

2

APPLYING STYLE

City of Edmonton

**VISUAL
IDENTITY
STANDARDS**

Designer's Edition 1.0 © The City of Edmonton 2016

A grayscale photograph of a woman with long, dark, wavy hair looking down at a document. A large, semi-transparent blue rectangle covers the lower two-thirds of the image, serving as a background for the text. A small, solid olive-green rectangle is positioned on the left side, overlapping the top edge of the blue area.

DRESSING IN STYLE

What gives a visual identity system its style is how well each of us applies it in everyday use. Consistently applied, it will give all the right people—City staff and customers, neighbours, citizens and visitors—the very best impression of the organization. Which is how good relationships start.

The people who work at The City of Edmonton have a great history of building strong relationships and inventing brighter futures. That's at the heart of our City's visual style. Aimed more toward a professional designer than an office worker, this easy-to-follow style guide explains how our visual identity works.

After reading this guide, visit the online Visual Identity page to download Edmonton logos, design resources and artwork templates.

www.edmonton.ca/visualidentity

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USING THESE STANDARDS

Visual standards brighten up our communications, improve our information channels and increase the value of our organization. By using our standards the right way, we improve the quality of our connections with our audiences—and how we interact with them every day turns into our brand over time.

The City of Edmonton **VISUAL IDENTITY STANDARDS – BOOK 2 APPLYING STYLE** lays out the rules for applying our visual style.

This guide book unpacks the visual tools you need to produce your own communications and marketing materials. It also outlines the steps you'll need to follow to build a consistent and compelling message. *This guide is the second part in a series that addresses the complete communication of the brand's values, ideals and personality.*

This guide is in effect until the next official update. Please check edmonton.ca/visualidentity for latest version and access to full logo library.

The purpose of this guide is to provide a general approach to using the visual system, but not to detail every possible application that might arise. For more information or help in interpreting any guide book in this series, please contact:

Visual Identity Team
City of Edmonton

visualidentity@edmonton.ca

INTRODUCTION TO STYLE

By consistently applying the visual building blocks in this guide book you will help create a stronger relationship with our audience, strengthen the City's brand and help build trust in our City's operations.

The City's visual style is based on a modular design system. The logo is the main building block for the system's grid architecture.

THE GRID

The grid is the framework that supports all other visual style elements of our brand. It's structure allows the designer to directly build on the visual brand, and the flexibility to create individual designs that stand out.

LOGO

The square City logo is our symbol of trust. But it's also a symbol of change. So we designed our visual system to allow it to move on the page to link different individual elements together into one theme—to create our [ONE CITY](#) brand.

TYPOGRAPHY

Type and spacing are the bricks and mortar of our visual brand system. Using this guide you'll learn how to lay those bricks into place for effective communications.

COLOUR BLOCKS

The 64-colour palette offers you nearly limitless possibilities for expressing the right tone and mood in your communications piece.

PHOTOGRAPHY

Our photography should reflect the diversity and character of our city—authentic and celebratory. It should capture our connection to each other, our environment and our diverse communities.

(For more on logo, typography, colour and photography, refer to Book 1: Foundational Elements.)

LAYOUT GRID

The layout begins with The City of Edmonton logo. The square is the basis of the visual identity system and is its foundational building block.

In this system, the modular grid is based on the Golden Section¹ which begins with the square. The grid is used to design all applications from single pages to long documents.

The layout grid is a combination of columns, margins, baselines, and vertical divisions tied to Golden Section proportions. Each snapline on the grid offers an opportunity to extend the visual identity creatively while maintaining a sense of organization.

The grid is designed to be used in every medium. Columns may be rearranged to fit the wide variety of rectangular shapes and sizes available in various media.

FILE ACCESS

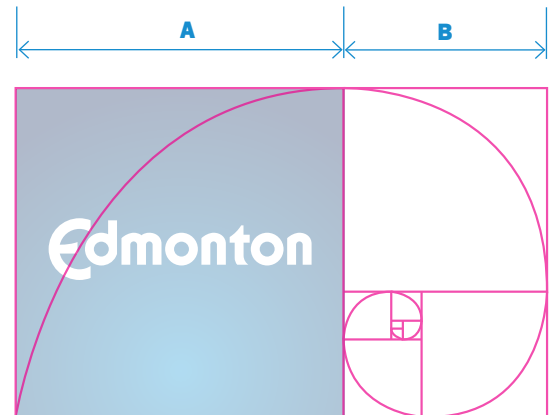
Adobe InDesign files are available for all standard measure grids. Non-standard measure grids require building within the design application.

See PG 12 for grid formulas for common applications

1. The Golden Section or ratio has been used in Western art and architecture for more than two thousand years. The ratio is a special number found by dividing a line into two parts so that the longer part divided by the smaller part is also equal to the whole length divided by the longer part. It is often symbolized using phi, after the 21st letter of the Greek alphabet. In an equation form, it looks like this:

$$a/b = (a+b)/a = 1.6180339887498948420...$$

The ration is typically reduced to 1.618
To apply the ratio: **B** x 1.618 = **A**

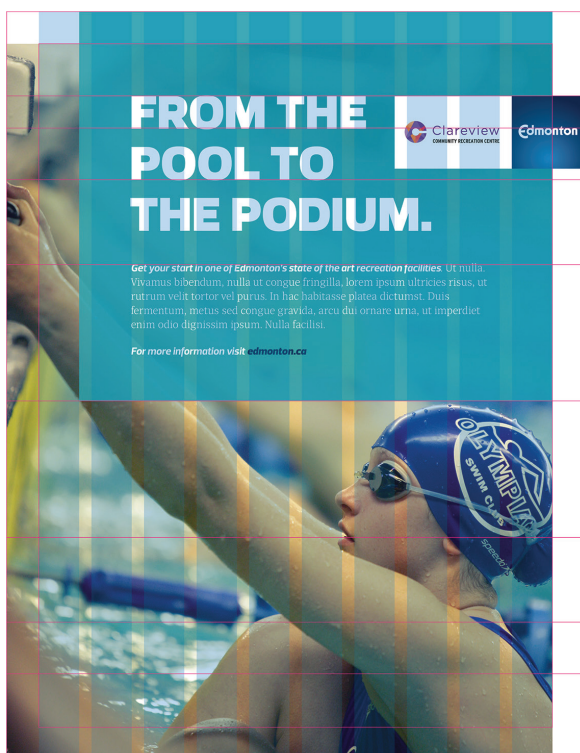


APPLYING THE GRID

The grid uses a simple layout principle that includes:

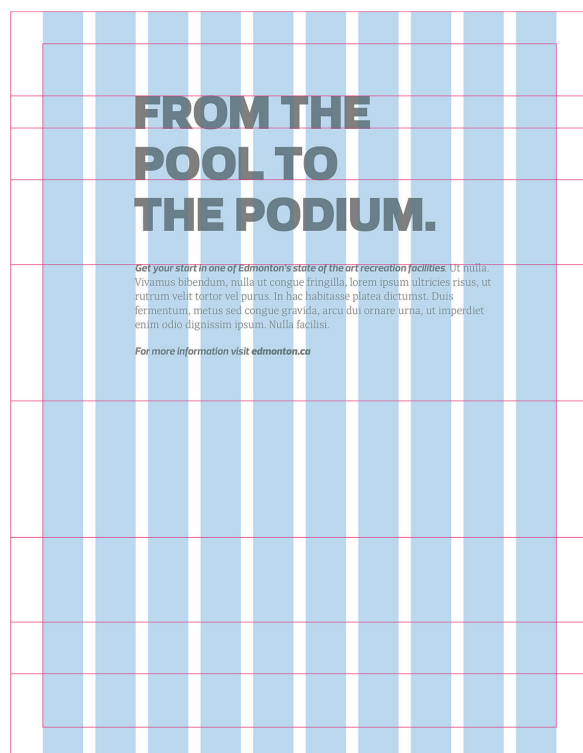
- Photography cropped away from two (2) edges suggesting there is more to the graphic story
- Colour block overlays should share one (1) common edge with the image and one (1) common edge with the document edge
- Typography that aligns or breaks the grid according to content and message type
- Logo which always aligns with the right portion of the layout*

**bleed determined by media size and reproduction method*



STANDARD LTR GRID (8.5" x 11.0")

Example of grid units including columns and vertical divisions.

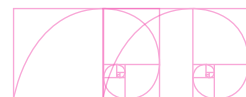


Margin: 0.474"
Columns: 10 with 0.181" Gutters
Vertical Divisions: 8 (standard)

Scaling margins:
Use standard US-LTR (U.S. Letter) and scale margins proportionally using the measurement guide in Appendix A.

BUILDING THE GRID – STEP ONE

Grids are used for corporate communications on all media formats. Every grid is built using the same formula. The standard grid is US-LTR (U.S. Letter).



0.181" 0.474"

1. SET YOUR MARGINS

After establishing your document size, choose the margin size. (See Measurement Guide PG 12.)

Sample shown is 0.474"

2. SET YOUR COLUMNS

Set 10 columns inside the text margin using a gutter suitable to document style and content. Documents smaller than US-LTR should use 6 columns and 4 columns at smallest size.

