

211 Canada

Visual Identity Guidelines v1.0

December 2013

Prepared by 211 Canada

This document introduces the visual identity guidelines for 211 Canada. These guidelines are meant to unify all brand touch-points and ensure brand consistency across all communication materials, internally and externally.

Foreword

Our branding efforts should result in Canadians having a clear and common understanding of what 211 is and its intrinsic value—the 211 brand promise. Building a strong well-recognized brand requires effective communication and consistent use of visuals like logos, colours and fonts.

This document is designed to provide guidance on the use of the 211 logo, promote best practices in relation to 211's visual identity, and ensure that 211's mission, vision and values are effectively communicated to all shareholders. We expect this document to evolve over time as refinements are made that adapt to the ever-changing context.

Development of this document was possible only through the active participation of the 211 Brand Reference Group who offered insights and ideas throughout the process. We'd like to thank and acknowledge the

important contributions made by Mike Myette (211 Nova Scotia), Destiny Bedwell (Ontario 211), Claude Vanasse (211 Quebec Region), and Sandy Biggerstaff (BC 211). Payam Shalchian was our branding and design consultant who skillfully turned that input into a coherent set of visual images and guidelines.

For questions concerning our graphic standards, or supply of graphic assets please contact:

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Graphic Assets

01. 211 Canada Logo

The 211 logo has been constructed carefully. Never recreate the logo by typing it out. Only the provided versions of the logo should be used at all times.

Please refer to the 211 Graphic Assets folder that accompanies this document in order to download all final artworks.

LOGO MARK: PREFERRED VERSION



LOGO MARK + LOCK-UP: ALTERNATIVE VERSIONS



01. 211 Canada Logo

ANATOMY

The 211 Canada logo is made of three distinct graphic elements: logo mark + lock-up + registered trademark symbol.

The elliptical 211 logo mark can be used on its own or in either of the vertical or horizontal compositions.

Do not scan the logo mark from hard copy in order to use it on new materials.

Please refer to the 211 Graphic Assets folder that accompanies this document in order to download all final artworks.

LOGO MARK + LOCK-UP: HORIZONTAL



211 LOGO MARK

Red
PMS 485
CMYK: C0 M95 Y100 K0
RGB: R218 G41 B28

Black
PMS Black
CMYK: C0 M0 Y0 K100
RGB: R0 G0 B0

GEOGRAPHICAL IDENTIFIER

Black
PMS Black
CMYK: C0 M0 Y0 K100
RGB: R0 G0 B0

REGISTERED TRADEMARK SYMBOL

Black
PMS Black
CMYK: C0 M0 Y0 K100
RGB: R0 G0 B0

01. 211 Canada Logo

MINIMUM SPACING

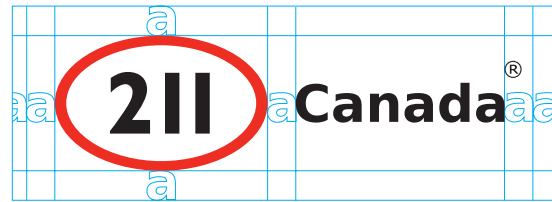
We have established a fixed size and space relationship between the different elements so that they can appear together while keeping the 211 elliptical logo mark the focal point of the design.

The 211 logo mark and the lock-up should never be cropped. The minimum margins should never be smaller than the assigned ratios given on the right.

LOGO MARK: PREFERRED VERSION



LOGO MARK + LOCK-UP: ALTERNATIVE VERSIONS



01. 211 Canada Logo

ALTERNATIVE COLOUR VARIATIONS

The logo mark and the lock-up should always be in one of the three colour variations to the right: red and black, all black on white background, or knock-out on coloured backgrounds.

The knock-out variation is most suitable for applying the 211 logo to surfaces that are already in a colour such as t-shirts, promotional products, etc.

Avoid using red on a black background to ensure legibility of the logo mark at all times.

RED AND BLACK



BLACK



KNOCK-OUT ON COLOURED BACKGROUNDS

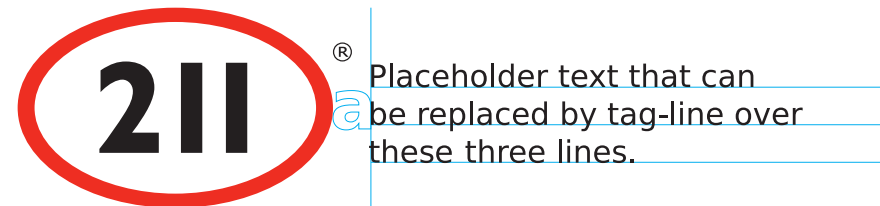
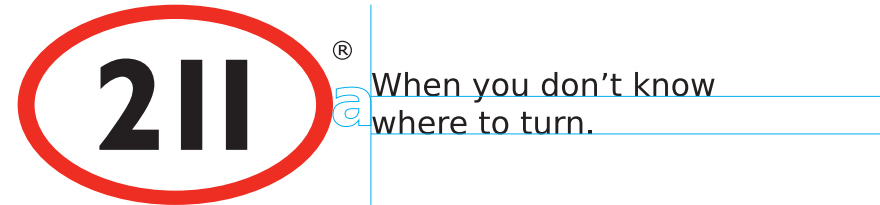
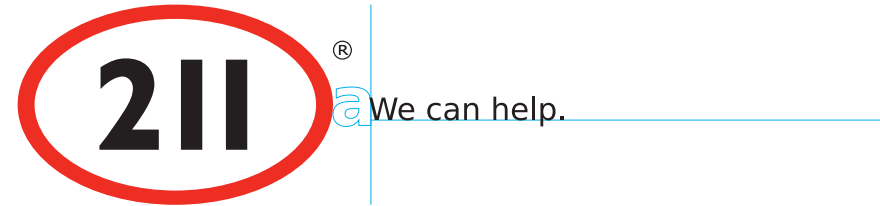


01. 211 Canada Logo

LOGO MARK WITH PROVINCIAL, REGIONAL, AND CITY TAG-LINES: HORIZONTAL OPTION

Tag-lines (maximum 3 lines or 12 words) can be added to the logo mark. The copy must always be in DejaVu Sans Book type and left-aligned when in the horizontal composition. The examples to the right show minimum spacing required for the tag-lines in a horizontal composition.

EXAMPLES



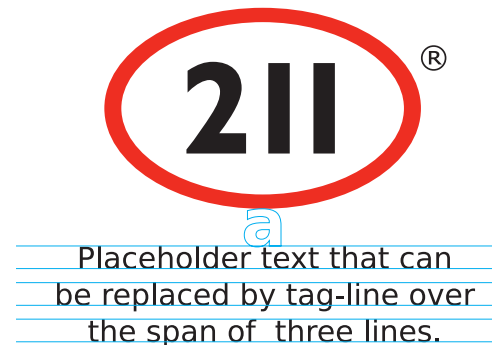
01. 211 Canada Logo

LOGO MARK WITH PROVINCIAL, REGIONAL, AND CITY TAG-LINES: VERTICAL OPTION

The examples to the right show minimum spacing required for the tag-lines in vertical compositions.

The copy must always be in DejaVu Sans Book type and centre-aligned when in the vertical composition.

EXAMPLES

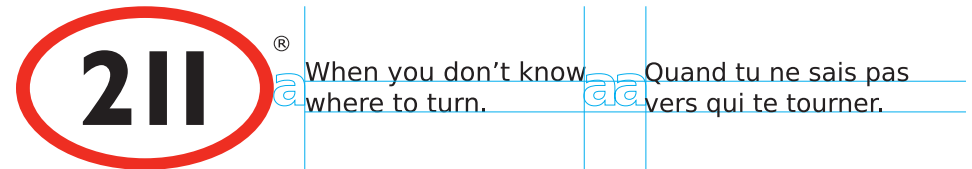
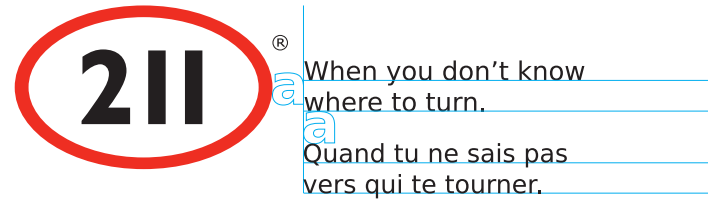


01. 211 Canada Logo

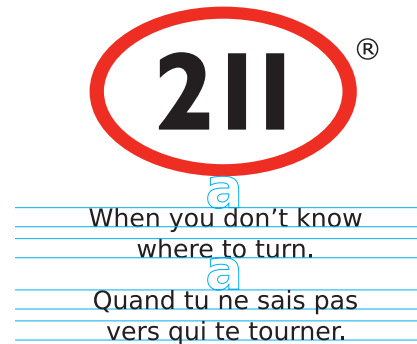
LOGO MARK WITH PROVINCIAL, REGIONAL, AND CITY TAG-LINES: BILINGUAL OPTION

The examples to the right show minimum spacing required for the tag-lines with bilingual options in both vertical and horizontal compositions.

