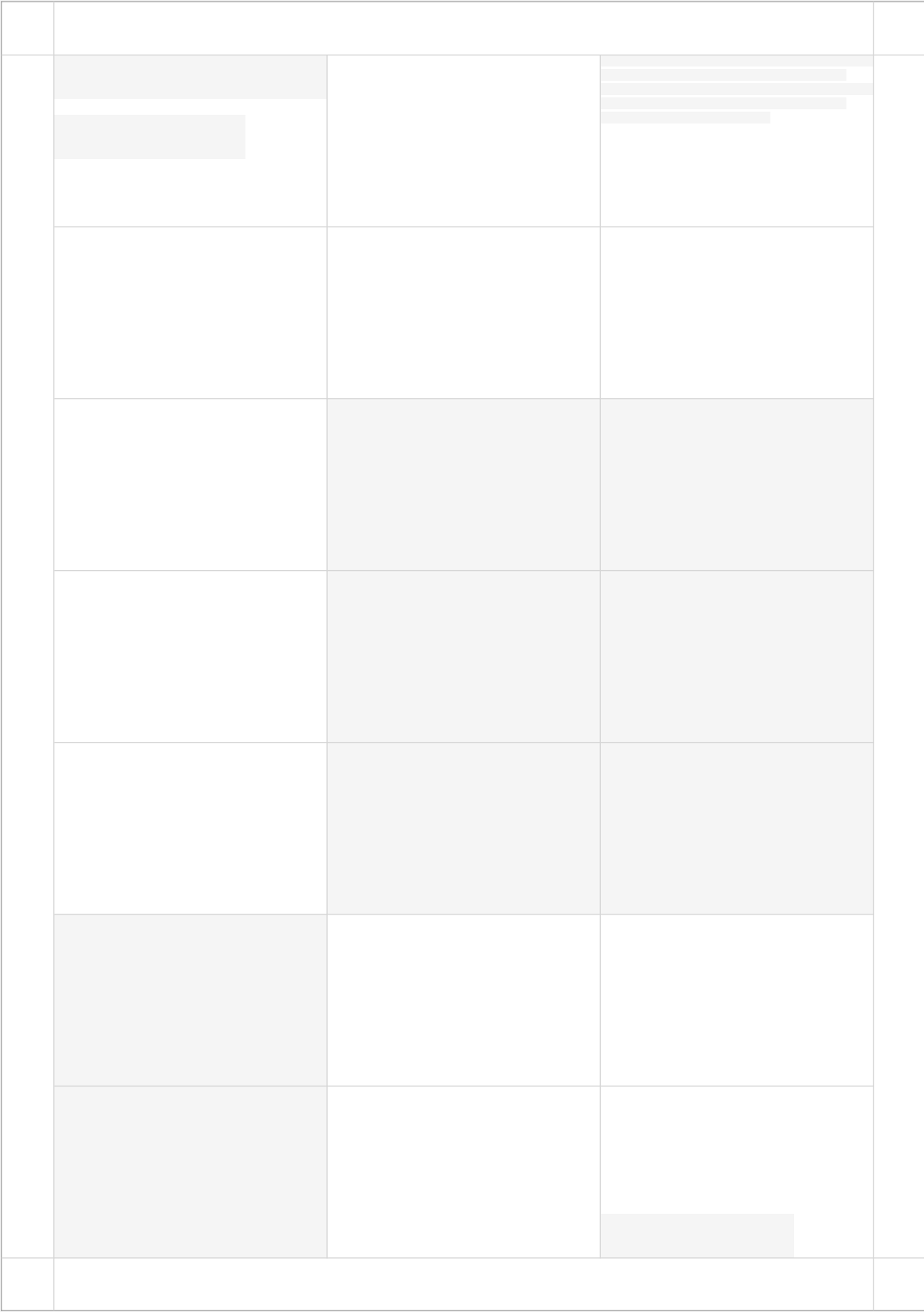
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Grid Overview

The foundation of our layouts is a simple, flexible grid system. A grid helps to align design elements within a layout and across campaign layouts.

Our grids use minimal margins to position design elements toward the edges of layouts. This design approach puts the focus on our imagery.

This section will take you through a step-by-step construction of our grid and primary layouts used in our visual identity system.



Grid Construction

Margin size is between 2-6% of the width of the layout. Large layouts, like billboards or signage can use 5-6% margins.

Refer to the diagrams for grid construction. As a starting place divide the shortest side of the application by 16, to determine the margin size. And divide margin by 2 to determine gutter size. Round up margin and gutter values to the nearest unit. Always use your best judgment when creating new grids.

Ex: With a document size of 210mm x 297mm (A4), the shortest side will be 210. Margin will be 12mm and gutters of 6mm.

Creating Margins in InDesign

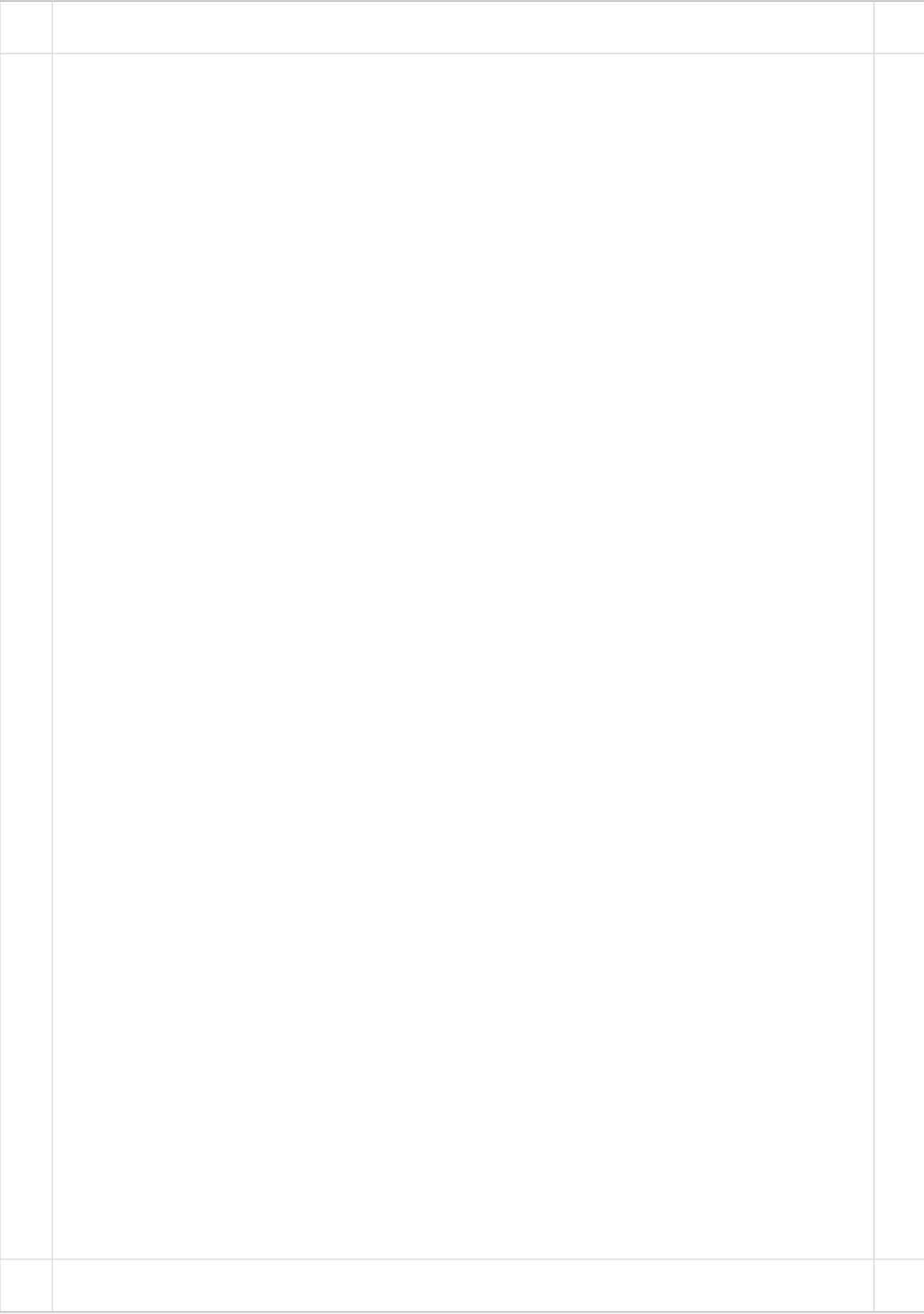
First create a new document with your intended page size. Go to the top menu Layout > Margins and Columns. Enter margin size.

Creating Grids in InDesign

Go to Layout > Create Guides. Click Preview button and Fit Guides to Margins. Next enter gutter size. Followed by the number of columns and rows required.

Step 1: Margins

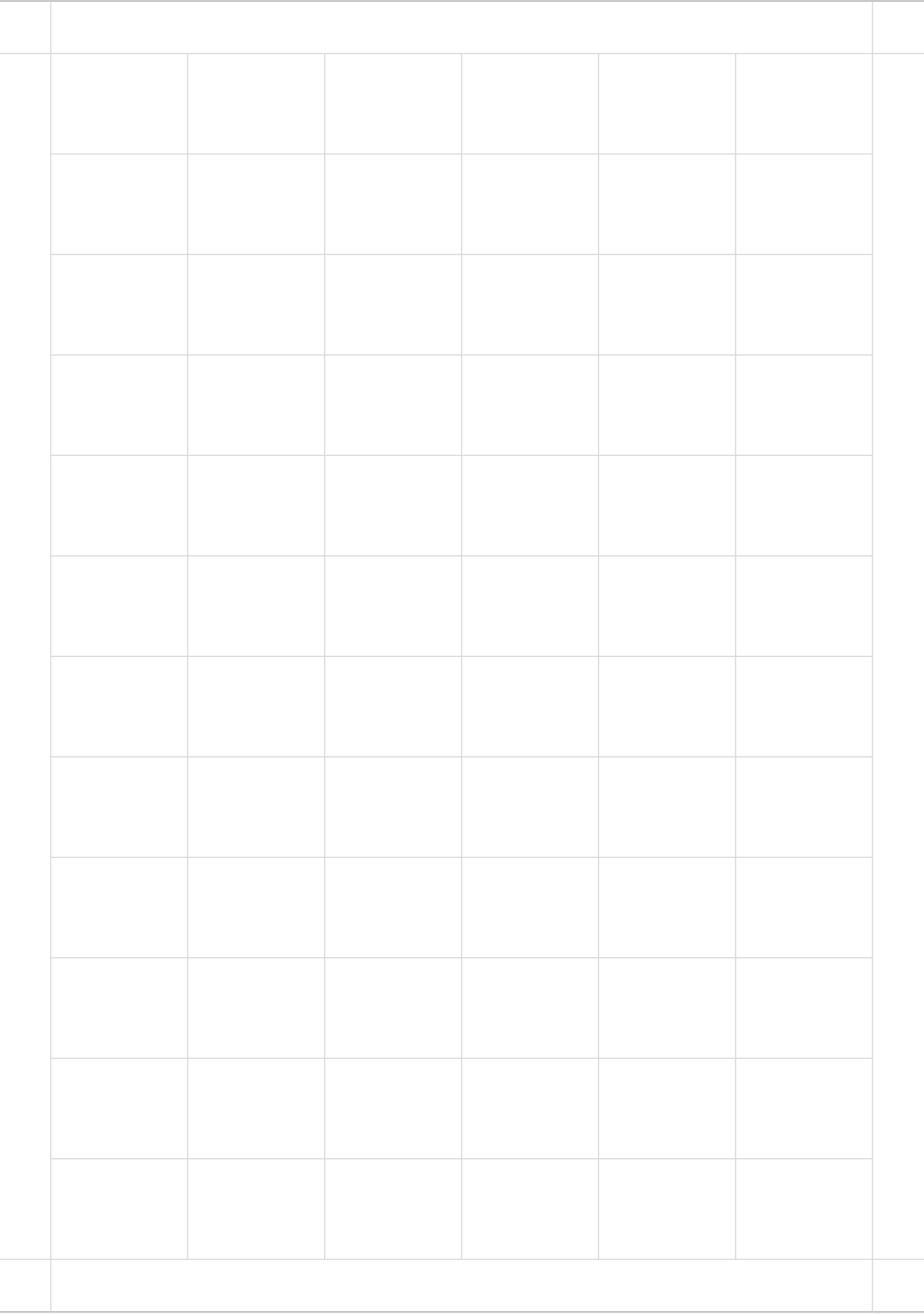
Setup your artwork file with margins. This is calculated by dividing the applications shortest side by 16 (larger margin) or 32 (tighter margin). For applications where the shortest side is below 100px, then use 8.



X = shortest side of application

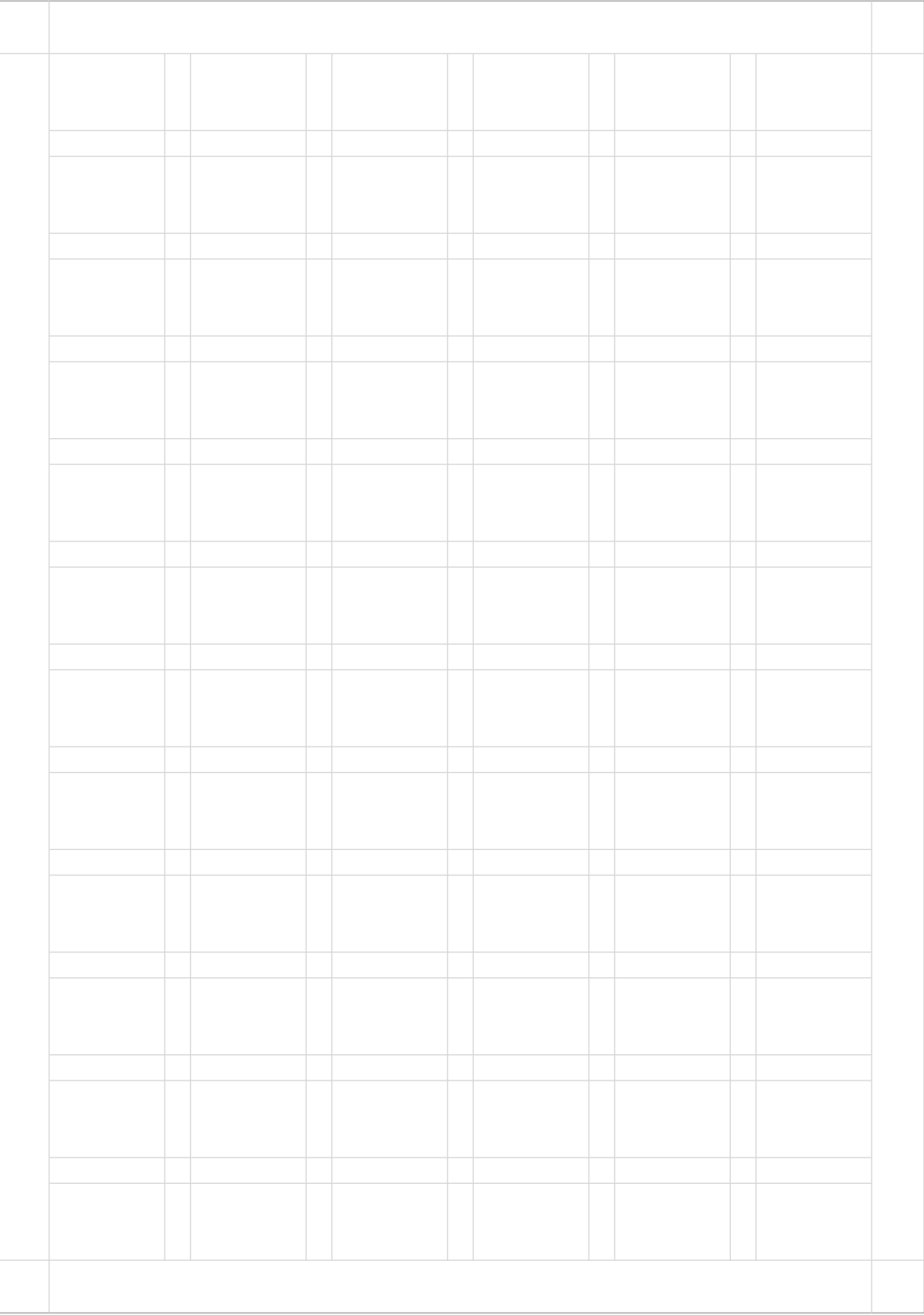
Step 2: Columns & Rows

Our grid is made up of columns and rows. Choose the complexity of the grid by using the rule of thirds. Divide the layout by 3 columns to create our content grid. For more complex layouts divide by 6 or 12 columns. The layout below uses 6 columns and 12 rows.



Step 3: Gutters

The gutter is the space between columns and rows. As a general rule the gutters are half the size of the margin. To calculate divide the margin width by 2.



Margin / 2

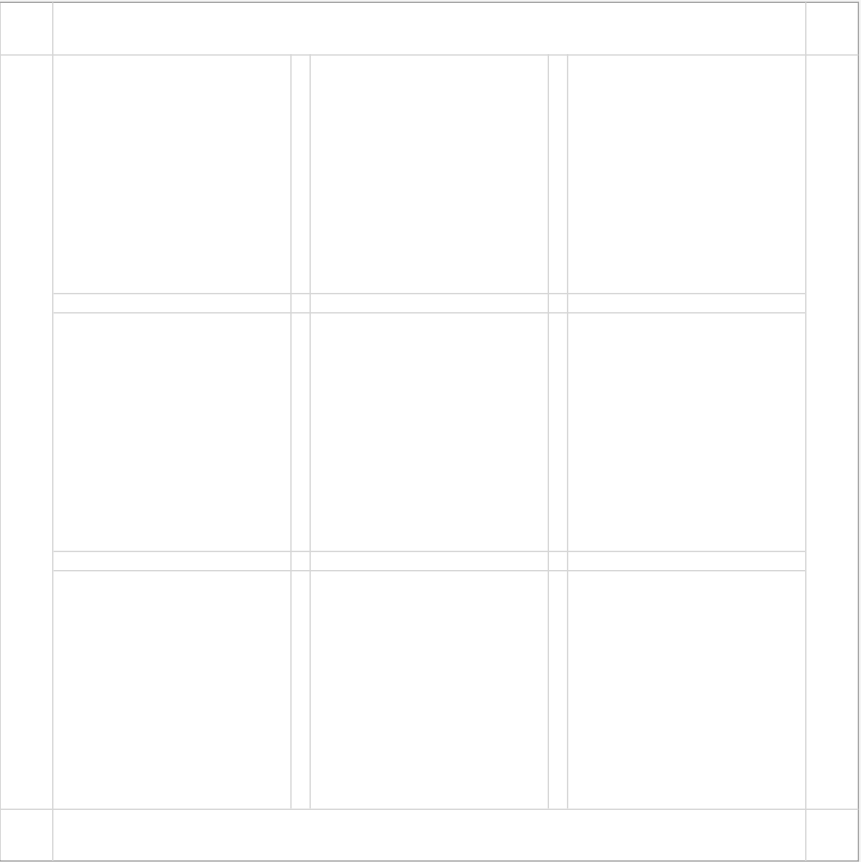
Flexibility

Our grid flexes across a variety of format sizes for easy use across all applications.

