

# Brand Toolkit 2018

**Sheffield**

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# Under the skin

**An inventive city**

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**A brand with ambition**

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**Our brand framework**

*Page 10*

**Sheffield** is an inventive city, made of a restless energy and a diverse collection of individuals who just get on with it. It's a sort of alchemy that comes from the people, making **Sheffield** so unique and so attractive.

Our opportunity is to create an inventive brand that mirrors this alchemy.

Our brand should be moving and layered, constantly changing, a riot of colours, inspiration and ideas. While it has rules, it breaks others and pushes new boundaries – it should be the ultimate maker.

The **Sheffield** brand shouldn't feel like a normal city brand with photography rules and forced guidelines, it should be a curator, an editor and a storyteller of the best of our people. A brand made by the people.

# Our brand framework

These are the six building blocks of our brand, all based on truths about our city.

## Fabric

An energetic, independent city of the outdoors, tempered by an understated pride.

## Values

**Original**  
**Inclusive**  
**Creative**  
**Skilful**

Archetype of the city

**Inventive**

## Narrative

Wonderful, surprising things occur when people and passions find themselves lodged between our seven hills. A fertile patch for ideas and ambitious creativity. It's a sort of alchemy because Sheffield makes people and people make Sheffield.

## Personality

Takes delight in inventiveness, appreciates honesty, never lets you down. It's direct, bold and simple because it's the language of people who are busy making a difference and enjoying life. It's a restless diverse collection of individuals who just get on with it.

## People

More than a skyline, sports team, past glories or famous sons and daughters. The soul of this place is the intangible sense of 'Sheffieldness' that pervades amongst its residents.

## Place

A unique geography for a major UK city. Surrounded by green belt and seven hills, abutting to a national park. This produces a compact space of human proportions. Strong architectural themes from two centuries of manufacturing that continues now into a technological future.

# Building our brand

## **Our logo**

*Page 14*

## **Colours**

*Page 18*

## **Our typefaces**

*Page 20*

## **Photography**

*Page 24*

## **Tone of voice**

*Page 26*

## **The grid system**

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## **Grid examples**

*Page 30*

# The Sheffield logo

**Sheffield is diverse and constantly moving. It is a place where things come together in inventive ways.**

Our primary logo consists of the Sheffield wordmark, housed inside a coloured square.

This logo represents the epicentre bursting with energy, and demonstrates how a world of wonderful things can spring from a compact place.

When the wordmark lives outside of the square, it is embedded in copy and becomes part of the city's written narrative. This is the secondary form of the logo.

## **Our Primary logo (1)**

It should sit at the edge or in the corner of a page. The logo can also sit centrally, but it must be anchored to the edge of a colour block or image in order to do so.

## **Secondary logo (2)**

Sometimes, Sheffield sits within copy, if we're telling a narrative story.

1

**Sheffield**

2

**Sheffield can sit within the copy as a different way to use our logo.**



# The details

**It's important to get this stuff right.**

## Full logo (1)

For consistency, a suite of logos have been created for use across all communications. Do not try to recreate the logo – always use the logo artwork. The logo artwork can be downloaded from [www.xxxxxxxxx.co.uk/xxxxxxxx](http://www.xxxxxxxxx.co.uk/xxxxxxxx). The minimum size for the logo is 20mm.

## Logotype within copy (2)

To create distinction between the logotype and other copy, the Sheffield logotype should always be in black, whilst other copy is in white. Where this is not possible (on black, white, bog cotton or misty grey backgrounds) all type should be black. The Sheffield Stencil font should be set with a tracking value of -20 with optical kerning and should always be the same size as the surrounding copy.

## The Sheffield 'S' (3)

In certain situations, there are times when using our full logo isn't appropriate. At these times, such as when creating a social media profile picture, we'll just use the Sheffield 'S'.



# Things to avoid

## Don't re-colour our logo (1)

When using our Primary logo, the Sheffield stencil type should always be black.

## Don't change our logo's typeface (2)

Don't change the typeface in our logo. The word 'Sheffield' should always be written in the Stencil typeface.

## Don't re-create our logo (3)

Never re-draw, rotate, skew or change the shape of our logo.

## Don't over-use our colour pallet (4)

Make sure our Sheffield logotype is always black, whilst any accompanying copy is always white. Where this is not possible, all type should be black.

## Don't miss-align our logo (5)

The logo should sit at the edge or in the corner of a page. The logo can also sit centrally, but it must be anchored to the edge of a colour block or image.

## Don't miss-use our Sheffield 'S' (6)

Only use the Sheffield 'S' when our primary or secondary logo isn't appropriate/legible (eg when creating a social media profile picture).

1



2



3



4

Lorem amet  
sit eus Sheffield  
quis et al volla  
consecepe.