HORIZONTAL COMPOSITIONS



VERTICAL COMPOSITION



01. 211 Canada Logo

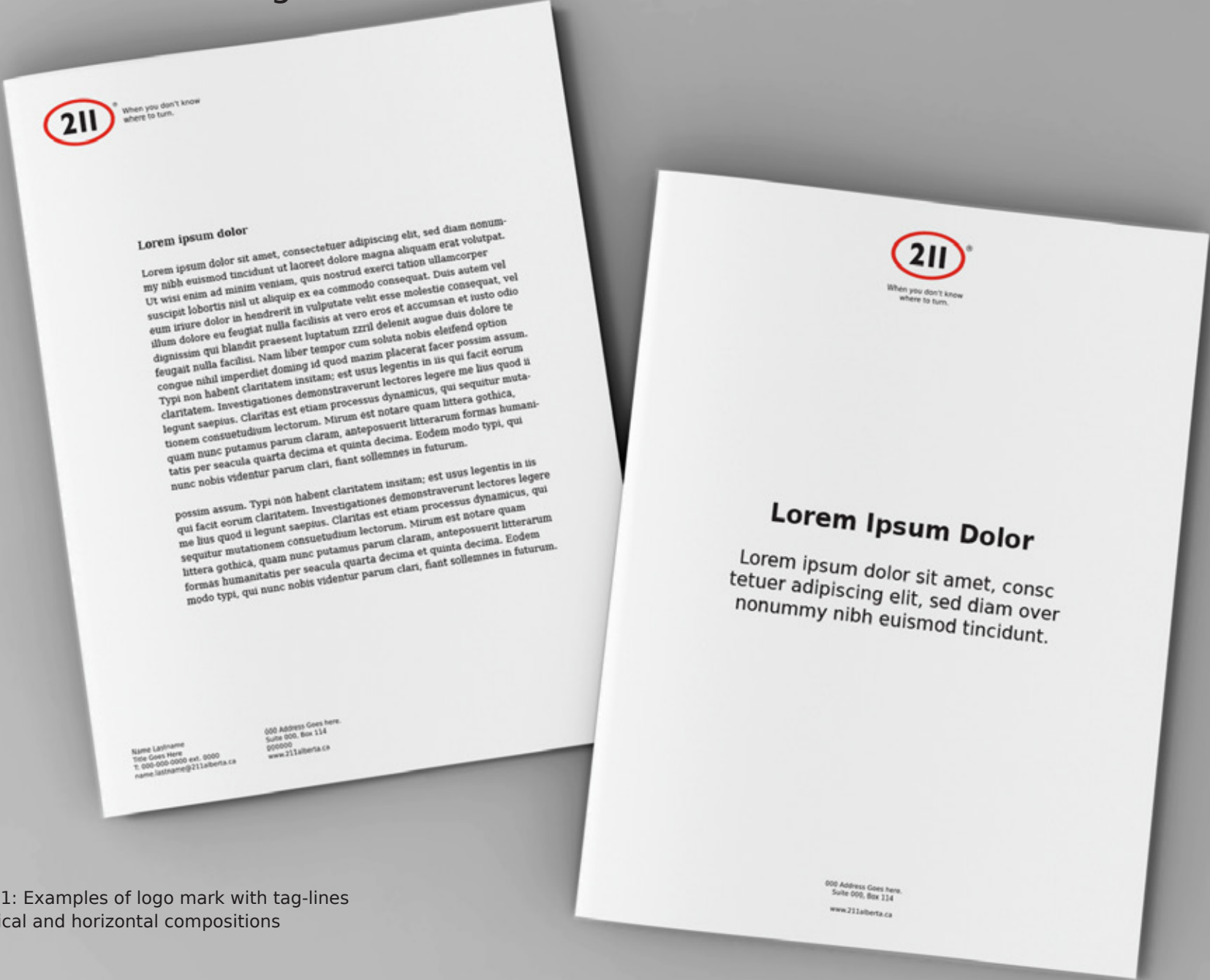
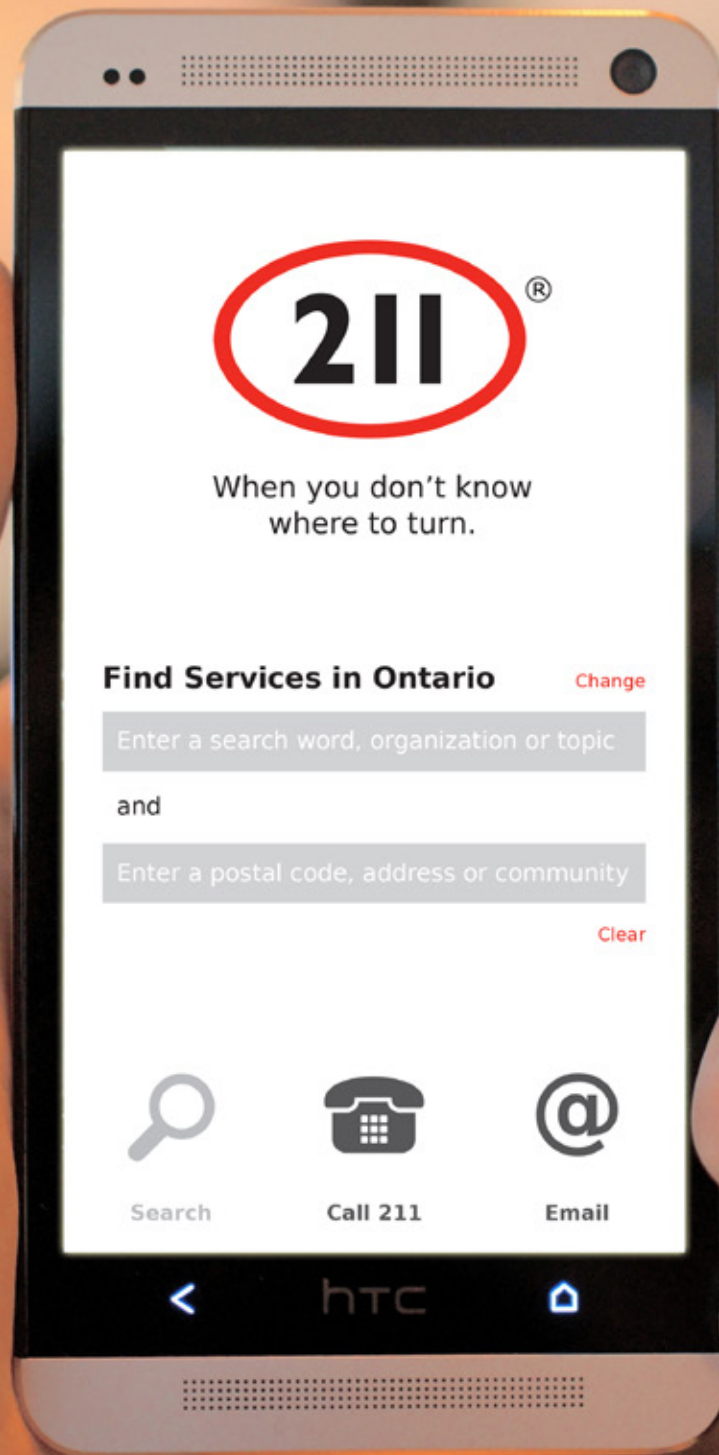


Image 1: Examples of logo mark with tag-lines in vertical and horizontal compositions

01. 211 Canada Logo

Image 2: Example of logo mark with tag-lines in vertical composition on the mobile site



01. 211 Canada Logo

Image 3: Example of logo mark with tag-lines in horizontal composition on promotional products



01. 211 Canada Logo

Image 4: Example of logo mark on pin badge



01. 211 Canada Logo

Image 5: Examples of logo mark with tag-lines in vertical composition on t-shirts



01. 211 Canada Logo

FOR WEB: PROVINCIAL, REGIONAL, AND CITY LOCK-UPS

The 211 brand can be demonstrated with geographical associations on regional, provincial, and city websites as shown in the examples on the right. The province, region or the city name must be in DejaVu Sans Bold type and is 75% smaller than 'Canada' in the national lock-up.

Longer geographical identifies can be broken up into two lines (See example to the right for Newfoundland and Labrador). The text is always horizontally aligned to the centre line of the logo mark's elliptical ring.

NATIONAL LOCK-UP



EXAMPLES OF PROVINCIAL, REGIONAL, AND CITY LOCK-UPS FOR WEB



01. 211 Canada Logo

FOR WEB: PROVINCIAL, REGIONAL, AND
CITY LOCK-UP EXAMPLES

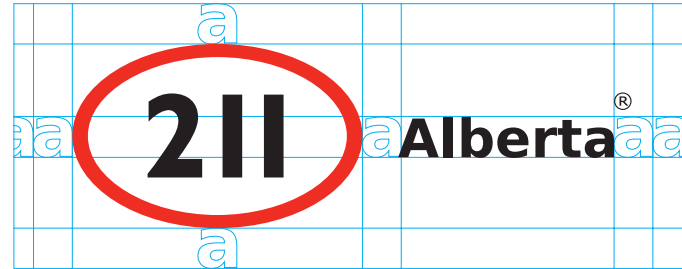


01. 211 Canada Logo

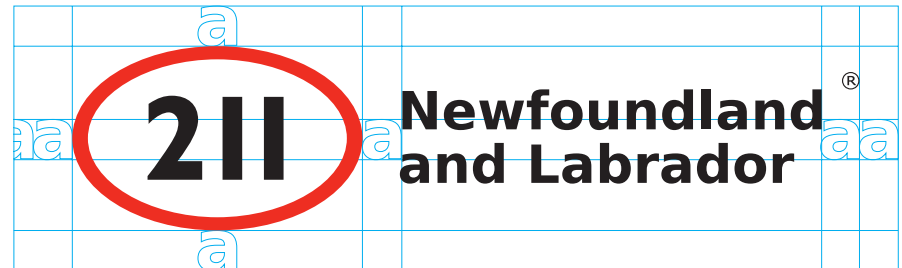
FOR WEB: PROVINCIAL, REGIONAL, AND CITY LOCK-UPS MINIMUM SPACING

The provincial, regional, and city lock-ups should never be cropped. The minimum margins should never be smaller than the assigned ratios given on the right.