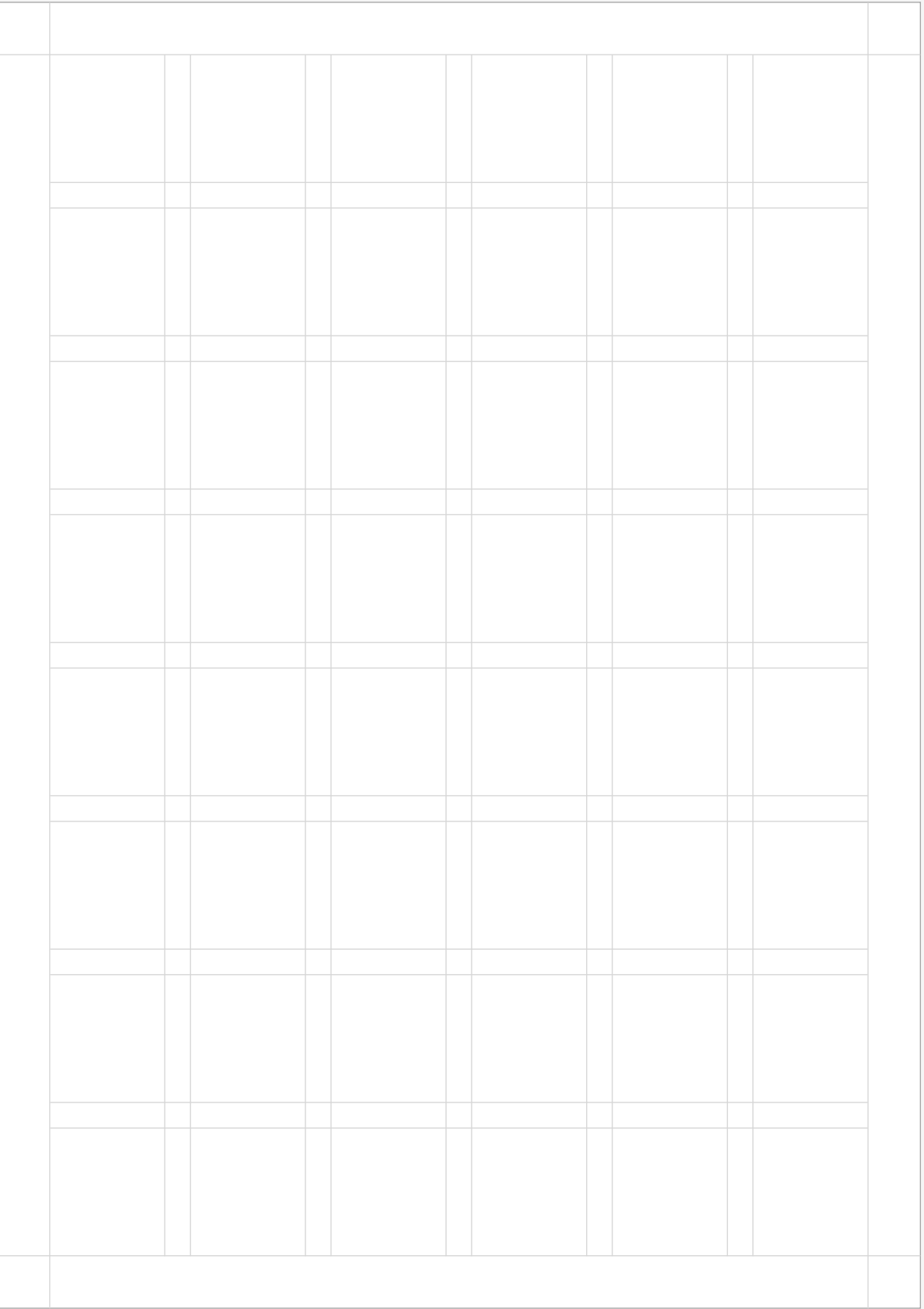
Divide layouts depending on content and what best suits the composition. Using the rule of thirds, divide the layout into 3, 6 or 12 columns. Add enough rows to create square-like modules.

Simple applications require less columns and rows. Complex applications require more columns and rows. Always use your best judgment.

3 Columns



6 Columns



12 Columns



Applying Type

When applying type to a layout ensure the correct type hierarchy. This example shows how typography fits within the grid’s columns and rows.

Headers

Headers are the largest type on the page and are applied to documents relative to margins, format size and line length.

Subheaders

Subheaders are applied relative to the headline. Ensure enough breathing room between the headline and subhead.

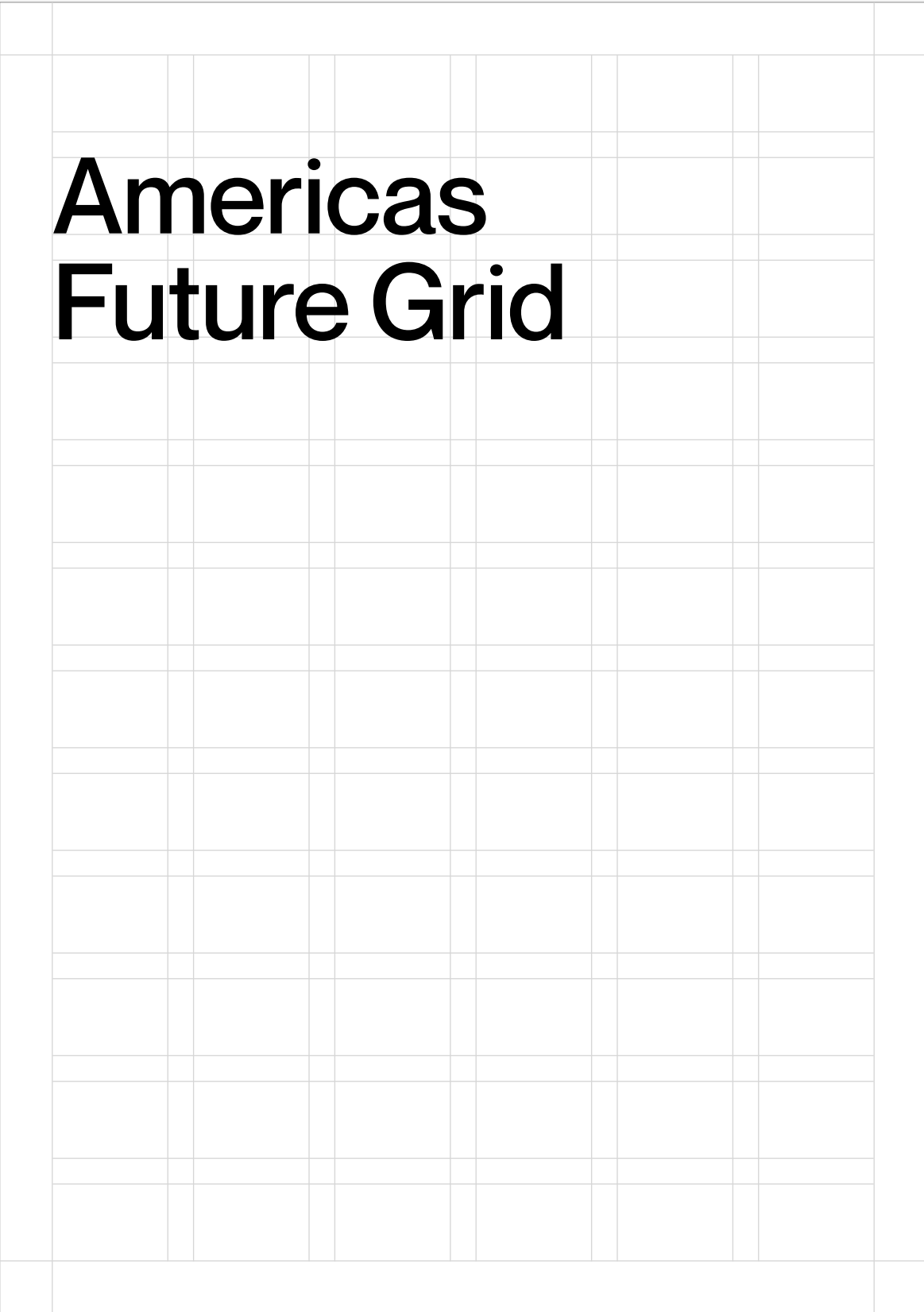
Body Copy

Body copy is relative to subheads. Body copy is the most common element of a document, forming its main content. Therefore, how the body copy looks will have the most noticeable effect on the appearance of a document.

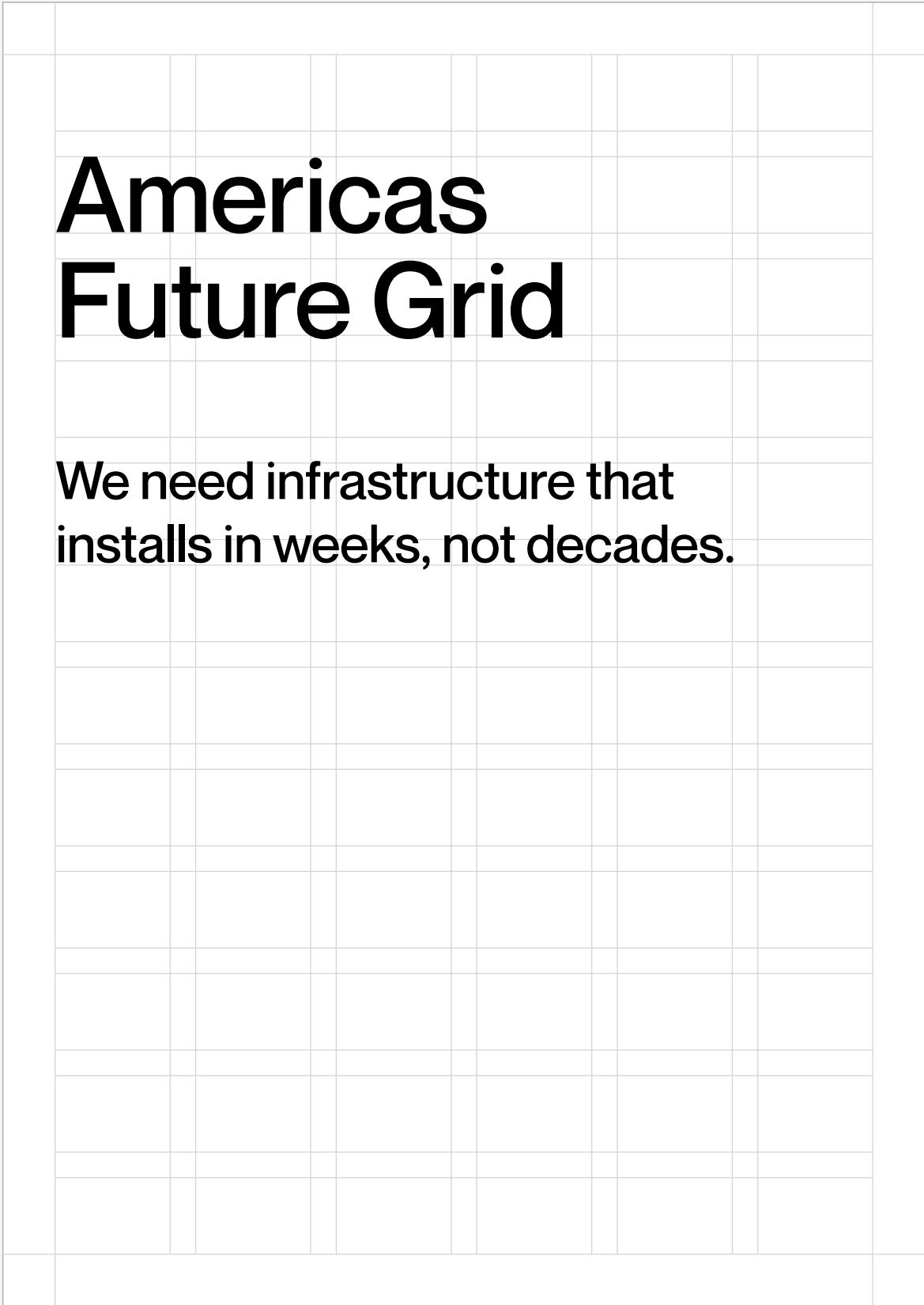
Detail Copy

If more information is required use small detail copy.

↓ **Headers**
Headers are the largest type on the layout and are relative to the format size and margins.



↓ **Subheaders**
Subheaders are relative to the headline. Subheads should not be any larger than 50% type size of the headline, to ensure proper hierarchy.



↓ **Detail Copy**
Detail copy should be the smallest text on the layout and less than 50% of the subhead.

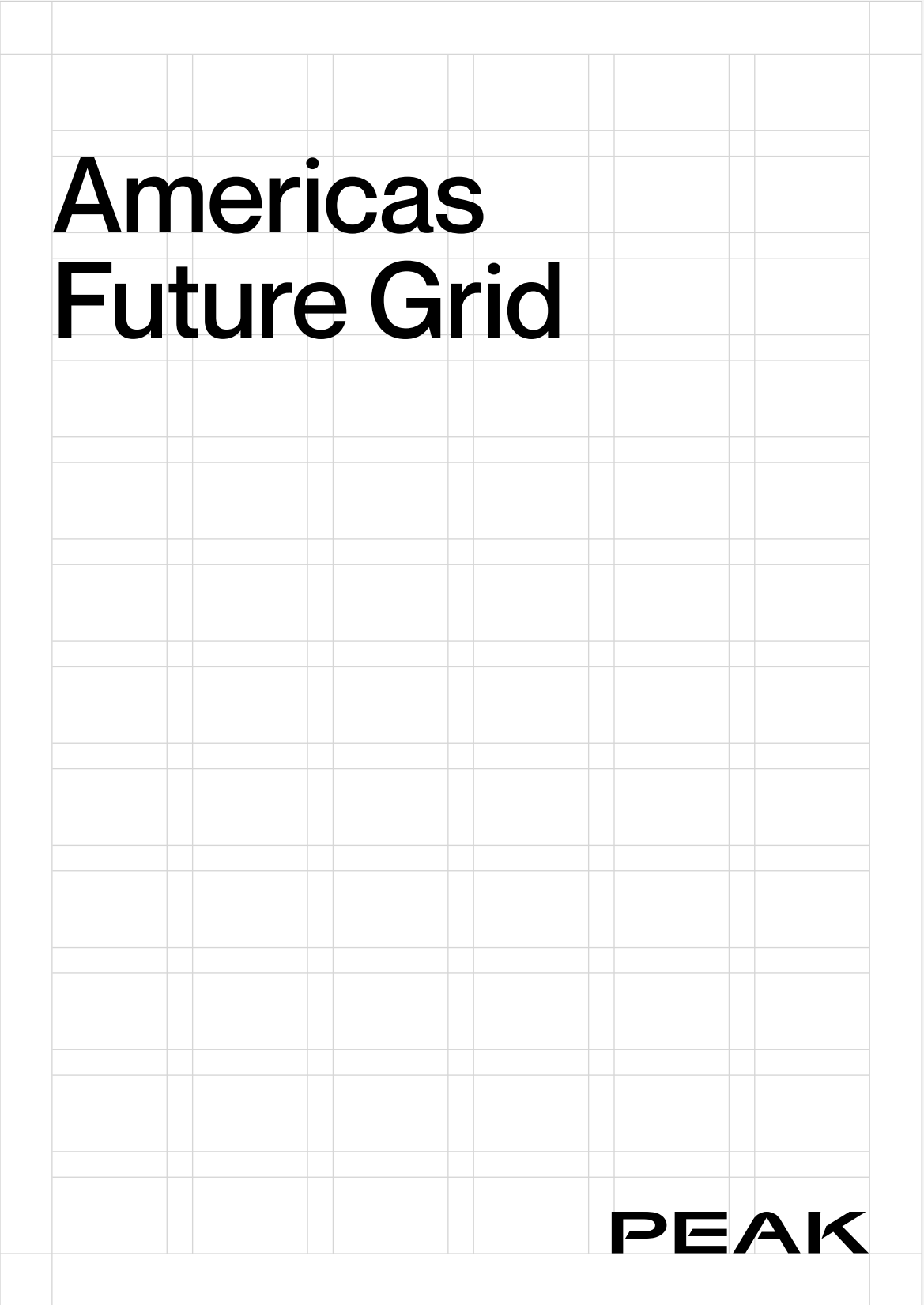


Applying Logo

The minimum width of the logo should be the width of one column. This ensures our logo scales proportionally with each application.

For billboard use, the logo size can increase for visibility at the designer’s discretion, using this page as a visual reference.