5

Sheffield

6



# Our colours

**Our palette is a distinctive one. We use our six core colours to create combinations which enhance any communication.**

Our six brand colours, People's pink, Great outdoors blue, Seven hills green, Jersey yellow, Bog cotton and Vibrant red, communicate an energy and confidence – from elegant, professional communications to explosive celebrations of culture.

We use 100% black, white and misty grey alongside these colours. Typography should always be in either black or white.

Avoid using our colours as tints, overlays or transparencies.

By using these colours consistently, we'll build a recognisable, flexible and inspiring visual language for Sheffield.

## People's pink

**R237 G110 B167**  
**#ED6EA7**  
**C0 M70 Y0 K0**  
**Pantone 224**

## Gallery white

**R255 G255 B255**  
**#FFFFFF**  
**C0 M0 Y0 K0**  
**Pantone N/A**

## Great outdoors blue

**R0 G165 B200**  
**#00A5C8**  
**C90 M0 Y20 K0**  
**Pantone 639**

## Misty grey

**R219 G226 B223**  
**#DBE2DF**  
**C10 M2 Y8 K9**  
**Pantone 7541**

## Seven hills green

**R0 G164 B112**  
**#00A470**  
**C85 M0 Y70 K0**  
**Pantone 3275**

## Vibrant red

**R230 G34 B73**  
**#E62249**  
**C0 M95 Y60 K0**  
**Pantone 1925**

## Jersey yellow

**R255 G215 B68**  
**#FFD744**  
**C0 M15 Y80 K0**  
**Pantone 121**

## Bog cotton

**R250 G245 B220**  
**#FAF5DC**  
**C3 M3 Y18 K0**  
**Pantone 7499**

## Industrial black

**R0 G0 B0**  
**#000000**  
**C0 M0 Y0 K100**  
**Pantone Process1 Black**

## Our typeface

Our primary typeface is bespoke. Designed 10 years ago for the city, unique to us, allows bold typographic expression, and importantly, still feels contemporary.

### Sheffield Headline

The main font we use for copy is Sheffield Headline, created by UK-based type foundry, Fontsmith. We'll use this for all headline copy, apart from the word 'Sheffield'.

### Sheffield Stencil

The stencil font is used for our wordmark, or when the word Sheffield is used in headline copy. The negative space in every character makes it bold and distinctive, so this font should never be used for any other words.

All you need to know about the Sheffield typeface

Sheffield headline

All you need to know about the Sheffield typeface

### How to set our type

Occasionally, letters in the typeface on different lines may clash. We avoid this by carefully typesetting our headings. When using a paragraph of Sheffield Headline, we may increase the leading up to 95%.

### Sheffield Headline

Tracking +5. Optical kerning.  
Leading 85% of type size (x.85).

### Sheffield Stencil

Tracking value -20. Optical kerning  
Leading 85% of type size (X.85).

# Our secondary fonts

We have two secondary fonts, chosen for their clarity when used in print.

## Univers

Univers is our recommended secondary font for large amounts of body copy handpicked for its clarity across both print and digital. We use Univers LT 45 Light – for body copy. Univers LT 55 Roman – for highlighting elements of body copy. Univers LT 65 bold – is used to pull out key pieces of information in body copy such as links, or when small sub-headers are used. Italics can be used where necessary, but please keep this to a minimum.

## Bembo

Bembo is great for pull-outs, stats and dates.

Our secondary fonts have no rules around how they are set, in order to give freedom and flexibility to designs. Be inventive.

For web and emails, please use our screen typeface.

## We have fonts that are web safe

Helvetica is our font for on-screen purposes. We've chosen it for its online legibility and neutrality. We use Helvetica Regular and Bold.

100% of students stay in Sheffield

# KNOW ABOUT THE Sheffield typeface

Subheader to go here Isquati accae voloribusdam qua faciati earis molum fuga. Ut ut enes doluptatiis esto vent quaecea dolorem ipicabo. Imintincte voluptur, quilla denis aut landit, voluptam, invenda

Univers is the name of a large sans-serif typeface family designed by Adrian Frutiger and released by his employer Deberny & Peignot in 1957. Classified as a neo-grotesque sans-serif, one based on the model of nineteenth-century German typefaces such as Akzidenz-Grotesk, it was notable for its availability from the moment of its launch in a comprehensive range of weights and widths.

“Cate nis evenihit, sendipsae. Ita volorer ibusdam as que sape”

Sarah Smith  
University of Sheffield

# Coming July 201 — 2020

# Our imagery

The imagery we use should enhance the spirit of the brand. It reflects the diverse range of trade, talent and tourism in the city. There'll be no set imagery style or photographer, instead, our images will be 'curated' by the city as a whole.

