

# BRAND GUIDELINES



## PURPOSE

These guidelines have been developed to govern the rules of Venue Ōtautahi's visual identity and assist with its implementation. The guideline covers the brand's key components: logos, colour, layout, typography, language, photography, illustration and pattern. It should be used by all of those working with the brand in order to present a consistent look and clear message.

LOGO  
LOGO  
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LOGO  
LOGO

# LOGO

The logo is a core element of the brand identity. It is imperative that it is applied accurately with care. The following pages set the rules for logo use, including versions, clearspace, minimum size, as well as incorrect usage. It is imperative that these guidelines be followed when applying the Venues Ōtautahi logo.





**VENUES  
ŌTAUTAHĪ**



**VENUES  
ŌTAUTAHĪ**

To ensure the logo maintains a high level of visibility 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 the exclusion zone for the logo is defined by two horizontally placed 'Ō' characters.



**VENUES  
ŌTAUTAHĪ**

30mm

**VENUES  
ŌTAUTAHĪ**

20mm

**VENUES  
ŌTAUTAHĪ**

12mm

**VENUES  
ŌTAUTAHĪ**

5mm

1. Do not use off-brand colours
2. Do not stretch the logo
3. Do not squash the logo
4. Do not typeset the logo
5. Do not rotate the logo
6. Do not add effects to the logo
7. Do not outline the logo
8. Do not skew the logo

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1.

**VENUES  
ŌTAUTAHI**

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2.

**VENUES  
ŌTAUTAHI**

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3.

**VENUES  
ŌTAUTAHI**

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4.

**VENUES  
ŌTAUTAHI**

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5.

**VENUES  
ŌTAUTAHI**

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6.

**VENUES  
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7.

**VENUES  
ŌTAUTAHI**

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8.

**VENUES  
ŌTAUTAHI**

COLOUR  
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COLOUR

# COLOUR

Colour plays an important role in establishing a distinct and consistent look and feel. The brand colours have been divided into two distinct colour palettes, designed to be used with a certain degree of flexibility, however a number of rules have been established to ensure consistency across all applications. Follow the rules set out on the following pages when applying colour.

## COLOUR

### Primary Palette

The primary palette is for use across all print and digital applications. It is made up of thirteen colours as well as black and white. When using colour, always ensure the correct combinations are used (refer to page 15). In printed applications, always use spot colours (PMS) if available, if not, revert to their respective CMYK mixes. When using colour on screen, refer to the RGB breakdowns.

White	RGB 255, 255, 255	CMYK 0, 0, 0, 0	PMS —
Stone	RGB 240, 238, 231	CMYK 5, 4, 7, 1	PMS 663 C
Sand	RGB 234, 210, 200	CMYK 4, 12, 5, 0	PMS 7604 C
Candy Pink	RGB 255, 220, 245	CMYK 2, 12, 0, 0	PMS 7436 C
Light Blue	RGB 216, 233, 240	CMYK 19, 7, 0, 0	PMS 657 C
Light Green	RGB 125, 202, 145	CMYK 45, 0, 51, 0	PMS 2255 C
Yellow	RGB 247, 204, 68	CMYK 0, 10, 80, 0	PMS 129 C
Red	RGB 220, 60, 65	CMYK 0, 88, 85, 0	PMS 179 C
Brick	RGB 190, 73, 61	CMYK 0, 80, 79, 12	PMS 7619 C
Maroon	RGB 108, 39, 43	CMYK 5, 96, 56, 54	PMS 188 C
Purple	RGB 67, 18, 74	CMYK 83, 100, 0, 44	PMS 2627 C
Navy	RGB 38, 38, 70	CMYK 94, 73, 5, 69	PMS 533 C
Forest	RGB 39, 91, 80	CMYK 80, 21, 60, 48	PMS 626 C
Brown	RGB 89, 74, 56	CMYK 38, 57, 67, 53	PMS 7589 C
Black	RGB 0, 0, 0	CMYK 0, 0, 0, 100	PMS Black C