↓ Logo
The logo is equal to the width of two columns



↓ Logo
The logo is equal to the width of three columns

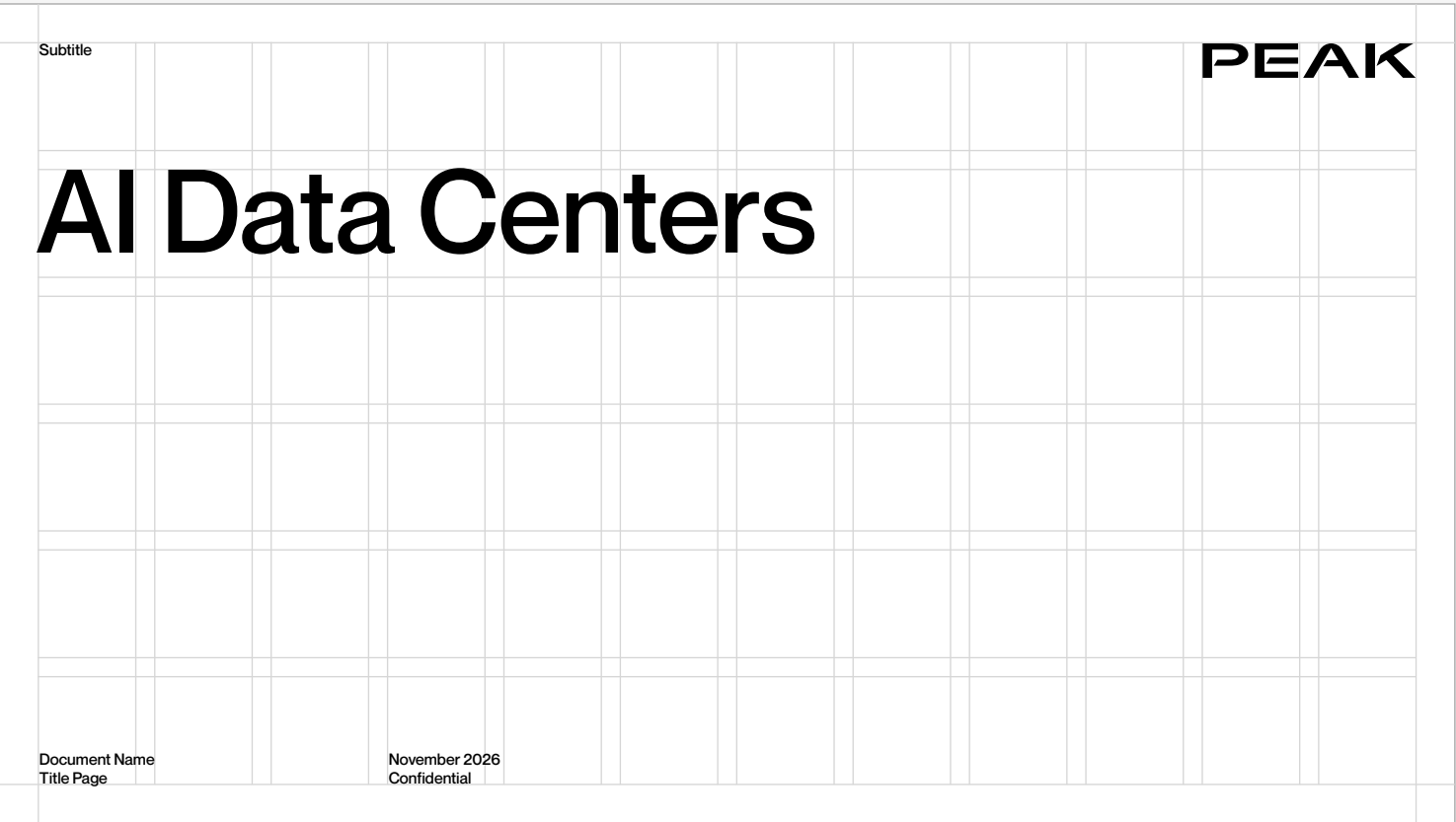


Multiple Formats

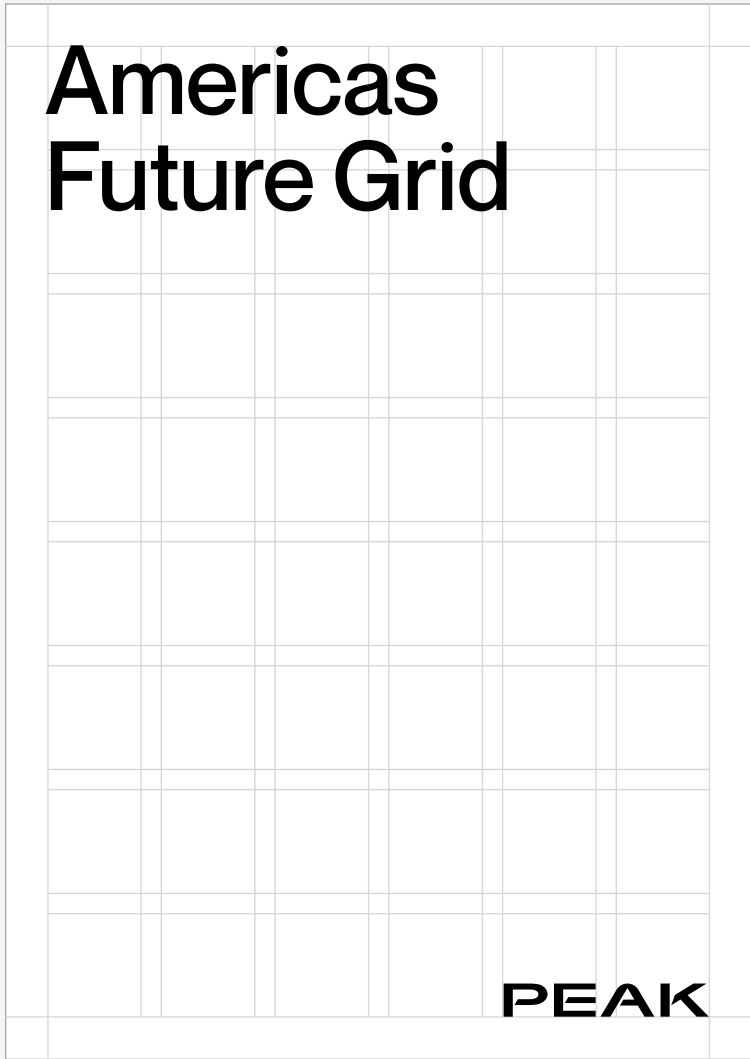
The grid system creates strong visual unity within campaigns by aligning and scaling design elements across a diverse range of layout shapes and sizes. Ensuring hierarchy, recognition and cohesion across platforms and devices.

Make sure that the PEAK logo is aligned in the corners or in the middle of the format.

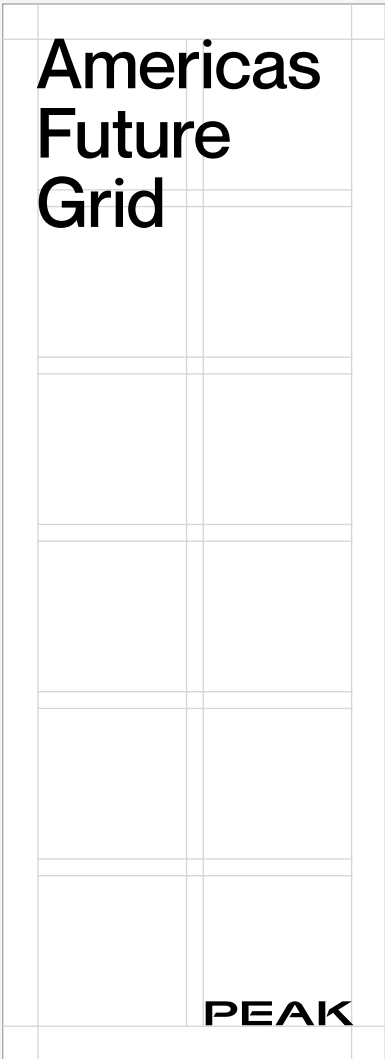
↓ Presentations – Logo 2 grid units



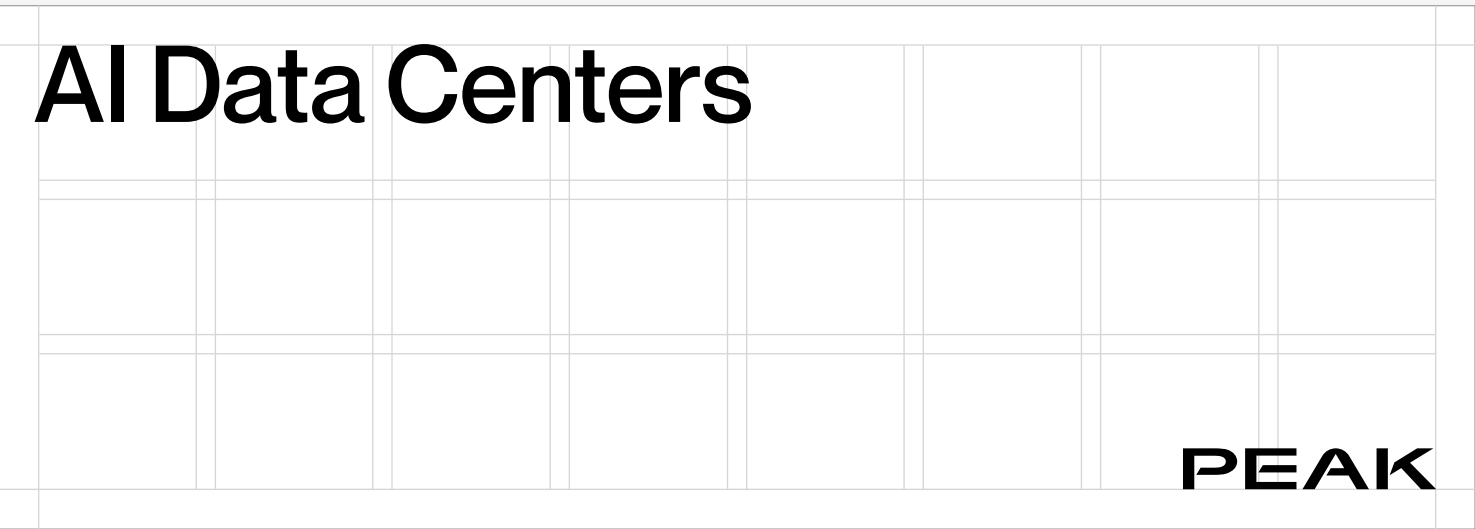
↓ Single page ad – Logo 2 grid units



↓ Online ad Logo 1 grid unit



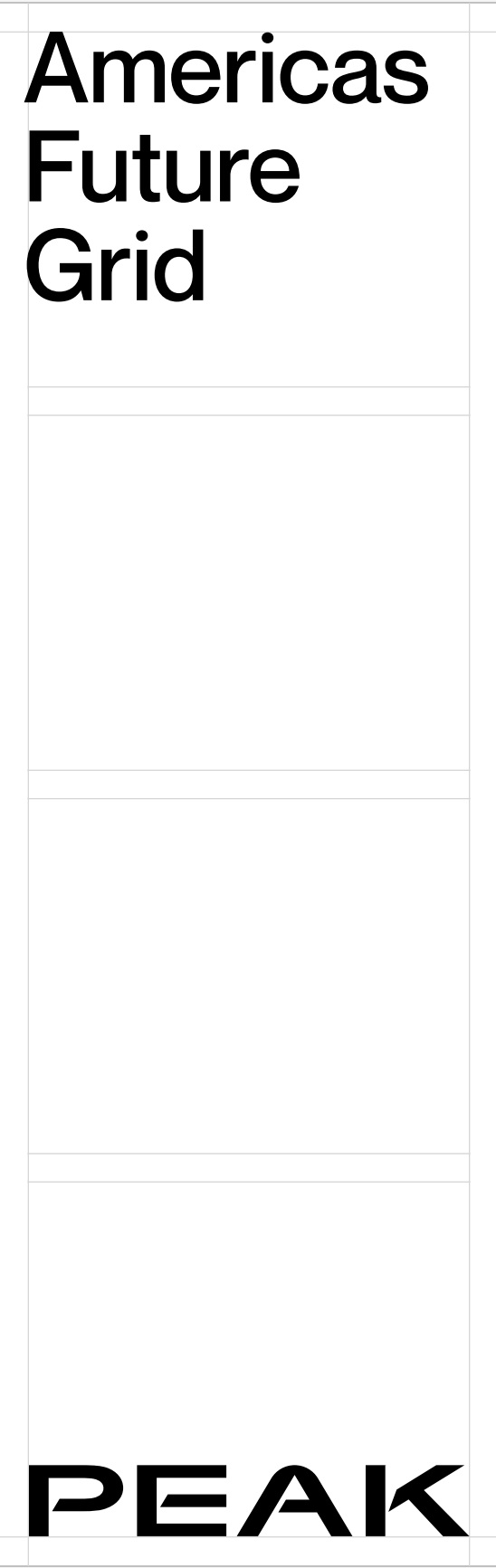
↓ OOH Billboard – Logo 1.5 grid units



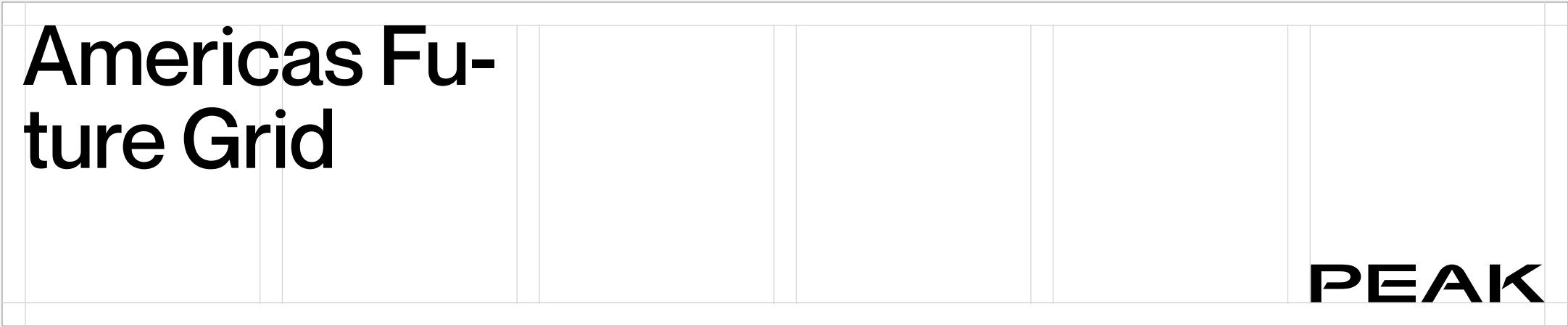
Extreme Formats

In some cases, a format will require that the grid be one column wide or one row tall. Margins and gutters may need to be adjusted, at the designer’s discretion, using this page as a visual reference.

↓ Online Ad
Extreme vertical



↓ Online Ad
Extreme Horizontal



Graphic Elements

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Iconography

We use a comprehensive collection of icons to speak to community elements, highlight product features and to show core functionality.

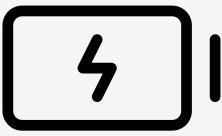
Phosphor Icons has a wide variety of icon categories. Use either the regular, or thin icon weight. Select the weight that best suits the design while maintaining consistency throughout the application.

Customization

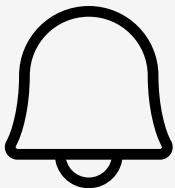
The icons can be customized in color, weight, size and format. Use black, the gray values or orange as the color.



DOWNLOAD



BATTERY



BELL



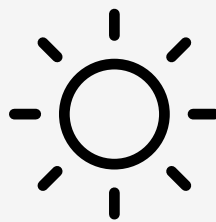
CAMERA



SIGNAL



CHART



SUN



X



CHAT



HEART



THREE DOTS



CLOCK



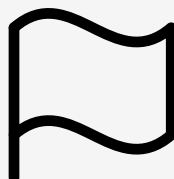
CHECK



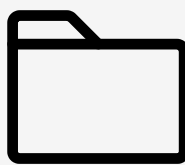
COPY



ENVELOPE



FLAG



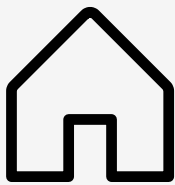
FOLDER



GLOBE



HOURLASS



HOUSE



LIGHTNING



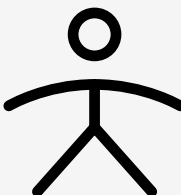
LINK



MICROPHONE



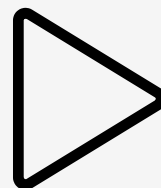
PAUSE



PERSON



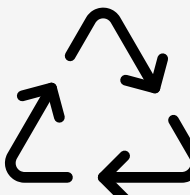
PHONE



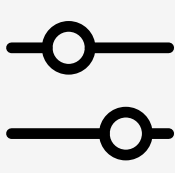
PLAY



POWER



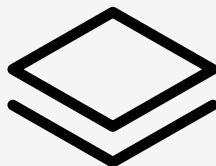
RECYCLE



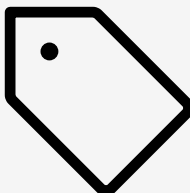
SLIDERS



SPEAKER



STACK



TAG



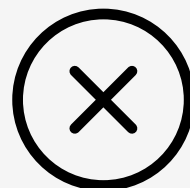
TEMPERATURE



TRASH



USER



X CIRCLE



NIGHT



LOCK



IMAGE

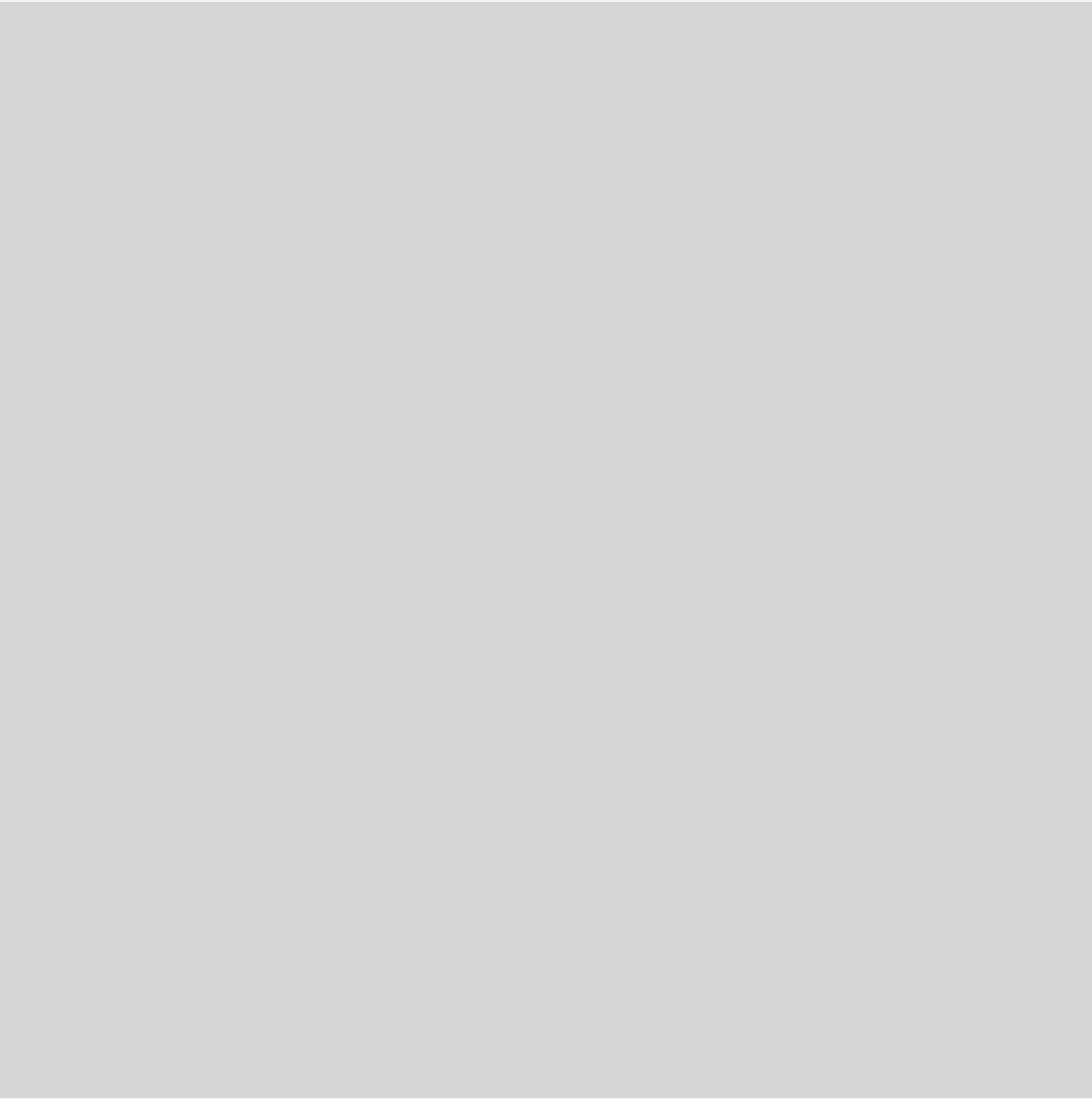
Corner Radius

Corner radii are used to create a soft visual language. Use only the following corner radius values:

Use a corner **radius between 6 px and 16 px** for UI components, containers, and graphic elements. Select the radius based on the size and purpose of the element.