Our imagery should always feel authentic and real, rather than overly polished or staged. Our imagery should also cover off at least one of these key categories:

- People
- The city
- Textures
- Editorial
- Close ups

Photography for reference only



Editorial images add depth and texture

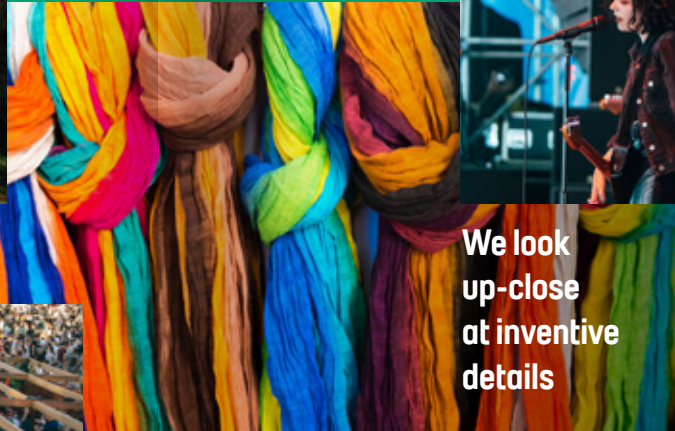
4



We show the city at its best



We capture urban and natural environments



We look up-close at inventive details



We capture people in a moment



# 'Sheffield makes' and our tone of voice

**The inventiveness of our brand is expressed through its language. 'Sheffield makes' is a lens through which we talk about trade, talent and tourism.**

Our headlines and messaging should always showcase the things which are made in our city and, in turn, how the city makes its mark on the people here.

The word 'makes' helps us curate and tell stories, but we don't need to be restricted by the 'Sheffield makes...' construction.

## Our messaging

'Sheffield makes' gives writers the ability to demonstrate creativity and inventiveness. These lines are examples, prompts and inspiration.

## We are simple

### Talent:

Sheffield makes bakers into business owners.

### Trade:

For Phil and his employees,  
Sheffield makes sense.

### Tourism:

Sheffield makes you think again.

## We are poetic

### Talent:

Sheffield makes the world hold their breath.

### Trade:

Sheffield makes future industries.  
Populated by passionate folk,  
with skills spanning the arts and engineering.  
We're advanced in progressive thinking  
and we're always pursuing something remarkable.  
Sheffield makes Pioneers.  
Pioneers make Sheffield.

### Tourism:

Sheffield makes street food into a street party.

## We create relationships

### Talent:

Duncan thought Sheffield was just for uni,  
now he's starting his own architecture practice.  
Sheffield makes you think again.

### Trade:

Sheffield makes ideas into careers.  
Creators make Sheffield.

### Tourism:

Sheffield makes me feel at home.  
Sheffield makes me get outdoors.

## Sheffield pushes boundaries

The best decision you're yet to make.

There's something wonderful in the making.

What will you make of Sheffield?

Sheffield will be the making of you.

Sheffield shapes.  
Sheffield advances.  
Sheffield incubates.  
Sheffield debates.  
Sheffield crafts.  
Sheffield distils.  
Sheffield manufactures.  
Sheffield refines.  
Sheffield wonders.  
Sheffield curates.  
Sheffield prototypes.

# The Sheffield grid system

The Sheffield brand is built around a square grid structure.

This system allows us the flexibility to be creative with designs, whilst keeping consistency and brand recognition across all of our communications.

The number of columns on a design is determined by the proportions of the document.