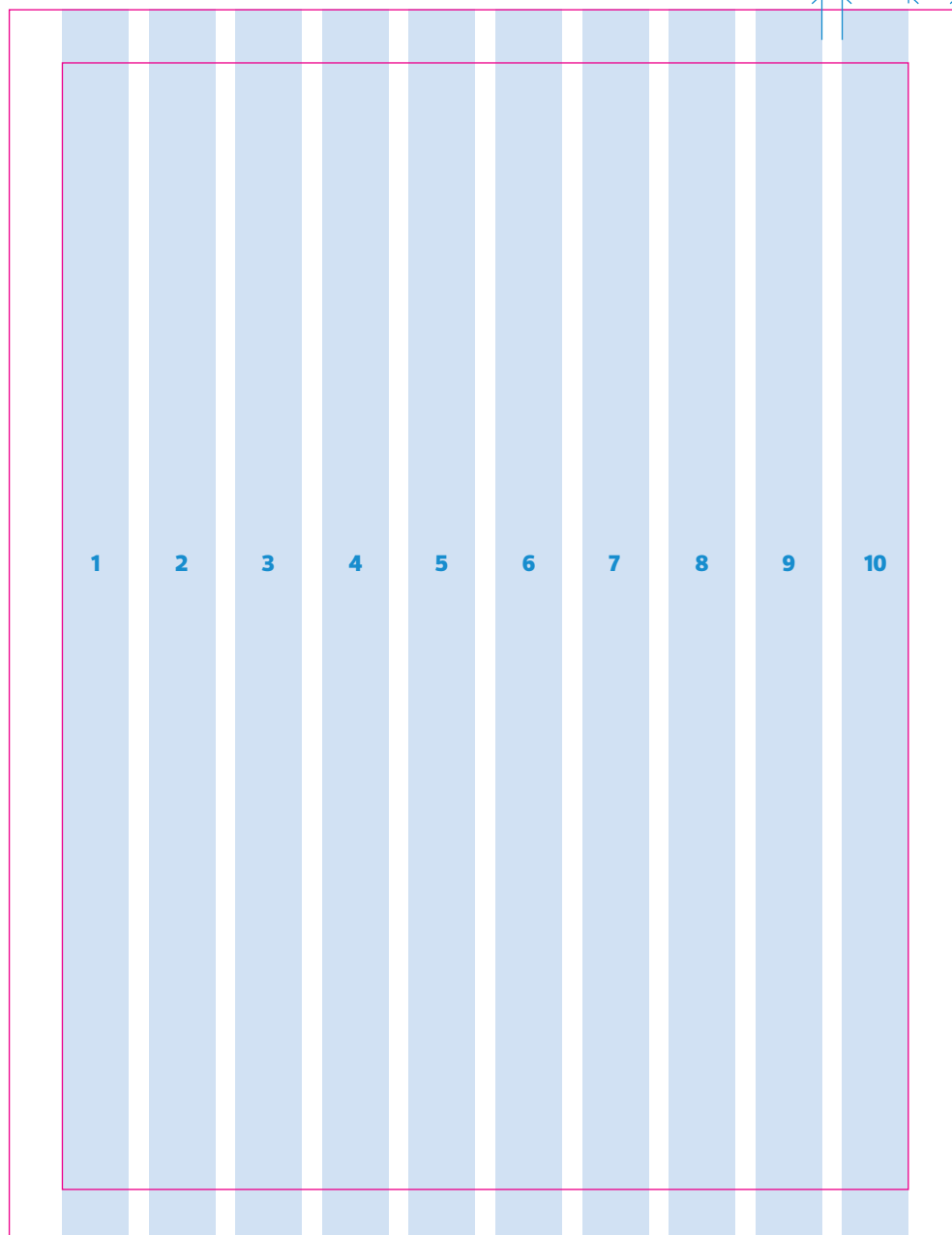
3. ADJUST GUTTERS

Gutters may be adjusted based on your media size and contents. (See Measurement Guide PG 12.)

Sample shown is 0.181"

FILE ACCESS

Adobe InDesign files are available for all standard measure grids. Non-standard measure grids require building within the design application.



BUILDING THE GRID – STEP TWO

The layout grid has a unique approach to modular design. It consists of vertical divisions to standardize placement of type and logo elements for like-minded media projects. This ensures that templates and format-specific documents are capable of accurate reproduction. It also provides fixed options for the logo ensuring that it **ALWAYS ALIGNS** to a graphic device or type element.

1. SET YOUR VERTICAL DIVISIONS

If not using a template, set the vertical divisions manually using the values shown. All measurements are set from the margin. Values are the same for all media sizes.*

There are (8) divisions for all portrait applications. Landscape* applications only require the top (5) divisions.

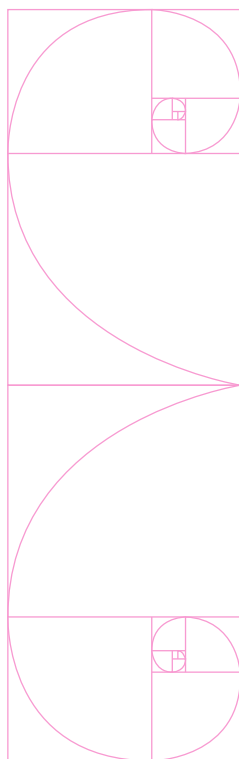
2. THE HORIZON LINE

The horizon line (HL) is a division break in the grid. In portrait layouts the horizon is where the grid pattern reflects and repeats up and down. It is located in the lower half of the layout (see HL between x and x).

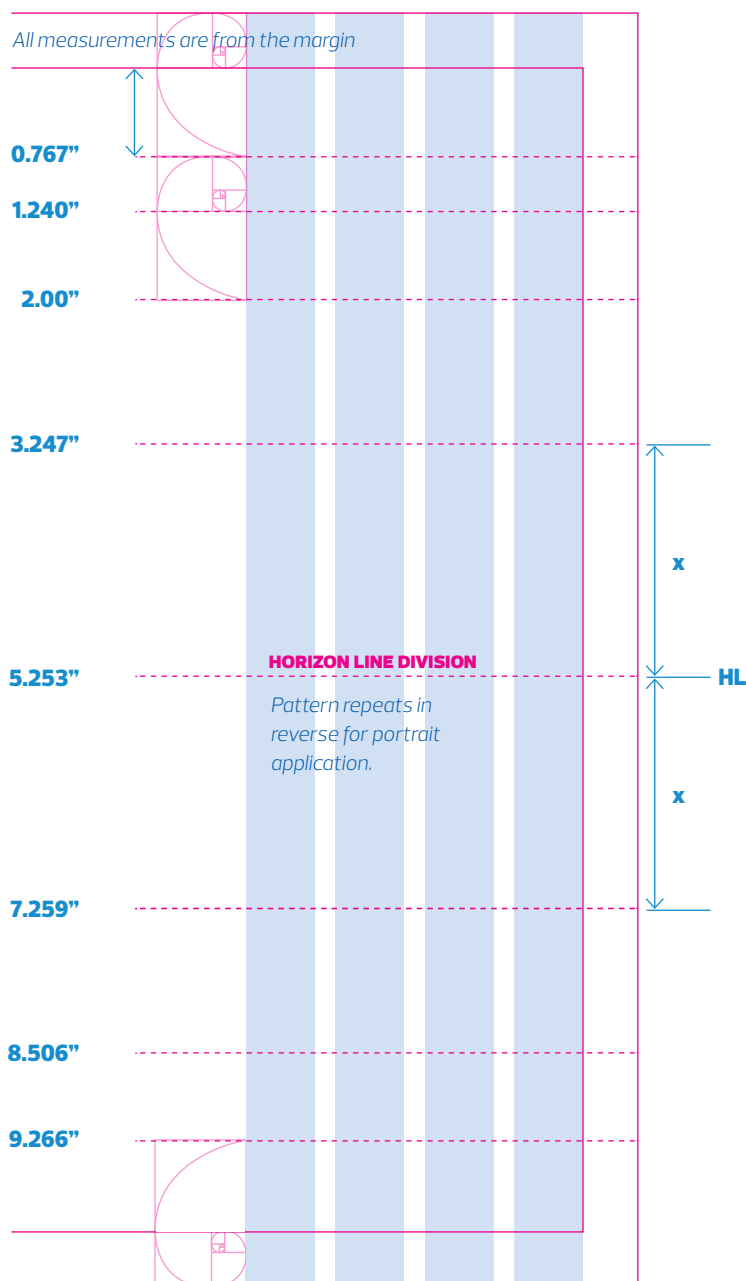
In landscape layouts the horizon is the bottom frame edge of the layout. There is no reflection and repeat of the pattern in landscape layouts (see PG 10).

The horizon line only applies to grid construction. In use it is just another snapline.

