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# Brand Book



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# 1.0

# City Identity

## Introduction

As a city evolves and grows, its story grows with it. Our city is on the cusp of an amazing period in its history. It's an incredible time to be here as a resident, as a visitor, and creating or growing a business. It's a vibrant, buzzing city. So it's time for us to tell a new story about the Ōtautahi Christchurch of today.

Christchurch has long been known as the Garden City. Yet as we reflected on the city we are today, this catchphrase does not fully cover the vibrant, diverse place we have become. So much has changed — not just our physical spaces, but we've also changed culturally and socially. We are truly ready to share our new city with the world, so this is the perfect time to refresh our identity.

## Evidence Base

A city's story is defined by its people, so we started by asking, what makes Christchurch special to you? And we heard from A LOT of people right across our city, through surveys, one on one interviews, social comment boards and workshops. We also got input from visitors and potential visitors from afar and benchmarked ourselves against other cities around the globe.

Here's what we heard: There is genuine love for this place. Ōtautahi Christchurch is the best place to be a Kiwi, where you really can have it all — a career, a family and a balanced life.

And funnily enough, while we were digging into the origins of the garden city, we discovered something interesting — it was originally defined as “a place that captures the benefits of the city and the countryside while avoiding the disadvantages of both.”

A garden city is about finding harmony between people and nature. In other words, balance!

## Our City Identity

Our new city embraces much more than gardens. The rebuild has reoriented the city towards the Ōtākaro Avon river, as te ao Māori greatly values awa (rivers) as powerful forces that sustain life and serve as important routes for communication, trade and transportation. Our city is a balance of old and new, of work and play, of nature and architecture, of Māori and European heritage. In a world that sometimes feels crazy, balance has never been more important.

And how do people find balance in Ōtautahi Christchurch? By making space and time for play. All kinds of play. In all sorts of ways. This is the essence of our city. Ōtautahi Christchurch is a place where we care about our people and our land. Where we find wellbeing through balance.

The Garden City will always be a part of our identity. And this refreshed story builds on that idea to reflect our modern, new city. A place where we seek balance and where we make time and space for play.

## Value Positioning

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**Purpose** Because we believe in balance, the harmony between nature and people

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**Positioning** We make space and time for play

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**Promise** A playground for people

## Value Proposition

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**For residents:** A life in balance

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**For visitors:** Endless spaces to play

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**For talent:** A life in balance and a playground for new ideas

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**For businesses:** A playground of opportunities

# It Takes a Village

**\*Rights reserved by ChristchurchNZ**

On behalf of the city, ChristchurchNZ reserves the right to:

- Request an individual or organisation to make some changes to the application of the city narrative or logo to meet guidelines
- Seek clarification of where the city's assets are being used
- Request an individual or organisation to stop using the city assets and narrative

ChristchurchNZ will not be bound to give reasons for any decision.

To help us tell this story to the world, this new narrative needed a new look. We have built a toolkit to make it easy for you to incorporate the new story or logo into your business and marketing. It is important that we apply the identity in a consistent way, so we ask you to follow the guidelines within the toolkit. To help protect everyone, we reserve the right to ask you to remove the logo if it is not being used in an appropriate way.\*

You can leverage the collective strength we build around our city narrative and use it to boost your organisation. When each of us do well, we all benefit.

And if you have a question, an idea or a partnership opportunity get in touch: [brand@christchurchnz.com](mailto:brand@christchurchnz.com)

## Why should I use the city identity in our marketing?

A clear city identity is a recognised driver of economic development, making it easier to explain why Ōtautahi Christchurch is a great place to live, to work, to visit, to study, to invest and to play. When residents buy into a city identity, it helps foster social cohesion, community pride and a sense of belonging.

Our new city narrative also has the power to bring us together — to boost our pride, to help make us stronger as a community and more welcoming to visitors.

- **Are you being brave, and proudly telling the story of Ōtautahi Christchurch?**  
Yes we have had a bit going on for a while, but we're a new city with a fantastic story to tell. And we need to tell it. Visitors are blown away by the beautiful city we are. A wonderful balance of nature, contemporary and heritage, all in such an easy city to get around. Our research shows that one of our biggest weaknesses as a city is that we don't promote ourselves.
- **Are you showing that we are a welcoming place for all cultures and that the city we are today embraces our Māori and European heritage?**  
Using te reo Māori is a great start to show this. Are you using both Ōtautahi and Christchurch in your language?
- **Does your overall story underpin the Ōtautahi Christchurch narrative?**  
Our place is about harmony between nature and people. Where we value a balanced life and encourage our residents and visitors to find play everyday. Check out the Tone of Voice guidelines for more tips.
- **Does your language support the message of balance and play?**  
Is it playful in tone, give balanced messages, and emphasise people?
- **Are logos reproduced accurately, without alteration and in accordance with branding requirements?**  
Consistency in application is the best way to build awareness of our place.

- 2.1 Introduction
- 2.2 What Is The Brand's Character?
- 2.3 Explorer Versus Caregiver
- 2.4 Manifesto

# 2.0

# Tone of Voice

## Introduction

Our story and our tone, like our positioning, seeks to be balanced. We want to tell prospects, visitors and businesses about aspects of our character — that we're a city that cares, a playground for people, a city in balance. That's a lot of 'serious' messaging to get across.

But because we have a spirit of play, we can frame a variety of messages to our audiences a little differently than we did in the past, which was very much a tough, explorer, warrior tone. We can be, as advertised, a little playful in our tone. We can be, like our audiences, mindfully enthusiastic in the way we speak. We can be gentler and more authentic to our character.

## What Is The Brand's Character?

Our brand is in the caregiver archetype whereas the previous Explore identity was an explorer archetype. Think of it as if Explore was a Jeep, Balance is a Volvo. So drop the extremes of heroic explorer language and instead think of the voice of Ōtautahi Christchurch as a caregiver's welcoming embrace. Part of that is to use language that opens up other pathways, because we're no single-minded, fixed-idea city; we're a city in balance.

Our goals are greater, more generous, more expansive and imaginative. What that could mean in practice is that in a content piece about the city's best street art, we may include a cheeky shout-out to a nearby cafe for a caffeine fix before walking to the next mural, or that in a wrap-up of the city's best high teas, we might suggest a short walk to a nearby mural using a playful tone.

“Love thy neighbour, as you love yourself.”

The Caregiver is one of the most powerful and positive archetypes. The Caregiver is an altruist, moved by compassion, generosity, and desire to help others. The Caregiver fears instability and difficulty not so much for herself, but for the impact on people who are less fortunate or resilient.

## Less of this

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Exploration is part of who we are; it is part of what has shaped us. We are hardwired to challenge the status quo, to imagine, explore and discover what's next.

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...Financial wellbeing, a welcoming business environment, and a quality of life that can attract the best and brightest.

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This is a city where you can choose how to live your life — with a revitalised central city surrounded by stunning natural landscapes.

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The city is a lifestyle destination home to world-class universities.

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## More of this

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We care about people. So we make time and space for play.

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A spirit of play. A city inspired, enriched, in balance.

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Work harder at play. Play harder at work.

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A spirit of play elevates everyone's game.

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A CBD that's a playground for entrepreneurs.

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Our work life balance takes downtime to new heights.

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A whole life. For your whole life.

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Christchurch is like you. Energy plus empathy.

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# Manifesto

A written expression of what we stand for that builds an emotional bond between our brand and our audiences.

Ōtautahi Christchurch wants you to have it all.  
All the harmony. All the opportunity. All the time.  
That's why we built a city that's a playground for people  
For families, for entrepreneurs, for talent and for visitors.  
For thinking and innovating, climbing and resting.  
For competition and camaraderie.  
For bright ideas and being in the dark. For learning.  
For fun, just, you know, no other reason than fun.  
For working harder at play. Playing harder at work.  
For city life and weekend life and neighbourhood life.  
For having a life. A balanced life. For you.

- 3.1 Background
- 3.2 Overview
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- 3.5 Minimum Size
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- 3.7 Restricted Sizes
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- 3.9 Positioning
- 3.10 Naming Conventions
- 3.11 Partnerships
- 3.12 Application

# 3.0

# Logo

# Background

A team of three local creatives, including a kaupapa Māori studio, were engaged to co-design the creative platform for Ōtautahi Christchurch.

The creative platform centres around the logo — a monogram based on the leading characters of the names ‘Ōtautahi and Christchurch’. The ‘O’ and ‘C’ letterforms come together in balance to tell the story of place.

The logo features a representation of the way in which Ōtākaro, the Avon river winds through the heart of our city. This is brought to life through elements of a traditional Māori carving design — haehae — the chiselled lines that are cut parallel in whakairo. The haehae form the banks of the river and represent the duality of Ōtautahi; a city in pursuit of balance, a playground for people, as well as the city’s Māori and European heritage.

01 – Ōtākaro, the Avon river from above  
02 – Whakairo carving  
03 – Distinguishing letterforms

01



02



03



The Ōtautahi Christchurch logo is the core element of the brand identity. It is imperative that it is handled and applied accurately. The logo is made up of two elements: the mark and the wordmark.

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**01 – Mark**

The mark can be used independently of the wordmark and plays a large role in defining the Ōtautahi Christchurch visual identity.

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**02 – Lockup**

The Ōtautahi Christchurch name is presented in a custom sans-serif typeface. The wordmark must always be locked up with the mark and for most cases, never detached or used on its own.



Two versions of the Ōtautahi Christchurch logo have been created: Standard and Stacked.

**01 – Standard**

The standard version of the logo is arranged horizontally, where the mark sits balanced to the left of the wordmark. Where possible, this version of the Christchurch logo should be used.

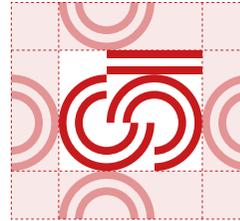
**02 – Stacked**

The stacked version of the mark can be used in applications where there is limited space, or the standard version does not work effectively.



To protect the logo from other visual elements, it is important that it is surrounded by a minimum amount of clear space. No other graphic elements should encroach within this area. The size of this exclusion zone is defined by half the width of the circular form within the mark.

01 – Mark clear space



02 – Standard logo clear space



03 – Stacked logo clear space



To ensure the logo remains legible at all times it should not be reduced below its minimum size width.

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**01 – Mark minimum sizes**

Print: 15mm  
Digital: 75px



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**02 – Standard logo minimum sizes**

Print: 30mm  
Digital: 150px



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**03 – Stacked logo minimum sizes**

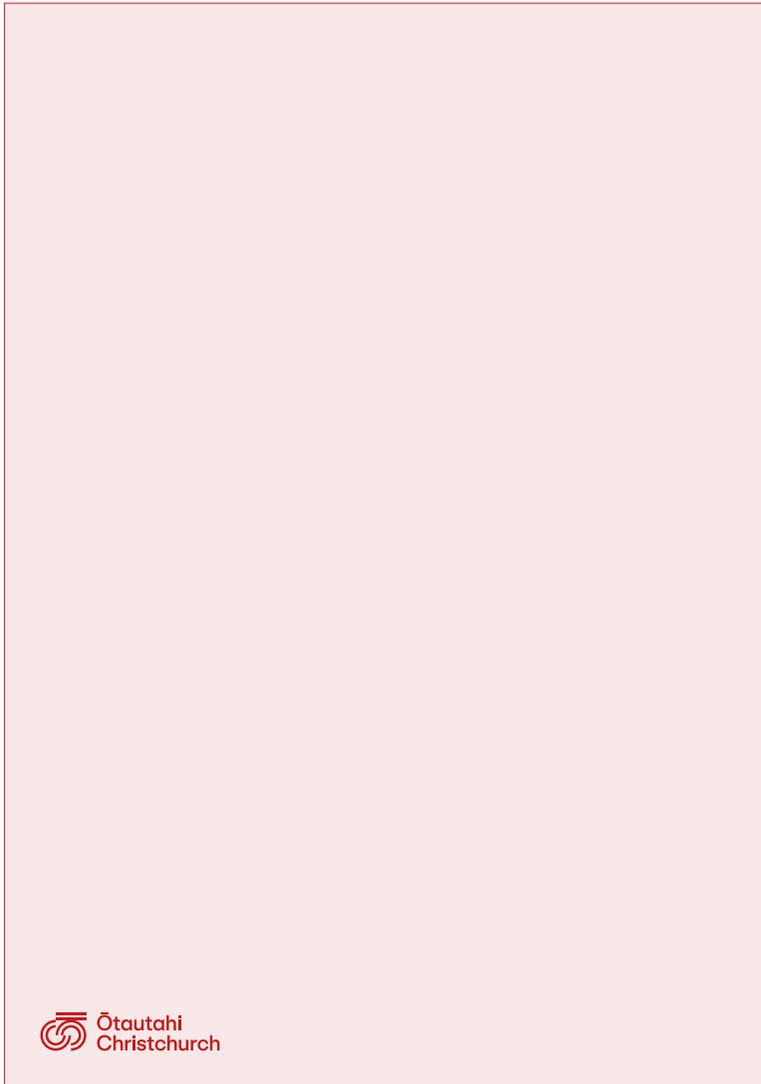
Print: 15mm  
Digital: 75px



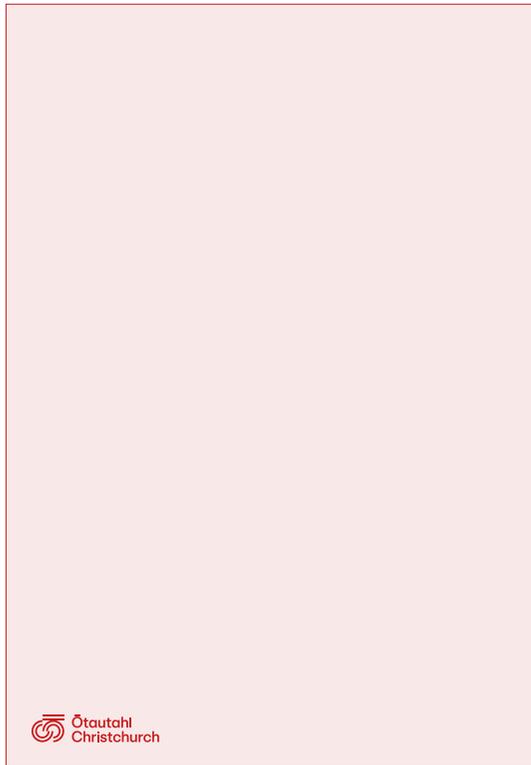
The logo should sit noticeably on a page without being overly imposing. Refer to the list below as a guide to sizing the logo for a number of common paper sizes:

- A3 – 70mm
- A4 – 50mm
- A5 – 40mm
- A6 – 30mm

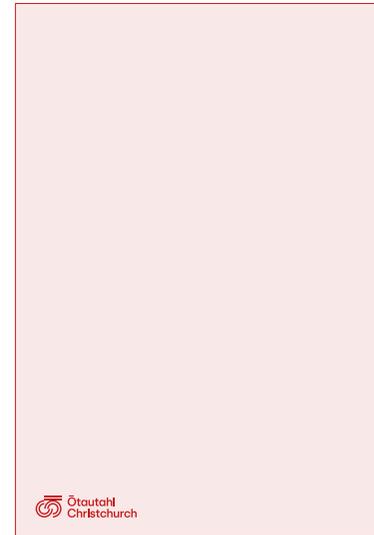
A3



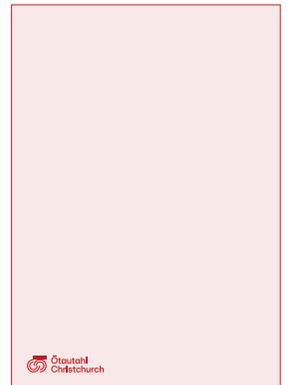
A4



A5



A6



The mark has been created for use in size restricted applications, such as social media icons, where the logo lock-up would be too small to be legible.

The social media icons are used on behalf of the city by ChristchurchNZ. They are not available for use on social media by any other organisation.



The logo should never be applied vertically. In extreme portrait applications such as city flags, the two elements may be decoupled, so that the wordmark is applied vertically while the mark remains horizontal. In this circumstance the width of the vertical wordmark and horizontal mark should be the same.



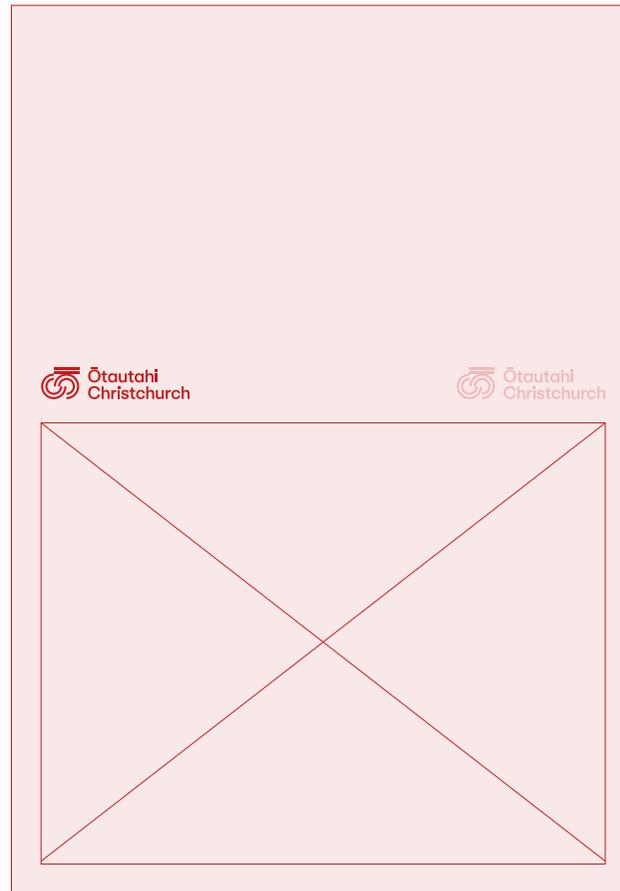
01 – In most situations the logo should be placed in one of four positions: flush against the left or right hand margins or aligned to either the top or bottom margins.

02 – In applications where content such as text, imagery or pattern occupy the top and bottom margins, the logo may be positioned above the content aligned to the bottom margin.

01



02



Whilst Ōtautahi Christchurch is the preferred naming convention, in some situations — depending on the intended audience — the brand may be required to portray itself differently. In this case a number of approved naming conventions have been considered. The naming convention files are available upon request.

- 01 – Ōtautahi Christchurch
- 02 – Christchurch & Canterbury
- 03 – Christchurch New Zealand
- 04 – Ōtautahi
- 05 – Christchurch



The Ōtautahi Christchurch logo will often appear in conjunction with a number of supporter logos on communication material. When applying the logo, always adhere to the correct clearspace rules outlined on page 18.

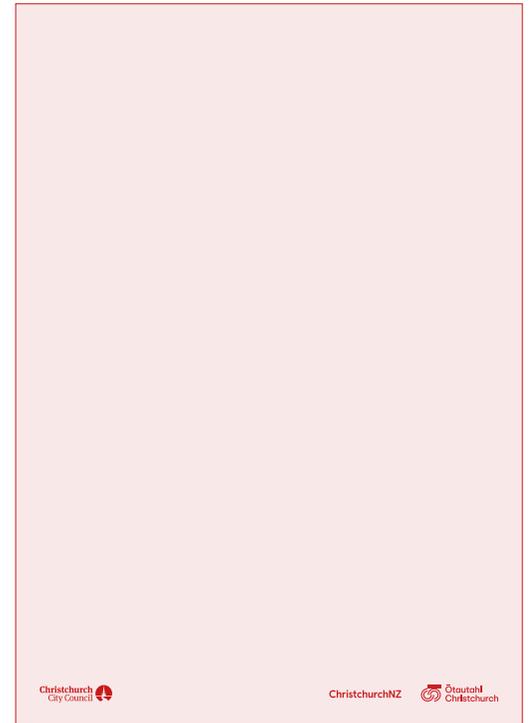
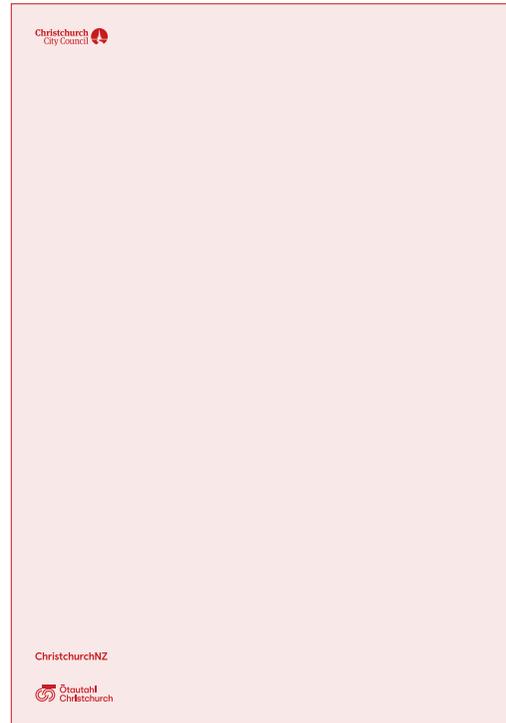
01 – On Ōtautahi Christchurch branded material, the logo must appear larger or equal in prominence and size as the other supporter logos. Positioning may be used to differentiate the Ōtautahi Christchurch logo from supporting logos.

02 – On supporter branded material, the Ōtautahi Christchurch logo, must appear equal in prominence, size and positioning as the other supporter logos.

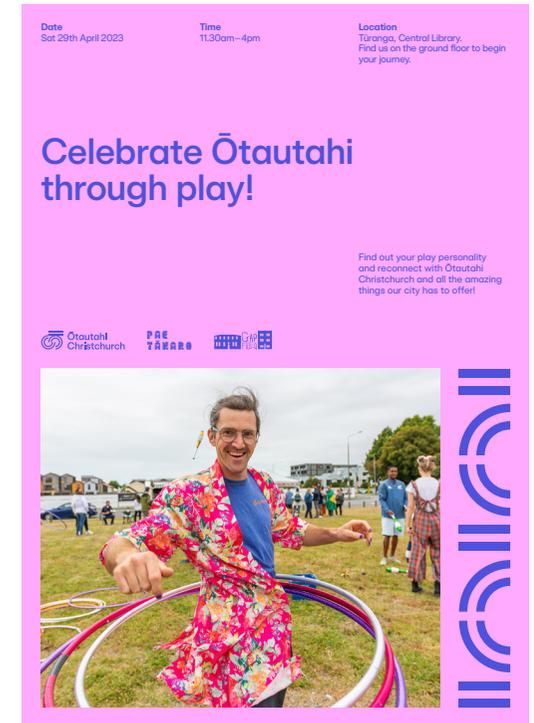
01



02



Below shows in-use examples of how the logo has been applied to various collateral.



- 4.1 Primary Palette
- 4.2 Secondary Palette
- 4.3 Extra Contrast
- 4.4 Combining Colour
- 4.5 Secondary Colour Combinations

# 4.0

# Colour

The Ōtautahi Christchurch colour palette emphasises the use of red to create a bright, distinctive and consistent look for the identity. In printed applications, always use spot colours if available, if not, revert to their respective CMYK mixes. When using colour for digital applications, refer to the RGB breakdowns.

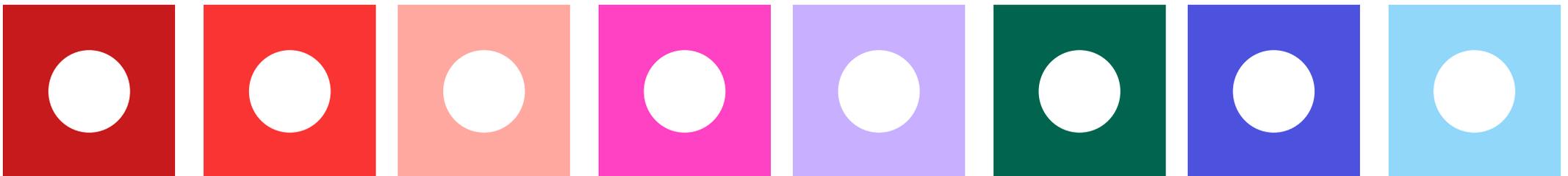
<p><b>Primary 01</b> White</p> <p><b>White</b></p> <p><b>CMYK</b> 0   0   0   0</p> <p><b>RGB</b> 255   255   255</p> <p><b>PMS</b> —</p> <p><b>HEX</b> #FFFFFF</p> <p><b>#FFFFFF</b></p>	<p><b>Primary 02</b> Red</p> <p><b>Red</b></p> <p><b>CMYK</b> 15   100   100   5</p> <p><b>RGB</b> 199   26   28</p> <p><b>PMS</b> 186C</p> <p><b>HEX</b> #C71A1C</p> <p><b>#C71A1C</b></p>
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The secondary palette introduces bright and vibrant colours into the Ōtautahi Christchurch visual identity. It has been designed in a way that enables a certain degree of flexibility, however rules have been established to ensure consistent application (refer to page 31 & 32).

In printed applications, always use spot colours if available, if not, revert to their respective CMYK mixes. When using colour for digital applications, refer to the RGB breakdowns.

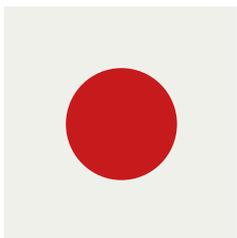
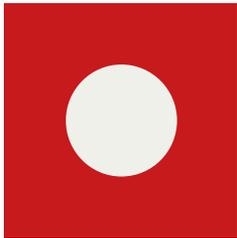
<b>Secondary 01</b> Brown	<b>Secondary 02</b> Bright Red	<b>Secondary 03</b> Coral	<b>Secondary 04</b> Bright Pink	<b>Secondary 05</b> Light Pink	<b>Secondary 06</b> Lilac	<b>Secondary 07</b> Dark Blue	<b>Secondary 08</b> Light Blue	<b>Secondary 09</b> Citron	<b>Secondary 10</b> Green	<b>Secondary 11</b> Black	<b>Secondary 12</b> Cream
<b>CMYK</b> 30   100   88   36	<b>CMYK</b> 0   92   90   0	<b>CMYK</b> 0   42   30   0	<b>CMYK</b> 0   85   0   0	<b>CMYK</b> 0   37   0   0	<b>CMYK</b> 25   31   0   0	<b>CMYK</b> 77   71   0   0	<b>CMYK</b> 38   11   0   0	<b>CMYK</b> 10   0   53   0	<b>CMYK</b> 90   37   74   27	<b>CMYK</b> 0   0   0   100	<b>CMYK</b> 4   3   6   0
<b>RGB</b> 128   22   32	<b>RGB</b> 250   52   51	<b>RGB</b> 255   168   160	<b>RGB</b> 255   65   195	<b>RGB</b> 255   169   255	<b>RGB</b> 200   175   255	<b>RGB</b> 77   82   222	<b>RGB</b> 145   215   250	<b>RGB</b> 212   255   152	<b>RGB</b> 0   100   78	<b>RGB</b> 0   0   0	<b>RGB</b> 240   240   235
<b>PMS</b> 1955C	<b>PMS</b> WARM RED C	<b>PMS</b> 169C	<b>PMS</b> 239 C	<b>PMS</b> 236C	<b>PMS</b> 2645C	<b>PMS</b> 2728C	<b>PMS</b> 2905C	<b>PMS</b> 2282C	<b>PMS</b> 336C	<b>PMS</b> BLACK C	<b>PMS</b> WARM GREY 1C
<b>HEX</b> #801620	<b>HEX</b> #FA3433	<b>HEX</b> #FFA8A0	<b>HEX</b> #FF41C3	<b>HEX</b> #FFA9FF	<b>HEX</b> #C8AFFF	<b>HEX</b> #4D52DE	<b>HEX</b> #91D7FA	<b>HEX</b> #D4FF98	<b>HEX</b> #00644E	<b>HEX</b> #000000	<b>HEX</b> #F0F0EB

White can be applied with any colour from the secondary palette however this can be difficult to view against some of the lighter shades. In applications where high-contrast is a priority, use white against darker colours.