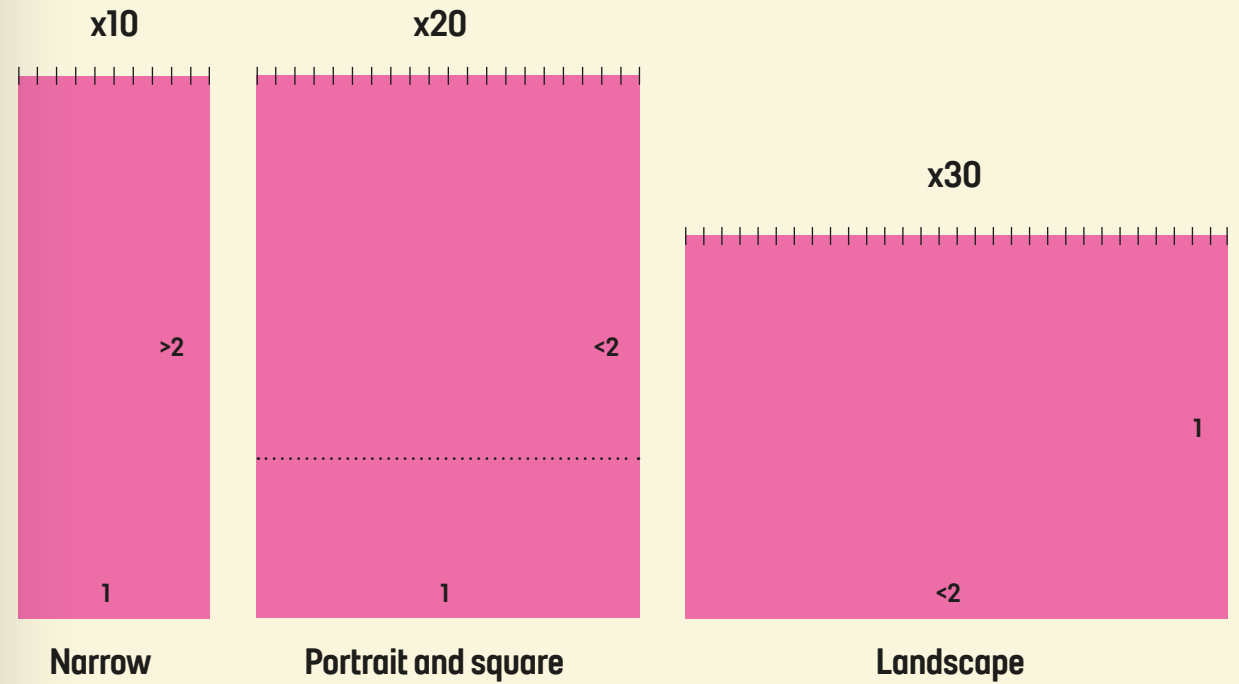
Square grids shouldn't always mean square documents. We shouldn't limit the shape or format of our designs, our grid can be applied to any shape.

We have a few simple rules and examples as set out over the next few pages.

Format	Proportion	Columns
Landscape	<2:1	30
Portrait and square	1:<2 to 1:1	20
Narrow	1:>2	10

## That little niggly bit

When working with a document that's not square, it's inevitable that there'll be a little bit of a row that doesn't quite fit. We'll deal with this by positioning the niggly bit at the top or the bottom of the design, depending on where is least disruptive to the design.



## A4 Landscape example Grid

30 columns  
 Column width 9.9mm  
 Row height = Column width

## Margins

Copy spacing from the edge must always be **x** = 9.9mm. This can be from any left corner, top or bottom.

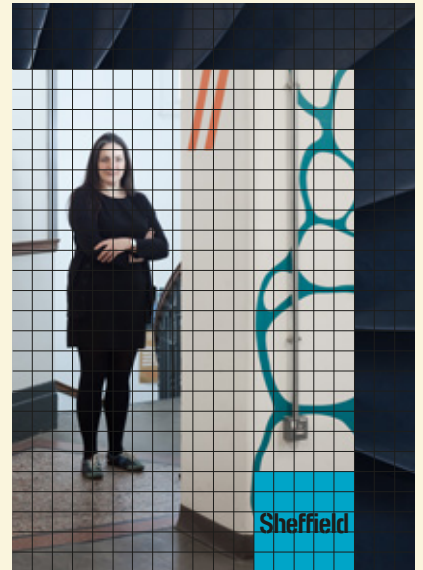
Images can sit both full bleed and with a margin.





# Grid system examples

See our grid working at it's best.



# Bringing it all together

The following pages outline how our Sheffield brand behaves online, and how it works alongside our partners and collaborators.

## **Examples**

*Page 34*

## **Behaviours**

*Page 48*

## **Co-branding**

*Page 52*

# Sheffield is the epicentre of connections

Sheffield constantly makes connections. Our brand demonstrates these relationships that are always at play in the city.

Sheffield is the meeting point of inventive, unexpected things. That's why our images overlap and connect.

This is a great visual device to use on social as it allows us to tell multiple or multi-layered stories.

- 1. Instagram post
- 2. Instagram examples
- 3. Posters



# Sheffield is bold and graphic

Our colours have been carefully selected for their ability to work across all formats. That's why sometimes we just let them do the talking.

Our colours allow us to be bold and graphic, without using any imagery. Sometimes we'll hero the logo, and other times we'll use copy.

- 1. Twitter post
- 2. Posters



# Sheffield has layers

Layers of our colours can be used in different ways, to tell different stories for different purposes.

We might use one colour to hero one person or a multitude of layers to create a more complex picture.

Our layers can adapt and change to reflect the story we're telling.

- 1. Brochure cover
- 2. Inside spread
- 3. Hoarding

1



2



3



# Sheffield tells singular stories

Our brand has the ability to look at singular people or stories and tell them in clever, engaging ways.

