

Brand Guidelines



DAVID CHONG

Founder, Chairman & CEO, Portcullis Group

David is the Founder, Chairman and CEO of the Portcullis Group. He has been described by the Singapore Academy of Law as “the Guru of Asian Family Offices”; and is regarded as the Father of Trusts in Singapore.

The aim of these guidelines is to present the elements of David’s personal identity — monogram, colour, typography, imagery, and words — and to show how they combine, so that anything carrying his name is consistent, and unmistakably his.

The identity is the Portcullis marketing surface, worn personally: the burgundy and gold of the group David founded, set in Inter, and governed by the same restraint. The Portcullis heraldic crest and wordmark remain the group’s registered marks and are never used here — the DC monogram takes their place.

These pages are written for the editors, designers, and colleagues who present David — in press, in print, and on screen. Nothing on davidchong.co is drafted in David’s name; everything is reproduced from what he has published or his office has approved. These guidelines keep it that way.



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One principle governs every page that follows: **reproduce what is approved, exactly.**

01

Monogram

Two letters in gold on burgundy, framed by a hairline — the mark that stands where the family crest may not.



The DC monogram

The monogram is the single graphic identifier of the personal brand: the letters **DC** set in Inter Bold, outlined to vector paths, in gold on a burgundy tile, within a gold hairline frame — the same hairline motif that runs through the site and its article covers.

The artwork is deterministic: frozen vector paths, never live text, so the mark renders identically everywhere with no font dependency. Flat fills only — the discipline permits no gradients.

It is deliberately not the Portcullis crest. The heraldic crest and wordmark are registered marks of the group, used only with the Group President’s Office’s written approval. The monogram exists so David’s personal surfaces never need to borrow them.



Symbol — primary artwork (SVG)

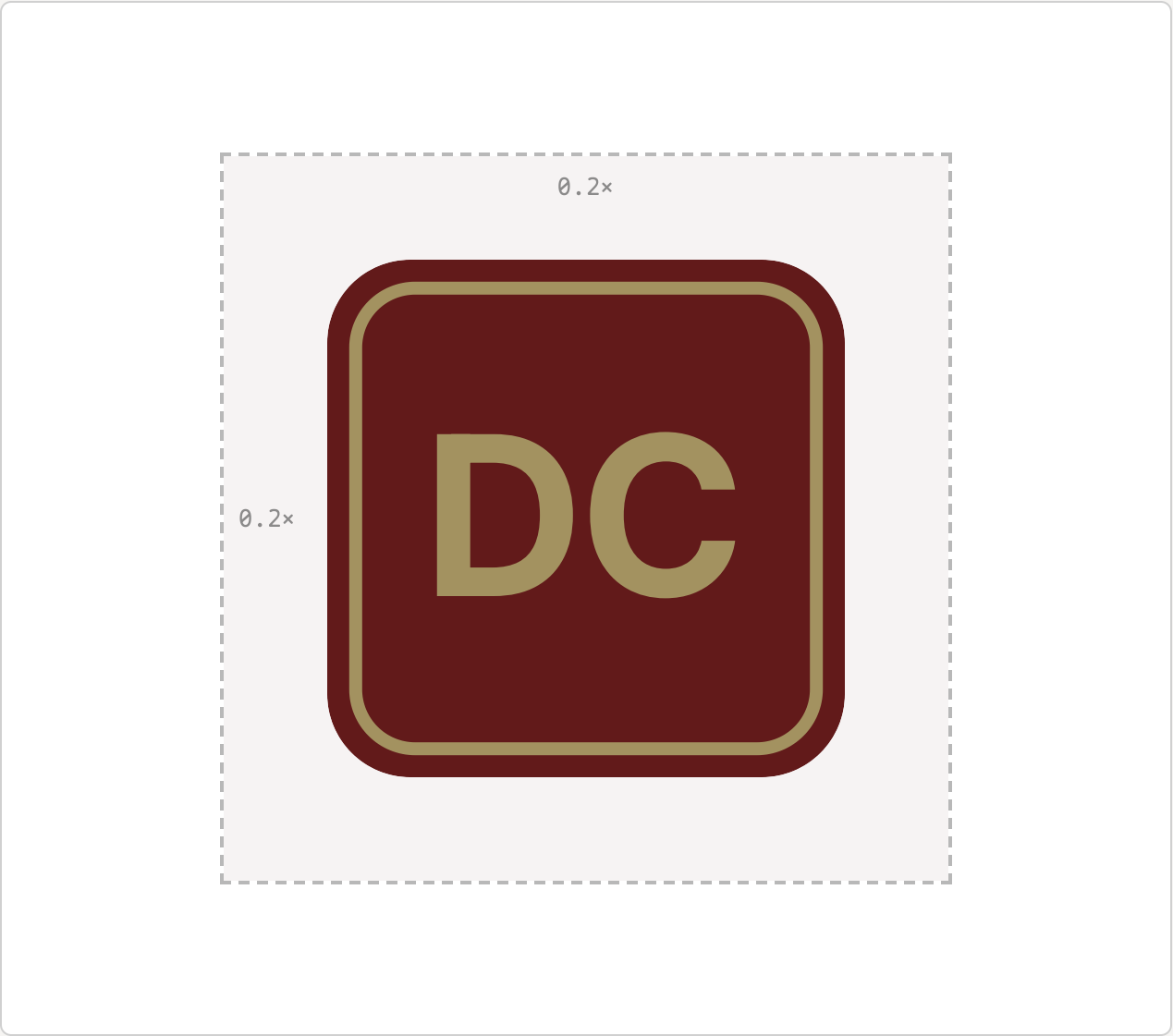
Tile	Burgundy #621A1A, corner radius 16% of tile width
Letterforms	Gold #A39260 · Inter Bold, outlined to paths (fontTools) — never a live text element
Frame	Gold hairline inset — echoes the site’s article-hero motif
Canonical file	assets.davidchong.co/favicon/favicon.svg
Raster set	favicon.ico · apple-touch-icon.png (full-bleed tile; iOS masks its own corners)
Provenance	Candidate A2 of the August 2026 monogram exploration, selected 2026-08-06