Please note that the radius may change based on the size of the shape. The radius should be adjusted according to the size and proportions of the element. Larger shapes may require a larger radius, while smaller elements benefit from a more subtle radius.

0 px corner radius



6 px corner radius



16 px corner radius



Data Visualization Style

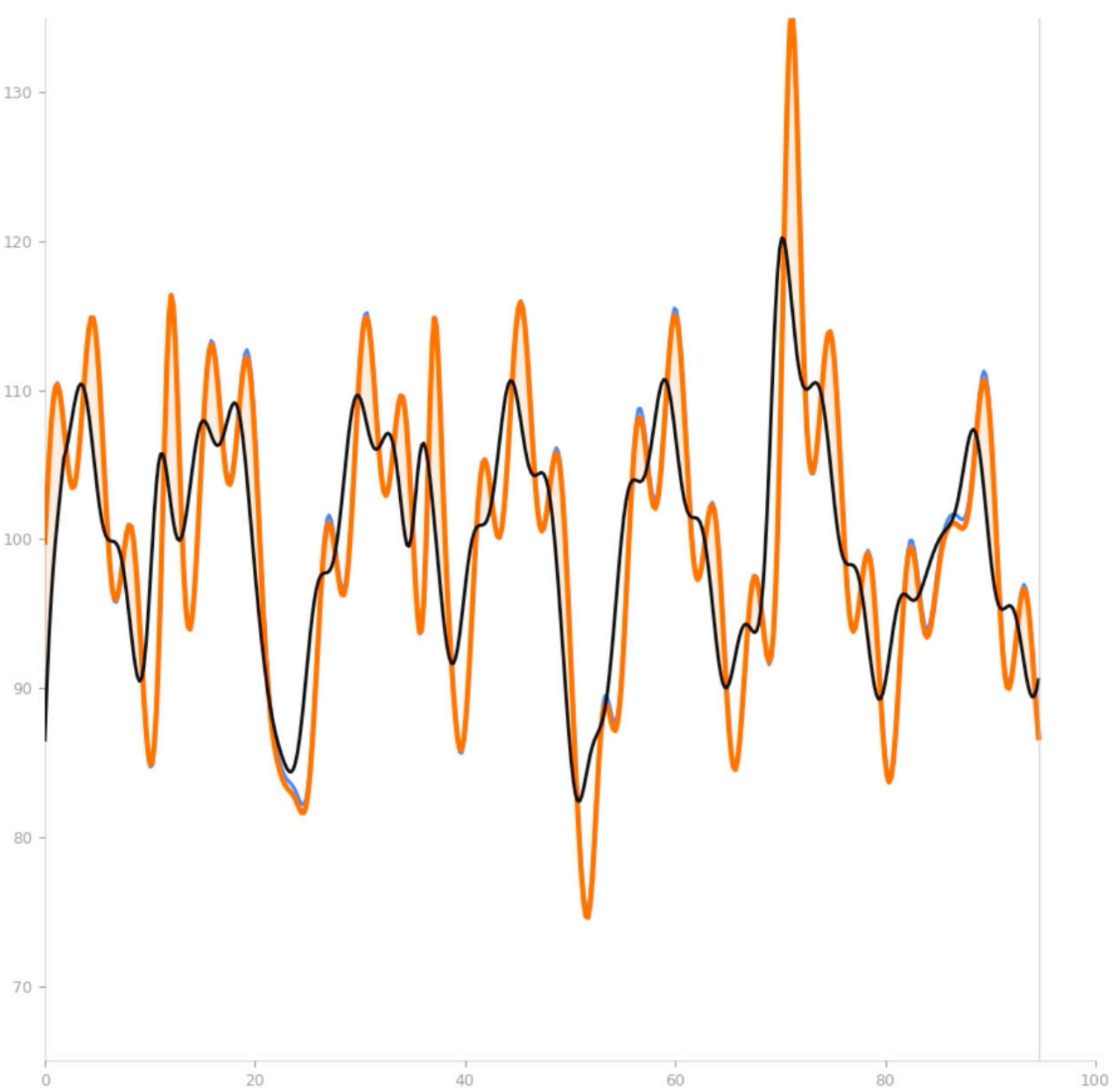
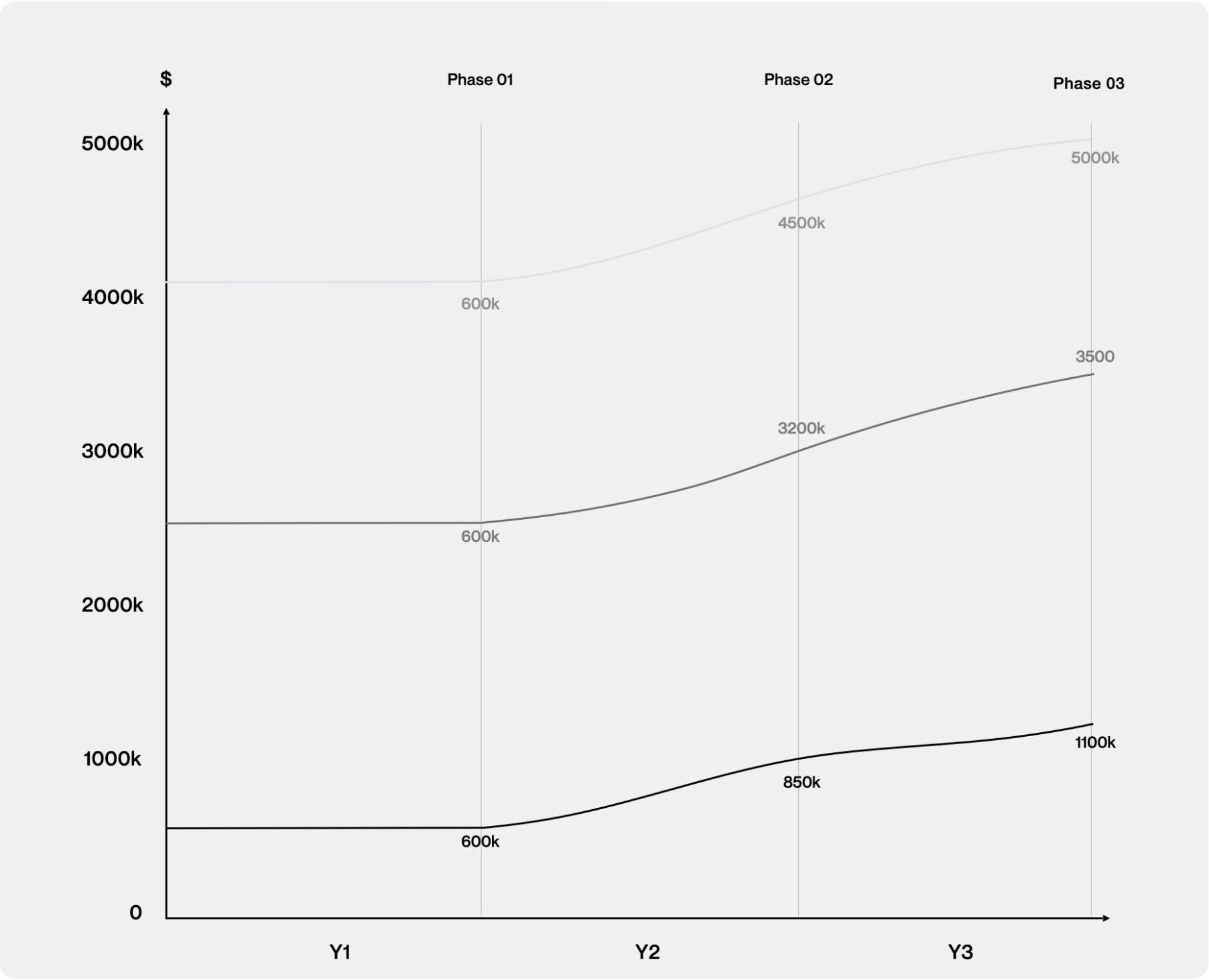
Data visualisations should communicate information clearly, consistently, and in alignment with the PEAK visual identity. All charts, graphs, and diagrams should follow a clean and structured approach, prioritising readability and simplicity.

For presentations, use the templates provided by TheMasterSlides to ensure consistency across all slide-based data visualisations.

Color Usage
Data visualisations should primarily use the approved PEAK color palette: White, black, the four secondary colors and the gray palette. If other colors are required, refer to the extended color palette for approved hues and variations.

Additional colors may be introduced when they are necessary to communicate specific information, such as differentiating categories, highlighting key data points, or improving data comprehension.

Typeface
Use Neue Montreal Light, Regular or Medium based on the hierarchy of information.



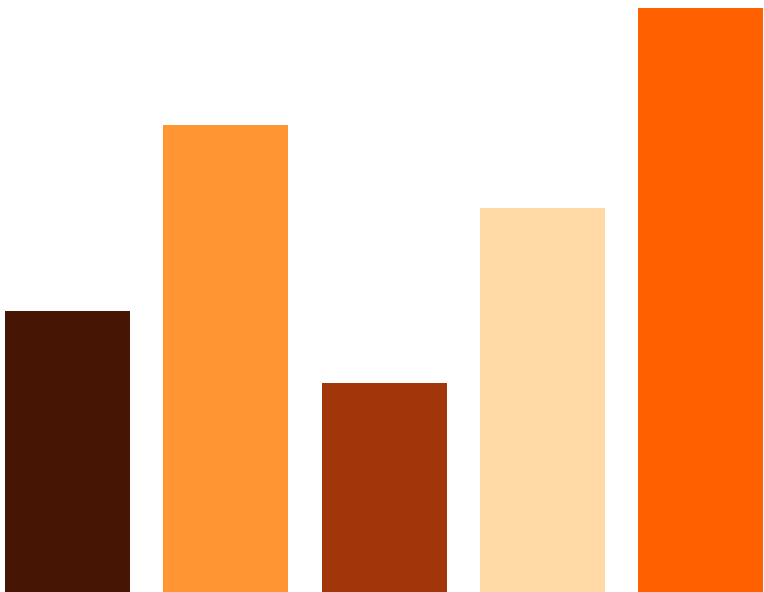
Data Visualization Color

Always prioritise PEAK’s Orange and Gray palette and the secondary colors as primary colors for diagrams.

Color styles can be:

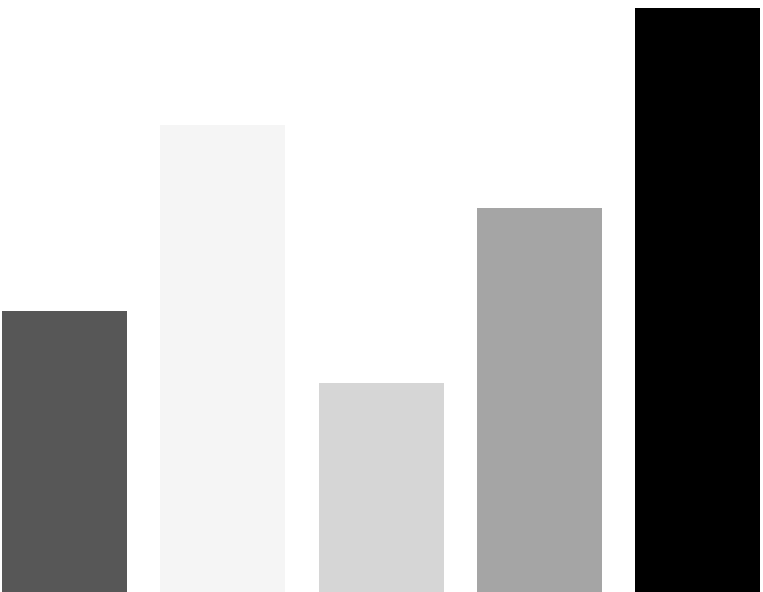
- Orange palette (priority)
- Gray palette (priority)
- Orange & Secondary Palette (priority)
- Duotone
- Bright tone

Orange Palette (priority)



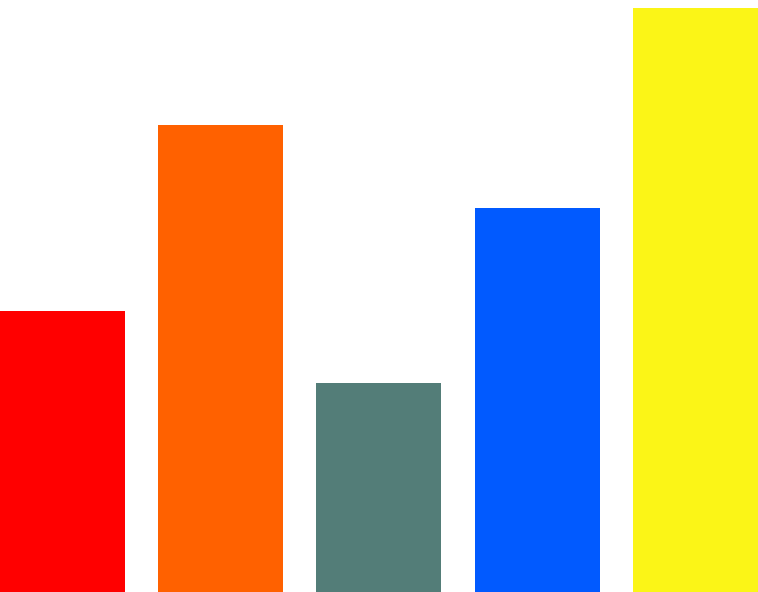
Use different shades of PEAK Orange to visualise data that have a connection to PEAK. This creates an immediate association with PEAK, and strengthens brand recognition.

Gray Palette (priority)



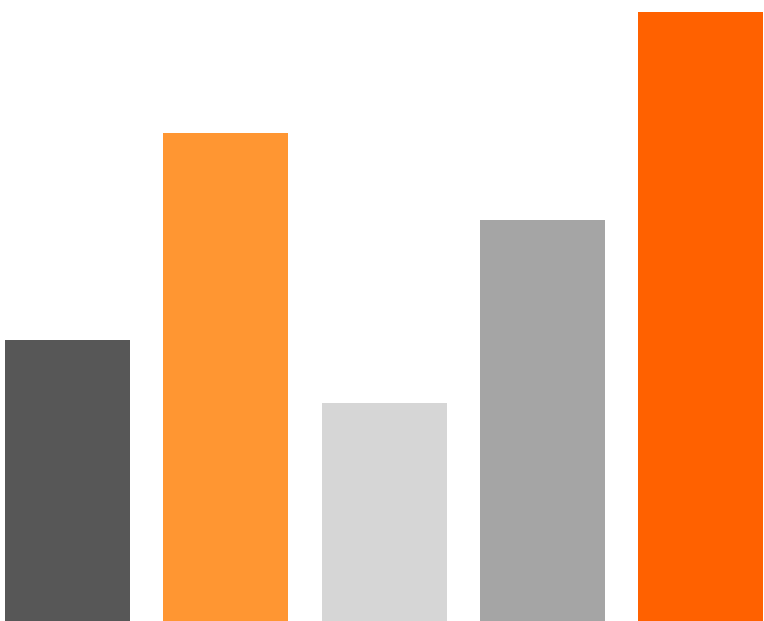
Use the Gray palette to visualise information when a more minimal, neutral, or professional appearance is required.

Orange & Secondary Palette (priority)



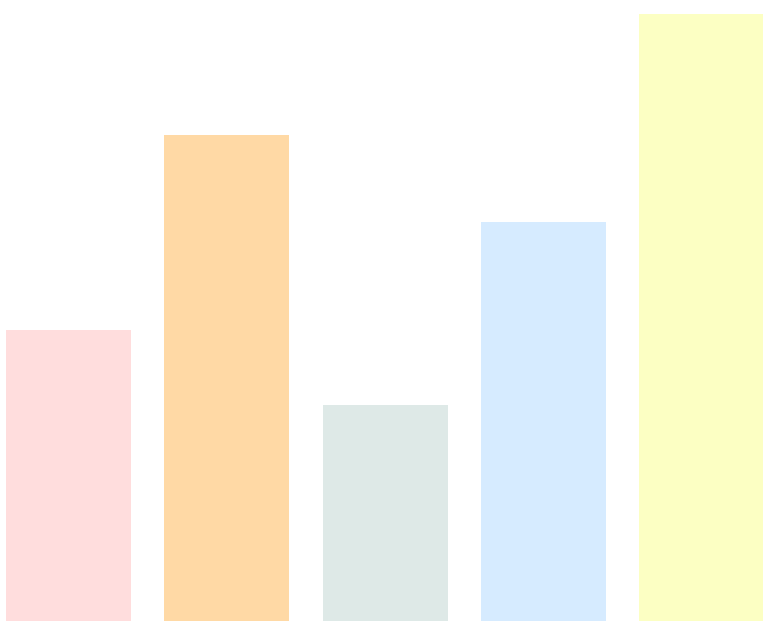
Use PEAK Orange together with the Secondary Color palette for data visualisations that require greater contrast and clearer differentiation.

DuoTone Palette



Use the Two Tone Palette when visualising data that compares two parties or categories. Always prioritise PEAK Orange and the Gray palette first before introducing additional colors.

Bright Tone: Orange & Secondary Palette



Use the bright colors of PEAK Orange and the Secondary Palette to avoid overly colorful or visually heavy compositions.

Lines

Lines are used to create structure, separate content, and reinforce visual hierarchy. They should be applied with purpose and never as decorative elements.

Stroke Weight

Use a consistent stroke weight throughout all applications. Recommended:

0.5-1 pt for print and 1 px for digital.

Scale proportionally for large-format applications where necessary.

