CITY OF PINOLE
BRAND GUIDE

PINOLE
CALIFORNIA

MISSION

Pinole will be efficient, ethical, and effective in delivering quality services with community involvement and fiscal stewardship.

As the formal foundation upon which the goals and values of the City of Pinole are built, our Mission is a statement of purpose that guides how the City of Pinole serves residents and the wider community.

THE FOUR GOALS

Reliable, engaging communications and media help the Pinole reach its goals.

Safe and Resilient Pinole	Financially Stable Pinole	Vibrant and Beautiful Pinole	High Performance Pinole

THE POWER OF CONSISTENCY

Upholding consistent branding across all Pinole communications nurtures a collective spirit and local pride while fostering trust and comprehension in our shared endeavors. A steady stream of recognizable and dependable information cultivates a communal identity, echoing Pinole's distinct charm and character.

QUESTIONS?

[Contact info to Fiona? Or perhaps a genericized email?]

LOGO USAGE

THE CITY LOGO

The Pinole **City Logo** is the visual indicator signifying that materials or communications come from the City. A hawk soars over oaks atop hills overlooking the bay, reflecting the beauty and character of Pinole.

The pattern in the logo is a reference to basket artistry of the Lisjan (Ohlone), one of the original peoples of the East Bay.

LOGO INTEGRITY

The integrity of the Pinole brand depends on using the logo consistently and correctly, avoiding adjustments that change it's basic appearance.

DO NOT
remove or move
elements

DO NOT
colorize with
non-brand colors

DO NOT
stretch
or squish

DO NOT
rotate
or flip

DO NOT
change
text

DO NOT
crowd
the logo

DO USE
the blue logo

DO USE
the primary icon

LOGO PLACEMENT

BREATHING SPACE

Careful placement of the logo with sufficient "empty" surrounding space ensures the logo does not get lost.

X = Minimum Space

THE LOGO ANCHORS THE BRAND

It need not be the most prominent element, but each piece should feel that it is anchored by the logo.

CONTRAST

The logo is best on white or light backgrounds. For darker backgrounds that do not provide enough contrast, it's recommended to add a light background block or circle.

BEWARE OF
low contrast combinations

FACILITATE CONTRAST
float logo on a light background shape
with the minimum blank space

FACILITATE CONTRAST
by creating a light background space
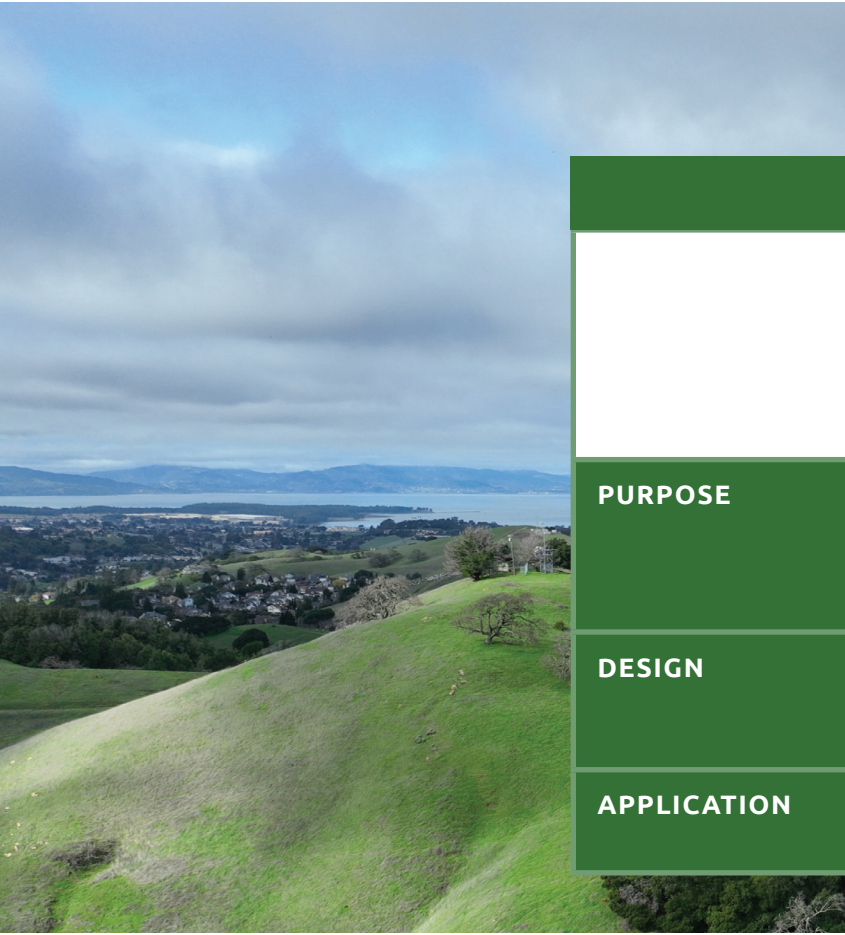for the logo and other content

LOGO AND SEAL USAGE FLEXIBILITY

There is some flexiblity around logo usage, it's often necessary to adapt the logo or seal as needed for specific purposes, such as creating lapel pins, embroidered shirts, foil stickers, and other promotional materials, while ensuring consistency and brand integrity across different platforms.

