Sheffield's place brand toolkit

Sheffield

Contents

Sheffield's place brand

Brand architecture

Building our visual identity

Our brand architecture

Inspires is Sheffield's brand positioning and proposition, which we use exclusively for flagship and hero campaign / project use. For more information on Inspires please refer to the Sheffield Inspires Principles separate document.

Core logo - everyday use to 'badge' the city, which will remain the most commonly used.

Sub-brand logo - for specific audience / campaign use.

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 'Inspires' creative commission and activation (on the next page) is an example of this - but should by no means be standalone.

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.

Sheffield inspires

Our brand elements

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

Sheffield is a city that Inspires all around the world. 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. There are plenty of Inspires stories waiting to be found in the friendly folks in the communities and neighbourhoods - and we help introduce them to the world.

Place

61% greenspace (making us the 2nd greenest city in the world) gives us a unique geography for a major city. 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 visual identity

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 https://www.welcometosheffield.co.uk/contact-us/sheffield-brand-guidelines-toolkits-and-assets/
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'.

1

Sheffield

Sheffield

Min. size 20mm

2

An example of the **Sheffield** logo sitting amongst copy.

3

S
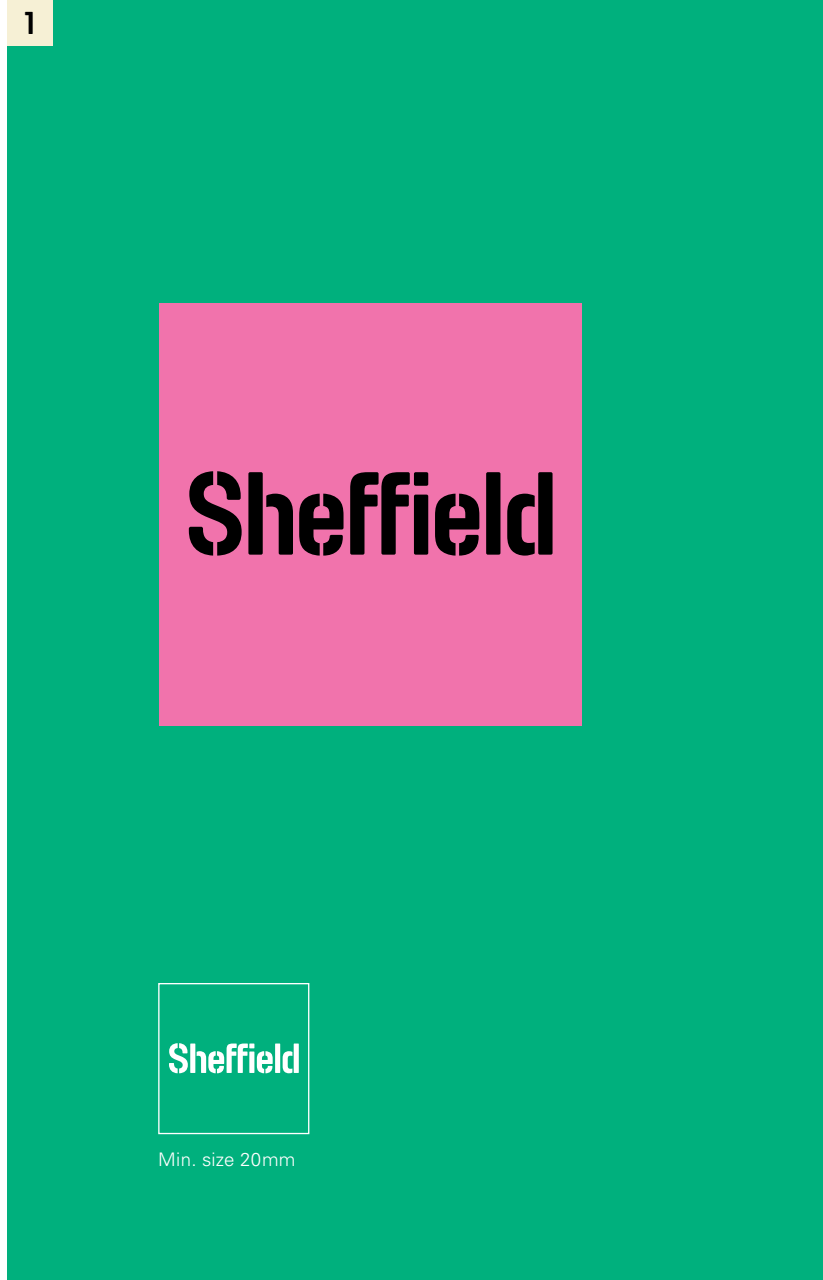
Things to avoid

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

Sheffield

2

Sheffield

3

Sheffield

4

Lorem amet sit eus Sheffield quis et al volla consecepe.