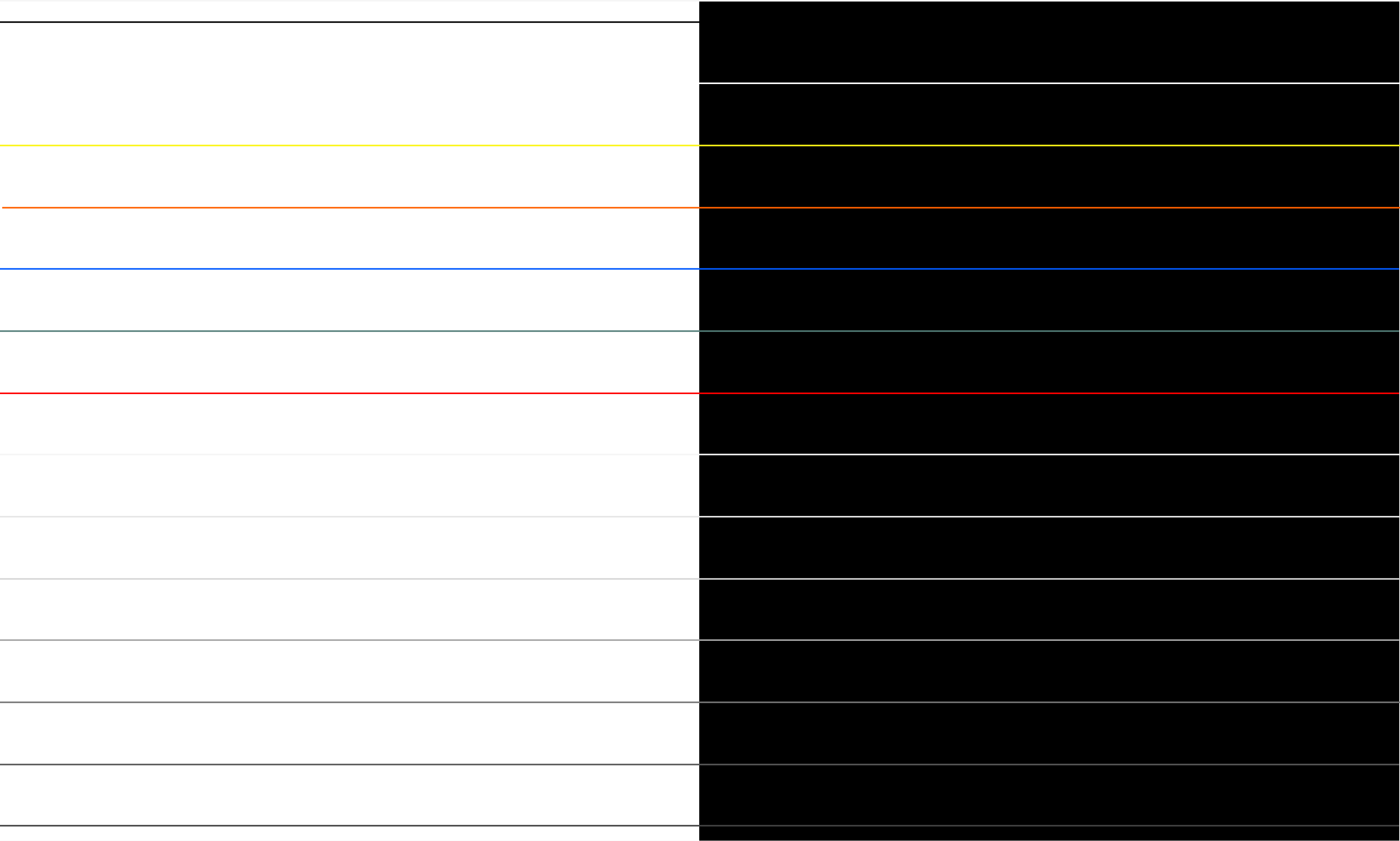
Color

Lines may only use approved brand colors: Black, white, orange, the four secondary colors, the gray palette

Usage

- Separate sections or content areas.
- Support layouts and alignment.
- Divide footnotes or disclaimers from the main content.
- Highlight structure without drawing unnecessary attention.

Lines should remain subtle, clean, and minimal, supporting the content rather than dominating the composition.



Photography

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CROPPING GUIDELINES	90
TEXT ON IMAGERY	91

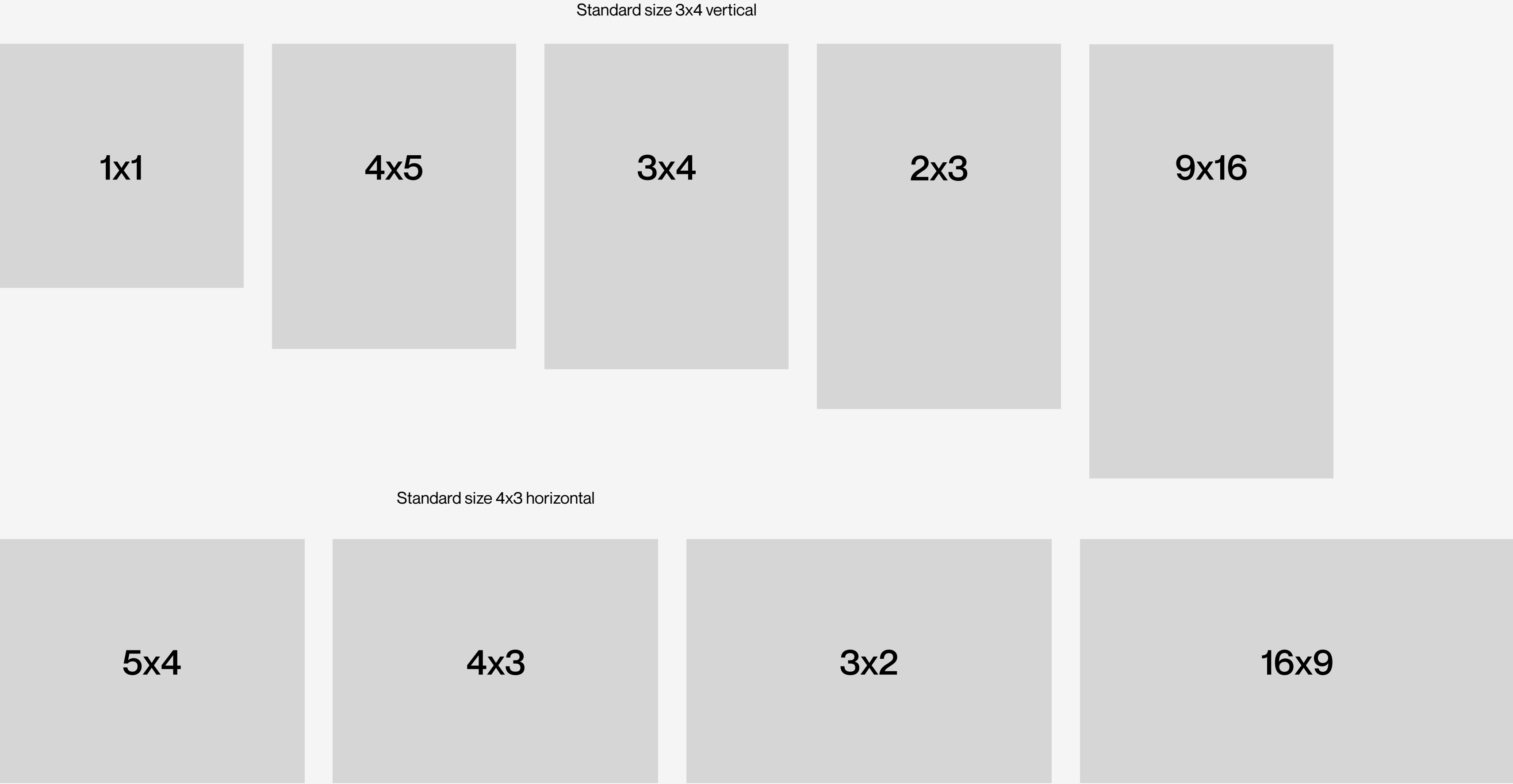
Aspect Ratios

To ensure consistency across all applications, imagery should always be cropped using the defined aspect ratios below.

To create a consistent visual appearance, the preferred image aspect ratios are 3:4 and 4:3. Other aspect ratios should only be used when required by the application, for instance 9:16 for an Instagram Story.

When cropping an image, always define the required format by using the width × height ratio. The first value represents the width, while the second value determines the height in relation to the width.

For example, a 3x4 ratio means that for every 3 units of width, the image height should be 4 units. Use these proportions to calculate the correct image dimensions and avoid inconsistent cropping or image distortion.



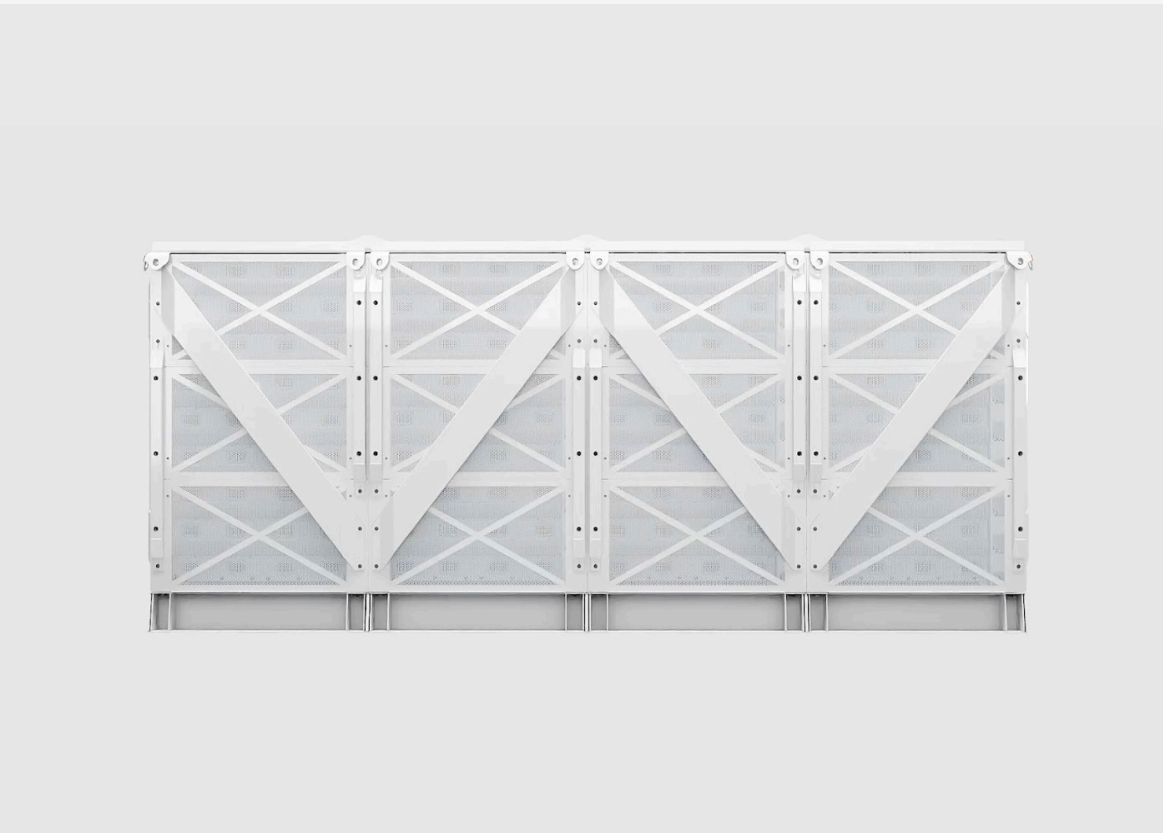
Cropping Guideline

When cropping images, always maintain a strong focal point and preserve the intended composition. Avoid cropping through faces, important subjects, or key design elements that are essential to the visual message.

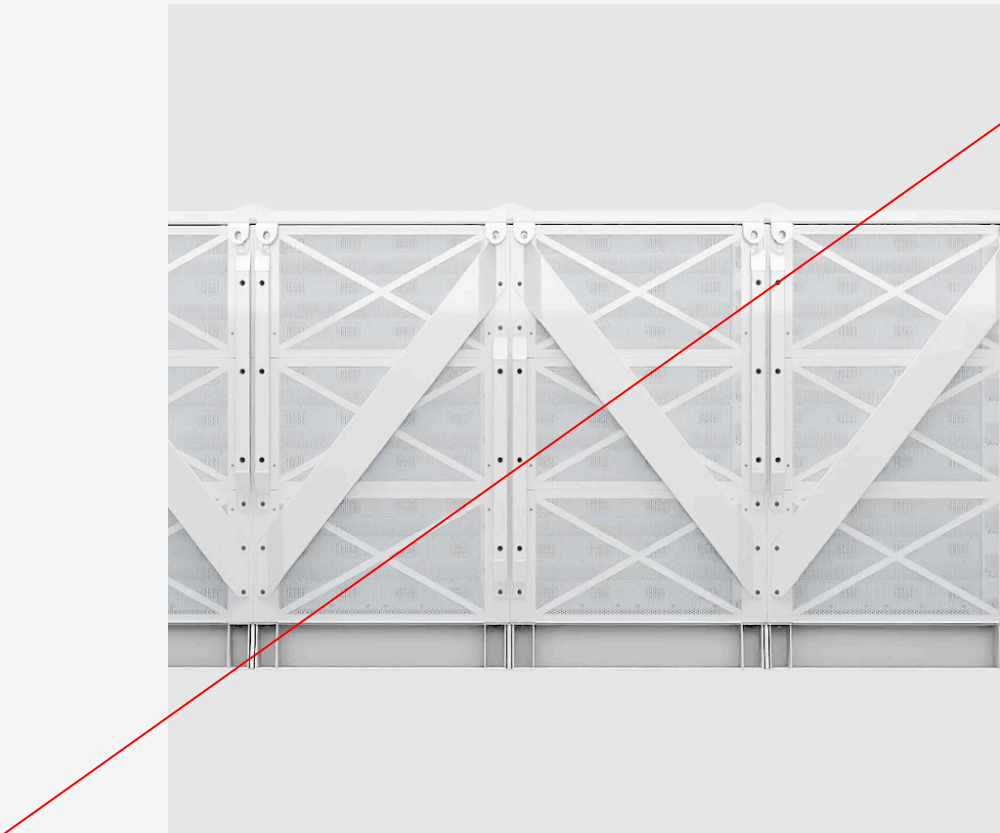
Ensure sufficient negative space is maintained when imagery is used alongside typography. This creates room for text placement and supports clear communication.

For consistent visual storytelling, apply the same cropping principles across image series to maintain balance and coherence. Never stretch, squeeze, or distort imagery to fit a required format.

✓ Crop images to maintain a strong focal point.



✗ Avoid cropping through faces or key design elements.



✓ Leave sufficient negative space for typography where required.



✗ Never stretch or distort images.



✓ Portrait with balanced composition



✗ Crop too tight.



Tect on Imagery

When adding branding and typography on top of a photography, select images with lots of space and low visual noise.

If a busy photograph is important to the communication, use a layout that features the branding and typography in a separate location rather than on top of the photograph.

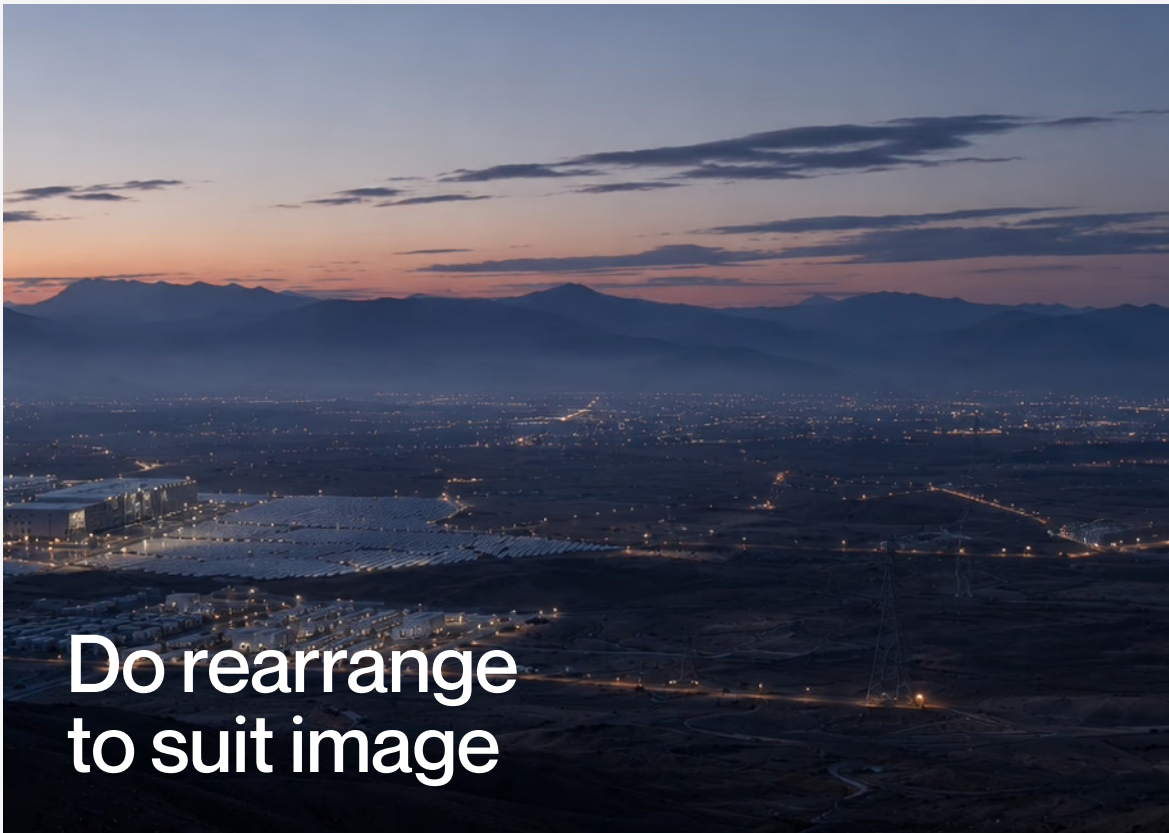
✓ Text and logo can appear on photographs as long as there is enough contrast for legibility



✗ Don't place text on top of busy photographs



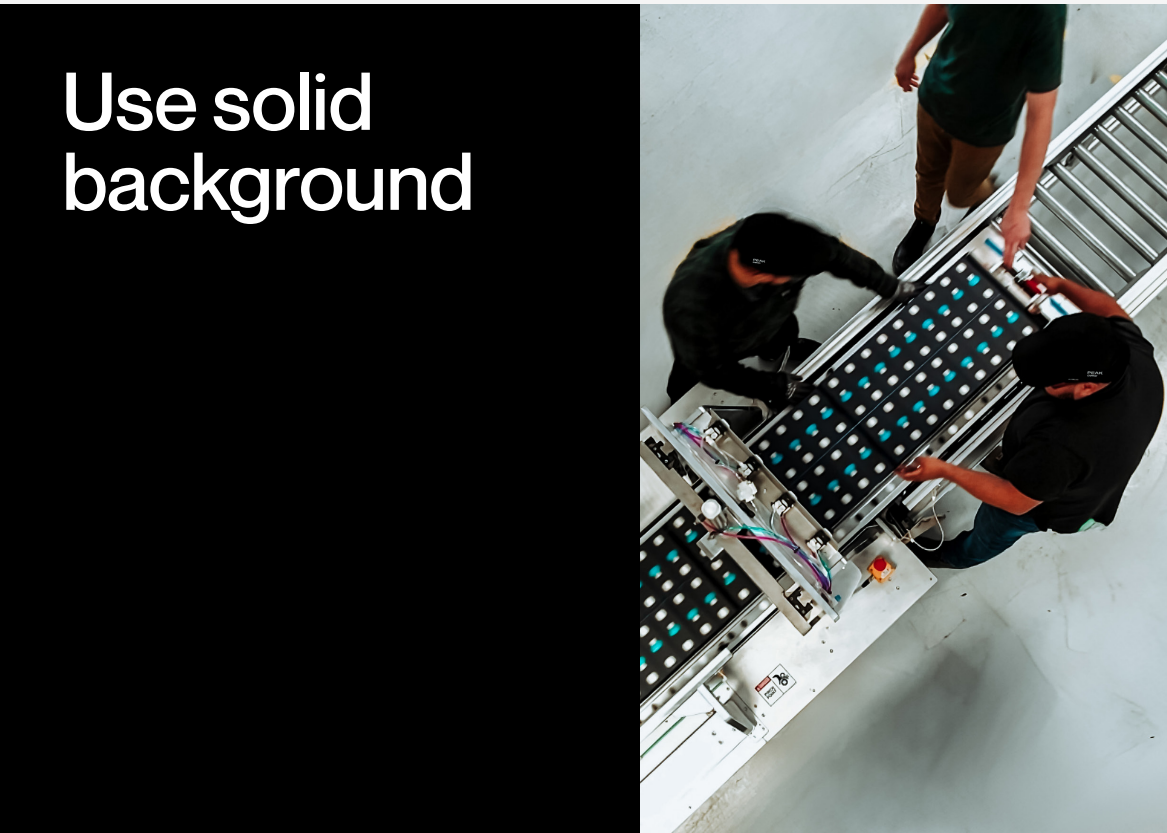
✓ Typography can be rearranged to best accommodate a photograph



✗ Don't add any styling or effects to typography on top of photos



✓ If legibility is a concern, typography can always be placed on a solid background



✗ Don't place text on top of busy photographs



Text in Imagery

When placing typography on photography, position the text either in the upper or bottom corners of the image or centrally to create a clear and balanced composition.