OTHER LOGOS

THE CITY SEAL

The City of Pinole has a seal for official or internal use.

The seal is not meant for general communications or media, it is intended to signify official or serious City materials.

THE DIFFERENCE BETWEEN A CITY LOGO AND A CITY SEAL		
	PINOLE CALIFORNIA	City Seal
PURPOSE	A City logo is used as a point of identification and a promotion tool. It is also used to help establish an emotional connection with the community.	A City seal is the official emblem of a city which is traditionally used to validate official documents or decrees.
DESIGN	City logos are a visual representation of the city's personality and can be aspirational in nature.	City seals tend to have nostalgic visuals representing historical elements that are meaningful to the community.
APPLICATION	Flyers, social media, business cards, swag.	Bills, certificates, proclamations, letterhead, City agendas.

DEPARTMENT LOGOS

Separate department logos are not encouraged because it's important for the public to readily recognize materials that come from the City. However, use of department subtext below the logo is permitted.
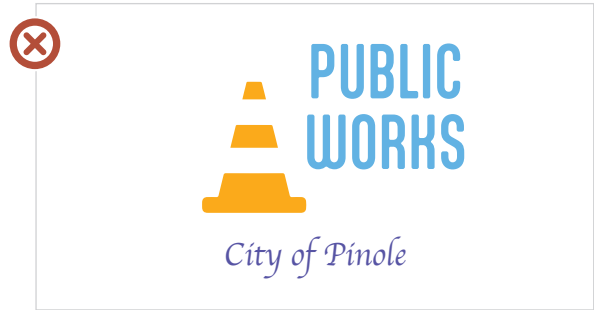
DO NOT
create separate logos

DO
use the subtext line for departments

THE LEGACY LOGO

Legacy instances of the previous logo may appear on pre-existing materials, signage or other hardscape may include the legacy logo. This usage is permitted, where it stands, but should not be used for any new materials and should be replaced when possible.

COLORS

PRIMARY COLORS: GREEN AND INDIGO

<table>
<tr><td>

#337136
RGB 51.113.54
PMS 363 C/U
CMYK 81.32.100.21

</td><td>

#202188
RGB 32.33.136
PMS 2738 C
(PMS 072 U)
CMYK 100.99.11.5

</td></tr>
</table>

What do these codes all mean?

######	.... Hex	....	web, digital, screens
RGB	.... Digital	....	digital, screens, in-house printing
PMS C	.... Pantone Ink	....	best match, for coated paper
(PMS U)	.... Pantone Ink	....	best match, for uncoated paper
CMYK	.... 4C Process	....	professional, full color printing

80%	80%
60%	60%
40%	40%
20%	20%

For all brand colors, it is permitted to use lighter tints in places, as long as materials are anchored plainly by a recognizable and undiluted brand color.

#11461b	#160b50
RGB 17.70.27	RGB 22.11.80
CMYK 81.32.100.60	CMYK 100.100.11.50

For the brand colors, it is permitted to use these darker shades, as long as materials are anchored plainly by a recognizable and undarkened brand color.

The primary colors underpin the brand family. At least one of these should appear on almost all materials.

Like the logo, the primary colors need not be the most prominent, but they should be placed in ways to visually anchor our communications.

The color family is a curated selection of hues that work together to reflect the City's unique character and create a communication environment that is consistent, recognizable and engaging.

SECONDARY:
GOLD AND BRONZE

#f0ab2b RGB 240.171.43 PMS 130 C (PMS 129 U) CMYK 5.35.95.0	#91B365 RGB 154.100.27 PMS 583 C/U CMYK 32.59.100.19
80%	80%
60%	60%
40%	40%
20%	20%

#9A641B RGB 154.100.27 CMYK 32.59.100.19	#6e421b RGB 110.66.27 CMYK 6e421b

TERTIARY:
SKYBLUE AND SALMON

#3591cf RGB 53.145.207 PMS 2925 C (PMS 2995 U) CMYK 74.32.0.0	#e57959 RGB 229.121.89 PMS 158 C/U CMYK 6.64.68.0
80%	80%
60%	60%
40%	40%
20%	20%

#00608d RGB 0.96.141 CMYK 80.32.0.40	#b34e39 RGB 179.78.57 CMYK 6.75.75.25

Secondary and Tertiary colors round out the color family. They are set in this hiearchy to indicate their relative prominence.

Primary colors are the brand anchors, Secondary colors add another layer of identity, while the Tertiary colors are used less frequently, but are available when necessary.

NEUTRALS: GRAY & CREAM

#EFEFF0 RGB 239.239.240 CMYK 0.0.0.6	#f8efe7 RGB 248.245.239 CMYK 0.4.7.3

Neutrals are the very light background colors that work well with the brand colors. They are used to define blocks of space without drawing attention and, in their consistency, subtly reinforce the brand.

OTHER GRAYS

Not all Grays are created equal. The brand Grays have been identified to work well with the brand colors and, like the Neutrals, subtly reinforce the brand.