***You will be required to scale the vertical divisions for all non-standard media.**



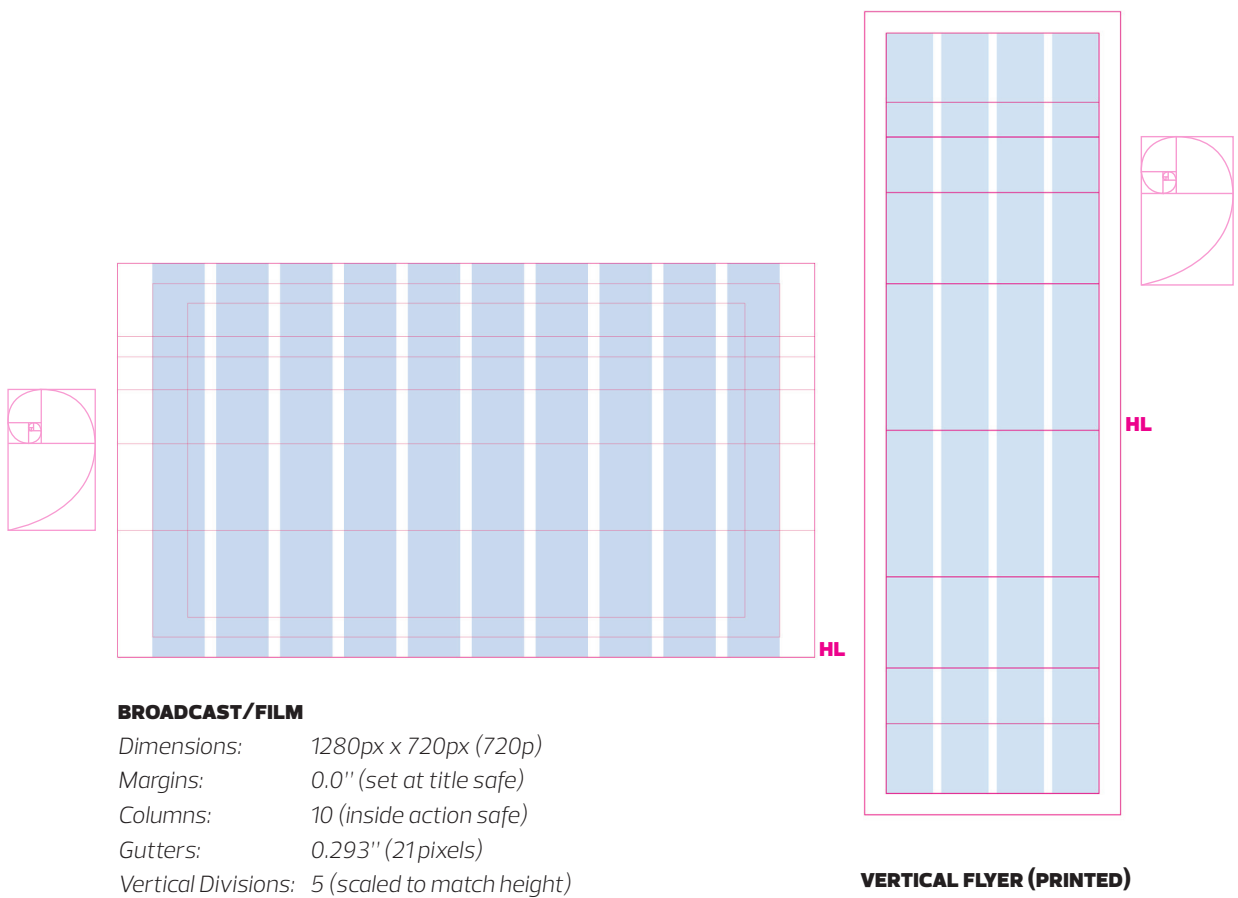
The Golden Section pattern repeats throughout the layout. Some examples shown.



ADJUSTING THE GRID

Grids are meant to provide a foundation and require adjusting for varying media and media requirements (e.g. broadcast media). For instances where your medium is not covered, please use the suggested scaling rules found on pages 8–9.

The following are examples to help guide your process. Note the locations of the horizon lines (HL).



BASELINE GRID

The baseline grid is designed for use with heavy text documents or manuals. When used, it is intended to govern the entire document and not sections. The grid starts at the first vertical division to allow for proper spacing at the top of the document. Both grids may be used in the same document.

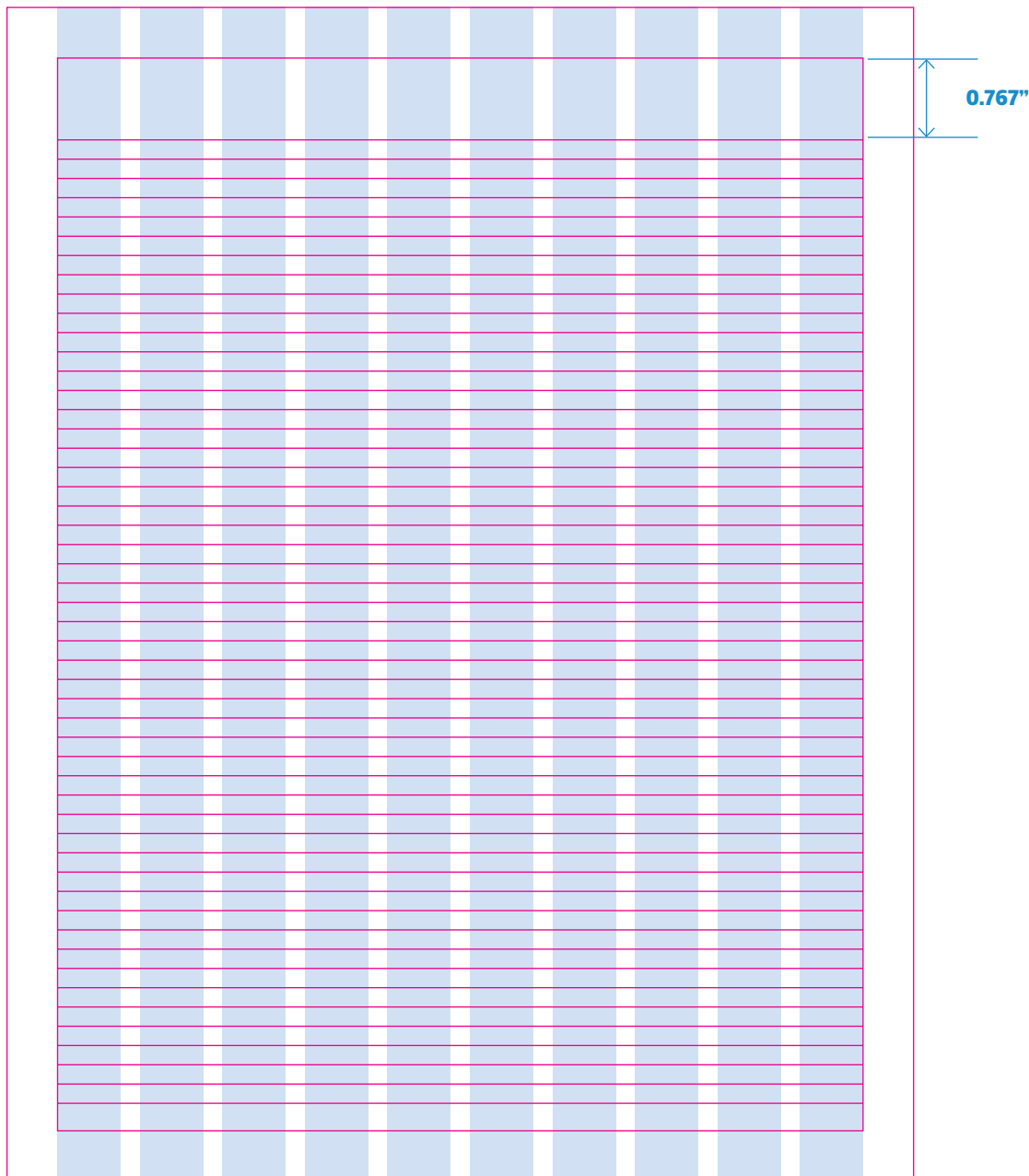
INDESIGN® SETUP

You can setup and control the baseline grid using Adobe InDesign. To setup the grid, go to **PREFERENCES** -> **GRIDS**.

Start: 0.767"

Relative to: Top Margin

Increment every: 13pt



GRID MEASUREMENT GUIDE

The following table contains the precise information required to build a layout grid for common vertical (portrait) and horizontal (landscape) media. Large format or non-traditional sizes should follow the previous steps.

SCALING VERTICAL DIVISIONS:

Vertical divisions are established from the top of the media. Each measurement is indicated on Page 9.

To accurately scale vertical divisions – use the US LTR (U.S. Letter) default grid measurements and scale according to media height.

ie) LTR → TABLOID = 155%

VERTICAL / PORTRAIT

Common Name	SIZE	Margin	Columns	Gutter	Vertical Div.
Postcard	4.0" x 6.0"	0.293"	4	0.112"	4
Flyer Quarter Page	4.25" x 5.5"	0.293"	4	0.112"	4
Flyer Long	3.5" x 11.0"	0.293"	4	0.112"	8
Flyer Half Page	5.5" x 8.5"	0.293"	6	0.112"	6
Brochure Cover	3.6875" x 8.5"	0.293"	4	0.112"	6
US LTR	8.5" x 11.0"	0.474"	10	0.181"	8
US LGL	8.5" x 14.0"	0.474"	10	0.181"	8
US TABLOID	11.0" x 17.0"	0.767"	10	0.181"	8* SCALED
Poster	18.0" x 24.0"	1.240"	10	0.293"	8* SCALED

HORIZONTAL / LANDSCAPE

Common Name	SIZE	Margin	Columns	Gutter	Vertical Div.
Postcard	6.0" x 4.0"	0.293"	6	0.112"	4
Flyer Quarter Page	5.5" x 4.25"	0.293"	6	0.112"	4
Flyer Half Page	8.5" x 5.5"	0.293"	10	0.112"	4
US LTR	11.0" x 8.5"	0.474"	10	0.181"	6
US TABLOID	17.0" x 11.0"	0.767"	10	0.181"	8
Poster	24.0" x 18.0"	1.240"	10	0.293"	8* SCALED

THE VISUAL SYSTEM: LAYOUT

The City of Edmonton Identity System is a combination of type, colour, photography used to express the brand personality through marketing and communications materials.