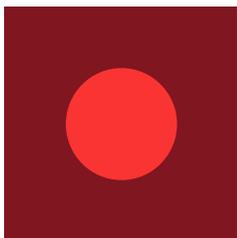
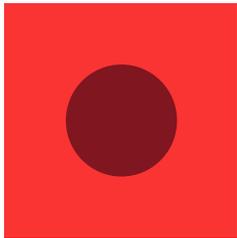


Not all colours from the secondary palette work well together. For instance, using red on green is difficult to view. The combinations below detail pre-approved colour combinations. Use discretion when developing new combinations and always refer to the correct colour breakdowns.

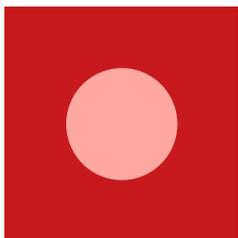
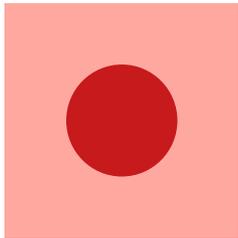
01  
Red  
Cream



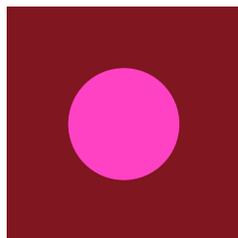
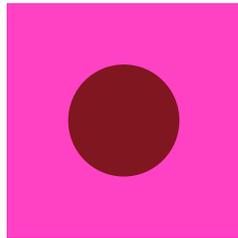
02  
Bright Red  
Brown



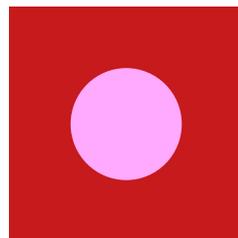
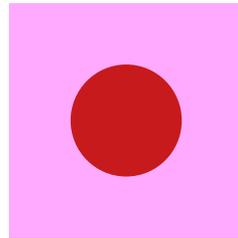
03  
Coral  
Red



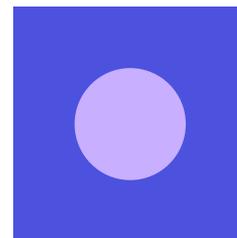
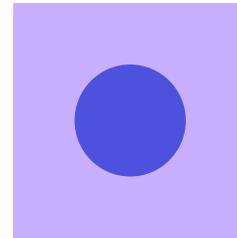
04  
Bright Pink  
Brown



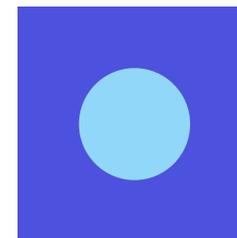
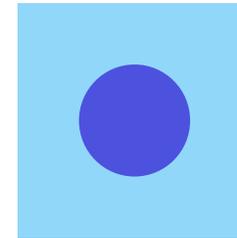
05  
Light Pink  
Red



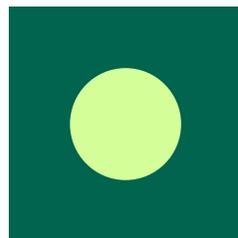
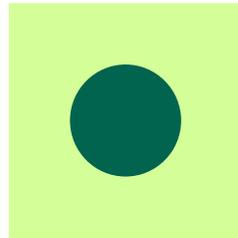
06  
Lilac  
Dark Blue



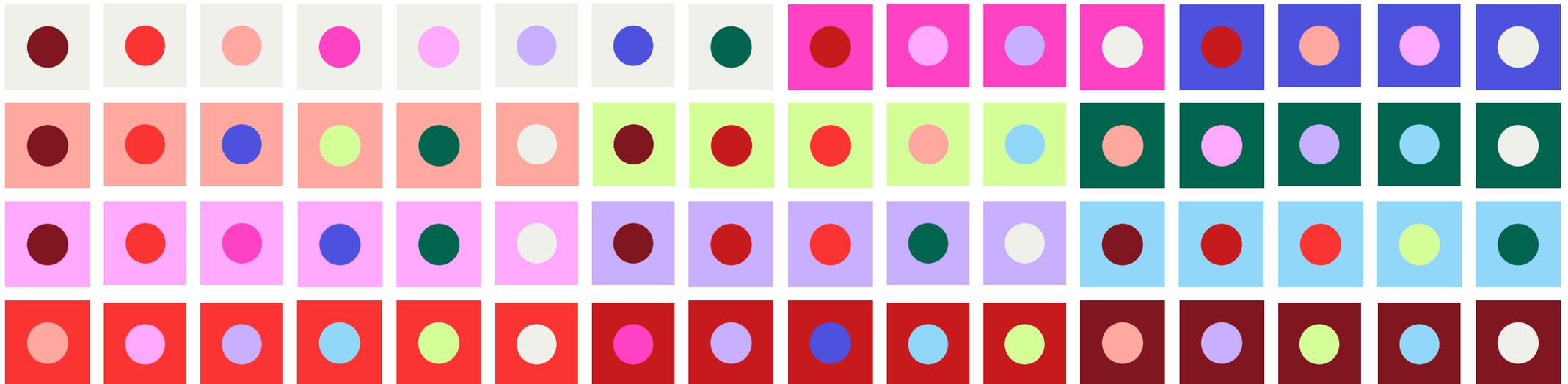
07  
Light Blue  
Dark Blue



08  
Citron  
Green



A wider selection of combinations is available for more expressive purposes. Use discretion and consider legibility when working with these pairings. If in doubt refer to the preapproved colour combinations on page 31.



- 5.1 Brand Typeface
- 5.2 Licensing Typeface
- 5.3 Setting Headlines
- 5.4 Setting Copy
- 5.5 Hierarchy
- 5.6 Typesetting
- 5.7 Alternative Typeface
- 5.8 System Typeface

# 5.0

# Typography

# Universal Sans Display

## Roman & *Italics*

Universal Sans from Family Type is the Ōtautahi Christchurch brand typeface. It is a versatile sans serif that is used for all Ōtautahi Christchurch branded communications. There are three weights available for use: Universal Sans Display 400 (Regular), Universal Sans Display 500 (Medium) and Universal Sans Display 600 (Bold).

For body copy opt for Universal Sans Display 400 (Regular) and 600 (Bold). For large headlines opt for Universal Sans 500 (Medium) and 600 (Bold).

Regular<sup>400</sup>  
Medium<sup>500</sup>  
Bold<sup>600</sup>

As Universal Sans is highly customisable, it should only be licensed by using the following link, where all presets have been pre-determined to ensure the correct styles are selected for licensing:

<https://tinyurl.com/Universal-Sans>

Check that the following selections have been made prior to confirming purchase

- Weight is set to 400, 500 and 600
- Italics are included
- Display is selected over text
- The below alternate glyphs are confirmed
- The below characteristics are correct

Width	100
X height	0
Ink traps	30
Terminals	0
Proportions	100

Latin Glyph Selection



Numerical Selection



It is important when setting large headlines, that the copy is correctly typeset. Headlines will generally be set in title case and should only be used for short, punchy statements that appear at larger sizes.

---

Universal Sans 500      75 point / 70 leading (90%)      +/-0 Tracking

**Botanical  
Gardens**

---

Universal Sans 500      60 point / 60 leading (100%)      +/-0 Tracking

**Sumner Beach  
New Brighton**

---

Universal Sans 500      45 point / 45 leading (100%)      +/-0 Tracking

**Banks Peninsula  
Lyttelton Harbour**

---

Universal Sans 500      30 point / 30 leading (100%)      +/-0 Tracking

**Cathedral Square,  
Latimer Square, Cranford  
Square, Victoria Square**

Attention should be given to the appearance of written copy. A line length between 45 – 90 characters should be aimed for. Ensuring an even rag to paragraphs will assist in producing neater looking blocks of text. A considered approach to both line space and line length will not only aid in readability, but appear more visually appealing, though hyphenation should be avoided. Use either full or half-line breaks between paragraphs. Copy should always be set left aligned, avoiding hyphenation where possible.

Universal Sans 400      15 point / 17 leading (115%)      +20 Tracking

Inci delibusdam, consequere omnibus. Lenda aligenimodit pa exerior ehenim consent, sum lacimpos volo excepudit officitior alitae. Nam que volopro conesse volut a nonectur modi conectius aut archicia voles debitae intio. Fersperspis perae rehentem ni sant erem.

Universal Sans 400      12 point / 14 leading (115%)      +20 Tracking

Inci delibusdam, consequere omnibus, acepelectur. Bus. Id modipsa aditi sus, totati dolore et pra sim rem cusaepro occum et alia quodi odit harchicima nullautae simus. Harum quiae odisit voluptem as entiam, iliquia nonsequia se poresse rovidestrum ullab inverit atincil mod et utet que eaturem nam, optae. Intota veribus.

Universal Sans 400      7 point / 9 leading (125%)      +20 Tracking

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Quisque hendrerit, nisi a efficitur semper, magna dui volutpat lectus, et convallis nibh nisl vitae ante. Ut nec diam et dolor eleifend laoreet. Maecenas ultrices odio nisi, sed molestie eros maximus a. Mauris rutrum augue quis sapien fringilla dignissim. Nunc mattis est a risus bibendum sollicitudin. Vivamus non eros purus. Nulla a placerat ligula. Morbi consequat accumsan eleifend. Nam convallis viverra varius ut quis orci et nunc volutpat varius.

Maecenas et nunc volutpat, varius felis non, pellentesque mi. Cras non dictum risus. Nulla non libero a massa volutpat malesuada. Donec in nunc in orci dapibus varius ut quis orci. Nulla tincidunt, mauris at scelerisque vestibulum, enim dolor auctor diam, eget rhoncus ex dui non. Maecenas lacus velit, placerat ut libero vel, volutpat luctus justo. Maecenas bibendum mauris eget erat auctor, in aliquet ipsum varius. Quisque est ipsum, mollis ac volutpat at, ullamcorper vitae lorem. Mauris vel.

Universal Sans 400      6 point / 7.5 leading (125%)      +20 Tracking

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Quisque hendrerit, in nisi a efficitur semper, magna dui volutpat lectus, et convallis nibh nisl vitae ante. Nec diam et dolor eleifend laoreet nec Integer eget quis. Maecenas ultrices odio nisi, sed molestie eros maximus a. Mauris rutrum augue quis sapien fringilla dignissim. Nunc mattis est a risus bibendum sollicitudin. Vivamus non eros purus. Nulla a placerat ligula. Morbi consequat accumsan eleifend. Nam convallis viverra leo vitae molestie. Maecenas et nunc volutpat, varius felis non, pellentesque mi. Cras non dictum risus. Nulla non nec libero. Donec in nunc in orci dapibus varius quis

orci. Nulla tincidunt, mauris at scelerisque vestibulum, enim dolor auctor diam, eget rhoncus ex dui non mauris vel pellentesque libero. Nam viverra libero nec Integer in vulputate sem. Maecenas lacus ut velit, placerat ut libero vel, volutpat luctus justo. Maecenas bibendum mauris eget erat auctor, in ut vel aliquet velit ipsum varius. Quisque est ipsum, mollis non ac volutpat at, ullamcorper vitae lorem. Mauris vel pellentesque libero. Nam viverra libero nec sem auctor, non egestas nisl tristique. Duis interdum dui sit amet elementum sagittis. Lobortis commodo ultrices. Aliquam sagittis egestas sapien ut interdum. Quisque mattis

sapien nec nunc mollis tincidunt. Vivamus tincidunt tincidunt nunc, quis ultricies eros faucibus eu. Donec eget ultrices quam, id viverra odio. Cras id velit eleifend, molestie tellus vel, porttitor est. Fusce at felis pellentesque, faucibus magna vel, laoreet sem. Suspendisse ac odio non odio sagittis fringilla. Praesent elementum nulla sit amet mattis auctor, magna dui volutpat lectus, et convallis nibh nisl vitae rhoncus ex dui non mauris vel pellentesque ante. Ut nec diam et dolor eleifend laoreet.

Differing levels of information such as subheadings should be separated out through either the use of a heavier weight or by adding a line break. Subheadings should be set in Universal Sans Bold without a line break below or Universal Sans Regular with a line break.