Clear space & minimum size

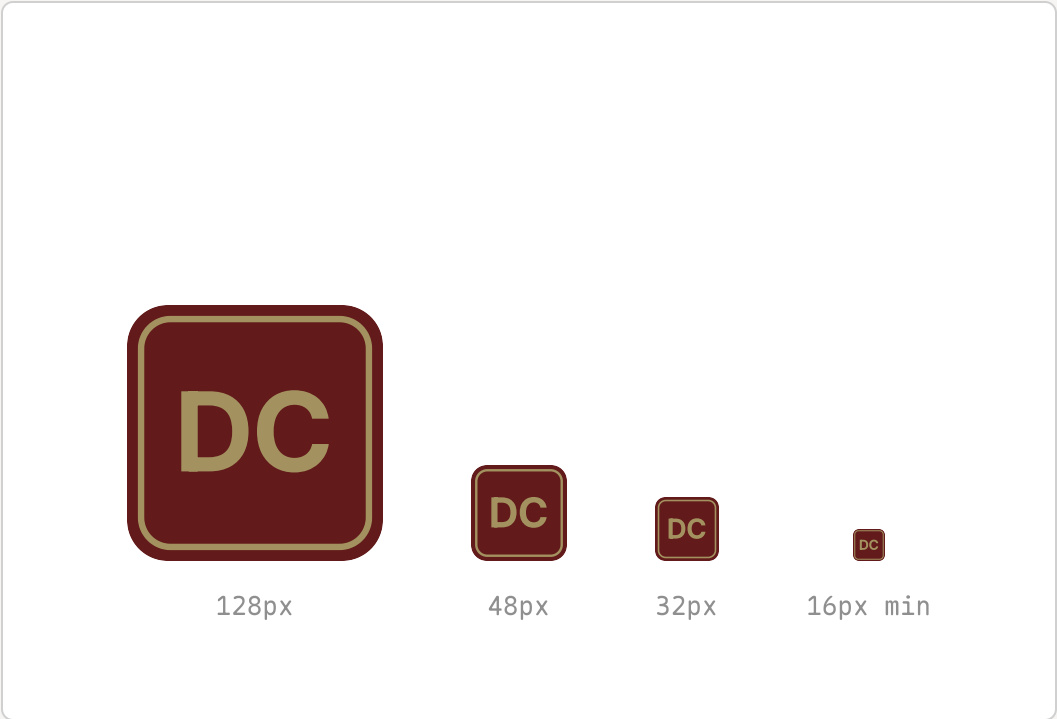
Preserve a margin of clear space around all four sides equal to **20% of the tile width**. No other graphic element or text may enter this area. The zone may be slightly reduced in cramped electronic contexts — favicons and app grids supply their own spacing.