The following pages provide a description of how each element is applied to the layout grid and the relationship between all the layout elements. Samples are included to demonstrate how the elements are combined using basic graphic design principles to create on-brand materials.

WHO IS THIS FOR?

The information is technical in nature and documented for use by creative agencies and communications advisors who have a working knowledge of design and design applications.

Communications advisors who work with design professionals or with design applications should use the information and samples to guide decisions based on the need of the creative or marketing initiative. Content, media and audience will impact design decisions and may require you look beyond the guide.

Creative agencies should use the information as a starting point and rely on their professional evaluation of the project (strategy), design expertise and conceptual skills to expand the visual system.

SETTING TYPE AND COLOUR: BASICS

Typography and colour help establish tone and create visual associations with services, programs and events. Choice of font including colour and size may influence comprehension and affect action. The colour blocks should bridge the image and copy allowing a seamless integration of both literal and suggestive notions. Size and position of the type and colour boxes should be determined by content and communications purpose.

**COLOUR BLEEDS
OFF EDGE**

1. COPY REVIEW

Determine the title and additional text for your document.

2. TYPE PLACEMENT

Choose a vertical division as a baseline for all type sections. Type may be vertically aligned to top or bottom of text container.

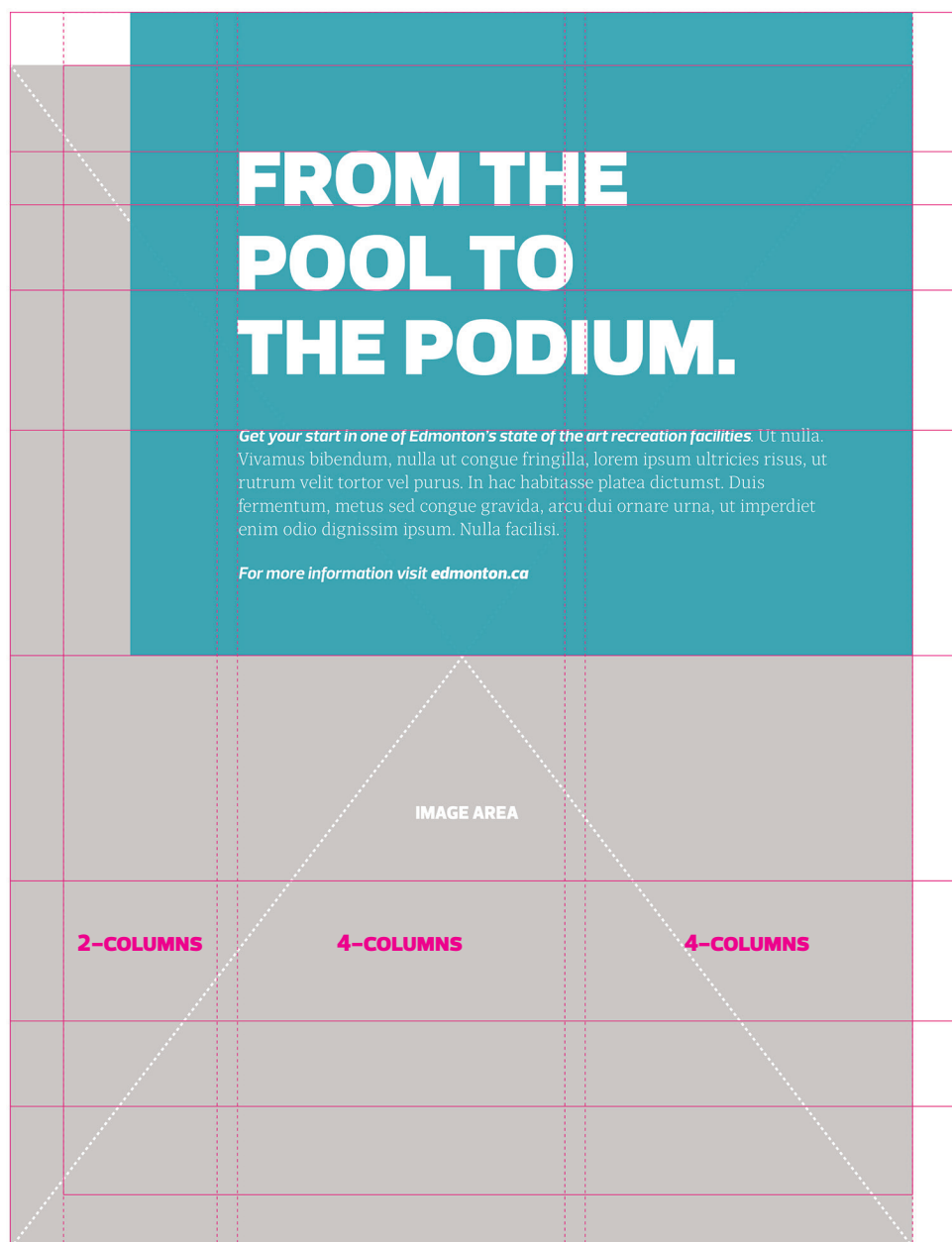
3. ADJUST COLUMN PLACEMENT

It is best practice to use a 4-4-2 relationship with full grids. The 2 columns are best used as "white space" moving the reader into the title or body of text.

4. SET COLOUR BLOCKS

Colour blocks should share one (1) common edge with the image and one (1) common edge with the document edge.

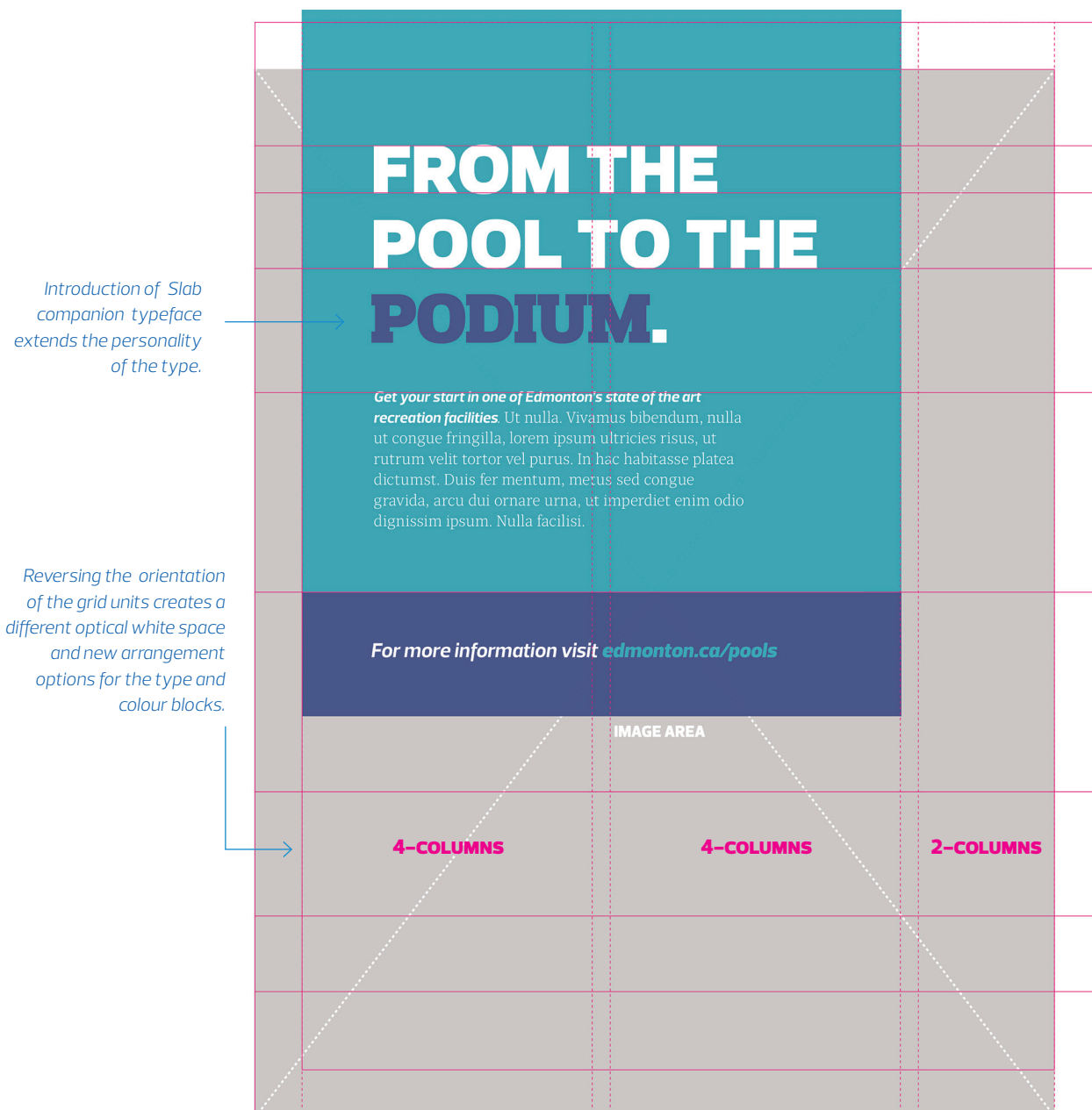
Colour blocks may be selected from the visual system's 64 colours or sampled from the image itself and should complement the image and overall tone of the document.