---

Bold heading (600)

No line break

## **Inci delibusdam, consequere omnibus**

Lenda aligenimodit pa exerior ehenim consent, sum lacimpos volo excepudit officitator alitae. Nam que volopro conesse volut a nonectur modi conectius aut archicia voles debitae intio. Fersperspis perae rehentem ni sant erem expliquis ex ea ventinus renis ipit ad ullest ut verions eruntore ex eos enis ut molorumqui

---

Regular heading (400)

Full line break

## Inci delibusdam, consequere omnibus

Lenda aligenimodit pa exerior ehenim consent, sum lacimpos volo excepudit officitator alitae. Nam que volopro conesse volut a nonectur modi conectius aut archicia voles debitae intio. Fersperspis perae rehentem ni sant erem expliquis ex ea ventinus renis ipit ad ullest ut.

Below are some common type sizes and their corresponding tracking and leading values. Leading percentages should be used as approximates and rounded to the nearest whole number where possible.

Body Copy      Universal Sans Display      Print

Point Size	Tracking	Approximate Leading
6	+20 (Digital = +2%)	125%
7	+20	125%
8	+20	125%
9	+20	125%
10	+20	120%
12	+20	115%
15	+20	115%

Headings      Universal Sans Display      Print

Point Size	Tracking	Approximate Leading
20	+/-0 (Digital = +0%)	100%
30	+/-0	100%
45	+/-0	100%
60	+/-0	100%
75	+/-0	90%
90	+/-0	90%
100	+/-0	90%

Be  
Vietnam  
Pro

Roman  
& *Italics*

Be Vietnam has been chosen as the Google font alternative for the Ōtautahi Christchurch brand. This font follows many of the same characteristics of the brand font, yet should only be used in instances where Universal Sans is not available. Be Vietnam can be downloaded from the following link.

<https://tinyurl.com/Be-Vietnam> ↗

In order to achieve a visually similar spacing to Universal sans, Be Vietnam should have tracking set to -20 in body, and -50 in headlines.

Regular<sup>400</sup>  
Medium<sup>500</sup>  
Bold<sup>600</sup>

In some instances Universal and Be Vietnam will not be available for use. In these situations Arial should be used instead. Examples of these instances include: email, external Microsoft PowerPoint and Excel documents.

# Arial

# Roman & *Italics*

# Regular Bold

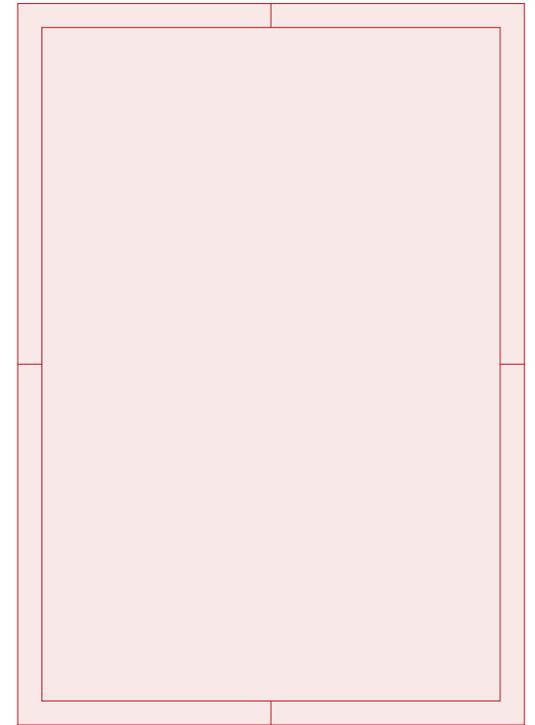
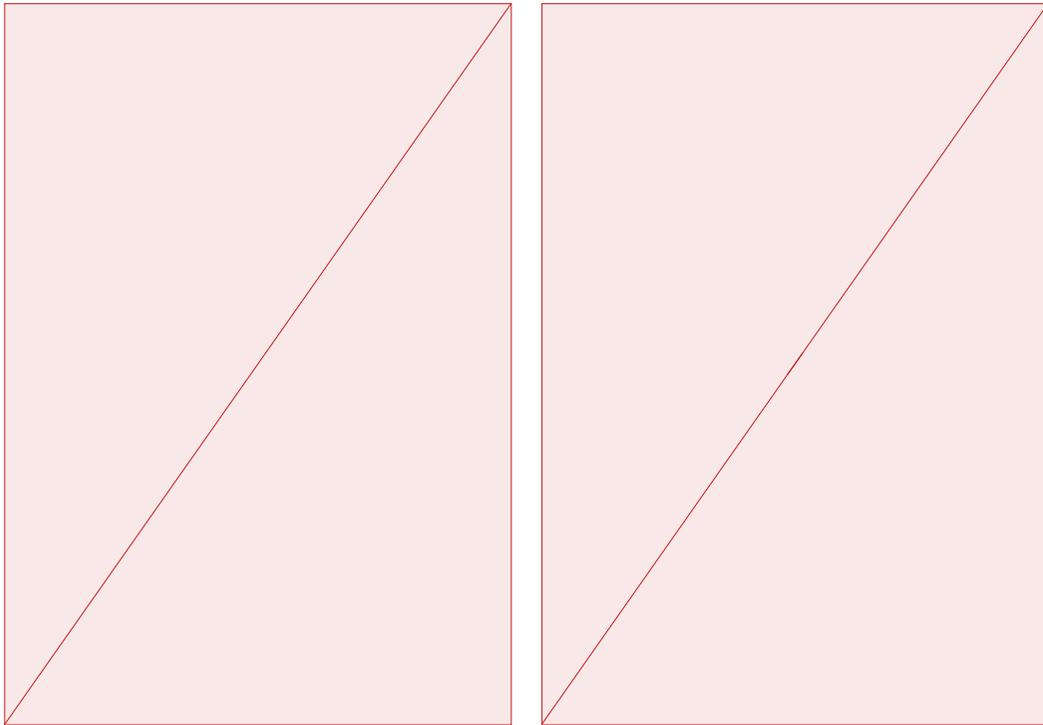
6.1 Margins

6.2 Grid

# 6.0

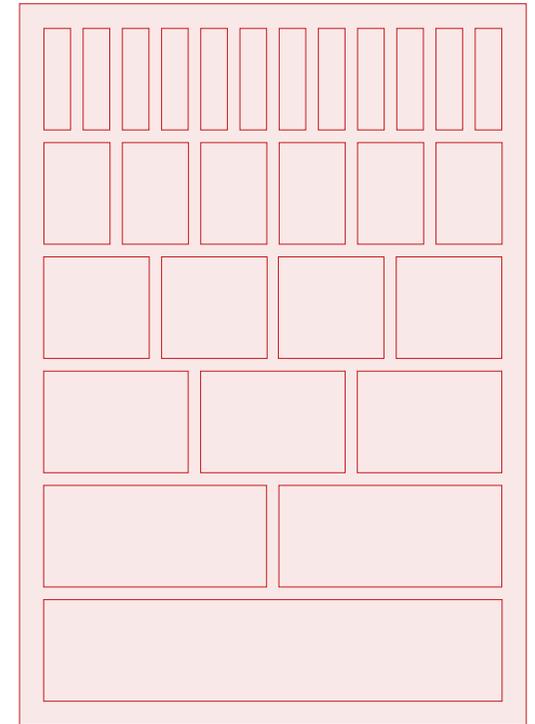
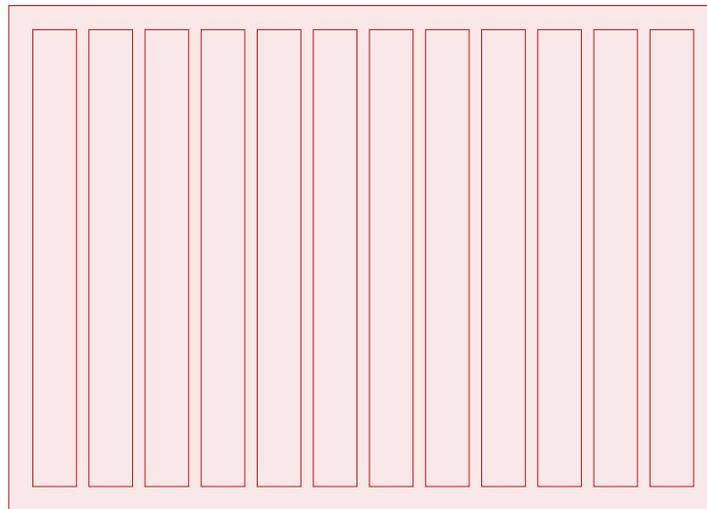
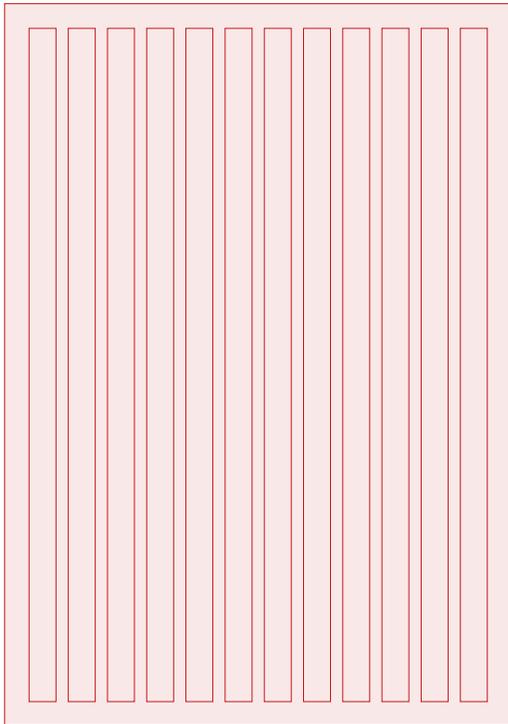
# Layout & Composition

Margins are determined by the size and orientation of the application. For most communications the standard size for margins are 2–3% of the diagonal distance. When defining margin size, always use discretion and refer to other branded outputs to ensure consistency.



When creating layouts it is important to keep things consistent. In most cases the use of a versatile 12 column grid can be employed to align elements within the composition. A 12 column grid allows a page to be divided evenly into units of 1, 2, 3, 4, 6 and 12. The size and orientation of the format will determine how many units the grid should be split into.

As a general rule, the gutter between columns should be half the width of the margins.



- 7.1 Overview
- 7.2 The Pattern
- 7.3 Pattern Construction
- 7.4 Block Treatment
- 7.5 Vertical Strip Treatment
- 7.6 Segment Treatment

