



THE REDCAR | CLEVELAND TOOLKIT

INTRODUCING THE STORY AND ITS EXPRESSION

The visual language in all forms was created to reflect the Redcar | Cleveland 'big idea', themes and brand values. Therefore all future expression must be driven by this conceptual engine.

The visual language is a highly adaptable and evolving system, not just a static logo, therefore we encourage you to use this in a forward thinking way. The visual identity is made up of various elements including a unique visual language, visual language watermarks, a colour palette and typefaces. This allows you the ultimate control and flexibility to turn focus up and down on aspects and audience whilst still relaying one message, which feels and looks like the overall brand.

Think like Redcar | Cleveland - showing growth and innovation, making bold use of space, be creative and think big to push these tools to their limits - but most of all have fun!





'Big Idea'

FORGING BRIDGES



Themes

INDUSTRIAL TOURISM

VALUE & VARIETY

ENERGY FOR INDUSTRY

SURF & TURF

CREATIVE STRATEGIC DIRECTION



industry
renewables
beach
steel
sea
chemicals
active
scale

turf
blue
yellow
variety
energy
coast/country
industrial tourism
rugged



INTRODUCING THE MAIN VISUAL LANGUAGE

How to use the main visual language

The main visual language has been created as the primary tool for the Redcar|Cleveland visual identity and comes in a variety of graphic expressions, which can be positioned and cropped in a variety of ways. Multiple expressions of the visual language can be used within one layout. Please do not scale the language down to a size where it does not have a key presence on the page or scale up to where the form of the visual language becomes lost. The main visual language should not be presented in its entirety and therefore must be cropped, having the main visual language at least bleeding off two edges of the viewable area. When the designer is choosing how to crop the language they should respect its dynamic attributes and show as much detail as possible.

The visual language can be used behind photography and along side photography. Do not be afraid to use the visual language as a substitute for photographs as the photographic elements within the language effectively communicate the story of Redcar|Cleveland. The visual language cannot be modified.

The main visual language cannot be used on a background colour. Type can only be typeset along the edges of the visual language and only above elements of the language that are lighter in tone. Type cannot be typeset within the main body of the language. Please see examples as a visual reference.



The visual language watermark



The visual language is accompanied by the visual language watermark. The visual language watermark can only be used along with the visual language and must never be used in a document without the visual language present. The watermark must be cropped and cannot be used in its full form. The watermark must only be used as a small scale accompaniment and should not dominate the design.

The watermark cannot be used directly alongside the main or white visual languages. Type can be typeset above the watermark taking into account legibility. The watermark can also be used under and alongside photography.

The Storybook above is a good indication of how to effectively use the visual language and watermark within the same document.



INTRODUCING THE WHITE VISUAL LANGUAGE



How to use the white visual language

The main visual language has been supplied in a white out form. This part of the visual language is particularly useful when applying over photography or used, in part, over an output which already has a strong visual presence and a subtler link to the place is required.

All rules for the main visual language apply to the white main visual language unless stated here. The white main visual language can be used over photography. The white visual language can be used over any colour from the colour palette. Type can be type-set over the white visual language taking into account heavy areas of the visual language where the type and language details would get lost.



INTRODUCING THE VISUAL IDENTITY

The visual identity

The Redcar visual identity: Min. height 15mm.

The Redcar | Cleveland visual identity: Min. height 20mm.

The main visual identities can be used as an alternative to the visual language, when a traditional logo is required. The main visual identity cannot be used over any colour apart from white. The visual identity can be used alongside the visual language ensuring the clear zone of the visual identity is respected. The main visual identity has been supplied as two versions. Please use the Redcar Identity when designing specifically for Redcar and use the Redcar | Cleveland when designing applications involving redcar and the wider area. The main visual language is to be used as a preference over the simplified visual identity.

The main visual identity has been supplied in a white out form. As with the white visual language the white visual identity is useful when used in part over an output which already has a strong visual presence and a subtler link is required. This can also be used as a contemporary watermark. The white visual identity can be used on colours from the colour palette. If using the white visual identity alongside the visual language only use the white visual language.

The simplified visual identity

REDCAR
REDCAR

The Redcar simplified visual identity: Min. height 15mm.

REDCAR | CLEVELAND
REDCAR | CLEVELAND

The Redcar | Cleveland simplified visual identity: Min. height 20mm.