MINIMUM SPACING FOR 1 LINE



MINIMUM SPACING FOR 2 LINES



01. 211 Canada Logo

FOR WEB: LOGO MARK WITH PROVINCIAL, REGIONAL, AND CITY TAG-LINES

For web use, tag-lines (maximum 3 lines or 12 words) can be added to the logo mark below the geographical identifier. The copy must always be in DejaVu Sans Book type and left-aligned to the geographical identifier. The examples to the right show minimum spacing required for the tag-lines.

EXAMPLES



01. 211 Canada Logo

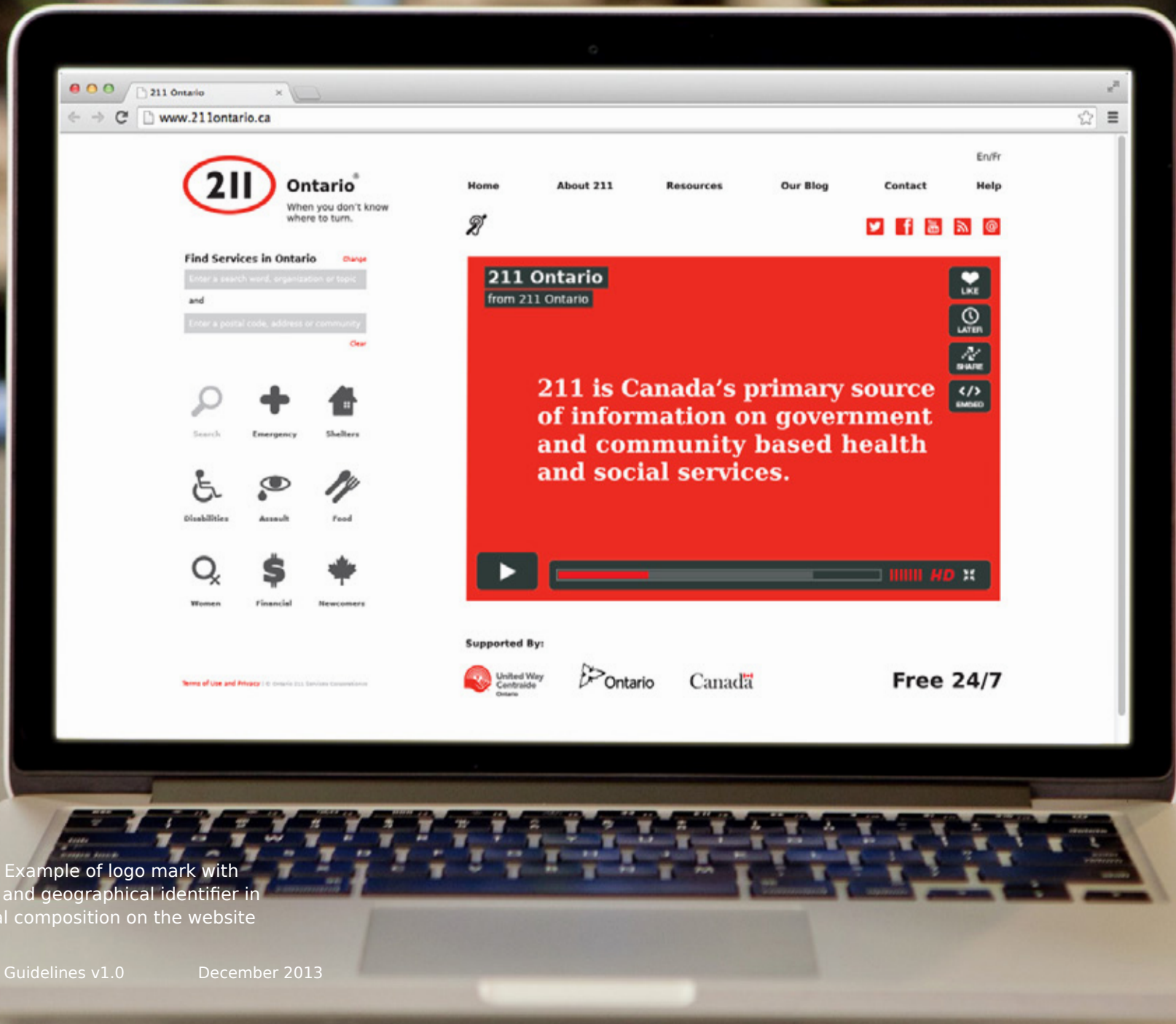


Image 6: Example of logo mark with tag-lines and geographical identifier in horizontal composition on the website

01. 211 Canada Logo

MISUSE OF THE LOGO

Below are examples of misuse of the 211 logo. Avoid these practices at all times.



Do not move the location of the geographical identifier.



Do not use an isolated element of the logo.



Do not change any of the typefaces.



Do not alter the logo.



Do not change the size of elements of the logo.



Do not change to colour of the logo to red.



Do not use the red variation of the logo on black background.



Do not use the red variation of the logo on coloured background.



Do not alter the colour of the logo to the secondary palette.



Do not tint or screen the logo.



Do not place the logo on an image or a busy background.











Do not place other logos or graphic elements within the safety zone.

01. 211 Canada Logo

MISUSE OF THE TAG-LINE

Below are examples of misuse of tag-lines.
Avoid these practices at all times.

 <p>When you don't know where to turn.</p> <p>When you don't know where to turn.</p> <p>Do not use a centre-aligned tag-line in the horizontal composition.</p>	<p>When you don't know where to turn.</p>  <p>When you don't know where to turn.</p> <p>Do not place the tag-line above the logo mark.</p>	 <p>When you don't know where to turn.</p> <p>Do not change any of the typefaces.</p>	 <p>When you don't know where to turn.</p> <p>Do not alter the colour of the tag-line.</p>
 <p>When you don't know where to turn.</p> <p>Do not change the size of the tag-line in the composition.</p>	 <p>When you don't know where to turn.</p> <p>Do not change the typeface to bold or italics.</p>	 <p>WHEN YOU DON'T KNOW WHERE TO TURN.</p> <p>Do not use all uppercase characters for the tag-line.</p>	 <p>When you don't know where to turn.</p> <p>Do not use a left-aligned tag-line in the vertical composition.</p>

02. Colour Palette

PRIMARY COLOURS

The 211 primary colours are the red and black. Unless you are using the all-black or knock-out version of the logo, it must always appear in these colours. Red and black should never be switched or altered, and must be used consistently across all communication materials. The primary colours should be used predominantly at 100% density. Three shades of black (%80, %50, and %20) are also available for use in more complex graphic layouts.

SECONDARY COLOURS

An important part of establishing a brand is creating a colour palette and using it consistently. 211's secondary colour palette comprises two bright and optimistic colour families. You may use these colours to complement our primary colour palette.

As well, you can use shades of grey to create interest and depth in your design, but use them sparingly to maintain an optimistic look and feel.

Make sure to use the CMYK or PMS values for print and RGB for web applications.

PRIMARY COLOURS



Red
PMS 485
CMYK: C0 M95 Y100 K0
RGB: R218 G41 B28



Black
PMS Black
CMYK: C0 M0 Y0 K100
RGB: R0 G0 B0



80%



50%



20%

SECONDARY COLOURS



Blue
PMS 3005
CMYK: C100 M34 Y0 K2
RGB: R0 G129 B198



Green
PMS 7480
CMYK: C60 M0 Y50 K0
RGB: R99 G194 B157



Turquoise
PMS 3262
CMYK: C71 M0 Y33 K0
RGB: R34 G188 B185



Pink
PMS 7424
CMYK: C0 M75 Y30 K0
RGB: R241 G102 B130



Orange
PMS 158
CMYK: C0 M61 Y97 K0
RGB: R245 G128 B37



Yellow
PMS 116
CMYK: C0 M16 Y100 K0
RGB: R255 G210 B0

02. Colour Palette



Image 7: Examples of secondary colour palette in print applications

02. Colour Palette



Image 8: Examples of secondary colour palette complementing the core red and black colours

03. Typeface

Typography is an important element in reinforcing the 211 visual identity. Consistent use of the specified typefaces for all collateral and communication materials helps unify and strengthen our visual identity.

The primary typeface for 211 is DejaVu. DejaVu fonts are “Free License”, and available at no cost for both Mac and PC. Any user may download DejaVu at: <http://dejavu-fonts.org>

After downloading the appropriate file type for your computer, simply copy and paste the files into your operating system’s Fonts folder.

DejaVu Sans Book and Bold can be used for headers and titles where as DejaVu Serif is more suitable for body copy.

Never replace the typeface in the logo mark, always use the electronic master artwork provided.

DEJAVU SANS BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

DEJAVU SANS BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

DEJAVU SERIF BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

DEJAVU SANS BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

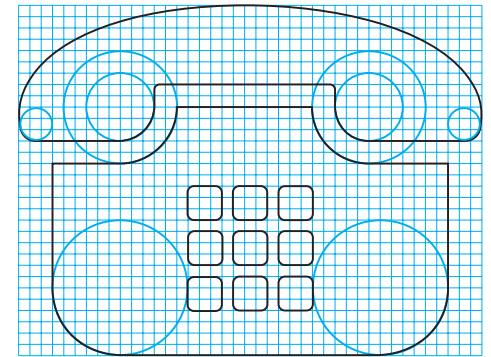
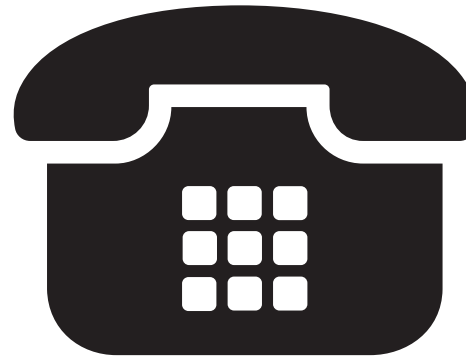
04. Secondary Graphics

Secondary graphics are to be used tastefully in applications such as diagrams, graphs, image boxes or websites.