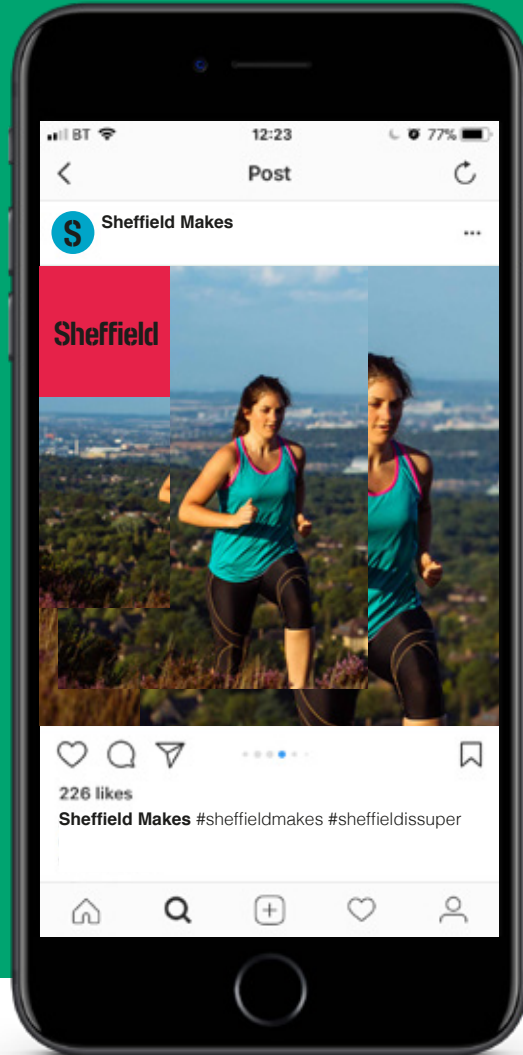
We can layer up individual images, to create a sense of movement.

We can utilise Instagram functionality to create a seamless, interactive timeline story.

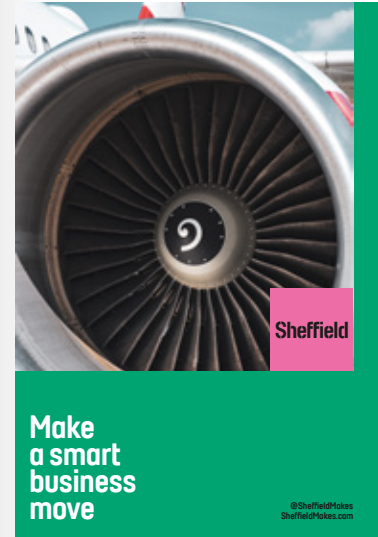
We can use bold imagery alongside carefully chosen copy to tell a story that goes deeper.

- 1. Single-image Instagram post
- 2. Posters
- 3. Multi-image Facebook post

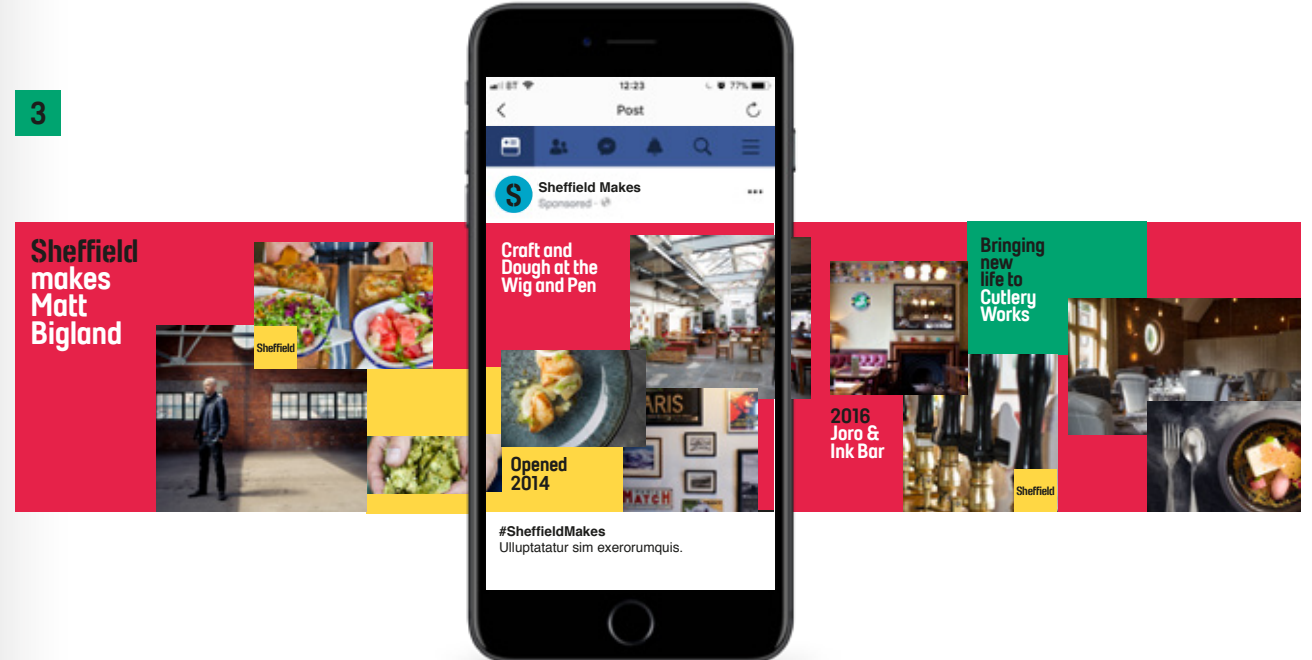
1



2



3



# Sheffield tells complex stories

**Our brand is also able to bring more complex stories to life in a way that is visually engaging, but never busy or messy.**