The simplified visual identity can be used over any colour from the colour palette taking into account legibility. The simplified visual identity can be used alongside the visual language ensuring the clear zone of the visual identity is respected.

The designer can choose to colour the simplified visual language using colours from the colour palette. The simplified visual identity should only be used when the main visual identity cannot be used, e.g. if the identity needs to be embroidered on to a t-shirt or it needs to be reproduced at a small scale.

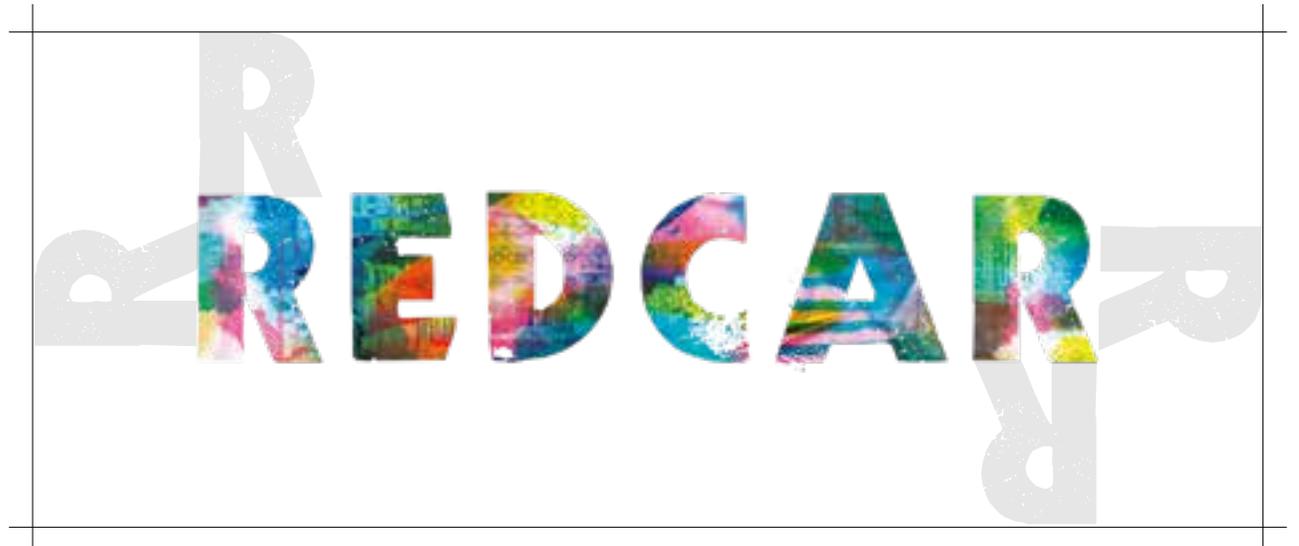
REDCAR
REDCAR

REDCAR | CLEVELAND
REDCAR | CLEVELAND

Clear Zone

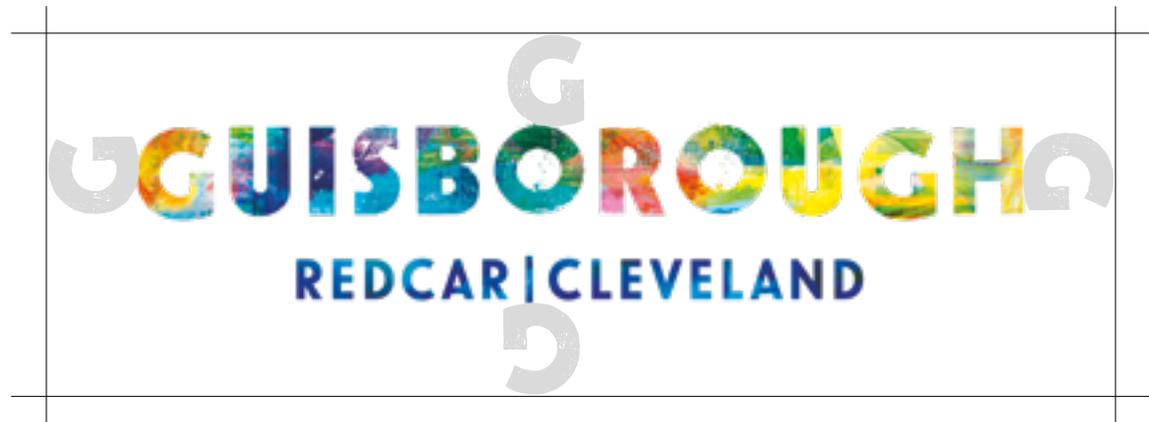
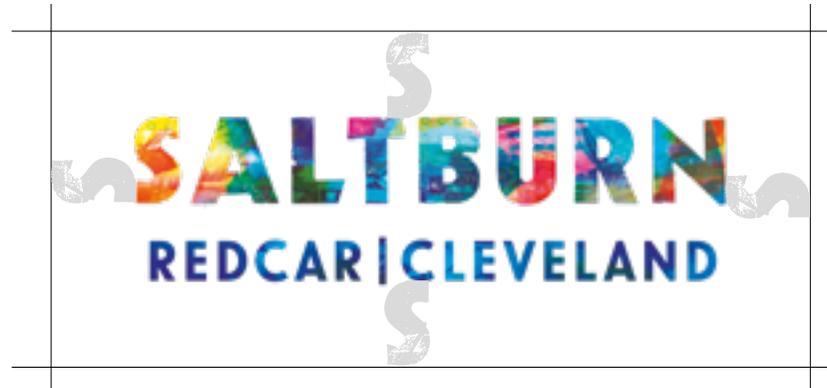
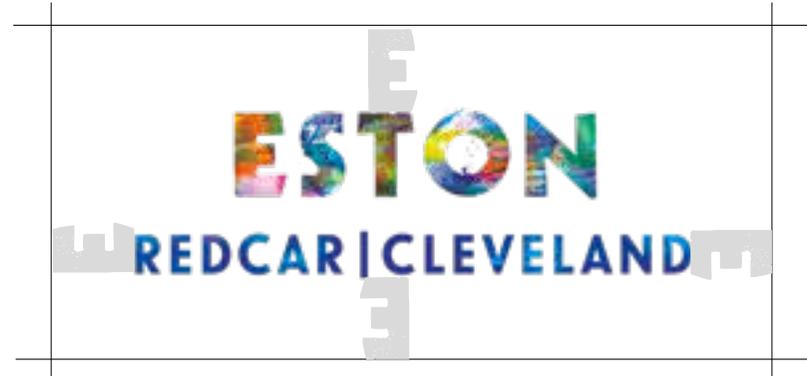
When using any of the Redcar | Cleveland identities, please keep a clear area equivalent to the height of the letter 'R' taken from the Redcar identity. Please see the example for the correct placement in the clear zone.

This clear zone is applicable to the Redcar identities and the Redcar | Cleveland identities.



Clear Zone

When using any of the sub-identities shown here, please keep a clear area as shown on each example.



Visual identity do's

All visual identity do's are applicable to all of Redcar|Cleveland visual identities and sub-brands.



DO use the main visual identity over a white background



DO colour the simplified visual identity in a colour from the colour palette.



DO use the white visual identity over a contrasting colour from the colour palette



DO use the white visual identity over photography ensuring the legibility of the visual identity.

Visual identity don'ts

All visual identity don'ts are applicable to all of Redcar|Cleveland visual identities and sub-brands.



RED CAR



RED CAR



RED CAR



DO NOT change the proportions of the visual identity



DO NOT use the identity over images that are too busy



DO NOT use the main visual identity over a colour



DO NOT use the white visual identity over a colour that effects legibility



DO NOT use the simplified visual identity over a colour that effects legibility



RED CAR

DO NOT colour the simplified visual identity in a colour that is not present in the colour palette.



COLOUR PALETTE

These are the colours of the Redcar | Cleveland colour palette and no other colours can be used. When selecting colour combinations we suggest contrasting bold and buff colours together to create visual impact.

We recommend going to the link below for the correct CMYK / RGB / HEX references.