U.S. Letter size is used for sample purposes.

SETTING TYPE AND COLOUR: EXTENSION

Introduce an additional colour block and adjust the text style to extend the creative and functional limits of the grid. Having three (3) primary typefaces and 64 colours creates a large number of combinations to be used while extending the visual brand and message. Changing the relationship of the grid also increases the number of variables for content placement.



U.S. Letter size is used for sample purposes.

IMAGE PLACING

Imagery helps increase the emotional connection to the brand message. The modular grid allows imagery to be placed (location and cropping) in a variety of ways to help heighten the impact of the copy or tell a visual story. Cropping and positioning should always be done using the grid columns and vertical dividers.

1. CHOOSE AN IMAGE

Refer to Book 1: Basic Elements for information about photography selection.

2. CROPPING

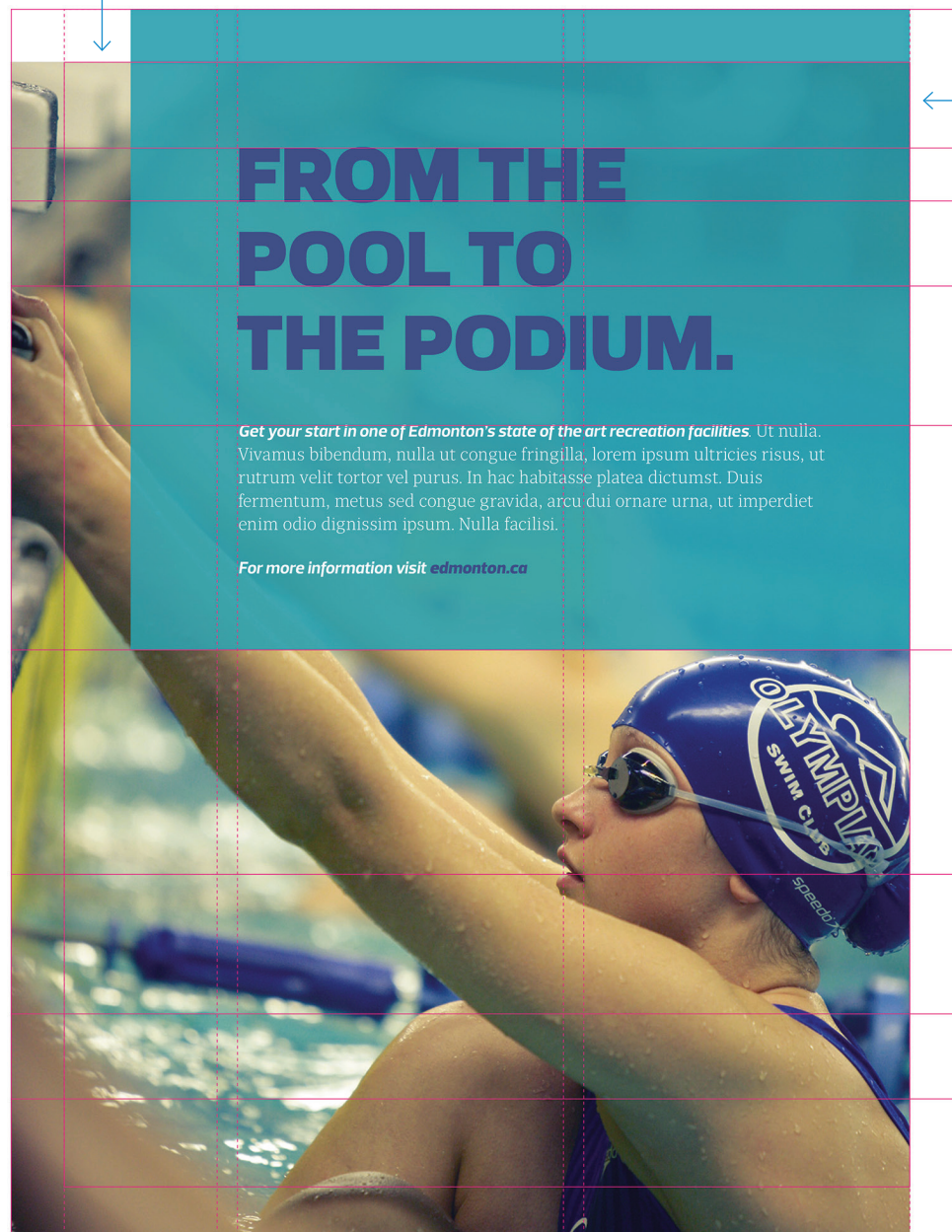
Crop the image within the designated page margins keeping two (2) edges fixed to bleed edge. **This method suggests there is "more to the story."**

3. IMAGE POSITION

Ensure there is enough contrast with the colour boxes and the layout feels harmonious once the image has been placed.

Check to make sure the image has no unnecessary overlaps with the content.

IMAGE IS CROPPED TO MARGINS ON TWO (2) EDGES



U.S. Letter size is used for sample purposes.

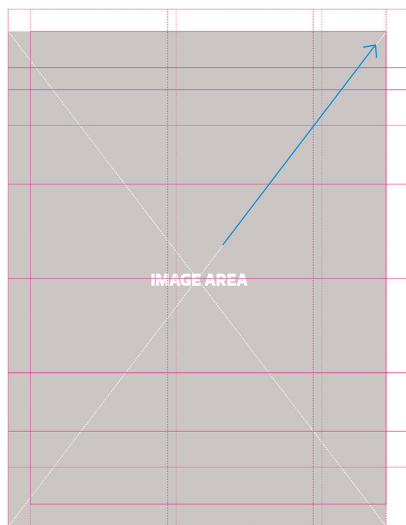
IMAGE CROPPING

As part of the visual behaviour, image cropping helps aid the brand message by creating a connection between subject matter and brand position.

Each of the four (4) cropping positions tells a unique story while creating a pattern of recognition. Although subtle, the pattern begins a dialogue with the audience and creates more opportunities for accurately expressing elements of the brand.

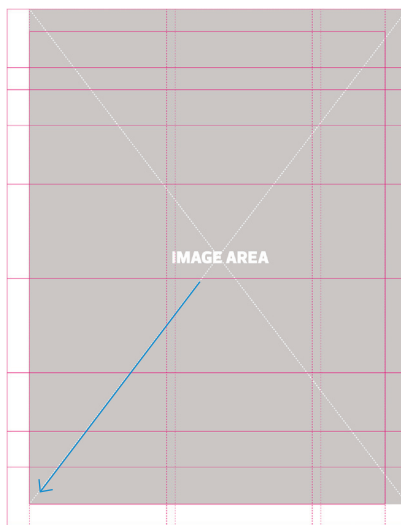
LOOKING AHEAD

This cropping method suggests there is more to the story. The brand is challenging you to move from *the present into the future*—“Experience Something New”



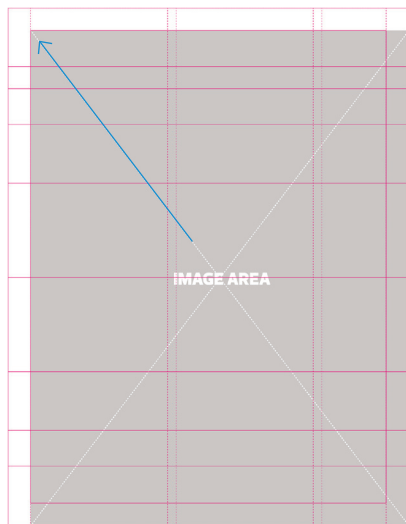
LOOKING BACK

This cropping method suggests the source of content is the driver for where the story is currently. The brand is demonstrating value in *past knowledge informing the future*—“Living Better”



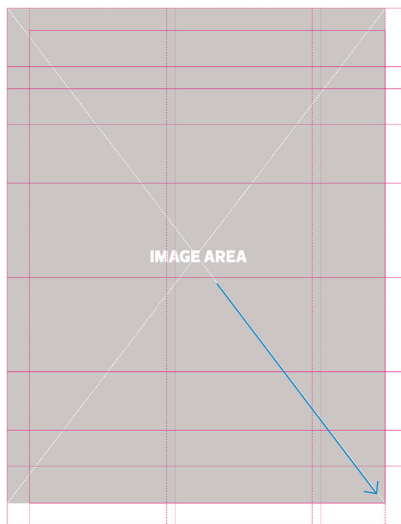
CONNECTING

This cropping method suggests there is strong *link between the past and the present*. The brand is reminding you of the importance of past in defining who we are today—“Proud of Accomplishment”



CELEBRATING

This cropping method suggests there is no better time than the present. The brand is asking for a *moment of reflection* and recognition in what we are capable of doing as a whole city—“Come Together”



LOGO PLACEMENT

The logo must be placed in a position that creates the most visibility and connection with the overall design. It should always be fixed to a vertical divider. It may be placed within the margin or fixed to the edge — always on the right side of the media.