# 7.0

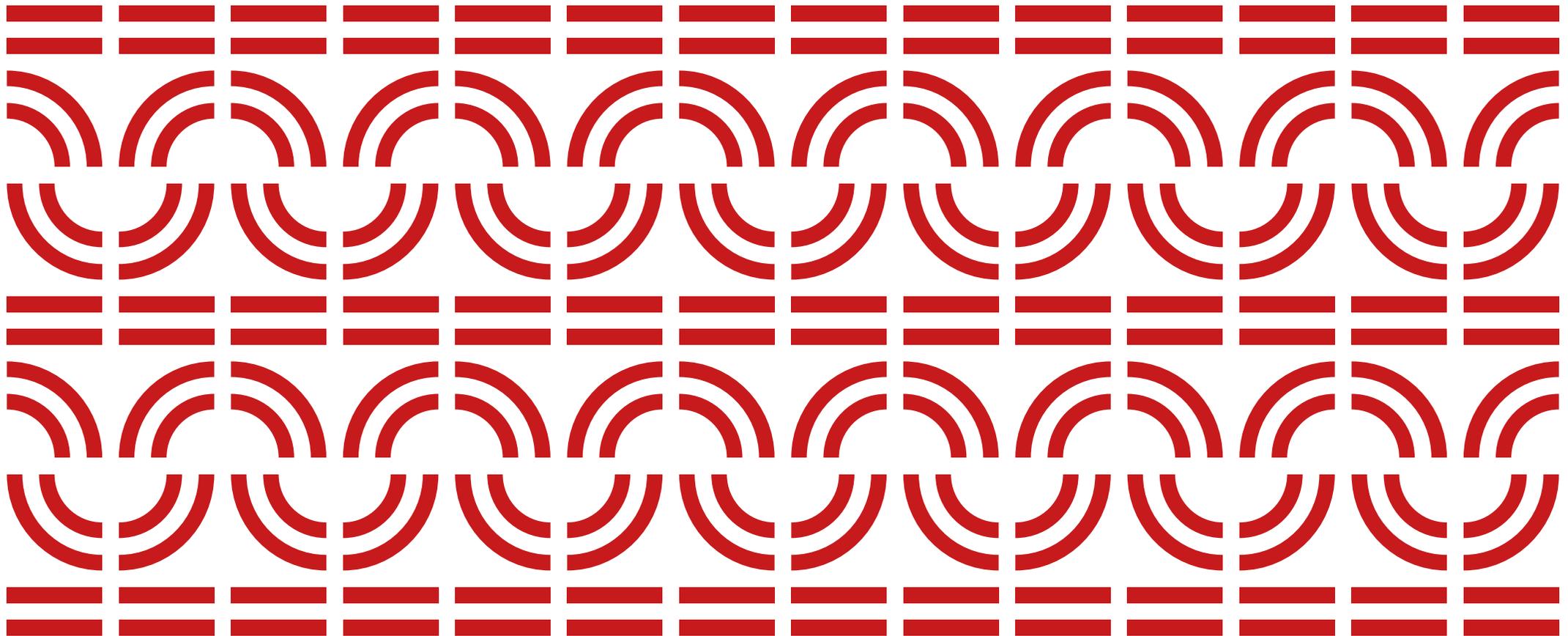
# Pattern

## Overview

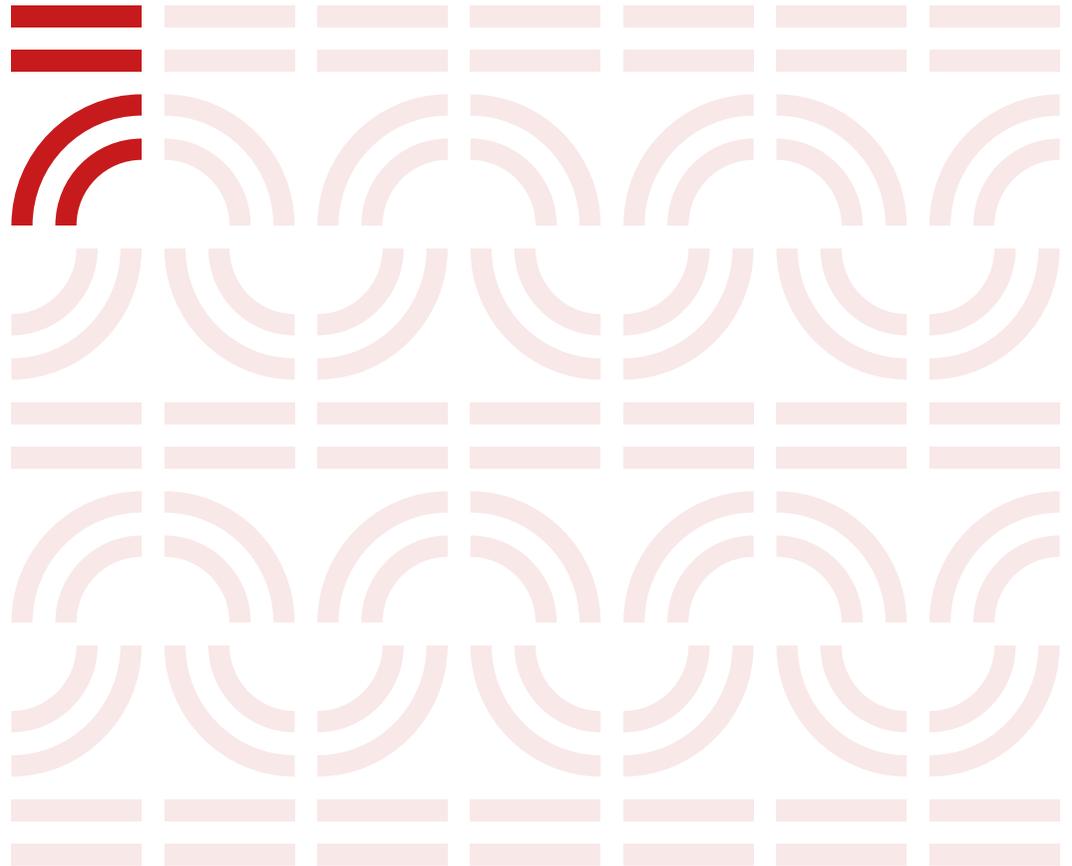
Another component of the visual identity is the pattern. This has been developed deriving from the graphic forms found within the logomark. The modular repeating pattern portrays the natural flow of Ōtākaro, the Avon river and draws inspiration from the patterned roof of the Christchurch Cathedral.

The pattern creates an instantly recognisable identity that is unique to the brand, while also capturing the essence of the city and its surroundings. Its versatility allows it to be used across a range of different applications whilst communicating a clear and consistent message.

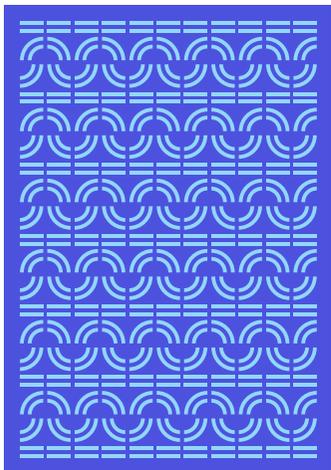
The pattern creates a strong visual language that can be used to express the essence of the brand without necessarily having to rely on logos or text. Applied sparingly or more liberally, the pattern is an additional tool available to help tie the brand together.



The pattern has been constructed from the same forms and proportions as the mark, which ensures visual consistency across the brand.

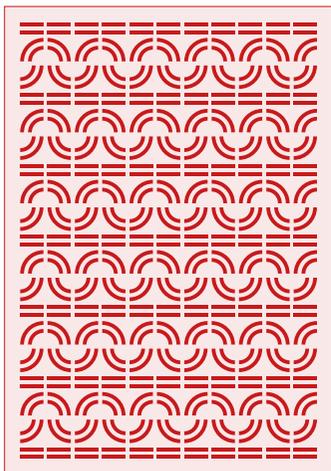


The pattern block uses the full pattern and can be incorporated alongside imagery. Please adhere to the following guidelines to maintain consistency of pattern treatment.



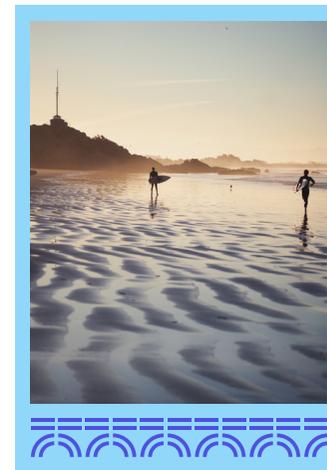
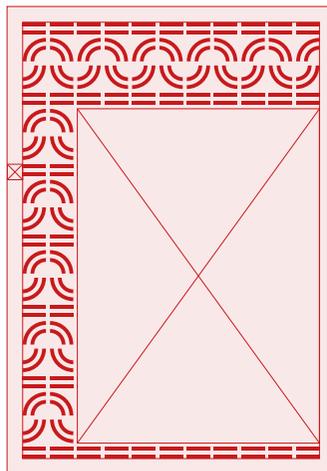
**01 – Pattern Block Colour**

The pattern block should not be used in full bleed but applied to fit the margins. Colour can be used in both the pattern foreground and background. The pattern block can occupy different levels of vertical space when necessary.



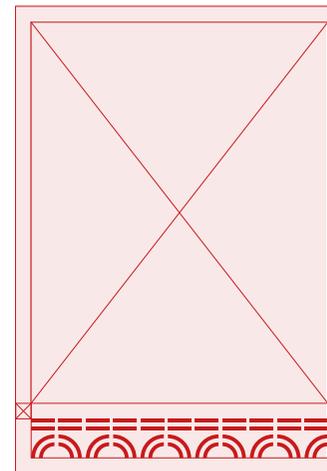
**02 – Pattern Block and Image**

Images may be incorporated into the pattern block compositions. These images should align to the individual segments of the pattern.



**03 – Horizontal Pattern Strip**

A horizontal strip of the pattern may be implemented either above or below imagery.



The pattern can also be used in a number of vertical treatments detailed below.



**01 – Vertical Pattern Strip**

A strip of the pattern can be used alongside imagery. The image and strip should be sized to the same height and separated by a width equal to the margin. The vertical strip is a symmetrical treatment of the pattern. The two variations of the strip are outlined below.



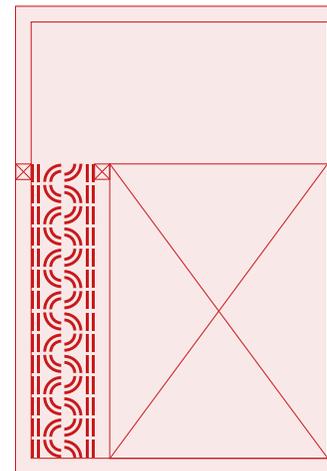
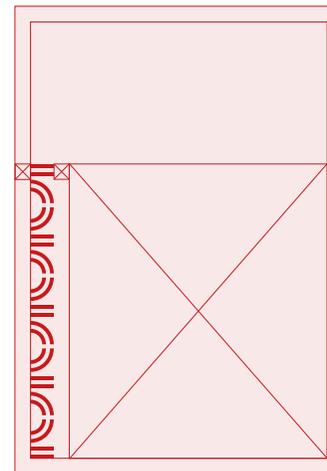
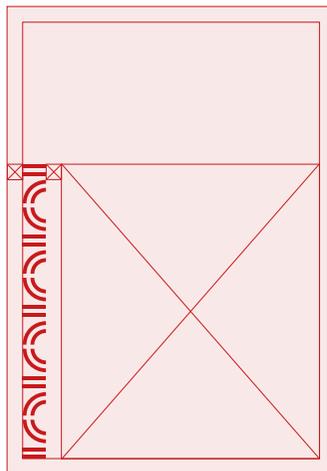
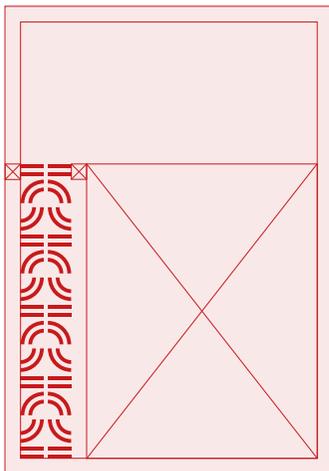
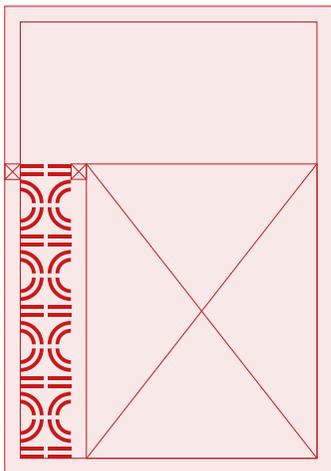
**02 – Half Vertical Pattern Strip**

Alternatively, a half version of the pattern strip may be used in order to allow more room within the composition. The half strip can be flipped as shown below.



**03 – Vertical Pattern Strip**

A 90° rotated block of the pattern may be implemented where there is substantial room.

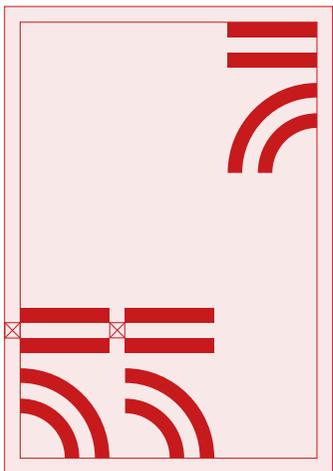


An alternative way of using the pattern is using individual segments. These can be used more freely on full bleed imagery but should still retain a sense of structure, only using several segments together in compositions.



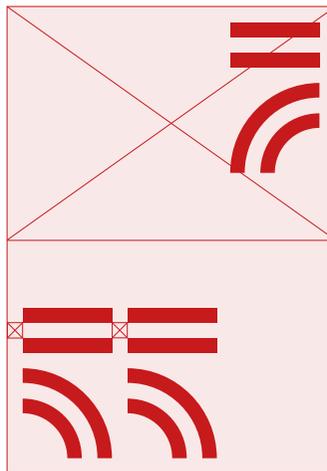
**01 – Image and Pattern Interplay**

Pattern segments can be sized so the negative space is equal to the margin size. 2–3 segments should be seen together, often occupying opposite corners or aligned to composition grids. When placed on full bleed imagery these should appear in white.



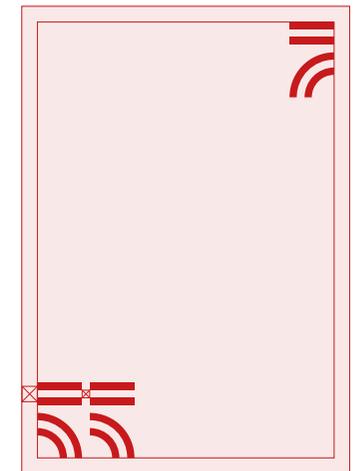
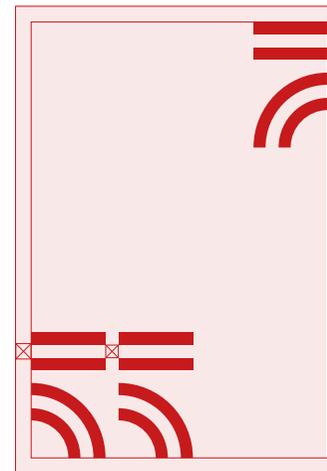
**02 – Image and Pattern Interplay with Colour**

The composition can be divided in halves or thirds to house colour blocks alongside imagery. Portrait formats should be divided vertically and landscape formats should be divided horizontally. In these instances a legible and complementary choice of colour should be used.



**03 – Smaller Segment Size**

When the segments are too large, a half or two third size version may be used. These are sized so that the vertical and horizontal space between segments is either a half or two thirds the size of the margin space.



- 8.1 Iconography
- 8.2 Icon Selections
- 8.3 Infographic Selection
- 8.4 Video & Supers
- 8.5 Lower Thirds
- 8.6 Partnership Logos
- 8.7 Play Bar Clear Space

# 8.0

# Iconography & Graphics

The Ōtautahi Christchurch icon library contains a number of individual icons across a range of categories. All icons have been designed to the same forms and proportions as the mark, and can be used as an extension of the brand.