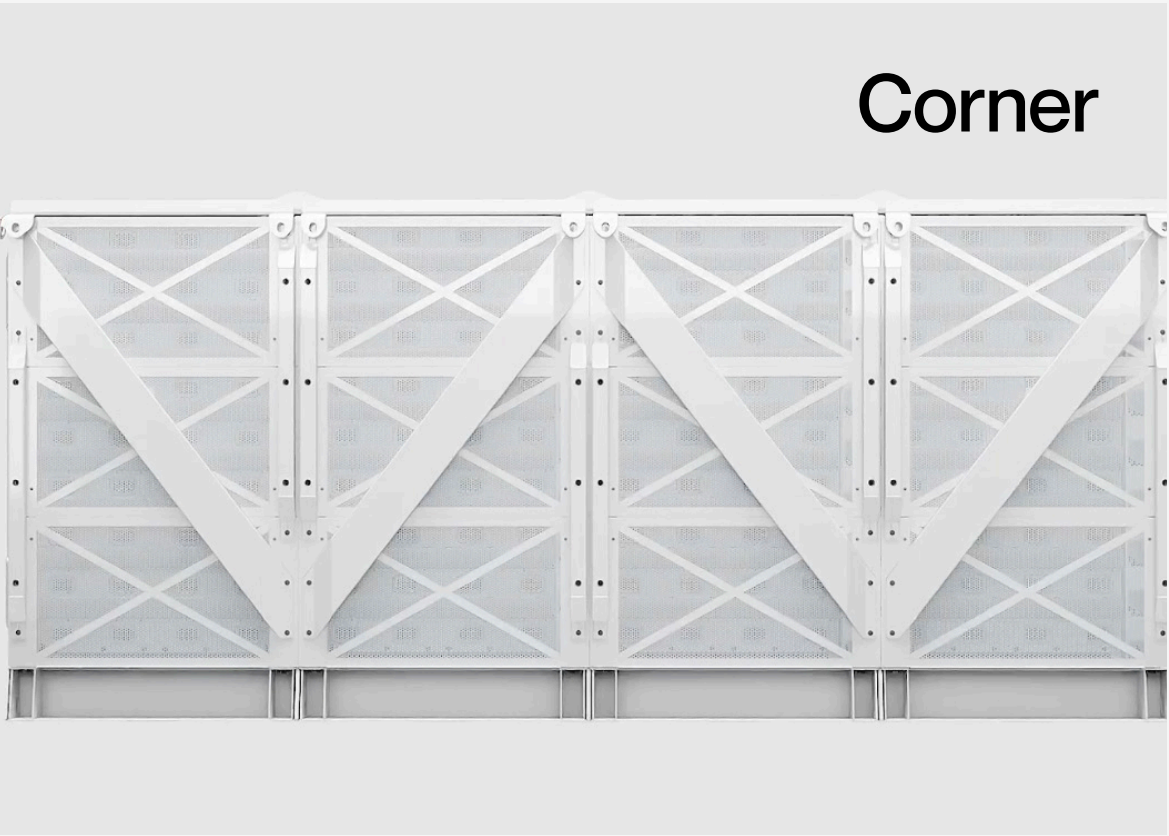
Ensure sufficient contrast by using white typography on dark images and black typography on light images.

Always respect a safety margin when placing text on imagery.

✓ Place Text in one of the four corners



✓ Place Text in one of the four corners



✓ Place Text in the middle



✓ Place Text in the middle



✓ Respect the margin when placing text



✓ Respect the margin when placing text



Application

BUSINESS CARD	94
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SLIDE DECK	97
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Business Cards

The business card is a key brand touchpoint and serves as a personal introduction to PEAK. It provides essential contact information in a clear and professional format, while reflecting PEAK’s minimalist design principles.

Usage

Business cards are used for networking, meetings, conferences, and all professional interactions where personal contact details are exchanged. The design remains clean, functional, and consistent across all applications.

Typography

The front shows the PEAK logo and tagline. All text on the back is set in 9 pt with auto leading. The employee’s name is set in Neue Montreal Medium and black. The job title, email, telephone number, website, and all other contact information are set in Neue Montreal Regular using gray value 5.



Letterhead

The letterhead is the primary identifier of all official correspondence and ensures a consistent and professional brand appearance across printed and digital documents.

The logo is placed on the right-hand side of the page and occupies one-fourth of the width of an A4 format, based on a four column grid system. This placement creates a clear visual hierarchy while maintaining sufficient space for the document content.

Contact information, including the telephone number, postal address, and email address, is positioned at the bottom of the page. All contact details are set in 10 pt type size in gray value 5, to ensure readability while maintaining a subtle visual presence.

A 0.5 pt line in the same gray value is used to structure and separate the information. The spacing between the information and the line should be equal to the cap height of the text to ensure a balanced layout.



Email Signature

The email signature ensures a consistent and professional appearance across all PEAK communications. It should follow the defined format and typography rules to maintain brand consistency.

Typography

Always use **Helvetica Neue Regular** for the email signature. **The type size is 10 pt with 15 pt leading.** Maintain the same formatting as shown in the approved example:

- EM dash (—)
- Name: Black
- Job title and contact information: Gray

Logo

The signature ends with the black PEAK logo. The logo width should match the length of the PEAK website link. The spacing between the text block and the logo should equal twice the height of the logo.

The logo can be implemented either as an embedded PNG file or through an HTML-based signature template, ensuring consistent placement across email providers.

—

Employee
Job Title

name@peakenergy.com
+1 (729) 123-4567

www.peakenergy.com

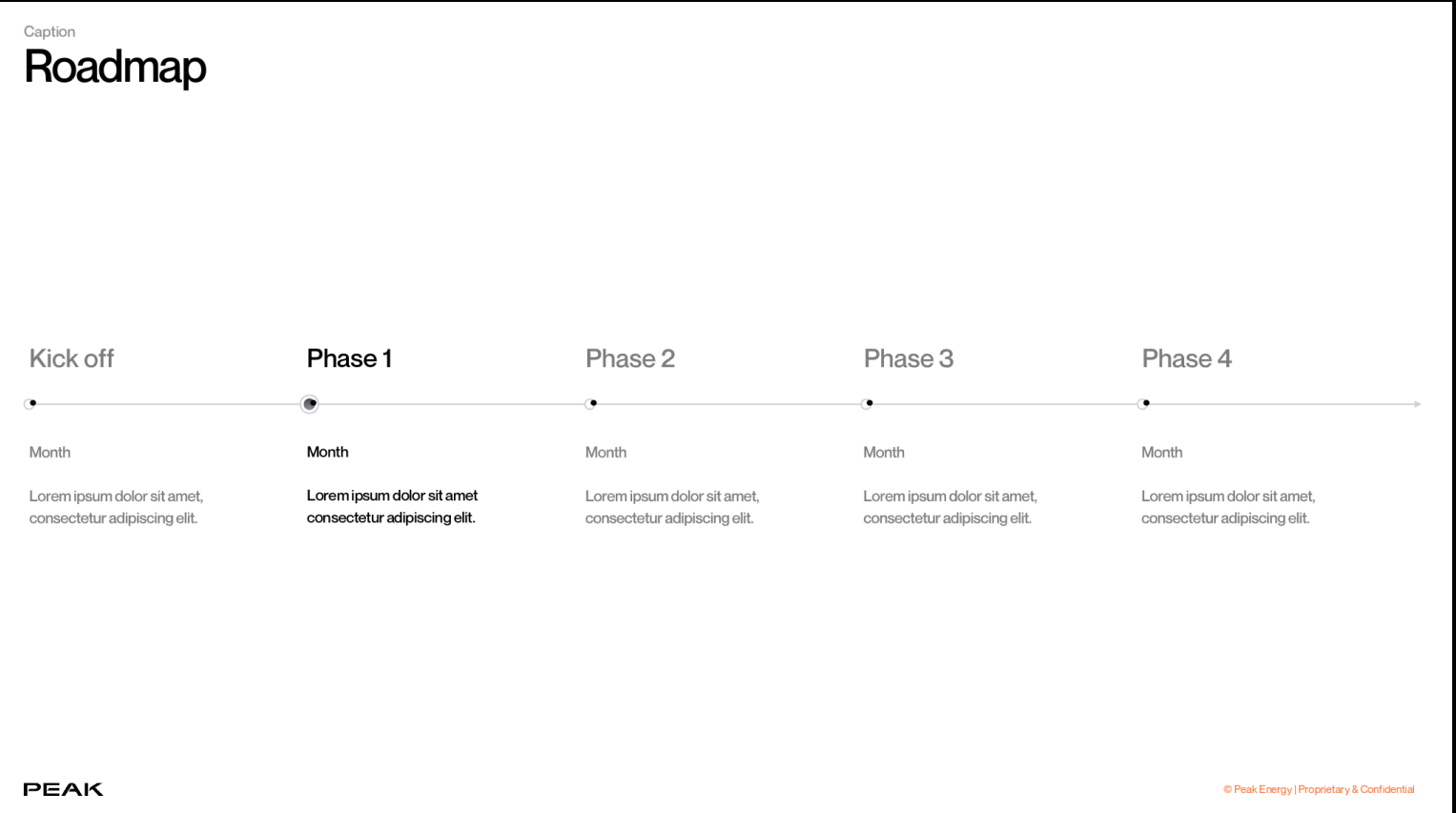
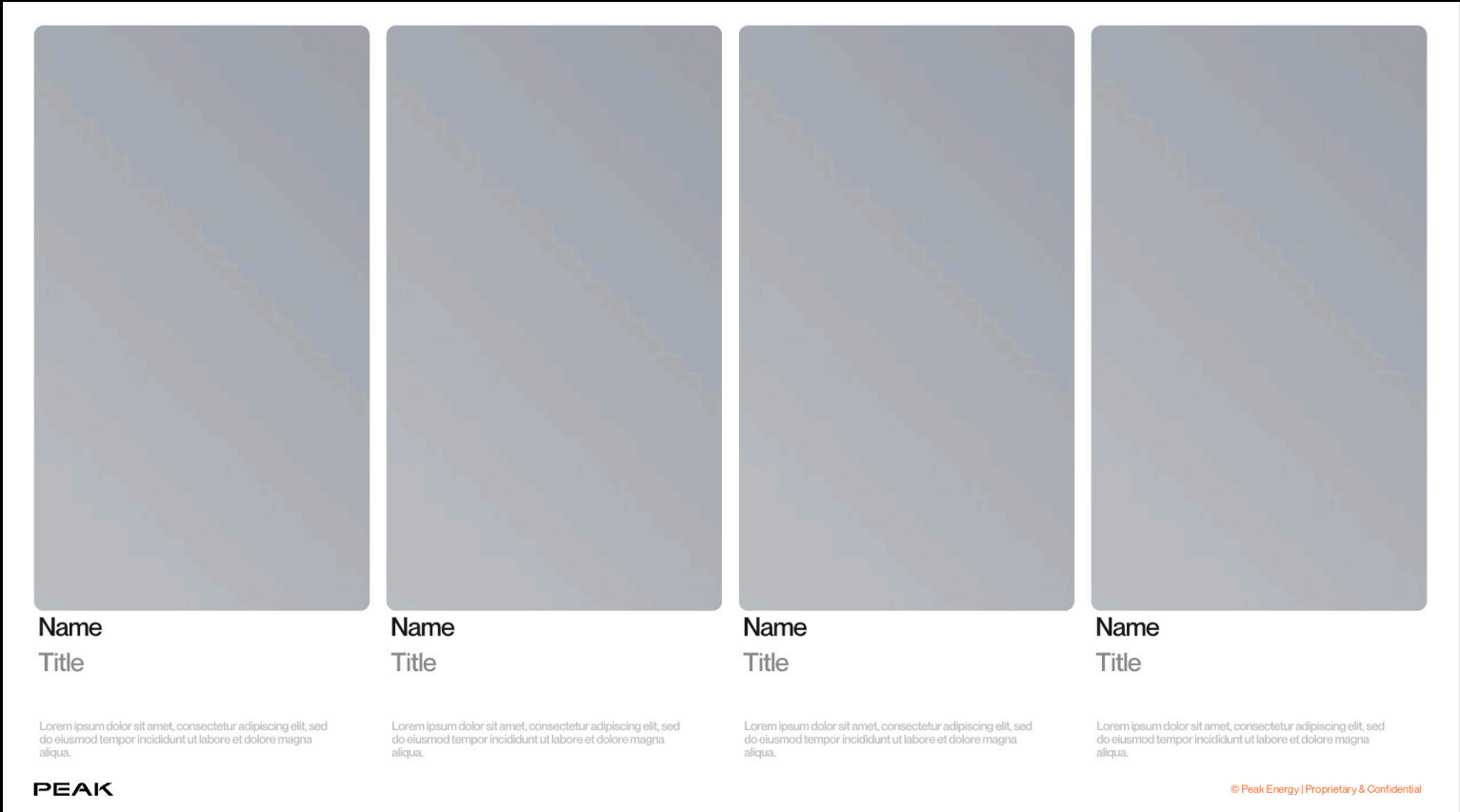
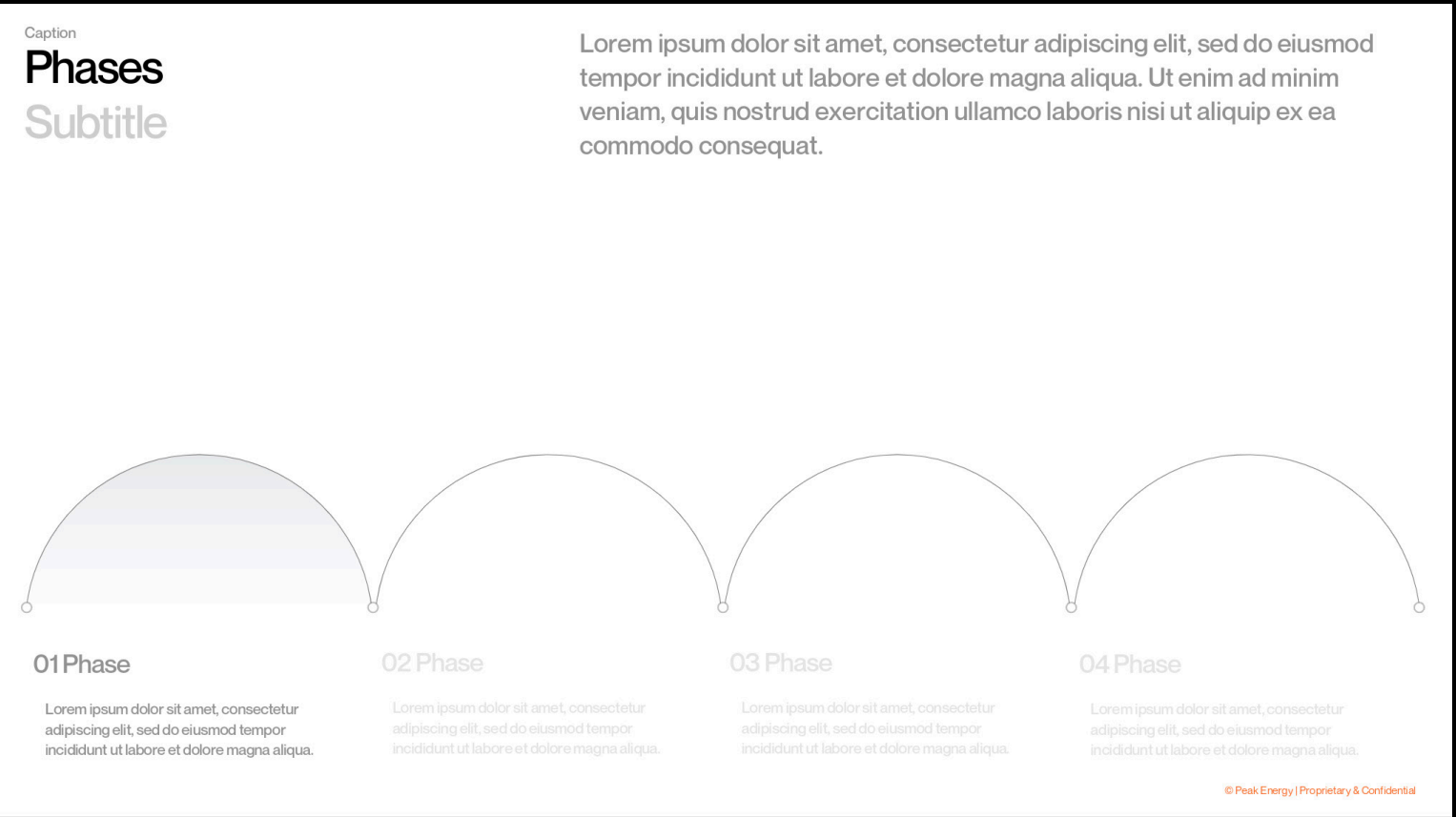
PEAK

Slide Deck

To ensure a consistent visual identity across all presentations, always use the approved **The Master Slides** templates. These templates are designed to align with the PEAK brand and should be used for all internal and external presentations.

The following presentation templates are available: Planning, Finance, Marketing, Strategy.

Always select the template that best matches the purpose of your presentation.