The graphic style to the right shows the basic grid and basic geometries that are used to create any of the secondary graphics.

All these shapes and icons can appear in any of the 211 colours or in a knock-out variation on a colour background.

ICONOGRAPHY STYLE



ICONOGRAPHY VARIATIONS



Solid Black



Solid Colour



Knock-Out

04. Secondary Graphics

EXAMPLES

Below are examples of some of the 211 icons recreated with the same graphic style shown on page 29.



Call 211



Search



Hearing Impaired



Women



Disabilities



Aboriginal Peoples



Assault



Family



Community



Emergency



Employment



Food



Francophone



Legal



Health



Homelessness



Housing



Financial



Mental Health



Newcomers



Senior Citizens



Transportation



Youth

04. Secondary Graphics

SOCIAL MEDIA TAGS

Social media icons can be represented consistently in solid colours or black. The graphic style and the scale of the social media tags must always be the same.

VARIATIONS



Solid Colour



Solid Black



50% Black



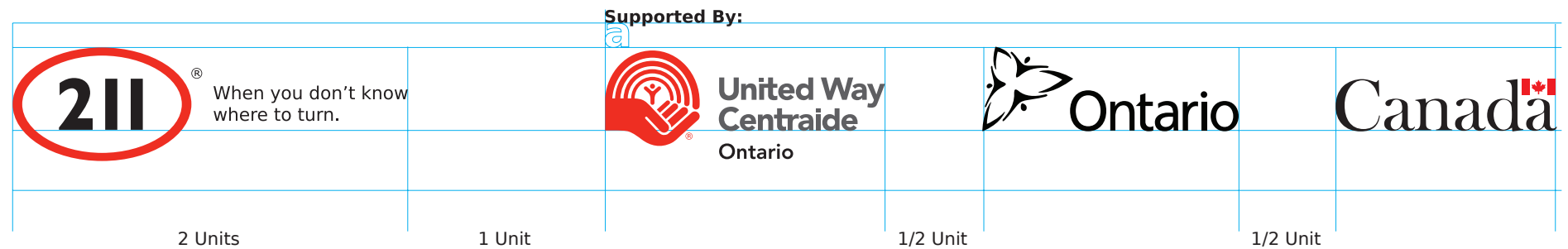
Knock-Out

05. Sponsor and Partner Logos

Co-branding provides a way for sponsors and partners to combine forces so that their communication material works in synergy.

Sponsor and partner logos are to be presented with sufficient white space in between in both vertical and horizontal compositions.





HORIZONTAL COMPOSITION







Note: Sponsor and Partner logos should not be placed higher than the 211 elliptical logo mark.

05. Sponsor and Partner Logos

VERTICAL COMPOSITION 1

	2 Units
When you don't know where to turn.	
	1 Unit
Supported By:	1/2 Unit
	
	1 Unit
	
	1 Unit
	

VERTICAL COMPOSITION 2

	2 Units
When you don't know where to turn.	
	1 Unit
Supported By:	
	
	1 Unit
	
	1 Unit
	

Note: Sponsor and Partner logos should not be bigger than the 211 elliptical logo mark.

Note: Scaling Sponsor and Partner logos relative to each other can be used to illustrate different levels of contribution by each organization.

Print Collateral



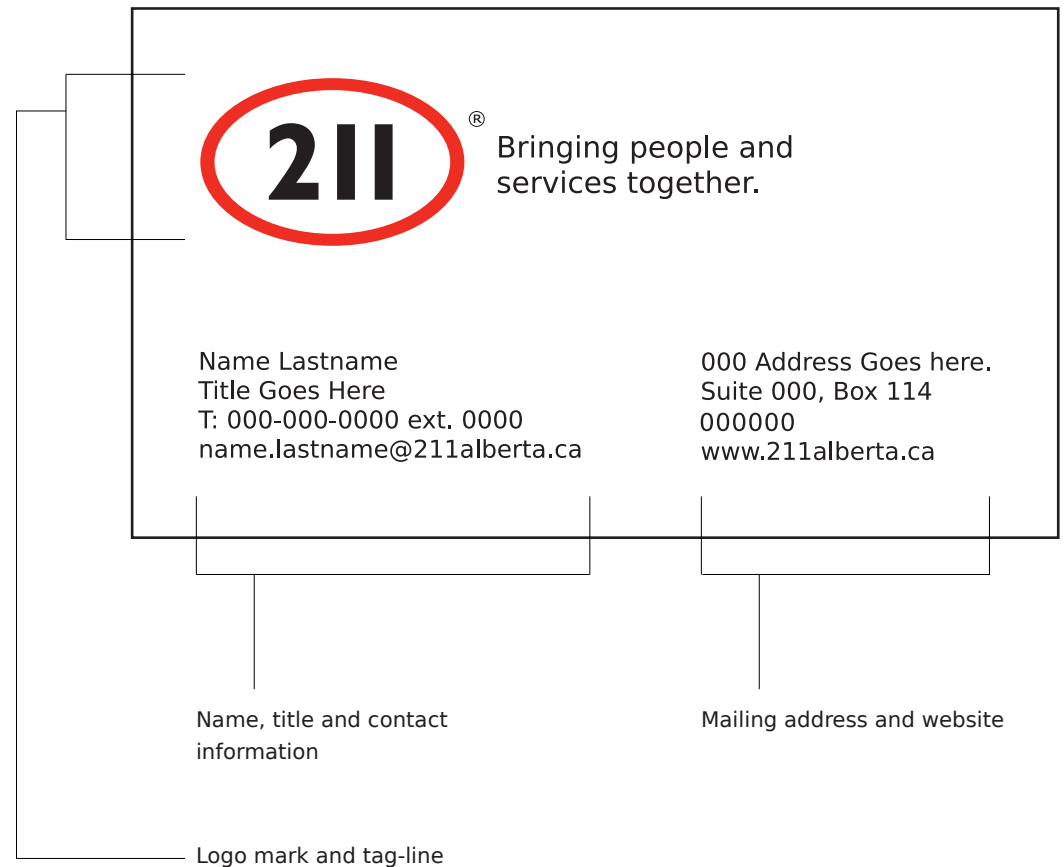
Image 9: Examples of primary print collateral templates illustrating the overall look-and-feel for the 211 stationery.

01. Business Card

FRONT

The front of each business card must include the logo mark (with or without the tag-line), name, title, phone number, email address, postal address and website information. The template on the right provides the layout, arrangement and the spacing of all the above-mentioned elements onto the front of the business cards.

BUSINESS CARD ANATOMY



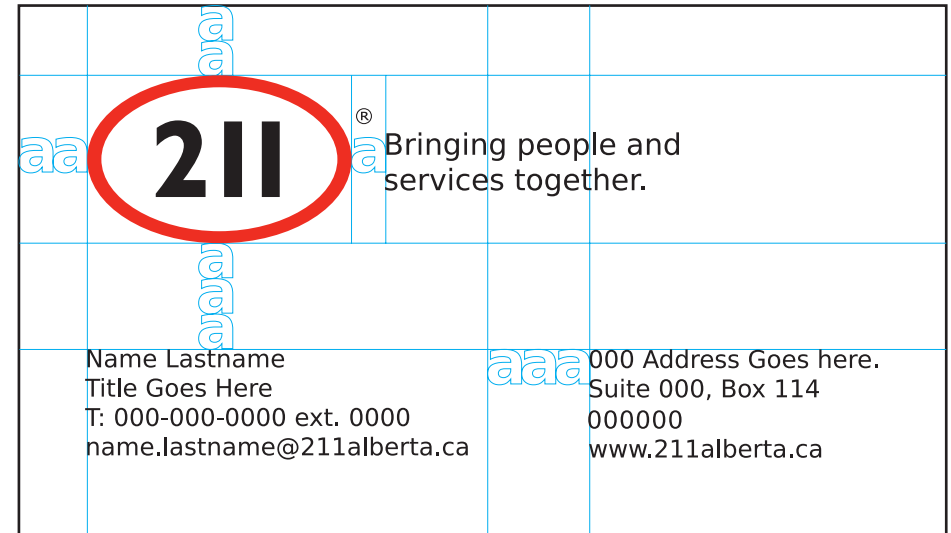
01. Business Card

FRONT: MINIMUM SPACING

We have established the space relationship between the different elements on the business card so that they can appear together while keeping the 211 elliptical logo mark the focal point of the design.

The minimum margins should never be smaller than the assigned ratios given on the right.