COLOUR  
Secondary Palette

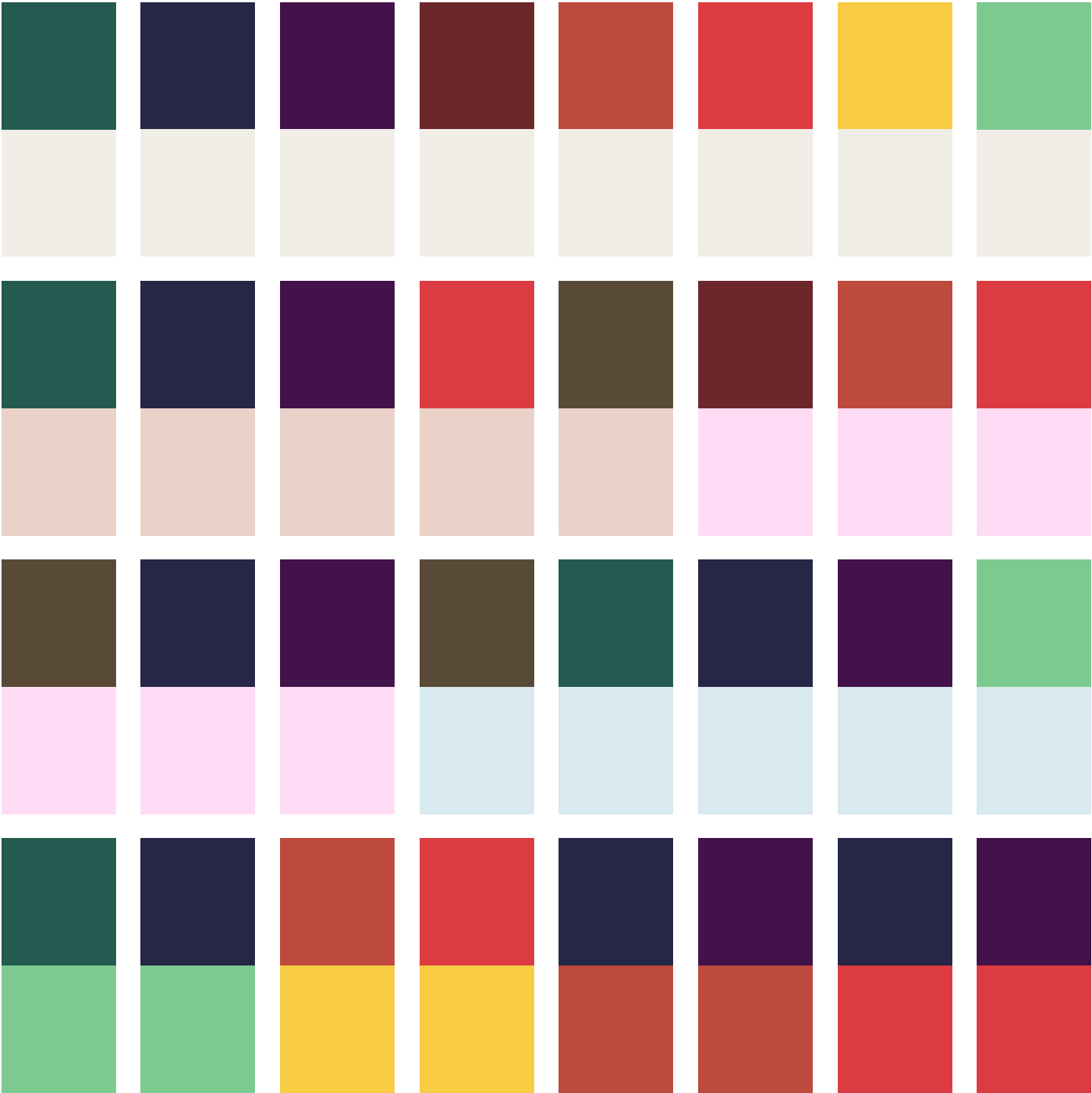
The secondary palette is strictly for use in the brand's illustrations. It is made up of 6 colours. Due to the vibrancy of these colours, their use should be restricted to digital applications where possible. When using colour on screen, refer to the RGB breakdowns. In printed applications, always use spot colours (PMS) if available, if not, revert to their respective CMYK mixes.

Green	RGB 0, 168, 67	CMYK 82, 5, 100, 0	PMS 2252 C
Mustard	RGB 250, 188, 2	CMYK 2, 27, 100, 0	PMS 7408 C
Blood Orange	RGB 255, 78, 32	CMYK 0, 84, 94, 0	PMS 172 C
Pink	RGB 255, 158, 211	CMYK 0, 47, 0, 0	PMS 210 C
Vibrant Purple	RGB 98, 62, 150	CMYK 75, 90, 0, 0	PMS 7678 C
Vivid Blue	RGB 0, 81, 242	CMYK 91, 60, 0, 0	PMS 2387 C



COLOUR  
Combinations

Not all colours will work together. For instance, using sand on yellow will appear difficult to view, while others compete for attention. The swatches below details pre-approved colour combinations. Use discretion when developing new combinations and always refer to the correct colour breakdowns.