The logo size is determined by the column and gutter width. Overall size is determined by size and application of media. *Preferred sizing on next page.*

1. ENSURE THE CORRECT FILE TYPE

The logo is available in multiple versions. Ensure you have the correct one for the application.

2. SCALE

By using the columns and guides, scale logo.

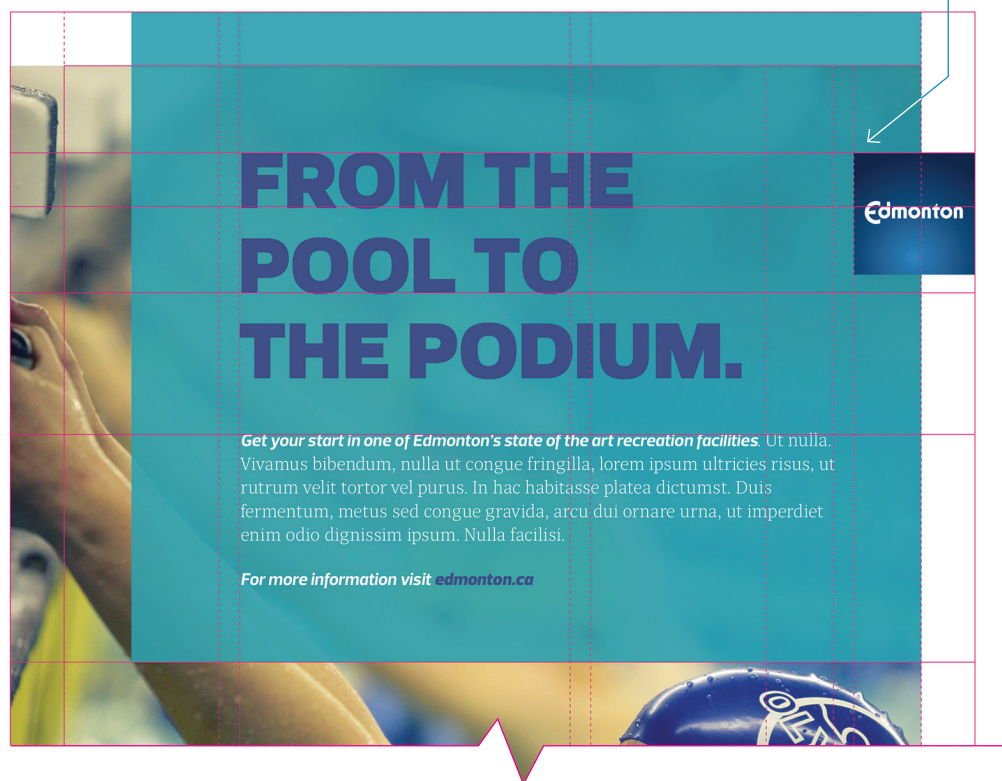
3. POSITION

Choose a vertical divider and align either top or bottom edge of logo.

4. BLEED OR NO?

Always choose the placement which contributes to the highest visibility for the given media.

LOGO SCALED AND ALIGNED TO COLUMN



ALTERNATE PLACEMENT (NO BLEED)

For instances where production (trimming) is a factor, move the logo inside the margin while maintaining alignment to the column/gutter edge.



LOGO SIZING

The following sizing chart will help ensure consistent City identification and presentation across varying media. This will not cover all applications and only acts as a guide to ensure a consistent relationship between the logo and the layout. Minimum sizing—as outlined in **BOOK 1: BASIC ELEMENTS**—must be respected.

FORMAT		
Common Name	PREFERRED SIZE	Maximum Size
Postcard	1.0625 in"	1.1745"
Flyer Quarter Page	1.125"	1.237"
Flyer Long	1.0"	1.112"
Flyer Half Page	1.0187"	1.1307"
Brochure Cover	0.9844"	1.0964"
US LTR	1.0663"	1.2473"
US LGL	1.0663"	1.2473"
US Tabloid	1.5507"	1.7317"
Poster	2.1499"	2.4429"

Typically the size is determined by the outside edge of the first column in the grid moving from right to left. Extending to the next column creates a larger logo as per Maximum Size.

PLACING PROGRAM, SPONSOR, & EVENT LOGOS

Secondary logos, wordmarks or symbols should always align within the grid. Placement and relationship with the City logo must be determined prior to positioning.

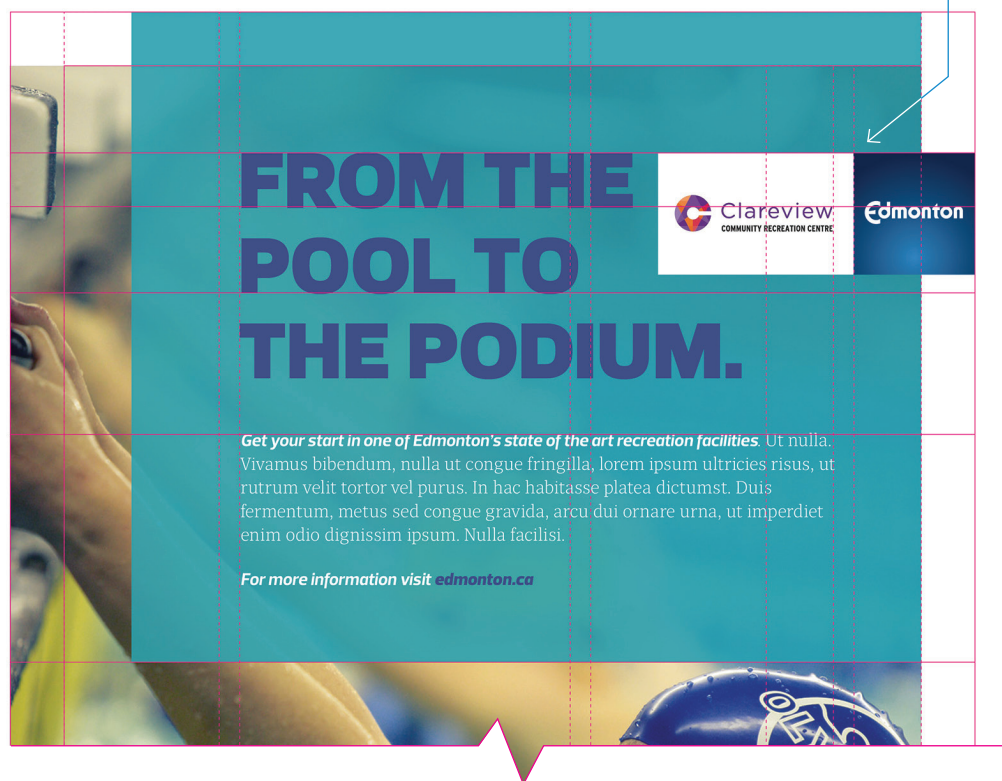
LOGO BACKGROUND

Secondary logos may be available for application on coloured backgrounds. Choose the best version according to layout.

CONTAINER BLOCK

Establish height and width of container block using logo height and column edges.

LOGO AND CONTAINER BLOCK SCALED AND ALIGNED TO LOGO





DESIGNING FOR THE PUBLIC

The City presents literally thousands of programs to the public every year. The combined positive impact of these presentations for our City's identity is considerable — especially if done consistently and well.

This section deals with **Promotional Applications**. Rather than show every application, the examples in this section are intended to give you an overview of how our visual identity should look and feel. Bear in mind that all the pieces of the system are designed to link together to create an integrated One City approach that can be easily recognized by the public.

You can download promotional resources at:

www.edmonton.ca/visualidentity

MARKETING & COMMUNICATIONS

The City communicates its services, programs and connection to its residents through a variety of media and methods. It is important to ensure that each instance conveys the brand values in a consistent manner through tone and visual delivery.

The following examples demonstrate how the visual brand is applied to communication materials where the City is owner of the message. Extensions of the application include the addition of department, branch, unit and program designation. In all instances, hierarchy is very important to ensure the audience understands who to attribute the message to.

Each instance of communication is a unique opportunity to engage with our audience and demonstrate brand. While content is important, it is equally important to build that relationship to the audience through:

1. TONE OF VOICE

2. FORMAT AND STYLE

3. LOGO PLACEMENT

4. COLOUR AND PHOTOGRAPHY

5. TYPOGRAPHY

Questions about application of these elements and/or review and approval of promotional projects and media, please contact:

Visual Identity Team
visualidentity@edmonton.ca

EXAMPLES: PORTABLE DISPLAY

The following examples demonstrate how to combine the visual identity elements to create a banner system where the message may be adjusted for the audience while maintaining a strong brand personality.

Creativity is encouraged when it contributes to the delivery of message and the originality of the Edmonton visual identity system.

1. BACKGROUND

Generic banners should use background images that do not interfere with the message.