The minimum reproduction size is **16 px** on screen and **6 mm** in print — below these the hairline frame closes up against the letterforms.

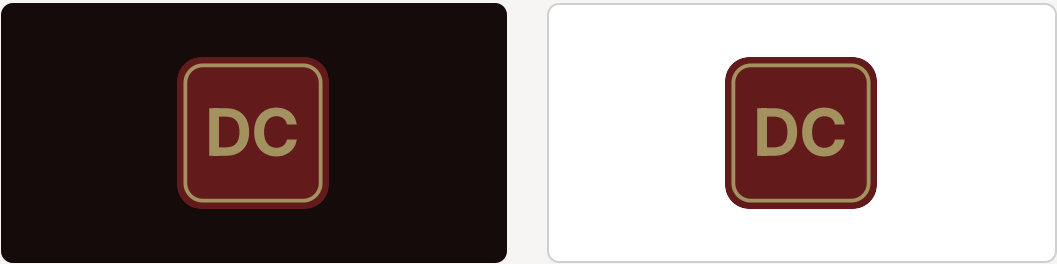
Always serve the mark from its canonical URL. It is hosted once, on the site’s asset host, and referenced absolutely — the repository bundles no copies, so a single overwrite updates every surface.



Clear space — 20% of tile width on all sides



Scale — browser tab to title page



On dark and light — the tile carries its own contrast

Misuse

The mark shown on the previous pages is the only authorised form. No alternate versions are permitted.

The general rule is simpler than the list: **use the artwork as supplied, from the canonical URL, and change nothing**. Two failures are particular to this identity — adding a gradient (the discipline is flat colour) and substituting the group’s heraldic crest, which no personal surface may carry.



Do not recolour the tile or the letterforms



Do not add gradients, gloss, or effects — flat fills only



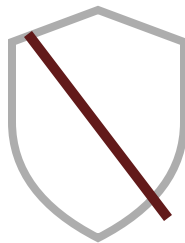
Do not re-set the letters as live text in any face