COLOUR  
Paper Stock

A selection of paper stocks have been allocated to each of the primary brand colours. To retain consistency and availability, all of the paper stocks fall within the GF Smith Colorplan family. These paper stocks are all available in New Zealand in 135 and 270gsm.

Ebony	Mist
Bagdad Brown	Stone
Forest	Candy Pink
Cobalt	Azure Blue
Amethyst	Park Green
Claret	Factory Yellow
Scarlet	Bright Red

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LAYOUT

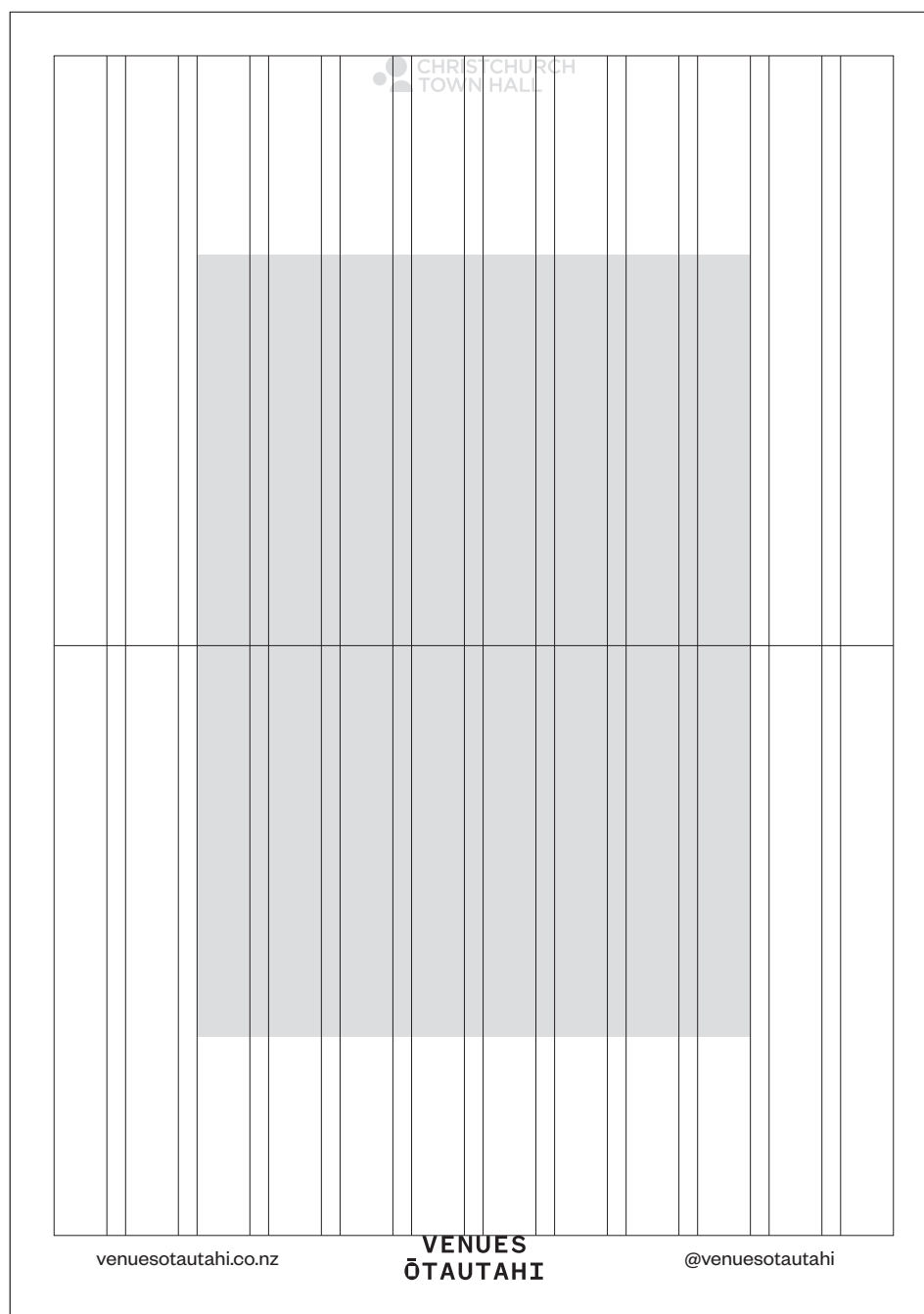
## LAYOUT

The Venues Ōtautahi brand communication is held to a tight structure that both extends the overall concept and retains consistency between all applications.