5

Sheffield

6

S

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, Inspires 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. We also have specific colours for Inspires (see separate Inspires Principles document) and the Outdoor City (please see page 42)

Gallery white
R255 **G**255 **B**255
#FFFFFF
C0 **M**0 **Y**0 **K**0
Pantone N/A

Misty grey
R219 **G**226 **B**223
#DBE2DF
C10 **M**2 **Y**8 **K**9
Pantone 7541

Industrial black
R0 **G**0 **B**0
#000000
C40 **M**30 **Y**30 **K**100
Pantone Black C

Seven hills green
R0 **G**164 **B**112
#00A470
C85 **M**0 **Y**70 **K**0
Pantone 3268

Great outdoors blue
R0 **G**165 **B**200
#00A5C8
C90 **M**0 **Y**20 **K**0
Pantone 639

Vibrant red
R230 **G**34 **B**73
#E62249
C0 **M**95 **Y**60 **K**0
Pantone 1925

Inspires yellow
R255 **G**205 **B**0
#FFCD00
C0 **M**20 **Y**95 **K**0
Pantone 116

People's pink
R237 **G**110 **B**167
#ED6EA7
C0 **M**70 **Y**0 **K**0
Pantone 224

Bog cotton
R250 **G**245 **B**220
#FAF5DC
C3 **M**3 **Y**18 **K**0
Pantone 7499

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

Our typeface

Our primary typeface is bespoke. Designed in 2008 specifically 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

All you need to know about the Sheffield typeface

Shef head

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 necesary, 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 typefa

Subheader to go here lsquati accae voloribusdam qua faciatin earis molum fuga. Ut ut enes doluptatiis esto vent quaecea dolorem ipicabo. Imintincte voluptur, qu milla 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 2019 — 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

Editorial images add depth and texture

We show the city at its best

We capture urban and natural environments

We capture people in a moment

We look up-close at inventive details

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.