Do not stretch, compress, or distort



Do not rotate or tilt the mark

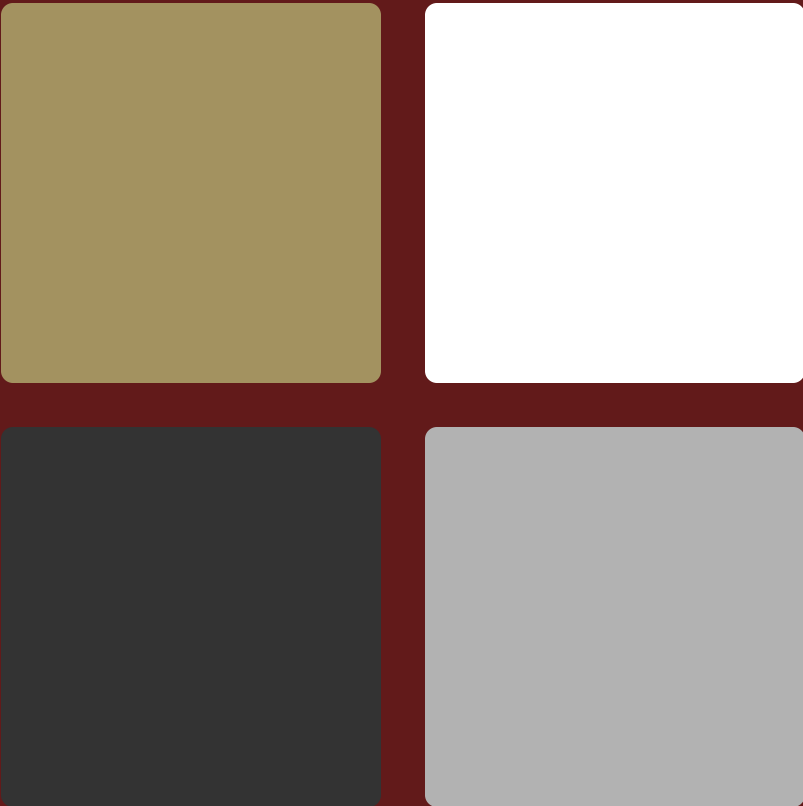


Do not substitute the Portcullis crest or wordmark — registered marks, used only with Group President’s Office approval

02

Colour

Burgundy for authority, gold for accent, charcoal for words, silver for quiet — and never a gradient between them.



Core palette

Four colours carry the identity, shared verbatim with the Portcullis marketing surface: **Burgundy**, the primary; **Gold**, the accent — never a primary fill; **Charcoal** for body copy (never pure black); and **Silver** for borders, dividers, and supporting tints.

Print values are the group’s official CMYK conversions from the Portcullis identity guidelines. Tint steps are shown on each swatch; on screen, pick from the token ramps overleaf rather than mixing new tones.

Gold

#A39260
R163 G146 B96
C0 M10 Y41 K36

Burgundy

#621A1A
R98 G26 B26
C0 M73 Y73 K62

Charcoal

#333333
R51 G51 B51
C0 M0 Y0 K80

Silver

#B2B2B2
R178 G178 B178
C0 M0 Y0 K30

DIGITAL-ONLY TONES

mist #F6F5F3 · light ground

ink #150B0B · dark ground

raised #1F1212 · dark card

edge #3A2323 · dark border

Working ramps

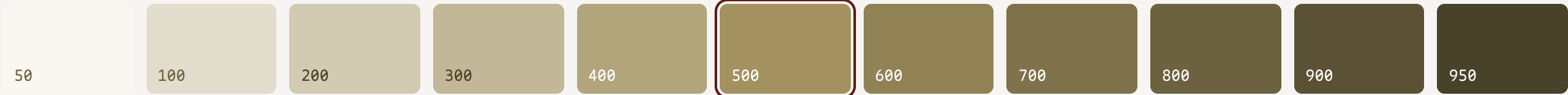
On screen the two brand hues expand into token ramps — **primary**, from Burgundy, for structure and CTAs (600 is the canonical burgundy; 700 is the sanctioned button-hover tone); and **accent**, the canonical gold scale, for eyebrows, hairlines, icons, and hover highlights only.

Dark mode is burgundy-anchored, never grey: ink ground, raised cards, white body text, and gold — not burgundy tints — for links, icons, and accents, where it reads embossed rather than bright.

PRIMARY — FROM BURGUNDY



ACCENT — THE CANONICAL GOLD SCALE



Roles

Headings on light — Burgundy · body copy — Charcoal · CTAs — primary-600, hover 700 · eyebrows, rules, icons — Gold · borders — Silver · grounds — White / mist

Dark mode

Ink ground · raised cards · edge borders · white text · gold links and accents — heritage, not neon.

Discipline & accessibility

The surface discipline is absolute and deliberately austere: **no gradients**, no glass, shadows no deeper than a whisper, corner radii no rounder than 6 px. Restraint is what makes the burgundy read as heritage rather than decoration.