This structure takes the use of colour, typography, photography, illustration and pattern into consideration, ensuring consistency from one application to the next.

When locked up with the URL and social handle, the logo should be placed against the bottom margin, where the URL and social handle are centre-aligned to the logo. If a venue brand is to be used in conjunction, it is to be placed against the top margin, centred to the page. The bottom margin is to be double the height of the top margin to house the logo and details.

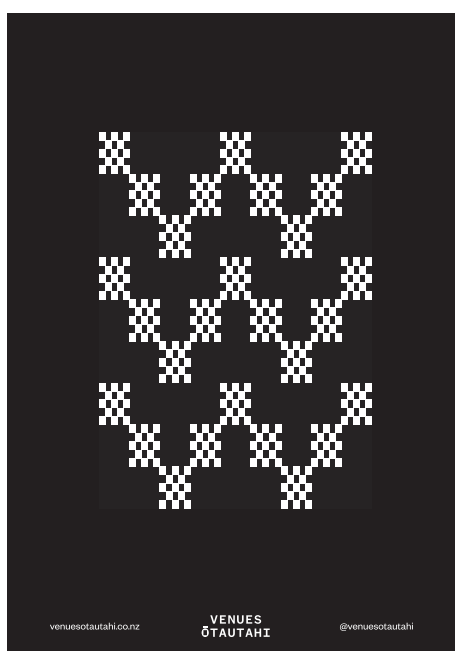
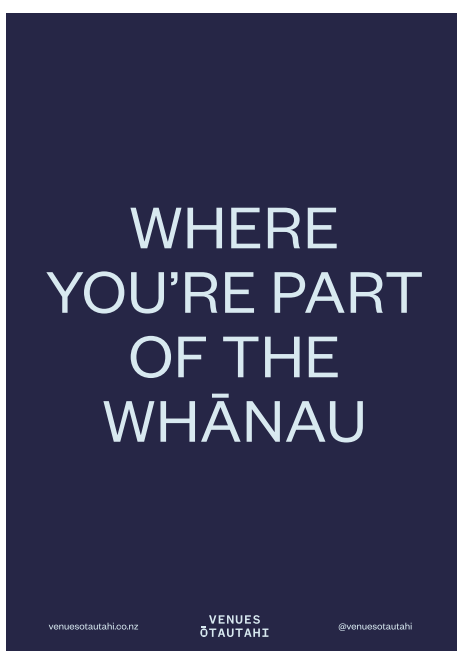
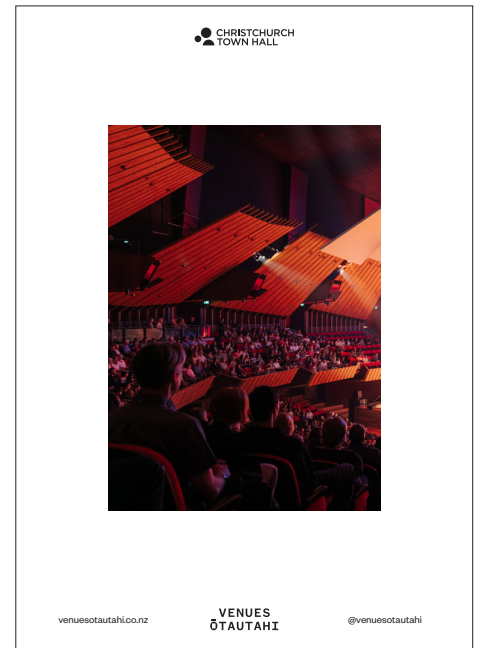
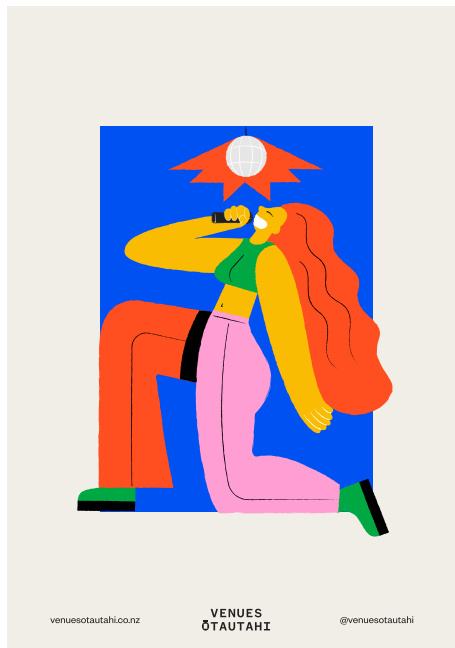
An internal space used to house imagery, illustration, pattern and typography can be defined by following the ratio of the given format, at roughly 60% of its size. This ensures space is then positioned central with the top and bottom page margin.