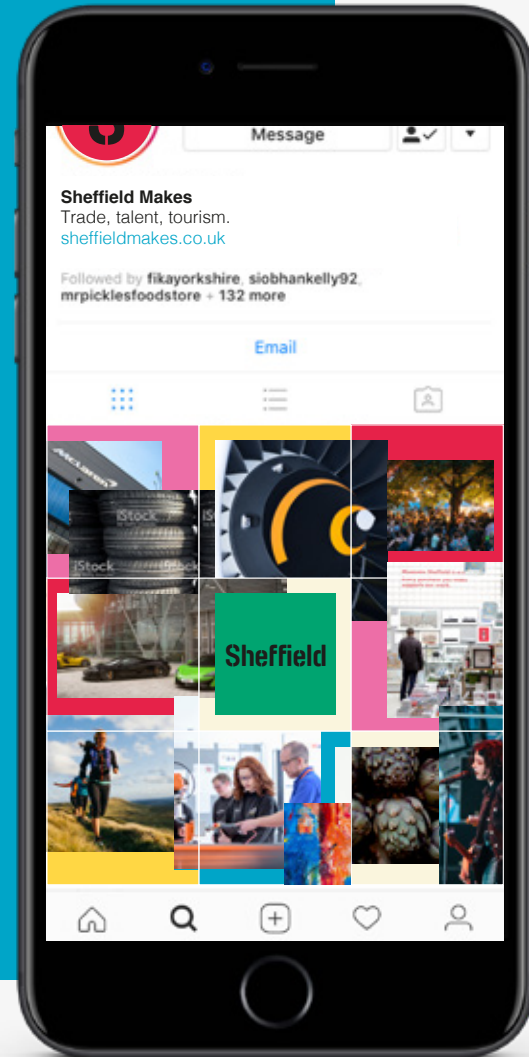
Our moving layers mean we can take advantage of Instagram's grid feature, creating a wider picture of our Sheffield world, or focus in on more specific stories on individual posts.

The building up of image on image to create texture and interest is another way we can add depth to our designs on social.

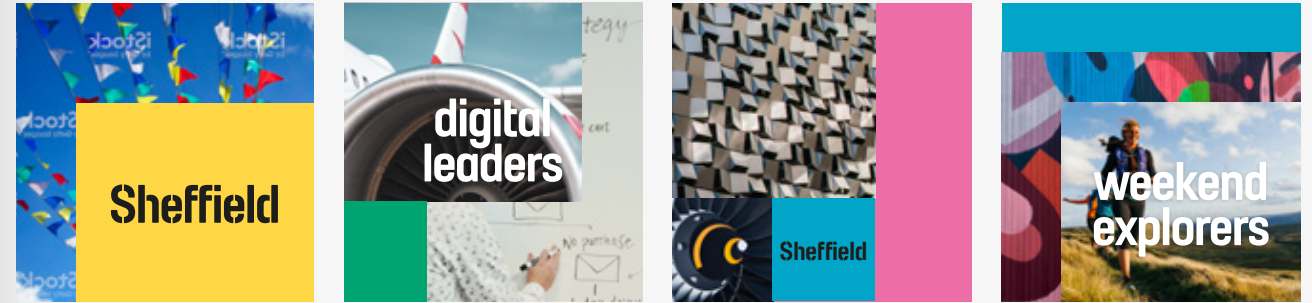
Layers can also be built up in inventive ways to create designs for editorial.

- 1. Instagram grid
- 2. Instagram posts
- 3. Editorial spreads

1



2



3

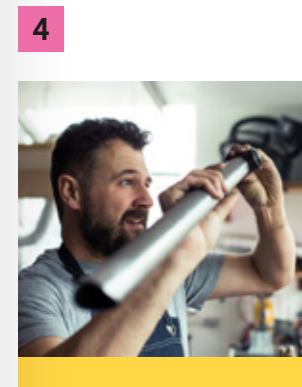


# Sheffield knows when to act with restraint

For more industry-focussed communications, we can be refined with the brand.

We'll use sophisticated imagery and just one or two colours.