LAYOUT



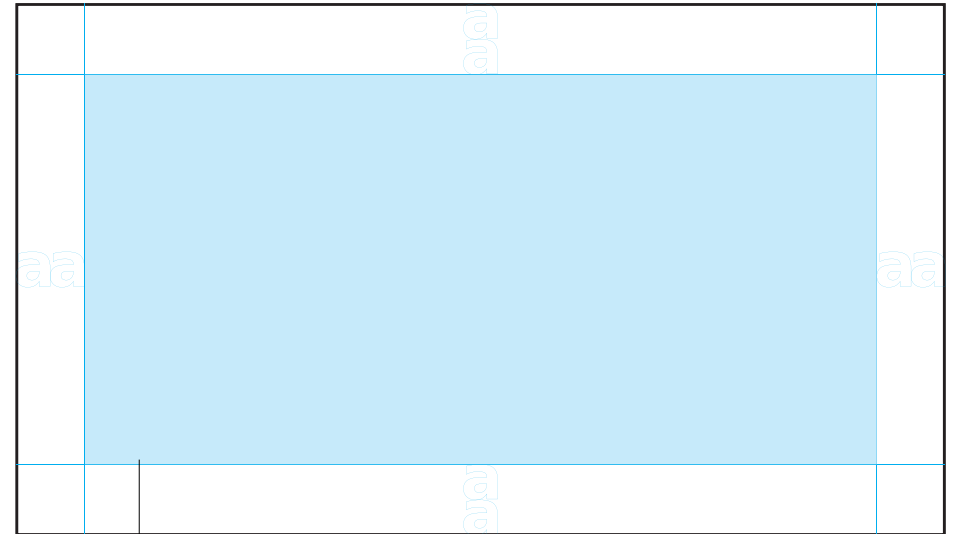
01. Business Card

BACK

The back of each business card can include a secondary set of information as seen fit. For example it can carry the 211 logo mark, 211 core red colour, sponsor and partner logos, service offerings, or the same information as the front of the card but in French.

The content on the back of the business card must always stay within the frame shown to the right. This is to provide enough space from the edges of the card and sufficient breathing room for the content. Avoid over-populating the back of the business cards with too much content.

MINIMUM SPACING



Content should stay within the blue area on the back of the business card

01. Business Card

BACK: EXAMPLES

These are some examples of the common practices for the content that appear on the back of the 211 business cards.

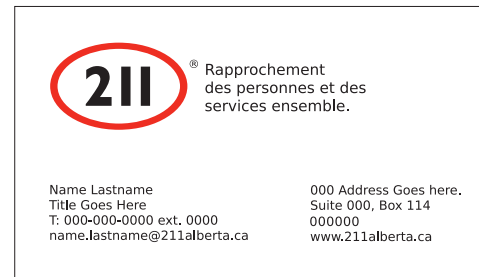
COMMON PRACTICES



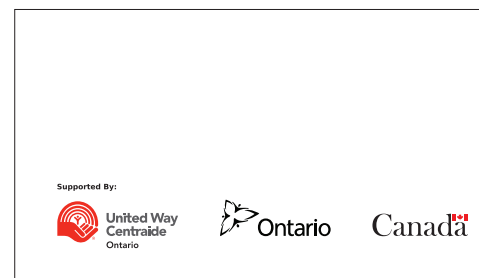
Solid Red
PMS 485
CMYK: C0 M95 Y100 K0
RGB: R218 G41 B28



211 Logo mark Knock-out
on Solid Red Background



Information in French



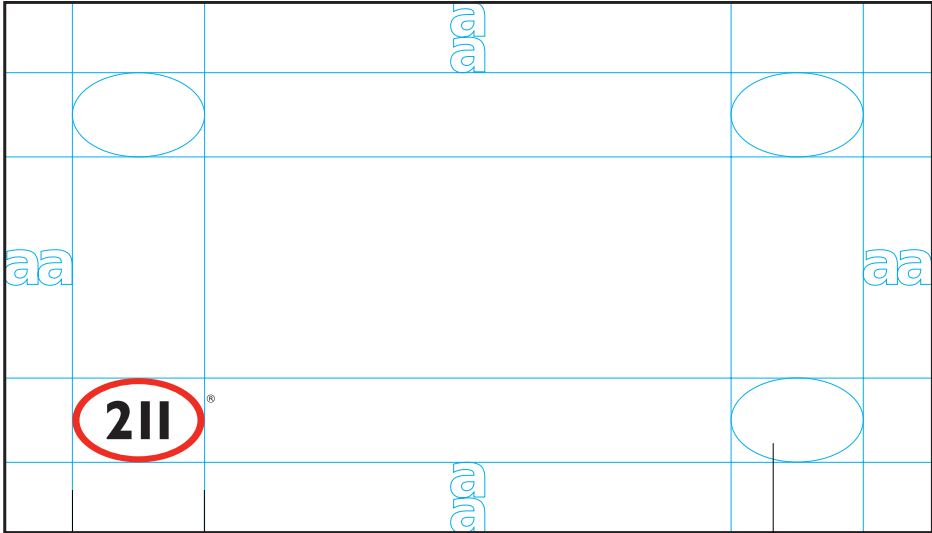
Sponsor or Partner Logos

01. Business Card

211 LOGO MARK ON ORGANIZATIONS' BUSINESS CARD

If you are an organization supporting and/or providing 211 services, and if 211 logo mark appears on your organizations' business cards please ensure that you allow for the minimum size and the minimum spacing around the 211 logo mark. This is shown to the right.

MINIMUM SPACING



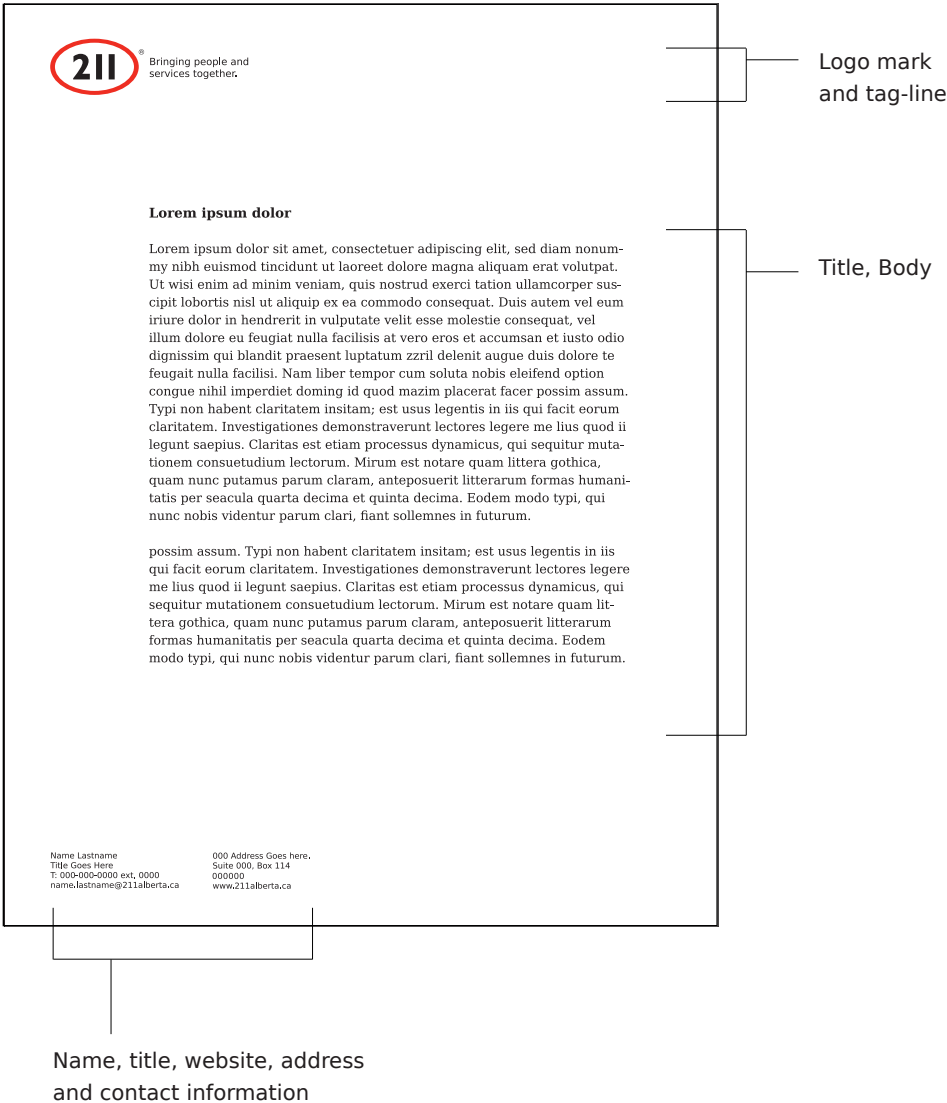
The logo mark should not be any smaller than 1/2" in width

The logo mark can be placed at any of these four spots. Refer to minimum spacing guidelines around the logo mark on page 8 when laying out additional content on the card.

02. Letterhead

Each letterhead must include the logo mark (with or without the tag-line), name, title, phone number, email address, postal address and website information. The template on the right provides the layout, arrangement and the spacing of all the above-mentioned elements onto a typical 211 letterhead

LETTERHEAD ANATOMY



02. Letterhead

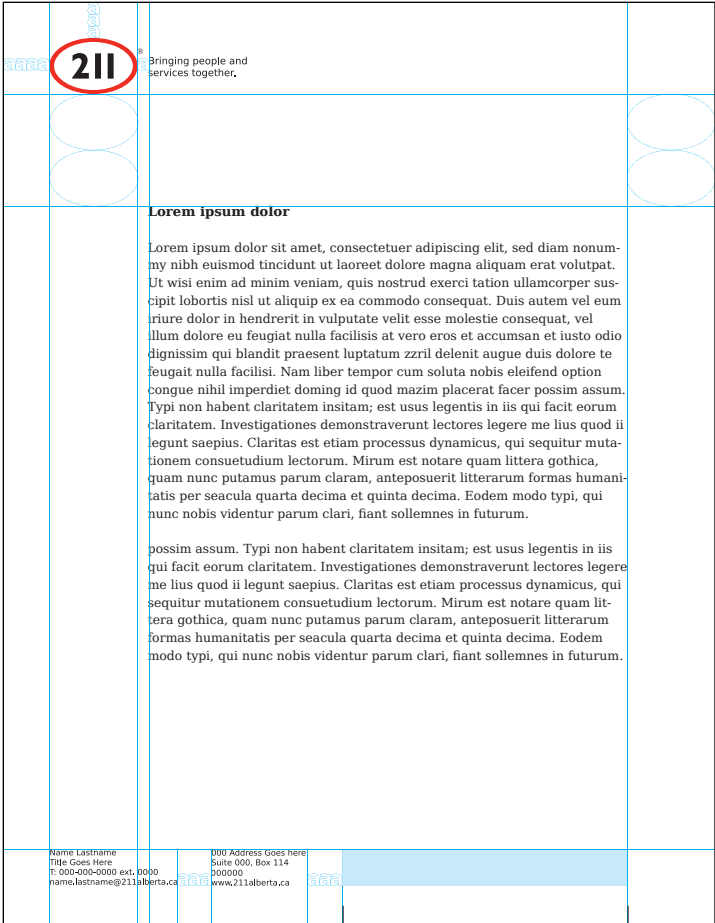
MINIMUM SPACING

We have established the space relationship between the different elements on the letterhead so that they can appear together while keeping the 211 elliptical logo mark the focal point of the design.