The icons have been designed in two levels of detail: simple and complex.

**01 – Simple**  
Use these icons in small applications such as wayfinding, signage, maps and digital.

**02 – Complex**  
Use these icons when a more expressive aesthetic is desired such as infographics.

01

Airport

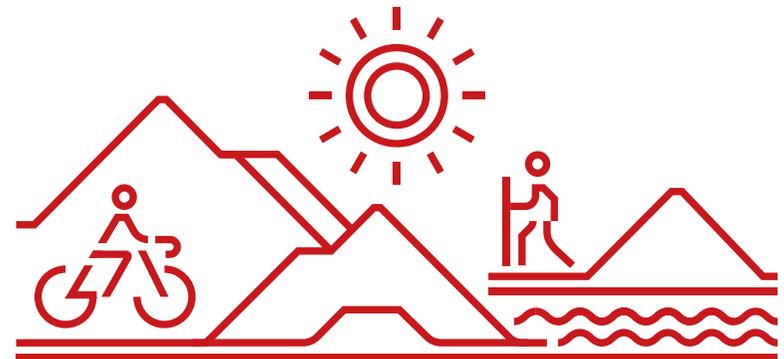
Walks



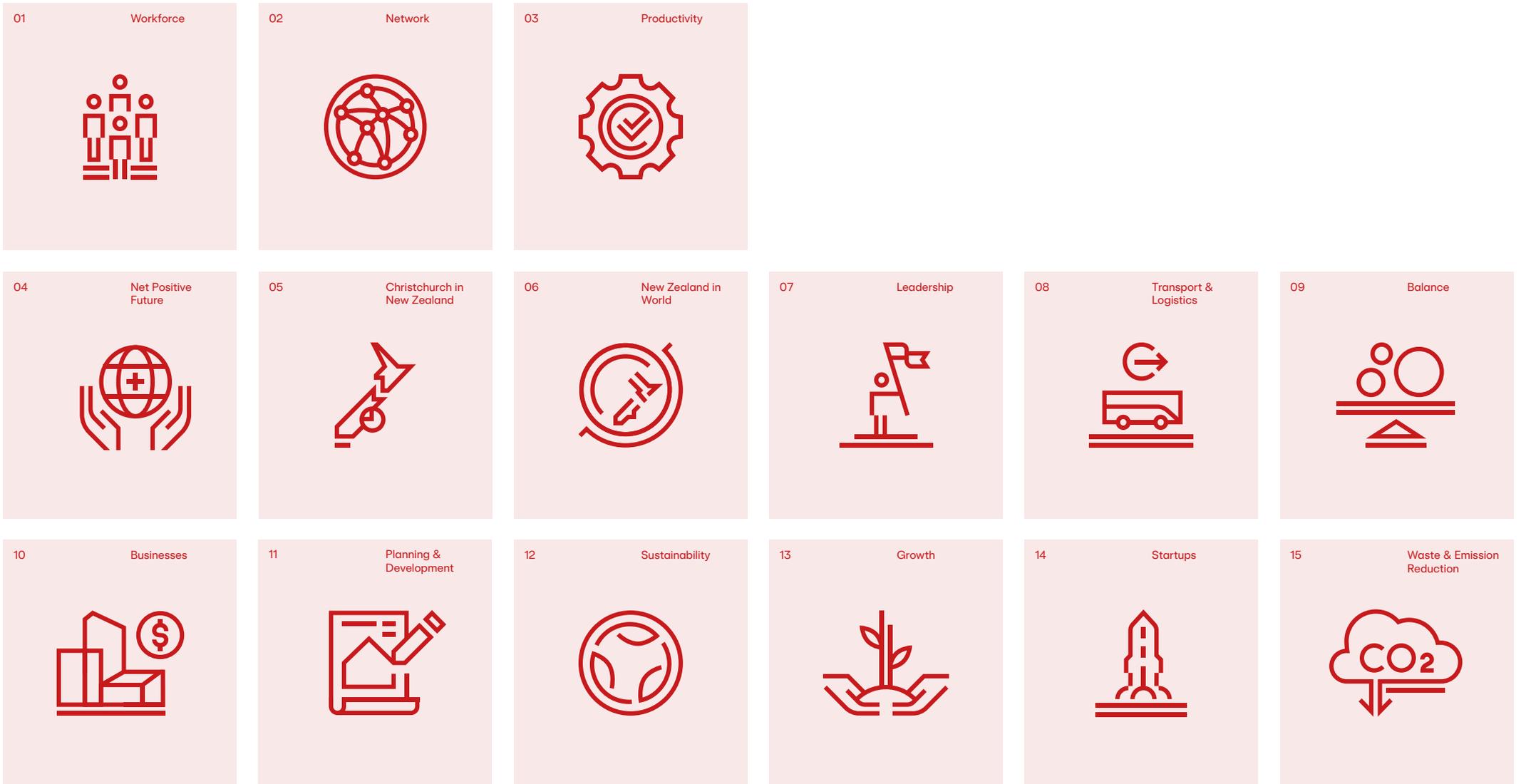
02

City & Airport

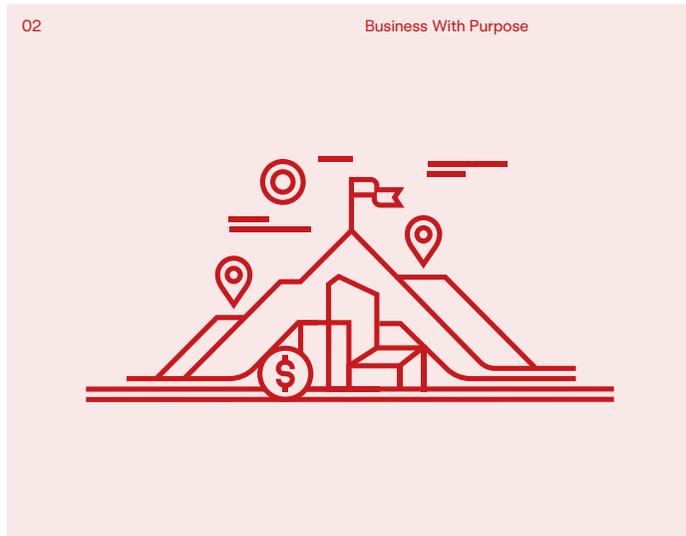
Getting Outdoors



This is a selection of generic icons developed in the Ōtautahi Christchurch brand style.



This is a selection of infographics developed in the Ōtautahi Christchurch brand style.



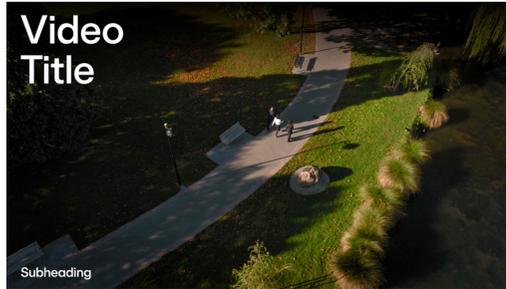
A number of video assets have been created and detailed for use in video applications. Using these in video executions will ensure consistent application of the brand.

- 01 – Logo opening frame
- 02 – Title frame
- 03 – Tagline end frame
- 04 – Lockup end frame
- 05 – Name plates
- 06 – Subtitles
- 07 – Location marker
- 08 – Location marker and map

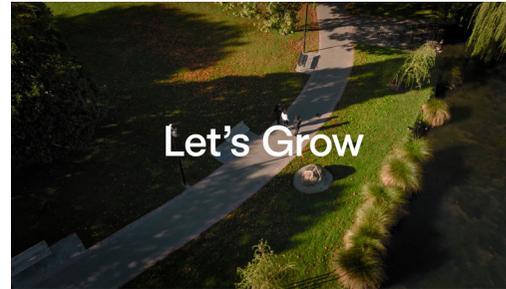
01



02



03



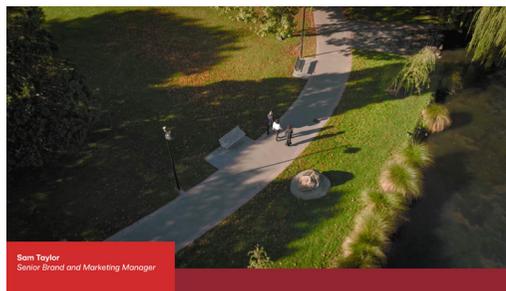
04



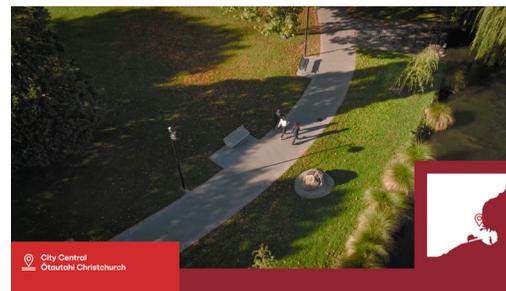
05



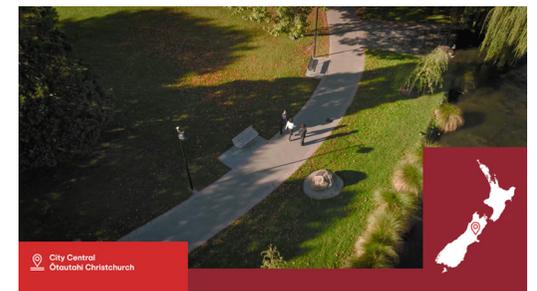
06



07



08

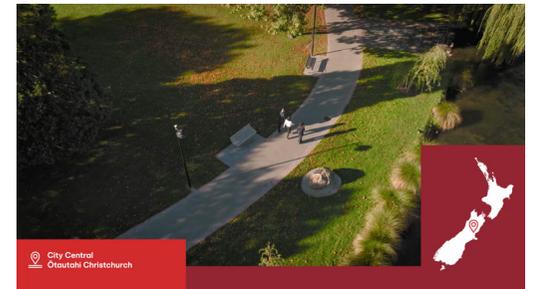
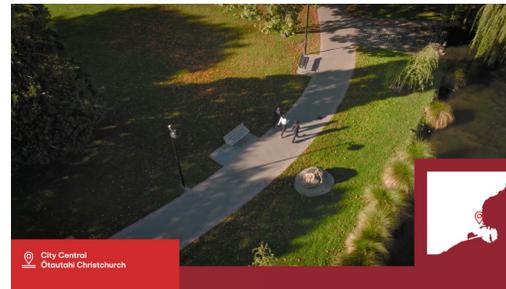
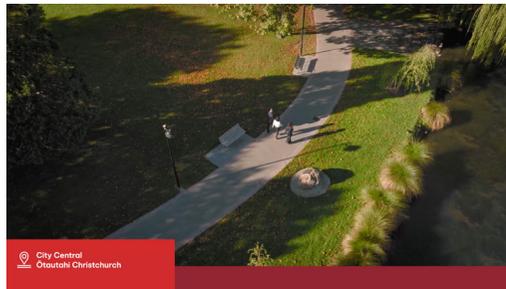
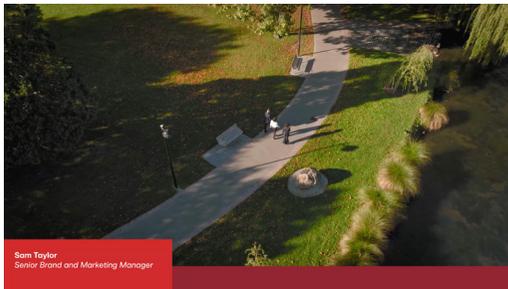


The lower third can be stylised with either a colour bar background or gradient overlay. Location markers can be displayed with either a map of Christchurch, a map of the South Island, a map of New Zealand, or as just text.

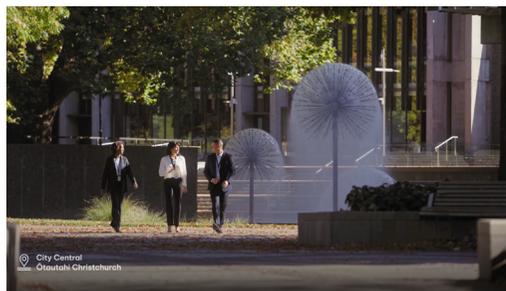
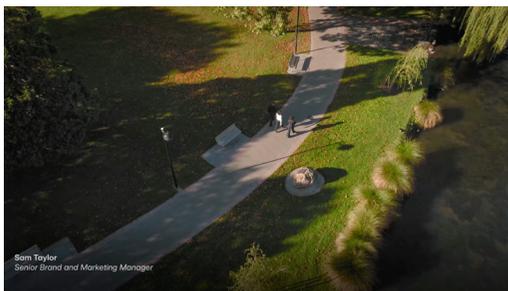
Depending on the creative, the screen graphics can be placed on either the left or right of the composition.

When subtitles appear alongside any other graphics, they may be moved above or aligned to the top margin.

Colour Bar



Transparent Overlay



Below details how partnership logos may be used in both ChristchurchNZ led and stakeholder led contexts.

When the content is Ōtautahi Christchurch brand led, the Christchurch logo should appear first chronologically.

When the content is stakeholder led, the Ōtautahi Christchurch logo can be placed in alphabetical order but should have equal prominence to any other partnership logos.