- 1. Instagram post
- 2. Brochure cover
- 3. Brochure spread
- 4. Instagram posts





# Sheffield lets headlines do the talking

With our distinctive tone of voice, sometimes a headline alone can lead.

If we're heroing a copy line, imagery can be used as a background layer to create texture and interest, without detracting from the messaging.

- 1. Posters
- 2. Instagram posts

1



2

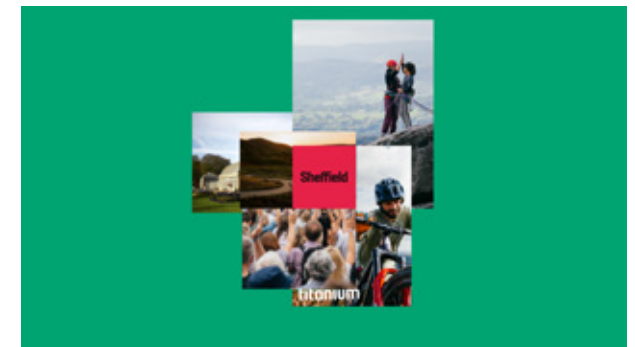
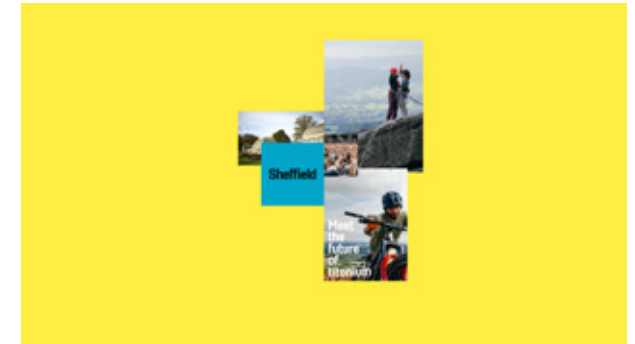
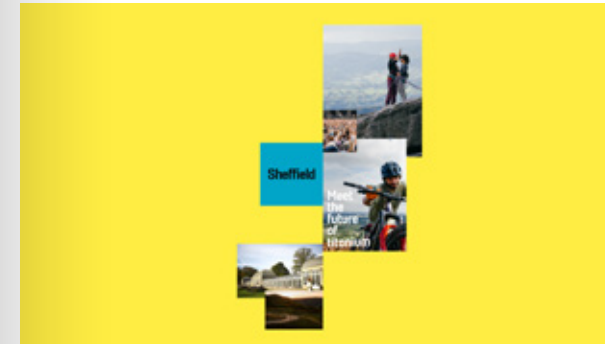
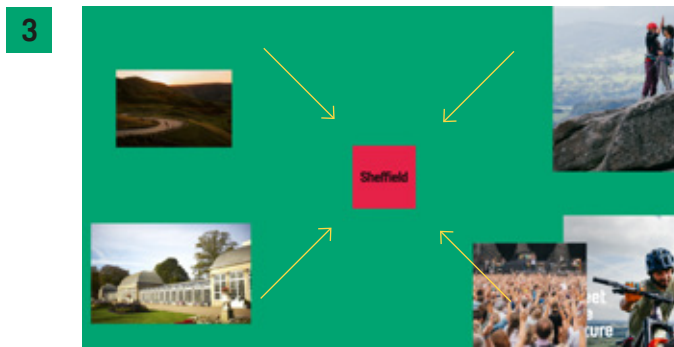
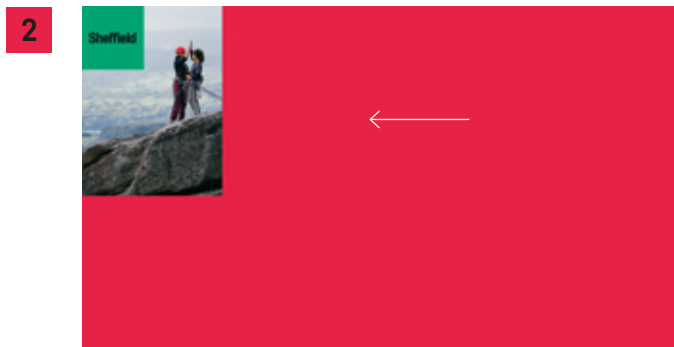
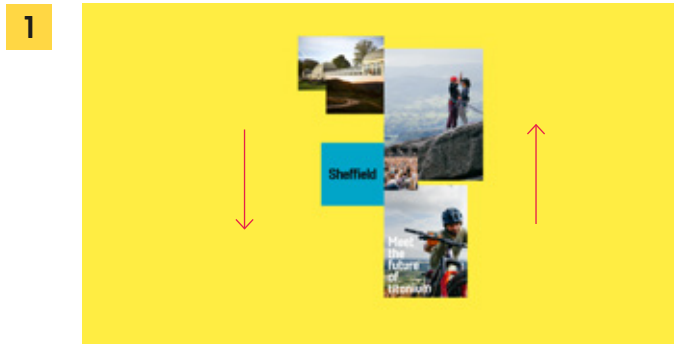


# Sheffield isn't static

Like the city, our brand moves and shifts. We have a set of movements and behaviours which allow our brand to constantly evolve, making and re-making itself in the process.