## LAYOUT A4 Examples

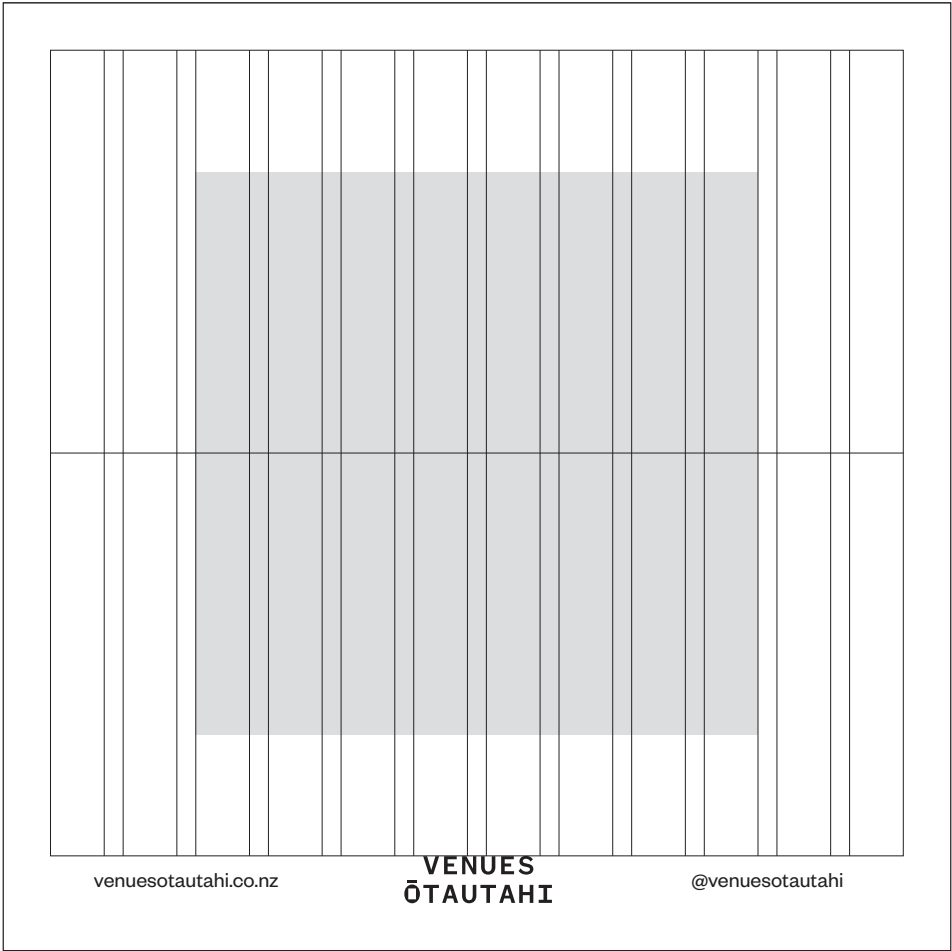
When placed on the A4 layout, the URL, social handle, and logo are placed against the top margin, centred to the page. The URL and social handle are centre-aligned to the logo. If a venue brand is to be used in conjunction, it is to be placed against the top margin, centred to the page. The bottom margin is to be double the height of the top margin to house the logo and details.

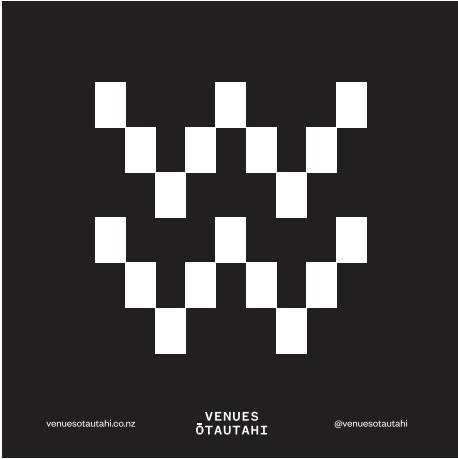
An internal space used to house imagery, illustration, pattern and typography can be defined by following the ratio of the given format, at roughly 60% of its size. This ensures space is then positioned central with the top and bottom page margin.



When locked up with the URL and social handle, the logo should be placed against the bottom margin, where the URL and social handle are centre-aligned to the logo. If a venue brand is to be used in conjunction, it is to be placed against the top margin, centred to the page. The bottom margin is to be double the height of the top margin to house the logo and details.