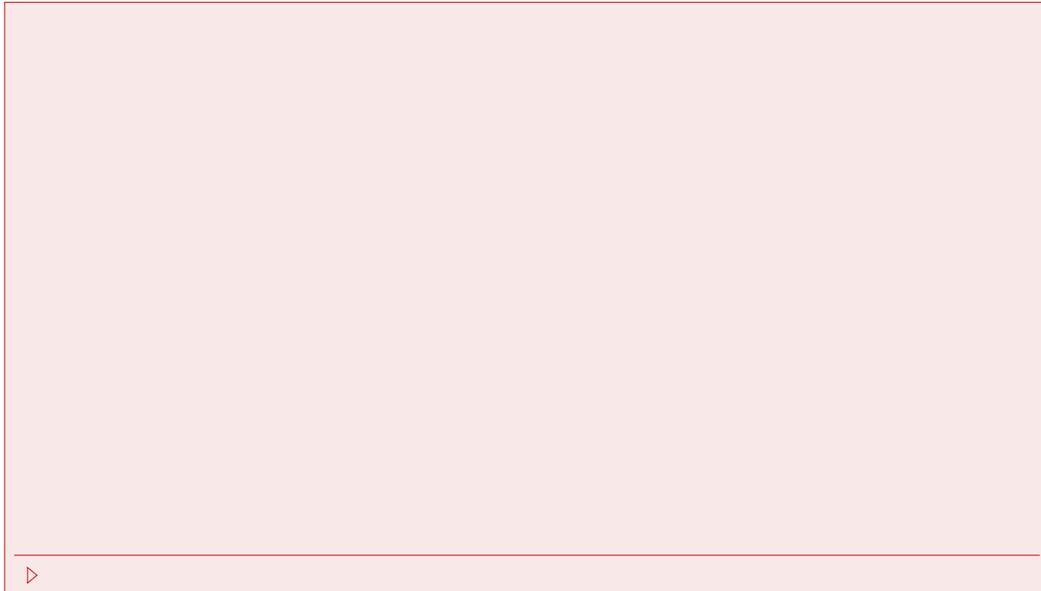
Ōtautahi Christchurch Led



Stakeholder Led



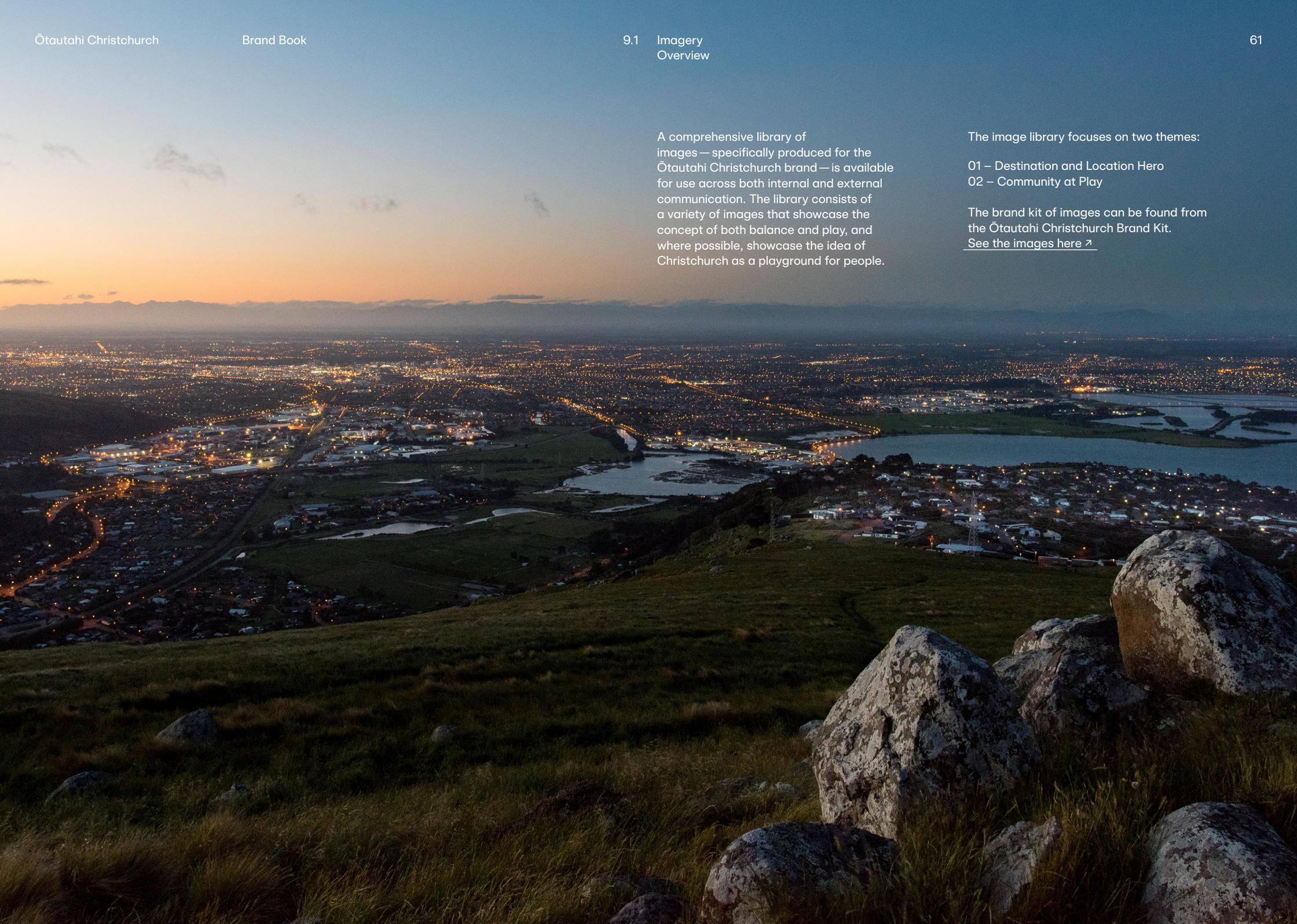
When creating video assets, consider how the video play bar will interact with the elements. Ensure there is a sufficient margin between the bottom of the composition in order to minimise potential interference.



- 9.1 Overview
- 9.2 Destination and Location Hero
- 9.3 People at Play
- 9.4 Photography Considerations
- 9.5 Specific Imagery Use
- 9.6 Image Grading

# 9.0

# Imagery



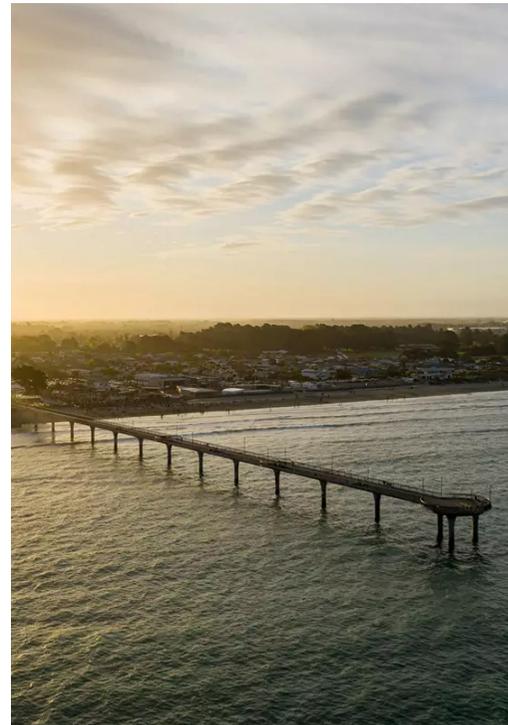
A comprehensive library of images — specifically produced for the Ōtautahi Christchurch brand — is available for use across both internal and external communication. The library consists of a variety of images that showcase the concept of both balance and play, and where possible, showcase the idea of Christchurch as a playground for people.

The image library focuses on two themes:

- 01 – Destination and Location Hero
- 02 – Community at Play

The brand kit of images can be found from the Ōtautahi Christchurch Brand Kit. [See the images here ↗](#)

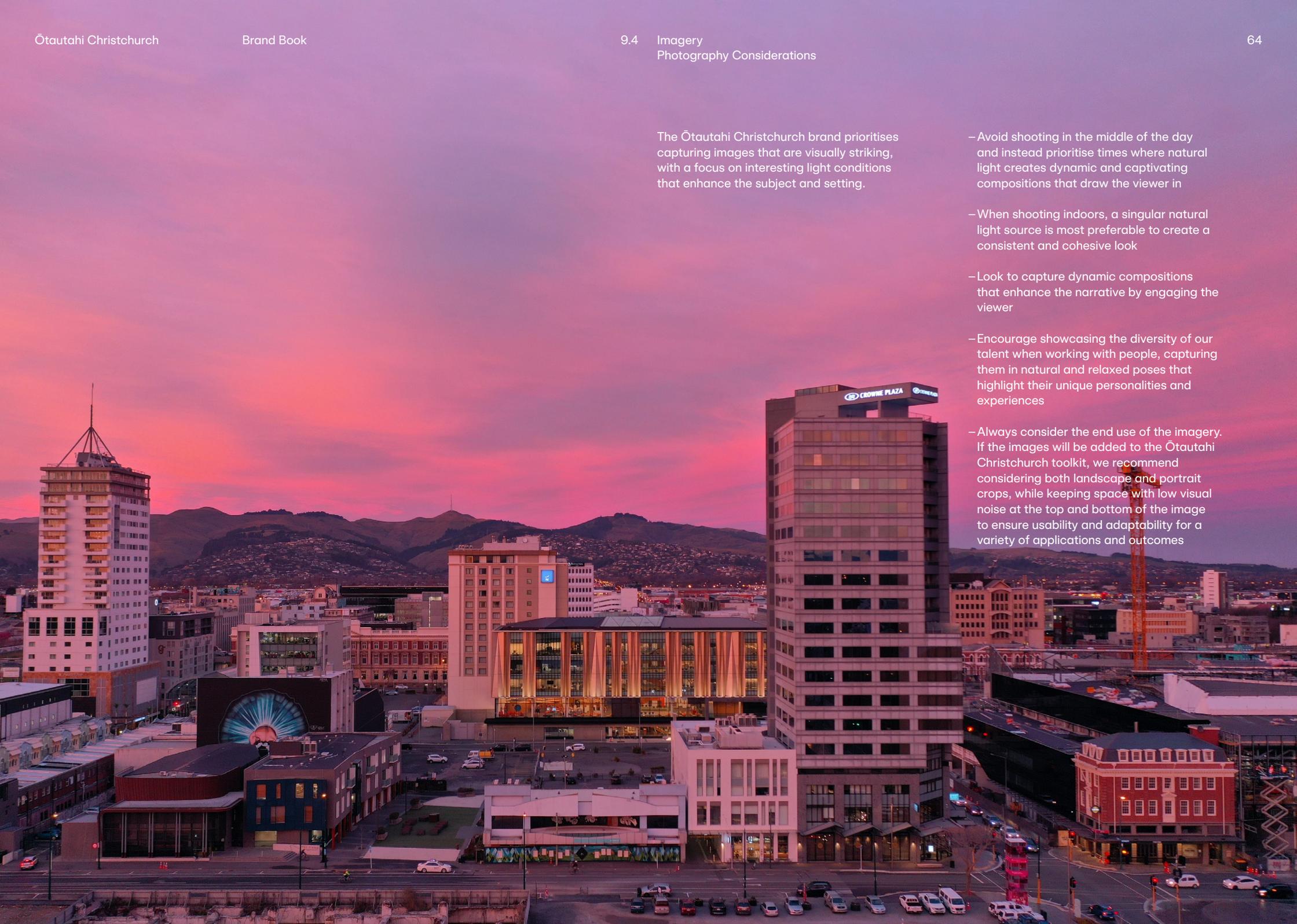
Destination and location hero photography captures the essence of Ōtautahi Christchurch as an inspiring place to live, visit, and play. These images focus on showcasing the beauty of the location, while people can be included to enhance the overall story. This imagery should be shot during morning and evening when the sky is at its most atmospheric, providing the most interesting natural light conditions, further highlighting the allure of the destination.



People at play photography captures the vibrancy and energy of Ōtautahi Christchurch as a dynamic playground for people to live, visit, and do business. These images are centred around people and the activities they enjoy within the city and surrounding areas, highlighting the lively spirit of the destination.

For outdoor photoshoots, we recommend capturing the imagery during the morning or afternoon to avoid the harsh lighting present through the middle of the day, and best capture the natural beauty of the surroundings. Where possible, indoor photoshoots should be captured with a singular light source to create a consistent and cohesive visual narrative that highlights the subject and the space they occupy.