The minimum margins should never be smaller than the assigned ratios given on the right.

There is also a space at the bottom of the letterhead dedicated to sponsor or partner logos in case co-branding is needed.

LAYOUT

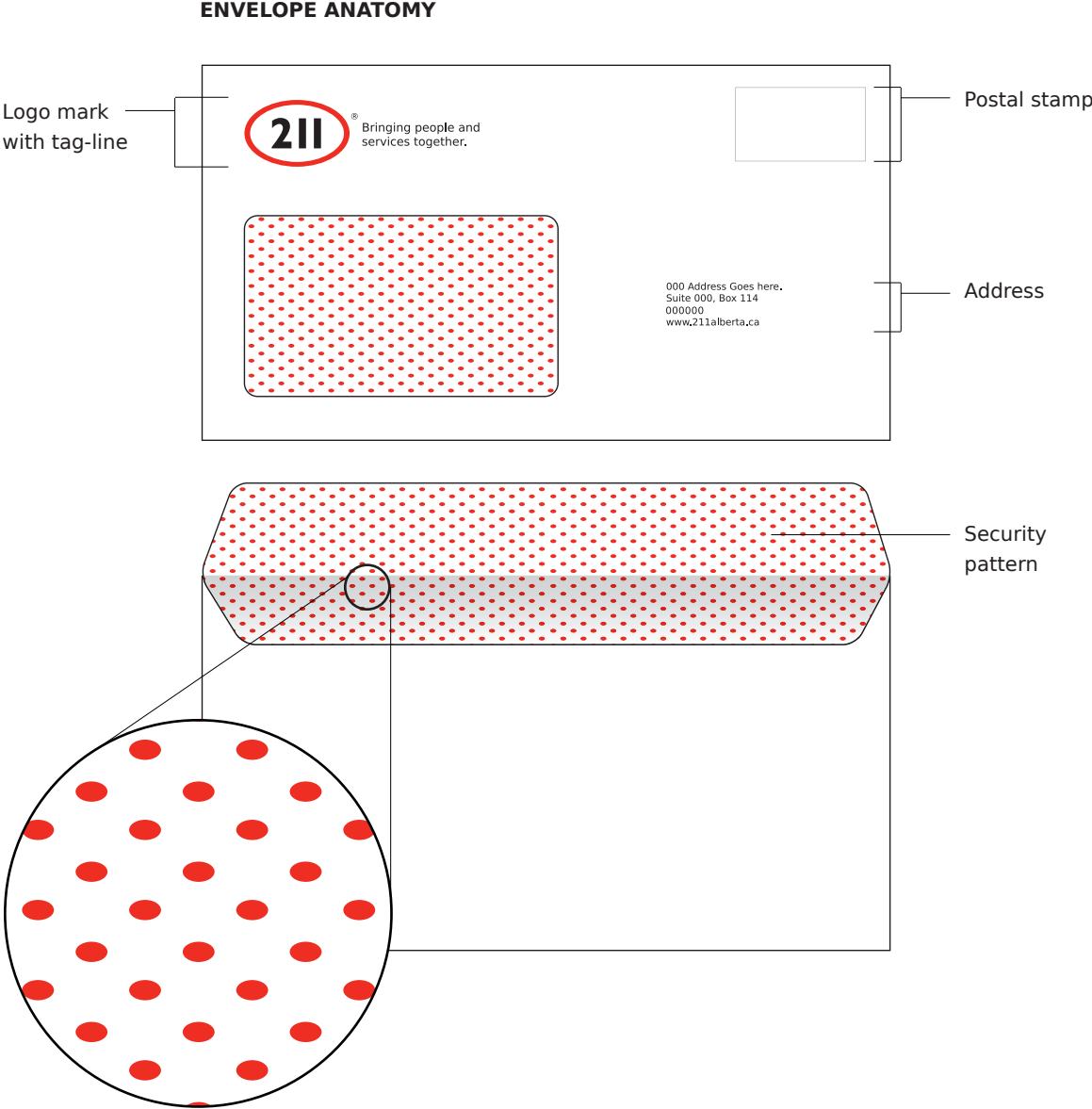


Dedicated space for co-branding

03. Envelope

Each envelope must include the logo mark (with or without the tag-line), postal address and necessary contact information. The template on the right provides the layout, arrangement and the spacing of the elements on the back of the 211 envelope.

Additionally we have developed a unique security pattern inspired by the red elliptical logo mark that can be printed on the inside of the envelope.



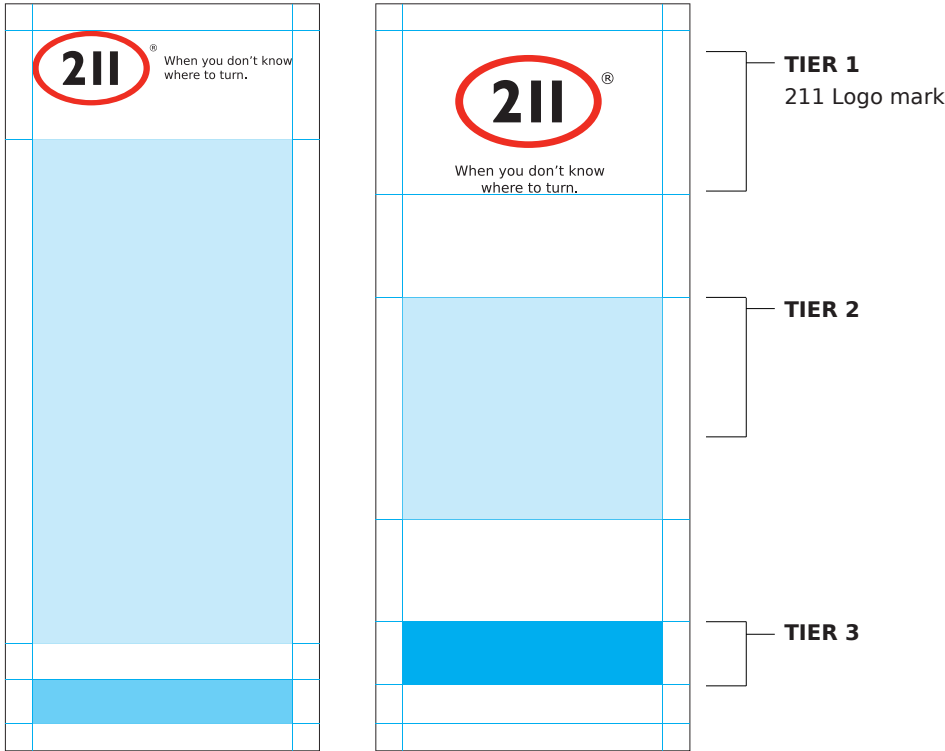
04. Marketing Materials

When creating any marketing materials (digital and print) refer to the guidelines presented in this document in order to ensure consistency in the way that 211 brand is represented.

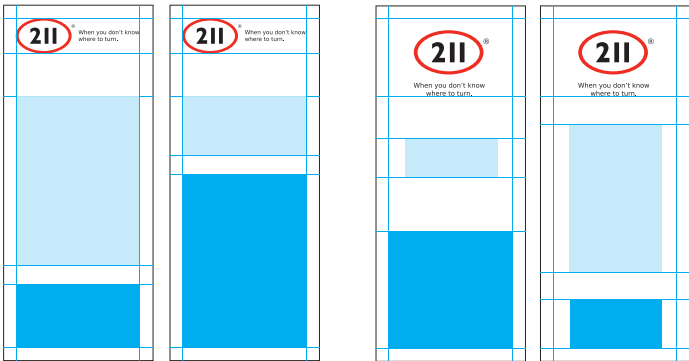
The 211 logo mark needs to be the hero of the brand. Allow enough spacing around the logo mark and avoid over populating the canvas with too much content. Limit the content to maximum of three tiers of hierarchy (see examples to the right for a pamphlet).

Ensure to use the right colours and fonts. See pages 5-33 for guidelines around the use of 211 graphic assets.

PAMPHLET EXAMPLES



LAYOUT EXAMPLES



04. Marketing Materials



Image 10: Example of a pamphlet with maximum of three tiers of content. The 211 logo mark remains the main focal point in the layout.

Digital Touch-points

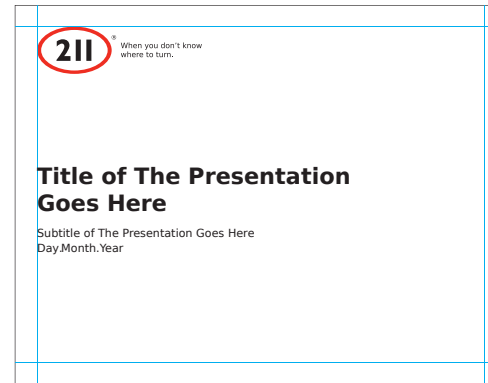
01. Presentation Template

When creating PowerPoint presentations refer to the guidelines presented in this document in order to ensure consistency in the way that 211 brand is represented.