<https://store.pantone.com/uk/en/colorfinder/index/search/>

Pantone 381 C

Pantone 383 C

Pantone 3945 C

Pantone 485 C

Pantone 295 C

Pantone 2146 C

Pantone 306 C

Pantone 2227 C

Pantone 635 C

Pantone 404 C

Pantone 410 C

Pantone 7533 C

Pantone 432 C

Pantone 431 C

Pantone 2376 C

Pantone 2164 C

Pantone 5015 C

Pantone 4715 C

INTRODUCING THE TYPEFACE



Heading Type: Erbar Neo Mini D Medium

When writing heading text or sub-heading text always use the typeface Erbar Neo Mini D Medium. We suggest for headings to typeset in uppercase while sub-headings would be in lowercase, Please set the type to optical kerning with the tracking set to 0 (in InDesign).

The typeface can be downloaded via this link:
<https://www.myfonts.com/fonts/urw/erbar-neo-mini/d-extra-medium/>

Body Type: Din Medium

When writing body text always use the typeface Din Medium. Please set the type to optical kerning with the tracking set to 0 (in InDesign). This typeface can also be used for sub-headings .

The typeface can be downloaded via this link:
<https://www.myfonts.com/fonts/parachute/pf-din-text-pro/medium/>

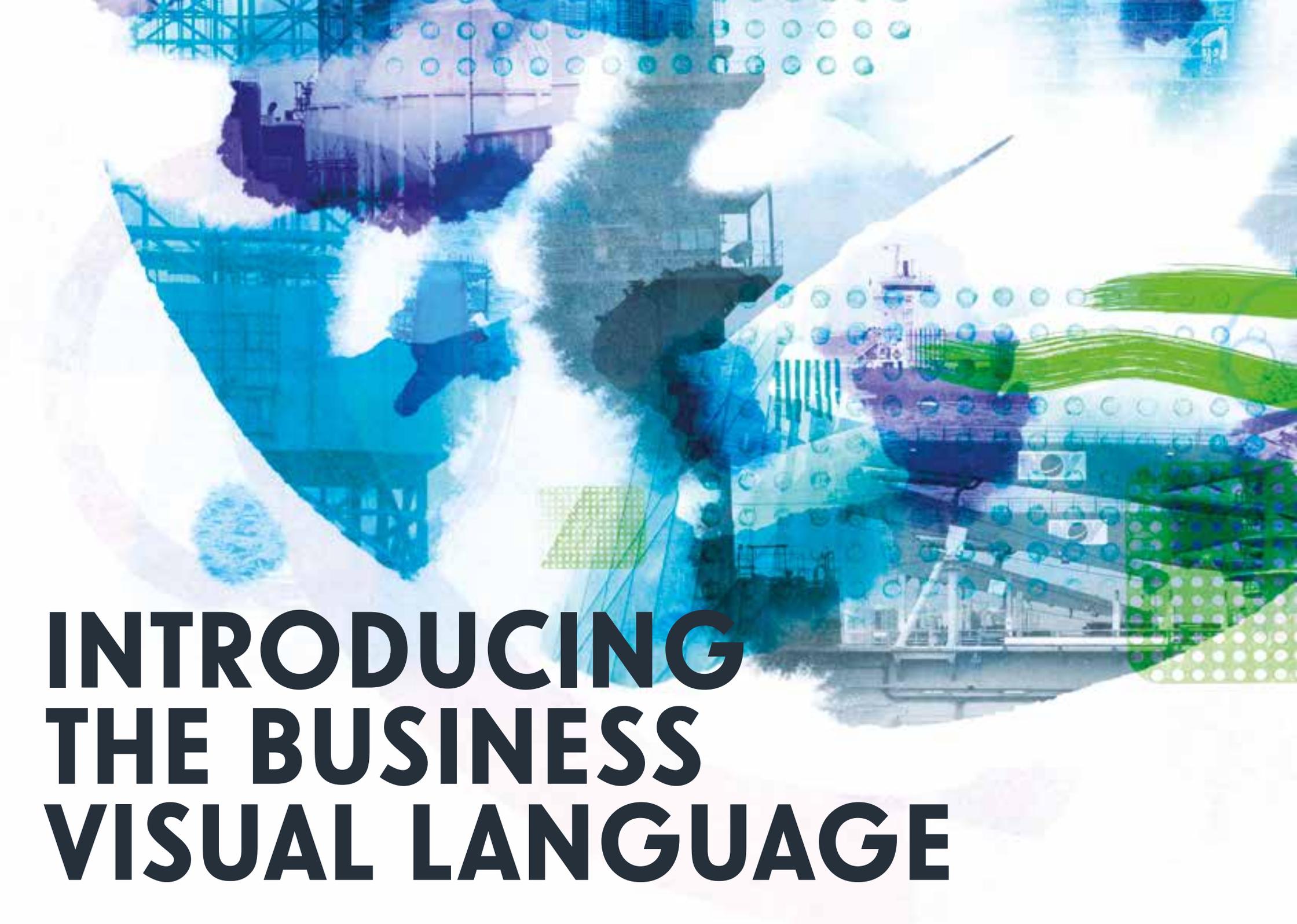
Secondary font: Helvetica

When neither of these typefaces are available, for example in online applications or Powerpoint, the above rules do not apply. In these cases Helvetica should be used as a secondary font.

ERBAR NEO MINI
D MEDIUM ERBAR
NEO MINI D MEDIUM
ERBAR NEO MINI
D MEDIUM ERBAR
NEO MINI D MEDIUM

Din Medium Din Medium
Medium Din Medium Din
Din Medium Din Medium
Medium Din Medium Din

Helvetica Regular Helvetica Regular Helvetica F
Regular Helvetica Regular Helvetica Regular He
Helvetica Regular Helvetica Regular Helvetica F
Regular Helvetica Regular Helvetica Regular He
Helvetica Regular Helvetica Regular Helvetica F



**INTRODUCING
THE BUSINESS
VISUAL LANGUAGE**



How to use the business and investment visual language

The business and investment visual language has been created for these specific audiences. On these occasions, only the business and investment visual language should be used. The white visual language can also be used as part of the business and investment visual language.

All the other rules for the business visual language are the same as the main visual language, unless stated otherwise.

The business and investment visual identity

The word "REDCAR" is rendered in a bold, sans-serif font. Each letter is filled with a different texture of nature, including green foliage, blue water, and brown earth, creating a vibrant and organic visual identity.

The Redcar business and investment visual identity: Min. height 15mm.

The words "REDCAR | CLEVELAND" are rendered in the same bold, sans-serif font as the main logo. The letters are filled with nature textures, and a vertical bar separates the two words.