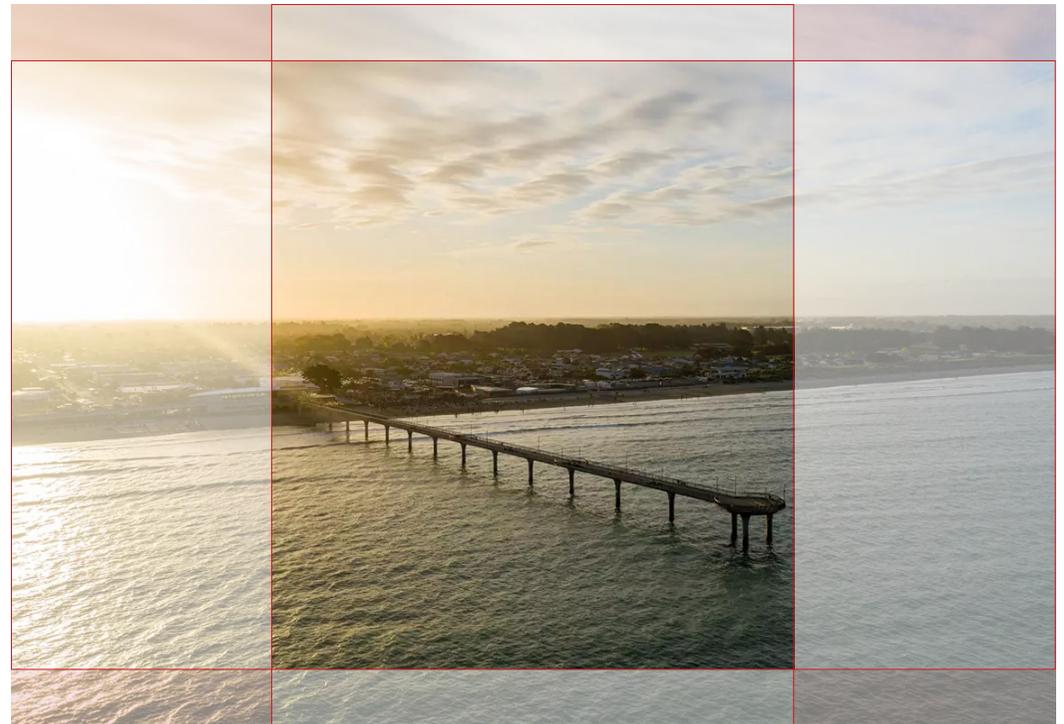
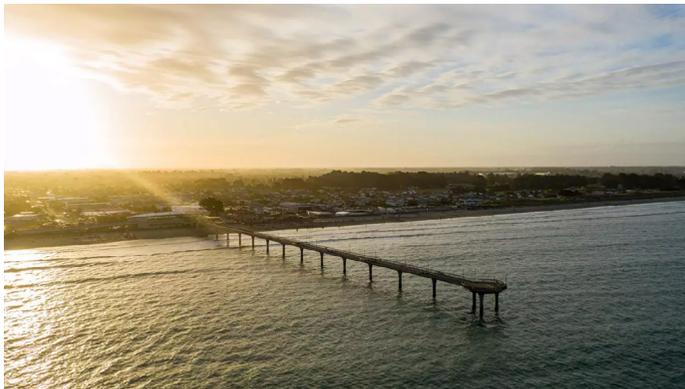
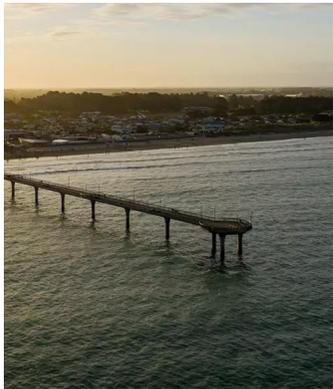




The Ōtautahi Christchurch brand prioritises capturing images that are visually striking, with a focus on interesting light conditions that enhance the subject and setting.

- Avoid shooting in the middle of the day and instead prioritise times where natural light creates dynamic and captivating compositions that draw the viewer in
- When shooting indoors, a singular natural light source is most preferable to create a consistent and cohesive look
- Look to capture dynamic compositions that enhance the narrative by engaging the viewer
- Encourage showcasing the diversity of our talent when working with people, capturing them in natural and relaxed poses that highlight their unique personalities and experiences
- Always consider the end use of the imagery. If the images will be added to the Ōtautahi Christchurch toolkit, we recommend considering both landscape and portrait crops, while keeping space with low visual noise at the top and bottom of the image to ensure usability and adaptability for a variety of applications and outcomes

There are specific applications, such as the Ōtautahi Christchurch website header, that require a single image to be cropped in both landscape and portrait orientations simultaneously. These images should have the subject composed in the centre of the image, with significant cropping room either side, top and bottom.



The Ōtautahi Christchurch brand prioritises natural and balanced colour grading, tone, and exposure. It's important to avoid oversaturating images and instead focus on enhancing the natural lighting to create a more authentic and engaging image.

- Create a natural grade where both colour and tone feel well-balanced
- Avoid oversaturating the image
- Look to naturally enhance the lighting
- Avoid bright blue midday skies. Alternatively add luminance to the blue hues
- Ensure subject is correctly exposed

Incorrectly graded



Correctly graded



- 10.1 Overview
- 10.2 Interlocking Graphic Device
- 10.3 Circular Graphic Device

# 10.0

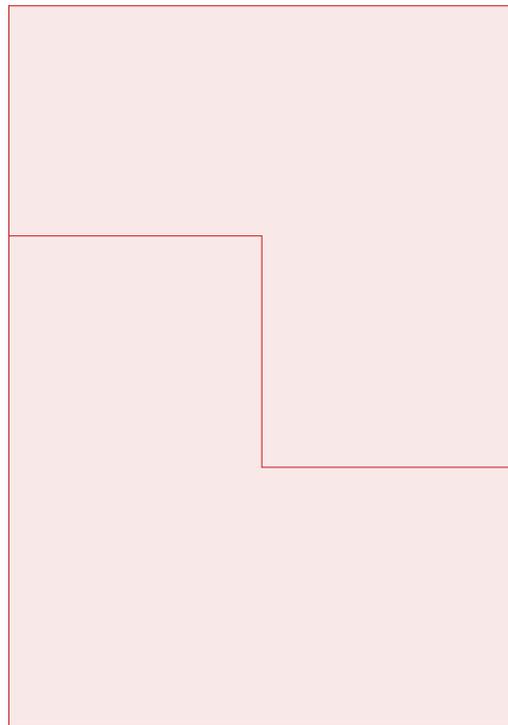
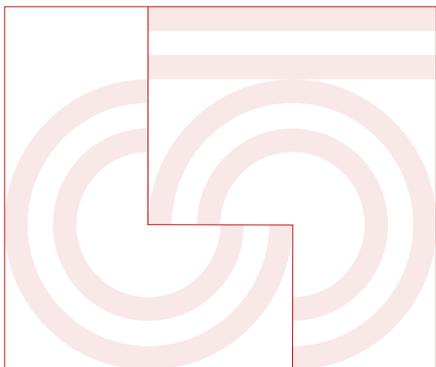
# Extended Application

## Overview

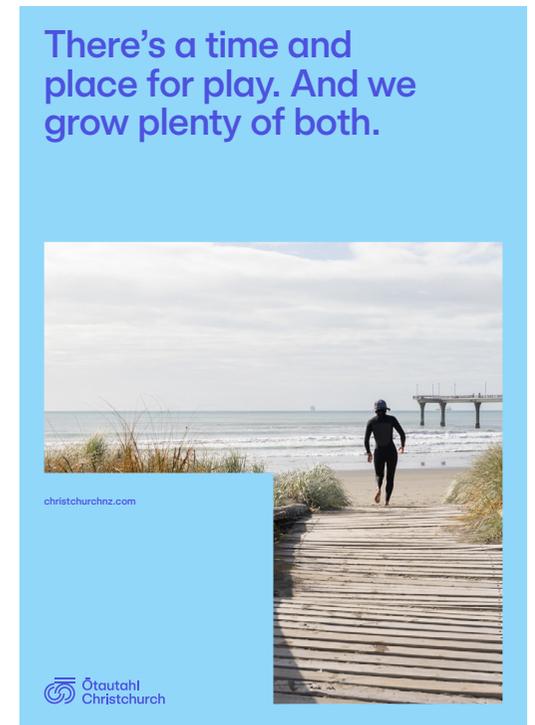
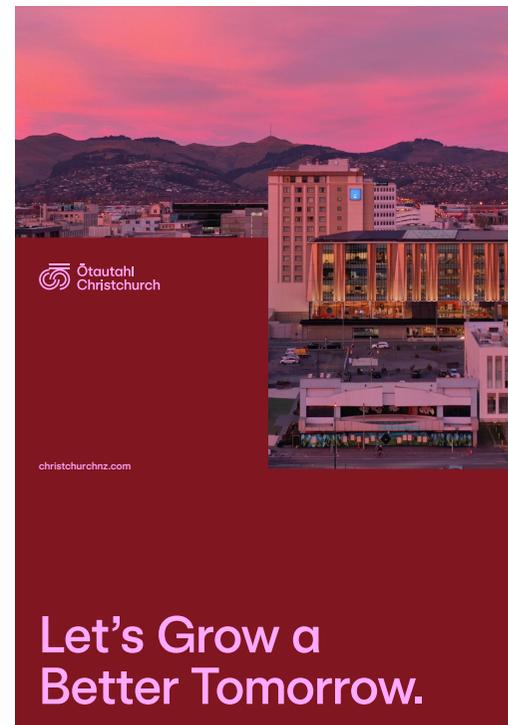
Different graphic treatments have been considered within the brand that help to extend its usage within the market. These graphic compositions are created using the forms found within the logo, simplifying them to create dynamic shapes that imagery can be cropped within. Combined with colour, these create a bold expression of the brand.

As a way of extending the graphic visual language, the interlocking graphic device may be implemented. Drawn from the interlocking elements of the logo, this device can be used to house colour and imagery. This device may be fitted to the margins or ran full bleed. Use discretion when using imagery and consider how the crop will affect the composition.

Construction

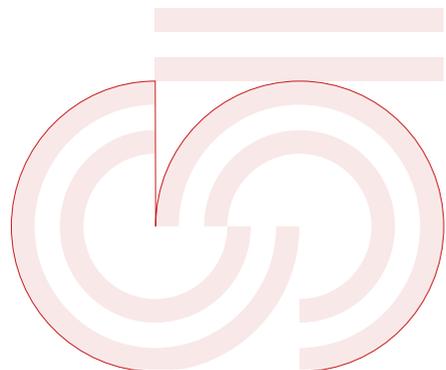


Application

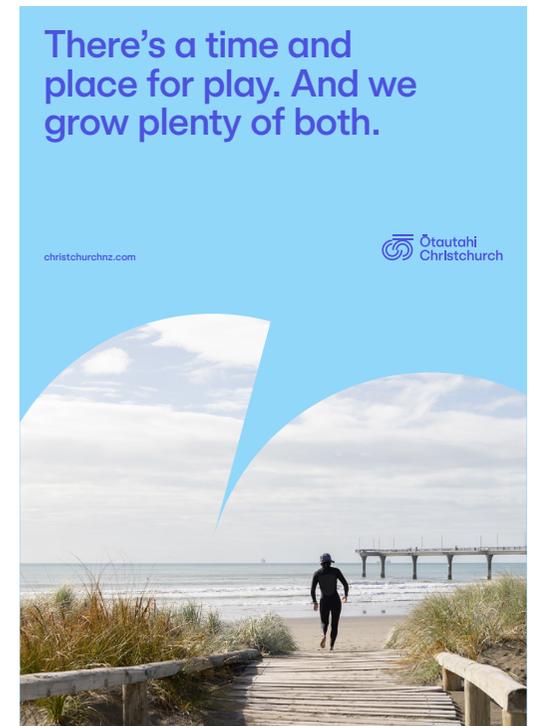
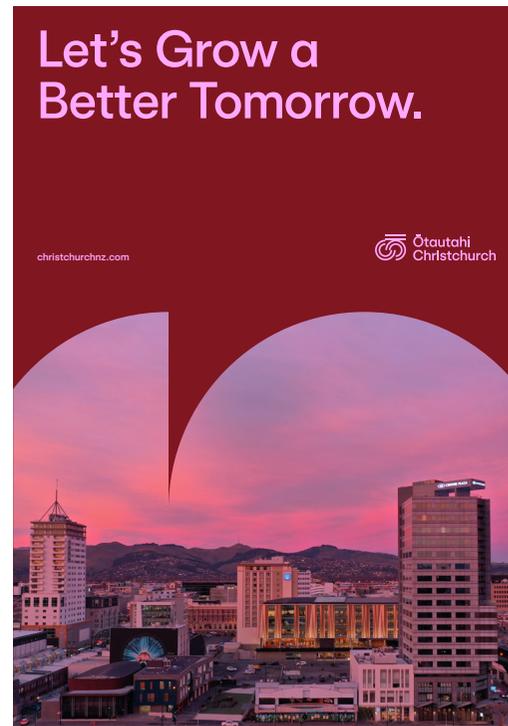
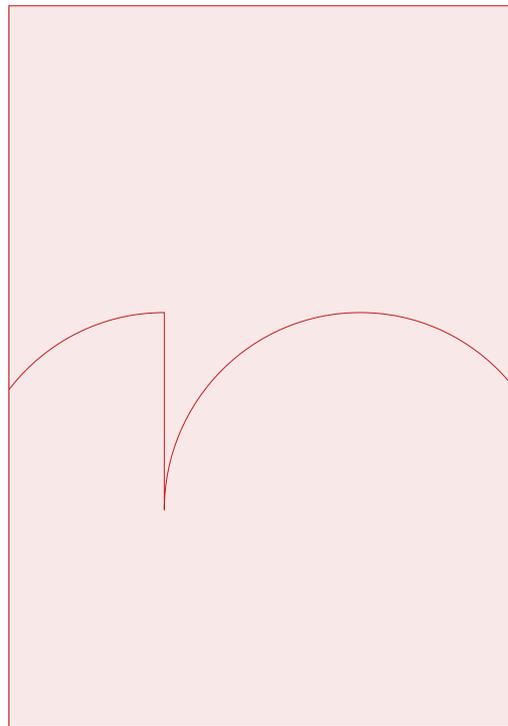


Another graphic device derived from the logo is the Circular Graphic Device built from a semi and full circle. This device can be used in a similar way to the interlocking graphic device and may also be rotated at 15° increments to create more visual interest.

Construction



Application





**Contact**

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