x10

>2

1

Narrow

x20

<2

1

Portrait and square

x30

1

<2
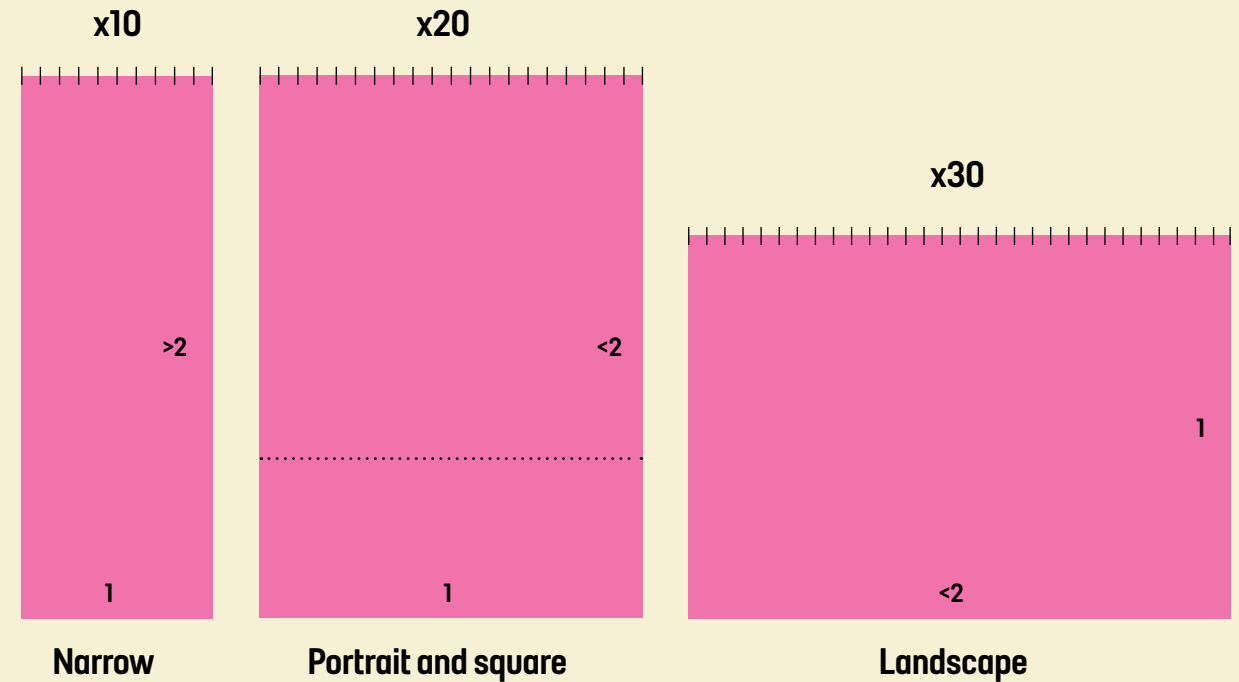
Landscape

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.
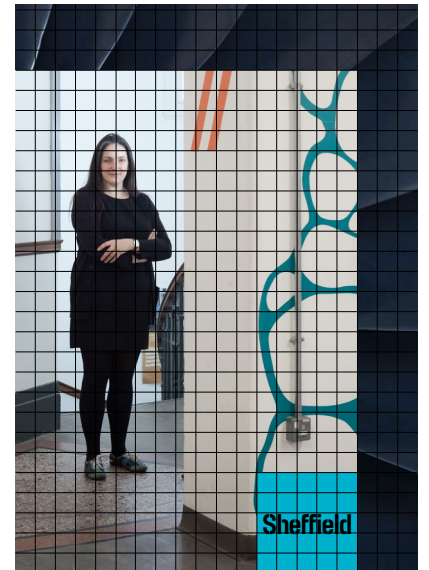This can be from any left corner, top or bottom.

Images can sit both full bleed and with a margin.

Sheffield
using the
full x
spacing

Grid system examples

See our grid working at it's best.

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 the Marketing Sheffield team (see back page for contact details).

Funded by

Sheffield

Sponsored by

Sheffield

Brought to you by

Sheffield

In association with

Sheffield

Part of

Sheffield

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).
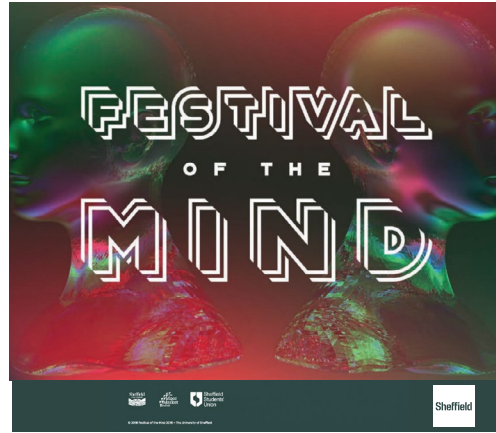
1.5
1.0

Sponsored by

Sheffield

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.

The Outdoor City

Logo formats

For flexibility, we have two key orientations of the logo – landscape and portrait. As a general rule of thumb, these work respectively with landscape and portrait layouts.

We also have small sized versions of our logos for use in small applications. In these versions the Sheffield wordmark is changed for the Sheffield 'S'. These small scale logo options are intended to be used when our logo needs to be used at a size of 20mm in width (landscape) or 20mm in height (portrait).

Our logos are supplied as assets and should never be altered or recreated.

The monochrome versions primarily exist for times when we sit alongside other brands, environments and need to remain colour neutral.

Landscape
(Min. size 20mm width)

The Outdoor City Sheffield

Portrait
(Min. size 20mm height)

The Outdoor City Sheffield

Landscape small
(For use below 20mm)

The Outdoor City S

Portrait small
(For use below 20mm)

The Outdoor City S

Mono portrait

The Outdoor City Sheffield

Mono landscape

The Outdoor City Sheffield

The Outdoor City palette

Our colours have been selected to echo the outdoor nature of our city, as well as to compliment (and in some instances, borrow directly from) the parent Sheff eld brand.

Inspires Yellow is primarily used as an accent colour for calls to cation and key information. Industrial Black is more of a functional colour for certain applications and type.

Industrial Black

R0 G0 B0
#000000
C40 M30 Y30 K100
Pantone Black C

Forest Green

R7 G41 B43
#07292b
C75 M30 Y40 K85
Pantone 546

Seven Hills Green

R0 G164 B112
#00a470
C85 M0 Y70 K0
Pantone 3268

Misty Grey

R219 G226 B223
#dbe2df
C10 M2 Y8 K9
Pantone 7541

Inspires Yellow

R255 G205 B0
#ffcd00
C0 M20 Y95 K0
Pantone 116

Gallery White

R225 G225 B225
#FFFFFF
C0 M0 Y0 K0
Pantone N/A

The Outdoor City imagery

The imagery we use should enhance the spirit of the brand and reflect the diverse nature of the city and outdoors.

There is no set imagery style or photographer, instead, our images always cover off at least two of these categories: Authentic, Unpretentious and Engaging.

Sheffield is a place where outdoor activities and urban culture mix and blur into each other such is the proximity of everything amongst our hills. So remember to try and show this at every opportunity by thinking about demonstrating the People, the Place and the Activity they are engaged in.

We're fellow travellers

People and their stories are at the heart of The Outdoor City.

Our imagery should invite the viewer in, allowing them to feel like they're part of the action, and feel as though this is something they too can experience.

People in our images allow us to convey our friendly spirit, inviting them to our unique city. We need to tell their stories as much visually as we do verbally.

It's all minutes away

Unique proximity to the city and culture

Incredible things happen when the outdoors and city collide. The Outdoor City showcases the accessible nature of our outdoor offering, so wherever possible we are the two together.

Any
questions?