The Redcar | Cleveland business and investment visual identity: Min. height 20mm.

The business and investment visual identity can be used as an alternative to the business and investment visual language, when a traditional logo is required. All rules for the main visual identity apply to the business and investment visual identity unless stated here.

The word "REDCAR" is rendered in a bold, sans-serif font. Each letter is filled with a different texture of nature, including green foliage, blue water, and brown earth, creating a vibrant and organic visual identity. The logo is set against a dark blue background.The words "REDCAR | CLEVELAND" are rendered in the same bold, sans-serif font as the main logo. The letters are filled with nature textures, and a vertical bar separates the two words. The logo is set against a dark blue background.

COLOUR PALETTE

Pantone 381 C

Pantone 383 C

Pantone 3945 C

Pantone 295 C

Pantone 2146 C

Pantone 2227 C

Pantone 635 C

Pantone 404 C

Pantone 410 C

Pantone 7533 C

Pantone 432 C

Pantone 431 C

Pantone 2376 C

Pantone 2164 C

These are the colours of the business and investment colour palette that is used for business and investment focused projects.



PHOTOGRAPHY

The photography should celebrate and help bring to life the themes and big idea. Images should be vibrant, confident and animated to help capture the unique nature and scale of Redcar | Cleveland. Photography should go beyond simply capturing an asset and instead aim to tell a layered story, populating it with people where possible.

Industrial Tourism is an important theme for Redcar | Cleveland and therefore pictures of the businesses and landscapes which reflect that are very important. As the place's strategic story gets rolled out, it is important to capture any new developments that happen which have industry and tourism at their heart. Textures could also be captured to tell this story ie. smoke and metals.

Photography should capture business and landscapes which reflect the theme of Energy for Industry such as renewables which are really important to its story. Energy can also be communicated through the photography style; animating it with life, using motion blur, showing movement and laughter rather than staged and static scenes.

Seaside is an obvious focus when telling the Redcar | Cleveland story; the beaches should be captured at different points of the year and in all weathers to show that Redcar | Cleveland is to be experienced all year round; for summer family fun or wind down autumn walks. It is important to capture any green assets to fully reflect the theme Surf and Turf, this also extends to outdoor activities such as bike riding and dog walking.