Social Media

Formats

Social media content is created in the following formats:

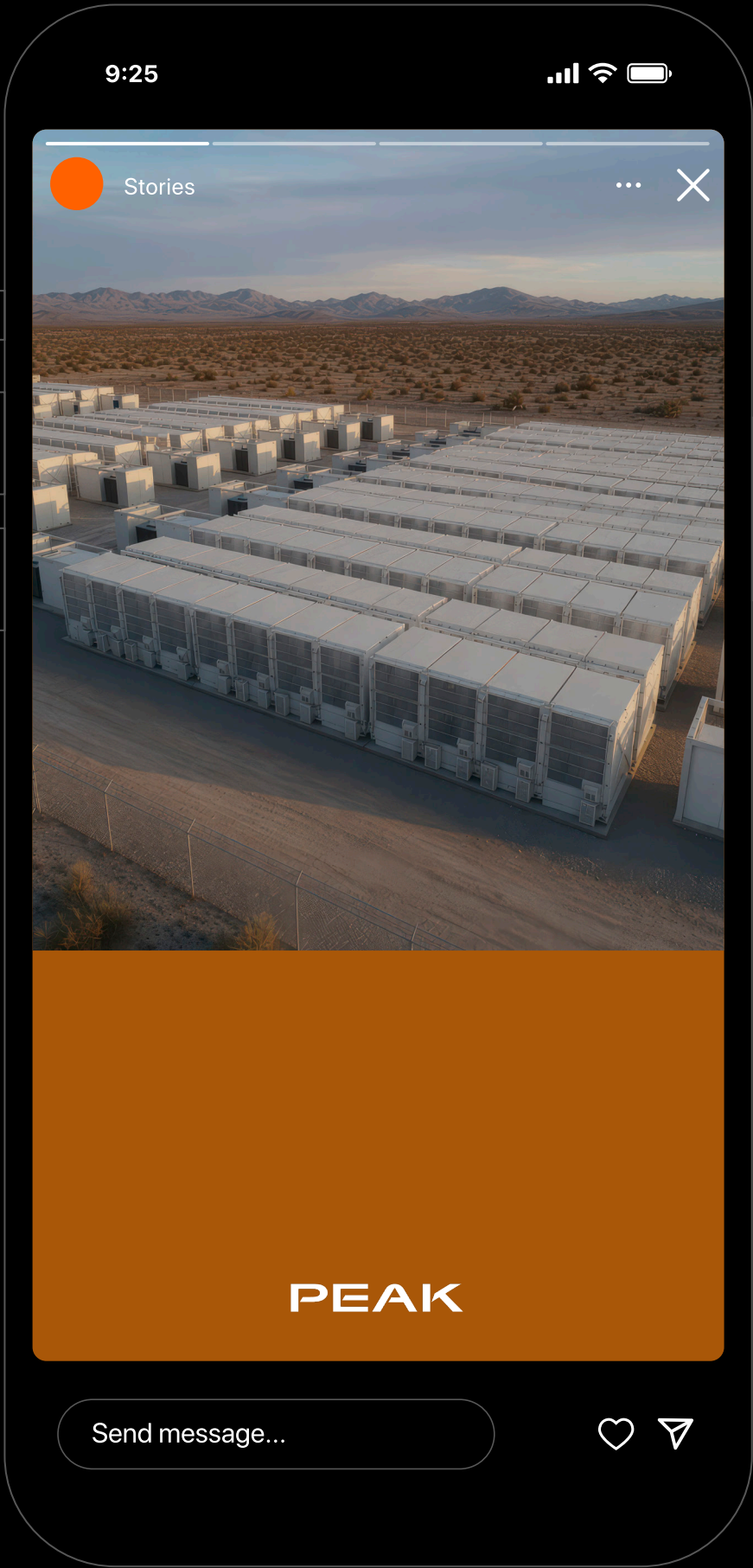
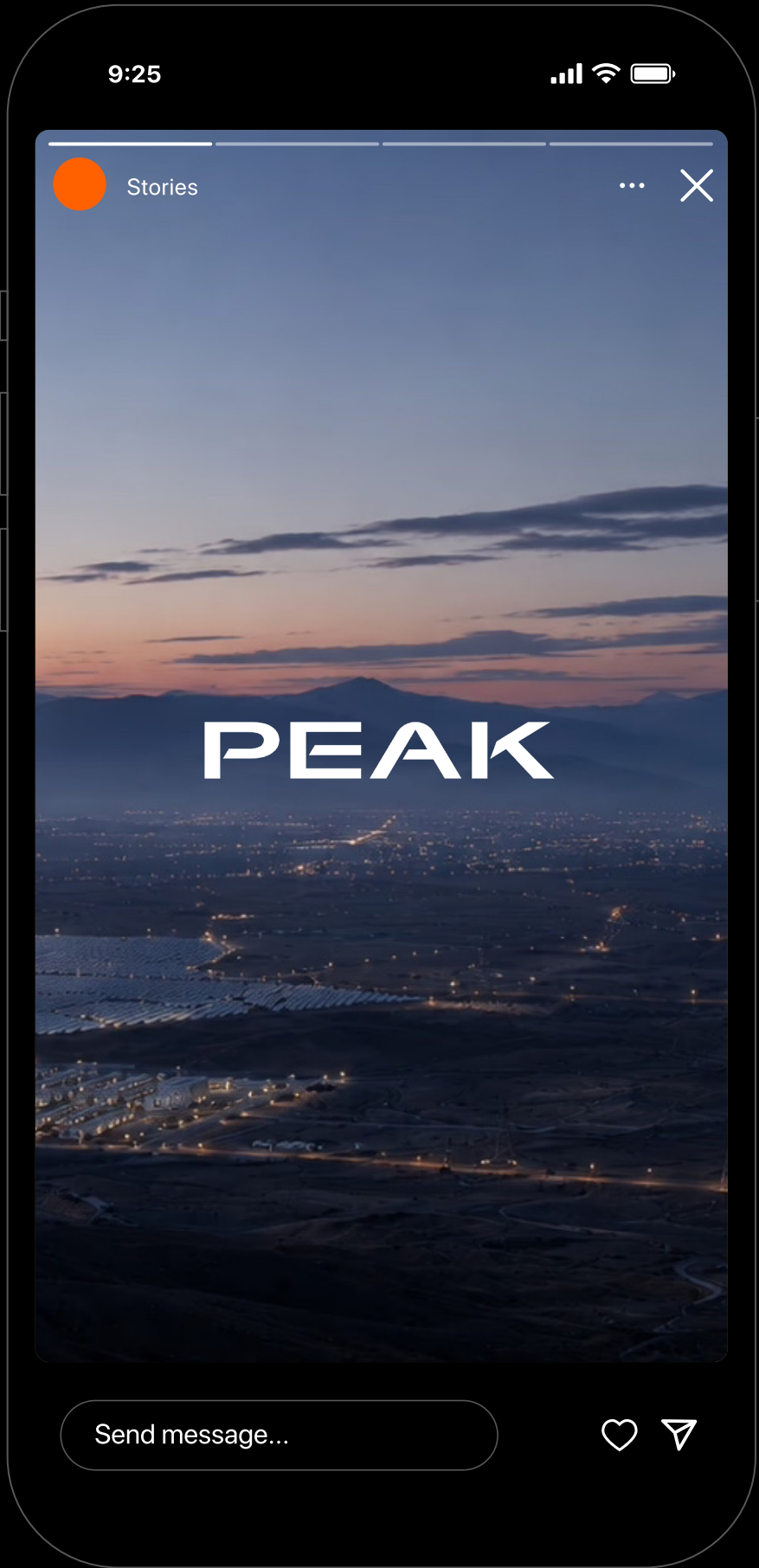
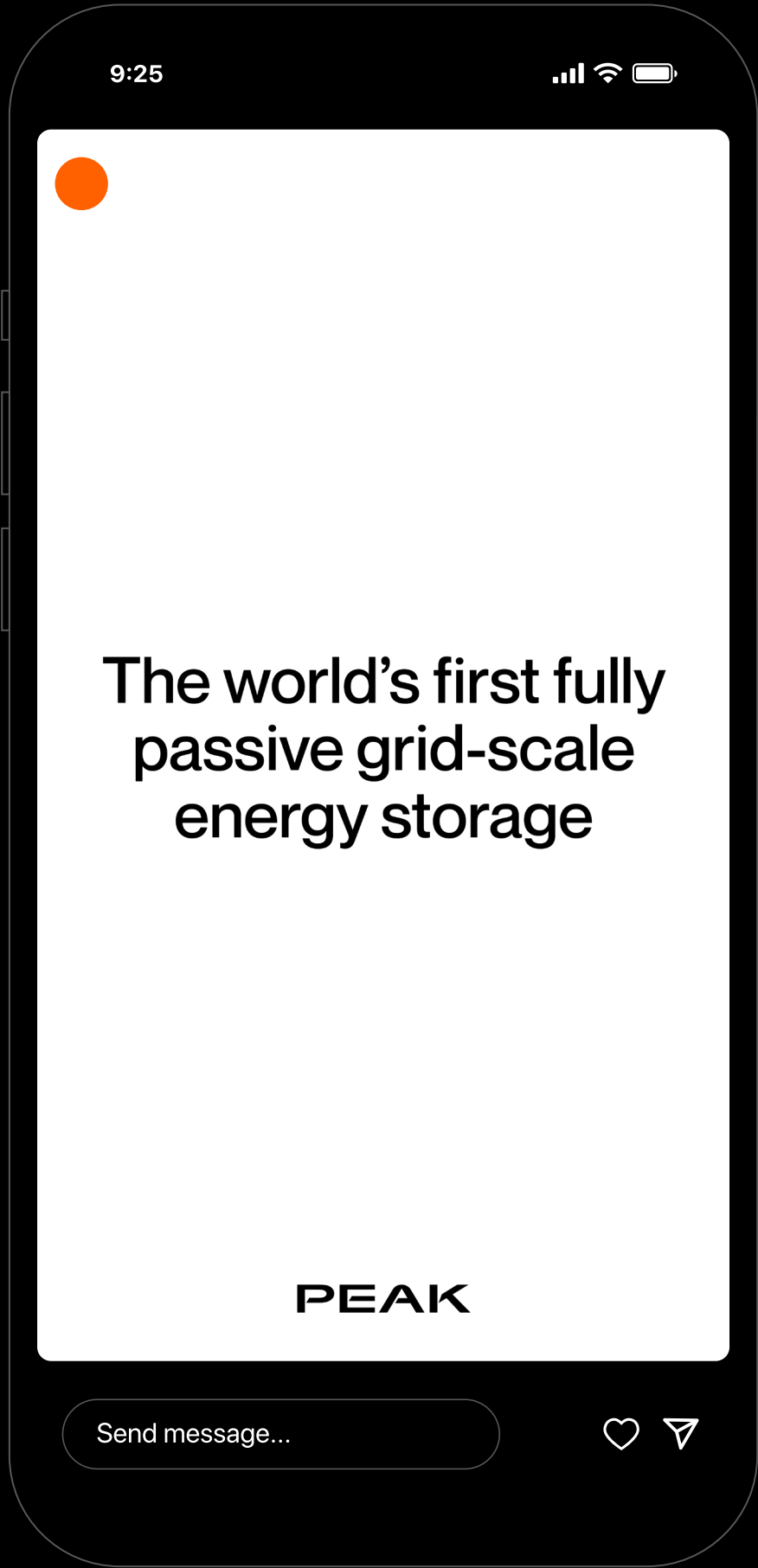
- 1:1 – Square format
- 4:5 – Portrait format
- 16:9 – Story format

Title Cards

Title cards are used for social media posts to create a clear and recognisable brand presence. Two logo layouts are available:
Centred logo: The logo is placed in the centre and occupies **50% of the screen width.
Bottom logo: The logo is positioned at the bottom of the layout and occupies 25% of the screen width.

The logo should always be displayed in black or white, depending on the background contrast to ensure maximum legibility. Title cards may be placed on approved brand colours or directly over imagery.

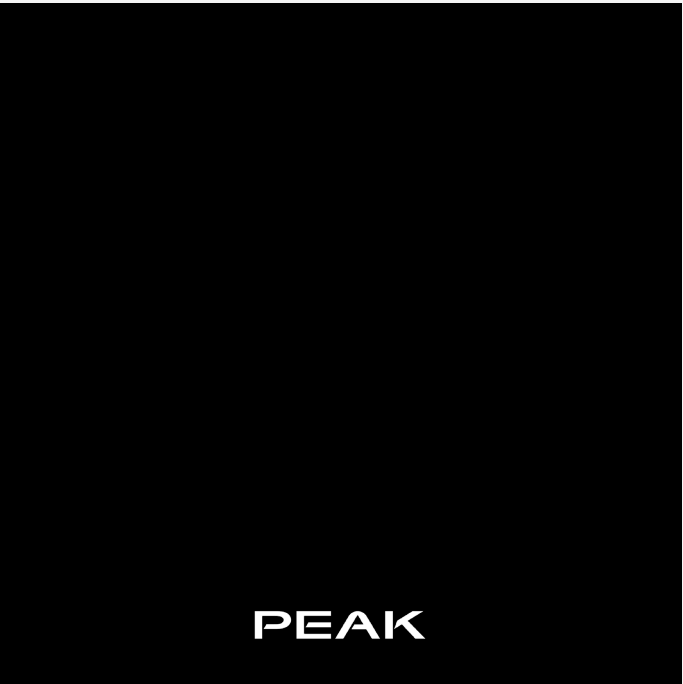
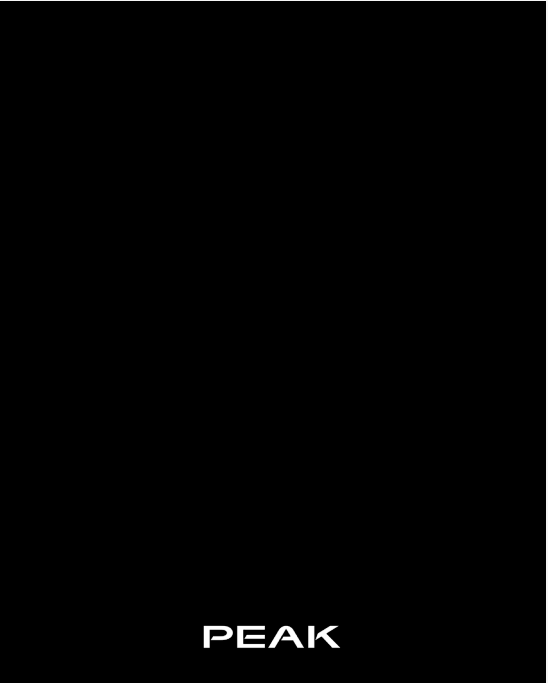
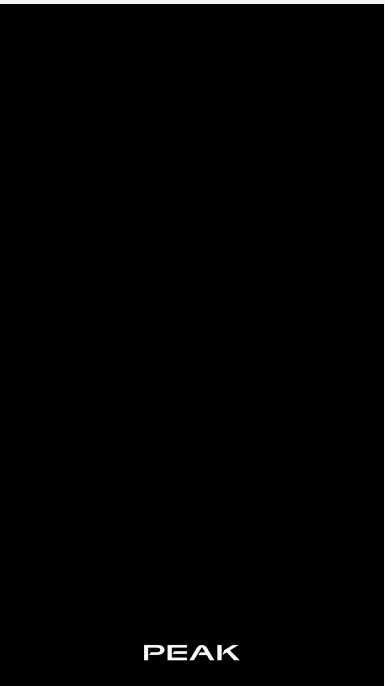




Title Cards

Title cards can be placed on approved PEAK brand colors or brand imagery to create a consistent and recognisable visual presence. They are available as centered or bottom logo in the following formats

- 1:1 – Square format
- 4:5 – Portrait format
- 16:9 – Landscape format



Social Media – Text

Text on social media posts should always be centre-aligned or left aligned and set in Neue Montreal Medium with +5 pt leading. Ensure generous spacing on the left and right to maintain readability and a balanced composition. Text can be combined with the bottom logo title card

Consistent margins of 75 px on the left and right and 200 px on the top and bottom ensure enough clear space. Never place text outside of the margin.

The type size should be adjusted according to the amount of text while preserving a clear visual hierarchy and consistent margins. Avoid overcrowding the layout and allow sufficient white space around the text. Keep sentences simple.



LinkedIn

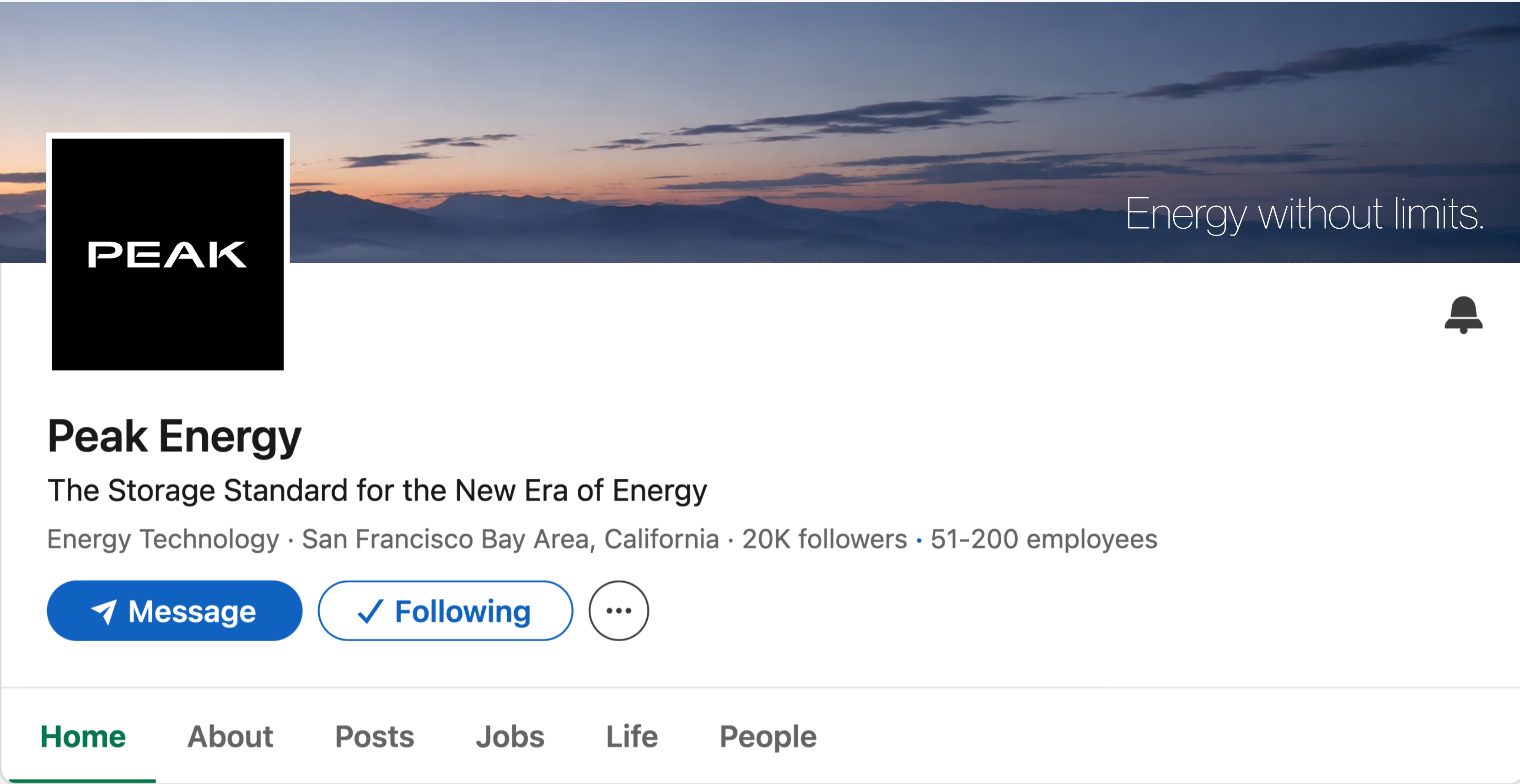
The LinkedIn profile is an important digital touchpoint for PEAK and should create a recognisable brand presence.