The contrast table is why the rules hold. Burgundy and charcoal carry text superbly; gold does not — it fails body-text thresholds on both white and burgundy, which is precisely why it is confined to accents, large display settings, and hairlines.

Flat colour only No gradients anywhere — tiles, panels, artwork, and charts are single fills from the palette.	Depth ceiling Nothing above shadow-sm; elevation comes from hairlines and tone, not blur.	Radius ceiling Corners cap at rounded-md (6 px) — softened, never pill-shaped.
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PAIRING	RATIO	WCAG	USE
Burgundy on White	12.5 : 1	AAA	Headings, CTAs on light surfaces
White on Burgundy	12.5 : 1	AAA	Divider titles, button labels, dark surfaces
Charcoal on White	12.6 : 1	AAA	Body copy on light
White on Ink	19.4 : 1	AAA	Dark-mode body copy
Gold on Ink	6.3 : 1	AA	Dark-mode links, icons, accents
Gold on Burgundy	4.1 : 1	Large only	Display settings, eyebrows, hairlines — never body text
Gold on White	3.1 : 1	Fails	Decorative accents only — the accent-only rule, in numbers

03

Typography

One Latin face for everything read, one mono for everything technical, two Noto faces for Chinese — all self-hosted.



Inter

Inter is the single Latin typeface: display, body, interface, and documents alike. It is used as a variable font with the full 100–900 weight axis and true italics, with optical sizing engaged everywhere (`font-optical-sizing: auto`).

It is also the group’s unified face — the same face serves Portcullis, Fusang, and every sibling brand — so David’s surfaces and the group’s read as one family.

The fallback is the system sans, deliberately with no intermediate web font: an asset outage degrades quietly to the reader’s native stack.

The quick brown fox
jumps over the lazy dog

Light 300 — large display statements

Medium 500 — labels, buttons, links

Bold 700 — page titles, the monogram

Regular 400 — body text

SemiBold 600 — headings, the name-as-wordmark

Italic — true italics for titles & emphasis

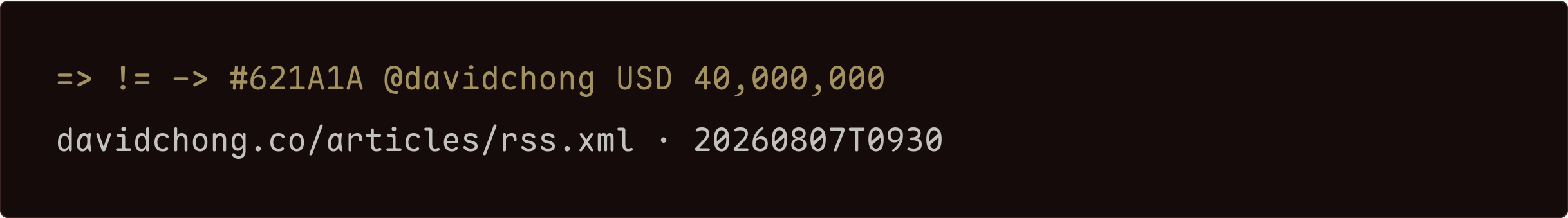
Canonical weights: **400 / 500 / 600 / 700**, with 300 reserved for large display settings. There is no separate logotype — where a wordmark is needed, the name is set in Inter SemiBold with wide tracking, as on the cover of this document.

Maple Mono NL & Noto Sans

Maple Mono NL sets everything technical: URLs, dates, file names, and code. The NL build strips coding ligatures so characters render literally, and its character-variant features (cv01, cv32–cv37) are mandatory wherever the face appears.

Noto Sans SC and TC carry Simplified and Traditional Chinese, activated per locale so English pages never fetch them. The two are distinct fonts — never substitute one script’s face for the other.

All four families are SIL OFL licensed and self-hosted at `assets.henrychong.com/fonts/`, the personal sites’ shared font host — no font CDNs, no tracking, no licence risk.