2. LOGO

Should always be placed in the top third for optimum visibility.

3. MESSAGE

Key message should be limited to 5–6 lines for best readability. Supporting copy should be directly related to purpose.

4. URL

All banners must incorporate a web address. For all edmonton.ca uses, please maintain type style used in templates.



Informative generic banner – for use as media backdrop support or speaking engagement

Sample size approx: 24.0" x 72.0"



Event awareness banner with branded graphic content.

Sample size approx: 24.0" x 72.0"

PROGRAM, SPECIAL EVENT & PROMOTION

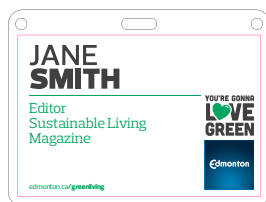
When designing banners specifically to advertise or as part of a marketing platform, the same design considerations should be met. This includes, placement of logo, messaging and call to action (URL).

EXAMPLES: EVENT MATERIALS

The following examples demonstrate how the visual identity elements are used in a range of materials for the purpose of an event. Consistent hierarchy and arrangement is important to creating effective event materials.

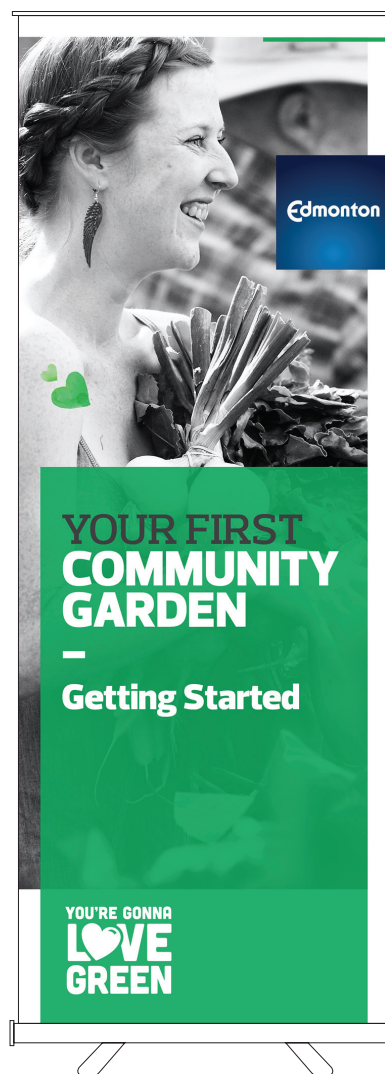
Event name badge

Sample size approx: 4.0" x 3.0"



Event stage banner

Sample size approx: 24.0" x 72.0"



Event wayfinding sign

Sample size approx: 30.0" x 30.0"



ADVERTISING: BASIC TEMPLATE

The following specifications are to be used as a guide for newspaper advertising including: Public Notices, Human Resources Recruitment, Bylaws and General Announcements. This format may be applied across all departments, branches and modified to suit specific needs within those areas based on content.

1. HEADER

Must always include the typeset name identification **City of Edmonton**.

2. COLOUR BLOCK

All advertising should include a black colour block set to 90% opacity.

3. PHOTOGRAPHY

when space is available, photography should be added to support the written message.

4. LOGO

Logo placement rules apply for all advertising.

5. WEB ADDRESS

All advertising requires a link to a web address linking to the City or specific City service.

City of Edmonton

NOTICE OF COMMUNITY INSIGHT

Edmonton

For the Community of Westmount

7pm – March 31, 2016

COMMUNITY INSIGHT ON SCHOOL ZONE REGULATIONS AND PARKING

Join the City of Edmonton and the Westmount Community League for input. Ut nulla. Vivamus bibendum, nulla ut congue fringilla, lorem ipsum ultricies risus, ut rutrum velit tortor vel purus. In hac habitasse platea dictumst. Duis fermentum, metus sed congue gravida, arcu dui ornare urna, ut imperdiet enim odio dignissim ipsum. Nulla facilisi.

To register, visit edmonton.ca

OFFICE OF THE CITY CLERK
3rd Floor, City Hall, 1 Sir Winston Churchill Square
Edmonton, Alberta T5J 2R7 Phone: (780) 496-8178 | Fax: (780) 496-8175

Sample size approx: Metro 4.033" x 7.143"

EXAMPLES: MARKETING/ADVERTISING

The following example demonstrates the relationship between the grid and layout elements and how, when combined, they enforce brand values and position.

Even by introducing the marketable asset first within the Edmonton layout grid, the City is still able to capture positive brand equity through recall and repetition, consistent use of type and colour blocks and strict adherence to the layout principles.



US Letter
10 column grid with
6-column colour block.
Secondary logo is set within
fixed height container with
no fill colour.

Introduction of copywriting
to deliver sales message
that aligns with Program
Brand Promise.

Size and colour of type
introduces a problem and
solution while adhering to
basic layout rules.

Image is cropped bottom
right, suggesting a link
between the past and the
future.



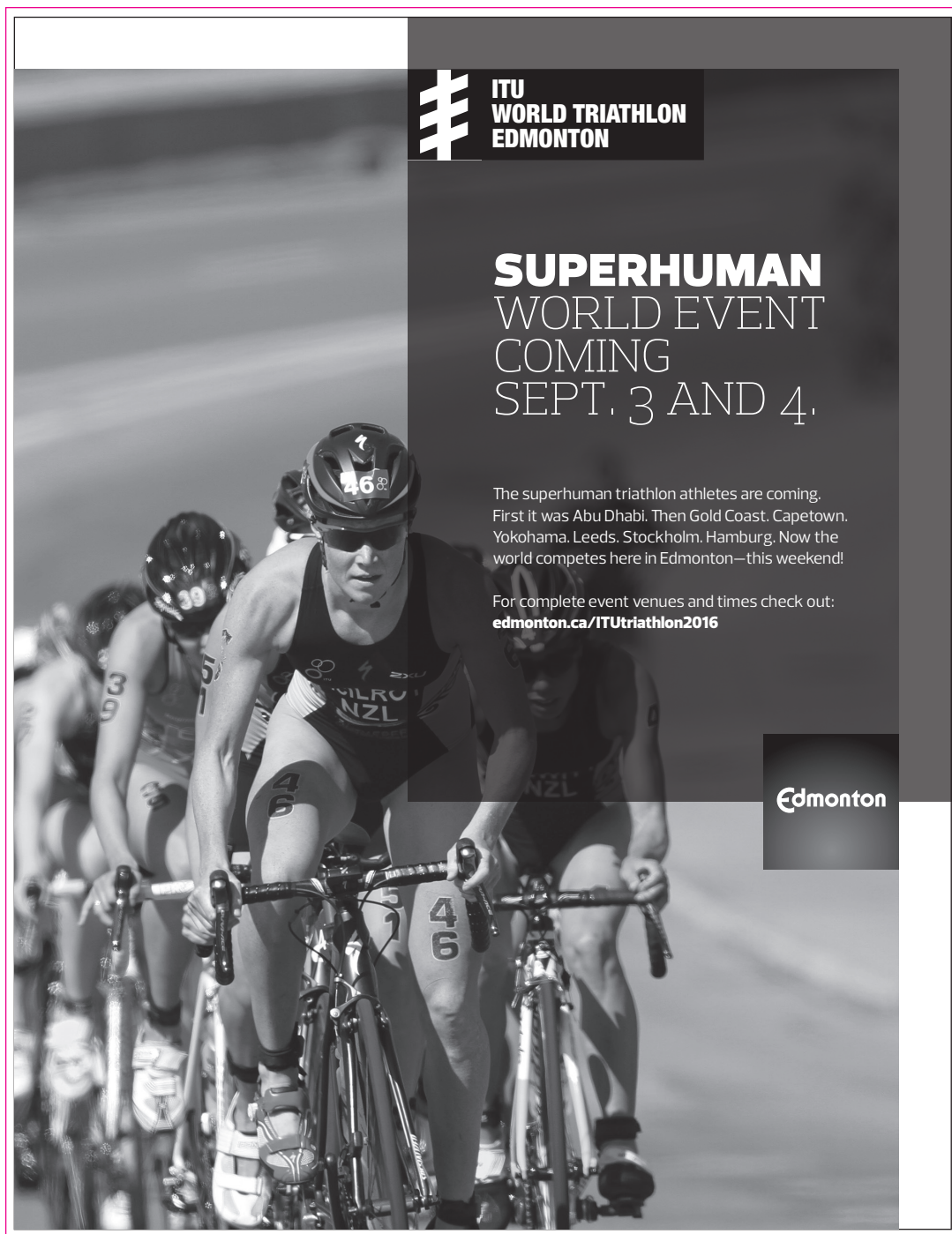
U.S. Letter size is used for sample purposes.

EXAMPLES: NEWSPAPER ADVERTISING

The visual identity system can be used to accommodate an extremely wide variety of media and advertising applications.

Advertising format should follow the standards for grid and layout as shown in this example.

The format works as well in black and white as it does in colour.

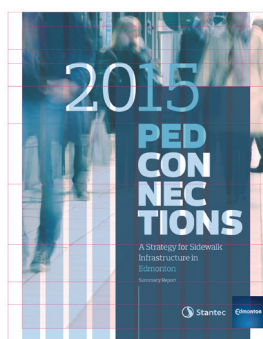


Large black and white newspaper ad

EXAMPLES: PUBLICATION/REPORT

The following example demonstrates the relationship between the grid and layout elements and how, when combined, they enforce brand values and position.