#473d3c RGB 71.61.60 CMYK 62.64.61.49	#6f6361 RGB 111.99.97 CMYK 54.54.53.21	#d5d3d8 RGB 213.211.216 CMYK 0.0.0.18

TIPS FOR COLORS

COLOR PROPORTIONS

COLOR COMBINATIONS

The Primary Colors are intentionally strong. Using them together in equivalent amounts can overwhelm, it's often best to emphasize one of the two.

Lots of Neutral Cream 1 Primary Color	Lots of Neutral Cream 2 Primary Colors

Lots of Neutral Cream 1 Primary Color	Lots of Neutral Cream 2 Primary Colors

Lots of Primary Color With White Plus Tints & Shade	Lots of Primary Color With White Plus Tints & Shade

Comfortable With White Space & Neutrals	Tertiary colors only used when necessary

DO NOT
overwhelm with color

DO
emphasize one

COLOR HIEARCHY

The Color Family is divided into 3 pairs as an indication of their relative prominence in the brand. The Primary Colors should appear on most materials and, with the Secondary Colors, comprise the core brand coloring. The Tertiary Colors are provided for when more colors are necessary and to give a couple brighter color options.

DO NOT
use equivalent hiearchy of color

COLOR RATIOS

The Color Family is intended to provide design flexibility, but use of the entire Color Family without restraint is not recommended. There are many cases where all the colors will be necessary (e.g. infographics), but take care not to overuse the colors.
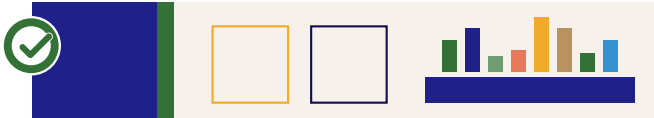
DO
use colors in ratios based on brand prominence

COLOR ACCESSIBILITY

MAINTAINING CONTRAST

The difficulty of differentiating light colors on light colors, or dark colors on dark colors, is even harder of those with reduced vision. Contrast ratios need to be at least 3:1, or more if text is smaller (search online for "WCAG Color Contrast Check" to learn more).

Contrast Ratio
1.38:1

Normal Text

WCAG AA:	**Fail**
WCAG AAA:	**Fail**

The five boxing wizards jump quickly.

COLOR BLINDNESS

There are varying levels of color blindness; a general rule is that color blindness causes warm colors to blend together and cool colors to blend together. You can help elements not blend together by separating them a bit, and alternating warm-cool-warm or light-dark-light.

DESIGN FONTS

The design fonts work work together to complement other brand components. They are free Google fonts for use online and in design applications. Individual users typically must install them to their system.

HEADINGS:
UBUNTU

BOLD
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ALSO AVAILABLE
Light, *Light Italic,* Regular,
Italic, Medium,
Medium Italic, ***Bold Italic***

Free Google Font
(www.Fonts.Google.com/Specimen/Ubuntu)

BODY TEXT:
OPEN SANS

REGULAR
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ALSO AVAILABLE
Bold, Light, *Light Italic, Italic,*
Semibold, Semibold Italic, ***Bold Italic,***
Extrabold, ***Extrabold Italic***

Free Google Font
(www.Fonts.Google.com/Specimen/Open+Sans)

TIPS FOR FONTS

Open Sans offers a clean and versatile option suitable for a broad range of contexts, while Ubuntu brings a distinctive, friendly, and is a more visually interesting option for larger use (e.g. titles, headings, art text). If Ubuntu is not available, then Open Sans is the next best option. If both are not available, then the widely available Arial is recommended.

✓ UBUNTU BOLD, HEADINGS

TOP LEVEL HEADINGS (H1, H2): use as ALL CAPS to differentiate from lower level headings.

H3, etc., and lower level Headings: use as Title Case to differentiate from higher level headings.

✓ Open Sans Regular, Body Text

Body text (P): use for paragraphs of text and smaller text that need a clean, very legible font. The bold face is not intended for headings, but it can be used for **emphasis** or other text that should appear **strong**.

ADMINISTRATIVE FONT

For official documents, the more formal "serif" Palatino family is used. Most users of Microsoft Office will have a version available, and it has versions available in other systems (e.g. Adobe).

ADMIN: PALATINO LINOTYPE

REGULAR

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Microsoft Font (installed with most Office apps)
www.learn.microsoft.com/en-us/typography/font-list/palatino-linotype

ALTERNATE: GEORGIA

REGULAR

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Web-safe Font (installed on most Windows and Mac OS)
www.learn.microsoft.com/en-us/typography/georgia

⊘ Headings: Bold, Title Case

Body Text: Regular, lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

CHANGING THE FONT APPEARANCE

Fonts all feel different. The way the brand fonts combine creates an impression and, along with consistent use of the Color Family, builds the consistent, reliable and recognizable communications our community relies on. Using other fonts, or the brand fonts differently, is not permitted except in very rare cases (e.g. creating a traditional Halloween appearance for a flyer).

⊗ TOO MUCH OF A GOOD THING: THE PROBLEM WITH OVERUSING FONTS

Note how unpleasant this paragraph is. Having too many different fonts in the same place makes it hard to know where your eye should go.

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