The big idea for Redcar | Cleveland is Forging Bridges, where possible photography should look for opportunities to show bridging within an image; this could be two hands giving and receiving a tool or some feet leaping from one stone to another. At its heart is a fusion of industry and coast, the photography should not shy away from these special qualities and instead seek to pull out where these themes juxtapose i.e. the seaside with the industrial landscape in the background. Photos should capture the multitude of experiences that the place has on offer to really sell the Value and Variety theme that is so true to this place.



Visual language examples



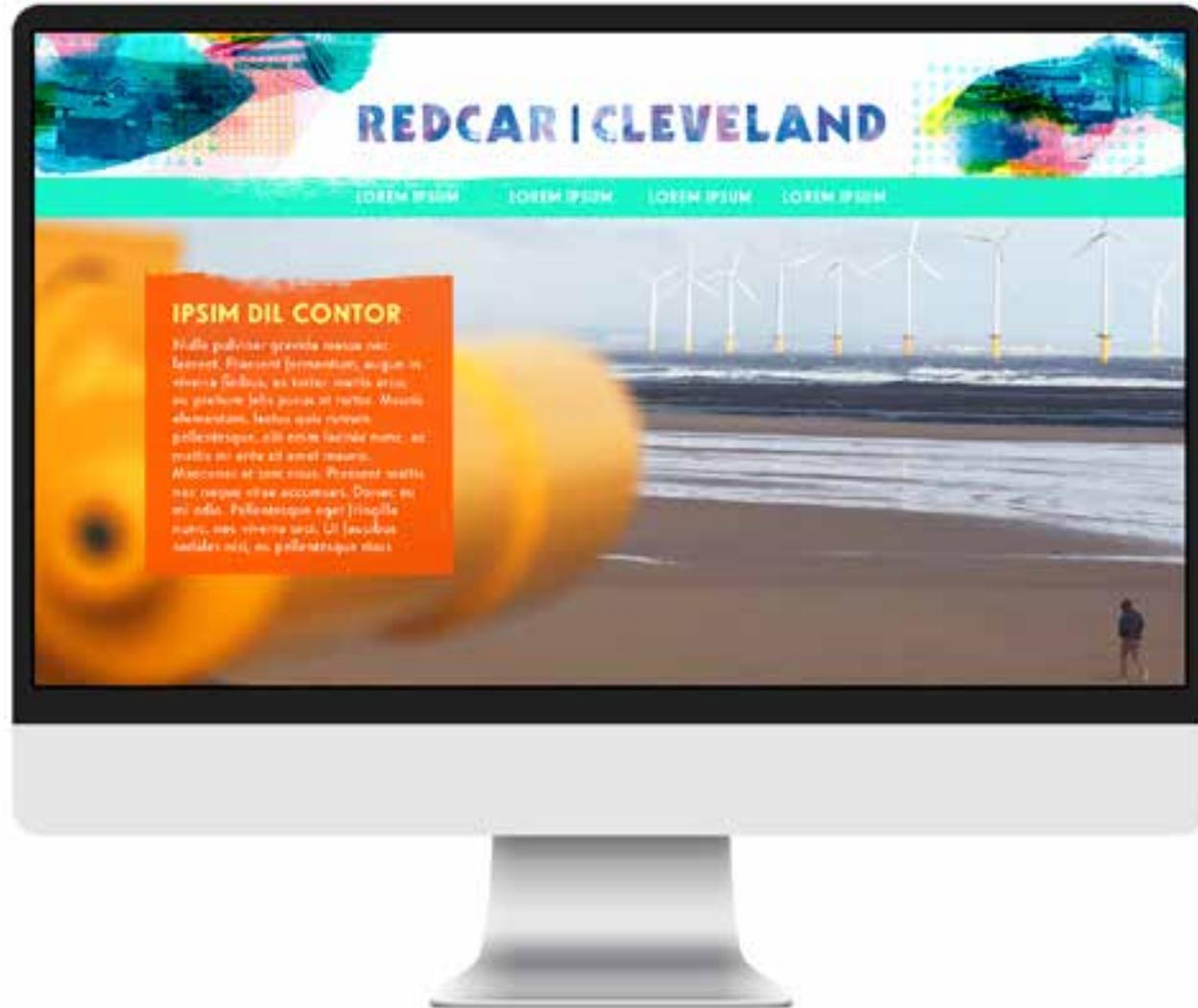
Visual language examples



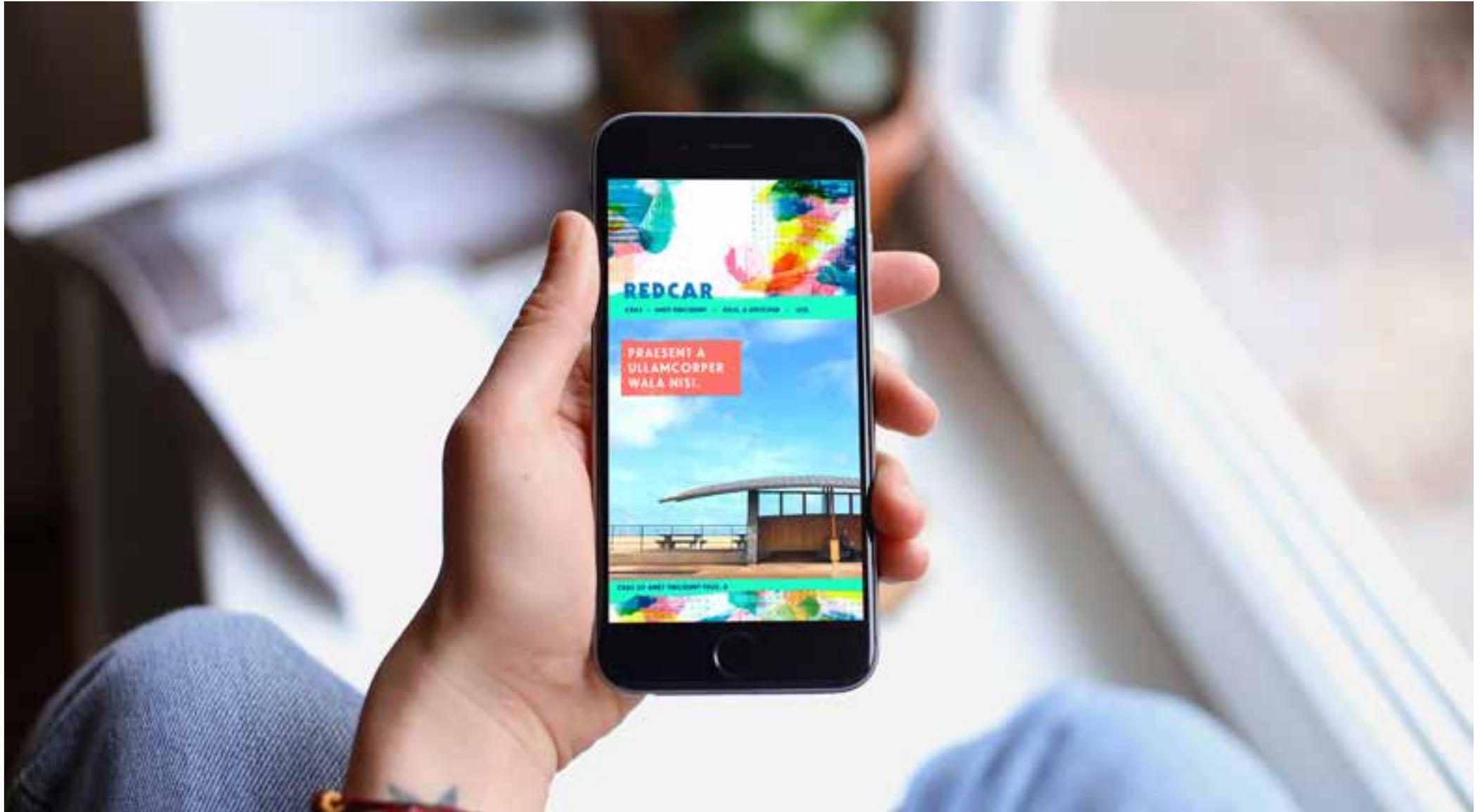
Visual language examples



Visual language examples



Visual language examples



**A thinkingplace toolkit
produced for Redcar | Cleveland
by Peter Anderson Studio.**

www.thinkingplace.co.uk