The 211 logo mark needs to be the hero of the brand. Allow enough spacing around the logo mark and avoid over populating each slide with too much content. Limit the content to maximum of three tiers of hierarchy. See examples to the right for different types of slide you might have in your presentation.

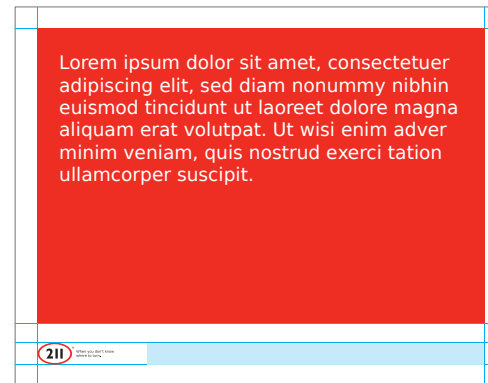
Ensure to use the right colours and fonts. See pages 5-33 for guidelines around the use of 211 graphic assets.

SLIDE EXAMPLES



COVER SLIDE

Allow enough spacing around the 211 logo mark.



SLIDE BREAKS

To break the presentation use solid colours and knock-out large copy to highlight any specific content you might have.



CONTENT SLIDE

Main content on the slides should stay within this box.

Footer box can hold sponsor or partner logos or any additional content.

02. Email Signature

211 EMAIL SIGNATURES

All email signatures should include the 211 logo mark below the name and title.

Additionally, contact information regarding the organization should be included in the signature below the logo mark. Allow sufficient spacing above and below the logo as shown in the example to the right.

LAYOUT

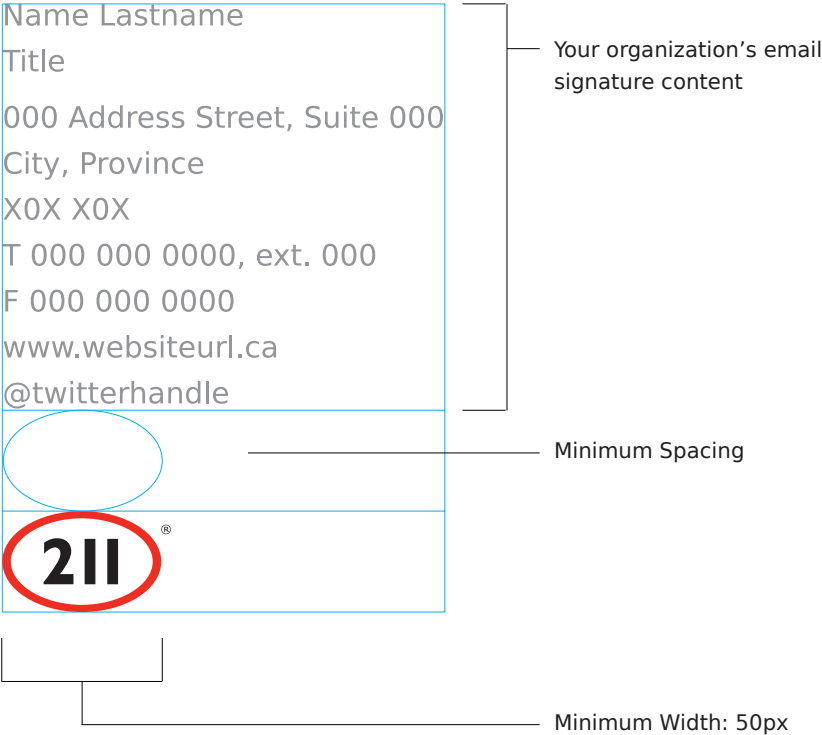


02. Email Signature

ORGANIZATIONS EMAIL SIGNATURES

If you are an organization supporting and/or providing 211 services, and if 211 logo mark appears in your organization's email signatures please ensure that you allow for the minimum size and the minimum spacing around the 211 logo mark. This is shown to the right.

MINIMUM SIZE AND SPACING



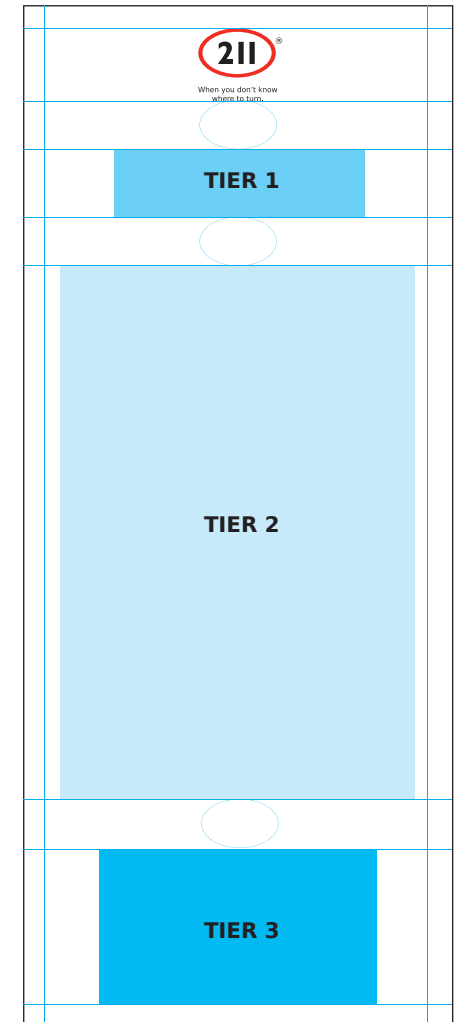
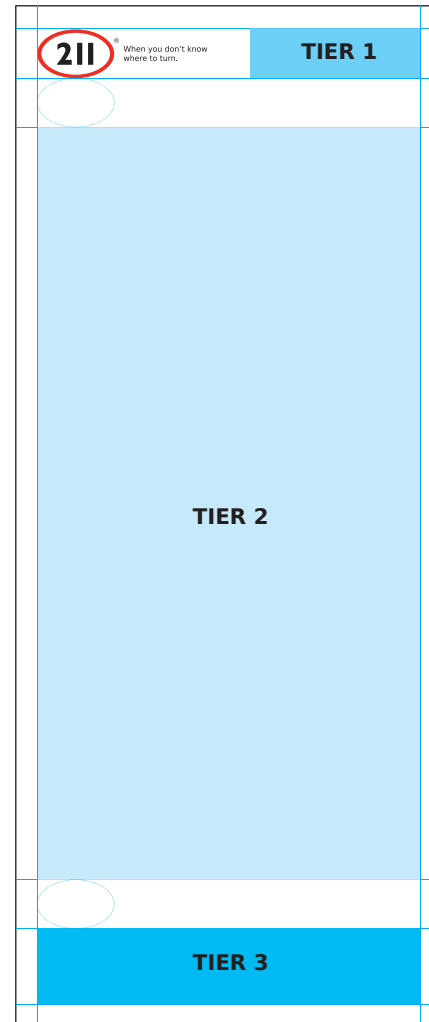
03. Newsletter

When creating newsletters refer to the guidelines presented in this document in order to ensure consistency in the way that 211 brand is represented.

The 211 logo mark needs to be the hero of the brand. Allow enough spacing around the logo mark and avoid over populating the canvas with too much content. Limit the content to maximum of three tiers of hierarchy (see examples to the right for a layout example).

Ensure to use the right colours and fonts. See pages 5-33 for guidelines around the use of 211 graphic assets.