Profile Picture

The profile picture uses a black background with the PEAK logo in white to ensure strong contrast and brand recognition.

Background Image

The LinkedIn background image can use either brand photography or a defined brand color background. The tagline “Energy without limits.” is placed in the bottom right corner using Neue Montreal Light. This gives extra context to PEAK’s social media presence.



Employee LinkedIn Profiles

Profile Picture

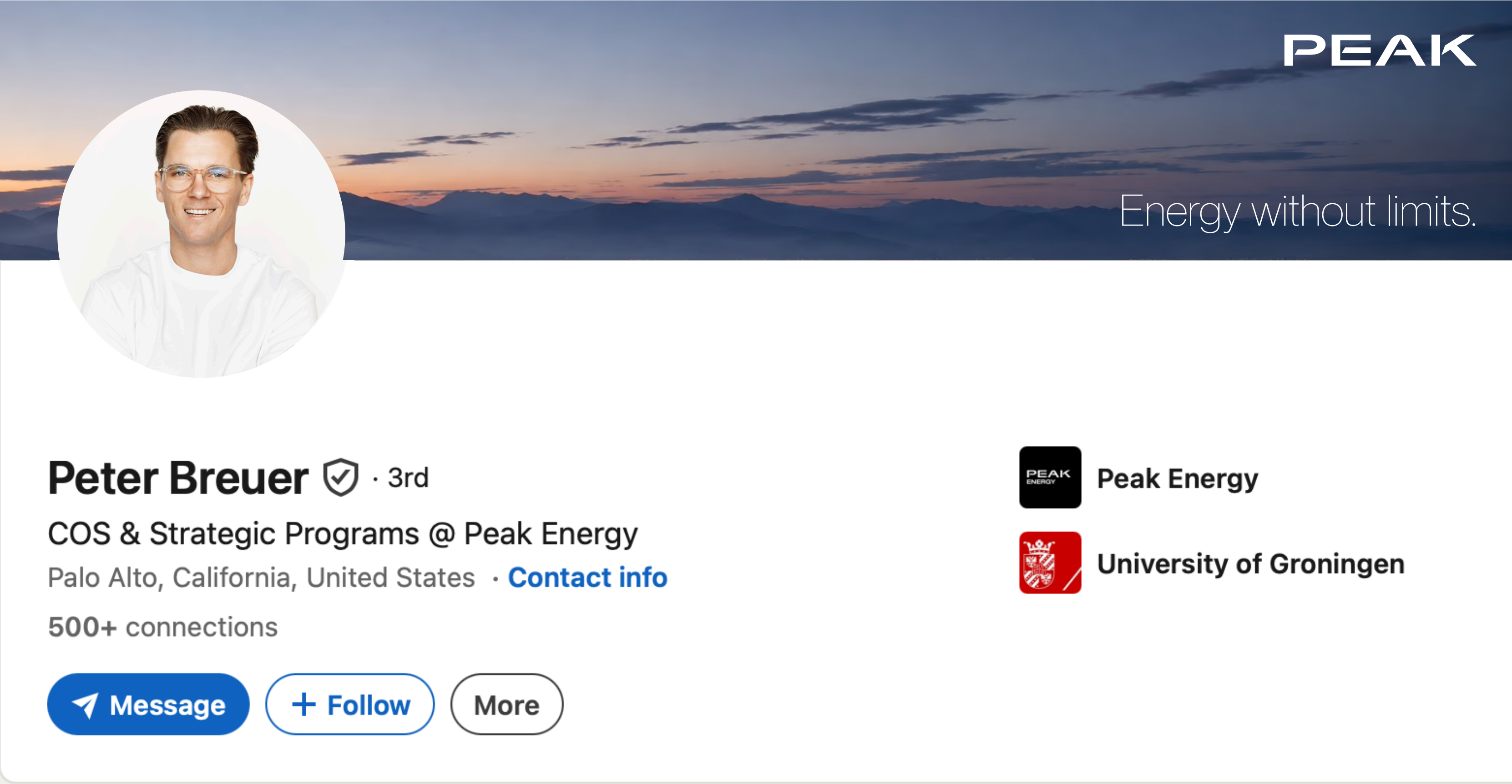
It is recommended that all employees use a professional profile picture with a white background. Using a consistent profile image style across the team reinforces PEAK’s visual identity and creates a cohesive appearance on LinkedIn.

Background Image

To create a consistent and recognisable brand presence, all PEAK employees should use the same LinkedIn background image. The background follows the company’s official LinkedIn and YouTube banner and includes the PEAK logo to strengthen the connection between employee profiles and the brand.

The PEAK logo is positioned in the top right corner of the background image and has the same height as the tagline to create a balanced and consistent composition.

The LinkedIn background image can use either brand photography or a defined brand color background. The tagline “Energy without limits.” is placed in the bottom right corner using Neue Montreal Light. This gives extra context to PEAK’s social media presence.



YouTube

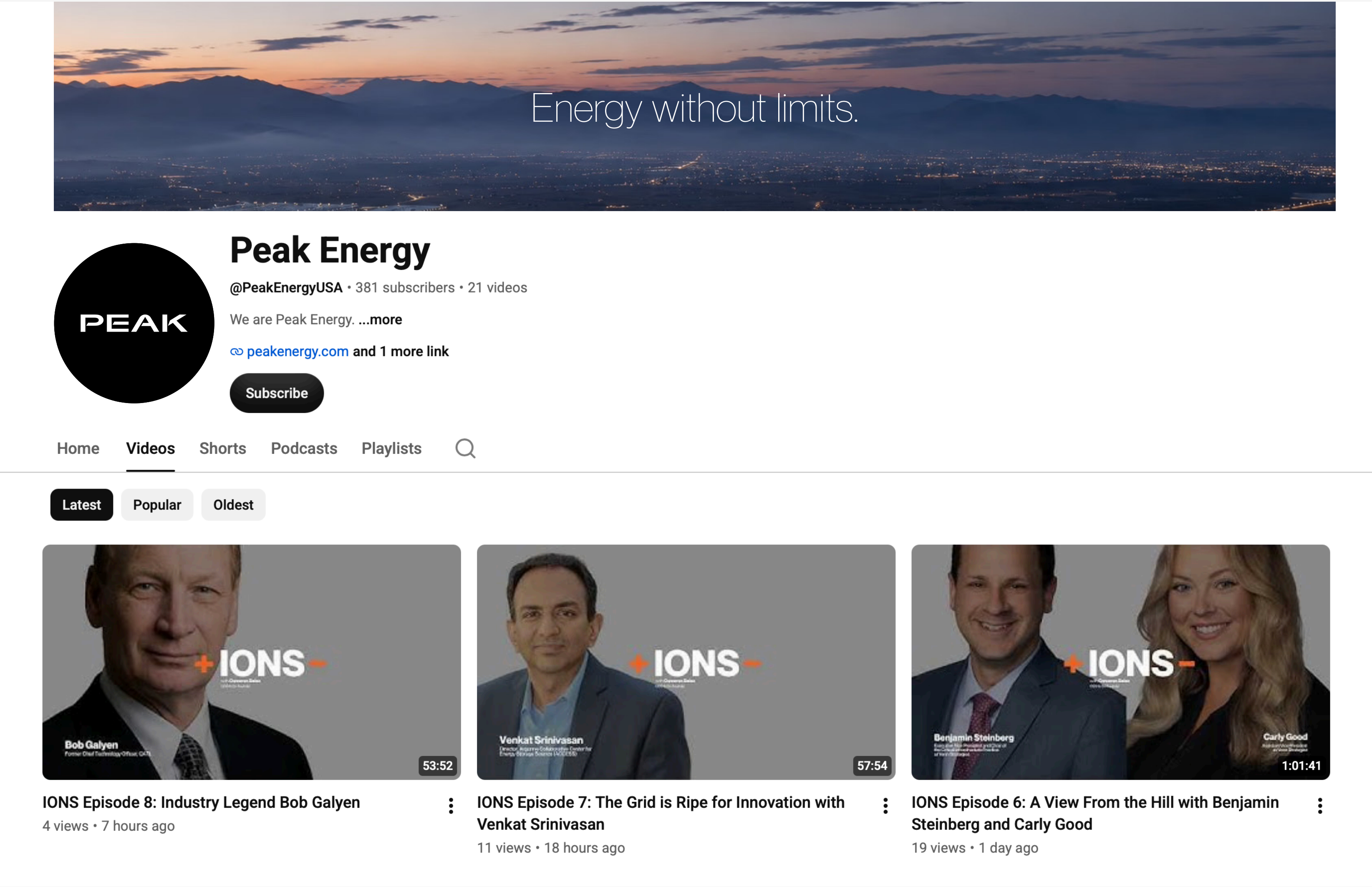
The YouTube profile is an important digital touchpoint for PEAK and should create a recognisable brand presence.

Profile Picture

The profile picture uses a black background with the PEAK logo in white to ensure strong contrast and brand recognition.

Background Image

The YouTube background image can use either brand photography or a defined brand color background. The tagline “Energy without limits.” is placed in the middle using Neue Montreal Light. The tagline is places in the middle since YouTube Banners change ratio based on the device. This gives extra context to PEAK’s social media presence.



Digital & Design System

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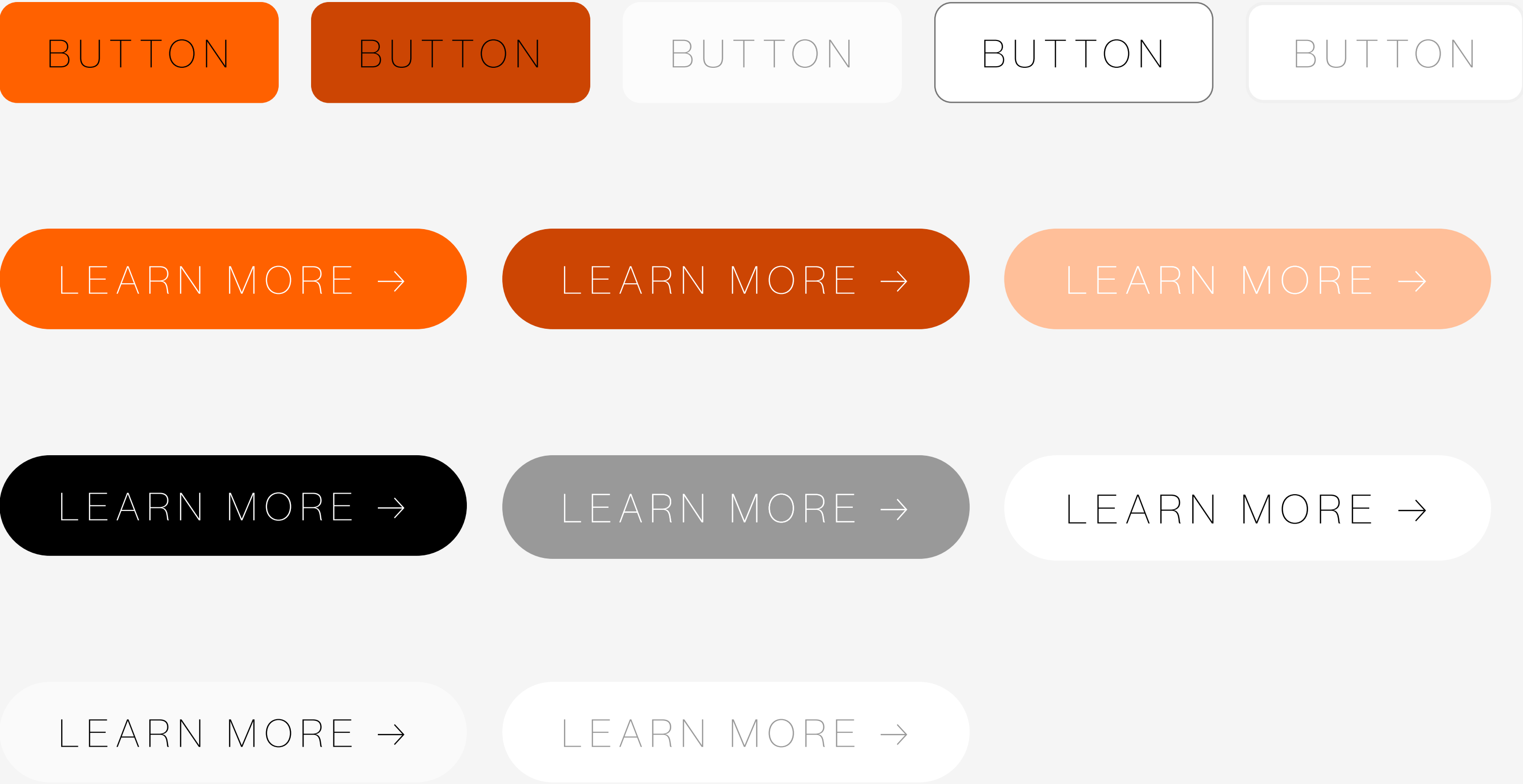


Buttons

Buttons use the Caption text style (**Neue Montreal Light with +25 tracking**) and are either in PEAK Orange palette, black, white or the gray palette. They trigger a single action.

Use Primary buttons once per view for the main action and Secondary buttons for supporting actions.

Buttons are available as rounded rectangles or circular buttons. Please refer to the button overview for available styles and the Figma file for detailed technical specifications.



Badge & Switch Label

Badges use the colors of the supporting palette (red, green, orange) and blue for information to highlight categories, labels, or key information. The length of the badge is determined by the lenght of the word.

The Badges use the Label text style in **Neue Montreal Light** with **+25 tracking**

Switch Labels

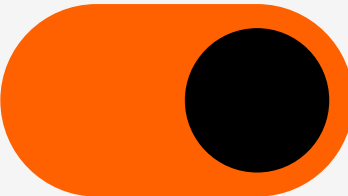
The Switch Labels are designed in the gray palette and orange and use Neue Montreal Light with +25 tracking.



Switch label



Switch label

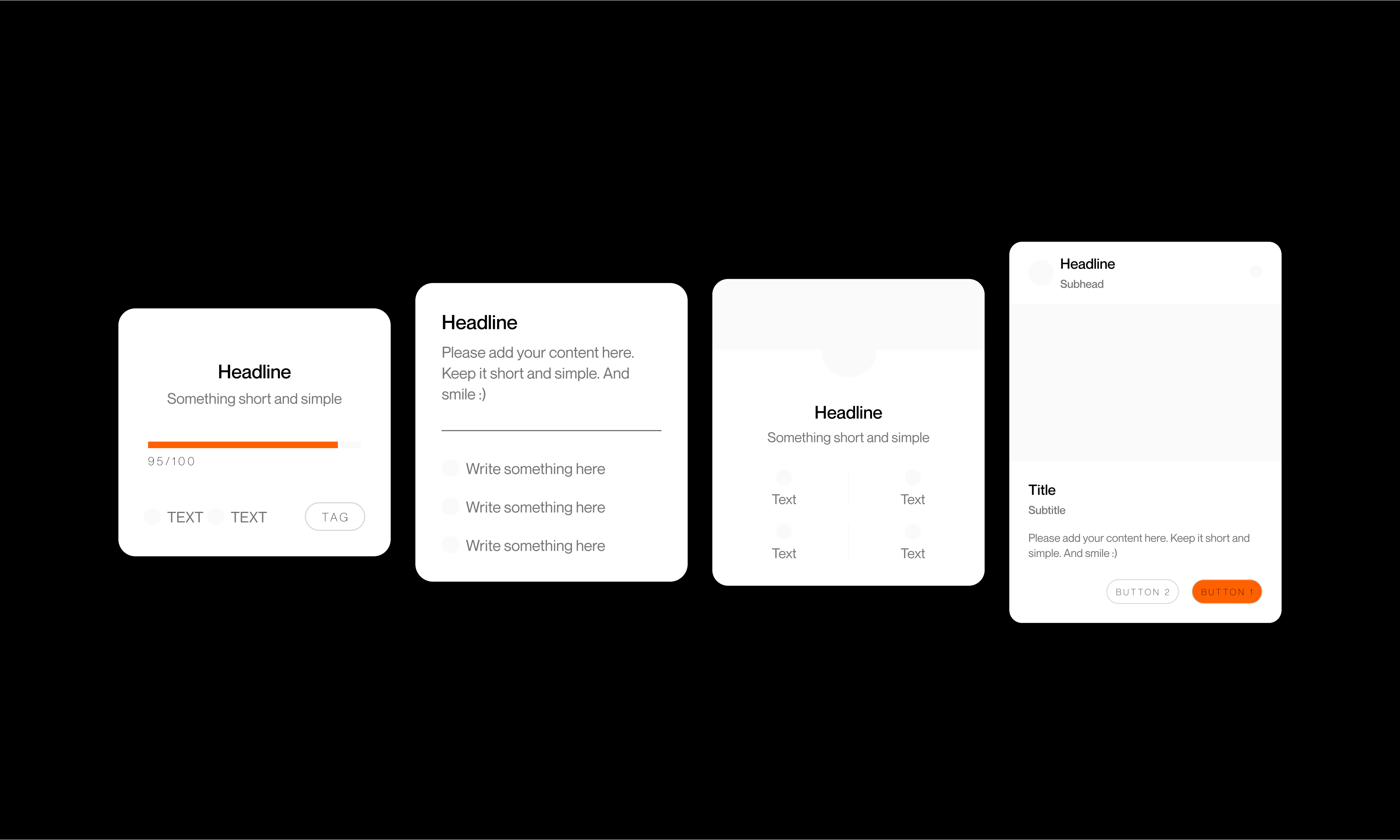


Switch label

Card Design

The Card Design provides a flexible design system that brings together the different text styles of PEAK and provides cohesive digital layouts.

For further technical specifications and component details, please refer to the Figma file.



Alerts

Alerts provide clear feedback and communicate important information to the user. They are designed using the supporting color palette.



Attention message

Short, actionable supporting detail goes here.



Critical message

Short, actionable supporting detail goes here.



Info message

Short, actionable supporting detail goes here.



Success message

Short, actionable supporting detail goes here.

PEAK

Contacts

Please reach out to the Marketing team with any branding or communications questions.

Anuschka Ried
Director of Growth & Marketing

Questions, concerns, thoughts or need more information?

Please find the contact person below.

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646-785-5509