Creative use of the grid is encouraged when it contributes to the delivery of message and the originality of the Edmonton visual identity system.

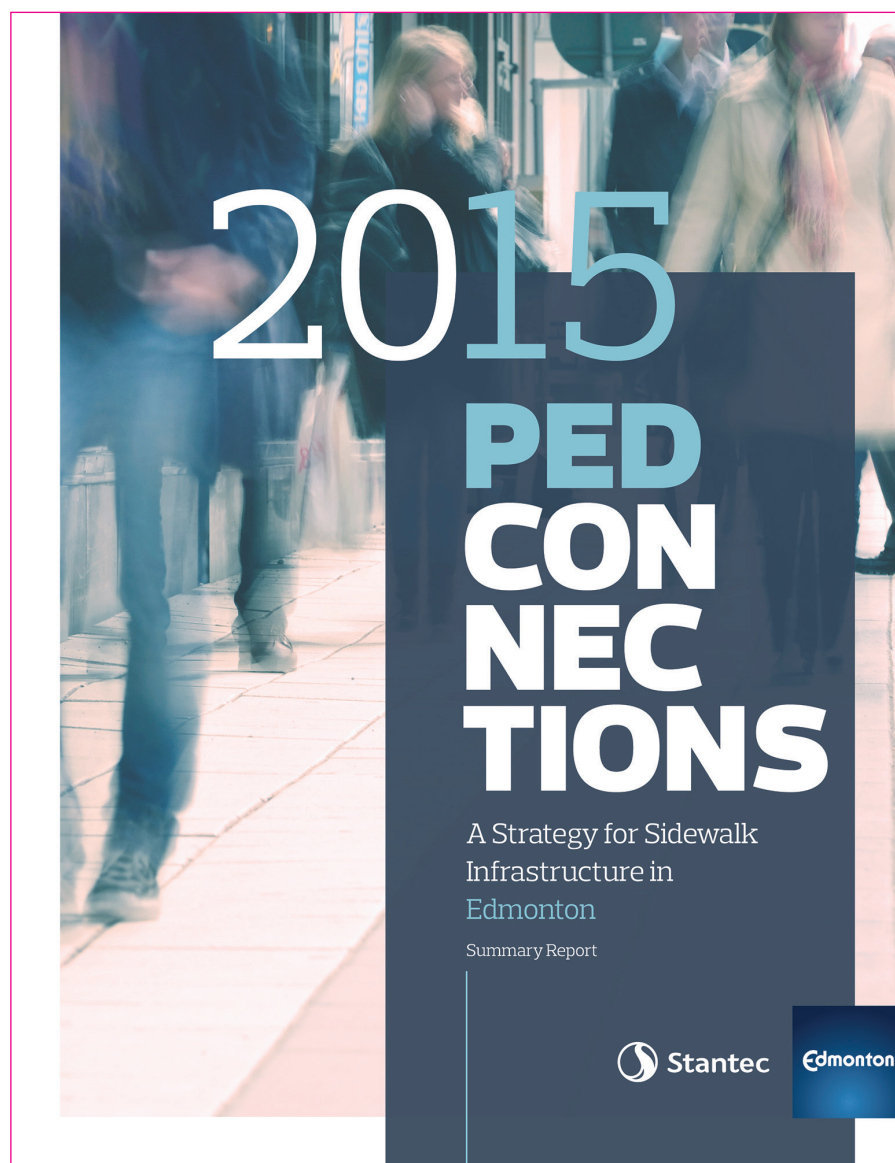


US Letter
10 column grid with
6-column colour block.
Secondary logo is set within
fixed height container with
no fill colour.

Graphic devices and clever
typography create visual
cues to the content.

Type choice variety
establishes hierarchy
within content and creates
a pattern for use within a
document.

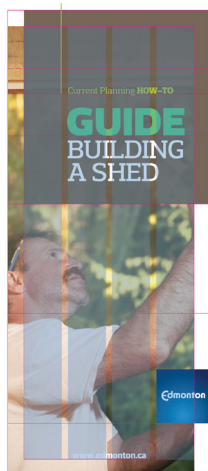
Image is cropped bottom
left, suggesting the
content comes **“FROM
SOMEWHERE,”** which is
aligned to Edmonton
moving ahead.



U.S. Letter size is used for sample purposes.

EXAMPLES: BROCHURE COVER

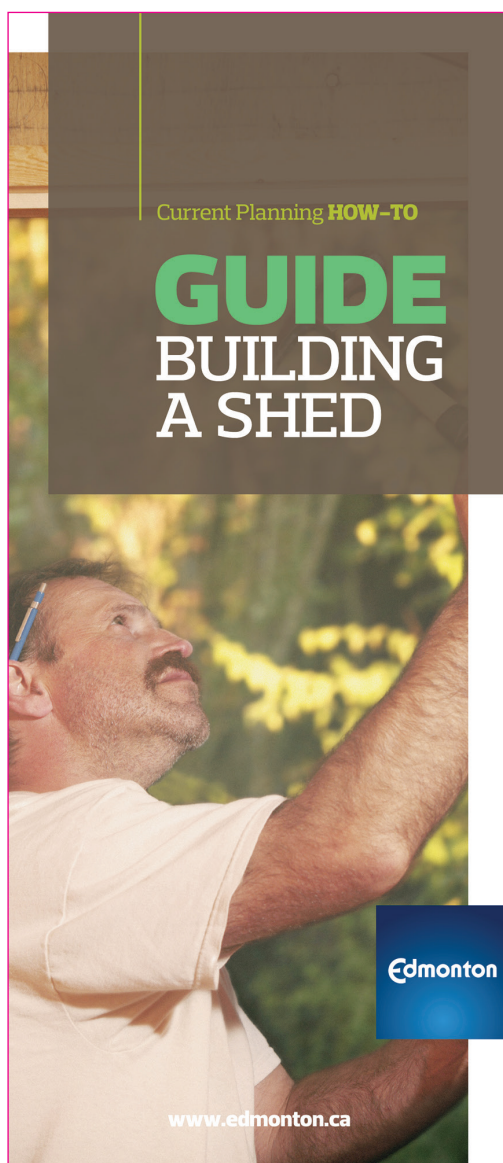
Colour and positioning of the elements should support the communications message. Here, the photo image is positioned at the bottom so the worker looks up at the headline, the colour block is brown to reflect the woodworking focus of the brochure.



Brochure
4 column grid with full colour
block selected from image
palette.

Standard graphic application
of coloured type and sub-
titling to suggest a family of
brochures.

Image is cropped top right,
suggesting the content is
“GOING SOMEWHERE,” which
is aligned to Edmonton's
commitment to progress.



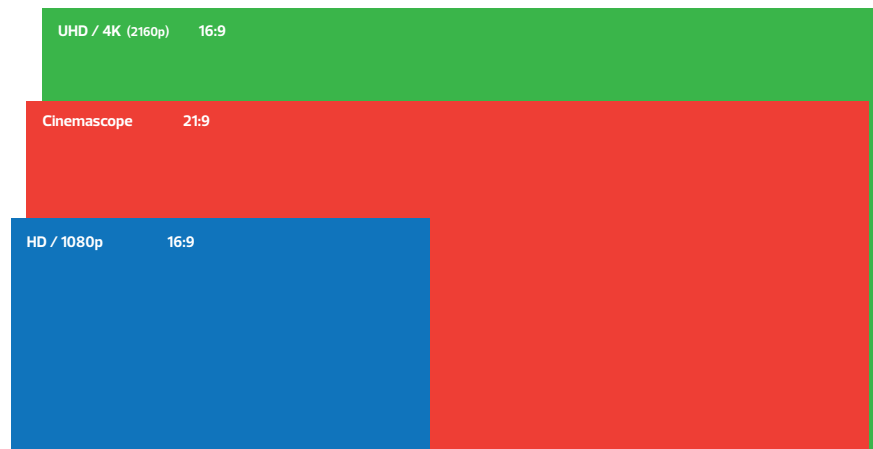
Standard 8.5" x 11.0" Tri-fold brochure – Front panel

TELEVISION/VIDEO BUMPER-STINGER

The City logo is available as an animated bumper-stinger to open and close television and video productions. It comes in a 16:9 aspect ratio high definition (HD) 1080p format, which can be cropped to fit the older standard 4:3 aspect ratio in 720p.



A higher resolution (4k) version may be available upon request. Please allow a minimum lead time of one (1) week to fulfill your order.



ORDERING

To request a copy of the City bumper-stinger video files please email the Visual Identity Team at:

visualidentity@edmonton.ca

CONTACT

Here are sources for additional support.

Staff, for logos and working templates please
go to: onecity.edmonton.ca/visualidentity

Vendors, please review Visual Identity Standards
Books at: edmonton.ca/visualidentity

For answers to questions or advice, email
the Visual Identity Team at:

visualidentity@edmonton.ca

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Edmonton

City of Edmonton

VISUAL IDENTITY STANDARDS

2 APPLYING STYLE

Version 1.0
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