We have various ways of moving and behaving as a brand.

1. Central sliding magent
2. Corner stack
3. Magnetic attract



4. Magnetic corner

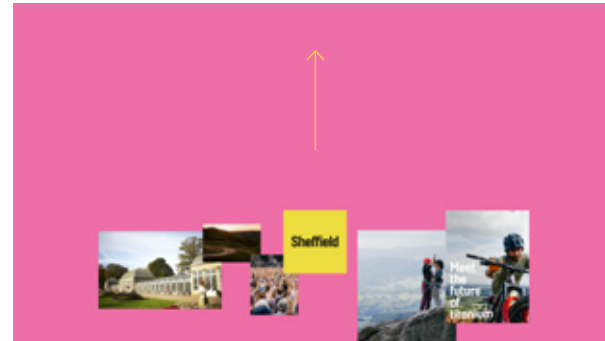
5. Magnetic edge

You can go and watch our behaviours in motion at [XXXXX](#).

4



5



# Sheffield sponsors...

Sometimes, our brand needs to sit alongside others. There are a few ways this can be achieved, so that we retain the brand recognition of the Sheffield mark, without overshadowing the partner organisation.

## Sponsorships and associations

The logo lock up is used to help position our relationship with the sponsorship partner.

We can refer to our partners in a number of ways using our supporting line. This allows flexibility across the diverse range or interactions our brand may have.

You should agree the lock up and supporting description with [\(name/details\)](#)

Funded by



Sponsored by



Brought to you by



In association with



Part of



## Logo lockup

### The font:

The supporting text should use Sheffield Headline Regular.

### Position of text:

The supporting text above the logo should be aligned to the left edge of the square.

The text should be positioned above the square at the distance of 'X' – 'X' is the width of the letter 'f' in the Sheffield logo.

### Size of text:

The size of the text needs to be the height of 1.5 x 'X'.

### Colour of text:

The supporting text colour should be black, white or match the colour of the main logo.

The logo lockup is optional and is context dependent (eg if the Sheffield logo is amongst lots of other sponsor logos it may not be needed).



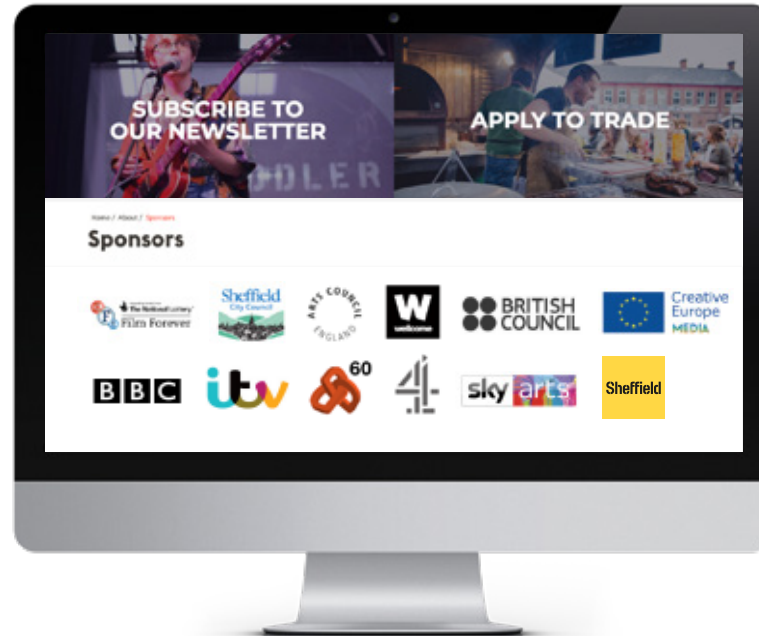
# Sheffield partners with...

## Partnership and joint ventures

Partnerships can vary from one brand to the next, so our approach to positioning the relationship remains flexible.

Partnerships generally involve a closer working relationship than sponsorships, so we'll make this clear in the supporting line with the lock up eg 'In partnership with' and 'In collaboration with'.

To visually cement our relationship, we also allow our brand to take on some of the colouring from the partner brand we are working with.



# Sheffield owns...

## Owned events

Where we are the owner of the event we can make use of the Sheffield brand in full, with the option of introducing bespoke illustration and photography where appropriate.



**Any  
questions?**

Please contact,  
[mark.mobbs@sheff.gov.uk](mailto:mark.mobbs@sheff.gov.uk)  
or call **0114 XXX XXXX**