

# Auckland Council interim identity guidelines



**Auckland  
Council**

Te Kaunihera o Tamaki Makaurau



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### Primary logo (preferred)

This logo is to be used on all Auckland Council visual communications. The primary logo represents our default colour treatment. Under no circumstances should any component of the logo be redrawn, modified, repositioned, separated or omitted.



	Spot colour	CMYK colour	Web colour
A	PMS 539	91.70.46.38	HEX 1e3d51
B	PMS 7468	73.33.9.0	HEX 428fbf
C	PMS 377	53.16.100.1	HEX 87aa3e
D	PMS 485	0.96.97.0	HEX ee2e27



### Secondary logo (alternate tones)

The secondary logo is to be used when reproduction is limited to a single tone, such as:

- when the logo is reversed out of a solid colour
- when embossed, debossed or etched to a surface
- when it is restricted to a single colour job
- certain embroidery applications, or when applying the primary logo is not practical.

#### Colour

The secondary logo may only be represented in black, white or dark blue. See 'placing the logo' on page 4 for more details.



### Clear space

The 'x' squares indicate the minimum clear space based on the cap height of 'A' in the Auckland logotype. Nothing should ever appear within this area. This clear space will increase or decrease in proportion to the logo size.



### Minimum size

In all situations, clear legibility of our logo is essential and needs to be prominently represented in relation to the total size of the communication piece.

Therefore, in a situation with limited printable area (such as pens) our minimum size principle needs to be adopted. The absolute minimum accepted size of the logo is 15mm high with the Maori translation and 6mm high without. A print test must be provided and signed off before production of any material. The logo size should increase if the accuracy of the reproduction technique is poor.



A print test must be provided and signed off well before production

## Placing the logo

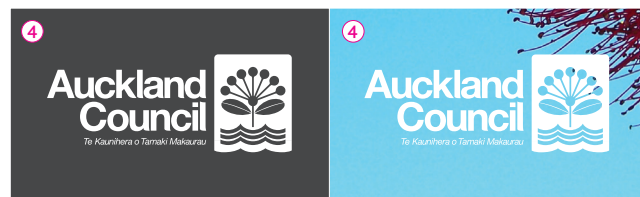
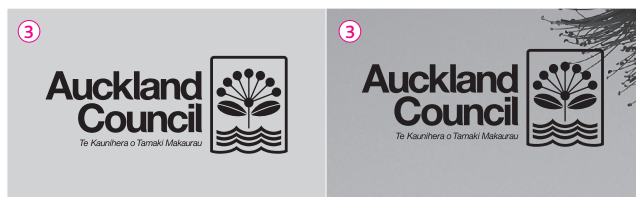
In order to protect the integrity of our visual identity, we prefer the logo to be represented in full colour (primary) on a white background. However, there will be situations where this is not practical so best practice alternative guidelines are provided.

### Alternative application

Primary or secondary logo applied to a tonal background

- 1 Primary logo applied to a white background. This is the preferred option.
- 2 Primary logo applied in white clear-space at the base of the page or artwork. This is the preferred application over a coloured or photographic background.
- 3 Secondary logo applied in black to a light tone or photographic background
- 4 Secondary logo applied in white to a dark tone or photographic background

### Preferred application Primary logo on white background



### Logo don'ts

It is important to ensure sensible application of the logo. Never apply the logo to a tonal background that does not provide adequate contrast. Never adjust the shape, type or format of the primary and secondary logos. And, never deviate from the application guidelines stated in this document.



### Secondary logo (if required)

This logo is to be used on all Auckland Council visual communications, when the primary logo (see previous page) does not fit into a certain format. The secondary logo represents our default colour treatment. Under no circumstances should any component of the logo be redrawn, modified, repositioned, separated or omitted.

	Spot colour	CMYK colour	Web colour
A	PMS 539	91.70.46.38	HEX 1e3d51
B	PMS 7468	73.33.9.0	HEX 428fbf
C	PMS 377	53.16.100.1	HEX 87aa3e
D	PMS 485	0.96.97.0	HEX ee2e27



### Secondary logo (alternate tones)

The secondary logo is to be used when reproduction is limited to a single tone, and when the primary logo cannot fit within the space required, such as:

- when the logo is reversed out of a solid colour
- when embossed, debossed or etched to a surface
- when it is restricted to a single colour job
- certain embroidery applications, or when applying the primary logo is not practical.

#### Colour

The secondary logo may only be represented in black, white or dark blue. See 'placing the logo' on page 4 for more details.



### Clear space

The 'x' squares indicate the minimum clear space based on the cap height of 'A' in the Auckland logotype. Nothing should ever appear within this area. This clear space will increase or decrease in proportion to the logo size.



### Minimum size

In all situations, clear legibility of our logo is essential and needs to be prominently represented in relation to the total size of the communication piece.