Maple Mono NL — ligatures off, character variants on

保得利信誉通集团创始人

Noto Sans SC — zh-CN / zh-SG / zh-MY

保得利信譽通集團創始人

Noto Sans TC — zh-TW / zh-HK

Type in practice

The working scale from davidchong.co. Sizes step down gracefully on small screens; line length stays near 70 characters for reading comfort.

Headings are Burgundy on light and White on dark; body copy is Charcoal, never pure black; links are burgundy on light and gold on dark, always underlined on hover states the reader can see. Emphasis is italic; bold is structural.

ROLE	FACE & WEIGHT	SIZE	NOTES
Page title	Inter Bold 700	48 / 36 px	Burgundy; tight leading
Section heading	Inter SemiBold 600	30 px	Sentence case
Card / item title	Inter SemiBold 600	20 px	
Body	Inter Regular 400	16–18 px	Charcoal; line height 1.75 in long-form prose
Eyebrow / label	Inter Medium 500	12–14 px	Uppercase, tracked, gold
Technical / dates	Maple Mono NL 400–500	14–16 px	URLs, timestamps, 404 paths

SPECIMEN — THE REGISTER OF THE HOUSE

Portcullis is one of the largest independent trust, fund and family office service providers in Asia. With a rich history of servicing clients for over 40 years, it has a wide range of professional expertise in running successful wealth management companies.

04

Imagery

One photographic set, used consistently — and artwork that keeps to hairlines and flat colour.



Photography

The approved photography is a **single consistent set**: a primary headshot, a half-body portrait — which also serves as the site’s home-page image — and a square crop for avatars, all supplied from the media kit at davidchong.co/media-kit.

Use them as supplied. No filters, recolouring, mirroring, compositing, or AI alteration; crop only to the aspect a layout requires. Print-grade originals are available on request from David’s office.

Article covers are a different species: flat-colour infographics in the palette, framed by the gold hairline — drawn artwork, never stock photography.



Headshot — preferred for press use



Half-body — the site’s home portrait



Square — avatars & social

No banner asset exists, deliberately — sections that would need one are omitted rather than improvised. Older photography is archived and is not for new use.

05

Words

Nothing is written in David’s name. Everything is reproduced from what he has published, or his office has approved.

Reproduce what is approved, exactly.

The one rule every page of davidchong.co obeys

The fidelity doctrine

David’s words are the most protected asset in this identity. The site and every derivative surface obey a single doctrine, and these guidelines extend it to anyone presenting him.

These guidelines document the opposite of a voice to write in: **no one writes as David**. The register you can quote is already published; the register you need newly written comes from his office.

When quoting: excerpts are verbatim, ellipses mark omissions, and honorifics keep their sources — “the Guru of Asian Family Offices” is the Singapore Academy of Law’s phrase, always attributed to it.

The biography is official

Reproduced verbatim from the document approved by David’s office, dated and provenance-tracked. It is corrected only against a refreshed approved document — never adjusted locally, however small the fact.

Articles are verbatim

Every article is a word-for-word reproduction of a piece David published — paragraph order, semicolons, parentheticals and all — with its canonical source attributed beneath. Presentation changes are individually recorded and test-guarded.

Changes come as requests

Content changes arrive as dated request files from David’s office and are validated against the site’s published rules before anything is applied. Gaps are queried, never guessed.

The boundary

Press statements, new quotes, and anything not yet published are requested from David’s office. If it cannot be sourced to a publication or an approval, it does not ship.

Assets & contact

Media kit	davidchong.co/media-kit
This document	davidchong.co/brand-guidelines
Biography	davidchong.co/bio
Site & media-kit assets	assets.davidchong.co
Editorial imagery	content.davidchong.co
Social channels	davidchong.co/linkedin · /youtube
Enquiries	davidchong.co/linkedin

The photography and biography in the media kit are supplied for press and editorial use. For any use of the monogram beyond press contexts — and for anything the media kit does not answer — ask David’s office first.

The identity asks for restraint rather than invention. Held to these pages, everything issued in David’s name looks as it always has — which is precisely the point.