An internal space used to house imagery, illustration, pattern and typography can be defined by following the ratio of the given format, at roughly 60% of its size. This ensures space is then positioned central with the top and bottom page margin.







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# TYPOGRAPHY

The typography used throughout the brand sends a strong message, it is simple, clear and functional. By utilising a range of weights from the same family, appropriate use of left or centre alignment and upper or sentence case, there is a built-in relationship between all written communication which allows for extensive flexibility. Where possible always set typography in the primary typeface ensuring good typographic practice.

The brand typeface is Founders Grotesk, designed by New Zealand typographer, Kris Sowersby. This should be used for all printed and digital communication. In instances where Founders Grotesk is not available, or a document needs to be shared with someone who does not have the font, Arial should be used. Founders Grotesk can be licensed from: [klim.co.nz/retail-fonts/founders-grotesk/](http://klim.co.nz/retail-fonts/founders-grotesk/)

Founders Grotesk

**Bold**  
**Medium**  
**Regular**

The brand typeface is Founders Grotesk, designed by New Zealand typographer, Kris Sowersby. This should be used for all printed and digital communication. In instances where Founders Grotesk is not available, or a document needs to be shared with someone who does not have the font, Arial should be used. Founders Grotesk can be licensed from: [klim.co.nz/retail-fonts/founders-grotesk/](http://klim.co.nz/retail-fonts/founders-grotesk/)

FOUNDERS GROTESK BOLD

**ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890  
!@#\$%^&\*()\_+**

FOUNDERS GROTESK MEDIUM

**ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890  
!@#\$%^&\*()\_+**

FOUNDERS GROTESK REGULAR

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890  
!@#\$%^&\*()\_+

FOUNDERS GROTESK LIGHT

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890  
!@#\$%^&\*()\_+

Arial

**Bold**  
**Regular**

ARIAL BOLD

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890  
!@#\$%^&\*()\_+

ARIAL REGULAR

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890  
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Attention should be given to the appearance of written copy. 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.

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#### Style One

Founders Grotesk Regular  
Case: Uppercase  
Sizes: 30pt  
Kerning: Metrics  
Line height: 100%  
Tracking: 20  
Alignment: Centre

LOREM IPSUM DOLOR SIT  
AMET CONSECTETUR

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#### Style Two

Founders Grotesk Regular  
Case: Uppercase  
Sizes: 24pt  
Kerning: Metrics  
Line height: 100%  
Tracking: 0  
Alignment: Left

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#### Style Three

Founders Grotesk Regular  
Sizes: 15pt  
Kerning: Metrics  
Line height: 100%  
Tracking: 0  
Alignment: Left

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#### Style Four

Founders Grotesk Regular  
Sizes: 8.5pt  
Kerning: Metrics  
Line height: 117.5%  
Tracking: 0  
Alignment: Left  
First Line Indent: 20pt

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adipiscing elit, sed do eiusmod tempor incididunt  
ut labore et dolore magna aliqua ut enim.

Quis mod erum duntis quodis incto et  
volupti con eos rehent taspele nihit, as deliquae  
volore sequis venimus, sectotaspici blaut quis eos  
de idus et endant aliquam, venimus estores volorro  
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volum, conserum es sed ut il est, que peris es in.

When applying the brand language, (found on page 33) the text should be split into four lines of uppercase, centre-aligned type. The text box should then be placed centre-aligned vertically and horizontally within the margin space. The font size should be determined by the size of the page, while the line height remains 100%. The total height of the textbox should be 35% of the page height.

WHERE  
YOU'RE PART  
OF THE  
WHĀNAU



Through the repetition of a single word, the brand form can be created. To achieve this a textbox should be created to 60% width of the page. The font size should be determined by the length of the word, allowing for the word to sit evenly across the textbox.

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LANGUAGE

# LANGUAGE

The language we use sets the verbal tone of our brand. Our brand has the flexibility to adapt its messaging in different contexts and for different audiences. Our messaging is developed to support our range of offerings, all branching from the positioning word 'where'. Statements should be bold and clear, active rather than passive and avoid cliché where possible.