Therefore, in a situation with limited printable area (such as pens) our minimum size principle needs to be adopted. The absolute minimum accepted size of the logo is 25mm high with the Maori translation and 10mm high without. A print test must be provided and signed off before production of any material. The logo size should increase if the accuracy of the reproduction technique is poor.



A print test must be provided and signed off well before production

## Placing the logo

In order to protect the integrity of our visual identity, we prefer the logo to be represented in full colour (primary) on a white background. However, there will be situations where this is not practical so best practice alternative guidelines are provided.

### Alternative application

Primary or secondary logo applied to a tonal background

- 1 Primary logo applied to a white background. This is the preferred option.
- 2 Primary logo applied in white clear-space at the base of the page or artwork. This is the preferred application over a coloured or photographic background.
- 3 Secondary logo applied in black to a light tone or photographic background
- 4 Secondary logo applied in white to a dark tone or photographic background

### Preferred application

Primary logo on white background



### Logo don'ts

It is important to ensure sensible application of the logo. Never apply the logo to a tonal background that does not provide adequate contrast. Never adjust the shape, type or format of the primary and secondary logos. And, never deviate from the application guidelines stated in this document.



### Primary typeface (external communications)

Bliss is a contemporary sans-serif typeface. This has been carefully chosen for its simplicity, legibility and soft, flowing curves which help create a perception of professionalism and approachability within the Auckland Council visual identity system.

- All text elements are to be 87% black.
- Bliss is the primary typeface to be used for all communications. If Bliss is not available, Arial may be used
- The minimum point size for type is 9.2 (for both bliss and Arial typefaces), with 11pt (or more) being preferred for most corporate communications. Please do not use a smaller point size than this.

abcdefghijklmnopqrstuvwxy  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 0123456789 !@\$%()./?- = + \* " ' : ; , .

Bliss: Light, Regular, Medium and Bold  
 Never use Bliss Extra Bold or Heavy.

### Secondary typeface (internal communications only)

The preferred Auckland Council typeface for all internal documents and electronic communications, including the website, is Arial. This typeface is a sans-serif contemporary font that works well across all computer platforms and many PostScript printers.

- All text elements is to be 87% black.
- This typeface may only be used if Bliss is not available.

abcdefghijklmnopqrstuvwxy  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 0123456789 !@\$%()./?- = + \* " ' : ; , .

Arial: Regular, Bold  
 Arial should never appear on external communications apart from web or PPT documents (where it becomes default).

### Campaign and advertising typefaces

A display font can be selected for campaign and advertising media messaging. Because these projects have a clearly defined audience and are often short lived they require a disruptive element to gain the audiences attention quickly. Care is required when selecting display fonts to ensure the style suits the key message and target audience. This also helps maintain consistency throughout all campaign collateral and maximise visibility for Auckland Council.

The display font chosen may only be used for heading styles. In all other uses of type the font is to be Bliss.



## Working with type

### Flash left – ragged right

**Type crime:** Bad rag. An ugly wedge-shape spoils the ragged edge.

Hard left edge (or left align) and the soft right edge. Word spaces do not fluctuate as they would with justified text – left align respects the flow of language rather than submitting to the law of the box.

However, left align format is no 'solves all problems' format. The designer must work hard to control the appearance of the rag along the left edge. A good rag looks pleasantly uneven, with no lines that are excessively long or short and avoids using hyphenation. A rag is considered 'bad' when it looks too even or too uneven, or when it begins to form regular shapes like wedges, moons, or diving boards.

### Kerning

**Type crime:** Too much space. Mind the gap, especially at larger point sizes.

The term kerning refers to adjusting the space between two letters. If letters in a typeface are spaced too uniformly, they make a pattern that doesn't look uniform enough. Gaps occur, for example, around letters whose forms angle outward or frame an open space (W, Y, V, T, L).

Because the space between characters expands as the type size increases, designers often need to fine-tune letter spacing when working with large point sizes. For example, as the word "rub" gets bigger, the gap between 'u' and 'b' grows more obvious.

### Tracking

**Type crime:** Negative tracking. Don't use negative tracking to save space.

Adjusting the spacing across a word, line or column of text is called tracking. It is also known as letter spacing. By slightly expanding the tracking across a body of text, the designer can create a more airy field. Negative tracking is rarely desirable. Tracking should be used sparingly, only to adjust one or a few lines of left aligned type.

### Leading or line spacing

**Type crime:** Too close or too far. Create comfortable leading rather than independent lines.

9pt type with 9pt leading. When lines are set this closely together, the ascenders and descenders begin to touch, creating an uncomfortable effect.

9pt type with 11.4pt leading. This is the default setting for leading (120%) – slightly higher than the cap height. This is the tightest leading setting preferred for council-branded body type.

9pt type with 13pt leading. This is the largest leading preferred for council-branded body type. This is slightly larger leading than the default setting.

9pt type with 15pt leading. As leading gets more extreme the body copy starts to read as separate lines rather than have the appearance of a shade of grey.