PLACEMENT

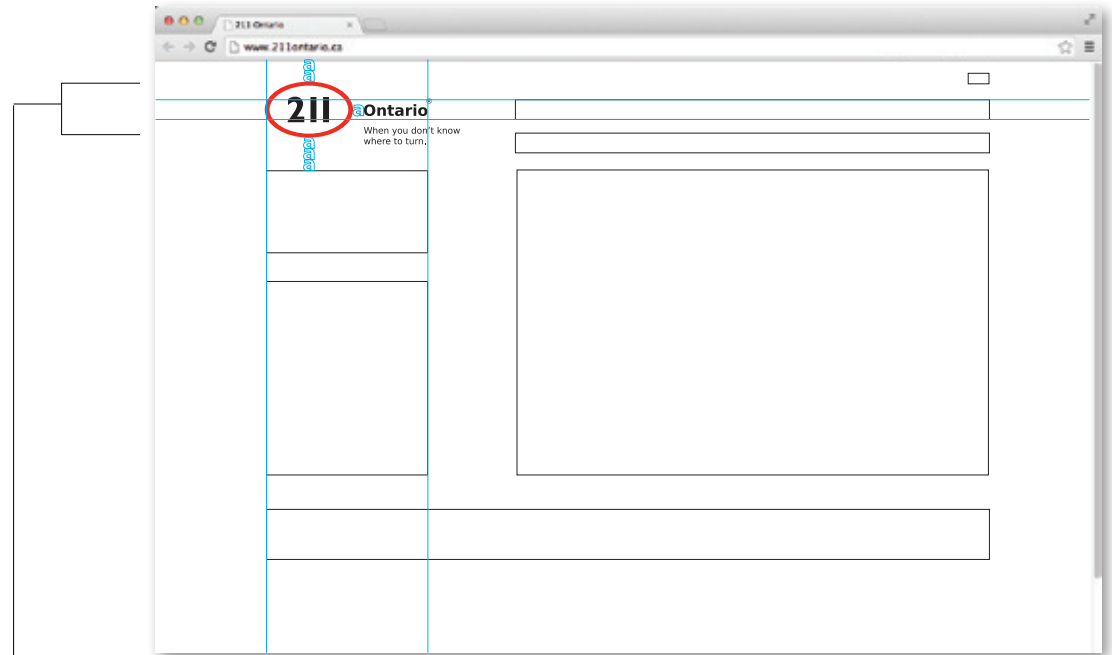


04. Website

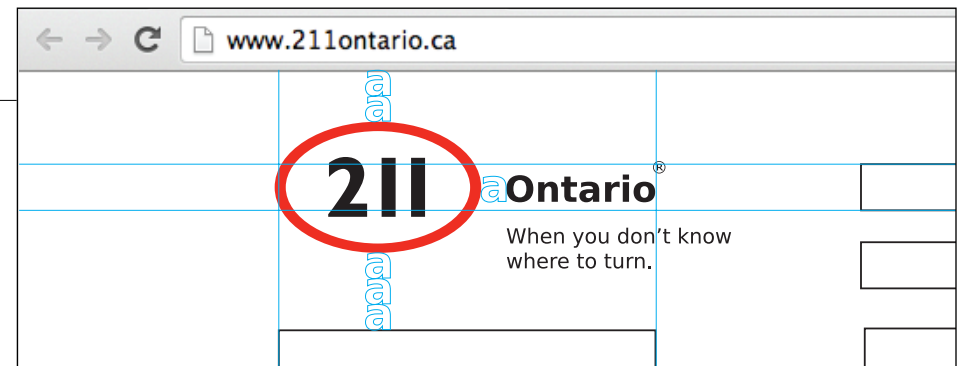
211 LOGO MARK PLACEMENT

The 211 logo mark should always appear on the top left corner of the web page. Allow the minimum spacing around the logo as shown in the diagram to the right.

PLACEMENT



MINIMUM SPACING FOR PROFILE LOGO



04. Website

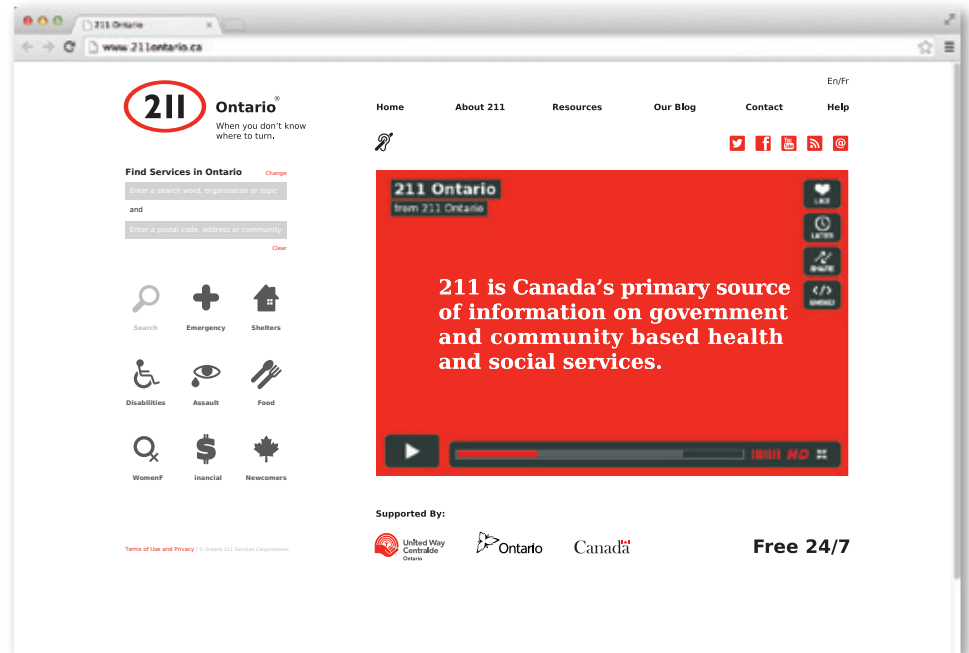
NAVIGATION

Secondary graphics such as icons and social media tags can be used effectively for easy navigation around the site. See pages 30-31 on guidelines around developing a unique 211 iconography that can be used to navigate around the site.

Make sure to use the correct typeface and colour palette when creating templates and page layouts. For more information regarding type and colours see pages 25-28.

Avoid over populating each web page with too much content. Limit the content on each page to maximum three tiers of information and allow for enough spacing between each frame.

LAYOUT EXAMPLE



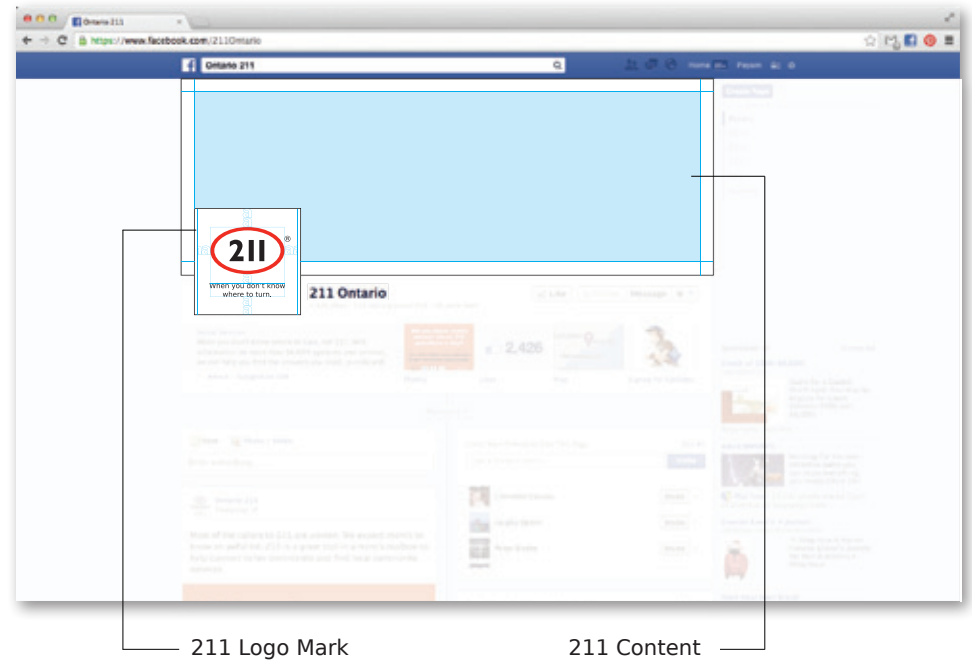
05. Social Media

FACEBOOK PAGE

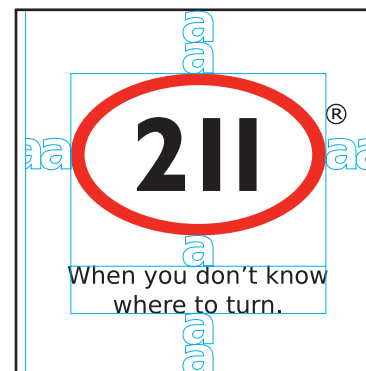
Avoid over populating the header banner with too much content and allow for enough space around the 211 logo mark.

Refer to minimum spacing diagrams to the right for the placement of the 211 profile logo frame with tag-line.

LAYOUT



MINIMUM SPACING FOR PROFILE LOGO



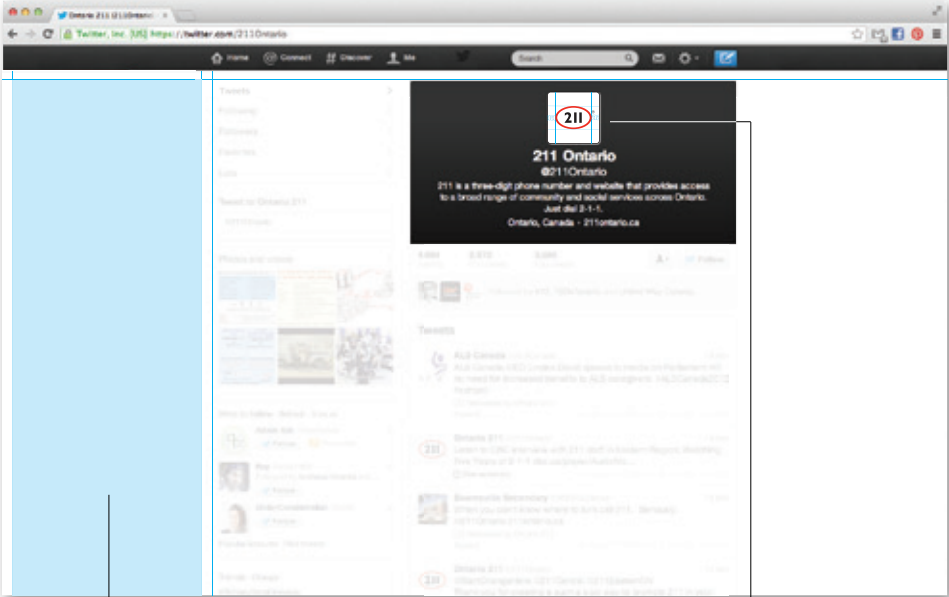
05. Social Media

TWITTER PAGE

Avoid over populating the side bar with too much content and allow for enough space around the 211 logo mark.

Refer to minimum spacing diagrams to the right for the placement of the 211 profile logo and 211 content on a 211 twitter profile page.

LAYOUT



MINIMUM SPACING FOR PROFILE LOGO



05. Social Media



Image 11: Example of a 211 Facebook page. The content in the profile banner is interchangeable.

Thank You