Where aroha is everything  
Where moments take place  
Where local matters  
Where Ōtautahi comes together  
Where your night comes to life  
Where the magic happens  
Where anything is possible  
Where we celebrate our city  
Where our people flourish  
Where we manaakitanga  
Where everyone is valued  
Where identity takes flight  
Where every voice is heard  
Where we gather and share  
Where we look to the future  
Where we cheer with you  
Where we embrace your vision  
Where we value kaitiakitanga  
Where your voice matters  
Where your mahi is valued  
Where you can make a difference  
Where we love your work  
Where you make all the difference

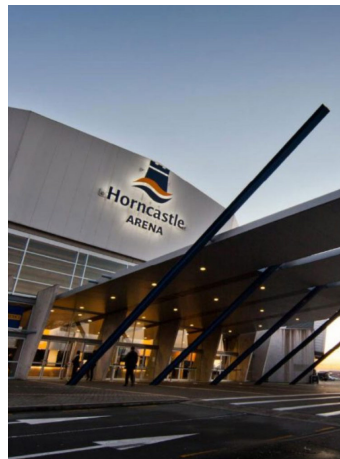
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## PHOTOGRAPHY

A library of images, specifically produced for Venues Ōtautahi, is available for use across both internal and external communication. The library is made up of a variety of images taken across the venues and contains: the venues, human interactions, performers, attendees, Venues Ōtautahi staff, food and beverage, and environmental shots.

PHOTOGRAPHY  
Venue Photography

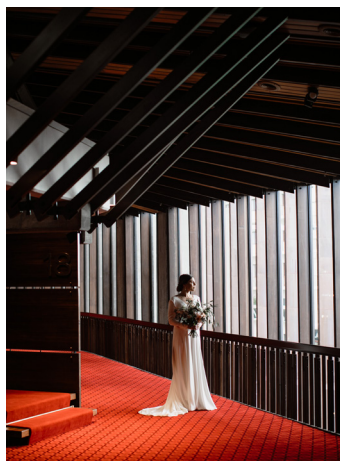
The purpose of our venue photography is to showcase the spaces in their best light. When organising a shoot always consider the photographer, ensure the spaces are shot under glamorous light and at an appropriate depth of field.





PHOTOGRAPHY  
Event Photography

Event photography shows how our spaces are used. Photographers should focus on capturing moments of enjoyment, whether that be of attendees or our team.









PHOTOGRAPHY  
Team Photography

A small selection of images showcasing our team on the job have been captured and are available for use in application. A selection of which have been detailed here.



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## ILLUSTRATION

Illustration is a unique way in which we can communicate, and one that also enhances the look and feel. Two separate illustration styles have been created, for two separate uses. Applied appropriately across digital platforms, the illustrations provide an additional tool available to help tie the brand together.

ILLUSTRATION  
Style One

These illustrations represent a single moment found within each of Venues Ōtautahi's venues, for example, a rugby player representing Orangetheory Stadium. Each utilises the secondary colour palette and interacts with the central brand form.



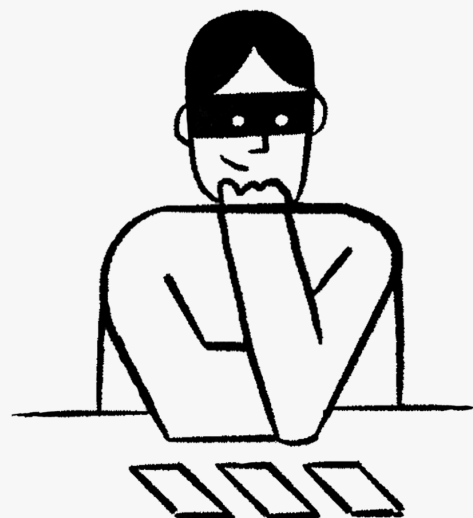
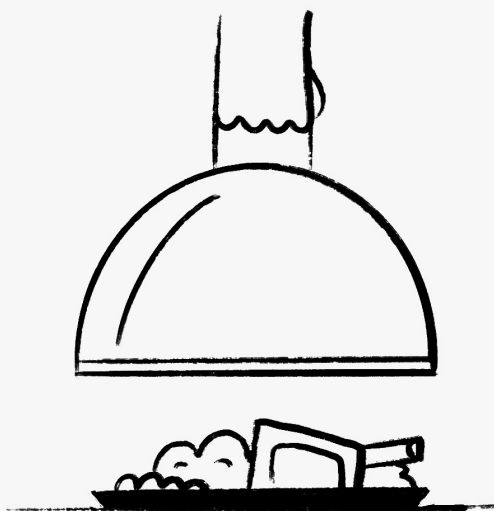
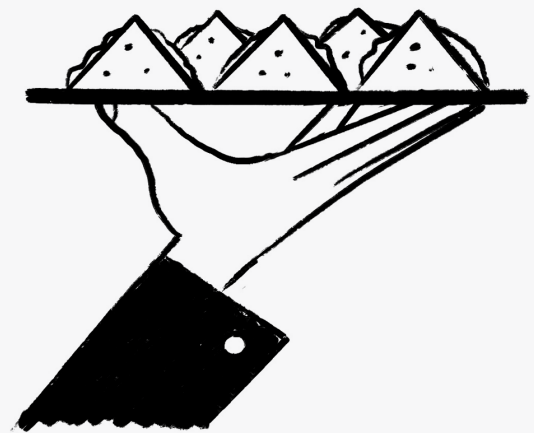
## ILLUSTRATION Style Two