### Type hierarchy

A typographic hierarchy is an organisational system for content, emphasising some data and subduing other. A hierarchy helps readers scan the page, knowing where to enter and exit and how to pick and choose various offerings. Each level of the hierarchy should be signalled by one or more visual cues, applied consistently across the page or document. The commonly used spacial cues within the council-branded system is indent, line spacing, and placement on the page. The graphic cues are size, style, and colour of the Bliss font. Variations depend on application.

To create an elegant page or document layout, try using no more than three cues for each level or break in a document.

#### Type crime: Bad rag

An ugly wedge-shape spoils the ragged edge.

A bad rag will fall into weird shapes along the right edge, instead of looking random.

#### Type crime: Too much space

rub



Fine-tune letter spacing when working with large point sizes

#### Type crime: Negative tracking

tracking



Negative tracking is rarely desirable, use carefully to adjust one or more lines

#### Type crime: Too close or too far

##### Leading – too close

9/9  
Im irit, si. Or suscin utem digna alisim vel dolore tatet, qua duisit niat. Ibh eugiatem eu feugiate feuisis nonulla ndips um veril ullaoneet, consent nulla feum in henis diat il iriliq uatu vel essed dunt augait lam euip ex exerat, quis er acipis et, vullum inibh etuerit ero eugait augiamcor inciduisl ullum

##### Leading – too far

9/15  
Im irit, si. Or suscin utem digna alisim vel dolore tatet, qu duisit niat. Ibh eugiatem eu feugiate feuisis nonulla ndips veril ullaoneet, consent nulla feum in henis diat il iriliq uatu vel essed dunt augait lam euip ex exerat, quis er acipis et, vullum inibh etuerit ero eugait augiamcor inciduisl ullum.

#### Hierarchy:

The use of size, weight, placement, and spacing to express the parts of a page or document and their reactive importance.



### Primary

- Solid and tones

<p><b>Ocean</b> PMS. 539 CMYK. 91. 70. 46. 38. HEX. 1E3D51</p>	
<p><b>Shore</b> PMS. 7468 CMYK. 73. 33. 9. 0. HEX. 428FBF</p>	
<p><b>Pohutukawa Leaf</b> PMS. 377 CMYK. 53.16.100.1 HEX. 87AA3E</p>	
<p><b>Pohutukawa Flower</b> PMS. 485 CMYK. 0.96.97.0 HEX. EE2E27</p>	

### Secondary

- Supporting colours as solids and tone

<p><b>Mountains</b> PMS. 575 CMYK. 64.26.100.8 HEX. 688E3D</p>			
<p><b>Fields</b> PMS. 7492 CMYK. 20.0.58.0 HEX. D2E38C</p>			
<p><b>Sky</b> PMS. 630 CMYK. 47.5.23.0 HEX. 86C6C6</p>			
<p><b>Sunrise</b> PMS. 144 CMYK. 2.51.100.0 HEX. F19120</p>			
<p><b>Black</b></p>	<p>Silver PMS 877</p>	<p>Dark Silver PMS 8402</p>	<p>White</p>

### Colouring maps, charts, graphs, diagrams and illustrations guide

This guide has been created for helping build **intricate map labelling, charts, graphs, diagrams and illustrations** that appear in council-branded communications. To keep branded collateral consistent and visually recognisable the most prominent accent colour should be from the primary palette. If in need of additional colours, only those most relevant to the subjects should be used.

Job type	Primary palette	Secondary palette	Limited use palette
Map labeling	Base map palette.	Primary and secondary palette	A Natural palette B Built palette C Attention palette.
Illustrations and diagrams	Primary and secondary palettes	Primary and secondary palette	A, B or C palette Choose relevant colour.
Charts and graphs	Primary and secondary palettes	Primary and secondary palette	A or B palettes.

### Limited use palette

#### Solids and tone

A		<b>Nature</b> – 100% CMYK. 37. 0. 76. 12	<b>Natural palette</b> Trees, parks, earth, lakes, streams and sea.
		<b>Tree</b> – 100% CMYK. 50. 0. 100. 40	
		<b>Broken Earth</b> – 100% CMYK. 40. 60. 70. 40	
		<b>Clay</b> – 100% CMYK. 10. 25. 80. 0	
B		<b>Asphalt</b> – 100% CMYK. 20. 10. 10. 75	<b>Built palette</b> Buildings, paths, roads, and bridges.
		<b>Concrete</b> – 100% CMYK. 10. 0. 15. 60	
		<b>Brick</b> – 100% CMYK. 0. 60. 80. 35	
		<b>Rough Plaster</b> – 100% CMYK. 25. 26. 35. 0	
C		<b>Nikau Berry</b> – 100% CMYK. 0. 85. 72. 17	<b>Attention palette</b> This palette should only be used minimally to attract attention to a key point.
		<b>Sunrise</b> – 100% CMYK. 10. 70. 100. 0	
		<b>Kowhai</b> – 100% CMYK. 0. 35. 100. 0.	