A second illustration style represents the breadth of events available to be held within each venue. For example, a gala dinner, a rock concert, a convention, and a basketball game—all within Christchurch Arena. Single moments can be pulled out to be utilised as icons within the website. These illustrations are produced in single colour black.



ILLUSTRATION  
Style Two

Singular moments have been illustrated in the second illustration style to be used as icons on digital platforms. Each icon represents a specific type of event, and are used to help a user to create their own event.





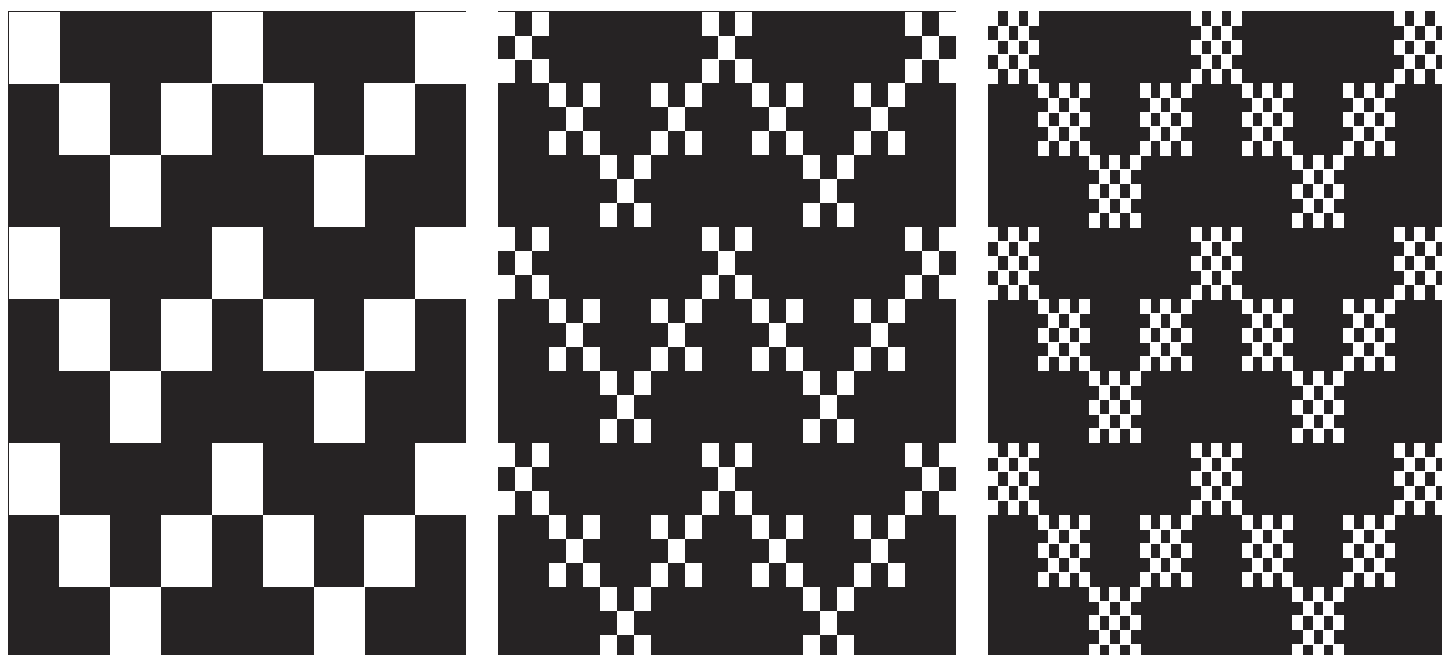
PATTERN  
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PATTERN

## PATTERN

An additional tool of the brand identity is the pattern, derived from the traditional Ngāi Tahu tukutuku patterns. This pattern is to be applied sparingly in a strict black and white colour palette, with consideration to appropriate use and messaging.

## PATTERN Examples

The pattern takes the rectangular brand form, repeating it methodically to create a traditional Māori tukutuku pattern. The resulting pattern creates the shape of the original brand form, and should be used accordingly (as shown within the layout section on page 17).



## CONTACT US

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